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The Aikido Center of Los Angeles LLC

The Aiki Dojo

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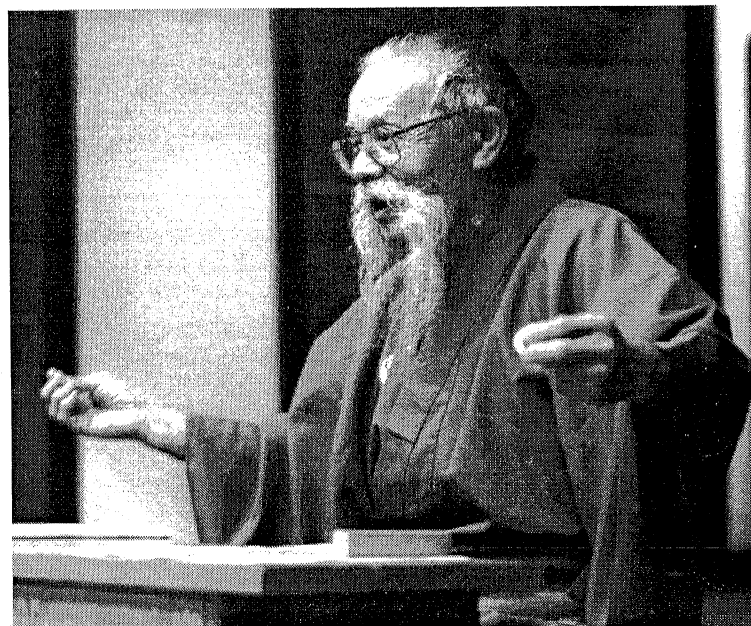
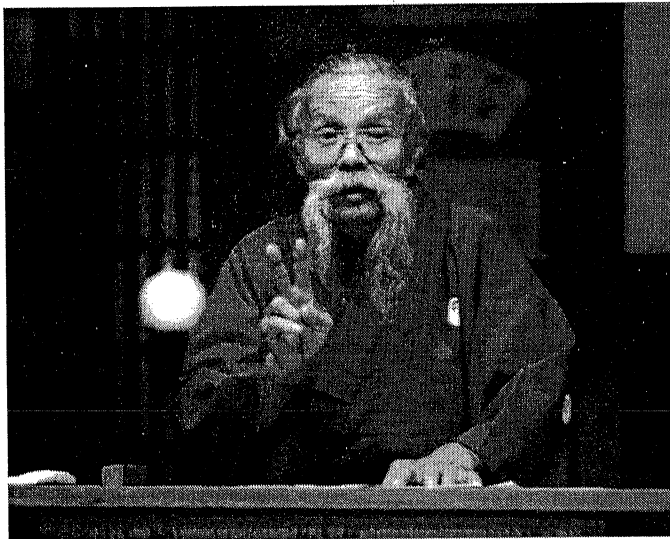
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Merry Christmas & Peace On Earth

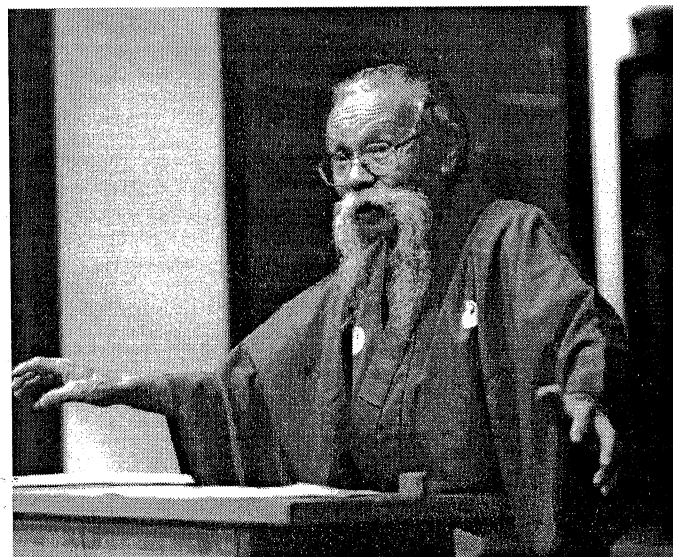
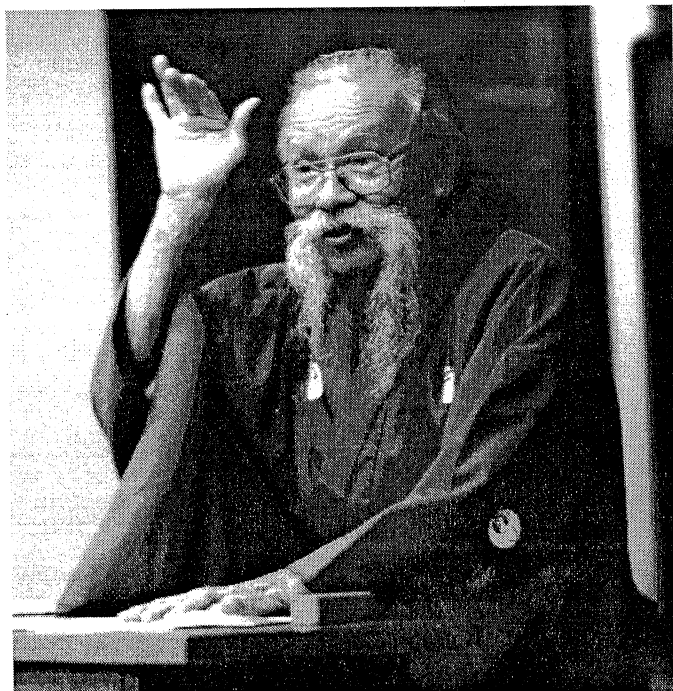


We pray for peace in the world and an ease to our suffering and for so many children in the world who are doing without. We pray for greater understanding between fellow man and that we can all seek our enlightenment with mutual compassion and harmony. My students & myself wish you a Merry Christmas and the very best of the Holiday Season. Sensei.

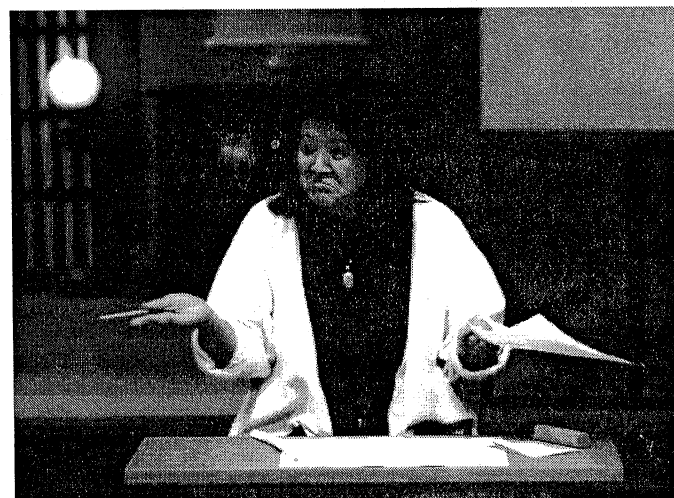
Tanabe Ikkaku Sensei Visits Dojo.



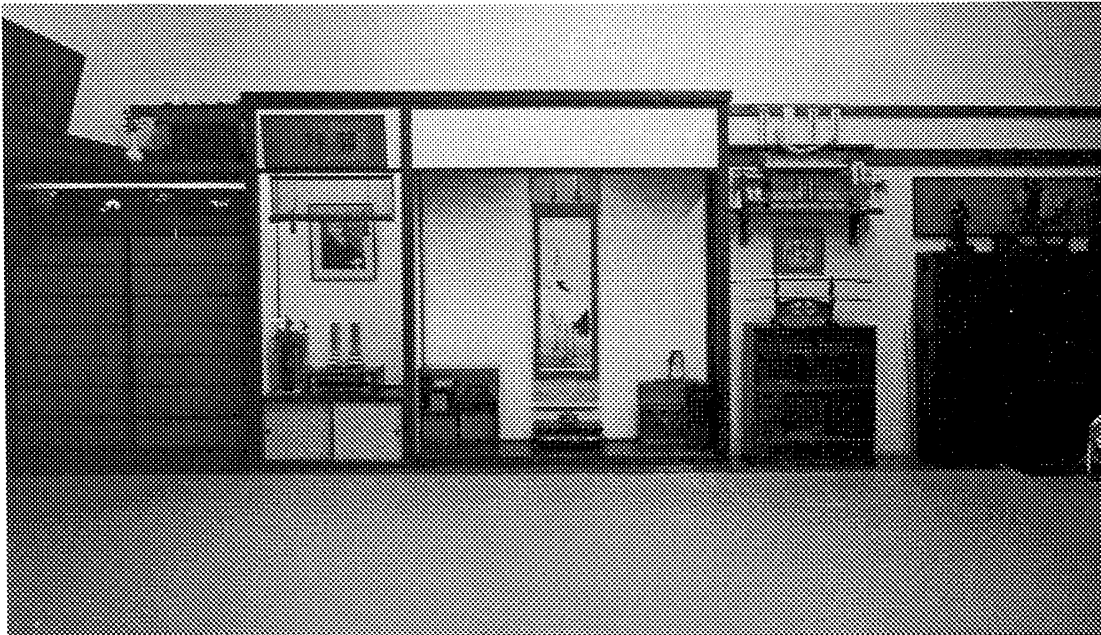
Tanabe Ikkaku Sensei of Tokyo visited the Dojo on November 3 to present a performance of Kodan, or Japanese story telling. It was more of a practice session and seminar for some of his local students and admirers. His senior student, Tokaku, resides in Los Angeles and is trying to promote his teachers art. This event was jointly sponsored by Japanese Cultural News, Mr. Higashi Shigeharu.



