

# 白 PAI FAMILY 家 MARTIAL ARTS JOURNAL 拳

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# The Pai Family Martial Arts Journal

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and the

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## PURPOSE & POLICY

The purpose of this Journal is to promote the Martial teachings of the late Daniel K. Pai (白尼丹, 白天龍), Grandmaster of the Pai Family Martial Arts (白家拳). These methods are known by various names including: Pai-Lum Kung-Fu, Pai Family Kung-Fu, Chinese Kempo, White Dragon Fist (Pai-Lung Ch'uan, Bok-Loong Kuen, 白龍拳), White Lotus Style (Pai-Lien P'ai, Bok-Leen Pai, 白蓮派), Pai-Lum T'ai-Chi, Pai Family T'ai-Chi Ch'uan (白家太極拳).

We will do this by printing qualitative information about Martial Arts in general and Pai Family Martial Arts in particular.

We will refrain from using titles, such as Master and Shih-Fu (Si-fu) in this newsletter with the exception of certain historic figures. (The title "Grandmaster" will only be used when referring to Daniel K. Pai.) These terms will not be used in association with any living person. Each school has their own separate definition of these terms and criteria for using these titles. In order to remain impartial and show equal respect to all schools, instructors and students, we felt that omitting titles from everyone's name is the best policy. We mean no disrespect to any of our contributors or their teachers.

Chinese terminology used in this newsletter will be primarily Mandarin. Wade-Giles romanization will be used for: proper names, names of systems, names of forms, historical names, geographical locations and key phrases. Yale romanization will be used for technical terms (such as stance names) or other terms which may be used in class situations as this system of romanization is easier to pronounce. Pinyin romanization, or Cantonese terminology will be used when it is more recognizable, or is requested by the author.

## DISCLAIMER

Please note that the authors and publisher of this newsletter/journal are NOT RESPONSIBLE in any manner whatsoever for any injury that may result from practicing the techniques and/or following any instructions given within. Since the physical activities described herein may be too strenuous in nature for some readers to engage in safely, it is essential that a physician be consulted prior to training.

The ideas and opinions expressed in this Journal are those of the author and not necessarily the views of the publisher.

We solicit comments, opinions and/or suggestions. Reply to editor@paifamilyfist.com.

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is the branch of the Pai Family  
that is headed by David L. Smith.

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Seminar, Norwich, CT 1984

## FOREWORD:

### Introduction

Hello everyone. Our first issue has gotten a great response, exactly what we were hoping for. This Journal is for everyone that trains in the Pai Family Arts as well as a number of people who used to train Pai-Lum, thanks for reading it and nice to have you all in the loop. We also have a number of practitioners from other arts that read our journal.

### New Web Site

We have a website under development where all issues of this Journal, copies of the old Pai Family News and assorted Pai-Lum articles may be downloaded. Pai-Lum merchandise will also be available from this site. The website itself (<http://paifamilyfist.com/>) will contain the homepage of the Pai Family Martial Training Association, which is the branch of the Pai Family that I represent. It will also contain the homepage of this journal, a calendar of events that is open to all schools and individuals teaching and promoting the Pai Family Arts. This is meant to be a resource for everyone in Pai-Lum. It is our way of sharing our art and promoting communication between everyone.



### This Issue

In this issue we have articles on the following:

**Fundamentals** - Open hand, claws and hook shapes used in our arts. This doesn't have all of them but is a good representation of those frequently used in Pai-Lum.

**Technique** - Our first article on technique. The Axis of Rotation, a very important aspect of our art that allows one to change techniques mid stream simply by paying attention to details. Paying attention the the axis of rotation in one's movements will deepen their understanding of their art.

**Book Review** - Due to the passing of Robert W. Smith, we decided to list all of his books. Mr. Smith's books have enlightened, educated and enthralled martial artists from the mid-sixties. His books are responsible for a number of people, myself included, immersing themselves into these arts and strive for perfection. Thank you Mr. Smith. His books should be required read for every Chinese stylist.

**Translations/Definitions** - In this article we give a translation of the word Kempo, break down Kempo Systems into four major cultural branches, and define how the term Kempo is used within our system and how it has influenced our Art.

**History** - We have a short history of Lum Tai-Yung, the most famous Kung-Fu practitioner in Hawai'ian history. A major influence in Chinese martial arts of Hawai'i, Lum Tai-Yung was the teacher at the Chinese Physical Culture Center. The first public Chinese martial training hall outside of China.

### The State of Our Pai-Lum

Next year will be twenty years since the grandmaster's passing. Twenty years is a long time and it made me think of four questions.

1. Has Pai-Lum progressed since the Grandmaster's passing?
2. Have I represented Grandmaster Pai and his Art well?
3. What have I done to take my Pai-Lum to the next level?
4. What can I, as an instructor, do to help the next generation of Pai-Lum practitioners?

Tough questions! I know what my answers are... what are yours?

(CONTINUED ON PAGE 17)



## HAPPENINGS....

### PITTSBURGH SEMINAR FEATURING MS. HONEY J. MUSIC (PAI LONG-LI)

*By AL MUELLER*

On Saturday, May 21st, 2011, School of the White Dragon, located in Finleyville PA., had the honor & privilege to have Pai Long-Li, (Honey J. Music) conduct a weekend seminar for us. Our day was broken up into three parts, the first session was a two man fighting form, in the second session we learned the Tai Chi Young form, and the third session was Qigong, developing inner body strength. Also during the day we had a picnic, during



*MS. HONEY J. MUSIC DEMONSTRATING AND EXPLAINING TECHNIQUES*

this time Pai Long-Li shared some of her stories about Grandmaster Pai. The day ended with a special ceremony to honor Pai Long-Li for her years of dedication to the Pai Family. She received a plaque and a few gifts, afterward everyone gathered in a circle, holding hands & singing the Pai Lum Song. It was a very moving experience. It truly was a day to reflect upon the dragon warrior spirit. I would like to thank Pai Long-Li for sharing her knowledge, memories, & Dragon

Spirit with all of us.

-Al Mueller

All Knowledge, Purity, Strength, Courage, Wisdom, Honor



*MR. AL MUELLER, CHIEF INSTRUCTOR AT THE SCHOOL OF THE WHITE DRAGON, PRESENTS MS. MUSIC WITH A PLAQUE HONORING HER DEDICATION TO THE PAI FAMILY ARTS.*



### FLORIDA MINI-CAMP

*By ROBIN KING*

Cracker Creek was the venue for a "mini-camp" on June 17-19. The camp, organized and hosted by Mr. Stevie Mathews, provided a terrific opportunity to practitioners who were unable to attend the 50th annual camp in North Carolina.

The camp was kicked off with a bar-b-q on Friday evening; classes started on Saturday morning with T'ai-Chi exercises before Stevie Mathew's



*MR. JOHN RIDDICK TEACHING A STAFF TECHNIQUE FROM A TWO PERSON ROUTINE.*

lecture and demonstration on Chin Na techniques.

Saturday afternoon through Sunday provided simultaneous/multiple



*MR. STEVE MATHEWS DEMONSTRATING AND EXPLAINING CONTROLLING TECHNIQUES.*

break-out sessions in 2 person t'ai chi combat form, staff drill exercises, 2 person staff form & techniques while having one's wrists bound or handcuffed.

Amidst tornado warnings and a torrential downpour on Saturday night, the group shared a meditation before breaking bread together.

Thanks go out to instructors Laurie





*PRACTITIONERS FROM ORLANDO WITH THEIR INSTRUCTOR, SCOTT HECK.*

Ring, John Riddick, Stephen Rosenzweig and Scott Heck. A special thank you to Lee & Laura Walker for negotiating the beautiful venue.



## KAJUKENPO PAI-LUM FAMILY GATHERING 2011

*BY SHARYL GEISERT*

This year the annual summer gathering held in Gilmanton, NH was exceptional. The high level of instruction was lead by Georganne Verigan, head of the Kajukenpo Pai-Lum Federation, along with guest instructors Larry McLellan, Phil Hunter, Bill Luciano, Steve Palmer, Gerald Tobin, and Pedro Piniero.

