



# 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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### In This Issue...

#### Letter From the Editor

by Mark Ehrlich.....Page 1

#### Reflecting Compassion

by David Ito .....Page 2

#### "Every Step You Take, Every Move You Make. . ."

by Gary Myers.....Page 3

#### Training in Daily Life

by Paul Major.....Page 5

#### The Price of a Moment

by Rev. Kensho Furuya .....Page 7

Class Schedule ..... Page 8

Dojo Map ..... Page 8



#### Letter From the Editor

by Mark Ehrlich  
Editor, The Aiki Dojo

Summer has gone into full swing here at the dojo: the temperature has steadily climbed, and our students have become less steady in their practice. Some leave for many days and return sporting a tan; one of our students from the children's class ventured as far away as Japan and made a special trip which I hope will mark the first of many such adventures; you can see a photo on page six of this issue that encapsulates the whole thousand words better than I can. Suffice to say that even though our rhythms may change during this time of vacations and hiatus, our training never stops . . . unless we think of our practice as merely physical exercise, which misses most of the point.

Speaking of which, our contributors use this issue as an opportunity to grapple with various aspects of practice and their impact and importance to our training. Gary Myers, our Iaido Chief Instructor, provides a thorough grounding in proper spacing, which matters to all martial artists, not just students of the sword. One of our newly minted second degree black belts shares some ruminations

about what training means to him and how life and practice intertwine and sometimes blend in subtle yet powerful ways. Dojo Cho and Aikido Chief Instructor David Ito reminisces about his days learning the art of washing down the dojo under Sensei's watchful eye, and reveals how this initially challenging chore led to profound insights into the heart of the Aikido his teacher wanted all of us to learn. And as we always do, we bring you more from Sensei that we've dug out from our archives; this month, Sensei spends a few moments considering the preciousness of time and how crucial it is for all of us to make the most of the time we have. I know for those of us who had the privilege to learn from him that those words may sting a bit, but nonetheless this article makes for worthwhile reading.

Before I sign off, allow me to extend a word of heartfelt congratulations to our students who recently passed their *shodan* and *nidan* exams. We have reached a milestone: our first student not to have trained under Sensei earned *shodan*. I know Sensei would feel proud to have witnessed all of your hard work and effort, not only during the test, but in your daily practice. I know you'll all keep up your training and the legacy our teacher left us. Until next time, happy reading!

### Upcoming Events

#### July 4th:

Dojo closed  
Independence Day

#### July 28th:

Instructor's intensive

#### August 25th:

Instructor's intensive

#### September 3rd:

Dojo Closed  
Labor Day

#### September 29th:

Instructor's intensive

#### November 22nd-23rd:

Dojo Closed  
Thanksgiving

#### November 24th:

Instructor's intensive

## Reflecting Compassion

by David Ito, Aikido Chief Instructor

Every day, just as when Sensei was alive, we wash down the front entrance to the dojo with water before the students arrive. What we commonly refer to as washing down is a centuries-old practice that was popularized in the annals of tea ceremony, where the host sprinkled water called *uchimizu* (打ち水) over the *roji* or garden pathway leading to the tea hut. Every day from temples to convenience stores, you can still see people splashing water from their wooden buckets just as they have done for centuries. *Uchimizu* is more than just watering the plants or a means to tamp down dust in front of the entrance; we can think of it as a quiet symbol typifying Japanese culture that most people never even notice or understand even if they do it.

The water from *uchimizu* ideally just begins to soak in when the first student arrives while avoiding the mistakes of leaving too much standing water on the ground or too much water dripping off the plants. *Uchimizu* at its best imparts a feeling that it has only just rained, with the air feeling a bit cooler and giving an ambiance of purity. *Uchimizu* is rooted in the Japanese concept of host and guest as influenced by tea ceremony, where the host puts his whole heart into the preparation of the tea gathering for the benefit of the guests. *Uchimizu* sets the stage for training, and walking over this threshold gives us the feeling of moving from one world into another. Leaving the fast-paced world of *now* and stepping into the tranquility of the dojo, we get the feeling that the dojo extends us the courtesy and hospitality to train in order to develop ourselves. Experiencing *uchimizu* when we arrive, such simple beauty stirs in us the realization that nothing lasts and that we would do well to put forth the utmost effort to make the most of our training session and not waste even a single moment.

