



# The Aikido Center of Los Angeles

## 道の為、世の為、人の為 合気道

# The Aiki Dojo

Direct Affiliation: Aikido World Headquarters, 17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, Japan  
Los Angeles Sword and Swordsmanship Society Kenshinkai  
The Furuya Foundation

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**Letter from the Editor**  
by Mark Ehrlich  
Editor, The Aiki Dojo

### *Finding What's Real*

Summertime has arrived in Los Angeles. It's the time of year when we supplement our practice at the dojo with joining in our community festivals and demonstrating our art to them, as we will for the upcoming Obon festival next month. (Sidebar: Similarly, some of us will join our Aikido brethren from around the world in Hawaii this February to spend a weekend celebrating the 50th Anniversary of O'Sensei's only trip to the United States and training with Doshu Moriteru Ueshiba and other senior Aikido teachers.) Some of us might break the rhythm of our lives to take a vacation. The old song claimed that in summertime the living is easy; without commenting on how true or false that statement feels to me, it seems certain that things will at least keep us all busy.



Yet despite the hustle and bustle of summer, we need to keep training and assessing our development, not only in how we act on the mat, but also out in the world. This month, we've unearthed an article Sensei once wrote that shares his typically keen insights on how best to wend our way through the rough patches of Aikido practice. Ito Sensei discusses what it takes to act like a good student and teacher (and how hard that can seem to accomplish when our omnipresent egos rebel). And one of our senior students shares a fond memory of Sensei as well as resource that can remind us of the

beauty we all can share through the gifts of our human nature as well as Mother Nature.

The Russian author Aleksandr Solzhenitsyn (1918-2008) once give a bit of advice; the pith of his message echoes uncannily to me, as if he and Sensei had conspired on these points:

*Do not pursue what is illusory – property and position: all that is gained at the expense of your nerves decade after decade and can be confiscated in one fell night. Live with a steady superiority over life – don't be afraid of misfortune, and do not yearn after happiness; it is after all, all the same: the bitter doesn't last forever, and the sweet never fills the cup to overflowing.*

I suppose many others have written or spoken in a similar vein, and perhaps with good reason. In the end, the economy will always

treat some harshly and some well; some families will collapse, while others will thrive; and although some students might lose their way, some just might break through to the next level. That possibility – the possibility that we can learn how to work in concert with the uniting energy of the universe and therefore with all humanity – keeps me coming back, no matter how dissatisfied my own efforts at training leave me. I suppose I want to overcome that fear of misfortune, and relax my desire for the good times to last beyond my dreams of avarice. I want to find what's real about me and the world, and I suspect at least some of those who read this newsletter feel the same way. I hope you'll join me on the mat this summer so we can find out together.

### *Upcoming Events*

**June 26th:**  
Instructor's Intensive

**July 4th:**  
Independence Day  
*Dojo closed*

**July 10th:**  
Zenshujii Obon Demonstration

**July 31st:**  
Instructor's Intensive

## The Challenge of Proper Conduct

by David Ito, Aikido Chief Instructor

The other day I was asked what I thought was the hardest part about being a teacher. I think the hardest part of being a teacher is demonstrating proper *hinkaku*. *Hinkaku* can mean “dignity,” but it more often connotes the level of conduct appropriate to one’s level or position. *Hinkaku* as a concept has deep roots within Japanese culture, and recently there has been a lot of talk about proper *hinkaku* within the world of sumo. *Hinkaku* makes for a very important part of training in a traditional dojo. To me, teaching class is challenging, but *hinkaku* is much more demanding.

