



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

This past summer has seen the dojo continue to grow and change, both in terms of the student body, and, I believe, in terms of the student attitudes as well.

Things seem to have changed for the better: our new students demonstrate sincere interest in what we have to teach them, and our more senior students have, I'm happy to say, also lit the lamps of their passion for Aikido so that the flame burns a little brighter. More students practice before and after class; more of us attend class more regularly. Our instruction has not changed, but it seems that everyone has embraced the idea that focusing on the basics as much we do will and does in fact pay large dividends down the road. I invite those of you who've been gone for awhile to come back and experience it for yourselves.

Speaking of experience, this month we address precisely that. Ito Sensei discusses how we might focus on living more in the moment so as to get the most out of practice and our lives. Myers Sensei confesses one of his ongoing peccadilloes as an instructor and muses on negative reinforcement in martial arts instruction. Kay Sera and Mike Hatfield share their experiences as ACLA students on the occasion of their impending *yudansha* tests. Alumnus Steven Shaw reprises his new dojo's Web post of some thoughts he had on technique, courtesy of his experiences educating himself in Japanese. And finally, we unearth from the archives a pithy essay in which Sensei argues for the importance of dropping away our conscious, petty selves entirely when we train in order to benefit from the state of "no mind" that total focus brings.

I think you'll find this issue food for much deep thought. Enjoy reading these interesting and diverse perspectives, and I hope to see you soon on the mat!

Upcoming Events

September 5th:
Labor Day
Dojo Closed

September 24th:
Instructor's Intensive

October 1st-2nd:
Veracruz Aikikai
Annual Seminar

October 29th:
Instructor's Intensive

October 30th:
Children's class Halloween Party

Tomorrow Never Comes

by David Ito, Aikido Chief Instructor

The other day someone from the production office of the television program *1000 Ways to Die* called me and asked for an interview. The topic was “The *samurai*’s love of death.” I declined because I felt the topic was misguided and I didn’t think they would want a contradictory interview. One of my assistants asked me, “Didn’t the *samurai* love death?” I smiled and said, “No, quite the contrary. In fact, the *samurai* loved living.” He had this quizzical look on his face and I could see the gears grinding in his mind. “You watch too many *chambara* movies,” I told him.

My assistant voiced quite a common misunderstanding about the *samurai* that most people have today, and which has its basis in a common theme in movies, TV, and books: to wit, that the *samurai* are cold-blooded killing machines. The *samurai* flourished during turbulent times in which war and bloodshed were commonplace. They were charged with the difficult task of laying down their lives, if need be, for their lord, clan, or family. Many turned to Zen to reconcile this enormous task with their natural desire to live and to come to terms with the eventuality of their own deaths. Zen became attractive because, as author D.T. Suzuki puts it, the *samurai* morally never looks back and philosophically sees life and death as indifferent. The famous Zen monk Ryokan illustrated this approach perfectly when he advised, “When death stalks you, face it.” So, too, does the admonishment of the famous swordsman and teacher Yagyū Tajima no kami Munenori, which goes, “The ultimate secret of swordsmanship lies in being released from the thought of death.” This outlook enabled these men and the *samurai* who read them to stare into the face of death and perform their task diligently without hesitation, while simultaneously savoring each moment of life.

The Japanese call this outlook on living and dying *isagi-yoku*, which means *leaving no regrets*. As we confront our death, the extraneous and petty things of life fall away, leaving only the riches of living life. With this thinking, we do not waste a single moment. As we take in each moment we begin to realize that a lifetime could be lived within a breath; we are born, we live, and we die within every single inhale and exhale. This realization, once we achieve it, fundamentally changes our perspective. Our eyes become aware and opened, and our mind finds contentment. We become conscious of life’s vividness and detail. I have heard it referred to as *furyu*, which can be translated as having an awareness or perspective of something or, as I define it, as seeing the nature in Nature.



