

# 白 PAI FAMILY 家 MARTIAL ARTS JOURNAL 拳

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# The Pai Family Martial Arts Journal

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and the

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## PURPOSE & POLICY

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

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

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

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

## DISCLAIMER

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

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

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

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

# Table of Contents...

**FOREWORD** ..... 1

**HAPPENINGS** ..... 2

## FUNDAMENTALS

**STANCES - CORE STRUCTURE, THEORY & TRAINING ..** 4

## BOOK REVIEW

**THE SWORD POLISHER'S RECORD** ..... 10

## TRANSLATION/DEFINITION

**SALUTATION: NAMES, TRANSLATIONS, PURPOSE** ..... 11

## HISTORY

**SHIGERU NAKAMURA: OKINAWA KENPO** ..... 15

## INSTRUCTOR & TRAINING HALL

**LISTINGS** ..... 18

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Cover photos taken from a 1982 seminar video taped in  
Daytona Beach, FL

## FOREWORD:

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### Introduction

First, I would like to wish everyone a safe and happy holiday season.

Well, here we are, issue number three and we are still looking for people to get more involved and send us an article or two. We have had two articles submitted, one on "martial arts and law enforcement" and an article on "Pai-Lum techniques." "Martial arts and law enforcement" will be published in a future issue with similar subject matter, and the "Pai-Lum techniques" article is being enhanced and expanded by the author. Still, we are going to keep putting articles out until others get involved. With all of the martial information that is available within the Pai Family, we should have to turn people down due to lack of space! If any instructor has different variations, names or opinions for some of the information we publish, let us know. We want to publish different viewpoints, additional theories and any history that is applicable to the Pai Family Arts.



### Web Site

Our web site is up and running (thanks to the help of Ms. Robin King); we are in the process of expanding the site by adding a few things such as a glossary of Chinese, Okinawan and Japanese martial terminology, generic Pai-Lum merchandise (such as t-shirts that are not school or branch specific) and a Q and A section where we can address feedback that we have gotten on our Journal. We have had a few people use our calendar of events, but we would like as many people as possible to use it. This calendar is open to all schools and individuals teaching and promoting the Pai Family Arts. This is meant to be a resource for everyone in Pai-Lum.

### Seminars, Classes and Special Events

Everyone from the newest student to the most senior teacher is responsible for representing our Art in a positive way. The more we train, learn and understand the art Grandmaster Pai passed on to us, the better we can fulfill our obligation of passing this art to the next generation. For me, seminars and special classes with Grandmaster Pai and his senior students were some of the more memorable moments of my martial arts career. Most of these special events covered the same material we practiced in our weekly classes, just explained differently and usually with more detail and depth.

It is important to remember that, while seminars can be a very informative and fun way to learn about different aspects of our art, a student's first obligation is to their teacher/school. This being said, students under 1st higher level are usually not allowed to participate in any seminar without their teacher's permission. This is a standard courtesy between instructors.

For people that are interested in the Pai Family Arts, we provide a listing of training halls and instructors on the back page of every Journal. This listing along with the calendar of events on our web site are primarily to promote communication amongst Pai-Lum practitioners.

### This Issue

In this issue we have articles on the following:

**Fundamentals** - Stances, while there is a wide array of stances that are utilized in martial arts, all stances can be divided into four general categories; forward weighted, neutral weighted, back weighted and transitional. Like most Kung-Fu systems, Horse Stance is most important. This first article on stances will cover basic theories, stancework, and terminology. Stances covered will be 50% - 50%, or even weighted, stances.

**Book Review** - *The Sword Polisher's Record* by Adam Hsu

**Translations/Definitions** - In this article we give terminology and translations of Salutations. This includes names, history, modern usage, types of salutes and commands for saluting.

**History** - We have a short history of Shigeru Nakamura, a famous Okinawan Kempo/Karate teacher.

## HAPPENINGS....

### DAYTONA BEACH CHINESE NEW YEAR CELEBRATION

BY LUDMILLA LELIS  
(BAI GE WU LONG)

The Daytona Beach Pai-Lum school celebrated 4709, the Year of the Dragon, with a grand party combining fun, food, tradition and the pride of the Pai-Lum family.

Some 145 people - young and old and hailing from throughout Central Florida, with some special guests from New York and North Carolina - enjoyed the 17th annual Chinese New Year party on Feb. 3.

Festivities kicked off with a Chinese Lion Dance, ably performed by Matt Staley and Rob Zeigenfus. The lion danced away happily, well fed by the generous.

To mark the year's auspicious creature, the Daytona school showcased several Dragon forms in both T'ai-Chi and Kung-Fu. The program included Dragon exercises, Young Dragon, Tiger and Dragon, Dragon Phoenix, and Hidden Dragon.

Mr. John Riddick (Bai Lam Long), senior instructor at the Daytona school, performed Dragon Dancing with Seven Stars and Matt Staley gave a demonstration of a Hung Gar dragon form.

One of the most moving moments of the night was a special gift for Mr. Riddick from his students. Pai Long Li (Honey J. Music), Mr. Riddick's original instructor, presented him with a plaque honoring him as an outstanding teacher. Commemorating his



LION DANCE BEING PERFORMED BY MEMBERS OF THE DAYTONA PAI-LUM SCHOOL.

30 years of dedication to Pai-Lum Kung-Fu & T'ai-Chi, as well as his devotion to the teachings of Grandmaster Daniel K. Pai.

Daytona's younger students offered a play that told the story of how the Lion Dance came to be. Narrated and directed by Joanne Staley, the play had light moments of humor in retelling the legend.

One of the newer features of the annual party is a mock game show, "Name that Form," a test of whether people can recognize forms in a few moves. Mr. Riddick's alter ego "Monty Riddick," emceed the game, with the assistance of Genesis Ball and demonstrators, Matt Staley and Laurie Ring.

This year's party had the largest crowd of youngsters, the sons and daughters of devoted students, in recent memory.

As has been tradition, everyone feasted on sushi appetizers, Chinese cuisine, cake, and ice cream. The featured beverage was a potent dragon juice, surely not for the faint hearted.

A handful of Lucky attendees got to take home the raffle prizes, while everyone could get their souvenir shirt, a shirt imprinted with an etching of the Grandmaster. It was a fitting reminder of why we were all together and why we are all now family. Mark your calendar for our celebration of 4710 on 2/15/2013!



## RESPECTFUL VISIT

While visiting his son Ross, a U.S. Marine based in Hawai'i, Mr. Rick Hodish visited Grandmaster. Pai's gravesite. According to Mr. Hodish "He is resting in a most beautiful place, with the Hawai'ian mountains in the background."



RICK HODISH AT GRANDMASTER PAI'S GRAVESITE.

