

# 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

June 2015

Volume XXXIV Number 6

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*In a memorable moment from our 40th Anniversary celebration, our three most senior members (and core faculty) display their ranks awarded by the grading committee at Hombu Dojo. From left, James Doi, 6th Dan, David Ito, 5th Dan, and Ken Watanabe, 6th Dan. Congratulations on your promotions, gentlemen, and best wishes for many more years of joyful, vibrant practice!*

## Upcoming Events

- June 27th:**  
Instructor's intensive
- July 4th:**  
Independence Day  
*Dojo closed*
- July 25th:**  
Instructor's intensive
- August 3-6th:**  
Karita Sensei visit
- August 29th:**  
Instructor's intensive
- September 7th:**  
Labor Day  
*Dojo Closed*

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

With the arrival of June comes another reminder of transitions: June Gloom has arrived, cowing the usually bright blue skies beneath its grey, cloudy cloak. The children have completed another year of school; some of those we remember well from their days in our children's class have practically finished their college careers. Some of us have grown a little fatter and sprout a little more grey hair. And all of us keep training, week in and week out, working to grow our skills and our spiritual and mental focus to the next level. We'll see the fruits of this labor next month when some of our students take their black belt tests. Good luck to all the candidates!

The dojo has reached a place of transition as well: ACLA has found itself at the center of a larger current of change – pondering how best to sustain our own school's healthy growth, and constantly working to improve

our curriculum and teaching methods to serve our students without abandoning our lineage.

This month, bedrock elements of our lineage come center stage at *The Aiki Dojo* for your edification. David Ito shares some of Sensei's and his own sentiments surrounding the otomo; Ken Watanabe highlights and then debunks a common misconception most people have about strength; we present some moments of fun and community captured at our annual seminar social and 40th Anniversary celebration; and like he does, Sensei steps out of the archives and into these pages to reflect on the *uchi-deshi* system through the slightly different milieu of training in a Zen temple. These gems, combined with local community cultural news and even a movie review for food-driven Japanophiles, make this issue one you won't want to miss. I hope you enjoy it.

From everyone at ACLA, have a safe and happy summer. Take care until next time, and I'll see you on the mat!

## Approaching the Center of the Tree

by David Ito, Aikido Chief Instructor

I recently read an article about Reggie Love's book entitled *Power Forward: My Presidential Education* that details what it was like to be President Obama's personal aide. In one story that caught my eye, Love accidentally left the President's briefcase in Florida. Upon realizing he left it behind, Love contacted the Secret Service who found it and sent it along with another staffer shortly afterwards. Love thought that maybe the President wouldn't notice or that he could slip it by him. As soon as they landed, President Obama asked him, "Hey Reg, where's my bag?" Knowing he had made a mistake and not knowing how to answer the question properly, Love said, "It's on its way." The President looked at him warily and asked, "What do you mean on the way?" To which Love answered, "It's coming from Florida." A visibly upset President said, "You left my briefcase in Florida? Incredulous."

In the Japanese martial arts or traditional arts, a person in Reggie Love's position we call an *otomo* (お供). By definition an *otomo* is someone who "follows" the teacher. Actually, although the *otomo* is there to attend to the teacher, the *otomo* is really there to learn and by accompanying the teacher, high-ranking students hope to take their skills and training to a higher level. In a traditional Japanese arts sense, an *otomo* is usually a high ranking student who is training to become a teacher.

Sometimes people often mistake the usage of the term *otomo* and think that the *otomo* is just a guide or servant – nothing can be further from the truth. If someone acts as a host or a guide who has some special skill, we would call them an *annaiyaku* (案内役) or *annainin* (案内人). An *annainin* is someone who uses their knowledge or skills to take care of a guest; for example, we might think of a tour guide or dinner host as an *annainin*. Simply put, an *annainin* is the person in front leading the way for the guest and the *otomo* is the person slightly behind the teacher. Usually the *otomo* is someone who is a direct student of the teacher referred to as a disciple or *deshi* (弟子) and an *annainin* or *annaiyaku* is someone with a specialized skill who may or may not even know the teacher.

To act as the teacher's *otomo* means that the teacher is placing a high level of trust in that person because this is the place where the highest level of training is transmitted. That is why becoming a teacher's *otomo* is supposed to be such a great privilege and thus a prodigious opportunity.

