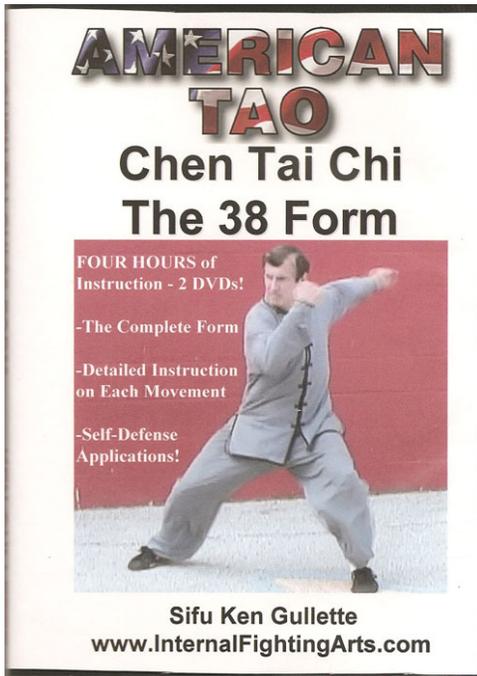




Internal Fighting Arts

Chen 38 DVD Offers Four Hours of Instruction



The newest DVD from Sifu Ken Gullette explores the Chen 38 form and includes over 4 hours of instruction on two DVDs. The instruction includes:

- The complete form - front and rear views
- Specific, detailed instruction for each movement with a focus on body mechanics
- Video from a workshop where Sifu Gullette coached martial artists from several different styles in the fighting applications of the form with an emphasis on correct body mechanics for relaxed power

“Most videos and DVDs that you buy on internal forms only show repeated movements with very little real instruction,” says Ken. “I always try to go deeper in my DVDs, and my goal with this form was to give viewers something to study that would be far more detailed than anything out there.”

The Chen 38 is a fairly recent form, created with elements from Xinjia, with more obvious spiraling than the shorter Chen 19 form, which was derived primarily from Laojia and is a more conservative form. Sifu Gullette studied the Chen 38 with some of Grandmaster Chen Xiaowang’s top students, including Master Ren Guangyi and disciples Jim and Angela Criscimagna.

The 2-disc set costs only \$29.99 and is available through Sifu Gullette’s online school, his blog, or his original website.

Martial Maneuvers Newest Book From Phillip Starr

Sifu Phillip Starr’s third book, *Martial Maneuvers*, presents fighting concepts and training routines that can be adapted to different martial arts. His previous two books are *The Making of a Butterfly* and *Martial Mechanics*, both available at bookstores and through amazon.com.

Prior to studying Chen tai chi, Ken Gullette earned a black sash in Starr’s Yiliquan



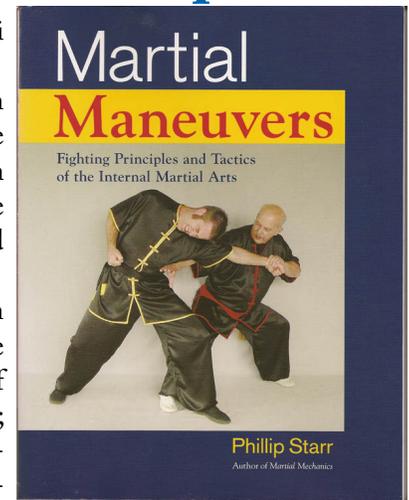
From left to right - Ken Gullette, John Morrow, Phillip Starr in Moline, Illinois on August 15, 2009.

system, which included Hsing-I, Tai Chi and Bagua.

Sifu Starr came to the Quad Cities on August 15 to conduct a workshop at the school of one of his original students, John Morrow. The workshop explored distance and timing in fighting with exercises and drills that are found in his latest book.

For example, there are three distances in fighting: the first distance, which is where you feel comfortable defending yourself and being able to reach your opponent; second distance, which is where your opponent feels comfortable; and mutual distance, which is constantly changing as you and your opponent move during an encounter.

Workshop participants practiced bridging the gap in a powerful way. They also worked on interval timing, disrupting an opponent’s flow with a counter between



techniques. Many of these exercises are still part of Sifu Gullette’s curriculum. He recently interviewed Sifu Starr and you can hear it in a podcast by going to Ken’s blog. Sifu Starr lives and teaches in the Omaha area.

