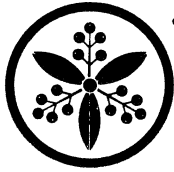
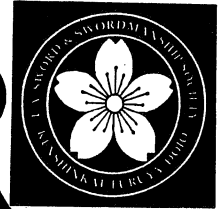


# 羅府合氣道学院古屋道場



# AIKIDO CENTER OF LOS ANGELES NEWSLETTER



The Aikido Center of Los Angeles, 940 East 2nd Street #7, Los Angeles, CA 90012. Tele: (213) 687-3673

Affiliation: The Aikido World Headquarters, 17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, Japan

Los Angeles Sword & Swordsmanship Society Kenshinkai Headquarters

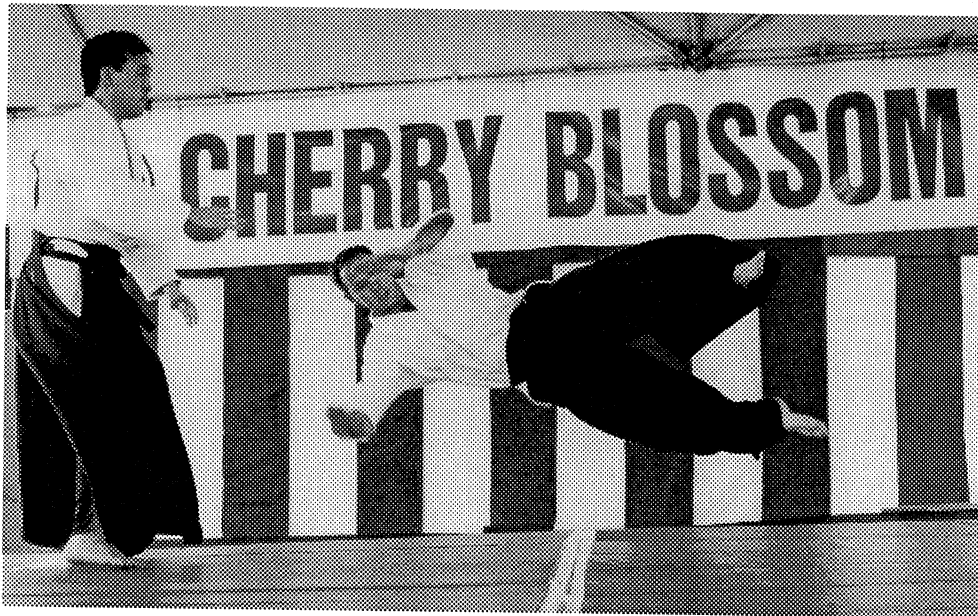
Office of the President: Nanka Yamanashi Kenjin Kai Southern California Yamanashi Prefectural Assoc.

Member Los Angeles Police Department Civilian Martial Artist Advisory Panel

\$2.95  
Donation

May 1, 1999

Volume XVII. Number 5.



Ken Watanabe at the Cherry Blossom Festival.

**Next Issue:  
O'Sensei's 30th  
Anniversary  
Memorial Service  
April 26.**

**Coming Soon!  
KODO Ancient  
Ways Video To Be  
Produced Ohara  
Publications**

**Little Tokyo Public Safety  
Self-Defense. March 27.**



About 25 members of the Little Tokyo Public Safety Association participated in the second 2-hour self-defense seminar conducted in the Dojo. Everyone enjoyed themselves and worked hard.

**Hanamatsuri Festival April 3.  
Japanese Village Plaza**



David Ito demonstrating ushiro kokyu-nage.

## Little Tokyo Public Safety Seminar. March 27.

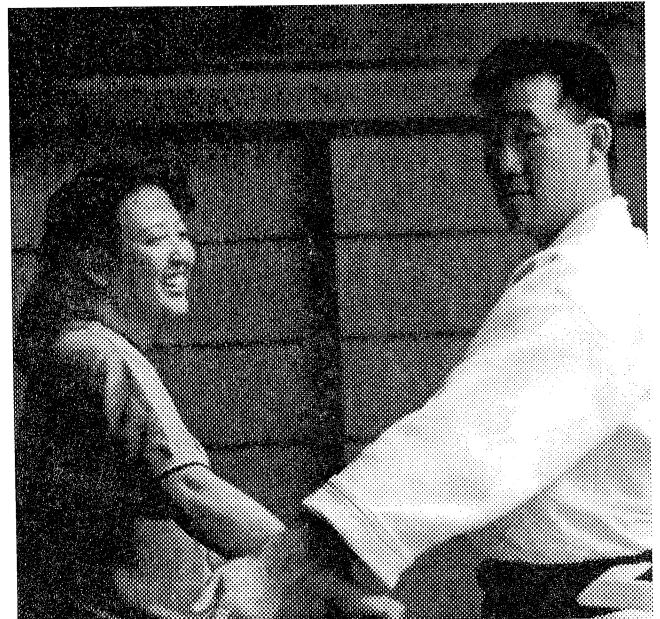


Furuya Sensei conducting 2nd Self Defense Seminar for members of the the Safety Patrol Unit.



### Many Thanks:

The Dojo would like to thank the Public Safety Association including Brian Kito, Satoru Uyeda and Lori Ota who supported and coordinated this event.



Ken Watanabe practicing with Lori Ota, coordinator of this seminar conducted in the Dojo.

Very simple deflections, escapes and defensive moves were taught to the participants who seemed to enjoy the class greatly. Randal Kumagai, a member who has had some experience in ju-jitsu joined our regular training on the very next day. Assisting Sensei were Ken Watanabe, James Doi, David Ito, Kenny Furuya, Mike Dotzenrod and Larry Armstrong. Everyone had a good time and made many new friends. Another seminar is planned for the future.

## Buddha's Birthday Hanamatsuri Festival Aikido Demonstration at Japanese Village Plaza. April 3.

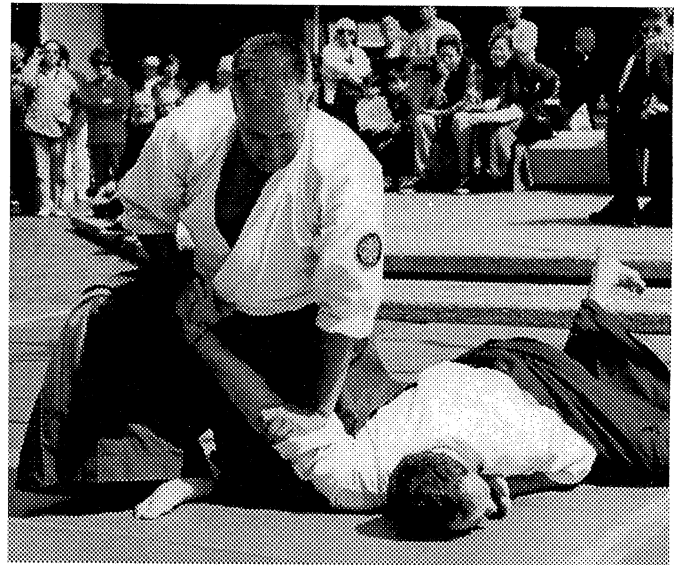


Left to right: Jim MacDonald, David Ito, Tom Williams, James Doi, Mike Dotzenrod, Kenny Furuya, Ken Watanabe, Reed Poverny & Eric Russell.

Through our friends at the Mitsuru Cafe, we were invited again to the Hanamatsuri Festival commemorating the Buddha's Birth, to demonstrate in the central plaza of the Japanese Village Plaza in Little Tokyo. This is our second year for this JVP festival but we have been participating in the Hanamatsuri Festival in Little Tokyo for many years. Many thanks to all who participated in the demonstration.



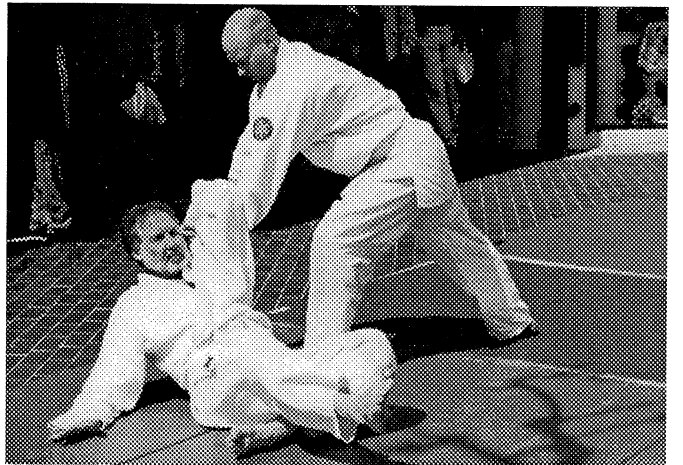
David Ito, 3rd Dan, and Kenny Furuya, 3rd Dan.



Tom Williams, 2nd Dan.



Ken Watanabe, 3rd Dan, and Kenny Furuya.



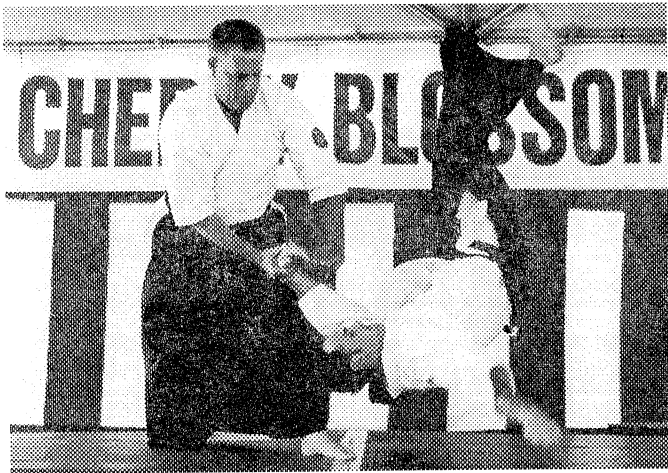
Jim MacDonald, 3rd Kyu, and Larry Armstrong, 1st Kyu.



## Cherry Blossom Festival Monterey Park. April 17.



Left to right: James Doi, Eric Russell, Ken Watanabe (Coordinator),  
Mike Dotzenrod, Tom Williams, Mari Masumori, and David Ito.



