



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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In This Issue...

Letter From the Editor

by Mark Ehrlich.....Page 1

The Golden Rule

by David ItoPage 2

Tell Me What I Want to Hear

by Gary MyersPage 3

My Experience in Aikido

by Paul Major.....Page 4

Tend Your Garden

by Rev. Kensho FuruyaPage 7

Class Schedule Page 8

Dojo Map Page 8



November 23rd is Kinro kansha no hi or Labor Thanksgiving Day in Japan and is the modern version of the Niinamesai, harvest festival, which dates back to CE 678. Legend has it that Amaterasu Omikami, the sun goddess, presented rice to the people and ordered that it be planted in abundance. The Niinamesai ceremony of gratitude is a Shinto rite where people offer the first harvest to the gods thanking them for their blessing. Emperor Showa cultivated his own rice on the palace grounds to be used as offerings, which the current Emperor Akihito (pictured above) continues today.

Upcoming Events

November 23-24th:

Thanksgiving
Dojo Closed

November 26th:

Instructor's Intensive

December 3rd:

ACLA Christmas Party

December 9-10th:

Aikido Renbukai of Arizona
Beginner's Workshop Seminar

December 17th:

Osoji
Dojo year end clean up

December 24-25th:

Christmas
Dojo Closed

December 30th:

Osame Keiko
Last practice of the year

Letter From the Editor

by Mark Ehrlich
Editor, The Aiki Dojo

The season of reflection has arrived, and I feel ready for it. I have so much in my life that leaves me brimming over with gratitude: a wonderful family, the best of friends, good health, and a fine dojo make for just the tip of an iceberg I feel enormously lucky to ride. On behalf of all of us at ACLA, please accept our best wishes to you and yours for a very happy, healthy, and rejuvenating Thanksgiving holiday. If you're traveling this holiday, go and come back safely; if you're in town, take advantage of our holiday hours to practice over the weekend.

In this issue, *The Aiki Dojo* strikes a reflective chord: with the end of autumn we perhaps feel more keenly the passage of time, and so we tend to take stock a little more than we otherwise might during the hustle and bustle of the warmer months. Ito Sensei gets

the ball rolling by examining gratitude itself through the lens of dojo etiquette. Myers Sensei continues the theme by considering the necessary ingredients for a healthy student/teacher relationship in traditional martial arts training. Sensei himself visits us again from the archives by extolling the virtues of training, including those chores which might not seem like Aikido at first flush. Finally, and I think very fittingly, Paul Major, a *nidan* candidate who has trained under all three of these teachers, shares with us some of his experience and sensitive, insightful thoughts on the life of a good student. I hope you find this issue as full of warmth and human interest as I do.

As always, I invite all of our readers to share their comments, thoughts, ideas, and articles, as well as their holiday greetings, in our upcoming issues. Thanks for all you do. Have a great day today, and I hope to see you on the mat!

The Golden Rule

by David Ito, Aikido Chief Instructor

November marks the beginning of the holiday season and Thanksgiving is rightfully on everyone's mind. Within the rush of consumerism that has colored Thanksgiving, I wonder if we have lost its original meaning and message. Obviously, Thanksgiving is about gratitude, but how many of us really give thanks on this day or in our daily lives?



To the Japanese there is an entire social structure surrounding gratitude called *giri*. *Giri* doesn't have an exact English translation but can be attached to the idea of a social debt or obligation. *Giri* is a cycle of gratitude in which there is an exchange of goodwill between people. I like to think of *giri* as, "You think of me, I think of you." In tea ceremony it is the relationship between the host and guest. In Aikido it is the relationship between the *nage* and *uke*. In many religions, cultures, and philosophies there is a similar concept to *giri* called the Golden Rule or Golden Law: treat others as you would like others to treat you.

Giri's origin isn't quite clear. According to some experts, it can be seen in the concept of *shushigaku giri* in neo-Confucianism or in *samurai* etiquette books in the Muromachi period, while many other scholars think it came from the shared labor in the harvesting of rice. Regardless of its origin, *giri* is about gratitude. When someone shows you kindness, you show them kindness in turn. This Japanese cultural phenomenon is unspoken – people need not remind each other of the debt – but it compels one to make a best effort to reciprocate and show appreciation. *Giri* is more than just deeds of kindness; it runs deeper, with more of a feeling of affinity for others and their well-being.

