How Chi is used in Dim Mak Pressure Point Defence

By Grandmaster Dr Pier Tsui-Po

Chi is a Chinese word that is better not translated into English because no English word can accurately describe its meaning. In modern mandarin pin yin spelling, it is spelt as Qi. Japanese culture calls it “Ki” and Indian culture “prana”. Irrespective how the word Chi is written, its meaning and essence is similar across cultures.

Dim Mak is a martial art of Chinese origin therefore it is best to give descriptions based on Chinese culture. That way, accuracy and authenticity can be guaranteed. Chi exists on Earth, in Heaven and in humans. On Earth, the manifestation and presence of Chi are extended throughout various forms, such as in plants, water, air, or even in animals. In Heaven (the Universe) Chi takes on different forms; where stars and planets such as the Sun, Moon and others exert their influence on us and also on everything else in the universe. In humans, the body is not only reliant on the integrity of its own Chi flow, but also on the dynamic interplay of both Heaven and Earth Chi.

Chi is the vital life force energy that makes birth possible, hence life. Injury to Chi leads to illness and ultimately death since good health requires Chi to flow freely and smoothly throughout the entire mind and body. Chi is THE ingredient that is absolute in sustaining life. It plays an important role in all matters of life, such as good health, happiness, disease, and death. This means that Chi is not only the ingredient that promotes life and death, but it also participates in their formation.

In the martial and healing arts, Chi is recognised by what it does, rather than what it is. I'll explain this further with an example. Let's consider an intriguing mystery that concerns blood circulation in the human body. You know that death follows if blood does not return back to the heart. So let me ask you this question: What is it that makes blood return to the heart, in an average adult over a height of more than five feet, against the force of gravity, and with no apparent motive force?

We cannot say that it is because blood has nowhere else to go after leaving the heart. If we do, it would be like saying the earth revolves around the sun because it has nowhere else to go. Western medicine explains that it is the pressure created by the heartbeat and the valves in the veins that prevent back flow of blood. So what allows the heart to beat or the valves to close? Chinese medicine explains the return of blood to the heart by a theory concerning the energisation of blood by Chi, which in this case acts as a powerful biological life force. Dim Mak being of Chinese origin, uses Chinese medicine rather than western medicine to explain how and why it works. There are of course some fundamental rules concerning this as not all the theories used in acupuncture apply to Dim Mak.

One theory that applies to both acupuncture and Dim Mak is this: "Chi leads the blood, and blood is the mother of Chi."

This is the first the key that unlocks the mysteries of pressure points in Dim Mak. In Dim Mak, once the flow of Chi is stopped, blood flow also stops. Once blood is unable to circulate, it cannot nourish the tissues of the mind and body. Compounded with the fact that blood stops to nourish Chi, illness and death follow. In self-healing, we concentrate on moving Chi through all meridians, ensuring that Chi is neither blocked...
nor stagnated. Once Chi moves, blood also moves. Movement and exercise usually promote the smooth flow of Chi. In particular, specialist exercises such as Tai Chi, Dao Yin, Chi Kung and some Kung Fu forms are designed especially for this. So is self-massage on various points and meridians.

In Dim Mak theory, various techniques are used to affect Chi. Below are some examples.

- Alter the natural flow of Chi in the meridian system, for example the heart, liver, kidney, lung, spleen, gall bladder, small intestine, bladder, stomach, pericardium, three heater, colon, governor vessel or conception vessel meridian.
- Damage the supply of Chi to the internal organs, for example, the Yin organs such as the heart, pericardium, liver, kidney, lung, spleen; or the Yang organs including gall bladder, small intestine, bladder, stomach, three heater or colon.
- Damage the organs themselves including their functions.
- Damage the aspect of Chi that controls all movement in the body.
- Disrupt the protective function of Wei Chi over the entire body.
- Disrupt the transformation of food, water and fluids in the body. Damage the holding and retention function Chi so that the body's substances and organs cannot be held in their proper place.
- Damage Chi sufficiently so that it stops warming the body.

These eight techniques describe the ones that are used to affect Chi only. My professional manual Dim Mak—The Art and Science of Deadly Pressure Point Fighting explains them in full. During self defence, when the applications of Dim Mak is activated, there are a few points that will stop or damage the body’s overall Chi flow. Serious injury, immediate death or delayed death will occur if these points are struck. The point or combination of points chosen will depend precisely on the particular aspect of Chi that is affected in self-defence.

**CV 17 destroys Chi**

Conception Vessel point number 17 (CV 17) is a fine example to illustrate how pressure points can destroy Chi in the body thereby affecting other bodily functions. This point is also known as Shan Zhong. It is located at the junction of a line drawn from the Centreline and between both nipples in men (fourth intercostal space in women). Injury to this point can stop Heart Chi and Lung Chi from circulating and a blow to this point can also damage the material basis of Chi.

Extreme caution is recommended with CV 17, because it is classed as a Death point in Dim Mak. It is lethal. I recommend urgent medical attention when a person is hit on this point because a severe blow to this point can cause instant death or death within 12 hours.

Energetically, this point is a special point that influences Chi, the respiratory system, and breathing. It regulates Lung organ and the Upper Heater. When this point is struck, immediate symptoms are shortness of breath, chest pain, intercostal neuralgia, laboured breathing, facial pallor and diaphragmatic spasms. Palpitations, hypochondriac constriction with pain, anxiety and inability to speak are also experienced because this point is the Master Alarm point of Pericardium, the protector of the heart.

Hitting this point severely binds the chest and sends Chi upwards to rebel against the mind and body. This is because Shan Zhong is the point where Chi gathers in the chest like a “sea”. When a person is in good health, Conception Vessel 17 expands and relaxes
the chest, diffuses Lung Chi, regulates and tonifies Chi, transforms Phlegm and warms Yang due to its connection with Kidney, Pericardium, Small Intestine and Three Heater organs and meridians.
I remind you that this point is situated directly over the Heart organ. The physical manifestations when this point is struck will cause fracture of the sternum with damage to the heart and lung organs. This will possibly lead to impairment of lung and heart function, including cardiac tamponade and pneumothorax.
When CV 17 is hit in martial arts, two separate sets of symptoms will occur. One set of symptoms will reflect a direct injury to the pressure point and the other set of symptoms will depend on whether the Conception Vessel as a meridian has been struck with the Counterflow technique. Of course immediate death follows if a combination of these techniques has been used. In all cases, the short and long term impact on the mind and body will be very serious if the imbalance of Chi vital energy caused by the attack is not corrected.
There are specific dim mak practical defence techniques that are used to determine the variations in the consequences of a blow to pressure points. Some of these techniques include techniques that neutralise an opponent’s blow, techniques that penetrate an opponent’s guard and techniques that activate the Counterflow of Chi in the body.

25 Important Facts You Must Know About Dim Mak

by Grandmaster Dr Pier Tsui-Po

1. Dim Mak is deceptively easy to learn and apply.
2. Not all dim mak points are deadly, some cause paralysis while others can maim or cause loss of consciousness.
3. Not all dim mak points can heal.
4. Pressure point strikes are not nerve strikes.
5. Acupuncture is not dim mak and dim mak is not acupuncture.
6. Not all Acupuncture points are dim mak pressure points. There are over 1,000 points on the body.
7. All Acupuncture points heal but only some points are used in Dim Mak to heal.
8. Not all acupuncture theories of healing apply to dim mak. For example the midday-midnight clock used in acupuncture (also referred to as the diurnal cycle) that tells the flow of Chi in the human body is very limited for use in dim mak. It only represents about 5 to 10 percent of the total dim mak application.
9. Dim Mak uses the theoretical principles of traditional Chinese medicine to calculate and explain the outcome and severity of injury. Time of death is also calculated with this method. Cause of death is also explained with this ancient medical theory.
10. Ways to improve health are also taught. Dim Mak pressure points are closely related to traditional Chinese medicine. As you progress through your study you will be introduced to a number of these medical theories. They are important not only in their pressure point context but also for their health benefits. Martial arts are not about violence but self-development and maintaining peak physical and mental health. Pay
particular attention to these theories as they can be applied to your daily life and training. They will help you enhance your awareness and improve the quality of your life.

11. Dim Mak is used for self-defence purposes. Just because martial arts is a fighting art and Dim Mak is the Art & Science of Deadly Pressure Point Fighting does not mean that a dim mak student will indiscriminately use these points to harm or kill. Those who are also interested in the promotion and advancement of personal health and well being will value the additional information given in the study of dim mak pressure points.

12. Learning just points and their location is dangerous. It is important to learn how and why dim mak works. It concerns me that a person who has an incomplete or inadequate understanding of the consequences of pressure point fighting will be empowered to inflict very serious injuries. However if the techniques are incorrectly applied, the martial artist runs the risk of injuring himself or herself.

