

# THE “KNOWING IS NOT ENOUGH” INTERVIEW

## This Month: Daniel Lee

*Interview Conducted by Tammy Ledda*

Born in Shanghai, China, Dan started his Martial Arts training at age 10 in Shao-lin and Ch'i Kung. At age 13, he started his western boxing training and with many years of diligent practice, he won the Chinese National Welterweight Boxing Championship in 1948.

Arriving in the United States in 1952, Dan continued his

study in Electrical Engineering and earned his Masters Degree in 1960. He later worked for 31 years as a senior research engineer at the California Institute of Technology Jet Propulsion Laboratory in Pasadena, designing data control systems for many unmanned space craft that were launched to explore the solar system.

Dan continued interest in Martial Arts has earned him a brown belt in Judo, a black belt in Kempo Karate and a senior student ranking in Jeet Kune Do.

In 1966, Dan had the opportunity to study T'ai Chi Ch'uan with Master Tung Fu-ling, a fifth generation master in the traditional Yang style. Dan visited Taiwan and China and studied with numerous masters in order to advance his skills in T'ai Chi Ch'uan, Ch'i Kung and weapon systems. Fluent in Chinese, Dan continued his study in the theories and philosophy of T'ai Chi Ch'uan from original manuscripts.

Interested in Chinese healing arts, Dan also studied Chinese medicine for seven years part-time at the SAMRA University of Oriental Medicine in LA. He completed his internship at the Beijing University of Traditional Chinese Medicine in 1982 and received his Ph.D. in Oriental Medicine in 1984.

Dan first saw Bruce Lee at the Long Beach Internationals in 1964. In 1967, Dan was asked if he would be interested in joining a class at Bruce Lee's Chinatown school. Dan had been impressed with Bruce's knowledge and skill in 1964 and accepted the invitation to train with Bruce. Because of Dan's vast knowledge and skill Bruce felt he understood his techniques and the two fast became friends. This would be the beginning of a long and treasured friendship.

The following interview took place at Daniel Lee's home in California, December 22, 1998. It was a lovely afternoon and Dan was such a gracious and kind host. Interviewing Dan is more like a chat with an old friend. Dan has a wealth of knowledge and it was truly a pleasure to do this interview. I hope you will enjoy Dan as much as I did.

— T.L.



**Daniel Lee relaxing at home in Pasadena, CA.**

### *What is your fondest memory of Bruce?*

It's hard to pick a particular one, so many come to mind. I think the one that stands out, is when Bruce said, "that JKD is like water." I have been studying Chinese philosophy since I was in high school but when Bruce explained it, he had a special way of making you understand, he would become very vivid. He would say "water is formless but when you put it into a cup, it becomes the cup. You put it in the glass, it becomes the glass. Yet water is so powerful. We should be like water." He could relate this theory directly to your training. He'd say "Water can change, at times it can become ice and others it can become steam. Water adapts." What I want to do, is not just the concept, but be like water. JKD training should be like this, in the movement and the body conditioning. Because of Bruce I have a much deeper appreciation of water. It took me thirty-three years of learning the characteristics of water through T'ai Chi Ch'uan. The flowing of water through the movements. Like the Yantzee River or the Mississippi River, continually flowing.

### *What similarities do you see between your training in T'ai Chi Ch'uan and with Bruce in JKD?*

I have been training in T'ai Chi Ch'uan for over 33 years, almost a year beyond when I started my training with Bruce. I started training with Bruce in 1967 but I started my training in T'ai Chi Ch'uan in 1966. You see Bruce took the Yin Yang symbol, as the JKD symbol, Tai Chi has the same symbol. The symbol that Bruce chose was not just a random choice. It was not just a beautiful symbol, it has tremendous philosophical meaning throughout Chinese philosophy. I studied Chinese medicine for seven years and again even Chinese medicine is based on Yin Yang. The procedures are based on if you are more Yin or more Yang. And the treatment, all the Chinese herbs are based on Yin Yang. You have the whole Chinese culture that is based on Yin Yang, music, poetry, painting, they are all part of Yin Yang balance. So Bruce picked up on that central theme. The two arrows he put on there, I think he



**Daniel Lee's Backyard JKD group in the 70's. Dan has recently resumed his Backyard sessions.**

added to remind people of the transformation. It means that there is a very smooth transition from Yin to Yang and from Yang to Yin. So with that understanding you can look at the JKD techniques. They contain Yin and Yang. If I would

not have had training in Tai Chi, I wouldn't have had such a deep understanding of Bruce Lee's training techniques. He was very much influenced by this symbol. If you look at his writings, ever since he was in college he has written compositions on Yin Yang. To me this is very outstanding. Most of us were probably not mature enough to appreciate that symbol at that age.

*I've seen the Yin Yang represented in other styles. But I've never understood it until I began studying JKD and you can see that JKD is very representative of the Yin Yang symbol.*

Yes, and Bruce has helped us by breaking down the symbol. That to me shows his level of maturity and understanding. To this day I don't know if I would have come up with that. But that is a process, a progression of our learning in JKD. In Yin Yang, the dark and the light, you think of two fish interlocking each other and there is an eye on each fish. This is very important, because it means that life is not absolute. Within the Yin there is Yang and within the Yang there is Yin. Thinking of them as being separate is like saying, "Oh, I'm going to learn Tai Chi, it's soft" or "I'm going to learn a hard style, attack attack, attack." This is still partiality, it's still separated. So the whole idea is to integrate them together. When I move forward, you move back. When I move back, you move forward. One has a seed of the other. JKD techniques are full of that. So my mission is to teach yielding, as well as attack. At each seminar I would like to remind people of this. At the last seminar, I told people, if you are interested in JKD or are a JKD practitioner, people will ask you, "what does the JKD symbol mean"? You should be able to explain it. I feel that that is part of the philosophical side of JKD. You should not just know techniques but should also know the philosophical side of JKD.

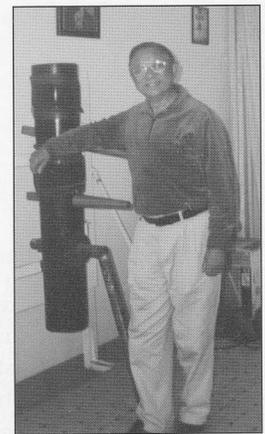
*How would you like to see the philosophical side represented to the next generation?*

I would like to see articles written about it. Talk about it and actually give people a deeper appreciation when they see that symbol. Interest them in Chinese philosophy and maybe they might want to read a little about it. John Little has done a lot to get the philosophical thoughts of Bruce out there. I would like to also help people explore this aspect of Bruce's art.