My Favorite Techniques

Insights into techniques and body mechanics for more powerful self-defense with Tai Chi - Hsing-I - Bagua

Sword & Scabbard -- Using the Scabbard for Self-Defense



by Sifu Ken Gullette

I'm often asked why you hold two fingers straight out on the hand that is not holding the straight sword when doing forms and techniques with this amazing weapon. One story says that the fingers on the empty hand are used for striking, particularly pressure points.

I find that a bit impractical. When you're facing a gifted swordsman, you are going to be focusing on your own sword and his, not the idea of getting close enough to strike a pressure point.

A more logical explanation is that in a real battle, you would hold your scabbard and use it as a blocking and striking tool.

In our system, students practice different sword & scabbard techniques for sword-fighting. In the top photo at left, I'm using the scabbard to block an incoming thrust by my partner.

In the second photo, I'm continuing to use the scabbard to control his sword as I deliver an overhead thrust to the soft part of his neck near the collarbone. There are several excellent scabbard techniques that involve deflecting and blocking.

These techniques are explored more deeply on the online school and in my Hsing-I Straight Sword Form DVD. It isn't enough to learn a weapons form--in my opinion you should also learn how to fight with the weapon.



The Philosopher's Corner by Sifu Ken Gullette

I heard the other day of a split within a kung-fu system that I used to study in back in the Seventies. One group of senior students separated from the teacher and went a different way, forming their own organization. Martial artists by their very nature have control issues, even if some of us hide them really well. Between large egos and political disputes, it's a miracle that any martial arts organization remains stable for very long. Everyone wants to be king.

At various times in my martial arts career, I've also had problems with people or groups for different reasons. What you learn as you study over time is that there are a lot of unsavory people in the arts. Many of them are teachers. We all tend to put our teachers on a pedestal but that is wrong. They are people--as deeply flawed as anyone else--and they deserve our respect and friendship, but you should always understand that they are capable of telling you lies about themselves, their background, and they are capable of being dishonest. One teacher that I liked shut down his school overnight and left town with money students had paid up-front. I believe he even stole my wedding ring.

Another teacher went literally crazy on me, threatened my wife in an email and even emailed my employer, accusing me of hacking into his website with company computers (they knew that this was impossible and threatened him with legal action to get him to stop sending them emails). This same teacher had asked me to be a disciple and I turned him down because I sensed something was wrong with him, and I certainly didn't want to enter into a master/slave relationship.

I've seen teachers mock students and their movements as soon as the student left the room. And I've heard teachers talk about students behind their backs in very unflattering ways.

These are the reasons that--a few years ago--I decided to go independent. I study and I improve, and I seek out people who can help me improve. I want to continue my path in the internal arts and I'm not concerned about how someone else practices, who they're practicing with, or their level of skill. I'm not interested in gossip, and I've worked hard to heal any wounds that I may have inflicted in martial arts relationships. Life is too short and friends are too valuable to lose. The martial arts should not be used as a wedge between us. Join me in using the arts as a way to bring martial artists together.



Guest Editorial by James P. Wagner

Avoiding the Ill-Tempered Horse

“The best way to avoid an attack is to not be there,” is one of the most famous old martial arts maxims. Even today it is interpreted differently. One common analysis of this saying suggests that the best way to avoid an attack is to dodge it. While this is not necessarily incorrect, I believe there is much more to the saying than that simple answer.

One night towards the end of winter, a friend (whom we’ll call Vince) and I went for a walk to the coffee shop on the main road off of the grid where we live. We were discussing one of the many topics we chewed over on our usual walk and talks. Thanks to our busy schedules, and the dense population our suburban area, nighttime became our ideal walking hours—when the streets were quiet and no jobs or college classes demanded our time.

On this one particular night we approached the main road where the coffee shop was located and, thanks to traffic, took a turn past the convenience store on our way. This store sold papers, candy, and cheap food, but also cigarettes and beer. As we neared the sidewalk chatting, a young man wearing large pants and a sideways hat exited the building. Without a word exchanged between any of us, the stranger’s fist made clumsy contact with my friend’s face, knocking off his glasses.

“Why did you hit me?” my friend Vince demanded. The newcomer uttered a couple of harsh words in response to the question. By this time, my friend had already motioned towards his attacker, chest pumped up—the second he did that, I knew a fight as inevitable. The attacker threw another shot at Vince, which he barely dodged before launching several of his own strikes. The young man sent his fists flying in turn and the two erupted into what Sgt. Rory Miller, author of *Meditations On Violence* would call “The Monkey Dance.” The blows were hyper-extended, there was a lot of grabbing, wrestling, and pushing. It was a mess.