13. Dim Mak increases your power by 10 times (or more) without effort. In ancient times, Dim Mak was taught to students to increase their effectiveness during self-defence so that they do not have to use excessive force when protecting themselves. Many of them were physically small people and when they had to defend against much larger and stronger assailants, Dim Mak increased their power by at least ten times or more. This added power helped to keep them alive.

14. Dim Mak increases your focus by at least 10 times or more. During daily training, knowledge of Dim Mak enabled students to focus their techniques with more precision. They became sharper and more alert when using techniques. For example, they no longer just kicked or punched to the face. Instead they kicked point Tai Yang (a Dim Mak point near the temples that can cause death) or punched at Dim Mak points Stomach 2 or 3 on the face. If the particular pressure point is missed, the practitioner will still strike the assailant’s body. So it is a win-win situation.

15. Our research shows that more than 90% of instructors do not know about Dim Mak. The need to offer you accurate and precise information on Dim Mak pressure points is a necessity. We discovered that students are not taught exactly how these pressure points work. They are not taught why certain points are targeted, how to strike those points exactly (we are not just talking about the angle of a blow) and what the consequences are when these points are struck. Exactly when and at what time of day these points are best struck is also not taught. Furthermore, we found that students who are taught pressure points are still being taught points located in the wrong place. That’s very dangerous. You must know that you put yourself at risk if you have incorrect information.

16. As you read this article today, serious errors still appear in many articles, books and videos on Dim Mak. Errors and inconsistencies in a number of books, videos and magazine articles on pressure points confuse you and put you at risk. These discrepancies can be very damaging because you may be at a level of development where you are unable to tell good information from the bad. So you need to be pointed in the right direction.

Be aware of the following errors found in current literature
Here are just some of the errors we found during our research. You may be exposed to them if you just pick up an article, book or video on Dim Mak pressure point off the shelf.
17. Incorrect location of a large number of points. Your teacher must be 100% accurate if you are going to learn Dim Mak properly. I accept that there are occasions when the location of points illustrated will be slightly incorrect. This is due to the difficult task in drawing accurate computer diagrams. Therefore illustrations on paper may occasionally present with a small variance such as one millimetre. However, a large variance (more than half a centimetre) is unequivocally unacceptable and indicates that the author (or teacher) is not familiar with the exact location of the point concerned. In many instances, if a point is struck half or one centimetre from its true location, it means that you are not hitting that point at all. It also means that you are hitting another point, which may not have the same effect as the first point you chose. You see, contrary to popular belief, not all of these big dots on acupuncture charts are Dim Mak points.

18. Theoretical foundations are seriously inadequate. There are mistakes in a number of important areas, such as flow of Chi energy (Ki), functions of meridians and points, and also point dynamics. This can easily misinform readers. Teaching someone to strike a point without fully explaining what actually happens or what the likely consequences are, is a superficial, incomplete and dangerous approach. It is important to know what outcome to expect from striking a pressure point on an opponent as well as being able to recognise the symptoms when you or a friend has been struck, whether accidentally or intentionally. Detailed accurate knowledge increases awareness hence prevents injury, whereas incomplete or limited knowledge creates danger.

19. Research indicated that there were also some foolish comments made. I presume they are based on inexperience, wrong assumptions and braggadocio. Nevertheless, it is understandable that such comments are the voice of personal confidence, gained as a direct benefit of martial arts training. Boisterous talk by people is sometimes a by-product of the fighting arts. Luckily, my Dim Mak training has taught me to be humble and respectful. Above all, it has taught me to be truthful to myself and to the art I practice.

20. Point names in different Chinese dialects, which can be confusing and misleading. In pointing out some of these discrepancies, I gladly build on the contributions made by past authors. I do not quarrel with them but welcome kinship with them. I offer my work to you so that you can be further nourished with high quality, accurate information. Hopefully, this will transcend us to a higher level of maturity and proficiency in the style of martial arts we practise.

**Why these errors?**

Do these instructors simply lack knowledge or do they lack proper instruction in Dim Mak? I think it is both of these reasons, but I also believe it is more than that. You see, in order to know Dim Mak completely or be an authority on Dim Mak pressure points, one must have all of the following five experiences. I have included some brief comments in brackets. Without these 5 criteria, the knowledge of the Dim Mak teacher would be severely limited. A Dim Mak teacher must…

21. Be a fully trained and experienced traditional martial artist of authentic lineage and pedigree (dim mak is an ancient secret art that was passed down through some traditional kung fu schools, some Japanese schools later passed some of these secrets to their pupils)
22. Who has received full and proper instruction in Dim Mak from his or her martial arts teacher during his or her martial arts training (knowledge must be passed to you from a reliable source)
23. Holds professional qualifications in clinical acupuncture (being a practitioner in a clinical setting allows one to witness, and develop a deeper understanding, of how symptoms and disease manifest)
24. Practices both martial arts and acupuncture on a professional basis (one cannot fully know dim mak without martial arts PLUS clinical acupuncture practice).
25. Must be fluent in written and spoken English (otherwise the transmission of information can be misunderstood or incomplete).

The reason why knowledge in all these 5 areas is necessary will become clearer to you as you study the quality of my work. I strongly recommend you study my book The Two Dragons of Dim Mak, my video The Centreline Theory of Dim Mak and my professional manual The Art & Science of Deadly Pressure Point Fighting. You will then understand that all these credentials are necessary, without which an author or teacher simply cannot know, let alone understand, authentic Dim Mak, especially how and why it works.

As you are aware, there are not very many people in the world today who have these qualifications. In a way I feel blessed and privileged to have these qualifications and the necessary experience in Dim Mak.

The True Spirit of the Marital Arts
"A few nights ago, my brother was involved in an altercation with a young thug. Fortunately, my brother was unhurt. However, the story of this event illustrates the true spirit of the martial arts, so here it is." -Michael Kelly, DO

At about 11pm while walking out of a local pub in NYC, Gene and his friends heard a loud crash and the sickening sound of crushed steel. A crowd quickly gathered around the scene of the accident to see what had happened. No one seemed to notice the young thug approaching with three of his friends. The young thug had a shaved head, earrings in multiple sites, and a bad attitude. His three friends were of the same look and mindset. Everyone thought the thug was involved in the accident because he walked up to the driver of the mutilated taxi and started to yell at him.

The driver of the taxi was a small, feeble, old man approximately 5'2" and 130lbs. His small-framed, circular glasses covered most of his aged face, but he appeared to be in his 60's. He looked especially weak when he began to tremble in front of the yelling thug. In contrast, the young thug was about 20 years old, muscular, and stood about 5'10".

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Everyone thought the thug was just yelling about the accident. Then for some unknown reason, the young thug spit in the old man's face. This was followed by an earth shattering punch that shattered the old man's glasses and knocked him back against the taxi. The broken glass pierced the old
man's thin skin and left a trail of blood. The force of the blow caused the old man to tumble back against the taxi and then down to the cold, hard pavement. The young thug then aggressively walked up to finish the old man off. Fortunately, there was an experienced martial artist nearby who observed this sequence of events and decided to intervene. The young thug's misguided aggression was suddenly diverted when the martial artist ran up and placed himself in front of the old man. At this point, the young, cocky, derelict attempted to strike the martial artist but his blow was easily parried. The martial artist then moved in and grabbed the thug by the arm and shoulder. This was quickly followed by a violent hip throw to the ground. The martial artist then placed the thug's arm in a joint lock and struck the gall bladder 20 point at the base of the thug's skull. This combination quickly ended the altercation. The police were on their way and sirens could be heard in the distance when the thug regained full consciousness. He made a feeble attempt to act aggressive, but the glaring stare of the martial artist was enough to make him plead, "please don't hit me again, sir." Then suddenly, the young thug's friends moved in to attack the martial artist. Once again the glaring stare was enough to stop them in their tracks. When the martial artist stepped towards them, the young thug and his friends ran away. It became apparent at this point that the attack on the old man had nothing to do with the accident because the thug did not have a car. It was a malicious, unprovoked assault. The martial artist walked over to the injured old man and helped him to his feet. When he wiped the blood out of the old man's eyes, he noticed that they were still filled with fear. By this time an ambulance had arrived and when the old man was laid down on the stretcher, he looked up and thanked the martial artist. Then as the martial artist walked away, the crowd then began to clap. The martial artist then walked home and called his brother, me.

This story illustrates many important components of the martial arts. We train for self defense and to protect human life. Not to destroy it. This story is the epitome of using the martial arts to defend human life. In this story, Gene only used his skills to protect the old man. He was not concerned about glory or looking "cool." This story also illustrates the proper state of mind. During battle, one should have a clear mind and concentrate on the event as it occurs. One should not be preoccupied with techniques or outcomes. Gene stated that he just reacted when he saw the old man get hit. He did not think, he reacted. Erle Montaigue describes this as using the reptilian brain. It has been said that just the glare in the eyes of someone using their reptilian brain is enough to end a confrontation. This was clearly illustrated when the thug's
friends moved in to attack but backed off when they looked into Gene's eyes. Finally, the events after this incident are a classic example of humility. One of the most important virtues of the martial artist. After this event, my brother asked me to teach him more about the dim mak aspects of our style. Even though he had a successful outcome, he felt like he needed to learn more. Sort of a paradox. I wonder how many "masters" there are who have the opposite paradox. That is, they have never had a real altercation but yet are convinced that they know everything.