*In the last Newsletter we read your conversation with Bruce. Looking back, is there anything you wished you would have asked Bruce during your conversation with him, that you didn't?*

Every time you spoke to Bruce he was working on new ideas. He was always thinking of training methods. The last time I spoke to him he had touched upon, laying off the heavy bag kicking. At the time we were doing a lot of bag kicking. He wanted us to lay off working on the bag a little and start working on our speed. To work on speed training as opposed to power training. I wish I would have asked what other aspects of training he was working on. Any aspects of hand techniques that he was working on. But it was enough. I knew he expected us to work on balance and simplicity. Not to get an accumulation of techniques but to stress the essence of the important techniques and work on your own. Even though it may be just a punch or a kick if you develop it enough it will

become an art. Make it really your own. Which means you should be able to do it at any angle, anytime and at any distance. Do the techniques with great efficiency and keep on perfecting them. Simplicity but be good at it. I would think, "I am doing good because I am doing two hundred punches a day", then you would talk to Bruce and he would be doing two thousand a day. WOW, can you imagine that! Well that's an art. Whatever you do in life, if you like it, if you do it so many times and it becomes yours. You don't even think about it anymore, it just becomes part of you.



**Daniel Lee has been teaching martial arts for over 30 years.**

*You currently teach JFJKD on Monday nights, right?*

Yes. I used to teach in my backyard in 1974 but I moved so that group kind of drifted apart. But I started again because I feel that as a Nucleus member, who was personally taught by Bruce, that this art must continue and be preserved and must flourish. So one night a week I work with a select group of people who have a genuine interest in JFJKD and through my effort to teach what Bruce had taught me. I hope to teach with dedication and train my students who will genuinely understand Bruce Lee's philosophy, art and skill. And then hopefully they can carry on that good mission. I do seminars from time to time, I did not really feel like I was contributing as much as I should. So, to me, this is really to repay Bruce and Taky. This is just my little effort.

*Do you feel like the people who come to you for training, understand the philosophical aspect of Bruce's art?*

I had a professor in college who had a great philosophical mind. But in his lectures we would all fall asleep. But if you can associate the philosophy into action or if you present it and associate it to human life. Show them examples. Bruce was philosophy in action. It was most profound. So my job is the art of deliverance. People usually come to learn techniques but you show them philosophy attached to a technique and they learn.

**Note:** Those wishing to train with Dan in his Monday night class may contact Dan directly at (626) 358-1469.



**Daniel Lee (front row, far left) studied with Bruce Lee (center) at Bruce's Chinatown school in LA's Chinatown District.**

# THE WISDOM OF BRUCE LEE

## “Efficiency is anything that scores.”

By Maxwell Pollard  
Compiled by John Little

As we watched Bruce through his workouts, we became intrigued by his continual emphasis on “non-classicism,” “directness” and his insistence on “simplicity.”

“Can you explain what you mean when you say, *being non-classical?*” we asked. “Traditionally, classical form and efficiency are both equally important,” Bruce declared. “I’m not saying form is not important, economy of form that is, but to me, efficiency is anything that scores. To illustrate my point, let me tell you a story: Two Orientals were watching the Olympic Games in Rome. One of the chief attractions was Bob Hayes, the sprinter, in the 100-yard run. As the gun went off to set the race in motion, the spectators leaned forward in their seats tense with excitement. With the runners nearing their goal, Hayes forged ahead and flashed across the line, the winner with a new world’s record of 9.1 seconds. As the crowd cheered, one of the Orientals elbowed the other in the ribs and whispered, ‘Did you see that? His heel was up!’ ‘You don’t have to hit us over the head — we get the point,’ we said.

“What then do you mean when you say, *‘directness?’*” We had hardly gotten the words out of our mouth when Bruce’s wallet came flying at us. Automatically, we reached up and grabbed it in mid-air. When we regained our composure at Bruce’s sudden move, Bruce said: “That’s directness. You did what comes naturally. You didn’t waste time. You just reached up and caught the wallet — and you didn’t squat, grunt or go into a horse stance or embark on some such classical move before reaching out for the wallet. You wouldn’t have caught it if you had.” Bruce paused for a moment and continued: “In other words, when someone grabs you, punch him! Don’t indulge in any unnecessary sophisticated moves! You’ll get clobbered if you do — and in a street fight you’ll have your shirt ripped off you.”

(Source: Maxwell Pollard quoting Bruce Lee in the magazine article entitled “In Kato’s Gung Fu Action Is Instant,” published in *BlackBelt* magazine’s November 1967 edition)



**When someone grabs you, punch him.**

**– Bruce Lee**

# THE ORPHAN

## A Special Tribute to Bruce Lee

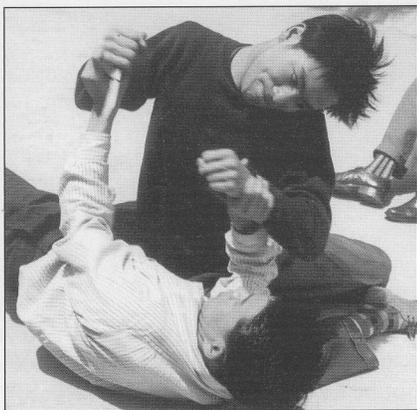
By Tan Hoo Chwoon



17-year-old Bruce Lee (above, left) in *The Orphan*, in what many critics hail as his greatest film.

Approximately one year ago, I received an e-mail from Singapore. The gentleman who sent it went by the name of Tan Hoo Chwoon and, unlike other e-mails that I had received, there was a very strong passion that came through his correspondence that commanded my attention. His e-mail detailed a quest to obtain the rights to Bruce Lee's last "childhood" film, *The Orphan*.

