

# “KNOWING IS NOT ENOUGH”

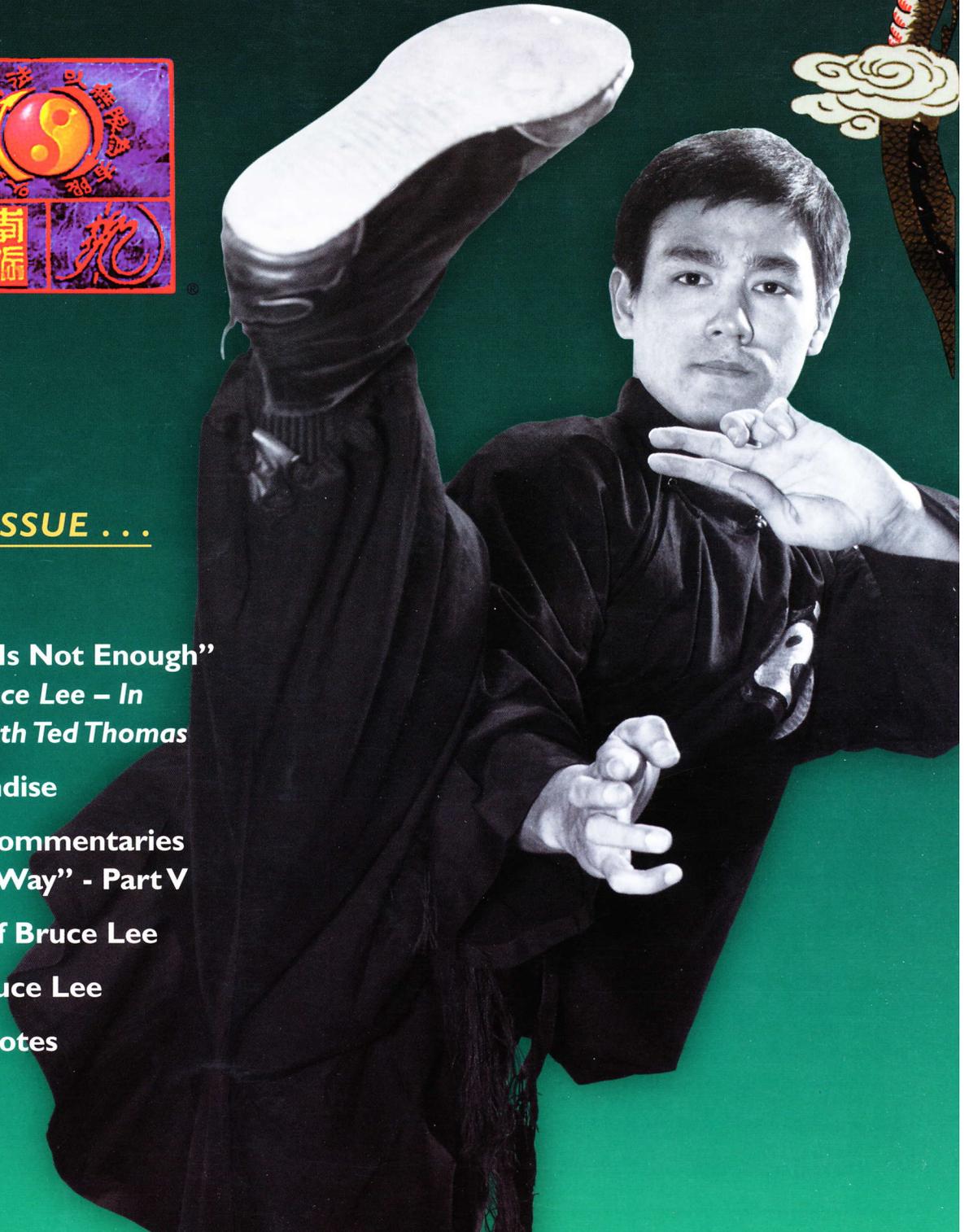
The Official Newsletter of  
The Bruce Lee Educational Foundation

Summer 1999 • Vol. 3, No. 2 • ISSN: 1033-1325



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# EDITORIAL

You may have noticed that the cover of our newsletter bears a new subheading: "The Official Newsletter of the Bruce Lee Educational Foundation." I'd like to take a moment to share with you the reasons why the Nucleus decided to make this change.

When the Nucleus first formed, its stated intention was to take active steps to preserve and perpetuate the authentic teachings of Bruce Lee. The general consensus among Bruce's own students, including first-generation students such as Dan Inosanto and Larry Hartsell (who have since left the Nucleus) was that there had been much corruption of these teachings over the years and that many people who were representing themselves as teachers of Bruce Lee's martial art weren't possessed of even the faintest idea of what Bruce's art was.

I'm pleased to say that over the past three years, the Nucleus has been able to provide bona-fide educational information for those individuals seeking competent and legitimate instruction in Bruce Lee's martial art and has taken great strides to eradicate the false information that had been disseminated in Bruce Lee's name. We have painstakingly poured over Bruce's own writings on the matter of his martial art, and ardently solicited the recollections (checked against Bruce Lee's own writings and audio materials) of those who received instruction in his martial art directly from Bruce Lee himself (both public and private), so that we never once had to rely upon second-hand testimony or the dissipating vapors of memories long since past. The result is that we have been able to fasten a "core curriculum" that comprises the essential principles and techniques that Bruce Lee felt compelled to teach to all of his students - from his first school in Seattle, Washington, to his last private lesson, taught in Bel Air, California (and all of his research and development in between). We have called (and are continuing to call) these authentic teachings "Jun Fan Jeet Kune Do."

And while Jun Fan Jeet Kune Do is a vitally important facet of Bruce Lee's teachings, it is still only one facet of the totality of the teachings that will be made available to you through the Bruce Lee Educational Foundation. And these remaining facets of Bruce Lee's teachings also require our devoted efforts and attention. After all, our stated goal is the preservation and perpetuation of the "authentic teachings of Bruce Lee" - and not simply "the authentic *martial art* teachings of Bruce Lee." Lee was a tremendous teacher of many subjects and on many different levels. It may surprise some to learn that Bruce Lee was equal parts philosopher, psychologist, scientist (particularly of the human sciences of kinesiology, anatomy, physiology and physics), poet, man of letters, physical fitness aficionado, sketch artist and film-maker.

As Bruce Lee was a man of totality (body, mind and spirit) and became thus through the self-actualization of all of his capacities, it is incumbent upon us, as the torchbearers of his

legacy, to thoroughly investigate and present to you, our members, all facets of the man in order to properly preserve and perpetuate his legacy in an honest light, and in its totality, rather than simply focusing on one or two popular images. As Bruce Lee himself said:

*You will say, "This finger is better for one purpose; this finger is better for another." But the entire hand is better for all purposes.*

(Source: Bruce Lee quoted from the article entitled "Bruce Lee: Our Mixed Marriage Brought Us A Miracle Of Love," page 47, from the book *Bruce Lee: Words of the Dragon*; edited by John Little, published by the Charles E. Tuttle Company, Boston (c) 1997 Linda Lee Cadwell).

And so, while we will, of course, continue to research and present to you the pioneering work that Lee did in martial art, we will also try and look to the hand upon which this "finger" of his legacy rests and to see the part in light of the whole. And we will also present to you the other elements that, collectively, served to make-up the man known to his friends, students and history as Bruce Lee. All of which, as you would expect of a fully-integrated being, served to make him the man that he was, in addition to allowing him to live a more thoroughly productive and fulfilling life.

