

ALOHA!

Grandmaster Jon A. Loren
Founder of the Tum Pai System





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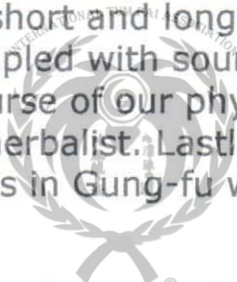



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THE INTERNAL TUM PAI HISTORY

By Sigung Jon A. Loren



In 1964, I began my training with Sifu and Doctor J. Weong, (Malaysia) in Southern Silluam, Penta Silat, Paqua, and Tai Chi. Sifu Weong was also a healer and herbalist. Though the training was very physical, it was also based on health and longevity. The system was noted on its leg-striking techniques, short and long staff techniques, and knife techniques. These were coupled with sound health principles and medicinal use throughout the course of our physical training. This is where I started my training as an herbalist. Lastly, my foundation and understanding of traditional ethics in Gung-fu were laid as a base in my initial training.

It took years for me to realize how fortunate I was to start with this solid foundation. The education, understanding, and belief in traditional ethics (Wu Teh Code) later played a major part in my martial arts life. As a student, then teacher, and still later a senior teacher, the 'code' gave me a structure that guided my very being. From this 'presence' I was elected the head of the Ethics Committee

for the International Kajukenbo system, an achievement I will always be proud of.

Later, I established the "International Tum Pai Honor Award". This prestigious award gave world recognition annually to up to two individual practitioners, who were linked to the Kajukenbo system as well as from any system in the world.

Along with developing the Tum Pai system, the "Honor Award" has become one of my greatest achievements to further promote the ethical standard that is the Spirit and the Soul of true Martial Arts. Practitioners who would like to nominate any other practitioner for consideration worldwide can contact Sigung Jay Burkey, Secretary of the International Tum Pai Association, for further details. His address is:

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Kalama, WA 98625 USA
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In 1970, I opened my first school in Federal Way, Washington after receiving my black belt from Sifu Joseph Clarke. I have a lot of admiration, appreciation, and respect for Sifu Clarke. At times, he was a very hard teacher but I grew to love



him, not only as my teacher of Kajukenbo and as a friend, but also as a human being who constantly strived for perfection in martial arts, in and out of the Gwoon.

Sifu Clarke was a born innovator. He was one who always had an intense interest, devotion, and had lived martial arts. I feel he received this original seed from his first and main teacher Augung Tony Ramos, who had the same intensity. Sifu Clarke had been one martial artist that had never stopped growing, studying many systems, such as Wing Chun, Jeet Kune Do, Northern Praying Mantis, Paqua, Tai Chi, American boxing, Jujitsu, and the list goes on and on. He spent his life studying martial arts, never too big or too knowledgeable to start from the beginning of the basics in any system, demonstrating his humbleness time and time again. He has definitely been a guide in my martial arts life.



Sifu Joseph Clarke and
Augung Tony Ramos. 1972.

Sifu Clarke's creation from the root of Kajukenbo is called "Emerging Center" and from his dedication and path I developed my own path in the internal Gung-fu. I used Kajukenbo as my street concept structure, like my teacher, but Tai Chi as my foundation and my bottom roots.

My desire to go in the direction of Internal Gung-fu goes back to my initial training with Sifu Weong. Though I was training in Paqua and Tai Chi as a requirement, I did not have a good understanding or an appreciation for the internal side of martial arts until I met his teacher, Sifu Zuo, in 1964-65. As an elderly man in his 80's, he possessed more power, speed, and health than I or anyone else had in their twenties. From that time on, I began my learning in training to seriously include the internal side. As I grew as a

practitioner, the internal side also grew in importance to what I wanted in martial arts.

In 1971, I moved my school to Kelso, Washington, leaving my other school in Federal Way for Sifu Clarke to take over. I did so to be closer to my brother, Linden, who had an auto accident that left him paralyzed. From the Kelso, Washington Gwoon, I decided that martial arts was the direction I was to go in my life.

Initially, I might add, that my direction before that time was to have an occupation as a "Sea-Man". From the age of 15, I was occupied with learning about the sea: from marine biology, to oceanography, to diving. I started in the military (Coast Guard) as an engineer/diver, then proceeded into commercial deep sea diving, and then went out of the service to study oceanography in college. I thought that was going to be my life endeavor. But, the more I trained in martial arts, the more it eventually took over my soul, and in 1971, when I began teaching in Kelso, I also began to rededicate my life's direction and occupation totally to be towards martial arts.

The year 1971 was a very significant time in my life, for being a certified teacher in Kajukenbo for a while, I began to feel my direction. Besides teaching, I put thousands of hours into my personal internal outdoor training.

At that time, I began training in the Ng style of Tai Chi under Sifu Gregory Fong. We had a good relationship, traded knowledge, and have been friends ever since. A few years later, I began training with Dr. Gerald Berardi, a student of Professor Jou Tse Huang. Though he was not martially inclined, he had good basics in the Yang Style, which I had previously studied under Sifu Weong. Good basics are the soul of the arts so I greatly appreciated my study with Dr. Berardi. During this period, from 1971 to 1975, I started working on my own internal direction, outside of class by training in the mountains. I used Kajukenbo's street-wise techniques, and at the same time, I slowly worked on ways to internalize its movements through Tai Chi's internal concept while still getting the same results. The main reason for this direction was that even though Kajukenbo definitely got the job done in self-defense, it was sometimes quite brutal on the body from its realistic concept of training. Having the bigger share of training on the internal side of martial arts and as a

training herbalist, I tried to evaluate each exercise, technique, or training concept. In that period of time (1971-1975), I gradually grew solid about using Tai Chi as its basis for everything. At that time, I did not teach Tai Chi but just did my own private practice with this approach in mind. One of the more compelling reasons for this direction was also that the people and students in the Kelso area seem to be larger and stronger than usual.




I think this is mostly due to the logging industry there, which seemed to have had an effect on everyone. It became clear that if I was going to survive as a teacher, I could not go against such strength, for I was just normal size and these people were strong. This would hold true for women, or any smaller-than-standard person. Using the internal methods would equalize the size and strength for one who uses it, rather than just fighting against strength.

I had not only to really learn the internal method well and be able to apply it, but I had to reorganize my teaching methods to teach the internal methods of yielding, redirection, and reversing under pressure, thus, enabling the smaller person to effectively take down the bigger person. Yet, I did not start teaching this technique until



1975, for I needed permission to actually alter Kajukenbo techniques if I was going to be under the Kajukenbo system, which I had grown to love. So, up to that time it was called Northern Kajukenbo.


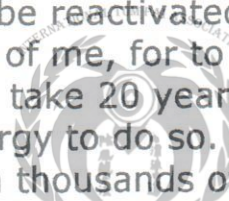

In 1975, I got permission from Sifu Clarke to go and train directly under Professor Adriano Emperado, who was the head, the main organizer, and one of the fathers of Kajukenbo. I was fortunate enough to be invited to Hawaii to live with the Professor and his family. This had a powerful impact



on me. For years, the Professor had gone into seclusion and refused to train anyone, so I was one lucky person. I was treated like one of the family where there was a lot of love and mutual respect. Getting more relaxed with the training, I decided to take a chance and show the Professor what I had been working on. To my relief, he liked it and encouraged me to continue training in my direction. Even more, he asked me to work with his son, Clarence, who at the time was a young man.

Later, Clarence became strong like his father, so there was not a reason for him to learn the soft-style when he could effectively do the self-defense with Kajukenbo's original methods.

Finally, at that time, after ten years of working on the internal concept, I asked to call it Tum Pai and it was granted. I had heard about the name Tum Pai, meaning "Central Way", in our system but did not know much about it. As it was explained to me, I realized that name was going to be a progression of the Kajukenbo system that was developed originally by the Professor, Sifu Al Dela Cruz and Sifu Al Dacoscos. A couple of years later, they changed the name to Chuan-Fa, meaning "Fist Way", which seemed to fit their combined effort of soft-hard Kung-fu techniques much better. The soft-style Tum Pai system does not have any similarities to the first Tum Pai / Ch'uan-fa concept. Ch'uan-fa / Tum Pai was the soft-hard additive to Kajukenbo and the Tum Pai system became the internal side or branch of Kajukenbo.



Thus, the name Tum Pai was to be reactivated and it found a new home. Still I had a lot of work ahead of me, for to internalize a system the size of Kajukenbo it was going to take 20 years of hard work, which gave me direction and the energy to do so. I trained seven days a week, for over ten years, putting in thousands of hours of my personal time, just to be sure I wouldn't disappoint the Professor. The difficulty of this major change was that I still wanted it to resemble Kajukenbo, to use the street-wise format, and yet do it internally. Also, I did not want to leave the Kajukenbo family, always showing allegiance to my main family roots. So after being sanctioned to call it a name, I realized it was just the start.

Once back in the states (Kelso), I actually started to integrate what I had been working on for five years into the classroom. Now, this was no easy task, the students had been taught straight Kajukenbo from Sifu Clarke's lineage, so I realized that it had to be done slowly.



Senior Practitioners. Kelso Gwoon. 1978.

It should be noted that, up until 1974, I did not teach Tai Chi to the open public, but by 1975, I could already see a major problem for Tai Chi as it started to become more spread across the states. The problem was that there was not a certification program for teachers and one could see the writing on the wall. After taking classes for a few months to a year, people actually thought they could teach what they had learned without permission from their teacher, let alone certification. This non-martial breach has happened to this day.

So, in 1975, I received permission from my original teacher, Sifu Weong, to institute a Tai Chi certification program that identifies practitioners out of the Tum Pai system as legitimate teachers.

A true martial arts teacher's fear, of course, is to have someone, whom you have taught to some degree, to go out and start teaching without a time tested background and say that they have come from you and/or your system, which in turn gives you and/or your system a black eye.

So, 1975 was an important year for Tum Pai, for not only was it given the permission to be called Tum Pai then, but at that time, I laid

a foundation of what was called Northern Tai Chi, which became an intricate part of the Tum Pai system. Northern Tai Chi represented a number of Tai Chi and Paqua styles that I put into a progressive order of technical difficulty development and refinement.

Back now, I will revisit Tum Pai's development between 1975 and 1980. One of the hardest things I have found is to teach a soft-style. For one, in order to actually use this type of technique you have to be in a relaxed state, mentally and physically. One's ego has to be at rest. The natural state that people use when being attacked is to become rigid when encountered. So, in order to get people to use a true soft-style, you have to teach them the unnatural state when encountered, the trained, relaxed state. If a student would start with this concept, it would be easier than if a student were trained in a hard or hard/soft style originally, for both to get ingrained in their cellular structure. Thus, I had my hands full and had to reinvent ways to reestablish the cellular memory. Lastly, humans simply like stability. Change somewhat threatens this balance. I had trained a fine bunch of practitioners during that 1975 -1980 period. Some of the students started as far back as 1971.