Cherry blossoms in full bloom

Nature is a common theme in the experience of the now: a flower is no longer just a flower, but something of wonder and beauty that we perceive with all our senses. This can still be seen today with *hanami*, or flower viewing. Each year for only a few days to a few weeks, depending on the weather, the cherry blossoms bloom. People gather to enjoy the sight of the pink blossoms falling and share in this fleeting moment. Their shared enjoyment is *furyu*. This “living in the moment” mentality can also be seen in *Kabuki* and *Noh* plays, as well as tea ceremony, brush painting, and many other *do*, or ways. In fact, the other day I read the commencement speech that Apple CEO Steve Jobs gave at the 2005 Stanford University graduation, and it reminded me of the *samurai* philosophy of facing death and living in the moment.

Remembering that I’ll be dead soon is the most important tool I’ve ever encountered to help me make the big choices in life. Because almost everything – all external expectations, all pride, all fear of embarrassment or failure – these things just fall away in the face of death, leaving only what is truly important. Remembering that we are going to die is the best way I know to avoid the trap of thinking we have something to lose. We are already naked, so there is no reason not to follow our heart. . . .

How can we become single-minded in our approach to life and adopt the mindset of *isagi-yoku* and live each moment? It is very hard. We all become preoccupied with all the things we “should” have or “should” be doing while overlooking the heart of the matter as it sits right in front of us. Sadly, I am no different. Why is it that only when we are faced with death do we start living? Human beings are wasteful like this: a sign in the dojo dressing room that Sensei put up years ago reminds us to be present in everything that we do. It reads, “It is said that one million dollars cannot buy back one minute of your life. Use your time wisely and carefully.” These words ring poignantly indeed in my ear nowadays.

In the end, death comes for us all. We generally don’t have a say in how we die, but what becomes more important is how we live up to that moment; that decision, at least, falls under our control. We can choose our focus as well as our perspective. I know this much: surviving is not living. I want to stop and smell the roses and experience all the *furyu* this life offers. I want to say in the end that I lived with *isagi-yoku* and lived without regret. Please remember that we are all naked and that not a million dollars can buy back one minute of our lives, so that you may live more fully and immediately both on and off the mat. I urge everyone to live today, because tomorrow never comes.

The Dos of Don'ts

by Gary Myers, Iaido Chief Instructor

There is a conceptual belief that the subconscious mind does not process negatives. In fact, hypnotherapists are cautioned to use only positive statements or suggestions when they are trying to effect behavior modification.

To do otherwise, according to them, would only reinforce the behavior they want to modify. Using a golf analogy, we should not say to ourselves, "Don't hit this ball into the lake," because supposedly all the subconscious hears is, "Hit ball into lake," which 8 times out of 10 is where it ends up. If you noticed, I used a negative "should not" in that sentence. This concept may or may not be true, because theoretically, the subconscious functions in a non-analytical way; but how does it analyze the negative to eliminate it? No one really knows.



The reason I bring this up is to highlight one element of what teachers consider when they teach. It is a question that I think most teachers and instructors grapple with: how to communicate instructions effectively to the students. Are we being too strict or too negative, or should the instruction be more warm and fuzzy or more positive? All teachers who truly care about their students go through this self-evaluation and self-doubt. Even as great a teacher as Sensei was, at times he too questioned the effectiveness of his teaching style.

Often after class I will think about what I said, how much I said, and how I said it. Of course showing the proper technique is the first step, but eventually verbal instruction is necessary if the proper technique is still not learned. Sensei would occasionally call me up upstairs to critique my teaching. Usually it boiled down to: "You talk too much, let them practice." Sometimes he would just yell it from upstairs during class, depending on how tired he got of hearing me talk. These days when I still get a bit verbose I can hear him saying the same thing. We had an ongoing discussion about it. His viewpoint was: more practice and less talking is better, since words are subject to individual interpretation. My feeling was and still is: instruction not only includes learning by example but also has to include explanation, when the techniques continue to be done incorrectly. Practice makes permanent unless immediate correction is made. But I certainly understood his position. In a class of 10 people doing Iaido, there is probably going to be a mistake made by at least one person at any given point in time. It makes no sense to stop class for that one person. If half the class were making the same mistake then it would be a different matter. The only alternative is to yell the person's name and say *stop doing that* and have him try to make the correction the next time he does the technique.