Traditional training at the *otomo* level is primarily unspoken and usually very strict. Sensei himself when talking about the strictness described it by saying, "The rings get tighter as you get closer to the center of the tree." Everything at this level gets learned by trial and error where even the smallest mistake turns into a big deal and can inspire the teacher's wrath. The training happens this way to force the student to use and develop a certain level of intuition and awareness in order to succeed at such a high level.



Reggie Love carrying President Obama's bags and luggage

To be considered a "good" *otomo*, a student must know what the teacher wants before she wants it, and demonstrate the capacity to read the situation and develop an intuition with respect to the teacher and the situation. To develop an almost telepathic link with the teacher is called *isshin-denshin* (以心伝心). With *isshin-denshin* the teacher has an almost spiritual connection with the *otomo*. The teacher conveys thoughts without the use of words and a good student will know exactly what to do. For instance, an *otomo* sharing an *isshin-denshin* with a teacher will know the teacher is hungry and will be ready with lunch before the teacher says anything.

The *otomo* not only has to be smart but must also use that intellect the right way to read the situation correctly. That means in a split second, the student needs to read the situation correctly and do the

exact right thing at the exact right time. This type of awareness in Japanese is referred to as *kuuki wo yomeru* (空気を読める) or "to be able read the air". Being able to read the air enables the *otomo* to develop a certain amount of anticipation that is necessary to not only serve the teacher properly but read opponents properly in the future too. Sensei once told a story about a *daimyo* that got off his horse, sat on a stump, and put grass on his head. A quick thinking *otomo* recognized that the *daimyo* had pantomimed the kanji for "tea" and quickly got him a cup of tea.

The height of intuition is referred to as *kan ga ii* (勘がいい) where one gets a feeling or just knows the right course of action. One knows what to do based on a feeling but that feeling is nothing more than a developed skill where the *otomo* intuits the teacher's desires or the right course of action. Coincidentally it is also called *haragei* (腹芸) where one goes with a gut feeling. For instance a good *otomo* will know that there is something wrong in the room before seeing that the painting hanging in the corner is not aligned to the wall and crooked.

Continued on page 6...

## What is Strength?

by Ken Watanabe, Iaido Chief Instructor

Many people enter the martial arts to become strong. Maybe they've grown tired of being bullied, or maybe they just want the peace of mind that they can take care of themselves. Other people begin training to get into shape and some choose martial arts so they can dominate others. However, many students practicing martial arts fail to understand in any real sense, "What is strength? What does it mean to be strong?"

Most people have a superficial view on strength; whoever is bigger, can lift the most weight, do the most "reps", do this better, do that better, is the one who wins, so it seems natural to take the idea of strength in martial arts for granted. To many students, strength and martial arts go hand in hand. After all, the nature of martial arts is elitist. The reality of martial arts is that there can only be one winner. Because of this reality, strength in martial arts seems a no-brainer to many beginners: *I need to be stronger than you to defeat you.*

In practice, some students think that strength means using lots of power in the technique. To other students, being strong might mean resisting their partner's technique or throwing them down as hard as possible. Some students feel that if they're not using lots of power their technique is weak. Others become stiff thinking that is strength.

It's easy to mistake fighting – pushing, pulling, and struggling – for strength. This feeling of expending energy against resistance deludes students with a "sensation" of strength. To many people strength amounts to a feeling: if I use a lot of force against my opponent, it means I am strong. This is a little like thinking we are strong because we use lots of power to pick up our mug of morning coffee. Pushing, straining, fighting against our opponent are just delusions – sensations of strength that fool us into thinking "I am strong" simply because we used lots of power.

In Aikido, it's understood that there is a limit to strength in the way Western culture knows strength. In Aikido we do not clash using strength or power but instead try to "blend" with our opponent's power. The blending and yielding seems counter intuitive to a martial art technique. It's this non-fighting aspect that seems difficult for many people to grasp.

Using lots of power to throw our partner is certainly a way to make the technique work. It might fool us into thinking our technique is strong, yet good martial arts technique gets executed in way that the person is thrown effortlessly, and the timing and the position placed so expertly that the technique appears fake, rehearsed.



So the question is, which is strength? Using excess power? Or is it using the most efficient amount of power for the same result? Kodokan Judo has the maxim, *Maximum Efficiency with Minimum Effort*. Does all the strength and hard work we expend affect our opponent? Is using all that strength simply a way to fool ourselves into believing we are strong?

We can measure strength not only by size, or by how physically powerful we are, but also by the size of our spirit. Many stories tell about duels where the winner was decided solely on spirit alone without need to engage an opponent physically.