These people were solidly ingrained in Northern Kajukenbo so this was no easy chore for me. Of course I ran into resistance when I started integrating some of the soft-style concepts. I did this slowly, but even then, their backgrounds weren't strong enough to realize the importance of this direction. Most were strong fellows, so why change something that works for them? Nevertheless, I persisted in the integration, slowly.



needed to be a true soft-style. Before I left, I gave each Black Sash or

By 1980, I needed a break from this continuous seven day a week training, so I turned over the school in Kelso to Sifu Bob Heuer, one of my younger black sashes. I decided to go overseas to Fiji and New Zealand for what I hoped would be a break, but I was so ingrained with training that I ended up teaching and further working on the modifications

Advanced Student an assignment to get them to work hopefully on the soft-style concepts. Each was given two forms to change to soft-style, as well as various tricks, grab arts, and punching attacks. I didn't expect them to fully grasp the concept, but I definitely thought this was a great way for them to do some thinking on their own. In the meantime, I was getting more intense in my endeavors of making a super soft-style, especially while I was in New Zealand, which seemed a very spiritual place to me. I practiced four to eight hours a day, meditated, and engulfed myself in nature. On the South Island, I was hiking in the Southern Alps when I found a fairly large cavern with a beautiful spring to drink from. Less than one quarter mile away from the cavern were hot springs, complete with a waterfall. I had found paradise, so I decided to stay and train. This spot had unusual power which I immediately felt and wanted to absorb. I stayed for two and a half months and had major transformations in my spirit, an understanding of the Earth and how my art would couple with it. My training went in to levels I did not know existed and definitely had never felt before. I trained between six and eight hours a day, and what transpired from this training period was "Yam Foon Jeet Sow Fut", "Night Wind Intercepting Palm", the basis of the advanced system of Tum Pai.

Though I had been working on these concepts since 1964, I never put them into progressive format or understood how high the levels could go. These early roots allowed me to open the gates and keep opening the gates on my path upward. I started working on advanced concepts in 1971, but it took ten years for me to really understand how to put it together.

My time spent in New Zealand was definitely a turning point. The more I worked on the Tum Pai base system, the more I understood its advanced system. I might add that Hawaii had a definite impact on me as well. Because of my roots of outdoor living, I had become very connected with the land, and would carry on conversations with it. Everywhere I went I talked to 'spirits of the land': on the Kalama River in Washington, Hawaii, Fiji, New Zealand, and back to Hawaii. New Zealand and Hawaii both gave me power and visions at times that actually were somewhat frightening, which I will explain more in detail in the book I am currently writing. Both places were drop-off areas for the migrating Kahunas in the past, and I feel their presence somehow affected me periodically.

Once back in the states, my black sashes who I had given the assignment of training to do, all had different results. Because they had grown up in martial arts doing what is termed Northern Kajukenbo (a hard-soft blend), to get into the internal method completely was difficult. In addition, my being gone for so long didn't help matters either. At this time, some had no grasp on the concepts, some had some grasp on the concepts, and a couple were starting to get the basic idea. I think Sifu Bob Heuer probably had the best connection at that level then, but this was truly at the basic level of internal concepts at this time (1982). I worked on their forms and application arts from the late 1970's to about 1985 trying to integrate soft-style concepts (Tum Pai®).



Sigung Jay Burkey and
S.B. Jim Melvin, 1976.

My biggest mistake at that time was having them do a training assignment of, say, developing a form or application and then critiquing it to find where they had gone astray or not. At this time, it seemed like a great training exercise, but later a couple of black sashes had actually thought that they had developed Tum Pai from it.

Most of these students, who became black sashes under me, hadn't started training until late 1974 - 75 and, in addition, hadn't started their internal training until 1978 - 79, so I obviously hadn't done a good job training where their heads were at. Sadly, I never did get to further train these few who thought they had it together, what Tum Pai was about. I traditionally taught myself to always hold back and see what the student was really about, this being good advice from my teachers, which I have always upheld. Time in the arts is our friend and even in obtaining their black sashes or teaching certificates, it does not tell us that we totally know them. Rank, power, or money over others always brings to light the true spirit and soul of the teacher. This is why I wait to teach the upper level of Tum Pai and the advanced Yam Foon Jeet Sow Fut after they are black sashes.



The more years in, the more we feel justified to teach. For instance, the time the students reach their Black Sash area, I have taught them 20-30% of the Knife and Chin Na techniques. Since Tum Pai has a lot of these techniques, in progressive order, it is deceptive to sometimes think one has all there is to offer, if their heads are in the wrong place. Consequently, some black sashes had hardly gotten started in real Tum Pai training, before they went off on their own. The ones that did keep going to upper levels, or who have come under the Tum Pai umbrella of practitioners, practicing Tum Pai concepts and techniques, are listed below and are certified and/or registered by the International Tum Pai Association as bonified Black Sashes that study, in part or whole, the Tum Pai system.

[TOP](#)

Tum Pai

Sigung Jay Burkey - ^{8th} 6th Degree

Sifu Bob Adams - 3rd Degree

Sifu Blair Schmidt - 3rd Degree

Sifu Huw Greathead - 1st Degree

S.B. Lane Lawson (D)

S.B. Deane McConnell

S.B. Bill Franks

S.B. PATRICK LEISKE

Northern Kajukenbo / Tum Pai

Professor Gerald Chavez - ^{9th} 8th Degree

Sifu Jerry Weldon - 5th Degree

Sifu Michael Gallegos - 5th Degree

Sifu Scott Dinger - 4th Degree

Sifu David Theis - 3rd Degree

Sifu Layne Davisson - 2nd Degree

Sisook Barbara Singer - 2nd Degree

Sisook Yvonne Abeyta - 2nd Degree

Bernie Jean "Missie" Davisson - 1st Degree

John Hopper[®] III - 1st Degree

S.B. Larry
Loofbourrow

S.B. David
Branscom

S.B. Jim Melvin (D)

^{1st} S.B. Chris Novakoski
S.B. Dave

Szcvechowicz

^{1st} S.B. Pat Conner

^{1st} S.B. Jason Dryden

S.B. Michael[®]
Johnson

15 S.B. Jake Dodd

S.B.: Student Black
(D): Deceased

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My Personal Failures

There are two students who were expelled from the system who obtained certification. They are:

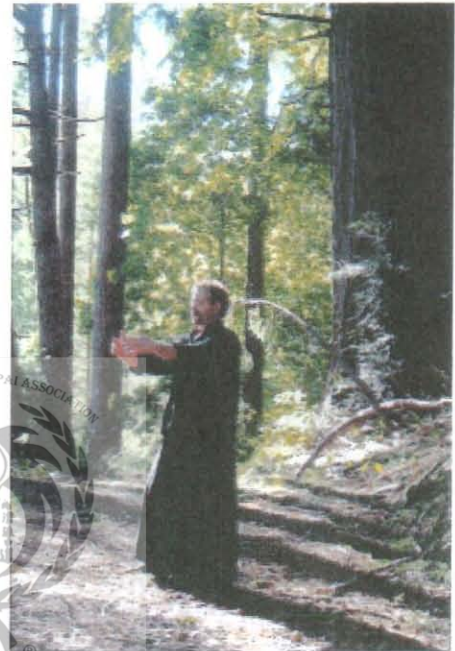
Doug Bailey - 3rd Degree

Bob Heuer - 2nd Degree

I consider this loss my own failure as a teacher. I gave myself no choices, which should have never happened. I felt a great loss, for I loved these two students.

Both teachers were trained in Northern Kajukenbo with a sprinkling of beginning Tum Pai. Whatever rank or position either are saying that they have now has not come from training in the Tum Pai system, nor are they affiliated with the International Tum Pai Association.

This is not to say that their teaching is not good or viable, it's just not true Tum Pai.



The Tum Pai system was certified as the soft style branch of Kajukenbo in 1984 by Sijo Adriano D. Emperado. Since I am the Senior Teacher of Tum Pai, and founded the 'Internal Side' of Kajukenbo as a separate branch art based on Tai Chi foundation, I am where the buck stops. Sijo Emperado will testify to this, which should

clear up mixed messages about who is Tum Pai® and who is the head of it.

I am proud, by the way, that anyone would say they're Tum Pai, whether they really are or not. Obviously, they must look up to it -- but my advice to anyone that calls what they're doing 'Tum Pai' is to actually train under one of the certified teachers who are actually practicing it. We will teach anyone who really wants to learn this art the way it really is, and have always maintained an open door policy to anyone who wants to learn this art, regardless of their prior training.

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Definitions of System Names

(As used by Professor Loren in his teaching history)

Northern Kajukenbo® (hard-soft style)



the Northern Kajukenbo name.

The term 'Northern' is used as a geographical reference to the original Kajukenbo that Augung Tony Ramos taught to Prof. Joseph Clarke, who then taught it to Prof. Jon Loren. Prof. Clarke added some soft style, as well as Prof. Loren, but 80% was the original hard style. Besides Northern being geographical (from the north, sometimes referred to as the "Mountain School"), it also was Prof. Loren's blend that created

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(Northern) Kajukenbo Tum Pai (hard-soft style)

The next generation name used by Prof. Loren, meaning it had some of the internal Tum Pai in it (approx. 10-25%). Anyone who is studying any Tum Pai in varying degrees are in this category. For instance, there are a number of practitioners worldwide from the original Kajukenbo system, who are studying Tum Pai techniques and principles and are adding it to their training overall. These practitioners could call themselves Kajukenbo Tum Pai if:

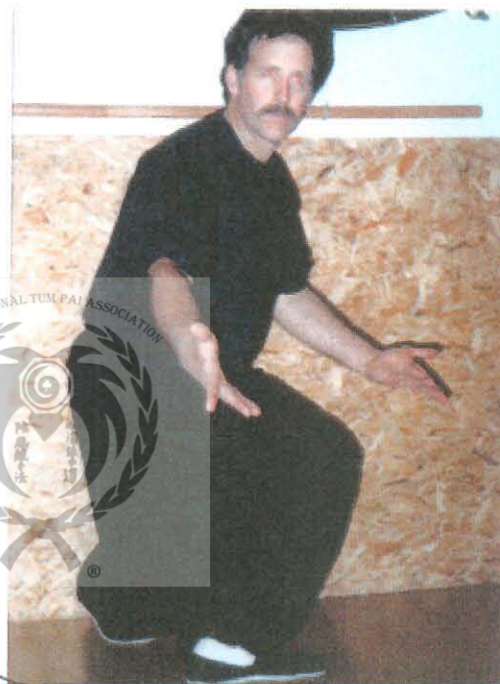
1. They do at least 10-25% of Tum Pai techniques.
2. They are registered on the International role books and pay their yearly Association fees.
3. They are continuing to annually upgrade their Tum Pai understanding. This can be done through our open school policy, through seminars, or through our summer camp each year

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(Northern) Tum Pai

This generation of practitioners study only Tum Pai techniques. This is 100% soft style -- all forms, theory, and applications are Tum Pai concept.

All three generation names of Northern Kajukenbo, (Northern) Kajukenbo Tum Pai, and (Northern) Tum Pai are creations of Professor Loren, who is the Grandmaster of these lineages. As of August 2006, there are no professors under these lineages other than Prof. Loren. Our concept of ethical standard is that one has to actually train and be ranked in these systems, and not receive rank, for example, from some karate system, or other rank associations and then say they are ranked under this lineage. All ranks gained from other systems are recognized by Tum Pai, however, students are not ranked by us until they reach the equivalent level in Tum Pai.



