

# The Aikido Center of Los Angeles



道の為、  
世の為、  
人の為  
合気道

# The Aiki Dojo

Direct Affiliation: Aikikai Foundation – Aikido World Headquarters  
Los Angeles Sword and Swordsmanship Society Kenshinkai  
The Furuya Foundation

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*Aki no nanakusa – the seven flowers of autumn.*

## Upcoming Events

**October 20-31st:**

Ito Sensei in Japan

**October 29th:**

Intensive Seminar

**October 30th:**

Children's class Halloween Party

**November 23-25th:**

Dojo Closed: Thanksgiving

**November 26th:**

Intensive Seminar

**December 3rd:**

Dojo Christmas Party

**December 10th:**

Osoji: Year end clean up

**December 24-25th**

Dojo Closed: Christmas

## **Message From the Teacher** by David Ito, Aikido Chief Instructor

With the coming of October, we see the days getting darker faster and thus the days get shorter. With the change of season we can understand this idea of impermanence in not only a Buddhist sense but in *budo* as well.

Time really does fly by and this year seemed to go by faster than ever. With the change from the warmth of summer to the cold of winter, one can't help but think of the passing of time and what little time we have left.

*Aki no nanakusa* are the seven flowers of autumn whose beauty is supposed to make the change of season more bearable. *Aki no nanakusa* are an excellent example of the Japanese cultural phenomenon of *wabi sabi* or the beauty of impermanence. The beauty of life is that it is fleeting and that the only way to enjoy it is in the moment. How very *budo*.

The warriors of old spent their lives living on the razor's edge. The timeliness of their lives was constantly staring them in the face. Today,

we are not warriors sequestered waiting for our next battle and our ultimate death, but we can still be inspired by how these warriors lived their lives.

Today, we live in a society of disposableness where nothing lasts very long from electronics to relationships.

The darkness of autumn is a metaphor that reminds us that with what time we have left we should spend it well developing ourselves and our relationships with others. Nothing lives past the moment of our deaths but those relationships that we have cultivated.

Tomorrow is an illusion that we have time left, but in essence it is as Furuya Sensei used to say, "There is no time left."

*Budo* is not about killing, death or destruction. True *budo* is about learning how to live one's life well. When the darkness comes, what kind of life will we have led?

The changing of the season in October each year implores us to live our lives well.

## Who is the Master?

by David Ito, Aikido Chief Instructor

One of the hardest things to do, in not only life but in training, is to truly see one's self. Most times, we "see" ourselves with our ego's eye and thus our true self can become obscured.

A couple of years ago, we had a student join the dojo who truly showed some promise. I couldn't believe how fast she learned. I don't think I ever had a non-martial artist learn rolling so quickly. For the first few months she was really diligent and came to class regularly. She also participated in all the extracurricular dojo activities like clean up and community volunteering. After about five months, I got an email from her informing me that she was quitting because she didn't think she was any good and that she felt like she was holding the class back. I tried to reassure her that she wasn't holding the class back and that she had enormous potential. I never heard back from her. It was sad because not only did she have promise but she had the right attitude as well. She really could have gone far.

The other day, an old student from many years ago came by the dojo to pay his respects. He had just learned that Furuya Sensei had passed away. In those days as students, we were friendly, but I could tell that he was a bit intimidated by the fact that I am now the teacher because when I asked him, "How are you doing these days?" he blurted out, "I am a Tea Master now!" I said, "Oh that is nice." To which he replied, "I have been doing it a long time and I am very good." From that point, it was an awkward mix of exchanges and he left a few minutes later.

We can see from these two examples how easy it is to not see one's true self and the consequences of not being able to see one's true self as well.

It is said that realizing that one has a problem is the first step toward change. This reminds me of a famous Zen story about an overconfident young monk.

There was a young monk who was identified by his teacher as having some talent in Buddhism and seemed to have attained *satori* –

*kensho* or the beginnings of enlightenment very quickly. The young monk was eager to learn and attain full enlightenment so his teacher suggested that he visit an old monk who lived at a small temple on the other side of the country. After weeks of travel, the young monk finally arrived at the temple of this very old master. He was led to the main hall to meet this very wise master.