Mr. Hodish, currently resides in southern Florida. He began training Pai-Lum in the early seventies. A Chiropractor for the last 30 years, Mr. Hodish still practices martial arts, focusing on Ch'en Style T'ai-Chi Ch'uan. He began training Pai-Lum in the early seventies.



MR. HODISH WHEN HE WAS TRAINING WITH DR. PAI IN THE EARLY 70'S

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**PITTSBURGH SEMINAR  
FEATURING  
WILLAM LUCIANO**

*By WAYNE SHIPLEY*

On March 10th 2012 the School of the White Dragon, located in Finleyville Pa., was honored to have Mr. William Luciano teach a one day seminar at our school.

As well as the many basics, principals, & techniques shared, there were also history lessons, stories of Dr. Pai, & lots of laughter ...mostly at ourselves.



*WILLIAM LUCIANO EXPLAINING A TECHNIQUE TO SHYAN MONTURO AND MARY PETRICHECK.*

Mr. Luciano has a teaching style that kept all ages & ranks calm, relaxed & eager to learn. Among the many topics covered were proper stance exercises, live stance, stance transitions, body management, efficiency, application of forms, self defense, & T'ai-Chi Ch'uan, all using the principals of Sink, Lift, Push, & Turn. Mr. Luciano was able to take all of our errors, (and there were many), & use them as teaching opportunities.

Directly after the seminar each student was presented a certificate of participation. We then performed a formal Tea Ceremony in Mr. Luciano's honor & presented him with a plaque of appreciation. We would



*FINLEYVILLE PAI-LUM SEMINAR ATTENDEES*

like to thank our teacher, Mr. Al Mueller for giving us this opportunity & William Luciano for sharing his love & knowledge of Kung-Fu with us.




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**TWENTY THIRD ANNUAL  
KICK FOR CANCER**

*By GEORGANNE VERIGAN*

On Saturday April 14th, 2012, White Dragon of New Hampshire hosted the 23rd Annual Kick for Cancer martial arts open tournament. To date, this is the longest running "not for profit" event in the State of New Hampshire.

I would like to thank Mr. Vinnie Baiochetti, White Dragon Martial Arts of NH, for his efforts in coordinating, organizing, and insuring that this tournament continues for the benefit of



*VINNIE BAIOCCHETTI AND GEORGANNE VERIGAN  
AT THE  
2013 KICK FOR CANCER TOURNAMENT*

local hospice programs in both the Lakes Region and the Concord NH areas. Also kudos to all the students at the White Dragon Martial Arts of New Hampshire and the White Tiger Karate schools for their fundraising efforts both in collecting donations from local businesses for the event program and their Kick-a-thons. This event is successful largely due to their efforts along with the amazing support of local businesses; area martial arts schools and the many friends and family who help keep it running smoothly throughout the day.

I have personally lost family and friends to cancer. Sadly, this disease has touched most of us or will during our lifetime; most recently for me and the Kajukenpo Pai Lum family, the late founder of Kajukenpo Pai Lum, Mr. Bill Gregory. Through our continued efforts, we can assist those who are caring for friends and family members as they approach the end of their lives; bringing comfort, dignity, and love.

Georganne Verigan  
Pai Zhong Hu




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**DRAGONS  
WE  
RECENTLY LOST**

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

*Stephen Rosenzweig  
3/25/1948 - 10/30/2012*

*(Continued on page 17)*

# Stances - Core Structure, Theory & Training

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This is part one in our series on stances. In this issue I cover basic stance work, structure, terminology and 50-50, or even weighted, stances.

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## Stance / Step

Stance is one the most important tools a martial artist has, it is the foundation of the physical part of these arts.

The most widely used Chinese term for martial art stances is Pu 步 (pronounced boo), this means step. The term Pu is used to promote the idea that stance or stance work must be active and alive, full of energy, even when standing "still."

## Stance Training

The initial goals of stance training are to strengthen the legs, improve balance, increase endurance, develop a stable center of gravity, and make one's natural stepping/standing methods contain the essence of classical stance structures. These are essential building blocks for a strong martial foundation. Holding stances statically for specific periods of time are where we learn about core structure and stability. Shifting, turning, stepping and jumping from one stance to another is where we learn about the dynamic qualities of stances. Essentially putting our mass in motion, guiding and directing it where we want it to go.

Another skill aquired through stance training is the ability to be both stable and mobile at the same time. One should be able to "sink " their stance so as to be difficult to be moved by an opponent (rooting). At the same time one should be able to accelerate in any direction, to any other stance, so that we may evade or flank an opponent.

Stance training also allows us to efficiently create energy with our legs, amplify that energy, and with proper hip work, transfer that energy to the core of our body where it can

be amplified more and directed to our anatomical weapons for issuing to an opponent. Conversely, proper stance work will allow us to receive and dissipate energy, with the legs acting like shock absorbers.

## Classification of Stances

Stances can be classified as back weighted, neutral/even weighted, forward weighted or transitional. In fact, when one takes a step forward they are essentially going from a neutral position through a back weighted, even weighted, forward weighted and back to neutral. When we walk we repeat this process over and over.

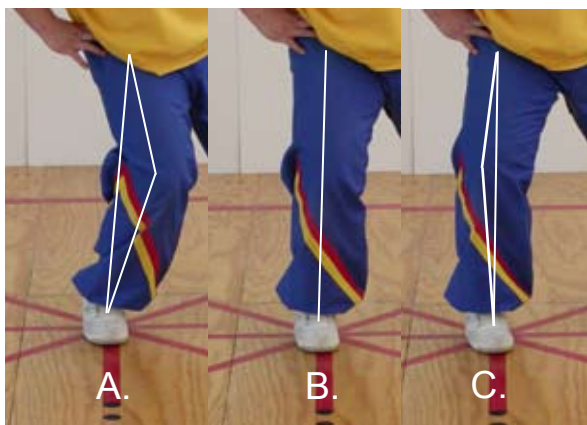
## Structure

It is important that structure of any stance is correct. By correct, I mean done in a way that is not harmful to the joints, and will allow energy to pass through the legs and hips efficiently with minimal friction. I personally know of a number of martial artists that have ruined their knees from improper training.

**The Foot** - The ball, bottom of the heel and the outside-bottom edge of the foot are what connects you to the ground; you want the weight of the body to transfer directly from the leg into the ground. That means the foot needs to be absolutely flat on the ground. You do not want the foot everted (when the sole of the foot is rotated outward and upward away from the midline) as this will lift the blade edge and press the arch downward. Nor do you want the foot inverted (when the sole of



the foot is rotated inward and upward toward the midline) too much as this will lift the arch, increasing the potential for rolling and damaging the ankle.



**The Leg** - The leg has the job of connecting the foot to the hip with knee being the weak link in the middle. Because of the amount of energy passing through the legs it is important that the knee is aligned correctly.

