

"KNOWING IS NOT ENOUGH"

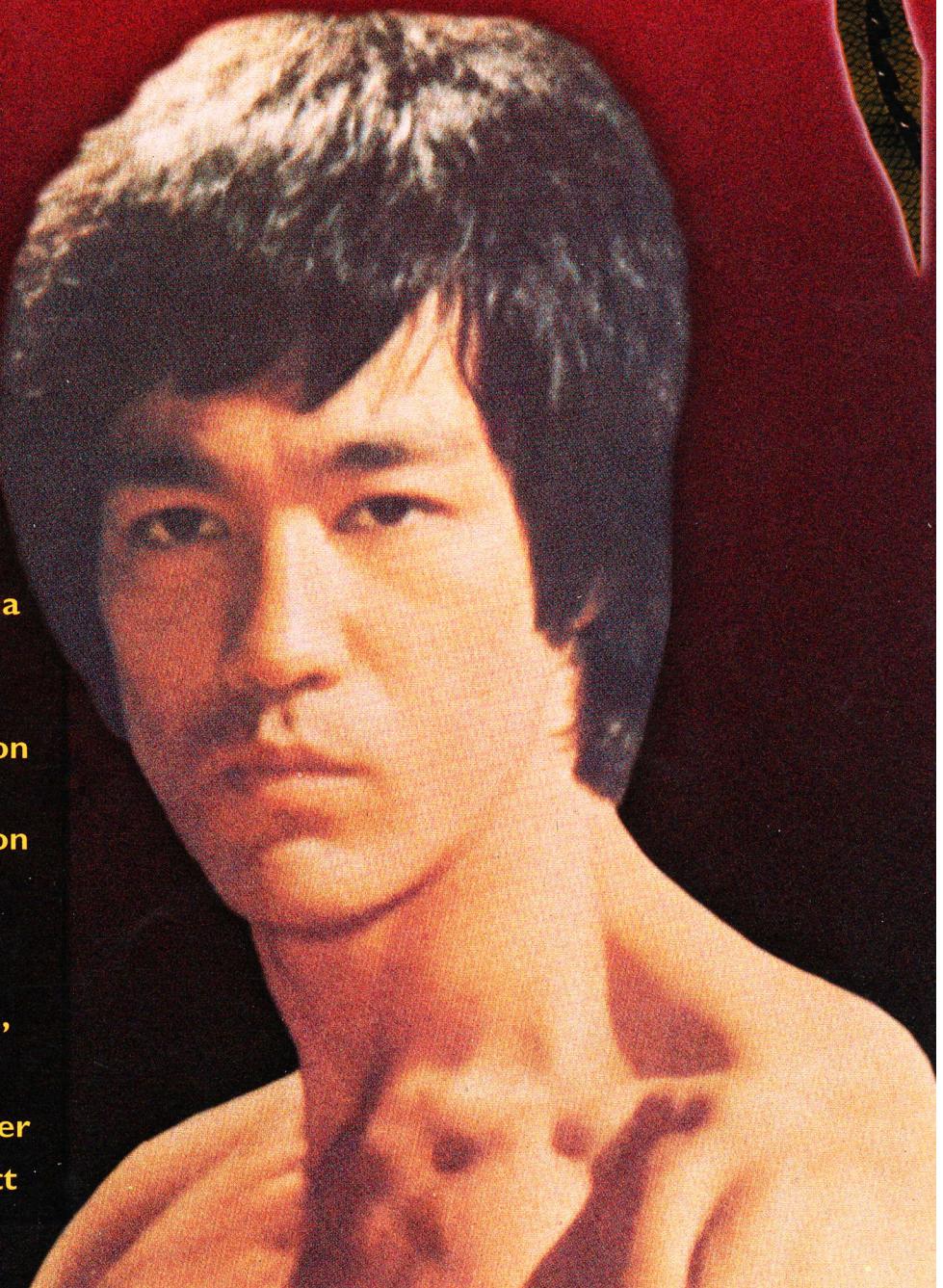
The Official Newsletter of
The Bruce Lee Educational Foundation

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EDITORIAL

2001: A European Odyssey

By *Tommy Gong*

The 5th Annual Jun Fan Jeet Kune Do Seminar in Holland, though rather small in numbers, was a smashing success. Due to the efforts of our European coordinators for the event, James ter Beek and George Sirag, the Bruce Lee Educational Foundation was able to stretch out its wings and reach even further to the other side of the world in Europe.