I think our students were surprised at the animated and energetic way this little, elderly spoke. It is a traditional style which is very fast and almost poetic, sometimes with a rythm like Buddhist chanting alternating sometimes like a street hawker selling his wares at a local flea market. He also used a hyoshi or small block of wood which is struck hard on the table to accentuate his words or create a rapid pace to his story. A good experience for all of our students!



Our Kaoru Tamura also tried her hand at Kodan with not the happiest results it appears!



Recent photo of the Dojo. A traditional Japanese dojo even hard to find in Japan nowadays.

Merry Christmas

The very best of the Holiday Season to all of our friends and supporters of the Dojo, all over the world.

A very special Merry Christmas greeting to all of my students and friends who have stood by the Dojo and me and have done so well in their training. Please keep up all of your good works.

Sensei

Christmas Greetings:

I write my Greetings to you from my hideaway as I take a mini-vacation away from the Dojo after many years. You can see the beautiful view from the balcony of my rooms which overlook a wonderful and peaceful lagoon. Such nice homes across the waters, seagulls and birds flying about, the blue sky above cradling the white smiling clouds. It is very peaceful here and I can do a great deal of writing. . . .

I was watching several birds gentling gliding across the calm waters when suddenly one dove quickly into the waters. After a couple of seconds, it emerged with a little fish in its mouth and greedily gobbled it up. This really rather surprised me but this is part of the whole process of Nature isn't it? Life and death continues in its eternal cycle in every part of this world and there is no way to escape it. We live our short lives on earth and there is very little we can do. In this time, we must at the very least be honest, good and sincere people. I believe this is how we fulfill our destiny. We polish ourselves in our training and try to understand this art called Aikido. We may never master it in our lifetimes but it is not a problem of goal and conclusions or achievements. We achieve nothing really in this world. Be honest and sincere and do one good thing for others. During this Christmas Holiday, we celebrate the birth of someone who was miraculously conceived and in death, was miraculously returned to life. Such a great mystery, yet we accept it so faithfully. There are so many other mysteries in this world which we must accept as well. We may not understand everything but that is okay too. Live fully and appreciate this gift we have called Life. I feel so sorry for the tiny fish that gave its life to the bird. How does the bird repay the tiny fish? It must live its life fully too, just as we must do. Merry Christmas!

Sensei



View from Sensei's room in Alameda during his recent vacation.

Dojo Christmas Party December 7th!

Our Annual Dojo Christmas Party will be held on December 7th at 7:00pm at Shamshiri Restaurant in Glendale. Please see Mr. Ken Watanabe for a map of the location.

Sign-up early, it will be lotsa fun, lotsa good food and friendship! This year, we will all bring a gift of approximately \$5.00 or so (please indicate if it is for a gentleman or lady) and do our own gift exchange. Other prizes too! The dinner ranges from under \$10.00 to about \$13.00 and usually includes meat (beef, chicken or lamb), Bhasmati rice and grilled vegetables. Delicious! They do have a vegetarian menu. Everyone come! The more the merrier for our very Merry Christmas!

Inazo Nitobe's Bushido: The Way of the Warrior

Essay By Kaoru Tamura

Dear Sensei, Greetings! I tried writing an essay on Nitobe Inazo, which I am sending you as a file attachment and also copied below. Hope it's ok (I'm sorry it's so long -- 7 pages -- I tried cutting it, but nagattarashiku natteshimatte moushiwake arimasen). Thanks for your kindness always, Kaoru

I came back to this Dojo two years ago because I wanted to learn more about Japanese culture. Listening to Sensei's lectures and thinking about the whole process of learning aikido have set me to reading things about Japan that were new to me, particularly its martial tradition. One example this year was in discovering Inazo Nitobe's Bushido.

Reading Nitobe, as well as being at this dojo, changed my view of "Bushido" to something more positive. I have always had a negative gut reaction to the word "Bushido," because I've always associated it with chambara movies, e.g., Abarenbo Shogun or Toshiro Mifune brandishing a sword with loud screams. Moreover, my family saw the news of Yukio Mishima's take-over of the Jieitai complex; even though I was 4 years old at the time and neither remember the event nor understood my family's horror until I read about Mishima's suicide as an adult, the name of Mishima still elicits this vague feeling of distaste and fear somewhere in my memory. Thus, in my mind, "Bushido" was synonymous with violence and destruction, and about as anachronistic and relevant to modern times as Charlemagne or mediaeval knights going off to the crusades.

Then I encountered Nitobe's book, and I'm embarrassed to admit that this is the first time that I learned about the man with the round glasses whose image appears on the Japanese 5,000 yen bill. Reading Nitobe's book helped me to understand that Bushido is not about aggression and bloody violence, and that many of the moral concepts that are taken for granted -- which are needed in our society today -- are actually ideas that took their roots in Bushido.

A. Background & why Nitobe wrote Bushido

Nitobe was born in 1862, and came from a high-ranking samurai family in Iwate Prefecture. He studied agriculture, completing the first of his five doctorates at Johns Hopkins University and in Germany. He taught at various schools in Japan, including Tokyo and Kyoto Imperial Universities, served as a colonial administrator in Taiwan, and lectured in the U.S. as the first exchange professor from Japan. When the League of Nations, the predecessor organization to the United Nations, was established in 1920, he worked in Geneva as its Assistant Director General. In the last decade of his life, he worked tirelessly to promote peace, though his call for peace went unheeded in Japan which at that time was swept up in the fervour of patriotic militarism. Nitobe died on October 15, 1933, while attending the Pacific Conference in Canada as Japan's representative, without having to see the ravages of war that would devastate his beloved country in the ensuing decade.

Nitobe, a convert to Quaker Christianity, wrote Bushido when he was 38, while he was recuperating from an illness in California. The inspiration for this book took place some ten years earlier, when he

conversing with a M. deLaveleye, a Belgian jurist, in Bonn, Germany. The professor asked Nitobe how Japanese people received training in ethics and morality if they lacked religious education in the schools. As Nitobe describes this conversation:

"Do you mean to say," asked the venerable professor, "that you have no religious instruction in your schools?" On my replying in the negative, he suddenly halted in astonishment, and in a voice which I shall not easily forget, he repeated, "No religion! How do you impart moral education?" The question stunned me at that time

Moreover, Nitobe's wife Mary, an American, often asked him questions about the rationale behind the customs and etiquettes of the Japanese people, and he found himself going back time and again to the samurai code of ethics for explanations. As Nitobe states:

... the moral precepts I learned in my childhood days were not given in schools; and not until I began to analyse the different elements that formed my notions of right and wrong, did I find that it was Bushido that breathed them into my nostrils... In my attempts to give satisfactory replies to M. deLaveleye and to my wife, I found that without understanding feudalism and Bushido, the moral ideas of present Japan are a sealed volume.

After a decade of pondering on the professor's question and delving further into studies of Japanese feudalism and Bushido, he spent the time of his convalescence in setting down his ideas in the book for which he became best known.

Bushido, published in 1900, was originally written in the English language, and was first published in the United States. Its florid style of 19th century English is difficult reading for us modern readers in the 21st century; but in its time it had been a popular book, and was read by President Theodore Roosevelt, who liked it so much that he distributed copies to family and friends. Nitobe draws upon Greek and Roman classics, Shakespeare, European literature, as well as to Judaeo-Christian references, to explain the Japanese martial tradition to English-speaking audiences. It is somewhat an irony of history that Bushido is read in Japan today in Japanese translation, and Nitobe, who died reproached by his own people for taking a pacifist position in pre-war Japan, is remembered today as one of the foundational thinkers of modern Japan, with his image being commemorated on the postage stamp and the national currency, alongside Yukichi Fukuzawa (founder of Keio University) and Soseki Natsume (novelist).

B. The Text of "Bushido, the Soul of Japan"

In writing about Bushido at a time when the role of the samurai in Japanese society was on the wane, Nitobe is careful to distinguish between having an anachronistic attachment to dead customs, and understanding the heart of tradition to keep it alive in a modern context. Nitobe recognizes that the "age of the samurai" has passed; in his own words:

... the edict formally abolishing feudalism in 1871 was the signal to toll the knell of Bushido. The edict, issued five years later, prohibiting the wearing of swords, rang out the old, "the unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise," it rang the new age of "sophisters, economists, and calculators."

Bushido continued:

However, Nitobe reflects that, while the social order which had generated Bushido has now disappeared, its values still remain very much a part of the Japanese psyche and moral aspirations today. In Nitobe's own words from the opening chapter of Bushido:

The conditions of society which brought it forth and nourished it have long disappeared; but as those far-off stars which once were and are not, still continue to shed their rays upon us, so the light of chivalry which was a child of feudalism, still illuminates our moral path, surviving its mother institution.