It must be human nature to forget everything that others do on our behalf. When we get the slightest bit mad at someone close to us, we forget everything that the other person has done for us. Parents, teachers, friends, and family never speak again based on some seemingly benign event that neither party remembers years later. I am sure if we stopped and thought about it, we'd see that the incident that made us mad is outweighed by the generosity that the other person has shown us in the past. It is so easy, so tempting, to remember the bad and forsake the good.

In Buddhism, as we examine the concept of interdependence, we see that we do not exist alone. Everything and everyone is connected and works for the common good. The clothes on our backs, the food we eat, the TV we watch, our ability to read, and even our corporeal existence is due in some part to the goodwill of others. We are surrounded by evidence of the graciousness and kindness

of others but fail to appreciate it. Why do we always think we did everything ourselves or don't need each other?

In the dojo, every day we benefit from the kindness of others and don't even realize it. When we bow to our partner and say *onegai-shimasu*, what we are really saying is, "Please use my body any way it benefits you." If you look up *onegaishimasu* in the dictionary it would be roughly translated as *please take care of me, do me this favor, or I am in your care*.

Yet the English definition doesn't come close to conveying the spirit of the word. As *uke*, we give *nage* our bodies to our partners so that they can adequately learn Aikido and develop themselves. This compassionate act is the embodiment of O Sensei's teaching. So as *nage*, when I realize that this person sacrifices herself for me, I am struck with an overwhelming sense of gratitude towards her. His sacrifice is for my salvation and, realizing this great honor that *uke* has bestowed upon me, I am now in his debt. I must take great care not to abuse this gift and treat it appropriately. Aikido is the working definition of the Golden Rule; treat others as you would like others to treat you. I can't forget what others have done for me so I must reciprocate by taking care of them and, when the time comes, be their *uke* in return. Reciprocating gratitude necessitates that you give yourself to others because they gave themselves to you. This giving for their benefit is the embodiment of compassion, which is the highest teaching in Aikido and thus is *giri*.

How do you cultivate gratitude? Of course, it's easier said than done. There is a Japanese form of self-reflection called *Naikan* therapy. This method of self-reflection guides practitioners to understand themselves, their relationships, and ultimately humanity by meditating on three questions: 1) What goodwill have I received from this person? 2) What have I given this person? 3) What hardships have I caused this person? As you reflect on these three questions your relationship to the other person becomes clarified and redefined and thus humanity is revealed to you.

This Thanksgiving please take a moment and think of all that others have done to get you to your here and now. When we bow to others, we try to bring our head lower than theirs to show respect and gratitude, because by looking up, we are able to see inward. When we can see all the goodwill that gets done on our behalf, we can only feel grateful and appreciative for everything and everyone and want to return in kind; this is *giri*. Once we see the *giri* in everything and everyone, being gracious to others becomes an honor and a gift that leads us to our salvation; this is *giri*. Today, to be thankful is to remember that others exist so that we can persist; without others' kindness, there is no self. Thank you for all you do; I really appreciate it.

Tell Me What I Want to Hear

by Gary Myers, Iaido Chief Instructor

Last month, a gentleman came into the store and asked if I was familiar with Edo period paintings. After telling him I had knowledge of the painting schools and painters of that period, I showed him some Edo paintings that were for sale. After showing him the paintings and some reference materials, he asked me if I knew of a particular artist. Although there were none of that artist's paintings in the store, I am aware of his work and painting style through seeing a number of examples of his paintings in museums, reference books, and auction catalogs. Then he asked me to give an opinion on two of his paintings that he said were by that artist. As background, this artist was very popular with the wealthy merchant class, but less so with the samurai class. His popularity was based on a realistic, straightforward painting style. He was noted for painting very fine lines by slanting his brush in a certain way. His paintings are quite valuable in today's market. But, unfortunately, there are also a large number of copies and forgeries of his work.