There are teachers who say they are teaching the Tum Pai system, but it is obvious by looking at what they teach that it doesn't resemble true Tum Pai. Most all are teaching variations of Northern Kajukenbo, with a sprinkling of variations of elementary Tum Pai. It is also to be noted that any of the three branches that Professor Loren created all have high standards for rank. To be a 1st Degree Black Sash one must have a minimum of four and a half years of instruction or they are not considered legitimate teachers. This lineage has absolute rules against quick ranking and all ranks following 1st Degree have additional four and a half year minimums between them. If you are rank conscious, this probably isn't the system for you.

Here are the distinctions of the Tum-Pai system:

Northern Tum Pai - Hybrid Gung-fu

The initial foundation of Northern Tum Pai is based upon the Chinese combined classical structures of combat (Northern Praying Mantis, Southern Sillum, Eagle Claw, and Paqua), Tai Chi Ch'uan, and the streetwise techniques of the Kajukenbo system. Tum Pai is a street art, not a sport, and is aggressive Tai Chi application Gung-fu. We do not teach competition, but rather, we work out together without a win/lose concept. There are no winners and no losers. To this effect, it is noted for six specific structural characteristics as its basis for creativity and originality.



1. Soft Style Applications of Tai Chi Ch'uan: Northern Tum Pai is characterized by the fact that it is, in essence, the street application of Tai Chi Ch'uan, using its theories of evasion, off-centering, yielding, rooting, reversing, and redirecting the flow of attack in a non-muscular way, allowing a person of any size to defend themselves. Basic Tai Chi practice is a regular part of Tum Pai training. The advanced theory and application of Tai Chi in Northern Tum

Pai is called Yam Foon Jeet Sow Fut; translated, it means "Night Wind Intercepting Palm". Tum Pai is based on traditional Tai Chi, not simplified or modified. It contains all the traditional weapon use.

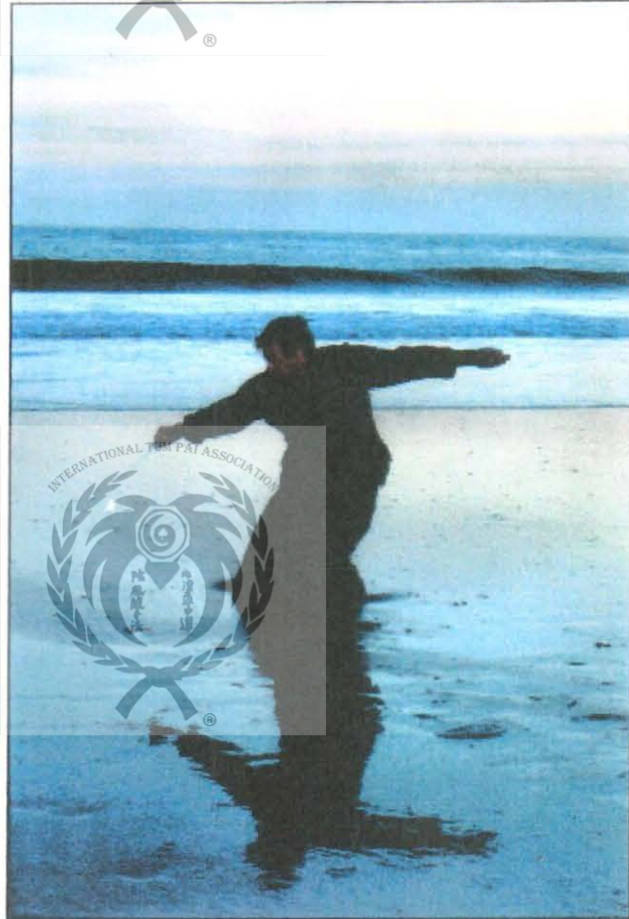
2. Tendon Structure: Northern Tum Pai 'expression' is based on a relaxed tendon structure concept, which aligns the overall posture of: arms, legs, feet, and hands. It structures them so that it eliminates muscularity, and opens the pathways for your internal energy to be focused and transmitted through, thus enhancing speed, reaction, and explosion. The enhancement of Chi gives the practitioner a 'feeling touch' that is used to sense an attack and to give the practitioner a magnetic feel in Chi Sau (sticky hands) application. Tum Pai does not oppose force, it redirects force, reverses force, or yields to force. Tum Pai only operates in the relaxed physical and emotional state. There isn't a rigid state. Power is issued by focused explosive Chi strikes or the manipulation of the attacker's central nervous system as in Chin Na grappling.

3. Open Hand Training: Tum Pai is noted for its open hand techniques, versus the closed hand (fist) techniques. Though some techniques incorporated the 'fist way', the majority of the redirecting (blocking) and striking techniques are open hand. Because of the energy development and alignment in Tum Pai training, the slap-poke open hand tendon structure alignment, the magnetic pull, and the open palm internal energy strikes are a major part of the Tum Pai martial application. The relaxed open 'feeling hands' are a trademark of the Tum Pai system, and its Yam Foon Jeet Sow Fut advanced system.

4. Night Wind Forms (Yam Foon Jeet Sow Fut): These forms were created over a 20-year span to emphasize non-opposition, circular redirection (Small Circle Theory) as opposed to linear motion, relaxed non-muscular movement that emphasizes internal energy, and noted especially for its explosive releasing of energy. Tum Pai and its "Night Wind" forms are thus a style of Tai Chi that teaches students Tai Chi energy movement coupled with realistic martial techniques. Tum Pai is considered combative Tai Chi in motion, and "Yam Foon Jeet Sow Fut" is its advanced application.

5. Outdoor Training: It is one of the few systems that incorporate outdoor martial survival training, living, and trained sensitivity awareness developed from harmony with nature as a regular part of its curriculum. Advance testing for higher ranks incorporates these outdoor training skills to enhance a practitioner both mentally and spiritually, and to learn to gather from the Earth's forces an energy connection that is not only used martially, but in everyday life.

6. The Healing Art: Tum Pai is noted not only as a strong internal Gung-fu art, but it is also noted for its ability to naturally restore one's health from regular training. All techniques of martial structure are health-based and aligned through Tai Chi principals. This creates a constant flow of energy throughout the body, receiving and expelling through the Earth's forces so that the body's organs, nerves, muscles, etc. are constantly balanced. This is coupled with internal health principles, restorative massage, nervous system knowledge, and herbal health principles. A senior teacher would thus have a good knowledge of medicinal herbal health as well as being a high level martial artist. There is a separate herbal certificate for individuals who specialize in Herbal Medicinal Health.



Prof. Jon Loren. Brookings, OR.

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Tum Pai Tai Chi Instructor Certification

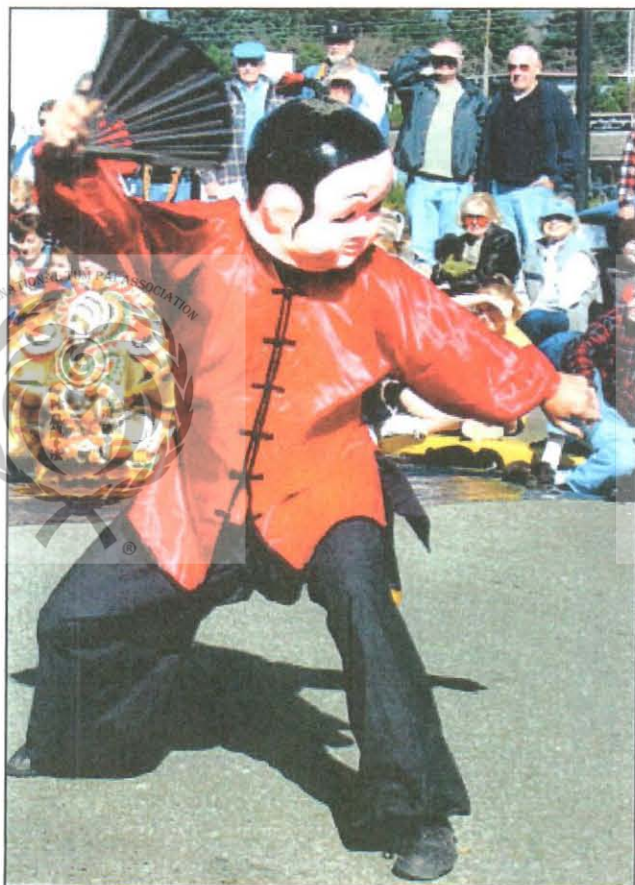
Tum Pai has its own Tai Chi certification program (initiated in 1975) as a separate art, as well as being a structural part of Tum Pai. In order for one in Tum Pai to certify a student as a separate Tai Chi

teacher, they must have our Tai Chi certification themselves. Here are the ones who are legitimately certified under the International Northern Tai Chi Tum Pai Gung-fu Association:

Sigung Jay Burkey (certified)
Sifu Larry Loofbourrow (certified)
Sisook Laurie Johnson (certified)
Sifu Jerry Weldon (student teacher)
Sifu Scott Dinger (student teacher)
Sifu Huw Greathead (student teacher)
S.B. Deane McConnell (student teacher)
S.B. Bill Franks (student teacher)
Mr. Lauren Jessup (student teacher)

Note: Student teachers are authorized to teach and are working on certification. Unless authorized, they are not allowed to make a personal profit.

The following are requirements that need to be met in order for one to gain certification as a Tum Pai Tai Chi instructor:



--- Minimum of 4 1/2 years of training time
(Minimum of 10 lessons per month)
(Minimum of 15 minutes of personal practice --- 7 days a week)

Acceptable Completion
(Viewed by Board) of:

--- Short and Long Yang style Form
--- Yang style Sword Long Form
--- Yang style Sum Quay Sword Form
--- Ng style Long Form
--- Single and Double Push (Yang & Ng Form)
--- Yang style Da lu
--- Chi gua concepts and

exercise practice

--- Tai Chi physiology, energy alignment, structural alignment and breath concepts

--- Tai Chi thesis (thesis on any subject related to Tai Chi -- approved by Teacher -- 7 typed pages minimum)

--- Three day Tai Chi solo campout: Requirements given at time

--- Final Tai Chi test (must achieve 2 out of 4 tests)

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Tum Pai's Advanced Student Rank

Tum Pai's Advanced Students are held with esteem. They have earned their Advanced Student sash from a lot of dedicated training time. In order to qualify for the advance class training they must be ranked to no less than "Green-Brown Sash". They have to be helping with classes, helping keep the school clean without being told, help with various school projects, and show ethical responsibility in and out of class. In short, they have to show Advanced Student character before they are admitted. Once invited to advanced classes, to accept or reject further responsibilities, they are given the rules, oaths, and responsibilities of an Advanced Student. They can opt not to be in them without repercussions, but once they opt to be a part of it, it is lifetime. It carries weight and responsibilities and is considered a rank in itself. Advanced class is a closed door class. Lastly, Advanced Students have authority in the school and help in running the school.

Black Sash Ranking

In order to be eligible for any Black Sash ranking, one must first become an Advanced Student. Tum Pai rank is earned and all rank has requirements, regardless of which degree it



is. Time is part of these requirements, and Student Black requires a minimum of 3 1/2 years to obtain. Student Black is held in high regard in the Tum Pai system. To just achieve this rank takes a lot of dedicated training time, effort, and sacrifice. If one moves on to 1st Degree, it is considered a big step, and the hardest test to take. Gaining 1st Degree means you're certified to teach. Minimum time to achieve this level is 4 1/2 years. As in Kajukenbo, there are 9 degrees of Black Belt (Sash) and a minimum time of 4 1/2 years between all degrees coupled with that degree of requirements. All ranks below Black Sash have a 6 month probationary time and all levels of Black Sash have a one year probation up to 8th degree. 9th Degree is lifetime. To my knowledge, no rank has ever been revoked yet. After any probationary period all rank is irrevocable. Because of our training and testing methods, this rule will be seldom, if ever, used. All Tum Pai rank is held with high esteem and world recognition. Tum Pai Black Sashes are deeply bonded because of their shared dedication in the art, and this art is in their 'being'.

