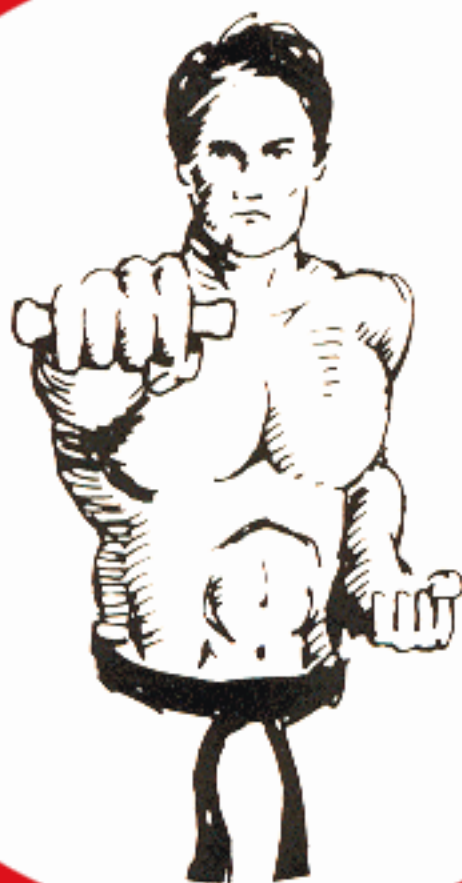


# Mastering the Yawara



**Dr. Ted Gambordella**



# Introduction

I began my training in the martial arts over fourteen years ago in the little town of Alexandria, Louisiana. From the first I was interested in weapons, but I had great difficulty in finding any but a handful of people who knew anything about weapons. For many years I was only able to acquire little bits of weapons training from various teachers here and there. I tried to learn all that I could from books, but found that the number of books on weapons is almost as short in supply as the number of instructors with a knowledge of weapons. I also found that most of the books about weapons were written by the same man and were incomplete in their depth, for no books were available on the tonfa or the yawara, and only a few were available on the staff, the bo, and the knife. There seemed to be numerous books on the nunchaku, most poorly done, and a few books on the sai; but all in all the books available for the martial art student who was interested in weapons were few and far between.

So I decided to write my own books. I spent the last four years doing research and training with weapons, learning their use and applications. I was able to achieve a fourth degree black belt in weapons (kubojitsu), I had already written four other books and a movie script, "The Leopard," so I was familiar with what was necessary to write a good book. I wanted my book to have techniques that a beginner could learn, but that a teacher could also benefit from. I wanted to make the book easy to follow by avoiding any overuse of photos or confusing text. I wanted to include a basic practice Kata for each weapon, as well as techniques for the weapon's offensive and defensive use. Finally, I wanted to write a book that would serve as a manual on weapons for years to come—a book that a student or a teacher would be proud to own and would refer to whenever they had a question on weapons or wanted a new technique.

I feel that I have accomplished all of these goals in this book, *The Complete Book of Karate Weapons*. It is a book that I am proud of and one that you can be proud to have in your library. If you will read this book with an open mind and follow the techniques and exercises described herein, you can make yourself one of the few experts with weapons in the world today.

I could never have written this book without the help of many friends and fellow martial artists who appear with me in the instructional photos, both as technique partners and technical advisers. These men, some of the most outstanding black belts in the South, include:  
**Keith Yates:** fourth degree black belt. Winner of many kata championships and weapons kata championships at the top tournaments of the South. A master artist who also designed the cover of the book.

**James Toney:** fifth degree black belt. Teacher extraordinaire and tournament champion for many years. One of the most respected teachers in Texas.

continued...



**Barry Guimbellot:** third degree black belt. Probably the most successful teacher in Dallas, an outstanding example of character and leadership in karate.

**Steve Weiss:** second degree black belt. A modern jiu-jitsu expert who is also an expert in karate.

Ross Comerski: first degree black belt. A giant of a man and a giant of a teacher.

Finally, I must thank all of my teachers through my years of training for their help and knowledge, such great men as: Soke R. Sacharnoski, Soke A. Church, Soke K. Marx, Master HeYoung Kimm, Shihan B. Pearson, Dr. J. Marler, and Sensi B. Hathorn. These great men and excellent teachers gave the knowledge and training that enabled me to get to where I am today. I am forever grateful to them and their arts.