Upon entering the hall, all the young monk saw as an old man quietly chanting, "Amitabha" or the name of the Buddha while prostrating himself at the foot of a large statue of the Buddha. The young monk was shocked and confused. He wondered why his teacher would send him all this way to meet this supposedly wise person who was spending so much time on such a basic practice of ritualistically bowing to a statue and chanting the name of the Buddha.

Figuring that it was some sort of test, the young monk introduced himself and began to lecture the older monk on the uselessness of such a basic practice as a path toward enlightenment. At that moment, the young monk realized that he might be being a bit rude by lecturing someone in their own temple so he decided to ask the old monk what he thought about enlightenment. He said, "What can you tell me about enlightenment?"

The old master just smile and, with a deep bow, continued to do his chanting and prostrations again. In that moment, the young monk realized the older monks teaching as the true path to enlightenment and began to also prostrate himself at the feet of the statue of the Buddha while chanting the name of the Buddha.

There is a funny thing about mastery in the martial arts – anyone who claims it usually doesn't have it. Mastery actually doesn't exist in the sense that most think of it today. Most think of mastery as some sort of state of perfection. Mastery is not really a destination but a state of being. In truth, most martial artists lose way more often than they win. Mastery is then not a place of perfection but a state of perpetual learning. The girl in the example above couldn't see herself and had a negative view of herself while the "tea master" had an overly pretentious view of himself. Both were looking at mastery from the wrong point of view but within the same continuum that mastery was some sort of destination.

*Continued on page 6...*



**The Furuya Foundation and the Aikido Center of Los Angeles**



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.

# BUDOKAN

HOME COURT FOR ALL

An exciting RAFFLE DRAWING benefitting  
The Budokan of Los Angeles project



Let's  
Go  
Places



**WIN a 2017 Toyota Highlander Hybrid**

**Each tickets is \$10.00**

Raffle ends November 23, 2016.

The drawing will take place at Seoul Sausage Restaurant (right across the street from where the Budokan will be) on Monday, November 28, 2016. Winners need not be present to win.

Budokan of Los Angeles, a Project of Little Tokyo Service Center  
A multi-purpose sports complex to be built in Little Tokyo

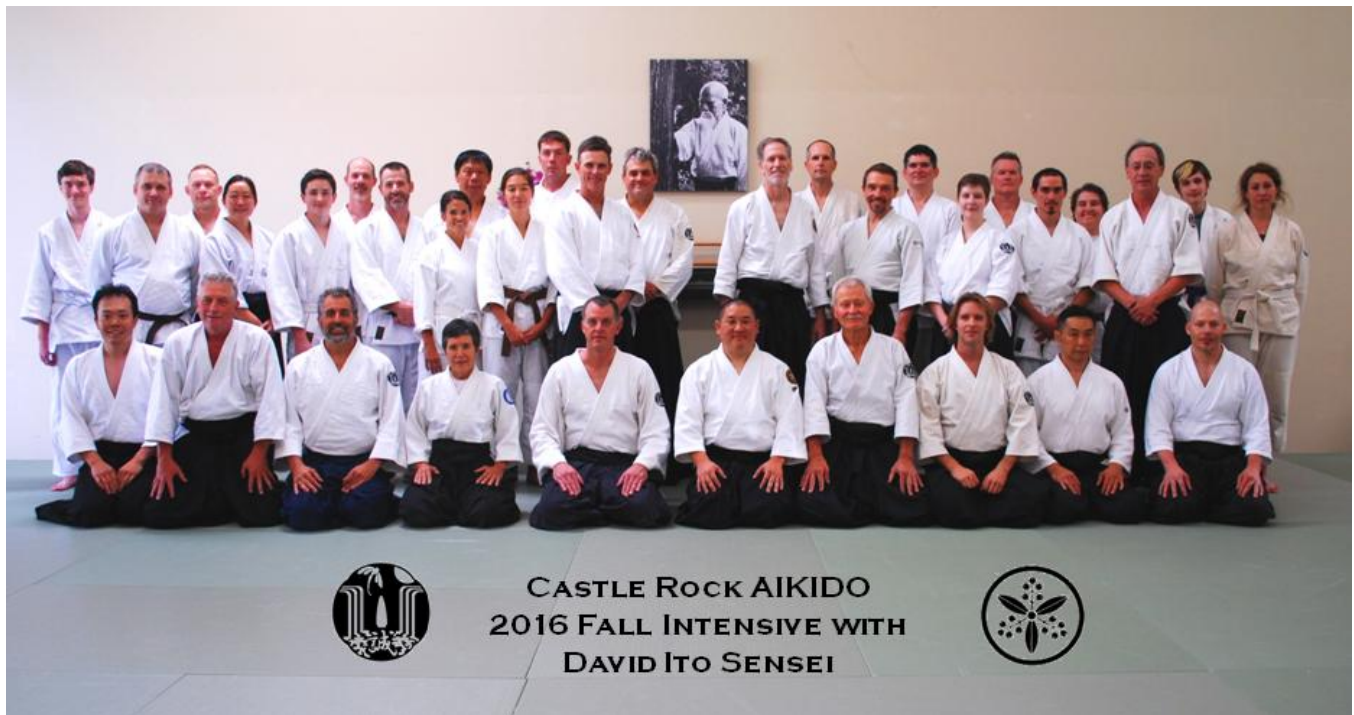
**For every raffle ticket sold by the Furuya Foundation and the Aikido Center of Los Angeles, the dojo will receive \$4.00.**