**Erle Montaigues Rules For Fighting**

This is an excerpt from my soon to be published book, "Internal Gung-fu, Volume Two, Practical Fighting Healing and Training Methods".---- Erle M.

The games (training methods) teach us certain rules for self-defence. I will document many of them here, however, it is important that you do not just read about these rules and try to intellectualise them, but rather do the training methods in order to gain the necessary body mechanics.

*NB: to see the photos, click onto the (Photo No. ?) then click onto your "Back" button on your browser to get back to the text.*

1/. **Never step backwards.**

When you are attacked, do not do what most hard style martial arts teach you to do, to step backwards as you block! This will invite certain defeat. Any fighters or brawlers all work on 'switches'. We are born with switches that tell us to do certain things sub-consciously, like a male puppy that, at a certain age begins to lift his leg, why? He may not have seen any other dogs doing this but he does it anyway as if some programmer has programmed a computer program into his brain. This is not far from the truth. We are all born with switches, those that tell us to cry, to begin crawling etc. Then there are those switches that we learn from experience. It is the same with the Qi that we are born with (pre-natal Qi) and that which we gain as we grow, (post-natal Qi).

A fighter learns certain switches as he becomes more and more experienced at fighting and aggression. However, it is also these learned switches that can bring him unstuck in a fighting situation against someone who knows about switches. The fighter learns these switches but also learns sub-consciously that his switches will also cause other switches in those who he is attacking, which will in turn switch on more switches in himself. This is the way that a fighter works. He may not know this and indeed it would be rare that any street fighter would know about such things. So, when the expected switch does not happen when he attacks someone, it throws his own switches out of wack, thus putting his timing and co-ordination off. This is where internal gung-fu gains the upper hand. We know that the fighter expects us to react in a certain learned manner when attacked or when faced with aggression. He expects us to move away from him trying to lessen his attack. So he is ready for this and knows exactly what to do when we do this expected movement. But if we do not, then he is taken by surprise and before he has time to change his method, we have already finished it.

Someone who is attacking you expects you to be where you are when he attacks otherwise he would not have attacked you where you were. Someone throws a punch for
instance, they do not throw the punch to where they think you might be, but to where you are at the time of the attack. Remember though, the attacker is expecting you to either be there or to move backwards. So even if you do move back, he is ready for this and will launch another attack to compensate for this movement. So, if you are not where he expects you to be, and more importantly, if you are in his face attacking him, then he is just not ready for this. He has to re-group and think about what he has to do next, giving you time to attack with devastating attacks from the internal gung-fu system.

Often when we train in techniques or training methods, we will be taught to stand still and not move. But this is only in the beginning to get the movement correct. Once you have it, then you begin training in a more realistic manner by moving into the attacker as he attacks.

There is another important reason in self-defence for not taking a step backward apart from the obvious physical advantages as I have indicated above. And it is an 'internal' reason. The 'primordial' instinct for survival is inside all animals including human beings. Although ours has been slowly lost over the years of depending upon others for our defence! It's still in there, but we just have to get at it in some way. Dogs for instance have all kinds of primordial instincts like, at a certain age when a male dog begins to lift its leg to pee. Why does it do this. Well, we know why I guess, some chemical changes happen inside causing the dog to have a need to mark its territory. But how it happens is a complete source of mystery and wonderment to me. Never having seen another male dog, the puppy will always begin to lift his leg at a certain age. He will also at this age, begin to attack, i.e., move forward into his 'opponent'. In order to understand this, we must also know a little about the 'triune brain', or the 'reptile brain'.

The theory goes, that when God, (or whoever) was making we animals, he began with his first creation, the 'reptile brain' which is that brain that all reptiles have. It is a survival brain, totally relying upon instinct and programming, no thought, only reflex reactions caused by its particular 'computer' programming. A snake does not 'think', it does not love, hate or feel resentment etc., it just lives and survives. This is the kind of brain that the snake has. We too have this brain! But it is only 5% of our total brain size.

Then 'God' tried out a new brain for the more complex animals such as mammals and we call this brain the 'old mammalian' brain. This is that brain that dogs have for instance. A little more thinking for itself and some small amount of emotion even, but still much programming and relying upon instinct and reflexive actions to stimuli. The dog however is able to revert back to its 'reptile brain' any time there is an emergency of survival. And it makes certain body changes to enhance this effect to give it the greatest chance at surviving. Like arching its back as all animals do including sharks just before they attack. We in internal gung-fu also make use of this when we are attacked. The animal also makes use of another area of helping it to reflexively go into the reptile brain. That of always rushing forward. You will only notice this phenomenon in those animals that are closer to the source of 'wild' than many domesticated animals who have also (as we humans) had this sense bred out! Like the Australian Blue Heeler dog that is part Dingo. He is one of the most courageous small dogs on earth. Not because he is courageous however, but because he is closer to the source than most dogs. There is in fact an old saying with regard to this breed of dog here in Australia; "the Blue Cattle Dog (the breed has several names and also comes in the red variety), will eat anything it meets unless it is eaten first".
The last and most sophisticated brain is of course the mammalian (human) brain. But this brain did not replace the old mammalian or the reptile brain, it simply was placed over the other two. So we as humans still have the 'survival brain' and are able to access this animal brain through training. This training is part of the internal gung-fu training. One way that we have to access this reflexive survival brain is to simply move forward as we are attacked. It triggers a switch that causes us to attack and attack again! Just as an animal never stops its attack, so too should we do the same. In my classes when I am teaching the training methods, I have to begin by teaching them incorrectly! This is because if I were to teach the correct way, i.e., moving in as we are attacked in training, we would have many more injuries! Moving in seems to build up an attack energy that is often uncontrollable in the beginner. Even the blocking type movements have far greater impact when the reptile brain kicks in. And it is only those who are trained as advanced instructors that I allow to train in this manner.

2/. Never fight the peripheral attacking weapon, fight the whole body.
This is a big mistake made by many highly ranked martial artists, they block the attacking arm or leg standing still! They do not move into the attack as they block, they just stand there and block the attack. If you can touch his arm, then you can touch his body and if you can touch his body then you can strike him. Never wait for the attacking portion such as a fist to reach you before you do something about it. See his whole body using 'eagle vision'; react to what his body is doing rather than to what his arm is doing. In order to attack you, the attacker MUST firstly move his body. Try it now, try punching without moving any other part of your body other than your arm. If you are able to do this, you will have no power at all anyway! So we react to his total body movement not only his arm or leg etc. The very instant he moves any part of his body, attack. Do not worry about what he is going to attack with as his attack will be totally minimised by the fact that you have moved in on him and have closed him up before his attack has had time to even gain any power.

3/. Never meet force on force, always move at a slight angle to the attacker as you move in.
You must move in a 'V' shape to either side of the attacker. This will give you deflecting power as well as increased attack power using his power against him. Like a ricochet. If the projectile has nothing to bounce off of, it will not have much power, but if it has something solid to bounce off, then its power will be great. The tenser the attacker is, the more power you will gain with which to revert back on him. This movement will also put you in complete control because you have your 'distancing' correct by using this method. It will place you at exactly the correct place to be in control of the attacker. He will never expect you to do this.

4/. Never use two steps in fighting.
You must always make your defence your attack. Never block, then attack, make your block your attack. His sub-conscious switches tell him that you will attack next after you have blocked. But if your block becomes your attack, he has not had time to think about it. You have attacked him during the time that he is supposed to attack you! If you block first, then it is his turn to attack because you have asked him to attack now. This is the logical way of the fight, he does something, then you do something, and then he does something. You must change the logical fight into a totally illogical fight, so that his
switches are all broken down. Make it a fight of; he attacks, then you attack, then you attack, then you attack! Never give him that slight break when his brain tells him that it is his turn to do something, take his time away from him and use it for yourself. In (Photo No. 1 <http://www.angelfire.com/blues/moontagu/Images/rule1.jpg>), who is in control of this situation? This is where I have used a so-called hard style type of method of two steps. I have blocked his attack and in (Photo No. 2 <http://www.angelfire.com/blues/moontagu/Images/rule2.jpg>), I have re-attacked. The attacker is still in control of this situation. However, in (Photo No. 3 <http://www.angelfire.com/blues/moontagu/Images/rule3.jpg>), I have simultaneously blocked and attacked. Now who is in control? I am. See how the distancing has placed me right in the attacker's face in total control of his body. I am now able to attack at will.

5/. Never look at the attacking portion.

