



The Aikido Center of Los Angeles

道の為、世の為、人の為 合気道

The Aiki Dojo

Direct Affiliation: Aikido World Headquarters, 17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, Japan
Los Angeles Sword and Swordsmanship Society Kenshinkai
The Furuya Foundation

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Memorial Moments: *One generation teaches another as daughter Sasha joins her father, Aikido yudansha James Takata, in offering incense during the ceremony (top left). Sensei's good friend and fellow priest Reverend Shumyo Kojima begins the service with a sutra (bottom left). ACLA students visit the graves of Sensei and his parents and clean them before the gravesite ceremony (above).*

If I'm Trying to Do the Technique Right, Why Does It Always Feel So Wrong?

by Ken Watanabe,
Aikido 5th Dan, Iaido 5th Dan

Adam Hsu, one of the top exponents of Chinese martial arts in the United States, and probably the world, had a student with doubts about a basic spear technique, who told Master Hsu that despite practicing this particular thrust hundreds of times, it still didn't feel "right". Master Hsu's reply to this student was something along the lines of, "Only a hundred times? You have to do it MILLIONS and MILLIONS of times!"

We've all experienced this kind of discouragement in our practice: that despite our attempts at executing the technique correctly, it still feels "wrong" to us. We practice one year, maybe two – often a lot less – and give up, deciding it's no good to continue and we

surrender to the urge, changing the technique to suit our own convenience; our ego ends up transforming "THE Way" into "MY Way".

All of us want to be innovative and express ourselves; many of us feel that the strict adherence to form and the endless repetition stifle our creativity, but on the contrary, this repetition is what leads to mastery and to complete liberation from the form and technique. In other words, the art becomes so ingrained in our body that everything we do becomes the art. The practice of any art, fighting or otherwise, is not an "anything goes" kind of endeavor, with one changing the art for the sake of novelty, or to increase its so-called "effectiveness". Whether it's playing the violin, painting a picture, cooking, or throwing the perfect punch, this is where trusting the techniques and teachings can lead to mastery.

Upcoming Events

April 22nd-24th:
O Sensei Memorial Seminar

April 30th:
Instructor's Intensive

May 28th:
Instructor's Intensive

May 30th:
Memorial Day - Dojo Closed

June 25th:
Instructor's Intensive

Continued on page 4...

The Face of Tragedy

by David Ito, Aikido Chief Instructor

Our dojo has a long history and connection to Japan and our hearts and prayers go out to everyone affected by this unprecedented natural disaster. Amidst all the rubble and devastation the world is getting a closer look at an interesting Japanese cultural occurrence. Some call it *Japanese spirit* others call it *nationalism*, but what it looks like is orderliness, composure, and cooperation. Japan is one of the most industrialized countries and prides itself on being very modern. Despite the modern exterior of buildings, lights, and technology, Japan retains an ancient core. Japan is an island nation with roughly 128 million people squeezed into an area no bigger than the state of California. Because of the population density there is a great need for social order; everyone has to get along and work together. If they all acted as individuals, they would surely perish. Social order ensures success and relies upon many long-standing concepts rooted in Japanese culture such as *shudan ishiki*, *amae*, and *jishuku*.

Shudan ishiki, or group consciousness, creates an air of working together or that everyone's fate is tied to one another. The Japanese historically put the harmony and success of the group (society) in front of the needs of the individual. I recently read an interview with Hiroyuki Kohno, a nuclear reactor worker who came back to help after fleeing the tsunami. When asked why he came back he said, "I felt obligated to come . . . these people are my brothers and sisters . . . we share the laughter and the pain." He then quoted a common Japanese apothegm, *Onaji kama no meshi o kutta*: "We eat from the same pot." Japanese people don't loot or fight for food or supplies because it is bad for the society and embarrasses Japan. They cooperate and help each other because they know it is the only way to survive.

Another very Japanese concept is *amae* – loosely defined as *dependence* because there is no direct English definition. It's a kind of interdependence: I rely on you and you rely on me. *Amae* in a microcosmic sense usually refers to family members caring for each other, but it can also apply to the social fabric of Japanese society as well. *Amae* is usually referenced with the con-

cepts of *enryo*, or restraint, and *giri*, or obligation. It is said that when someone shows you kindness you reflect *enryo* (show restraint) and now have a *giri* (obligation) to them. This creates the cycle of *amae* (dependence) between people, and this is how people grow closer.