The process of *uchimizu* is not very difficult, but it requires a great deal of skill and focus. At the old dojo we had to wash down using

a long, 100-foot hose with a ¼ -inch nozzle that had no adjustments or an on/off lever. A quick summary of the process will give you an idea of the kind of task we faced: we had to move Sensei's car, lay out the hose, water all the plants, wash down the garden path, wash down the street area in front of the dojo, put the hose back in such a way that the next person could uncoil it easily, and then move Sensei's car back to its spot. This all had to be done quickly and with a minimal amount of wasted water before the first student or guest arrived. Today, since we have no plants in front of the dojo, we use one watering can full of water to *uchi-*

*mizu*, but we must use the same attention not to waste even a tiny drop of water. It all seems tremendously easy at first glance – quite the contrary! For me the hardest part of washing down at the old dojo was trying to make sure that the plants were not over-watered or under-watered, while making sure I did not waste water washing down the street as I tried not to get wet while wrestling with a slippery, 100-foot hose.



*Sensei washing down the front of the dojo before class*

The process of washing down the dojo is *supposed* to be hard and in many

ways its design intentionally seeks out inefficiency and inconvenience so as to force us to use our intuition, resourcefulness, and attention to detail in order to get the job done in the correct way. When I learned the washing down process, a senior student showed me one time and then I was expected to come back the next day and do it by myself. My first time was a catastrophic waste of water which concluded with Sensei scolding me as I stood there soaked to the skin. I was determined to master *uchimizu* and I would come early and watch the other students wash down and take notes on their routines and techniques. If I was lucky, one of the seniors or Sensei would make a comment about my *uchimizu*, but other than that I was on my own to do it right. Once I mastered the procedure and technique, the *uchimizu* almost became a form of meditation, an exercise whose movement flowed like a symphony orchestra hitting every note effortlessly and efficiently.

*Continued on page 6...*

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## 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 e-mail submissions to: info@aikidocenterla.com

## “Every Step You Take, Every Move You Make. . .”

by Gary Myers, Iaido Chief Instructor

My apologies to the rock group The Police for borrowing a line from one of their songs. I was originally going to call this article “Space: the First Frontier”, but the above title just came to mind and it felt more apropos for the article. While on the subject of The Police, I once asked Sensei if he ever listened to their music. He said he liked one of their songs, “Don’t Stand So Close To Me” which deals with a student/teacher relationship and summed up his feeling on personal contact. Its title is also applicable to this article.

When I was writing last month’s article, I touched on the subject of personal space. One particular write up intrigued me because it pertained to my statement of feeling at ease with public speaking versus my discomfort of being in a crowd. Loosely defined, personal space is that area surrounding us that we psychologically define as our own. We are all consciously and subconsciously aware of the boundaries of our personal space and the uncomfortable feeling we get when it is intruded. These psychological boundaries differ and are dependent on the intimacy levels with the other people involved, the areas of the body, the situation, and last but not least, they also differ on a societal and cultural basis.

To emphasize this last point, there is a cultural difference in spatial appreciation between Americans and Japanese. One of the first things that someone from Japan will comment about on their first trip to America is how much living space we have. This is understandable since approximately 73% of land in Japan is mountainous and not habitable. If they live in the Tokyo area, where over 12 million people occupy the space the size of 837 square miles, this feeling is heightened. “Tokyo space” is a term that is used to describe the spatial appreciation of people living in Tokyo. Like apartments in other areas of Japan, Tokyo apartments are still measured in *tatami* sizes. But Tokyo *tatami* are smaller in size than those from Nagoya and those, in turn, are smaller than *tatami* from Kyoto. As one travels west the feeling of living space expands in Japan. This is also true for different traditions of Iaido. Iaido in the western areas tends to be more expansive, while Iaido in the Kanto (eastern) area of Japan tends to be more compact.