The venue was just about as perfect a location as we could have for our annual seminar. Now I know that we can't please everyone with the various tweaks we have applied to improve our event each year, but the isolation that the Golden Tulip Conference Center in Leeuwenhorst provided was exactly what the serious martial artists and Bruce Lee fans requested over the last two years: access to the various people who knew Bruce Lee in a more intimate setting. With the facility somewhat isolated from the city and surrounded by the tulips, which were in bloom, the participants were not distracted by city life.

There was plenty of space for instructors to converse and share their experiences with participants on a more personal level, and we realize how important this one-to-one interaction is for participants, especially first-year attendees. The Conference Center also provided everything we needed for the annual seminar and memorial banquet all under one roof, including rather large hotel rooms (by European standards) and a restaurant that could handle providing meals for five hundred people without having them wait in line! Only twenty minutes away from Amsterdam, many of the instructors' spouses spent the day sightseeing and shopping in Holland's most (in)famous city.

This year's event was truly international in that not only was it being held overseas, but people from all over the world traveled to the Netherlands for the occasion. In addition to the Europeans (Great Britain, Scotland, France, Spain, Italy, Germany) we had participants traveling from Singapore, Shanghai, and of course, the good ol' USA. I have to really tip my hat to those who took the time out of their busy lives and traveled so far to pay their respects to Bruce Lee and his family as well as supporting the Foundation by attending the event.

The training sessions were almost like private workout sessions with each instructor because there were only about ten students per session. The serious martial artist who did not attend this year's event really lost out on an invaluable opportunity to train with many of the men who studied directly under Bruce Lee. Compared to our first year's seminar, where all of the participants convened in one large room where the training was not all that personal, we provided this year's participants with almost one-on-one training on a more intimate level. An interesting contrast in one session was having Bruce Lee's first student, Jesse Glover, and his last student, Ted Wong teach together. It gave the student the opportunity to compare and contrast Lee's earlier and later training. As mentioned in Ted's book, "Jeet Kune Do vs Wing Chun Gung Fu: A Comparison," most people would not think that they studied from the same instructor, because Bruce Lee was evolving his art. One welcomed addition to our prestigious instructional staff was Jerry Poteet, who provided much personal training based on the battle wounds he showed at lunchtime.





I must especially give our senior instructors a big pat on the back because they had to teach five sessions on Saturday and five sessions on Sunday. Many of these men are in their seventies now! Being the troopers that they are, they kept up their intensity in each session throughout the weekend. So a big round of applause for them and all our distinguished instructors!

During the banquet, we did not have "special guests" speak as we have in the past. Instead, each first generation board member gave a brief recollection of their famous teacher giving us a more complete picture of Bruce Lee. The theme of the banquet speeches was "pieces of the puzzle," which helped to fill in the Bruce Lee puzzle. The Foundation felt that since many European fans have never even had the chance to meet many of the board members, it would be appropriate to give them a chance to hear their anecdotes regarding Bruce Lee. We heard various stories of Bruce Lee the man, the martial artist, the family man, the husband, etc. Some stories were quite emotional and revealing.

In Linda Lee Cadwell's session, she introduced a portion of John Little's documentary, "A Warrior's Journey," focusing on the restored Game of Death fight scenes with Dan Inosanto, Ji Han Jae, and Kareem Abdul-Jabbar. Those people who attended the memorial banquet last year recall that only the scene with Hapkido expert Ji Han Jae was shown as the entire

restoration was not yet complete. Linda also used her session to field questions from the participants.

One may realize that with higher expenses such as jet travel to Europe, along with the lower turnout in terms of participants, that the event was not as financially successful as

(continued on next page)

KNOWING IS NOT ENOUGH

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BLEF members at annual meeting.

in years past. But, we were able to deliver Bruce Lee's teachings and experiences to people who would not otherwise have been able to benefit simply because it is too far and expensive for them to travel to the United States. We have quite a number of general members from foreign countries, and we felt that it was important to hold our fifth annual event overseas. The goals of the Bruce Lee Educational Foundation are to preserve and perpetuate Bruce Lee's art of Jun Fan Jeet Kune Do and to provide this information around the world. This was achieved and was of primary importance; all else is supplemental.

We are still contemplating where our next annual seminar will be. Your input would greatly aid in our decision-making. Just a phone call or email with a suggested location would be

great. Furthermore, we are planning to revamp our seminar format so that it will be something new, along with something old as well as truly touching the masses of Bruce Lee fans all over the world. Your suggestions in this regard would be greatly appreciated as well.