On the cover page of the original edition of Bushido appeared a poem of Norinaga Moto'ori, an Edo-Period literary historian and critic:

Shikishima no	Isles of blest Japan!
Yamato gokoro wo	Should your Yamato spirit
Hito towaba	Strangers seek to scan,
Asahi ni niou	Say – scenting morn's sunlit air,
Yamazakura bana	Blows the cherry wild and fair!

As the poem's imagery evokes, just as the cherry blossom symbolizes Japan as a visual image, Bushido is a moral image or a symbol of the Japanese or Yamato spirit. Nitobe quotes, "Hana wa sakuragi, hito wa bushi" ("As among flowers the cherry is queen, so among men the samurai is lord"). He further writes in the introduction that:

Chivalry is a flower no less indigenous to the soil of Japan than its emblem, the cherry blossom; nor is it a dried-up specimen of an antique virtue preserved in the herbarium of our history. It is still a living object of power and beauty among us; and if it assumes no tangible shape or form, it not the less scents the moral atmosphere, and makes us aware that we are still under its potent spell.

The book is built around this theme, that the Japanese concept of morality is an intuitive and ingrained -- not written -- understanding of one's moral obligations, almost like a fragrance that invisibly fills the air. Nitobe wrestled with the Belgian professor's question about how Japanese ethics are transmitted even though there is no scriptural source or written ethical code as in the Judaeo-Christian tradition; albeit without a "written law," the Japanese system of morality does exist, and is handed down from one generation to the next generation from people to people, creating a law that is "written in the heart." He first begins by defining Bu-shi-do literally as "Military-Knight-Ways," and goes on to explain:

Bushido, then, is the code of moral principles which the knights were required or instructed to observe. It is not a written code; at best it consists of a few maxims handed down from mouth to mouth or coming from the pen of some well-known warrior or savant. More frequently it is a code unuttered and unwritten, possessing all the more the powerful sanction of veritable deed, and of a law written on the fleshly tables of the heart.

Nitobe's task in this book, though, is to somehow articulate these "intangible" virtues in words. He thus organizes the book as follows:

My attempt is rather to relate firstly, the origin and sources of our chivalry; secondly, its character and teaching; thirdly, its influence among the masses; and fourthly, the continuity and permanence of its

influence.

Thus he first analyses the Ethical System (chapter 1) and identifies the Sources of Bushido (chapter 2) as Buddhism, Shintoism, and Confucian-Mencian political philosophies. Then he launches into an exposition on representative Bushido "virtues" in eight chapters, citing lessons, anecdotes and sayings from both Asian and Western sources. Here I have grudgingly limited myself to two or three quotes from each chapter, although Nitobe fills every chapter with wonderful gems of wisdom and historical vignettes:

1. Rectitude or Justice (chapter 3)

"Rectitude is the power of deciding upon a certain course of conduct in accordance with reason, without wavering; - to die when it is right to die, to strike when to strike is right."

"Rectitude is the bone that gives firmness and stature. As without bones the head cannot rest on the top of the spine, nor hands move nor feet stand, so without rectitude neither talent nor learning can make of a human frame a samurai. With it the lack of accomplishments is as nothing."

2. Courage, the Spirit of Daring and Bearing (chapter 4)

"To rush into the thick of battle and to be slain in it... is easy enough, and the merest churl is equal to the task; but... it is true courage to live when it is right to live, and to die only when it is right to die." (Prince of Mito)

"The spiritual aspect of valour is evidenced by composure -- calm presence of mind. Tranquillity is courage in repose. It is a statical manifestation of valour, as daring deeds are a dynamical. A truly brave man is ever serene; he is never taken by surprise; nothing ruffles the equanimity of his spirit. In the heat of battle he remains cool; in the midst of catastrophes he keeps level his mind. Earthquakes do not shake him, he laughs at storms. We admire him as truly great, who, in the menacing presence of danger or death, retains his self-possession..."

3. Benevolence, the Feeling of Distress [= mercy] (chapter 5)

"Love, magnanimity, affection for others, sympathy and pity, were ever recognised to be supreme virtues, the highest of all the attributes of the human soul."

"We knew benevolence was a tender virtue and mother-like. If upright Rectitude and stern Justice were peculiarly masculine, Mercy had the gentleness and the persuasiveness of a feminine nature. We were warned against indulging in indiscriminate charity, without seasoning it with justice and rectitude. Masamuné expressed it well in his oft-quoted aphorism -- 'Rectitude carried to excess hardens into stiffness; benevolence indulged beyond measure sinks into weakness.'"

"Though they may wound your feelings, these three you have only to forgive, the breeze that scatters your flowers, the cloud that hides your moon, and the man who tries to pick quarrels with you." (Prince of Shirakawa)

4. Politeness (chapter 6)

Continued:

"The reason for the path of politeness is to train the heart. If one sits straight with politeness, even if an evil takes a sword and attacks him, no harm can come upon him.' In other words, by constantly practising proper politeness, all parts and functions of the body are completely under control, the body becomes completely in harmony with its surrounding environment, and becomes an expression of the mind's complete dominance over the body."

"A little action is not simply a movement or a habit, but a 'physical expression' of the considerate emotion that cares about the other."

5. Veracity and Sincerity [= truthfulness, honesty] (chapter 7)

"Propriety carried beyond right bounds becomes a lie." (Masamune)

"To thyself be faithful: if in thy heart thou strayest not from truth, without prayer of thine the gods will keep thee whole." (Sugawara no Michizane)

"Sincerity is the end and the beginning of all things; without sincerity there would be nothing."

6. Honour (chapter 8)

The life of a man is like going a long distance with a heavy load upon the shoulders. Haste not... Reproach none, but be forever watchful of thine own short-comings... Forbearance is the basis of length of days." (Ieyasu Tokugawa)

"The Way is the way of Heaven and Earth; Man's place is to follow it; therefore make it the object of thy life to reverence Heaven. Heaven loves me and others with equal love; therefore with the love wherewith thou loves thyself, love others. Make not Man thy partner but Heaven, and making Heaven thy partner do the best. Never condemn others; but see to it that thou comest not short of thine own mark." (Saigo)

"T is in every man's mind to love honour; but little doth he dream that what is truly honourable lies within himself and not elsewhere. The honour which men confer is not good honour. Those whom Chao the Great ennobles, he can make mean again." (Mencius)

7. The Duty of Loyalty (chapter 9)

"True loyalty means for the subject to use every available means to persuade his master of his error, and failing this, let the master deal with him as he wills. In these kinds of situations, the subject would shed his own blood to show the sincerity of his own words, and make the last appeal to the intelligence and conscience of the lord."

8. Self-Control (chapter 11)

"When a man or woman feels his or her soul stirred, the first instinct is quietly to suppress the manifestation of it... It is truly jarring to Japanese ears to hear the most sacred words, the most secret heart experiences, thrown out in promiscuous audiences. 'Dost thou feel the soil of thy soul stirred with tender thoughts? It is time for seeds to sprout. Disturb it not with speech; but let it work alone in quietness and secrecy,'

– writes a young samurai in his diary."

"To give in so many articulate words one's inmost thoughts and feelings – notably the religious – is taken among us as an unmistakable sign that they are neither very profound nor very sincere. 'Only a pomegranate is he' – so runs a saying 'who, when he gapes his mouth, displays the contents of his heart.'"

He also provides additional chapters on the education and training of a samurai (chapter 10), the significance of suicide and retribution in Japanese thought (chapter 12), the sword (chapter 13), and the role of women in Bushido (chapter 14). Finally, in the concluding three chapters, he ponders on the meaning of Bushido in contemporary (i.e., his own) times, and these chapters give us the most food for thought in trying to understand the relevance of "Bushido" in our own times.

C. Why study Bushido today?

Today, the phrase "Wakon-Seisai" or "Wakon-Yosai" (meaning, "Western ingenuity with a Japanese soul") has been tacked on to everything from literature, theater, Zen philosophy, business and management theories to banal product advertisements. In the study of ethics and the humanities, Nitobe was probably one of the first to try to communicate the "Japanese Spirit" in the Anglo-American framework of thought (in this same period, Tenshin Okakura wrote "The Book of Tea" to explain the philosophy of tea ceremony, and Kanzo Uchimura, a friend of Nitobe and another convert to Christianity, wrote "Representative Men of Japan" in the English language).

Considering how he extols Bushido virtues in his book, as well as his upbringing in his samurai family tradition, we may wonder why Nitobe became so fervent in his devotion to Quakerism. In his writing, Nitobe stated that "In my case, the spiritual foundation called Bushido became the base stump for the grafting, and Christianity was the branch grafted onto that base." He saw no inconsistency between his "acquired" Protestant ethical framework and his "innate" or native Japanese moral instinct. The better question, then, might be to ask what motivated him to write an entire volume on the samurai code of ethics when he professed his faith in the Christian tradition.

In writing Bushido, Nitobe seems to have believed that the Japanese "national" identity, which he saw embodied in the Bushido tradition as the moral center of the Japanese people, was gradually becoming engulfed and lost in modernization and globalization. He writes:

Has Western civilisation, in its march through our land, already wiped out every trace of its ancient discipline? It were a sad thing if a nation's soul could die so fast. That were a poor soul that could succumb so easily to extraneous influences.