Hardly anybody - particularly in the West - knew anything about this film of Lee's and, what we did know, I would soon come to learn, was deeply flawed. I kept in touch with Hoo Chwoon, attempting to offer encouragement from time to time in his search to obtain the rights and "one day write a book about this film." Well, I'm pleased to say that this day has finally arrived, and the book he has written has been well worth the wait. In fact, it is truly a "must-have," for any student of Bruce Lee's — both in terms of the history it reveals about a period of time in Bruce Lee's life that is largely obscure, and also the drama and the characters of what is in all probability Bruce Lee's most impressive cinematic performance, revealing Lee to be an actor of the first order. Not wanting to "give away" any more than this, which would only detract from the article of Tan Hoo Chwoon's that follows this introduction, I will only say that when Linda Lee Cadwell received her copy of Hoo Chwoon's book she was so impressed that she ordered - and received - and sent - additional copies to each member of the



*Jun Fan Jeet Kune Do Nucleus*. Like Linda, I encourage all of our members who seek to obtain a heretofore believed "lost" piece for their puzzle of Bruce Lee, to order this book and read it for themselves. It is, in essence, a translation of the novel upon which the film *The Orphan* was based, but it also contains some color photos of Bruce from the film and two wonderful introductory pieces written by Tan Hoo Chwoon (one of which he has graciously allowed us to publish in this issue). Copies of Tan Hoo Chwoon's book on *The Orphan* (sadly, the video of the film is not yet available), can be obtained by e-mailing him directly at : <http://www.hotcopy@mbox5.singnet.com.sg>

— JL

It was serious. The problem had got out of hand. Something must be done. Fast! Father Tang of Salesian Primary School scrawled a huge Chinese banner in his flourishing hand:

No one is allowed to imitate Lee Siu Loong's Ah Sum in *The Orphan*!

That was the fall of 1969. It was just after the midterms in Hong Kong. The boys were fidgety. It was like any other day in school for Father Tang and his teachers. But for the Salesian boys who had just watched the previous nights telecast of *The Orphan* and were mesmerized by Bruce Lee's powerful portrayal of Ah Sum — the gangster who defied authority, battled against his teacher, and turned his protectory upside down — they had suddenly found a new hero.

They cha-chaed to school, they cha-chaed at the canteen, they cha-chaed along the school corridors, and all the way into their classrooms. And that was not all. The boys —and oh, boys will be boys! — with typical schoolboy ingenuity and improvisation, tore their note books, scrolled the virginal white pages into sticks of cigarettes and gripped them between their fingers as they swaggered about in school. They wanted to be like Ah Sum, the rebel with — or without — a cause. It was cool, man.

Such was the hold, such was the grip, such was the magic of Bruce's magical performance in *The Orphan*. It wove a spell. What if the boys moved from wagging cigarettes to wielding switchblades like Ah Sum? Father Tang was justifiably concerned. With his screaming banner, he hoped to nip the problem in the butt.

I have asked not a few Hong Kong friends and strangers from different walks of life which they thought was Bruce's greatest film. For those who were old and lucky enough to have also seen the broad spectrum of his Cantonese movies, invariably, the firm, resolute answer was nailed on *The Orphan*.

So overpowering was Bruce's performance in *The Orphan* that whenever I asked those who had seen it if they recalled who else was in the cast, quite invariably, my question drew a

blank. Very few could remember. And mind you, the people who acted with him were the greatest stars of the day. You could say that everyone in that movie was a household name. Yet Bruce stole the show.

Chang Cheh, the man who directed the swordfighting classics *One-armed Swordsman* and *Return of the One-armed Swordsman* at Shaw Brothers, has always been effusive in his praise of Bruce's acting. He directed his first movie in 1948 and had distinguished himself as a freelance film critic in the late '50s and early '60s. He saw a rerun of *The Orphan* in 1962 and was enthralled and enraptured by Bruce's sensitive portrayal which reflected a keen insight well beyond his tender years. Back then, many an actor had laid claim to be "The Chinese James Dean," all of whom Chang brushed brusquely aside. To him, only Bruce — and Bruce alone! — deserved that sobriquet. He was impressed with Bruce's star quality, screen presence, intense grace, and magnetism.

Chang immediately pressed and prodded his studio, *Motion Pictures & General Investment*, to sign-on Bruce — purely based on the strength of the black-and-white *The Orphan*, which was the only Bruce Lee movie he had seen then. But Chang found to his disappointment that the young boy — his James Dean — whose acting had held him in such high revere and had so fired his imagination, had already left Hong Kong to study in the States and was then tramping up and down the parade square, serving his time in the Reserve Officers Training Corps.

When Chang crossed over to Shaw Brothers, he again pushed for Bruce. And all the while, he had absolutely no inkling that Bruce was a martial artist. What caught his eye was that charisma. He merely thought that Bruce was just an actor of the finest pedigree. And Chang, perhaps I should add, is one who is not given to praise anybody. Chang later became the greatest martial arts movie director of his day at Shaw Brothers, and Bruce the greatest kung fu star of all time. It is a pity that the two never worked together, a fact that Chang — from whom John Woo learned his craft as an assistant director, and who in his prime, singlehandedly groomed the top kung fu stars: Wang Yu, David Chiang, Ti Lung, Chen Kuan Tai, and Alexander Fu Sheng — laments in his two memoirs published in 1988 and 1989. But they came pretty close to doing it when Chang scripted a movie to showcase the best of Bruce Lee — his acting ability and martial prowess — in a Shaw production when Bruce was at the height of his fame. So much for life and laments.

When Bruce was lambasted as just a kung fu star with no acting skills by a film critic Sheung Koon Tai Fu on July 29, 1973, nine days after his passing, Chang sprang to Bruce's defense. He challenged detractors to pit Bruce's acting against the best and most definitive works of Hung Bo, a top star who had won wide acclaim both as an actor and a director. And then Chang asked — nay, implored and exhorted! — that to be fair, the detractors should include in Bruce's arsenal, *The Orphan*.

Law Kar, a famous Hong Kong film critic, noted in 1995 that the four and a half kung fu movies that made Bruce an international superstar are, sadly, one-dimensional and a grave injustice to his fine acting. He lamented that these movies merely cashed in on Bruce's martial skills, dazzling and formidable as they are; unfortunately, they do not offer scope for displaying Bruce's dramatic talent — which he had in abundance. And to his mind, Bruce — who was known

throughout the world as "The King of Kung Fu," had acting skills that equaled his pugilistic prowess, a point Law Kar made as he luxuriated in the afterglow of relishing Bruce's thespian brilliance in *The Kid*, *The Guiding Light*, and *The Orphan*.

