



# Water Wheel

*Being one with all Buddhas, I turn the water wheel of compassion.*

— Gate of Sweet Nectar

## The Goose in the Bottle

by Wendy Egyoku Nakao



*A woman raised a goose in a bottle. When the goose had grown, she wanted to get it out, without harming the goose or breaking the bottle. How do you get the goose out of the bottle?*

— Acequias

A new calendar year of practice is an invitation to practice together, to refresh ourselves and begin anew. We are always together in practice – even if you were to escape to the most isolated mountain peak somewhere, you would not be alone, nor separate.

This year we will continue our collective koan practice. Sharing and investigating koans together is a natural extension of the collective work we have been engaging in for years through Shared Stewardship and Council. Let's extend the ways we mutually and respectfully learn from each other to include communal koan practice, not only solitary koan endeavor. It is not that one style of koan practice is better than the other; it is simply different.

Furthermore, can we divest ourselves of passing koans as a sense of spiritual achievement? Can we have confidence in our own experience that is not contingent upon needing someone else's approval or validation? Can we grow into human beings who are mutually inquiring together, are both teacher-and-student together? It is not that only the teacher has wisdom – each of us has the wisdom and love of a buddha. Each of us is responsible for discovering this in ourself and for living in this way.

Let's continue to co-create a culture of practice that allows each person to stand in the fullness of their own unique experience of life. Your uniqueness is your birth-right. The structures of Zen practice can reinforce our deeply hard-wired tendency to seek out authority, to seek approval, to seek the "right bottle." We ourselves wish to be the "right goose," or to find the "right teacher."



*Zen Center Priest Retreats are held in the Buddha Hall.*

I experience myself awakening together with you whenever I sit in Council and embrace not-knowing and engage in deep listening to all that is arising. I notice how my sense of solid self is constantly in flux, how I expand as others permeate my being and touch the edges of my reactivity. I experience how my intimate sharing awakens others and how your intimate sharing awakens me.

I experience how this sense of "me" that often feels so solid and must be protected, has, in fact, no fixity. I notice that when I deny this fact, when I insist that this is not so – when I cling to my idea of who I think I am, or keep rearranging myself to fit your ideas or my own ideas – that my suffering continues unabated.

*(Continued on page 2)*



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THE GOOSE IN THE BOTTLE (*Continued from page 1*)

This goose-in-the-bottle koan has been my companion these past months because it illuminates exactly these experiences. When I first moved into the Pine House over 10 years ago from a one-room living space, the house felt too big. I rarely went into some of the rooms. But I have grown over the years, like the gosling in the bottle. The house began to feel too small. I could not lift my wings, my body needed room to stretch, my feet room to run.

It so happens that when this koan rose up to meet me, I was also introduced to *The Life-Changing Magic of Tidying Up!* by Marie Kondo. Tidying is turning out to be a profound practice for being released from the bottle. Not only is my house being tidied, I am also cleaning out my interior world by reckoning with my past – with my family, friends, interests, passions on a very deep level, all of which filled my house through photographs, gifts, things. My relationship to my life is radically changing as space is created for new energies and creativity to flow as I align with a spaciousness arising from the depths of my being. As I have let things go, I am in alignment with the deep heart of my being. When my actions are in alignment with the call from the heart of my heart, the goose is out of the bottle of constrictions.

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### In what way am I afraid to grow or am needing to grow?

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Several years ago, a very dear friend came to see me to register, as he said, with someone what he was going through. He was in the bottle of an increasingly impossible marital situation – a marriage without intimacy. He and his wife of many years had had open discussions about this, and she was clear that she had no interest in intimacy and that he was free to do as he pleased. He was not comfortable with such an arrangement, however, so he sought out various experts and people he trusted to see what could be done. Eventually, he became involved in another relationship, all in total transparency without destroying the parties involved.

As I listened deeply to his telling, I was struck by the alignment of these individuals and the integrity of their efforts, his most of all. I felt for everyone of them in the same way that I can identify with the person who put the goose in the bottle, with the goose, and even for the bottle, the dilemma itself. Each one could not arrest their own growth by remaining in the dilemma of their own particular situations. I asked myself, “In what ways have I become

too small for the situation in which I am living? In what way am I afraid to grow or am needing to grow?”