Sumo is Japan’s national sport and, in that microcosm, *Yokozuna* (the grand champions) are expected to uphold the standard of etiquette and decorum for not only the sumo world, but for all Japan as well. In sumo, the highest rank a *rikishi*, or wrestler, can attain is *Yokozuna*. Promotion to *Yokozuna* is primarily based on tournament wins and championships; a close second is his character, or more importantly, his level of *hinkaku*. Displaying proper *hinkaku* is probably the hardest skill for a wrestler to acquire, and what makes *hinkaku* even more difficult is that it is an entirely subjective criteria. *Rikishi* are expected to exercise the highest standard of etiquette and protocol at all times and show grace and humility while simultaneously displaying power and strength. This exemplary type of lifestyle is awkward for even the native-born wrestlers, let alone the ones from abroad in today’s “me-first” world. The average person in today’s contemporary Japanese society does not even practice this rigorous level of etiquette that is required by the *rikishi*. Some *Yokozuna* have even been forced into retirement because of inappropriate *hinkaku*, as seen recently when *Yokozuna Asashoryu* was forced to retire over a series of high-profile media faux pas and tournament gaffes, which culminated in a drunken brawl during one of the sumo tournaments. His lack of *hinkaku* was quietly cited as the reason for his forced retirement and widely supported by Japan.

*Hinkaku* is the unspoken rule in traditional dojos as it relates to the conduct of students and even more so to the teachers. This concept for most of us seems hard to under-

stand and even harder to grasp here in the West, where we see ourselves as individuals and responsible only for and to ourselves. In the dojo, students are held to a high standard and instructors to an even higher standard. Someone once told me in reference to training, “Training here is similar to the rings on a tree: as the rings get closer to the center they become more strict.”

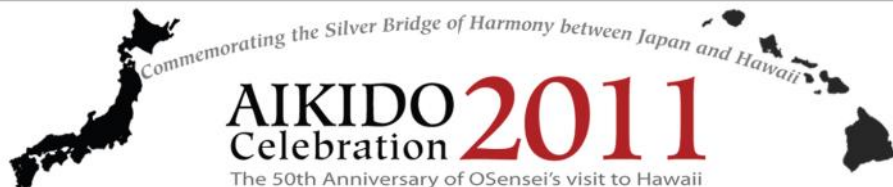
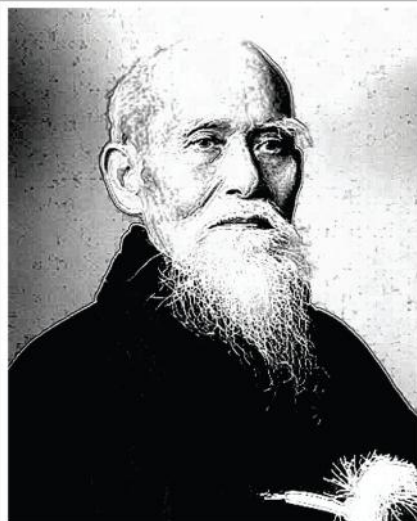
An example of improper conduct happened one time when I came into the dojo to train. I unlocked the door and came in and got dressed along with some other students. Sensei came down and said that I didn’t bow or announce myself when I came inside. I realized I didn’t announce myself, but I thought I had bowed. Sensei scolded me in front of the other students; I didn’t agree and when he corrected me, I just got mad. I am sure it was written all over my face and I am also sure he knew it, because when he asked me if I understood, I replied with an angry tone, “Ya.” My attitude and response garnered me a lecture for about an hour in Sensei’s office, which felt like eight hours by the time he was done. I couldn’t see the larger picture: Sensei needed me to model the appropriate behavior for the other students. Regardless of who is right or who is wrong, as a senior I am supposed to demonstrate proper decorum at all times. All I could grasp was that my ego was under attack and that Sensei was singling me out. Regardless of my reasons, my reaction was inappropriate and my attitude was equally poor. I only showed that I didn’t understand the *hinkaku* required to be an assistant instructor and senior-level student. Sensei was grooming me for the future and I didn’t even know it.

