

SHINKU

WAZA

Using Nerve Centers to Control Opponents

by Michael DePasquale Sr.

Once a student decides to embark on the long mental journey of using nerve centers in self defense, he will gain a new insight as to the principals of Ju-Jitsu. The study of any Martial Art must be performed with enjoyment. Enjoyment is a necessary component of such a study. Bear in mind that a person who enjoys a particular subject, be it Martial Arts, Law, Literature, Medicine, Boxing, Fencing, or any other interest, will excel in the study which gives the most happiness and enjoyment. The study of nerve center defense, of necessity must be performed with patience, and consistency. This is due to the delicacy of the object under control.

To perform certain techniques, the student is cautioned not to try too hard. By this I mean self imposition of controls which will permit study through the mind

and not study through the hands. Let's put it this way: a microbiologist spends many hours during the week peering quietly through a microscope. His attention is focused on certain changes or movements he sees through this instrument. Let's move on to music. A violinist places his violin under his chin and with the other hand "Lays" his bow across the strings. As he draws the bow, he does so with no strength. Only the weight of the bow is used to elicit the most beautiful of sounds. Can't you just picture the violinist: his eyes closed, the hint of a smile on his lips. The peace and contentment should be obvious. The biologist does not knot up his eyebrows and acquire a face with a look of pain; nor does he peer into the instrument and scream: "bacteria, go on move into the center. Change color, attach yourselves...." etc. Now, picture yourself at a table. Opposite you is another person with his bare arm lying on the

table in front of you. Slowly, your hand goes to a prearranged location on the other arm. Ever so softly, the tip of your finger follows a line alongside the inside, underside of the biceps. Your finger locates the point you have decided to attack. Hardly discernable, your middle finger coils up: much like the tail of a scorpion. Suddenly, in one quick motion, the point of the finger comes in contact with the nerve under study. Contact is made in a split second. The finger tip and nerve center combine for a shock to the recipient's brain. His arm replies to this attack by being unintentionally jerked back against his chest. No harm to the arm. His brain; however, has been temporarily shocked into submission. He is now open to further pain through attacks to other nerve centers. With the brain in a constant state of confusion, his defensive posture has been frozen, he is open to any number of attacks. ☐

1—When you are accosted by someone trying to grab you, your defenses are nearly countless. Presuming that the attack is coming 'same sided,' (not a cross grab), you have the option of either (A) reacting right hand to left hand with Kote Gaeshi or (B) right hand to right hand with Konoho Gaeshi— "Turning the Maple leaf"



Right hand to right hand with Konoho Gashi—"Turning the Maple Leaf"



2—Once he is extended into this vulnerable position...



3—...you have a multitude of strikes to choose from. Here, Professor DePasquale uses a strike to a nerve under his attacker's arm.



4—Or he has the option to strike at the inverted biceps muscle—remember there are easily targeted nerves anywhere that muscle attaches to bone.



5—Off the same grab O-Sensei DePasquale can also take the option and simply drop the man where he stands by leaning slightly into the wrist lock.



6—He is immobilizing him with a simple strike to a nerve on the neck at the base of the skull.

7—Once you learn the basic maneuvers required to open the man up for your choice of strikes then it really becomes your game. If you apply a *Jodan Shuto Uke* (upper axe hand block) to your attacker forcing him to turn, you have essentially given yourself a clean canvas on which to work...



8—You can strike at the nerve barely hidden at the lower scapula (shoulder blade)...



9—...or...at the nerve cluster in the 'crease' at the rear of the arm ...



10—...or...on the neck just below the skull line.



11—If an aggressor approaches with a straight punch, the response is just as 'simple'...side step the attack guiding the hand...



12—...come back in on the man targeting the area of his torso where neck blends into shoulder...



13—You are striking with a *slicing* motion with an extended follow through. In effect you are striking and rolling the nerve at the base of the neck (like a jet doing a 'touch-and-go' off an aircraft carrier).