

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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Upcoming Events

June 29th:
Instructor's intensive

July 4th:
Dojo Closed
Fourth of July

July 27th:
Instructor's intensive

August 31st
Instructor's intensive

September 2nd
Dojo Closed
Labor Day

September 28th
Instructor's intensive

Letter From the Editor

by Mark Ehrlich
Editor, The Aiki Dojo

With the arrival of June, excitement fills the air as the promise of summer fills our thoughts: notions of getting out of the everyday rut by doing something different (and often somewhere else, sometimes surrounding ourselves with new faces) whisper restlessly in our hearts, as if to say: *Come on, the living is easy now, let's go.* And who can blame us? I, for one, love to travel, and when I hear about the trips to summer camp or travel to exotic places that friends and family have planned this year, I get excited for them and imagine myself going where they'll go, doing what they'll do, whether hiking in the Andes or attending sports training camp or wandering through Europe.

Yet no matter where we go or what we do, we always have to deal with ourselves – we alone must carry our own baggage, as it were. So while this season offers us well-deserved breaks (which we should certainly enjoy as much as we can), we would do well to remain mindful of the tricks and traps our egos constantly set for us. Their tools are wide-ranging and nefarious. They can prod us into thinking that we'll wait to train until the weather turns cooler (or warmer), or prompt us to stay away from the dojo because someone hurt our feelings, or have us train with someone to exact revenge for some imagined wrong against our fragile sense of self. The ego, as we all know by now, promises to protect us and keep us

safe, yet in the end it can offer nothing more substantial than a house of cards that will topple when touched by anything even slightly substantial.

This month, we consider the meaty, substantial subjects that permeate the study of martial arts. Ken Watanabe takes up the threads of tradition and ponders how (and how much) we can hang onto the past while remaining rooted in the present through the story of one of Sensei's favorite local restaurants that will shutter its doors this month. Lucas Plouviez shares another moment of experience and insight, expressed through his evocative and delicately phrased poetry. Ito Sensei reviews the fundamentals of dojo etiquette and explains its place in our training. We include an overdue examination of integrity and its importance in everything we do at ACLA, and indeed

everywhere. And as always, Sensei joins us through the archives with a rare double feature – first by sharing a beautiful calligraphy brushed by one of the priests from the famous Daitokuji Temple in Kyoto and elaborating on its meaning and relevance to us today, and second by expounding upon compassion in martial arts tradition through a lesson on Buddhist lore and its connection to the *samurai* mindset. Wherever you go this summer – the beach, the park, or abroad – I hope you make time to read and enjoy this issue, which like the photograph here lets us glimpse hope as a waning age passes on its wisdom to the next.

Safe travels, keep cool, and train often, and I'll see you on the mat!



Mrs. Ishii of Little Tokyo Café cuddles with Michael Ito during a recent visit

The Rules

by David Ito, Aikido Chief Instructor

Every aspect of training in a traditional martial art is designed to protect us in one form or another. The other day while I was teaching class a student left the mat to use the restroom without asking permission. At first I had not noticed that he had gone until I heard the lock click when the restroom door shut. When he returned I explained to him that he could leave the mat area at any time, but that he had to ask permission first. He had a rather perplexed look which gave me the impression that he wanted to know why. I said, "It is for your own protection", which earned me an even more quizzical look.

I stopped the class and explained that the dojo rules exist not to oppress anyone, but to keep everyone safe. I gave this example: imagine the tragedy of a student who goes to the restroom to lie down because he feels faint and suffers a heart attack. Since nobody knows where he is or what he's doing, in the interim he passes away. In matters of a heart attack, every second counts, but since we lost sight of him, we could not help him. Therefore, when students want to leave the training area, for whatever reason, they must ask permission so that the instructor can take a moment to evaluate them, just in case.