Please contact Gary Illiano at [gary.illiano@runbox.com](mailto:gary.illiano@runbox.com) to purchase tickets or email the dojo for more information.

For more information about the Budokan or the raffle, please contact the Little Tokyo Service Center at [BOLA@LTSC.ORG](mailto:BOLA@LTSC.ORG)

**All tickets must be sold and stubs returned to the dojo by November 15th!**

Photo credit: Sean Hannon—Castle Rock Aikido



I appreciate all the students who attended Castle Rock Aikido's Fall Intensive. I hope everyone had a great time. I enjoyed teaching all the students and making new friends. Until next time!



## Just Right

by Ken Watanabe, Iaido Chief Instructor

Everyone's heard the story of Goldilocks and how she breaks into a house belonging to a family of three bears, sits in their chairs, eats their porridge, and then falls asleep in one of their beds. Goldilocks tries each one of the Bear family's three chairs until she finds the one that is just right; tries each of their three bowls of porridge until she finds the one that's not too hot, not too cold, and then proceeds to fall asleep in one of their beds that's not too hard, not too soft, but, "just right".

In short, she finds the chair, the bowl of porridge, and the bed which are perfect for her.

Perfection seems like an unattainable level; an absolute state without flaws or mistakes. In our training, we strive for the highest level of expertise possible, but we often give up on perfection because it seems impossible; something we read about in the stories of the old martial arts masters. It's easy to discourage ourselves before we even try, thinking, "I'll never be able to do it." After all, often we feel our own lives are in disarray, so how can we think about achieving "perfection" in anything?

Although thinking about an absolute concept like perfection can make our brains hurt, the idea of "just right" is something we all seem to understand. If we think of something as "just right" for the situation, isn't that the same thing?

Practice of any kind involves hours, weeks, and years of studied repetition. In our martial arts practice we try to take the *ukemi* and throw our partners effectively in a way that is not too strong, not too weak, but appropriate for the situation. Using too much power is no good and holding back is also no good; we try to make sure the amount of power, concentration, and technique used to throw or pin our partners is just right. When we are being thrown, we try not to be too stiff, but we also try not to throw ourselves as well.

We take many things into consideration such as our partner's size, strength, speed, and experience as well as the surrounding practice environment. Practicing very hard and making big throws on a very crowded mat, as awesome as it may make you feel, is not only a little unreasonable, but also inconsiderate. Making a spectacular fall when the technique is slow and easy makes no sense either. That type of practice, regardless of how skillful the student is, isn't Aikido at all, but self-indulgence.

In the dojo, we practice with many different partners, of varying strength, speed, flexibility, and experience. Practicing with each of these different partners requires that we use the right amount of power, the right amount of concentration, the right body positioning and footwork, and also the many other aspects of the technique to throw or pin our partners and this is the same as when we are on the receiving end of the technique.

This means that perfection isn't a fixed point or an absolute, like we believe it is. Perfection is a fluid state which depends on the particular situation and doing what is appropriate.

In terms of training, perfection isn't a stark absolute, like a flawlessly white panel, but varies from situation to situation. It is only through training that we can read the situation or the other person properly, and proceed with the appropriate action that is "just right".

