

# “KNOWING IS NOT ENOUGH”

The Official Newsletter of  
The Bruce Lee Educational Foundation

Spring 2000 • Vol. 4, No. 1 • ISSN: 1033-1325



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- The Wisdom of Bruce Lee • Inspirations

# EDITORIAL EDITORIAL EDITORIAL

## “Dragon Expo 2000”

*by Tammy Ledda*



Dragon Expo 2000 was a huge success! Yes, the speakers were wonderful, the food was great, the workout sessions were awesome, the sitdown sessions were inspirational but it was more than that. It was a feeling. It was a heart filling awesome feeling. I had one gentleman sit down and tell me that this was a life changing moment for him. Now granted, it might not have been life changing event for everyone but you couldn't help but be uplifted by the experience.

Now, that is not to say we did not have our share of problems. We did. Just to name a few, first there was the smoke, my apologies to the smokers among you, this is nothing personal against smokers. But let's face it, if you are from a

State that does not allow smoking indoors and now you are suddenly surrounded by smoke 24 hours a day, it can be pretty taxing on you. Fortunately, we did not allow smoking in the seminar area so hopefully that helped a bit. But I did get a few comments about the smoke and I would tend to agree, it was kind of hard to take but I guess that is the tradeoff for all the fun stuff Vegas has to offer. Like the Cheesecake Factory, my personal favorite! Oh yeah, and I guess you can gamble there too. :)

There were also a lighting problem during a video presentation by Jeff Chinn and Luis Santos. But with great patience and support from Jeff and Luis and the help of Mike

Hilow our sound and video volunteer, we worked it out. Other than a few sound problems with the softer speakers in the group, all in all it went off pretty smooth.

It was well organized, so there was enough break time between sessions and everyone got to see every instructor. Tommy Gong was the Coordinator for the event and anyone who knows Tommy, knows he is excellent at organizing. We also had a fantastic staff to help out. They were great at keeping everything running smoothly. Thanks guys! (And gals too!)

What is hard to explain if you were not there, is the feeling you walked away with. During the entire weekend the Nucleus members made themselves as available as possible. When they were not teaching they spent time talking to participants, taking pictures and even breaking into impromptu lessons here and there. Everyone was warm and there seemed to be a calm and peaceful feeling that flowed throughout the event.

The speakers, Jhoon Rhee, Leith Adams, Al Dacascos, and Diana Lee Inosanto-Balicki shared some wonderful memories with us about Bruce and Brandon. How their lives were touched by them. You felt like you were there when they were talking. And Lane Nishikawa was awesome. He did a performance piece that talked about how Bruce Lee came onto the Asian American scene and changed how Asians were viewed. His piece made you laugh and cry. I wish everyone could have experienced the emotions that he took you through with this piece. It was nothing less than brilliant. There was also a wonderful special dedication award that was presented to Ted Wong by Shannon on behalf of the Nucleus. I would have to say though, that the highlight of the banquet would have to be a tie between viewing some of the missing footage from Game of Death and the raffle of the Nunchakus made by George Lee. Which was a copy of the original Nunchakus he made for Bruce Lee. Harold Quah from Singapore had the winning ticket for the Nunchakus and assures us he will take great care of them. Harold's a great guy so we know he will. As for the missing footage of Game of Death, well WOW would be an understatement. All I have to say is, YOU HAVE TO SEE IT! John Little is working on it as we speak, so look for news of its release soon.

The workout sessions were fantastic. Just getting to work out with each and every Instructor was a great experience but the lessons were packed full of valuable tools you could use after you left the event. Instructors included 1st and 2nd generation students of Bruce Lee's, such as Taky Kimura, Ted Wong, Dan Lee, Bob Bremer, Richard Bustillo, Steve Golden, Pete Jacobs, Tim Tackett, Chris Kent, Tommy Gong, Andy Kimura, Cass Magda, Mario and Allen Magdangal and Gary Cagaanan. A special thanks also goes out to all of the assistant instructors who helped out in the sessions.

In the sitdown session you got to see some of the equipment Bruce used when he worked out. You were able to speak to the people who made a lot of his equipment, such as Herb Jackson and George Lee. You were able to ask questions of his friends, family and former students, such as Linda Lee Cadwell, Allen Joe, Jesse Glover and Joe Orbillio.

There was a fantastic collector's display during most of the event that had rare items from the collections of Perry Lee, Jeff Chin and Brad Walker. Then there was the autograph session with all of the above Nucleus members including Bruce and Linda's daughter Shannon Lee Keasler. Who was also responsible, along with Linda for filling out all of the participant's certificates. This was a time to meet the Nucleus members, share stories and get your favorite momentos signed.

As you can see there was a lot to see and do. There was information galore but more than that there was "emotional content". You felt a part of something. Like you were part of a big family. Bruce and Brandon's family.

What touched me about this event was that somehow the feeling that Bruce and Brandon left with all of their friends and family was felt by all. This is the feeling that helped form this organization. It was and is the feeling that keeps this organization going. Thank you to everyone that came and shared in that feeling. It was an awesome event!

**See Dragon Expo photos on next page.**



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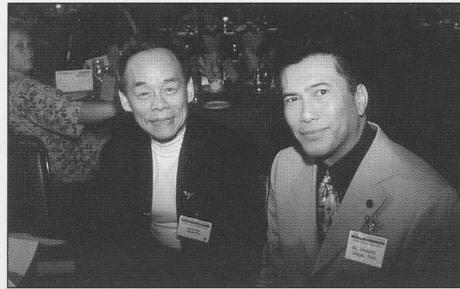
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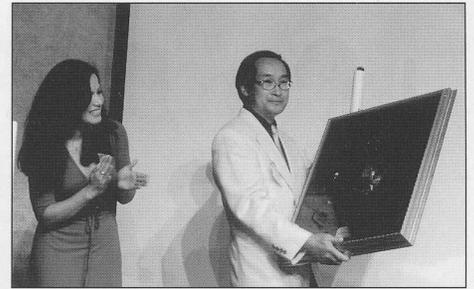
Front Cover picture is courtesy of Anthony Whelihan at Whelihan Fine Arts.



