



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

August 2013

Volume XXXII Number 8

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Letter From the Editor by Mark Ehrlich Editor, The Aiki Dojo

As the heat of summer reaches its peak, I look forward to Nisei Week in Little Tokyo. This year it promises to become more popular than ever: the neighborhood shops dazzle with a Nisei Week poster proudly glittering in their windows beneath the blazing sun. The food, the fanfare, and the festival combine to lift my spirits and remind me of all the time Sensei and we students spent in the community.

While wandering through the lovely Japanese garden generously tended by the Japanese American Cultural and Community Center during the first day of Nisei

Week, I happened upon a dragonfly zipping around the stream there. He looked resplendent in his scarlet coat tinged with gold, and when he stopped patrolling his territory for a moment to settle on the blade of an iris, I leaped at the chance to snap a picture of what I consider a good omen: a dragonfly in summer, settled beside me.

In Japan, the dragonfly goes by the name of *tombo* or *kachimushi* ("victory insects") and enjoyed an exalted place in legend for millennia. Known for their aggressive hunting skill and midair capture of prey, *tombo* became a favorite motif of the *samurai*, and their image decorated everything from *kimono* and pottery to sword fittings and arrow quivers. Nowadays, *tombo* still command an evocative power in Japan, but of a more nostalgic bent: like fireflies do for many of us in the United

States, dragonflies summon up memories of childhood summers for many people in Japan. In some folk belief, the dragonfly also represents the spirit of deceased ancestors who return to their families in this form during the summer festival of *Obon*. This balance of fierce valor and enduring love, of pursuing and protecting, speaks to the imagination; it also provides the thematic thrust of our August issue.



This month, Ito Sensei hearkens back to the traditions of *sumo* and urges us to continue training as ACLA has always done: with spirit and fortitude. Myers Sensei looks at the key tenets of the teaching and learning of *laido* through the lens of history and the mottos that use

few words to synthesize vast, complex subjects. Maria Murakawa brings some old friends of ours back into the epicurean spotlight with a new restaurant and a new menu. Sensei, of course, shares his knowledge with us yet again, courtesy of our archives. I like to think, though, that he and I enjoyed a little visit on the first day of Nisei Week.

I hope you find this issue worthwhile. Take care until next time, and I hope to see you on

Upcoming Events

July 31st - August 2nd:
Karita Sensei visit

August 5th:
Morning classes begin

August 31st
Instructor's intensive

September 2nd
Dojo Closed
Labor Day

September 28th
Instructor's intensive

October 26th
Instructor's intensive

October 27th
Children's Class Halloween Party

NEW MORNING CLASSES

Taught by Ito Sensei

Mondays and Wednesdays
6:30 to 7:30 AM

All levels are welcome!

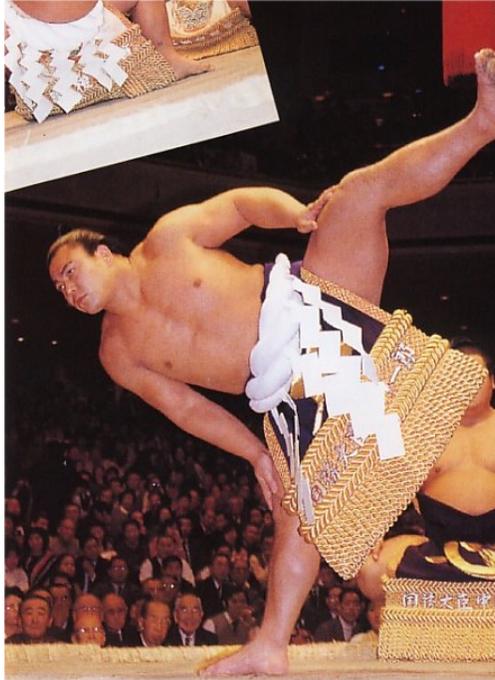
Summon the Strength – Yoisho!