My teacher told me a story about the time he and three other friends were confronted by a girl being chased by her boyfriend. Sensei and his friends (a Judo black belt, a Karate black belt, and a girl with no martial

arts experience whatsoever) were walking down the street when they saw a girl being chased by her boyfriend. The interesting part of the story is that this girl didn't run to any of the black belts for protection, but instinctively ran towards their non-martial artist girl friend, the person perceived to be the strongest in the group. My teacher said that while he and his friends stood, thinking, "Whoa, this guy's big," their female friend, the non-martial artist and smallest person in their group, boldly stood her ground and said some choice words to the boyfriend, upsetting his psychology enough to calm him down.

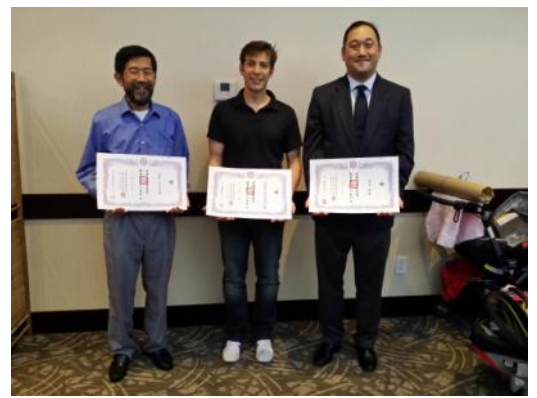
*"We can measure strength not only by size, or by how physically powerful we are, but also by the size of our spirit."*

The martial artist's worth is not measured in simply physical strength and size, but also measured in mental, spiritual, and moral strength. How many strong, fit, athletic students have I seen quit because of lack of fortitude yet who thought themselves "strong"! Yet despite all the gifts and advantages they possessed, they still abandoned their training.

Years ago, I remember a student who asked my teacher for harder training. This student felt the "soft" nature of Aikido did not fit his idea of what a real martial was supposed to be. However, this student, who thought himself so strong, crumbled under any criticism or correction of his technique. A student who thought himself strong and wanted to somehow prove to himself that he was strong, couldn't handle a single criticism or correction that was meant to do exactly that – to strengthen him. To any martial artist, this would seem ridiculous; a warrior who outwardly thought himself strong, yet was inwardly very weak! Eventually these kinds of students who misunderstand what strength is become disillusioned and quit, never realizing their potential because they failed to trust the training.

*Continued on page 6...*

# ACLA's 40th Anniversary Celebration



**Right in Front of You: On uchi-deshi**

by Reverend Kensho Furuya

Today, I received this inquiry:

*Dear Sensei, I am writing to apologize for my extremely poor conduct as a student. I did not probe your Web site thoroughly, and so did not realize the extent of the writings you had posted in the Daily Message" area. Thus, I thought that you had not responded to my question when, in fact, you had done so extremely promptly! What a lazy fool I am.*

*Luckily for me B.M. (who trained with you for a while, and currently trains in Washington, DC) reads your Web site regularly, and mentioned my e-mail and your reply. Well, now I have read it, and I appreciate the time you took to reply to my message.*

*It sounds as though your path with your teacher was very much along the lines of the uchi-deshi tradition. Is it possible to study effectively with a teacher in another manner, or is this the only way? Of course, I am really asking, will you teach me even though I remain in Washington, DC, or must I move to Los Angeles for it to be effective? Warmest regards, N.*

**Sensei's Reply:** Hi! Nice to hear from you. Many apologies, I should have contacted you directly. It is always my custom to publish interesting letters in the Daily Message with my reply, good or bad, so everyone can share in the learning experience. Most of my own students read the Daily Message along with a few others in dojos all around. I really didn't mean to ignore you and actually, I was wondering why you did not respond, complain, or protest my reply! But, most of the time I might reply to an inquiry, I almost never get even a "thank you" or "get lost" or "I disagree" or anything.

Of course, you are one of my oldest friends in Aikido and you are always welcome to train here. What an honor it would be for us! I am afraid however that I might not be good enough for you because you have had so many fine teachers to learn from. Whatever is best for you! But, of course, you are always welcome here in my dojo and always welcome to ask any question and I will always try to answer you the best I can. I always share everything with my students so they do not miss any opportunities to learn as well so you will usually see your reply in the Daily Message. I will never use your name, but I hope you don't mind my habit of sharing with all my students.

Because your next question is also very interesting and caused me to think deeply about it, I would also like to share it in the Daily Message too. Please visit me often! Through the Daily Message, you can see me every day! Best wishes and many thanks.

