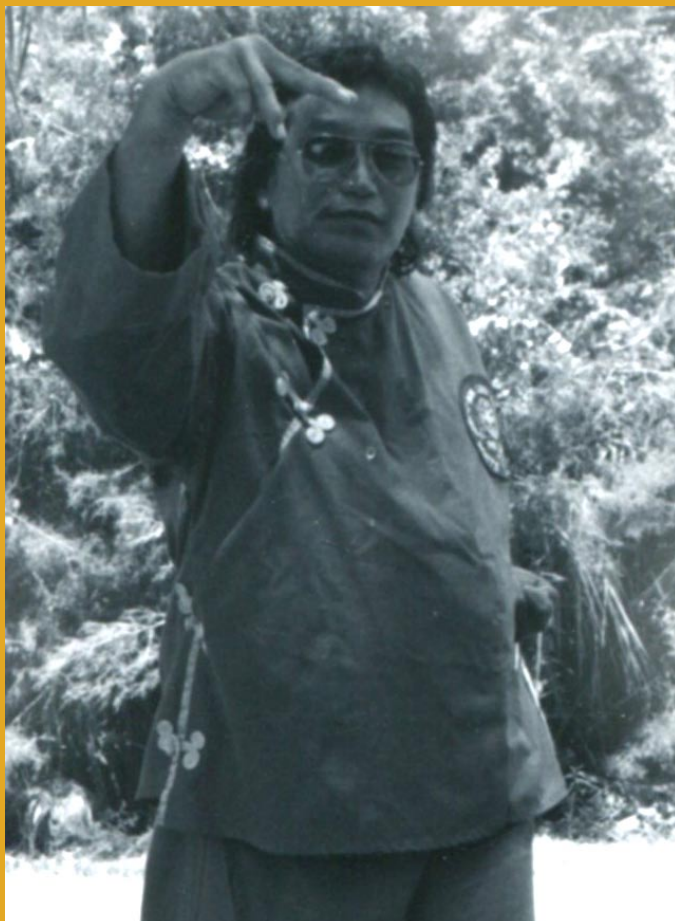


白 PAI FAMILY 家 MARTIAL ARTS JOURNAL 拳

SPRING 2011

VOLUME 1 ISSUE 1



DANIEL KANE PAI

APRIL 4 1930 - MAY 28 1993

HAPPENINGS

FUNDAMENTALS

PAI-LUM

TRANSLATION

HISTORY

BOOK REVIEW

T'AI-CHI CH'UAN

INSTRUCTOR & TRAINING HALL LISTINGS

The Pai Family Martial Arts Journal

is published 2 times a year by
William Luciano
and the

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PURPOSE & POLICY

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

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

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

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

DISCLAIMER

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

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

We solicit comments, opinions and/or suggestions. Reply to bill@paichia.com.

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(白林拳)
is the branch of the Pai Family
that is headed by David L. Smith.

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Copyeditor - Robin R. King

Chinese/Japanese language advisor - David L. Smith

Cover photo © by Christopher Lee Helton

FOREWORD:

Introduction

Hello everyone. My name is William (Bill) Luciano, I am a 3rd generation instructor in Pai Family Martial Arts; I am the instructor for the Rensselaer Polytechnic Institute Kung-Fu Club, I teach a weekly T'ai-Chi Ch'uan Class and private lessons out of my home. Over the past eight years I have taught at a number of events and festivals with instructors and teachers of many different arts. I have met exceptional martial artists. Some of these people have become good friends and have inspired me to do more to promote Pai Family Martial Arts. I have done my best to represent Pai-Lum in a professional manner by exposing others to the core principles of our art to a very positive response.



New Martial Arts Journal

In years past I have published a newsletter called Pai Family News as well as a Facebook page honoring Grandmaster Daniel K. Pai (in the near future all of the past newsletters will be available in .pdf format online). The intent behind these publications has been (and still is) to create and support a neutral environment where martial artists, affiliated with any branch of the Pai Family, can share ideas and communicate events that were happening in the various schools.

The new version of this newsletter is the "Pai Family Martial Arts Journal" and will be published twice a year by me, William Luciano, and the Pai Family Martial Training Association (Pai-Chia Wu-Kung Hui). We will produce this journal in pdf. format. Because we believe this endeavor will need input and assistance from more than one person, we will be asking a few people to become part of the process of putting this Journal together.

As Pai Family martial artists, we are all representatives of this art, so it is our responsibility to make sure that we embody the spirit of the Pai-Lum codes. We will be encouraging various instructors to participate and we will be soliciting articles and information from everyone who is willing to share. Because we want this to be a tool for furthering your understanding of all aspects of our art(s), we will have a clear cut criteria and high standards for submitting articles. These articles can be about Pai-Lum or any other art that will help to expand our knowledge base. Articles could be on technique, history, Chinese or Japanese terminology, self-defense, health, meditation, and specific meanings of things (terminology/names of techniques, etc.) or any other thing that might further one's understanding of what we do.

My Martial Background

I have had three primary teachers in Pai-Lum (Richard Macey, Marcia Pickands and David L. Smith), and have had the good fortune to also train under our Grandmaster, Daniel K. Pai (in seminars and class situations) and a number of my Kung-Fu uncles (Thomas D. St.Charles, John Weninger, Phil Hunter, Steve Mathews and Robert Skaling). There are also Kung-Fu brothers and many cousins that I have trained along side of in numerous classes and seminars. These people, and a number of others, who I have not trained with but have communicated with over the years, are where my knowledge of Pai-Lum comes from.

I am also an instructor in South Shao-Lin 18 Bronze-Man Method, and have varying experience and understanding in other arts such as Hsing-I Ch'uan, Pa-Kua Chang, T'ai-Chi Ch'uan, White Crane (Fukien and Tibetan), Hop-Ga, Southern Lohan, Tao-Ga, Northern Longfist, Southern Shao-Lin, Hung-Ga, Okinawan Kempo, Japanese Karate, Sikaran, Kenjutsu, Kobudo and Kosho-Ryu Kenpo. Some of the people who I have trained with in (classes and seminars) these arts are David L. Smith, Kwan Sai-Hung, Steven Nacua, Yang Jwing-Ming, Liang Shou-Yu, Vince Ward, Patrick Hodges, George Chartier, Frank Yee and Bruce Juchnik. (note: I am not a personal student of any of the teachers listed above except David L. Smith. I do however credit them with a major influence on my understanding of these arts.) Not to mention the large number of senior level practitioners I have been able to converse with and have answered questions about everything from technique to specific histories and traditions.

The reason for explaining my martial background is so that you may understand what my opinions about martial arts are based upon. **It is all about the art!**

Where we come from....

Grandmaster Daniel K. Pai taught his art from the 1950's until his passing in 1993 to individuals with varying degrees of martial expertise over a large geographic area – the result? No two individuals learned the same exact thing. In fact his specialty

(CONTINUED ON PAGE 19)

HAPPENINGS....

DAYTONA BEACH CHINESE NEW YEAR CELEBRATION

BY ROBIN R. KING

Daytona Beach Pai-Lum celebrated its 16th annual Chinese New Year celebration on February 4, 2011; bringing in the year of the Rabbit.



MATT STALEY AND ROB ZEIGENEUS PERFORMING SOUTHERN STYLE LION DANCE.

The evening was filled with skilfull demonstrations, laughter, remembrance and tradition.



DAYTONA STUDENTS AND INSTRUCTORS DEMONSTRATING T'AI-CHI CH'UAN.



JOHN RIDDICK BREAKING A BOARD OVER MATT STALEY'S HEAD DURING A DEMONSTRATION OF YUN-CH'I (VITAL BREATH FORM, TENSHO).

The Lion Dance kicked off the event. After the Lion was fed and teased by the audience, a demonstration of the forms of Pai-Lum including Combat form, Flamingo, Dragon Dance and 1,000 Steps was performed followed by an exemplary variety of T'ai-Chi Ch'uan and Chi Kung forms/exercises.