by David Ito, Aikido Chief Instructor

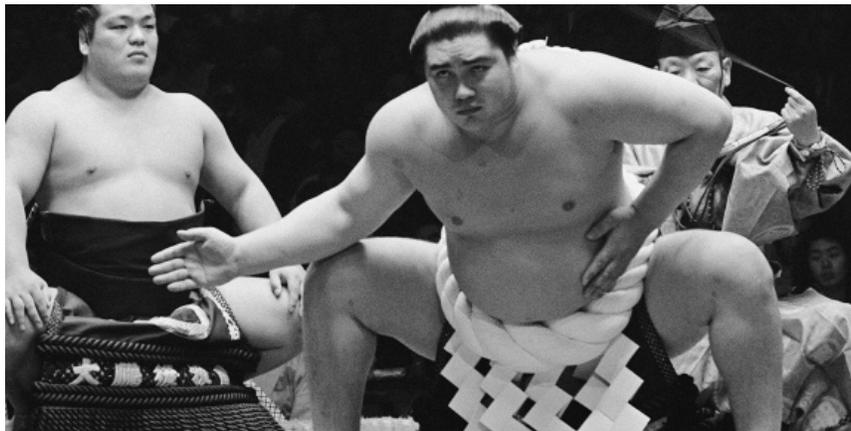
Every summer I look forward to watching the annual summer *sumo* tournament in Tokyo and Nagoya. If I had the time, I would watch the entire long program, which shows every part of the *sumo* match instead of the short program, which only shows the main part of the matches and very little of the formalities of each *sumo* bout. At the beginning of every *sumo* match the *Yokozuna* or grand champions come out and perform a blessing ritual called the *dohyo iri*. There are two types of rituals that consist of a series of arm raises and hand claps in order to get the attention of the gods and to show that the wrestler isn't hiding any weapons. There is also a series of huge leg raises and foot stomps called *shiko* that are said to ward off evil. When the *Yokozuna* lifts one leg as high as he can and stomps his foot to the ground the crowd shouts in unison, "Yoisho!" The shouts of *yoisho* grow louder as the leg raises for *shiko* get higher and higher. The *yoisho* chant is to encourage the *sumo-tori* to fight hard, but it also gives the spectators the opportunity to become part of the *sumo* experience, giving the wrestlers some of their strength as they bellow out "Yoisho!"

Yoisho is one of those everyday expressions that Japanese people say whenever they exert themselves. It is not something that you scream out but quietly say to yourself out loud as you begin to exert yourself. For instance, it would be appropriate to say it as you lifted a bag of rice onto a shelf or pushed a car out of the roadway. Basically, it is used whenever you take on a task that requires more effort than normal. However, you can also hear Japanese people say *yoisho* as they strain with effort to sit down, but this is usually reserved for older people or for someone who has just finished working very hard.

Yoisho doesn't have a direct translation, but the closest English equivalent could be *heave-ho*. However, *heave-ho* lacks the depth of *yoisho* and isn't common vernacular used today. There is a depth not so much to the word *yoisho*, but to its usage. Japanese culture relies heavily on symbolism, both tangible and intangible,



Chiyonofuji performing the shiko part of the dohyo iri ritual



Taiho performing the seriagari portion of the dohyo iri ritual

which ties to ancient customs, theories, and ideologies. *Yoisho* is a kind of *kiai* or *kakegoe* similar to the ones used in Karate, Kendo, or other traditional Japanese arts. *Kiai* are thought of in two ways: the *kiai* is the result of a coordinated mind, body, and spirit; and the other, and most common, is that the *kiai* coordinates our mind, body and spirit. Either way, they both are about the harmony between the mind, body, and spirit and since they both emanate from the *hara* or center it is thought that its usage has the mystical power to summon all of our strength to give forth a giant effort.