There is a famous story of Sen-no-Rikyu, the founder of the Japanese tea ceremony and his son. The son, who was also an accomplished tea master was hosting a tea gathering and invited his father. He diligently prepared everything and made sure the front of the tea house was ready for the guests. Everything was immaculate. Sen-no-Rikyu, upon inspecting his son's work, said, "Something is missing."

The tea ceremony founder's son, of course, did a very good job. Everything was as it was supposed to be, yet something wasn't right in the eyes of Sen-no-Rikyu. The son then realized his oversight and went over to a tree, shook it, and let the blossoms flutter to the ground. Sen-no-Rikyu quietly replied, "Perfect."

This level of "just right" requires years of training, experience, and insight. In our Aikido practice we try to blend with our partner's attack without colliding with them but this is not always the case. Only after many thousands of times of practicing the technique, can we finally judge what is necessary and what is unnecessary, and throw or pin our partner "just right".

Unlike Goldilocks who committed breaking and entering to find her perfect chair, porridge, and bed, we attempt to discover what is "just right" through our experience of trying to make everything within our practice reasonable. We practice on the mat, clean the dojo, talk with our teachers and fellow students, take that training, and try to apply that reasonableness to our daily lives. We are not chairs, beds, or bowls of porridge, but hopefully our training helps us to discover ourselves as people who are not too hot, and not too cold, but just right.





## The Journey

by Mohammed Anwar, Shodan candidate

Before the invaluable navigation applications installed on modern smart phones I used to easily get lost on long trips. Similarly, a question that would have had a short and sweet answer in the past has become a difficult one that even a long answer wouldn't adequately cover. I might get a bit lost.

My relationship with martial arts has always been an intoxicating gaze at the peak of the mountain, and a dubious gawk at its jagged slopes leading there. If I went back to the *very* beginning, modest karate classes I took when I was around seven, I don't even remember why I started though I can take a guess. Though I was promoted to orange or yellow belt I complained a lot and even sometimes missed class because I quickly grew bored with it. As soon as I had a way out I quit without a second thought despite my mother's urgings to stick it out – I made believe that there was an ideal karate experience. That hardly counts as the beginning.

A more voluntary return to martial arts came during college, but for all the typically shallow reasons that many young men start. All of these things related to ego, still rose-colored by fiction and movies. As a necessary detour I will ramble on about video games from the good old days to help provide context, but I will keep to the martial arts related points.

At the now nearly extinct coin-op arcades, I'd grown endeared to fighting game characters that reversed their opponents' attacks with correctly timed counterattacks, and the characters that were most specialized towards this strategy tended to be my favorite to choose. As I got better at those games, I found myself dominating the competition by either forcing an aggressive opponent out of their conventional strategy or aggressively pressuring a defensive opponent, and then countering their attempts to fight back. There are some basic things most players will reflexively try while under attack in a fighting game, and in successfully predicting what they'd try, they wouldn't even be able to use that. Incidentally, it wasn't uncommon for characters designed for this strategy to wear *hakamas*, and it made me wonder what that fighting style might be or how it worked, because I loved the idea of having a counter for any attack. It is also a little funny that long before I even started a martial art I was so unwittingly lucid to the idea of proactively

controlling a fight, albeit in the context of two-dimensional games.

Back in the real world, in one of my hobby related cliques a couple of people were Taekwondo black belts, young and proud, and to say the very least a threatened ego led me to feel that I should have a black belt like that as well. It put the idea of real martial arts back in my head. Soon afterward, to fulfill a college requirement I enrolled in a judo class. After the semester had ended I would train with the students I met for a few years more because I was getting into shape and there were a lot of interesting things to absorb. While I trained in judo, I had my eyes set on something that would

be less rough on me while being more rough on others, and I was still in the habit of thinking about self-defense and martial arts in the context of counterattacks. That "something" I sought would be Aikido when I looked into it and discovered how many ways it clicked with my vision. The Aikido Center of Los Angeles was in proximity and it had all the exotic aesthetics a fan of martial arts movies could love – nestled within an urban alleyway, and it was this small and extremely Japanese themed dojo.

I began my Aikido journey immediately seeing the rift between where I was, and where the senior students were. "That's okay, this is a style that takes a long time to learn," I thought. Though there were some shocking or stressful moments at the dojo that made me question whether I should keep training, I also had realized that as far as styles go I was already looking at the style most closely matching what I wanted a martial art to be. It was already the softest of "soft fist" styles while carrying a lot of potential, so if I was going to be doing martial arts at all, this was it.