*Guest Speaker - Diana Inosanto-Balicki (Daughter of Dan Inosanto)*



*Guest Speakers Jhoon Rhee and Al Dacascos*



*Shannon Lee Keasler presenting Special Dedication Award to Ted Wong*



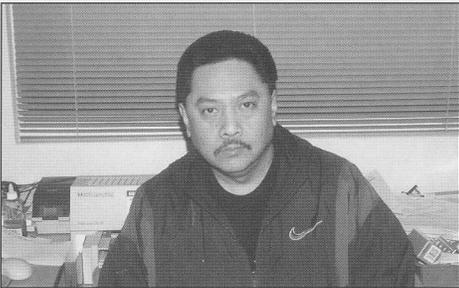
*Linda Lee Cadwell (Widow of the late Bruce Lee) and Shannon Lee Keasler (Bruce Lee's daughter) signing autographs*



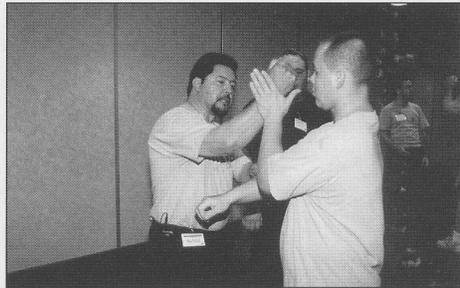
*Shannon and John Little (Writer, Historian and Director of BLEF)*



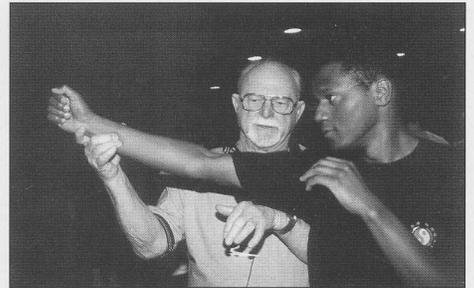
*Some rare collectables*



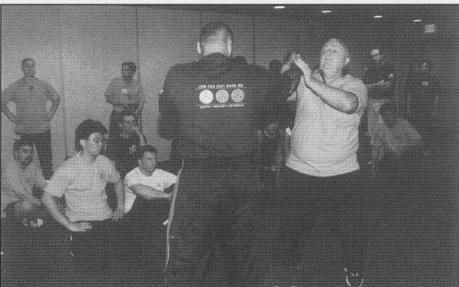
*Gary Cagaanan (student of James Lee)*



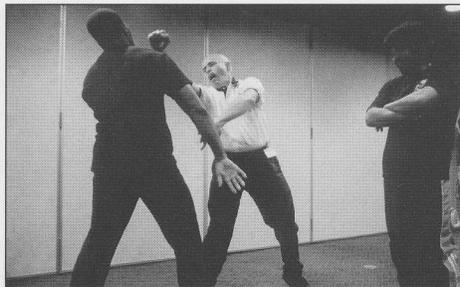
*Mario Magdangal (student of James Lee)*



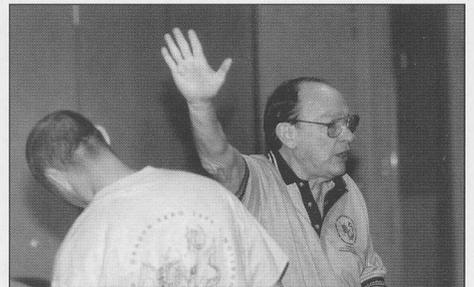
*Bob Bremer - Nucleus member (Student of Bruce Lee in Los Angeles)*



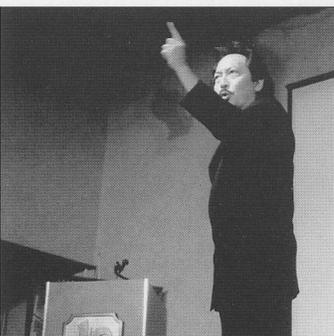
*Pete Jacobs - Nucleus member (Student of Bruce Lee in Los Angeles)*



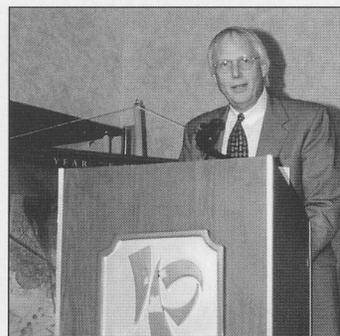
*Steve Golden - Nucleus member (Student of Bruce Lee in Los Angeles)*



*Tim Tackett - Nucleus member (Former student of Dan Inosanto)*



*Performance Artist - Lane Nishikawa*



*Guest Speaker - Leith Adams (Director of Corporate Archives at Warner Bros.)*



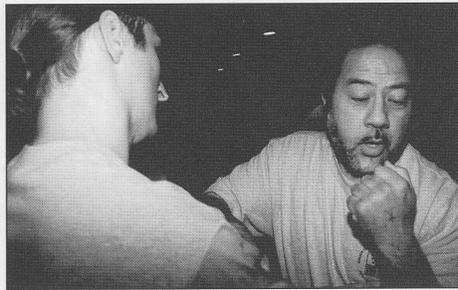
*Nucleus Autograph session*



*Shannon Lee Keasler presenting Special Dedication Award to Ted Wong*



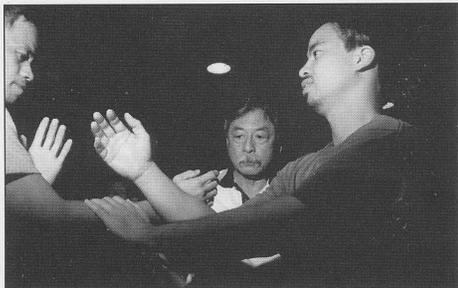
*Ted Wong - Nucleus member (Student of Bruce Lee in Los Angeles)*



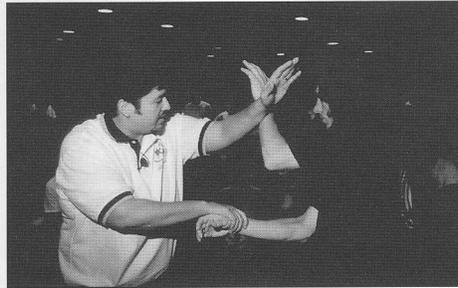
*Alan Magdangal (student of James Lee)*



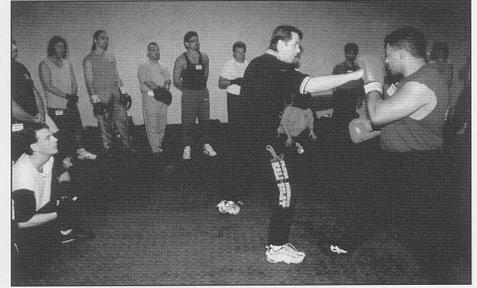
*Tommy Gong - Nucleus member (Student of Ted Wong)*