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Tum Pai Ranks

Kids: White, Yellow, and Orange sashes with 'half' ranks in between each one (ex. White-Yellow Sash). Also between each rank are three levels, marked by stripes (ex. White-Yellow 2 denotes two yellow stripes).

Adults (13 years & older): White, Purple, Blue, Green, Brown, and Black. There are 'half' ranks between each sash (ex. Purple-Blue). For Black Sash, it starts with Student Black, then goes onto 1st Degree Black Sash (granting teaching certification). There is a 4 1/2 years minimum training time between each level of Black Sash.

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Sash Colors and Titles



Titles within the Kajukenbo or Tum Pai system are Chinese terms, which are used to show respect and acknowledgement for an individual. If a teacher holds a title (of "Sifu", for example) they should always be addressed with that title preceding their given name. It is considered rude and embarrassing to address

a teacher with familiarity by ignoring their given title.

All titles are given by the teacher and are never assumed.

Student Black:

Black fringe sash

1st Degree Black Sash:

Black fringe with one red stripe and the practitioner's name embroidered in red (Chinese characters).

Title: *Sifu* (male), *Sisook* (female)

2nd Degree Black Sash:

Black fringe with two red stripes and the red characters.

Title: *Sifu* / *Sisook*

3rd Degree Black Sash:

Black fringe with three red stripes and red characters.

Title: *Sifu* / *Sisook* - Senior Instructor

4th Degree Black Sash:

Half black, half red fringe and red characters.

Title: *Sifu* / *Sisook* - Senior Instructor

5th Degree Black Sash:

Solid red fringe and red characters.

Title: *Sifu* / *Sisook* - Chief Instructor

6th Degree Black Sash:

Solid red fringe and the practitioners name embroidered in gold Chinese characters.

Title: *Sigung* - Senior Chief Instructor

7th Degree Black Sash:

Half red, half gold fringe and gold characters.
Title: Master Senior Chief Instructor

8th Degree Black Sash:

Solid gold fringe and red characters.
Title: Senior Master Associate Professor

9th Degree Black Sash:

Solid gold fringe and gold characters.
Title: Professor



Further titles are as follows:

1. Grandmaster
2. Senior Grandmaster
3. *Augung*

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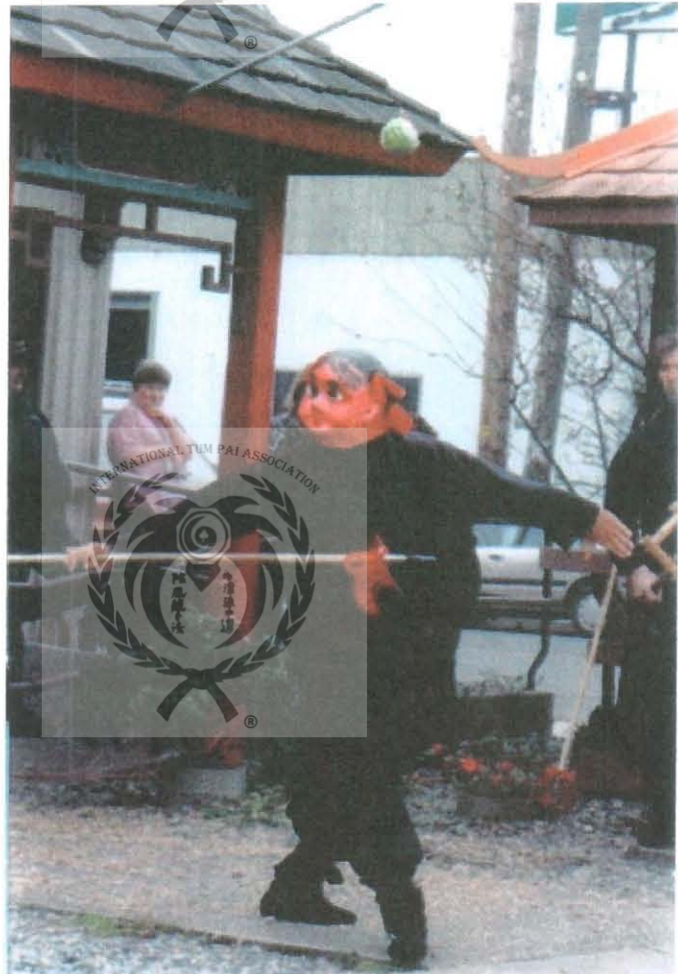
Tum Pai Description

As a hybrid Gung-fu system, Northern Tum Pai differs from classical systems, for it contains emphasis on defense against American boxing, wrestling, and advanced street fighting attacks, rather than oriental attack. Not having one set pattern for defense against these, it teaches to change its flow and pattern to whatever type of situation occurs.

Though it has classical roots and teaches, partly, the classical way (traditions, customs, basic structures and healing), it also teaches the 'hybrid way' of no ties, restraints, or bindings to hinder the ultimate defense. In other words, it teaches the foundations to the practitioner, but they themselves develop 'their way' for their particular body, adapted to the basic structure. The system therefore does not teach the student, but only helps 'guide' them, "for they themselves makes themselves".

Though it usually takes approximately six months to acquire basic knowledge and ability for an average street attack, it must be noted that to obtain a complete basic structure in Northern Tum Pai, it would take approximately five years of continuous training. For students who want to live the art, there are five more years of intermediate training and a lifetime for advanced training (this includes inner strength development, various nerve manipulation, and poking ('Chin na') techniques, and energy healing coupled with extensive herbal training). It is from these structures -- forms and techniques training, etc. -- that students, through confidence, can naturally become themselves and gather the tools for self-expression and creativity emphasized by Northern Tum Pai.

The structures are then their tools to work with, so that, basically, a student would never run out of new tools (techniques) and would be a student of learning all their life. There is always more to learn about the system, more to learn about themselves, and more to create and experiment with to fit themselves. During their life in the art, the student would be touching tradition, but yet not be tied or bound to



any structure, for these are just many rays of light to many 'paths' out of the darkness. Tum Pai's goal is to live long and feel good.

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Northern Tum Pai

Application Description



Northern Tum Pai is not a sport. Rather, it is an art based on street application of self-defense that holds no rules or guidelines from sport competition other than the philosophical philosophy of the Wu Teh code (warrior's moral and etiquette code). Martial code is taught as the core and spirit of

Northern Tum Pai. It emphasizes one's complete honor and sacrifice in defending one's self or loved ones.

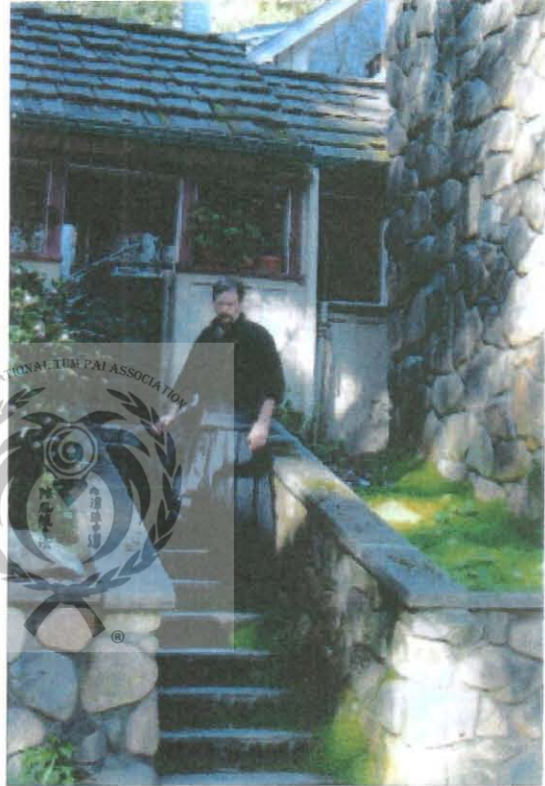
Emphasizing a strong mental attitude and bearing, it is balanced by technical soft style evasion, redirecting, and reversing the flow of attack concept in a non-muscular energy direction way, allowing a person of any size to defend themselves. Instruction includes basic, intermediate and advanced open-hand form (Night Wind Forms) training, weapon sets, tricks (punching attack applications), ground grappling, locking, sweeping, throwing, kicking, and open-closed hand and elbow striking. Inner grappling includes Chi Sao (sticking hands) neutralizing and nerve poking, and 'Chin Na' (nerve locking) techniques. Weapon defensive and offensive instruction includes: short knife, club (short and long stick), staff, sword (double edge and broad), three-sectional staff, fan, throwing stars, chain whip, and the bow and arrow.

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Tai Chi Description

(A Separate Art)

Tai Chi is known as the 'Grand Ultimate Exercise' or is sometimes referred to as Tai Chi Ch'uan (The Grand Ultimate Fist) in China, and is the basic structure of all internal Gung-fu. It is based on the Yin-Yang Principle of negative/positive universal harmony. This, in effect, means that the exercise produces the balancing of your nerves, organs, respiratory system (breathing), circulating system (blood), muscles, and tendons in overall harmony of daily movement. Overall, it balances your mind with your body, producing one whole (state of being) instead of two parts. The exercise produces Chi (your electrical vital energy), brought on by being totally relaxed through union of movement, proper breathing, and attentive-meditative thought, creating a state of calmness throughout the whole being. This, in turn, energizes the person, allows the person to think more clearly and quickly, react equally and, finally, to focus unhindered their internal electrical energy force to accomplish daily living without the use of external muscular movement.



Tai Chi is reputed for stopping the progression of and alleviating the following illnesses: chronic headaches, stress-associated problems, arthritis, rheumatism, high blood pressure, and tuberculosis. It is also a natural remedy for weight control. A person will naturally lose weight if overweight, or gain weight if underweight, regulating to the natural body weight of each particular person. Tai Chi is especially noted for alleviating lower back and knee problems common in most people.

There is no competition in Tai Chi, and it is sometimes called the personal art, for you can practice it alone and at any time. Lastly, Tai Chi is an art of longevity through 'healthful ways' that create the Grand Ultimate 'Union of Being' used in everyday life.

Northern Tai Chi

(Classical Combined Tai Chi & Paqua)

Northern Tai Chi is taught as a complete art, which includes its original martial aspect. It is also taught as the basic structure and theory for Northern Tum Pai, but it is taught first and foremost as the health path of live long and feel good. Its secondary goal is the use of its application theories in practical street self-defense. It is to be noted that if a person starts out in Tai Chi they would spend a minimum of five years before they would begin applying this art's self-defense applications. Tai Chi traditional application structure (push hands, Da lu, two-man application forms, etc.), though, are taught along with the short and long forms, and the sword and staff forms (all forms are health-oriented).



The following Tai Chi Ch'uan Classical styles are taught under the International Northern Tai Chi Tum Pai Gung-fu Association: Yang Style, Ng Style, Wu Style, Chen Style, and the Internal art of Paqua. Two styles of Paqua are taught. The Yam Foon Jeet Sow Fut (Night Wind Forms -- Tai Chi application forms) -- Tum Pai style.