Our most earnest hope is have Bruce Lee's legacy and authentic teachings survive well into the next century. However, we're also keenly aware that in order for this to happen, we must look at our objective in the light of reality. And reality - as evidenced by history - informs us that the legacy of fighters - if they remain solely in the category of public perception as fighters - eventually die out. Jack Johnson and Jack Dempsey, to cite but two examples from Western boxing, were in their respective days, two of the most popular fighters the world had ever known. Dempsey, for example, brought boxing its first million-dollar gate; Johnson was the master, par excellence, of defensive fighting and counter-punching. Every child growing up knew their names - and their pugilistic exploits. However, as it began and ended with fighting for both of these men, now, a mere generation after their passing, they are seldom mentioned, save in the occasional "retrospective" that is published every so often in the odd boxing magazine. The reason for their almost total disappearance from our lives today is that while these men were champions, every generation brings with it a fresh crop of new champions; and new "great fighters" emerge to replace the fading icons. Bruce Lee's legacy deserves a better fate than this.

And, unlike other "champions" whose sole existence is defined by their ability to dish out punishment in the ring or on the street, Bruce Lee never had to define himself solely by his combative prowess. That he was the best martial artist of

the 20th Century is an unimpeachable truth. The greatest champions of the martial arts world of his era studied under his tutelage, and Lee was undefeated in both sparring and in his real-world encounters. However, unlike many of these champions, Bruce Lee's legacy need not depend solely upon his fighting ability. Lee's brilliance transcended the martial arts, spilling out into the fields of acting, directing and choreography (where he created a new genre of film) and philosophy, whereby he began educating people about the higher principles of life. Last year at Lakeview Cemetery as we honored the 25th anniversary of Lee's passing, hundreds of people from all walks of life and from all over the world, came to pay their respects. Some were martial artists, acknowledging the inspiration his example provided; others were moved by his philosophy of personal liberation and of its living, dynamic application to their own lives and vocations. Others were appreciative of Bruce's portrayal of heroic figures in his films, revealing to many who had no such examples in their immediate surroundings that human beings are capable of living decent, compassionate lives and of righting wrongs by the application of their will, their labor and their spirit.

I ask you to recall the example of the ancient Greek philosopher Plato. It is not generally known that Plato was first and foremost a fighter - a soldier in the Athenian army. Secondly, he was an Olympic caliber wrestler. He even twice won the Isthmian Games, one of the highest laurels in ancient Greek athletics. His name "Plato" was actually a nickname, meaning "The Broad" in reference to his broad shoulders. However, if Plato had only written about wrestling techniques, nobody in succeeding generations would have known of him. Fortunately for posterity, there was more to him than that; there was a mind behind the fighting machine, with the result that now, some 2,500 years after his passing, you can pick up a book written by Plato on the shelves of any bookstore, or study his teachings in any post-secondary institution. Plato's legacy endures to influence individuals many millennium after his passing because his teachings were not restricted to only one pursuit - such as combat. Fortunately, Bruce Lee can enjoy a similar position - but only if we can seek to explore and disseminate the totality of his teachings.

Bruce Lee once said that:

*It is futile to argue as to which single leaf, which design of branch, or which attractive flower you like; when you understand the root, you understand all its blossoming.*

(Source: Bruce Lee quoted from the book "Digest of Striking Thoughts," by Bruce Lee, edited by John Little, published by the Charles E. Tuttle Publishing Company, Boston, (c) 1999 Linda Lee Cadwell)

And, contrary to popular opinion, the "root" of Jun Fan Jeet Kune Do is not - and never has been — Wing Chun gung fu. The "root" is Bruce Lee. And if we can bear this in mind; if we can envision Bruce Lee as the "root" from which the various "branches" of his legacy have sprouted, we can then begin to understand, among other things, the deeper meaning of his art and the actual scope of his contribution to humankind. If we understand that the "man" is "always more important than any

*established style or system,"* then it becomes obvious that we must first of all seek to understand the man behind the art. Once we can do this, we can then understand why he was compelled to create Jeet Kune Do; we can understand why he delved so intensely into physical fitness; we can understand why he was moved by reading and writing poetry; we can understand what it was that compelled him to study the discipline of psychology and, of course, understand what he gleaned from spending time with the great philosophers and religious teachers via the printed word of their thought and beliefs. Realizing that Bruce Lee is the root of everything we are doing at the Bruce Lee Educational Foundation, will - of necessity - enable us to have a profoundly deeper insight into not only his martial teachings, but every aspect of his legacy - for, again, as Bruce Lee observed:

*...when you understand the root, you understand all its blossoming.*

(Source: Bruce Lee quoted from the book "Digest of Striking Thoughts," by Bruce Lee, edited by John Little, published by the Charles E. Tuttle Publishing Company, Boston, (c) 1999 Linda Lee Cadwell)

Now that we have our eye firmly fixed upon the root, we invite you to continue your journey with us as we continue to explore, discuss and understand Bruce Lee's magnificent legacy. His martial art teachings have already helped so many already, that it truly gives one pause in considering how many more lives will be positively impacted by the transmission and comprehension of the "new" Bruce Lee teachings that we will be making available in the months and years to come. It is, indeed, as Bruce Lee once said, "a very rich period to be in."

John Little,  
Director,  
Bruce Lee Educational Foundation



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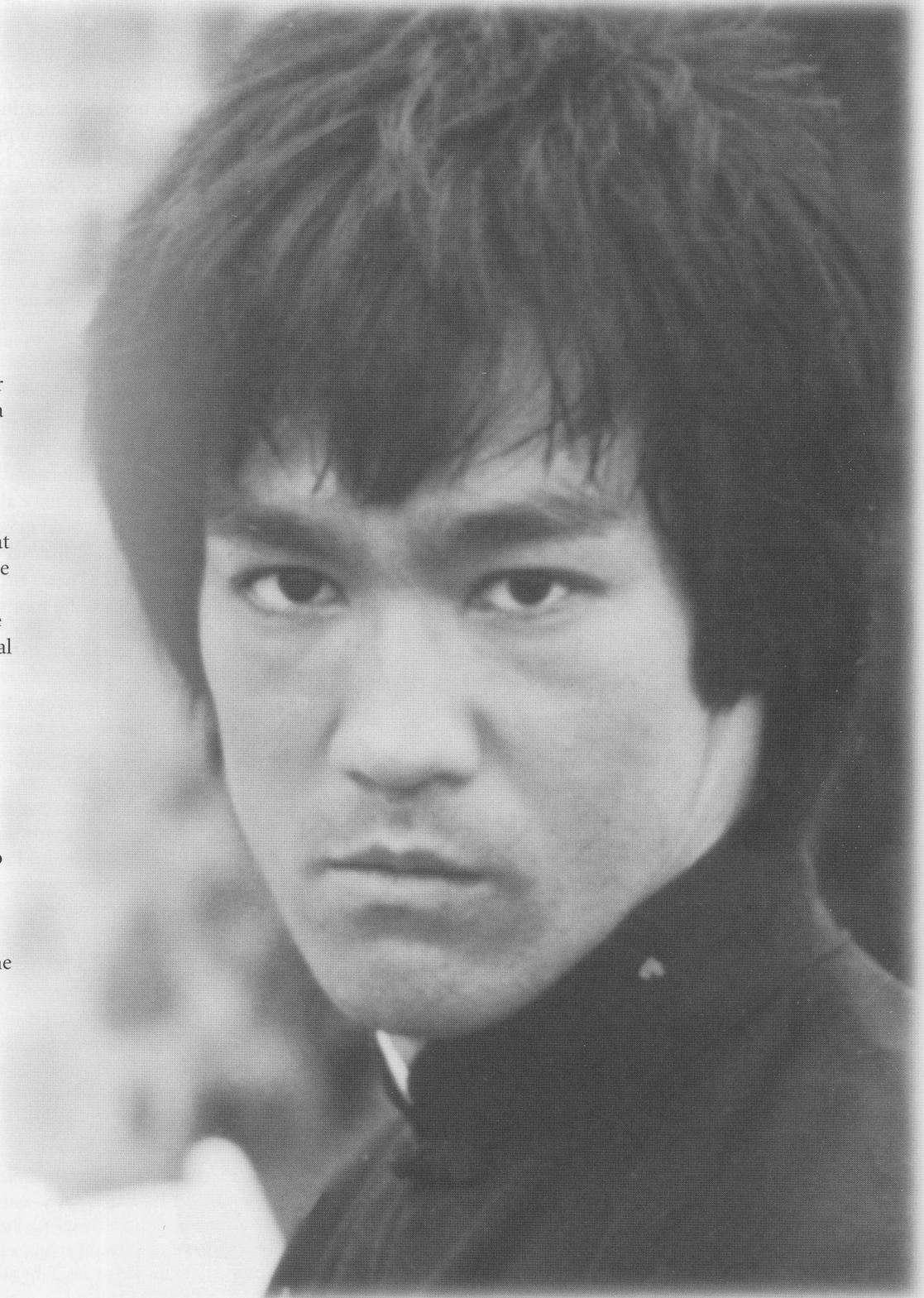
# THE “KNOWING IS NOT ENOUGH” INTERVIEW