One of the biggest cultural differences between Westerners and the Japanese, during this tragedy, is the concept of *jishuku*, or self-restraint. Everyone is talking about conservation and the need to tone things down in order to show respect, not only for the victims, but the situation.

Jishuku was first used during World War II and then resurfaced in the Eighties when Emperor Hirohito passed away. This widespread self-restraint has people all over Japan in a conservationist

mindset as a sign of respect for those who suffered and lost loved ones. Movie premiers, sporting events, and celebrations of all kinds are being cancelled or scaled down as well, as people are being quietly encouraged not to go out, celebrate, or vacation. *Jishuku* has even permeated into people's daily lives: they are seen turning off lights and air conditioning, staying at home, and con-

serving resources like food, water, and blankets. This self-restraint can be seen in the mourning period after someone in our family or organization dies called *mo chu*. It is considered bad etiquette to appear too ostentatious or overly individualistic during times of tragedy. This is contrary to the post-9/11 campaigns in the U.S., where everyone felt the urge to go out and spend and return life back to normal. In Japan, rioting, looting, and chaos are replaced with cooperation, conservation, order, and moderation.

There is a saying that swordsmen of the past were fond of using, *Yaiba ni tsuyoki mono wa rei ni suguru*, which means, "A skillful swordsman surpasses all others in etiquette." In the wake of the tsunami and the earthquakes, the Japanese people showed the world true Japanese spirit. They demonstrated how a nation could act when faced with adversity. In the East, teaching is often done by metaphor and action when words alone cannot

express something like *shudan ishiki*, *amae*, and *jishuku*. Etiquette feels easy when things go well, but when disaster hits etiquette means the most. With one disaster, the Japanese showed us how we can live our lives in a different way and towards a higher good.



People lining up to use the telephone at Shibuya Station when mobile phone communication was interrupted after the earthquake.



People sitting to the side of the stairs, leaving a clear and accessible aisle.

And the Earth Moved

by Gary Myers, Iaido Chief Instructor

Like many of you, I watched in utter horror and disbelief the images from Japan shortly after the earthquake and tsunami. My feelings quickly turned to deep sadness for all those killed and injured, and the survivors who have lost loved ones and their homes. The impact of the earthquake and tsunami will be felt by all for many years to come. I cannot truly convey how deep my sympathies and good wishes are for the people of those areas. But I also have to express my admiration for how they are coping with these tragedies; throughout these ordeals they are still maintaining their civility and stoicism. If you have not already, I ask that you donate to your favorite relief organization that is providing aid to the Japanese of the stricken areas.

As much as we like to believe that we control our own destinies, this disaster truly demonstrates how wrong we are. We harbor the impression that we own the earth upon which we stand, when in fact the forces of Mother Earth and Mother Nature are just letting us borrow space for a time. We often reflect on how humbling it is for mankind when viewing the vastness of space, but it is even more humbling when Mother Earth shivers her skin and such devastation results. When the earth displays its force, it's difficult not to take it personally.

I remember one of the earthquakes that hit locally many years ago. I believe it was the Landers quake, which hit early on a Saturday or Sunday morning. The quake occurred before I was about to get ready for Iaido class. It shook our house around a bit, but no damage was done. I did a quick inspection then drove to the dojo to see how Sensei was and to see if we were still having class. There were still some minor aftershocks occurring as I drove to the dojo.

When I got there I noticed that some of the bricks had fallen off the sides of the building. (For those of you who never practiced in the old dojo, it was housed in an old brick Santa Fe Railroad depot. I'm not sure that building was ever fully earthquake retrofitted.) I unlocked the dojo doors and was met by Sensei standing at the top of the stairs. There were some pictures that had fallen off the wall and the glass had shattered on the floor. I could tell Sensei was visibly shaken and upset. Since I was one of the first to get to the dojo I received the full brunt of his mixture of emotions. Fear and anger was directed at me: "What are you doing here, don't you know we just had an earthquake!" he yelled. I told him I came to

the dojo to see how he was and to see if we were still having class. "Dojo's closed, go home!" He snapped as he turned and headed to his office. I stayed long enough to clean up the glass that was on the floor and to straighten things up a bit.