In my training with my Zen master, I have never thought of it as training like the *uchi-deshi* system. It never occurred to me until you mentioned it just now and really made me think about it. Very interesting question for me!



Bishop Kenko Yamashita,  
Sensei's Zen master

My Zen master, even though in his eighties, came to the temple every day and I was there every day, doing my work, helping out on other projects, cleaning, answering the phone, and doing everything that needed to be done. Most of it was just little jobs here and there and everywhere so nothing to be really proud of or to brag about – but it all had to be done, so I did it. I regularly cooked lunch for all the priests and served tea to my teacher's guests and chores like this. I was with him all of the time. Because of his age, it was too hard for him

to put gas in his own car, so I always made sure that his gasoline tank was full. I often went to the store for him to do his shopping. I took him everywhere he needed to go. Of course, I participated in all of the services. He had many guests during the day so I always made sure his office and room were absolutely clean. It would be a shame if he invited guests into an untidy office. Of course, I always washed his car so that when he drove around, he would always appear in a clean car. Many times, I was at his home, doing chores, even sharing meals. I was with him all of the time. Although he really didn't teach me directly or "formally", just by being with him all day long, each day, I really learned so much from him. I heard all of his conversations, he shared his thoughts with me and many times, he would tell me about this and that. Every day, among all the insignificant chores and work I did for him and the temple, a tremendous and unforgettable learning experience was taking place which I will never forget. For me, it was like heaven to be with my teacher. It was so sad for me when he passed away.

Maybe this is like the *uchi-deshi* system, although I never thought of it this way before. My teacher was there every day, and I was with him every day. Just spending time with him, I felt like I was constantly learning or absorbing something. I consider these some of my happiest days in my life.

I am always here in my dojo and almost never leave. Even when I am not teaching, I am here in the dojo. I watch every class and observe all of my senior students and "criticize" them on every little thing they do. I feel like I always have to be here for my students. Some appreciate this, some do not. Some of my students come to the dojo faithfully every day, and every day they have a chance to spend with me and I with them and this is how I teach my students, especially my seniors who can get a little closer to me as they train and develop themselves as my assistant instructors. I think this is the best and only way to teach and learn. This is how it has always been I think until now. The teacher has to be here for the student every single day. This is how we begin to understand and know each other and how a strong and profound communication can begin to take place. This is the ancient, time-tested, and most fundamental form of teaching.

*Continued on page 7...*

**Approaching the Center of the Tree** *continued from page 2...*

On the surface, *otomo* learn how to conduct themselves at a higher level and maybe even as a teacher someday, and with this training they get to see firsthand how to conduct themselves as well as the realities of what it means to be a teacher. On a deeper level *otomo* get the chance to develop their sixth sense with not only respect to the teacher but to everything and everyone. What might one do with this level of intuition; what opponent could beat them?

If we look at this type of training in a short-sighted way, then Reggie Love might think that his position was just stressful and maybe even burdensome because the context is wrong. However if

we look at it in a far-sighted way, then Reggie Love had an enormous opportunity to learn not only how to be the President but also how to attain that level as well. What could Reggie Love do in life he mastered this job at such a high level?

What does it mean when someone refers to a student as being “well trained”? Being well trained means doing the right thing at the right time. In order to do that, one needs the proper training. This training can be difficult to learn so it is usually reserved for only a select few. We can see from the aforementioned that to master this training would make us into a master in our own right and therefore being an *otomo* is the highest echelon of training and one that requires not only the utmost self-discipline and constant diligence but also a tremendous amount of humility and perseverance as well.

**What is Strength?** *continued from page 3...*

Martial arts does not measure strength by our victories, but in how we handle the defeats. There is a proverb, “Fall down six times get up seven,” but to take this idea further, how many have the inner strength and desire to continue even when there is no perceived change – no falling, no getting back up?

The term *Kung Fu* does not translate to “fighting arts”, but rather, “any skill achieved through hard work”. To become strong, our strength – as physically weak and untalented we may believe ourselves to be – is already inside of us. It simply needs to be found, cultivated, and honed through physical, mental, and spiritual train-

ing that can only be provided by a good teacher.