Top Hong Kong writer Eunice Lam, who considers Bruce her bosom friend, is certainly one who has followed his movie career with intimate interest from the earliest of days. Over the last decades, she has constantly and devotedly panegyricized Bruce with her perfumed pen. She is convinced that were Bruce still with us, he would surely have grown to be an even greater actor. And sweetly scented in her prose, one finds that her choice of Bruce's greatest movie is fixated on *The Orphan*. Sadly, precious little is known about this movie in the West.

*The Orphan* is scripted from Auyeung Tin's Chinese novel *Yen Hoi Koo Hoong* which was serialized in the Sing Tao Evening News, a leading Hong Kong newspaper, in 1956. It commanded a wide following and with its triumph, was quickly adapted into a Rediffusion play which enjoyed equal success.

Ng Cho-fan, the man who was Bruce's drama sifu, acquired the movie rights to be shot by his studio Hua Lian Film Company. His partners approached Lee Hoi Chuen to have Bruce act in the film and were met with stiff resistance. Shaken, the partners goaded Ng, who was the producer of *The Orphan* and had acted in six movies with Bruce previously, to bring Lee [Hoi Chuen] around.

Sifu Ng, who doted on the boy and had a high professional regard for his craft, rose to the challenge. But Lee [Hoi Chuen] was intractable and intransigent. He was adamant that Bruce should not stray from his books. Undeterred, Ng showed the script to Lee [Hoi Chuen] and extolled its defining qualities. Lee [Hoi Chuen] was impressed and touched: it championed the cause of child education against a backdrop of menacing street urchins who preyed on unwary victims. The movie would reflect reality and serve to edify the broad masses. Ng told Lee [Hoi Chuen] that Bruce was perfect for the pivotal part of Ah Sum, the juvenile delinquent. He could not think of anybody who was better cut for that role. If Lee [Hoi Chuen] did not acquiesce, his studio would scrub the project and a great script would thereby run to waste. It is not known if Lee [Hoi Chuen] was proud or embarrassed that his prodigal son was deemed the most eminently suitable boy to play the recalcitrant rebel Ah Sum. But he was certainly moved. And he nodded.

The first stills from *The Orphan* appeared in the January 1958 issue of *Zhong Lian Hua Bao*. Given the long production lead-time of magazines, one would not be far off

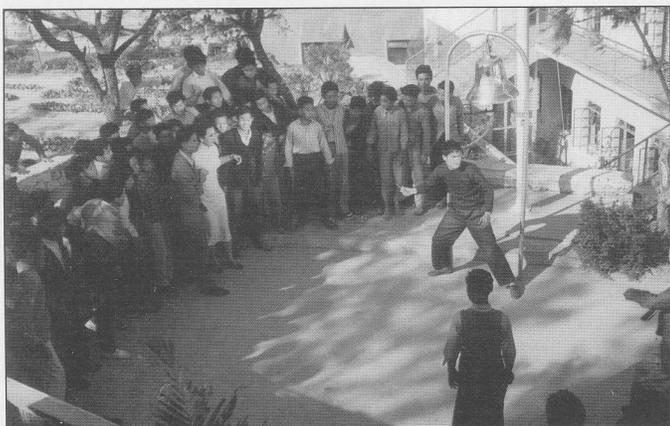


**Bruce Lee (left) and Ng Cho-Fan (center) listen to some advice on the set of *The Orphan* from director Lee Sun-Fung (right).**

in suggesting that Bruce might not even have blown off the 17 candies on his birthday cake when he started work on the movie. In *The Orphan*, Bruce pitted his acting against the top stars of the day. Ng Cho-fan who played Ho See Kei, the head of the protector, made his first movie in 1932; Pak Yin, who acted as Yiu Soh Foong, Ah Sum's hapless teacher, appeared in her first movie in 1937. Through the span of their illustrious careers, they both became the most celebrated Chinese movie stars which climaxed in their being crowned Movie King and Queen of the Southern Screen. As an eloquent testimony to their unrivaled popularity, Ng had 309 movies, and Pak, 285, in their portfolios. The other household names in the cast were Li Pang-fei, Ko Lo-Chuen, Lee Yuet-ching, and Fung Fung. Top director Lee Sun-fung called the shots on the set with Suen Lun, the ace cinematographer, behind the camera. It was *creme de la creme*. Even *Enter the Dragon* would be hard put to claim such a constellation in the movie industry.

It takes a divine spark to outshine such a stellar cast. Bruce glittered. He dazzled with his resplendence, luster, and luminosity. The movie was made by the leftist Hua Lian Film Company, a subsidiary of Zhong Lian, a studio in China which bankrolled the filming. Bruce was paid HK\$1,000 for the part. It is said that Zhong Lian had a policy of paying every member of the cast the same fee regardless of individual fame, popularity, and stature (I hasten to add that both Hua Lian and Zhong Lian have gone defunct). *The Orphan* was made with the aim of painting the town red with the Communist message that it was filthy to be wealthy and that the filthy rich climbed up the social ladder wrong by wrong; there was sting and stink in money. It was framed to decry the depravity and decrepitude that festered in capitalist societies. But ah, how the world has changed! It was not too long ago that China's Paramount Leader Deng Xiaoping, in a flash of enlightenment, observed — quite astutely, if one may add — that “it is glorious to be rich.”

For all the highfalutin talk, during the filming, the studio ran into financial stress, and Ho Yin, one of the richest men in Hong Kong, stepped in to lend leverage by providing his almighty dollar. Money not only makes the world go round, it also keeps the film spools spinning, without which no propagandist can roll. Ah, viva la dollar! *The Orphan* was an epic production, the likes of which had never been seen. It was a trail-blazer — the first Cantonese movie to be glazed with



In a scene reminiscent of the dogo battle in *Fist of Fury*, Bruce's character Ah Sum, finds himself surrounded.

Eastmancolor. Back then, Hong Kong did not have the technical facility to process the film and the dailies had to be sent to the Rank Film Laboratory in England.

