

HOUSE OF THE FIGHTING CHUPACABRAS PRESENTS
A Basic Poetry Workshop Workbook Series No. 2

TO KU
OR NOT
TO KU

Some Wild Ideas
On Writing The
Modern American Haiku

JUAN MANUEL PÉREZ

2nd Edition

TABLE OF CONTENTS

Series Introduction:	p. 3
The Ufoku	p. 4
The Horrorku	p. 8
The Zombiku	p. 12
The Vampiku	p. 16
The Chupaku	p. 20

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IN GOD WE TRUST!

An Introduction To The Basic Poetry Workshop Workbook Series

This series of poetry workshop workbooks were inspired and developed mainly from poetry writing programs I have conducted with the following main groups: The San Antonio Poets Association, The Alamo Area Poets of Texas, The San Antonio Writers Guild, and The San Angelo Writers Club, plus my numerous reading presentations in, out, and around the great state of Texas.

Now I present them to you, the novice and the master poet alike.

These simple poems and poetry activities are designed to help spark your own ideas on writing just in case you are in a fix or you have simply ran out of poetic magic (it happens to the very best of us).

I hope this workbook proves useful to you and I wish you the best of luck in your poetry writing... and reading.

Juan Manuel Pérez
Corpus Christi, Texas

THE UFOKU

Before answering your first question of “what the hell is a Ufoku?” [which may or may not be an obvious question; yeah I know it sounds like a curse word, but I promise it ain’t] let’s start with: What the hell is a “haiku”?

A “haiku” is a three-line poem with a scheme of 5 syllables for the first line, 7 for the second line and 5 again for the final line. At least that is for the standard and very modern American haiku [because there are a few other types going back to, respectably, the Asian original. However that is thought for a deeper book or a discussion I have probably already had with you before getting to these exercises]. Essentially, all of the haiku presented to you in this short workbook are of the modern American haiku variety (haiku: same word for both singular and plural form).

Of that kingdom, most of these haiku are also considered speculative in topic and therefore nicely fit under the genre of Science Fiction or the pioneering haiku style called: “Scifiaku” or “Scifiku.”

The task before you is to show you some of these many subgenres that you could possibly enjoy writing about. Enter the “Ufoku.”

What is it, you beg? Well, it simply is haiku based on the paranormal topic of Ufology or UFOs which we can safely say was initiated by a little incident back in 1947 in a sleepy, New Mexican town called... Roswell.

Writing Activity No. 1: Writing Your Ufoku

Now it is your turn. After you have read the haiku on page 5, turn to pages 6 & 7 and take the next five minutes (if this is during a workshop) or as long as you like (but I’m probably going to talk and interrupt your train of thought if this is happening during the actual workshop) and brainstorm or write your new haiku and/or your ideas of where you could get them published (if that is your goal).

Haiku No. 14

trailer park menace
eerie sound waking humans
UFO sighting

Yellow Mama
#34
October 2012

Haiku No. 22

in forty-seven
flying saucer shot to shreds
old conspiracy

The Wild Blue Cat
2005

Haiku No. 25

a lonely spaceship
where white fangs shine in the dark
deep in outer space

TheHorrorZine.com
September 2011

THE HORRORKU

Like the “Ufoku,” this form of haiku is speculative in topic. Unlike the “Ufoku,” this form is pretty messy and you usually have to put back some of the body parts (a finger here, an intestine there, even a freshly guillotined head) that you (of course) metaphorically used to create this type of haiku.

Specifically, what I classify as a “Horroroku” is haiku that usually entertain ideas that are more humanly possible or realistic like the funny but deadly stuff we do to each other and the pre and post consequences of death or afterlife. So the topics in this sub-genre group would range from outright murder, accidents, or any life ending events in all their glory to the very real ghostly (ghastly) afterlife and goings-on. Further subject matter would include acts of demonic possession or supernatural obsessions without sounding utterly gothic (which I think is its own sub-genre group. By the way, I don’t believe I can satisfactorily classify any of my work as “gothic” ...just saying).