In the century after Nitobe wrote these words, Japanese literature and drama have frequently dealt with this theme of the "demise of the soul of Japan," or at least, of the change in how the Japanese view and understand themselves as a people and a modern nation. At its most violent, extravagant and unhealthy extreme, the writer Yukio Mishima's 1970 suicide was one such protest against what he perceived to be the "dying of the Yamato spirit."

In writing Bushido, Nitobe has illustrated his point Continued

In Downtown:

11-07-02: Friends in the 'hood: I'll let Tom Guiton give a more detailed acct., since i arrived late due to traffic. But here is my biased review of what transpired:

Along w/ Councilwoman Jan Perry, there were several developers of downtown properties along w/ a rep from the city. Unfortunately i did not get their names, and I hope Tom or someone else out there did. In any case, I arrived to find one of the men giving a PowerPoint slide presentation of various properties in the downtown Historic Core that have been developed into residential complexes or are awaiting development. Most of you are familiar w/ these buildings --- the "usual suspects" from Tom Gilmore et al, all of which do not address most artist needs in my opinion and many of which are overpriced and have no parking. 'nuf said here. I believe these slides were presented to show examples of development.

Of the developers who presented, I found the late Ira Yellin's partner at Urban Partners (whose name i missed) perhaps the most forthright and intelligent (i personally felt a good part of the evening was like a real estate showcase of properties we might want to buy). This gentleman did not have slides (thank god) and instead outlined a number of "rules", based on their work in downtown, which basically underscored why his company is not putting forth "artists loft" spaces. Those of you present may recall that he made mention that most of the properties being developed in the historic core are not what he'd consider real artists' spaces anyway. Unlike the Tom Gilmores, this gentleman's company has been doing downtown historic core development much longer and way before it became an "in vogue" place to be (cf. renovation of the Bradbury bldg and some of the old theatres).

The presentations were followed by a Q&A session, which i felt brought up a number of issues, not to mentioned some pointed questions aimed at our city officials in attendance. Tom may have a better rundown on some of the queries, but for now i'll list a few things that perhaps all of us need to be more aware of and do some research on:

- adaptive reuse ordinance - used by many developers downtown now
- historic tax credit program - ditto
- mayor hahn's affordable housing trust fund

As expected, many questions centered around what can artists do as a group to get money to develop their own spaces, where can govt funds be found, and how to get loans/who will lend for commercial property. Both Jan Perry, Walter Beaumont from the CRA, and Sarah Dusseault from the Mayor's office verbally promised to help the artist community find solutions to the housing problems they are facing.

I felt that the informal discussions on the floor after the mtg were probably more interesting, and yielded more information and contacts. I personally met a few people -- some of whom live in our neighborhood -- who i hope to get involved in my idea of creating a co-op or condo group to develop our own bldg. More details on this to follow.

Anyway, as i said earlier I am hoping the Tom Guiton will give a more

balanced review of the evening than what i've offered here. In the meantime, I encourage anyone who attended to share your views on the evening, whatever they may be. The more perspectives we have, the better. Annie

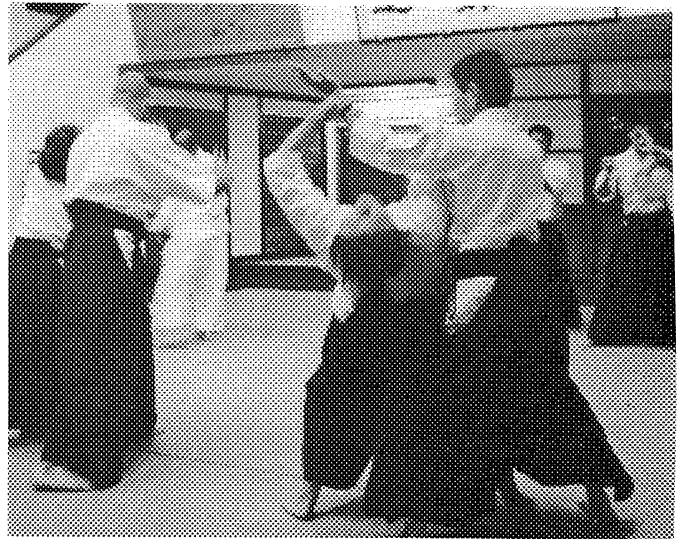
11-08-02: Annie et all, Agreed! I though the last guy, Dan Rosenfield, (Ira Yellins partner) was the most informative and grounded of the 'developers'. The speakers were Dan Rosenfeld, Jay Stark, Hamid Behdad and Jeremy Davey. Actually found the PowerPoint presentation to be informative as well.

Last night was a success because it was a starting point. The Q and A period started to make it clear what kind of information we as residents need. I can not emphasize enough how important it is that the city see us as a living breathing community.

So what is next? Maybe write to Jan Perry, Walter Beaumont from the CRA, and Sarah Dusseault from the mayor's office and make the next symposium happen. This time dealing with the items of discussion we raised.

Thanks to everyone that came. Katie's headcount was 70 strong...and thanks Katie for making that happen.

so tonight! same time same station...important to hear our candidates. Come early since it will be Little Tokyo and the other communities as well and the seating may fill up quickly. goodgawd I hope the sound is better that last night... qathryn



Need Current Student Membership Information:

There is a new form in the Dojo which we would like all members to fill out so we can update our student membership information. The information is strictly confidential for only Sensei's use. Please fill out this form the next time you come to the Dojo. All students, new and old, must fill out this form. Thanks for your kind cooperation.

**Sensei welcomes all inquires about Aikido
Dojo email: aclafuruya@earthlink.net**

Letters & Questions:

Ukemi. 10-02-02: Dear Reverend, I watched my first execution of kendo kata in a martial arts demonstration last weekend and was very impressed. In the process of the kata, Sensei would advance, and the students responded, several times until the set was over. As it turned out, the students were yodan, and I have no idea as to their instructors rank.

I believe that generally, in the process of studying kata, the tradition in most koryu's is that typically, the senior person takes most of the falls (or hits). That when the reverse is true, it often indicate problems with the senior's attitude. Do you think that this is correct, and how do you think this process contributes to learning? Sincerely, Mamoru

Sensei's Reply: Reply: It is common practice for the instructor to take a subordinate role or tori (uke) in practice to guide the student through the technique. This occurs quite typically in Aikido practice. It is also a common practice in Japanese classical dance, music, tea ceremony and in the Noh shimai (dance). I am not exactly clear on your point but I don't think it is any indication of "attitude" if these roles are reversed. I think it is difficult to make conclusions on something of this nature after observing only one occasion of this type of practice or kata.

I think students today like this type of "hands on" training because they feel that they are getting special attention and in many cases this is true. I have found in my own experience that when the instructor takes the ukemi for a student, he is trying to make a specific point and if he is not careful might impose too much of his own idea on how the technique should be executed. Generally, in my own practice, I prefer to see the student work on his own. I would prefer the student to follow the demonstration of the techniques as closely as possible, but not impose too much of my own sense to the technique if possible. Maybe it seems like I am splitting hairs here but it works in actual practice. My old tea instructor rarely gave her own demonstration of the technique, only on very special occasions. We practiced only by her instructions and thus, we received her close instruction on the technique but not necessarily her own will, if you can understand this point.

When I was a young student in Aikido, I had one instructor who always acted as tori and we executed the technique on him. This was always different from practicing with other students and in many cases good for me but, in many cases, it was also very confusing because I could never duplicate the feeling in regular practice.

In Noh, it is often the senior master who acts as "waki" or subordinate role to the "shite" or main role. In this position, the master is able to control the timing, spacing and sense of the drama. In tea, the master will often become the "guest" to advise the "host" as he is performing the tea ceremony of preparing tea. In a larger sense, I prefer a subordinate role nowadays to my assistant instructors as they seem to have a greater rapport with the general student body. I instruct my assistants very closely.

In the traditional Japanese sense, the main teacher always pulls away from the students as a sign of modesty and also with a sense of guarded privacy. In the modern sense, the instructor becomes the main "character" or "star" as in presenting a performance.

In the traditional sense, students always maintained a respectful "distance" with their instructors as a sign of respect and modesty. In today's sense, the student and teacher are more buddy-buddy.

"Koryu" is not exactly the right word to use in this type of discussion. This term refers to historically early schools. In most cases, we are talking about "traditional" schools referring more to the type of "practice," not necessarily their historical placement. Well, rather than continue to ramble on and on, I will stop here. . . .

Tae Kwon Do Tradition. 10-04-02: Sensei (I hope this is the correct term to address you by), I have been reading your daily messages off and on for about a week or two now, and I find them quite enlightening. I do not agree with everything that you say, but then again perhaps I have not experienced everything that you have gone through in life to fully understand where you are at and what you have become. Aside from that I enjoy your messages immensely.

I have a question regarding teaching though. I myself am a tae kwon do instructor who has taken a sabbatical from the dojang and come back after a 3 year hiatus to teach once again. I have found this to be a very enlightening experience as my goals and thoughts on teaching and training have changed since I have become older. I am helping my sabumnim teach classes 5 days a week and we are both attempting to create a more traditional, hard working environment where tae kwon do is not necessarily regarded so much as sport/politics but more for what it actually is - a martial art. Do you have any advice for bringing the old back to the new? I have had some successes, and am slowly bringing back that old style of teaching, but could use any advice that you could possibly bestow upon me. I know this in itself is a lot to ask in one sitting. Perhaps over several emails we can discuss the way of old (though I am not very old myself ;) Thank you very much, Will

Sensei's Reply: Before I can answer you, I need a little more information. Do you have a full name? How long have you been practicing Tae Kwon Do and what is your rank? Where is your school?