John Riddick's Student, Matt Staley, demonstrated the training routine "Yun-Ch'i " (Vital Breath, Tensho) . Splinters flew and rebar was bent on Matt's body as he performed the set.

A remembrance of Cosmo Rusch was headed up by Stevie Matthews demonstrating Mighty Wings of the Eagle

and followed by a celebration of Cosmo's strength and spirit.

Traditional signatures of Daytona Beach's New Year's gather-

ing were sprinkled throughout the evening: more than enough food, spirited punch, a piñata for the kids on which to practice their staff skills, and the newest tradition of Name That Form; winners walked away with straight swords. The participants and audience of the event extend



STEVE MATTHEWS DEMONSTRATING "MIGHTY WINGS OF THE EAGLE".

their gratitude to John Riddick for his continued leadership & dedication to providing a memorable event, and to Jo Anne Staley for just about everything connected with this event and its continued level of excellence.



ORLANDO STUDENTS DEMONSTRATING "COMBAT FORM".

TWENTY SECOND ANNUAL KICK FOR CANCER

By VINNIE BAIOCHETTI

On April 9, 2011, Ms. Georganne Verigan, inheritor of Bill Gregory's Kajukenpo Pai Lum system, the Kajukenpo Pai Lum Family and White Dragon Martial Arts of New Hampshire sponsored the 22nd Annual Kick for Cancer Charity martial arts tournament in Gilman-
ton, New Hampshire.



VINNIE BAIOCHETTI REFEREEING A FINALS MATCH BETWEEN
KAJUKENPO PAI LUM MEMBERS.

This is the longest, continually run charity martial arts tournament in the State of New Hampshire and with the help of our fellow martial artists from all different styles from all over New England, Nova Sco-



KAJUKENPO PAI LUM PRACTITIONERS POSE FOR A GROUP PHOTO

tia and Michigan; we raised over \$10,000.00 for our local hospice programs.



A KAJUKENPO PAI LUM PRACTITIONER COMPETING IN
KATA/FORM COMPETITION.

Since Ms. Verigan started this tournament back in 1990, martial artists, friends and their families have raised more than \$90,000.00 to help those less fortunate.

We had over 300 competitors in our kata, sparring and weapons categories which made this the best attended tournament to date. Following the tournament, our Pai-Lum Family had our traditional lasagna dinner where we got to relax, laugh and enjoy each other's company.

Sunday ended our Family week-end with a well attended self defense seminar taught by Georganne Verigan. At noon time, our Family parted ways to return together in August for our annual week-long Family Gathering held at Camp Fatima in Gilmanton, New Hampshire where everyone is welcome.

DRAGONS WE RECENTLY LOST

OUR CONDOLENCES TO THE
FAMILIES OF THOSE WE LOST...

David A. Lamica
5/27/57 - 9/17/2010

James "Jimmy" Wilson
4/26/1961 - 11/27/2010

Henry "Cosmo" Rusch
11/07/1950 - 12/14/2010

(HAPPENINGS CONTINUED ON PAGE 18)



FUNDAMENTALS:

Hand Shapes - Fist 拳

When we talk about shapes and forms we are talking about what something looks like. In most cases this requires specific structural qualities such as skeletal alignment. What we are going to do in this series of articles is to show hand shapes that we use in the application of our art, our weapons.

The Fist

First we are going to talk about the fist. There are many striking surfaces on a fist as well as a number of different fist types. While not as versatile as an open hand, the fist is the primary striking weapon in most martial methods. A fist is defined as a hand shape or form in which the fingers are closed into the palm and the thumb will either press down on the index finger, wrap the index and middle finger or simply be held tight to the ridge of the hand.

Basic Fist formation

1. Start with the hand open (figure 1.1)
2. Keeping the thumb straight, bend the fingers at the 3rd and 2nd knuckle (figure 1.2)
3. Continue bending the fingers at the 1st set of knuckles. (figure 1.3)
4. Wrap the thumb around the index and middle fingers.(figure 1.4)
5. Or place the thumb on top of the index finger (figure 1.5) as an alternate way to hold the thumb.



GRANDMASTER DANIEL K. PAI, DEMONSTRATING THE POWER OF THE FIST, BREAKS ICE USING A HAMMER FIST.

PHOTO BY SEBASTIAN FRINZI

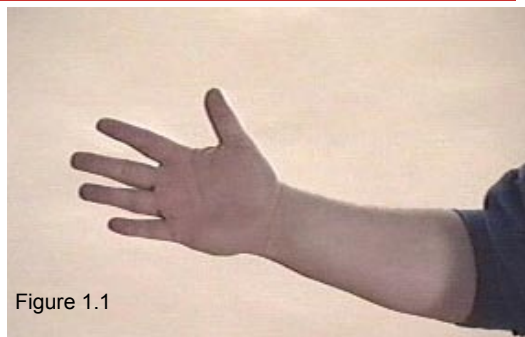


Figure 1.1



Figure 1.2



Figure 1.3



Figure 1.4



Figure 1.5

Fist : Ch'uan

The most basic use of the fist is punching (using the fist in a thrusting manner). The striking area, when punching, are the 1st knuckles of the index and middle finger. This structure is used in snapping, point penetration and thrusting punches. When punching, the fist can be oriented in any direction (palm up, palm in, palm down, palm out and anywhere in between), depending on the situation.

The palm in or “standing” fist (Li Ch'uan), is also called “vertical” or “sun” fist (because it resembles the Chinese character for sun 日). Palm down is called “horizontal” or “flat” fist. The classical punching action, known as full twist punch, is actually a combination of palm up, vertical and horizontal fist linked together in one smooth technique.

The fist may also be used in other striking methods as well, such as closing arc strikes (strikes that are primarily powered by the contraction of the biceps), and opening arc strikes (strikes that are primarily powered by the contraction of the triceps). The movement of a closing arc strike is known as “flexion”, which in the case of the elbow would be defined as decreasing the angle between the anterior surfaces of the upper arm and forearm (as in bending the elbow and bringing your palm to your chest or shoulder). And opening arc strikes (strikes that are primarily powered by the contraction of the triceps). The movement of an opening arc strike is known as “extension”, which in this case is defined as increasing the angle between the upper arm and forearm (as in straightening one's arm from a bent position). These strikes will use all parts of the fist.

Figure 1.6 shows the striking surfaces of the fist, and the area of the fist face used for basic punching techniques.

AKA Quan (Pinyin Mandarin), Kuen (Cantonese), Ken (Japanese)

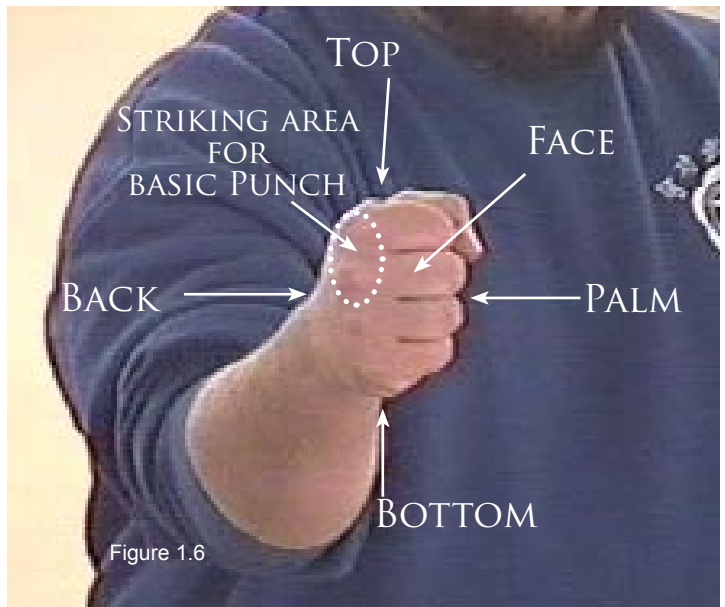


Figure 1.6

Hammer Fist : Chui Ch'uan

The hammer fist, or inverted hammer fist, is a shape that uses the bottom or top of the fist respectively. The hammer fist is used in opening arc strikes; inverted hammer fist is used in closing arc strikes.