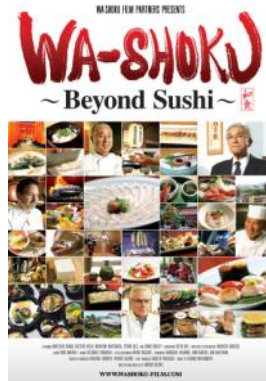
We hear these stories, parables, proverbs, and lessons handed down by these masters, yet during our practice we’re painfully aware of how these words differ from the reality on the mat. When we bow before stepping on the mat we not only pay respect to the dojo but also pay respect to our promise to practice regularly and improve ourselves. We do so with a spirit of finding our own strength and cultivating it through everyday training. To someone like O Sensei, mastery was already in everyone. It seems naïve and idealistic to think like that, but that is the purity of spirit one needs to transcend this idea of weak and strong. This can only be realized through proper, daily practice.

**Feast for the Eyes: Wa-shoku Whets the Appetite**  
*by David Ito, Aikido Chief Instructor*

The film *Wa-shoku: Beyond Sushi* attempts to explain the cultural phenomenon that is Japanese food, covering the meteoric rise of Japanese cuisine within the United States and how Mr. Noritoshi Kanai of Mutual Trading Company played an instrumental role in growing its popularity in this country. *Washoku* refers to Japanese style cuisine with the word *wa* (和) meaning “harmony” and *shoku* (食) meaning “meal”. However, *washoku* is one of those Japanese cultural words that seems hard to explain with words alone, and filmmaker Junichi Suzuki attempts to bridge this cultural divide by serving up a parade of stunning food images that will surely make even the pickiest person hungry. The term *washoku* is on UNESCO’s List of Intangible Cultural Heritage in Need of Urgent Safeguarding because it is something so culturally important to Japan that it could be the cornerstone of Japanese culture.

This movie effectively makes the case that to the Japanese, all food should have life and thus should bring a sense of harmony to our lives. Suzuki deftly conveys what *washoku* is and that, for cuisine to have such a name, the food should have an aesthetic quality about it. As the story unfolds, it explains that eating is how we live and thus we must give the event and ingredients a certain sense of respect – that regard is *washoku*, that aesthetic quality one brings to

a meal with respect paid to the environment, company, and ultimately the food, where every aspect of the meal down to the smallest detail receives the utmost attention by the chef and the utmost appreciation by the customers.



As interesting as I found the movie’s back story, I felt Suzuki stumbled in his attempts to weave in Noritoshi Kanai’s influence in spreading *washoku* around the globe. This part could have been a smaller standalone segment; it lacks the thematic integrity to serve as the movie’s backbone. Suzuki also interviewed some of the greatest chefs in the world, but gave each person such brief air time that it left me wanting more. I would have preferred that the director spend more time with each chef and really explore their personal views on *washoku*.

In the end, though, I found *Wa-shoku: Beyond Sushi* definitely worth watching, especially for the way Suzuki brings Japanese food to life and for his in-depth storytelling as he successfully explains the cultural phenomenon that is *washoku*.

*Wa-shoku: Beyond Sushi* is playing as a limited release in theaters with a single night’s showing at the George Nakano Theater in Torrance Cultural Art Center on June 14<sup>th</sup> at 1:00 and 3:30 PM. These shows will be hosted by the film producer United Television Broadcasting Systems and the film director Junichi Suzuki. I am also told that it will be available as a DVD and on-demand. For more information visit [washoku-film.com](http://washoku-film.com).

## In The Community...

# CELEBRATE THE HISTORIC TREES OF LITTLE TOKYO!

**Join us** for our first "art happening" with the celebration of three sacred trees in Little Tokyo. These trees have been standing as pillars of the Little Tokyo community for over 130 years, making them the longest standing entities in the area. Featured artists include: Mme. Ikuta, Mr. Kitajima, Ms. Palter, Ikenobo, and Urasenke.

Each "art happening" will include **Kado**, **Sado**, and **Shodo** (Ikebana, Tea, and Calligraphy) celebrating the longevity and sustainable livelihood of these trees in Little Tokyo.

**3. SATURDAY, JUNE 20, 2015 [1PM-3PM]  
GRAPEFRUIT TREE #2  
San Pedro Firm Building  
(entrance through parking lot)  
112 Judge John Also St. Los Angeles, CA**

**2. TBD  
AOYAMA TREE  
Tateuchi Democracy Center  
(behind the building)  
360 E. First St. Los Angeles, CA 90012**

**1. SUNDAY, APRIL 26, 2015 [1PM-3PM]  
GRAPEFRUIT TREE #1  
JACCC Plaza  
244 S. San Pedro St. Los Angeles, CA 90012**

\*Los Angeles' historic-cultural monument No. 920 [2010]

JACCC

### Right in Front of You: On *uchi-deshi* continued from page 5...

I would like to confess to you a pet peeve I have. I will go to a store and shop around but if I have a questions to ask and directly approach the clerk, I will always take second place in line when the telephone rings! I took the trouble to come to your store, I am standing here directly in front of you asking a question to you personally, why do I take second place to someone who is sitting in their chair at home ringing you up for some trivial question? I believe the person who is there in the flesh should have priority over a telephone call. Yet, for some reason I do not understand, a telephone caller is always given preference to someone in the flesh. This never makes sense to me at all.