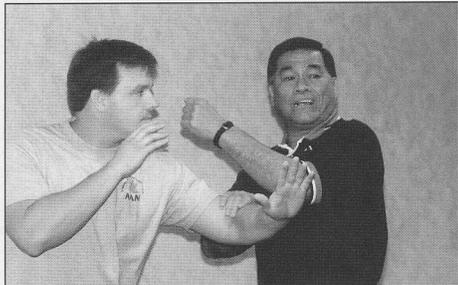
*Taky Kimura - Nucleus member (Bruce's assistant in Seattle)*



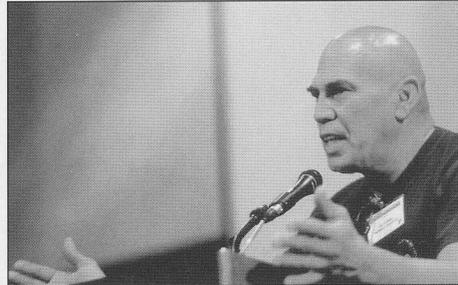
*Andy Kimura - Nucleus member (Student and son of Taky Kimura)*



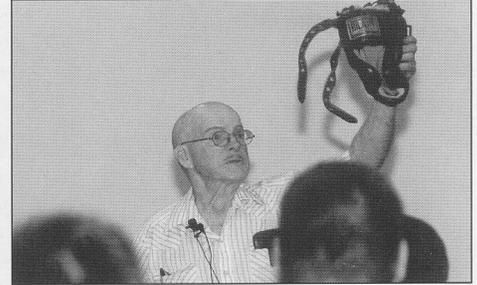
*Cass Magda - Nucleus member (Former student of Dan Inosanto)*



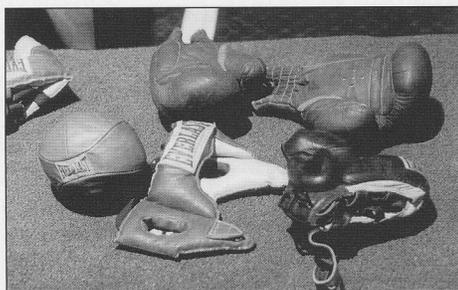
*Richard Bustillo - Nucleus member (Student of Bruce Lee in Los Angeles)*



*Joe Orbillo - Friend of the Lee family*



*Herb Jackson - Nucleus member (Student of Bruce Lee in Los Angeles)*



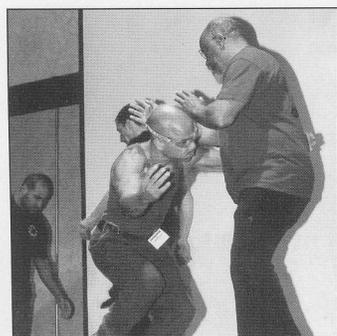
*Equipment used by Bruce*



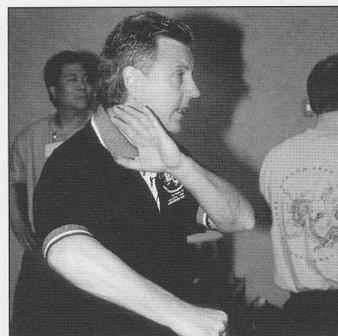
*George Lee - Nucleus member (Student of Bruce Lee in Oakland)*



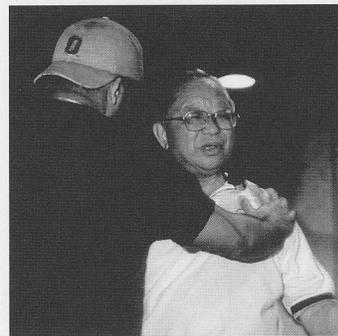
*Linda Lee Cadwell during question and answer session*



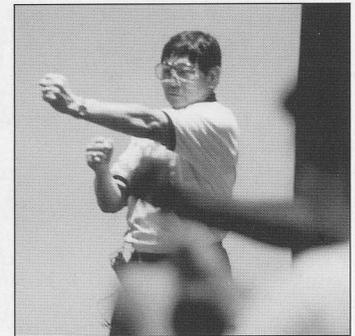
*Jesse Glover (One of Bruce's first students)*



*Chris Kent - Nucleus member (Former student of Dan Inosanto)*



*Dan Lee - Nucleus member (Student of Bruce Lee in Los Angeles)*



*Allen Joe - Nucleus member (Student of Bruce Lee in Oakland)*

# THE “KNOWING IS NOT ENOUGH” INTERVIEW

## This Issue: Stirling Silliphant

*Special to Knowing Is Not Enough by CFW Enterprises.  
Interview Conducted by John Corcoran*

*Among the ranks of Hollywood’s most sterling writers, the name Stirling Silliphant stands alone. Over the past 25 years, he has cranked out more copy than the Xerox Corporation. What flows from his bustling pen are big-screen blockbusters like *The Towering Inferno* and *The Poseidon Adventure*; Oscar-winning screenplays like *In The Heat of the Night*; and imaginative concepts like TV’s *Longstreet* series from the early 1970s.*

*Martial arts, strangely enough, have courted his distinguished career since the beginning. Starting in the late 1950s, when he oversaw a karate scene in television’s *Naked City*, Silliphant has passionately employed the martial arts wherever and whenever he could. He’s used the arts in some fifteen projects. The fact stands that nobody in Hollywood has been as prolific in using the martial arts in the visual media as has Silliphant.*

*Silliphant is perhaps best known for his relationship with Bruce Lee. He, in fact, did more for Bruce’s career than any other figure in Hollywood. Beginning with *Marlowe* in 1970, Silliphant wrote Bruce into numerous stories including *Longstreet*, whose first one-hour special many fans consider some of Lee’s unsurpassed work on film.*

*In addition, Stirling originally collaborated with Lee and actor James Coburn on the ill-fated *The Silent Flute*, eventually released as *Circle of Iron*, starring David Carradine. It was a sad disappointment. So was his 1975 effort, *The Killer Elite*, which suffered from production disputes and inferior editing, neither of which were Silliphant’s fault.*

*Silliphant, besides having been a three-year private student of Bruce’s, was one of his closest friends directly before and during the period when Lee traded obscurity for greatness. Despite the fact that he knew Lee so intimately, past interviews with Silliphant have been alternately shoddy and superficial, for his part of the story is, like his screenplays, a blockbuster. His reason is startling. “Nobody listened.” So I listened — for some four hours — as Silliphant, a master storyteller, recounted his entire martial arts history. The parts which involve Bruce Lee appear here.*

*What makes Silliphant’s side of the Bruce Lee story so vivid is his photographic memory for meticulous details, his candid descriptions, and his desire to particularize their relationship at length.*

### **How did you first hear about Bruce Lee?**

Stirling Silliphant: I was at one of those instantly-forget-the-name-of-the-host Hollywood parties and I heard someone talking about this fabulous Chinese martial artist named Bruce Lee. The story I heard was that Bruce had been invited to Las Vegas by Vic Damone, the singer. After his performance, Damone invited Bruce up to his suite.