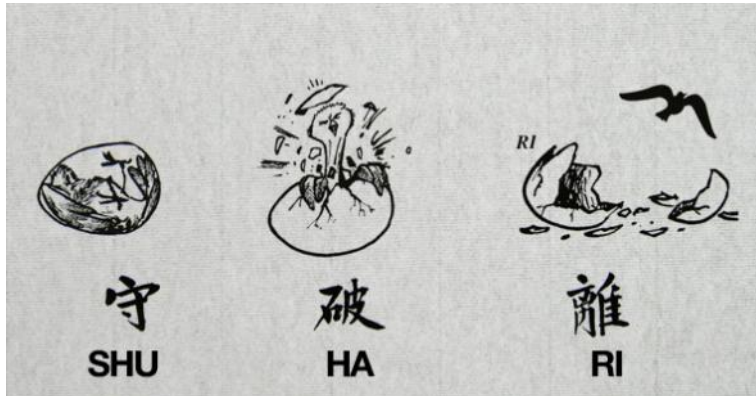
Taking this path also wound up taking me away from the most direct reasons for training. Because of how unsure I was of my ability to grasp the techniques or even stay to the path I wound up not talking about Aikido very much at all and I certainly never boast about it. There was no real "mastery" with the constant need to keep training to cling to what little ground was covered. However, there were these strange little gains. There was a certain energy and recovery I would get after practice, even after the physically taxing classes. Additionally, there were small changes to the way I carried myself in day to day life, usually related to movement or reaction. The little ways that I have been corrected, the little things I began to consider in everyday behavior remind me of Furuya Sensei's description of Aikido as "water droplets carving out a canyon." There are things accumulating as long as I can receive them, and yet there is more than a lifetimes worth of things to absorb.

Now in the present day, although I am not exceptional and I rarely mention that I do martial arts, I keep trying to train when time and energy permits. However, I'm afraid I have lost sight of the original reason or grand purpose to why I started my training. Is it a habit I have developed or something that has accompanied me for years and become a part of me? I don't know. As you know, on long journeys, I might get a bit lost.



**Who is the Master?** *Continued from page 2...*

In Japanese culture, mastery is thought to follow the trajectory of *shu ha ri*. *Shu* (守) translates as to obey or protect. This is the stage where the student masters the basic forms of the art through a lot of practice and repetition. Interestingly, the kanji for *shu* can be broken up into the radicals 寸 which means to measure and 宀 which translates as crown. Therefore, one can posit that mastering the basics is how one is fitted for a crown in the future and thus the student gains a sense of themselves and this is also the beginnings of one's confidence. *Ha* (破) means to tear or break apart. Many think that *ha* means to break away from the form, but when we examine the radicals (口石皮又) the kanji actually means mouth, stone, leather and hand which might lead us to it understand this stage as breaking something down instead of breaking away. The form is then broken down into its tiniest morsels and examined. This is where the student begins to believe in themselves and in the art as well. *Ri* (離) is supposed to be the final stage of a student's rise to mastery. The radicals for *ri* are 一口内隹 which separate to mean the box, lid, foot prints and bird which insinuate that the bird is freed from its cage. Up to this point, the student has mastered the form and all its infinite parts and their view of themselves is relatively external and who they see is based upon what others see or



what they can do physically. *Ri* is defined as to separate or transcend. At the *ri* stage, the student moves past the teacher and the form and continues its evolution pushing it to greater heights. This is also the stage where the student learns to have faith in themselves from the inside out. However interestingly enough the realization of their true selves comes with a sense of sobering humility and not grandiose ego.

The road of mastery isn't a meteoric rise, but more of a gradual mountain ascent with many switch backs, plateaus, hills and valleys. The road of mastery can only be truly traveled when one sheds their ego and sees themselves for who they truly are. Mastery is an ever evolving state of being where one is constantly re-evaluating themselves in order to uncover the aspects of their true selves.

In the martial arts, a meteoric rise to mastery is an oxymoron because it is one thing to get there but quite another to

keep it going. True mastery is then the ability to honestly see one's self so that we may overcome our greatest obstacle to mastery – our self. This is why O Sensei believed in *masakatsu agatsu* or “That the true victory is the one over the self.”