Just to remind you how the old dojo was configured, besides the practice area on the first floor, there were three other floors. The second floor housed Sensei's office, the men's changing room, kitchen, and Sensei's bathroom. The third floor consisted of a tea-room that really was a storage area. The fourth floor was Sensei's bedroom, library, and TV viewing area. Sensei was sleeping in his bedroom when the quake hit and several of the bookcases, which were not secured to the wall, toppled over and buried him in an avalanche of books. Luckily, he was not injured seriously, but he did sustain some bruises. What I experienced walking through the



door was the release of his pent-up fear and anger at the earthquake. I knew not to take it personally; he wasn't mad at me. But the earthquake affected him so much that he never again slept in the bedroom, electing instead to sleep in a large recliner in his office.

My point in writing about this story is that there are going to be times in which teachers yell at their students. I know that it is not the politically correct thing

to say these days: *verbal abuse* is the overused term now. Teachers are expected to maintain their composure even in the face of challenging circumstances in the classroom. But the dojo isn't a classroom; it is a place to learn martial arts. Sometimes, yelling is a necessity in teaching. It may be to wake up students from certain lethargy. It may be to point out that care is not being taken in doing a technique that may result in injury. It may be that the teacher is just having a bad day.

In the case of Sensei, our rank or age made no difference; he was an equal-opportunity yeller. He would yell at all the senior students including Ito Sensei, Ken Watanabe, and me. Most of us would now agree that the yelling was justified because we were doing something that affected the quality of teaching. In most instances, we already had been told the same thing before, a little more privately and a little lower in the decibel range. Of course, no one likes being yelled at, just as no one likes to yell. I tried to do everything I could not to be the target of one of Sensei's verbal barrages. But now, I miss being yelled at by Sensei, because now I realize through his yelling he was trying to make me a better student and teacher. I may not have appreciated it as much then as I do in retrospect.

If I'm Trying to Do the Technique Right, Why Does It Always Feel So Wrong? *continued from page 1...*

In Japan, it was common for a good teacher to tell a new student something along the lines of, "If I say this sheet of paper is black, then it is black; if I say it's white, then it is white." Intellectually, we hear this and think, "Okay, whatever," but imagine a prospective employer saying this to you at an interview. Would you work there? Many compare this to brainwashing, but the teacher is not trying to brainwash you; that's only your ego piping up. The teacher wants to see that you put your complete trust in the teaching – this is assuming a competent teacher – because from the very beginning it was known how easy it was to deviate from the correct way, and start "doing your own thing".

Regarding the transmission of knowledge, academics are lucky because they have books and manuscripts to keep records, but books can only transmit so much. An art like Aikido can only be transmitted from person to person, with wisdom borne from years of experience. There is no manual like the one in your car's glove compartment. Even a cookbook only outlines the basic ingredients and instructions to a recipe. For example, a cake recipe from one of Julia Child's cookbooks was attempted by a group of expert bakers who had to remake the recipe several times over until it came out "right". The bakers did not haphazardly alter the recipe to suit their convenience but drew upon years of knowledge and experience to make thoughtful, minute adjustments within the recipe to arrive at the desired result: a cake that is just like the one in the cookbook.

In regards to Aikido in particular, even the basic *tenkan* exercise we practice every day is actually very difficult to master. As we gain experience, we realize that it doesn't become easier, but on the contrary, harder to perform correctly – where to place our foot when we complete the turn; the weight distribution between our feet; our posture and spacing before and after we complete the movement; our mental posture and the direction we place our concentration – and this is only the most basic aspect to this movement; we haven't even touched on the issue of catching our oppo-

nent's timing. It's a deceptively simple exercise on the surface, the type we usually perform by rote, but only after endless – but NOT mindless – repetition that one realizes just why this exercise, as impractical and useless as it may appear, is taught at almost every single Aikido class.

What exacerbates the difficulty of "doing the technique correctly" is the fact that right from the beginning, Aikido skips the solo exercises of most other martial arts and dives right into how one deals with real, live partners of varying experience. In Aikido, the *uke* – the one who receives the technique – must also perform in the correct way, allowing for the proper and correct execution of the technique, and only after countless cycles of throwing and being thrown, will the correct understanding of the art sink in, not only intellectually, but also a physically.