These styles are usually taught in a progressive order with each style offering the basic theory common to all Tai Chi and Paqua, but with various technological paths reaching the same goal. These are shown by each style's expressed methods of their short and long forms, sword and staff forms, internal breathing exercises, Chi Kung, Silk Cocoon Chen, Chi Gua's, Paqua's spiraling techniques, their various traditional applications, and healing practices.

There is no ranking, grades or belts in Tai Chi or Paqua to show one's achievement other than being a student, senior student (3 years or more), teacher (4 1/2 years minimum time to be eligible to try for certification), or senior teacher (15 years or more as a certified teacher). An internationally recognized certificate for having the authority to teach under this particular association is given after a minimum training period of 4 1/2 years or longer, depending upon the teacher evaluation of the student's comprehension of the arts and the successful completion of all the necessary requirements for teacher certification.

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Tum Pai Advance System

Yam Foon Jeet Sow Fut

(Night Wind Intercepting Palm)

Tum Pai's advanced system is an accumulation of high level internal Gung-fu techniques that are coupled together into one art. They are based on the ability and use of internal force (Chi) that is only achieved through years of practice in the internal arts (Tai Chi Ch'uan, Paqua, Hsing-i) and Chi Qua practices. Night Wind

techniques are noted for 'The Whip', the internal slap and pinpoint nerve strikes. It is also noted for its 'heavy hand' ability, its 'rooting power', and its ability to 'float' movement.

Lastly, the 'Night Wind' practitioners are noted for the ability to 'feel' and 'read' energy, whether from our environment or man. The 'Night Wind Society' characterizes the Wu Teh Code of Ethics, its attentiveness and non-assuming position. It is this 'brotherhood group' of trained practitioners who are dedicated to lifetime practice and further research and development in the internal arts that progress the Tum Pai system to higher levels. This is the 'Yam Foon Jeet Sow Fut Society'.



Kids' Gung-fu

Tum Pai Kids (6-12 years)

The kids are taught discipline, order and respect in order for us to teach them this art. We do not teach them competitively, but rather teach them how to individually push themselves and to help others with getting better. This is taught as their obligation to get better. The more giving and sincere their character, the more we teach. The techniques are more defensive and non-lethal in nature than adult instruction. Half of their training time is spent on restraining, pinning and seizing techniques as a defense. They are taught traditional forms and application as well as some traditional weaponry (staff and sword). Lastly, they are taught to relax, be fluid and not get rigid which in turn has a calming effect allowing their individual bearing and strengths of character to surface. Training for kids and adults is meant to enhance their everyday life whether it be physical and mental

balance, health, to not give up on any level or situation, or eliminate everyday life obstacles such as fear, intimidation, or equality.

1. Discipline: Gung-fu instruction teaches kids to listen, to focus their attention through progressive martial procedures. It teaches them to remain still or to give the best effort they can on any type of endeavor.

2. Respect: Instruction teaches students to respect each other no matter if they are male, female,



younger, or older than one another. It teaches them to help the ones who are having a hard time or who are handicapped. It gives the student a new respect for older people, their seniors, as well as their parents. Besides having respect for their teachers, they learn a respect for the training space or school they train in, that later gives them respect for all spaces.

Their teachers, serving as role models for the kids, give them something to respect and look up to because of what the teachers can do through hard training. Because their teachers show respect for one another, and for them as students, it gives them a role model who shows discipline, strength, and respect for all things, through hard training. This training is a healthy outlet for students to follow.

3. Responsibility: Tum Pai training progressively teaches each student to be responsible for themselves and for their actions (an example of this is not to misuse their martial training). It teaches the student to have the responsibility to help others to progress and to be responsible to and for their parents and lastly, to society. Our training teaches old-fashioned responsibility that makes their word and honesty part of their character.

4. Ethics/Moral Code (Wu Teh Code of Ethics): The Tum Pai system is solidly based on the Wu Teh Code of Ethics. This code is very similar to old-fashioned ethics taught to our kids long ago. It is based on mutual respect and courtesy towards one another, including one's family. This code is designed to make them better citizens and sets a foundation for adult life. It promotes honesty and self-examination and pride in themselves as well as appreciating others' abilities.

5. 'Martial Bearing': Through continuous training the students gain pride in themselves, which carries into an upright attitude. Martial training teaches them not to boast or brag, but to carry themselves with pride. This is especially helpful when students have not done well in conventional school sports or shy away from physical activity because they are afraid of not succeeding. Since Tum Pai training does not compete with one another or have a winner and a loser, the student relaxes his or her fears of losing and responds by doing their best. They are taught to do their best without the fear of criticism. By simply training without competition, and to just do their best and help the students who are having a hard time with the techniques,

eventually gives pride and bearing to both students. The student who was having a hard time then helps someone else, which consequently brings each student to a stronger personal fortitude and 'Martial Bearing'. This type of 'Martial Bearing' carries over into their everyday life and at conventional school, where they try harder and have the pride in themselves, regardless of whether or not they are the best at what they are doing.

6. Delinquency and The Bully: The Tum Pai system has long been noted for turning kids around who are going in the wrong direction. Usually problem kids are having responding behavior which is not beneficial to them or to society for many reasons, not just one thing. Regardless of whether it is a home problem, a conventional school problem, or a physical health problem, the Tum Pai teachers are trained to 'feel out' the problem area and slowly redirect it. This usually takes time, but our success rate is very high. The bully is usually putting on a show because they lack true confidence; consequently they learn to have pride in themselves, and they learn also to respect everyone, for everyone has some special ability. By helping slower students instead of belittling them, this eventually gives them pride in themselves. They are also helped by other students of stronger abilities, who try their best to help them improve. This creates a healthy attitude. The delinquent is in the same boat. Their response is because they are having a hard time adjusting to conventional school, home, or society.

The goal of Tum Pai is to give them a home; something to be proud of, while giving them the peers and leadership that they will respect and follow. This is then knitted back into the family and society systems slowly. Since the conventional school system has its hands tied on many issues, they have used the Tum Pai martial art system to get accomplished what they



are not allowed to do in most cases. This union between the two education systems has worked out exceedingly well for the various problem kids and has benefited the society as a whole.

7. Self-Defense Ability: The Tum Pai system teaches kids how to defend themselves in a progressive order. Their ethics and responsibility are taught at the same time. As the student is slowly tested to show their emotional reactions, they are accordingly trained physically in coordination with how they react in this mental-physical balance. At the beginning, they learn proper stances; how to yield with force and counter it. They learn how to develop power with proper striking and kicking techniques, as well as how to take blows off so as to not get hurt, as well as to learn how to fall without getting hurt. The kids then learn grappling (grabbing attacks) techniques, then progress into grab punch and then the punch and punch-kick attacks. As kids advance and they are trusted, they are taught multiple attacks, weapons attack, weapon forms and street sparring. At this time, they are responsible for their actions and have good control and bearing of any situation. Eventually they graduate into adult class at age 13.

8. Martial Spirit: The kids are taught to try their best regardless of how they do. They are taught to not give up on anything regardless of their endeavor. This creates a spiritually strong person, who looks upon themselves with a positive attitude, affecting their entire life. Tum Pai training is noted for spiritually strong practitioners.

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The Kids' Teachers



The Kids' Instructors are all highly trained in the Tum Pai system. It usually takes a minimum of four and a half years of constant training or longer to get certified as a teacher. During their own training,

they are required to assist in the kids' classes to learn teaching methods from their teachers. This includes how to 'feel and read' the kids' emotional state, which is an indicator of their physical training. All assistants are active training Gung-fu practitioners, some getting their kids' requirements in and some already certified. After each class the teachers and assistants get together to discuss the kids' progression and whatever difficulties that are encountered. Kids' classes are taken seriously, for these classes sometimes affect the students all their lives on how they adjust to society and its ups and downs. These classes can save a kid's life, both mentally and physically, which these teachers understand well.

Open Door Policy

The Tum Pai Association allows any practitioner to train in any other martial art. We do not restrict any student to take any seminars or classes outside our school system. Sometimes we might advise against some particular outside class if we feel that they are not ready to take the physical challenges, yet we will not stop any participation. Likewise, we accept any students from other styles who would like to learn our internal system. It is also

allowed that a student who wants to transfer to another school in our Association can do so without repercussions. For a student who wants to transfer, it is considered ethical to talk to their present teacher about this transfer before hand. If a considerable time has lapsed (over a year) from quitting one school and then trying another school in our Association, no notification to their last instructor is required.



Tum Pai Annual Events

The largest event for the entire Association is the yearly one week campout in June or July -- normally held at Lake O'dell in Central Oregon. This is not only for students, but families and friends also, which makes for a large group. There are daily classes in Tai Chi, Tai

Chi swords, Paqua, Yoga, Gung-fu Forms, Sword Forms, Staff forms, etc., and also in Traditional Archery -- one of the most popular classes. Each year, some type of survival training is taught. We fish, hike, play volleyball, nap, and just plain have fun.

Each year, all the schools in our Association traditionally do the New Year Plunge (Polar Bear Plunge). Some go in rivers, lakes, or the ocean, like the Headquarters school in Brookings, Oregon.

The Headquarters school has one of the largest Lion Dance collections on the West Coast. Students are taught Cantonese and Mandarin Lion Dances, drumming and cymbal-playing. Every year, we put on at least one New Year's Lion Dance for the community.

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Tum Pai Outdoor Camp



Annual Association Summer Campout (2000).
25th Anniversary Association get-together.
Pictured are just a portion of the summer camp attendance. Lots of family fun!

Each year our association puts on a summer camp varying between late June and the month of July. The camp lasts six days, although most wish that it would last longer! It is our yearly getaway to relax in the beautiful outdoors and be together with our training partners, other students and teachers from different schools, family members, and friends. This year the

camp starts June 23rd to June 28th. It is normally located at Lake O'dell in North Central Oregon. The lake is a natural, deep-water lake that has some very fine fishing (Kokanee, Rainbow Trout, and Mackinaw). Though some of us fish, we also swim and play in it. Located next to our camp is the Lake O'dell Lodge, which has cabins,

rooms, a marina, a play area for kids, excellent breakfasts, lunch and dinners, and a main fireplace room for activities.

Mainly, we use tents, but some of us bring trailers, motorhomes, or rent cabins from the lodge. We have a yearly itinerary of classes and events, but one could just lay in their hammock and read or nap for the week which some adults need badly.

Each year we have classes in Tai Chi, Paqua, Gung-fu, weapon classes, traditional archery, and at least one outdoor survival class of some sort. One day during our camp we hike to the Rosary Lakes, which is a gentle hike (approx. three miles) in the high Cascade Lake system. It's a favorite hike into our nature's grandeur.

Other events are a camp potluck (a favorite), volleyball wars, and one night we all eat dinner at the lodge together. All in all, our summer camp is everyone's favorite event.

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Traditional Lion Dance



New Years Lion Dance.
Brookings Gwoon. 2000.

Lion Dance classes are held at the Headquarters School routinely. This tradition has been handed down for centuries and is taught as a traditional part of Gung-fu.

