



# 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

January 2014

*Celebrating Our 40th Year 1974-2014* Volume XXXIII Number 1

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## 謹賀新年

# Happy New Year!

*The first day of the year;  
I long for the voice of the uguisu  
Of past times.*

– Chora

### Letter From the Editor

by Mark Ehrlich  
Editor, The Aiki Dojo

On behalf of all of us at ACLA, I'd like to wish our students and readers 新年あけましておめでとうございます and health and prosperity as well for this very special year, which marks the 40th year since Sensei first opened the doors back in 1974. Please make every effort this year to train even harder and learn even more; I can think of no better way to honor Sensei's memory and achievement.

In this issue of *The Aiki Dojo*, we follow tradition by sharing some year-end messages from our students and instructors: Ito Sensei discusses the coming Year of the Horse and how our training just might bring us an immovable mind, among other benefits; James Doi examines the principle of "non fighting" through a diverting metaphor (and an apt one, for our Los Angeles readers); Ken Watanabe reminds us that time is fleeting and precious, especially when it comes to learning on the mat; Shaun Menashe explains and rallies behind the iconic mantis; Santiago Almaraz shares thoughts on facing change while pursuing consistency; Maria Murakawa explores Aikido's spirit and form through pottery; Paul Major takes a moment to share his musings on the importance of being in the moment; and as he likes to do, Sensei revisits us courtesy of the archives to teach us about



*The plum blossom is the first flower to bloom in the new year. The uguisu or Japanese nightingale's song is the herald of Spring.*

how to see what's absent and present (and learn from both qualities) and how crucial a role trust plays in our development. Many thanks to all our contributors for sharing their thoughts and helping make this a memorable first issue for a very memorable year.

For me, the past year saw much to celebrate: new students joining, senior students developing, the ACLA community continuing to solidify, and my own appreciation for all the art has given and continues to give me broaden. I feel grateful to have worked alongside our dedicated instructors and staff to bring the ACLA experience to adults and children in our community (and our readers everywhere) in some way. With your continued support, I know we'll make this anniversary year a very special one, indeed. Happy New Year, and I'll see you on the mat!

### Upcoming Events

**December 29-January 3rd**  
Dojo closed for New Year's

**January 4th**  
Dojo reopens  
Kagami biraki party

**January 5th**  
2nd Doshu memorial service

**January 25th**  
Dojo benefit dance

**January 26th**  
Instructor's intensive

## Calmness Is Coming

by David Ito, Chief Instructor

Another year has passed by in what seems like a blur as we say good-bye to the Snake and welcome the Year of the Horse. The Year of the Horse (or, more precisely, the green wood horse) in Chinese astrology is the strongest fire animal of the 12 zodiacs. Fire is associated with passion and success and, therefore, wood helps the fire burn to feed its passions. 2014, then, supposedly will become a successful year in which people will see their passions come into fruition, but only when they feel totally sure of their decisions.

The Year of the Horse is also said to be auspicious in Shintoism because the *kami* or deities in Shintoism ride horses between this world and the sacred realm. We can see this belief in action when people making a wish at shrine or temple write their desire on a plaque that has a horse painted on it. Last year was the Year of the Snake where we were supposed to see the slow methodical movements of the snake in planning and pondering, or in other words, sowing. 2014 is about reaping; the horse's movements are quick and instinctive when guided by a sure hand, which lead to speedy success.

The wooden horse has another significance with respect to *budo*. Yagyū Tajima no kami Munenori likened the highest state of swordsmanship with a wooden horse. (Munenori was a prolific swordsman and son of Yagyū Mune-toshi, the progenitor of Yagyū Shinkage-ryū, which O Sensei studied.) When discussing the mindset of a swordsman, Munenori said, "It is like the wooden horse facing the flowers or birds." The wooden horse symbolizes the swordsman's ultimate state called "no mind" or *mushin* as it is called in Buddhism. Famed Buddhist scholar D.T. Suzuki commented on this by writing, "The wooden horse has no mind, no sentience. Even when it confronts the flowers, or hears a bird singing, it is utterly unmoved. Man is altogether different from the wooden horse. He has sentience and is subject to all kinds of stimulation. But when he finds himself moved in one way or another, he is committed. Even though engaged in the struggle for life, the swordsman must not be disturbed, he must remain master of himself, must be like the wooden horse, insensible to all the environmental vicissitudes."