Training sessions covered self



*MS. GEORGANNE VERIGAN DEMONSTRATING A FLANKING TECHNIQUE ON DANIEL DEANE.*

defense, forms, and weapons providing a great mix to those who attended. In addition to martial training, Sue Plante, joined by Phil Hunter, explored the health benefits of Chinese medicines and aroma therapy.

The event kicked off with two days of black belt training, a special opportunity for higher level ranks to come together to deepen their understanding of the art, to learn new material, and to challenge themselves alongside other black belts.

At the conclusion of the BB weekend, family and friends joined together in celebration of the life of Bill Gregory, the late founder of Kajukenpo Pai-Lum. Stories were shared by those who knew "the gentle giant" best; his students and his friends. The younger generation of martial artists listened with great intent, studied the numerous photos of Mr. Gregory, and asked questions securing a knowledge of their heritage.

For the next five days, summer training was enjoyed by all ranks and styles. This was also a time for third and second level blacks the opportunity to share their knowledge and skill with children as young as seven years old in the martial arts.

Some of the highlights to the week of training included finding one's balance point (sink!), uprooting another with ch'i, advanced weapons, T'ai-Chi, Ch'i-Kung, self



*SARAH HAMILTON AND CAITLIN SPEARS WORKING ON A TAKEDOWN.*

defense techniques, and kata. Participants came from NH, MA, ME, FL, RI and Canada.

Congratulations to Cheryl Gardner and Rob Mattioli. During camp they evaluated for first level black belt, Shodan. May your journey be long and fruitful in the martial arts.

Every year brings with it a rekindling of old friends and a fresh beginning for new ones. It takes a team to produce a quality camp and for those who came early to prepare the camp, to buy the food, to set the schedule, to teach, decorate, clean up, and participant: A grand thank you! We look forward to seeing you next year.

*In the spirit of the dragon  
and the footprints of  
the white mighty tiger!*



*(HAPPENINGS CONTINUED ON PAGE 15)*



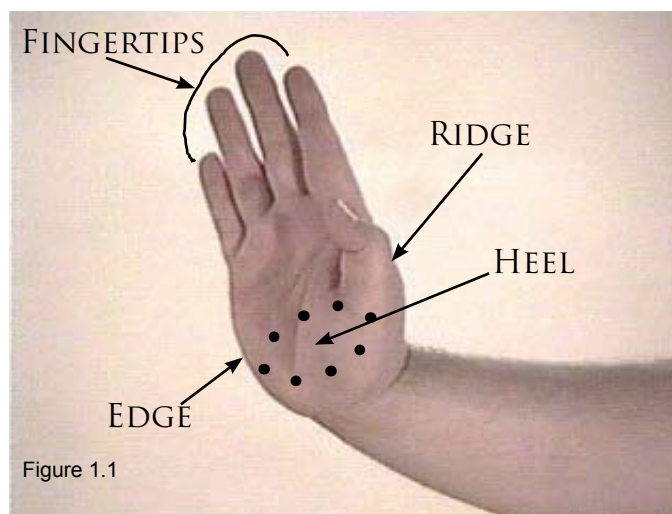
## FUNDAMENTALS:

# Hand Shapes - Open Hand, Claws and Hooks

This is part two in our series on hand shapes. In this issue we will cover open hand shapes used in striking, clawing, grabbing, and hooking actions.

## Open Hand or Palm: Chang 掌



The open hand is a much more diverse weapon than the fist. It is used to attack parts of the body that fist shapes don't fit or cannot reach, manipulate an opponent's limbs, and grab/grasp an opponent. While some open hand shapes are used specifically for striking, there is always the potential for clawing, hooking or grabbing after the strike. In Pai Family Martial Arts this is the standard, not the exception. Grabbing, clawing, and hooking is done in concert with the forearms in most parry/blocking skills as well. Many claws (when they are being used to grab and manipulate an opponent) and the majority of hook shapes are employed after an initial contact of the opponent with one's hands and forearms.



The parts of the hand used in martial arts are shown in figure 1.1. In general, when using the open hand for striking, the thumb is usually held tightly against the ridge of the hand in a similar fashion to the fist. The exceptions being when one strikes with the ridge, back of the wrist or when applying pecking techniques.

When using the empty hand as a weapon there are some general rules that are pretty much the same in all systems.

1. Any strike using the finger tips in a thrusting manner is a spear hand
2. Any strike using the edge of the palm is considered a knife hand.
3. Any strike using the ridge of the hand is considered a ridge hand strike.
4. Any strike using the heel of the palm is considered a palm strike.
5. Any strike using the back side of the hand is considered a back hand.
6. Any strike using the back of the wrist is a considered wrist strike.
7. Any strike using the finger tips bunched together is considered pecking.
8. Any time the fingers flex to create either a clawing action or a grab it is considered a claw.
9. Any time the wrist is bent to form a sharp angle between the hand and the arm it is considered a hook.

In this article, arrows ( ← ) will be used to show directions that a hand shape may be used to strike. A single curved line (  ) will show what parts of a hand position are used for hooking. Three curved lines (  ) will show grabbing or clawing actions.

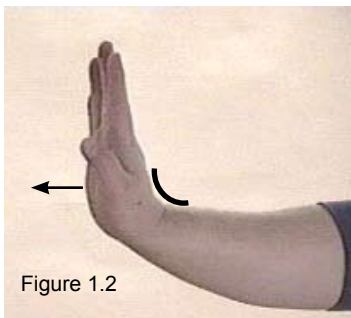


Figure 1.2

## ***Palm : Chang***

The palm, is used to strike an opponent in many ways. One of the primary uses is a thrusting technique, striking with the heel of the palm. There are also many opening and closing arc strikes utilizing the palm (such as slapping and clawing techniques). Iron Palm, Vibrating Palm and Suction Palm are very famous techniques that utilize the palm. This hand shape can be used with the fingers pointed in any direction to allow the palm access to a large variety of targets. In this position the area between the wrist and back of the hand may also be used in a hooking manner. The palm shape in figure 1.2 is called "Standing Palm", or "Li-Chang". AKA: Teisho (Palm Heel) in Japanese.

## ***Knife Hand : Tao Shou***

The knife hand (figure 1.3) is a shape that uses the edge of the palm (between the pinky and the wrist) to strike. This shape can be used in a thrusting, cutting or chopping manner. The knife hand is used with the hand rotated in any position needed to strike the desired target. The knife hand position shown in figure 1.3 is for striking forward and/or downward to attack targets such as the collar bone. If the palm was facing upward or downward it would be used to attack targets such as the neck or ribs. AKA: Shuto (knife hand) or Seiryu Toh (palm edge) in Japanese.

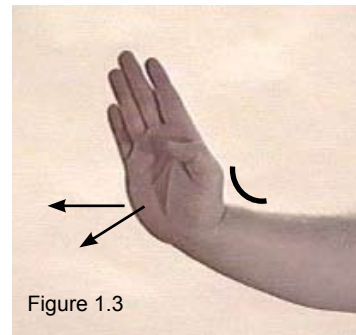


Figure 1.3

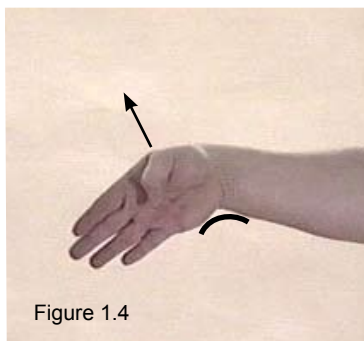


Figure 1.4

## ***Ridge Hand***

The ridge hand (figure 1.4) is a hand shape that uses the part of the hand opposite the edge, between the base of the thumb and the first joint of the index finger to strike with. Not very strong structurally, ridge hands are usually used against the groin, neck or temple. AKA: Hirabasami (inside ridge hand) in Japanese.