Master Hsu leads a seminar at ACLA

The road to mastery of any art is paved with discouragement – *this doesn't work; that doesn't work; this is too hard; I suck*, or what have you – but by practicing the technique as correctly as possible, along with the proper input by a qualified teacher, will the technique begin to start working. It sounds stupid, but it took me years to realize that when I executed the technique the way my teacher told me to do it, word for word, it worked beautifully – and it took years of practice for me to realize that!!! Only by practicing as correctly as possible will the student realize that the long-term benefits outweigh any short-term, quick-fix attempts at "making the technique work".

Practice makes perfect, whether it's Aikido, drawing, playing the violin, or any of the arts, which is why they are called "arts"; they are not the type of things one can master overnight, and at their highest levels, their practitioners perform or create something that often verges on being beautifully unexplainable. The teachings of any art, including Aikido, do not guarantee mastery in three easy steps, or even twelve; do YOU think an addiction can be conquered with only twelve steps?

Don't forget the millions of frustrating little steps between the big ones. They are well worth the effort.

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We welcome all questions and comments. Please send us a letter or an e-mail and our team will do our best to come up with an answer. We reserve the right to edit questions and letters for clarity and length.

Please e-mail submissions to: info@aikidocenterla.com

The Silver Bridge

by Paul Major, Aikido Shodan, Iaido Shodan

Aikido was conceived by O Sensei as a 'golden bridge' to unite all of Japan. And 50 years ago O Sensei visited Hawai'i to establish a 'silver bridge' for Aikido, between Japan and the rest of the world. On the memorial of this event a small group of us from ACLA, headed by our chief instructor Ito Sensei, were again honored to visit the island of O'ahu.

Having traveled to O'ahu only once before, to learn under Takamizo Sensei, I was excited to reconnect with our Hawaiian friends. (It's possible I was also hopeful to get some snorkeling in too!)

I had no misconceptions about the intention of our trip, however. We came to train, and had been schooled to uphold that principle well before we even set foot in Hawai'i. From transportation to the airport, to our conduct at any particular moment, to the final moments of our trip once we were back in Los Angeles, a certain sort of awareness was expected and kept us on our toes. This was not a typical vacation.

The first Friday evening of the seminar was particularly exciting for me, as this was the special ceremony at Aikido of Honolulu commemorating the anniversary. As on my previous trip to O'ahu, I found lots of smiling faces and easy laughter in the company of the many attending Aikidoists. The Aikido of Honolulu students were all sharply dressed and quick to attend to the needs of all the visitors. Within the dojo I recall a particularly interesting video presentation, and then of course there was Doshu and Waka Sensei.

This was my first time seeing them in person, and I was immediately thrown back to the memory of my 17 year-old self starting to learn about Aikido in the far-off land of Oklahoma. Aikido (and indeed all things concerning Japan) was, to me, an impenetrable mystery; O Sensei seemed like someone who had transcended the life of us normal humans, and I devoured texts on the subject with wide-eyed wonder. Fifteen years later, only a few people away from O Sensei's family line, I sat in the crowd marveling at where my own journey had taken me. Though I don't believe I was demonstrative of the importance of this event, it was very much a special moment for me.

Next came the meat of the seminar: training on Saturday and Sunday at McKinley High School (where O Sensei had given a demonstration in 1961). If memory serves the attendance listed something close to 300 registered Aikidoists. With nearly as many on the mat, I was quite impressed.

The instruction from Doshu and Waka Sensei was clear and required little translation. I was so happy to see their dignified and good-natured demeanor, and grateful even to be attending the event, so that whole aspect of the seminar was enormously positive for me.

Many have written about the special circumstances that a crowded seminar creates when training, so I won't belabor the point. However, I had never been in so large a crowd of Aikidoists, and I did have some initial trepidation. I found, though, that everyone was so pleasant and good-natured about our

crowded situation that it ended up being a fun practice. I met many practitioners from different states and countries; I regret my inability to remember all their names. I was also impressed with the humbleness of so many that I trained with, as strangers meeting on the mats can sometimes result in a contest of sorts – but I experienced none of that.

I was particularly excited to see the *enbu* at McKinley High School. Here was a chance to see all of the *shihan* demonstrating their Aikido in front of Doshu. Demonstrators were brought up in groups of three and given a few minutes to exhibit technique. Watching how they each executed their technique was truly fascinating. I have to say, I was most impressed with the fluid and smooth movements of Doshu during his demonstration.