In the same way, it is the student who is always there who is going to receive the most benefit of the instruction. This is why I am so strong on regular training schedules for the students. However, nowadays, many teachers are hardly ever in their dojos, always traveling around. This is another way to teach. I used to travel a

## Learn Japanese! Summer Camp for Teens Discover Little Tokyo



Step away from the classroom for a more interactive approach to language learning! Learn Katakana (ex. ア、イ、ウ) and simple expressions in Japanese through fun activities such as exploring Little Tokyo and scavenger hunts. For 14-18 year-olds with no prior experience in learning Japanese.

**Dates:** Mon., July 20 – Fri., July 24 (5 days)

**Time:** 9:30am – 12:30pm (3 hours)

**Location:** Little Tokyo, JACCC (Japanese American Cultural & Community Center)

244 S. San Pedro Street, Los Angeles, CA 90012

**Total hours:** 15 hours

**Fee:** \$180.00 (Class materials included)

**Age:** 14 -18 years old

**Japanese proficiency level required:** none

**Class size:** 12 people\* (\*minimum of 4 people required)

**Early Registration:** 10% discount off of the tuition when you register by Mon. June 15.

For more information: <http://www.jflalc.org/summercamp.html>

great deal conducting seminars in dojos all over but I always used to worry about my students at home. These students have taken the time and effort to come to my dojo to study under me, my place is to be here for them. This is how I think.

If I were a clerk, I would handle the "in person" person first and the telephone call second. Maybe this is why you don't see me working in any store!

I think in this new age, we have forgotten the great pleasure of sharing time with your teachers, teachers and students are so busy running around here and there nowadays. I will never get famous sitting here in my tiny dojo, but I am always here for my students. This is how I was taught, this is how I learned, and maybe this is, after all, the *uchi-deshi* system at work here. I never thought of it that way before!

**Editor's Note:** Sensei originally published this article, in slightly different form, to his daily message board on September 8, 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 Open

**Wednesdays**

6:30-7:30 AM Open

5:15-6:15 PM Fundamentals

6:30-7:30 PM Open

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 Open

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

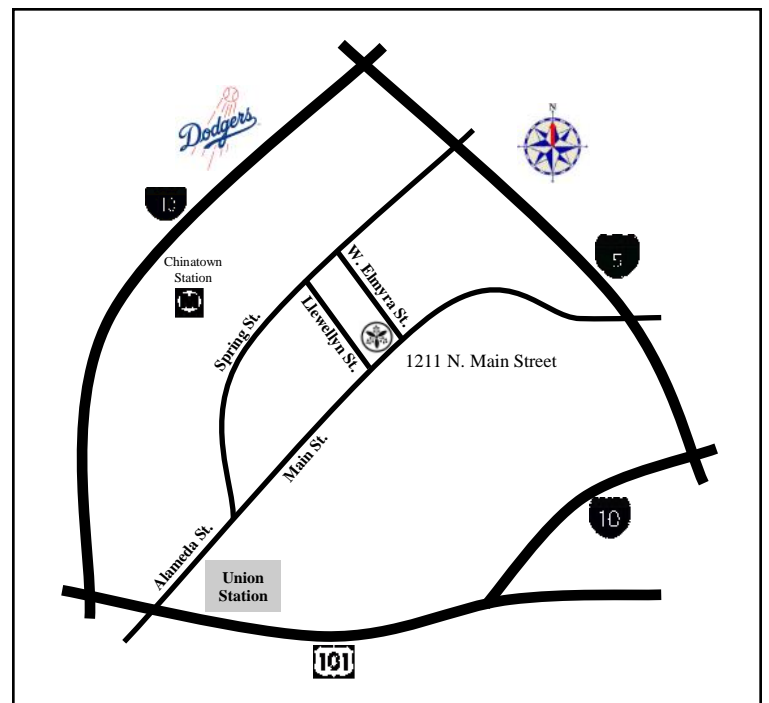
**Sundays**

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.*