## ***Back Hand***

The back of the hand (figure 1.5) is used to strike sensitive areas such as the face, groin or ribs. This shape is used with opening arc techniques. AKA: Haishu (back-hand) in Japanese.

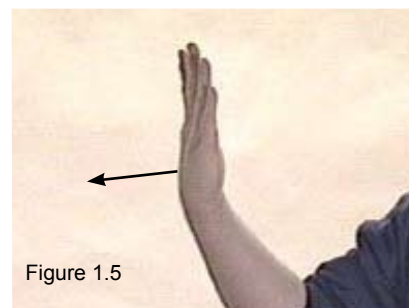


Figure 1.5

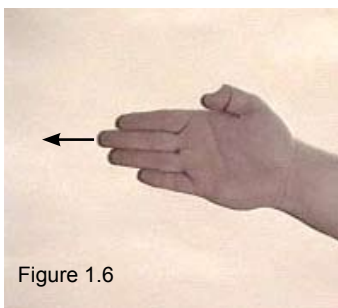


Figure 1.6

## ***Spear Hand : Chiang Shou***

The spear hand (figure 1.6) is a hand position that utilizes the fingertips in a thrusting manner. Though there are times when the spear hand shape is used to rake the eyes of an opponent. Usually targeting soft areas and nerve centers like the throat and arm pit respectively. Spear hands can be in a variety of shapes ranging from single finger to all four. Shown is a standard vertical spear hand. Spear hand is Nukite in Japanese.

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## ***Tiger's Mouth: Hu Kou***

The tiger's mouth (figure 1.7) is used in a number of striking and grabbing actions. As a strike it is usually aimed at soft targets such as the neck. It is also used when manipulating an opponent's limbs. The tiger's mouth is usually a precursor to a palm strike or clawing/grabbing actions (Eagle, Tiger or Dragon). AKA: Hirabasami (inside ridge hand) in Japanese.

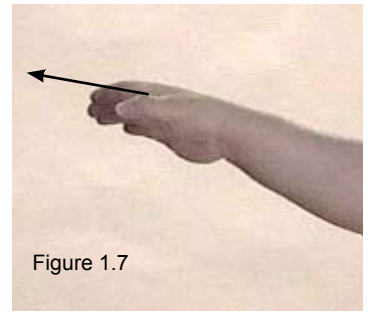


Figure 1.7

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## ***Rigid Palm : Li Chang***

The rigid palm (figure 1.8) is essentially a fully closed tiger claw with the index finger extended. Used for striking, grabbing and hooking actions. An important hand position for training one's fingers and "Bridge" (forearms). Prominently used in the Hung Family Systems this hand position also has some cultural/historic meanings.

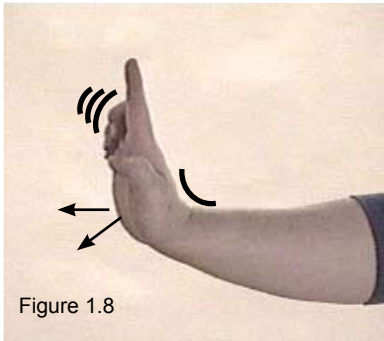


Figure 1.8

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## ***Tiger Claw: Hu Chiao***

The tiger claw (figure 1.9) is the most basic and popular of the claw shapes in martial arts. The tiger claw can be used to attack in many diverse ways. Tiger claws are initially practiced as a sinking, clawing action immediately following a palm strike. It is also employed in grabbing, tearing and manipulating actions. In the tiger claw shown, the fingers are just passed clawing and in the grabbing stage.

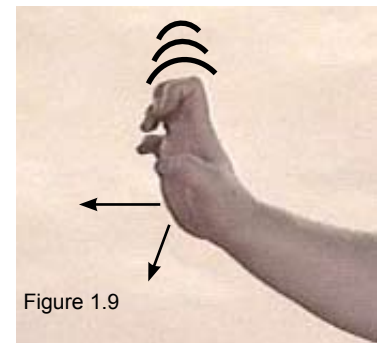


Figure 1.9

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## ***Eagle Claw: Ying Chiao***

The eagle claw (figure 2.0) is a specialized claw used to seize and tear cylindrical targets such as the trachea, biceps or triceps. When grabbing a target such as the biceps, the finger tips are placed on the internal bicipital furrow to attack the nerves and blood vessels.

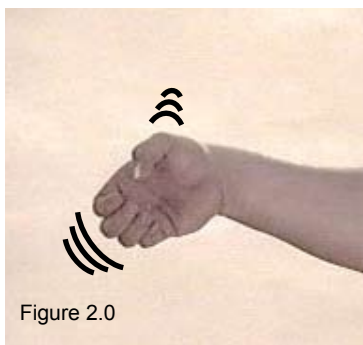


Figure 2.0

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## ***Eagle Beak : Ying Hui***

The eagle beak (figure 2.1) is a specialized eagle claw for attacking areas such as the trachea or sub-clavian triangle. When attacking the trachea, one inserts the thumb, index, and middle fingers around the trachea. Then, using this grab as a fulcrum, sink the hand and bend the wrist. This causes the second knuckles of the ring and pinky to press into the trachea. AKA: Yubi Basami (knuckle/fingertip strike) in Japanese

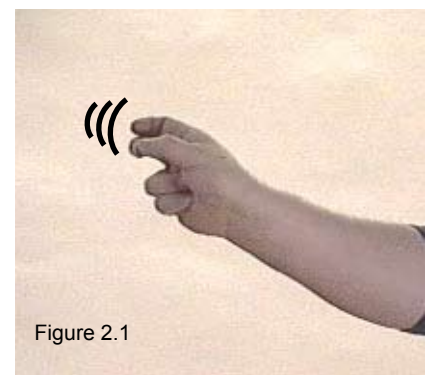
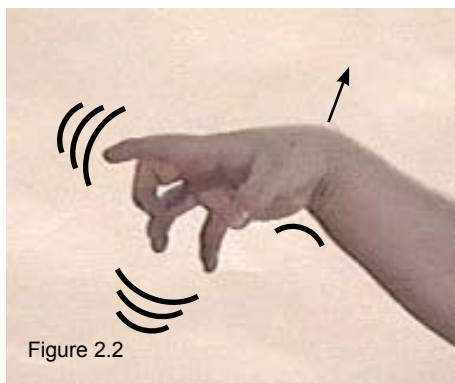


Figure 2.1



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## Dragon Claw : Lung Chiao

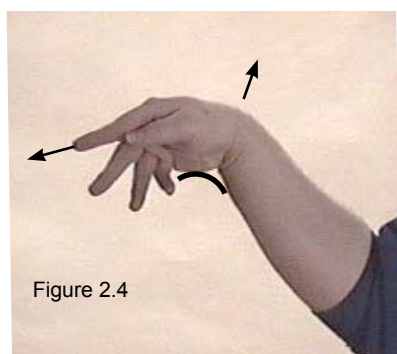
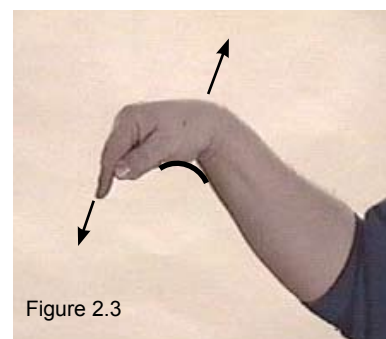


The dragon claw (figure 2.2) is like a tiger claw in that it is often used in conjunction with a palm strike; however, the fingers are used in a similar fashion to an eagle claw. Following striking and grabbing, dragon claws use a tearing action by sinking or accelerating the wrist away from the target. Dragon claws are also used in blocking, striking and hooking actions. In grasping techniques, this hand shape is very useful when manipulating an opponent's limbs for Ch'in-Na or Shuai purposes. Dragon claws are used by many systems in slightly different shapes. The Dragon claw shown is with a bent wrist to illustrate hooking and striking points.