I learned a lot that afternoon about vulnerability and humility, about transparency, about listening and discernment. I also began to raise questions and reflect upon the things in my own life that I am not giving voice to. What are the conversations I am not having? Are there people that I will not speak to? The situation of the goose grown too big for its bottle reminds us how each of us is continually outgrowing our own situations, outgrowing who we think we are.

A koan awakens us by pointing to our very own lives. The potential for awakening is right here, now, in the midst of how you are living. As Zen practitioners, we continually hone our awareness of self-and-other over time. We develop an amazing capacity to listen deeply and to strengthen our relationships in liberating ways that do not diminish any person. The vulnerability of leaving our own constrictions calls forth an intimate meeting of our hearts.

The goose in the bottle can take on many dimensions. Someone recently shared her experience of witnessing her mother’s cremation. Before the body was put into the oven, she looked at her mother’s face and saw so clearly that mom was gone. I recalled after my sister, brother and I witnessed our father being slipped into the oven, my sister said to me, “I am so glad we did that. I got that it was just a body.” The so-called goose was out of the bottle – where did the goose go? What is the nature of goose? Of bottle? Of this amazing life being lived through us?

There is a longer version of this koan featuring Riko and Zen Master Nansen. After Riko inquired about how to get the goose out without killing it or breaking the bottle, Nansen called out, “Riko!” Startled, Riko said, “Yes!” “See,” said Nansen, “the goose is out!”

The goose in the bottle – as with all koans – is a portal leading beyond the appearances of things, beyond settling for the usual conditioned responses and unexamined boundaries that comprise so much of our lives. Are there beliefs that I never question? Are there emotions that I never let myself feel? What do I need to say and to whom?

Here we are, you and I and all of us together, whole and complete, free and unconstrained – already so, and yet, not so. Let’s continue to investigate together these dimensions of our life until we, too, can declare: “Yes, the goose is out!”

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*Roshi Egyoku is ZCLA’s Abbot & Head Teacher.*

# The Zendo Practice of the Three Wheels

by George Mukei Horner



*May we with all living beings,  
Realize the emptiness of the three wheels:  
Giver, receiver, and gift.*

—Sesshin meal chant

When I first came here, I was so new, it never occurred to me to wonder what one needed to know to run the Zendo: how to get the building ready for our arrival; how to hit the woodblock, bells, and

clappers to signal us what to do next; how to offer incense at the altar, or the *kyosaku* (the awakening stick) to people who are drowsy or whose shoulders ache; how to clean and restock the altar at day's end, and make it ready for tomorrow. The Zendo was there, I came to sit along with everyone else, but the container that held our practice was mostly invisible to me. Yet, just as the dining hall does, the Zendo reveals the practice of the three wheels: giver, receiver, and gift.

In the Zen Practice classes I learned the guidelines for Zendo practice:

- I should dress appropriately (keep my legs and shoulders covered, wear nothing with messages, and don't wear jeans).
- When entering the hall, I should step over (not on) the threshold, and bow.
- When walking or standing, I should keep my hands together in *shashu* (unless chanting with palms together, or carrying something), never have my arms down at my sides.
- When going from one side of the hall to the other, I should pass behind the altar, not in front of it.
- At my seat, I should put down my *zafu*, with the label right-side-up and away from me, then bow to my seat, bow away from my seat, and sit down.
- When someone about to sit next to me bows to their seat, or someone across the hall bows toward me before sitting, I should return their greeting with a seated bow (but not after *zazen* has started).
- I should be upright, balanced, and relaxed during *zazen*, and be as still as possible, not scratching my head, rubbing my eyes, or taking my hands from the *zazen mudra* except to cover my face when coughing or sneezing.
- When waiting in line for Face-to-Face, I should only move up when the person in front of me goes in, or

when asked to move up by the *jisha* (the teacher's attendant), so as not to interrupt my *zazen* by repeatedly moving unnecessarily.