Many of you have heard me mumble a time or two that the Way is hard. Training presents all sorts of problems, but those "problems"

aren't really problems – they are really more distractions than anything else. The symbol of the wooden horse guides us in our training; when we do something, we do that thing only and not get distracted by everything life throws at us. This feels easier said than done, but our training tries to teach us this very lesson.

Every moment of every day we get bombarded and never before has the world felt so connected. Getting connected seems a wonderful thing, but it can also seem a terrible thing too. Training creates a space for us to teach our minds to be what they call in Buddhism *immovable*. An immovable mind or spirit is kind of a misnomer in that our mind is actually completely fluid and does not get stuck in one place or on one thing. It's not that we blankly stare out into space as someone attacks us, but it's more that we can deal with anything that arises with a calm inner state – as if we are a wooden horse facing the flowers or the birds.

In order to get to the place of the wooden horse it takes constant training. Once we have mastered the physical elements of Aikido then we can delve into the more mental and spiritual aspects of training, which can take a lifetime of study. Miyamoto Musashi wrote that it takes 1,000 days to forge the spirit and 10,000 to polish it. As our training advances we will undergo many changes beginning with things primarily external, which lead us, hopefully, to something deeper and more meaningful as time goes by. Yagyū Munenori wrote about the stages that most students go through in their training and called them "the six diseases": the desire for victory, the desire to rely on technical cunning, the desire to show off, the desire to psychologically overwhelm your opponent, the desire to remain passive in order to wait for an opening, and the desire to become free of these diseases. Yagyū Munenori's simple yet profound assertions illustrate just how hard the Way can be.



I feel like 2014, being a wood horse year, is going to be a prosperous year for training. After all, this combination of wood and horse only comes together once every 60 years: how lucky for us indeed! It is said the horses can be trained to be useful to humans and, therefore, we can make use of this year to better ourselves. However, the horse needs to be guided so please let's train hard and strive to be the best we can be. It is true that the Way is hard and for that matter so is life, but true mastery lies in meeting any challenge with calmness and being unmoved by anything that comes our way. I wish you all a health, happy and prosperous 2014. Please train hard.

## Non Fighting

by James Doi, Aikido 5th Dan, Iaido 4th Dan



I, like everybody else in Los Angeles, spend a great deal of time driving. Typically, I probably spend about an hour to three hours a day on the road. During this time in traffic, I noticed certain patterns in driver behavior. Some people get into one lane and stay in

it. Some people speed up and change lanes to go for clear space, i.e., take any advantage that presents itself. Usually, everyone seems to end up at the same place at the same time no matter what their tactics. The real key to the speed at which we will get to work in the morning is the traffic light pattern. If we can time our movement to green lights (harmonize with the lights, if you will), we can “surf” the traffic lights and get to our destination much, much faster.

In martial thinking, we have two basic ways to approach a problem: strategic planning and tactical operations. Strategy amounts to “big picture” planning; it wins wars and accomplishes big goals. Tactics offer the specific procedures and skills to accomplish strategic goals. Good tactics are essential to achieve our strategic goals. However, good tactical operations alone will not overcome poor strategy. Getting to work in the morning in the least amount of time is the “big picture” goal of the morning commute. In order to accomplish this goal, first pick the “best” route, not necessarily the shortest. Then try to surf the lights. In order to get to the right position to surf the lights, we have to use jack rabbit starts and lane changing and/or stay in the same lane (i.e., employ both types of driving tactics). To the outside observer, the driver trying to surf the lights and the driver “fighting” traffic look the same; however each will get different results. Moving from tactics to strategy gives us an enormous advantage.