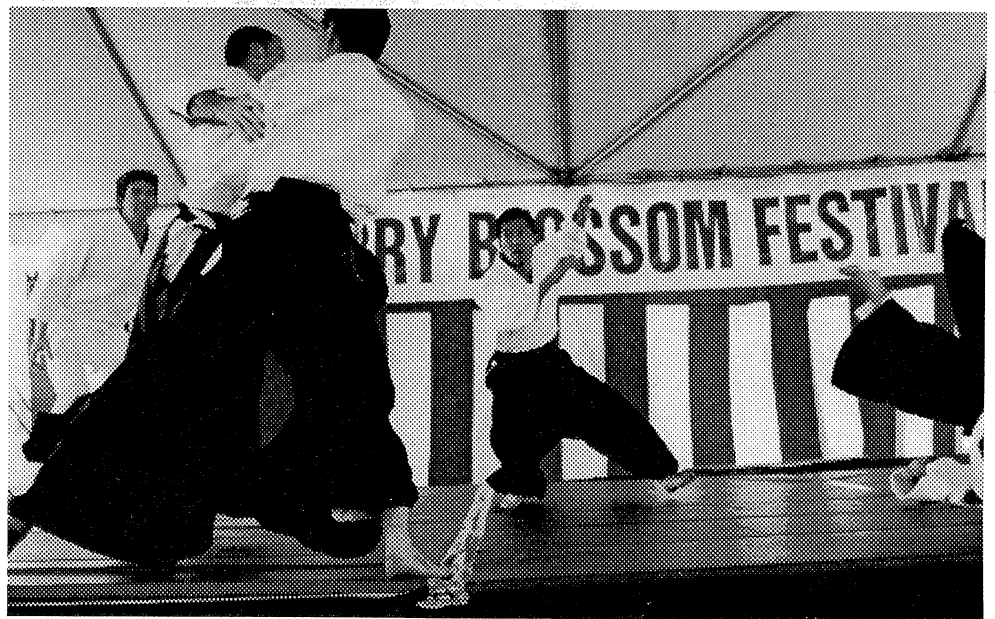
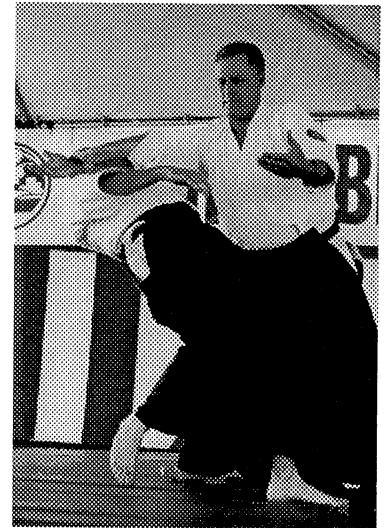
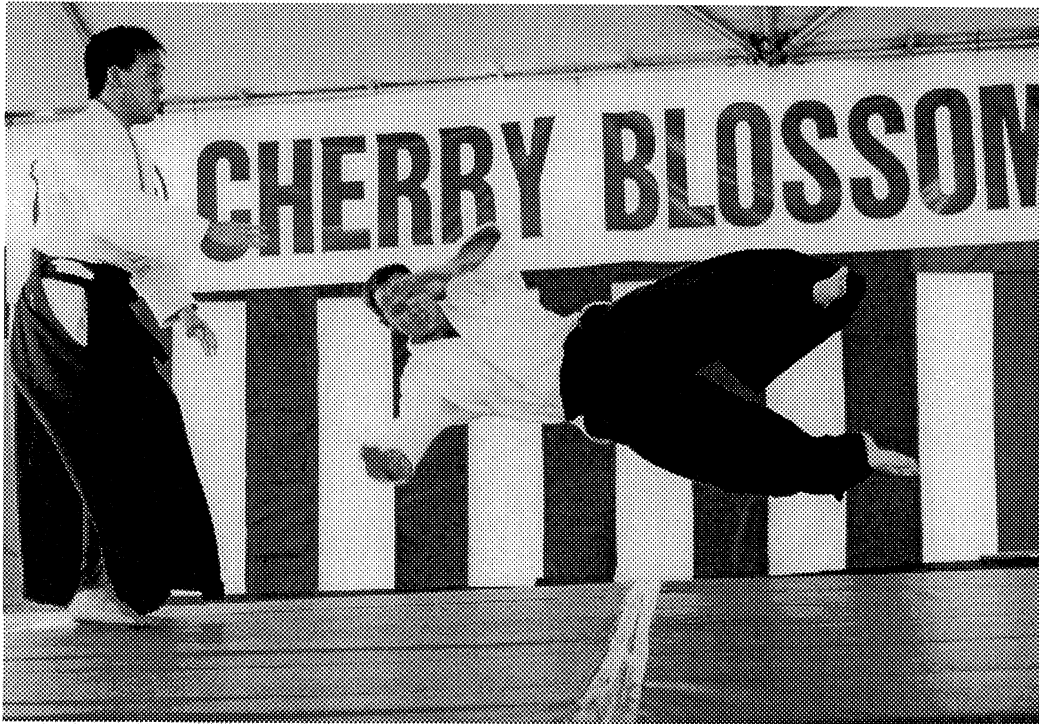
David Ito - irimi-nage. Left: Tom Williams - kote-gaeshi.



James Doi - nikyo tenkan. Left: James Doi - shiho-nage,



Aikido Center of Los Angeles  
NEWSLETTER



This is our first year at the Cherry Blossom Festival in Monterey Park and this is their

second year in operation. It was well organized and well attended. Many, many well known groups from the community were represented and can be considered a great success. We hope to continue this demonstration next year as well. The demonstration was held in the civic center area of Monterey Park, about a 10 minute drive from downtown Los Angeles.

Above: Ken Watanabe, who coordinated the event, demonstrates powerful Aikido and Iaido.



## **A Clash Within A Culture**

**At the Japanese American Cultural and Community Center, disagreements between U.S.-born and Japanese-born members have developed into uncharacteristic confrontation.**

**By K. Connie Kang**  
**Reprinted from the Los Angeles Times**  
**April 9, 1999 Issue**

After a contentious membership meeting at the Japanese American Cultural and Community Center in Little Tokyo last fall, board member Frances Hashimoto lamented: "I never thought Japanese were that confrontational."

To Hashimoto, who grew up in Little Tokyo and runs her family confectionery there, the public airing of simmering disagreements between Japanese-born immigrants and Japanese Americans over the operation of the landmark cultural center seemed almost un-Japanese.

"It's not the way we've done things in the past," agreed the Rev. Noriaki Ito, head priest of the nearby Higashi Honganji Buddhist Temple.

Three decades ago, when Southern California's Japanese American society was fairly homogeneous, such public confrontations were unheard of. But in today's diverse community of more than 200,000 - ranging from new immigrants to fifth-generation descendants - the unthinkable does happen.

Nowhere is this more evident than at the Japanese cultural and community center, where a schism between mostly Japanese patrons and Japanese American management has exploded into a yearlong controversy over operation of the center.

"Frankly speaking, we feel they ignore us," said Takao Watabe, a Japanese-born member of the cultural center. "They do not treat Japanese-speaking people with respect."

The \$14-million Japanese American Cultural and Community Center complex is in the heart of Little Tokyo, the historic center of Southern California's Japanese American community. Built in phases beginning in 1980, the complex includes a six-story main building, a Japanese garden, the 880-seat Japan America Theatre and a one-acre plaza designed by world-renowned sculptor Isamu Noguchi.

Created with money raised in the United States and Japan, the facility has long been the envy of other Asian cultures aspiring for their own showcase venues.

Many now fear the rift could jeopardize one of the nation's premier ethnic cultural institutions. Donations could dry up, they say, especially from Japan and from local Japanese-speaking residents.

Already, one longtime supporter of the center has strayed - pledging \$100,000 to the Japanese American National Museum, two blocks from the center.

Why should she give money to a group that doesn't bother to answer her questions, said Masako Togo, a Japanese-born artist living in

Malibu. For 15 years, Togo said, she gave \$1,000 a year to the center, but received not a single thank-you note.

The conflict, reflecting growing diversity and challenges from within, is a test case not only for the cultural center but also for the entire community. The center's leadership consists of predominantly English-speaking, third-generation Japanese Americans, but their constituency is more diverse.

On the surface, the squabble revolves around the center's operation: how the money is spent, what programs are offered, how board members are elected, and how patrons and customers are treated.

But there is a deeper clash: a cultural divide between American-born and Japanese-born members.

For the American-born, the incarceration of more than 110,000 people of Japanese ancestry - two-thirds of them U.S. citizens - during World War II defined their status as a minority. Though many third-generation community leaders were toddlers at the time, the internment serves as a frame of reference not shared with Japanese-born residents.

Many American-born feel they have paid a high price for their citizenship and want others to remember. Although they cherish their cultural heritage, they also carry the suffering caused by their link to Japan.

Postwar immigrants - war brides, students, professionals and business people, the so-called *shin issei* - prefer not to dwell on the war and Japan's defeat, a low point in its modern history. They identify more with Japan's recent prosperity and global stature.

Even *kibei* - U.S. citizens who lived with their parents in Japan as youngsters in the 1930s and 1940s and returned after the war - have a different perspective. Culturally, they are more Japanese than American. They had to relearn the English language and American ways when they returned. They have conflicting emotions and loyalties, toward the country of their birth, which defeated their ancestral country where they grew up.

### **THE WAR EXPERIENCE**

This psychological demarcation of where a person experienced the war - in America or Japan - affects perspectives and relationships in the Japanese American community, said Itsuki Charles Igawa, a Japanese American specialist on comparative cultures. "There is a psychological enmity between the two groups. I don't know that the twain shall ever meet."

Japanese immigrants, for example, abhor the tendency on the part of the third-generation Japanese Americans to value being articulate and well-spoken.

Speaking up is not a virtue in Asia.

They also criticize Japanese Americans for being preoccupied with their past - especially the internment - and for being too American in their thinking. They are, for example, reluctant to apologize, say Japanese-born immigrants.