Lion Dances are done at celebrations, like Chinese New Year, parades, and general celebrations for the community. The

'Celebration Lion', which is very colorful, is used for these occasions. The Golden Lion is used for special occasions and is considered

somewhat rarer. The occasions could be weddings, promotions, dedications, or new business openings. Any special occasion would use the Golden Lion. The War Lion is usually black and green, and it is used when battle is to occur, or preparing for some contest. The Mandarin Lions are the playful, puppy-like lions that are practiced for fun, comedy, and festivity.

Each Lion Dance has a story, which the Gung-fu practitioners learn to portray. Lion dancing takes stamina, strength, agility, and rhythm. A solid background is needed in Gung-fu in order to portray the Lion Dance tradition correctly. This usually means a lot of work!



New Years Lion Dance,
Brookings Gwoon, 2002.

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Tum Pai's New Year Tradition

Polar Bear Plunge

In 1973, I lived up by Mount Saint Helens on the Kalama River. I lived on a property I had bought that was 'raw mountain property' without any of the conveniences of electricity, phones, and the like. It was a mountain man's existence that fit my personality at the time. Everything was a challenge of existence and of the human spirit. So, I went in the water by myself to start the year off on a clean slate, make some strong training resolutions, and face the 'uncomfort zone' of freezing. It makes a strong spirit, but a lot was psychological.



I realized this was a special ingredient for developing a strong spirit, so I asked some students if they wanted to join me -- a few volunteered, so, the group

tradition started out in 1973 on the Kalama River with a handful of practitioners. January 1st in Washington is usually a cold one in the mountains and seldom have we ever experienced a sunny day. For the first 5 years it was either snowing and 'iced in', meaning the river edges were ice for at least 4-6 feet out, or with a cold hail-like rain.

We would build a fire in the snow or rain first and get it hot so, when we got out of that ice water, we could get warm again. I might add that a little bit of Blackberry Brandy was passed around a bit. For the practitioners who showed up, it created a strong bond and built a toughness of spirit. Slowly, a few more practitioners showed up, and within 5 years we had about 30 students, including women. At first, only the men stepped forward; the women obviously had more sense. Towards the end of the 70's, so many practitioners showed up that we had to move the annual event to Merwin Lake (also in the mountains) in order to have the group (over 100) go in at the same time. I might mention that a member of students came from Sifu Fred King's school in Portland, Oregon, starting back in the early 70's.

After I moved to Brookings, Oregon I started the same tradition on the Winchuck River (also a cold one!) until the group out grew our "Plunge" spot. So, we eventually went into the Pacific Ocean, which we

still do to this day. I might mention that the New Year's Plunge is still carrying on in Washington State where it originally started.

Before each plunge, we all circle our fire, hold hands, and have a couple minutes of silence to make our New Year resolutions



and clean the slate to start the New Year off right. Then, we take the plunge. Afterwards, we go back to the fire to warm up and then to the school for a potluck. All in all, everyone feels better after they have done this day of sacrifice and I feel it should be a tradition for all the martial arts schools. I might add that we invite family, friends, or anyone in the community to join us. They also appreciate the event and usually come back year after year.

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Tum Pai's Wu Teh Code (Ethical Code)

Our code of ethics (Wu Teh) comes from my first training with Sifu J. Weong and later with Sifu Joseph Clarke whose teacher was Augung Tony Ramos. I wrote this accumulation of oral instruction over 25 years ago as a visual guideline for all practitioners, which has been seldom ever written. Any school whether Internal or External who feel this code would be helpful in their instruction may use this, for I feel

it's essential for all martial arts.



I have written some of the obvious and not so obvious concepts from the "Wu Teh Code," commonly referred to as the "Code of Ethics" in more Western terms. Hopefully this will give everyone concerned,

including external artists, some guidelines for what is involved and required for inner art understanding and one's relationship to Internal Gung-Fu as a complete art.

These rules will not only help you understand this art and it's players, but it will make you a much stronger practitioner if you adhere to the code of ethics.

Our belief is that the practitioner who has a strong code will also have a strong art coupled with wisdom.

The following rules are in no particular order. The order is your responsibility to understand, for if you empty your cup of tea you will see your strengths and your weaknesses and, individually, will have your priorities to work on towards self-perfection.

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Wu Teh's Personal Interrelationship

1. Always honor one's family, and give without the expectation of receiving. Strive for family honor. It is a lifetime responsibility.

2. Second to one's family, honor your teacher. They are to be treated like a father or mother who give you the art of life. Give and sacrifice without the expectation of receiving. It is a lifetime responsibility for one's official teacher.

3. Treat your fellow students as a brother or sister. By giving and helping them to be better, in truth this will strengthen yourself.

4. Senior students, be humble. Treat junior students as equals, thus, enabling you to have the respect and position of senior.



5. Junior students, be respectful to your senior. Their treatment of you as an equal is a sign that they are starting to understand a deeper martial art and are worthy of senior respect. This humbleness is to be respected.

6. Never consider yourself knowledgeable, regardless of time in training. We are only on a staircase that is very long and with no apparent end.

7. Recognize that everyone will have strengths greater than yourself and weaknesses, regardless of their time in the art. Try to help their weaknesses. In turn, your weaknesses will be eventually strengthened.





8. Senior students are responsible to demonstrate the "code of ethics" in and out of class. This example shows that you yourself don't consider your art separate from your every day life, that it is part of everything. This demonstrates the strength of your art and makes good practitioners and teachers.



9. Rely on your teacher's judgement as best as one can. Many times you may not agree with policies, or actions, but it is your responsibility to stand behind them and strive for better understanding as junior students do towards you. Remember one is just on a step and possibly the next step will give you better understanding.


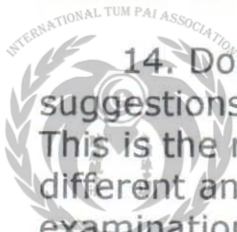
10. Remember teachers are human. They make mistakes and have human problems like anyone else. Realize that no one will be a perfect example. It is this kindness and understanding that makes you strong by respecting this humanness and appreciating their gains of self-perfection in martial art totalness.






11. Be an example of courtesy, regardless of what step you are on in martial arts. Courtesy in and out of class is a sign of strength. By giving courtesy, you get courtesy and respect.

12. Empty your cup of tea. Allow criticism, critiquing, and suggestions by anyone. Students who often have less time in can offer suggestions or catch something that is very true and helpful, if you are open. Remembering that we are all equal human beings helps. Thinking we know a lot, means we know little.

13. Never openly criticize your teacher. Hold your doubts or criticisms to yourself and possibly your view will change later on the matter. Criticizing back to your teacher says you are their equal in knowledge. This is considered very poor code and essentially you need another teacher.



14. Don't think of critiquing as personal. Critiquing are only suggestions or sharing to gain better refinement from outside eyes. This is the reason to take classes in the first place. Teachers are no different and need critiquing from their seniors to grow. Without self-examination created by suggestions or critiquing, one is no better off than reading a book. We need other eyes to tell the real story.



15. Pride. Carry yourself earnestly, try your best even if it's not up to your expectations. Disregard other people's expectations of yourself. Internal Gung-Fu is non-competitive. Doing your best for



yourself gives you honor and pride.

16. Push hands practice is practice in containing one's ego. Approach this practice with a smile and from that you will get better at it.

Containment of one's ego is essential for proper energy and totalness of Internal Gung-Fu. Remember Internal Gung-Fu is sharing and not

competitive unless you make it so.

17. The showing of too much power in any joint exercises shows you have low level ego containment. Use of technique with kindness and appreciation is a sign of strength. To intimidate others is low level. Demonstrate containment; this is a sign of strength. It is a personal test to try not to get even when someone betters you. Compliment them. Do not feel degraded by being bettered. Appreciate this as being personally helpful. They are giving you something to work on for the future.

18. Tenacity. It is your responsibility to try your best in all classes. Do not allow yourself to just follow or stand idle. Practice yourself, regardless of your grasp or ability of the technique. It is your responsibility to not complain of tiredness or your ability to do the practice. Tenacity is the ability to keep trying with or without the teacher. By doing this you will always feel better when you leave, and you will gather honor and respect. Idleness means idle instruction in return. One reason you take instruction is to practice tenacity of learning.

19. Cleanliness. Refined cleanliness means refined mind. Clean clothes and body show by example the honor and ethics you hold.

20. Never ask for more knowledge. Let the teachers decide when you are ready. To ask is a sign that you have down what has already been given you. Remember any knowledge has a life time of perfecting. By working hard on what you have is the first sign that you are getting ready for more and deserve it.

21. Always remember your teacher's birthday, Christmas, etc. Give them some gift of appreciation from your heart no matter how small. This sign of thoughtfulness and respect allows a bond that makes the teacher feel appreciated, and usually they reciprocate by genuinely wanting to further your knowledge from this appreciation.

22. If you are far away from your teacher and you visit them or any other teachers, it is proper to bring them a small gift each time. This can be food for casual visits or presents suitable for more important visits. This is traditionally important.

23. If you have had a falling out with your teacher, but want to re-establish your connection, it is most important to bring a gift upon your "first" contact and to give your humble apology, regardless of whether you feel it is totally deserved. A good teacher will always accept a good apology regardless if they feel they were wrong or you were wrong. "Saving face" most times does not allow the teacher the flexibility of the student.

24. Anytime one invites the teacher over to their home or anywhere else, it is essential that there is always food and drink available. This shows good manners and respect.

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Martial School Etiquette

1. Always address your teacher with their respected title in or out of class. They should not be addressed by their first names unless told to do so. The title of teacher, Sifu, Sensei, Master, Mr. or Mrs., shows respect. By calling them by their first name means your not acknowledging their training level, and breaches martial code.

2. Always introduce your teacher with their title to students, friends, or to the public, in or out of class.

3. Always address your teacher by their title when writing letters to them or signing checks. This is a lifetime responsibility of respect. It is best not to use your title if you have one when addressing a senior. Be humble. Giving out titles when addressing seniors is often considered as trying to impress them.

4. Bowing to your teacher, other students, coming in or out of your training area or to the public is a sign of respect. It is the Oriental way of hand shaking except there is no recognition of monetary achievement, only personal. Bowing is purely personal and does not mean we bow down to one person or another. It is simply a pure sign of respect and gratitude.



5. Never debate the cost of instruction with a teacher. If you feel it is too high, find another teacher who charges less. Paying teachers to teach is your gift to help pay the rent, pay their transportation, buy them food, etc. It is a sign of respect. On the other hand, to debate the costs says that the instruction is debatable in its worth, which is a sign of disrespect. Always be timely with your tuition. Teachers in turn will be timely with their instruction.

6. Try not to be late to class. If you are late, apologize to the teacher upon entering the class. If you can't make it routinely on time for some specific reason, discuss this with your teacher ahead of time. Teachers notice who is on time and who is constantly late without apology. This effects their instruction. Do not leave class early because you are tired or have better things to do unless you ask permission from your teacher before hand.

7. Each system has traditions if it is a complete art. Pay good attention to these traditions for these traditions represent that particular system. Proper acceptance and usage of these traditions shows your skill level. Sloppy tradition means sloppy attitude, which means a sloppy practitioner.

8. Without being asked, clean the training area or various parts of the school like the bathroom, etc. This shows good humbleness and respect, regardless of how senior one is. If you see the teacher clean the school, this is telling all that the students are lacking in their responsibility and must quickly take the hint. No one is too senior to allow this.

9. Senior students should know and feel comfortable with the senior teacher's rules and be able and willing to explain with understanding these traditions to junior students. Traditions have reasons and one should understand the necessity for them.