Vic had been very interested in Oriental martial arts, but was somewhat skeptical about its effectiveness as a form of

combat. Vic expressed his opinion that a lot of the martial arts mystique was exaggerated. A good tough streetfighter, he insisted, could always beat a karate man, especially an Asian, because Asians were smaller, skinnier, and just basically couldn’t stand up to a big, tough American streetbrawler. Now Vic didn’t say this out of prejudice, it’s just that he really believed it. At the time, Vic employed the services of two huge, armed bodyguards, one of whom held contempt for martial artists in general. Bruce studied the situation and arrived at a way of proving the effectiveness of martial arts without getting anyone hurt.

“I’ll tell you what we can do,” Bruce said. “Put one bodyguard in front of the door. When I come through the door,” he explained to the bodyguard, “stop me if you can.” The other bodyguard Bruce placed about five feet behind the first man, and told him to put a cigarette in his mouth. “Let’s assume that the cigarette represents your holstered gun,” he continued. “Vic, when I come through the door I want you to begin counting to five. By the count of five I will be past the first bodyguard and will have knocked the cigarette from the mouth of the second bodyguard. The cigarette is equivalent to his gun. When he sees me come through the door, he should try to take it out of his mouth before I kick it out. Now, I’m at a disadvantage because I’m telling you all this in advance. If I succeed, then would you buy it as an acceptable example of what martial arts can do?”

They all said, “Sure...Oh, boy! Yeah!” Bruce then left the room. Meanwhile, Vic said to his bodyguards, “Look, I don’t want you to hurt him, ‘cause he’s small and he’s Chinese. But I don’t mind if one or both of you knock him on his ass. Give him a good shot and let’s settle this matter once and for all.” So, everyone’s waiting, right? Suddenly, there’s a loud, wrenching explosion; not only does the door fly open but it’s torn completely from the wall! Bruce kicked the son-of-a-bitch right off its hinges! The door slams the first bodyguard so hard he’s knocked violently out of the way with the door jammed in his face. Two seconds later — no more — the cigarette flies past the second bodyguard’s nose. Bruce had kicked it from his mouth while he stood there frozen in place. Bruce turned and looked at Damone, who, eyes wide, was saying, “Holy shit!”

Now, whether that story is true or not I will never know. But that was the story I heard at the Hollywood party; in fact, it was a story that was circulating all over Hollywood at that time. And it was good enough for me. I decided Bruce was going to be my Main Man — the one I wanted to train with.

### ***I’ve never heard that story myself. That’s fabulous. Do you remember who told it?***

Silliphant: No. But I know Bruce could have done it. It’s a great Bruce Lee story and I subscribe to it. From that moment

on, Bruce's name just shot through Hollywood. Everyone was telling the story. I was determined to meet him. It took me, from that point, several months to track him down. He was a very private person then and only a few "insiders" knew where to find him.

### ***Where did you begin training with Bruce?***

Silliphant: Bruce had a school in the Chinese center of Los Angeles. Very low-profile. No exterior sign. You had to know its location in advance. And you had to be invited. You didn't just walk in off the street.

At that time Bruce was in the process of developing his Jeet Kune Do style — or "non" style — which he continued to evolve right up to the time he died. His methods changed with every lesson he taught. Never did I feel that I was going through some pre-established syllabus, some textbook course of various rote techniques, whereby I had to proceed from page one to page thirty and learn all the successive movements. Bruce never taught that way. Later, when I took up karate (after Bruce's death), that's the way I had to start: at the bottom and work up through different levels of routine. Bruce believed in having you achieve your maximum potential as quickly as possible, and in making you believe in the impossible. But to start, as I was saying earlier, I had to track Bruce down. I called Bill Dozier, producer of *The Green Hornet* TV series which, by that time, had already gone off the air. Bruce had played the masked Asian driver and I felt that Bill would still know where this "actor" could be found. Bill put me in touch with someone who gave me Bruce's phone number. I called Bruce. I said, "My name is Stirling Silliphant. I've been looking for you for three months. I want to study with you." Bruce said, "Well, I don't really teach. I only have one or two private students." At the time he was teaching Steve McQueen. Just about this time, too, Joe Hyams was starting to get involved with Bruce so that Joe and I came in at the same time.

Aside from Steve McQueen and maybe one or two others, Bruce was not really into teaching private lessons. In order to discourage Hollywood dilettantes he charged a great deal of money for each hour of instruction. He wanted to make the cost of each lesson so prohibitive that if anybody took it, he would damn well concentrate on the business at hand. Bruce didn't charge these prices just for the sake of charging. He charged to place value on his instruction and make himself stand out as someone very, very different. This is an Asian attitude, a way of showing that the lesson offered has worth — the fee is merely the token of this, not the point of it.

### ***Can you describe your first meeting with him?***

Silliphant: I remember that moment above all others. He arrived at my office at Columbia Pictures [the studio was then on Gower Street] with an air of assurance — like the winds around the outside of a hurricane. At that time I was probably fifty, but none of that flabby stuff. I was in pretty good shape for half a century's wear-and-tear. But certainly nothing compared to the condition I achieved after three years of training with Bruce. Bruce asked me how old I was. When I told him, he was appalled. "You don't look that old," he said. "Thank you," said I. "I just don't know," he continued, "if I want to teach anyone that old. It seems pointless. Not that it

doesn't happen in martial arts. We have people in China who begin studying in their sixties. But it will depend on your speed, your reflexes, and how seriously you care to learn." Later on, studying with Tak Kubota, I found that Tak accepts students in their sixties and that a lot of martial arts teachers understand that one can study at any age, assuming that he can move at all. They hardly expect you to compete in tournaments. But at this time I didn't know that. So Bruce said, "Let's see what you can do." He took a cushion off the couch and told me to kick it. I did, in the way I thought it should be kicked, which was pitiful — the way a woman would kick a mouse or something. It was probably the worst kick Bruce had ever seen. Then he brought out his catcher's mitt. He said, "I'm going to hold this out and I want you to hit it as hard as you can." So I did. I used all my boxing knowledge, torqued my hip, gave it my best shot. Bruce remarked, "Man, that sure wouldn't hurt anyone, would it?" So I tried again and he still didn't approve. "I will say that you've got speed," he observed. "And your reflexes are good. But I have to tell you, you could hit someone and he wouldn't even know it. I can tell we have a lot of work to do with you."