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## Crane Head : He Tou

The crane's head (figure 2.3) is a hand position mimicking the head of a white crane. This is a hand position that uses single (index finger) or multiple fingertips (pressed together) in a pecking manner to attack soft targets and nerves. The back of the wrist is used for striking and the area of the wrist and palm for hooking. This shape is prominently used in Hung-Gar, White Crane (all branches) and Go-Ju Ryu. Shown is a crane's head with the index finger and thumb pressed together.



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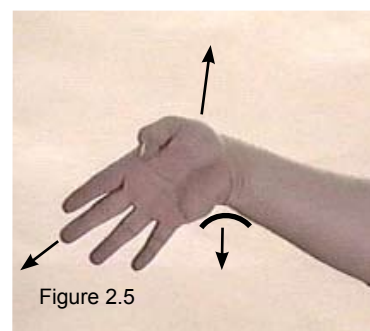
## Praying Mantis Hook: Tang Lang Kou

The praying mantis hook (figure 2.4) mimicks the front limbs of the praying mantis. Used primarily for hooking and trapping limbs, it is also a recoiled position for striking. The shape itself is similar to a Crane's head with the palm more vertical and is used in many of the same ways.

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## Crane Wing : He Chih

The crane's wing (figure 2.5) is a hand shape used to mimick the shape and movements of a crane's wing. This shape can be used for hooking, blocking and striking. Prominently used in all of the White Crane systems.



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# THE AXIS OF ROTATION

*By WILLIAM LUCIANO*

## AXIS OF ROTATION

In this article we are going to illustrate how a linear, thrusting technique is changed by adjusting the axis of rotation. Changing the axis of rotation slightly can have a major effect on any technique. Understanding this allows us to make adjustments to our techniques so that they are more efficient and adaptable to any situation. Being aware of the axis of rotation in one's stancework, kicking and striking skills, as well as being aware of our opponent's axis of rotation for grappling and throwing techniques is of the utmost importance if we want to elevate the quality of our art.

## GENERAL CLASSIFICATIONS OF MARTIAL ARTS

Martial arts techniques can be said to be the efficient use of energy for a specific result. That means that structure, leverage, and proper technique are very important. Martial arts are divided into groups for classification purposes. Such as internal, external, soft style, hard style, longfist, shortfist, linear, circular, etc. In actuality, all martial arts contain all of the above. We are going to focus on linear and circular energy.

## LINEAR AND CIRCULAR

All arts are a combination of both linear and circular energy and actions. In fact, all linear techniques have circular qualities and vice versa. Most of these are actually spiralling actions which are known as "Ch'an Si Chin" or "Silk Reeling Energy."

Because our bodies are made up of a series of parts powered by a groups of antagonistic and protagonistic muscle groups; even a simple front punch has enough moving parts to make one's head spin. But if we can break it down into different parts and focus on general muscle groups, anchor points and axis of rotation, it is easier to figure out. Intent is a key factor in creating linear, circular or spiraling techniques.

Both linear and circular techniques are powered by creating energy with the legs, bringing it up through the hips, then the waist and issuing to the target through a specific anatomical weapon. The energy being created from the ground up should be amplified by each muscle group used in a specific technique. The principles of lifting, sinking, pushing and turning are important in issuing energy in this way.

## ADJUSTING THE AXIS OF ROTATION

The following examples of changing the axis of rotation are demonstrated with two different thrusting actions. It should be noted that we are only showing the articulation of techniques from the waist up. Once you have the basic idea of how to do this, it must be slowly and systematically trained so it can eventually be applied at full speed and power. Slow, precise training while the body is in motion with one's mass behind the techniques will allow you to eventually reduce friction and make this a more "natural" movement. This skill could be applied to all techniques with proper practice.

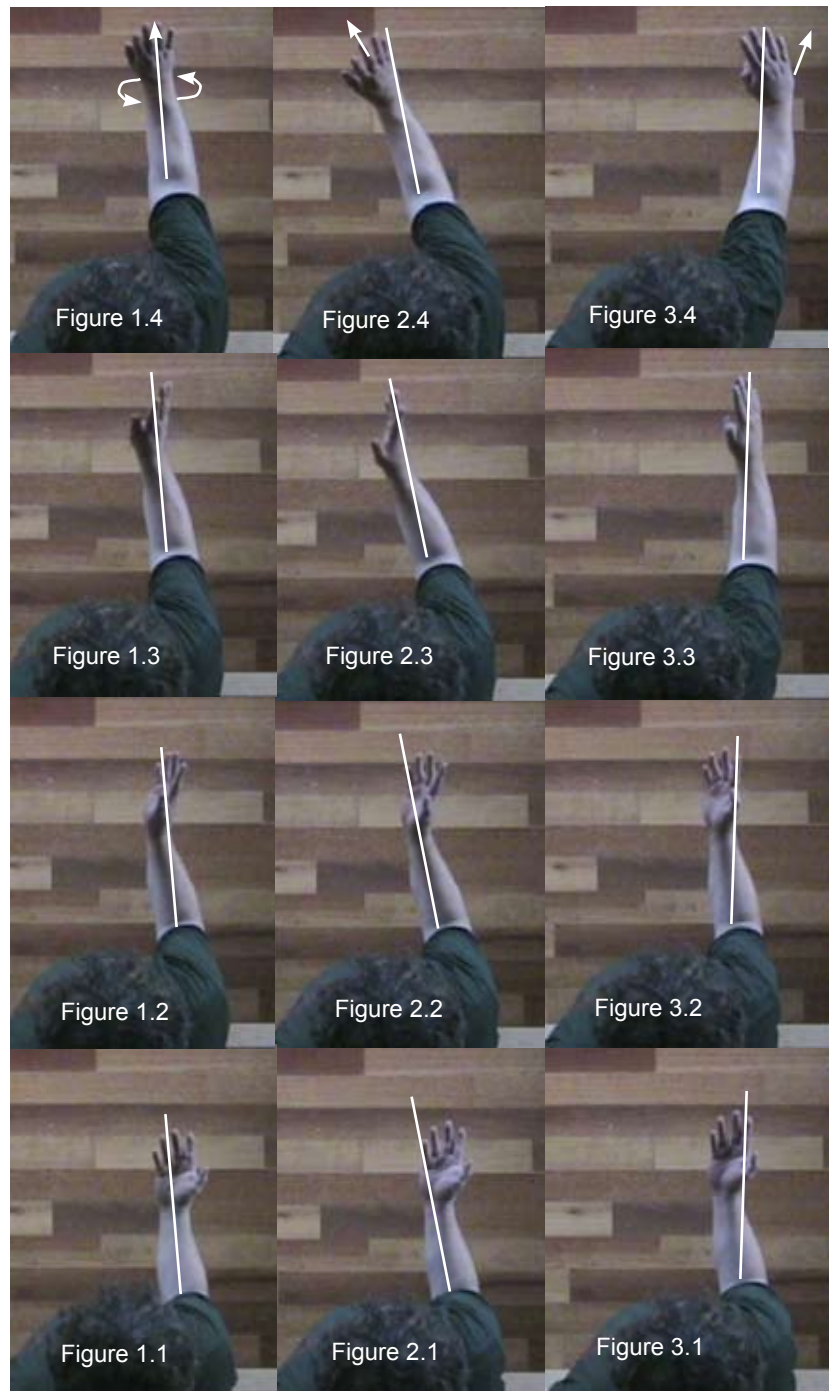
## BASIC PALM THRUST

Example A. is a palm thrust from a palm up position. In this technique there are three ways of applying a different axis of rotation to the technique. In all of the examples on this page the action consists of going from palm up to a palm down position. This is called pronation. The axis is shown as a white line from the elbow through the hand. The arrows show the direction of the energy in each example.