This example illustrates just one of the many formalities within the dojo that exist for everyone's protection. I've listed below just some of the many other rules in place to protect us from other people, other things, or just from our own selves:

Never wear bags or backpacks while inside the dojo. We have numerous priceless antiques that would fall over in a moment if someone became unaware of their movement or the position of their bag or pack. They say nothing is worse than regret, but a broken 200 year-old vase might trump that.

Never wear the training uniform out in public. Changing at home or in the car might seem like a time saver, but wearing the uniform around town invites unwanted attention. As one of our main training tools, we must treat our uniform carefully and with respect.

Never step over someone else's weapon. Many have written about the soul of the *samurai* existing in his sword, but more practically a weapon is dangerous and therefore we must treat weapons with caution and respect. If we treat a weapon like a toy, we have taken the fastest way towards injury.

Always ask permission before touching someone else's weapon. In older times a *ronin* (or masterless *samurai*) who roamed the country in search of work might use something as benign as bumping against someone's *saya* (sword sheath) as a reason to fight them

in order to showcase his ability. This shows the importance a warrior placed on respecting himself, his craft, and his tools, and that disrespecting any one of them made for a just cause to fight. However, in more workaday, modern terms, we shouldn't touch something that doesn't belong to us.

Avoid practicing front or back rolls too close to where others warm up or practice weapons; this can lead to injury. The mat area is for training; therefore, we all would do well to take great care as we enter that space and not compromise our own personal safety or anyone else's.

When we bump into or accidentally hurt someone, we apologize right away to stave off hurt feelings and resentment that can stem from making contact with people deliberately or not. When the situation warrants it, saying "excuse me" or "I am sorry" can go a long way in not only the dojo but in life as well.



Many students think that through training they only learn how to fell another person, and on some level that is true, so the rules exist to teach us how to manage responsibly what we learn in the dojo. *Kata* is the Japanese word for *form* and we usually think of it in terms of physical repetition, but in terms of what gets learned in a traditional dojo such as ours a lesser-used word for *form* with the same kanji is *katachi*, which might seem more appropriate. Tea master Sen Shoshitsu XV explained *katachi* as, "Kata might be translated as *shape* or *mold*, while *chi* literally means *blood* and refers to the human spirit. When *kata* joins with *chi* – in other words, when form is imbued with a person's spirit – the movement comes to life and takes on true character."

Protecting ourselves goes beyond the physical – it becomes a mindset. That mindset governs everything we do but can only come as a result of adhering to a form. Likewise, we can only cultivate the form as a result of allowing the rules and etiquette to permeate into not only our training but into our entire life as well. That mindset will likely serve as the only vehicle that allows us to go from good to great. They say that the best warriors surpass all others in decorum. With this quip we can see etiquette as something more than a formality and we can begin to realize ourselves, not only through our conduct in the dojo, but in everything that we do.

The best warriors know that how they treat others and how they treat things reflects their true character; therefore we can now see how learning the *kata* or form of a martial art mirrors our own development as human beings. Some might call it *character* or some might call it *living with integrity*, but in traditional arts it is referred to as the Way. Following the Way dictates that we live our lives on a higher level and we can only begin to do that by protecting ourselves with rules.

Living the Way

by Mark Ehrlich, Aikido 2nd Dan

Recently I heard a story about one of our less junior students that I found very instructive and want to share in hopes that others will benefit from the following experience.

It seems that this student, who has helped out for some time as one of the assistants during children's class, enjoyed the role to the extent that she began spreading the word about our dojo in general and the children's class in particular to her friends and neighbors in the building where she lived. Eventually one of her neighbors enrolled their child in class, and the entire family seemed to enjoy the dojo, and of course the assistant felt very satisfied that she could help swell the ranks of our membership.

Not long after this, however, the weather turned warm and lots of people in the building, including the assistant, the child, and the child's family, came out to enjoy the community pool there. The child apparently had a small gewgaw – a toy, a ring, or the like – and, excited by her treasure, had begun to run around the pool with it. Some of the adults there began calling to the child, making suggestions either out of concern or out of a sense of play:

“Put it down or you'll get hurt,” one of the neighbors said.