And ironically, for all the huge, record-breaking (and backbreaking!) cost of HK\$300,000 (much of which was lavished on the Eastmancolor), and all the screaming publicity that went with it — ah, so much hue and cry — up to this day, the color version of *The Orphan* has never been screened in Hong Kong's theaters! When the film was in the can, the studio approached exhibitors who were all nervous that they might be compelled to raise the ticket price to meet the higher film rental cost,



and thus turn away many movie fans who were still tottering in the slumps of poverty. A very painful decision was taken to release only

the black-and-white version to make the ticket price affordable while the master color print was sent back to England to be stored in the archives of the Rank Film Laboratory for safekeeping under strict clinical conditions to preserve its chromatic integrity.

It has been widely documented that Bruce attended the premiere of *The Orphan* before he set sail for the States on April 29, 1959. This bears examination. To be sure, after Chinese New Year on February 8, 1959, Bruce had stopped going to school. He spent two months learning the basics of the Northern Fist, the Ching Wu Association's Basic Forms No. II & IV, Pang Poh Kuen of the Northern Praying Mantis, Jeet Kune, Pak Kua Sword, and Five Tiger Spears under Sifu Siu Hon-san at dawn. After their daybreak rituals the two would go savoring dimsum; between sips of Chinese tea, Sifu Siu broadly discoursed on the various pugilistic styles, training methods, kung fu masters, and weapons, spiced with colorful anecdotes. Around noon, Bruce returned to his Wing Chun kwoon to have some solo training under Sifu Yip Man. In between, he boned up on his conversational English at the YMCA on Waterloo Road, hung out for hours at a Mongkok bookstore, and finished his work on *The Orphan*.

At best, Bruce might have seen a rough black-and-white cut of *The Orphan* or just some of the color rushes after batches were sent to Rank Film for processing and had returned to Hong Kong. Indeed, in the September 1959 issue of *Zhong Lian Hua Bao*, Ng replied to a reader's letter that he himself had seen only snippets of the color version. A leading film critic Ting Yut saw the sneak preview of *The Orphan* and exalted in the Sing Tao Evening News of February 22, 1960 that Bruce brought the role of Ah Sum to life. There were many Ah Sums on the streets — but Bruce was for real on the screen.

With the raft of rave reviews, the movie finally opened on March 3, 1960 at an unprecedented 11 theaters — Hong Kong was bombarded with *The Orphan*. Little wonder that it broke



the box-office record, grossing more than HK\$400,000 in its first run. The movie owes its power to Bruce's sensitive portrayal of

Ah Sum, the swaggering rebel. Fans will always remember him with great fondness and affection for the emotional intensity that he so skillfully brought to the role: when he is sad, when he is glad; when he smiles, when he frowns; when he sulks, when he pouts; when he grouches, when he slouches; when he laughs, when he cries; when he wields his switchblade; when he cha-chas; when he is lost in ecstasy as he takes his puffs; when he defies authority. In essence, when he plays himself — with flair, flash, and flamboyance.

*The Orphan* is the first Chinese movie to break into the international market. Immediately after its first screening in Hong Kong, it was brought to the Milan Film Festival where it was screened as a demonstration film. In the aftermath of Bruce's passing on July 20, 1973, while Hong Kong was still under the pall of mourning for their lost hero, HK-TVB telecast *The Orphan* in August 1973 on the prime-time slot. Fans felt painfully the loss of a great star — their very own son of Hong Kong. They tasted the bittersweetness of promise unfulfilled. They saw it for themselves and knew in their heart of hearts that for Bruce, the best had yet to come. A bud had been nipped before it blossomed. The pangs were so sharp and the response so feverish that the movie was shown again, thus making an unprecedented two telecasts in a week, both to sky-high ratings.

Today, many fans in the West consider *Enter the Dragon* an all-time classic. It has now become a cult movie. Neon, a British magazine, ranked it as "one of the hundred films you must see before you die." Yet, while *Enter the Dragon* was due to hit the Hong Kong theaters in October 1973, it was none other than *The Orphan* which Shaw Brothers turned to in a bid to draw movie fans away from the rival Golden Harvest theaters in a Bruce Lee-fight-Bruce Lee battle for the fans' ticket money.

For the battle, Ng visited Rank Film to retrieve the color version of *The Orphan* and to make a correction to the English transliteration which was wrongly imprinted as *Yen Hoi Koo Foong* when it should have been *Yen Hoi Koo Hoong*, whose literal translation means "The Lone Goose in the Sea of Faces." The goose is a Chinese symbol for a drifter or wayfarer in turbulent times and an emblem of longing for one's love. In their migratory flight, geese form the Chinese character Yen (human being), thus intensifying the sense of longing for the absent one.

Unfortunately, the color version of *The Orphan* could not be found at Rank. Ng left England, disappointed. Some twenty years later, Ng's daughter Lucy went again to Rank to look for the movie. Like her dad, she had gone on a wild-goose chase. Then in 1992, the Hong Kong Film Archive sent Dennis Tong

to England to do a course, during which time he toured Rank and lucked upon a stack of highly combustible Chinese classics, said to be "collecting dust on the shelves," among which was this gem, this Aladdin's lamp, the color version of *The Orphan*. That those Chinese classics had not flared up in self-combustion and blazed *The Orphan* to ashes, and caused it to be lost to posterity, is nothing short of a miracle.

So finally, this lost Bruce Lee color movie was found. And like the migratory geese, *The Orphan* winged its way home to roost in Hong Kong after more than three decades in the wilderness. The color and the splendor are still of the highest order, dimmed only by Bruce's dazzling performance, which remains as fresh, as engaging, as resplendent, and as timeless. His dramatic power and intensity stand undiminished and unvitiated by the inexorable flow of the years.

Watching it from the distance of the decades, there is no doubt that *The Orphan* has survived the test of time and won a cherished place in the hearts of fans, and an exalted position in the annals as an all-time Hong Kong classic. At the Hong Kong International Film Festival in 1982 which showcased the best Hong Kong movies in its history, *The Orphan* was picked to represent that bygone age where the tales and thespian techniques triumphed over technics. Then again at the Hong Kong International Film Festival in 1995, *The Orphan* won the distinction of representing the best to come out from the Hollywood of the East. A coterie of film critics and distributors from around the world winged in to watch it. *The Orphan* ruled the roost. It won their rapturous applause. Those who saw it were so mesmerized by Bruce's performance that it fevered in them white-heat enthusiasm to have the film released in theaters and on TV in the West. Over the years, there has been a remake of the movie, and other TV serials bearing the same Chinese title: *Yen Hoi Koo Hoong*. But it is Bruce Lee's version that is most fondly remembered. It is the one that leaves a song in the heart.