- Before leaving, I should brush off and straighten the place where I sat, then pick up my cushion and make final bows toward and away from my seat.
- And I should refrain from conversation in the hall, even when the program is over and we're filing out.

These rules applied both to myself and to how I practiced with others. Over time, I realized there were also rules for how to practice with the Zendo as a space. Do not open or close the windows. Do not adjust the lights, fans, or heaters. Leave them as they are. It wasn't usually stated, unless someone did one of these. And granted, it's not always easy to leave things as they are. Sometimes those who prepare the room misjudge what it will be like in an hour. Sometimes people are just different. The room can always be too cold, too hot, too bright, or too dark for someone. The way out of that problem ("I don't think this should be like this") is called doing *zazen*. So these rules serve the same purpose as the others. They constrain and hold us, while we learn how to be present with what is.



The fundamental teaching is that we are not separate from anything, and at its most basic, the only thing anything is doing is just being as it is. In the midst of all our habit-patterns, likes and dislikes, this is not easy to appreciate. So we practice *zazen*, which means: be present, with our awareness wide open to the reality of this moment, and *without resistance*, let things be as they are, until even the thought of wanting them to be some other way does not arise. Of course, simply to be in that state is not the goal. We are gaining the ability to be clear and settled, so that when we get off the cushion and leave the Zendo and have to act, we discover how to be deeply settled, even amid the challenges and difficulties of our lives.

In the Zendo of the three wheels, the practice of the *jikido* and the monitors is to prepare the hall as a practice space, and offer it to us. Our practice is to receive their gift, in whatever form they give it to us. Whatever it is, however it is, just receive.

*Mukei is the Zendo Steward and a Senior student at ZCLA.*

# Making the Buddha's Robe

by Deb Faith-Mind Thoresen

In the Buddha's time, the clothing of the developing Sangha was not uniform. Various sutras record that there was a variety of attire, some quite fantastic, down to the clothing that mendicants wore. This caused a problem for a Buddhist king named Bimbisara who wanted to pay homage to the Buddha's Sangha but was having trouble picking them out of the crowd, so he asked the Buddha to make a distinctive robe for his monks. One day, when the Buddha and Ananda, his personal attendant, were walking by a rice field in Magadha, the Buddha asked Ananda to design an outer robe (okesa) based on the orderly, staggered pattern of rows of the rice paddies. Thus developed the five-striped robe.

There is some uncertainty about the origins of the rakusu, which has its roots in China. According to one account, during a persecution of Buddhists, a Chinese emperor forbade the wearing of okesa by Buddhist monks and nuns; he defrocked them and bestowed imperial favor on the Confucian and Taoist priests. Chinese Buddhist monks then created a miniature version of their robe – the rakusu – which could be worn secretly around the neck and under the lay clothing in which they were hiding.

After the persecutions, the rakusu continued to be used for informal events like traveling, and the okesa was used for ceremonial activities. Dogen Zenji who traveled from Japan to China in the 12th century and was the founder the Soto School in Japan, is credited for bringing the rakusu to Japan.

At ZCLA, when one wants to receive Jukai, there are several requirements: one is sewing your own rakusu using pamsula, cloth gathered from many sources. We then dye all the material together and accept whatever colors emerge from the dye.

Since some folks have never even threaded a needle, many states of mind can arise while sewing one's rakusu and the sewer may feel overwhelmed and confused. We offer as much support and guidance as we can, but the truth is, as in our Zazen practice, we have to do it for ourselves. Many just jump in, willing to deal with what comes up; others are more cautious. Sewing the rakusu is a very experiential practice and takes some courage to complete.

We ask that, while sewing, the sewer should chant with every stitch. I recommend the Verse of the Kesa which is the verse we chant every morning after dawn sitting. We take our rakusu out of its case, place it on our head, put our hands in gassho, and chant:

*Vast is the robe of liberation.*

*A formless field of benefaction.*

*I wear the Tathagata teaching,  
Serving all sentient beings.*



*Frank Martinez and Sandy Good-enough (left) are being shown by Faith-Mind how to sew their rakusu.*

The robe of liberation is none other than our life itself – Vast, Boundless, Empty. Chanting during sewing can help us to remember not to become attached to the outcome.