Figure 1.7 shows the striking surface used for hammer fist and inverted hammer fist techniques.

AKA Ken Tsui (Jap.- Hammer Fist), Chui Shou (Chin.- Hammer hand), Shu Tsui (Jap.- Hammer Hand)

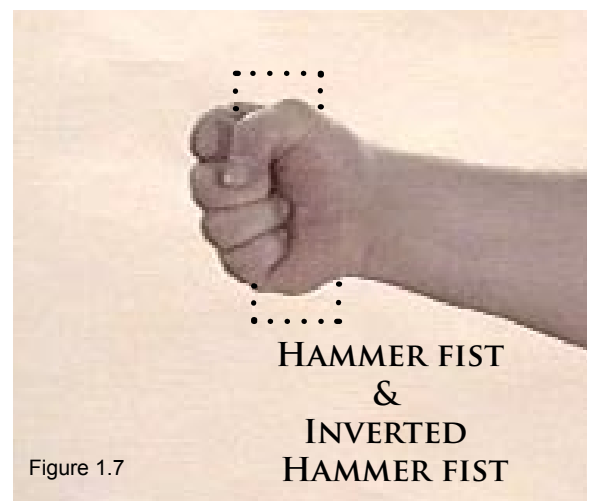


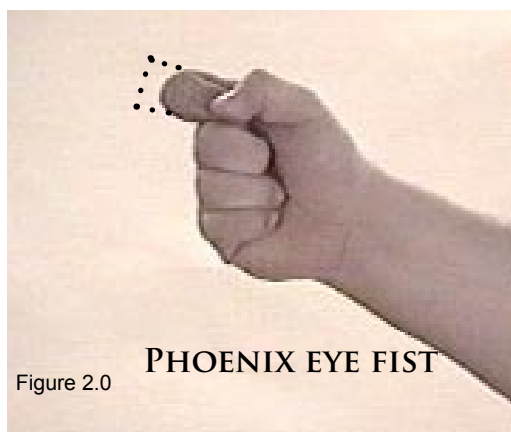
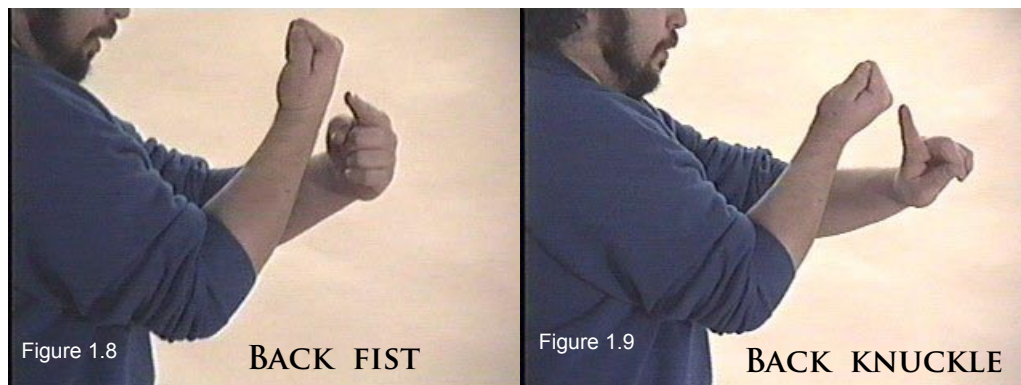
Figure 1.7

Back Fist : Pei Ch'uan

The back fist, or back knuckle, is used in opening arc strikes and is a very common use of the fist. Used in essentially the same way, back fist strikes issue energy to a fairly large surface area, while back knuckle strikes affect a smaller area and penetrate deeper into the target .

Figure 1.8 shows the striking surface used for back fist. Figure 1.9 shows the striking surface for back knuckle.

AKA Ura-Ken (Jap.- Back of Fist)



Phoenix Eye Fist : Feng Yan Ch'uan

The phoenix eye fist is essentially a basic fist with the index finger extended to the second knuckle. A widely used weapon, the phoenix eye fist is used in punching or to grind into sensitive areas. This fist is the primary fist of Pai-Mei Ch'uan (Pak Mei Kuen) and some schools of Southern Praying Mantis.

Figure 2.0 shows the striking surface used for the phoenix eye fist.

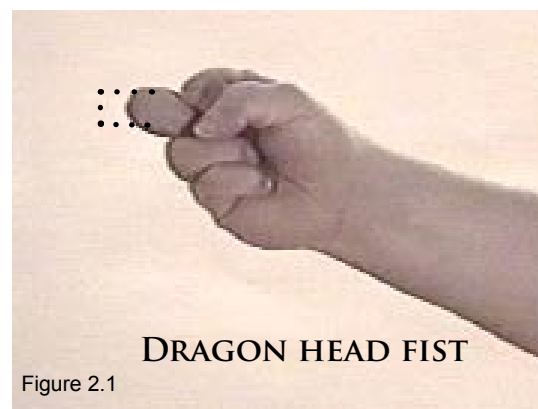
AKA ginger fist, Ippon-Ken (single knuckle fist), Sho-Ken (one knuckle fist)

Dragon Head Fist : Lung T'ou Ch'uan

The dragon head fist is essentially a basic fist with the middle finger extended to the second knuckle. The dragon head fist is used in punching or closing arc strikes.

Figure 2.1 shows the striking surface used for the dragon head fist.

AKA Ippon-Ken (single knuckle fist)



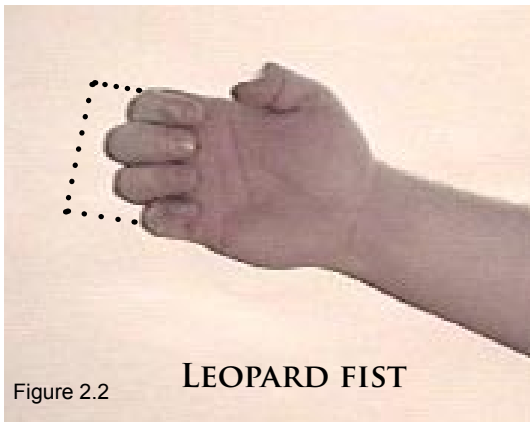


Figure 2.2

Leopard Fist : Pao Ch'uan

The leopard fist is a flattened fist extended to the second knuckle. This fist is very thin and can fit into tight spaces, like the neck. It is also used in closing arc strikes, raking the knuckles across the opponent.

Figure 2.2 shows the striking surface used for the leopard fist.

AKA Hira-Ken (fore-knuckle fist)

Crane Head Fist : He T'ou Ch'uan

The crane head fist is essentially a basic fist with the thumb pressing against the side of the index finger. This fist strikes with the second set of knuckles. One of the ways to apply this fist is to strike as if knocking on a door. In addition it may be used in a number of raking actions. The crane head and dragon head fists may be used in a similar fashion, except the crane head fist strikes a larger area. This fist works very well against side of the head, nose, chest, arms and back of hand.

Figure 2.3 shows the striking area of the crane head fist.

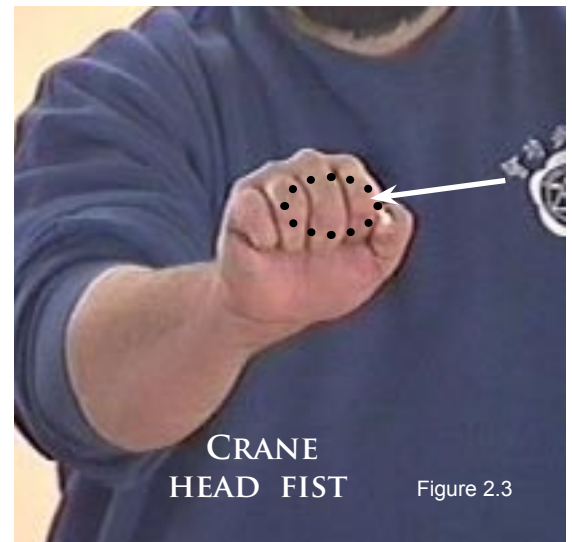


Figure 2.3

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Next issue
open hand shapes:
palms, hooks and
claws



PAI-LUM:



1967

FROM THE COLLECTION OF
JOHN WENINGER



1970

FROM THE COLLECTION OF
DAVID L. SMITH



1970 - 72

FROM THE COLLECTION OF
THOMAS D. ST. CHARLES



1970 - 73

FROM
THE MASTERS WORLD POSTER



1973

PHOTO BY
DAVID EVERETT



MID 70's

FROM THE COLLECTION OF
JOHN WENINGER

What is Pai-Lum?