In the photos above, three leg positions are shown with the knee bent forward. In leg position A. the knee is flexed inward putting it inside the line between the hip and the foot. This is a very poor position that will eventually damage the knee and will severely damage the knee if struck from the outside of the leg. A warning sign of the leg being in this position is the foot being in an everted position. Leg position B. is the most natural position with the hip, leg and foot aligned. This position is very strong front to back. Leg position C. has the knee flexed slightly outward of the hip-foot line. This position allows a little more structure to absorb stikes against the outside of the leg. The outside bottom edge of the foot is pressed downward creating a slight inversion of the foot. As long as the bottom edge of the foot is in contact with the ground this is structurally ok. This leg position is also valuable for training skills used in leg trapping and takedowns.

**The Hips** - The hips are a very important and not well understood part of stance work. The hips, used correctly, allow most of the energy created by the legs to be utilized by the upper part of the body (waist and

torso). Proper hip usage also allows the energy created on one side of the body be received or issued on the other. The tailbone should be tucked under with the hips being curled slightly forward using the lower abdominal muscles and obliques. There is a lot more involved than that, but for our purposes here it will get you started in the right direction.

## Terminology

Terminology used with stance work is used for teaching and learning purposes. It allows a consistent structural criteria to be met. A stance being a right or left stance is defined by the foot that is forward. Forward is defined as the direction of your opponent, perceived or real. Fight line is an imaginary line connecting your anatomical center to your opponent's anatomical center.

**Stance (Shi) and Step (Pu)** - Are two words used to define stance in Chinese martial arts. Stance defines the static shapes of standing used in martial arts. Structurally, stance is a combination of alignments from the feet to the top of the hips used for specific purposes in martial training. Step defines dynamic shapes of standing and stepping.

**Posture** - Posture is the entire body; essentially how the spine, shoulders, arms and head are aligned and combined with stance/step.

**Base (Ti P'an)** - The area between the feet. Literally: domain, territory under one's control, foundation of a building, or base of operation.

**Foot Length, Foot Width and Fist Width** - When measuring the width and depth of our stances the unit of measurement we use is one's own foot length. Foot width /Fist width are also used at times and both are approximately equal to one third of a foot-length. Stances are measured from heel to heel.

**Depth and Width** - Depth is the distance between the feet front to back, on the fight center line. Width is distance between your feet side to side, perpendicular to the fight centerline.

**Shallow and Deep** - These are terms used when talking about the depth of a stance. Shallow is when the distance between the feet is short front to back. Deep is when the distance between the feet is long, front to back.

**Mild and Severe** - Are terms used to describe severity in the width, depth and height of a stance. Mild is when a stance is not extreme, for example, a mild Bow Stance (A.K.A. Gung-Pu or Bow and Arrow Stance) is one that is not very deep, narrow or low. Severe is when a stance is extreme, a Bow Stance that is deep, narrow and very low would be considered severe. The more severe the stance, the harder it is to attain proper foot and hip position.

**Coverage** - Is a term used to describe mildness or severity in stance width. Coverage describes how a stance is viewed from the front at ground level. The photos to the right show three different levels of coverage with the Side Horse Stance on the top being covered, the Five Star Stance in the middle being partially covered, and the Bow Stance on the bottom being uncovered.

These terms may also be used when referring to accessibility to anatomic targets. For example, in a covered stance the groin is not easily accessible. In an uncovered stance, the groin is easily accessible.

**Full and Empty** -

Full is when all of the weight or energy is in one leg. Empty is when all of the weight and/or energy is out of one leg. Filling is when the weight and/or energy is shifting from one leg to the other, the leg receiving the weight or

energy is called the filling leg. The filling leg is also called the issuing leg if the step becomes a kick.

**Even Weighted Stances**

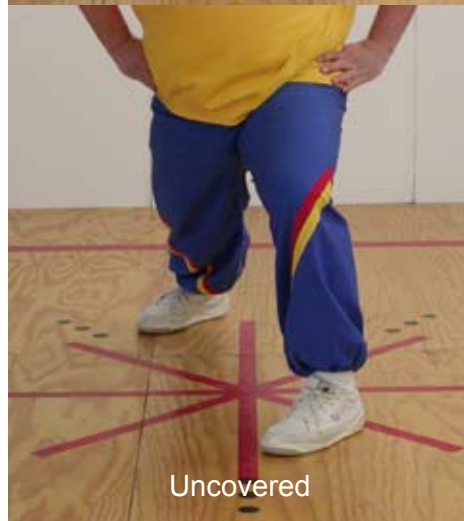
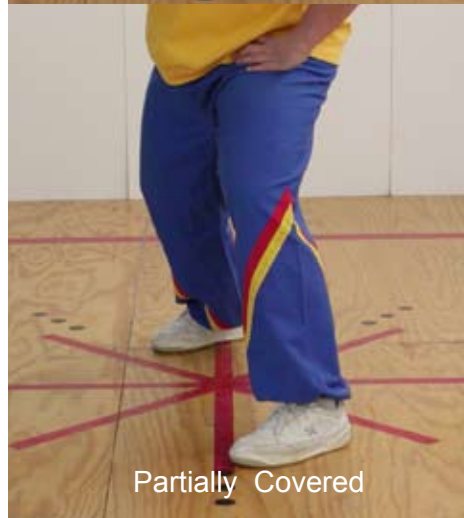
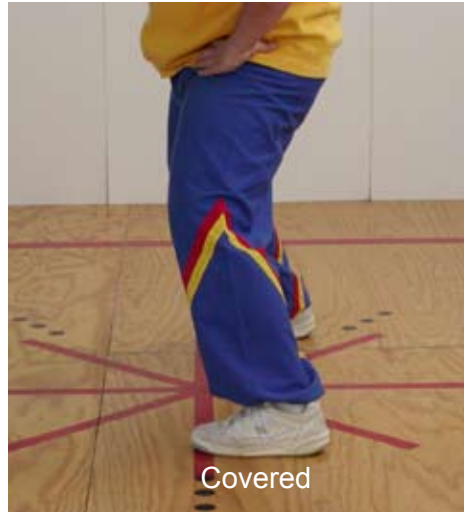
Fifty-fifty, or even weighted stances, are very good training tools for the beginning martial artist.

They are the easiest stance shapes to learn. Balance and stability, both very important aspects of stance training, are also easier to attain in even weighted stances. The torso, being in the center of one's base (T'i-Pan), allows for good "Rooting" practice as well. Even weighted stances are easier to move from. Either foot can step. Both knees need to be bent and, when practicing techniques from even weighted stances, it is easier to feel which leg is creating energy.