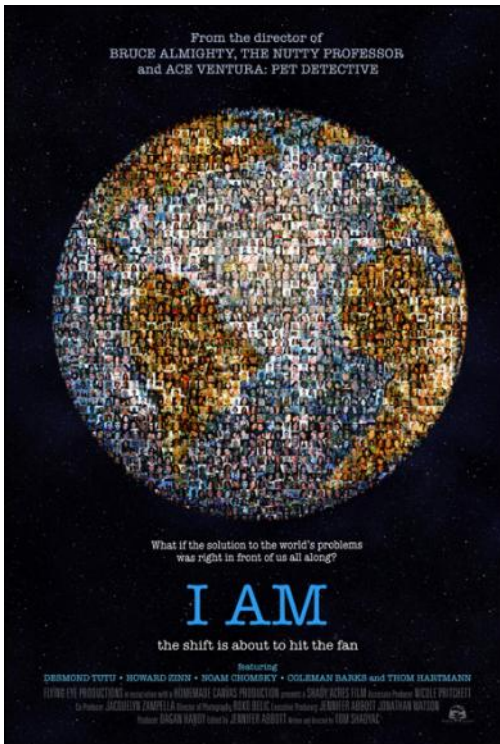
With the seminar over, our group took a couple of days to enjoy O'ahu. Highlights for me included snorkeling in Hanauma Bay, visiting the North Shore (with obligatory shave ice), and visiting local eateries. We took in what experiences we could, and then found ourselves back on the plane home. But of course the real treat was getting to be part of such an important anniversary in the history of the art we all share.

Aloha, and mahalo!



Existential Documentary Shares Aikido's Message

by David Ito, Aikido Chief Instructor



What's wrong with life, and what can we do to change it? These are the two fundamental questions raised in the documentary *I AM*, directed by Tom Shadyac. Shadyac is best known as the director of many hit box office comedies such as *Ace Ventura: Pet Detective* and *Bruce Almighty*. This documentary is primarily focused around Tom Shadyac's journey to understand the world around him after sustaining a debilitating brain injury. Shadyac searches out and interviews many notable scholars, writers, and thinkers such as Archbishop Desmond Tutu, Howard Zinn, and Noam Chomsky, and asks them these very questions.

I AM strives to show that our basic human nature incorporates compassion and that we are hard wired to be cooperative, kind, and selfless. However, modern society has come to embrace the contrary paradigm of greed, self-centeredness, competition, and winning at all costs. Shadyac presents his finds in a funny, self-deprecating manner that makes his message easy to understand. An interesting segment in the documentary deals with the explanation of the so-called mirror gene, which enables us to feel what another person feels. After hearing the arguments of numerous luminary researchers and thinkers, I began to see how what I do on an individual level can affect the world in either a positive or negative way.

The film vividly illustrates everything that Aikido embodies: compassion, cooperation, and the interconnectedness of the world, which are all found in the teachings of O Sensei. The crux of the Founder's findings is that we are all interconnected; every species in the world practices not only cooperation within its group but with the groups around it. Human beings have the capacity to understand that when one of us hurts another or acts without compassion, we all suffer. When we act with kindness and compassion we benefit all mankind and thus live the way of Aikido. Please see this movie. It will change your life ... if you let it.

For more about the movie or for local listings, please check out their website: <http://iamthedoc.com/>.



日本赤十字社
Japanese Red Cross Society

Aikikai Hombu Dojo Has Started a Fund to Help Assist Earthquake/Tsunami Disaster Victims

Aikikai Hombu Dojo would like to express its deepest sympathies to those who have suffered from the recent East-Japan Earthquake. Aikikai has started a fund to help raise donations for the earthquake sufferers, and invites donations to the fund. Your kind support would be much appreciated. All the donations collected will be consigned to the Japanese Red Cross fund.

Please inform Hombu Dojo of your donation by phone or e-mail after you have sent us your contribution.