Oh, don’t let me forget the great, old, human tradition of “cannibalism.” This does not include our current fascination with “brain-eating zombies,” but I would include in this group haiku describing what happens when dummies ingest bath salts and then suddenly decide to eat their drugged-up friend’s face. Now that is true American horror... oh, wait you saw that on the news too, huh?

Writing Activity No. 2: Writing Your Horroroku

Now it is your turn. After you have read the haiku on page 9, turn to pages 10 & 11 and take the next five minutes (if this is during a workshop) or as long as you like (but I’m probably going to talk and interrupt your train of thought if this is happening during the actual workshop) and brainstorm or write your new haiku and/or your ideas of where you could get them published (if that is a goal of yours).

Haiku No. 18

two red eyes glowing
madness from the dark corner
private invasion

Yellow Mama
Issue #34
October 2012

Haiku No. 43

cut down in their prime
the ghosts of cheerleaders past
showing school spirit

Blood Moon Rising
Issue # 49
July 2012

Haiku No. 102

the meat comes nicely
right off the human thigh bone
cannibal cookout

Wordland 2
September 2012

THE ZOMBIKU

In the previous discussion of a “Horrorku,” I said that I would not include any “Hollywood-style brain-eating zombistic” haiku into THAT sub-genre. The reason is simply because it has its own sub-group: the Zombiku.

In this classification, you can include all the fantastic, apocalyptic damnation that your little, beating, human heart can contend with. I mean, what can be the ultimate treason to humanity than to come back from the dead and eat your friends and relatives? Although, if I had a choice as a zombie, I would probably just shoot them and let the buzzards have them. You wouldn't believe the crap some of my relatives have put into their bodies. After all, you are what you ingest, so I ain't eating their crappy behinds... if I had a choice, that is. Plus, some of them don't have any brains anyway.

Anyhow, go ahead and blow their undead human brains away with your new and fascinating haiku. Liberate your writer's soul of all that was once human and dig you up something good to eat. I mean in this world, it is eat or be eaten. Right?

Hey, remember when your grandma was alive she used to say something along the lines of “Oh, I could just eat you up.” Well, she wasn't kidding and she is waiting for your couch-potato butt just as soon as the Zombie apocalypse happens. So run, hurry, write that haiku down. Maybe if you surround yourself with enough of these Zombiku, the zombies will think you are their friend... good luck!

Writing Activity No. 3: Writing Your Zombiku

Now it is your turn. After you have read the haiku on page 13, turn to pages 14 & 15 and take the next five minutes (if this is during a workshop) or as long as you like (but I'm probably going to talk and interrupt your train of thought if this is happening during the actual workshop) and brainstorm or write your new haiku and/or your ideas of where you could get them published (if that is your goal).

Haiku No. 53

she promised her heart
and it really tastes good too
love, like a zombie

Blood Moon Rising
Issue # 49
July 2012

Haiku No. 97

essentially all
city names now start with "Fort"
zombie realism

New Myths
Issue #19
June 2012

Haiku No. 54

up on the roof top
for zombie target practice
spent beer, shot gun shells

Blood Moon Rising
Issue # 49
July 2012

THE VAMPIKU

I must have been around ten or eleven when I saw my first **VAMPIRELLA** comic book, which was actually in magazine form. She had been around about ten years herself as the creation of the late **Forrest J. Ackerman**, the editor of the **Famous Monsters Of Filmland** magazine, by **Warren Publishing** who also produced **EERIE** and **CREEPY**.

Sexy, mysterious, alien, campy and comparable to me in birthdate, I found it an odd fate that she just might be my soul mate. If you stop and look at the many models that have portrayed her image through the forty-plus years you can easily see why I thought what I did. From **Barbara Leigh** to **Julie Strain** to **Sascha Knopf** to... I am not kidding. If you don't know who they are, just google their names and look at the images... then look at them in their official Vampirella costume. Don't forget to tell your partner that you are doing some background research for some new poems you are writing. I dare you.