I am happy to hear that you enjoy the Daily Messages, however, there are many traditions in martial arts and your school may have your own. For instance, in traditional martial arts, one instructor will always identify and introduce himself fully to another instructor. This is a universal custom. Also please tell me what you are looking for when you say, "traditional."

Best regards, Aikido Center of Los Angeles

10-05-02: Dear Sensei Furuya: I just finished reading your book *Kodo: Ancient Ways*. Though I only began studying Aikido this summer, I was very impressed with your book and would like to travel to Los Angeles for the month of January to study Aikido with you. Unfortunately, I fell earlier this fall and separated my shoulder. Because of this I have only been able to practice footwork, though I practice every day and expect to be healed very soon. Please let me know if it would be possible to rent a room near your Dojo and work with you and your students during the month of January, 2003. I am 49 years old and, other than the shoulder, in good health. Thank you for considering this request. Sincerely, Milo Beaver

Sensei's Reply: You are always welcome. We have many no frills but convenient and inexpensive rooms nearby the Dojo in Little Tokyo. We are also near Chinatown and Olvera Street (Mexico Town).

Aikido Center of Los Angeles
www.aikidocenterla.com

Please check our website for the training schedule. Please allow your shoulder to heal and develop your ukemi before you come so you can take full advantage of our training here.

10-05-02: My name is Will Dudla, I apologise for not knowing this, but I tend to treat the internet with a grain of salt when it comes to identifying myself to others. I have found in the past that it is not the best idea to do so right away. Again, my apologies. If I had met you in person I assure you that it would be a different story.

I am a student of Pai's Tae Kwon Do in New York state. I have been training in martial arts for about 10 years now, tae kwon do being about 8 of them. I have studied in various other arts such as capoeira, ninjitsu, and kung-fu (wing chun and northern/southern styles). All of which I have gained much in terms of seeing, but am no where near proficient in those styles to call my own...such as tae kwon do. I am currently 1st Dan.

By traditional I mean the old ways of martial art. Where it is a more serious practice then what is merely flaunted today as being something of a way to "get fit" or become unstoppable in a fight. Rules of etiquette, philosophy, and hardcore training are all encompassed in this traditional category. Mind. Body. Spirit. If this is too general an answer I apologise and will attempt to make more sense of what I mean. I hope I have answered my own questions better for you =)
Thank you, Will

11-05-02: Sensei (I hope this is the correct term to address you by), I have been reading your daily messages off and on for about a week or two now, and I find them quite enlightening. I do not agree with everything that you say, but then again perhaps I have not experienced everything that you have gone through in life to fully understand where you are at and what you have become. Aside from that I enjoy your messages immensely.

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Sensei's Reply: It is customary to introduce yourself with your name and dojo when addressing another martial artist. This is an old tradition, so this is the first step in becoming a more traditional dojo. Martial arts begins and end with manners, as they say.

11-05-02: My name is Will Dudla, I apologise for not knowing this, but I tend to treat the internet with a grain of salt when it comes to identifying myself to others. I have found in the past that it is not the best idea to do so right away. Again, my apologies. If I had met you in person I assure you that it would be a different story.

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Thank you, Will

Sensei's Reply: What is "mind, body, spirit" as you say? This is the first step in your quest for tradition. To understand tradition, you must follow tradition. As Confucius said, "Follow the ways of the ancients."

11-11-02: Rev. Kensho Furuya I recently discover your web page, and I'm reading your Daily Messages. I'm practicing Aikido for six years, actually I'm very confused . I live in Rosario , a small city in Argentina . My Sensei is Rolando Martin, a student from Katsutoshi Kurata Sensei. I'm very lucky because I have a very good teacher and a good dojo .I guess he teaches well, the etiquette and forms are well observed and he is competent in his Aikido technique and instruction. I also feel that my Sensei is very technical , I often read interviews who say " If you only practice technique you will never truly understand Aikido" However technique is all that is being taught at my dojo. I feel that something is missing . I think Aikido is a Martial Art with a physical part , a mental part and a spiritual part . What happens if you only teach the physical part , techniques ??? How can students learn other parts. I often see after four or five years of training many students left practice because they can't see further . I guess answer is in the attitude but , How we do develop this attitude? I really appreciate if you let off some steam of my mind. Best regards,
Christian Leyes, Argentina

PS : I talk/write a little bit of English ..so please, apologize my errors

11-17-02: Sensai Furuya, I am a student of Sifu Robert Brown at this time (approximately 2 1/2 years). I will be visiting the LA area this summer for my cousin's wedding, and I would like to visit your dojo while I am in the area. I can't recall exactly when I will be coming out for the wedding at this time, but I seem to recall June/July time frame. Regardless, I wanted to know when a good time might be to visit. Additionally, my travel plans are tentative as I am returning to school for chiropractic, and I do not know what my class schedule will be then.

Also, I would like to thank you for your inspiring words in Kodo. I have since gone on to read the Book of Five Rings, which has been very insightful. Both books have helped give me a sense of peace and an appreciation for practicing for the sake of practice. In fact, I came to terms with that only a few days before Sifu Brown asked me to test for 2nd yellow. This was especially helpful because of injuries and busy work schedules that pushed my test further out than anticipated. Without your words, I may have been more frustrated in the long run, whereas I took everything one step at a time. F. Schurger

Aikido Center of Los Angeles

www.aikidocenterla.com

From Australia: 11-17-02: Dear Rev Furuya Thank you very much for your response to my email.

I have several questions regarding your writing on Ishikawa Goemon, which I have enjoyed reading on the Internet. I am researching aspects of the life and legend of Ishikawa Goemon in preparation for a major exhibition "Outlawed! Bushrangers, Rebels, Revolutionaries" which will open at the National Museum of Australia late next year. We are currently sourcing various images related to Ishikawa Goemon at various cultural institutions in Japan, and are interested in some of the paintings that appear in your websites.

I am having difficulties accessing the painting depicting the legend of Goemon's bathtub on <http://www.blackbeltmag.com/archives/matrainig/1987/octnov87/nicent/ancient.html>. I realise that the article is several years old now, but would be most grateful if you could provide me with a reference for it.

O-isogashii tokoro, doomo sumimasen ga, doozo yoroshiku onegai mooshiagemasu. Yours sincerely
Vanessa Ward
Programme Officer
National Museum of Australia

11-18-02: Sensei, Forgive me for not keeping in touch for such a long time. It has been a big transition for me coming out of school and getting into my career. Currently, I am a Financial Representative for the Strategic Financial Group of the Northwestern Mutual Financial Network. I am really enjoying what I do and I consider myself lucky to not only find a job in this type of market, but one that I actually like doing day in and day out. However, my enjoyment doesn't come without cost. I work 13 hours a day 6 days a week and I don't seem to have time for myself. I need to be at the office at 7am and I typically don't get home until 8pm at night.

Sensei, I am writing to you because I am aware of the fact that I promised you that I would be practicing at the dojo by August of this year and it has been a few months after that. I still want to return to the dojo to practice. I am wondering if Sensei will take me back since it has been so long? I hope that my name is still up on the board as one of your students.

On another note, how have things been going? Anything new happen at the dojo? How are you Sensei? Trying my best to keep in touch. Your Student, Stanley Sung

Sensei's Reply: Definitely return to training when everything settles down for you. Good luck and much success in your career. My Best Wishes Always, Sensei

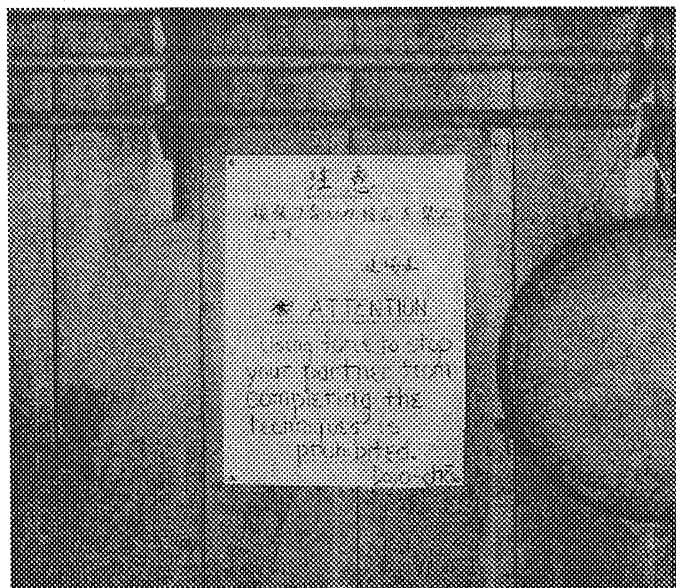
We welcome back to the Dojo both Lisa Ito and Tom Williams who were away for a while on medical leave. We wish you a speedy recovery and it's great to have you two back!