Kenzo Nagai
(Secretary of Giengin Ueshiba account)
Aikikai Foundation
Phone: 03-3203-9236
E-mail: eq.donation@aikikai.or.jp

Fund Information:

Promoter: Moriteru Ueshiba
Fund raising period: March 24th - May 31st, 2011
Please remit your contribution to the following bank account via bank transfer.
Bank name: The Bank of Tokyo Mitsubishi UFJ, LTD (Shinjuku-dori Branch)
Branch Address:
3-30-18 Shinjuku, Shinjuku-ku
Tokyo 160-0022, JAPAN
Account Number: 0141660 (Savings Account)
Account Name: GIENKIN UESHIBA
Swift Code: BOTKJPJT



For more information about Hombu Dojo's fund: <http://www.aikikai.or.jp/eng/index.htm>

For more information on how to help: <http://www.jrc.or.jp/english/index.html>

The Proper Spirit for Training

by Reverend Kensho Furuya

Happy Easter to everyone!

More than anything nowadays, we like to break rules, not keep them. Breaking rules expresses our freedom, I suppose – at least, this is how we think nowadays. As a teacher, it only means the student does not understand the purpose of these rules – especially in Aikido and especially in a dojo. Rules are not to oppress or humiliate; rules are there to create a good sense of harmony among all members and to create a sense of order in which we can study and practice. In Japanese, this is referred to as “etiquette,” or *saho*. *Saho* is made of two kanji characters, one representing “to make”, and the other, “order”: in other words, *to make order*. This order is very important to create a good atmosphere in which to train. We should never forget this.

However, order is not simply following or mimicking various rules: bowing when you have to bow, saying *hai* when you have to say *hai*. More than anything, this *saho* is a spiritual practice. *Saho* is practice of the mind and spirit. If you cannot bow with the proper mental attitude and spirit, it is not a bow, no matter how much you lower your head; it is something you must practice with the proper spirit. It is like someone telling you, “Thank you,” although it is obvious that he really doesn’t mean it. You don’t feel that your kindness was appreciated at all. In fact, you may feel badly that your efforts were neglected or unappreciated. This bad feeling is always the cause of disharmony.

To show proper spirit in *saho* is a very difficult part of practice. This is only because we think of ourselves too much and not others. Once we think of others, we learn how to appreciate their efforts; if we only think of ourselves, we never have time to care for others. We become selfish people and this is not Aikido at all. In fact, this circumstance runs contrary to all Aikido principles.

Practice *saho* in the dojo and learn to practice it with the proper mental attitude and spirit. Maybe this will be the most difficult lesson of all to learn – more difficult than the hardest throw or pin. Once you master it, then practice it in your daily life.

I once had a student who never said “Thank you” for anything. One day I asked him, “Why don’t you ever thank people when they do something for you?”

He replied, “My mother never taught me how to say ‘Thank you.’” (Blaming everything on your poor mother, how sad!)

“How silly,” I thought to myself. Later it turned out that he never appreciated anything from anybody; he was much too busy thinking of himself. Honestly, it is not any pleasure at all to teach someone like this – they would never appreciate it anyway. What a waste of time!

When you know that someone appreciates your efforts, you feel good and warm and you feel like doing more and more for others. This is what we mean by “harmony.” When people think only of themselves, it creates an atmosphere of selfishness: “If he only cares for himself, I might as well think only of myself as well!” What kind of world is this we are creating? *Saho* means *to create order*. Ultimately, we create this order by thinking of others. What is so bad about this? How silly to break the rule of such a wonderful practice!

In all practice, watch your *ma-ai*. We see Aikido as an exercise or sport, this is why we are not conscious of our spacing. We only appreciate this spacing because we are practicing a martial art. Please be careful in this! We relax this awareness because a sports consciousness permeates our present culture so deeply. We must be careful at all times not to bring the wrong attitude into our practice. This is how martial arts is changing today. . . . How sad!



Samurai bowing at the turn of the century

When someone attacks with *katate-tori menuchi*, for example, if we start gossiping away or wait for the blow to make contact – this is sport. If, however, as soon as we sense his attack, we are already blending with him and moving out of the line of attack – this is martial arts. If after we throw, we pat *uke* on the back or begin yakking away again, this is sports and exercise. If, however, after we throw, we try to maintain

our spacing and timing and focus our *zanshin* on our partner, then this is martial arts. If, when we come to the dojo, we chit-chat away in the dressing room so it takes 10 minutes to put on our uniform, we act as we might in a sports gym or health club. On the other hand, if, when we come to the dojo, we change into our uniform as quickly as possible to get onto the mat to begin warming up, we act with proper attitude in a martial arts dojo. If, when we come and go in the dojo, we always make a proper greeting to the sensei, this is a martial art. But if, when we come to the dojo, we always treat the sensei as a waiter or janitor or clerk, this is a health club or spa. When we come to the dojo, if we bow with the proper spirit of respect and modesty, this is a true martial arts dojo; yet if we are too busy yakking away with others and finding out the latest gossip from our classmates, this how we act is a fancy beauty salon or coffee shop, and the martial arts spirit has gone.