Version one, Figure 1.1 - 1.4, the axis of rotation is from the center of the elbow through the knuckle of the middle finger. Both the thumb and pinky rotate around the axis equally. This technique is a basic forward thrust with the rotation of the arm adding another point of acceleration.

Version two, Figure 2.1 - 2.4, the axis of rotation is from the center of the elbow through the knuckle of the pinky. The thumb and center of the palm rotate around the axis. This technique is a forward thrust with the rotation of the arm creating an inward palm strike. The elbow also moves slightly inward as well. This technique works well when the principle of sinking is added. These qualities are similar to Hsing-I Ch'uan's Pi-Ch'uan.

Version three, Figure 3.1 - 3.4, the axis of rotation is from the center of the elbow through the knuckle of the index finger. The edge and center of the palm rotate around the axis. This technique is a forward thrust with the rotation of the arm creating a forward and slightly outward palm/knife edge strike. This is very similar to Shuto-Uke (knife hand block) of Karate.



EXAMPLE A.



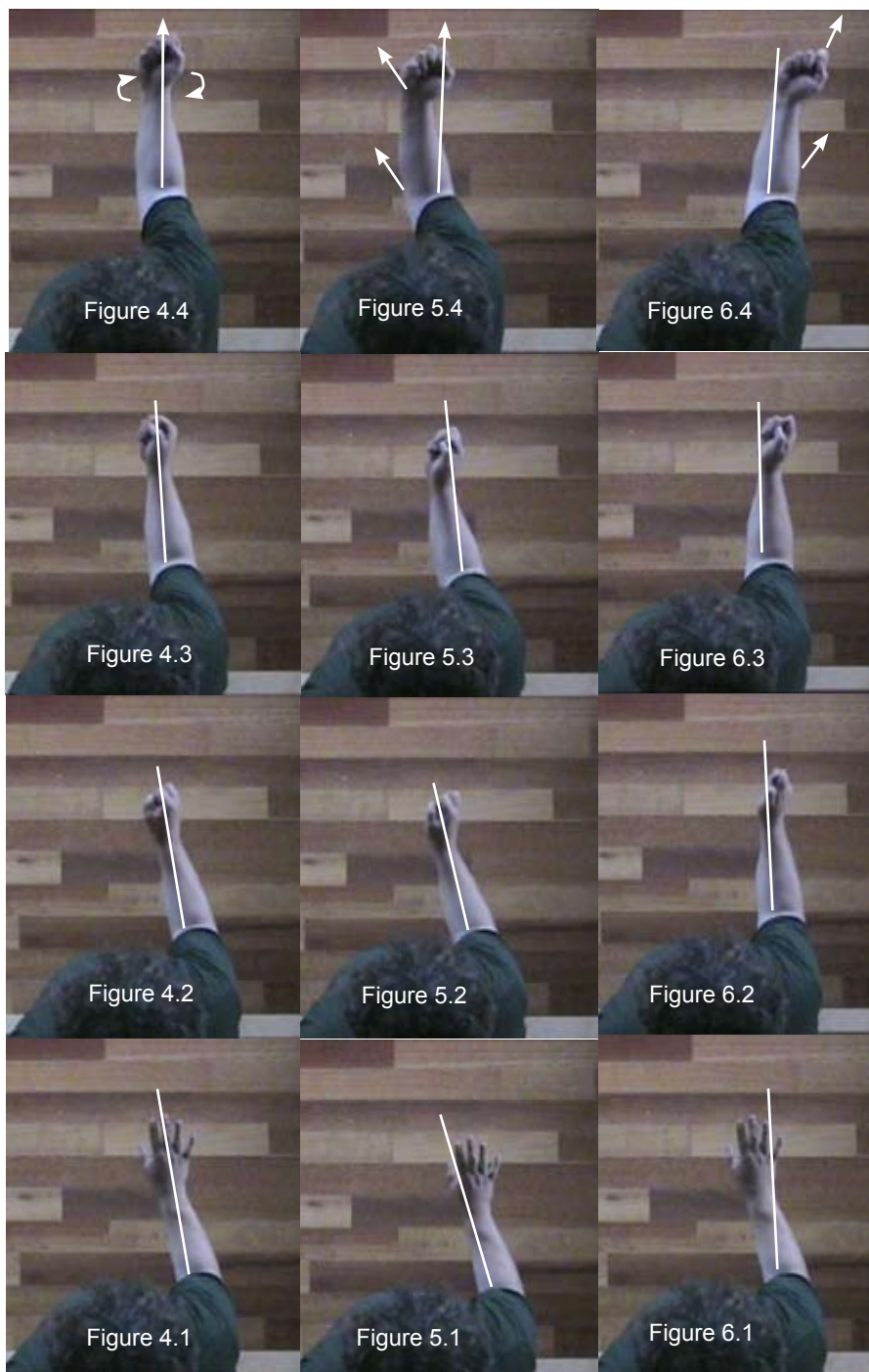
## DRILLING FIST (TSUAN)

Example B. is a drilling fist (AKA. reverse twist punch or upset punch) from a palm down position. In this technique there are three ways of applying a different axis of rotation to the technique. In all of the examples on this page the action consists of going from palm down to a palm up position. This is called supination. The axis is shown as a white line from the elbow through the hand. The arrows show the direction of the energy in each example.

Version one, Figure 4.1 - 4.4, the axis of rotation is from the center of the elbow through the knuckle of the middle finger. Both the thumb and pinky rotate around the axis equally. This technique is a basic upset punch with the rotation of the arm adding another point of acceleration.

Version two, Figure 5.1 - 5.4, the axis of rotation is from the center of the elbow through the knuckle of the index finger. The pinky and center of the palm rotate around the axis. This technique is a forward drill with the rotation of the arm creating an inward blocking action with the forearm as well as an inward hammerfist..

Version three, Figure 6.1 - 6.4, the axis of rotation is from the center of the elbow through the knuckle of the pinky. The back of the index finger's first knuckle center of the palm rotate around the axis. This technique is a forward thrust with the rotation of the arm creating a forward and slightly outward drilling action with the rotation creating an outward blocking action and back knuckle.



EXAMPLE B.

## Bibliography

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## BOOK REVIEW:



Robert W. Smith  
(1926-2011)

The martial arts world lost one of its most prolific writers in 2011, Robert W. Smith.

Mr. Smith's books are classics in the martial world. One of the first to write about Chinese martial arts in the west, Mr. Smith gave us an up close and personal view of these arts like no one else. His personal accounts of training in Taiwan still motivate people to train harder and seek out quality instruction in these arts.

An exceptional writer, Mr. Smith's books have educated and inspired martial artists for over 40 years. At the time his first books were published, mainland China was closed to foreigners and very few people had even heard of Ch'uan-Fa or Kung-Fu. Mr. Smith's writings not only introduced us to the martial arts and its incredible teachers, he was one of the first westerners to talk about Ch'i and its use in the martial traditions of China.

His books, particularly *Chinese Boxing: Masters and Methods*, should be required reading for everyone training in the martial arts.