The gentleman left and then shortly returned with his paintings. The paintings did have signatures and seal marks which were the artist's name. However, the paintings were rather clumsily rendered both in their composition and painting style. They exhibited none of the fine brushwork for which this artist is known. The signatures also exhibited a clumsy and cautious hand. The first stroke of the first character was thick and redone, as if the person wasn't sure how to write it. The second character was also very different than the way the artist typically brushed it. So when my opinion was asked, I had to say that I didn't believe it to be the artist's work, for the reasons stated. The gentleman's immediate response was that these paintings must surely be early works and that the artist hadn't developed his style yet. When I mentioned that the signatures didn't look right, the gentleman repeated his previous explanation. Although all signs indicated otherwise, he had rationalized why these paintings were not forgeries. Even after I printed examples of early paintings and signatures off the Internet, there was no convincing him. He had his mind made up that these had to be by this particular artist. I had not told him what he wanted to hear. He wanted a reinforcement of his own rationalizations.

Sensei once related a similar incident that he witnessed in a local sword shop. A customer came in wishing to sell what he described as an old samurai helmet, a *kabuto*. The customer went on and on

about how old the *kabuto* was and the famous general it belonged to, and how valuable it was. The man said his wife was parking the car and that she would bring it. Moments later, the man's wife arrived, carrying not a *kabuto*, but a small cast iron helmet that is used for display on Boys Day. The owner, Sensei, and some other customers were all a bit shocked that the customer and his wife would even consider it to be a full-sized helmet. Everyone tried to convince them that it was just a display replica. But the couple would not believe them, and kept insisting it was an actual helmet. They even accused the shop owner of trying to discredit it, in order to buy it for a cheaper price. Finally out of frustration, the shop owner took the small helmet and proceeded to place it on his own head. Everyone, except the couple, burst into laughter seeing the tiny helmet perched on top of his head. The man grabbed the helmet and angrily stormed out of the shop with his wife. Of course, the shop owner could have been a bit more diplomatic, but the point to be made is that the couple wanted to believe it was authentic so badly that they rationalized away all logic and common sense.



Gogatsu Ningyo, the dolls of Boys Day

Most of us are guilty of doing this in some form or fashion every once in a while. My example of "everyone else was wrong and I was right" was one of those Daylight Saving Time changes. I showed up at the dojo an hour late, thinking everyone else got there an hour early than the appointed time. It finally dawned on me, after Sensei made fun of me, that I was the one who was late. It was embarrassing, but a lesson quickly learned.

Some students are like these gentlemen who hold onto their rationalizations, even after being corrected. They want to be told what they want to hear. They want to be told their form is correct when it isn't; they want to be told they are right when they are not. When this doesn't happen, rationalizations kick in to make the world right according to their own perspective. Many times this is based on pride and ego, or, as was the case of these two gentlemen, the misconception that they possessed something of great value. But value is always based on a command perspective, not only our own. The problem with rationalizations left unchallenged is that they become internally reinforced and next to impossible to extricate. If someone eventually does challenge them, the typical reaction is resentment because someone didn't tell us what we wanted to hear. In the case of practicing a martial art, it makes it impossible to have an effective student/teacher relationship.

Continued on page 6...

My Experience in Aikido

by Paul Major, Aikido Shodan, Iaido Shodan

“Everyone thinks of changing the world, but no one thinks of changing himself.”
– Leo Tolstoy

Talking and writing about Aikido is agonizing for me. No really, I’m only joking a little. But let me explain.

When Reverend Kensho Furuya Sensei was alive, he would always encourage his students to ask any questions they may have, either at our many breakfasts or through the course of the talks on *budo* that he occasionally offered. Although imposing by virtue of the sheer amount of knowledge he possessed, I always found Sensei very available in this way. But I would rarely ask questions, because whenever a question was asked Sensei’s answer would always circle back around to one basic principle: If you want to know how ‘it’ works (Aikido, Iaido, life), train more. Put another way, the answers to most questions are often to be found in the direct experience of doing.

So, that said, I will frame a description of my experience within Aikido a little differently than trying to talk about what Aikido is or isn’t. I haven’t trained enough to answer those questions. Rather, I’m going to be bluntly honest about where I started, what I’ve gone through thus far, and where I think I am now. My hope is that, by being sincere, I can offer a perspective helpful to those walking similar paths.

I’m an actor and writer. I knew since I was about 12 years old that this would be my path. Some say it’s a blessing to have that certainty at such a young age, some say a curse. I’d say it’s a little of both, or neither. One aspect of pursuing a dream in the arts, of any sort, is that one is often surrounded by vocational uncertainty and fear of failure. The industry set up around the art also celebrates and encourages a variety of personality traits that I am not attracted to, for whatever reason.