I hope, one day, you too will be as fortunate as I have been — to have relished *The Orphan* and be ravished by Bruce's powerful performance in his greatest movie. Bruce said in *The Lost Interview* that he would not like to be remembered as a superstar, but

as a super-actor. He fulfilled this wish when he resplendently displayed his despotic command of dramatic craft, artistry, and



virtuosity as only he could, in his crowning portrayal of Ah Sum in *The Orphan*.

This is it! Bruce Lee's *tour de force*. His magnum opus.

Source: The foregoing article was excerpted from Tan Hoo Chwoon's book *Bruce Lee In His Greatest Movie - The Orphan*, published by Noel B Caros Productions, 19B Hillview Park, Singapore 669555 © 1998 Tan Hoo Chwoon.



# “NEWSWORTHY NOTES”

This will be an ongoing column dedicated to keeping our members informed.

- **Updated Instructors List** - One of the most common questions we receive at the JFJKD office is “where can I find a JFJKD instructor?” In an effort to help our members find the training they desire, our instructor’s have put together a list of the instructor’s they have trained. We will continue to update this list as we receive the information. Please see the most recent updated list in this issue.
- **Shannon Lee on Martial Law** - Shannon recently had a guest shot on Martial Law. I hope you all had a chance to catch her in action. The star of the show, Sammo Hung, also played in “Enter The Dragon” with Shannon’s father. Shannon had a great time doing the show and enjoyed working with Sammo and the rest of the cast.
- **Bruce Lee Magazine status** - The Bruce Lee Magazine will now only be offered two times a year, in a semi-annual SUPER issue. This will help us get information out to the general public but still provide exclusive information to our members.
- **New JFJKD Membership Patches** - The new patches will replace the pins that were previously used in the membership packet.
- **New Merchandise** - We now offer T-shirts, Pins, Newsletter back issues and Gift Memberships. Check out the Ad in this issue.
- **Website** - Have you checked out our website? Well if not, be sure to check us out at JKD.com. It’s a great resource to find seminars in your area.
- **Thank You !** - We would like to take the opportunity to thank all the people who work so hard making our website great. A big THANK YOU to Tommy Gong, Brian Hayes, Brian Rootes, Don Draper and Lee Tessier. Also to John Wong and Sean Madigan for their previous work on the site. You guys are great, we really appreciate your hard work 😊 .
- **Jeff Chinn** - Many of you have heard the name Jeff Chinn but may only know him as one of the leading Bruce Lee Collector’s. We would like to extend our thanks to Jeff for being so much more. Jeff was instrumental in having a plaque dedicated to Bruce Lee put up in the SF Chinatown hospital, where Bruce was born. In fact, Jeff was the one who designed the plaque. You can read more about this in the Feb. 99 issue of Inside Kung Fu, which is on the newsstands now. You might also have caught Jeff in an interview by Evening Magazine, which aired Oct. 9th on KPIX, CH 5 in S.F, as well as Allen Joe and George Lee. Thanks again Jeff. We appreciate your efforts.
- **1999 JFJKD Nucleus Seminar Information** -  
**Tim Tackett’s Seminar Schedule:**  
March 20 - 21 - Fort Worth, Texas  
Contact: Mike Goldberg - (817) 870-1127

June 26 - 27 - Antwerp, Belgium  
Contact: Alain De Preter 32-3-825-4349  
July 3 -4 - Malaga, Spain  
Contact: Michael Andaluz 34-95-256-3040

## **Richard Bustillo’s Seminar Schedule:**

2/6-7, Charlotte, NC, Louis Grady  
2/27-28, Orlando, FL, Ed Pagan  
3/6-7, Columbus, OH, Tre Hockett  
3/27-28, Sydney, AUS, Joe Ingrati  
4/16-18, London, GB, Doce Pares/Andy Gibney  
4/23-24, Seattle, WA, JFJKD/Taky Kimura  
5/1-2, Cincinnati, OH, Rick Teeple  
5/14-15, Long Beach, MS, Rod Fisher  
5/22-23, Boston, MA, Bobby Giordano  
5/29-30, Atlantic City, NJ, Joe Parker  
6/5-6, Honolulu, HI, Wayne Ching  
6/12-13, Lafayette, IN, Walt Hartwich  
6/21-26, LA, CA, IMB Conference/RSB  
7/3-4, Elderburg, MD, Paul Mink  
7/16-17, Honolulu, HI, Wayne Ching  
8/7-8, Billings, MT, Lyle Johnson  
8/21-22, Denver, CO, Mark Smith  
9/11-12, Sherwin, GER, Uwe Claussen  
9/25-26, Tokyo, JAP, Toru Mitachi  
10/2-3, Manila, PL, Mon Bernardo  
10/16-17, Mexico City, MX, Jerry Arrechia  
11/6-7, Grand Junction, CO, Troy Miller  
11/20-21, Bayville, NJ, Eric Colon  
11/27-28, Acapulco, MX, Rodolfo Alvarez  
12/4-5, Las Vegas, NV, Tom Griffin  
Contact: Richard Bustillo/IMB Academy Inc.  
22109 S. Vermont Ave, Torrance, CA 90502  
Tel. (310)787-8793 Fax (310)787-8795  
Or e-mail at rbustillo@world.att.net

## **Chris Kent’s Seminar Schedule:**

May 99, Dino Organos  
New York Martial Arts Academy  
25320 Northern Blvd., Little Neck, NY 11362  
Tel. (718) 281-1717

## **Ted Wong’s Seminar Schedule:**

3/20-21, Kansas City, KS  
12105 W. 72nd Terrace, Shawnee, KS 66216  
Contact: Wayne Hawkins, (913) 268-6849  
3/27-28, MacKenzie, BC Canada  
Contact: Davey Lim Tel/fax (250) 997-5689  
Or e-mail maddog@perf.bc.ca  
9/25-26, Rogers University, Tulsa, OK  
Contact: Bob Landers, PO Box 9342, Tulsa  
OK, 74157, Tel(918)230-5592, Fax (918)584-1783  
Or e-mail at RLL417@aol.com

## **Steve Golden’s Seminar Schedule:**

2/20-21, Wing Chun/JKD Academy,  
5780-2 Youngquist Rd, Ft. Myers, FL 33912  
David Gallaher (941)482-4300 or (914)418-6784

If you would like to contribute information to this column write: JFJKD, PO Box 1390, Clovis, CA 93613-1390.