## Bruce Lee: In Conversation with Ted Thomas\*

(The following interview was excerpted with permission from the new book “Bruce Lee: Words From A Master,” edited by John Little, published by NTC/Contemporary Publishing, Chicago, (c) 1999 Little-Wolff Creative Group, and is available in all bookstores)

In 1971, British broadcaster Ted Thomas owned a small dubbing company in Hong Kong. The Hong Kong movie industry was certainly “behind the times” when it came to producing films that would attract a world-wide audience, but his company made decent money dubbing the various Mandarin films into English for limited distribution. And then a man named Bruce Lee came to town and the Hong Kong film industry would never again be the same.

Lee’s impact was akin to that of a meteorite smashing into the earth. On the strength of his talent alone, Chinese films were not only accepted into the global market, but a demand arose for them that was unprecedented. Thomas was there when it all happened — both before and after — and so, has a tremendous perspective on the impact of Bruce Lee. He is also one of the few human beings to have been in a position (i.e., a news reporter for Radio Hong Kong) to have grounds to interview Bruce Lee. And that he did, in a small commissary on the back lot of Golden Harvest Studios shortly after the release of Lee’s first film *The Big Boss* (released in North America as *Fists of Fury*).



*As a screen tough guy you're going to have to suffer what all movie heroes suffer; challenges from exhibitionists and nuts, asking you to fight, challenging you to fight. It's already started to happen, hasn't it?*

Yes, it has.

*How do you deal with it?*

When I first learned martial art, I too have challenged many established instructors and, of course, some others have challenged me also. But I have learned is that challenging means one thing to you, it is: What is your reaction to it? How does it get you? Now if you are secure within yourself, you treat it very lightly because you ask yourself: *Am I really afraid of that man? Do I have any doubts that that man is going to get me?* And if I do not have such doubts and such fears, then I would certainly treat it very lightly, just as if *today the rain is coming down very strong but tomorrow, baby, the sun is going to come out again.* I mean it's like that type of a thing.

*Of course they can't lose by challenging you; even if they lose they get the publicity of being a guy who actually fought you.*

Well, let's face it, in Hong Kong today, can you have a fight? I mean a "no-holds-barred" fight? Is it a legal thing? It isn't, is it? And for me, a lot of things, like *challenging* and all that, I am the last to know! I am always the last to know, man. I always find out from newspapers, from reporters, before I personally know what the hell is happening.

*Bruce, you were teaching the martial arts in the United States and two of your students were Steve McQueen and James Coburn. Did you find them tough people, the way they are portrayed on the screen?*

Well, first of all, James Coburn is not a fighter — a "lover," yes! (laughs) He is really a super nice guy. Not only that, but he is a very peaceful man. He learns martial art because he finds that it is like a mirror to reflect himself. You know what I mean? I personally believe that all type of knowledge — I don't care what it is — ultimately means self knowledge. And that is what he is after. Now Steve is very uptight. Steve is very highly strung, you know? Now, he could be a very good martial artist. I hope that martial art will cool him down a little bit. Maybe make him a little bit more mellow and more peaceful, like Jim.

*Did it achieve that, his time with you? Did you feel that he perhaps learned something from you?*

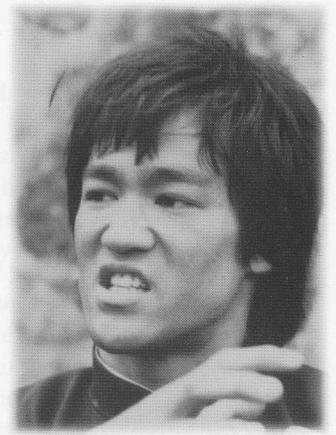
No, definitely not yet. First, because of shooting schedules and all that, he cannot have lessons on a regular basis. And, secondly, he is still on the level of regarding it right now as an *excitement*, like his motorcycle and his sports car; some form of release of his anger, or whatever you name it.

*Bruce, how much of your screen personality is really you? I mean you teach martial arts so you're obviously very good at it. But of course teachers are not always the best exponents or practitioners.*

Right.

*Are you able to take care of yourself, would you say?*

I will answer it first of all with a joke, if you don't mind. All the time, people come up and say "Bruce — are you "really" that good?" I say: Well, if I tell you I'm good, probably you will say that I'm *boasting*. But if I tell you I'm not good, you'll *know* I'm *lying*. All right, going back to being truthful with you, let's just put it this way: I have no fear of an opponent in front of me. I'm very self-sufficient, and they do not bother me. And, should I fight, should I do anything, I have made up my mind that, baby, you had better kill me before I get you.



*Bruce, in "The Big Boss" you play a man who is very slow to anger. He's shy, decadent, you even stay out of fights in the early scenes because of a promise you made to your mother. Is that a little bit like you or is this just a screen personality?*

This is definitely a screen personality, because as a person, one thing that I have definitely learned in my life — a life of self-examination, self-peeling bit by bit, day by day — is that I do have a bad temper...a violent temper, in fact. So that is definitely a screen personality, some person I am portraying, and not Bruce Lee — *as he is*.

*As well as being a certainly successful film, in terms of finance, it grossed more than any other picture ever done in Hong Kong, "The Big Boss" also shows some very explicit sex scenes, doesn't it? What's your reaction to being in bed with a lovely young movie star in front of the whole studio crew? Does it intimidate you? Does it worry you and so on?*

Well, it certainly would *not intimidate* me, I can tell you that! (laughs) It's all right as long as the script justifies it. But I definitely do not agree with putting something in there just for the heck of it, because it is an exploitation. For instance, when I first started shooting "The Big Boss", the "first question" they asked me was: How many thousands of feet of film is it going to be? My first question was: First of all, why do I start fighting? You see what I'm saying?

*You were referring to your character's motivation.*

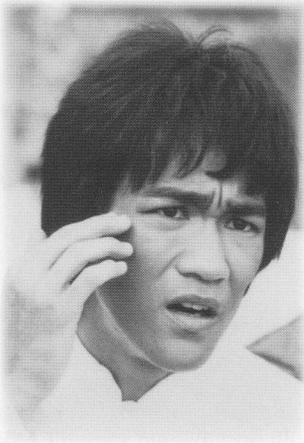
Oh, definitely. It seems to be the thing now to go for sex and blood just merely for the sake of sex, and merely for the sake of blood.

*May I ask you a question that's been puzzling me ever since I saw the film?*

Sure. Go, man.

*At the stage where you decide you're going to get revenge and, obviously, leading up to the climax, you suddenly decide to go off and make love to a girlfriend in the bordello. Now what's the motivation behind that?*

Now, the way I look at that, and that was a suggestion of the director. I accept it in such a way which is, him being such



a simple man [the hero], when all of a sudden he has made up his mind that he's going to go and either kill or be killed. It's kind of a sudden thing. The thought just occurs to him that, well, doggone it, man, such is the basic need of a human being. I might as well enjoy it, man, before I kick the bucket. Like that type of an attitude. It was just an occurrence, you know.