While many of the board members spent extra time in Europe sightseeing and teaching seminars elsewhere, I had to return to the States the very next morning. In actuality, all I really got to see of this beautiful country was the airport, the conference center, and the tulip fields in between. Many people had noticed that my wife, or rather my better half, was

not by my side in Holland. At all of the previous events, Sherry is constantly running errands for me, while still smiling to the participants. Well, the reason is because we are going to have our first child this fall! Now, perhaps next year, she will be running all kinds of errands for me, as usual, except with a stroller in hand...



5th Annual Bruce and Brandon Lee Memorial Banquet



George Lee retires from BLEF.



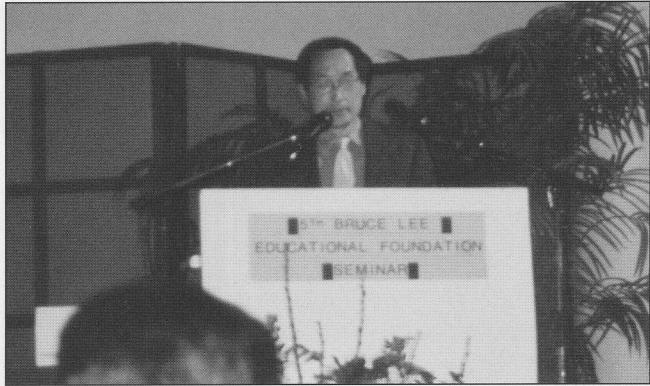
Nucleus at BLEF members meeting.



