



**TAYO**  
LITERARY MAGAZINE

ISSUE

**6**

2016-2017

**ANNUAL**

a magazine  
of  
art & writing  
that knifes, lifts,  
and strikes at  
the emotive truth  
of all things  
lost and adrift



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## ANNUAL

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## TAYO LITERARY MAGAZINE, COFOUNDED 2009

TAYO is an annual print magazine and quarterly online publication that cultivates emerging poetry and prose, publishing writing that knifes, lifts, and strikes at the emotive truth of all things lost and adrift. We love work that slices into the phantasmagoria of the oppressed, marginalized, post-colonized, and diasporic life.

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*Submission guidelines:*

[www.tayoliterarymag.com/submissions](http://www.tayoliterarymag.com/submissions)

# TABLE *of* CONTENTS

## FICTION

- 9 *Tragedies*  
Aileen Santos
- 31 *How to Be Hi-So*  
Ploi Pirapokin
- 60 *Despedida*  
China Pearl Patria M. De Vera
- 61 *Prinsesa*  
Dominic Dayta
- 108 *Whaledog*  
Jessica Lanay
- 120 *Na-Usog*  
Janna Doyac
- 149 *Two Stories*  
Jason Magabo Perez
- 158 *The Avalanche*  
Doug Thiele
- 160 *Regarding Fire Blossoms*  
Kitsune Hirano
- 168 *Collision Tour*  
James C. Bautista
- 172 *Lifted at Honest Ed's*  
Jennilee Austria

## MULTI-GENRE

- 22 *Crushed*  
Trinidad Escobar
- 52 excerpts: *Rose Body Fell*  
April Joseph

## NON-FICTION

- 27 *Notes on Creation*  
Shruti Swamy
- 89 *Xenophobia in South Africa*  
Elena Botts
- 91 *Ode to my Alma Mater*  
Maria T. Allocco
- 188 *Loverboy*  
Jen Soriano

POETRY ✍️

- 16 *Cynthia Buiza*
- 17 *Alex Ratanapratum*
- 19 *Angela Peñaredondo*
- 46 *Maria T. Vallarta*
- 48 *Elmer Omar Pizo*
- 51 *Salud Mora Carriedo*
- 77 *Vaughan Rapatahana*
- 86 *Nate Umagat*
- 100 *Christopher Rose*
- 103 *Hari Alluri*
- 105 *Jessica Lanay*

CON'T POETRY ✍️

- 123 *Joey Chin*
- 126 *Katelyn Durst*
- 128 *Kharla Brillo*
- 132 *Kim Davalos*
- 136 *Paul Jeter*
- 138 *Randy Gonzales*
- 142 *Sophia Terazawa*
- 144 *Verna Zafra*
- 146 *Jason Magabo Perez*
- 182 *Tony Robles*
- 186 *mgb*
- 198 *Phuong T. Vuong*
- 200 *Zaldy Dandan*



VISUAL ART 🖌️ 🖨️ 📱

- Rick Febre*
- Sai Li*
- Noele Lusano*
- Mohammad Ali Mirzaei*
- Ernest Williamson III*

# PATERNAL ARCHIVES

*Randy Gonzales*

In monochrome I find my father  
a lot darker brown boy  
integrated onto the white team  
darker Italian his sister would say  
he not so proud (the flying flip)  
would play it up (Filipino flash)  
up on his toes in a full sprint.

In newsprint he's under center  
squatting defenders wouldn't see  
eyes wide & white framed with thick  
legs of a lineman (valuable back)  
22'd find a way through the gap  
(offensive sparkplug of the Rebels).

In legal documents and laws  
I find him running around end  
did he know it was illegal  
to marry (color) (white) (brown)  
(white) (Malay) (white) (Filipino)  
(white) and not tell her so much  
play in his lines couldn't tell what  
he knew or didn't found a judge  
to marry them in Mississippi  
where it was black or white  
not enough browns to matter.

No one trained him like he  
trained me each day sprints  
across the yard explode  
off the line on your toes  
not satisfied with slow  
in need of numbers  
quantifiable attributes

four-four in the forty  
two-two in the twenty  
known for speed (best back)  
(an all-the-way threat) quick  
couldn't catch him box  
that slippery bastard in  
deceptive story  
telling scotch drinking  
feet flying father  
of memory allusive  
documented shifty.

## ONE PHOTOGRAPH

Sept. 10, 1948  
To Evelyn  
& the Children:

This is just a remembrance from your Filipino Folks who admired and loved you all and still admire and love you all in spite of everything.

This picture was taken during the Japanese occupation and developed from an old negative.

affectionately yours,  
Minoy

Front Row (L.-R.) Diana, Mama, Papa & Lydia  
Back Row (L.-R.) Salvador, Eugenio, Cirilo, Carmen, Bernardo, Antonio, & Guillermo

\*\*\*\*\*

Jan. 11, 1950

To Evelyn and  
the children

May this picture remind you of your relatives in the Philippines.

From  
Minoy

This picture was taken on April, 1944 in Manila during the Japanese occupation.

Sitting—Diana, Adelaida (Mama), Eugenio (Papa), Lydia  
Standing—Salvador, Eugenio, Cirilo, Carmen, Bernardo, Antonio,  
Guillermo

\*\*\*\*\*

Mar. 15, 1960

To Evelyn

I hope you haven't forgotten your family. You and the children will always be part of the Gonzalez family.

This picture was taken in 1944. Mama and Papa are gone. If you see Enrique, tell him it is time to come home. The children should know where they came from.

Minoy

Front: Diana (Nena), Mama (deceased), Papa (deceased) & Lydia  
Back: Salvador (Buddy), Eugenio (Gene), Cirilo (Liling), Carmen, Bernardo (Bernie), Antonio (Tony) (in Virginia), Guillermo (in Florida)



## BALIK SA BAYAN

My Philippines is a land  
still foreign I am charmed  
by twilight skies of clowns in love.

Oh beautiful sulky *bayan*  
dancers are not sensitive to your heart.

Even birds that free their wings along straw-spring streams  
wear cages of trees. Like us  
they cannot fully splendor the nakedness of escape.  
Cage them, then weep.

At *umiiyak* for my Pilipinas.

Who welcomes me to this nest of tears?

Hold me as a consolation  
for those who won't return.  
Cull their lost faces from mine  
bring them to your cloudy eyes.

---

RANDY GONZALES is an Assistant Professor of English at the University of Louisiana at Lafayette. His work investigates and documents the Filipino American experience in Louisiana, and includes a digital project, Filipino La. <[www.filipinola.com](http://www.filipinola.com)>, which preserves the stories of Filipino communities in the state.