*I think you would probably agree, Bruce, that the thing*

*that's limited the appeal of Chinese films to Western audiences is that it's very unusual to find a Chinese actor who can act. And when I say that, I mean act in a Western style, in a manner that would make non-Chinese pay money to see them.*

Yeah.

*You seem to have crossed that barrier. How do you think you've achieved it? Do you think it has to do with your time in the United States?*

Oh, yes.

*You studied there, didn't you?*

Yes. It definitely has helped, you know. When I first arrived, I did "The Green Hornet" television series back in '65 and as I looked around, man, I saw a lot of human beings. And as I looked at myself, I was the only *robot* there. I was not being myself. I was trying to accumulate external *security* from external *technique*; the way to move my arm and so on, but I was never asking: What would Bruce Lee have done if — the word "if" — such a thing had happened to me? When I look around, I always learn something and that is: *to always be yourself*. And to express yourself, to have faith in yourself. Do not go out and look for a successful personality and duplicate him. That seems to me to be the prevalent thing happening in Hong Kong. They always copy mannerism, they never start from the very root of their being: that is, how can I be me? You see, I've never believed in the word "star." That's an illusion, man, something the public calls you, you see. When you become successful, when you become famous, it's very very easy to be blinded by all these happenings. Everybody comes up to you and it's "Mister" Lee. When you have long hair they'll say "Hey, man, that's "in", that's the "in" thing." But if you have no name, they all say "Boy, look at the disgusting juvenile delinquent!" I mean, too many people are "yes, yes, yes" to you all the time; so unless you realize what life is all about and that right now some game is happening, and realize that it is a game, fine and dandy, that's all right. But most people tend to be blinded by it, because if things are repeated too many times, you believe them. And that can become a habit.

*The danger is believing the public impression of you.*

That's right, man.

*Your father warned you about the bad things in show business. Have you met them, too? I mean, apart from the illusions?*

Of course. Of course.

*You seem to have come out of it remarkably well.*

Well, let me put it this way. To be honest and all that, I'm not as bad as some of them, but I definitely am not saying that I am a saint, okay? (laughs)

*Can we go back to the fighting because, like it or not, it's the thing you are mainly identified with at this moment.*

Unfortunately.

*There are a number of styles of fighting, there's karate, judo, Chinese Boxing — and it's a question you must have been asked hundreds of times before — which do you think is the most effective?*

My answer to that is this: There is no such thing as an effective *segment* of a *totality*. By that I mean, I personally do not believe in the word "style." Why? Because, unless there are human beings with three arms and four legs, unless we have another group of beings on earth that are structurally different from us, there can be no different style of fighting. Why is that? Because we have two hands and two legs. The important thing is: how can we use them to the maximum effect? In terms of paths, they can be used in straight line, curved line, up, round line. They might be slow but, depending on the circumstances, sometimes that might not be slow. And in terms of legs, you can kick up, straight — same thing, right? Physically, then, you have to ask yourself: how can I be so very well coordinated? Well, that means you have to be an athlete — using jogging and all those basic ingredients. Right, and after all that you ask yourself: How can you honestly express yourself at that moment? And being yourself, when you punch you really want to punch — not trying to punch because you want to avoid getting hit, but to really be in with it and express yourself. Now that to me is the most important thing. That is, how in the process of learning how to use my body can I come to understand myself? Now the unfortunate thing is that there's boxing, which uses hands, and judo, which is throwing. I'm not putting them down, mind you, — but I am that this is a bad thing, because of styles, people are separated. They are not united together because styles became law, man. The original founder of the style started out with hypothesis. But now it has become the *gospel truth*, and people who go into that become the product of it. It doesn't matter how you are, who you are, how you are structured, how you are built or how you are made...it doesn't seem to matter. You just go in there and become that product. And that, to me, is not right.



# "NEWSWORTHY NOTES"

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

- **Many apologies** – My apologies go out to Gary Dill. His name was accidentally left out of the seminar article that I wrote up last month. We enjoyed his speech at the 1999 3rd Annual Seminar and would like to thank him for making himself available. Your efforts are truly appreciated. I would also like to extend a special thank you to Jeff Chin who helped with the Collectors display.
- **Dragon Expo "2000"** – The year 2000 4th Annual Seminar will be held in Las Vegas, Nevada, April 27th - 30th, 2000. It will start on Thursday with registration and activities. Then Friday - Sunday we will have workout sessions, sit-down question and answer sessions, a banquet, the annual meeting, convention tables, collectors display and much more. This will be a great event to bring your family and friends to. The Hotel is located on the main strip in Las Vegas so there is plenty for everyone to do. We will have registration forms and detailed information available in our next issue.

- **Convention Booths** – If you are interested in renting one of our convention booths at the year "2000" 4th Annual Seminar, please contact the main office for details. Booths are limited and will go quickly so please call today.
- **Advertising and Congratulatory Messages in Next Year's Seminar Program** – If you are interested in placing an ad or a congratulatory message to that special person in your life in our Program for the upcoming year "2000" seminar, please call the office for details. We are offering everything from full page ads to business card size ads. Space will go fast so be sure to call today.
- **Credit Cards** – In an effort to make things easier for you, we now accept credit cards for memberships, merchandise and Annual Seminars.

If anyone would like to contribute information to this column, write to: **PO Box 1390, Clovis, CA 93613-1390**



## Bruce Lee Educational Foundation Merchandise



**T-shirts:** Logo on front w/JFKD printed under logo & "The Authentic Teachings Of Bruce Lee" printed on back. White w/Red logo & Black Print or Black w/Gold logo and Print. **Price:** White T-shirt – \$13.00 + S&H, Black T-shirt – \$14.00 + \$4.00 S&H

**Also For A Limited Time Only** – The 3rd Annual JFKD Seminar T-shirt (supplies are very limited) Price : \$20.00 + S&H  
 Sizes: M, L, XL & XXL (add \$2.00 for XXL) Note: Special seminar T-shirt does not come in XXL.

**Bruce Lee Postcard Set:** Boxed set of 6 different postcards of Bruce Lee during his Seattle days. Price: \$10.00 & \$3.00 S&H.

**Pins:** 3 different styles – Blue background w/red & gold finish, all gold finish and for a limited time only Black, Gold and Teal – **3rd Annual Seminar pin** Price: \$5.00 each plus \$1.00 S&H

**Medallion** – This beautifully boxed JKD necklace makes a great gift. Whether it's for that someone special or a present for yourself. (Limited Supply) Price: \$10.00 & \$2.00 S&H.

**Newsletter Back Issues:** We currently have all back issues except for Vol. 1 Issue 2. Price: \$10.00 & \$2.00 S&H.

**3rd Annual Seminar & Banquet Program Book** – This 24-page program is packed full with stories about Bruce and Brandon, from the people who knew and loved them. This is one you won't want to miss. (Limited Supply) Price: \$12.00 & \$2.00 S&H.

**Signed 3rd Annual Seminar & Banquet Program Book** – Above program signed by Linda Lee, John Little, Taky Kimura and more. (Very limited supply) Price: \$30.00 & \$2.00 S&H.

**Gift Memberships:** If you have enjoyed being a Jun Fan Jeet Kune Do member, you can now give that gift to someone else. We will send a membership packet and a letter stating whom the gift is from. Price: \$35.00

**JFKD Annual Seminar Video's:** The 1st and 2nd Annual Seminar tapes are here and going fast. Price: \$30.00 each or \$50.00 for the set. S & H \$5.00 per tape. (\$10.00 S & H per tape for foreign orders)

Est. Delivery Time: U.S. – 6 to 8 weeks, Foreign – 12 to 14 weeks (all foreign orders add an additional \$3.00 S&H)

**CA residents add 8.5% sales tax. Idaho residents add 5.0% sales tax.**

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# EXCLUSIVE!