It is difficult to instruct without using negatives. In fact, we grow up being taught through negative reinforcement. "Don't eat that, it's been on the floor; don't pester your brother/sister; don't be late". This is how we've been taught most of our social graces, and most of us have survived quite nicely. A lot of traditional instruction is done from a negative viewpoint and it is effective. "Don't drop the tip" is an immediate reaction rather than saying "the tip is too low", because then a student has to interpret what "too low" is. Negative instruction does have a positive effect and it works.

Martial arts are rarely taught through positive verbal reinforcement. We are taught the movements in the right manner and we are corrected when we do it wrong; it is as simple as that. Rarely do teachers tell someone that they are doing it

right, since they are expected to do it right. In swordsmanship, we are often told what we shouldn't do. For example in Kendo one must overcome *Kyo, Ku, Gi, Waku* in our actions.

Kyo - Surprise

Don't be taken by surprise. We should be aware of the situation around us and be vigilant of any imminent act. In martial art schools the concept of *hara-gei* was explored: be so aware and perceptive that one could sense an attacker and his intent before the attacker was seen. Sensei related the story of the three sons and their father's test to see who was the most capable of taking over the swordsmanship school. The father placed a pillow over the doorway that would fall when entering the room. The youngest son walked through the door, the pillow fell, and he cut it in two just before it hit the floor. The next oldest walked through the door, caught the pillow in midair, and placed it with the other pillows. The oldest son hesitated at the doorway and asked why there was something about to fall.

Ku - Fear

Do not let fear of failure or of an opponent hinder your technique. We all know that fear can have a paralyzing effect. Typically, when we experience fear, adrenalin kicks into our system. This has evolved from our cave dwelling ancestors' fright-and-flight reaction. The adrenalin causes the muscles to tense and contract more quickly so that we have the ability to run a little quicker. But it is this tenseness that hinders our technique. The *samurai* were taught to overcome this fear and the survival instinct reactions, and fight as if it was going to be their last day. In that way, they had a chance to survive. But if they clung to staying alive, typically that fear would contribute to their end.

Continued on page 5...

Axle, Fulcrum, and Torque

by Steven Shaw, Aikido 3rd Dan, Iaido 3rd Dan
Aikikai Tanshinjuku, Boulder, Colorado

There are many obstacles when training in Aikido and Iaido. The biggest one I face is the language barrier. There are so many Japanese phrases that have approximate English translations. One of my Iaido students has been trying to teach me some Japanese, though he himself isn't fluent. He gave me a dictionary and I consult it often in an effort to gain a greater understanding. In the process of looking up "nenten", which I still haven't found in the dictionary, I came across the word "kaitenjiku" (shaft on which something turns). I've been pondering this word and its implications in Aikido and Iaido.

Posture is paramount in Aikido. Poor posture breaks the alignment between hips and head. It prevents full expansion of the diaphragm and lungs. Poor posture is a cause of many tensions in our bodies on and off the mats, and I'm constantly correcting myself at work, in the car, reading, and especially at computers writing. The easiest technique to reverse in Aikido is a poorly executed *shihonage* in which the *nage* doesn't maintain his posture and tries to duck under *uke*'s wrist/arm like a contorted spinning top. *Nage*'s hand gets behind his head and quickly he can be thrown. Instead, he should maintain his posture and use the pivot, *nenten*, or turning of his hips to position *uke*'s hand behind the shoulder and stretch *uke*'s triceps. *Nage* should never let his hands get behind his head; he should keep his hands always in front of his face.