Personal space is very much part of the etiquette and protocol of societal interaction in Japan. These protocols result in a hierarchical society in which there is less personal touching and contact than in other countries such as in Europe. If you are a huggy type of person you may feel awkward in Japan. Yet under certain situations, there is no hesitation whatsoever in Tokyo to push someone

along in a crowded environment. We have all seen Tokyo’s rush hour commuter train rides where people are packed in like sardines in the can. My wife Sami and I experienced one such an occurrence at the Tokyo National Museum, when we made the mistake of going there on a day when it was free to the public. We were packed in so tightly that the crowd moved as one unit; we barely had to move our feet as we were literally carried along by the force of the pushing crowd. I wanted to linger a bit near the famous National Treasure sword, called *Doji-giri*, but the crowd just moved me past it at about one mile per hour.



Takano Sasaburo on the left and Nakayama Hakudo on the right, demonstrating at Noma Dojo

### Intimate, Personal, and Public Spaces and Distances

Getting back to personal space, there are different comfort zones for people depending on how well they know the individuals with whom they are interacting. So, interpersonal space changes with familiarity. The closest boundary is **intimate space**, the zone reserved for those with the strongest ties or the strongest urges. **Personal space** is that distance in which old friends or

acquaintances can talk and chat; the next zone, **social space**, is for strangers or newly formed groups and acquaintances; the last zone, **public space**, is the one used for speeches, lectures, theaters, and basically public performances. The sizes and distances of these boundaries can vary, but touching to 18 inches is typically the comfort zone for **intimate space** distance. From 18 inches to arm’s length represents **personal space**, 4 feet to 12 feet for **social space**, and 12 feet to 25 feet for **public space**. This can be visualized as concentric circles with the person in the center. People from countries in which living conditions are more crowded such as Japan or India will have smaller zones than, say, the U.S. People’s personal space can also be influenced by their standing in society, so the more affluent they are, the more space they think they require.

### Ma-ai – the Intervals

We often see the term *ma* used to describe the distance between opponents. *Ma* was a term originally used in the arts to describe meaningful voids or intervals. In music, rests can be classified as *ma*, and in painting, negative space is also *ma*. In martial arts, *ma-ai* can also be translated as an interval between opponents, encompassing not only space or distance and time but also mental reaction. In swordsmanship, the sword extends the spatial interaction by another 2 ½ feet, so *ma-ai* is an essential concept to understand and master.

*Continued on page 4...*

“Every Step You Take, Every Move You Make. . .” *continued from page 3...*

The most critical interval is called *issoku itto-no-ma-ai*, also called *chu-ma*: the one-step, one-cut interval. It is the space and time in which combatants can launch a successful cut on their opponents in the interval of one step. Conversely, by taking one step back we can evade our opponent's strike. This is the optimal *ma-ai*. It is important to understand that even if both swordsmen were equal in height, arm length, and sword length, each person's *ma-ai* is different due to its more intangible aspects.

A distance longer than *issoku itto-no-ma-ai* is called *to-ma* (far distance). This requires much larger steps, perhaps two steps, such as a *tsugi-ashi* to make an effective strike. Distances closer than *chu-ma* are called *chika-ma*, close distance. At *chika-ma*, the distance is so close that no step or a very small step is required for the attack.

When we find ourselves within the *chika-ma* interval, we either have to neutralize our opponent's sword and quickly retreat from that distance, or we have to parry the opponent's sword quickly and strike. It is critical that we understand when we occupy these intervals and also when our opponents are in theirs. In Kendo for example, it is advantageous for one to get to her *ma-ai* while keeping the opponent from theirs. Of course, this is difficult to do since the *ma-ai* continually changes in Kendo. A great deal of practice is required to develop a good intuitive sense of *ma-ai*, which is why it only begins to surface at advanced levels.