The usage of *kiai* or *kakegoe* comes up a great deal in Japanese culture from the martial arts to the board game *go* and even in *noh* and *kabuki* theatre. Every one of these arts understands that the accomplishment of any task, no matter what kind, only happens with the coordinated efforts of our mind, body, and spirit. This concerted effort is called *isshin* in Japanese, which literally means *one mind or spirit*, but more figuratively it means that our mind, body and spirit have a single focused effort.

The other day I was talking with one of the senior instructors and he asked me, "Do you think people today are not as strong as people in the past?" I answered, "Maybe, but one thing never changes – desire." If we want something we have to go out and get it,

which means we have to work hard and do what it takes to achieve our goal. The spirit behind *yoisho* supports the theory that in order to achieve our goals we must focus our energies to get things done. To this end, a *yoisho* effort lends itself to the ethic of hard work, and the belief that hard work will eventually pay off. *Yoisho*, therefore, gives us the strength to *fukutsu no seishin*, or "never give up".

Whether we want to move a mountain or just learn Aikido, *yoisho* summons the strength to get what we want out of life, but we have to put in the effort. An old saw of Sensei's rings as true today as it did decades ago: "To get better at Aikido, just do more Aikido." Therefore, to get stronger in Aikido, we need only to come to class more. Please let's all add a little *yoisho* to our training and I will call out, "YOISHO!" to help you summon the strength to get better.

Terms and Conditions

by Gary Myers, Iaido Chief Instructor

One aspect of Sensei's teaching Iaido was his minimal use of terminology. Our dojo differed in that respect from other dojos. Many dojos spend a great deal of time learning Japanese terms for Iaido movements, sword positions, leg movements, etc. Often students would ask me, as an assistant instructor, what the Japanese word was for a certain action or technique. Back then I had to confess that I didn't know because Sensei never mentioned what it was; we were just shown the technique and told to practice it. For the longest time we never knew the names of the techniques in *chuden*: we only called them by their order number. Although this lack of knowing Japanese terms was not a problem within the dojo, it did cause a degree of embarrassment when I took my *shodan* test in Japan, but that's a story for another time. In Japan it is not uncommon for Iaidoka to take written tests in addition to physical testing of the techniques. The written test requires knowledge of terms and definitions. Our tendency in this country is to keep such written tests to a minimum.

Perhaps Sensei felt that the overuse of terminology would only confuse us, or perhaps he felt we should do our own research. I am not certain because it was never a topic of discussion. Of course, we were taught the basic terminology – *suburi*, *noto*, *saya biki*, *chiburi*, *zanshin*, *yokoichimonji*, and *hasuji* – and Sensei made us aware of the basic sword component names. He would also, on occasion, refer to more obscure Japanese phrases if they pertained to our training. Obviously, Sensei knew the terminology but he felt that his students practicing techniques correctly was much more important than knowing their names or having an expansive vocabulary. It was consistent with his philosophy that traditional instruction is to be learned through demonstration rather than verbal communication. I tend to use terminology more in the advanced classes than the general classes. The names and meanings of techniques, for example, are more straightforward in *shoden* and become more esoteric in *chuden* and *okuden*. It is easy to misinterpret terms as their meanings become more complex.

Historic Mottos

Throughout Japan's history, communication via simple straightforward mottos or slogans has provided a framework for grand and complex socioeconomic changes. For example, during the end of the Edo period, the phrase "*Sonno joi!*" ("Exalt the Emperor, Expel the Barbarians!") was the rallying cry for the overthrow of the Shogunate. During the Meiji Restoration "*Bummeikaika*" ("Civilization and Enlightenment") was the shorthand for the goal of transforming Japan from a feudalistic society to a modern world power. After WWII, the Ministry of Industry used such words as "Large, Hard" to describe the reconstruction of steel, automobile,

and other large manufacturing industries, and later "Compact, Small, Soft" was the motto to describe the goals for transistor, electronics, and computer product development.