Eagle vision is a marvellous way of using the eyes. Human beings are so used to focusing on things that we see, that when we do this in fighting we always lose! Why, because you can see much more by not looking than you can by focusing. Eagle vision is that vision that birds have. Humans have a completely different system of vision than birds and it has to do with the way that we get blood to the eye. But we can make use of the way that birds see. An eagle for instance when catching a moving mouse, simply flies down and catches it. It does not focus on the mouse, it uses a kind of peripheral vision to lock onto the mouse's space. Sort of like locking its Qi onto that of the mouse. So if the mouse moves, so too does the eagle, the mouse cannot escape unless it goes into a hole. You must see the whole body of the attacker, and not just look at the peripheral that is attacking you. In this way it does not matter what portion he is attacking with, your body will reflexively adjust to the attack and always come back with the correct answer. This is particularly important when we are using dim-mak (death point striking) in a fighting situation. If we were to look for the points, we would always miss them, as we just do not have time enough to look. But if we use eagle vision, we see the 'shadows' of the body, the little hollows where all dim-mak points reside. We see shadows reflexively and are then able to hone in on these shadows to pinpoint the dim-mak point automatically without thinking.

6/. Never use a lock or hold as your main fighting method.

Locks and holds do not work in a realistic fighting situation. I have discovered this aspect of fighting through my own experiences and from that of others who have survived street attacks. It is all right to use a lock to control an attacker once he has been disabled by using a point strike or some other striking disabling method. However, if you try to use a lock or hold against someone who is trying to harm you, then you will lose the confrontation. This is especially important in the street when it is not usual for only one attacker to be attacking you! In these cases, you would never even attempt to use a lock or hold as his friends would have a chance to attack you at this time. Stun the attacker with a strike to the temple (GB 3) or another vital point, then you are able to take a lock or hold. This is greatly important when fighting against an armed attacker. Most schools will teach that you should grab the hand that is holding the knife or other edged weapon for instance. These methods work fine in the dojo but in reality, you are inviting defeat and or even death to use such methods. You must remember that an attacker, especially one who is holding a knife, must be pumped up in order to have the aggression necessary for such a deadly attack. So grabbing his arm is not going to stop him. In the dojo, you
might be able to use a technique such as in (Photo No. 4 <http://www.angelfire.com/blues/moontagu/Images/rule4.jpg>). But if the attacker is serious about doing you harm, and he knows what he is doing, he will probably make use of his yang energy to rip your hands and arms to shreds before bringing the knife back to kill you. (Photo No. 5 <http://www.angelfire.com/blues/moontagu/Images/rule5.jpg>). & (Photo No. 6 <http://www.angelfire.com/blues/moontagu/Images/rule6.jpg>).

In the case of an edged weapon remember the three words; evade, bump and attack. Without writing a whole book on knife defence it goes something like this.

**Evade:** He perhaps attacks using a lunge. (The same methods work for any type of weapon attack from anywhere). Using a 'hinge' type of weapon, you move your body out of the way by slightly turning to the side as you slam his arm so hard that it damages his arm bumping his weapon arm out of the way for that split second. (Photo No. 7 <http://www.angelfire.com/blues/moontagu/Images/rule7.jpg>). Notice that my right palm is already up ready to strike to deadly vital points. In doing this you have done the first two of the words, 'evade' and 'bump'. You have also stuck to the above rules of never backing off and never using a one/two type of method. Your defence has become your attack. Now I am able to strike using deadly methods to points that will either kill or drop him. (Photo No. 8 <http://www.angelfire.com/blues/moontagu/Images/rule8.jpg>). Then, and only then, when he is down and out should you take the knife. The 'hinge' type of attack is also one of those that will bring up the reptile brain causing your energy to build up to a high level for the final attacks.

Using the reptile brain, every time you touch the attacker, your own energy will grow causing you to want to continue. Your own energy system will be enhanced by the fact that you are borrowing his energy and sending it back to him. You are using only one bit of energy and recycling it. In this way you do not feel tired having to block, then build up more energy for the next attack etc. Your first lot of energy (Qi) is re-used through the attacker's body draining him of energy and building yours up.

**7/. Never use pushes or pulls in self-defence.**

This may seem contradictory as most people view Taijiquan for instance as having many such techniques. Bagwazhang and Xingyiquan (H'sing-I) do not have this idea though. I think that the idea that Taijiquan has many pushes and pulls comes from the incorrect idea that the training method of 'push hands' is in itself a martial art or self-defence art. Or in some way a fighting technique. However, push hands should never be thought of as a fighting art by itself. It is only a training method that teaches us timing, balance and how to move the body when attacked. The attacking methods in basic push hands are only there to take the place of the more realistic types of attack and defence so that the practitioners do not harm each other. So if pushes and pulls do not harm people, why use them for self-defence? The only time you could use a push or a pull is to put the attacker into the line of an oncoming car. The pushes are only there in order to teach the very dangerous dim-mak point strikes inherent in all Taijiquan forms. However, you will still see articles in prominent magazines on so-called Taijiquan self-defence methods where the practitioner will use a pull or a push to defend against attack! It is my advice to leave a class immediately the teacher begins to teach you to do this is a realistic fighting situation. He is being fraudulent in teaching self-defence that isn't. And it is dangerous for students to have a false sense of security instilled in them by using these inane fighting methods in the class. Sure, they might even work to some small degree in the
class, but it's a completely different matter in the street when the attacker is really trying
to get you! I have seen teachers teaching small framed women or men to use techniques
such as 'Lu' (roll back) in defence against an attacker. He attacks with a punch so the
attackee defends using P'eng. Then she takes the attacker's arm and uses 'roll back' to put
him face down in the dirt! Anyone who would use this type of defence for real is inviting
disaster. But this all comes about from teachers not knowing the advanced methods of
Taijiquan like the 'small frame'. Moves such as 'Lu' (roll back) take on a completely
different meaning when used in the small frame mode. If we again take the above
scenario when we are attacked by someone with a right straight punch, we might again
use P'eng. However, this time we do not move backwards, but rather move our weight
forward as we do this thus putting his timing off. Now, in small frame mode we use 'Lu'
but very quickly to deflect his power and again as we are still moving forward. We do not
use it to pull him forward, only do deflect his energy for a split second, thus causing him
to have to try to move back to regain his balance. In this window of opportunity, we
should attack with devastating point strikes to vital points on his head and neck, like ST 9
(stomach point No. 9) using the right palm, and next to GB 3 (gallbladder point No. 3,
temple) using the right elbow. We could finish this if he is alone by now, and only now,
taking him down using our left leg while thrusting the left arm across his neck. Following
this with fingers to the eyes while on the ground to completely control him. This last
method would of course only be used if you were only being attacked by the one person.

8/. Never go to the ground.
I have always said to my students that if someone is able to take you to the ground then
either get a new teacher or learn better and train harder! Many people nowadays have the
wrong idea that fights usually end up on the ground. Well, yes, but only if you do not
know how to fight! Grappling is great, but not if the attacker has friends! And this is
usually the case in most street attacks that I have been involved in. You have everything
there in your internal gung-fu style to defend against grappling type attacks, learn to use
your art correctly.

9/. The legs are for standing, the hands are for fighting.
It is a big temptation for the beginning martial arts student to learn fancy kicks in order to
show his friends that he is doing a martial art. But in reality, kicks of any kind will put
you at a disadvantage. Leave the fancy kicks for the films and use your hands for self-
defence. Once you even lift your leg to kick at a low target, you are at a disadvantage and
most students just have not done the time training to be able to allow the legs to take care
of themselves while the hands do their work. And if you must kick, only kick from the
knee downward. Use short chopping type kicks, those that do not require great balance.
And if you must kick, always kick from the front leg! This is contrary to most hard style
martial arts as they always kick from the rear leg in order to get the power. However,
internal gung-fu has ways to gain power using correct body structure even kicking from
the front leg. The attacker, if he is used to fighting will expect you to kick from the rear
leg and will see it coming. But he is not used to being kicked from the front leg and
cannot see it coming. Bagwa has a wonderful training method called the '8 kicking
method', which I will introduce, later in this training section.
I will be giving more 'rules' as the book progresses but these will be specific to certain
training methods.
Much confusion seems to have been created by people who practice martial arts other than dim-mak specific martial arts when they claim all kinds of things about this deadly art. So what follows is a list of things that one should consider when deciding upon a dim-mak instructor.

1/. Dim-Mak does work. But only if you have invested in the many years it takes to learn it and that the art has been learnt internally! It does not work if you cannot fight to begin with!