10. The longer you study from a teacher, the more you represent them. After five years, you represent your teacher.

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Visiting Other Schools or Teachers



1. When going to participate in other schools, it is always important to ask the teacher's permission first.

2. If allowed to participate make sure you always pay for the class or leave some kind of tribute to show your appreciation, regardless if the teacher says that money or tribute is not needed. Many times teachers will use this answer to test a student's appreciation and sometimes this effects future class participation.

3. Never wear any kind of rank in someone else's school unless asked to do so. It is even more proper not to wear your regular class uniform in a different school unless it is in your same association or system. Even if the teacher says it does not matter, it is better to wear sweats or something that shows no system or concept. Pride of

uniform is for your school only, unless possibly doing a public demonstration.

4. Always bow when entering or leaving someone else's school. Using the bow you are familiar with is acceptable until you see how the bows are done for that school. Once you see their way of bowing, use their method. This is showing respect for their system.

5. If inviting a teacher or senior from another school or system out to dinner, always open the doors for them, allowing them to enter first. Always pay their meals with no reservations as to cost. Never allow them to pay. This represents your teacher's training of you and gives "face" to not only you but the system you come from. Tipping generously is also a good sign of ethics and shows your genuine gratitude and respect for the occasion.

6. When eating with anyone senior, especially your teacher or with other teachers, always wait until they have eaten their first bite of food before starting to eat yourself. Eating before your seniors start is considered very poor ethics and a lack of respect. Even the positioning of seating can be offensive if some seats are better than others when eating. If they are drinking tea, coffee, water or whatever, go out of your way to be sure that their cup is always full. The most senior cup is always checked first, and then down the levels of seniority. This is done whether you are the host, another teacher of junior status, or the lowest person of position. Serving them properly is considered good "code" and is analyzed by most senior teachers as to what level of practitioner you are.

7. If introducing a visiting teacher or teachers, always start with the most senior regardless of sex. Never lag in introductions and always use their titles and never just their first names. This order of importance for introductions is also true for senior students and their levels.



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Conclusion

Though these rules might seem to some to be "over proper," the fact is that these rules are just "some" of the "rules of ethics" that some systems and societies feel are a major factor of proper attitude towards one another or art. There are many more inner rules that are more subtle if one wanted to learn from true inner ones. There are some who tend to pooh-pooh traditional values of other countries as a waste of time, but as a way of life and true inner meaning of internal arts this can make the difference of "being" the art or not.

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Practitioner Responsibility

Whether we are the student or the teacher, we all have various responsibilities that make the martial art what it is. The strength of an art is the soul of the

art, which is always structured with responsibilities, disciplines, and a strong moral and ethics code. This carries over into every day life. Here are some of Tum Pai's practitioner responsibilities:



Student Practitioner Responsibility

1. It is your duty to try your best without complaint. Good arts generally push your limits, so that what was intolerable before is not a problem now.

2. Always keep yourself clean and your workout clothes clean. If you come from work with dirty hands and feet, body, clothes, or clouded mind cleanse them before class.

3. Keep your nails short for both hands and feet. Nail scratches are hard to heal. It is to your strength to not injure your partners.



4. Keep your training area clean without being asked. The same goes for the dressing rooms and bathrooms.

5. Keep remembering the phrase "it's not what your country does for you, it's what you do for your country". This applies to martial arts schools as well.

6. Pay your dues timely. Set an example of appreciation. This is a sign of respect.

7. Always address your teacher with their title or any other practitioner with titles earned by training -- in or out of the school.

8. Remember the teachers birthday with some small gift. The same applies to Christmas if that is part of our or their tradition. Show you are a giver and not a taker.

9. Help other students to get better, this will improve yourself, and it is an obligation of a senior practitioner.

10. If you visit other schools, always show the utmost courtesy and respect. How you present yourself is a direct reflection of your teacher.

11. Never ask to spar when visiting a school. This is considered a challenge and most likely this will not end well for you and the martial bond of respect is broken. This is for both students and teachers.



12. Never spar to beat on someone. Trying to hurt your partner loses dignity. Spar to test yourself, not prove yourself to your partner. Help your partner if they have a skill level lower than yourself. This strengthens your martial integrity.

13. If you want to train in another school, copy their traditional practice. Never show your skills no matter how skilled you are. Go there to learn and not to show. Empty your cup of tea.

14. It is proper to ask your teacher for permission to train in other schools. If you are quitting your school, it is proper to notify your teacher and thank them for their training. Never burn your bridge. Leave on a positive note whether you are happy with the training or not. Even when the teacher might show non-martial or ethical traits, you should never counter. Simply remove yourself with dignity and an appreciation of the positive things they have taught you.

15. When you are being shown new moves in forms or techniques, never go beyond where the teacher takes you, regardless if you see it's a piece of cake or not. Forging ahead without the teacher's instruction or okay tells the teacher that you don't need their

instruction anymore. Traditional teachers will pull back immediately from your breach of instruction.

16. Bowing: It is better to overbow than to underbow. Bowing is about respect and not about bowing down to someone. Bowing is like the American handshake, except that respect and honor is why you do it and not money. Your respect and appreciation is shown by bowing as you;

a. Go in and out of the school, bowing to your teacher in and out of the school, as well as for senior students.

b. If you are late to class, bow when entering the training area and then bow separately towards the teacher, whether they are facing you or not. Some schools do require the teacher to see you directly; I personally do not.

c. If you have to leave a class early, let the teacher know in advance of class. When it is time to leave, bow to the teacher, then bow out of the training area.

d. If you have to leave during a class because of sickness or injury, discuss this with the teacher and then bow out properly.

17. Chronic injuries should be treated before class, and minor injuries during class should be toughed out. But, the teacher should recognize an injury that should be treated immediately, as well as the student recognizing it. Students need to ask the teacher for permission to treat the injury. Sometimes immediate treatment is valuable for it allows the student to not miss training to heal something that could have been treated initially. Students need to feel assured that the teacher holds their best interests for health. If this is not the case, I personally would not train under that teacher.

18. When the class is supposed to start at a certain time but the teacher is late, do not just stand around like black birds. Your obligation as a student is to dedicate yourself to train. Do not wait to be led. Start your training the minute you enter the training area, by stretching, doing bag work, forms, etc. This shows the teacher that you are there to train and do not need to be hand-fed. Cherish instruction, for it is the topping on the training cake and a privilege.

19. A student's dedication to their teacher, school, or organization is based on trust, respect, love, and honor. At times you might feel that your teacher borders on ethical rightness. It is important to

recognize the difference between a difference of opinion and an outright breach of ethical standard in or out of the school. If you feel that an ethical standard has been breached that unbalances your respect and trust, I personally would find another teacher, which is the students responsibility to not black mark their own honor and spirit.

20. It is the teacher's and the student's responsibility to feel assured that the rank and lineage of one's own teacher and their teachers have not breached the ethical code for rank. To train hard under a teacher or teachers that have assumed or made up rank 'black marks' your own hard-trained rank and festers like a disease that never lets go no matter how much time you put in the art. It is your responsibility to feel assured that your teacher is going to be your teacher for life, like a father or mother that has nurtured you in the martial art code for life. If this can't be assured, find a teacher that can be relied upon for life.

21. A student does not have choice about being ranked by their teacher. It might be slow, or it might be too fast. If it seems to ridiculous, don't train under that teacher. Once you reach Student Black level, you can reject rank honorably. Good teachers will honor this. Our particular school tests for all ranks so usually by surviving and passing a test, you truly feel you've earned it. Being ranked by a teacher who has assumed rank from the various rationales that they would use would blacken your own martial art spirit forever if you accepted rank from them. Now you become part of the fraud that your teacher started. If you have second thoughts about a rank (Black and ranks above) that you accepted, find someone in the system to go under and do your training to correct the situation. The 'right mind' is about training and not rank, which will clean your spirit. No fraudulent deception in any martial art endeavor will allow one to master an internal martial art, for one's spirit must be clean.

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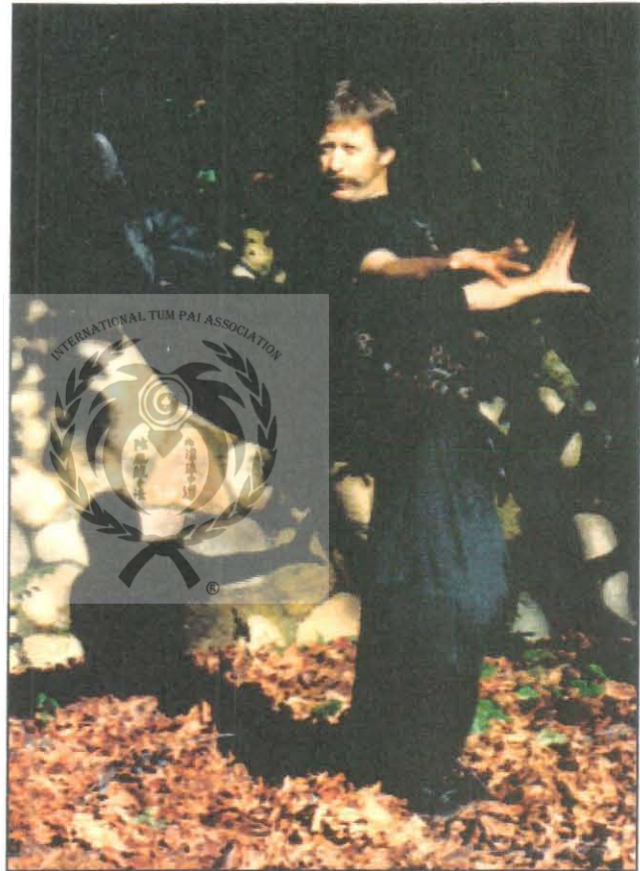
Teacher's Responsibility

1. Never show preference in training students. Measure their training by skill level, determination, personal self discipline, integrity,

sacrifice, and honesty. Never compare students, for each student is on a slightly different path and is trying their best to move upward.

2. Show gentleness and strength, kindness and reliability. The students are relying on the teacher for these qualities. A strong school has a reliable teacher.

3. Sacrifice: Though a teacher shows the student the value of sacrifice, they have to display sacrifice themselves. This can be demonstrated on a physical level (ex. letting their student get shots in with compliments and without retaliation), a monetary level (ex. paying for a students uniform in need, meals, etc.), an emotional level (ex. showing compassion for effort that fails, demonstrating humility and humbleness. Explains that you yourself have tried and failed). Demonstrate sacrifice of your humanness.

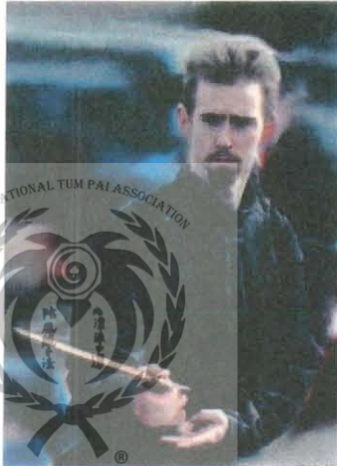


4. Admit shortcomings: Actually wanting to make their students as good or better than they are. Admitting their own shortcomings and training their students to not have the same problem areas.

5. Teachers are not God: Teachers, above all, need to not be on a power trip. This is the one disease that effects many teachers. Good initial instruction helps eliminate this trait, but this does not insure the balance of power. Real power is never shown and to direct and teach without command is the key to the art and balance to power and authority.