Teacher Mottos

Simple phrases and terms are important to Iaido teachers, as well, in order to provide a framework for teaching swordsmanship. One such teaching term is: *Ichi-gan*, *Ni-soku*, *Santan*, *Shi-riki*. It means: "First - see, Second - footwork and legs, Third - strong mind, Fourth - power." It gives teachers an outline of what to teach in order to cultivate a strong spirit in their students and a framework for teachers to evaluate their advancement. If we take these terms literally they seem like easy and simple instructions. But, as we all know,

not everything is as simple as it first appears.

Ichi-gan – "First - see": there are two words that mean "to see", *ken* and *kan*. *Ken* means to see the obvious with the eyes or just seeing the surface of things. *Ichi-gan* uses the word *gan* or *kan*. *Kan* means to see beyond the surface of things, to see not only with the eyes but also with the heart and mind. It is not only sight but also insight. While *ken* is just the act of seeing *kan* must be learned and is more difficult.

In Iaido texts, the term *metsuke* (the position of the eyes in Iaido) gets used frequently. Most classic instruction books say that we must position our eyes in "*enzan-no-metsuke*"; it means to see as if looking at a faraway mountain, with the eyelids half-closed looking approximately eight feet in front of us. In *shohatto*, the first thing we are instructed to do, after sitting and breathing, is to look at the opponent. We must take in everything, not only his movement, but also his intent.

At first, it is hard to "see" anything except for some empty *tatami* because we are looking with *ken-no-metsuke*, seeing the obvious, but eventually we must learn *kan-no-metsuke* to look into the mind of our opponent to obtain insight as to his intent. But often in the process of trying to learn the moves, we lose sight of the opponent and his intent. It is then we lose the essence of Iaido. Having not only sight but also insight is considered the first and most important aspect in developing spirit in Iaido.

Ni-soku means that the second most important aspect of teaching is footwork. All good Iaido requires a strong foundation where the feet and legs get placed properly. The legs and feet support and carry the body and provide the stability and balance from which good cutting results. All good cuts start from the ground up, not from the arms and hands by themselves; good footwork moves us into a position to make a significant cut, and also provides the transition from one position of strength to another.

Continued on page 6...



Our Neighbors, Our Food

by Maria Murakawa, Aikido 3rd Dan

JiST Eat!

Newly opened **JiST Café** (the name is a combination of the two owners' first initials of each of their family names, and first initials of each of their mothers' names), is a welcome addition to Little Tokyo in a sense that (1) you now know where to go if you have a craving for *chashu* and eggs at 5 AM, (2) it's a mom-and-pop type Japanese restaurant, and not another *ramen* place, and (3) the food is delicious, especially when one is surrounded by the sunny, blonde wood interior and the employees who are just as happy. Grandma gives good vibes.

Said grandma, Jane Ishii, is actually the mother of owner and chef Glen Ishii. Glen comes from a restaurant family, having quit his last gig as executive chef at **Noe Restaurant** to open up JiST along with partner Caroline Shin, of **Kogi BBQ**. His family owned the former **Tokyo Café** which served such homey dishes such as *chashu* and *shumai*, in the very same spot as JiST, and previously, in a another location in Little Tokyo, **Tokyo Gardens**, a favorite of Sensei's. Just as with our dojo, the torch has passed to Glen to carry on the tradition, and the future looks bright.

The other day I went there for lunch and there was already a line leading up to the cash register where you place your order before sitting. The food is what you would find at a café in Japan, perhaps tucked away between a shrine and a pachinko parlor near a busy train station, filled with uniformed students and gossiping housewives. It is a mix of Japanese home cooking and Western tastes, of "I Love LA" and "I Wish I Were in Japan". For a moment, JiST satisfies both kinds of hunger.