A less obvious aspect of *ma-ai* is *kokoro-no-ma-ai*, the mental or spirit interval. *Chu-ma*, *chika-ma*, and *to-ma* are considered material *ma-ai*, i.e., measurable in space and time. *Kokoro-no-ma-ai* refers to the immeasurable aspect, the immaterial *ma-ai*. *Ma-ai* encompasses an understanding not only of distance and geometry, but also timing, rhythm, and assessing our opponent's state of mind and awareness. If we do something that produces a momentary lapse of awareness in our opponent, then *ma-ai* swings toward our advantage.

All traditional schools of swordsmanship have their own ways of assessing proper intervals. Yagyu Shinkage Ryu, for example, uses the opponent's height as a gauge for the optimal striking distance. Also in literature and in film, the most dramatic sword

fighters are almost always won through the victor's superior knowledge of *ma-ai*. Although it is most likely an apocryphal story, Musashi's duel with Sasaki Kojiro is all about *ma-ai*. According to legend, Sasaki used an extremely long sword by Nagamitsu called The Drying Pole. As the story goes, Musashi carved a

makeshift *bokuto* from an oar as he was being rowed to the island where the duel was to take place. Musashi wanted to equalize or better Kojiro's sword length advantage by producing a longer weapon. Also, Musashi supposedly waited to arrive past the scheduled dueling time, for two purposes: one, to gain an advantage dictating when the duel was to be fought and to agitate Kojiro; and two, to have the sun in the sky at just the right time for the duel. As depicted in Yoshikawa Eji's book and several film adaptations, Musashi used the sun in Kojiro's eyes as a momentary lapse in awareness in order to defeat him. Musashi was still



A statue at Ganryu island dedicated to the duel between Miyamoto Musashi and Sasaki Kojiro

slightly cut on his *hanmaki*, or headband, knowing that he had to get that close in order to defeat Kojiro. Of course there is little factual evidence that this duel ever took place, even though the island is now named Ganryu, after one of Kojiro's names. But the story illustrates a masterful understanding of *ma-ai* in sword strategy.

#### **Ma-ai in Kumitachi and Iaido**

When we practice any *kumitachi* – be it Aikiken, Toyama Ryu, or the Kendo *kata* – we have the advantage of moving to what is roughly the *issoku itto-no-ma-ai* position, i.e., *chudan-no-kamae* with our swords crossed at one to two inches from their tips. As partners approach each other for the first time and draw their swords, it is important to note where the crossing of tips takes place relative to the space. That becomes the point of reference as the partners move back to their original positions. Of course we also note where our starting position is so that we return to *issoku itto-no-ma-ai* in the techniques. **Kumitachi is all about ma-ai.**

*Ma-ai* is also critical in all Iaido forms. Even though our *aite* or opponent is imaginary, we must have an understanding of where she is so that we can assess the *ma-ai* and the situation in general. This requires seeing beyond the surface of things, which is a topic for another time.

## Training in Daily Life

by Paul Major, Aikido 2nd Dan, Iaido Shodan

What does it mean if I can twist someone's arm into a painful position, avoid being struck, throw someone down, make a good cut? What is the benefit? What is my training really for? These kinds of questions are fairly constant in my life.

I do not have a violent, particularly aggressive, or martial personality. Some of the satisfaction I've seen others appear to gain by releasing that energy in a martial environment is not of use to me. So why study a martial art, if I don't possess a martial mindset?