By WILLIAM LUCIANO

Pai-Lum can best be described as a method of martial arts based on the teachings of the late Grandmaster Daniel K. Pai. Pai-Lum, as taught by Grandmaster Daniel K. Pai, is an eclectic martial art that is an amalgamation of his martial training, experiences and innovations. The foundation of Pai-Lum is said to be the Pai Family method of Kung-Fu as taught to him by his grandfather.

Grandmaster Pai was a very intelligent and creative teacher, and would often modify existing techniques and routines, or create new training routines for certain purposes. These may have been adapted or created to fit an individual's body type or skill set, or simply made to fit the principles and theories of Pai-Lum. While anyone can create a training sequence, not many have the depth of knowledge or understanding of the arts to do so in a skillful manner.

Okinawan and Japanese methods. As such, traditions, terminology, and techniques from all of these arts are utilized by the many variations of the Pai Family Arts.

The curriculum in most Pai-Lum schools contain a combination of Northern Long Fist, Southern Shaolin, and Chinese/Okinawan Kempo.

In the 60's and early 70's, it was not uncommon for Okinawan Karate/Kempo routines to be taught along side the Chinese based routines of Grandmaster Pai's family method. From the early 70's on, many orthodox Kung-Fu training routines were added to the Pai-Lum repertoire.

In the mid 70's, T'ai-Chi Ch'uan training began to appear in Pai-Lum schools as well. This may have been done in part to add to our understanding of other arts and to round out our martial education.

Our roots include Chinese, Hawaiian,

When, where and who one has trained

with, along with what one's previous martial arts background is, will dictate one's particular version of Pai-Lum.

We often read or hear that a trait of Grandmaster Pai was not to teach any two of his students the same things. One of the reasons for this is that Grandmaster Pai's art was continually evolving.

Another reason, and one that I think is important to know, is that many of Grandmaster Pai's senior students had varying degrees of expertise in other arts, their Pai-Lum was built on top of these arts. These people, in turn, taught their fundamentals and their understanding of Pai-Lum to their students.

Pai-Lum principles and theories may be taught through many different arts; such as Kempo, Kung-Fu and T'ai-Chi Ch'uan. Fundamentals, training routines and self

defenses are some of the tools that we use to teach our principles and theories.

The particular tools used in any one school may vary from the next.

Another important thing to note is that just because someone knows the

sequences and can demonstrate self defenses and training routines that are used in Pai-Lum schools, it does not mean that what they are doing is in fact Pai-Lum.

There are currently many variations of Pai-Lum being taught in the United States. Some of them are very good, some of them need work, and, unfortunately, some of them are Pai-Lum in name only.

To summarize: Pai-Lum is a particular method or way of doing martial arts; it is a series of martial principles and theories that are embedded into our fundamentals and can be applied to any self defense, training routine, or sparring technique.

Pai-Lum is not a particular set of training routines, self defenses or sparring techniques.

It is the underlying principles and theories that make them work!

"to be continued..."



MID 70's

FROM THE COLLECTION OF
GEORGE DILLMAN ©

1979

PHOTO BY
CHRISTOPHER LEE HELTON ©

MID 80's

FROM THE COLLECTION OF
JOHN WENINGER

1985

PHOTO BY
GARY LAVALLEE ©

1985

FROM THE COLLECTION OF
JOHN WENINGER

1993

FROM
INSIDE KUNG-FU MAGAZINE

TRANSLATION:

白
龍
拳

PAI-LUM: WHAT DOES THE NAME MEAN?

白
林
拳

By WILLIAM LUCIANO

Pai-Lum is the name Grandmaster Daniel K. Pai publicly used when talking about his art. So that is what we use, for the most part, when talking about his art. This article is concerned with the name Pai-Lum; what characters are used and what the english translation is.

PAI-LUM

Pai-Lum can mean a number of things. We are initially told that it means White Dragon, so that is what most people adhere to. However the words Pai and Lum are from two different dialects: Mandarin and Cantonese. The issue here is lum means forest not dragon, dragon is lung or loong.

It is possible that it was an incorrect translation that was overlooked because:

- a.) We speak english and while it is incorrect, it is not uncommon for us to mix dialects and spellings. Not to mention there are a multitude of ways to romanize the various dialects of the Chinese language, one must have the Chinese character and an understanding of the language to translate properly.
- b.) The name has very little to do with physically training a martial art.

Of course it could also be a combination of the family names Pai and Lum simply put together. A large portion of Chinese in Hawaii spoke Cantonese, hence the potential for the surname Lum, as in Lum Tai-Yung. The name Pai, may have been a Mandarin surname or simply the Chinese pronunciation of Pa'i, a Hawaiian surname, as in Daniel Kalimaahaae Pa'i. Pa'i, means to slap/hit with the palm!

THE CHARACTERS

The Character 白, in Mandarin, is written as Pai (Wade-Giles romanization) or Bai (Pinyin romanization) and is pronounced like bye. In Cantonese dialect it is Bok or Baak. Pai, as well as being a surname, can mean a number of different things. For our purposes here it is defined as white; pure, unblemished; bright.

The Character 林, in Wade-Giles and pinyin, is written Lin and is pronounced like it is written. In Cantonese it is Lum or Lam. Lin, as well as being a surname, is defined as forest or grove.

The Character 龍 in Wade-Giles is Lung, Pinyin is Long, Cantonese is loong. Lung, as well as being a surname, is defined as dragon; symbolic of emperor.

If forest is correct, then Pai-Lin Ch'uan 白林拳 (Wade-Giles), Bailin Quan (Pinyin) or Bok Lum Kuen would be used. In this context it might mean White Forest Fist or Pai's (martial) Forest. Wu-Lin (武林), literally Martial Forest, is a term used to describe martial artists as a whole, so Pai-Lin could be interpreted as Pai's martial artists. There is also a source that claims the original name for Shao-Lin (少林 Young Forest) was Shao Pai-Lin (少白林 Young White Forest).

If Dragon is correct, then Pai-Lung Ch'uan 白龍拳 (Wade-Giles), Bailong Quan (Pinyin) or Bok Loong Kuen would be used. This translates as White Dragon Fist, or Pai's Dragon Fist. This is the name most prominently used by Pai Family Martial practitioners. Most Pai Family practitioners use the name White Dragon Fist when describing their art.

WHITE DRAGON FIST

The use of White Dragon Fist is found on the earlier certificates issued by the Pai-Lum Association (figure 1). The style name, as listed on the certificate, is Pai-Lung Kung-Fu K'ung-Shou Tao (Bai Long Gong Fu Kong Shou Dao, 白龍功夫空手道). Which translates as White Dragon Skilled Empty Hand Way or White Dragon Kung-Fu Karate Do. (figure 2).

On a stamp used on these same certificates, the name was written as Pai-Te Lung-Ch'uan Shih-Yang (Bai De Long Quan Shi Yang, 白的龍拳式樣, White Dragon Fist Style) (figure 3). In this case Pai (白), means white, because Te (的: possessive, adjectival suffix) defines it as such. Te is actually a shortened version of Se De 色的, Se meaning color. Lung (Dragon) Ch'uan (Fist, Boxing) Shi (style, system, formula) Yang (shape, form, pattern). So this would translate as White (colored) Dragon Fist Style.