Chashu Hash Skillet



Hangover Killer

So try the Hangover Killer with its soft chunks of braised short rib tucked away in an omelet nestled with Grafton white cheddar, and covered in demi-glace sauce. Or the Chashu Hash Skillet, topped with two quivering six-minute soft-boiled eggs, begging to be broken to ooze their yolks atop deeply marinated pork belly. For a fun spinoff of *kissaten* (Japanese café) flavor, try the Porky Omurice: the requisite rice stir fried in ketchup but with chunks of hickory ham topped with an omelet. This dish, a favorite among Japanese comfort foods, traditionally comes wrapped omelet style, but JiST perches the omelet on the rice, then tops it with their demi-glace, another popular ingredient in modern Japanese food.

Breakfast wouldn't be complete without the sweet. What's great is they carry loose-leaf tea from **Art of Tea**, an LA-based organic tea purveyor. It



JiST French Toast



Crème Fraiche Pancakes

comes brewing in a plastic cruet which, when placed on top of your cup, releases the tea automatically – definitely a must paired with the JiST French Toast. This amazing dish, amounting to one big slab of brioche bread marinated in crème brulee batter, is topped with lemon zest-infused cream whipped so thick it tastes like butter, which makes a refreshing counterpart to the custardy insides of the French toast. Although designed to get eaten without syrup (it definitely doesn't need it) it doesn't hurt to pour some on if you must have your maple flavor. The same holds true for the Crème Fraiche Pancakes; if you'd like a typical pancake experience (And who doesn't?), then ask for syrup. Otherwise the stack of three you get are so rich they seem almost donut-like in their flavor.

Lunch is just as satisfying, with an array of sandwiches and salads. The JiST Ham Baggu comes with a beef-and-Panko patty topped with a six-minute egg, demi-glace, and Bloody Mary relish; get it with rice for a more Japanese experience. The patty comes juicy, the relish has a kick, the demi-glace sports chunks of pork, a nice plus. The Katsu Sandwich is open-faced and features a thick breaded and deep fried pork tenderloin. Topped with shredded cabbage, *tonkatsu* sauce and Kewpie mayo, it's a knife-and-fork version of the popular *tonkatsu* sandwiches you can find at the local mini marts in Japan, and at Japanese supermarkets locally.

Unmistakable *umami* flavors, steeped in family history and paired with the familiar combinations of eggs and meats, coffee cake and country fried potatoes: JiST Café carries on family traditions while bringing something new to the neighborhood. So grab a seat outside, enjoy this still quiet corner on the fringes of Little Tokyo, and welcome the change that is JiST Café.



JiST Ham Baggu



The Katsu Sandwich



JiST Café

116 Judge John Aiso Street
Los Angeles, CA 90012
213-792-2116
www.Jistcafe.com

PLEASE HELP SUPPORT THE JAPANESE AMERICAN COMMUNITY IN LOS ANGELES



NISEI WEEK
Japanese Festival

Nikkei Games

August 3-4: Basketball
August 11: Martial Arts
August 11: Shotgun Sporting Tournament
August 17: Volleyball
August 17: Jr. Golf
August 18: Track & Field
<http://www.nikkeigames.org/>

Natsumatsuri Family Festival

August 10 and 11
At Japanese American National Museum
<http://www.janm.org/press/release/342/>



Grand Parade

August 11
4:00 to 9:00 PM
<http://www.niseiweek.org>

Tanabata Festival

August 10 and 11
11:00 AM to 8:00 PM
<http://www.pasadenabuddhisttemple.org>

Nisei Week Car Show

August 17
11:00 AM to 7:00 PM
Alameda and First Street Parking Lot

The ACLA Welcomes its Newest Member!



Valentina Kimiye Seki

Born on May 27th, 2013
at 12:37 PM
weighing
five pounds and seven ounces

**Congratulations
and best wishes to parents
Matt and Rosie Seki!**

LET'S STUDY JAPANESE!



Fuji School

244 South San Pedro Street Suite #501
Los Angeles, CA 90012
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Oh-fuji.com



The Aiki Dojo

*Official publication of
the Aikido Center of Los Angeles*

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*We are a not-for-profit, traditional
Aikido Dojo dedicated to preserving
the honored values and traditions of
the arts of Aikido and Iaido. With
your continued understanding and
support, we hope that you also will
dedicate yourself to your training and
to enjoying all the benefits that Aikido
and Iaido can offer.*

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Publisher: David Ito
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Questions/Comments?