“Put it by the chair,” said another.

“Put it on this towel,” said someone else.

“Put it in your mouth,” said the assistant.

I have no doubt that this less junior student meant no harm and, in the moment, simply thought it would make for a bit of fun and get a laugh from her friends and neighbors. The child's mother, however, quite understandably took a rather dim view of this comment (which, had the child listened, could have resulted in a very serious choking incident), scolded the assistant in no uncertain terms for her thoughtlessness and immaturity, and stalked away. (I know that some others who witnessed this painful scene probably understood the mother's feelings very well.) Shortly afterwards, the child's family sent along a brusque message to the assistant withdrawing their child from the dojo immediately. The assistant now of course feels very sorry and rather crestfallen, and has, I hope, learned that we cannot unsay some things and we cannot take back or fix some actions. She has hopefully also learned an important lesson in the crucial part integrity plays in life, especially as we grow and develop as responsible people in a complex world.

Integrity has a core function in martial arts training. Sensei, when he was alive, used to admonish us that the word of a true martial

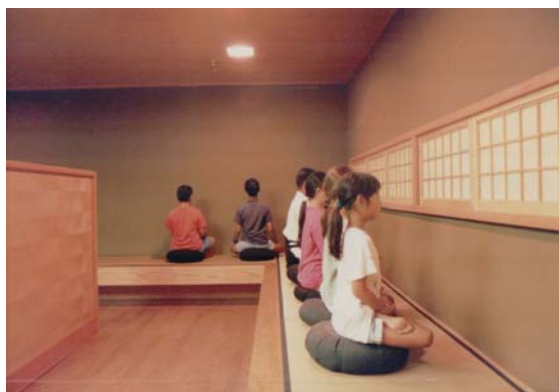
artist was golden. I think that by this he meant that for the true martial artist, word and deed amount to the same thing. We've heard this sort of thing before – “actions speak louder than words”, “his word is his bond”, and so forth – but it bears repeating, especially now. The further we go along the Way, the greater our responsibility and the larger the demands upon our integrity. If I thought she would or could hear me, I would tell this student that all of her challenges, on the mat and off, in her training and in her life, probably stem from her present disregard for integrity as an essential ingredient for becoming a more complete person, rather than a shadow of one.

Now and then we all succumb to what I call the pull of “the mask”: we act one way around our teacher and another way around our friends and another way around our family and another way around our boss and another way here and another way there.

Also, we sometimes try to put ourselves forward as someone we're not, because of our fragile ego or fear or anger or whatever. For example, I have caught myself sucking in my gut and standing as tall as I can when someone I find attractive enters the room; I have found myself acting in ways not in keeping with my usual self to impress someone for no good reason. In many ways, I think I'm probably the worst offender of integrity at our dojo, which probably explains at least a little bit of why I try to train hard: the more I can solidify the core of my self, the more I can let go of those things I never needed but nonetheless still clutch: pride, vanity, envy, fear. I stumble every day, but nonetheless I try to follow the Way as Sensei imparted it, and training in this sense must extend off the mat into every aspect of my life for me to have any chance of success.

And the Way, believe me, feels very hard, very often. Yet those of us who continue along this path year after year keep the firm resolve to do better today than we did yesterday, and to improve tomorrow where we lacked polish today. The assistant described here, in the end, differs very little from me actually. Like me, she lacks understanding; like me, she lacks technique and so tries to cover this fundamental weakness with some kind of shallow substitute (using strength or humor, for instance); like me, and indeed like all of us, she has a long way to go, longer than she thinks.