Don't be so hard on yourselves, you are better than you think but at the same time, don't get too ahead of yourself either.

**True Spirit of the Samurai**

by Rev. Kensho Furuya

Within the context of the sturdy folded iron tsuba, we see the simple open-work designs which capture the true heart of the samurai warrior. The design is of a cherry blossom, a snowflake, and a *tansatsu* (long stiff paper on which poetry is written). To the left, the double circle is *wa-chigai* which represents the family crest of some proud and noble warrior family.

The cherry blossom is considered the symbol of the samurai warrior – as it blossoms in its great beauty, the gentle breeze scatters the petals as they fall. The snowflake also represents the transiency of life – its momentary existence is expressed in its great beauty and delicacy.

With the feeling of the transiency of life, the warrior also pursues a life of culture and learning – the *tansatsu* represents the warrior's skill to express their feelings in poetry.

Nowadays, we only think of martial arts as punching and kicking and throwing people to the ground. So sad!

**Editor's Note:** Sensei originally published this article, in slightly different form, to his Daily Message board on August 22, 2004.

## Who is in Charge?

by Reverend Kensho Furuya

The *Sempai-Kohai* system is a Japanese hierarchal system of authority which categorizes participants into *sempai* or seniors and *kohai* or juniors. It is not only a tradition in dojos and martial arts but also in business, companies, clubs, and many other types of Japanese organizations. The recognition of seniors and juniors in schools lasts a lifetime in Japan where your *sempai* or senior always remains your senior.

It is however an old custom in Japan and, of course, it has suffered much abuse and distortion. It is easy to see, I think, how easily such a system can be mishandled. I think it is a less important custom in modern Japan as it was ten and twenty years ago.

Many people carry this system over into Aikido in this country but I think few people here really understand how it works and what it is in its "ideal" situation and it continually suffers from misinterpretation and abuse, not only by Americans but by Japanese too.

In my dojo, although I don't call it "sempai-kohai," but I do expect the junior students to follow the lead of the senior students and my assistant instructors. At the same time, my assistants also take responsibility that all the new and junior students are doing well and progressing nicely. Ultimately, however, all responsibility lies at my feet as the most senior "sempai," so anything improper that occurs is my responsibility. What is difficult for most people is that I think they misinterpret the *sempai-kohai* system to be a one-way street. It is not! As much as the juniors must follow the lead of the seniors, the greater responsibility is on the seniors to take the juniors under their wing and guide them and instruct them, not only in the Aikido technique, but also in the proper attitude and behavior in the dojo and how to blend in with the other members so that they may become a good and upstanding student of the dojo. This relationship is very important in order to establish a good harmony among all members and a good, strong atmosphere and spirit in the dojo overall.

Why this system does not work from what I have seen is when the dojo discipline is very lax. It breaks down when the proper etiquette is not taught properly to the newer members. Things go awry when there is not strong leadership at the very top. It is also problematic when not enough authority or responsibility is given to the seniors and assistant instructors so new members do not know exactly where these seniors stand.

What I have noted in earlier writings is that I think many instructors, like myself, are subject to the current times and tide. Nowadays in general, this type of system is hard pressed to work in dojos with a more informal style and structure. I have noticed that when young black belts from other dojos visit that many do not have any sense of the proper etiquette at all. It is either not there, or it goes to the opposite extreme of being too mechanical, theatrical or overdone, which is also very bad.

Today, dojos are more informal and lax in spirit and in this atmosphere, it is hard to teach such old customs. However, this *sempai-kohai* system certainly makes for a disciplined and orderly dojo and certainly makes the process of teaching and learning move along more smoothly and quickly.

What I think happens in most dojos is that, unlike me, the teachers are too nice to their students. A nice sensei likes to make friends with all of their students. This is wonderful! But what happens, is that they are teaching their students to only recognize the teacher as the main guy and not a teacher who is a figure of authority. There is nothing wrong with this but that being too nice does is to that it takes away any and all authority or recognition from the seniors. Then, the seniors cannot maintain any type of order or discipline. This is a very difficult point to understand, I think.