2/. Anyone is able to learn the very basic Dim-Mak strikes and make them work. We in the original Dim-mak arts such as Taijiquan call these strikes, the "Children's Strikes", those that are taught to children so that they can protect themselves very quickly not requiring any real training or power. These strikes include those to the back of the head using an open palm slap, those to the ST 9 point (carotid sinus) which works upon the physiology of the body to maintain a relatively even blood pressure. When struck, this point, which is located directly over the carotid sinus, causes the brain to think that extremely high blood pressure is present so it sends a message to the brain which in turn sends a message to the heart via the vagus nerve to either slow right down or to even stop! This is how this strike works. And literally, ANYONE can do it on a 'sitting duck', those who make themselves available in seminars for instance, to a teacher who thinks nothing of damaging those students just for a boost to his own ego. There are however, many other points on the body that also act to lower the blood pressure like those associated with the gallbladder, intestines and the urethra. The stomach for instance has nerve endings in the lower part of the stomach coming from the vagus nerve which when struck also cause the knock out from a sudden lowering of blood pressure and heart slowing. Those strikes to the back of the head using an open palm shock the brain when even light pressure is used, often causing a knock out. Strikes to the back of the neck will also cause the 'easy' knock outs by the action upon the 'brain stem' or reptile brain when it is kinked. This is a medical fact that when the brain stem is kinked, the brain goes into knock out.

3/. All knock outs or dim-mak strikes, no matter where they are performed are DANGEROUS! And should never be done in seminar for the sake of some ego hungry
instructor! Many people, after being knocked out for instance by one of the new breed of ego hungry instructors who do not really know anything other than a few 'children' strikes', complain of sickness that comes and goes. This is normal for someone who has had his brain concussed or who has had his blood pressure lowered so quickly that the brain does not know what is going on. Even simple strikes to the arms can cause serious damage late on, perhaps a few days later or even a few years in later life as they all act upon important acupuncture points in the body causing an energy (Qi) blockage which grows with age! When we are young we do not notice the effects so much and by the time some of these strikes are beginning to take effect, we have forgotten all about being knocked out ten years ago! So we put it down to some old age disease state. Any good doctor will tell you that any knock out is dangerous and you will lose many millions of brain cells with every knock out. And never believe any of the new wave of knock out specialists who will lie to you, saying that these strikes are not dangerous, and that they are only putting someone to sleep! They are simply concussing the brain into knock out.

4/. It is impossible to knock out someone who does not wish to be! That is if the knock out specialist does not know how to fight and you would be surprised at how many very highly ranked martial artists do not actually know how to fight! It's one thing being able to knock someone out when they are standing in front of you begging to be struck. But when asked to perform the same knock out on a person who is simply covering up as in a good kick boxer or boxer for instance, these knock out specialists are in all cases unable to perform the same magical feat!

5/. Real dim-mak requires many years of training in the Internal Martial Arts, those arts that dim-mak was invented for. Stiff, movement as in many of the harder Japanese systems do not lend themselves to Dim-mak as one must be able to MOVE the body before performing real Dim-Mak strikes. Qi must be able to be transferred in order to work the many more 'electrical' point strikes rather than the more simple "children's strikes". And this takes many years of internal training such as Qigong.

6/. It is impossible to take Chinese ideals and ideas and ways of moving and simply place them over some Karate style. Karate has a totally different way of movement which does not lend itself to Dim-mak. Many will tell you that they have done this to the betterment of Karate, but this is not true. If you practice Karate, it is much better to stick with the way it was originally taught rather than trying to change it in some way to be more effective in the Dim-mak area, it just does not work. It is like trying to play checkers but using the movements that are used in Chess! It cannot be done. Many karate people who have tried have failed and eventually either give up the Chinese way or give up the Karate way, they have to eventually choose between either Chinese or
Japanese/Okinawan. And in many instances by the time they realize this, it is too late as their body is unable to change to a more natural flowing and continuous way of moving. The best that can be done is to change the way you move in your karate system so that it is more flowing and continuous, this will help greatly! Many are now doing this to great effect.

7/. You would never purchase a motor car without the steering wheel or motor. So why purchase a martial arts system without it being a holistic martial system? All great martial systems have three areas built into them and all involve preservation of life and NOT the reciprocal. There should be the self-defence aspects which are only ever used in the preservation of one's life or that of one's family members or others less able to defend themselves. Then there is the 'Self Healing' area where we learn to preserve our own health in order to protect ourselves and family from external attack by simply being healthy enough to use the martial arts for self-defence. Then we have the "Medical Area" where we preserve life from pathogenic attack by using our martial art to firstly diagnose disease states and to then heal those states by getting at the root cause. And if a martial art does not have those three areas then it is NOT a martial art. Many are now adding 'internal parts' to their hard styles in order to make them more holistic. This is possible but the way of moving must also be changed in order to achieve this. And something like Qigong has to be practiced in order for the internal therapy to work. So if you intend in taking up acupuncture for instance, then it is advisable to also take up Qigong so that you get the internal stuff necessary for all Chinese healing arts.

8/. Most Chinese Martial Artists have some knowledge of acupuncture, if not formally, they have an eclectic informal knowledge. However, by the same token, it is not satisfactory for someone who practices stiff and un-flowing movement in their martial art to take up any Chinese healing system as all Chinese healing systems require the same body movement and internal energy that is required for the martial arts area. There is no difference between the Qi that we use for fighting and the Qi we use for healing. So if you have learnt a tense, stiff martial art that will only impede the flow of Qi, then you will never be able to learn for instance Acupuncture other than at a very basic 'needle' level where you expect the needles to do all the work! We in the west go out and take a four year acupuncture course and at the end come out with a degree to put up onto the wall. While in China, I am talking about the traditional way here, the student does not even get to stick one needle into a human being until at least 7 years of being an apprentice. I know of Chinese western doctors who have spent 7 or so years to get their doctorate in medicine but who are still not allowed to stick an acupuncture needle into anyone having studied for the same amount of time! This is because in China, the Qi aspect is much more important than the physical knowledge of where to put the needles, how to put them and what points heal what disease states.

To hammer home this point, I use an example of the NSW College of Traditional Chinese Medicine. At their final year the first lot of graduates had to travel to China for a 3 month
stint at a real traditional Chinese hospital. At the end of the 3 months all were commended on their knowledge of point location and other knowledge of the points and what they do etc. However, the main doctor at this hospital said only one thing, that although their technique was perfect, they had nothing coming from 'here', pointing to the tantien area. So after that I was asked to begin the first formal Taijiquan course as part of the T.C.M. graduate course. However, having said all of that, often the best that we can do IS a four year formal course in acupuncture. In that case you must really train hard in your Qigong to make the acupuncture work correctly!

9/. You do not have to practice on people to discover how Dim-Mak works, only very basic beginners need this confirmation. When one rises to a high level of internal training, we are able to simply touch areas of the body showing the recipient that 'something' different is happening, this is at a healing level. The recipient then knows that if for instance that strike were to be done much harder and using 'adverse Qi' that the result would be negative instead of positive thus damaging the internal structure not healing it.

The whole of Chinese Traditional Medicine and martial Arts is based upon Yin and Yang (opposites). But this is not quite true as Yin and Yang must be continually changing into each other and back again just as night must surely change into day and males become more female and we grow older and females become more male. So it stands to reason that the healing arts can easily change into the killing arts with only a change in the mind and the pressure of the strike, the intent.

10/. Taijiquan is the original Dim-Mak art from whence all other Dim-Mak arts have come. Sadly, this aspect of one's Taijiquan training has been lost many times over until nowadays this once great martial/self-defence art is only a glimmer of its former self with most instructors only ever teaching a very basic form. Dim-Mak was invented by Chang San-feng and the secret forms that he invented to learn this deadly art were later to become known as H'ao Ch'uan or Loose Boxing and then later still as Taijiquan. Other system eventually discovered what Taijiquan had to offer and were able to lay Dim-Mak over their own styles. This was easy as they were all Chinese Systems making use of natural and flowing movement. The so-called 'Hard Styles' wanted this knowledge but were unwilling to change their whole system so they tried placing Dim-Mak over their own system. But because of the inherent nature of the hard styles, this did not work. And still does not work today no matter how hard they try.

11/. It is impossible to be proficient in a hard style and a soft style, it's like trying to mix oil and water or fire and water. I have many students who are not willing to give up their hard style as this is how they make a living. So they decide to practice both the internal
and the external. This never works out and eventually they come to the realization that they must give up one of them. Problem is that they have probably wasted 20 years in trying to practice two arts when they could have been specializing in one.

12/. Size has noting at all to do with Dim-Mak as it's not the dog in the fight but rather the fight in the dog that matters. In the internal martial arts, we are taught about things like the Reptile Brain and how to access it. We are taught that real fights do not happen logically, that they happen totally illogically. So it is impossible to fight someone who is totally illogical using logical movements and ALL martial arts use logical movement. This is why I always say that no martial arts is good for self-defence unless it has been turned into a self-defence art. And that is what the internal martial arts is all about. We take a logical set of natural flowing movements, learn them very well until the body moves freely and flowing and then take those movements into a sub-conscious illogical way of moving so that we are able to defend ourselves. But you cannot do this if you are taught that the movements that you learn in your martial system, kata/form etc., are what we use for fighting! And also, we can never use Dim-Mak if we are still at the logical kata stage. And that is the stage that unfortunately many instructors only ever see. And one of the main reasons for this demise of real martial arts is that most only ever wish to get that black belt quickly so that they can begin earning money or taking ego boosts from being a teacher of martial arts.