This mental shift of tactics to strategy we can liken to the shift from *jitsu* to *budo*. The physical techniques of fighting transform to something superior and more efficient. Again, to the unschooled observer, the *jitsu* technique doesn't look that much different than the *budo* technique, but, of course, they are very, very different. The basis (strategic goals) of the *budo* techniques are so different that, in Aikido, we use the term “non fighting”. We can understand “non fighting” techniques by contrasting fighting techniques like punches and blocks with “non fighting” type techniques such as momentum (“breath” or *kokyū*) throws. Blocks and punches are direct attacks and counters, while a momentum throw breaks the source of any attack, the opponent's balance. On an even “higher” level we can try and break our opponent's will to attack. “Non fighting” is not pacifism, nor is it simply a system of fancy counterattacks. On “higher” levels, we are not fighting (win or lose), but are non fighting (harmonizing with our opponent's *ki*). Non fighting, as we have seen, can even be used to fight traffic.

## Osoji: Year-end Cleanup December 21, 2013



*Thank you to everyone who came out and helped us clean the dojo in preparation for the New Year!*

## Continue Climbing

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

Happy New Year! Another year has come and gone. It's amazing how time flies. Did the past year even happen? To think, an hour of practice can seem like an eternity while at the same time an entire year can pass so quickly.

Time is constant, yet the passage of time feels different depending on the person and on the situation. One person's minute could be another person's "forever". To some people, 30 minutes seems like not very much, but to others, 30 minutes seems like plenty of time, and treat it like some lottery winners who throw their money around then go broke in six months. We can't collect time, save it up, and use it later. Once it's gone, it's gone for good.

Some students boast about how many times they came to class last week or the five days they practiced in a row. This only shows their superficial understanding about training. Practice time in martial arts is measured not in how many hours per week, or even how many days in a row we practiced, so much as the number of years we devote to the art. However, just because it takes years to learn a traditional martial art like Aikido does not mean it's okay to take as long as we like to catch on to the technique. On the contrary, we have very little time. The more understanding we have in a martial art like Aikido, the more we will realize how profound and deep it is, and only then we will realize how little time we actually have.

Simply catching on to the form of the technique – just getting the basic movements down so it resembles our chosen art - is only the very beginning, the first step. Training in the dojo is like climbing a mountain with a team of people; we work together to bring everyone up as high as they can manage. We do this, not only through our own efforts, but also through the efforts of the group. We finally reach the top only to find that there is still more to climb. Waste time while climbing, and we'll never reach the top. Some, after a few months of dawdling up the side of the mountain just give up. Some, after reaching their first summit, stop; satisfied, they presume to have reached "the top" then start their slow slide back down to the beginning. Then there are the others who, recognizing that there's a lot more to go, continue climbing.

Poking along like we have all the time in the world is not the proper mental stance for students. Talent, ability, and athleticism help, but those who catch on to the art, those who really benefit and understand, are the students who plug away despite any disadvantages, consistently, without complaining, without expectation, and without wasting time.

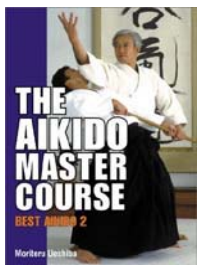
Like all things in life - and in martial arts in particular – it comes down to having the correct attitude. By the time we realize how little time we have, it is too late. With the proper attitude, students will naturally practice with the proper sense of focus, not just when practicing on the mat, but off the mat as well. What teacher wants to teach students who carelessly enter the dojo, wearily greet the teacher (if at all), shuffle over to the dressing room taking their time to change while chatting, then step onto the mat with five minutes to spare?

We do not have all the time in the world to change into our uniform. We have no time for chit-chat. It is too late to be focusing on practice three minutes before class starts. It is way too late to become focused by the time class is half over. Class may only last an hour, but what about the times before and after class? Training doesn't start when we bow in at the beginning of class. Training starts before we change into our practice uniform – no, it starts before we enter the dojo – no, it begins even before we arrive at the dojo. Serious students know there is no time to screw around.