In my dojo, I have to be the overall leader but many, many times I have to take one or two steps back and push my seniors forward. Sometimes, a student may approach me but I have to say, "Sorry, this is something that my assistant takes care of, please see them!" Of course, some of my students come to think that I am a cold-hearted jerk, but that is okay. Sometimes, a senior will get mad at me too. If there is a small problem, sometimes, the newer student does not get blamed, but the senior who is responsible does have to shoulder the blame. What this means is that the newer student may not know any better when it comes to the dojo, but the senior student should know what to do very well in any situation in the dojo so they must take responsibility. It means that seniors are responsible for the newer students and it also teaches the newer students to look up to the seniors as their guides. This is hard to understand I think, slightly feudalistic, and very Japanese, but I believe it to be very, very fair. They will understand later, when they themselves become seniors in the dojo, which is why I am trying to give authority and responsibility to my seniors.

In some cases, some new students feel more comfortable with my seniors than with me. This is, for me, okay too. Of course, in the "coming revolution," my head will be the first to go!

Finally, I think if a teacher has several meetings and discusses this matter with everyone and asks their cooperation and understanding, they will all understand and cooperate and adopt this system. But, a teacher must be consistent and I recommend that the teacher delegate the jobs and responsibilities to their seniors and make it clear and consistent with them and the newer students as well. What is important is to be clear about it and consistent with it.

I always believe that most students are good students and that most bad students are only students who are trying very hard to be good but don't know how or are just not good at it yet.

*Editor's Note: Sensei originally published this article, in slightly different form, to his Daily Message board on September 20, 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**

5:15-6:15 PM Fundamentals  
 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

**Thursdays**

5:15-6:15 PM Fundamentals

**Fridays**

6:30-7:30 PM Open

**Saturdays**

6:30-8:00 AM Intensive Seminar\* †  
 9:30-10:30 AM Open  
 10:45-11:45 AM Open

\* These classes are not open for visitors to watch.

† Intensive seminar is offered the last Saturday of every month and is open to any Aikidoist regardless of school or style who is at least proficient in forward and backward ukemi.

# Iaido TRAINING SCHEDULE

## TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

**Saturdays**

8:00-9:00 AM

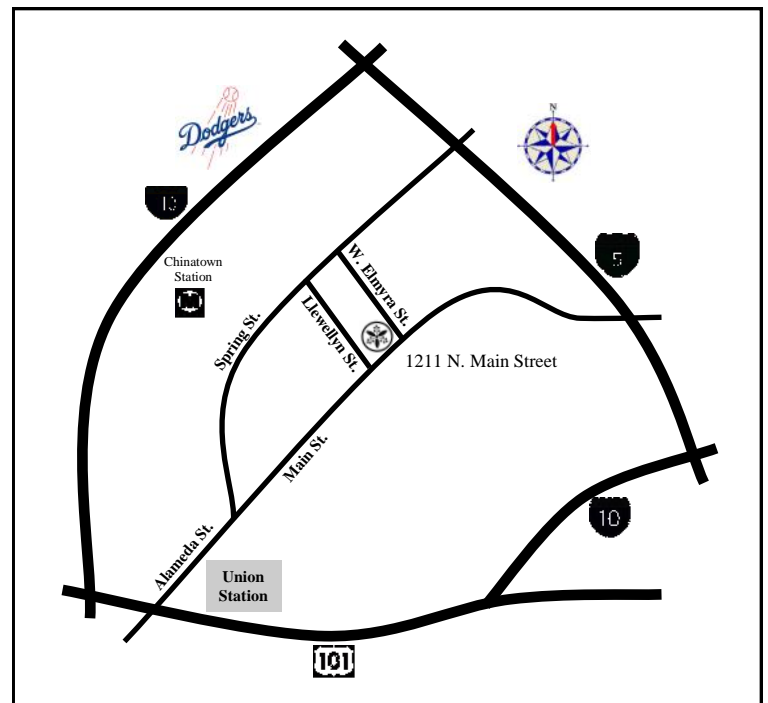
**Sundays**

7:45-8:45 AM

**Thursdays**

6:30-7:30 PM

*No weekend classes on the last weekend of the month.*



The Aikido Center of Los Angeles has been awarded  
**Official Hombu Recognition by the  
 AIKIDO WORLD HEADQUARTERS**

公益財団法人 合気会

Aikikai Foundation – Aikido World Headquarters  
 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 will also dedicate yourself to your training and enjoy all the benefits that Aikido and Iaido have to offer.*

Editor-in-Chief and Publisher: David Ito



### 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.*