And so he agreed that he would start to instruct me. But I still don't think he felt I would benefit very much. I think it was my earnestness that impelled him — certainly not my promise as a martial artist. Now, had I worked out directly with him at first it would have been futile. So this was one of the reasons he put Joe Hyams and me together. He coached us in what he wanted us to learn. It became a very rewarding and beautiful experience and I remember it the way Joe does — with great respect and warm nostalgia. I found Bruce's training methods fascinating. They were not structured. They were always free, very spontaneous and improvisational. The first thing he did with me was to concentrate on my body movement and particularly on what he called "closing the gap," the relationship between you and your opponent. I guess the essence of this is what we'd call a time attack executed against your opponent's preparation. To accomplish this Bruce at first blindfolded me and made me move in conjunction with what I felt might be his movements around me — on all sides. We practiced that for weeks before we began any kind of specific attack and defense techniques. Then we started on hand movements. He wanted to introduce me to some of the historic background on the use of hands, wrists and arms. Bruce always said the leg is the more powerful weapon, but, ultimately, the man who can punch better will be the one who will win. He taught me the "sticky hand" technique from Wing Chun, and we did that blindfolded. As a matter of fact, that was one of the first things he had Joe Hyams and me do when we were working out together. Joe and I found it fascinating that when we were blindfolded and followed Bruce's instructions we felt the power of this defense. It was almost impossible for anyone to force his way through to the target, into your face or into your body. The more he forced, the more you reached him. It had nothing to do with defense below the waist, but it was certainly good medicine for the upper target areas. I guess the reason I took to this so naturally was because of fencing, where my instruction included both upper and lower lines of defense. Many proficient fencers are expert at upper defense, but inadequate in fending off low-line attacks. And because my

fencing coach had taught me both, I automatically thought of the body as being dissected into those two areas, each with its own specialized form of defense. That was one of the practical points fencing had taught me: that my toe was every bit as vulnerable as my head. And, therefore, I took instantly to what Bruce was teaching. The sticky hands help a weaker person nullify an attack by a stronger person. If you are really good at it, it's almost impenetrable — extremely difficult for an

opponent to land a blow from the waist up - which, in turn, might force the opponent into having to deliver a low-line attack, for which you're prepared.

*PART TWO OF THIS HISTORICAL INTERVIEW WITH STIRLING SILLIPHANT WILL BE PUBLISHED IN THE NEXT ISSUE OF KNOWING IS NOT ENOUGH.*



## “NEWSWORTHY NOTES”

- **Website** – For some time we have been struggling to get our websites together. We finally got it completed. Now whether you go to [jkd.com](http://jkd.com) or [bruceleefoundation.com](http://bruceleefoundation.com) you will come to one complete site. We will soon have the merchandise posted on the site so you can see the merchandise before you order. You will still have to e-mail, fax or call your order in so we can make sure we are selling to members only.
- **2001 Seminar** – The year 2001 seminar was announced at this year's seminar. It is to be held in the Netherlands. This is our first Foreign Annual Seminar and we expect it to fill up fast. James ter Beek and George Sirag are hosting this year's event and have worked out some great travel deals. For information on next year's seminar, such as dates, fees, special travel rates and/or an application please go to the link on our home page at [www.bruceleefoundation.com](http://www.bruceleefoundation.com).
- **Bruce Lee Exhibition** – The Chinese Culture Foundation and the Bruce Lee Educational Foundation are pleased to present: Bruce Lee ~ A Retrospective. Come to an exhibition to honor the Little Dragon in the Year of the Dragon, in the City of his birth.

The exhibition will display memorabilia from the extensive treasures of prominent collectors, Yori Nakamura, Jeff Chinn, and Perry Lee. Integrated with personal effects from Linda Lee Caldwell, this exhibition will probably be the largest and most comprehensive Bruce Lee presentation ever.

The exhibition is free to the public and will be open from October 21, 2000 to February 18, 2001. The exhibition will be on display at the Chinese Culture Center, 750 Kearny St., San Francisco, CA 94108, in San Francisco's Chinatown.

- **Bruce Lee Exhibition Opening Night Dinner** – The Chinese Culture Foundation of San Francisco and the Bruce Lee Educational Foundation invite you to join us for

the Opening Night Dinner to kick off the Bruce Lee Exhibition at the Chinese Culture Center. The dinner will take place on October 21st, 2000. Tickets for the dinner are \$75.00 and are on sale now! You can purchase your tickets by sending \$75.00 per ticket to the main office at PO Box 1390, Clovis, CA 93613-1390. The restaurant will be within walking distance of the Chinese Culture Center in San Francisco's Chinatown. You will receive the exact time and location of the dinner when you receive your tickets.

- **Bruce Lee Limited Edition Lithographs** – As you can see by the picture on the cover the Limited Edition Lithographs have come out. We unveiled the Lithograph at the Dragon Expo 2000 and they sold like wildfire. They were a huge success. We offered a presale on the Limited Edition as well as posters of the original. Out of 60 Limited Editions we only have about half left. And out of 300 posters we only have 142 left. You can still order a Limited Edition Print or a poster through the main office. See our new ad for details. Please see cover for photo of the Lithograph. For more information on the artist, Anthony Whelihan, please check out his website at [whelihan.com](http://whelihan.com).
- **Foreign Memberships** – Many of the foreign members have asked me why it takes so long for the newsletter to get to them. The reason for this is because it is sent by surface mail instead of airmail. A few people have wondered why they pay \$10.00 more than U. S. members and the newsletter is being sent by surface mail. The reason for this is that the extra \$10.00 barely (and sometimes doesn't) covers the cost of surface mail for the year. We have never offered airmail because the fee for this would be anywhere from \$30.00 to \$60.00 dollars and that is just to cover mailing costs, that doesn't even cover the extra handling costs. As you can see this would be an extremely costly alternative, thus the reason we have never offered it. If you are willing to pay the extra costs for mailing your newsletter via airmail, please feel free to call the office to make arrangements.