So I apologize to the family for my failure to set a better example of integrity for the assistant. I want to take this opportunity to apologize to the assistant herself because I lacked the integrity to keep up with my responsibilities to her as my *kohai*. Had I done so, she might have made more progress undertaking this difficult venture we take up every day at this dojo, the venture of becoming as open and aligned and alive as we can. This lesson hit home for me, and reminds me again about how hard living the Way can feel if we let it, but when we begin to catch its secrets, how freeing, how joyful, and how expansive it can feel as well. I will keep trying to do this better, every day.



Rest in Natural Peace

by Lucas Plouwiez, Aikido Shodan

Why do you stutter?

Is that by lack of care

Or flowing examples?

What do you choose to practice?

A martial Art

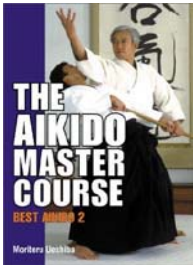
Or the Art of Peace?

“No” they told me

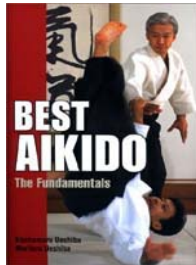
“Yes” found its Way.



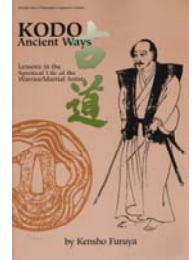
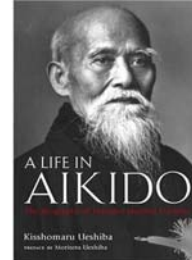
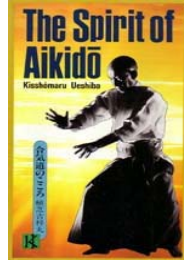
Recommended Readings:



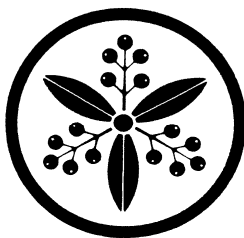
by Ueshiba Moriteru



by Ueshiba Kisshomaru



by Kensho Furuya



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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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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

Calligraphy:**“Day and night naturally and easily flow”**

*brushed by a superintendent priest of
Daitokuji Temple, Kyoto*

It is hard to see or comprehend the Great Order or the universe but it is there before our eyes every minute. Nature is always moving and flowing in its own order. Humanity always needs to see its place in this Great Harmony – not to see itself as separate from Nature as its master, but as a vital element of this great flow, which entails the operation of energy or *ki*, with which we are constantly connected.

The style of mounting is called *chagake*, which is the style appropriate for the tea room used in the formal tea ceremony called Sado, or “The Way of Tea.” This scroll is an example of one-line calligraphy we call *ichi-gyo*, which is preferred for tea. This four-character line is very unusual as we usually see five-character or seven-character phrases. Most of these phrases quote from collections of Zen stories or *koan* such as the *Hekiganroku* or the *Mumonkan*. Many times, the calligrapher will take phrases from famous Chinese poetry collections or rarely, quotes from famous personages of the past.

Ever since the 16th Century, priests have written such scrolls for the tea ceremony, especially priests from the Daitokuji Temple in Kyoto, which has had a strong connection with Sen no Rikyu, the patriarch of the tea ceremony, and the tea ceremony from its earliest times.

This example of writing looks to my eye quite beautiful, calm, yet noble. The excellent spacing and proportion of the characters and flow of the brush strokes clearly indicates that this priest was also an adept in the tea ceremony. This particular phrase is an allusion to a Chinese classic: the third character, *eki* (or *yi* in Chinese) means “change” as in the *Eki-kyo* or *Yiching* – what we call in English *The Book of Changes*, a Chinese classic which was studied by Confucius and centuries later, greatly admired and often referenced by Carl Jung, the German philosopher and psychologist.

(Side note: The *Yiching* is a Chinese text from prehistoric times and its exact origins are unknown. From the 17th Century onwards it became more of a “fortune-telling” book in Taoist temples but before this time, it was considered a mysterious text on the “order” of the universe. It was arduously studied by Confucius.)