(CONTINUED ON PAGE 18)

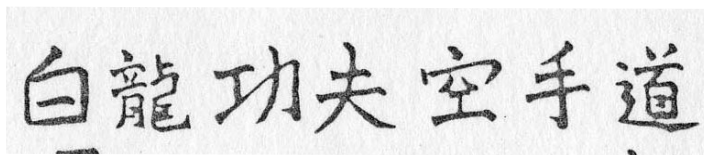


figure 2



figure 3

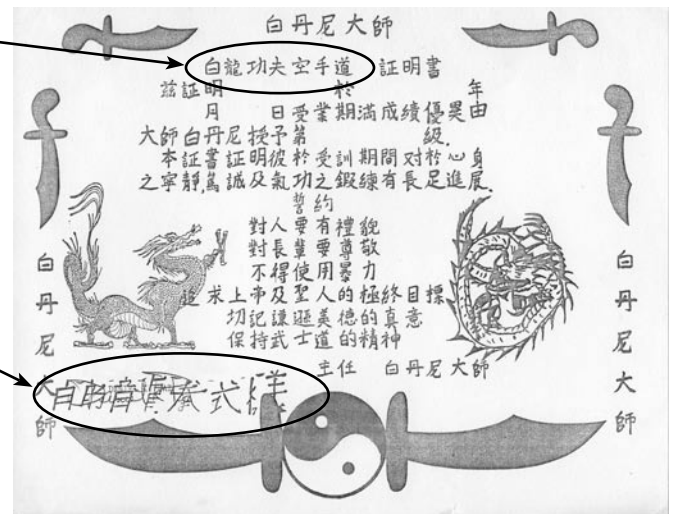


figure 1

HISTORY:

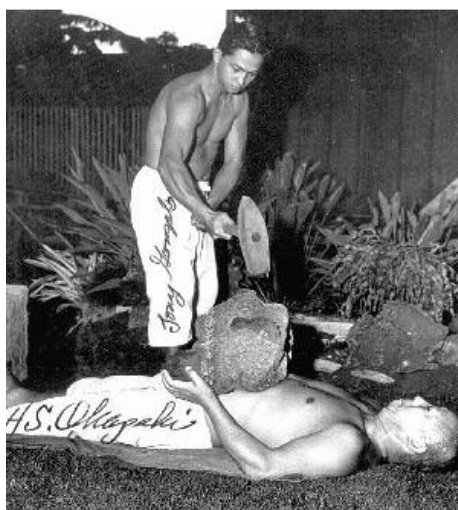
HENRY SEISHIRO OKAZAKI: DAN ZAN RYU JU-JUTSU

On September 10, 1906 Seishiro Okazaki arrived in Honolulu at the age of sixteen. When Okazaki arrived in Hilo, a doctor diagnosed him as having a pretubercular condition. Okazaki went in search of a cure. He found it in an odd place, the Hilo Shinyu-Kai, a Ju-Jutsu dojo, run by a martial arts master, named Kichimatsu Tanaka. Within a year, the pretubercular condition had disappeared and the tall skinny kid, according to Okazaki's own words, had developed a "body of iron". This interest in the martial arts that began in Hilo in 1909 became an all-consuming passion. As he learned Yoshin-Ryu from Tanaka-sensei he began to study other forms as well. He studied Hawaiian Lua, Okinawan karate, Philippine knife play and, from Master Wo Chong, Kung Fu. However, his main proficiency was in Yoshin-Ryu.

Dan Zan Ryu was the name Okazaki gave to the Ju-Jutsu system that he developed. The Chinese name for Hawaii is T'an Shan (or in Japanese, Dan Zan) which translates as 'sandalwood mountain'. Hence the term Dan Zan-Ryu means Hawaiian Style. It was a hybrid system, taking what he thought was the best from Yoshin-Ryu, Hawaiian Lua, Okinawan Karate and other forms of Japanese and Chinese martial arts. There were few forms of fighting with which he was not familiar and he used this extensive knowledge to good advantage in the development of Dan Zan Ryu

At the same time he was developing Dan Zan Ryu, Okazaki also began to develop his own method of massage. The Okazaki method of Restorative Massage, like Dan Zan Ryu, was a hybrid. It was a system that made use of the forearm, the point of the elbow and the feet, as well as the hands.

Literally thousands of students studied under Seishiro Okazaki. He taught caucasians as well as Japanese. In fact, he was willing to



teach anyone who wanted to learn. Ju-Jutsu had always been the domain of the Japanese and Okazaki's generosity in sharing Ju-Jutsu with others was not well received by the more conservative Japanese community. But he persevered, even teaching during the war years when Japanese were not well thought of, nor

well tolerated.

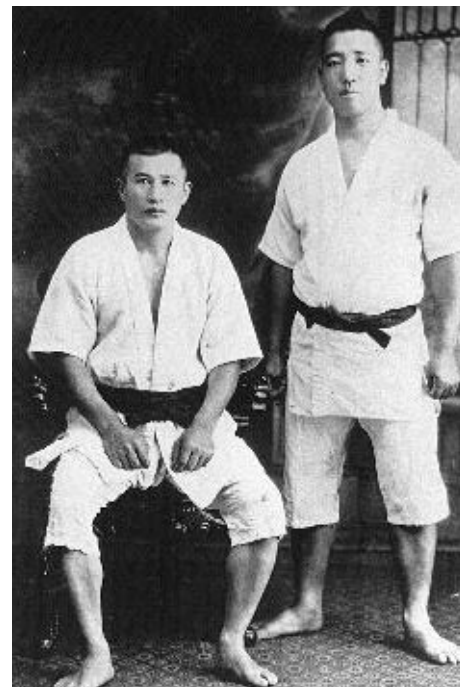
Okazaki was eminently skilled as both a Ju-Jutsu master and a physical therapist. He developed a martial system which has grown to be one of the major systems of Ju-jutsu in North America. Yet, his reputation as a physical therapist in the islands was even greater than his reputation as a martial artist.

Okazaki was famous for taking patients who were considered beyond help by the medical profession. He was no miracle worker but a hard worker who believed in his ability to help. Vigorous massage, steam baths, hot foul-smelling poultices, exercise and a tremendous confidence in his skill and the recuperative powers of the human body were the tenets of Okazaki's style of physical therapy.

His greatest gift was his willingness to help others. People who knew him all point to his generosity and to the time and effort he gave to those who needed it as the mark of the man. Okazaki died in 1951, but his work has continued. His method of massage is carried on by his son, Hachiro, as well as hundreds of other men and women who learned physical therapy through him. Dan Zan Ryu Ju-Jutsu which, under Okazaki's guidance, grew to be a major system in the Islands has, if anything, a larger following today than it did when Okazaki was alive.

DAN ZAN RYU - PAI-LUM CONNECTION

Henry Okazaki was one of Daniel K. Pai's first teachers. While training in Dan Zan Ryu, Dr. Pai may have been exposed to many different arts including Hawaiian Lua, Okinawan Kempo, Chinese Kung-Fu and in all likelihood, some of the massage techniques that Okazaki, Sensei was famous for.



Kichimatsu Tanaka and Henry Okazaki



Henry Okazaki and Richard Takamoto



BOOK REVIEW:

This book is long over due in the martial world. It should be required reading by all martial artists. Many things that are attributed to being very old and traditional, we find out started, or at least became popular, through the Jingwu Association. Most modern martial arts owe their existence to the tradition breaking advances and innovations of this association. The least of which is using a standard uniform for training Chinese martial arts.