Speakers from the 5th Annual BLEF Seminar



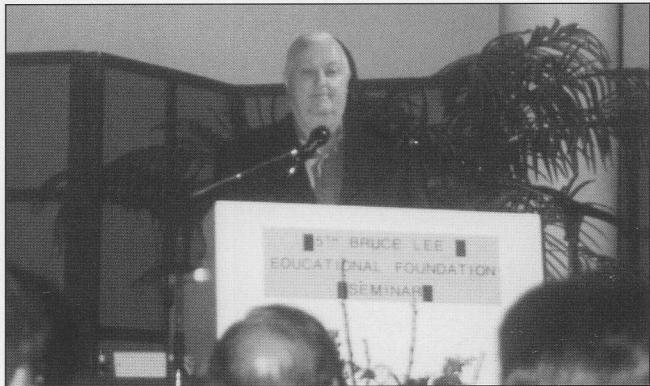
Allen Joe



Ted Wong



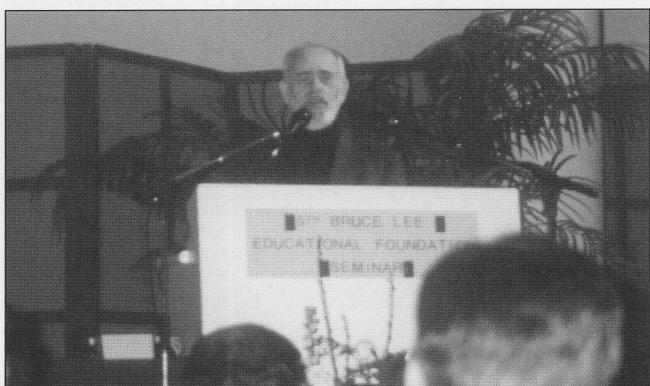
Dan Lee



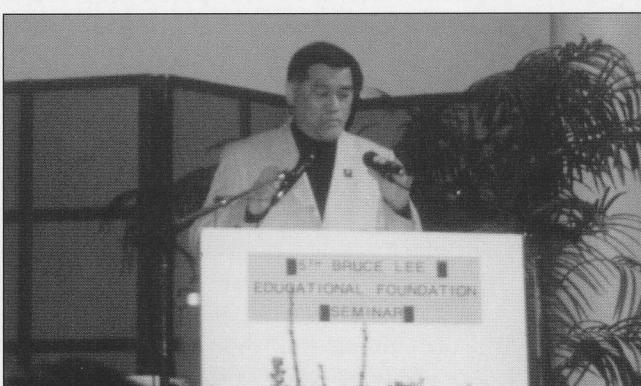
Pete Jacobs



Bob Bremer



Steve Golden



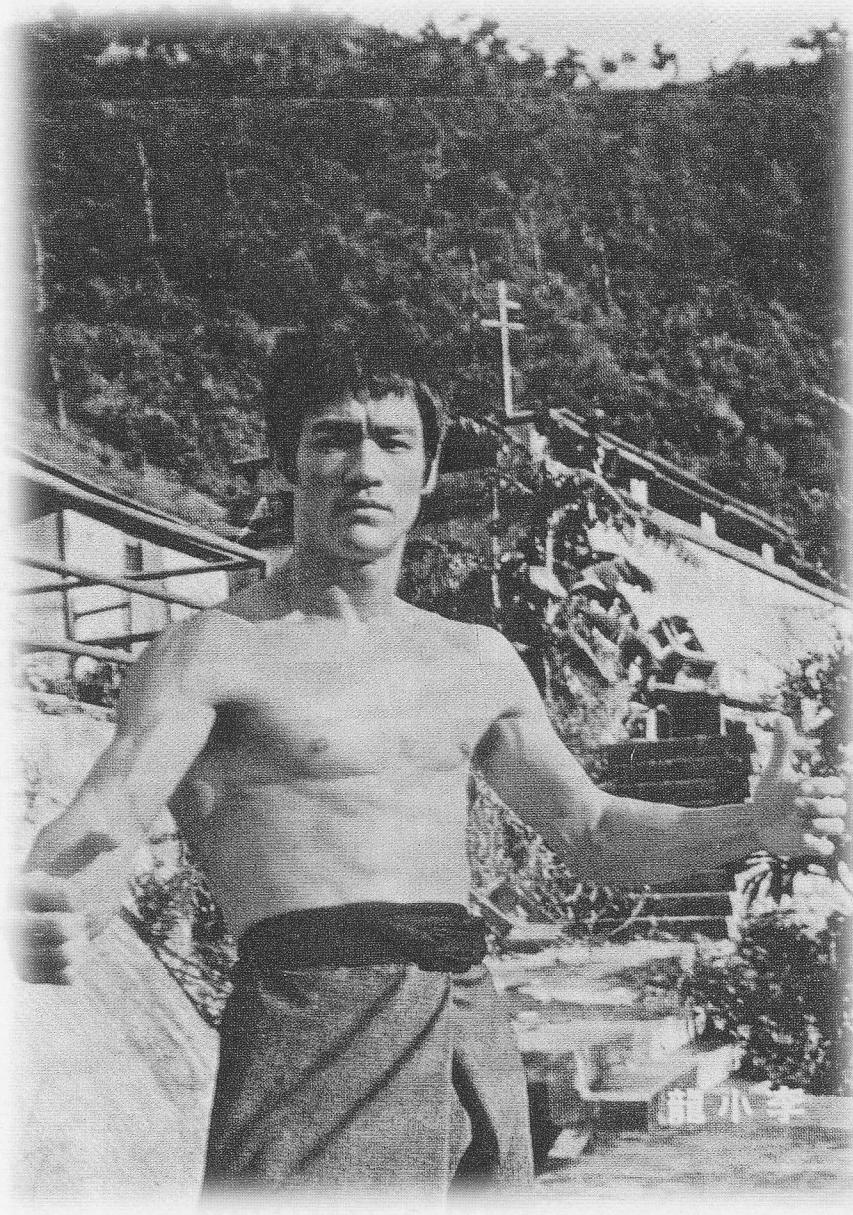
Richard Bustillo



Shannon Lee Keasler and Linda Lee Cadwell

THE WISDOM OF BRUCE LEE

This Issue: "The Path to Truth and Success"



In 1971, Bruce Lee made what in most people's minds is considered a BIG decision. He moved to Hong Kong and pursued opportunities there. He uprooted the normal regime of his life and his family, and he moved halfway around the globe. True that Hong Kong was not an altogether unfamiliar place for him, and true that there were prospects there, but there was no certainty and no safety net - only that of Bruce's own self-confidence. This move was characteristic of Bruce and representative of his own beliefs in many ways.

After struggling for a time in Los Angeles with his career and the barriers placed before him, Bruce could have been defeated. He could have lost faith in himself and his ideas. He

could have lost steam, given up, become discouraged. But, other than the doubts we all have from time to time, to become defeated would not have been in keeping with the man.