The hardest part about *hinkaku* on the surface is its blow to the ego. Generally, our gut reaction manifests our own ego. Confronted with situations, we tend to take the easy way out and deal with them strictly on a superficial level. We want to say or do whatever we feel like and walk away without caring. In the dojo, however, we are taught to take the higher path. *Hinkaku* is the beginning to that higher path, and humbleness in our hearts is the gateway to attaining spiritual power. To set ourselves free from our egos, we need to have a humble heart and demonstrate restraint. Demonstrating restraint brings to us the empty

spaces in paintings, the pause in symphonies or the delicate simplicity of a Japanese garden. We tend to fill those gaps with the meaninglessness of our egos by saying or doing ego-driven things. *Hinkaku* is the outward manifestation of our inner desire to develop ourselves, and so, ultimately, exercising *hinkaku* is for our own benefit. It forces us to look beyond ourselves and it confronts us with our true natures. Superficially, we may think *hinkaku* is for the benefit of others, but being able to conduct ourselves with dignity and decorum reveals our real selves. It is the way in which others can ascertain our level of training or growth. We can only keep up a false front for so long before inevitably our true self comes to the surface. In the West we say, “Fake it till you make it.” It would be nice if we make it so we don’t have to fake it.

*Hinkaku* beckons us to reach beyond ourselves and to realize the true gravity of our lives and situations. I really do find practicing restraint to be difficult, and I constantly find myself in a disadvantageous position that I created for myself through something that I said or did. This is neither bad nor good, but a learning moment, and I do my best to keep it in perspective.

Soshitsu Sen said, “Be rebuked, stand corrected, and learn.” The only thing I can do is apologize and do my best to do better. This is why for me, teaching class is the easy part of being a teacher and the hardest part is actually being a teacher. I have a responsibility to the students, our art, the dojo, and to myself to exercise proper conduct with dignity and decorum. I use as a guide for my conduct something Sensei commented on while being interviewed about swords and swordsmanship; “I am just a human being, I want to model myself after the sword, always straight, always true, very decisive, something that doesn’t have an outer obvious strength that we look for today, but something that has an inner strength that is hard to see unless you know and can appreciate it.” Throughout my training under Sensei, he constantly admonished me to do better and be a better role model. I never understood then what he was saying, but I do now and I am now playing catch up. Sensei’s words resonate with me and I use them as a basis for proper *hinkaku* and I hope others will too.



Aikido Celebration 2011 is a public commemoration of the 50th anniversary of the first and only visit made to Hawaii by the founder of Aikido, Osensei Morihei Ueshiba. A commemorative seminar and banquet with Sandai Doshu Moriteru Ueshiba, the grandson of Aikido founder Morihei Ueshiba, will be held in Hawaii.

February 18th -21st, 2011

Aikido Celebration 2011 is the collaborative effort of more than 20 Aikido dojo throughout the state of Hawaii. Would you or your organization like to participate in the commemoration of the Founder's visit to the United States?

We invite and appreciate the support of individuals and groups from both inside and outside Hawaii. Please join us.

[www.aikidohawaii2011.org](http://www.aikidohawaii2011.org)

**Registration is currently under way. Please sign up early and support our friends in Hawaii. Visit their website for more information, registration forms, and payment details.**

### Visiting the Dojo

by Allen Agapay, M.D., Aikido 5th Kyu Aikido Renbukai of Arizona

It was with much anticipation and anxiety that I entered the ACLA dojo on that Friday afternoon, April 23, 2010, to attend my first O'Sensei Memorial Seminar. My anticipation was borne from the instruction that I have been receiving from Van Ruth Sensei at the Aikido Renbukai of Arizona, and I expected the same uncompromising standards as I have heard Furuya Sensei demanded and his current students require. My anxiety arose from my worries about breaching the protocol and etiquette of my hosts. However, I was greeted warmly by the members, whom I observed while they prepared the dojo to receive visitors. It was in observing their *reigi saho* and willingness to answer my questions that I quickly felt quite at ease.

The ACLA itself looks quite impressive in its layout and décor. Works of art grace the walls surrounding the mat, perhaps embodying a subliminal method

of practicing *zanshin* while training. The seminar's sessions themselves seemed, to me, quite intense. I asked one of the students on Friday evening if the energy level on the mat always runs that high; the reply (with understated chuckles) was that the evening's training session was "just the usual" for a Friday evening. Saturday's instruction was outstanding and covered the full spectrum of *kihon waza*.