*A formless field of benefaction.* Formless – no fixed form. As you wear the rakusu, the material moves and changes; nothing is fixed.

*I wear the Tathagata teaching,*

Wearing the Buddha's robe reminds us that we are wearing our vows, our connection to the lineage, and to all those who have come before us.

*Serving all sentient beings.*

We realize the Buddha's teachings for the sake of others.

For me, sharing this journey with our rakusu sewers is very heartfelt and deeply touching as folks come face to face with all kinds of emotions and conditioning – “I can't do this, I'm not good enough, this is overwhelming!” Whatever story arises – the voices from our heart-mind and from our lives – all that is happening is sewn into the rakusu, all is included, nothing excluded.

When I was sewing my okesa (outer robe) for priest ordination, my mother became quite ill and I thought I would have to postpone my tokudo. Roshi said, “Just sew it all into the okesa.” That was a very powerful guide for me: all of life shows up in whatever we are doing, including sewing a rakusu. Just use all of the ingredients of your life; there is nothing more, just this!

*Faith-Mind is a Priest and a Senior student at ZCLA.*

## Sewing a Rakusu

by Burt Wetanson

*Frank Martinez*

For me, making my rakusu is saying, I'm really going to explore this practice in a deeper way and see where it leads me. My particular age and station in life is a time of trying to gain some wisdom and explore deeper what it means to be alive, because my time is limited here. Really embracing and fully exploring a tradition that attracted me is a step in that process.

Making my rakusu certainly has been challenging. It takes a lot of patience and going slow. I've never done any real sewing before, so I had to learn the basics – threading a needle and the terminology. It's like a physical demonstration and then it's just taking your time, relaxing, and chanting while you're sewing, which is helpful.

So I bought the rakusu kit and got material from my daughter and other people. Then you dye it all so it becomes pretty similar. And I found material that was dirty which I cleaned up and got it dyed.

The photographs in the color instructions help for sure but, if you don't have experience sewing, it's just kind of – “Wow, how do I get in there and do that?” When they say “blind stitching,” I don't know whether they're talking about the stitch or the guy trying to do it.

*Eleanor Heaphy*

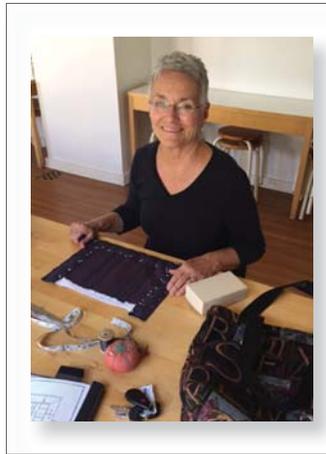
For me, going to the Precepts class, sewing my rakusu, and taking Jukai are all ways of furthering my commitment. As for making the rakusu, I haven't had a big moment of “I want to do this.” It's been more of a gentle pulling.

After the Precepts and Jukai classes, we had developed nice relationships and I gradually moved into making the rakusu. It's been a life process, like somebody's pulling me, like a slow moving stream.

In making the rakusu, the hardest part, I think, was getting the lines across the rice field all lined up, the strips fairly even from top to bottom. I'll think, “I just can't do all these things by June,” but today I came here and have been working quietly. At this point, I'm



*Frank Martinez*



*Eleanor Heaphy*



*Jeff LaCoss*

about two-thirds through – I'm in the home stretch.

Chanting keeps me focused. If I had not sewn before, I'm not sure I would be chanting, but since I have a sense of how to move the needle through the fabric, the chanting smooths the process. I think there's going to be a lot more chanting.

Has being in Faith-Mind's group been helpful? I can't imagine doing this without some guidance. You could follow the instruction book, but I've learned more watching somebody doing it. Besides, there's more than just the physical aspect. There's the encouragement and emotional support and the furthering of my commitment. I would say that I wouldn't want to go back to living my life without Buddhism, without my practice.