My attention was turned to a car that was parked outside the store, one that two of the attacker’s friends occupied. Barely a few seconds after the first strike was thrown were they out of their car, yelling. I motioned towards them slightly, with my arms out, trying to steer them away from the fight. I was more than slightly nervous that they would attempt to team up on Vince and I would be stuck fighting them both. Luckily, neither had any intention of joining in—the expressions on their face were more of confusion.

“What the heck just happened?” one of them asked turning to me.

“I have no clue,” I responded.

Neither them, nor myself could get close enough to the fighting pair to pull them apart. Once Vince had regained his bearings, landed a few decent kicks on his opponent’s upper leg and ribcage—the attacker didn’t recoil and expressed no hint of pain. It was apparent to me then that he was impaired in some fashion.

After a moment the monkey dance seemed to be drawing to a close, but before it did another car pulled up, this one filled with young men all about the same age as the attacker. I don’t recall if there were four or five in the car, but I do recall that three of them got out, slammed their doors and yelled a slew of offensive and derogatory terms in my friend’s general direction. I quickly moved to stand between them and Vince. My arms were out in front of me, hands open but steady, and I found myself instinctively lowering my center. Much to my surprise, (and relief) the trio stopped short in front of me, although they continued to scream at Vince who had finally managed to get his distance from the aggressor who was retreating back to his group.

The other two people from the first car turned to their reinforcements and called them off, screaming for them to get back into the car. One of them turned back to me.

“Sorry about this, I don’t even know what happened,” he said.

“Me neither,” I replied. I backed away slowly, facing them until they were all back in their car and moving. After I was sure they were gone, I turned to Vince to see if he was ok. He was fine, aside from a slightly ripped shirt and a load of confusion.

As we pressed on to the coffee shop, we attempted to formulate theories on what exactly transpired, neither of us having any logical reason for the attack. First, we thought it a case of misidentification. Then, we thought perhaps the attacker mistook us for a homosexual couple (two young men walking to a coffee shop might seem quaint enough to some) and it was a sort of hate crime. Another theory we compiled was that the young attacker looked no older than 18, and was perhaps refused cigarettes or beer at the shop and felt the need to take out his anger on the first person he saw. Either way, we could both agree that he was doped up on something. But all the analysis and all the speculating in the world wouldn't and still will not give us a definite answer, and in the end the answer isn't even that important.

"I handled myself horribly," Vince said later.

"You were struck outta nowhere," I pointed out. "Despite what the movies show, it's very hard to put up a good fight when taken by surprise."

"Still, I felt like I could have done so many things different."

"True, but I think your biggest mistake was not walking away." I went on to explain to Vince that when he took the step towards his attacker and puffed up his chest, it was a sign of aggression, a sign that caused the second blow, and the fight, to occur.

Of course, if he had simply walked away, there is no guarantee the attacker wouldn't have followed him for a second strike—but he would have been more prepared for it, and had a better shot at defense, considering it would have taken more commitment on the attacker's part, to reach a retreating opponent.

"You didn't seem to get scared or lose your cool at all," Vince pointed out to me.

I thought about that for a moment. "True, but I wasn't the one who got punched either."

In truth, in reflection, I was happily surprised that I managed to keep my cool. There were two distinct times that I was sure I was going to need to step in to defend my friend. Both times, although I felt a slight tingle through my body, I managed to respond calmly, and more importantly, without aggression.

My next day in the dojo I reported the incident to my Sensei. "You handled the situation very well," he told me. "You managed to keep a hostile situation from escalating. And from what you told me, the situation could have turned from a half-assed one-on-one into a rumble very easily. That wouldn't have been possible if you weren't able to keep your cool and trust in your training."

"Thank you," I said.

"But, you still could have done better, can you tell me how?"

I had known the answer to that question before he asked me. And honestly, I knew the answer before the incident had occurred. Several years back I had read a popular martial arts tale of the great sixteenth-century sword master Tsukahara Bokuden.

One of Bokuden's disciples possessed great technical skill. This disciple walked down the street one day, passing a skittish horse that kicked at him out of nowhere. The disciple dodged the kick cleanly, avoiding injury. Several bystanders witnessed this and chanted; "He is without a doubt one of Bokuden's top disciples!"

But when Bokuden heard of the incident he said "I've misjudged him," and promptly expelled the disciple. At first, no one understood why. So they observed what the master would do in the same situation, by hitching an ill-tempered horse to a wagon on a road they knew he would pass. As they watched from a distance, they saw the master approach and cross to the far side of the street avoiding the horse and wagon.