But I digress, it was not just because of the beauties that have portrayed her, but unlike other "magazines," it actually was the storylines, writers, artists, the whole idea of a science fiction (alpha-nerd) adolescent life which helped me cope with a poverty-ridden, field labor, and migrant youth. She was my escape even though my mom pretty much burned anything resembling devil-worship from stolen Batman comics to ripped-up Vampirella mags.

Looking back, things are way different now.

Writing Activity No. 4: Writing Your Vampiku

Now it is your turn. After you have read the haiku on page 17, turn to pages 18 & 19 and take the next five minutes (if this is during a workshop) or as long as you like (but I'm probably going to talk and interrupt your train of thought if this is happening during the actual workshop) and brainstorm or write your new haiku and/or your ideas of where you could get them published (if that is a your goal).

Vampiku No. 1

Vampirella is
waiting for you at the end
of your darkest day

Red Moon
Volume 1, Issue 3
January 2000

Vampiku No. 2

dear Vampirella
has a hold on this fella
by Harris Comics

People's Comic Book Newsletter
Issue 126, Volume 14
December 2010

Vampiku No. 3

red lakes of man's blood
sliced bodies release the flood
Queen Vampirella

People's Comic Book Newsletter
Issue 126, Volume 14
December 2010

THE CHUPAKU

Although the poetic subject of the mighty *Chupacabra* will be the sole topic for **Book Number 3** of this **Workshop Workbook Series**, plus an additional one coming a bit later. A little taste of it here wouldn't hurt a single human soul...or would it. So let us be baptized in the *Chupacabra* legend, myth, and lore with three, bloody line spurts at a time.

Unless you have been stuck under Cthulhu's arm of heavy oppression, the *Chupacabra* lore has quickly been gaining ground among favorite subjects to write about for speculative poets and writers, especially in the American Southwest. You cannot look at the net, the news, the newspaper, without someone saying something about *el Chupacabra* at least once a week (which is more than they do about me... not mad... just saying).

Anyhow, *el Chupacabra* has been running ramped among the common core of American cryptids for around two decades now, incase you haven't bothered to notice. Today (this very moment), there is a very nauseous need for you to include it among any ideas you have when thinking and writing about creepy creatures, ferocious fiends or menacing monsters. Word up!..eeeeeeep!

So... that wasn't as subliminal as I wanted it to be, but you get the point. Don't be tripping... just play along and nobody gets hurt *¡Que Viva El Chupacabra!*

Writing Activity No. 5: Writing Your Chupaku

Now it is your turn. After you have read the haiku on page 21, turn to pages 22 & 23 and take the next five minutes (if this is during a workshop) or as long as you like (but I'm probably going to talk and interrupt your train of thought if this is happening during the actual workshop) and brainstorm or write your new haiku and/or your ideas of where you could get them published (if that is your goal).

Chupaku No. 5

the chupacabra
sees his shadow predicting
the apocalypse

www.WritersOfTheRioGrande.com
March 13, 2012

Chupaku No. 25

the goats are always
fatter on the other side
of the farmer's fence

*Star*Line: The Journal Of The
Science Fiction Poetry Association*
35.4
October-December 2012

Chupaku No. 28

"Chickens are welcome!"
new head chef at Conchita's
el chupacabra

*Unleash Your Inner Chupacabra:
A Poetry Anthology By The Members Of
The San Angelo Writers Club*
October 2012