## Bruce Lee's "Commentaries on the Martial Way" - Part V

### The art of Keeping balance

### Balance in Counts

(1) lower center of gravity (2) lateral width the base (3) weight on the balls of the feet (4) knees rarely straight even in running, and (5) a center of gravity kept under delicate and rapid running are characteristic habits of athletes in games that require sudden and frequent changes of direction. — These "postural habits" are characteristic of readiness in motion as well as static posture. The athlete displays these static and phasic motor habits before and immediately after each act, in preparation for the next act. When ~~there~~ sudden movement may be necessary the good athlete is rarely caught with a straight knee or with other completely straightened joint angles. From such bent-knee preparatory running he comes the well-known statement that "the good athlete always runs as if his pants needed pressing!"

# The Code of Ethics of the Bruce Lee Educational Foundation

## 截 拳 道

*In an effort to promote unity and to eradicate the divisiveness and dissension that often attends the formation of any organization, we are united in the common goals of perpetuating the teachings of Bruce Lee, and promoting unity among instructors of his martial art, followers of his thought and understanding and tolerance among our general members. All members of the Bruce Lee Educational Foundation agree to abide by the following code of ethics:*

1. To always respect and protect the name and image of Jun Fan Jeet Kune Do and of its founder, Bruce Lee.
2. To have mutual respect for each member, and to refrain from making any negative comments about a fellow member. If a member has grievance with another member, it shall be addressed either in private, or, if both parties desire, with the Nucleus serving as mediator. The grievance shall not be 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 comprehension of the teachings of Bruce Lee and/or efficiency in his martial art.
4. In martial art: To be fully responsible for the actions of your subordinates, assistants, associates, instructors, and employees, and to enforce a Code of Ethics that includes the guidelines set forth in this document. For example, if a member who happens to be a martial artist has a problem with a student of another member, they are to bring it up with that member for redress.
5. In martial art: To have respect for any other area of study or 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, although any other discipline should not be referred to as Jun Fan Jeet Kune Do®.

## Membership in the Bruce Lee Educational Foundation

Members agree that the legacy of Bruce Lee is of value to them and may have a beneficial influence on others. In that regard they agree that the philosophy and art of Bruce Lee is worth studying, preserving and perpetuating.

Members who are martial artists or who are actively involved in the promotion and/or teaching of martial art agree to 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 to preserve and perpetuate the art for the benefit of future generations. In addition, members agree to honor the following membership guidelines:

- 1) To abide by the Bruce Lee Educational Foundation Code of Ethics.
- 2) To willingly share information about Bruce Lee's teachings responsibly and accurately, and to contribute whenever possible to the repository of The Bruce Lee Educational Foundation's database of information.
- 3) To actively nurture interest in the art and philosophy of Bruce Lee by becoming progressively more educated about his life, art and philosophy.

## balance in attack

Balance in athlete is the CONTROL OF ONE'S CENTER OF GRAVITY plus the CONTROL AND UTILIZATION OF BODY SLANTS and of UNSTABLE EQUILIBRIUM, hence GRAVITY PULL to facilitate movement. So balance might mean being able to throw one's center of gravity beyond the base of support, chase it, and never let it get away.

The SHORT STEP, the GLIDE as contrasted with the hop or cross-step, the are devices to keep the center of gravity.

Body slants in a preparatory position are counter-balanced with extended arm, leg or both.



## Balance in Combinations

The primary purpose in JKD is kicking, hitting and to apply bodily force. Therefore, the use of the on-guard position is to obtain the most favorable position for the above mentioned.

To hit or to kick effectively it is necessary to shift weight constantly from one leg to the other. This means perfect control of body balance.

BALANCE IS THE MOST IMPORTANT CONSIDERATION OF THE ON-GUARD POSITION.

Balance is achieved only through CORRECT BODY ALIGNMENT. The feet, the legs, the trunk, the head are all important in creating and maintaining a balanced position. The arms and kicking legs are important only because they are the vehicles of body force. ~~the~~ (watch out for too much commitment - see finger jab, the "feeler" jab and the "feeler" kick) They, the tools only give expression to body force when the body is in proper alignment.

"A position of the hands and arms, of the leg and feet which facilitates easy body expression is important". The foot position is the most important phase of balance. Keeping the feet in proper relation to each other as well as to the body helps to maintain correct body alignment. ~~Experiment and~~

expl. hint: - feel the above underlined as to

- 1) attacking in combination
  - a) positions for all types of hits
  - b) positions " " " " " kicks
- 2) retreating countering
  - a) positions for all types of hits
  - b) " " " " " kicks

# THE WISDOM OF BRUCE LEE

## “Do Not Disturb”

By Joe Hyams

Many of my Jeet Kune Do lessons with Bruce Lee were shared with Stirling Silliphant, one of the most successful screenwriters in America. Often, after lessons, the three of us would retire to my backyard and, over a glass of fruit juice, sit and talk. These few moments were precious to me because, invariably, I gained an insight into one or both of my friends.

On one such occasion, we talked about the difference between wasting time and spending time. Bruce was the first to speak.

*“To spend time is to pass it in a specified manner,” he said. “We are spending it during lessons just as we are spending it now in conversation. To waste time is to expend it thoughtlessly or carelessly. We all have time to either spend or waste and it is our decision what to do with it. But once passed, it is gone forever.”*

“It’s the most precious commodity we have,” agreed Sterling. “I always view my time as divided into infinite moments or transactions or contacts. Anyone who steals my time is stealing my life because they are taking my existence from me. As I get older, I realize that time is the only thing I have left. So when someone comes to me with a project, I estimate the time it will take me to do it and then I ask myself, ‘Do I want to spend weeks or months of what little time I have on this project? Is it worth it or am I just wasting my time?’ If I consider the project time-worthy, I do it.

“I apply the same yardstick to social relations. I will not permit people to steal my time. I have limited my friends to those people with whom time passes happily. There are moments in my life — necessary moments — when I don’t do anything but what is my choice. The choice of how I spend my time is mine, and it is not dictated by social convention.”

After Stirling finished talking, Bruce looked out into space for a few moments. When he finally spoke, it was to ask if he could make a telephone call. When he came back, Bruce was smiling. “*I just cancelled an appointment,*” he said. “*It was with someone who wanted to waste my time and not help me spend it.*”

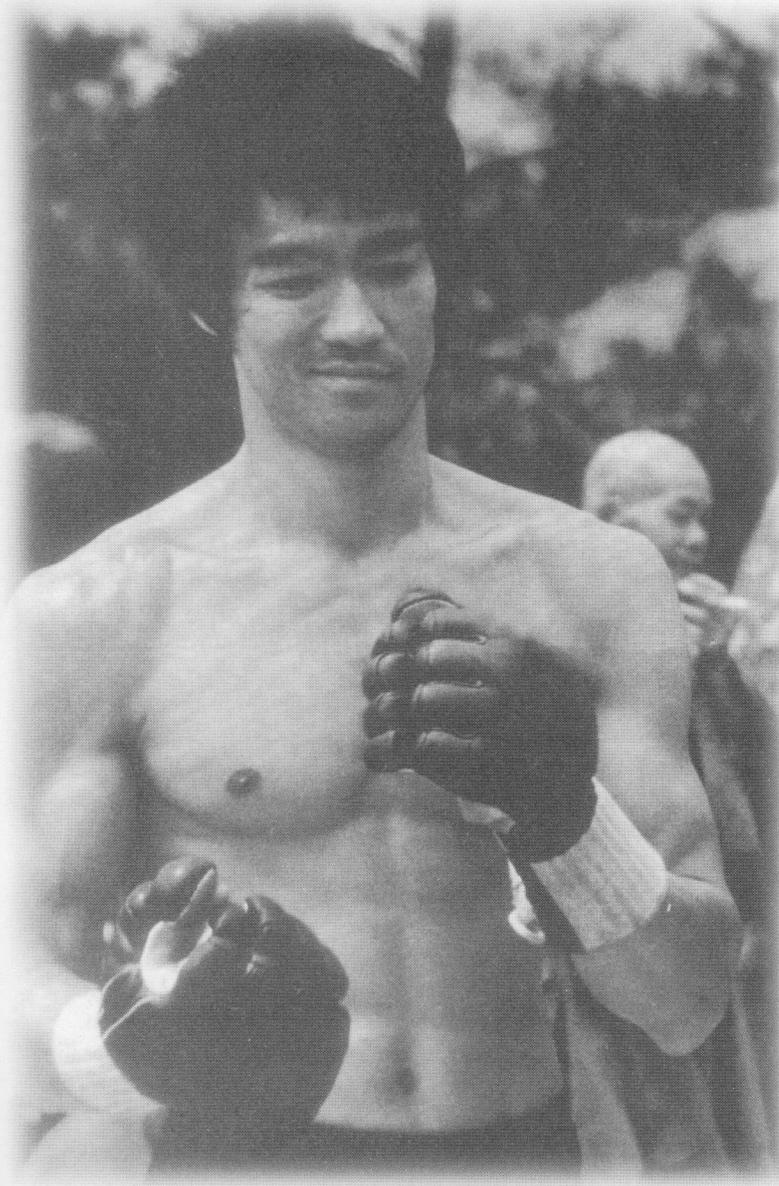
As he left us, Bruce turned to Stirling and said,