# INSTRUCTORS LIST UPDATE II

**Bob Bremer/Tim Tackett** - San Bernardino County area, CA - to contact Tim or Bob, write in care of Tim Tackett at: 446 E. Sunset Dr. North, Redlands, CA 92373

**Richard Bustillo** - LA area, CA - IMB Academy, Inc. 22109 S. Vermont Ave, Torrance, CA 90502, Tel (310) 787-8793, Fax (310) 787-8795 or E-mail at rbustillo@worldnet.att.net

**Steve Golden** - Oregon - contact through main office

**Tommy Gong** - San Francisco area, CA - contact through main office

**Pete Jacobs** - Los Angeles area, CA - contact through main office

**Chris Kent** - Boise area, ID - 2500 W. Williamsport Lane #202, Boise, ID, 83705, Tel (208) 367-0477

**Daniel Lee** - Los Angeles area, CA - (626) 358-1469

**Cass Magda** - San Fernando Valley-Magda Institute 7255 Canby Ave, Reseda, CA 91335, (818) 342-2455, www.magdainstitute.com.

**Ted Wong** - Los Angeles area, CA -contact through main office.

Main Office: Jun Fan Jeet Kune Do, Attn: Inst., PO Box 1390, Clovis, CA 93613-1390, USA or jfkdinfo@jkd.com or (559) 298-5553

## UPDATES TO THE INSTRUCTOR'S LIST

Below is an updated list of Instructors. Most of the Instructors on the list can be contacted directly.

### UNDER STEVE GOLDEN

James Chandler  
Portland, OR  
(503) 654-9601  
james\_chandler@ccmail.columbia.com

Barry Perino  
Pittsburgh, Penn.  
(412) 481-4097  
psc@cs.cmu.edu

Bill Shaw  
c/o HI-IMPACT TRAINING  
8002 NE Hwy 99, Suite 254  
Vancouver, WA 98665  
(360) 576-5182 (msg.)  
bill@hi-impact.com

Don Hildenbrand  
PO Box 11157  
Eugene, OR 97440  
(541) 683-1271  
Taodragon@aol.com

Glen Davis  
Junction City, OR  
gwdavis@pscnet.com

Kip Pascal  
1800 W. 25th Ave.  
Eugene, OR 97405  
(541) 68-MAGIC  
kpascal@continent.com

Ty Cannon  
8524 SE 17th  
Portland, OR 97202  
(503) 872-8989  
Tcannon105@aol.com

Stephen Bolden  
1996 Buck St.  
Eugene, OR 97405  
(541) 485-0945

Lamar Davis II  
Jun Fan/ Jeet Kune Do  
267 West Valley Ave., Suite 223  
Birmingham, Alabama 35209  
(205) 942-7977  
sifulamardavis@mindspring.com  
www.pia.net/davis

Al Tudor  
Cincinnati, OH  
(513) 272-2516  
atudor@deskey.com

Tim Coletta  
Sil-Lum Pai  
6711 Vine St.  
Cincinnati, OH 45216  
(513) 761-0575  
tcoletta@earthlink.net

### UNDER TIM TACKETT

— (*underline*) = Country Code

Guy Robert Green  
Lake Charles, Louisiana  
(318) 433-2109

Jose Fragus  
Madrid, Spain  
91 534-8091

Michael Andaluz  
Costa Del Sol, Spain  
95 256-3040

Barry Dixon  
Riverside, CA  
(909) 688-4136

Michael Lee Goldberg  
Fort Worth, TX  
(817) 870-1127

Bob Chapman  
Northern, Florida  
(904) 325-8124

Segundo Gomez Sanchez  
Madrid, Spain  
91 474-3800

Kenneth Jonasson  
Stockholm, Sweden  
8 179660

Richard Weiss  
Phoenix, AZ  
(602) 861-4736

Tim Tackett Jr.  
Redlands, CA  
Write to:  
446 E. Sunset Dr.  
Redlands, CA 92373

Willie J. Wilson III  
James Roberts  
Dallas, TX  
(972) 279-3055

Hal Faulkner  
Eureka, CA  
(707) 839-3619

Hannu Hihunen  
Turku, Finland  
35 822393596

### UNDER BOB BREMER/TIM TACKETT

To request instruction from any of the following Instructors, please write in care of Tim Tackett at: 446 E. Sunset Dr. North, Redlands, CA 92373  
Include your name, address, which Instructor you would like to contact you and a number where you may be reached.

Louis Berard  
Redlands, CA

Dennis Blue  
Redlands, CA

Jeremy Lynch  
Near Portland Oregon

### UNDER HERB JACKSON

Mark Ashton  
234 E. 100 North Apt 1  
Logan, Utah 84321  
(435) 755-3401

### UNDER CHRIS KENT

To contact instructors whose address and/or phone number is not listed, please contact Chris Kent at the number above.

Randy Gaetano  
Marina del Rey, CA  
(310) 281-1843

John Turman  
Los Angeles, CA

Gordon Fong  
Los Angeles, CA

David Maldonado  
Los Angeles, CA  
(310) 836-4821

Jeff Scharlin  
Venice, CA

Marcus Dell  
West Hollywood, CA

Dino Orfanos  
New York Martial Arts Academy  
25320 Northern Blvd.  
Little Neck, New York 11362  
(718) 281-1717

Alain Deselle  
The Jeet Center  
46, Av. de la Liberation  
91130, Ris-Orangis RN7, France  
01-69-06-48-47

Matteo Stella  
Venaria (Torino) Italy  
011-220-5755

Keith Jung  
Santa Monica, CA  
(310) 453-5660

David Renan  
Los Angeles, CA

Kevin Donovan  
Los Angeles, CA  
(310) 836-4821

David Cheng  
Los Angeles, CA

George Toy  
Alhambra, CA





# The Code of Ethics of Jun Fan Jeet Kune Do



## 截 拳 道

*Recognizing that, as members of the family of Jun Fan Jeet Kune Do, we are united in the common goals of perpetuating the teachings of the founder, Bruce Lee, and promoting unity among instructors, practitioners and general members, all members agree to abide by the following code of ethics:*