In seeking these answers, at first, I wanted to draw an analogy connecting the physical techniques of Aikido and Iaido with my relationships to others, but I found this kind of thinking a little off the mark. While a comparison can be made between, say, the strong entering movement of *irimi* and having a boldness of assertion in conversation with a dominant personality, the metaphors and analogies that can be created by such thinking are too literal and can even result in a sort of manipulative thinking I don't connect with. I've found that gaining a more satisfactory understanding of the crossover between what I learn on the mats and how I live my life requires embracing a broader view.

At work I spend all day receiving 'bad news'. Tech support at a law firm is stressful, the hours can be long, the pay unrewarding, etc. My 'real' job (acting, writing) has its own stresses and challenges. My family and friends have drama to be present for. We all, I suspect, have a laundry list of items that keep us busy. Yet when I come to the dojo, all of that has to melt away. This isn't an option – the aesthetics of the environment in which we train, the attitude and focus of the instruction, the dedication of the other students; all mix to insure that there's no room for the baggage of the day while we practice. For at least an hour we become *tabula rasa*, and our blank slates calmly counteract the stress of daily life. To train therefore becomes a chance for me to re-energize my intentions for the remainder of the day, and the next day ahead.

Our dojo's student body loves to congregate from time to time for good food and fellowship. But even in these more casual times, in the presence of each other and our teacher, we are training. This attitude of caring for the needs of others, serving food or water, cleaning, is a factor our attention is drawn towards during such moments of communion. In the course of daily training, as *nage*,

we place our *uke* where we want them to go, keeping in mind their proximity to other students and the boundaries of the mats, their level of ability in *ukemi*, and the instruction we've received from our teacher. This particular lesson was driven home, in particular, during my *nidan* test where I placed my *uke* far to the side of the mat, almost 'out of bounds', endangering the results of my own test and revealing my own muddled mind.

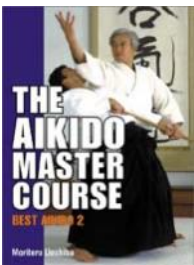
I've found this teaching easier to absorb in my day-to-day life. Friends lightly poke fun at me for taking care of the trash at housewarming parties, and seeing that everyone has drink or food at any sort of gathering, but I barely even realize I'm doing it. At work I stop by each office periodically to let the employees know of impending changes to their technological environment, so they're not surprised and dismayed when change suddenly happens. Training has facilitated a sort of autonomic response to see to the needs of others. Although I should point out I am far from perfect in this; which is exactly why further training is required. Maybe what I'm really saying is that Aikido has helped maintain a desire in me to 'make the effort' in every aspect of my life.

I think the illustrations I mentioned above are important in my life insofar as they elucidate the subtle but very real influence training has on my day-to-day matters. The importance of being able to throw, pin, and injure is negligible: these are physical things that are negated by a bullet from a gun in an instant, and whose importance fades with time. But being able to stay aware and concerned for the welfare of those around me, to participate in community, and being able to stay alert to my own mental wanderings, is truly timeless, invaluable training.

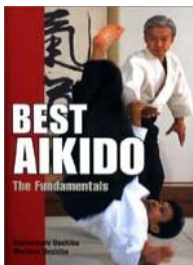
And this training we receive on the mats cannot live in a vacuum. In order for the training our teachers provide us to have meaning, we must not compartmentalize it. This was one of the last lessons Sensei imparted to me before he died: "Don't compartmentalize your life." So my advice is, from my own experience: let the training affect you. Take the ego-checks and physical challenges in stride; they exist to facilitate your growth in your life off the mats.

You don't like how your teachers challenge your ideas? Good. Perhaps daily life has made you complacent in your thinking and lazy when it comes to how you treat others. This is the 'food for thought' that I chew on and try to actualize in my daily life.