SOME DEEP FRIED GOLDEN RULES

About Poetry Writing

1. ***Read something, everything, anything, always!*** You never know where your ideas will come from. Trust me, even food ingredient labels and female sanitary brand name boxes are game; books and articles are preferred though. You will see how the ideas can flow.
2. ***Keep something to write on and something to write with on you, always!*** Journals are preferred. Pens and pencils, and sometimes a bloody finger will even work [*redrum, redrum, redrum...*] as writing utensils. Write down whatever comes to mind, regardless of how small. Some of my better ideas have started as a short phrase that waited in my journals for months and even years in some cases.
3. ***Listen to other poets and writers!*** Listen to them read and to the advice they have to give others. Good or bad, you never know how they may reveal, unknowingly at times, new approaches that you might have once considered differently or even things you suddenly feel you could do better. That means: also go to poetry or writing conferences and readings.
4. ***Don't give up on your poetry!*** Be persistent. Whether writing, re-writing, submitting your work, or reading your poetry for audiences, do it over and over again because practice does makes you perfect. Rejection and criticism keeps it real! Your work is only as real as you want it to be. To quote a favorite writer and poet: Joe R. Lansdale: Write from the heart and with all your heart! Your originality and hard work will pay off. DON'T GIVE UP!
5. ***Make your own noise!*** Don't be afraid to promote yourself (until you can afford to hire someone to do it for you). Don't be afraid to also self-publish SOME of your work. It's a poet-eat-poet world sometimes, so compete with them by putting some of your work out there. Be aggressive yet honorable at the same time.

JUAN MANUEL PÉREZ

Juan, an American-born poet of indigenous Mexican descent, is the author of *Another Menudo Sunday* (2007), the e-book *O' Dark Heaven: A Response To Suzette Haden Elgin's Definition Of Horror* (2009), *WUI: Written Under The Influence Of Trinidad Sanchez, Jr.* (2011), and six poetry chapbooks, including the horrifically acclaimed *Dial H For Horror* (2006).

The poet is also a member of the **San Antonio Poets' Association**, **The Poetry Society Of Texas**, **The San Angelo Writers' Club**, the **Science Fiction Poetry Association**, the **Horror Writers Association**, the **Alamo Area Poets Of Texas**, the **Writers Of The Rio Grande**, **Texas Association of Creative Writing Teachers**, and **Gulf Coast Poets**.

Juan is the **2011-2012 Poet Laureate** for the **San Antonio Poets' Association** and is also recognized as a "**Poet Of The Southwest**," as well as a "**Librotraficante**," one of many Chicano harbingers of the current "Latino Renaissance" in response to Arizona's proposed book-banning regulations. He has been a featured reader and presenter at numerous poetry venues, universities, and writers' workshops around the great state of Texas, as well as, other states including New Mexico, Oklahoma, Georgia, and Ohio. So it goes without saying that he is available for readings in and out of state.

Juan writes poetry on a variety of subjects like Mexican-American/Native American life, immigration, migrant & field labor, comic books, science fiction, horror, food, and even the elusive Chupacabra for which he is also affectionately known as the **Original Chupacabrista**.

Juan has presented his poetry on the airwaves for *Corazon Bilingue* on Texas Rio Grande Valley Radio (September 16, 2010) and for the *S.C.R.E.A.M. for P.E.A.C.E. Halloween Radio Program* in San Francisco, California (October 31, 2011).

His work has appeared in *descant*, *Fresh Blood/Old Bones*, *Wordland 2*, *Elegant Rage: A Poetic Tribute To Woody Guthrie*, *Blood Moon Rising Magazine*, *Buzzkill: Apoca-*