The eight primary even weighted stances are:

1. Attention Stance
2. Natural/Ready Stance
3. Ma Pu - Horse Stance
4. Pa Pu - Character Eight Stance
5. Fang Pu - Front (square) Stance
6. San Chien Pu - Three Battles Stance
7. Tun Pu - Squat Stance
8. Wu-Hsing Pu - Five Star Stance

The first two stances in this category, attention and natural stances, are very easy to articulate. Attention Stance is when the feet are together, toes pointing straight ahead. Natural or Ready Stance is when you stand with your feet shoulder width apart, parallel and pointing straight ahead. This is a natural standing position. Many techniques, salutations, self defenses and training forms start from these positions. The hips should be tucked forward in both of these stances. The legs should be straight and the knees should not be locked out.





## Horse Stance (Ma Pu/Ma Bu)

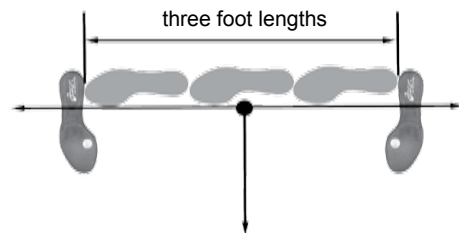
馬步

**Ma Pu** - Ma Pu, or Horse Stance (horse riding step), is the most important stance in Chinese martial arts. All stances have elements of horse stance in them. Side Horse Stance (Pian Ma Pu/Bian Ma Bu) and Angled Side Horse Stance are two variations.

In some southern style schools the terms horse and stance are synonymous. It is not uncommon to see a number of stances in a particular system have Horse (Ma) as part of the name i.e. Twisted Horse, Hanging Horse, Leaning Horse etc.

Horse Stance is three foot lengths wide, zero foot lengths deep with feet parallel. Side Horse Stance is three foot lengths deep, zero foot lengths wide. Feet are parallel, knees well bent (forward) and pressed to the sides (not rotated to the sides as this will move the knee in a backward direction, expose the inside of the knee and make the toes point /feet turn outward). The hips should be tucked (curled) forward with the spine erect. Weight should be evenly distributed (50% on the right, 50% on the left) with pressure being felt on the outside, bottom edge of the feet. The anal sphincter should be tight and the feet should grip the ground.

A.K.A. Ssu Pian Ma (Four Angle Horse), Kiba Dachi (Japanese)

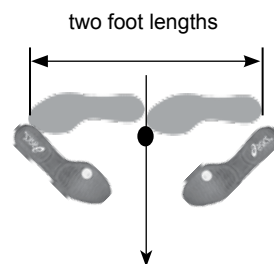


## Character Eight Stance (Pa Pu/Ba Bu)

八步

**Pa Pu** - Pa Pu, or Character Eight Stance, is very important for learning how to close the Kua (hips), a key component of compacting and practicing turning skills. The name Pa is used because the feet are in the same position as the character for eight. The basic version of this stance is two foot lengths wide at the heels with both feet and legs rotated inward from the hips. When the knees are bent more and the thighs are closer together this is also known as Hourglass Stance.

A.K.A. Goat Capturing Stance, Hourglass Stance, Uchi Hachiji Dachi (Japanese - inverted open leg stance)



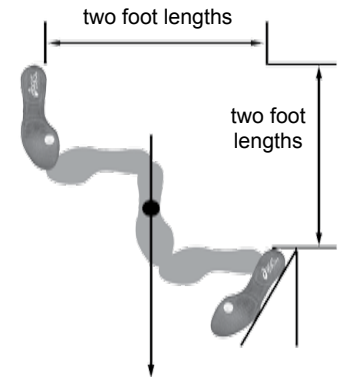
## **Front Stance** (*Fang Pu/Fang Bu*)

方步

**Fang Pu** - Front Stance is an exceptional training stance. It allows for full extension of the limbs and rotation of the waist while at the same time allowing you to feel when the weight is transferring forward, backward or to the sides.

There are many variations of this stance that are utilized by Southern Fukien, Kwantung and Okinawan systems. Southern Dragon style utilizes a narrower version. Fukien White Crane and many Karate utilize a shorter version of this known as San Chien Pu (Three Battles Stance).

Fang actually means square; we use that term because the basic version of this stance is two foot lengths deep and two foot lengths wide. Knees are well bent (forward) and flexed slightly to the outside of the hip-foot line. The hips should be tucked (curled) forward with the spine erect. Like Horse Stance, weight should be evenly distributed (50% on the right, 50% on the left) with pressure being felt on the outside, bottom edge of the feet. The anal sphincter should be tight and the feet should grip the ground.



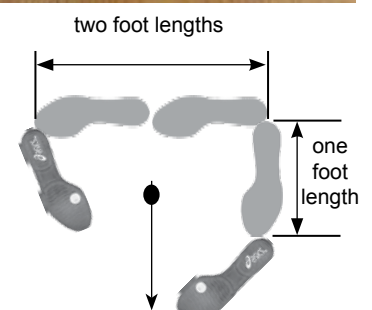
## **Three Battles Stance** (*San Chien Pu/San Jien Bu*)

三戰步

**San Chien Pu** - Three Battles Stance is the primary training stance of Fukien White Crane, Five Ancestor's Fist, Uechi-Ryu and GoJu-Ryu.

San Chien Pu has many variations, some methods preferring the back foot being straight with the front foot at an angle while others prefer both feet being toed in. Regardless of these differences, all styles practice rooting with this stance by "gripping" the ground with the feet.

A.K.A. Sanchin Dachi, Dragon Stance



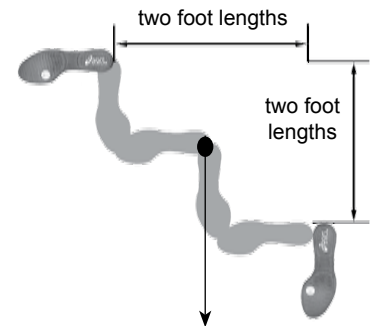
## Squat Stance (Tun Pu/Dun Bu)

蹲步

**Tun Pu** - Squat Stance is similar to Angled Side Horse Stance except the feet are not parallel, they are perpendicular, the front foot points toward the opponent. Squat Stance is very stable and rooted. It is used quite often to attack an opponent's legs while fighting in close quarters. This stance is very similar to Pa-Chi Ch'uan's Half Horse Stance in both appearance and application, although the weight distribution is slightly different.

Squat Stance is two foot lengths deep and two foot lengths wide. Knees are well bent (over the toes) with one bent in the forward direction and the other at ninety degrees. The hips should be tucked (curled) forward with the spine erect. Like Horse Stance, weight should be evenly distributed (50% on the right, 50% on the left) with pressure being felt on the outside, bottom edge of the feet. The anal sphincter should be tight and the feet should grip the ground.