This process in *shihonage* of maintaining one's balance and posture is the concept of *kaitenjiku*. If I think of my spine as a shaft on which something turns, then I can easily maintain my posture. The head is at the top of the shaft, and the hips are at the bottom. The rest of my body is an extension of how the energy of my arms, legs, *uke*, sword, jo, etc., turns around that shaft of my spine. Employing *suri-nuke*, *tenkan*, *irimi nage*, or *ikkyo* becomes easier when I maintain strong posture, and the destabilization of *uke*'s *kaitenjiku* makes controlling him that much easier.

Naturally, there are exceptions. *Koshi nage* would be very difficult with straight posture, but in that technique, I'm thinking of how to control *uke*'s center. Too rigid of a posture leads to stiff technique and lack of control through flexibility.

As an Iaidoist, the concept of *kaitenjiku* is more applicable to *sato*, *uto*, *atarito*, *ryuto*, or any turning technique. Again, the head and the hips should be in alignment. By keeping the hip and head strong, the sword is able to move faster and with more stability. I think of a car with its wheels: if the axle is not stable, the rotation becomes more of a wobble instead of a smooth movement. The efficiency of the momentum is wasted and energy transfer is lost.

The same occurs with the sword. If the center isn't stable, the maximum transfer of energy to the tip of the sword is lost. The *kaitenjiku* becomes the fulcrum or *shiten* around which the sword moves. It is common for beginning Iaidoists to lunge forward when drawing the sword and executing the first horizontal cut from *seiza*. When one does this, the hip and head are no longer in alignment. The head is closer to the target/danger, and the *shiten* becomes the shoulder. By keeping the hip on top of the back knee and keeping the chin back, one maintains her center, posture, breath, and strength as well as fluid, powerful sword movement.

So far this discussion has been focusing on the concept of the axle, or *kaitenjiku*, but what about the tension and torque created when something is wound around that axle? That's when *nenten* comes into play. *Nenten*, translated in another dictionary, means "torque, or torsion". So how does torque or torsion apply to Aikido and Iaido?



Steven Shaw throwing Andrew Blevins

In Muso Shinden Ryu Iaido, the draw comes from the center. It's as though the blade springs from one's belly. Many Iaidoists only use the right arm and shoulder to cut to where they integrate the wrist, elbow, and shoulder to create one motion cutting. After I had trained for a few years in Iaido at ACLA, Sensei suggested that I get a *shinken*. He said he had the perfect sword for me, and when I went to class one day he presented me with a sword in *shirasaya*. He wanted to see if I

could draw it. The cutting edge is 33 inches long. I stretched and barely got the sword out of the *saya*.

"That sword is good for you."

After training with this sword for the last six years, I have made some discoveries. One of them relates directly to the subject of this essay. In order to draw the sword from my center, I have to rotate my hip while completing *saya biki*. My hip rotates at the base of my *kaitenjiku* while my head stays stable. This creates tension and torque in my upper body. When I release the tension in my hip, it helps move the sword through space. Instead of just using my shoulder, elbow, and wrist to cut, I am adding another element, my hip. I coil my body, like a spring, employ *nenten*, and release the tension in a powerful *nukiutsuki*, horizontal cut. Without the long sword, I wouldn't need to use my hip to help draw, and the torsion would never have been created.

In Aikido, the experimentation for me, as *nage*, is to coil up to create the *nenten* that I release into *uke*, and as *uke* to be able to release the coiled tension that is put into me by *nage*.

No matter what our goals are in life, good posture can't hurt. Stay relaxed, centered, and focused. Keep training!

Editor's Note: Steven originally posted this article, in slightly different form, to the Iaido Tanshinjuku Web site on August 5, 2011.



Veracruz Aikikai

Te invita a celebrar su 15vo aniversario.
Con el seminario internacional
impartido por

Kei Izawa
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Yasumasa Itoh
Sensei 6to Dan
Jefe de Instructores de Tekko Juku Boston Massachusetts

David Nobuhiro Ito
Sensei 4to Dan
Jefe de Instructores de Aikido Center of L.A.