His work has appeared in *descant*, *Fresh Blood/Old Bones*, *Wordland 2*, *Elegant Rage: A Poetic Tribute To Woody Guthrie*, *Blood Moon Rising Magazine*, *Buzzkill: Apocalypse, An End Of The World Anthology*, *San Antonio Express-News*, *New Myths*, *Arts United San Antonio Magazine*, *La Bloga*, *Eye To The Telescope*, *Dark River Press*, *Harbinger Asylum Yellow Mama*, *Moon The Eight Continent: An Anthology Of Space Poetry*, *New Texas*, *Concho River Review*, *Alamo Area Poets Of Texas Anthology*, *Agave: A Celebration Of Tequila*, *Gifts Of The Great Spirit*, *The 4th Annual Gulf Coast Poets Poetry Out Of Bounds Reading Chapbook*, *The Langdon Review Of The Arts In Texas*, *What Fears Become: The Horror Zine, Volume III*, *The Rhysling Anthology*, *The Mayo Review*, *Writers Of The Rio Grande.com*, *The Enigmatist*, *Horror Writers Association Newsletter*, *WritingRaw.com*, *The San Angelo's Writers Club Newsletter*, *Homenaje A Miguel Hernandez En Su Centenario*, *San Antonio's 350.org*, *And Now The Nightmare Begins*, *vacpoetry.com*, *Desahogate*, *thehorrorzine.com*, *Boundless*, *The People's Comic Book Newsletter*, *Voices De La Luna*, *International Poetry Review*, *Ilumen*, *Star*Line: the Journal of the Science Fiction Poetry Association*, *The Poet Magazine*, *di-verse-city*, *Voices Along The River*, *The Dreamcatcher*, *Inkwell Echoes*, *The Palm's Leaf*, *Message of the Muse* and many other publications.

He has also done some acting and has two independent films under his belt plus he has played a supporting role in several of his students' films such as **Senior Skip Day Massacre** (2011), **The Secret Life Of A Mexican Teenager** (2011) and **Paranormal Documentary** (2011). His regular films **El Chisme** (2008) and **Donato, King Of The Vampire Drags** (2009) were both filmed in San Antonio and produced by Glorybridge Productions. His last role was as a movie extra for **Old Rodeo: The Legend Of Red Lebow** (2011) produced by the late Eugene Smith and Directed by Jody Stelzig. Juan is also a gun-slinging Mexican Indian Rogue, Old West re-enactor with a gunfighter group under the direction of actor and friend, Dean Reading (Temple Grandin (2010) and Walker

Eugene Smith and Directed by Jody Stelzig. Juan is also a gun-slinging, Mexican Indian Rogue, Old West re-enactor with a gunfighter group under the direction of actor and friend, Dean Reading (**Temple Grandin** (2010) and **Walker Texas Ranger** (1994)) out of Lockhart with most of the shows occurring in Austin, Texas.

Juan is a ten-year **US Navy/US Marine Corps Veteran** and a former Combat Medic serving in the First Gulf War (**Operation Desert Shield/ Desert Storm**, 1990 -1991) with experience as a Spanish translator providing medical assistance to those affected during Hurricane Andrew (1992) in Dade County, Florida.

Presently, he is a successful public high school history teacher in Corpus Christi, Texas where he lives.

POET'S PHILOSOPHY:

**PERPETUALLY
PROMOTING
POETRY**

Thank You!

To all the great poets and friends, and to all the awesome poet and writer groups that have supported me along the years. I love you!

And always to my wife and fellow writer,
Dr. Malia Ann Pérez.
I love you too, baby!

*The House Of The Fighting Chupacabras,
a division of Moon Maiden Productions, presents:*

THE CALL OF THE CHUPACABRA

VOLUME I

COMING IN THE FALL OF 2015

SUBMISSIONS WANTED: Submissions of all types of poetry, previously published or unpublished, based on the legend, myth, and lore of the legendary chupacabra are wanted to fill a 100 piece volume. First come, first serve (or discarded). Eligible poems not used in this volume will be used in the next volume. No limit to submission of chupacabra poems, but most poets will be limited to the appearance of ten poems or less per volume.

PAYMENT: One copy of the volume. No monetary payment will be awarded.

DEADLINE FOR SUBMISSION: DECEMBER 31, 2014

WHAT AND WHERE TO SEND IT: (1) Send up to five poems per submission in the text of an e-mail (absolutely NO Attachments; they will be deleted). (2) Include a 100 word or less biography in the text of at least one of the e-mails. (3) Place the following in the subject line of the e-mail: POEMS FOR THE CALL OF THE CHUPACABRA ANTHOLOGY. (4) Address the email to "Dr. Malia A. Perez, Editor" and send it to this e-mail address: maliaperez94@yahoo.com; (5) Finally, BE PATIENT; we want your poems so we will get back to you as soon as possible.