Igawa believes that a broad apology from top officials of the cultural

## Aikido Center of Los Angeles NEWSLETTER

center is to be a prerequisite of reconciliation in the current controversy.

On the other hand, new immigrants can turn off Japanese Americans, too, with their tendency to be showy, said UCLA historian Yuji Ichioka, a specialist in Japanese American and Asian history. "Some Japanese Americans get the feeling they're a little condescending and patronizing," he said. "There is almost a presumption of superiority."

Ito, whose congregation is 80% American-born and 20% Japanese-born, has tried to bring the two camps together. But the split between postwar immigrants and American-born, second- and third-generation families is so firm, he said, that his temple holds separate services.

"No matter how much we try to bring them together for combined services, it doesn't work," he said, "What separates them is more than language; it's cultural differences, an outlook, a way of living, enjoyment and leisure activities."

Japanese immigrants are more likely to push their youngsters toward Japanese language, music and art classes than, say, the basketball and volleyball games popular among Japanese Americans.

The Rev. Kana Shimasaki, a Japanese-born Methodist minister who has worked with both groups in Los Angeles, San Francisco and Honolulu, says Japanese Americans do not readily embrace the Japanese. "As far as they are concerned, we are foreigners," she said.

Trouble between the groups has erupted over how meetings are conducted at the center.

In meetings dominated by sansei (third-generation Japanese Americans), attendees are expected to state their positions, Igawa said. But that's not the case in Japanese-style meetings, where consensus is built in a more amorphous way.

Sansei leaders, Igawa said, tend to make "rational presentations." But for the Japanese, he said, "rational capacity alone is not going to do. You have to placate psychologically. You approach from a subordinate position. You cannot make yourself appear as a know-it-all."

In these contrasting styles, American-born, third-generation leaders can come across as arrogant while the Japanese-born can give the impression that they are unwilling participants.

Immigrants have made tactical mistakes in their dealings with Japanese Americans, too, Igawa said. In general, they show little appreciation for the social, economic and cultural foundations created by early settlers and their progeny, or for their struggles. Not only that, he said, they also tend to view Japanese Americans as "country bumplin cousins."

Such attitudes have created resentment among the American-born, especially third-generation activists, who view newer arrivals as materialistic and lacking a social conscience. Unlike the early immigrants, the *shin issei* have money to contribute to cultural endeavors and they expect the same solicitous service given donors in Japan.

### ROLE OF LANGUAGE

Language plays a central role in the protracted controversy at the Japanese American Cultural and Community Center. The growing

numbers of affluent and educated immigrants in Los Angeles have challenged American-born leaders to be more sensitive to Japanese speakers. New immigrants have made the Japanese language indispensable in the Japanese American community, just as it was about to go extinct.

Walter Watanabe, a retired business executive in Palos Verdes Estates, for example, believes strongly that Japanese Americans, especially those who work for organizations such as the cultural center, should speak and read Japanese.

Yet many American-born, he complained, show a disdain for the language. "You must have a basic knowledge of the language - reading and writing - to appreciate the culture," he said.

Many Japanese Americans strongly disagree.

"To suggest that I am unable to understand Japanese culture (without being fluent in Japanese) is totally outrageous," said Los Angeles Superior Court Judge Kathryn Doi Todd, chair-woman of the center's governing board and a third-generation Japanese American.

But Ito said many Japanese-speaking patrons have relayed their frustration with not finding a staffer who can communicate in competent Japanese. "We see a large void both on the board and staff," he said.

Some callers to the center get the impression that "this is America, so speak English," said one Little Tokyo office manager. "When they get phone calls (from Japanese-speaking people), they'll say, 'I don't know. I don't speak Japanese,' and they hang up."

Heeding the complaints, the center has hired a bilingual telephone receptionist and ordered a new telephone system with bilingual voice mail. It started sending out bilingual news releases and posting bilingual signs in the building.

In the midst of the turmoil, Executive Director Gerald D. Yoshitomi resigned in December after 17 years at the helm, and is now working as a consultant at the center.

The conflict reflects "a hidden diversity in the Japanese American community," said political scientist Don T. Nakanishi, director of UCLA's Asian American Studies Center. "Just because the number of immigrants may not be as large as other groups doesn't mean that the Japanese American community is immune."

Other groups, such as Mexican Americans and Korean Americans, have had similar conflicts at times with newer immigrants.

Igawa says leaders of the Japanese American community don't comprehend the extent of its diversity, while newer arrivals have a narrow view of the center's mission.

Although the fight has been embarrassing for many community leaders, Ito said there are others who feel "this is a good opportunity to try to steer the JACCC in a good direction."

"The solution is to dialogue with one another and sit down at the same table," said the Rev. Grant hagiya, senior pastor of Centenary United Methodist Church.



**Sensei's Note:**

## **Clashing Cultures, Crashing Times**

Many of the problems which have plagued the Japanese American Cultural and Community Center over the last year mirrors many of the more general problems in the Japanese American Community in Little Tokyo and throughout the nation. Indeed, it not only reflects various conditions of culture clash among Japanese Americans but Latino Americans, Black Americans and other minority groups in this country who have come into the third, fourth and fifth generations.

Since we first established our Dojo in Little Tokyo, we have volunteered and participated in many events at the JACCC, especially, the Nisei Week and Children's Day activities, the two largest events in Little Tokyo and Sensei even participated as emcee for one of their New's Year's events, the Kotohajime Festival, as well. Our demonstrations have always been very successful and extremely well attended. Two past demonstrations held in the renown Japan America Theatre brought a very rare full-house and overflowing crowds. Yet, even our demonstrations were cancelled because the JACCC were looking for "more profit oriented venues." It is not just our exclusive problem and something many other culturally oriented groups have suffered. One disappointed artist mentioned that the word, "Cultural" in Japanese American Cultural & Community Center should be rightfully removed from the name.

It is not only a matter of miscommunication between Japanese born and American born members. It is also a matter of changing times or "crashing time" as they come falling down upon our heads and we must make compromises where money and profit become a greater cause or mandate than the preservation and development of traditional arts and culture in our community and in this country. Is this a natural evolution or is it a failure of ourselves or is it an inability to bring two different cultures together into something worthy and beneficial to all without the compromise or demise of one over the other.

American-born Japanese Americans concentrate their attention on the concentration camps during the war. This is a justifiable and "politically correct" and "timely" interest, but it must be kept in mind that many Sansei and Yonsei today did not participate in the camps or were of such a young age that they hardly remember anything about it. It is mostly for the memory of their parents and grandparents and they should keep in mind that these crimes were imposed not on themselves directly.

My cousin was born in the camps and grew up as political activists participating in the civil rights movement of blacks in Montgomery, years ago. He was attacked and wounded by a police officer on a horse. Years later, in trying to create a

business for himself, he came to me and asked me what our family crest was (on my mother's side). He really had no idea what a "crest" was because he had been raised purely as an American - after the end of WWII, anything Japanese was considered unacceptable and his parents worried that without a purely American upbringing, he could never assimilate into American society. The use of the family crest was his effort to regain his Japanese heritage. When I asked what he was going to use it for, he replied that he was going to start a jeans company and he planned to embroider our family crest on the seat of the pants as a logo for his company. I had been the rebel of the family, not intentionally, but from as long as I can remember I have always had a interest in Japanese culture. I knew he had a typical 3rd-generation view of his heritage and thought it wise that he speak with our grandfather. Of course, as I knew, he was strongly reprimanded by our grandfather and he could never understand why. Of course, our family crest can only be used by members of our family. And by all means, it should never be placed on one's butt. I thought everyone knew that!

When my cousin continued to ask my grandfather about what "injustices" he felt when he was placed in the concentration camps, my grandfather did not make the desired politically correct response which angered by cousin greatly and he never spoke to my grandfather again as long as he lived. My grandfather explained to him that being put into a concentration camp was only "natural" - after all he was a member of the enemy country and we were at war. From a samurai family, my grandfather thought it was lucky that he wasn't even killed by the Americans! To be spared by being placed safely in a camp with a lot to eat, was a blessing. When I see my generation interpret the war today, it is very different. Of course, I acknowledge that many suffered because of the war and the camps. We lost all of our possessions and my mother never spoke of the war as long as I can remember - many years later, I guessed that it had effected her very badly and she never wanted to speak about it to me or anyone.

Our family crest on the seat of the jeans of a stranger? - it is a typical interpretation today of what Japanese culture is in America to Japanese-Americans - I can say this - because it is my generation I am speaking of. Someone at the JACCC said to me that they are not interested in Japanese culture - they are trying to make our own "Japanese American culture." I remember when I was young, I hated pasta. It was most probably because my mother only gave me Franco-American spaghetti and I didn't like the strong ketchup taste and goeey, soft noodles. Later, when I had "real" Italian pasta as the Italians know it, I thought it was the best thing in the world. What do Italians in this country think of Franco-American spaghetti? I hope we do not become the Franco-American spaghetti of Japanese culture. But that is where we are headed, I am afraid. It is not just a misunderstanding of our culture, it is also the desire to make a fast buck at the expense of our

## **Deepest Condolences To the Unno Family**

Our sincerest sympathies goes to two very dear friends of the Dojo, Dr. Rev. Taitetsu Unno of Northampton, Massachusetts, and Rev. Tetsuo Unno of the Pasadena Buddhist Church, on the passing of their mother, Hanako Unno, 88.

Hanako Unno

Wife of the late Rev. Enryo Unno. She spent most of her eighty-eight years on this earth in pursuit of the realization and promotion of Buddhism. She is survived by sons, Dr. (Rev.) Taitetsu (Alice) Unno of Northampton, Mass., Rev. Tetsuo (Sumi) Unno and Dr. Kazuo (Gail) Unno of Berkeley, California; two daughters, Toshiko (Tomomi) Tsuchitani of Orinda, California, and Yoko (Richard) Miyagawa; 12 grandchildren, and 5 great grandchildren.

From the Rafu Shimpō, April 6, 1999.

Funeral services were held on April 9, 1999 at the Senshin Buddhist Temple, Los Angeles, CA.