Dr. Agapay taking ukemi for Shaun Menashe

I oftentimes after practice wonder if I had brought a good state of mind to practice and had treated my uke well or had trained with enough fervor and dedication. Having met and trained with the ACLA members and visitors made me realize that I have much to learn: I was greeted graciously to train with them, shown selfless hospitality, and observed budo. It became apparent, to me at least, that this dojo was more than the structure which housed this seminar; it was the gathering of aikidoists honoring O'Sensei and memories of Furuya Sensei through the unbroken lineage and tradition of training. I feel grateful for having joined them.

### Questions/Comments?

We welcome all questions and comments. Please send us a letter or an e-mail and our team will do our best to come up with an answer. We reserve the right to edit questions and letters for clarity and length.

Please email submissions to:  
[info@aikidocenterla.com](mailto:info@aikidocenterla.com)

### The Aiki Dojo



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*We are a not-for-profit, traditional Aikido Dojo dedicated to preserving the honored values and traditions of the arts of Aikido and Iaido. With your continued understanding and support, we hope that you also will dedicate yourself to your training and to enjoying all the benefits that Aikido and Iaido can offer.*

Publisher: David Ito  
Editor-in-Chief: Mark Ehrlich  
Photographer: Larry Armstrong



## Our Neighbors, Our Food

by Maria Murakawa, Aikido 2nd Dan

### Become Devoted to Shojin

If you happen to visit a Zen temple in Japan you might be lucky enough to partake in *shojin ryori*. Roughly meaning “devotion cuisine”, *shojin ryori* is the vegan-based food of the monks, who very often go meatless in their quest for enlightenment. This cooking has been around in Japan for hundreds of years, and very often is served *kaiseki* style, representing the epitome of authentic Japanese cuisine.

Based on this rich tradition, Shojin, on the 3rd floor of the Little Tokyo Shopping Center, comes close to re-creating these simple meals, but with a contemporary California sensibility. Tofu becomes transformed into a pillowy, creamy cheese, resting atop a bed of avocados and tomatoes, and dotted with balsamic vinegar. Seitan, made in-house, forms the tender base of meatless “meats” such as orange chicken and pepper steak. Kale is coaxed from a bitter inedible green into a caramelized sweetness – not by frying, but by gently covering it in drops of honey balsamic dressing. Shojin creates magic by using simple, organic ingredients, natural flavorings such as soy sauce and mirin sourced from Japan, and sweeteners such as maple syrup. Vegan food becomes delicious.

For a more quotidian Japanese experience try Shojin’s bento box. Based on the traditional Japanese meal of soup, rice, and selection of *okazu* (small dishes to accompany rice), this box set comes with miso soup, sushi rolls, salad, and your choice of two entrees. Their delectable pumpkin croquette with house-made ketchup, as well as their *okara* cake (a type of mashed tofu mixed with shiitake mushrooms, then breaded and lightly fried), are favorites. Bigger appetites will be satiated with the Shojin Go Zen: a full course which includes pickles, tempura, and your choice of a full entree, such as seitan cordon bleu and spiced crispy tempeh.

Shojin succeeds in making vegan food palatable not just to vegans, but to anyone who wants to feel like they’ve become purified on the inside and refreshed on the outside. Take a sip of their detox elixir, an invigorating cocktail of pure

cane juice, ginger, and a touch of cayenne pepper, and you will feel renewed, much like the effect you might experience after a walk through the gardens of Daitokuji temple in the middle of Kyoto. Dining here will create a memorable, uplifting experience until such a journey becomes possible.



### Shojin

333 S. Alameda St. Suite 310  
Los Angeles, CA 90013  
Tel: 213-617-0305  
Visa, MC accepted





## Letters

Ito Sensei,

Superb article. . . . Very keen and honest insights that everyone can benefit from. With open compliments from Paul on all your efforts over the O'Sensei memorial seminar, I also would like to compliment and say thank you to all the instructors and especially Mark, Shaun, and Jason for your seemingly endless support and dedication for the dojo.

Thank you very much, and job well done.

Louis Lee, *Aikido Shodan*

Good evening,

My name is Randy Davis and I was privileged to be a student of Sensei when he first opened his original dojo in Little Tokyo. I now live in Connecticut and at age 61 I am restarting my study of Aikido after all these years. I went to your present site and was shocked to see Sensei passed away in 2007! I feel such a sadness and heartache. Even after such a short time being around him and his energy, I cannot ever forget him. What a truly unique individual.