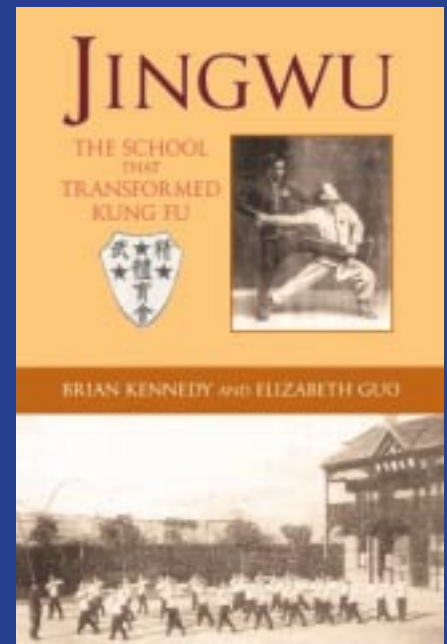
Mr. Kennedy and Ms. Guo deserve a lot of credit for approaching a subject that many martial myths and incorrect histories are built around. And for correcting some of our long held beliefs about Huo Yuan-Chia and the Jingwu association.

We, in Pai-Lum, have grown up in these arts learning skills and forms from different systems as well as our own. The model for this type of system is the Jingwu Association.

In addition to this being a very well written and thought provoking book. A major contributor to this book is Patrick Hodges, an excellent teacher and historian of these arts. Mr. Hodges, from Hawaii, has taught at a handfull of Pai Family schools in the northeast.

Synopsis of the book:

In 1909, because of their ties with the failed Boxer Rebellion and the rise of modern weaponry, Chinese martial arts were in serious danger of extinction. The Jingwu Association was formed to keep these ancient arts alive. "Jingwu: The School That Transformed Kung Fu" tells the story of this seminal institution. Extensively researched, the book shows Jingwu as the



JINGWU
THE SCHOOL THAT TRANS-
FORMED KUNG FU
WRITTEN BY
BRIAN KENNEDY
AND ELIZABETH GUO

* ISBN: 978-1-58394-242-0
(1-58394-242-4)

* TRADE PAPERBACK, 6 X 9,
168 PAGES

BLUE SNAKE BOOKS

first public martial arts training school and the first to teach kung fu as recreation, not simply as a form of combat. It was also the first to incorporate women's programs with men's, and the first to use popular media to promote Chinese martial arts as both sport and entertainment. Through these efforts, the Jingwu Association helped guarantee Chinese martial arts would survive the transition from traditional to modern China.



T'AI-CHI CH'UAN:

T'AI-CHI CH'UAN: MODIFIED YANG STYLE

WILLIAM LUCIANO

On the next few pages I have a version of a modified Yang Style T'ai-Chi sequence. It is the first section of sequence that I taught in my school from 2000 to 2005. Along with the sequence is the standard Chinese terminology for the techniques found in a T'ai-Chi Ch'uan set.

T'AI-CHI CH'UAN

MODIFIED YANG

SHORT FORM

1st Section

PREPARATION (YU-PEI SHIH)

Preparation:
(figure 1-2 - north)

BEGINNING (CH'I SHIH)

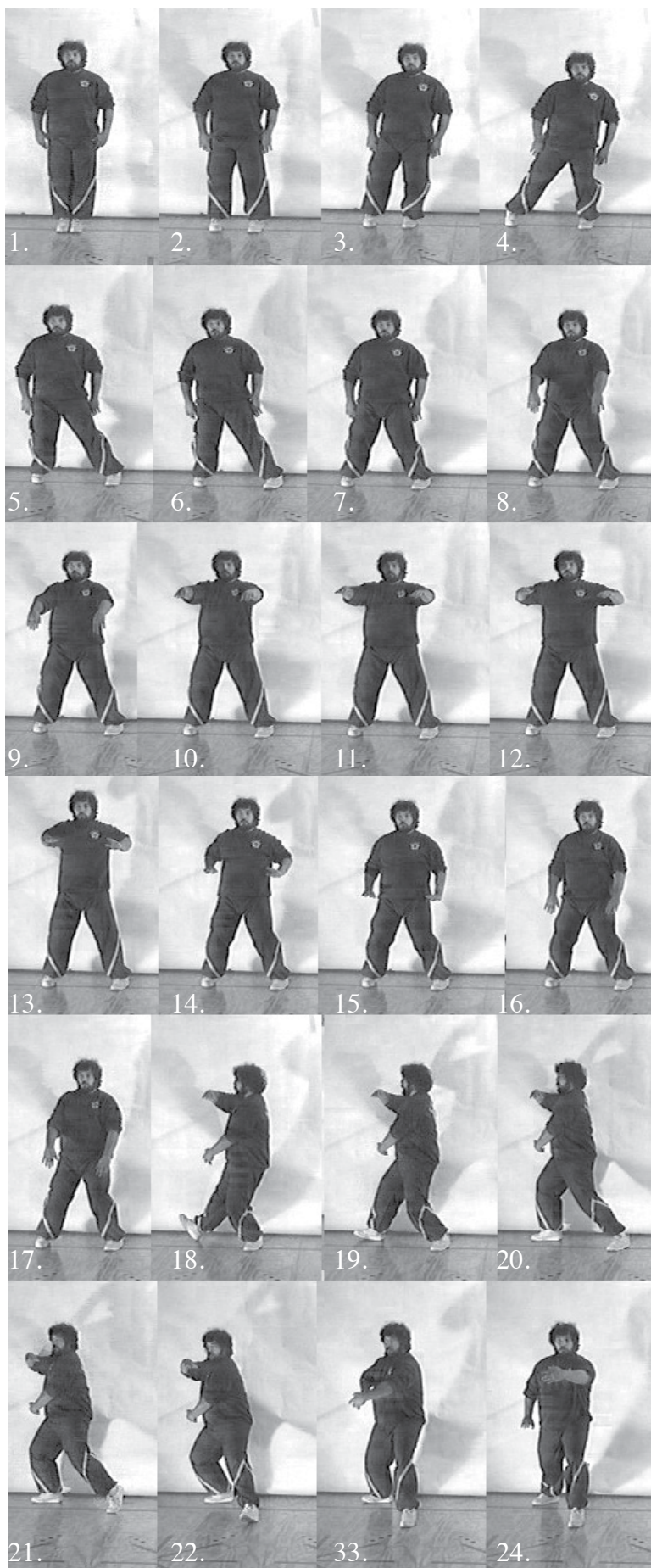
Beginning:
(figure 3-7)

Upward-Downward:
(figure 8-16)

GRASPING SPARROW'S TAIL (LAN CH'IAO WEI)

Grasp & Carry T'ai-Chi ball :
(figure 17-20 - east)

Ward Off (P'eng), Left Style:
(figure 21-24 - north)



Over the next couple issues we will show one of the Pai Family T'ai-Chi Ch'uan sequences and illustrate how the sequence and techniques are slightly different. This will be followed by articles on the applications of skills found in both routines.



**GRASPING SPARROW'S TAIL
(continued)
(LAN CH'IAO WEI)**

Grasp T'ai-Chi Ball, Left
(figure 25)

Ward Off (P'eng), Right Style:
(figure 26-28 - east)

Expand Ward Off (P'eng):
(figure 29-30)

Roll Back (Lu):
(figure 31-33)

Press (Chi):
(figure 34-36)

Push (An):
(figure 37-40)

**SINGLE WHIP
(TAN PIEN)**

Long Hands - Short Hands:
(figure 41-44)

Single Whip:
(figure 45-48 - west)

**RAISE (LIFT) HANDS
(T'I SHOU)**

Raise Hands:
(figure 49-50 - north)

**LEAN FORWARD
(K'AO)**

Pull Downward & Deflect:

(figure 51-52)

Shoulder Strike:

(figure 53-54 - north)

**WHITE CRANE SPREADS WINGS
(PAI-HO LIANG CH'IH)**

White Crane Spreads Wings:

(figure 55 - west)

**BRUSH KNEE AND TWIST STEP
(LOU HSI YAO PU)**

Parry Right:

(figure 56)

Parry Left:

(figure 57)

Brush knee and push:

(figure 58-60)

**PLAY THE GUITAR
(SHOU HUI P'I-P'A)**

Catch up step to Raise Hands:

(figure 61-64 - west)

**BRUSH KNEE AND TWIST STEP
(LOU HSI YAO PU)**

Pull Down, Parry Left:

(figure 65-66)