Learning martial arts should be a natural progression with not thought what-so-ever of ever becoming an instructor. If you have some lofty goal in mind when you begin, then this clouds the ultimate goal of simply becoming the very best that you can at your art. Then maybe you should think about teaching others, and only when you have given up your own ego and are able to teach for the good of others and not just for your ego or bank balance.

A good warrior instructor teaches because he or she loves to see those that they teach advance in life skills. And to see the students overcoming life's hurdles in general, able to cope with western living and the ups and downs that we all face. This is what the martial arts is for!

**Sudden Violence**

*(The Erle Montaigue System)*

This is an excerpt from my new book due for 2000. "Sudden Violence, The Montaigue System of Self-Defence"

**Introduction.**

Sudden Violence is an apt name for the eclectic martial arts or self-defence system that I now teach. It has come mainly from the Internal Martial Arts of Taijiquan and Bagwazhang. The name, "Sudden Violence" was suggest to me by one of my long distance students in the USA, Doug Skall who wanted a video series called "Sudden
Violence”. A series that only dealt with the very direct and dangerous street-fighting method that I now teach.

Hidden within the Internal Martial Arts are some of the most violent self-defence methods ever invented. And that’s what self-defence has to be in order to survive street attacks. If you try to 'yield' to an attack in the traditional manner that most teachers tell us to, then you invite defeat and possible injury and death in street attacks. And it is so obvious to me that teachers who tell their students that all they have to do is to yield to an attack just to show the attacker that they know what they are doing, have never themselves been in a serious, life-threatening situation.

It's all there in the Taijiquan and Bagwazhang 'classics'. However, most teachers take these classic saying too literally and try to execute what those classics say before they have risen to a high enough level. You cannot understand what the great old masters have said when you are not at their level to begin with. The old masters did not write the classics when they were beginning! They wrote them once they had understood fully the meaning of 'internal' and 'small frame'. They wrote them when they were very advanced. What is the use of writing a guide for beginners? The beginner can learn the basic movements from anyone who knows them well enough. But once learnt, it is very important to have a teacher who is able to impart the inner knowledge and also to take the student on to the more advanced forms. And only then will the student understand the true meaning of what the classics are trying to teach us.

The whole secret to learning about 'sudden violence' in the internal martial arts, is in the movements themselves and how the practitioner executes those movements. How the body moves is singularly the most important area of one's training. I have seen so-called karate masters who should not be any more than a blue belt because of the way they move. Sure they know all of the movements of the kata, but they cannot do them! You can easily see that they do not have any real power, power that comes from fa-jing, because their body is so stiff!

Fa-jing is the motor of sudden violence and how to use the internal martial arts effectively. But not many know what fa-jing is nor how to use it. Again, I have seen so-called Taijiquan masters and people who call themselves Grandmaster, performing fa-jing, or what they call fa-jing, and they would not even harm a fly let alone a raging maniac intent of doing them great harm. Fa-jing has to be explosively physical and explosively internal using Qi.

So I will be stressing the use of fa-jing all throughout this book because it is so important to any self-defence, no matter what your style of martial art.

Fa-jing has two levels; the purely physical, whereby we are able to attack with extremely powerful attacks from very short distances and the 'internal way' where we also make use of something else other than pure physical movement. I must add here that it is impossible for anyone to gain the 'internal way' of fa-jing without having learnt the physical way first. The babies who stand up and walk before they crawl are very few. So it is very important to crawl before you can run.

The test for fa-jing is this. Have someone hold a hard punching mitt on one hand. You
touch the mitt with the tips of your fingers. Now, without drawing your hand back any more than the distance from your fingers to your palm, you must punch the mitt to cause the mitt to be repulsed back violently. This is external fa-jing. Internal fa-jing is when the holder of the mitt, receives a sore palm from that punch!

Actually, the sore palm comes from attacking the mitt from about 9 inches away. The fingers on the mitt are simply a way of testing that you have external fa-jing to begin with. There are three punches that I have people perform in this manner to see if they have fa-jing in order to join and become instructors of 'Sudden Violence, The Erle Montaigue System'.

The first punch is the Taiji snap punch. This is a common punch from Taiji only, that nor many regard as being very common! To begin with, the whole body must be totally loose (in a state of 'sung'). Right down to the very fingertips, must be like a rag doll. The waist is the area of the body that will give you external fa-jing power. And in reality, it is beyond the scope of this book to teach anything else other than purely external fa-jing as the internal way must be taught by a master. However, if you can even get an inkling of what external fa-jing is all about, then you will be miles ahead of what you already know and will be able to enter into 'sudden violence'.

Sudden violence comes from the sub-conscious mind or what we call the 'Reptile Brain' or Brainstem part of the brain. This is the survival brain, the brain that all animals have in order to survive. The Reptile Brain cannot help you while you are being a 'human'. So when we are told to 'block' that punch, and do a reverse punch to the abdomen in defence of such and such an attack, we can be nothing else other than logical thinking humans. And logical thinking humans lose fights! How many times have you heard something like; "he was an animal when he attacked". He WAS an animal which is why street fighters have so much power and aggression which far outweighs any logical 'martial arts' training you might have received. A martial art is nothing more than a series of movements and as such cannot be used to self-defence until you have received the information that turns a martial art into a self-defence art.

And that is what this book is all about, taking your martial arts system and turning it into a devastating form of self-defence. Turning the mild mannered reporter into a raging bull. The Taijiquan snap punch begins with the palm hold as in (Photo No. 1). Notice however, the positioning of the whole body. The back is slightly rounded, the shoulders are totally relaxed or in a state of 'sung'. The energy is sunk to a point called the 'Tantien'. You are using what we call "Eagle Vision". This is the type of vision that you can only use when you go into the "Reptile Brain" mode. It causes you to see everything. No so focused as in normal human mode, but every tiny movement near you causes you to react when it is within your sphere of attack. Even a toe twitching causes you to be ready etc. You never focus upon your attacker, your eyes are slightly glazed so that you can use a kind of peripheral vision. Your arms hang out in front of you like tree branches ever ready for action directed by your waist. Your whole body is 'connected' so that if one part of your body moves, the whole body will also move. The power comes from the waist which is of course connected to your arms. In most so-called 'external' martial systems, the arms move by themselves using only the power from the arm muscles, but in the
Internal Martial systems, the arms are only extensions of your whole body. It's like this: If you have a piece of pipe and attached to the top of the pipe is a cross-member, another pipe making a 'T', when the vertical pipe is turned for instance only slightly, the end of the 'T' piece moves much further and harder. You do not have to turn the vertical pipe very quickly in order to have the 'arms' moving at great speed and power. And it's the same with the human body in fighting. If the arms and indeed the whole body is 'attached' and only moving as a result of what the main part of the body does, then the waist has only to move slightly and violently to cause an explosion of power in your arms. This is natural. So your arms are moving in total harmony with what your body is doing.

When the waist turns violently to your left (if you have your right palm ready to punch as in the above photo, There is slight pause when the fist is catching up to what the waist is doing, like a rubber band. So when the fist finally catches up with what the waist is doing, it explodes outward. Now, if you snap your waist back the other way at just the precise moment that your fist is making contact, there will be a second centrifugal movement causing what we call 'Twisting Power'. Then we have 'Spiral Power' (Spiral Qi) by the fist also turning over upon impact so that it makes contact as in (Photo No. 2). This is the first punch in the learning of fa-jing. It uses the last three knuckles. The second punch is called the 'Penetration Punch' and is called so because of its ability to penetrate even the best on-guard stances. This punch begins with the palm facing slightly upward as in (Photo No. 3). It makes contact with the smallest finger part of the hand on the top and makes contact with the first two knuckles. This punch also uses the fa-jing waist shake in the opposite direction to generate the extreme power necessary to cause this punch to work. (Photo No. 4). The reason this is called a 'penetration punch' is that because of its movement to end up as it does and from its beginning position, the action of the forearm on the person holding the good on guard stance is to force his arm violently outward simply by its action. You do not have to think about slamming his arm out of the way, the punch just does it for you. All you have to think about is using the punch and the blocking will happen automatically. (Photo No. 5) shows how it works in a fighting situation by attacking to the temple as it breaks through the guard.

The last of the three punching methods for fa-jing is the Back Fist. Many people get this punch wrong in that they think that it has to have much forward motion or swing. Again, this punch, in just the same way that the other two have great power over small distances, also gain s power from what the body is doing. Think of your palm and wrist as the end of a whip and your body as the rest of the whip. You begin the movement by turning your body in the correct direction. In this case to my left as I am using my left hand.. Just before impact, you violently turn your waist back to your right which will pull your left arm backwards violently. Now, this is where the looseness of the whole body comes in. If you were to have a stiff forearm and wrist, your fist would be pulled back with your arm thus negating the forward motion. However, because the wrist is very loose like a whip, when you withdraw your arm by turning your waist, your wrist and palm continue in that same direction with great speed. So all you have to do is to close your fist as the wrist is at its fullest point to gain the maximum power for this strike. (Photo No. 6).

