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**Fate News**
Norma Cole

*Topical poems that present the life of the mind—mourning and celebrating who and what is lost as time goes by*

All timing all the time! FATE NEWS is poetry in the crosshairs of action (kairos) and clock time (chronos), relentlessly piercing the surface of lyric gesture. Its osmotic exchanges and searching encounters vibrate with the clarity of fiercely delicate shouts and murmurs, undertones and overtones. The vision of “Mount Fiasco” is on fire.

“In FATE NEWS, fate (the past, love, destiny, and the future) comes to fruition through an ecstatic synesthesia. With her signature deftness, Cole guides her lines directly into your heart. ‘Your somatics are your own’ but, you will find, it is your destiny to be enlightened by this News.”—Laura Moriarty, author of *A Tonalist*

Norma Cole on *FATE NEWS*: “I think about words, “see” them, a word, the letters in it, a puzzle, a rhyme, images, an etymology, its history, my history, and so on. These days “fake news” is in the media all the time, you’re bombarded with it. Mentally playing with the letters in ‘fake’ I simply changed “k” to “t” and had fate, a new sound, new structure, new meaning. There are the Moirae in Greek, the Roman Parcae, the Fates in English . . . And then there’s the news, with William Carlos William’s famous lines from “Asphodel, That Greeny Flower,” “It is difficult/to get the news from poems/ yet men die every day/ for lack of what is found there.””

**Norma Cole** is a poet, translator, and visual artist. Her books of poetry include *Actualities, Where Shadows Will*, and *Win These Posters and Other Unrelated Prizes Inside*. Born in Toronto, Canada, Cole lives in the sanctuary city of San Francisco.
As iZ
Tyrone Williams

A lyric investigation into the relationship between East and West that is both personal and political

AS iZ is a tripartite lyric, a multi-pronged investigation into the entangled networks among Judaism, Christianity and Islam, and the dynamics among Islamic practices and pre-Islamic cultures. It is a meditation on the two and the many, and the desire to escape both into the singularity of one on the way to extinction, the bone at zero.

“In times of dire word-thirst, we turn to Williams’s codes & keys to crack the truly ‘alter’ political realms. Neither the world-out-there nor the world-in-here predominate, but rather an intermundia of ‘belarorated’ rites & rituals sound out some of the rarest and most provocative poetry of our times.”
—Rodrigo Toscano, author of Explosion Rocks Springfield

Tyrone Williams on As iZ: “The challenge is to accept this, our epoch, as just another node in the indeterminate course of human evolution (in the strictest Darwinian sense of adaptations or in the journalistic sense of new ‘developments’). In this sense, each unified “one,” be it a state, a religion, or a culture, begins to die/mutate the moment it solidifies, a moment, which, more often than not, signals oppression for everything else, all those others unassimilated into that one. For me, as a writer, accepting this meant, means, demystifying everything I value, including poetry, teaching, etc.”

Tyrone Williams teaches literature and theory at Xavier University in Cincinnati, Ohio. He is the author of several chapbooks and five books of poetry: c.c., On Spec, The Hero Project of the Century, Adventures of Pi, and Howell.
Real Life: An Installation
Julie Carr
Fall 2018 “Top 10” Poetry Book—Publishers Weekly

Poetry that stands at the crossroads
between the real and the supernatural,
the actual and the imaginary

In a book rich with formal variety and lyric intensity, Carr takes up economic inequality, gendered violence, losses both personal and national, and the crisis of the body within all of these forces. REAL LIFE is a terrifying book, but one that keeps us close as it moves through the disruptions and eruptions of the real.

“Only a poet can humble us to the gunshot ghost of the America behind its dream. Julie Carr’s resonant genius is at our ears . . . she has made poetry inseparable from life. We need this poetry.”
—CAConrad, author of While Standing in Line for Death

Julie Carr on REAL LIFE: AN INSTALLATION: “I’m curious about how we negotiate the concrete, factual, often painful truths of our world with and through the imagined, dreamed, hoped for, or made spaces of story, dream, possibility and art. In the end I wanted to make a book that focuses on the imagination’s relationship to the “real.” The blurring or erasure of the imaginary line (between how we live as mothers or families and the realities of so many lives being destroyed by war, poverty, racism, and male power) is what I wanted my book to keep in mind.”
Place-Discipline
Jose-Luis Moctezuma
Winner of the Omnidawn 1st/2nd Poetry Book Prize
Selected by Myung Mi Kim
A psycho-geography of the formation of Chicago

Taking its title from Sun Ra’s 1972 album, Discipline 27-II, PLACE-DISCIPLINE explores hybridity, hyphenation, and heliocentric bordercrossing as possible alternatives to the darkening “white magic” of cognitive capitalism and cultural gentrification.