Visit Our Website Daily!
www.aikidocenterla.com
For Sensei's Daily Message

11-18-02: Dear Reverend Furuya, Regrettably, I received bad news from my doctor last week. He recommended a minimum of six months before I continue with Aikido. I must admit, I spent much of the past four days feeling very angry and depressed. Today I acquired a new attitude, or perhaps a new level of understanding. I know that kendo forms much of the basis for Aikido. I am free to perform kata, including the use of either a jo or bokken. He even encouraged it. After giving this some thought, I became very inspired. I cut a hole through the ceiling in my closet and discovered a large and very beautiful space that I am going to convert to a personal dojo. I also purchased an inexpensive katana and some books on its history and construction. A door closed and suddenly it seems as if several others were opened. My injury has directed me to learn the foundations of Aikido, and I believe my shoulder will be healed when I have learned these things, and am again ready to practice it.

I don't know when I will have the opportunity to come to Los Angeles to study with you. There is no possible way for me to know if this will ever happen. However, I recognize that your book had much to do with my inspiration in the face of a serious shoulder injury. I am extremely grateful, and hope that I have the chance to thank you in person some day. Until then, I wish you the very best in all that you do. Sincerely, -Milo Beaver Note: This person wrote a while back asking to train in the Dojo.

11-18-02: Hello, this message was posted many many years ago at o-sensei's dojo in Iwama. The photo is from Tamura Nobuyoshi Shihan's book. What do you think... Ze-ev, Israel Branch Dojo.



"Attention: The use of force to stop your partner from completing the technique is prohibited. Dojo-cho (Chief Instructor.)"

Sensei's Reply: This should be posted in all Dojos. Thank you.

More than competing in strength, one should develop his freedom of movement and balance. Many students still hold on to the idea of competition or the idea that they have to prove themselves to everyone. There is no room for this in Aikido practice. Many times we forget why we are actually in the Dojo and what we are doing. Always stick to the fundamentals and you can never go wrong. Finding the true Path is one thing, staying on the True Path is even more difficult!

Bushido continued:

from a gentler, less alarmist angle: that Japan's distinct heritage and spirit are worth preserving, constant amidst all the changes that are taking place in the world. Nitobe was a hundred years ahead of his time in drawing upon the founts of Japanese history and tradition to give definition to the "Soul of Japan" in the modern context. He did this as a way to preserve Japan's cultural and moral patrimony, and not let it become an artifact of the past, recognizing in this tradition an unchanging "Beauty ever ancient, ever new." As he concludes:

Bushido as an independent code of ethics may vanish, but its power will not perish from the earth; its schools of martial prowess of civic honour may be demolished, but its light and its glory will long survive their ruins. Like its symbolic flower, after it is blown to the four winds, it will still bless mankind with the perfume with which it will enrich life.

Works Consulted

Nitobe, Inazo, *Bushido: The Soul of Japan*, bilingual edition with a modern Japanese translation by Tokuhei Suchi, with foreword by Yoshio Hatano (Tokyo: Kodansha International, 1998; original English text first published in Philadelphia, Pa.: Leeds & Biddle Co., 1900).

Nitobe, Inazo, *Bushido: The Soul of Japan*, with foreword by George M. Oshiro (Tokyo: Kodansha International, 2002; first edition published in 1900 by the Leeds & Biddle Co., Philadelphia, and also by Shokabo, Tokyo).

Nitobe, Inazo, *Bushido*, translated into Japanese by Tadao Yanaihara, 68th edition (Tokyo: Iwanami Shoten, 2000; 1st edition published in 1938, revised 15th edition published in 1974).

Misaki, Ryuichiro, *Shin-Bushido: Ima Kigai to Moraru wo Torimodosu*, (Tokyo: Kodansha, 2001).

Akutagawa, Ryunosuke, "Hankechi" ("Handkerchief"), contained in *Rashomon-Hana-Imogayu*, pp. 91 et seq. (Tokyo: Kakugawa Bunko, 1989). Akutagawa wrote this short story in 1916, based on the figure of Inazo Nitobe.

Sensei's Reply: Many years ago, I remember what difficulty I had to find a copy of Inazo's *Bushido*, which was long out of print and extremely rare. After the war, these copies were largely discarded or banned. I searched through all of the old bookstores throughout Los Angeles and I finally found a copy in a bookstore in England, later I managed to get two more early copies. Since it has been reprinted, it is readily accessible to all.

Bushido is a fairly recent term in the Japanese language and history, first appearing in the mid 1700's. We credit its earliest notable usage to the *Hagakure* in its first opening lines; "Bushido to wa, shinu koto to mitsuketari." Or, "I have come to understand that the Way of the Warrior is the Way of Dying (nobly)." *Bushido* is a term utilized by the Japanese military during WWII as a propaganda vehicle and has come into dis-use since that time, having taken on the connotation of Imperialism and war propaganda. However, historical *Bushido* is largely influenced by Confucian values of duty, honor, respect, patience and etiquette and not really a part of WWII nationalism.. Many thanks to Kaoru for the nice article for our Christmas issue.

Affiliated Branch Dojos

**Aikido Kodokai
Salamanca, Spain
Santiago Garcia Almaraz**

**Hacienda La Puente Aikikai
La Puente, California
Tom Williams**

**Wyoming Aikikai
Sheridan, Wyoming
Tom McIntyre**

**Bahamas Aikikai
Grand Freeport, Bahamas
Seymour Clay**

**Jalisco Aikikai
Jalisco, Mexico**

**Aikido of Guadalajara
Guadalajara, Mexico
Raul Blackaller**

**Aikido of Puerto Vallarta
Puerto Vallarta, Mexico
Eric Jaracho, Raffi Badalian**

**Association D'Aikido Pour Demain
Paris, France
Cyril Danan**

**Aikikan
Rehovot, Israel
Ze'ev Erlich**

**Valladolid Aikido Dojo
Valladolid, Spain
Felix Ares**

Monthly Dues: Please pay your monthly dues on time. If you are not able to be in the Dojo at the first of the month, please send them in by post. Many thanks for your attention and cooperation in this matter. Your dues go to support the Dojo and we appreciate this very much. Thank you. *ACLA*

All Black Belt Candidate Recommendations:

Please attend all intermediate & advanced classes.

Please attend monthly early Morning Intensive. 6:30-8:00am. Early morning training is to honor O'Sensei's practice.

Please attend and assist Sunday morning Children's Class. This is the best training to become a good Aikido instructor. Strongly recommended for all Black Belt candidates and Dan Promotion candidates.

Please attend Aikido Study Class on Fridays to gain essential background knowledge in the traditions, roots, and philosophy of Aikido.

We're Getting Ready! 2004: Our Dojo's 30th Anniversary

We are getting ready to celebrate our 30th Anniversary of the establishment of our Dojo in 1974. Our Dojo was first established in Silverlake in a gymnasium where Sensei was studying gymnastics. The Dojo moved to Hollywood in 1979 when the old properties went up for sale and to Little Tokyo in 1984 when the Dojo required a full time training schedule. We should all help out in this project.

Building Our Membership

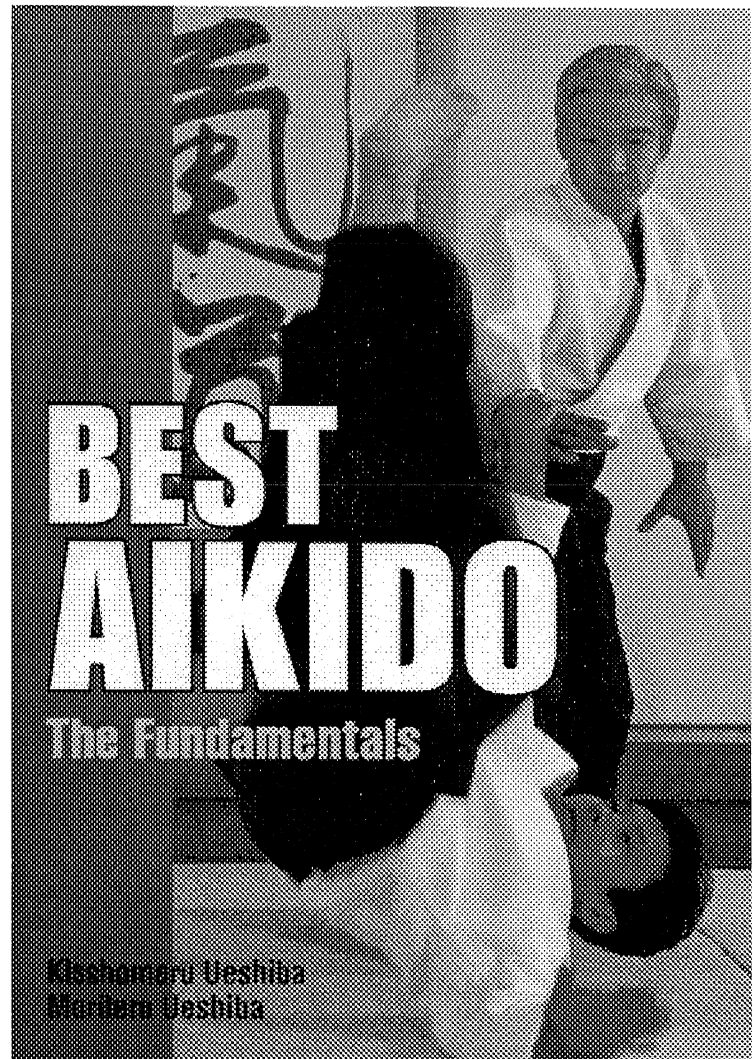
Students should make an effort to help build up our membership. This is always an ongoing project with the Dojo. Students come and go so there is always a natural attrition of the student body. Expenses, as you know, are always increasing year by year. We do not need to hard sell or drag them in by force but an enthusiastic awareness in each student is important in talking with friends and family members to encourage them to begin Aikido practice. An encouraging spirit to always help and build up our Dojo is important and part of our practice and being a good member of the Dojo.