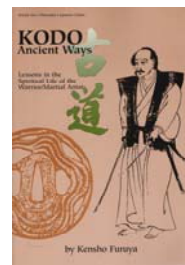
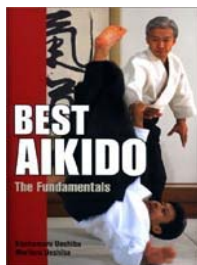
If we treat one hour of practice carelessly, that hour gets wasted; if we treat one hour carefully, even if we made no visible progress, that kind focus can only benefit us in our training. To throw ourselves 100% into our practice is the correct mindset: if we have focus, then we truly have no time to waste time. One hour of training with the correct attitude and focus is better than five hours while training half asleep at the wheel.

No one can predict when we will catch on to the technique. The only way to learn the technique, even with talent or natural ability, is to do it over, and over, and over. All the little bits of time we waste are irretrievable, and they add up. That is the reason we do not have all the time in the world. Will we have to do the technique a thousand times before we "understand" it? Will it take a million times before we catch on? Not even the teacher knows, so let's get going. We were supposed to be ready yesterday.

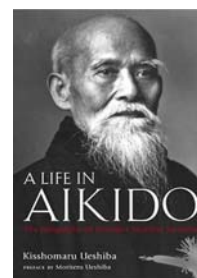
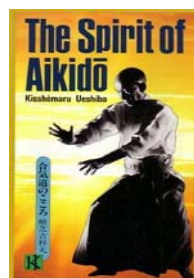
## Recommended Readings:



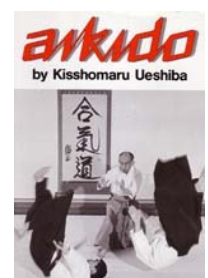
by Ueshiba Moriteru



by Kensho Furuya



by Ueshiba Kisshomaru



## Becoming the Mantis

by Shaun Menashe, Aikido Shodan, Iaido 2nd Dan



The praying mantis is a common theme in Japanese sword fittings. It can be seen depicted with other insects in portrayal of the autumn season after swarms of larvae hatch in the wake of the warm summer months of Japan. However, we also find many instances of the mantis as the sole subject of iron *sukashi tsuba*, particularly of the Akasaka School, which was popular during the Edo period. Here we can find many pieces with strong depictions of solitary mantis or mantis and wheels.



There is a Japanese saying: *toro no ono wo motte ryu sha ni mu o go toshi*, which roughly translates as, “Like a mantis with an axe attacking an imperial chariot.” This particular saying originated in mainland China and alludes to a tale from the Spring and Autumn period that approximately took place from 771-476 BCE. According to legend, the king of the province of Qi and his men were traveling the countryside on a hunting expedition. As the imperial carriages continued down the road, they came across a mantis in their path. Rather than flee the carriages, the mantis reared its sickle-like forelegs in attempt to hold these massive objects at bay.

Today, when people overrate themselves, they can be warned: “Don’t be a mantis trying to stop a chariot.” This modern interpretation implies knowing our limitations and not biting off more than we can chew. Even if we have only studied martial arts for a short time, we intuitively feel something lacking in this interpretation. The fittings of Japanese swords often hold many secrets of swordsmanship and self-development, and themes often get veiled in allegory. The secret of the mantis resides in the often omitted remainder of this Chinese tale.

Puzzled by the creature before him, the King of Qi orders his caravan to stop. He questions what animal would be so brazen as to stand against such formidable odds. It was explained that this creature would bridle determinedly when challenged irrespective of its opponent. The king marveled at the mantis’s bravery and declared: “It’s a great pity that it is not more than an insect. If it were a man, he would surely be the bravest warrior in the world!” It is said that in acknowledgment of the martial prowess of his small adversary, the King of Qi ordered his carriages to turn back, leaving the mantis in his stance.

We should all try to be like the mantis in 2014 and face all obstacles with the courage and determination to overcome them irrespective of their difficulty!

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## The Challenge of the New Year

by Santiago Garcia Almaraz

Chief Instructor, Aikido Kodokai, Salamanca, Spain

Every year that I sit down in front of my computer to write a few lines of greeting for the new year, I like to think that the coming year will arrive full of new and exciting things that will make me enjoy everything and everyone around me.