# EXCLUSIVE!

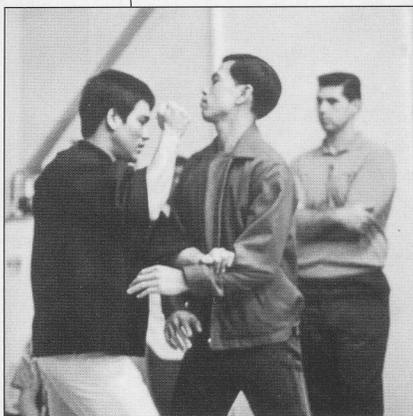
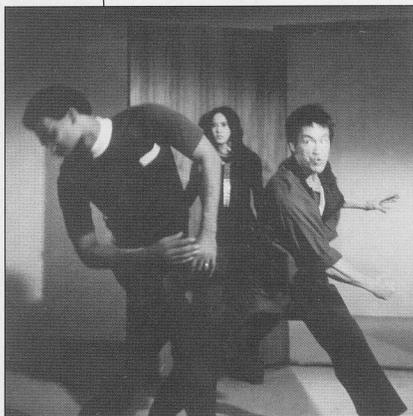
## Bruce Lee's "Commentaries on the Martial Way" - Part VIII

From Bruce Lee's notebooks entitled "Commentaries on the Martial Way," we will be continuing Bruce's writings on the topic of "Speed." Bruce goes into great detail in defining this attribute, in addition to determining its optimum application in unarmed combat. As Bruce Lee is generally considered to be one of the fastest martial artists who ever lived, it will behoove the serious student of his art to avail himself of the knowledge and experience in this area that Bruce worked so hard to acquire.

- J. L.

### HOW TO ACQUIRE SPEED (Training aid)

(REF: P 38, 39  
NERVE IMPULSES) 24



# One of the greatest adjustments the novice athlete must make to competition is to overcome the natural tendency to try too hard - to hurry, strain, press and try to ~~run~~ blast the whole fight all at once. As the athlete forces himself to give everything he has to the performance, his mental demands exceed his physical capacities. The result may be described as GENERALIZED rather than SPECIFIC EFFORT. Overall tension and unnecessary muscular contractions act as BRAKES, reducing speed and DISSIPATING ENERGY. The body performs better when the athlete LETS IT GO than when he tries to drive it. When the athlete is running as fast as he can, he should not feel as though he ought to be running faster.

# Physical fitness promotes speed and alertness

PHYSIOLOGICAL, HABIT, MENTAL ADJUSTMENTS

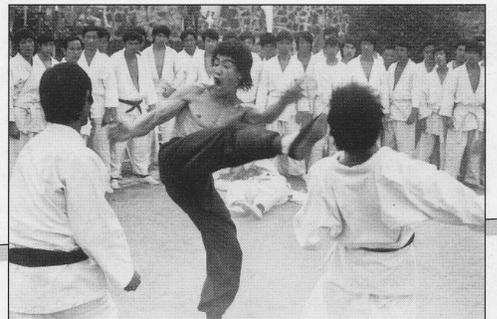
# (work methods) to increase speed: -

(REF: P 75) 24 The preliminary warming up to reduce viscosity, increase elasticity and flexibility, and tune the system to a higher physiological tempo (heart rate, blood flow and pressure, respiratory adjustment) adds to possible speed. The preliminary muscular tonus and partial contraction, a suitable stance 29

and an attention focus add to speed <sup>23</sup>  
possibility. The reduction of stimuli-  
reception to rapid perceptual habits  
and the reduction of the resultant  
movements to fast-reacting habit  
pattern also make greater speed possible.  
The shortening of the arc of swing  
permits a ~~fast~~ quicker contact  
if striking or kicking is the purpose

striking/kicking can apply. THE SHORTENED  
LEVER principle to increase speed  
and with the same amount of force  
applied to them.

# after MOMENTUM in a throwing or striking  
movement has been generated by longer  
radius and a long arc of swing, the  
speed may be increased by suddenly  
shortening the radius. This effect is seen  
in the "pull-in" at the last of the arc  
in the hammer throw, in the backward  
thrust against the forward leg by the  
batter in baseball, and so on. The  
snapping of a towel or a whip  
are common examples of the same  
principle.



The whiplike or coil-spring action of the human body in its striking (throwing) movement-pattern is a remarkable phenomenon. The movement of the body may start with the push by the toes, continue with the straightening of the knees and the trunk, add the shoulder rotation, the upper arm swing, and culminate in a forearm, wrist and finger snap. THE TIMING IS SUCH THAT EACH SEGMENT ADDS ITS SPEED TO THAT OF THE OTHERS. The shorter lever principle is used to accentuate many of the particular speeds of this uncoil or whip. The rotation of each segment around its particular joint-fulcrum is made at high speed for that particular part; but this segment rate is accelerated tremendously because of the fact that it rotates around a fulcrum already highly accelerated. All the accumulated speeds of the body are present at the elbow when the forearm snaps over this fast-moving elbow-fulcrum to release the ball. Most of the distance throwing or striking acts illustrate these speed principle. One does not "hit with his feet" but he does START THE MOMENTUM WITH HIS FEET.

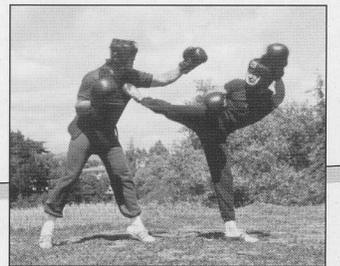
An important aspect of the multiple action of acceleration is the introduction of each SEGMENT MOVEMENT AS LATE AS IS POSSIBLE in order to take full advantage of the peak acceleration of its fulcrum. The arm is kept so far behind that the Chest muscles pulling against it are tensed and stretched. The final wrist snap is postponed until the last instant before release or, in striking, before contact. In foot ball, the punter puts the last snap into his knee and foot as, or a shade after, he makes contact with the ball. It is this last (continue)

It is this LAST MOMENT ACCELERATION that is meant by "block through the man" in football or "PUNCH through the man" in boxing. THE PRINCIPLE IS TO PRESERVE THE MAXIMUM ACCELERATION UP TO THE LAST INSTANT OF CONTACT. This concept is sometimes confused with the idea of a full, free, uninhibited motion of body inertia after the contact is over. The first principle, of maintaining increasing acceleration as long as there is contact, is sound. The second ~~sound~~ principle is sound only when such relaxing follows - ~~through~~ through will not interfere with speed of the next act.

Speed is a complex aspect. It includes TIME OF RECOGNIZING and TIME OF REACTING. The more complex the situation to which one reacts, the slower one is likely to be (thus the effectiveness of feints)

The athlete can accelerate his speed by learning PROPER AWARENESS (ATTENTION) FOCUS and SUITABLE PREP-ARATORY SETS and POSTURES. The rate at which he can contract his muscle is an important aspect in his relative speed.

Certain physical principles govern speed: "SHORTENED RADIUS for quicker action", "LONGER ARC FOR IMPARTING GREATER MOMENTUM.", centering weight for speed in rotation, and MULTIPLYING SPEED BY SEQUENTIAL BUT OVERLAPPING AND CONCURRENT MOVEMENTS. The question an individual athlete must answer is what kind of speed is most effective for his particular work method.