Dojo Art: Shoami Tsuba

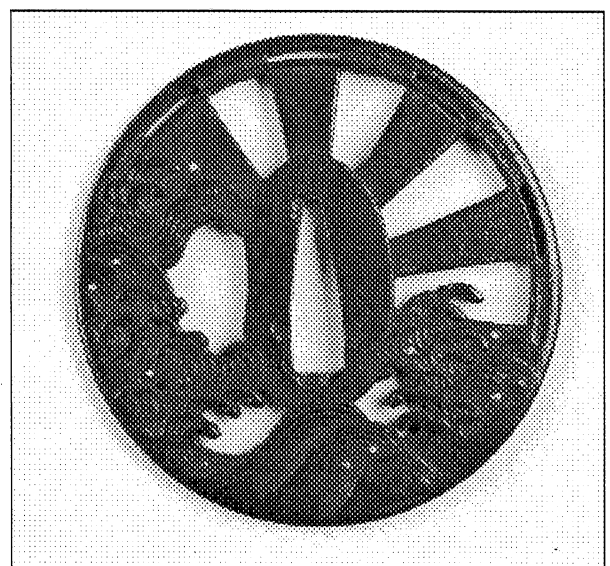
A mid-Edo Period sword guard, circa 1750's, made by the Shoami School of tsuba makers. The design is often referred to was "water wheel" but as this tsuba was inspired by the Yagyū sword guards, it is here known as "sun-rays and waves." Very excellent carving of the waves and the spacious openwork of the wheel spokes gives this tsuba great energy and movement. Very nice tight, compact design. Inlay of brass illustrate the drops of water among the waves. This is an excellent example of an "utsushi" or duplication of a Yagyū design.

We should move in practice like the rays of the sun freely dancing among the waves of the ocean without ever being caught. At the same time, the sun emits such a strong light that we can never see it clearly or even look at it directly. I am reminded of O'Sensei's words, "Katsu hayabi" or "Victory like the sun." We should model our Aikido and in facing the opponent become like the rays of the sun among the waves.

3rd Doshu's New Book



Highly recommended reading by Sensei as today's best reference on Hombu Aikido. Available online or at your local bookstore.



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Welcome To The Aikido Center of Los Angeles



Aikido Center of Los Angeles

Our Dojo's 28th Year, 1974-2002.

Our dojo is dedicated to the practice of traditional Aikido as taught by the Founder of Aikido, Morihei Ueshiba and his legitimate successors, the late 2nd Doshu Kisshomaru Ueshiba and the present 3rd Doshu Moriteru Ueshiba.

You are very welcome to visit our beautiful, hand-crafted, traditional Japanese Dojo during posted training hours. All practicing Aikidoists are welcome to train with us or observe our training.

Please Visit Our Website:
www.aikidocenterla.com.



Reverend Kensho Furuya, 6th Dan

Dojo Supplies

Official Dojo Jackets

Now available on a custom order basis. Designed by Land's End, nylon in bright yellow with the embroidered Dojo logo. They are very comfortable and great to wear for demonstrations. \$55.00 each.

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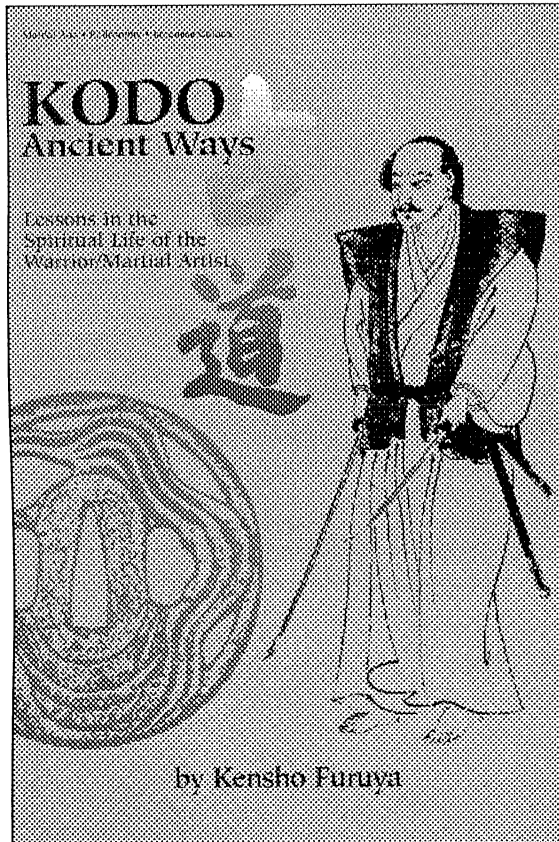
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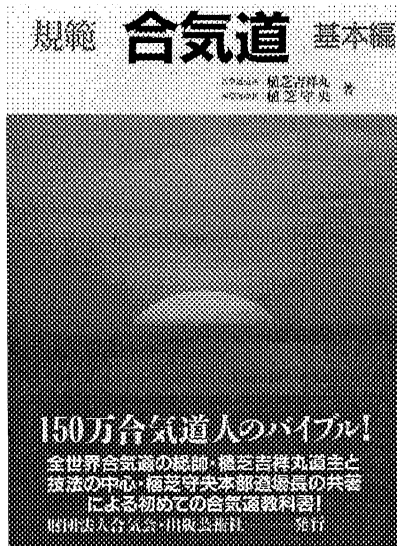
Ancient Ways:
Lessons in the Spiritual Life
of the Warrior-Martial Artist

Rev. Kensho Furuya

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\$16.95 + \$3.00 S&H
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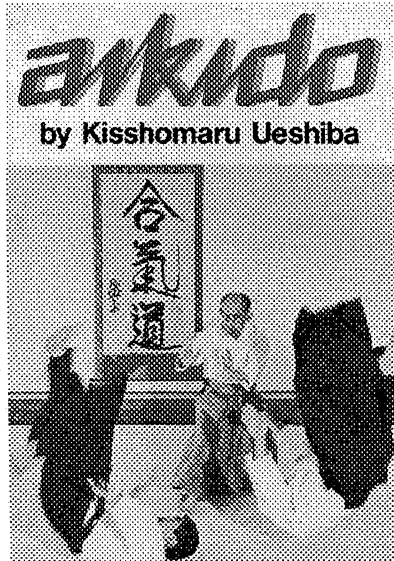
Recommended Readings:



KIHAN AIKIDO

Fundamental of Aikido

By Doshu & Dojocho Moriteru Ueshiba
The latest reference book on Hombu Aikido by 2nd & 3rd Doshu with excellent photos on all of the basic techniques. Referred to as the "Aikido Bible."



Highly Recommended:

AIKIDO

By Doshu Kisshomaru Ueshiba

Other Readings Recommended For Students By Sensei:

Zen & Japanese Culture. D. T. Suzuki.

Anatomy of Dependence. Takeru Doi.

Anatomy of the Self. Takeru Doi.

Mind & The Sword. Hiroaki Sato.

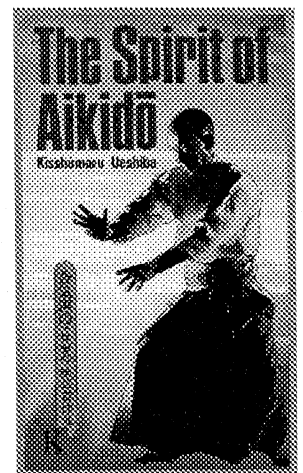
The Book of Five Rings. Musashi Miyamoto.

Records of Things Heard. Dogen Zenji.

Tenzo Kyokun-Lessons of a Cook. Dogen Zenji. Trans. Kosho Uchiyama.

The Unfettered Mind. Takuan.

A Flower Does Not Speak. Zenkei Shibayama.