*“Today you were the teacher. I realized for the first time how much time I had been wasting with certain people. I never before considered that they were taking my existence from me, but they were.”*

At that point in my life, I had many friends who were in the habit of dropping by to visit or telephoning me at whim. Because I am a writer and my office is in my house, they assumed I was available for talk or advice on any subject. But after that conversation with Stirling and Bruce, I realized that instead of spending time with them I had been wasting it.

I bought a large “Do Not Disturb” sign that I hung outside my office door and I installed a telephone-answering machine. To my surprise, my work output almost doubled. I had taken a step toward controlling my use of time.

Source: Pages 39 and 40, from Joe Hyams book *Zen in the Martial Arts*, published by Bantam Doubleday Dell Publishing Group, Inc., (c) 1979 Joe Hyams



# PROPERTY OF BRUCE LEE

## Books from the Bruce Lee Library

By John Little

### This Month: **Notes To Myself: My Struggle To Become A Person**

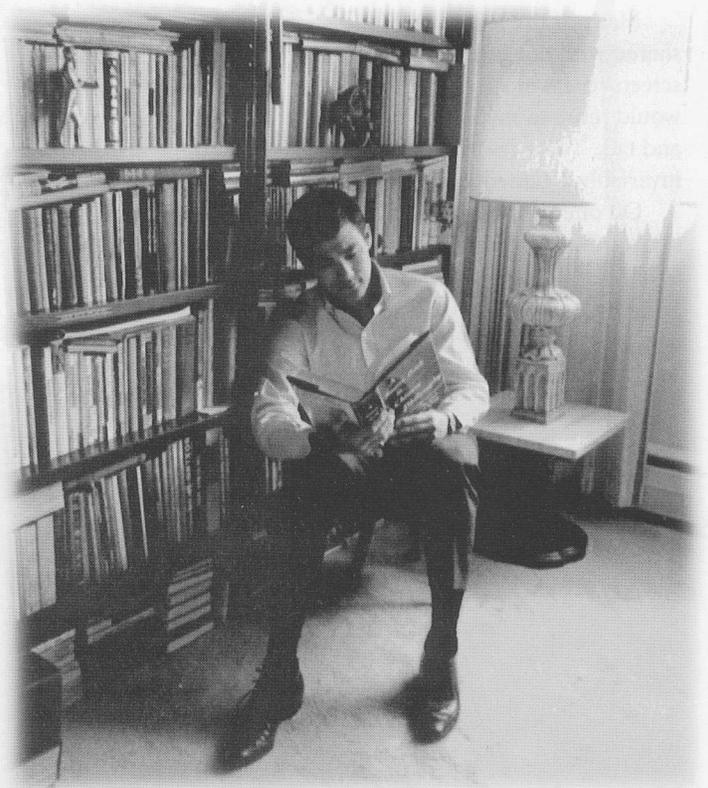
*Author: Hugh Prather*

Publisher: Real People Press, Lafayette, California © 1970

Despite being a year of substantial physical and economic adversity, 1970 would prove to be a momentous year for Bruce Lee. As a result of a severe back injury that he sustained while lifting weights, Lee was all but incapacitated for several weeks, perhaps months. However, being the type of person he was, Lee could not tolerate such a protracted absence from his training. Not being able to train his body, Lee focused his full energy into training his mind. He read voraciously all manner of books on combat, art, philosophy (both Eastern and Western), psychotherapy, literature and, particularly books dealing with motivation and self-help.

The results of his academic labors paid handsome dividends to Lee in terms of his personal growth. When he was finally able to resume his training, he did so with an entirely new vision of martial art. Whereas Jeet Kune Do had formerly been considered “the art of interception” up until the time of Lee’s injury (i.e., “*the way of the intercepting fist - or foot*” as he would later describe the art to James Franciscus’ character of Longstreet during the television series of the same name), he now had come to the conclusion that he would “*no longer believe in the word ‘style’ anymore.*” Advancing the proposition that “*Art, after all, is a means of acquiring ‘personal’ liberty. Your way is not my way, nor mine yours.*” Lee began to encourage his students to seek out the truth for themselves, counseling them to “*learn to investigate everything yourself from now on.*”

Lee’s perspective that the ultimate authority in martial art resides in each individual soul, was unprecedented in martial art history and its repercussions are still being felt to this day more than a quarter of a century later. However, this revolutionary insight was not something that was hot-wired into Bruce Lee’s consciousness at birth, it was instead the end result of the many hours spent in research and soul-searching during the year of 1970. Apart from the numerous books that he read that year on fencing, boxing, wrestling (and other combative arts), which helped him gain a broader understanding of efficacious combat principles as well as formulating new expressions of human movement potential in the realm of hand-to-hand combat, there were also the books that spoke of life, and the liberation of the individual from conditioning and other external influences that served to bind the human spirit.



One such book was entitled *Notes To Myself* and subtitled “*My Struggle To Become a Person*” by an author named Hugh Prather. Since Lee’s new motif in Jeet Kune Do was, in his words, “*to just say ‘Here I am as a human being, now how can I express myself totally and completely?’*” it occurred to him that, by simple extension of this viewpoint, that any true martial art had to involve an expression of the soul of each individual practitioner. After all, as he noted in his Commentaries on the Martial Way journals that year:

*“An artist’s expression is his soul made apparent...”*

*“Behind every motion the music of the soul is made visible”*  
and

*“Art calls for complete mastery of techniques, developed by reflection within the soul.”*

Lee identified the soul as the self - the true self of all human beings and it was the direct expression of this unique human soul that gave substance, source and *élan vital* (vital energy) to all manner of physical (i.e. martial) expression.

It was no wonder then that a book with a title as appealing as *Notes to Myself* - particularly when published by a company that went by the intriguing name of “Real People Press!” — would arrest the attention of a spiritually-recharged Bruce Lee and compel him to purchase it. And Lee was almost immediately rewarded for this financial investment as, in looking through the pages of Lee’s copy of this book today, one

finds many underlined passages in addition to an entire page of notes written in Lee's hand. In fact, Lee would later transcribe these very same passages into the back of his personal daytime diaries for both 1971 and 1972, pausing to reflect upon them whenever he felt the need for spiritual/emotional refueling.

Let us now review the contents of Bruce Lee's copy of this peculiarly fascinating book. Let us have Bruce Lee point out to us the passages which he finds significant and that served to help shape his revolutionary philosophy.

**Key:**

Plain writing = a sentence or passage that Bruce Lee considered significant enough to warrant his underlining it.

*Italics* = notations that Bruce Lee felt compelled to make in the margins of the book, next to a particular passage.

[square brackets] = passage either before or after a sentence underlined by Bruce Lee that is necessary for purposes of context.