“Moctezuma activates the sonic, the polymetric, and the haptic, not as a palliative to the incessant, coercive logics of empire, but to potentiate futural past present temporalities that mobilize the unterриториialized in oneself, in perception itself.”
—Myung Mi Kim, author of Penury

Jose-Luis Moctezuma on Place-Discipline: “The book attempts to narrate the act of, or coming into, resistance as a process of embodiment that countermands the surveillance disciplines and control-societies that lean toward universalized (and monopolizable) abstraction. Doing so cultivates, paradoxically, other disciplines, counter-disciplines on the margin of things, the discipline of place-making and “place-meant” that sprout from the necessary rituals of embodiment. The body is also the place it is in, it is an extension and a response to the sites—architectural, demiurgic, semiotic, fasco-capitalist—that seek to delimit the body.”

Jose-Luis Moctezuma is a Mexican-American poet, instructor, and academic researcher currently completing a PhD in English at the University of Chicago. His work has been published in Jacket2, Big Bridge, FlashPoint, and elsewhere. He was born in San Gabriel, CA.
**Day Counter**

*Sara Mumolo*

Poetic assemblages that consider the ways in which one act of creation (motherhood) threatens to erase another (writing)

DAY COUNTER offers snapshots of daily life—in the home, at work, and within the societal meeting-grounds we all navigate—that contemplate the concepts of naming, distance between speaker and experience, and dissonance of reality through a vernacular directness that is underwired with formal control. Permeating the work is an awareness of a never-certain next thing, balanced in an architecture poised upon the potential premise of its own collapse.

**DAY COUNTER** is at once an obsessive daily catalog and a wild derangement of the calendar—a dialectic that ably stands in for the dementing state of early motherhood—and Mumolo reconciles these opposing forces with ease. It’s rare to find a book that refuses to remove the rage, humor, grief, or sentiment from motherhood, but Mumolo, for our sake, keeps everything in.—*Sara Manguso, author of 300 Arguments*

Excerpt from “6 months then 48 months then 3 weeks: babble”: “In the apartment everyone is everyone near everyone all the time except on a school tour when the guide answers a question from the crowd: No, you do not get to pick your classroom or teacher just like in life we don’t get to pick our bosses. Everyone wants the room with the windows. The beam’s crack swells, branches. You’re already a worker. A guardian line of comparative unrest stands in waves, lacking under the flag pole. We sleep right near each other in case of collapse.”

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*Sara Mumolo*’s previous book is *Mortar*. Her poems have appeared in 1913: *a journal of forms*, *Action Yes*, *Entropy*, *Lana Turner*, *PEN Poetry Series*, *Typo*, and *Volt*, among others. She serves as the associate director for the MFA in Creative Writing program at Saint Mary’s College of California.
Inside Song | Steve Dickison

Winner of the Omnidawn Poetry Chapbook Prize
Selected by Tyrone Williams

Poetic iterations of what Amiri Baraka called the blues impulse, attending to an “inside song” that “could bring people in”

INSIDE SONG’S poems sense music as a generative force—always gone other ways than culture and commerce need and declare it to travel. The book obliquely explores Zora Neale Hurston’s practice of “fieldwork” as the study of “getting into the crowd,” and follows from Charlie Haden’s deployment of “liberation music” as communitarian voice in the face of acts of State targeted at peoples, persons, and species.

INSIDE SONG orients itself toward the horizon that is black music, that prospect of, and model for, a freedom which beckons and warns: “Study the bee. Study the baited bird.”
—Tyrone Williams, author of as iZ

INSIDE SONG will remind you that music is the fundament of poetry and poetry is music and one of the ways our wounds can be healed and we can sustain those around us is through sound. The book ponders how we form renegade songs and build passage to what we have to do without knowing in advance what that is.
—Alli Warren, author of I love It Though

Steve Dickison teaches at San Francisco State University, where he directs The Poetry Center, and at California College of the Arts. His work has appeared in SFMOMA’s Open Space, BAX 2015: Best American Experimental Poetry, and Bomb, which awarded him the 2014 Poetry Prize. He was born and raised in Northern Minnesota.
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from unincorporated territory [guma’]
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