### Secrets of Shaolin Temple Boxing

ISBN 0804816301 (0-8048-1630-1)

### Asian Fighting Arts (Comprehensive Asian Fighting Arts)

With Donn F. Dreager) 1969 ISBN 0870110799

### T'ai Chi: "Supreme Ultimate" Exercise For Health, and Self-defense

(with Ch'eng Man Ching) ISBN 0804835934 (0-8048-3593-4)

### Pa-kua: Chinese Boxing for Fitness and Self-defense

ISBN 1556434391 (1-55643-439-1)

### Hsing-I: Chinese Mind-Body Boxing

ISBN 1556434553 (1-55643-455-3)

### Chinese Boxing: Masters and Methods

1978 ISBN 155643085X (1-55643-085-X)

### T'ai Chi Ch'uan Ta Wen: Questions and Answers on T'ai Chi Ch'uan

(Ch'en Wei-Ming translation with Benjamin Lo) ISBN 0-038190-67-9

### Martial Musings: A Portrayal of Martial Arts in the 20th Century

1999 ISBN 1893765008 (1-893765-00-8)

### Secret Fighting Arts of the World.

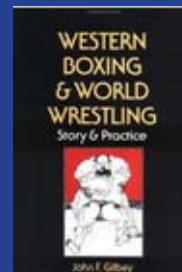
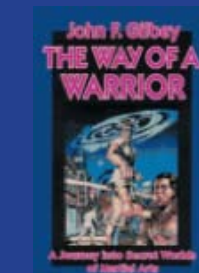
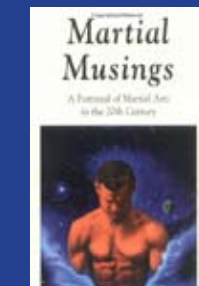
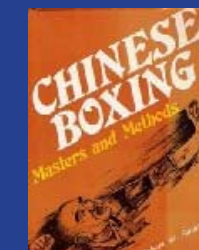
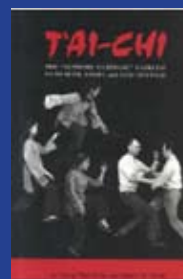
(Writing as John F. Gilbey) ISBN-10: 0804816085

### The Way of a Warrior

(Writing as John F. Gilbey) ISBN 1556431260 (1-55643-126-0)

### Western Boxing and World Wrestling: Story and Practice

(Writing as John F. Gilbey) ISBN 0938190725 (0-938190-72-5)



拳

# KEMPO: WHAT DOES THE NAME MEAN?

By WILLIAM LUCIANO

法

**Kempo** is a Japanese term for Chinese martial arts. It is made up of two words, Fist (拳) and Method or Law (法).

In the Chinese Mandarin dialect it is pronounced Ch'uan-Fa or Quanfa. In the Cantonese dialect it is pronounced Kuen-Fat.

Kempo has also been used in the United States since the 1940's when talking about Chinese martial arts. Because Japanese martial arts were publicly more prominent, the Japanese point of view was the context in which other arts were viewed. Up until the early seventies, Kempo and Chinese Karate were commonly used when talking about Kung-Fu. Similarly, Tae Kwan Do was called Korean Karate.

## KEMPO/KENPO

Kempo and Kenpo are simply different romanizations of the same word. In the U.S. there is a lot of confusion between using an "m" or an "n" when spelling Kempo/Kenpo. To the Japanese there is no difference between the sound ken or kem; they are interchangeable. The proper sound is ken, however both are

used. Fist in Japanese is ken, the word for sword is also ken. Therefore, Kenpo could mean fist method or sword method. The characters (Kanji) or the context of what one is talking about will define which one it is.

Outside of Japan the different spellings have taken on additional meanings. Today, in the United States, most people use Kempo when talking about Chinese and Okinawan arts. Kenpo, is generally used when describing the arts that trace their Lineage to James Mitose or William K.S. Chow.

## KEMPO THE MARTIAL ART

As a martial art, Kempo can be most accurately described as a fundamental Chinese martial art that has been transplanted to another culture and has grown and developed on its own, despite being separated from its source. It should be noted that most Kempo systems have been spread throughout the world via Okinawa and Hawai'i.



*SHUFFLE VS. SIDE KICK. In a sparring exhibition at the Tournament of Champions, Muhammad Ali pits his famed pugilistic skills against kempo practitioner Daniel K. Pai.*

- FROM BLACK BELT MAGAZINE, FEBRUARY 1973

Basic Kempo is generally a hard, external style martial art which relies on physical strength, speed and body conditioning. Advanced Kempo becomes "soft-hand." Kempo can be either northern or southern in nature depending on the Chinese system or systems upon which it is based.



## SYSTEMS OF KEMPO

There are many systems of martial arts that are considered Kempo. They can be divided into 4 different groups.

**Chinese Kempo** - This is essentially Chinese martial arts described from a Japanese perspective. In the U.S. this has come to mean any martial art that is either-Chinese or based on Chinese methods.

**Okinawan Kempo** - Most Okinawan Karate systems. Chinese Kempo that has been transplanted and integrated into Okinawan culture. Okinawan Kempo is essentially Chinese martial arts (Ch'uan-Fa 拳法) as practiced on Okinawa. These arts may or may not be combined with Okinawan martial arts (Ti-Gwa 手小). Okinawan Go-Ju Ryu, founded by Chojun Miyagi (1888-1953), is one of the most popular of these arts.

**Japanese Kempo** - Chinese martial arts that have been transplanted and integrated into Japanese culture. Shorin-Ji Kempo, founded by Doshin So (1911-1980), is one of these systems, claiming to be directly decendent from the Shao-Lin Temple. Shorin-Ji Kempo is Japanese for Shao-Lin Ssu Ch'uan-Fa (少林寺拳法), Shaolin Temple Fist Method.

**Hawai'ian Kenpo** - Any Kempo method that traces their lineage to James Mitose (Kosho-Shorei Ryu Kenpo, 古松榮励流拳法) or William K.S. Chow (Kara-Ho Kenpo). Adriano Emperado's Kajukenbo, Edmund K. Parker's American Kenpo Karate as well as any system that has its roots in one of these methods are in this category.

## KEMPO IN THE PAI FAMILY ARTS

In Pai Family Martial Arts we use the term Kempo to describe fundamental, hard style martial techniques (such as closed fist basics) which are used as a foundation on which higher level skills can be built, as well as a number of more advanced forms of Chinese/Okinawan heritage.

Kempo, (Chinese, Okinawan and Hawai'ian) is part of our martial heritage. particularly Okinawan Kempo. While this is evident in our basics, some of the Fukien White Crane skills found in Pai-Lum may have come from this source as well.

Some instructors use the term Bok Leen Pai or Pai-Lien P'ai 白蓮派 (White Lotus Sect) to identify the Kempo taught in the various Pai-Lum schools. While this is a common practice, the name Bok Leen Pai was used by all of Pai-Lum in the mid to late seventies when referring to the entire system, not just Kempo.

There is also a branch of Pai-Lum combining Pai-Lum and Kajukenpo (a martial art developed by the late William Gregory, combining Karate, Judo and Kenpo). This method, Kajukenpo Pai-Lum, teaches both arts separately and combined.

When asked about the difference between Kempo and Kung-Fu, Grandmaster Pai stated that "Kempo can be learned in a mirror, Kung-Fu you have to feel." This statement was aimed at a



CHOJUN MIYAGI  
CHINESE KEMPO  
OKINAWAN GO-JU RYU



SHIGERU NAKAMURA  
OKINAWAN KENPO



DOSHIN SO  
SHORIN-JI KEMPO



JAMES MITOSE  
KOSHO-SHOREI RYU KENPO

specific audience for teaching purposes. Taken out of context it might be taken to mean Kempo is basic and Kung-Fu is advanced. Because the terms Kempo and Kung-Fu are interchangeable, it should be read as “basic Kempo/Kung-Fu can be learned in a mirror, advanced Kempo/Kung-Fu you need to experience or feel.”

## DANIEL K. PAI'S KEMPO

Daniel K. Pai (1930-1993) trained in many martial arts. Aside from his family's martial method, Okinawan Kempo, Judo and Ju-Jutsu played a major role in his martial development. He is said to have trained with Richard Takamoto (1915-1967) and Shigeru Nakamura (1894-1969) in Okinawan Kempo. It is not unreasonable to assume that he may have trained in some of the Mitose or Chow based Kenpo arts while growing up in Hawai'i. It is speculated that he had some associations with William K.S. Chow (1914-1987) and Adriano Emperado (1926-2009). While I have not found proof of him training with William K.S. Chow, I did meet Mr. Curtis Arayan (1938-2003), one of Mr. Emperado's first Kajukenbo black belts, he told me that Daniel Pai and Adriano Emperado were friends and that he had seen him (Pai) at



GLENS FALLS, NY 2001 L. TO R.  
WILLIAM LUCIANO (PAI-LUM), CURTIS ARAYAN (KAJUKENBO)  
STEVE NACUA (HOP-GAR KUEN, KAJUKENBO CH'UAN-EA GUNG-FU)

the Palama settlement training hall on a number of occasions. Daniel Pai was also friends with Ed Parker (1931-1990). Both he and Mr. Parker stated that they were cousins, though there is some question as to if it was meant in a family sense or in a cultural sense (all Hawai'ians refer to each other as cousins). They did however know each other well and exchanged ideas about the martial arts.