Rev. Tetsuo Unno always supports us and invites us to their Obon Festival every year at the Pasadena Buddhist Church and Rev. Taitetsu Unno once lectured at our Dojo. He is also a long time acquaintance and the translator of Ueshiba Kisshomaru Doshu's, "The Spirit of Aikido."

## **Correspondence:**

March 16:

Kokusai Jujitsu Kai in Pennsylvania applied for branch affiliation and requests we become directors of his Aikido program

March 26:

Jason Branch called from North Carolina to say how much he likes our video series and how much it has helped him in his training and in his life.

March 29:

It was a pleasure to meet you. I've seen your books and pictures in magazines for years. Although I don't practice Aikido (I have a 2nd Dan in Shotokan karate) I had a friend who trained with O-Sensei and one of my friends who teaches with me at Waseda University in Tokyo, trained in Aikido. Again, my regards,  
Ken Cole, Tokyo, Japan

March 30:

Instructor Bart Mitchum of the Willoway Karate Schools ordered 10 volumes of KODO. It is now required reading for all of his black belts and advanced students. He has three schools in the area.

## **Clashing Culture, Crashing Times con't.**

ancestors, heritage, history and art. I asked an associate's opinion about this and he quickly replied, "What's wrong with you, it's good business!" "Yes, but that's the problem - oh, never mind." How do we understand this? Not easy.

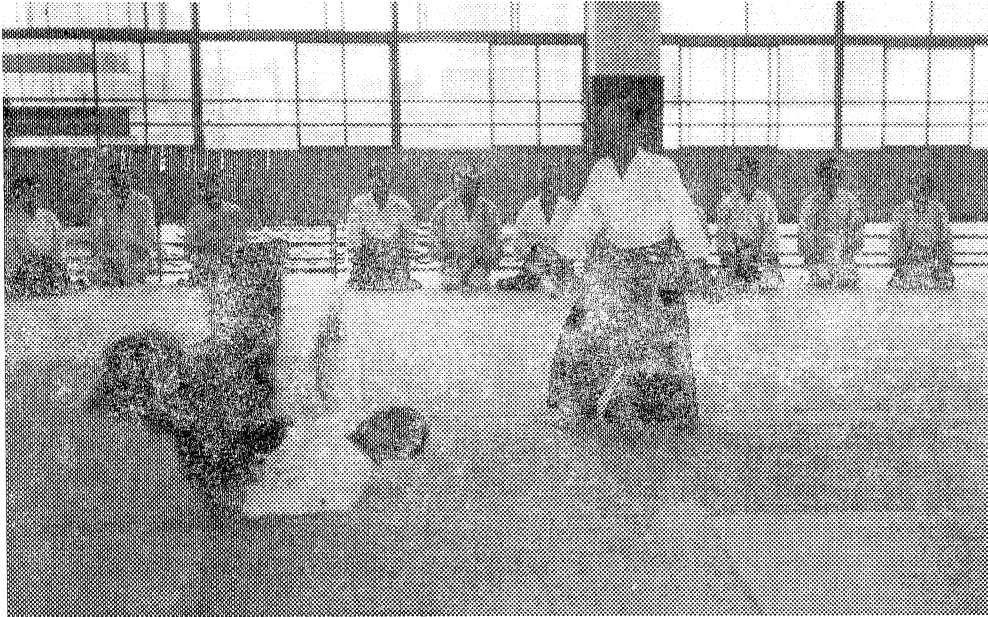
I think our Dojo is something special. Not perfect, by far! But we are trying hard. Someone from Japan immediately agreed with me when I said that I have been defeated by time - our changing times, these crashing times. Of course, it is a lost cause - as everyone knows, but because it is a lost cause doesn't mean it is not a worthy cause. I want material comforts and money myself, like everyone else - yet, it is not the purpose of my life - it is to find somehow, something higher - whatever it is - we devote ourselves to the Way. This is why we call it, Aiki - "Do." I believe my students have a tough time because we do not take the easy route. Perhaps, we should say, "Go with the flow." This is true. But we are not great enough to achieve the "purity" of water. In order to do this, we must enter the "Way." How can entering the difficult path of the Way bring the freedom and purity of water? - You are still too young and inexperienced! I can only say, "please continue to practice hard and devote yourself to Aikido!" Let's all work together and enjoy the practice of good Aikido.

## **General Dojo Membership Meeting. March 31.**

We had our first general meeting in a while on March 31, and we will continue with a monthly meeting schedule on the first Wednesday of every month. Everyone should participate and get involved with the Dojo and this is the opportunity to do it. The first several meetings may be expected to be quite lengthy as there are many issues to be discussed. As we begin to refine these meetings and they become a regular part of our training schedule, the meetings should last no longer than 30-45 minutes. Although most matters of the Dojo go along without notice by the general membership and students concentrate mostly on their own practice, it is Sensei's belief that students should gradually try to become more a part of the Dojo and become involved in its management and direction.

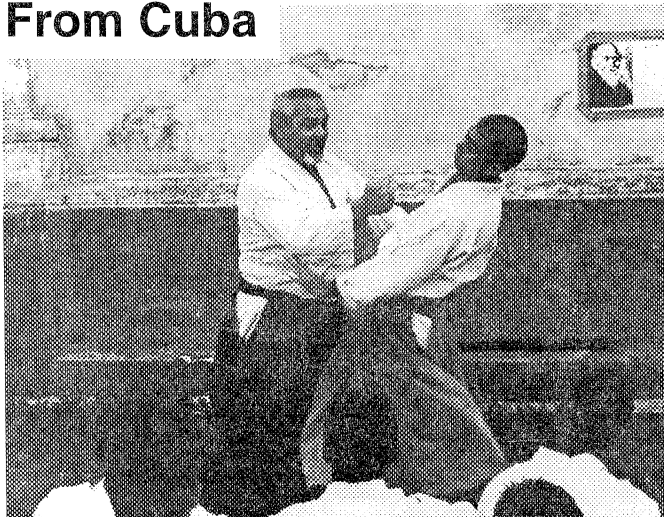
This meeting was very successful and each person had the opportunity to say something. We need to know where we are strong and we need to know where we need more attention. If there are any concerns, they should be discussed openly in these meetings. Also, if there are any concerns from the general membership, Sensei would also like the opinion and input of the assistant instructors and senior members of the Dojo who are present. Recently, Sensei made several changes in the training schedule to accommodate those who train harder and those who need training at a slower pace. Although training and content is under Sensei, how to improve membership numbers, more efficient clean-up, Dojo accounting, etc. are needs which we hope to address in the future.

## Remembering The Late K. Ueshiba Doshu



Doshu during Morning Class at Hombu Dojo in 1987.

## From Cuba



Tony Rodriguez and his students in Cuba.

Perhaps you really surprise when you receive this letter, but I hope it will cause you the same satisfaction that we had when we wrote it. If you do not mind, I would wish to tell you that we know about you through a videotape which, somebody who is involved in the Aikido practice, showed me. When I saw you the very first time, I felt myself deeply impressed, because you spoke very clearly in that video about the harmony between the human being and Nature, with great respect. Unfortunately, not many professors and even so called masters express this kind of things with that clarity and love.

I knew that you do not know me and that is the reason I will explain to you now, who I am: my name is Tony Alfonso Rodriguez. I am 47 and I am a professor of Aikido in Matanzas Province, where I live. The school of Aikido that I guide has over 260 students, who are instructed by 21 teachers, who receive my technical advice. I have practiced Aikido for more than 16 years but at the beginning I pre-

## Important Dates

- May 8 Iaido-6:30am  
No 9:00am  
Class.
- May 29 Black Belt  
Intensive  
6:30am  
No 9:00am  
Class.
- May 31 Memorial  
Day-Regular  
Class.

## O'Sensei's 30th Anniversary Memorial Services in Japan

- April 29 At the Aiki Shrine in  
Iwama, Ibaragi Prefecture.
- May 8-9 In Tanabe City, Wakayama  
Prefecture. O'Sensei's  
birthplace.

pared myself-taught through some books and videos. I have two sons, Tony of 22, who is ni-dan, and David, of 16, who is sho-dan.

Now, I am the vice president of the National Aikido Association of Cuba; but all of this is not important. The really important is that we think Aikido is, as O'Sensei Ueshiba Morihei, said, "a silver bridge of comprehension among the people worldwide."

It is our desire to express to you our admiration and gratitude for the work that you are coming true. In our country, it is very hard to obtain materials about Aikido, but we hope that maybe some day the things change, and then, we could obtain your whole collection of video cassettes and some other materials about your work.

Once and many times again, thank you very much for being patient about reading our humble letter. We are waiting from now on your news, that we will receive with great happiness. Maybe some day we can meet each other personally and I also hope to be wisely taught by you that day. Your truly, Tony Rodriguez.



## Our Dojo's Special Friends:



Ken Watanabe with Helen Hsu, daughter of Master Adam Hsu, visiting from Alameda, Ca., and Naoji Karita Sensei, a renown sword polisher visiting from Tokyo, Japan. Both were in town visiting Sensei on the weekend of April 10-11.

## Attend Budo Study Class:

Our study class is now on the 2nd Wednesdays of every month to accomodate everyone's schedule. Please attend.

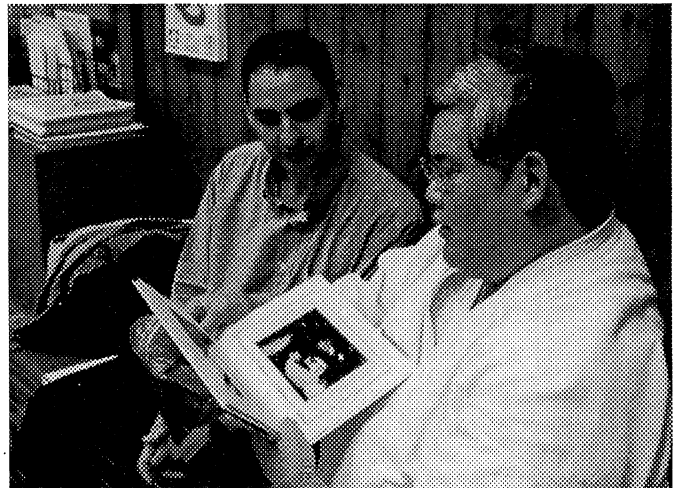
## General Membership Meeting

Now, on the first Wednesday of every month after first class. All members should attend and participate. Thank you.