THE SPIRIT OF AIKIDO

By Doshu Kisshomaru Ueshiba

An important book on the philosophy and historical background of Aikido's development. Translated from the Japanese - *Aikido no Kokoro.*

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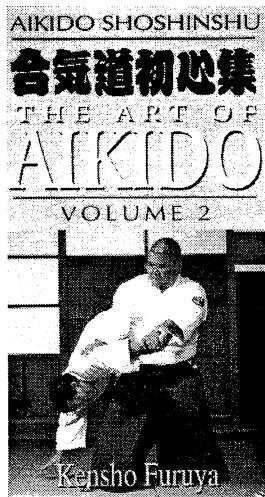
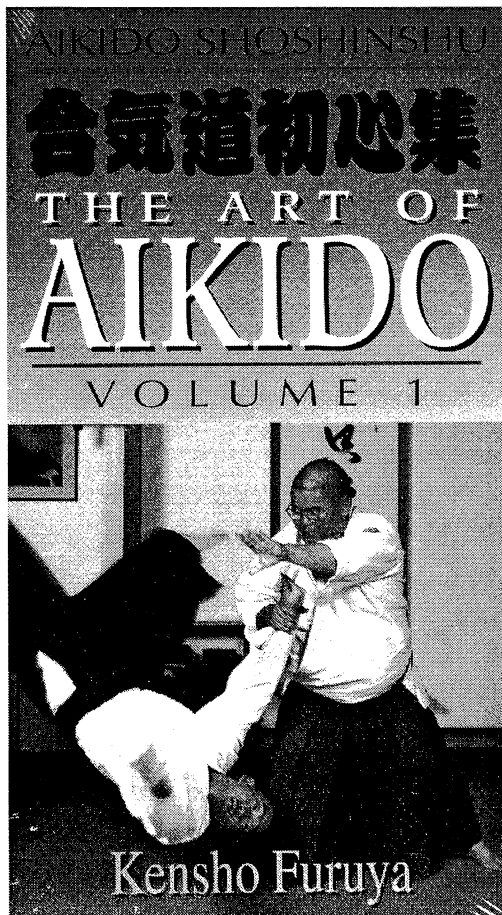
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The Art of AIKIDO

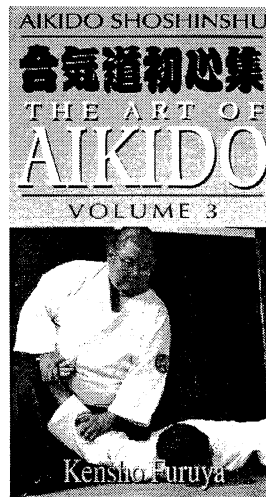
Aikido Instructional Video Series in Nine Volumes

"Top Rated" - Karate Illustrated, *"Impressive Scope"* - Aikido Today, *"Exhaustive"* - Aikido Journal *"One of the Best"*

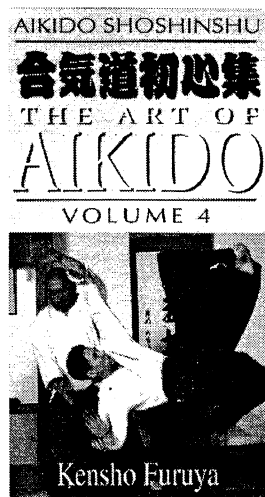
This video series is considered to be the most comprehensive and detailed instructional video on Aikido available today. Rev. Kensho Furuya, 6th Dan, Chief Instructor of the Aikido Center of Los Angeles, is a student of the late Kisshomaru Ueshiba Doshu of the Aikido World Headquarters. He began his training at the age of ten and celebrates over 40 years in Aikido. He studied in Japan in 1969 and the Aikido Center was established in 1974. Rev. Furuya is also an ordained Zen priest, a Brody Multi-Cultural Grant recipient, and was honored with a federal grant from the Carnegie Project of the National Defense Act to attend Harvard University in 1969. He is listed in the Who's Who and a board member of the LAPD Martial Artist Advisory Panel.



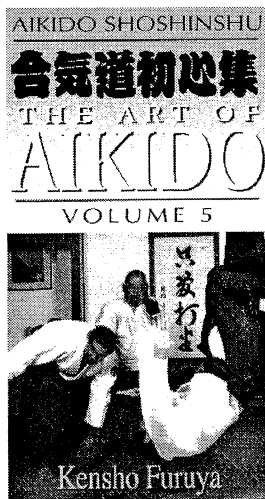
Basic Techniques
Throwing & Joint Techniques
Ikkyo, Nikyo, Sankyo, Yonkyo & Gokyo



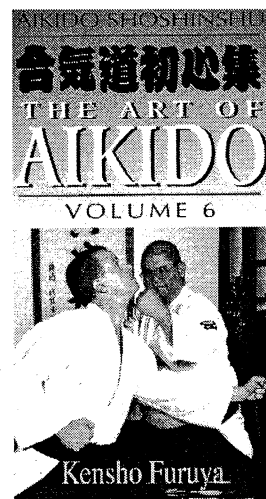
Ukemi-Breakfalling
Basics Continued
Free Style Techniques
Tenshin. Ki. Breathing.



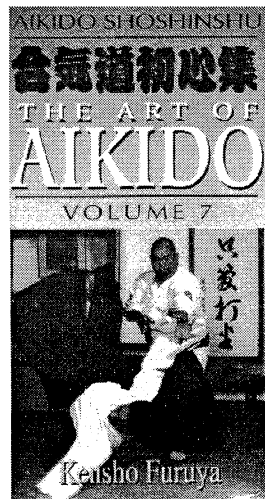
Katatetori Ryotemochi:
Ryotetori: 2-hand.
Reigi-saho: Etiquette.
Koshinage-Hip throws.



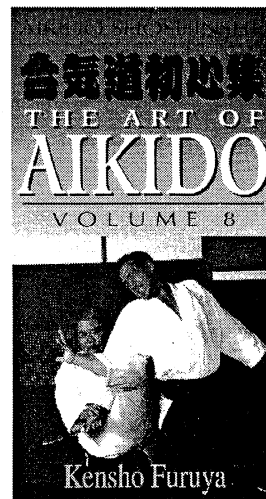
Suwari-waza. Gokyo.
Hanmi-handachi. Kokyū-dosa.
Katatori: Shoulder.
Multiple attackers.
Five-man Freestyle.



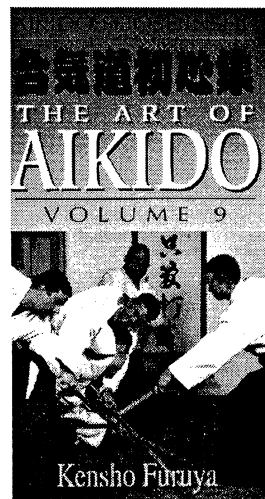
Tsuki: Strikes & Punches
Yokomenuchi: Strikes to the side of the head & neck.



Shomenuchi: Direct strikes.
Ushiro Katatetori Kubishime:
Chokes from behind.
Ushiro Ryotetori, Ryohijitori,
Ryokatatori.



Atemi-waza: Striking
Defense against kicks.
Tanto-tori: Knife defense.
Aiki-ken: Sword Training
Fundamentals.



Jo: Basic long staff
Fundamentals.
Complete 1st Degree
Black Belt Examination

Aikido TRAINING SCHEDULE

AIKIDO for ADULTS

Sundays: Children's Class: 9:00-10:00am.
Open Beginning: 10:15-11:15am.

Mondays: Open Beginning: 5:15-6:15pm
& 6:30-7:30pm.

Tuesdays: Open Beginning: 5:15-6:15pm.
Instructor's Advanced: 6:30-7:30pm

Wednesdays: Open Beginning: 5:15-6:15pm & 6:30-7:30pm. Intermediate-Advanced: 7:45-8:45pm.

Thursdays: Open Beginning: 12noon-1:00pm, 5:15-6:15pm & 6:30-7:30pm.

Fridays: Open Beginning: 6:30-7:30pm.

Saturdays: Open Beginning: 9:30-10:30am. Beginning-Intermediate: 10:30-11:30pm. Every 4th Saturday: Open Intensive: 6:30-8:00am.

CHILDREN'S CLASSES

7-16 yrs old

Sunday Mornings 9:00 -10:00am

Affiliation

AIKIDO WORLD HEADQUARTERS

Aikido So-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 Moriteru Ueshiba Doshu.

Aikido Center of Los Angeles

940 E. 2nd St. #7, Little Tokyo,
Los Angeles, CA 90012

Tel: (213) 687-3673

Email: aclafuruya@earthlink.net

www.aikidocenterla.com

Iaido TRAINING SCHEDULE

TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

Sunday Mornings: 7:45am-8:45am

Thursdays: 7:45-8:45pm

Saturday Mornings: 8:00am-9:00am

No Classes on the last weekend of the month.

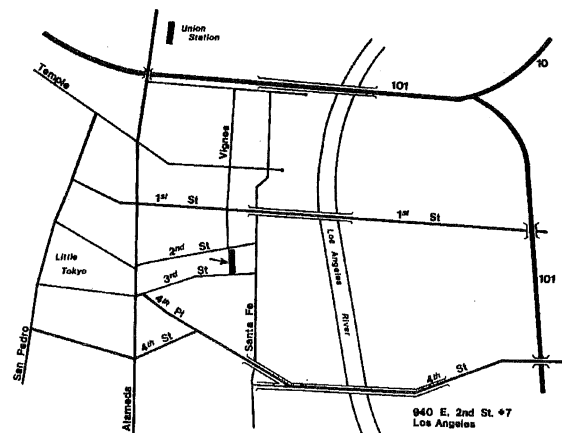
Intensive Iaido

Every 2nd Saturday of the month.
6:30am-8:00am

Private Classes Available.

Finding Our Dojo:

We are endeavoring to maintain the highest standards of training while preserving the True Spirit of Aikido. We hope you will appreciate our efforts and undertake your training with devoted and committed energy. Your efforts, we believe, will be greatly rewarded. We welcome you to an ancient and profound art. We welcome you to our Dojo. Everyone, beginners and active Aikido students alike, are cordially welcome to join our training. Thank you.



We are convenient to most major freeways. Enter private lane at Vignes and 2nd Streets. We are one block west of Santa Fe Ave. and several blocks east of Alameda in Little Tokyo. The **Easiest Way:** From Alameda go east on 1st St and make right turn at Vignes. Do not turn on 2nd St. but go straight into the private lane. Look for the garden.