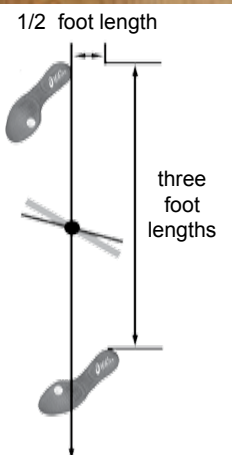
A.K.A. Open Horse Stance, Shiko Dachi (Japanese - squat stance) , Seiunchin Dachi



## Five Star Stance (Wu Hsing Pu/ Wu Shing Bu)

五形步

**Wu Hsing Pu** - Wu Hsing Pu or Five Star Stance is also known as "Modified Fighting Stance" when the arms are held up in a guard position. It is essentially a combination of Side Horse Stance and Front Stance. It has the offensive qualities of Front Stance and the defensive qualities of Side Horse Stance. The feet are pointing approximately 45°, the torso is rotated toward the front so that the hips are at approximately 30° and the shoulders at 15°.



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PAI-LUM, PAI-SHOU, WHITE LOTUS AND PAI-CHIA TRAINING  
MANUALS, POLICY DOCUMENTS, HANDOUTS AND NOTES.

*The Sword Polisher's Record* is an exceptional book for both students and instructors to gain insight about the many aspects of Chinese Martial Arts. The content of this book is a series of short articles that were a featured monthly column in Black Belt Magazine. This column ran for a number of years and now they are put together and expanded upon. Each section is written in a clear, concise way. This is not a "how to" book, it is a book that makes you think a little deeper about your art. There is a lot of important concepts, cultural insights and historic information about the Chinese Martial Arts. It allows the reader to become educated about the many interconnected pieces that make up traditional Wu-Shu training, as well as a number of things that could add to it's future.

Adam Hsu is a respected teacher and Martial Art Scholar. Mr. Hsu is well versed in a number of martial methods including Pa-Chi Ch'uan, Pi-Kua Chang, Pa-Kua Chang and Ch'en style T'ai-Chi Ch'uan.

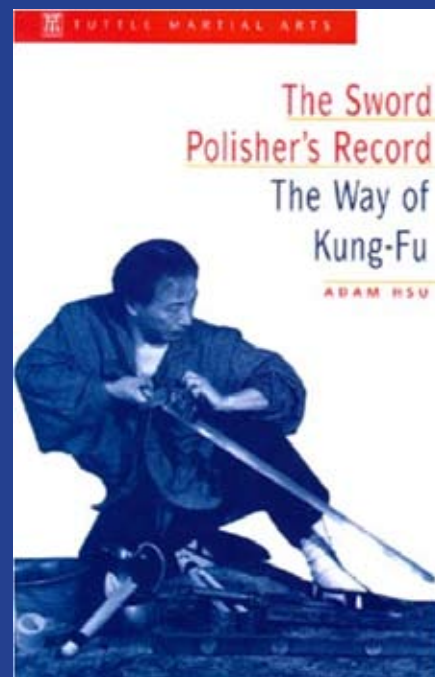
Mr. Hsu has a master's degree in Chinese literature and has taught Chinese literature and martial arts in Taiwan. He has held many honorable positions, among them the General Secretary of the National Kung Fu Federation of Taiwan, and is a member of the Republic of China National Kung Fu Delegation.

Mr. Hsu has written a number of martial art books and is the former editor and publisher of Taiwan's Wu Tang Martial Arts Magazine. In 1990, he founded the Traditional Wushu Association, a non-profit, international organization dedicated to the preservation, perfection, and promotion of traditional Chinese martial arts.

For more information about Mr. Adam Hsu, his publications and the Traditional Wu Shu Association use the following links:

<http://www.adamhsu.com/>

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THE SWORD  
POLISHER'S RECORD:  
THE WAY OF KUNG FU  
WRITTEN BY  
ADAM HSU

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TUTTLE PUBLISHING



儀式鞠躬

# SALUTATION: NAMES, TRANSLATIONS, PURPOSE

By WILLIAM LUCIANO

## WHAT IS A MARTIAL SALUTE?

A bow or salute in Asian martial arts is simply a way to show respect. We respect our systems, teachers, training halls, and classmates as well as martial artists from different systems. There is no religious aspect to a martial art salute. This respect can be shown in a number of different ways. It could be as simple as a slight bow at the waist, or as complex as a multiple move training routine. Regardless of the reason, there is valuable training involved.

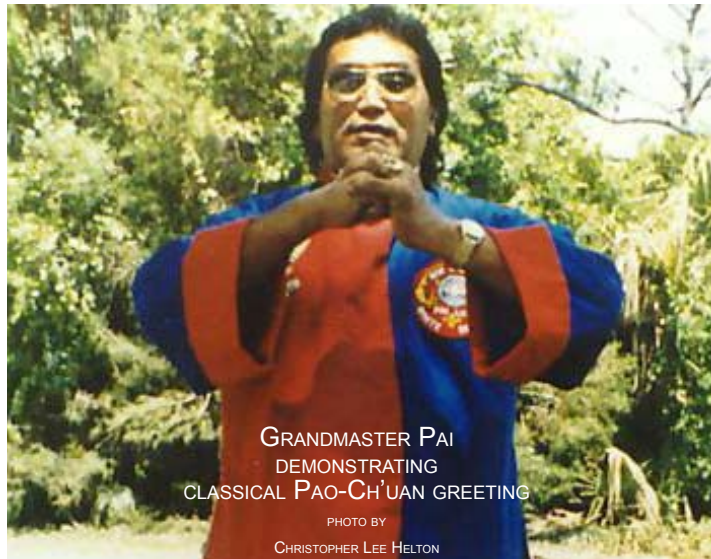
## HISTORY

Showing respect and bowing has been a part of Chinese culture since K'ung Fu-Tzu (Confucius, 551 - 479 B.C). The most widely used salute in the Chinese martial arts is the "wrapped fist," or "pao-ch'uan."

In modern times, this salute is used when greeting someone, much in the same way we use a hand shake in the west.

Originally used by Ming loyalists, secret societies and Southern Shao-Lin Arts as a patriotic gesture during the Ch'ing Dynasty (1644 - 1912), the wrapped fist is now used by most traditional Chinese martial artists as a way to greet others and show respect. It is even found in some of the newer methods that are based on Chinese arts such as Okinawan, Hawai'ian and American Kempo/Kenpo.

*The Chinese terms used in this article are primarily from the Mandarin dialect. Three types of romanization are used, the classical Wade-Giles method, Pinyin method, and the Yale method, which more accurately replicates the correct pronunciation for english speaking people. In most cases they will be followed by <sub>wg, p, or y</sub> respectively. Cantonese terms will be followed by <sub>can</sub>.*



GRANDMASTER PAI  
DEMONSTRATING  
CLASSICAL PAO-CH'UAN GREETING  
PHOTO BY  
CHRISTOPHER LEE HELTON

Historically scholars wrapped their right hand around their left fist. However, warriors and soldiers usually carried their weapons in their right hand, making it both unsafe and inconvenient to perform the pao-ch'uan. This eventually led to military men and martial artists wrapping their left hand around their right fist (whether they had a weapon or not).