After confessing their ruse they asked Bokuden the reason for expelling his student. He replied, "A person who will walk carelessly by an angry horse without considering it may rear up to kick him is a lost cause, no matter how much he studies technique. I thought that he was a person of much better judgment, but I was mistaken."

Vince and I still take walks to the coffee shop, but now mostly during daylight, and we do our best to avoid places that are frequented by those who might be of a disgruntled or dependent nature.

James P. Wagner lives in East Northport, NY.

How to Host Your Own Internal Arts Workshop



You can sponsor a workshop for your community featuring Sifu Ken Gullette. Unlike many other instructors, Sifu Gullette will work with you to insure that you and the participants walk away with a lot more knowledge at an inexpensive cost.

You can host a workshop with as few as 10-15 participants. For example, if you have 15 participants, each paying \$100 for a weekend of training (6 or 7 hours per day for 2 days) you have plenty for a good workshop.

At Sifu Gullette's workshops, the instruction is videotaped and each participant also receives a DVD of the weekend, enabling them to retain the instruction and practice after the workshop is over.

Costs for the host includes travel and lodging expenses for Sifu Gullette, rent for the training hall (indoor or outdoor) and the remaining amount is divided 50/50 between the host and the instructor. The host usually will end up receiving great free instruction (along with private training with Sifu Gullette) and even a small profit. If you are interested in hosting a workshop, contact Sifu Gullette at ken@internalfightingarts.com or at (309) 912-9544.



Join Sifu Gullette's Class

If you live near the Quad Cities or find yourself in this area, you're welcome to drop in and enjoy one of Sifu Gullette's practice sessions with his core group of local students.

Members of the online school (see next page) are allowed to join any class for free. Anyone living in or near the Quad Cities (Iowa/Illinois area) and are members of the online school can attend anytime at no charge.

During spring, summer, and fall, practices are held Monday and Wednesday evenings at 6:30 and Saturdays at Noon. Practices are held at the 23rd Street Park in Bettendorf, Iowa, at the bandshell on the stage. It's a beautiful place for practicing kung-fu, with a park surrounding the bandshell and a bike path and woods nearby. Above photo is from a practice session.

If you plan to be in the area, contact Sifu Gullette before the practice.

Sifu Gullette's classes are noted for the individual, hands-on instruction that he gives to each student.

Free 10-Part Video Course Available at Online School

Across the U.S. and the world, internal arts students are studying Tai Chi, Hsing-I and Bagua without being taught the key internal body mechanics that are required for high-quality internal arts.

"I'm stunned by the number of people I meet who have studied Tai Chi and other internal arts for years but have no clue about the body mechanics," says Sifu Ken Gullette. "In my DVDs and in the lessons on my online school, body mechanics are stressed in every lesson."

Now, you can receive a free 10-part video course that outlines six of the important physical skills you need for the internal arts. Those skills include:

- **Establishing and maintaining the ground path
- **Peng energy
- **Whole-body movement
- **Silk-reeling energy
- **Dan t'ien rotation
- **Using the kua

Visitors to www.internalfightingarts.com can sign up for the free course. Every two or three days they receive an email with a link to a video. Each video runs from 4 minutes to 12 minutes in length, providing valuable information on the skill being discussed.

"So many instructors focus on cultivating chi and on the metaphysical," says Sifu Gullette, "and that often hides the fact that the instructor doesn't know these body mechanics. The people who suffer are the students."

“The only time I get quality instruction like this is when I visit China every year.” -- G. Lee, Member of Sifu Ken Gullette’s Online Internal Arts School

**One Ridiculously Low Monthly Fee!
Visit the world’s most complete (and growing) online internal arts school and TRY TWO WEEKS FREE!**

www.InternalFightingArts.com



“After I watched part of your 10-Part Free Video Course, I asked myself, ‘Why hasn’t anyone shown me this before now?’”

Comment from a Kung-Fu Black Belt

What You Get as a Member:

- 300+ Videos, e-books, discussion board, teleconferences
- Discounts on DVDs
- In-depth instruction on forms, techniques, chin-na, weapons, and applications
- Low monthly fee - quit at any time with the click of a mouse
- Personal contact with instructor
- Chen Tai Chi, Hsing-I, Bagua, Chi Kung, & Philosophy



**Money Back Guarantee!
Try Two Free Weeks!
www.InternalFightingArts.com**

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