Brush knee and push:

(figure 67-68)

**DEFLECT DOWNWARD, PARRY, AND
PUNCH
(PAN, LAN, CH'UI)**

Deflect downward:

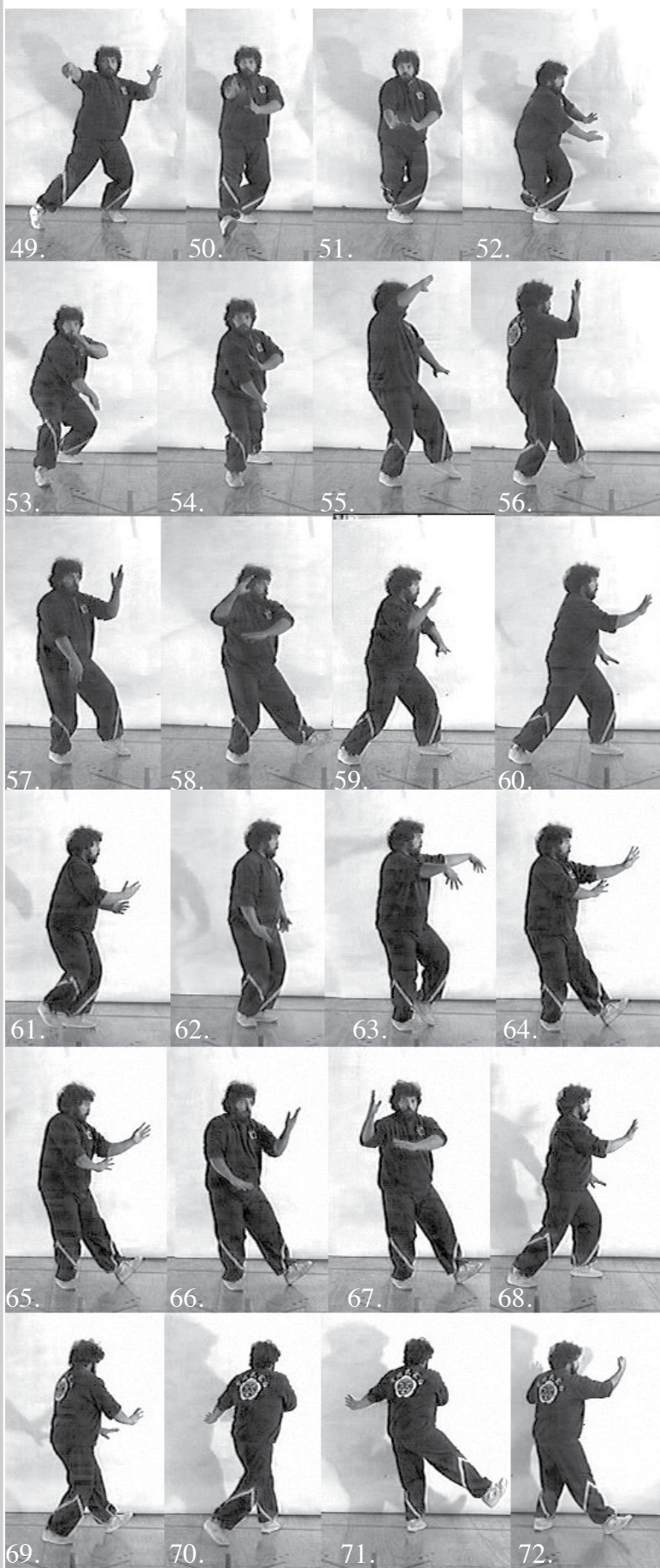
(figure 69 - west)

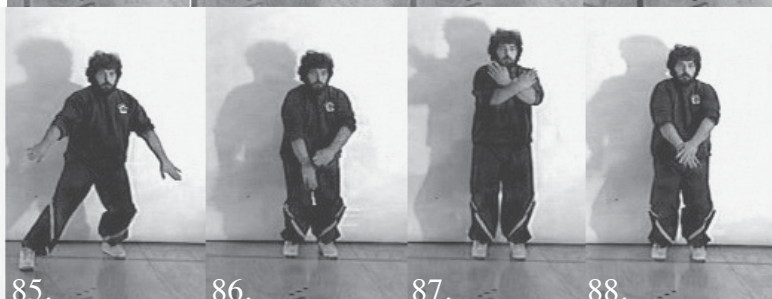
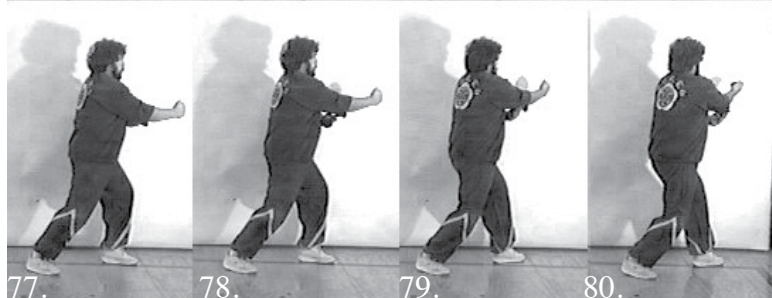
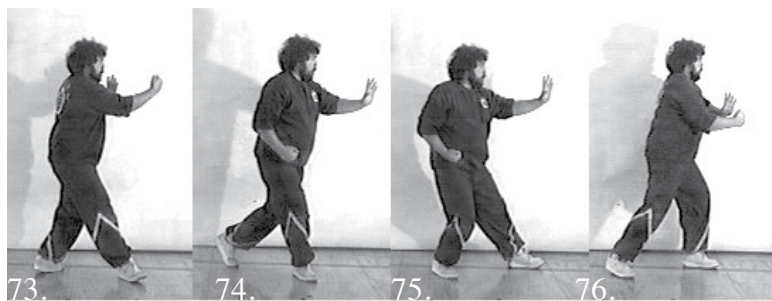
Stop kick:

(figure 70-71)

Right Parry :

(figure 72)





**DEFLECT DOWNWARD, PARRY, AND PUNCH
(PAN, LAN, CH'UI)**

Right Parry (Continued) :
(figure 73)

Left Parry :
(figure 74-75)

Punch :
(figure 76-78)

**APPARENT CLOSURE
(JU FENG SSU PI)**

Withdraw and push:
(figure 79-83 - west)

**CROSS HANDS
(SHIH-TZU SHOU)**

Diagonal Flying Right:
(figure 84 -north)

Cross hands:
(figure 85-87)

**CLOSE T'AI-CHI
(HO T'AI-CHI)**

Lower hands to sides:
(figure 88-91)



T'AI-CHI KEEPS 90-YEAR-OLD ON HER TOES

ORIGINALLY PUBLISHED BY
THE DAYTONA BEACH NEWS-JOURNAL
4/28/2011
BY
DOTTIE BERNHARD



SARA ANDERSON SITTING WITH JOHN RIDDICK AT THE 2008 CHINESE NEW YEAR CELEBRATION IN DAYTONA BEACH FLA.

At a recent T'ai-Chi Class held at the Daytona Recreation center , the students were almost perfectly in sync with a routine that was slow,graceful and fluid.

One in particular was almost imperceptibly a little more cautious as she shifted her weight to change position; her movements just a hair's breadth slower than the others, but still filled with visual eloquence. After all 90-year-old Sara Anderson has been a T'ai-Chi practitioner for almost 20-years.

Anderson, who is a qualified "Shr-fu" or instructor of T'ai-Chi, no longer teaches but is still an active member of the Pai Lum Kung fu and Tai Chi School of Martial Arts. Despite a full schedule of three T'ai-Chi classes a week, part time computer work for Epiphany Church, caring for her little dog Versace, and keeping up with literally dozens of magazine subscriptions, she still found time to participate in a recent T'ai-Chi demonstration at Embry Riddle Aeronautical University.

"T'ai-Chi has built my strength, flexibility, balance and coordina-

tion," Anderson says with a positive attitude reflecting an enthusiasm for life that began many years ago. "I was always an inquisitive person," she reminisces and with a sideward grin, "I guess you might say I am nosey."