All the best to the current dojo and its members.

Respectfully,

Randy Davis  
Killingworth, Ct.



Illustration: Jason Markowski

## Kotowaza: Japanese Proverb



### “Ude o Migaku” Polish your arm

*Ude o migaku* literally means to *polish your arm*. The implied meaning is to hone your skills. Every January in Japan, when students take the grueling university entrance exam, this proverb is used as an admonishment to study hard. This proverb is also popular among marital artists in the beginning stages of their training as well, but I am sure it can apply to anyone at any level of experience.

**Train hard!**



## Reminder: Wash your uniforms!

As the summer months kick into high gear, please be sure to wash your keiko-gis after each use. Uniforms should be washed using hot water with a little bleach (not color-safe bleach) and dried on hot. This also pertains to your knee pads, support bandages, rash guards or other similar equipment. Paying attention to your gear in this way will help the dojo smell better and help stave off the spread of contagious diseases. Wash your uniforms every day to keep staph bacteria and other blood-borne pathogens from spreading to your training partners to help keep us all happy and healthy!

## The Possibilities of Parks

by Lucas Cyril Plouviez, Aikido Ikkyu

In the Spring of 2006, about a year before Sensei's decisive roll, I shared with him the picture included here, taken about two hours outside of LA.



We would meet now and again on the pretext of having Sensei learn French; however, it was always more than that. Not long before he died, we had talked a bit about meditation and Sensei told me in his own way that connecting with the beauty and wonder of Nature is one of the most potent forms of meditation there is. So many times I invited him to leave the dojo even for a few hours. I felt so sad that he would not go out to take a break and see these unbelievable colors.

Knowing how carefully Sensei prepared our move to the new dojo, I would like to believe that it is no accident that we have one of the most celebrated Los Angeles public parks at the end of our street, just across from Nick's Cafe. In fact, according to its website, "Hargreaves Associates (a San Francisco based landscape architecture firm) won a design competition held for the Los Angeles State Historic Park in 2006, and their design demonstrated the possibilities for a world-class park."

Some years after my discussions with Sensei, I still love Spring. To me this season represents the triumph of Life over Death, the potential to go beyond our darkest days. No more wintery desolation: Nature, it turns out, does not need us, but we need it. Experientially it tells us that Life has more imagination than we can ever have, that the best we can do perhaps is to celebrate life and co-create with it. Parks like our Cornfield, I think, help remind us of this possibility.

"Set at the midway point of an evolving 52-mile long Los Angeles river greenway, at the epicenter of one of the most park-poor neighborhoods in the most park-poor metropolitan area of the

United States, the Cornfield has been envisioned . . . as a verdant green place in the heart of the city.

In addition to creating open space and playing areas in neighborhoods with little of either, the Committee saw the Cornfield as a place to engage both nature and culture, to create a regional gathering space around the theme of a larger, more diverse LA history, which re-connected the city to the river."

I believe it was Sensei's idea to design a first-class dojo linking the past, present, and future, a place where nature and culture could interact and benefit. (Remember his garden? The bamboo, the smooth riverbed stones. . . ) I miss him so much but it is in seeing his dojo blooming again so vibrantly, growing so beautifully, that I can feel the warmth of his spirit. The Cornfield park seems to follow that same dynamic.

"Educational institutions and community organizations allow for creative and innovative public events such as Junction (a multimedia project in cooperation with UCLA), the Red Nation Pow Wow celebrating American Indian culture, and Safe Moves "Walk, Ride and Roll" which teaches kids how to ride bicycles safely and provides them with free helmets. State Parks invites you to engage in the past, present and future of Los Angeles."

Please go take in the sight when you feel the need to change your perspective: "You can run, walk, ride a bike, have a picnic, fly a kite and even look for urban wildlife such as birds traveling down the Pacific flyway."