*Jeff LaCoss*

I started coming to ZCLA about four years ago and my first day, I spent the whole Sunday here. I really liked the feeling of ZCLA. What impressed me most was the way people treated each other. I found that very attractive.

Now I sit between thirty minutes and an hour a day. Just sitting still and opening up and breathing have really helped me. I began to receive comments from people. “Wow, what are you doing? You seem a lot more relaxed, a lot more calm,” and I realized that it was from sitting.

The rakusu is not complicated really, but for people who don't sew, it's a difficult medium to work in. I'm an engineer by profession and I do woodworking and metalworking, but sewing is different. Cloth is malleable. It shifts around. You can cut something to a certain size and lay it down on a measuring mat and realize that it's not really that size.

Certainly you want every stitch to be the best you can. Sometimes, as I sew, it helps me to mentally, or out loud, chant the Verse of the Kesa or the Gatha of Atonement or from the Heart Sutra. It helps my sewing and I want to learn the liturgy. I'm not trying to make the perfect rakusu, I'm trying to make the best rakusu I can and be happy with it.

## DANA BOOKLET

January 1, 2014 – December 31, 2014

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There are also nearly 40 donors who have joined the Zen Center's Legacy Fund, donors who have remembered the Zen Center in the form of future bequests. Each year, in February, we hold a service for our donors who have died. Their photographs on the altar remind us that generosity lives on forever.

As the Zen Center creates a new story for years to come, we take into account and appreciate each one of you that have been so generous.

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**“Since that which is real includes nothing worth begrudging,  
they give their body, life, and property in charity, without  
regret, without the vanity of giver, gift, or recipient,  
and without the bias of attachment.”**  
– Bodhidharma, *Outline of Practice*

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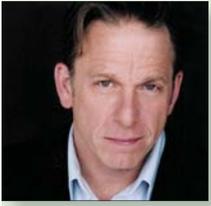
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## Directing as Practice

by Chris Daian Fields



A play is a wonderful thing that must be approached very quietly, very gently. You must go to it; you mustn't drag it to you. Make no assumptions. Know nothing. You read it silently then you read it aloud. You whisper it sometimes. You hear it in your head. Images flow in and out.

You associate and riff and fantasize. How does it move? Colors? Sounds? Music? The quality of light? Memories. Images. Listen to it with your blood.

And you ask big simple questions: What is it about, really about? How is it a love story? (I think that every story, in some way, is a love story and I always seek that frame.) Who are these people and how do they tell me who they are by what they do? I avoid adjectives. I don't judge. What do I feel? What do I want the audience to feel after the curtain has dropped?

And actors and designers and rehearsal. And if ever there was form and emptiness, here it is: these others that

move and talk and have their own ideas that challenge and stimulate while they are contained in this big circle, the play. And it is also not knowing and bearing witness! I give myself permission; in fact, I welcome not knowing which leads me to listening as deeply as I can to everything and everyone. And, the play is very much a koan: something not to be assaulted with intellect but experienced in the moment in the room.

And I try to experience it intrinsically – no me and them – always striving for empathy – to be one with them and it – as much all here now as possible. And trying to avoid dualistic thinking: no good/bad, there is only it; what we're all doing together. And we work on it as it is, not pushing for what we think it should be. And, like a koan, it surfaces and coalesces and manifests into what it is. What it has to be!

Ultimately, my job is to be of service. The shebang is not about me. I attempt to get out of the way by giving over. I've done my job if no one knows that I've been there.

## Reflecting on Waste

by Tina Jitsujo Gauthier

When I lived in New York City, I got in the habit of photographing trash on the sidewalks: disgusting squished sandwiches, spilled soda, chicken bones, barf, and poo. I practiced bearing witness... Who discards all this? Who pretends it's not there? Who cleans it up? Here were the three poisons – greed, anger and ignorance – at work in my life.

Six of us from ZCLA toured the Athens Material Recovery Facility (MRF) last November to see how they process our Los Angeles trash. Our tour guide, Carlos, led us upstairs into a glass tower in the center of the immense warehouse where trash is sorted. He said 40% gets recycled. A lot falls through the cracks. There are three destinations: recycling center, green waste, and landfill.