In ancient, prehistoric China, all matters of government were determined by divination. Government was supposed to follow the “will of Heaven” or “mandate of Heaven”. Deer bones and tor-



“Day and night naturally
and easily flow”

oise shell were thrown into a ritual fire and the cracks from the burning process gave indication to the course of action the questioner should follow. These markings were codified in the *Yiching* as sets of “broken” and “unbroken” lines known as trigrams. It is through these 64 basic trigrams and then its combinations of two sets of trigrams (or six-lines) that one was able to determine the will of Heaven.

Unfortunately, the *Yiching* was written in a time before the invention of paper. Texts were written on narrow bamboo or wood slats which were all tied together and rolled up for storage when they were not read. In reading, the slats were rolled out. As these ancient texts were stored over the centuries, the bindings disintegrated so when the texts were unrolled, the slats were not in their original order. It took the work of many scholars over the years to find their correct order, yet there are still questions to interpretation. This all adds to their mystery.

If we look at the third character closely, we will notice that *eki* is composed of the character for “sun” or “day” (the first character) and on the bottom, the character for “moon” or “month” (the second character) – in this case, referring to night. “Sun” is the first character and “moon” is the second character of this particular phrase. This is very unusual and probably the calligrapher who brushed this phrase wanted to convey a special meaning here.

In one way, this can be read as “Sun, sun, moon, moon, flows. . . .” In others the days and nights flow by endlessly . . . referring to the passing of time in one’s life – this is also an *eki* which means “change”; that is to say, the world is also in a constant state of change within this flow. . . .

As with much writing in Japanese such as this example, we always have many, many interpretations which can be gleaned by the careful observer. Each of us might get a different impression depending on our mood or state of mind. It is typical of such Japanese writing to allude to many things and have many nuances of meaning within such a simple phrase of such few words – almost as mysterious as the ancient *Yiching* itself.

People today take things too literally and often read only the most superficial meaning of the words we see or hear. A good student will hear many meanings, always trying to penetrate deeper and deeper to find the real, original meaning of the teacher’s words. . . .

Editor’s Note: Sensei originally published this article, in slightly different form, to his daily message board on September 9, 2004.



Sensei with some of his students at Tokyo Gardens

Feast of Reason, Flow of Soul

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

If you've been around ACLA for a while, you've seen "old" Little Tokyo fade away, slowly replaced with froyo houses, storefronts sporting skateboard fashions, and parlors serving Asian fusion pizza pies. Gone are the days of First Street's Asahi Dry Goods selling their Sansei Creation T-shirts, like Monku, Monku, Monku (bitch, bitch, bitch) and "Itchy-Bun" with the cartoon *samurai* scratching his butt cheek with a Japanese-style back scratcher. It's way too easy to forget the old J-Town ever existed.

Now, with the closing of The Little Tokyo Café, another name has been added to that list of bygone places. A bit of history: The Little Tokyo Café used to be located at the southern end of the Japanese Village Plaza and was called Tokyo Gardens. When that location closed, the owners moved their business to its current, smaller spot on Judge John Aiso Street in the Union Center for the Arts.

At its former location, Tokyo Gardens always had a special place in Sensei's heart. The Ishii family, Japanese-Americans who are a long-time Kendo family, ran the restaurant and served a type of cuisine I can only classify as Japanese-American comfort food: a hybrid of Chinese, Japanese, and American dishes that seemed to be a favorite of J-A old-timers. One of their claims to fame was this chashu/shumai combination, completely unrecognizable from anything served in Chinatown, yet equally as delicious. Those who regularly dined at Tokyo Gardens (including me) currently mourn this particular dish's passing. Items like egg foo young, roast pork with gravy, Japanese-American style chowmein, and *katsudon*, both with egg and without, were also available. Did Sensei like the food? I would say, yes.