## Master Adam Hsu Visits San Francisco South Bay

Master Adam Hsu made a quick visit to the San Francisco area for an intense two-week training session for his coaches. His longer planned schedule was cut short to prepare a second trip to Japan to conduct more seminars. His recent trip to Japan was very successful. Master Hsu taught for about 20 years in the San Francisco area before returning to Taipei and first met Furuya Sensei at the International Martial Arts Exhibition in Oakland in 1975. Sensei considers Master Hsu as one of the few very great martial artists of this century. Master Hsu presented Sensei with an antique inkstone (*suzuri*), paper weight and ink used in calligraphy. Many thanks to Master Hsu and success in his second trip to Japan. He is also planning a trip to Argentina. Over the years, Master Hsu has taught seven seminars in our Dojo. We anxiously await his next trip to Los Angeles.

## Interview with Cinturon Negro (Black Belt) from Guadalajara, Spain



With Mr. Salvador Herraiz in an interview for Cinturon Negro (Black Belt) Magazine from Guadalajara, Spain., on March 27. Santiago Almaraz of our Salamanca Branch Dojo has also prepared an interview with Sensei for the same magazine. Above: Mr. Herraiz presents Sensei with photos of his meeting with the late Aikido Doshu Kisshomaru Ueshiba. Our dojo will be featured in an article entitled, "Dojos of the World."

## Our Sincerest Best Wishes & A Speedy Recovery:

Good health and warm wishes for a speedy recovery goes to Katsumi Kunitsugu, executive secretary of the JACCC and veteran supporter of the Japanese American community, after her recent surgery.

## Many Thanks

To all my students, thank you for all of your kind thoughts, loyal support and very nice Birthday present.

*Rev. Kensho Furuya*

## Much Appreciation: Copies Unlimited

Just a word of thanks to Copies Unlimited in Hollywood, run by Mike Morgan, who has been doing our Dojo Newsletter for the last 17 years since its inception. Sensei has been going to Copies Unlimited since 1974 when he first opened his school in Hollywood and saw their Grand Opening flyer pinned to a telephone pole in front of the Dojo. As Sensei has always been very loyal to Copies Unlimited, they have always continued to give us the very best service and price. They are at the corner of Sunset and Bronson off the Hollywood Freeway.

## New Wednesday Training Schedule

We will try a new Wednesday evening schedule in an effort to further develop our training program:

### First Wednesday of the Month:

Beginning Level Practice 6:30-7:30pm

Advisory Board Meeting 6:30-7:30pm

Members of Advisory Board Panel only.

General Meeting 7:45-8:45pm

All members of the Dojo should attend to hear Dojo announcements, up-coming events, discuss old & new projects.

### Second Wednesday:

Beginning Level Practice 6:30-7:30pm

Aikido & Budo Study-Discussion

7:45-8:45pm

Open to all members: lecture and open discussion of the history, culture and philosophy of Aikido, martial arts and related areas of interest. Assistant Instructor level strongly recommended to attend.

### Third Wednesday:

Beginning Level Practice 6:30-7:30pm

Iaido 7:45-8:30pm

### Fourth & Last Wednesdays

Beginning Level Practice 6:30-7:30pm

Iaido 7:45-8:45pm

#### SPECIAL NOTE:

Members should make a stronger effort to attend the general meetings and the Budo Study discussion groups. More often than not, students sometimes complain that they do not have a voice in Dojo matters or do not have the opportunity to discuss matters of concern. Especially, senior students and assistant instructors should attend our Budo Discussion group to pick-up background knowledge and learn more the fundamental principles of martial arts which cannot often be discussed during regular training. This class is very important but most advanced students assume they know everything about anything and rather gossip about the Dojo or other members at MacDonald's or Wendy's or in the back parking lot after practice, I am so sorry to say. Please attend these meetings. Thank you.

## Further Thoughts On Training

I continue to think about developing the training in our classes. Ideally, as I stated before, everyone should practice together and adapt to each individual partner. Yet we have problems when students want to practice strongly, some more slowly, some harder, some more softly. Customarily, training should be determined by one's rank which indicates where he is in his training. But this is not the case, in reality. Shamefully, we have black belts who practice like beginners and beginners who practice like advanced students. Some people will get mad at me for saying this but - hey! - this is the way you've made it. It's not what I wanted!

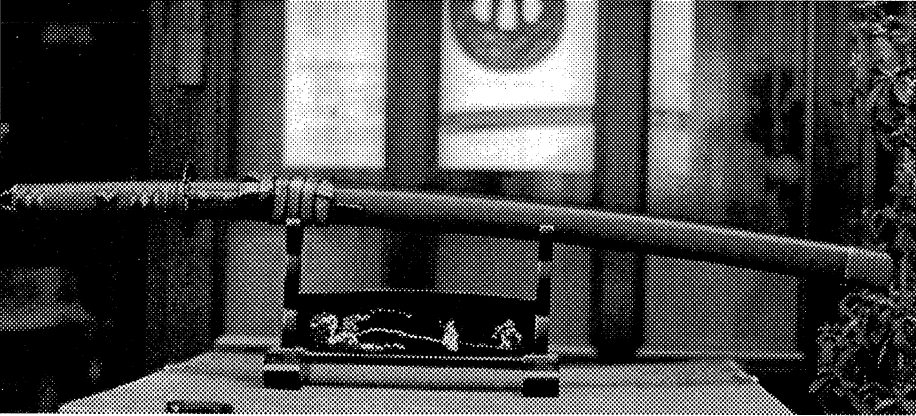
Somehow, I must now think that practice cannot be determined by age, rank, physical ability or sex but by ability and personal need alone. For example, regardless of age, sex, or rank, if a student is very stiff, he should practice more slowly and more deliberately and avoid hard paced or intense practice which may encourage more stiffness. A student who is more flexible and has greater stamina should practice with the advanced students even if he is just a beginner. A student may be young and strong but if he is too stiff or relies too much on strength, he should practice slowly. A student who may be older, but quite limber, should practice at the advanced level. A black belt, who is out of shape and not sure of the basics, should practice at a slower pace. We may continue to use "advanced" and "beginning" to describe our classes but only out of convenience and I hope students will understand my new interpretation. "Advanced" refers to a harder, faster-paced class. "Beginning" refers to a slower more deliberate practice. This must be determined by one's personal need, not rank, sex, or age. We should look at our own stamina, flexibility, knowledge of the basics, experience, etc., to determine which class is appropriate. Because one is a black belt, the advanced class may not be appropriate; because one is a beginner, the beginning class not not be adequate at all.

## KODO Ancient Ways Video To Be Produced With Ohara Publications

On March 24, Sensei received a call from Ohara Publications with an offer to make a video of KODO Ancient Ways which, according to the publications company, is selling very well world-wide. The video will concentrate on the philosophical aspects of martial arts and follow the format of the book. The proposed video will 90 minutes long.

Sensei is currently working on KODO II and beginning work on an Aikido technical book which currently has over 4,500 photos shot. The book will contain about 600 techniques

## Musashi's Sword:



Just several days before Sensei's 51st birthday recently, Sensei made a very important discovery - fittings for a sword known as the *Niten Koshirae* or "two heavens" sword mountings created and used by the famous swordsman, Miyamoto Musashi. This type of mountings is extremely rare, so rare, that many veteran sword experts have never seen or heard of it. The sword was kept for generations in a high ranking family in Kumamoto, in the southern part of Japan where Musashi spent his last days under the patronage of the powerful Hosokawa daimyo. According to experts in Japan, the high quality of the workmanship and its pristine condition denote a very illustrious feudal lineage. It also bears the family crest of the Hosokawa daimyo so it is very likely it was a presentation to the Hosokawa daimyo by Musashi himself or one of his students. However, a student of Musashi would not have the means, occasion or opportunity to make such a presentation, only Musashi perhaps in the later days of his life. He was known to make presentations of his works of art for hospitality shown to him. Musashi was a guest of the Hosokawa in the last days of his life, it is also the period in which he wrote the *Gorinsho* or "Book of Five Rings."

The fittings are all *en suite* in iron with gold and silver application. The handle is wrapped in leather and lacquered in *katate-maki* style. The handle ornaments or *menuki* are *shikoro* or demon-motif ornaments for the kabuto or helmet. The handle frontal piece or *kashira* is Musashi's unique design of the *ate-gashira* or "striking head." It comes to a very unusual point and is used to thrust at the enemy's solar plexis or eyes just before one draws the sword to cut him down. This also has an opening through which a cord is passed to tie the hand to the handle. This is to prevent loss of the sword during the thick of battle. The long iron end piece on the scabbard is also said to be used as a weapon. Among Japanese swords, it is the ideal fighting weapon designed and created by Miyamoto Musashi himself.

Although extremely rare, this is Sensei's second example. The

first example was discovered about 15 years ago and is also a very typical Musashi mounting but was probably made much later towards the end of the feudal age. The first example is also of the workmanship of a lower class warrior but, again, a very typical fighting sword. Very uniquely, the scabbard is wrapped in leather and embossed with various designs in black, gold and crimson lacquer.

The one example in the the Tokyo National Museum is also made during the later part of the Edo Period but in repairing the handle, the incorrect type of handle wrapping was used. This is considered to be very regrettable. There is another well known example of a Musashi mounting but it

appears (in the fine print) that this is a modern reproduction. Sensei's example may be earliest, most original, and most pristine example of Musashi's sword.

Finally, the sword guard is of a very unusual shape and design - another one of similar design is preserved in the Shimada Museum in Fukuoka, Kyushu, and is known to be made by the hand of Musashi himself. Because the guard is so very similar, it may be assumed that either Musashi made it himself, Musashi commissioned it to have it made a local artist (a very common custom and practice) or it was commissioned to be made by someone very close to Musashi and knew the type of tsuba Musashi favored and designed.

From now on, there is a lifetime of study and research which must be made regarding this sword to clarify much about Musashi himself and his life.