Knowing this, my goal with finding a martial art was to instill a strong foundation of stability and structure into my life – a life that would otherwise be surrounded by the free-spirited and often self-centered behavior inherent within my chosen work. I wanted something for myself that would be totally apart from the entertainment field. As someone without the upbringing or desire for religion, but knowing the need for a sort of personal discipline, I gravitated towards martial arts.

My first year in Aikido was wonderful, or so I thought. I had a day job that allowed me to get out of work in time to make two classes every evening. I trained a lot, but had no responsibilities outside

of showing up to class and cleaning up afterwards. I was taught progressively but quickly, and my body adjusted to the exercise well enough. I didn’t get a lot of grief if I failed to attend a practice.



Paul Major offering incense at Sensei’s memorial service

Within my second year I had been invited to advanced class and then early (very early) Saturday morning intensive practices. If I didn’t show up, I owed an explanation. Breakfasts with Sensei, afterwards, were enjoyable but occasionally very long. I napped through many of those subsequent afternoons. I spied a potential sacrifice looming on the horizon: no more staying up late on Fridays, hanging out with my friends.

For a guy that has spent most of his life alone this wasn’t too much of a concern, but as I became more social, while also investing more time and energy into the dojo, the initial concern grew into a sort of legitimate social sacrifice. The opportunities for ‘networking’, be it vocationally, socially, romantically, or otherwise, became luxuries.

Sensei passed away about two and a half years into my training. I was a pallbearer at his funeral, which was a bittersweet honor.

I am still a pallbearer now, trying to assist in carrying on the legacy of a man for whom I had grown a great affection and trust. On my worst days in my training, I am no more than this; going through the motions, wondering why I’m in martial arts at all. On better days the feeling is less about obligation and more about joyfully persevering while trying to encourage others and gain insight into a mysterious, challenging, enriching practice.

At Sensei’s gravesite service I was informed I would soon be testing for *shodan*. The resentment in me was immediate. The last thing I wanted to think about was going through any sort of test or preparation when the body of my teacher had barely grown cold. So many other things seemed so much more important. My *shodan* preparation – the time leading up to the exam and a short time afterwards – were the closest I came to quitting my practice.

But I stuck around. In the end I was conflicted, but grateful, for the experience. Because I stayed through the test I grew closer to my fellow students. Jacob Sisk, Jindra Novak, Jake La Botz, and I are all part of something we went through together; becoming the last *shodan* recipients of the old dojo. And I am confident Sensei would have wanted our lives and training to proceed with the usual dedication he demanded from us on the mats.

Continued on page 6...


AIKIDO RENBUKAI OF ARIZONA

presents

**Aikido Beginners Workshop
December 9-10, 2011**

Special Guest Instructor: David Ito Sensei
Chief instructor, Aikido Center of Los Angeles

The workshop is open to the public.
No Martial arts experience is necessary to participate.
The workshop will give a broad overview of basic
Aikido technique and principles.

Please RSVP, since space for the workshop is limited.

If you are interested in Aikido but don't want to
participate, you are welcome to observe the classes

Seminar fee is \$40, payable in cash at the door

Saturday:

9:30 am Kansetsu Waza (Joint Locks)
10:30 am Mae Nage Waza (Front Throws)
12:00 pm Lunch

1:30 pm Ura Nage Waza (Rear Throws)
* 2:30 - 4 pm Goshin Waza (Self Defense)
6:00 pm Christmas Party/ Reception Dinner

Friday:

* 5:30 pm Children Class
6:30 pm Katame Waza
(Pinning Techniques)

*Free Admission

*Schedule is subject to change without notice

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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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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


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Tell Me What I Want to Hear *continued from page 3...*

Shu, Ha, Ri

Most of us are familiar with the traditional, classic stages of learning a martial art, called *shu, ha, ri*. In our modern times it is much more difficult to follow these classic forms. Many students already start with the “full cup” attitude. They have their own agendas and preconceived ideas. Of course for any teaching to occur, the teacher, with the cooperation of the student, has to “empty the cup”. This can either be a quick transition or not, depending on how much trust a student places with his teacher.