One of the earlier meanings and uses of the pao ch'uan was as a patriotic gesture. The closed fist representing the character for Jih (日 Sun), and the open palm representing the Character for Yueh (月 Moon). When combined these two characters create the word Ming (明 Bright). People that used a version of the pao-ch'uan salute essentially identified themselves as supports of restoring the Ming to power.

The pao-ch'uan is also referenced in an old Hung-Men (紅門 Red Door or heroic society - a common name of the "Heaven and



Earth” secret society) initiation poem “**Green Dragon on my left, White Tiger on my right, I enter the Red Door.**” The open left hand represents the Dragon, the right fist represents the Tiger.



WARRIOR AND SCHOLAR SALUTE

A more modern meaning of this hand shape, and one that is adhered to by many of today’s Chinese martial artists is called the “Warrior and Scholar” salute. The fist representing

the warrior and the palm representing the scholar. In line with this explanation some schools say that the fist represents martial ability and the hand covering the fist shows civility. The definition promoted by the Peoples Republic of China states that the right fist means that you are pledged to the cultivation of the martial arts, the bent thumb of the left hand represents humility and the four extended fingers of the left hand symbolizes uniting Wu-Shu across the four seas.

## STYLISTIC VARIATIONS

There were many different versions of this basic hand gesture used by the various martial arts groups. Each of them having unique characteristics and additional meanings.

One of the more popular was when one stacked an open palm on top of a closed fist, this was known as Ng Wu Sei Hoi <sup>can</sup> or Wu-Hu Ssu-Hai <sup>wg</sup> (五湖四海). The meaning was “Within the 5 Lakes (Wu-Hu, the palm) and the 4 Seas (Ssu-Hai, the fist), we are all brothers.”



五湖四海  
WU-HU Ssu-HAI

These salutations have evolved and changed with each generation. When the Ch’ing Dynasty ended (1911), salutations became more of an identifying trademark of an individual system. A good example of this is the Hung-Ga <sup>can</sup> (Hung-Chia <sup>wg</sup>) System. Hung-Ga has evolved into a number of different branches that are taught all over the world. The original salute of Hung-Ga has the right fist alongside

a left palm; this is still used in some schools of Hung-Ga, most notable being schools in the Tang-Fung (1879-1955) lineage. Some Hung-Ga schools make the left palm a tiger claw; that was done after the death of Lam Sai-Wing (1860-1943) by his students to distinguish his school from the other Hung-Ga schools. Lam Sai-Wing’s school was called Hung-Kuen, Fu-Hok Pai (Hung’s Fist, Tiger Crane School); that’s where the name “Tiger and Crane Style” came from. It does not represent all Hung-Ga lineages.



HUNG-GA SALUTE



HUNG-GA SALUTE  
(TIGER CLAW VARIANT)

## PAI FAMILY USAGE



PAI FAMILY  
(BREAK STANCE)

In the Pai Family System we use a version of pao-ch’uan that we call “Break Stance.” In addition to showing respect, it is also used as an “Attention” stance in class situations.

## DESCRIPTION OF A BREAK STANCE

Feet are placed together, knees are slightly bent, hips are curled forward, back is straight, eyes focused straight ahead and the hands come together in pao-ch’uan just below the solar plexus on the center-line. Hands continue to punch out together (forward) as in a vertical fist punch. When told to relax, the hands are lowered, not dropped, to the sides. Break Stance is executed in a quick, precise manner as if striking someone directly in front of you. When executing break stance one should also exhale sharply from the tan t’ien creating the sound “soot.”

## NON PAO-CH'UAN SALUTES



Another hand position that is sometimes seen is when both hands are held in a prayer like position. This salute is seen in systems that originated in India and Tibet. It is based on the Anjali Mudra from India where it is a gesture of greeting and

reverence. It is the primary way to greet someone in both India and Tibet. There are a number of names for this depending on the lineage represented. Hu-Chang (呼掌, Greeting Palm) is a term used by some Northern Shaolin methods; it is also called Buddhist Palm by many martial systems. This salute can be seen in Northern Shaolin, La-Ma Pai <sup>can</sup>, Bok-Hok Pai <sup>can</sup>, Hop-Ga Pai <sup>can</sup>, and Shorin-Ji Kempo <sup>jap</sup>.

## CEREMONIAL SALUTATION

Different stepping patterns and arm actions (which could be symbolic or martial in nature) were added to these various hand positions creating short forms or routines that we call ceremonial bow (I-Shih Chu-Kung). These salutations were style and system specific; they identify what martial system or school a practitioner represents. These are the salutations we use when we start or end a training session or training routines. Many of these “ceremonial” bows start with two steps forward followed by a pao-ch’uan. There are also times when a pao-ch’uan is issued in three directions (left, front and right) representing a triangle, symbolic of the three powers or San T’sai.

Many ceremonial bows start with the hands on one’s left side sweeping from left to right with a torso rotation followed by the hands issuing the salute forward. The hands sweeping from one side to the other may have originally represented sweeping the Manchu (Ch’ing rulers) out of China. The hands moving left, right, and center may have represented the three powers. In modern times this also shows respect to the past, present and future teachers.

In the Pai Family there is a major emphasis on the martial skills being practiced in our ceremonial bow. In fact, it is not uncommon for there to be slightly different salutations that are based on the individual’s level of training. Beginning methods having larger, obvious movements and more advanced salutations using more subtle refined movements.

## PAI-CHIA CH’UAN BEGINNING LEVEL SALUTATION.



## TYPES OF SALUTATIONS

The five primary types of salutes are:

**Pao-Ch'uan** (包拳): (Pao-Ch'uan<sub>wg</sub>, Baoquan<sub>p</sub>, Bau-Chywan<sub>y</sub>) - Wrap [the] Fist.

**Hu-Chang** (呼掌): (Hu-Chang<sub>wg</sub>, Huzhang<sub>p</sub>, Hu-Jang<sub>y</sub>) - Greeting Palm.

**Chu-Kung** (鞠躬): (Chu-Kung<sub>wg</sub>, Jugong<sub>p</sub>, Ju-Gong<sub>y</sub>) - Bow the head; bend at the waist. This term basically defines a standard bow that one might see in a Japanese based art.

**Ti-T'ou** (低頭): (Ti-T'ou<sub>wg</sub>, Ditou<sub>p</sub>, Di-Tou<sub>y</sub>) - Dip the head. Essentially a lesser form of Chu-Kung.