Indeed, it is an extremely rare find - especially among sword connoisseurs, martial artists and enthusiasts of Miyamoto Musashi. One veteran sword expert stated: "In over fifty years in swords, this is the very first time I have ever seen one."

Although there were many complaints about the sword leaving Japan, the former owner replied: "There is someone in Los Angeles who will take care of this and treasure this better than anyone else in the world," and hand-carried it from Japan to Los Angeles.

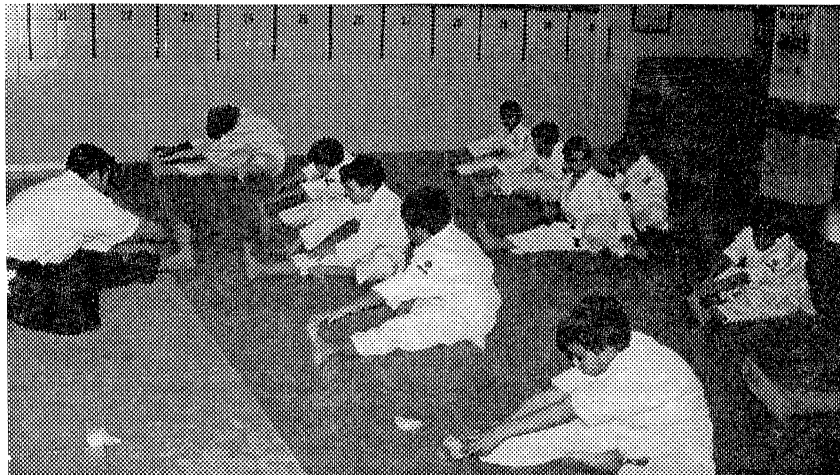
According to Sensei: "Although I am extremely flattered by this remark, it may also be that I am the only one who still has an interest in this type of rariety. For many, it may not be so important and just another odd artifact, but somehow for me, when I hold it, I become very nervous because I can feel Musashi's presence and spirit within. It draws me closer to the true spirit of budo. It is truly a wonderful and very rare piece of Japanese history. Indeed, it is true treasure."



## Salamanca Branch Dojo: Asociacion Cultural Kodokai

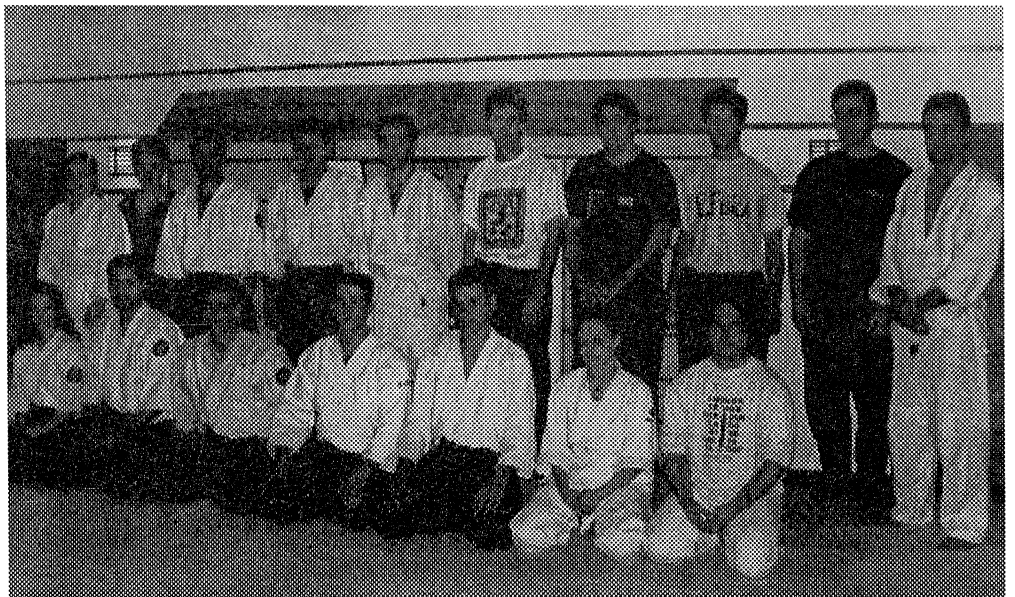


Children's Day Demonstration on March 16. Center: Santiago Almaraz Sensei.



## Dojo Open House Seminar. March 12.

The Open House Seminar, on March 12, began at 12:00AM in the morning and we practiced all the basic techniques for two-hours. Many black belts helped me out - averaging about one black belt for every two students. Many thanks to Javier, Enrique, Sonia, Jaview, Oscar, Tono, Magda and also to the people who couldn't participate this time. In the future, we will be conducting two-day seminars to accommodate everyone.



## Special Children's Demonstration. March 16.

A special demonstration was conducted at a school where I teach children, 7 to 12 years of age. We did a little play where the kids interpreted their roles and all the kids did the Aikido exercises.

## Japan House Opening Soon

In Salamanca, the Japanese House will be opening soon which will be dedicated to Japanese culture and traditions in Europe. We will be getting more information about this project soon.

## New Dojo T-Shirts

We have made dojo t-shirts with the dojo logo on the front. I will bring a few when I visit Los Angeles this summer.

*Reported by Santiago Almaraz*  
ASOCIACION CULTURAL KODOKAI  
c/Fernando de Rojas 52, Bajo 37005,  
Salamanca, Spain  
E-Mail: kodo@helcom.es  
Tel: 923-24-03-90

***Sensei's Message:***

## **Everything Is Fine, It's Perfect, I Don't Like It!**

We are basically a training Dojo and not being a very socially oriented person myself, I do not have much contact with the general membership. Actually, over many years of experience as a teacher, I prefer this. It is a really difficult matter to balance; if a teacher becomes too familiar with a student or too distance from a student, problems always, always occur in both instances. How to balance this can only be achieved if both the teacher and student try to understand each other. Generally, the greater burden is on the student to try to understand the methods of the teacher.

Quite a few years ago, several black belts left the Dojo complaining about this and that and I had never heard of these complaints before. Although they complained that they never had the opportunity to voice their opinions to me, they never mentioned the fact that I took them to dinner every single Friday after practice to discuss Dojo matters and never once did they voice their complaints. Ultimately, with all the complaints they had, it boiled down to the fact that they wanted their own dojo and they wanted to be called "sensei" themselves. It was just a matter of pride, ego and self-satisfaction. Unfortunately, I could not give them the opportunity to teach in our Dojo, because they were just not up to standards acceptable for even a novice instructor. They had come from another dojo and, most regrettably, their level of training had been very sub-standard. In fact, although they had trained for over ten years, they did not know the basics even beginners first learn in our Dojo. They had gained a lot of experience in our Dojo but still it was a little - no, much too early - too, too early to teach students in our Dojo.

This is also a difficult problem. Members must train hard and develop something which make themselves good instructors. It is a matter of diplomacy - or is it good politics or good business? - to reward students who have been with the Dojo a long time with positions or responsibilities to teach other students. Or, should I continue to allow only the very top level members to take over some classes. I am truly committed to trying to maintain the very highest level of training in our Dojo and regrettably this discourages, even enrages, some students who feel looked-over or neglected. No student, who wants to learn in this Dojo is neglected, yet, all students must realize their own limitations, as well as their own potentials. Students must also understand that essentially there are no "rewards" in our Dojo. Just to practice in our Dojo, must be the ultimate reward - this is why I try make our Dojo the "best" dojo I possibly can. Teaching is not a reward. Students should not be looking for rewards. Teaching is a great responsibility - a responsibility that, even I, oftentimes feel not quite up to. I often scold my assistants harshly because they lack sensitivity

and the great sense of responsibility to teach another person. Indeed, it is not a reward. If it is a reward - it should feel more like a punishment.

Again we are instituting our monthly general meetings and again, the attendance will be very poor, I am sure. This is very bad. We had our first meeting in a long time recently and actually it was very good. I am happy that many new students attended and voiced their opinions. As usual, most senior students said nothing. Typical. Generally, it usually the case: "Sensei, everything is fine, everything perfect (but I don't like it)." Students, old or new, who generally say nothing or refuse any responsibility in the Dojo are the first to leave or never stay very long. Students who are active and anxious to do something for the Dojo whether they can nor not (it is most importantly that spirit of giving) are the ones who stay and benefit from the Dojo the most. This has been my experience of the last 35 years of teaching Aikido. I am most afraid of students who tell me: "Sensei, everything is fine! I have no complaints!" It is these students who harbor complaints, who are not happy, and who are not content. Every student should have a complaint - should have something they are not happy with - should have something they would like to change - should have something they would like to do for the Dojo - should have something they would like to do to be happy - should have something they can contribute of themselves to make this a better Dojo (and world) for everyone.

I am happy with the Dojo and I am most happy with my students and I am always grateful. Yet, I have lotsa complaints - it is where I am not satisfied, it is where I see need for improvement - that I put my efforts to correct, improve, develop and make better for everyone. Although I am content - I am never content - I want to push on. Students in our Dojo should feel the same way. It is only when I give up, it is only when I want to run away and have nothing to do with it, it is only when I am totally disgusted with it, I will say to you and everyone: "Oh, everything is fine, everything is just perfect!"

Nowadays, students have less time for the Dojo. I don't see everyone at practice everyday as I did before. Because of this, it is more important than ever before, to conduct these meetings to see each other and to communicate with each other. I really must demand that everyone attend these meetings. Our Budo Study group as well. Especially, senior students and assistants should attend. I still have many senior students who are good at practice, yet know absolutely nothings of Aikido's traditions, culture or history. Never think you know everything and never think that you know where your teacher is coming from. Few do, most don't. Almost everyone doesn't have a clue. Trying to follow the traditions, history and culture, I know I am being left behind, further and further, in this modern age. Still I fight for something which I believe we truly must preserve. Everything seems to be just fine! Just so perfect!

Aikido Center of Los Angeles  
NEWSLETTER

規範 合気道 基本編

著者：植芝吉洋丸  
植芝守央



150万合気道人のバイブル!

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財団法人合気会・出版芸術社 発行

KIHAN AIKIDO

Fundamental of Aikido

By Doshu & Dojocho Moriteru Ueshiba

The latest reference book on Hombu Aikido by Doshu and Dojocho with excellent photos on all of the basic techniques. Referred to as the "Aikido Bible."