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

Terms and Conditions *continued from page 3...*

It is interesting to look at the way people walk and carry themselves. Some even say that there are certain walks specific to the areas of the country. I classify walks into two categories: heel-toe walkers and gliders. The first group use a predominant heel-to-toe gait and because of that they tend to move both vertically and in a back and forth action with their upper body. The gliders, on the other hand, tend to minimize the heel-toe movement, and they shuffle while keeping the front part of the foot on the ground. Heel-to-toe motion is more of a Western style of walking where the shuffle is more Asian style. The heel-to-toe movement tends to move our center of gravity from our fronts to our backs. Most footwork in swordsmanship requires the sliding movement with the ball on the foot in contact with the ground; the back foot pushes off propelling the hip and front foot together rather than using a specific step with the front foot. This type of gliding movement maintains our center in the front, which is normally in line with the sword's movement. By maintaining the center to the front we project our energy forward as well. This constant projection of forward energy is a basic tenet of Iaido.

San-tan, the third most important term, means to have a strong mind. Most Westerners would interpret a "strong mind" as a strong will, but that would be a misinterpretation. I am reminded of the old *chambara* movies, in which the subtitles would describe the swordsman as "strong". Although the swordsman might have physical strength, the "strong" they were referring to was also his spiritual strength. The projection of the swordsman's spiritual strength is the essence of *katsujinken*, or "the sword that gives life". This spiritual strength is concentrated within the body.

One of the purposes of Iaido is to increase our spiritual strength and concentration. Even though the term is literally "strong mind", it cannot be done utilizing the mind alone. It is done by putting power in our lower abdomen through properly breathing. This proper breathing, as discussed in a prior article, sometimes gets overlooked in our haste to get into the movement of the techniques. Iaido has to be done with a strong, calm mind. It is this strong, calm mind that conveys our confidence, and our confidence gets projected to our opponent.



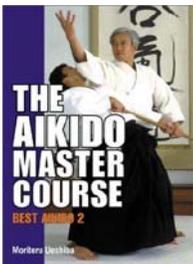
Master swordsman Kyuzo from the movie Seven Samurai

Shi-riki or "Fourth - power": power does not consist of physical strength alone. This term refers to the effective and efficient use of physical strength by doing the technique correctly.

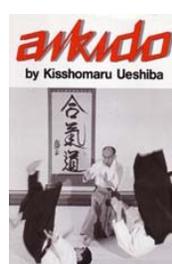
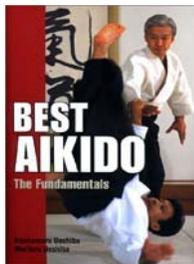
It means not only making the sword cut powerful when and where needed, but also efficiently and in harmony with the body's movement and spirit. Typically, when we use only physical strength, the technique suffers, which reduces rather than amplifies our power. When we do the technique correctly, however, our power naturally flows from it. Eventually this physical power comes from the perfect execution of the *waza*.

Summation

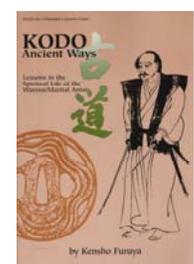
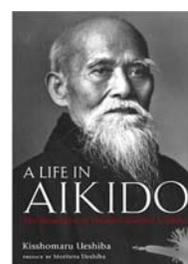
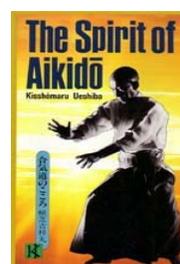
When we first look at this simple four-step motto it seems easy just to focus on the physical aspect of seeing, footwork, strong mind, power. But like those simple mottos from Japan's history, there is much more than the physical taking place. In Iaido we begin with the learning the physical through the lessons of technique, but eventually we expand to integrate the mind and the spirit, which eventually further enhances the technique. This integration is the goal of all who study Iaido. We can see that sometimes even the simplest of terms can produce the most powerful conditions.