6. Forgiveness: Teachers have to have the ability to forgive. This one trait makes a strong school and teacher. Forgiving makes the teacher stronger and more human.

7. Anger: To show outward anger is not only a breach of character but a loss of martial strength. A leader needs to know that anger shows loss, and that emotional decisions in anger are never sound. People do not like to follow angry people. Strong teachers control this emotion.



8. Honesty: Be honest. Your presence of honesty will set the tone for the students. Honesty is the foundation of a big house and makes for clear communication.

9. Condemning: A good teacher will not condemn other arts, or students' teachers. Condemning others lowers the strength of the teacher and devalues their character. This trait usually means the teacher themselves have problems to hide by trying to lower the strengths of those they condemn.

10. Character: Teachers are the ones who the rest of the school looks up to. Act like it. Represent upright character in and out of the school. This is an obligation of a teacher to not indulge in any of the vices excessively (drinking, smoking, drugs, etc.). Teachers are human, they make mistakes like anyone else, but all teachers have to make the realization that their character effects many people and a school is relying on them for guidance and direction.

11. Honor: Honor means everything to the teacher and the student. Honor creates leadership and is the soul of the Martial Arts. Honor is not rigid. Honor is tempered with humbleness and humility. The goal of the teacher is to install in the student these traits without breaking the spirit of honor. Too much or too little in the flexibility of honor can hurt the spirit of bearing and is the life long goal of the teacher to instill this trait carefully and to be an example.

12. Teacher's Obligation: Is to train regardless of their age. Medical problems might alter this, but if this is the case, they need to have their assistants teach who can effectively demonstrate the techniques to upgrade their students. A teacher's obligation is the life-long pursuit to further and perfect their art.

13. Teacher's Obligation: Is to never deceive their students about their rank or position. This is a disease that is never cured. Assuming rank, whether you give it to yourself, or another teacher out of your art gives it to you, or an association that is designed to hand out rank for money, or even students ranking their own teacher so that they can be ranked higher, is the sin and disease of power. To deceive your students not only blackens your soul, but now days can come back to you legally, for no student wants to train hard for years under a teacher to find out that the teacher didn't have to train for their rank and deceived them. Be honest on this subject and your overall health will prosper.

14. Teacher's Obligation: Is to make quality students rather than quantity. If a teacher makes a few instructors it should be considered a good sign. Making many Blackbelt instructors should be questioned. Making pyramids of teachers makes training secondary rather than primary. Every teacher you make represents their teacher, school, and art. Being able to stand behind your students is primary. Occasionally, no matter how hard one tries to uphold the integrity of the art, a student can go astray. We try hard to avoid this but we must move on with integrity for the rest if this does happen.

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Teacher's Tribute

(Paying Monthly Money)

It is the responsibility of each teacher to set the example of paying tribute to their lineage senior teachers. This traditional example of helping to take care of their teachers as a life-long obligation is paramount to the foundation of the school and the strength of their martial® ethical standard of a teacher.

Tribute

Tribute is seen as our life-long obligation to the art we study. It is a life-long endeavor. Tribute is paying money each month to your teacher and their teachers as a responsibility to their well-being for they have given you their art as a father to a son or daughter. Our obligation

is to always honor this commitment to help uphold the family no matter how small your contribution is. It is not just one time or more, but every month. It is also our way of staying in touch monthly as our lives evolve into its many paths. Regardless of which path we take in life, whether it be martial arts or a carpenter, etc., the obligation still holds if your martial art is lifetime blood. It is the fabric of internal Gung-Fu's ethical and traditional standards.

Here is what the Tum Pai Association does as tribute to the seniors of our lineage. This is our own example, but any lineage could make their own formula up. This does not count student-teacher monthly percentage that is agreed upon for satellite schools.

To Your Teacher

Full-Time Blackbelts (Sashes) (Who teach) - \$25.00 per month

Part-Time Blackbelts (Part-time teacher) - \$15.00 per month

Inactive Blackbelts (But helping manage your school or Association) - \$15.00 per month

Inactive Blackbelts (Holding their life-long commitment) - \$10.00 per month

Student Blackbelts (Teaching away from the main school) - \$20.00 per month



To Your Teacher's Teacher

(In our case - Prof. Joseph Clarke)

Full-time Blackbelt Teachers - \$10.00 per month

Part-time Blackbelt Teachers - \$10.00 per month

Inactive Blackbelt Teachers Helping Manage - \$10.00 per month

Inactive Blackbelt Teachers - \$5.00 per month



To Your Teacher's Teacher's Teacher

(In our case - Augung Tony Ramos)

Full-time Blackbelt Teachers -
\$10.00 per month

Part-time Blackbelt Teachers -
\$10.00 per month

Inactive Blackbelt Teachers Helping
Manage - \$10.00 per month

Inactive Blackbelt Teachers - \$5.00 per month

To Your Teacher's Teacher's Teacher's Teacher

(In our case - Sijo Adriano Emperado)

Full-time Blackbelt Teachers - \$10.00 per month

Part-time Blackbelt Teachers - \$10.00 per month

Inactive Blackbelt Teachers Helping Manage - \$10.00 per month

Inactive Blackbelt Teachers - \$5.00 per month

Most lineages have had some of their senior teachers pass away, which in our case would be Prof. Joseph Clarke and Augung Tony Ramos. As an Association, it can elect to give their tribute to whoever is left in the lineage or keep to their traditional scale. On a personal level I have paid monthly tribute to all of my teachers for over 35 years including my original teacher, Sifu J. Weong. I have done this to set an example which I have never deviated from. Besides traditional ethics, seeing teachers who have dedicated their lives to teaching and are poor or living in poverty is a crime to us. Even five dollars a month from all of the teachers that they have certified in their lifetime would help them in their senior years. Tribute is important as a family and is the fabric of caring responsibility in students who make it to Black belt (sash). If this is not a tradition in your lineage, start it. This is the fabric of love and respect.



Tum Pai Seal

Translation and Explanation

From the center, or beginning, it was the Sijo (the Cloverleaf) from which it all began. From this accumulation of knowledge (cloverleaf) the different branches



sprang. In the Tum Pai lineage, it started out with Sijo, Joe Emperado, and then Tony Ramos (one of the original four), who spread the initial roots of the 'Kajukenbo Way' on the mainland. Among the original students he taught was Sifu Joseph Clarke. His seal, the Old Style Yin-Yang, meant 'Emerging Center'. An innovator himself, he added Wing Chun, Jeet Kune Do, and Northern Praying Mantis to the 'Kajukenbo Way'. His seal meant 'Growth from Within' and 'the Balance of Always Growing Out'. Centerline sticky hands is its application specialty. The Emerging Center seal is surrounded by the Paqua Diagram, which stands for man as a part of nature. This shows all the elements and counter-elements of the Yin-Yang balance prevalent in nature, as well as man's interaction and harmony -- a major part of internal Tum Pai understanding.

Sifu Joseph Clarke's senior student was Sifu Jon Loren, whose seal became the Chinese Bat. The Bat represents the Chinese conception of 'Long Life and Happiness'. If one adds the 'Kajukenbo Way' to this, it would say that to live long and be happy, one must learn to protect life. The Bat also represented the 'Internal Way'. Its goal is to develop internally, through the use of focused Chi. By adding this to the 'Kajukenbo Way', the contact effect became compounded in an internal viewpoint. The goal, then, was not just to learn how to fight from Tum Pai training, but more of a multiple good health from the 'Bat Way', which added internal training such as Tai Chi, Chi Gung, and Paqua. Thus, a shocking 'Bat' power developed from extending energy through the body that was different from muscular strength. An ability to take blows with no damage by using 'Ward-off energy' and 'Bat Radar' developed from internal exercises. An ability to feel by sensitivity (the 'Bat Way'), to perceive in advance physical movements by obtaining a 'sphere of feeling energy', developed as well.

The Bat on the Tum Pai seal also stands for evasive deception that is hidden and concealed, and that is sensitive to the slightest mental or physical vibration. Its ultimate weapons are concealed ('The Hanging Bat') but could be used in its defense. Its stillness is deception and its movements conform to no pattern, like those of the Bat, enabling it to use its 'radar' for evasion and penetration.

Sifu Loren's advanced system, 'Night Wind Intercepting Palm', is based on the 'Bat Way' of internal sensitivity, but goes further into the inner concepts of the gathering and blending of life force from Chi.

Training is done not only in the school, but in the mountains, where it is felt that the life force is greatest and least hindered. It goes further in its deception by learning to mask intentions, and by creating the ability to sense other peoples' intentions. This is accomplished through internal exercises, forms, and interaction with human and nature's union. Physically, 'Night Wind' is characterized by its slapping, whipping energy techniques, reversal and redirection of force, and by it sticking inside nerve manipulation techniques (Chin Na). 'Chin Na' is done in constant sticking flow that yields and reverses, rather than forcing.

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The Association

As a note, any practitioners, student teachers, or related associations can come under the International Tum Pai Association, and can belong to more than one association. The main requirement is to be interested in the Tum Pai system and want to learn it. All association members are subject to our ethical and traditional code of conduct -- the essence of Internal Martial Art practice. The Association, on the other hand, does not tell joining associations, teachers, or students how to teach or train, rather, it has open gates to our methods of learning and training concepts for all in the Association, which is hopefully why they join us.



Tum Pai Association Board of Directors.
 Left to right: Sifu Scott Dinger, Sifu Bob Adams, Sifu Jerry Weldon,
 Professor Jon Loren, Professor Gerald Chavez,
 Sigung Jay Burkey, and Sifu Blair Schmidt.

Tum Pai Association dues are \$24.00 per year for adults; \$12.00
 per year for Kids (6-12 years of age).

For questions, contact:

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***Grandmaster and Professor
Jon A. Loren (The Sigung)
Founder of Northern Tum Pai***

Internationally known Tai Chi Gung-fu practitioner, Professor Loren has studied full time for over 40 years. The Sigung is Senior Chief Instructor/Director of the International Northern Tai Chi Tum Pai Gung-fu Association; Chairman of the Yam Foon Jeet Sow Fut Society; member of the Kajukenbo Self-Defense Institutes (Oregon rep.), and the National Kajukenbo Federation. Professor Loren is ranked 9th Degree Black Sash of world recognition. The Professor has studied Southern Sillum, Penta Silat, Yang style Tai Chi, Paqua, and Internal herbal medicine under Sifu (Dr.) J. Weong; Kajukenbo (Emerging Center) under Professor Joseph Clarke; Kajukenbo

under Sijo A. D. Emperado (Founder of Kajukenbo); Tai Chi under Dr. J. Weong (Yang style), Sifu Gregory Fong (Ng style), Dr. Gerard Berardi (Yang and Chen styles), Professor Huang Wen-Chih (Wu style and Paqua), and Professor Andrew Khuo (Yang and Chen styles).

Professor Loren is a Senior Medicinal Herbalist and Flower Essence Practitioner, and is internationally known for his own work in Internal Herbal Medicine, martial art liniments, and vibrational flower essences for emotional balance (formulas). He is Chairman of Tum Pai Herbs and Flower Essence International, and Board member for the International Medicinal Vibrational Herbal/Flower Essence Research Association. He is also noted for his outdoor living knowledge and is an artist and a writer.