# THE WISDOM OF BRUCE LEE

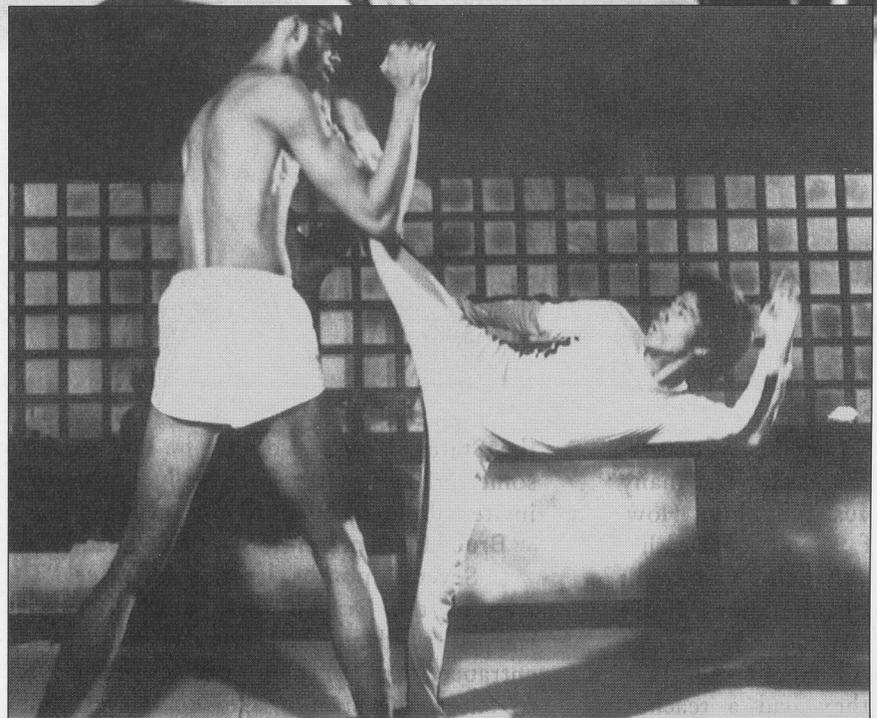
## This Issue: "It's About Evolution"

By Kareem Abdul-Jabbar



I remember one thing that Bruce pointed out to me in Musashi's *Book of Five Rings*. And, you know, Mushashi gives this great text on how to go out and deal with one-on-one combat, but Bruce said to me, "When you learn this, all you know is how to beat people up." And he reduced it back to all this guy was saying was how to overwhelm people physically and that doesn't make you an evolved human being. All you've learned at that point is how to overwhelm people physically. And you must evolve so much beyond that as a human being in order to use that knowledge in the best and most productive way.

(Source: Kareem Abdul-Jabbar in conversation with John Little, May 15, 2000)

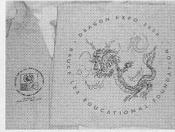




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Items # 010-012



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# INSPIRATIONS

*By Primo Ledda*

*The following inspirational story comes to us from Rodrigo Mendoza. After attending a seminar by Richard Bustillo he wrote the following via e-mail.*

A couple of years ago I sky dived as a hobby, unfortunately for me my last jump injured me a lot more than I thought at the moment. I broke my knee joints (meniscus) and one vertebra, plus I herniated 4 discs in my lumbar back. As my doctors said, it is more than enough to have paralyzed, as one of the discs along with the broke bone where cutting my spinal nerves, obstructing more than 80% of the cavity.

When the doctor saw my Magnetography they wondered how I could be standing on my feet. So I had to undergo a major surgery. During this I remembered that Bruce Lee had also gone through something similar. He had also had a back injury. I do not try to relate myself to that master but I said to myself that if he could beat it and make a full recovery, that I could at least try too.

That same day a friend of mine bought me a book called "Tao of Jeet Kune Do" by Bruce Lee. I read it like a novel and to the surprise of my doctors I was back on my feet in 3 days. I read it again and looked for a teacher who understands JKD. Someone who could help guide me through my recovery. I met Angel Postigo in Mexico City and I was pleased that he accepted me as a student. Then a couple months later Sifu Richard Bustillo gave this IMB seminar in Acapulco, which was hosted by Sifu Rodolfo Alvarez.

It had now been exactly one year after I was warned not to do much physical work or else risk going back to bed or to a wheel chair for good. With just the smallest amount of pain I went through the whole seminar feeling all brand new and good about myself. Hey I even won a small grappling match where I needed my back strength. So in a way I owe my new life to the great master Bruce Lee's example.

I am looking forward to my next birthday party IMB seminar. So I give thanks to his memory, to Sifu Richard Bustillo, Rudolfo Alvarez and to Angel Postigo for helping me to achieve this wonderful recovery. I only hope to match their expectations.

– Rodrigo Mendoza

"There is no fixed teaching. All I can provide is an appropriate medicine for a particular ailment."

– Bruce Lee

*This story really touched me because of its application and process. We all will or have gone through some kind of injury. It might be minor or extreme, but it is the process of how we overcome it that is important. I like the way Rodrigo used Bruce as a guide to achieve his recovery. Rodrigo's perseverance and hard work is an inspiration to all of us. Keep up the good work Rodrigo.*

*On a different note, I would also like to thank all of the participants of the 4th Annual JFJKD seminar, that was recently held in Las Vegas, who came and shared their stories with me of how Bruce and Brandon have inspired them during their lives. At this seminar many people from all over the world inspired each other with their smiles, their spirit, their motivation and in sharing stories with each other about their lives. When we share our stories, life's clarity or direction is shown more clearly. Thank you, your stories really touched my heart.*

Please send your inspirational story to:

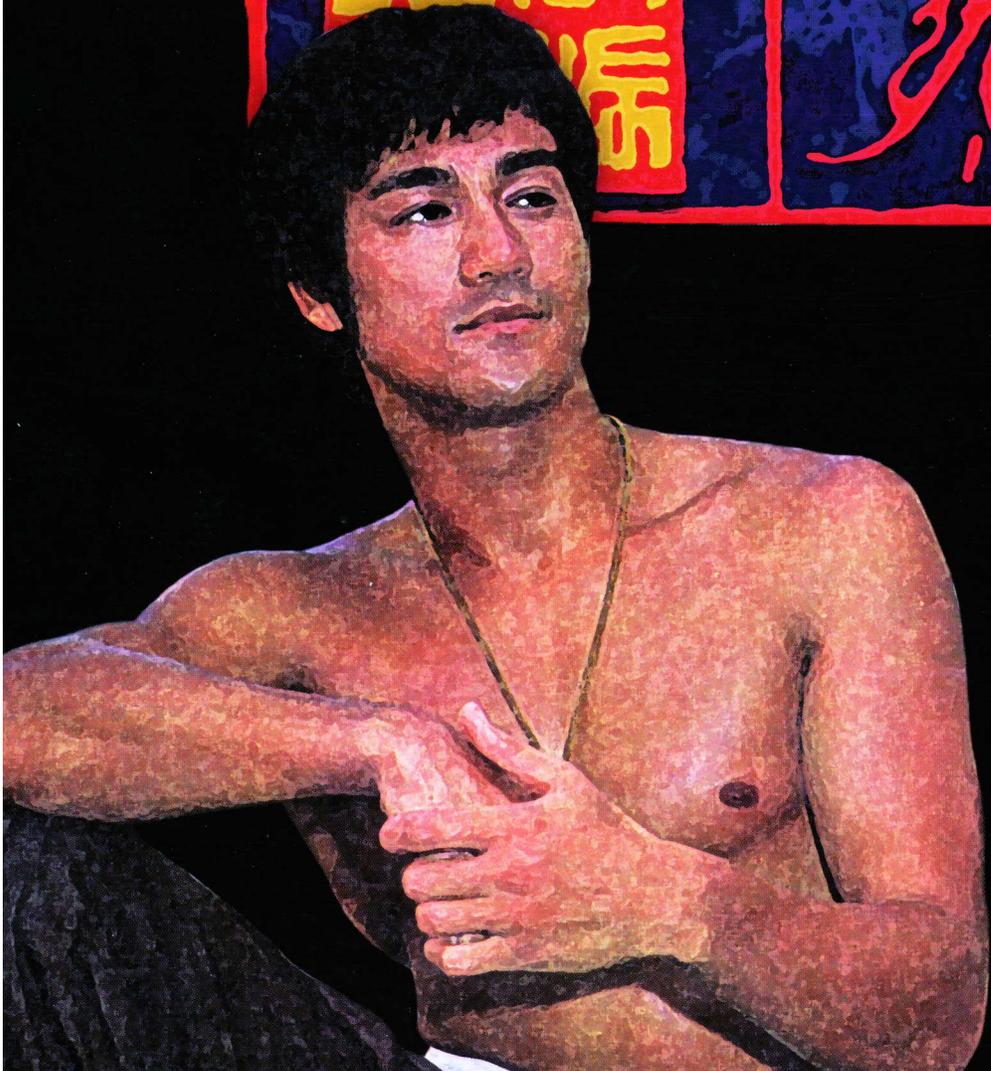
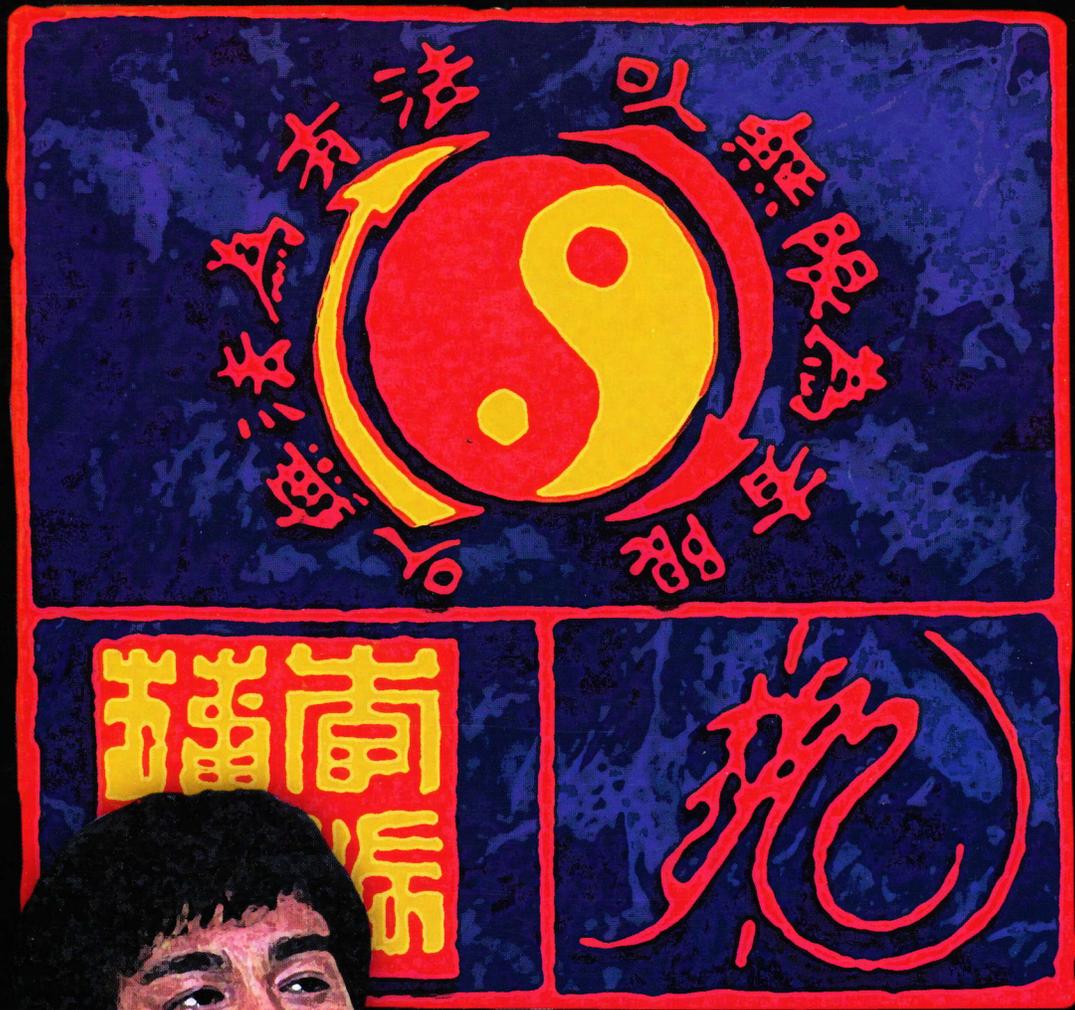
Bruce Lee Educational Foundation

Attn: Primo Ledda

PO Box 1390, Clovis, CA 93613-1390

Story should be 750 words or less and include one picture (if possible).





*“What you habitually think largely determines what you will ultimately become.”*

— Bruce Lee