From my point of view, every year offers a challenge, a new opportunity to learn; and although I know beforehand that not everything is good or will be as I want, I also know the essence of the thing, the true teaching, sometimes does not reveal itself at our first glance.

Make big plans in life is good, and having big goals is critical to grow, but as good martial artist we have to be prepared for unexpected changes or adapt to new situations that may not be what we expected. We need to take advantage of seeing that what lies behind these supposedly “bad” moments is the real challenge, the really interesting thing in our lives.

Sensei had a flyer posted at the ACLA entrance that I like to use with my students. It ran along the lines of, “I can only make one person happy a day. Today is not your day. Tomorrow does not look good for you either.” For me, this sums up life: Do not wait for the perfect time to do something. We have to encourage opportunity by working for the moment of advantage, and such moments rarely happen.

Sensei taught us to work without expecting immediate results, to trust that working and being consistent will bring their own reward in due time. This is easy to say but I assure you it feels quite difficult to do. Nonetheless, in the coming year please work to enjoy what you do and infect those around you with that positive attitude, because after all what is Aikido but sharing?

Happy New Year 2014!

## Finding Spirit Through Shape

by Maria Murakawa, Aikido 3<sup>rd</sup> Dan

Fresh from sorting through all of Sensei's belongings, most of which were ceramics, with fellow students the other day, my interest was piqued as I came across an article about a young Japanese ceramicist by the name of Ryota Aoki. What interested me was the fact that he was from a young generation of ceramicists in Japan carrying on a tradition of pottery spanning hundreds of years. His work is completely modern, and at first glance looks nothing like the traditional tea ware and rice bowls of centuries past. But what struck me was the Japanese saying which inspired his work.

Unfortunately I do not know the actual Japanese saying for this but it has two meanings, one of which is to inherit or pass on the "shape"; the other would be to inherit or pass on the "spirit". Much of modern pottery, he says, appropriates the past, taking popular styles of tea ware during a prosperous era of pottery in Japan and replicating them in the present. He goes on to state that it is important to inherit the spirit, not just the shape of the past. For just replicating the shape is an empty art form, whereas to learn and inherit the spirit, mindset, and feeling of the potters of the past was most important to him in creating pottery which is relevant today. Just as the potters in the past had a



feeling of creating something new for the world, Aoki wanted to inherit that same feeling and create something new for the present day.

I thought this was admirable and hoped to reach this level someday in my Aikido practice. Not to re-create the wheel so to speak but to go beyond the form and being able to align with the spirit of the form passed down from our teacher, and make it my own. I suspect there is a reason why this saying has two meanings of "shape" and "spirit". At least in our dojo, it seems we try very hard to inherit the shape of Sensei's Aikido. We practice the same form over and over day by day, mostly it seems because we cannot move on to anything else, and mostly because in our dojo we emphasize the basics. This past year at times I felt that no matter how much I practiced, my Aikido remained at the same level. I hope in the coming

year to perhaps look at my training in a different light, and inherit a little more of the spirit of Sensei and what inspired him to preserve the teachings of the past. This might be not just how we conduct ourselves on the mat but how we go about daily life. How we greet the day, how we treat people, how to cultivate awareness . . . sometimes it's all about showing up to class and being present. I think that's a good start in inheriting this spirit of Aikido. I hope to see everyone more often on the mat this next year, so we can continue preserving Sensei's Aikido, as well as grow in our own practice.

## Start Off on the Right Foot

by Paul Major, Aikido 2nd Dan, Iaido Shodan

A very happy new year to everyone!

At the close of the year we go through *osoji*, making free and clean all we can to welcome in the new year. The dojo does this literally, going through the sweat-equity cleaning of everything we can think of. I do this in my apartment, too, and lately I've been thinking of how important it is to extend this concept internally.