My eyes followed the conveyor belts around the warehouse. It was difficult bearing witness to the effort, care, and labor happening on my behalf. The never-ending five-story pile of waste being trucked to the landfill felt disheartening. I asked if I could step outside the glass tower onto the platform.

The machines were loud; the smell was not as bad as I imagined. I could hear the workers laughing and shouting as they threw recyclables to one another and into bins.



*From left: Carol Schmitt, Pat Way, Robert Diaz, Tina Jitsujo Gauthier, George Mukei Horner. John Heart-Mirror Trotter came later.*

There was a sense of community. Carlos told us that Athens workers tend to stay until retirement age.

When I went back inside, I felt really emotional. I felt gratitude for so much being done on my behalf, powerless about the waste piling up and filling our lands, and confusion about what realistic efforts I could make to reduce the waste I produce. How to embody this practice and leave no trace?

## Social Action Loving Action (SALA)

by George Mukei Horner

Last year, 2014, saw the renewal of the Zen Peacemaker Order as a container for meditation that extends into social action, and of Zen Center of Los Angeles as a ZPO training center. This year, ZCLA is bearing witness to the presence of hunger in Los Angeles – our community – and to the creative responses that have arisen to our country’s growing reality of hunger in the midst of wealth and plenty. This focus has been named Social Action Loving Action. Its abbreviation, SALA, recalls the groves of sala trees in which Shakyamuni Buddha was born and died.

On February 15, Flori Schutzer, a long-time activist on issues of hunger and food insecurity, introduced us

to both the magnitude of the problem and the surprising variety of organizations people have created to help reduce its severity. One of these is the Los Angeles Regional Food Bank, a “wholesaler/distributor” of food donated in bulk, that serves the smaller, local organizations throughout the greater Los Angeles area that provide it directly to those in need. On Saturday, March 7, we visited the Food Bank for a morning of assembling bags of food for later transport to their destinations.

In the coming months, we will continue to explore hunger in LA, in conversation with those who are actively helping in this area, and by personally pitching in ourselves.



*Penelope Luminous-Heart  
Thompson*



*Hilda Bolden*



*Zen Center Bodhisattvas*

## Buddha’s Birthday



# Disaster Preparedness at ZCLA

by Ty Jotai Webb and Robert Diaz



*Ty Jotai Webb (left) and Robert Diaz*

In 2008, the ZCLA Board of Directors charged the Executive Committee (EC) with creating a team to assist in case there is some form of disaster on the Zen Center grounds. The program steward at the time was Evi Gemmon Ketterer who was a trained nurse. She did the initial groundwork for our current disaster plan. Her work was further enhanced by Tom Pine-Ocean

Cleary, who was a member of the EC and a resident. Without both Gemmon's and Pine-Ocean's tremendous efforts and guidance, the Zen Center would not have our current level of disaster preparation and supplies.

Gemmon and Pine-Ocean created an emergency preparedness manual for each residence that includes maps showing the locations of all the gas and electricity shut-offs, suggestions on what tools residents might have on hand, such as a crowbar and hammer, food and water, batteries, extra medication, pet notices, and an emergency phone tree should one be needed. The phone tree is kept current by the office staff. This manual is reviewed during each new resident's orientation by the resident steward.

The Zen Center maintains a primary disaster storage locker located in the tool shed next to the Buddha Hall. The locker contains an extra water cistern, emergency supplies including basic first aid supplies, a stretcher, a power generator, and tents. The locker also contains suggested protocols to follow should there be an earthquake, a fire, or an explosion. There are also emergency tool boxes located at the Pundarika and Nilotpala buildings, as well as an extra water cistern in the Nilotpala laundry room.

Currently, there are four residents who serve as primary coordinators in case of an emergency and the office is closed. They include Tina Jitsujo Gauthier, Dylan Neal, Robert Diaz, and Jotai Webb.