*aikido*  
by Kisshomaru Ueshiba

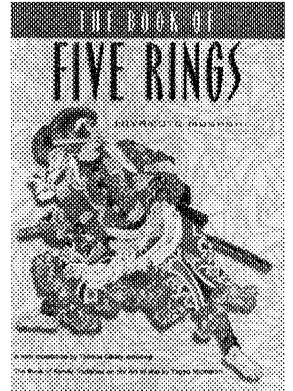


Highly Recommended Reading:

AIKIDO

By Doshu Kisshomaru Ueshiba

Doshu's book is one of the best books available today on Aikido technique. It is very strongly recommended.



THE BOOK OF FIVE RINGS

By Miyamoto Musashi  
Also includes translation of the KADENSHO by Yagyū Mune-nori.

ZEN & JAPANESE CULTURE

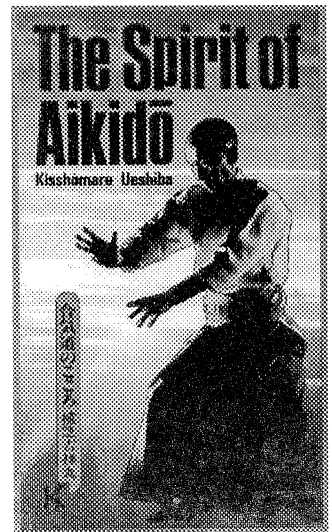
By D. T. Suzuki  
Excellent sections on Japanese swordsmanship and culture.

Highly Recommended Reading:

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*. Difficult but an important source on Hombu Aikido. Very important.



Our ACLA DOJO NEWSLETTER

Published monthly by the Aikido Center of Los Angeles. Annual subscriptions are available for a donation of \$36.00 which will be used towards printing costs and supporting the practice of the students. Your donations are welcome please add a little extra for postage outside of the US. Everyone is welcome and invited to support our work. Many Thanks.



SHASHIN DE MANABU AIKIDO

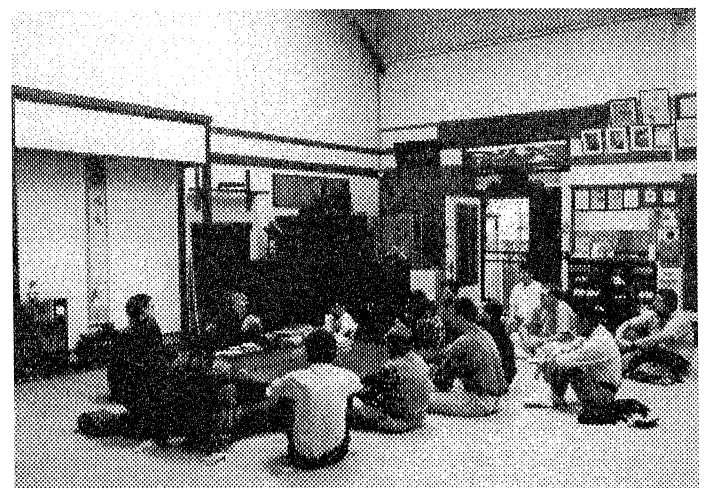
(Learning Aikido by Photos)  
By Dojocho

Moriteru Ueshiba

Hombu Aikido techniques demonstrated by Dojocho Moriteru Ueshiba. In Japanese but self-explanatory and an excellent photo reference source.

Japan Culture Lecture Series

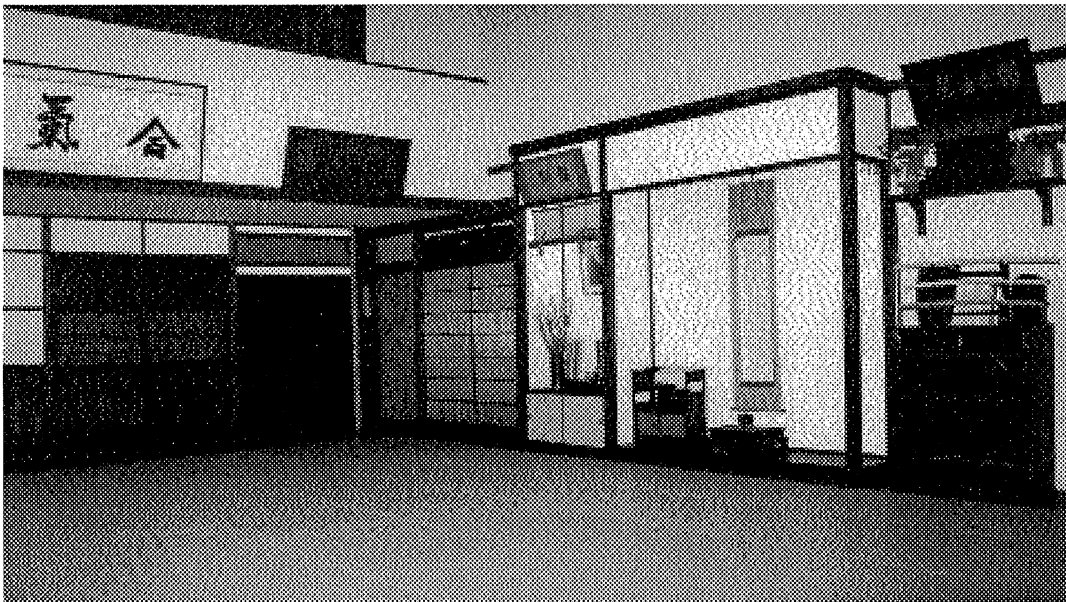
On the first Tuesday of every month. There is also a Special Lecture Series continuing throughout the year. Join us!





Aikido Center of Los Angeles  
NEWSLETTER

## Welcome To The Aikido Center of Los Angeles



### Our Affiliations:

Aikido World Headquarters  
Aikikai Hombu Dojo  
Tokyo, Japan

Los Angeles Sword &  
Swordsmanship Society

Los Angeles Police Department  
Martial Artist Advisory Panel

Da Camera Society  
Community Advisory Board

Greater Little Tokyo  
Anti-Crime Association

Former Recipient Brody  
Multi-Cultural Arts Grant

Yamanashi Prefectural Society  
Yamanashi Kenjinkai

## Introduce Family & Friends To The Aikido Center of LA

Bring your friends to the Dojo and invite them to join our Practice. Everyone is welcome. Enjoy this beautiful art of Aikido in a quiet, serene environment to enhance the quality and awareness of your

## Muso Shinden Ryu Iaido

We offer instruction in the traditional art of Iaido, the art of the Sword. Serious students are always welcome. Iaido demands a strong commitment of time, honor, perseverance and integrity. It is a spiritual art with a history and tradition of over one thousand years. It is an art which is rapidly disappearing in our modern world today. We welcome all interested students to join our training.

## Dojo Supplies

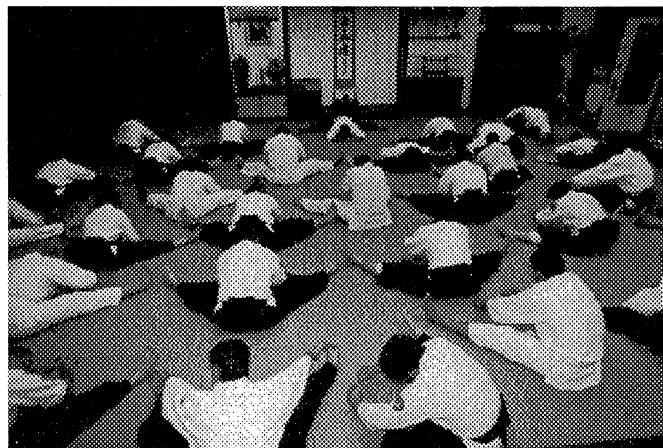
### Official Dojo Jackets

Now available on a re-order basis. They are designed by Land's End and are nylon in bright yellow with the Dojo logo and name embroidered on the chest. They are very nice and comfortable and great to wear for demonstrations. \$55.00 each.

### Official Dojo T-Shirts, ACLA Patches & Dojo Mugs

T-shirts: \$15.00 each. Mugs: \$9.00 each. Patches: \$15.00.

Uniforms, bokken, jo, hakama, books are available



*Everyone is welcome to join us.*

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The Aikido Center of Los Angeles  
940 E. 2nd Street #7, L. A., CA 90012  
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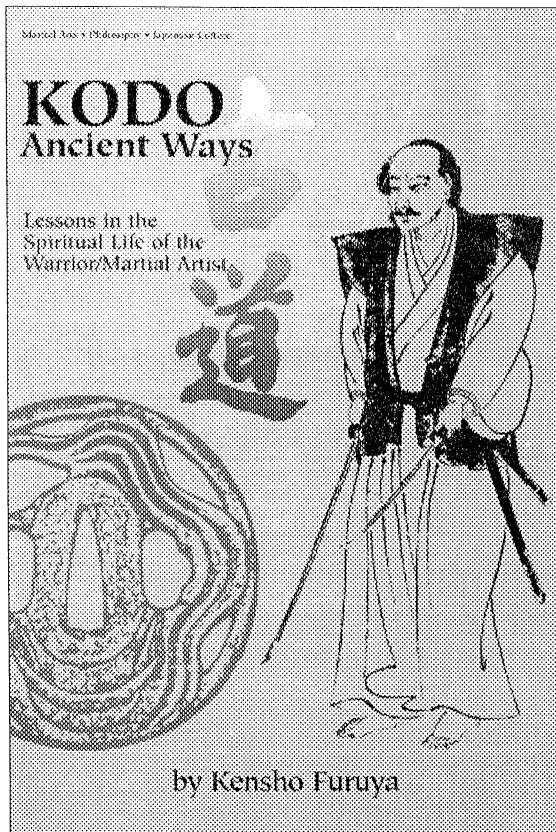
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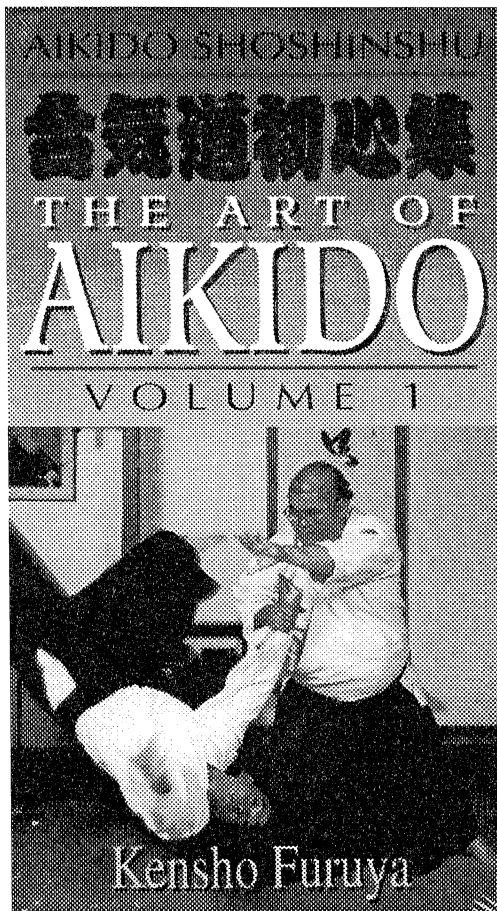
# KODO