As soon as we open the book we notice that Bruce Lee has made liberal use of the frontispiece, having signed his by now famous "Property of Bruce Lee," complete with Chinese "Dragon" signature. Turning the page, we see written in his hand the following statements on a blank page:

*BE AWARE OF..*

*# Doing your best to understand the ROOT in life and realize the DIRECT and the INDIRECT are in fact a complementary WHOLE.*

*# Growth is the constant discovery and understanding in one's PROCESS of living.*

*# We live and not live for.*

*# Be aware of illusions!*

*# Be flexible so you can change with change. Empty yourself! Open up! After all, the usefulness of a cup is in its emptiness.*

*# FLOW my friend; flow in the TOTAL OPENESS OF THE LIVING MOMENT.\**

[\* Note: These exact same statements appear for the first time in Bruce Lee's daytimer during the month of January 1971 and are repeated in the pages of his daytimer for 1972]

The main text of the book consists of statements presented in a poetic fashion, each of which running approximately one paragraph in length. What follows, then, are the statements and sentiments that Bruce Lee found so appealing:

[If I had only...  
Forgotten future greatness  
And looked at the green things and the buildings  
And reached out to those around me  
And smelled the air  
And ignored the forms and the] self-styled obligations.

Today I don't want to live "for,"  
I want to live.

"I will be what I will be" - but I am *now*  
What I am, and here is where I will  
Spend my energy. I need all my energy to  
Be what I am today. Today I will work  
In rhythm with myself and not with what  
I "should be." And to work in rhythm  
With myself I must keep tuned in to myself.

[I am convinced that this] anxiety [running  
Through my life is] the tension  
between  
What I "should be" and what I am. [My  
Anxiety does not come from thinking  
About the future] but from wanting to  
Control it.

[Anxiety is the realization that I  
might not reach the  
Run] on the opinion ladder [which I  
have just set  
For myself.]

It is enough that I am of value to  
someone today.

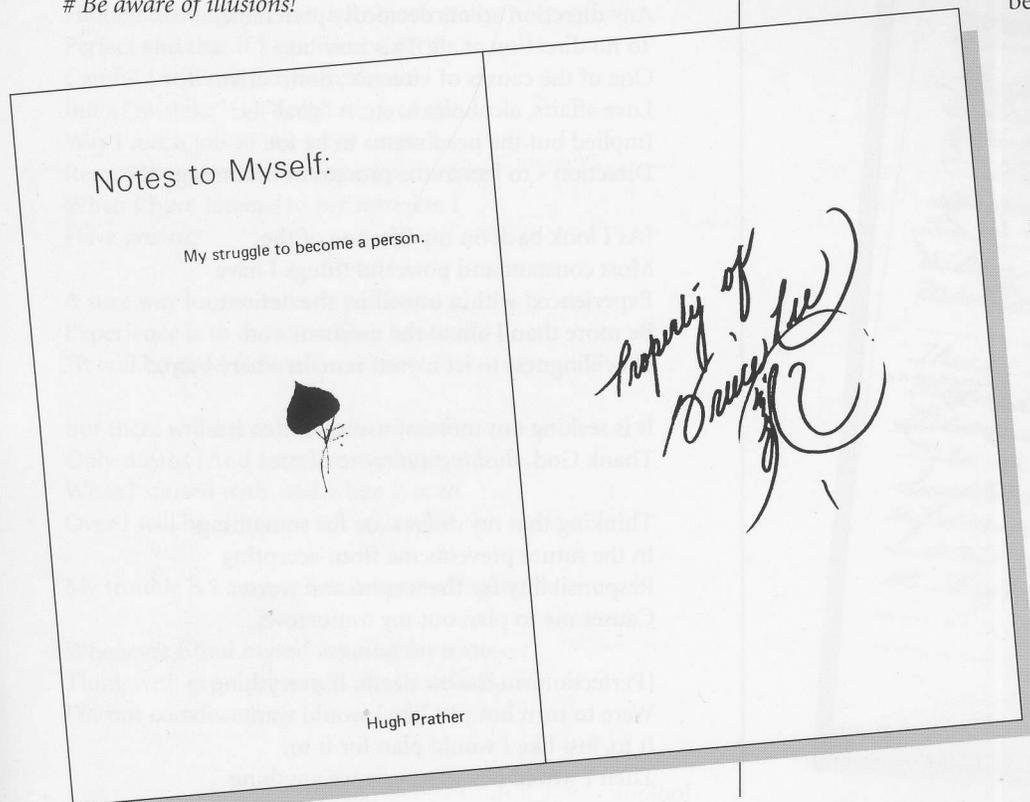
It is enough that I make a  
difference now.

*Isness*

The way for me to live is to have no  
Way. My only habit should be to  
have

None. Because I did it this way  
before is

Sufficient reason not to do it  
this way today.

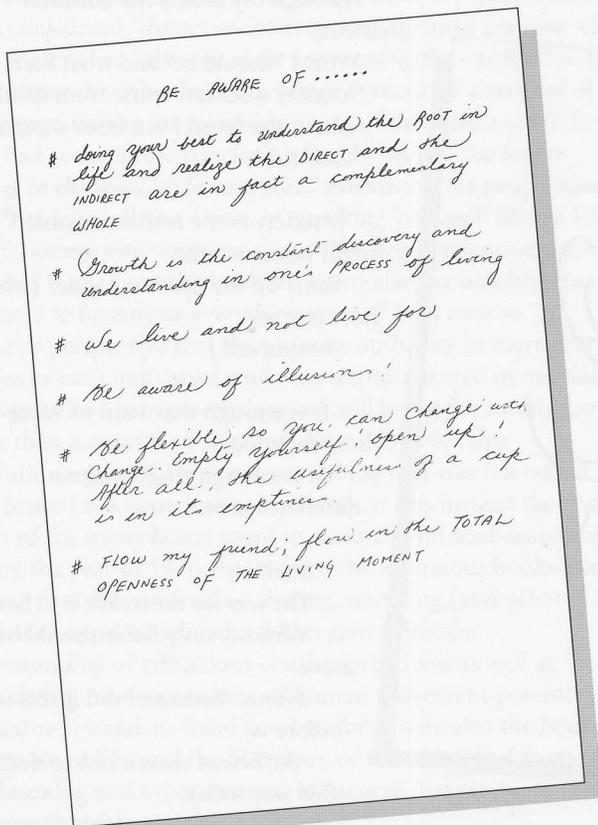


Time is change, therefore when I do  
Something unfamiliar I literally consume  
More time per clock-hour. Familiar means  
Less time because less change. Therefore I  
Can lengthen my life by staying out of  
Doctrines and ruts.

[Confession is often an avoidance of  
Change. If I confess it, I don't have to  
Accept the] responsibility [of changing it].  
Proud of the results but not of the action.

I don't live in a laboratory: I have no  
Way of knowing what results my actions  
Will have. To live my life for results  
Would be to sentence myself to continuous  
Frustration and to hang over my head the  
Threat that death may at any moment  
Make my having lived a waste. My only  
Sure reward is *in* my actions and not from  
Them. The quality of my reward is in the  
Depth of my response, the centralness of  
The part of me I act from.

Because the results are unpredictable, no  
Effort of mine is doomed to failure. And  
Even a failure will not take the form I  
Imagine. The most realistic attitude for  
Me to have toward future consequences  
Is "it will be interesting to see what  
Happens." Excitement, dejection and  
Boredom assume a knowledge of results  
That I cannot have.



If I work toward an end, meantime I am  
Confined to a process.

The rainbow is more beautiful than the  
Pot at the end of it, because the rainbow  
Is now. And the pot never turns out to be  
Quite what I expected.

Boredom is useful to me when I notice it  
And think: Oh, I'm bored - there must be  
Something else I want to be doing. In this  
Way boredom acts as an initiator of  
Originality by pushing me into new  
Activities or new thoughts.