Recommended Readings:

by Ueshiba Moriteru



by Ueshiba Kisshomaru



by Kensho Furuya

On Proper Timing

by Reverend Kensho Furuya

Even in the simple, basic movement of *tenkan kokyu-ho*, there exists innumerable points of study we must explore, study, and master before we can even think of moving on. It is not simply a turning movement; *tenkan* also incorporates some sense of *irimi* as well. Our posture, spacing with the opponent, timing at the moment of contact, the fullness of energy, the focus and direction of our eyes, and on and on – everything must be studied with the utmost care and seriousness.

There is a common saying, “Look before your leap.” Indeed, we must “look” very carefully at what we are doing at the moment before we even think of “leaping” forward to the next step!

On one occasion, I played a video of a *gagaku* performance for my students. *Gagaku* is a type of ancient Japanese court dance which has remained virtually unchanged since the Eighth Century; it is over 1,000 years old. I know what my students were thinking as soon as they saw it – it was so slow! So slow and so boring! I played another performance of *shimai* in *Noh* which was created in the 15th Century and has also remained virtually unchanged too. This was a little faster but still very slow for my students’ eyes.

I think we haven’t realized how fast we move in today’s society. Compared to a few centuries ago, we are literally racing around. No wonder we have no time for anything, we are too busy being fast and speedy!

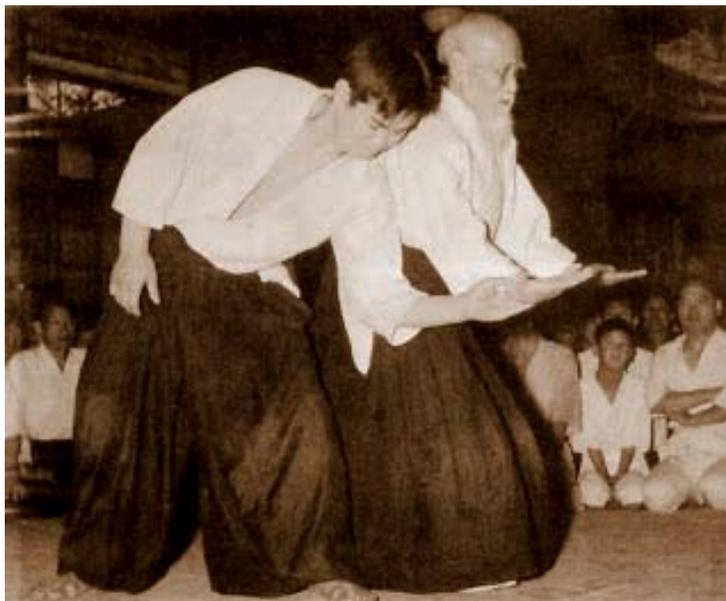
I see this in our Aikido training today. Everyone just races around; no one spends enough time with each movement and each tiny aspect of each movement, we just run around shouting, “Next, next, next!”

Like the tea ceremony, every movement takes time because its movement demands care and focus. There is a certain timing how the hot water gets brought to the tea bowl, because within those few seconds, the water has a few seconds to cool to exactly the right temperature. There is a certain timing to whisking the powdered tea with the water in order to produce the right foam on the tea – no wonder it is often referred to as “liquid jade”.

Too slow is no good for making tea, but too fast is no good either. Everything depends on the proper timing. I feel that Aikido training also has this same timing of caring and focus and following the

natural order and timing of things. This timing and sense of order only comes through constant training and practice.

Now it is summer time and classes are small. Everyone takes off from practice for vacations and rest and many do not come because it is too hot. Everyone has an excuse “not” to practice and they are all good ones: family, work, school . . . these are all important to our lives.