**30 de Septiembre
1 y 2 de Octubre
de 2011**

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The Dos of Don'ts *continued from page 3...*

Gi - Doubt

Don't enter a contest half-heartedly or with a shadow of a doubt. One must be fully committed in doing what needs to be done. Doubt causes hesitation and fixation which leads to defeat. Of course, the aim of your opponent is to put doubt in your mind so that it does cause this fixation: while you are trying to sort it out, you are no longer decisive and committed. You, in turn, are trying to impose your will on his sword movements and actions.

Waku - Confusion

Don't let your mind drift and become disoriented. Of course, we have all made mistakes in a technique. If we let the mind wander or fixate on a mistake, it becomes confused and is no longer in the moment with the current action. One mistake leads to another until we become totally lost. If we were in a swordsmanship contest it would not be hard to predict the outcome. If we survive our mistakes, and often we do, move on, don't dwell on it. Stay in the present, don't get stuck on past problems and make the effort to get back on track as quickly as possible. Practice gives us our second chance to eliminate mistakes, we should take advantage of it.

Summary

Although these are terms you find in Kendo, you will find some positive application of these "don'ts" in Iaido and also in your daily lives. Whether it is a sword contest or a difficult project, we all face some of these don'ts that have to be overcome. How you recognize and handle them can mean the difference between success and failure.



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It Never Ends

by Kay Sera, *Aikido Shodan*

As I have been thinking of and trying to remember the topic of the essay required for the nidan test, I kept thinking the topic was “my LIFE in Aikido.” It made me think about my life in Aikido, how over these almost 11 years it is definitely a part of my life. I don’t think about it much – Am I tired? Do I feel like it? It doesn’t matter. I just come to class (mostly on Sundays). When I arrive and step on the mat, I am definitely happy!

It’s been a long time since as a beginner, I was off in the corner being instructed by Mark Ty. When I observe new students attempting forward rolls, I remember myself having great fear, bumping my head and shoulders as I clumsily made my way across the mat. It’s amazing how over time, with practice, the rolls became easier and more natural. But wait, it’s not over! I still have to pay attention and learn to make my rolls better – round out my arm, watch how I place my hands on the mat. There is always so much to learn. It’s never over! Each movement is an opportunity to learn; each movement is an opportunity to improve; each correction is an opportunity to learn about myself. And it seems that the longer I have been coming to class, the little nuances become more apparent. Ahhh ... *naruhodo!* (My favorite Japanese word that means “Oh, I see. . . .”) There is more understanding . . . and then the struggle to try to execute what you thought you understood . . .

oh, and the struggle that ensues when you think you’re doing what you are corrected to do but find out that you’re still not doing it. It’s very humbling. I find it very enlightening and instructive to observe how my mind/ego works during practice. But wait, there’s more! The techniques seem to keep unfolding and showing me more, too. It’s very exciting. It never ends.

There is also the personal development aspect of Aikido practice – bowing, cleaning, seeing how my actions or inactions impact others, trying to be an example for the newer students, developing awareness, and in the big picture, potentially helping to change someone who intends to do harm (hopefully I will not have to do that one). That the founder of Aikido developed this martial art in order to make the world a better place – to create love, peace, and harmony in the world is truly inspiring.

Now with the looming black belt test on the horizon, I am making a concerted effort to come to class a few more times a week on a regular basis. I’m looking at how Aikido has become such an important part of my life and how appreciative I am for the art, our teacher, my fellow students, and our dojo. I am grateful for the opportunity to solidify my commitment to my practice through training for this test. There is always more, more to learn, more to grow, more to appreciate. It never ends. Thank God it never ends.

The Highest Form of Learning

by Mike Hatfield, *Aikido Ikkyu*

Without a doubt, Aikido is a great teacher and has led me to a better understanding of myself. In this life we are born alone and we will die alone, but in between we reside in a world of all kinds of different people. Within this context it’s very easy to become self-centered and view the world around us from a purely personal point of view. Ego demands that we look out for ourselves first, and whatever is accomplished for others is most often an afterthought. If nothing else, my experience in Aikido has given me the means to develop greater compassion for others.