## IN CLOSING

The primary goals of this article are to define what Kempo means and how it applies to the Pai Family martial arts. As you can see, it is a general term that can have a number of different meanings and cover a variety of styles/techniques. It would take volumes if one were to explore all of its variations and uses. Kempo has a profound influence on our entire art.



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WWW.KAJUKENBO.ORG/  
WWW.KORYU-UCHINADI.COM/

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TRAINING MANUALS, POLICY DOCUMENTS, HANDOUTS  
AND NOTES.



WILLIAM K.S. CHOW  
KARA-HO KENPO



ADRIANO EMPERADO  
KAJUKENBO



DANIEL K. PAI  
CHINESE/OKINAWAN KEMPO  
PAI-LUM KUNG-FU



EDMUND K. PARKER  
AMERICAN KENPO KARATE



HAPPENINGS....  
(CONTINUED FROM PAGE 3)

## NOVEMBER TRAINING IN FLORIDA

By WILLIAM LUCIANO



EDDIE RAABE AND ELINOR JEAN PRACTICING A MOVEMENT FROM MIGHTY WINGS OF THE EAGLE

On November 11, 12 & 13, 2011 a group of Pai-Lum practitioners from Australia and Florida had the opportunity to train with each other and a number of guest instructors.

This seminar was originally scheduled to be special training for practitioners from Fire Dragon Australia and Shaolin White Dragon members. Unfortunately, their teacher, Thomas D. St. Charles, could not attend due to circumstances beyond his control. With very little notice, John Riddick hosted this event at his kwoon with the assistance of his student Matt Staley and a number of guest instructors.

Friday night classes were taught by Steve Mathews (staff techniques), Lynn Hollyfield (Pai-Lum ring techniques) and



NEAL HARDY SHOWING POINTS OF ATTACK ON PATRICK BELLCHAMBERS.

William Luciano (axis of rotation). Saturday morning started out with Neal Hardy leading the group through a series of Ch'i Kung exercises, followed an introduction to Fukien White Crane techniques.

After a short break everyone was divided into groups to train with different instructors for the rest of the day. Lynn Hollyfield (Pai-Lum ring applications/takedowns), Joe Schmidt (self defense applications/Mighty Wings of the Eagle), William Luciano (applications of hooks and claws) and Lisa Stein-Cohen (Thousand Step applications). Sunday there were many classes as well, highlighted



DWIGHT NANCE FOLLOWING UP AFTER A TAKE DOWN!

by T'ai-Chi training with Jeff Guiffre.

Hats off to the Florida Pai-Lum practitioners for making this an exceptional event and being great hosts to the Australian Pai Family.



LYNN HOLLYFIELD DEMONSTRATING A CONTROLLING TECHNIQUE.



## DRAGONS WE RECENTLY LOST

OUR CONDOLENCES TO THE  
FAMILIES OF THOSE WE LOST.

Robert L. Klem  
7/7/1950 - 10/31/2010

龍典

我就是因為我選擇此我是  
龍的妹妹是我的心與腦管我的兄  
弟姐妹有分歧但我仍努力互  
之問會有分歧但我仍努力互  
成爲一個整體忘記一切吧  
希望存在活力存在但是作爲  
龍我必須去尋求道與空了解自  
己并找到和平

Scrolls of the "Dragon Creed" (above) and "Warrior's Code" (Below), were commissioned and produced by our late friend, Cosmo Rusch, a few years ago.

We are trying to obtain some copies so we may offer them for sale through this journal. Done in beautiful calligraphy, these creeds are the heart and soul of the Pai Family arts.

龍門士

龍門士是一個人用他的一生致力  
于成就他的理想配他的是他致力  
現實和未來的深謀遠慮以及遠對  
超出那些隨者的能力武士致遠  
于捍衛榮譽的信念自豪感和自我  
尊重他希望被人稱爲龍和龍  
智慧勇氣榮譽力量純潔所有的知識



## LUM TAI-YUNG: SIL-LUM FUT-GAR



**LUM TAI-YUNG**  
(1895 - 1957)

### LUM TAI-YUNG

Lum Tai-Yung was born August 10, 1895 and died June 10, 1957. As well as being well versed in the Sil-Lum Fut-Gar (少林佛家) arts, Lum Tai-Yung was also skilled in medicine and healing arts. He was well known in the islands as a bone setter. He would help a lot of the ill in the Chinese community.

According to one source, Lum Tai-Yung was also a personal bodyguard to Dr. Sun Yat-Sen before coming to Hawai'i.

Lum Tai-Yung was educated in a Sil Lum (Shao-Lin) Monastery, somewhere in northern China and was one of the youngest who came out. He was one of five who graduated at the same time. Two came to Hawai'i, one, a lady monk, resided in Kauai, and the other three went to South America, Canada, and Okinawa. Every ten years he had to return to China to renew his vows.

Lum Tai-Yung was about 5'9" in height and not more than 135 pounds. He had deep-set eyes and when he looked at you, it seemed he could read your mind. His personality was irresistible, and he had exceptionally long arms and fingers. In his teaching he was firm and yet kind; however, he expected students to do their best and improve from there.

### CHINESE PHYSICAL CULTURE ASSOCIATION

Lum Tai-Yung was the third teacher recruited by the Chinese Physical Culture Association, the oldest non-profit kung-fu club in Hawai'i. In 1933, four men got together and organized this club. These four founding fathers were: Hoo Ching, Ching

S Hong, Lum Young, and Lee Wai Choy. They met to create an organization to perpetuate the martial arts of kung-fu, lion dancing, and all the values inherent in practicing and perfecting Chinese physical culture. Professor Yen Kong Bung was asked to be the first instructor. Shortly after, in 1934, Professor Lau You Cho joined the ranks as instructor. A year later, Professor Lum Tai-Yung became the third bona fide master to teach there. In 1941, Lum Tai-Yung opened his own martial arts school, naming the Gee Yung ("Go Forth: Be Courageous") Chinese Physical Culture Association, which taught the Fut-Gar style exclusively.



### LUM TAI-YUNG'S INFLUENCE

Lum Tai-Yung, who was well known to all of the martial artists in Hawai'i, taught and influenced many people who would go on to become prominent teachers in the United States. In Hawai'i Lum Tai-Yung's art is still being taught by Arthur Yau Sun Lee (Sil-Lum Fut-Gar), Andrew Lum (Tao-Gar) and Harlan Lee, Son of Arthur Lee.

Other famous martial artists who trained with or were influenced by Lum Tai-Yung are Ming Gun Lum (the Late master of Fut-Gar and Choy Li Fut), Adriano Emperado (the late grandmaster of Kajukenbo) and Daniel K. Pai (the late grandmaster of Pai-Lum Kung-Fu).



*Portrait of the first Chinese Kung-Fu Club outside China, which operated in Hawai'i from 1933-61. Lum Tai-Yung is seated in the second row, second from the right.*

PORIONS OF THE CONTENT AND PHOTOS  
REPRINTED WITH PERMISSION FROM  
MR. HARLAN LEE.

**Foreword**  
(CONTINUED FROM PAGE 1)

## Pai Family Training Routines

Our Art has many training routines representing many different methods. This type of combination curriculum is very similar to the model set forth by the Ching-Wu Athletic Association or the Nanking Central Kuo-Shu Institute. There are many martial systems that are like this as well, two of the more popular being T'ien-Shan P'ai and Kyokushinkai Karate.