**I-Shih Chu-Kung** (儀式鞠躬): (I-Shih Chu-Kung<sub>wg</sub>, Yishi Jugong<sub>p</sub>, Yi-Shr Ju-Gong<sub>y</sub>) - A term describing what we in Pai-Lum call the ceremonial bow. It is made up of four words. The first two, I and Shih, when used together mean ceremony. The next two, Chu and Kung, combine to mean bow.

## WHAT WE SALUTE

The three primary things we salute in our martial training are Teachers (past and present), training halls (training space and school shrine) and fists (style, system, forms).

Chinese terms for these are:

**Ching-Shi** (敬師): (Ching-Shih<sub>wg</sub>, Jingshi<sub>p</sub>, Jing-Shr<sub>y</sub>) - Respect the teacher.

**Ching-Kuan** (敬 ): (Ching-Kuan<sub>wg</sub>, Jingguan<sub>p</sub>, Jing-Gwahn<sub>y</sub>) - Respect the training hall.

**Ching-Ch'uan** (敬拳): (Ching-Ch'uan<sub>wg</sub>, Jingquan<sub>p</sub>, Jing-Chywan<sub>y</sub>) - Literally, respect [the] fist, in this case, Fist, is used for paying respect to a style, system, art or form.

## ISSUING COMMANDS TO SALUTE

When teaching or leading a class, one issues a command for the students to salute. Pao-Ch'uan,

Hu-Chang, Chu-Kung, Ti-T'ou and I-Shih Chu-Kung are NOT commands to salute, they are descriptions of salutes. When one needs to issue a command to perform a salutation, (for Jr. classmates or students to pay a respect to someone or something) the command that should be used is Hsing-Li.

**Hsing-Li** (行禮): (Hsing-Li<sub>wg</sub>, Xingli<sub>p</sub>, Sying-Li<sub>y</sub>) is the command to perform a salutation. It is in a Chinese grammatical form called a verb-object; literally "salute [a] salute." A verb-object is often split apart with modifiers placed in between. For example, these modifiers can direct what kind of salute to perform, as in **Hsing Ching-Kuan Li** (do a respect the training hall salute), or how to do the salute, as in **Hsing Pao-Ch'uan Ti-T'ou Li** (perform a salute wherein you place fist in palm and nod the head).

**Ging-Lai** (敬禮): (Ching-Li<sub>wg</sub>, Jingli<sub>p</sub>, Jing-Li<sub>y</sub>). A popular Cantonese term for salute. It is pronounced Jing-Li in the Mandarin dialect and essentially means respectful salute.



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**ONLINE DISCUSSION AND DOCUMENTATION ON CHINESE TERMINOLOGY**  
MARCH - AUGUST, 2012

BEY, SHARIF ANAEL

**ONLINE DISCUSSION ON HUNG-GA SALUTATION**

AUGUST, 2012

PAI-LUM, PAI-SHOU, WHITE LOTUS AND PAI-CHIA TRAINING MANUALS,  
POLICY DOCUMENTS, HANDOUTS AND NOTES.



**OKINAWA-TE AND KARATE**

Shigeru Nakamura was born January 20, 1894 in Nago City, north western Okinawa. It is thought that he was initially introduced to the art of "Te" by his father, who died when Shigeru was ten years old. His uncle Teeiichi continued his training along with family friend Choki Motobu, a very famous teacher of Tomari-Te. It is also believed that Shigeru was introduced to the Naihanchi kata through Motobu. Shigeru Nakamura attended the prestigious Icchu school in Shuri where another of his father's friends, Kentsu Yabu, had great influence in the Karate program. Over the next five years Shigeru was under the direct tutelage of Chomo Hanashiro, Kentsu Yabu, Kanryo Higashoanna and Itosu Anko. After his graduation from Icchu, Nakamura began study at the Prefectural Teacher's Training College where he continued his pursuit of martial arts. It is during this period of time that he spent significant time with Itosu Anko.

**CHINESE KEMPO**

Upon returning to his hometown of Nago, Shigeru discovered that Shinkichi Kuniyoshi, a well-known practitioner of Naha-Te/Tomari-Te and student of famed Kitoku Sakiyama, had moved there. Shigeru went on to train with Shinkichi Kuniyoshi for 10 years; eventually becoming one of his senior students. Kuniyoshi trained Shigeru in Chinese kempo. With a solid karate foundation, Shigeru thrived under Kuniyoshi's advanced system. Kuniyoshi was renowned for his striking ability and was known as 'Iron Fist Warrior.' He passed on this knowledge to Shigeru, who also became renowned for his punching prowess, eventually became known as 'Chiki Bushi' (Punch Knight). After his training with Kuniyoshi, Shigeru Nakamura's methods had been forever changed, and his karate had become an integrated collective of experiences. He was able to take karate and combine it with the old style Chinese arts he learned from Kuniyoshi, following in the footsteps of the original progenitors of te.



**SHIGERU NAKAMURA**  
(1894 - 1969)

**THE BIRTH OF THE OKINAWA KENPO STYLE**

In 1953 Nakamura opened his first dojo in the city of Nago. After combining his experiences in Naha-Te, Shuri-Te, and Tomari-Te, he named his new style Okinawa-Te, which would later, come to be known as Okinawa Kenpo. Okinawan Kempo/Kenpo is a generic name for all Okinawan martial arts that are based on Chinese methods and it is assumed that Shigeru Nakamura did this with the eventual intent of uniting karate under a single banner. He disliked the thought of karate being divided into separate styles.

**OKINAWA KENPO RENMEI**

In 1955 Shigeru Nakamura formed the Okinawa Kenpo Renmei (Federation) with Zenryo Shimabukuro of Shorin Ryu. Other notable members to join this organization were Shinpo Matayoshi of Matayoshi Kobudo and Seikichi Uehara of Motobu Udon Ti, as well as a number of younger practitioners from the next generation including Shian Toma, Seikichi Odo, Seiyu Oyata, and Kuda Yuichi. As time went on, the Renmei garnered more and more support as they begun to truly represent the "old ways"

On one hand, Nakamura wanted to see Karate become as popular as the Japanese sports of Judo and Kendo. On the other hand he thought that the newer, more popular sport focus was dissolving all of the qualities that made classical karate effective and full. He felt that kata, kihon, and kumite needed to be present in a system and based around life and death rather than points.

He is also credited with developing Bogu Gear so that Karate could be practiced with full power. Bogu was based on Kendo armor but added foam padding for the hands and chest. Nakamura's gatherings often involved a lot of training focused both on kata and hard sparring. In addition to these tough bouts Nakamura liked to add social aspects to his gatherings. He enjoyed conducting dinners with sake, music, and festivities.