Editor’s Note: Sensei originally posted this essay, in slightly different form, to his daily message board on March 31, 2002.

Aikido TRAINING SCHEDULE

Sundays

9:00-10:00 AM Children's Class
10:15-11:15 AM Open

Mondays

5:15-6:15 PM Fundamentals
6:30-7:30 PM Open

Tuesdays

6:30-7:30 PM Open

Wednesdays

5:15-6:15 PM Fundamentals
6:30-7:30 PM Open
7:45-8:45 PM Weapons*

Thursdays

6:30-7:30 PM Bokken

Fridays

6:30-7:30 PM Open

Saturdays

9:30-10:30 AM Open
10:45-11:45 AM Weapons*

6:30 AM Instructor's Intensive: last Saturday of the month
by invitation only.*

* These classes are not open for visitors to watch.

We are directly affiliated with: **AIKIDO WORLD HEADQUARTERS**

Aikido Hombu Dojo - Aikikai

17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, JAPAN

We are committed to the study and practice of the teachings of the Founder of Aikido,
Morihei Ueshiba and his legitimate successors, Kisshomaru Ueshiba and the present
Doshu Moriteru Ueshiba.

The Furuya Foundation and the Aikido Center of Los Angeles admit students of any race, color, and national or ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. The Furuya Foundation and the Aikido Center of Los Angeles do not discriminate on the basis of race, color, and national or ethnic origin in administration of their educational policies, admissions policies, scholarship and loan programs, and athletic and other school-administered programs.



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Iaido TRAINING SCHEDULE

TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

Saturdays

7:15-8:15 AM Beginning
8:15-9:15 AM Intermediate/Advanced

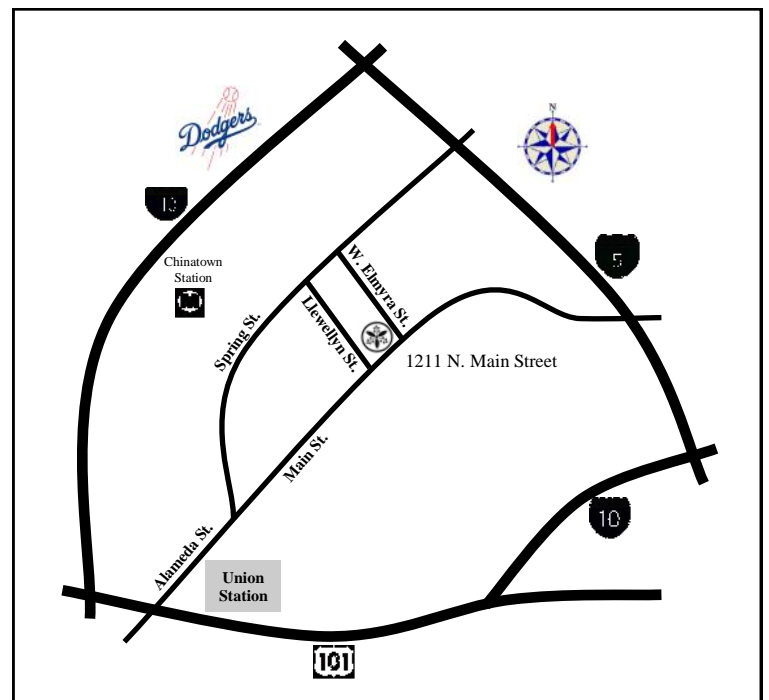
Sundays

7:45-8:45 AM

Thursdays

6:30-7:30 PM (Bokken Practice)
7:30-8:30 PM

No classes on the last weekend of the month.



Finding Our Dojo



We are located at

1211 N. Main Street
Los Angeles, CA 90012

Telephone: (323) 225-1424

E-mail: info@aikidocenterla.com

We are across the street and one block northwest from
the Chinatown Metro Station.

The entrance is on Elmyra Street.

No appointment necessary to watch classes or join:
You are welcome to visit us any time during any of our Open or Fundamentals classes. Please come early.