However, more than the food, Sensei liked eating at Tokyo Gardens because of the Ishii family. The mother handled the front of the house while the father, a Kendo-practicing hulk of a man who had the thickest hands and fingers I'd ever seen on anyone, helmed the kitchen. The Ishiis were more than business owners, but members of a loose, extended family of martial artists and a part of Sensei's own Kendo background. In this way, Sensei felt comfortable going there – their restaurant became, for him, a home away from the dojo.

During one of his many visits, Sensei and Mrs. Ishii would meet and lament the changes both in Little Tokyo and in Japanese martial arts. The actual eating of our food took up less time than the talking portion of the evening. Being Japanese as well as a Kendo mom she, at the same time, completely understood, and supported, the seemingly contradictory methods Japanese teachers employ to transmit the art, yet tempered our teacher's complaints about the students' (or maybe my own) inadequacies in our training or attitude; she was sort of a "good cop" to Sensei's scary "bad cop". In a world where a sense of entitlement was becoming the norm in teaching, Tokyo Gardens was a respite from the normal world, a place with folks who understood where our Sensei was coming from.

The appeal of Tokyo Gardens to Sensei was not just in its food, but also in the family who ran it. From good people spring forth good products: this tenet holds the same whether we consider a martial arts school, a family business, or a Japanese-American greasy spoon, and that was a big reason Tokyo Gardens was one of our favorites. They cared. Today, now both Sensei and the Little Tokyo

Café have gone, and it feels even more important to keep the memory of Sensei as fresh as possible in our minds. It's said that the karmic relationship with your parents lasts for four lifetimes, but it lasts for seven with your teacher. This aphorism demonstrates how important the Eastern traditions regarded learning and education. It's bad enough to forget where a favorite restaurant used to be, but to forget your teacher? Inexcusable! I think both Sensei and Mrs. Ishii would agree.



Mrs. Ishii of The Little Tokyo Café, with some of Sensei's students, in its last week of operation



Sensei and Mrs. Ishii at Tokyo Gardens

Compassion

by Reverend Kensho Furuya

I think we all have our personal views and interpretations of compassion. Most of us experienced Judeo-Christian culture here in the United States, in this age, so we have that view instilled within us through nurture.

Today I would like to talk a little about the traditional views of compassion in Japan, especially within the context of the *samurai* which you can relate directly to your Aikido, Iaido, and martial arts training. The *samurai* understood the meaning of compassion or modeled their behavior in accord with these images and within this context. From these images, and from your practice, you will catch a glimmering of compassion as our tradition has passed it down through the ages.

One of the most popular images of the East, including Japan, is Kannon, often called the “goddess of mercy”. She is the icon and epitome of compassion in East, featuring a gentle, motherly quality of the face, wearing the white robes of a nun or holy person, and usually holding a scroll which we call “the scroll of infinite wisdom” (*Hannya Shingyo*).

Actually, Kannon takes many, many forms. Sometimes she holds a bottle of sacred water which is the essence of Life. In this pose she serves as the guardian of children and expectant mothers, always protecting them and promising an easy labor. Then again, sometimes she appears unrecognizable as “The Eleven-Headed Kannon” who has many heads and a ferocious look: an angry and menacing figure. The *Senju Kannon* is “The Thousand-Armed Kannon” with many arms, all to help the poor and weak and those in need.

Kannon is not really a goddess but a *bodhisattva* who, in Buddhism, represents a “near-Buddha”. *Bodhisattvas* are beings who have reached the final step to become a complete, enlightened Buddha but, before taking this final step towards their own enlightenment, they decide to stay behind, vowing to save all sentient beings first before themselves. We call this vow the *bosatsu-gyo*, or the vow of the *bodhisattva* to save beings before one’s self. The role of teachers, in this sense, we can consider only fulfilled through *bosatsu-gyo*; they must “save” or teach their students and put their students’ welfare before their own. In the East people often consider the *bosatsu-gyo* to function like a “vow of a teacher”, an oath of professional and spiritual responsibility we

would never undertake lightly.