O Sensei performing tenkan kokyu-ho

Just as these are important, it is also important to brush our teeth although this is not the focus of our life. It is also important to drink enough water each day, although this is not the highpoint of our daily activities. These tasks are not important in our lives but very, very important and necessary to our lives. No one takes a vacation from brushing their teeth. No one takes a vacation from combing their hair or eating lunch or washing their clothes. Although these activities are not the focus or direction of our lives, they are necessary and important to our lives and we cannot do without them. As insignificant as they are in the order of priorities of what we do each day, they

greatly effect the quality of our lives.

Aikido too is such an activity; for many people it is not high on their list of priorities, but it greatly effects the quality of their life, much more and far beyond what people today understand, who, again, seem too busy being busy and fast.

We need to stop and think what is important to our life and what is just the fluff and smoke that continually clouds our minds and distorts our thinking. Take your time and go by the natural timing of the world, not the watch on your wrist. Study all aspects of everything you do to its minutest and tiniest aspect. A well-known Vietnamese Zen monk also spoke of something like this as “mindfulness.” I think this is a very good word. . . .

We cannot create order by our logical thought, but by simply observing quietly and seriously and seeing all things in all their aspects, order can be realized – the natural order which has existed from eons and eons ago but to which we have become blind.

Even in *tenkan kokyu-ho*, there is so much room for further study and practice . . . almost there is no time for anything else! Take care and take time!

Editor’s Note: Sensei originally published this essay, in slightly different form, to his daily message board on July 19, 2003.

Aikido TRAINING SCHEDULE

Sundays

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

Mondays

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

Tuesdays

6:30-7:30 PM Advanced*

Wednesdays

6:30-7:30 AM Open
5:15-6:15 PM Fundamentals
6:30-7:30 PM Intermediate
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 Advanced*

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

* These classes are not open for visitors to watch.

Iaido TRAINING SCHEDULE

TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

Saturdays

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

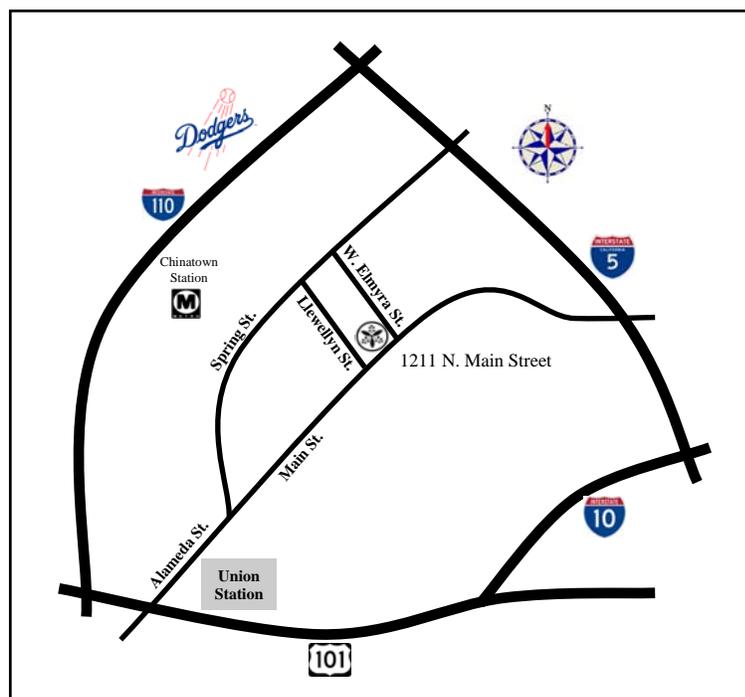
Sundays

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.



We are directly affiliated with:

AIKIDO WORLD HEADQUARTERS

公益財団法人 合気会

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.

Official Branch Dojo:



Aikido Kodokai

Salamanca, Spain

Chief Instructor: Santiago Garcia Almaraz

www.kodokai.com

The Aikido Center of Los Angeles does not recognize or is affiliated with any other dojo, school, or entity.

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.