In an effort to strengthen the disaster readiness of ZCLA, Robert and Jotai recently attended a Community Emergency Response Training (CERT), offered by the Los Angeles Police Department's Olympic Division. The training was based on a manual written for Homeland Security. The trainers were two senior lead officers of the Olympic police station. One of the trainers was also a paramedic. The officers were excited about having us attend since we live in the local residential community. The training was done over seven three-hour meetings.



*Disaster preparedness supplies.*

Some of the items covered during the CERT training included home and workplace preparedness, basic fire-fighting, hazardous materials recognition and handling, interior building search and rescue, triage, basic wound care including treating fractures and dislocated bones. There was also extensive discussion on how CERT-licensed people would interface with both the police and fire departments should they need to come onto ZCLA's grounds. The last session of the training included a certification test.

In addition to much information, we walked away from the CERT course with a valuable lesson: "Learning to work with the resources you have in any given situation is how you operate in an emergency." You never know where you'll be when disaster strikes so it helps to be trained and prepared.



## Your Gifts are Received with a Heartfelt “Thank You!”

To all those who attended the services at Evergreen cemetery to honor our ancestors: **Mark Shogen Bloodgood, Tom Dharma-Joy Reichert, Ty Jotai Webb, Bob Ross, Roland Palmer, Katherine Senshin Griffith, Jonathan Keigen Levy, Darla Myoho Fjeld, Tom Yudo Burger, Tim Zamora, Tina Jitsujo Gauthier, George Mukei Horner, Shaw Shaon Nichols, and John Heart-Mirror Trotter;**

To **Sensei Shinko Perez** for giving the February Thursday night Dharma talk;

To **Venerable Pannavati Bhikkhuni** for giving the February Sunday Dharma talk;

To **Deb Faith-Mind Thoresen** for leading the February Zazenkai;

To our February Zazenkai tenzos: **Jitsujo, Kevin Garrity, and Reverend Jushou Iwakami;**

To **Venerable Mujin Sunim** for giving the March Sunday Dharma talk;

To **Jeanne Dokai Dickenson** for leading the March Introduction to Sesshin;

To **Patricia Pfof, Nan Reishin Merritt, and Jitsujo** for Saturday snacks for Day of Reflection;

To **Rose Pinard** for facilitating our all day Board of Directors Visioning Retreat and to those who attended: **Roshi Egyoku, Patti Muso Giggans, Faith-Mind, Myoho, Betsy Enduring-Vow Brown, Robert Swan, John Plum-Hermit Swanger, Dharma-Joy, Senshin, Mary Rios, Yudo, Dokai, Shogen, Lorraine Gessho Kumpf, Bill Earth-Mirror Corcoran, and Mukei;**

To our Sunday Tenzos: **Roland Palmer, John Rosania, Tim Zamora, Reeb Kaizen Venners, Gabriel Lucero, Kane Phelps, Conrad Butsugen Romo, Nem Etsugen Bajra, Yoko Bajra, Chris Daian Fields, Janet KoRen Sager, and Mujin Sunim;**

To our SALA Co-Stewards **Yudo and Mukei** for organizing our day at the LA Regional Food Bank and to those who volunteered: **Roshi Egyoku, Carlos Soto, Bob Ross, Cody Pham, Myoho, Faith-Mind, Diane True-Joy Fazio, Diane Enju Katz, Ellen Reigen Ledley,**



*Reishin cooking breakfast*



*Sesshin tenzo Mujin Sunim*



*Table setting for Buddha's birthday  
by Reishin and True-Joy*



*Carlos Soto and Sensei Koan taking care of the trees*

**Frank Martinez, Hilda Bolden, Ingeborg Buzan Prochazka, Jesus “Chuy” Michel, Dharma-Joy, John Rosania, Mara Shiko Moon, Shogen, Reishin, Etsugen, Yoko, Kaizen, Shaon, Sandy Goodenough, Ty Jotai Webb, and Penelope Luminous-Heart Thompson;**

To **Flori Schutzer** for giving a Sunday talk on Hunger in LA;