The three punches can be used against many targets so I will show a couple of main
targets for each punch. The Internal Snap Punch can be used to almost anywhere around the head and neck. One of the main targets is to the knock out point called ST 5 a little back on the jaw. This is an excellent knock out punch and has the same effect that the ST 9 point has in activating the carotid sinus. Because it is a Stomach point and that we have nerve ending in the base of the stomach that come directly from the 'Vagus' nerve, (that nerve that runs from the base of the skull down the back of the neck and into the heart and is responsible among other things for the control of the heart rate), this point works to also slow the heart rate down quite dramatically, thus causing a knock out. The point is situated on a hard bony area of the face so it is also quite close to the surface of the skin, hence its being so effective. (Photo No. 7). This punch can also be used to the ST 9 point. This is the classic knock out or death point that all so-called knock out specialists use in demonstration only! I say 'only' because the way most of them move, they would not be able to use any knock outs in a realistic situation! This is why I make the statement that "knock outs don't work". When someone says that they do, and that they could knock me out, I invite them to! When they even get anywhere near me, expecting me to be a sitting duck like their other 'prey', I usually end up knocking them out! Or in the least, pull my attack just short showing them how difficult it is to do it for real not knowing how to fight first of all! It is no good at all pretending to be a fighter if all you have ever done is some ring fighting in tournament! You have to have been in a few real ones before you understand what fighting is all about. (Photo No. 8) shows the snap punch used against the ST 9 point. It can also be used to great effect against another of the Dim mak points called GV 26. (Governor Vessel Point No. 26), just under the nose about one third of the way down between your nose and your upper lip. This is a death point when struck from his left to his right and we have just the tool for this, the Internal Snap Punch. GV 26 is also very good to use when someone is in shock. You place your thumb onto the point and push upward. (Photo No. 9).

The Penetration punch can also be used to a number of targets, however, it is a little more limited than the previous punch. However, it is great for the job that it is intended for. It can be used as previously shown against the temple or the death point called GB 3 (Gallbladder Point No. 3). The Penetration punch does not come in from the side like an arc, but rather moves in straight and slightly angles inward as if you are doing a straight punch. However, because of the action of rotating it just before impact, you get a sort of spiral action that does great damage to the temple area in just the right direction to do that damage. (Photo No. 10) shows this punch against the ST 9 point also. In this case it is ideal as the correct direction is caused again by the action of this unique punch. It can also be used in just the same manner against the "Mind Point". This point is a classic knock out point as it stops the electrical signals from reaching the brain from the central nervous system and the body just falls down! It is located not on any particular meridian as it is an 'Extra Point' just before the ear above the jaw line a little up and back from ST 5 point. (Photo No. 11).

The Back Fist strike can be used in a number of different ways, it can be used against the body but has to be modified for this purpose putting more body movement into the punch to cause it to penetrate more due to the body being thicker and softer and well padded. So it is generally used to the face and neck. It can also be used against the mind point. It is ideal as all you have to do is to aim the back of your wrist at the point of the chin. Then
just as your wrist is about to touch the chin, the body pulls back in that whipping motion
causing the fist to be whipped out thus reaching around to the side of the face to attack
perfectly the 'Mind Point' (Photo No. 12). It can also be used as a vertical back fist as in
Taijiquan. This time the body uses a vertical type of whipping action like throwing a
fishing rod. This movement will again withdraw the wrist so that the fist is whipped out
into the point called CV 24, a death point or Qi drainage point just in the crease below
the bottom lip and above the chin. (Photo No. 13). This has the added advantage of also
breaking the jaw or dislocating it as well as the electrical effect of the Dim-Mak strike.

I must add here that if you try the above and you just cannot get any power, then you are
probably doing a stiff external martial art that does not allow for any looseness. It is
always 'user error' if you cannot get the power. One of the main areas of "Sudden
Violence" is that you must be extremely 'soft' or in a state of 'sung' to begin with. This is
very difficult for so-called hard stylists to understand as they are always told to 'be strong'
and unfortunately, 'being strong' means being tense and stiff. There is an equal and
opposite reaction to everything you do so if you begin slightly tense, then as you attack,
you can only go that bit further into violence. But if you being extremely soft, then the
equal and opposite of that is extreme violence. 'Sung' is a Chinese word that means not
being able to feel your joints moving, ... because you are so relaxed. However, to relax is
not the correct word as there is not single English word to translate 'Sung'. Your body
must be like a rag doll where every slight movement of the body causes the peripheral
weapons like the hands, to whip out with great power. If you are at all stiff, even slightly,
you will not gain this immense power from being soft. The whole of the internal martial
arts are based upon this principle.

You must also sink your weight (Qi) into the ground when you use any of these punches
as this will give you more power and stability. Once you have it though, you will be able
to launch any attack from anywhere and from any short distance. And this is where
fighting happens, in your face! Fighting does not happen from a distance. A good fighter
can be in your face before you can blink, and the short range methods using fa-jing are
the only way to protect yourself in these situations. And if a fighter is not in your face in
a matter of seconds, then he is not worth fighting anyway, you should just walk away and
allow him to claim victory! If the fight is for real however, and your life is threatened
then the methods that I will give in this book will give you all you will need, given the
fact that you will of course have had some basic training in fa-jing and looseness.
My main thrust in teaching is to always teach people how to fight first. So it is not in my
nature simply to give you loads of very deadly techniques without some idea of The
Montaigue System. The best way is to include here my "Rules for Fighting" which I give
to all of my senior students. We go over each of these rules in turn, one every month. We
do not go on to the next 'rule' before I am sure that the previous rule has been mastered in
as realistic a situation as possible given that I never damage my students in any way!
When people ask me what is the difference between myself and others who also teach
point striking, I tell them that Erle Montaigue is afraid to hurt his students. Sure the
occasional whack here or there just to give the student some idea of what it is like to be
struck, but I never use knock outs or real point strikes as they can do permanent damage
later on in life.
DIM-MAK INTRICACIES  by Erle Montaigue

Flavour of the month? Dim-Mak. We've got guys going into martial arts shops and showing the latest point strike, "Hey look what happens when I strike you here", bang, the shop assistant is knocked out. The perpetrator neither knows nor cares that he could be causing irreparable damage or that he could cause the shop assistant to die up to seven years later from a stroke. Just as long as he has made a big man of himself and shown all and sundry that he is capable of knocking someone out with a medium powered strike. Of course, the guy is not actually attacking him; he isn't even being abusive! He's just another sitting duck for an ego demo by some megalomaniac who has picked up a few points on dim-mak. Unfortunately, this is what this very deadly art has come to it would seem. Much the same way that many of the 'breakaway, modern' styles of karate have also done. Wam-bam, thank you, I'll have that black belt now. Dim-Mak is not a case of learning a few points or even a few directions for the strikes and then using them, it is a whole way of life which involves control of oneself up to mastery of the self, and not some cheap way to show off to one's friends at a party! It takes many years to learn dim-mak to the level that it was intended to be learnt and by that time, the men have been weeded out from the boys, the boys usually leaving it at an early stage because it was just too difficult. So why is it that we now have many people knowing 'all about' dim-mak? A workshop here or a seminar there and they know it all! The reason is simple; people are now teaching a small part of this art at seminars to anyone who pays their money. Some of these teachers go so far as to say that the students are able to go away and try it out on their friends, as it is not dangerous! Twenty years ago, I would not be writing about this subject, back then it was taboo to even talk about it. Now we tell everyone about dim-mak so that people will become educated as to the dangers of this most advanced of all fighting arts. Fighting art? Yes, but it is also a healing art as I will explain. Knowing a few points or even the correct directions in which to strike these points is not dim-mak. This is only a minute part of one's training, this you can learn at a seminar. It's not too difficult for someone with any brains at all to note down that St 9 point (stomach 9) when struck with an inward strike will cause knock out. What is difficult is knowing why and more importantly also knowing what happens when this point is struck in up to four different directions with differing powers and what are the long term effects if any. We must also know what to do if someone is struck in these points accidentally, using the revival points. We must also know that sometimes we strike points against the flow of energy and sometimes we strike with the flow of energy to cause certain things to happen. We must also know the difference between a 'set up' point and a major point strike and the correct directions to strike each point. Then we must learn the difference between the five ways to knock someone out and also how to revive them. We must learn about combinations of knock out techniques and what they do. And at the most advanced level, we learn about how to heal using dim-mak! The background to dim-mak is as secretive as the art itself used to be. Chang San-feng invented it around 1300. (Haven't I heard that name before?) Yes, he's the guy who invented Taijiquan (T'ai Chi). So what's a guy like this doing inventing two arts that seem to be on opposite sides of the fence? They're not. Chang was a famous acupuncturist also involved in the martial arts of China. He had this penchant for the most deadly and efficient fighting art and so he set about
using his knowledge of acupuncture to create what would become the most deadly fighting art, T'ai Chi! The T'ai Chi was only a means whereby Chang could teach his family and closest students this deadly art without others being able to take it from him. The dim-mak movements were hidden within a beautifully flowing kata or form and when people would see someone practising this art, they would think that it was some sort of dance or health exercise. Nowadays, T'ai Chi is known as some sort of dance or health art and many of the dim-mak moves have been softened down through many generations to the point where it is difficult even when told what they mean, to find them. Some of the things that Chang discovered in his practise are today used by the medical profession to cure certain states of mind and body. Like for instance the fact that St 9 (stomach 9 point) or carotid sinus will when touched or struck cause the blood pressure to drop dramatically causing knock out. Some people I am told by some cardiology friends have hypersensitive carotid sinus conditions, which will cause them to knock themselves out even by wearing a tight tie and turning suddenly. So when we know about this point, it is an easy thing for us to strike and cause knock out with very little pressure. What some people do not know is that this point is also known as a delayed death point and can take up to 7 years to cause a stroke by the internal wall of the internal carotid artery slowly disintegrating! I have talked about the dangers of this strike before so let me get on to the intricacies of dim-mak. **FIVE WAYS TO KNOCK OUT:**