Last, let me take a moment to thank the most important force in my life, my Lord and Savior, Jesus Christ, Who gives me the strength and ability necessary to write this book and to share my knowledge with my fellow martial artists.

Dedication To Keith Yates, Jim Toney, Barry Guimbellot, Steve Weiss, Russ Comerski, and Steve Rich, without whom this book would never have been written.

Photos by Steve Rich

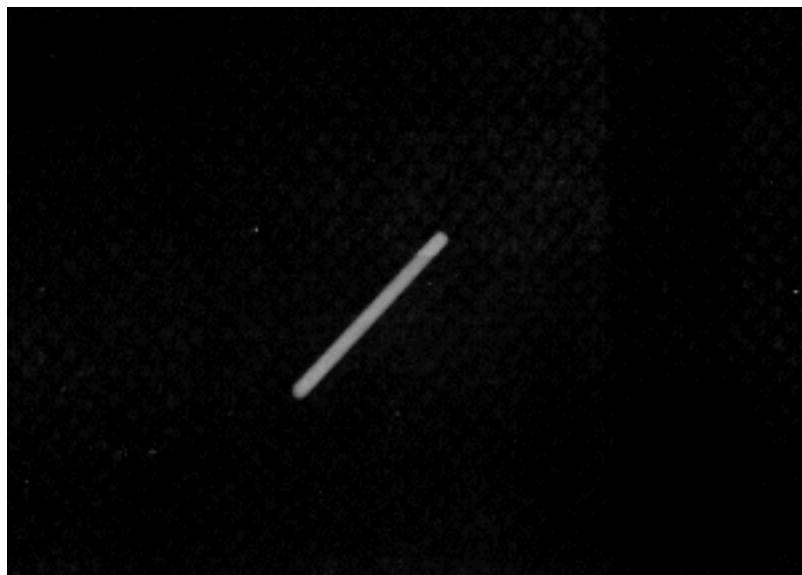


## The Yawara

The yawara is one of the forgotten weapons of karate but is one of the most effective and easy-to-use weapons available today. It consists of a hard piece of wood, usually white oak, that is from eight to six inches in length. The ends can be pointed but usually are blunted. The yawara is often found with eight sides for added control, but a rounded yawara is equally effective.

The yawara is used in combination with kicks and punches and strikes such areas as the eyes, ears, groin, throat, and other vital parts of the body. It can be used to attack nerves and pressure points and because of its small size is easily concealed for protection and convenience.

The yawara is carried by many police in the Orient and is used to control prisoners by applying it to nerve and pressure points, as well as to break up fights and for self-defense.





## Handling the Yawara



To grip the yawara, hold the stick in the middle of the palm of the hand so that the end of the stick is about at the end of your forefinger.



Now wrap the last three fingers of the hand around the stick, press the thumb against the side of the stick, and extend the forefinger down to the end of the yawara for control.



For striking areas such as the ears and throat, the entire hand may be wrapped around the stick with about one-half of the stick extending out the top of the hand.



You can also use the stick to poke eyes by holding it with most of the stick extending down the forefinger and the thumb far down the side.



## Strikes



**Jam the end of the stick into the eyes.**



**Pull the stick through the mouth, tarning the lips open.**



**Force the stick into the ear.**



## Strikes



Smash the stick into the bridge of the nose



Pull the stick against the bridge of the nose, crushing it.



Press the stick into the joint below the ear at the top of the jaw.



## Strikes



**Jam the end of the stick into the bottom of the throat.**



**Using the yawara to hold a man by pressing against the bridge of the nose.**



**jam the end of the stick into the lower jaw or top of the throat;  
this is a sensitive lymph gland.**





## Strikes



**A wrist lock and pressure point. Begin by wrapping the stick across the top of the forearm, and press down very hard.**



**Now roll the forearm over and pull up and press into the wrist area with the yawara. This will cause pain and control the man or expose his ribs to a punch.**



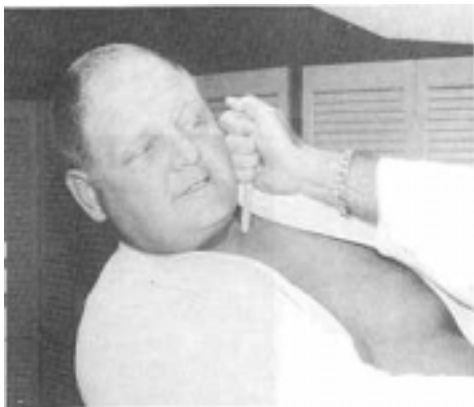
## Strikes



**Holding a man by applying pressure against the gland at the top of the jaw and just below the ear. Press the end of the yawara into this sensitive area while holding the head and exposing the neck.**