The park is open 8:00 a.m. until sunset. Free guided interpretive programs and public events are offered at the park. For information, call the park staff at (323) 441-8819 or go to their website at [http://www.parks.ca.gov/?page\\_id=22272](http://www.parks.ca.gov/?page_id=22272)

In gratitude and reverence for the past, present, and future, thank you all. And thank you, Sensei.

Any contributions to the newsletter are welcomed and appreciated. Please share something that you think would benefit others or that you feel could be meaningful. We are always looking for new and interesting content.

Thank you!

E-mail to [info@aikidocenterla.com](mailto:info@aikidocenterla.com)

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## Interpretation and Performance

by Reverend Kensho Furuya

I have found over the years that the students who have the most difficulty learning Aikido also overly interpret in their heads. As a teacher, you may explain a particular point of the technique to the class but, immediately, this kind of student thinks, "Well, I think that means it should be like this," or "Probably this way is a little better," or "I think I can get away with this." In some things it is perhaps okay. If you are following a recipe for a cake, maybe you can say, "I will add more sugar here," or "I don't think I need so much baking soda," or something. However, if you change too much of the recipe, you will probably wind up with something completely different from what you originally wanted. In the same way, when students interpret too much, usually they wind up with something completely different. In fact, many times, I have had to say, "We are not even practicing that technique at the moment!"

In Aikido practice, it is better to learn in the spirit of absorbing all information and input at first, in the beginning. As the technique matures inside of you through constant training, a natural understanding of the technique will develop. As this understanding matures within you, a process of interpretation and evolution of the technique will develop. Interpretation of the

techniques should not appear too early in the learning process. Of course, I am speaking of a situation in which you are learning from a competent teacher. I often encounter situations in which the instruction of the Aikido techniques is done as more or less a guessing game or experiment. And if students have to sit there and try to figure out what you are talking about, while you muddle through instructing the technique, there is something very wrong.

In the same spirit the instructor teaches the techniques, in the same spirit the student must be there, in the moment, to absorb clearly what is being taught. I have a friend who never lets you finish your sentence. Before you even finish what you have to say, he already has his reply ready and begins to talk before you say what you want to say. Sometimes, he starts talking about something completely different from what you are talking about. Many times he has missed the point completely; if you happen to look at his eyes when you are speaking to him, you can see that he is not even paying any attention to you at all, he is somewhere else, focusing on what he is going to say and doesn't even care what you are expressing. It is so frustrating and irritating! It always reminds me of a some comedic skit on *Saturday Night Live*.

I see this a lot when I teach in class. When I look at the students as I teach in class, I can see some paying very close attention

and I can see many off somewhere in their own dream world. And of course, when all the students stand up and begin to practice, I already know who will practice correctly and who doesn't have a clue what is going on. Often, it is just like my friend who talks too much. I often wonder why I bother to say anything at all.

You are not on stage! If you happen to watch the Kabuki theater or perhaps any kind of stage play, the movement and speech is always overly exaggerated and highly pronounced: they do this so that the effects of the acting could be seen by a wide audience in a large theater, and of course, to add drama and excitement to the performance. Many, I see, see Aikido as some kind of performance art because they act so "dramatic" when they practice, always adding little special effects to their techniques. I have to laugh! When they practice the techniques as they should be practiced, it looks so beautiful and wonderful; but for some reason, they always want to turn their Aikido into Kabuki.

You drink soda and all kinds of trendy new drinks nowadays, but Aikido is always the glass of pure, clean, spring water! Can you understand?

**Editor's Note:** Sensei originally posted this article, in slightly different form, to his online Aikido-KODO-Iaido forum on September 19, 2002.



## AIKIDO CENTER OF LOS ANGELES AFFILIATED DOJOS

### INTERNATIONAL

#### Spain

**Aikido Kodokai**  
Salamanca, Spain

Chief Instructor: Santiago Garcia Almaraz  
www.kodokai.com

#### Mexico

**Veracruz Aikikai**  
Veracruz, Mexico  
Chief Instructors:

Dr. Jose Roberto Magallanes Molina  
Dr. Alvaro Rodolfo Hernandez Meza  
www.veracruz-aikikai.com