As the old saying goes, “To study the self is to know the self, to know the self is to forget the self.”

In Buddhism the word *sangha* is translated roughly as a ‘community’ or ‘association’ with a common goal or purpose. Each day on the mat is an opportunity to practice living life with consideration for others before the self, and over time I’ve come to understand the meaning of *sangha* better through the dojo. As an individual practicing within a group dynamic, each practice presents the opportunity to refine the awareness and compassion necessary to sustain the community as a whole.

One of my favorite acronyms is FEAR: False Evidence Appearing Real. I suspect that we each have come to accept the ‘fact’ that we all have limitations and that we cannot accomplish certain things in

life, most of which are self-constructed and self-imposed based on the fear of the unknown or the fear of failure. Each day of practice provides a continual flow of uncomfortable challenges to the true reality of our limitations, and ultimately very clear and abundant opportunities to chip away at the stubborn outer shell of the self.

“When the student is ready, the teacher will appear” is a statement that we’ve all heard, although at first I think it’s easy to misunderstand. Throughout our lives most of us will have many teachers, whether we realize it at the time or not, as the teacher appears in order to help one have a closer look at one’s self. Through practice I’ve come to realize that my Aikido teacher is very much like my inner voice, as they both speak the same language and are unapologetically honest, critical, and caring all at the same time. Listening to and following the advice of one’s inner voice is a critical practice on the path of life, but one that is so easy to ignore. Having a teacher/student relationship is possibly the highest form of learning, one in which learning takes place heart-to-heart.

Having a teacher is without a doubt my most treasured and valuable experience in Aikido. My teacher is always with me and I’m eternally grateful for the opportunity to be a student. I read a book one time called *What to Say When You Talk to Yourself*. It wasn’t a particularly memorable book, except maybe for the title. But like many people, I do admit I talk to my self regularly and I occasionally even give my self advice, such as: “Listen to your teacher.” Thank you, Sensei.

Thought Without Thought

by Reverend Kensho Furuya



The Most Reverend
Bishop Kenko Yamashita

When my Zen master was in his office during the normal course of the work week, he often practiced his calligraphy. He often wrote letters with a brush rather than with a pen just to continue his practice. Many people would keep these letters because they were examples of his wonderful calligraphy.

Much of his calligraphy, he told me, was self-taught and only developed through many decades of practice. I always thought his calligraphy displayed a strength and nobility through which his character always shined. One of the words he used to practice quite often were the three words coined by Dogen: *hi shi ryo*.

How do you translate this? I don't really know. . . . It means literally, "Thought without thought," or "Consciousness without thought," and depicts our primal state of mind of pure thought and awareness without all of our usual baggage, mental obstacles, distortions, illusions and prejudices. . . .

Thought without thought – we experience this all of the time whenever we become absorbed in something we are doing and, at other times, whenever we are totally relaxed and doing something but not really thinking of anything. Generally, we get stuck in the state of our calculating mind or "money mind" in which we continually calculate profit and loss, good and bad, yes and no. . . .

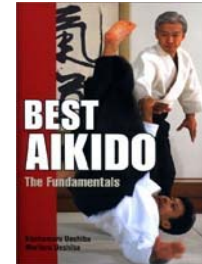
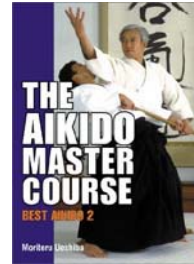
In our Aikido practice, we should practice with this mental state of total absorption – it is at this moment when we achieve 100% in both mind and body.

Hi shi ryo is not the mind of "I hate this person," or "When does practice finish," or "I am hungry," or "It is too hot and I am sweating," or "When will I become rich and famous?" It is the mind of being totally focused, of not being attached anywhere while being everywhere at the same time. This is total absorption. Sometimes, we call this "no mind," but people get confused by this term. . . . Maybe we can say, the "mind of no mind"!