**FIVE WAYS TO KNOCK OUT:** There are 5 different ways to cause knock out. Everyone knows that if we are struck with a lump of wood over the head that this causes knock out. The brain causes the body to black out to try and help itself to recover using all of its available energy for that recovery. This is the first and most basic way. The second way is to cause the muscles around the lungs to constrict violently by going in to spasm thus causing the person to black out. This can be achieved by a strike to St 15 or to SI 11. See Photo No.1 for stomach 15 & Photo No. 2 for small intestine 11. A person can be struck on the scapular for instance which will have the same effect as a good kick in the guts. We are also able to use the Choke out to stop the air getting to the lungs and this again is at a very basic level. The third way is to stop the blood getting to the brain by squeezing the carotid artery, the old sleeper hold. This can be dangerous though if put on for too long and people have been known not to revive after such a hold. This hold is not as easy as it looks however. In Photo No.3 see how the head of the attackee is turned to one side to allow access to the carotid. As well, notice that I have pushed his head forward to heighten the effect on the carotid. The way that we revive from the sleeper hold is to either use CPR if he has been knocked out and the heart has stopped, or we lift him into a sitting position placing our hands under his chest from the rear and jerk him upward while squeezing inward lightly. This should bring him around. If not, a medium slap on the back in between the scapular should work. See Photo No.4 for the basic revival position. The fourth way is to strike at certain points to cause the heart rate to drop as I have already mentioned with the carotid sinus or (St 9) strike. See Photo NO.5 for an application to get at this point. Perhaps we are struck with the most common strike, the old haymaker or hook punch, the left palm would swing out to take the point known as Neigwan or (Pc 6) in an adverse (against the flow of energy) while the right palm would strike inward to St 9 point. There are three other organs which when struck in certain directions will also cause this blood pressure dropping effect. Gall bladder and intestines
are the ones that are the easiest to get at. We have gall bladder points all over our bodies from the feet right up to the head and any of these points will cause the knock out when struck in the correct direction. GB (gall bladder) 14, just above the eyebrow in the middle is one point which when struck in three different directions will cause three different effects. If for instance we strike with an upward blow to this point, it causes what is known as an energy or Qi rush to the head causing knock out or death. The brain sort of explodes! Now this is where dim-mak can also be used as a healing art. We also know that the antidote for this point is GB 21 just on the shoulders. If we put pressure onto this pint and quickly brush to both sides, this will bring the Qi back down out of the head. It is exactly the same when a person is suffering from a bad case of sunstroke. So we know to use these same points to heal the sunstroke! Sunstroke is the same condition of too much yang energy in the head. See Photo No 6 for the initial attack. Notice that I now block his right arm in a towards me strike. This is going with the flow of energy. This point on the outside of his arm is used as a 'set up' point. It causes the energy to be dragged to this point leaving the more important point of GB 14 more vulnerable which I strike in an upward way. If I were to strike GB 14 in a downward way it would cause the heart to slow dramatically or even stop to lower the blood pressure thus causing knock out or death from the heart not starting up again. However, this time I would use the initial block to strike his arm back up his forearm thus causing an adverse energy flow, this would also cause him to lose power from the lower body and this is called an energy drainage point strike. Dim-Mak becomes even more complicated when we learn that there are certain points that when struck will cause seemingly totally unrelated parts of the body to react. For instance if SP 20 (Spleen 20) is struck in an inward way, it will cause either the right or left leg (whichever side was struck) to lose control and the person falls on the ground. The fifth way is to cause the body to go into neurological shut down. Neurological shut down is a strange human phenomenon, which the martial artist is able to use to his advantage. There are certain parts of the face which when struck with a slapping motion will cause the whole nervous system to shut down. Martial artists wanting to show off have used this practise for yonks. However, the dangers of this type of strike are even worse than the others. This is because it seems as if there has been no real damage but years later the recipient of such a strike turns into a raving lunatic or in the very least becomes paranoid. Certain nervous disorders will also grow over the years and all because some bozo wanted to show off at a party or out the front of a building or at an airport etc. We are now able to combine three dim-mak strikes in the most deadly fighting art ever, commonly called "THREE DIM-MAK" from the Chinese or simply, combination dim-mak. This is where we a take the nerve strikes, combine them with the 'set up' strikes and the real dim-mak strikes and then add the neurological shut down strikes. For instance, I might be attacked again with a right hook or it could be a straight right. The 'soft' back palm is devastating when used correctly, is slammed into the crease of the right arm, this causes the nervous system to partially shut down from the arm up to the shoulder, if done correctly, this type of strike will also take the shoulder out and tear ligaments. Photo No.7. Notice that the left palm is ready, shaped into a 'tiger paw' and coming up under the right forearm. The knuckles of the left palm now, almost simultaneously strike to a point called H 3 (heart 3) which can also be struck in up to four different ways but here we need to strike it straight in to cause the heat to weaken and thus take power from the 'seat of power'. The knuckles now strike H 3 causing damage to
the heart with a major dim-mak strike, Photo NO.8. While the back palm almost
simultaneously slaps to the area of the face to cause neurological shut down! Photo No.9.
This whole technique has only taken a fraction of a second to execute. The application
itself dictates where and how to strike to these points and if one is performing his or her
kata or form correctly, this application will already be sub-conscious and it is able to be
performed with no thinking at all. **CONTROLLING DIM-MAK**

**POINTS:** Dim-Mak also has a lighter side in that it can be used to only control
someone who has perhaps had a little too much to drink and wants to fight. Now, we're
not going to in this instance use any of the dim-mak combinations! Here we use a very
deadly point called TW 17 (triple warmer 17) just behind the ear. But we use it in a
lighter way to cause him to lose power to the lungs and thus fall on the ground or simply
allow us to take him out into the street where he can no longer be a danger to others and
himself. He might try to strike as in Photo No.10 so I would slap the inside of his arm and
then slap his face to stun him, then my left index finger would poke into the back of his
ear. If he goes to again strike, I simply apply pressure to this point thus causing him to
lose power and not want to resist. Photo No.11. **TRYING IT ALL OUT** No
matter how many times I or anyone else tells people not to try these points out, someone
will always want to prove it. The 'big' martial artist will not allow his ego to enter into it
and will ward off all attempts to cause him to demonstrate. However, there are a few
lighter techniques, which can be shown so those sceptics can be appeased. For instance,
the point that I was just talking about TW 17 just behind the ear. This point which when
struck using the T’ai chi application known as "Shooting the Bow" as in Photo No.12
will cause death and it does not have an antidote! The posture when done in the form or
kata dictates the direction for this most deadly strike. However, being a dim-mak point, it
is also a healing point. When pressed lightly it has a healing affect upon the lungs but
when pressed with medium pressure it causes the lungs to go into spasm thus causing
weakness in the lower portion of the body. If you press this point on yourself (and dim-
mak can be done on yourself, contrary to what others might say!) you will feel a tickling
sensation right down into the lungs. The direction is from rear to front. Feel around until
you have found this point. It is not right in the small recession just behind the ear but
rather a little lower behind the ear lobe. If there was a safer way of demonstrating dim-
mak, then this is it, at a healing level. Dim-Mak is as intricate as it is deadly and should
never be taken lightly for the purpose of demonstration. It used to be secret knowledge
but nowadays the knowledge is slowly seeping out into the general public, it is no longer
a mystical lot of mumbo jumbo, it is real and does work. So please use the knowledge
carefully and above all **know** that it is dangerous no matter who tells you or how softly
you use these points, you don't know what might happen a few years down the track