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Rev. Kensho Furuya

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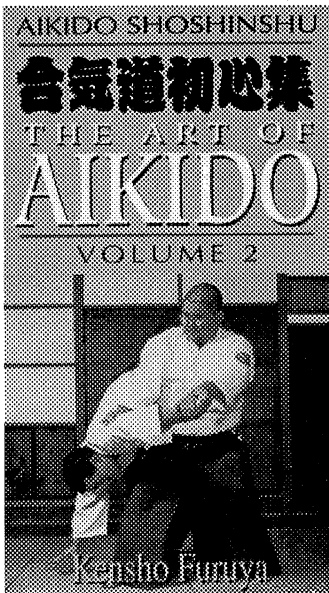
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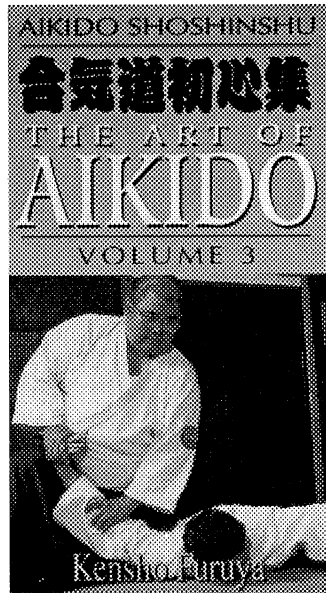
All books and videos are available in our Dojo.  
Please inquire about dojo and quantity discounts.  
For further information: please call the Dojo: (213) 687-3673

# AIKIDO SHOSHINSHU

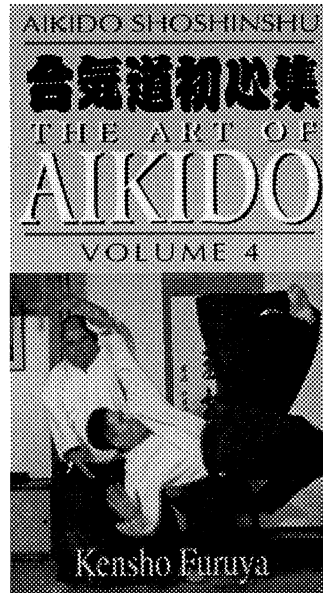
## The Art of Aikido Instructional Video Series



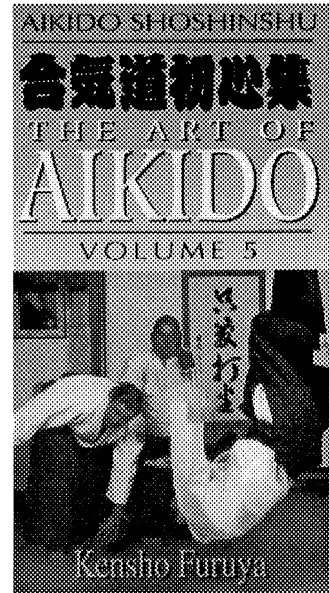
Basic Techniques  
Throwing & Joint Techniques  
Ikkyo, Nikyo, Sankyo, Yonkyo  
& Gokyo



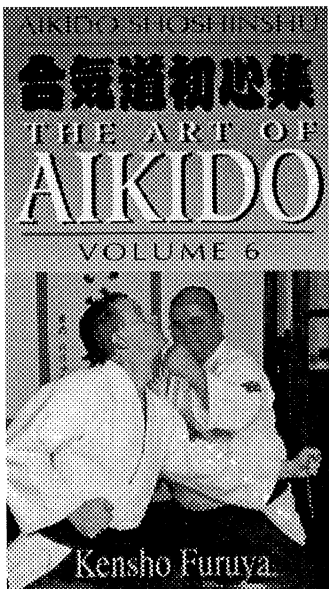
Ukemi-Breakfalling  
Basics Continued  
Free Style Techniques  
Tenshin. Ki. Breathing.



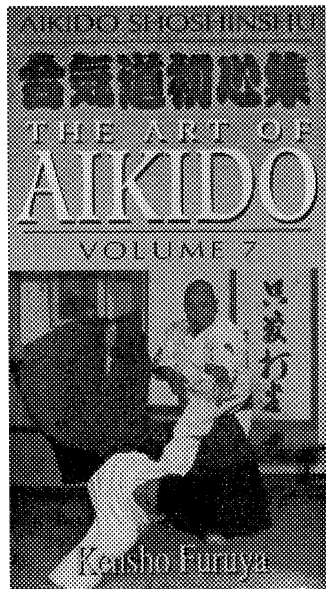
Katatetori Ryotemochi: 2-hand.  
Ryotetori: 2-hand.  
Reigi-saho: Etiquette.  
Koshinage-Hip throws.



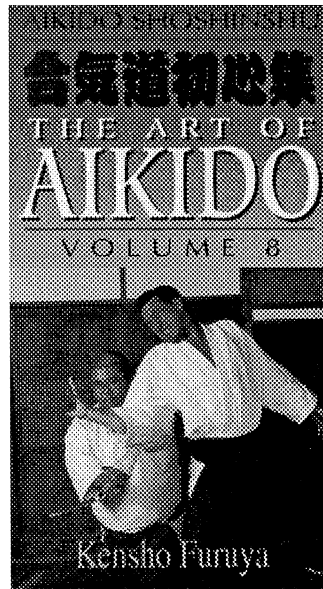
Suwari-waza. Gokyo.  
Hanmi-handachi. Kokyu-dosa.  
Katatori: Shoulder.  
Multiple attackers.  
Five-man Freestyle.



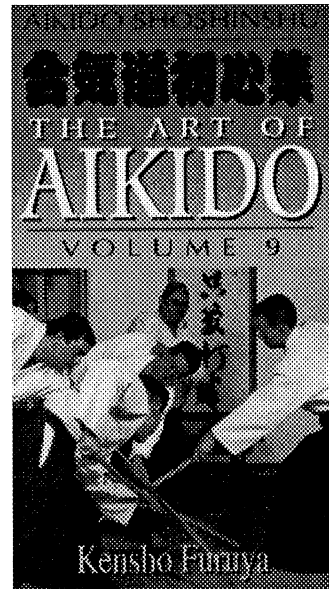
Tsuki: Strikes & Punches  
Yokomenuchi: Strikes to the  
side of the head & neck.



Shomenuchi: Direct strikes.  
Ushiro-waza: Attacks from  
behind.  
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  
Requirements Demonstrated by  
Black Belt Candidate.

# Aikido

## TRAINING SCHEDULE

**Adult**

### BEGINNING & OPEN

Monday thru Friday Evenings

6:30pm-7:30pm

Monday, Tuesday &

Thursday Evenings

7:45pm-8:45pm

Saturday & Sunday Mornings

10:15am-11:30am

Saturday Mornings

9:00am-10:00am

### BLACK BELT SEMINARS

Black Belts & Instructors

To be announced. Prior approval required.

### CHILDREN'S CLASSES

5 - 16 yrs old

Sunday Mornings: 9:00am-10:00am

*We are affiliated:*

AIKIDO WORLD HEADQUARTERS

17-18 Wakamatsu-cho

Shinjuku-ku, Tokyo, JAPAN

## ATTENTION:

Please be very cautious of people using Furuya Sensei's name and our Aikido Center of Los Angeles name to promote themselves and their schools but have no connection with us, whatever they may imply. They have no authorization to teach through us. We have experienced many such cases in the Los Angeles area and all around the world. They are NOT affiliated with us. We apologize for this inconvenience.

# Iaido

## TRAINING SCHEDULE

### TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

Saturday & Sunday Mornings

8:00am-9:00am

### IAIDO INTENSIVE SEMINAR

Every 2nd Saturday of the month.

6:30am-8:30am

### AIKIDO & BUDO DISCUSSION GROUP

Every 1st Tuesday of the month.

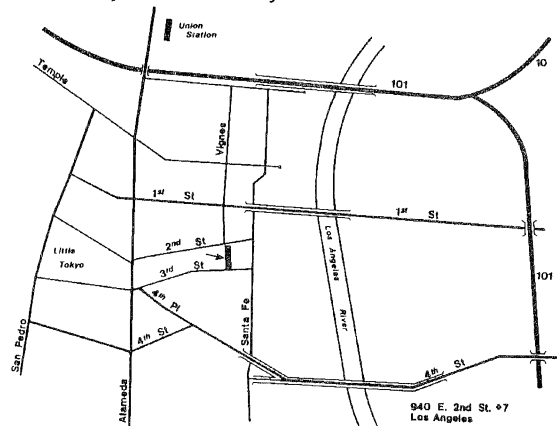
7:45pm-9:00pm

Group Study & Discussion of

Aikido philosophy, Japanese art & culture, martial arts, & Japanese sword appreciation. Everyone is welcome.

## About the 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 students alike, are cordially welcome to join us. 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 on Vignes. Do not turn on 2nd St. but go straight into the private lane. Look for the garden.