The *shu* stage of learning requires the full faith and trust in the student/teacher relationship. The teacher instructs the form to which everyone must adhere. That is the stage where the fundamentals are learned. In one of the chapters of *Kodo*, Sensei uses the chick in the egg analogy to describe the stages. *Shu* is the embryonic stage of development of the art. The outer shell, provided by the teacher, allows the development to be uninterrupted and uncorrupted. Today, it is difficult to teach in an uncorrupted way because information both bad and good is so accessible.

The *ha* stage is when the student eventually breaks out of the shell to begin to explore self-awareness and analyze what has been learned. But *shu ha ri* is usually not a linear progression; we may leave and return to the *shu* stage, depending on what we are learning or whether the student’s analysis is on the right path. One of

the more sensitive aspects of teaching is knowing what stage students are in at any given time .

The *shu ha ri* progression of learning also describes the student/teacher relationship. It has often been compared to the relationship between a parent and a child. The *shu* stage is the formative years, the *ha* stage is the teenage rebellion years, and the *ri* stage is likened to the relationship with offspring when they have their own children. If done properly the dynamics of the student/teacher relationships will, of course, change, but the bonds between them should strengthen. They should have a common bond of experiencing the same things in teaching and learning. When egos come into play and the student/teacher relationship isn’t sure in what stage it resides, that can lead to strained and unfortunately estranged relations.

In the *shu* stage, a teacher should never tell students what they want to hear, but should tell them what they need to hear to make their techniques better. All practice should be done with a beginner’s mind and a readiness to accept the instruction from the teacher in order to make it your own. It is the first step to learning: acknowledging our mistakes and then slowing down to take corrective action. It is not easy to break from bad habits, but first a student has to want to change that bad habit into a good one. If the bad habit is rationalized then it is very difficult for the student to change it.

My Experience in Aikido *continued from page 4...*

A couple of months ago Ito Sensei pointed out to me that I had been shodan for five years. I had no idea. The thought had never crossed my mind once. Too much to do: leaving the old dojo, moving into the temporary space, moving into our new space a mile north, welcoming new students, saying goodbye to others, organizing special projects, executing in a demanding day job, making efforts towards my desired vocation, and managing a personal life in the time left between these things.

Just yesterday, it feels like, I was tentatively walking down a dark alley to a thicket of bamboo sprouting from a wood-fenced garden . . . but, actually, it has been about seven years total. Time flies, I suppose.

In between the start of my training and the present, life happened. My day-job changed thrice over, acting roles and writing opportunities came and went, others close to me passed away, my heart broke and healed and broke again. The through-line has always been practice.

And there is always more to learn, deeper down the rabbit hole to travel. Recently I was Ito Sensei’s *otomo* during a trip to celebrate Veracruz Aikikai’s 15th anniversary. Being an attendant is fraught with stress. In a few short days one is given an extensive lesson in awareness, staying in the moment (yet planning ahead), and think-

ing beyond oneself. I am grateful for the experience, and was given a wake-up call to how much development still awaits me.

These lessons and hardships do not live in a vacuum. How well one can execute *shihonage*, or any technique, seems to be a physical expression of the real idea – how well can one treat another? How mindfully? This idea is a recurring theme lately, and bridging the gap between the physical and the mental is certainly an ongoing challenge for me.

Fortunately I still have the dojo, my other home, to work on these demands. The value of having a reliable place to go, principled aspirants with whom to train, and teachers who care, cannot be overstated. And it makes all the difference.

To those working towards their *shodan*, I offer this: Take the preparation as seriously as you can, the result will be worth it. I scraped by, in my test. You can do better. Grab any *yudansha* you can, before and after class, and utilize their experience to your full advantage. Then, after your exam, celebrate, regroup, and get ready for more responsibility.

And to my fellow *nidan* candidates I offer this: We’re in this together, and I will make myself as available to you as I can.

Thank you to all of our ACLA members and instructors, for granting me an experience that words cannot repay.

Tend Your Garden

by Reverend Kensho Furuya

Yesterday evening I was so happy to see so many of my students attending our monthly General Meeting. Probably, I think, the largest attendance to date. After all, the meetings are for the benefit of the students and they should not only know what is going on in the dojo and where we are going, but they should also have the opportunity to voice their opinion and contribute their ideas and input. I think this is very important in maintaining unity and harmony among all of the members. Now that you are attending, I hope that you will also participate and contribute to the growth and well-being of the dojo.