The more I consult my feelings during  
The day, tune in to myself to see if what  
I am doing is what I want to be doing,  
The less I *feel* at the end of the day  
That I have been wasting time.

I have recently noticed that many times  
Each day I take a quick mental survey of  
My activities up to that point in the day  
In order to determine my direction. This  
Mental activity is spontaneous, almost  
Subconscious, and seems inherent. If my  
Activities do not add up to a direction  
Then I am at least slightly depressed and  
Energated. If for some reason I feel at  
That moment incapable of heading in a  
"Good" direction then I sense a desire  
Within me to head in a destructive direction:  
For example, to go, really go, to pot.  
Any direction seems decidedly preferable  
To no direction at all. This may be  
One of the causes of violence, destructive  
Love affairs, alcoholism, etc. A "goal" is  
Implied but the need seems to be for  
Direction - to feel in the process of becoming.

[As I look back on my life, one of the  
Most constant and powerful things I have  
Experienced within myself is] the desire to  
Be more than I am at the moment - an  
Unwillingness to let myself remain where I am...

It is seeking out more of me; or better, it is,  
Thank God, *flushing out* more of me.

Thinking that my desires are for something  
In the future prevents me from accepting  
Responsibility for them now, and worse,  
Causes me to plan out my tomorrows.

[Perfectionism is slow death. If everything  
Were to turn out just like I would want  
It to, just like I would plan for it to,  
Then I would never experience anything

I don't live in a laboratory: I have no way of knowing what results my actions will have. To live my life for results would be to sentence myself to continuous frustration and to hang over my head the threat that death may at any moment make my having lived a waste. My only sure reward is in my actions and not from them. The quality of my reward is in the depth of my response, the centralness of the part of me I act from.

Because the results are unpredictable, no effort of mine is doomed to failure. And even a failure will not take the form I imagine. The most realistic attitude for me to have toward future consequences is "it will be interesting to see what happens." Excitement, dejection and boredom assume a knowledge of results that I cannot have.

New; my life would be] an endless repetition  
Of stale successes.

I sometimes react to making a mistake  
As if I have betrayed myself. My fear of  
Making a mistake seems to be based on the  
Hidden assumption that I am potentially  
Perfect and that if I can just be very  
Careful I will not fall from heaven.  
But a "mistake" is a declaration of the  
Way I am, a jolt to the way I intend, a  
Reminder I am not dealing with the fact.  
When I have *listened* to my mistakes I  
Have grown.

A sure way for me to have a disastrous  
Experience is to do something because  
"It will be good for me."

But there will never be means to ends,  
Only means [And I am means. I am  
What I started with, and when it is all  
Over I will be all that is left of me.]

My trouble is I analyze life instead of live it.

Whenever I find myself arguing for some-  
Thing with great passion, I can be certain  
I'm not convinced.

Before, I thought I was actually fighting  
For my own self-worth; that is why I so  
Desperately wanted people to like me. I  
Thought their liking me was a comment  
On me, but it was a comment on them.

Insecurity can mean lack of self-knowledge:  
I am not secure with myself - I can't rely  
On myself - I don't know how I operate.  
I am insecure to the degree I keep parts  
Of myself hidden from myself.  
Or insecurity can mean I know how I  
Operate but don't think it's good enough.  
When I find myself trying to figure out  
Beforehand how I should act (that is,  
Planning it out), this shows me I lack  
Respect for the way I am - I can't be  
Trusted to be perfect and so I have to  
Make rules. Otherwise I just might slip  
And be a human being.

My saying "and" and "uh" results from  
My need to answer immediately, to speak  
Without any break, as if taking time to  
Think were embarrassing.

Interpreting the pause is *their* problem.

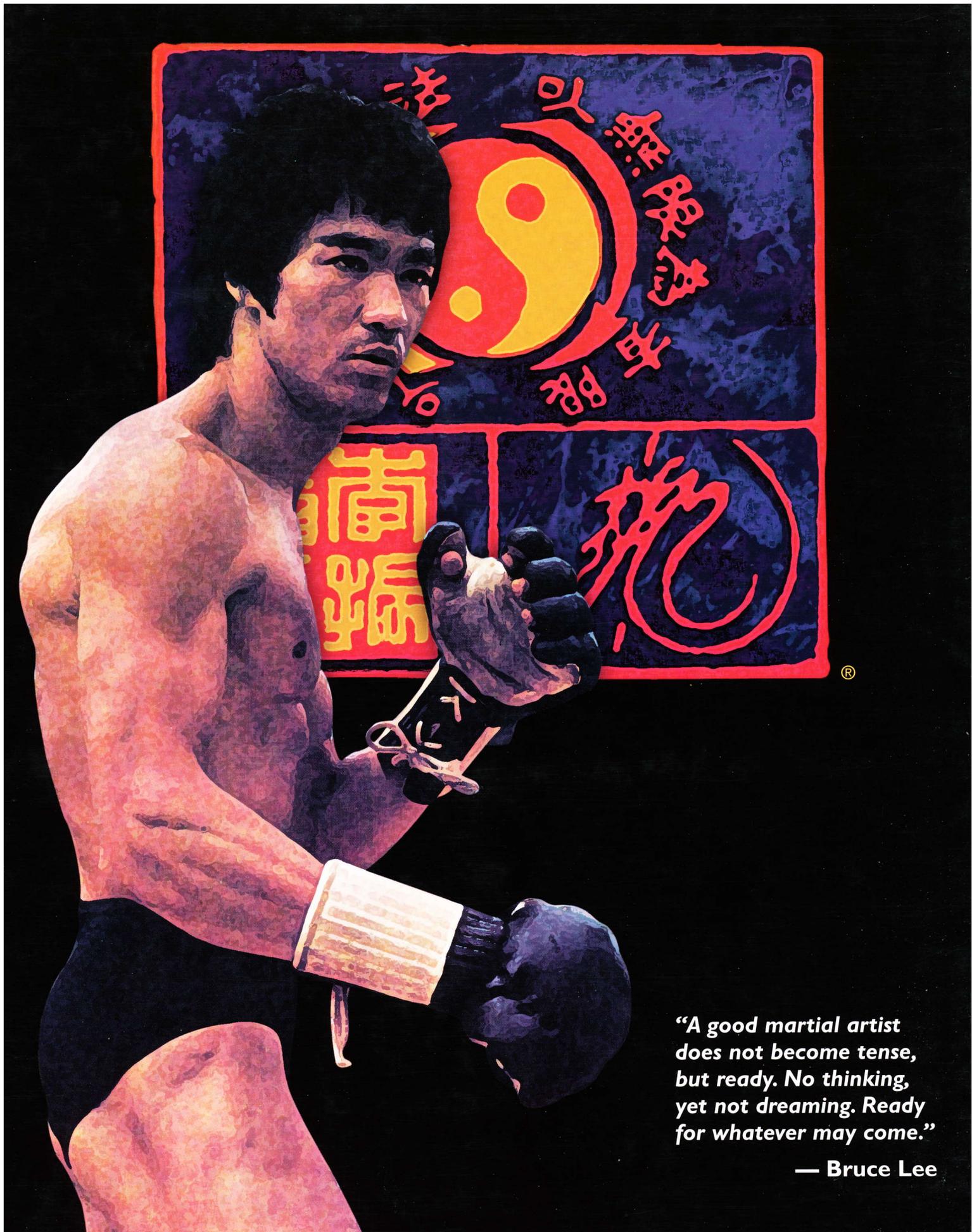
Words can mean that I want to make you  
Into a friend and silence can mean that I  
Accept your already being one.

### Notes

A goal is implied  
but the need seems to  
be for direction  
— to feel in the process  
of becoming.

when I listened to my  
mistakes I have grown

There will never be  
means to ends, only  
means. And I am,  
means. I am what  
I started with, and  
when it is all over  
I will be all that  
is left of me.



***“A good martial artist does not become tense, but ready. No thinking, yet not dreaming. Ready for whatever may come.”***

**— Bruce Lee**