The self-willed Anderson rejected her family's admonition to finish college, "I decided to learn by doing out in the working world." Her career included a stint as a telephone operator and owning a tailor shop, but it's her 25 years as a manager for Pepsi Cola that she's most proud of. "It was before Pepsi was a household word," she reminisced, "and I was one of the first African Americans employed at the bottling plant. It was an exciting time."

Responsible for inventory control and cost accounting for the syrup department, Anderson retired at the age of 67, though she was rehired for a brief time to train new staff.



exciting yet hazardous brush with Florida wildlife, "I had no experience with alligators so when one would swim up to my yard, I'd lay out marshmallows which they obviously enjoyed."

Anderson's neighbors quickly stepped in and let her know how dangerous the practice was, "I had

no idea" she laughs.

It was in the pursuit of the next challenge that Anderson signed up for T'ai-Chi classes in 1992.

"I didn't know what it would be about but sincethen it's helped me to live in every moment," she says while she undulates in a circular pattern to demonstrate a basic technique.

"What more could you ask for?"



PAI-LUM:
WHAT DOES THE NAME MEAN?
(CONTINUED FROM PAGE 11)

IN CLOSING...

In closing, Pai-Lum and Pai-Lung have been used in an interchangeable way within the various Pai Family Schools for many years. How it is used is up to the teacher of any particular school. However, one should have an understanding of what the words and characters actually mean.

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- CHOY, RITA MEI-WAH
READ AND WRITE CHINESE:
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CHINA WEST BOOKS
SAN FRAN, CA 2804, 1990
349P



Foreword

(CONTINUED FROM PAGE 1)

was making people better at what they did. There are a lot of Judo, Karate, Kempo and Kung-Fu practitioners out there that are better at their art because of Grandmaster Pai. These are people that are not affiliated with Pai-Lum.

Among those that are affiliated with a school of Pai-Lum are people who came in with previous experience (their Pai-Lum was built with their initial art as a foundation) and people with no previous training (they were also taught differently, depending on when or where they started). We are a martial family of sorts, a large number of people training various versions of the art connected by one common denominator, Grandmaster Daniel K. Pai.

...Where we can go with our art!

It is our feeling that through continued communication and understanding we ensure that our arts are passed on to future generations. This means we must preserve everything we can that is related to this art while refining our own skills to a higher level than our teachers. This course of development will ensure that these arts will evolve and advance. It is our obligation to take our art to the next level!

What are we going to publish?

We hope that many of you get involved in this endeavor and contribute in some way. Every issue will have articles and recurring columns. These are some of the things we will include in the Journal:

Happenings - This is a good way to see what kind of things different parts of the Pai Family are doing. Send a write up and a photo or two of any major event your school has hosted or attended. At this time we are not listing upcoming events in the Journal. We are, however, looking to have a web site where schools can list their upcoming events with pertinent contact information.

Dragons we lost - Essentially an obituary. We will list any member of any Pai-Lum school that we lose during the calendar year(s) covered by every issue.

Fundamentals - Starting this issue with

the fist, each issue will contain a different aspect of martial arts fundamentals

Pai-Lum History - Articles dealing with Pai Family specific histories. Stories about Grandmaster Pai, Pai Family martial techniques, instructor profiles etc.

Translations - Chinese, Japanese and Okinawan terms will be translated and explained.

History - This may be about an individual who had a profound impact on the martial world, a specific style, where certain things come from etc. Essentially, anything from the past that will help us understand the future. These would be great articles for people with expertise in these areas to contribute.

Book Review - Opinions about specific martial arts books. Another area where people could contribute greatly.

Kung-Fu and T'ai-Chi articles - Sequences, applications, favorite techniques, etc. Another place where others could contribute greatly.

Instructor & Training Hall listing - We will list anyone who has run a school or club teaching a version of Pai Family Martial arts. If you want to be listed in this section, get your information to me.

Chi-Kung/Oriental Medicine. Anyone with expertise in these areas would be more than welcome and encouraged to contribute articles in this area. We are looking to have this as a recurring column.

Research - A column where a number of people can share their understanding, research and histories of specific form sequences, applications and techniques.

Any other areas of interest that you might have, please don't hesitate in asking us about them. We will publish positive, informative articles about our art. We want this Journal to promote communication and interaction amongst us.

What we are not going to publish!

In this Journal we will not publish articles that bash, berate, or degrade any teacher, system or method of martial arts.

Instructor/Training Hall listings.

Our instructor listing is based on the contact information that we had at the time this journal was published. If your name or school is not listed, or there is an error in your contact information, contact me so that we can either add you to the list or update your current information.

We will list anyone who is an instructor of Pai-Lum and asks to be listed. Only ask to be listed if you currently operate, or have in the past operated, a martial training hall (club, studio, academy, dojo, kwoon, kuan, or gym) where a version of the Pai Family Martial Arts are/were taught.

There are a number of Pai Family Instructors and teachers not listed. No disrespect is meant by this omission, we simply do not have every one's information.

It should also be noted that there are a small number of instructors that prefer not to be listed, we will respect their privacy.

Last words...

We hope you enjoy our Journal and find it to be informative. Please pass it on to as many Pai-Lum practitioners as possible.

Anyone that wishes to be on our mailing list, has a question, or is interested in helping us in this endeavor, please email William Luciano (bill@paichia.com).



Pai-Lum Merchandise
videos - photos - t-shirts
banners - patches
decals

Next issue, different types of merchandise will be available through this journal. These will be from various Pai Family Members.

龍典

我就是我因為我選擇如此我是
龍的選擇很符合其定律我的兄
弟姐妹是我的心與腦盡管相互
之間會有分歧但我們仍然努力
成爲一個整體忘記一切吧并讓
希望存在活力存在但是作爲
龍我必須去尋求道與空了解自
己并找到和平

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

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

龍門士

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

PAI-LUM
WINDOW
DECALS
3" DIAMETER

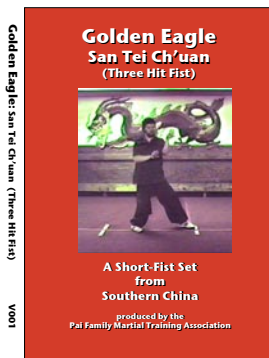


\$4 per decal
shipping included

For more info,
email
bill@paichia.com

PAI FAMILY MARTIAL TRAINING ASSOCIATION

PRESENTS TRAINING DVD's from our video archives...



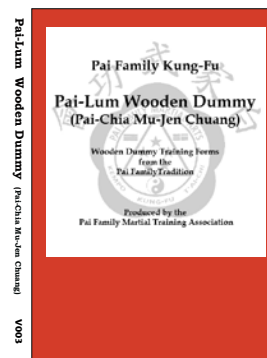
This training set is from the Golden Eagle system. It is a Southern/Fukien adaptation of Eagle style technique. This set was taught to David L. Smith by Ma Tsao-Jih of Kaosung, Taiwan, R.O.C. The content on this video was filmed in the early part of 1984 when Mr. Smith returned from Taiwan.

\$30.00
plus shipping and handling



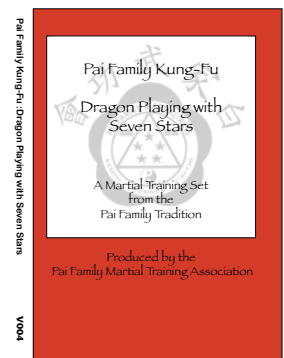
This training Set is from the "Pai Family" (Pai-Lung Ch'uan) system of Kung-Fu. Hu, Hao, Lung Ch'uan (also Known as On-Ji or Buddhist Palm within the various Pai-Family training Halls), was first introduced into the mainland U.S. in 1967.

\$30.00
plus shipping and handling



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

\$30.00
plus shipping and handling



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

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

\$30.00
plus shipping and handling

To order any of these DVD's please contact bill@paichia.com

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