Dojo life is very much different from life outside. Everything is backwards! In our normal lives, we focus on the important issues of our existence – making money, creating a family, buying a house, getting ahead in our careers, and on and on. In the dojo, however, it is different. In the dojo, we focus on the very tiny aspects of our lives: how we think, how we pay attention, how we stand, sit down, walk, move, turn. We concentrate on proper behavior and the most minute aspects of a single movement! We gauge our distance between ourselves and another in millimeters. We watch how our eyes move and how our wrist turns. Such tiny things we ignore or are not even aware of in our daily lives become so important in our training.

Watering the garden in the front of the dojo is a very important task and only assigned to the most senior of students. Of course, it is a simple task to dump water on a few plants – what is so difficult about that? NO! In the dojo, it is quite different. It is such a hard task, it takes most students several years to master it!

In watering the plants, some take more water than others. You cannot spray the water too hard or you will damage the plants; too



The garden walkway in front of the old dojo

piano teacher told me that he spent the first four years only sweeping the garden, delicately learning how to sweep the leaves from the ancient mosses without destroying them. Once he mastered this, he could finally learn the technique of the tea ceremony. I was so impressed. Ancient training is like this, always training the mind and body together, always teaching such lessons in awareness and sensitivity. I always assign my senior students to this job but not once have I ever seen it done perfectly! In our training, the tiniest and most subtle aspects of our lives are greatly important to us. I think that it is only through this type of training that we can eventually understand the bigger issues of our lives. Please keep up your training, and do it with sensitivity and awareness!

Editor's Note: Sensei originally posted this article, in slightly different form, to his Daily Message board on November 7, 2002.

softly and the leaves are not properly washed. Each plant must be cared for in its own special way. You cannot hurry, but if you are too slow, you will waste too much water. If you are too fast or in too much of a hurry, the plants will not get enough water. At the same time as you are watering the plants, you are also washing down the dojo to make it clean and pure. Many things to concentrate on at once: You cannot let your mind wander and you cannot be rushed or in a hurry. Watering the plants in the garden takes great care, sensitivity, awareness, efficiency, and speed. Not easy. Not easy at all! Later, you will see that it is just like taking care of all of the students in class. . . .

When I was very young, my Japanese-born piano teacher was married to a Caucasian but he was very strange to me because he spoke no English at all, only Japanese. Later, I was told that he was Dutch and his family had been in Japan for the last 300 years. He was like a pure Japanese. Later, he returned to Japan to study tea. My

Aikido TRAINING SCHEDULE

Sundays

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

Mondays

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

Tuesdays

6:30-7:30 PM Open

Wednesdays

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

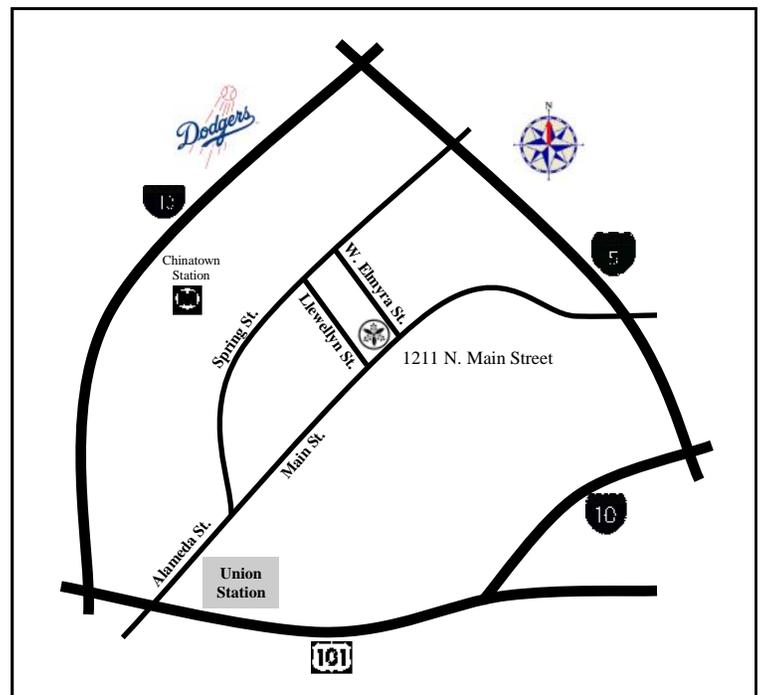
Sundays

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



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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.