- 1) To always respect and protect the name and image of the founder of Jun Fan Jeet Kune Do, Bruce Lee, and the art that he developed.
- 2) To have mutual respect for each member and to refrain from making any negative comments about a fellow member. If members have grievances with each other, these should be addressed in private or at a meeting of the Nucleus and not debated in a public forum.
- 3) To share philosophical insights and technical knowledge freely with each other in order to further enhance each person's efficiency in the art.
- 4) To be fully responsible for the actions of your subordinates – assistants, associates, instructors, and employees; to enforce a code of ethics that includes the guidelines set forth in this document. If a member has a problem with a student of another member, they are to bring it up with that member for redress.
- 5) To have respect for any other discipline a member may be involved in outside of Jun Fan Jeet Kune Do. In other words, if a member studies another martial art, their ability should be highly regarded; however, another art should not be referred to as Jun Fan Jeet Kune Do.

### Membership in Jun Fan Jeet Kune Do

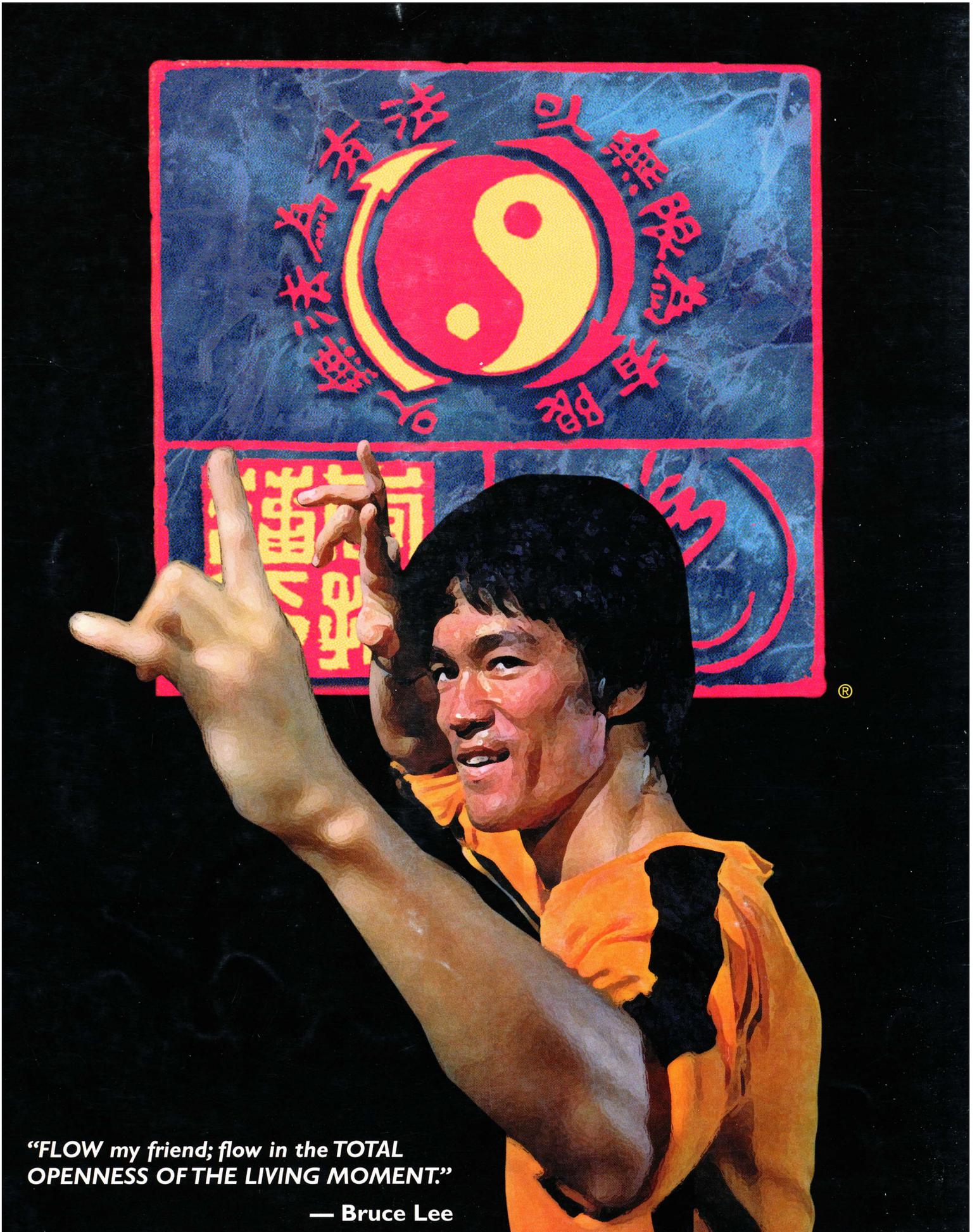
General membership in Jun Fan Jeet Kune Do is available to any and all who support the goal of maintaining the integrity of the art of Jun Fan Jeet Kune Do as taught, practiced, and recorded by its founder, Bruce Lee, and of preserving and perpetuating the art for the benefit of future generations.

Responsibilities of membership include:

- 1) to abide by the code of ethics.
- 2) to willingly share information about JFJKD responsibly and accurately.
- 3) to refrain from negative criticism of other arts and practitioners and instructors thereof.

A general member is not certified or recognized as an instructor or practitioner of Jun Fan Jeet Kune Do. A general member may not use the JFJKD name to promote themselves, their business, or any commercial products. Jun Fan Jeet Kune Do is a registered trademark of the Jun Fan Jeet Kune Do non-profit corporation. Funds received by Jun Fan Jeet Kune Do are used to further the goals of the organization. General members will receive a membership card, an official JFJKD emblem pin, a member handbook, a quarterly newsletter, and participation in the Jun Fan Jeet Kune Do Annual Meeting for members only, as well as various activities of the organization.

Those seeking instruction in the art of Jun Fan Jeet Kune Do should contact the Nucleus for a recommended teacher. Certification to instruct is not a function of Jun Fan Jeet Kune Do, the certification process is handled by individual instructors and their students.



**“FLOW my friend; flow in the TOTAL  
OPENNESS OF THE LIVING MOMENT.”**

**— Bruce Lee**