While this has worked out well for us, as far as expanding our knowledge base and the understanding of other arts, it can make continuity in training difficult. After thinking about this, I have decided to focus my efforts on the early, Pai only, training routines. These routines are: Dragon Dance, Pai-

Lum, Pai-Lim, On-Ji and Thousand Step (Chain). They have many similar qualities, come from Pai-Lum, and they have been taught by Grandmaster Pai since at least the late 1960s. I believe that it is important that we make sure these types of things be passed down to future generations of Pai Family practitioners.

I will be trying to gather information and videos of the different variations, applications and histories of these sets. Eventually creating some research DVDs for present and future instructors of Pai-Lum. Anyone wishing to help with this project please send an email to [bill@paifamilyfist.com](mailto:bill@paifamilyfist.com).



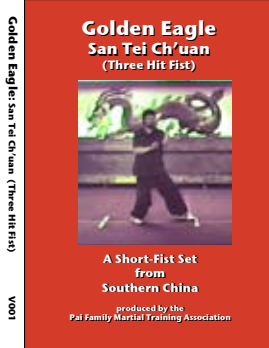
### PAI-LUM WINDOW DECALS 3" DIAMETER



\$4 per decal  
shipping included

For more info.  
email  
[bill@paifamilyfist.com](mailto:bill@paifamilyfist.com)

## PAI FAMILY MARTIAL TRAINING ASSOCIATION PRESENTS TRAINING DVD's from our video archives...



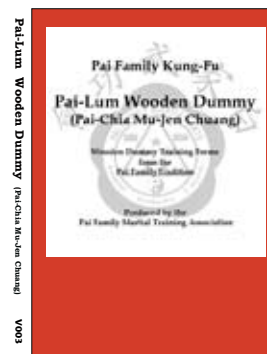
This training set is from the Golden Eagle system. It is a Southern/Fukien adaptation of Eagle style technique. This set was taught to David L. Smith by Ma Tsao-Jih of Kaosiung, Taiwan, R.O.C. The content on this video was filmed in the early part of 1984 when Mr. Smith returned from Taiwan.

\$30.00  
plus shipping and handling



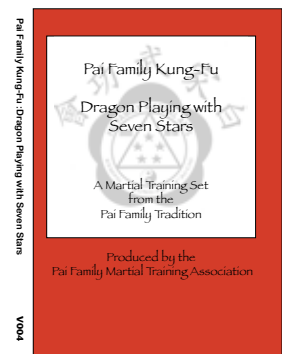
This training Set is from the "Pai Family" (Pai-Lung Ch'uan) system of Kung-Fu. Hu, Hao, Lung Ch'uan (also Known as On-Ji or Buddhist Palm within the various Pai-Family training Halls), was first introduced into the mainland U.S. in 1967.

\$30.00  
plus shipping and handling



Pai-Lum Wooden Dummy (Pai-Chia Mu-Jen Chuang), or Slide Dummy as it is sometimes referred to, is similar to the popular Wing-Chun Dummy except there are two more arms, the trunk splits in half and the Dummy is meant to slide back and forth along the length of the frame.

\$30.00  
plus shipping and handling



This training routine was created by Grandmaster Daniel K. Pai and was first taught in 1985 at a Pai-Lum training camp hosted by John Weninger (Pai Li-Lung).

This form illustrates Pai-Lum's use of Praying Mantis style technique.

\$30.00  
plus shipping and handling

To order any of these DVD's please contact [bill@paifamilyfist.com](mailto:bill@paifamilyfist.com)

# PAI-LUM/PAI FAMILY INSTRUCTORS & TRAINING HALLS

## **Bethlehem Kung-Fu Center**

819 Broadway  
Bethlehem, PA 18015  
(610) 691-5750  
www.bethlehemkungfu.com  
Inst: Brian Kunsman (Pai Shen-Li)

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171 Chapel St.  
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(774) 312-5268  
pete.stoddard@mac.com  
Inst: Pete Stoddard (Pai Chin-Ch'eng)  
Jan Stoddard (Pai Hsiu-Feng)

## **Bruce Currie**

Edmonton, Alberta, Canada  
sifu8bc@gmail.com  
(780) 919-7562

## **Fire Dragon Kung Fu**

Cocoa, FL 32926

## **Fire Dragon Austrailia**

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Queanbeyan NSW 2620 Australia  
shrfubellchambers@firedragon.com.au  
www.firedragon.com.au  
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## **Harrisburg Kung-Fu Center**

2331 Walnut St.  
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## **Kajukenpo Pai Lum of Massachusetts**

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www.kajukenpopailum.com  
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## **Mike Kaylor**

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## **Master Training Systems**

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www.paifamilyfist.com  
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Daniel Anhalt, William Luciano,  
Norman Johnson

## **Pai-Lum Kwoon**

Califon, New Jersey 07830  
(908) 832-7496

## **Pai-Lum Fire Dragon**

Deltona, FL  
(386) 532-6145  
dragonsden@pailumfiredragon.com  
www.pailumfiredragon.com  
Inst: Bob Schoolnick

## **Pai-Lum Kung-Fu and T'ai-Chi**

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Inst: Robin King

## **Pai-Lum Temple**

Port Orange, FL 32127  
Inst: Shawn Dick (Bai Xue-Long)

## **Pai Ying**

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aejrmueller@yahoo.com  
http://whitedragonkungfu.net  
Inst: Albert Mueller, David Childers

## **Shaolin White Dragon**

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comdragon@aol.com  
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## **Shaolin White Dragon of Hollywood**

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## **Joe Schmitz**

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(321) 593-2759  
fjsdragon@cfl.rr.com

## **Truro Kajukenpo**

Truro, Nova Scotia, Canada  
geraldtobin@eastlink.ca  
www.kajukenpopailum.com  
Inst: Gerald Tobin

## **Weninger Kung-Fu Tai-Chi Center**

160 East Moorestown Rd.  
Windgap, PA 18951  
(610) 759-5810  
www.pailum.com  
Inst: John Weninger (Pai Li-Lung)

## **White Dragon Kung-Fu & T'ai-Chi**

725 Ronald Reagan Blvd.  
Longwood, FL. 32750  
407-739-4549  
pailumkwoon@gmail.com  
www.whitedragon-kungfu.com/  
Inst: Scott Heck

## **White Dragon Kung-Fu & White Lotus Healing Arts**

735 Weathergreen Dr  
Raleigh NC 27615  
(919) 946-2900  
hjsilk@gmail.com  
Inst: Honey J. Music (Pai Long Li)

## **White Dragon Martial Arts of New Hampshire**

178 Burke Road  
Gilmanton Iron Works, NH 03837  
(603) 387-0779  
va3@metrocast.net  
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Inst: Vinnie Baiocchetti

## **Doug White**

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sifuwhite@yahoo.com

## **White Lotus Temple**

3 Burhans Pl.  
Delmar, NY 12054  
(860) 882-2591 (cell phone)  
Paipaihe@aol.com  
Inst: Marcia L. Pickands (Pai Pai-He)

## **Wise Tiger School**

Naples, Florida  
mikedolan05@comcast.net  
www.kajukenpopailum.com  
Inst: Mike Dolan

## **White Tiger Karate, LLC**

Franklin, New Hampshire  
(603) 286-4545  
sgeisert@metrocast.net  
zmlamas@gmail.com  
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Inst: Sharyl Geisert, Marianne Lamas

## **Ying-Hao Wu-Kung Kuan**

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Inst: William Luciano

The Pai Family Martial Arts Journal does not validate the authenticity or qualifications of the instructors listed above. We print this list to promote communication and unity between the various Pai Family branches, schools and members. It is also to give potential students a starting place when looking for an instructor. Anyone currently teaching a version of the Pai Family Martial Arts will be listed upon request.