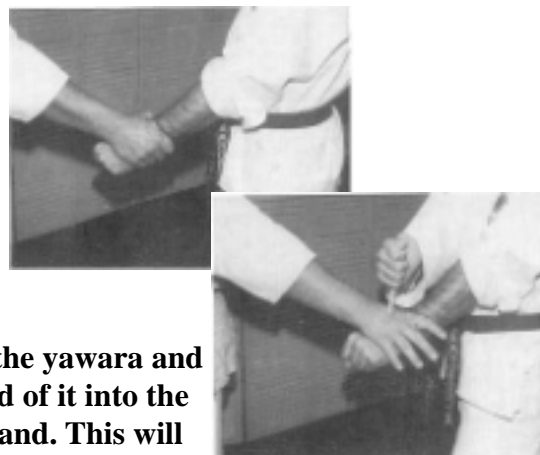


**Holding a large man against the wall by applying pressure against the top of the lips just under the nose with the yawara.**



**Press the end of the stick into the area above the collarbone. This will cause considerable pain.**

**Using the yawara to break the grip of someone attempting to hold you by the wrist.**



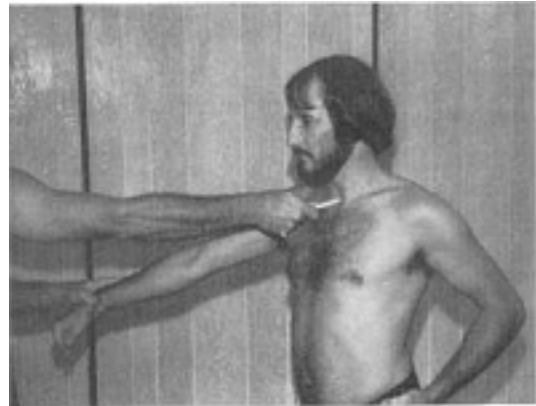
**Simply take the yawara and smash the end of it into the back of the hand. This will break several bones of the hand and make him release you very fast.**



## Applications & Techniques for Using the Yawara to Stop an Attack



An example of blocking...



...then thrusting the end of the yawara into the throat to choke the man.

### Blocking a punch:

Ready for the attack by holding the yawara in the right hand.



Block the punch with your left hand using a middle block.

Counter by thrusting the end of the yawara into his eye.





## Applications & Techniques for Using the Yawara to Stop an Attack

Using the yawara to break a front choke.



Smash the end of the yawara into the back of his hands near the fingers...

...pull off his hand and put the yawara, twisting it while holding his hand.  
. This is very painful.



Close-up of the yawara between the fingers; note the fingers being held together and the yawara being twisted.





## Applications & Techniques for Using the Yawara to Stop an Attack

Block the punch with your left hand and ready the yawara in your right.



Smash the yawara into his solar plexus.

Come down with the yawara onto his collarbone, knocking him to the ground...



...where you finish him with a thrust into his eye.





## Applications & Techniques for Using the Yawara to Stop an Attack

A man attempts to snap a kick at you.



Block the kick with your left hand and smash the yawara onto his shin.

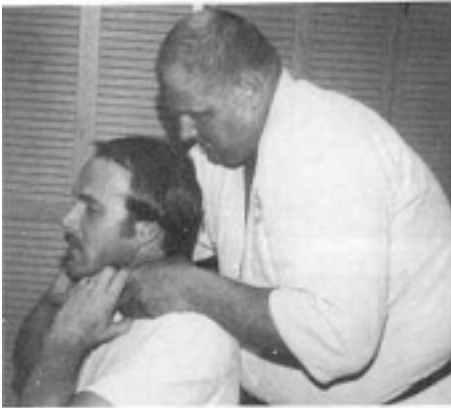


Finish him by smashing the yawara into his ear.



## Using a Yawara to Break Up a Fight

A large man is choking a smaller man and will not let go.



Come up from behind and grab his hair. Smash the end of the yawara into his ear, pressing into his ear and pulling back. He will let go, but you should be prepared to stop him.





## Kata







## Kata





## Kata