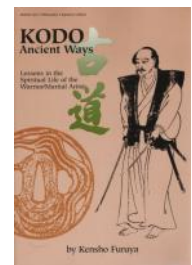
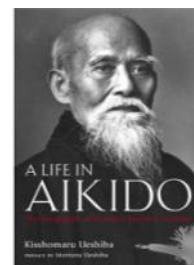
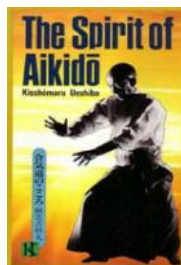
## Recommended Readings:



by Ueshiba Moriteru



by Ueshiba Kisshomaru



by Kensho Furuya

**Reflecting Compassion** *continued from page 2...*

*Uchimizu* is in itself the study of compassion. Generally today, we think of only ourselves; but *uchimizu* is not so much for ourselves but for others . . . which inadvertently benefits us. In order to do it right we must care that the atmosphere for learning is right and that the plants as well as the students grow properly. Doing *uchimizu* the correct way means doing the right thing at the right time with the utmost care for someone or something other than ourselves, all the while maintaining the right intention. *Uchimizu* then becomes more than just sprinkling water on a path and thus reflects our compassion as human beings.



When Sensei was alive, *uchimizu* was part of our training as senior students and, although we did not know it at the time, it was a huge privilege. Looking back on it now, I can see that I learned something special having been afforded the opportunity to wash down. Although at the time I hated it, I do miss the entire process today. *Uchimizu* was a kind of secret training that cannot be taken at face value because its value is intangible since it develops a student's *kokoro* or spirit. In its highest form, *uchimizu* creates a sense of *hinshu-gokan* where the roles of host and guest disappear, replaced by a mutual consideration for one another. *Uchimizu* can prepare us for the inner journey that we are about to embark upon when we enter the dojo, but the real training begins when we in turn prepare the dojo for others.



*Satoru Eto visits Hombu Dojo during his summer vacation.*



**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.*

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## The Price of a Moment

by Reverend Kensho Furuya

There was a popular Japanese period novel years back which dealt with feudal Japan as it began to emerge into a new modern age of peace. Towns and cities were growing and soon the government began to make and distribute coins on a very widespread basis to boost the economy. What is very funny about this one episode is that it depicted everyone not knowing the value of each coin and what it could buy. Others did not want to accept the coins because they didn't understand if they were getting full value for their merchandise and no one knew how to set a value to their products in these new coins in the first place. No one knew if a fan was worth one piece of gold or a thousand pieces of gold.

Today, we learn about money from a very young age so we know the value of everything. Most values are actually not "real" but only a part of our imagination. Yet, we base a great part of our lives on this imaginary standard. I suppose a glass of water is only worth a couple of pennies but to a man dying of thirst in a desert, it is worth a thousand dollars. One time, I was buying something and it happened to be very expensive for what it was. "Why is it so expensive?" I asked the clerk. "Because that is what people will pay for it," he replied. It really had nothing to do with innate value and costs.

It is hard for most of us to understand but for some things without a price, it doesn't mean that it has no value. And some things that seem expensive on their price tag may not be very valuable at all. It is all our imagination but we agree to play the game and manage somehow in this world.

I talk about this so much because I do not want you to overlook or ignore many things in your lives which are very, very valuable and precious but have no price tag at all. And please do not forget that there are many things in life which can never be bought with money. We shouldn't hold to such a materialistic view of the world, but it creeps up on us if we are not careful. Most of the things I hold most dear cannot be bought with money and most of things I have purchased with a dollar have not turned out to be so valuable at all.

Such an article like "What Is a Student Worth To You" is so ridiculous. Trying to put a dollar amount on human beings. They even do it in the martial arts nowadays. No, I correct myself, they do not practice martial arts, it is simply a quick way to make money under the false guise of martial arts. Shame!



jin sho – searching for the sound.