Kannon’s name means *seeing the sound*. He hears all cries for help and comes to aid those in need, and consequently “she” has become so popular that one sees her image everywhere in Asian countries. The *Hannya Shingyo*, considered one of the most powerful, and most enlightened words of the Buddha, mentions Kannon at the start, beginning with the words, “While Kannon was in deep meditation. . . .”



Kannon, the goddess of mercy

Where Kannon abides, there is a stone bridge to cross, guarded by two *shishi* lions, fierce beasts. We often see these lions guarding the entrance of many houses in China and the East. These lions continually wash their manes in the river of great wisdom which passes under this stone bridge, and by so doing achieve great wisdom themselves. In this image of Kannon and the *shishi*, “compassion” always becomes a product of, or the same as, “enlightened wisdom”.

product of, or the same as, “enlightened wisdom”.

There is an interesting story about these *shishi* lions. When the mother *shishi* has cubs, she immediately tosses them down a steep cliff and then watches to see which of her newborns try to survive and which ones do not. The ones who survive, she saves and raises them for the world ahead. Compassion, in its infinite wisdom, also has a tough, “hard” side and this motif stood as one of the most popular among *samurai* since ages long past.



Shishi lion standing guard

For *samurai*, compassion in the form of Kannon coupled infinite wisdom with a rather severe form of wisdom-compassion

to survive and live in this world. In the dojo, as in *samurai* tradition, practice often seems very tough and severe – but this harsh character must always manifest itself as a product of compassion and wisdom and not a desire for authority or power or prestige, as many can (and do) easily misunderstand.

In the dojo, we see the large, celadon (green ceramic) *shishi* lion overseeing our practice each day. We may often think he simply serves as a guardian of the dojo but actually, her fierce expression (since it is a female, mother lion) represents compassion and wisdom, as frightening as she looks, which we must always embrace in our practice and in our daily lives. This is the traditional, *samurai* view of compassion.

Editor’s Note: Sensei originally published this article, in slightly different form, to his daily message board on September 12, 2005.

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 Advanced*

Wednesdays

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.

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 (ACLA) 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

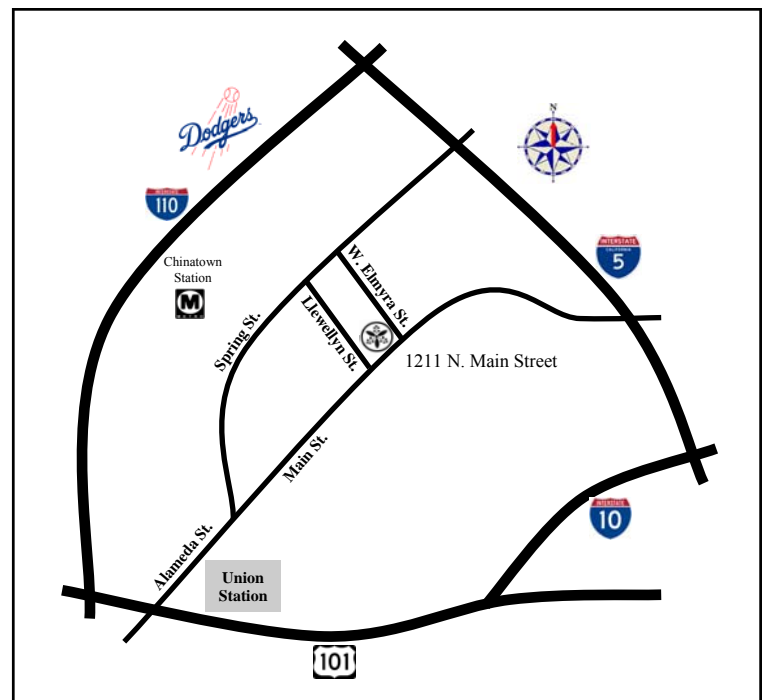
Sundays

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.