To all those who organized the Tokudo for **Jonathan Kaigen Levy: Sensei Gary Koan Janka, Reishin, Reigen, Shiko, Faith-Mind, Yudo, Shogen, Shaon, Enduring-Vow, Myoho, Dharma-Joy, Roshi Egyoku, Tim, and Mukei;**

To the tree waterers: **Carol Flowing Mountain Schmitt, Carlos, Kaizen, Burt Wetanson, Jiho, Shaon, Tim, and the owners of Chelo's Hair Fashions** on 8th street and the **A La Carte Catering** truck for watering the trees in front of their establishments;

To our Day Managers **Faith-Mind, Myoho, Luminous-Heart, Enduring-Vow, Jitsujo, Dharma-Joy, Kaizen, and Mukei;**

To **Dharma-Joy and Shogen** for the Service Position Training class;

To all those who created Buddha's Birthday Celebration: **Reishin, True-Joy, Mujin Sunim, Kaizen, Chris Hackman, Enju, Luminous-Heart, Shaon, Faith-Mind, Myoho, Shiko, Yoko, Yudo, Mukei, Etsugen, Dokai, Mujin Sunim, Buzan, Butsugen, Yudo, Jiho, and Oetsu;** and **Plum-Hermit** for gold leafing the spoon used for bathing the baby Buddha;

To the first quarter Jikidos: **Gabriel Lucero, Carlos Soto, Jitsujo, Shiko, Shaon, Frank Martinez, Chris, and**

**Jim Dojun Hansen;**

To the altar chidens: **Gary Belton, Kaizen, Burt, Jitsujo, Patricia Pfof, Chris, Carol, Gessho, Dylan, Butsugen, Mukei,** and to the **Priest Circle** who take turns cleaning the Kaisando (the Founders' room); To **Jitsujo** for the line drawings of Gate of Sweet Nectar mudras.

## ZCLA Affiliated Groups

### The Lincroft Zen Sangha (New Jersey)

led by Sensei Merle Kodo Boyd

### The Monday Night Meditation Group (Pasadena, CA)

coordinated by Betty Jiei Cole

### The Ocean Moon Sangha (Santa Monica, CA)

led by Sensei John Daishin Buksbazen

### The San Luis Obispo Sitting Group (CA)

coordinated by Mark Shogen Bloodgood

### Santa Barbara Zen Center (CA)

led by Sensei Gary Koan Janka

### The Valley Sangha (Woodland Hills, CA)

led by Sensei Patricia Shingetsu Guzy

### The Westchester Zen Circle (CA)

led by Sensei Kipp Ryodo Hawley

Contact [info@zcla.org](mailto:info@zcla.org) for information.

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**Our mission** is to know the Self, maintain the precepts, and serve others. We provide the teaching, training, and transmission of Zen Buddhism. **Our vision** is an enlightened world free of suffering, in which all beings live in harmony, everyone has enough, deep wisdom is realized, and compassion flows unhindered.

*Founding Abbot:* Taizan Maezumi Roshi

*Abbot 1995-1999:* Roshi Bernard Glassman

*Abbot:* Roshi Wendy Egyoku Nakao

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## Sangha Rites of Passage

### Welcome New Members

Bob Ross

Jose Padilla

### Welcome New Residents

Mara Shiko Moon

Shawn Shaon Nichols

John Rosania

Jessi Heinze

### Shared Stewardship Entering

#### Priest Circle

Tina Jitsujo Gauthier

#### Resident Security Steward

Shawn Shaon Nichols

#### Resident Steward

Reeb Kaizen Venners

#### SALA Co-Stewards

Tom Yudo Burger

George Mukei Horner

#### Teacher's Circle

Sensei Raul Ensho Burge

Sensei Kipp Ryodo Hawley

### Shared Stewardship Leave-Taking

#### Board of Directors

DeWayne Gojitsu Snodgrass

#### Health Circle

John Heart-Mirror Trotter

Pat Way

#### Resident Security Steward

Reeb Kaizen Venners

#### Resident Steward

Lorraine Gessho Kumpf

#### Teacher's Circle

Sensei Gary Koan Janka

### Resident Leave-Taking

Bret Chilton