**SHIGERU NAKAMURA'S PASSING**

At the age of 75 (January 1969) Nakamura passed away. This combined with passing of Zenryo Shimabukuro in October of the same year began the demise of the Okinawa Kenpo Renmei.

Shigeru Nakamura's Okinawa Kenpo system split as well,

*(continued on page 16)*

(continued from page 15)

some following his senior student Seikichi Odo, others, such as Teruyuki Higa, following Nakamura's son, Taketo. Meanwhile other highly respected students of Nakamura, such as Seiyu Oyata and Fusei Kise, continued the growth of the arts in their own way.

### SHIGERU NAKAMURA AND DANIEL K. PAI

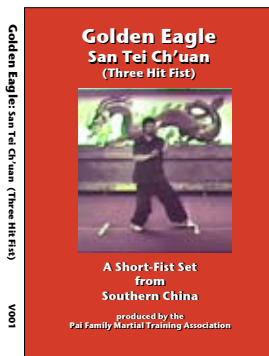
Though it is not 100% documentable, Daniel K. Pai is said to have studied with Shigeru Nakamura. This is where it is assumed that some of the Kempo foundation in the Pai Family arts comes from. There is a certificate issued on November 23, 1967, by the Special Headquarters-Okinawa District All Japan Karate Do League, stating that Daniel K. Pai had attained the rank of Shichi-Dan (7th Dan).

*APSOKARDU, MATTHEW  
SHIGERU NAKAMURA: A STUDY OF THE MAN RESPONSIBLE FOR OKINAWA KENPO KARATE*

*BISHOP, MARK  
OKINAWAN KARATE: TEACHERS, STYLES AND SECRET TECHNIQUES  
VERMONT: C.E. TUTTLE, 1999. 176P*



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



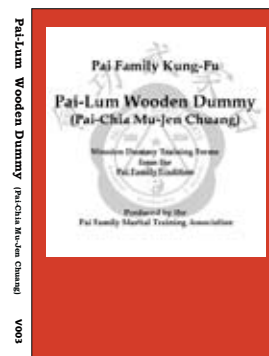
This training set is from the Golden Eagle system. It is a Southern/Fukien adaptation of Eagle style technique. This set was taught to David L. Smith by Ma Tsao-Jih of Kaosiung, Taiwan, R.O.C. The content on this video was filmed in the early part of 1984 when Mr. Smith returned from Taiwan.

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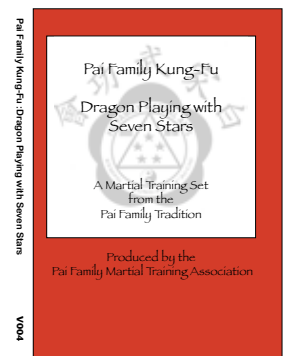
This training set is from the "Pai Family" (Pai-Lung Ch'uan) system of Kung-Fu. Hu, Hao, Lung Ch'uan (also Known as On-Ji or Buddhist Palm within the various Pai-Family training Halls), was first introduced into the mainland U.S. in 1967.

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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.

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*Happenings...*

*(Continued from page 3)*

**SAN T'SAI CHIEN  
SEMINAR**

*By JO ANNE STALEY*



*JOHN RIDDICK*

On Saturday June 16, Mr. John Riddick, Senior Instructor of Daytona Pai-Lum and T'ai-Chi Center, hosted a clinic teaching San T'sai Chien (Three Powers Sword), a very famous training routine

which can be done as a single form or folded into a two man set.

Mr. Riddick started the seminar at 9:00am with a brief discussion of the Chien (straight sword) and how it is used. He also let us know that he had learned San T'sai Chien at a seminar in New Jersey Taught by Robert Skaling-Pai (Pai Ying-Lung) in August 2000.

Assisting Mr. Riddick throughout the day were instructors: Laurie Ring, Matthew Staley, Rob Ziegenfus, and Jo Anne Staley. Also attending was Mr. Jean Caron DOM who was there offering a T'ui-Na utility kit containing such items as dit da jow, tendon lotion, herbal ice salve and much more.

Clinic attendees who did not have a sword were given a pvc equivalent or borrowed from the many extras we all brought to share, and we began our learning experience.

We had a great turnout, there were instructors and students from Orlando, Cocoa, West Palm Beach, Clermont, and plenty of Pai-Lum practitioners from the Daytona area. There were students of all levels, some who had never touched a sword and those with multiple years of experience.

The clinic was fast paced and by 1:00 pm everyone was full to the brim with lots

of new technique and a weapons form that they could continue to work on using the DVD that was provided. We had a great time and after the clinic we continued a long standing tradition of sharing lunch at a local restaurant.



**FITNESS ESSENTIALS  
SUMMER SEMINAR**

*By MALCOLM LUCAS*

On June 2nd and 3rd 2012, Fitness Essentials, "Northeast Dragons" hosted a martial art clinic taught by Mr. Clarence Cooper. It was two day, eight hour event to raise awareness of Chinese Martial Arts, and pass knowledge of our style from the elder generation to the younger generation in the style Pai-Lum Kung-Fu.



*PHOTO BY WALTER SMITH*

The primary topic of the seminar was a T'ai-Chi Ch'uan sequence that was taught in Pai-Lum during the 1970's. There were participants from a number of different martial art studios.

Fitness Essentials "Northeast Dragons" is a free martial art program that reaches children and adults who don't have enough financial resources to join a martial art school and to be physically active to maintain a healthy lifestyle. Primary goals of our program is developing character and encouraging members to focus on a spiritual balance.

This program, founded by Mr. Clarence Cooper, is currently headed by Mr. Malcolm Lucas and is taught at the Tobin Community Center, Saturday mornings from 9-12 pm.



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Inst: John Riddick, Laurie Ring

## **Pai-Lum T'ai-Chi**

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Inst: Bruce McKnight

## **Pai-Lum T'ai-Chi**

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## **Pai-Lum Temple**

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Inst: Shawn Dick (Bai Xue-Long)

## **Pai Ying**

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## **Rising Dragon Martial Arts**

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www.risingdragonmartialarts.com  
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## **School of the White Dragon**

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Finleyville, Pa 15332  
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aejrmueller@yahoo.com  
http://whitedragonkungfu.net  
Inst: Albert Mueller, David Childers

## **Shaolin White Dragon**

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Inst: Thomas D. St.Charles (Pai Shin-Zan)

## **Shaolin White Dragon of Hollywood**

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Inst: Lisa Stein-Cohen (Li Hung-I)  
Levi Lunon, Shara Lunon

## **Joe Schmitz**

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## **Truro Kajukenpo**

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Inst: Gerald Tobin

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

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

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

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Longwood, FL. 32750  
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pailumkwoon@gmail.com  
www.whitedragon-kungfu.com/  
Inst: Scott Heck

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

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

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## **Wise Tiger School**

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## **White Tiger Karate, LLC**

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