In training, it is important to pay close attention to even the finest details of the technique. In calligraphy or tea ceremony or Iaido and other traditional arts, even the tiniest detail cannot be overlooked or ignored. In Aikido training, however, I notice that students aim at the general movements but often ignore very important and essential details. In addition, I notice that many students tend to hear only the general meaning of the instruction but do not really hear the true meaning of the instruction. I suppose everyone has their own idea and perception of things but I often notice that after I might explain a fine detail of the technique, everyone gets up and proceeds to do something completely different! Look deeper in the meaning of what is being taught. Look harder and closer at the techniques and instruction, like you will never see it again. View the techniques and listen to the instruction as if it is the very first time you have ever heard of it. The worst mental attitude is to look briefly at the instruction and immediately say to yourself, "Oh, I know that already!"

In Zen training and in the tea ceremony, a very important mental condition is *ichigo ichi-e*, which means, *Only one meeting in one moment*. Samurai going off to the battlefield day after day often employed this phrase, thinking that the friend you are meeting today at this moment may be the last time you ever meet him. In Zen, students sit in meditation as if it is the very last

time they will ever have a chance to sit. In tea, the student makes a cup of tea as if it is the very last time he will ever be able to do it. He makes tea for the guest as if it is the very last time he will ever be able to make a cup of tea for this person. If we think it is the very last time and we will never have this chance or opportunity ever again, everything becomes very special. If we meet each person, each day, as if it might be the very last time we will ever meet this person again, this person becomes very, very special in our minds. In the same manner, listen and learn Aikido in each practice as if it will be the very last time we will ever get to practice.

We should not become consumed by self-importance but we should not neglect the importance of every tiny thing in our life, especially in our practice. The other day, I was looking at an old Japanese scroll and was deeply struck by its words, "Searching for the sound." We tend to let everything fall into our laps, or hope that it will. A true student is constantly searching for even the tiniest sound (or word) that will lead her one step further in her training. Yes, we must all keep searching for the sound. . . .

**Editor's Note:** Sensei originally published this article, in slightly different form, to his daily message board on July 2, 2002.

# 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 Advanced\*

**Wednesdays**

5:15-6:15 PM Fundamentals  
6:30-7:30 PM Intermediate  
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 Advanced\*

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

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

# Iaido TRAINING SCHEDULE

## TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

**Saturdays**

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

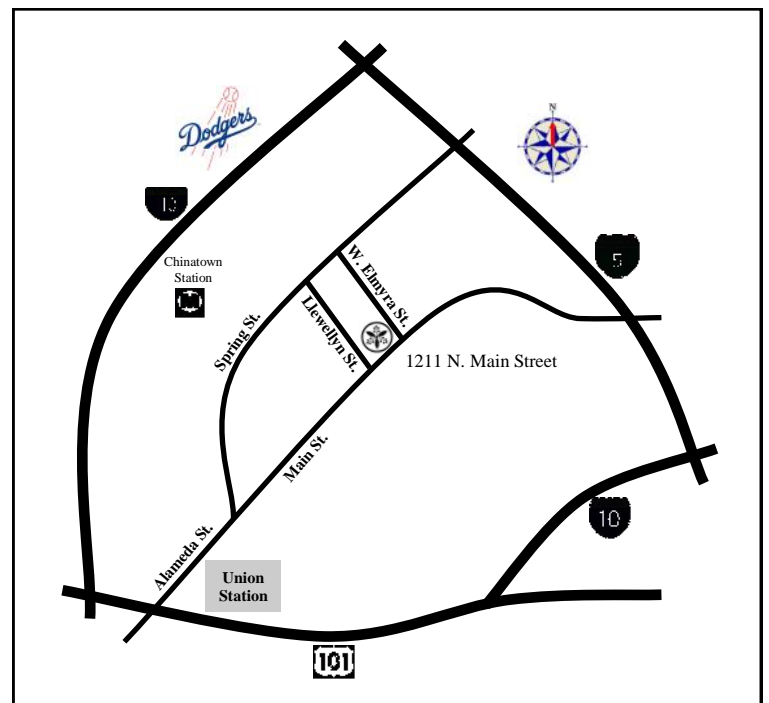
**Sundays**

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.*



*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.



**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.*