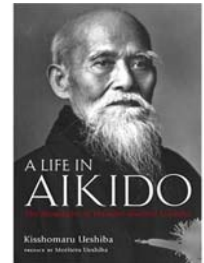
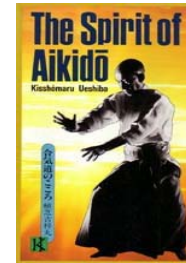
In practice, lose everything! Let everything drop away, even your own mind and body. When we can let go, we, at that moment, gain everything. This, too, is *hi shi ryo*.

Editor's Note: Sensei originally posted this article, in slightly different form, to his Aikido-Iaido-Kodo Yahoo discussion group on September 27, 2004.

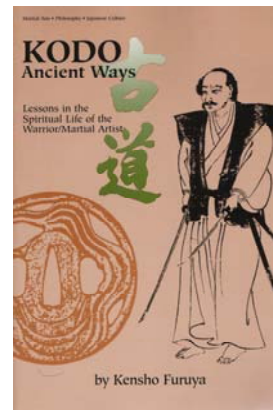
Recommended Readings:



by Ueshiba Moriteru



by Ueshiba Kisshomaru



Kodo: Ancient Ways:
*Lessons in the spiritual life
of the warrior*

by Reverend Kensho Furuya

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Please e-mail submissions to: info@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 by invitation only.*

* These classes are not open for visitors to watch.

We are directly affiliated with:

AIKIDO WORLD HEADQUARTERS

Aikido Hombu Dojo - Aikikai

17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, JAPAN

*We are committed to the study and practice of the teachings of the Founder of Aikido,
Morihei Ueshiba and his legitimate successors,
Kisshomaru Ueshiba and the present Doshu Moriteru Ueshiba.*

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



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Iaido TRAINING SCHEDULE

TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

Saturdays

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

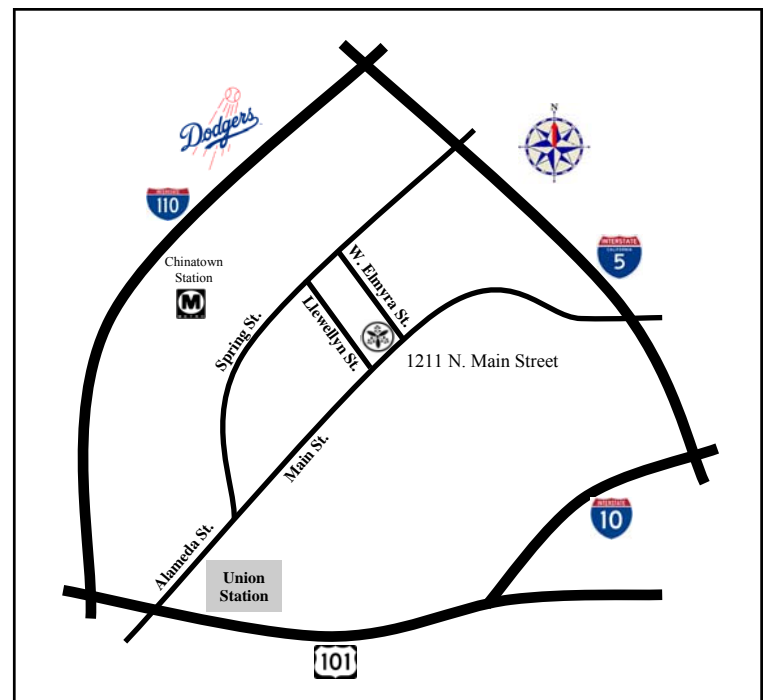
Sundays

7:45-8:45 AM

Thursdays

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

No classes on the last weekend of the month.



Finding Our Dojo



We are located at

1211 N. Main Street

Los Angeles, CA 90012

Telephone: (323) 225-1424

E-mail: 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.*