I had a dream recently where I became lucid of my dream state and promptly decided to go flying amongst clouds in a winter night's sky. Everything seemed peaceful, clear, and fun. Then, all of a sudden, I was assaulted by a million different objects flying at me. Gifts I had thought to buy family, items I'd seen in stores, dusty unused miscellany cluttering my apartment. *Stuff* came at me from every direction.

When I awoke I knew it was time to clean up, not only in my apartment physically but also to practice letting go of all of the clutter in my mind. This chore is easier said than done. But clearing those attachments brings a peace of mind some of us only find in dreams, so I figure it's worth the effort.

I suspect a lot of these attachments have to do with not being focused on the present moment. For me, that's a big part of where Aikido comes in. The techniques just don't work right (or at all)

unless I've cleared my internal clutter. The more I start to think about the specifics of a technique as I try to perform it, the greater the chance that I've deserted some other component of my movement. I think I've done something correctly but when I look over to Ito Sensei he's unimpressed, and in retrospect I realize that I was being neglectful.

At some point we just have to let it go and move; let the training take over and have faith in the guidance of our trusted teachers. In the moments where that happens everything feels remarkably clear and free. Distractions fall away.

But I'm stubborn. Lessons I'm exposed to in one moment can still be overtaken by the next thought. The cycle, sadly, repeats, and my teachers are thwarted until the next opportunity to offer a correction. Incrementally those lessons start to take hold as the old habit is challenged, and we inch forward. So it goes. . . .

With the new year upon us I'm resolving to focus more of myself in the here-and-now, to try to take that lesson that's so present in my training and apply it to my life off the *tatami*. How successful I'll be and what results will come from that focus only the new year will tell, but perhaps this is the best way to start off on the right foot.

My best wishes to the students and teachers at ACLA, and to the readers of our newsletter. I hope the new year is joyful and that you successfully rise to meet each challenge.

## Secrets and Trust

by Reverend Kensho Furuya

In Japanese art, there is an interesting technique called *rusu moyo*. This literally means, “absent design”. What a strange term! For Japanese art, there is the design of what is painted on the paper, but there is also the design of what is *not* there (or absent) as well! This technique gets used very often in all Japanese art. My own theory is that this technique developed through the influence of Japanese poetry in art, as Japanese poetry is always filled with suggestion and nuance.

In Aikido and Iaido practice, we focus too much just on what is there, but we must also focus and “see” what is not there as well. I mean that there is a lot to the technique which we really cannot see physically or is not obvious to the eye. In a way, this is also *rusu moyo*. We, as students, will do well if we learn to see what is presented but also see and understand what is not there.

One day, someone brought me a very strange *tsuba*. It showed a small demon creeping away on the ground, with a temple in the distant background. It seemed like such a strange design, and not one used by traditional artists of any school or period. No one could figure out what this *tsuba* design meant. Actually, this is, I thought, a very good example of *rusu moyo*. I said that this is a design of Bishamonten, the god of war, and everyone gave me a puzzled look! How can it be Bishamonten, when he is not even there! Yes, he is there, but he is absent! The demon represents the evil which Bishamonten conquers, and the temple is not a temple but a pagoda which he always carries in his right hand – the magic pagoda which cures all illnesses! Both the demon and the pagoda are elements of Bishamonten, but the god himself, is not there at all – a classic example of *rusu moyo*.

Often in Aikido and Iaido technique, the very main point of it all is completely invisible to the eye! Actually, that is the case with most Aikido and Iaido techniques!

In ancient times, much teaching was very subtle, done only by inference and suggestion. This is why we think of those teachings as “secret” today. They were not necessarily a secret, but these teachings were considered “sacred” and “divine”, so they were not spoken of directly or blatantly.

Today, we have lost this sense of sacred teachings so we don’t hold them in the same value and level of respect as before. We scream out for clear instructions, like yelling at a clerk in the grocery store, “Where’s the tomatoes?!?”

When I was very young, my parents enrolled me in art school. On one occasion, my teacher said to me, “You need to fill in all the empty spaces in the background!” Even at that young age, I was so surprised at such a comment. . . .