### UNITED STATES

#### California

**Hacienda La Puente Aikikai**  
Hacienda Heights, California  
Chief Instructor: Tom Williams

#### Arizona

**Aikido Renbukai of Arizona**  
Surprise, Arizona  
Chief Instructor: Michael Van Ruth  
www.aikidorenbukai.com



Visit us on the Web at [www.aikidocenterla.com](http://www.aikidocenterla.com)

# Aikido TRAINING SCHEDULE

## Sundays

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

## Mondays

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

## Tuesdays

6:30-7:30 PM Open

## Wednesdays

5:15-6:15 PM Fundamentals  
6:30-7:30 PM Open  
7:45-8:45 PM Weapons\*

## Thursdays

6:30-7:30 PM Bokken

## Fridays

6:30-7:30 PM Open

## Saturdays

9:30-10:30 AM Open  
10:45-11:45 AM Weapons\*

6:30 AM Instructor's Intensive: last Saturday of the month.\*

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

## *We are directly affiliated with:* **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 Doshu Moriteru Ueshiba.

The Furuya Foundation and the Aikido Center of Los Angeles admit students of any race, color, and national or ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. The Furuya Foundation and the Aikido Center of Los Angeles do not discriminate on the basis of race, color, and national or ethnic origin in administration of their educational policies, admissions policies, scholarship and loan programs, and athletic and other school-administered programs.

### **Correction**

In the April 2010 issue of The Aiki Dojo, **Alex Garcia** pulled the cover photo of Sensei from the DVD series and formatted it so we could use it. We apologize for overlooking his effort.

# Iaido TRAINING SCHEDULE

## TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

## Saturdays

7:15-8:15 AM Beginning  
8:15-9:15 AM Intermediate/Advanced

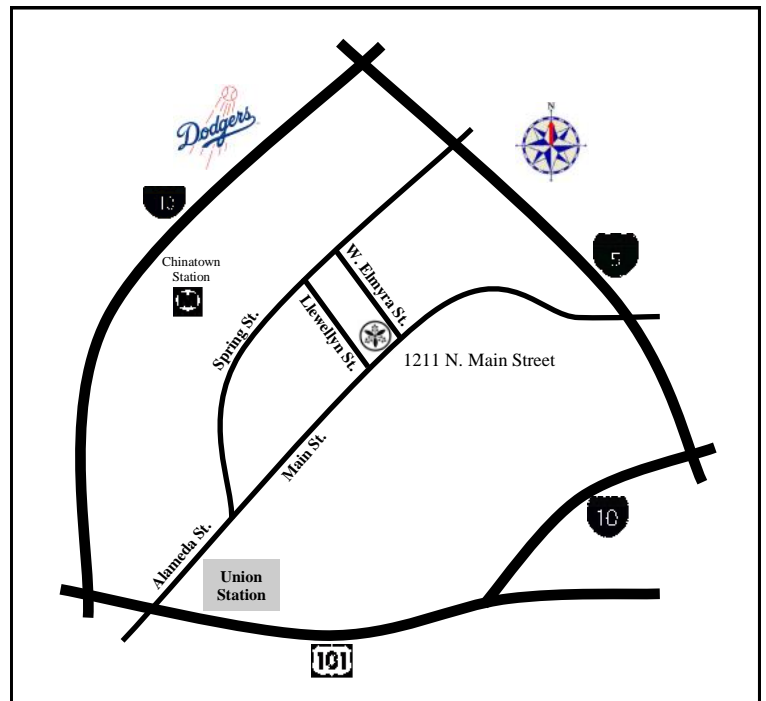
## Sundays

7:45-8:45 AM

## Thursdays

6:30-7:30 PM (Bokken Practice)  
7:30-8:30 PM

No classes on the last weekend of the month.



## **Finding Our Dojo**

We are located at

1211 N. Main Street

Los Angeles, CA 90012

Telephone: (323) 225-1424

E-mail: [info@aikidocenterla.com](mailto:info@aikidocenterla.com)

We are across the street and one block northwest from the Chinatown Metro Station.

**The entrance is on Elmyra Street.**

**No appointment necessary to watch classes or join:**  
You are welcome to visit us any time during any of our Open or Fundamentals classes. Please come early.