One of things which I miss in training my students is attention to detail. I think if you have any experience in the study of traditional Japanese tea ceremony or calligraphy, you will know what I mean. There is strict attention to the finest detail to a degree that most people cannot and do not even realize. I see this in Aikido training too. So many fine points of the art, so much detail to show, but for most people, it goes right over their heads. Maybe we are simply not even aware of it. Pay close attention to everything. I notice that the students who can catch the more subtle details of the art, advance the furthest.



An example of *rusu moyo*. A Yagyū *tsuba* with the war baton motif. The war baton is always paired with the hora or conch shell, but in this example the shell is missing. Together, the design refers to the strong connection between warfare and spirituality.

In calligraphy, how much ink to the brush, how much pressure to the paper to create the desired stroke, how we begin and end even the tiniest stroke is all under strict rules and a high level of aesthetics. It almost cannot be explained in words, we just have to observe very carefully and imitate the teacher’s movements as closely as possible. It is the very same thing in tea. I imagine it goes the same way in music and in all of the arts.

Please try to catch more details of the techniques in training. Please try to become more aware of everything

around you. Please try to catch the correct spirit and form of the art as well; do not be happy with just simply throwing someone to the ground. Go deeper and deeper and deeper into the art to discover the truly miraculous.

For me, there is nothing more important than trust in another person. What does it take to trust another person? Have you ever asked this question of yourself? Since ancient times, the exchange or passing down of wisdom between teacher and student is so sacred and based on this trust. I don’t know too much about worldly affairs, only what I see in the dojo. But in everything, I believe, trust must be there or nothing can ever be accomplished.

**Editor’s Note:** Sensei originally published this article, in slightly different form, to his daily message board on December 15, 2002.

# 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\*

## 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

8:00-9:00 AM

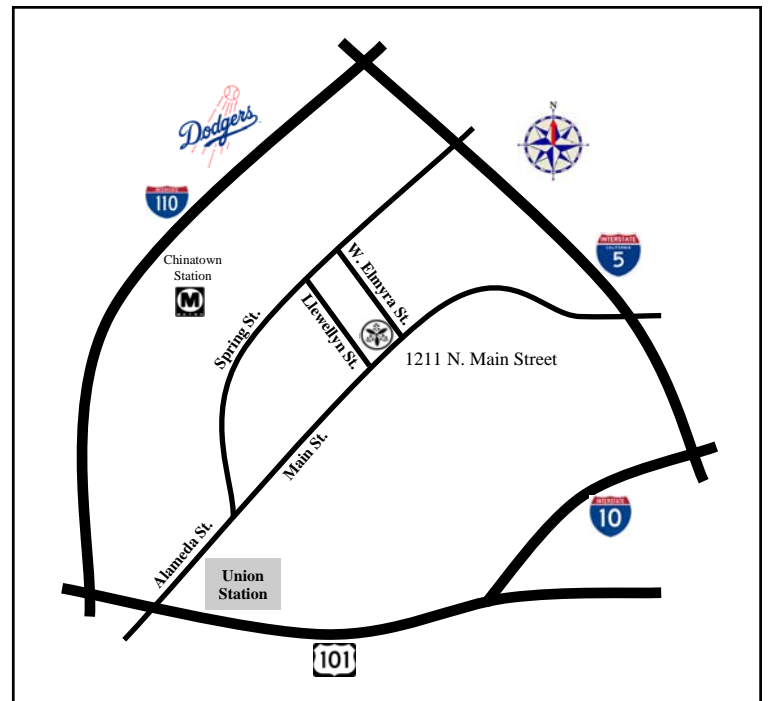
## Sundays

7:45-8:45 AM

## Thursdays

6:30-7:30 PM

*No weekend 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.*



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**The Aiki Dojo**  
Official publication of  
the Aikido Center of Los Angeles

*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.*

Publisher: David Ito  
Editor-in-Chief: Mark Ehrlich



**Finding Our Dojo**



We are located at

1211 N. Main Street

Los Angeles, CA 90012

Telephone: (323) 225-1424

E-mail: [info@aikidocenterla.com](mailto: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.*