There were two major factors that lead to the decision to move to Hong Kong in 1971. Bruce had been working diligently on the screenplay "The Silent Flute", and it looked like there was genuine studio interest. Bruce was sent along with his partners, James Coburn and Stirling Silliphant, to India to scout locations and was excited about the prospect of having a showcase for his martial arts, especially in film rather than television. At the same time, Bruce had come up with a concept for a television series and pitched it to executives with a rousing reception. The realization of one, the other, or both seemed paramount. The future of his career and his family's well-being seemed dependent on getting one of these projects off the ground.

Upon returning from India, dissatisfaction was expressed on the part of his partners toward the locations they had seen, and after a time, interest dwindled on the part of the studio, and all seemed to become silent. With the series, it was decided, as we all now know, that an Asian actor could not carry an American television show, and the series, 'Kung Fu' was made with David Carradine at the helm. These two turns of event came as huge blows to Bruce and his family.

The year before on a trip to visit family, Bruce and Brandon had gone to Hong Kong. There, Bruce discovered that the 'Green Hornet' was a popular show, but it was called the 'Kato Show'. Bruce did some impromptu interviews and returned invigorated and excited to the United States. Then, in 1971, when all seemed at a loss, Bruce and Raymond Chow at Golden Harvest got in touch, and Raymond sent someone to negotiate a deal for 'Kato' to come and do movies in Hong Kong. Bruce had recently finished filming the premier episode of 'Longstreet' in the US, but faced with no solid prospects, he decided to take the two picture deal and head to Thailand to film 'The Big Boss'.

As a point of interest, Golden Harvest flew Bruce directly to Thailand for the filming rather than have him first come to Hong Kong for fear that Run Run Shaw or some other movie mogul would try to woo him away. Linda and the kids stayed in L.A. while Bruce went off to do this first film. During filming, he continued to have doubts about the success of the film as Bruce and the director were constantly at odds. Bruce was continually discouraged by the manner of the production

noting that the industry hadn't seemed to change in a hundred years.

After finishing the film, Bruce returned to Los Angeles and rave reviews for the episode of 'Longstreet' he had filmed. Talks immediately began for him to do two more episodes, but Bruce had a commitment to do another film for Golden Harvest. Bruce wanted his career to be ultimately in America because he thought that there was more opportunity for the beauty of his culture and his art to reach the rest of the world. He wished to raise his family in the US. He was torn as to whether or not to honor his contract with Golden Harvest or stay and do 'Longstreet'.

As talks continued surrounding 'Longstreet', it became apparent that the roles they were offering Bruce were not of the same stature as the original role he had portrayed. It would not be the same kind of showcase. Discouraged yet again, Bruce returned to Hong Kong for the premier of 'The Big Boss'. Concerned that the release of this film would be less than dazzling, Bruce awaited the reaction of the audience.

The film, as we know, was a resounding success, and Run Run Shaw and others did try to steal Bruce away to work for them. And so the decision was made to go to Hong Kong and make 'Fists of Fury'. Bruce moved his family east and made a firm decision to use this opportunity as a stepping stone toward the ultimate goal of having a career in America. He made a conscience effort during the years he lived in Hong Kong to keep in touch with his Hollywood contacts so that when the opportunity to make 'Enter the Dragon' arose, Bruce was already there- ready, willing, and more than able.

It took a special kind of perseverance to weather this stormy period of Bruce's life. Bruce himself has said it best in his own notes or 'reminders' to himself, for once it is written down, it is in some small way manifest.

"Defeat is ... a state of mind; no one is ever defeated until defeat has been accepted as a reality. To me, defeat in anything is merely temporary, and its punishment is but an urge for me to greater effort to achieve my goal. Defeat simply tells me that something is wrong in my doing; it is a path leading to success and truth."

"I begin to appreciate now the old saying 'he can because he thinks he can.' I believe that anybody can think himself into his goal if he mixes thought with definiteness of purpose, persistence, and a burning desire for its translation into reality."

"Believe me that in every big thing or achievement there are always obstacles, big or small, and the reaction one shows to such obstacles is what counts, not the obstacle itself."

So, action! Action! Never wasting energy on worries and negative thoughts. I mean who has the most insecure job as I have? What do I live on? My faith and my ability that I'll make it."

"There are two ways of making a good living. One is the result of hard work, and the other, the result of the imagination (requires work, too, of course). It is a fact that labor and thrift produce a competence, but fortune, in the sense of wealth, is the reward of the man who

can think of something that hasn't been thought of before. I know my idea is right, and, therefore, the results would be satisfactory. I don't really worry about the reward, but to set in motion the machinery to achieve it. My contribution will be the measure of my reward and success."

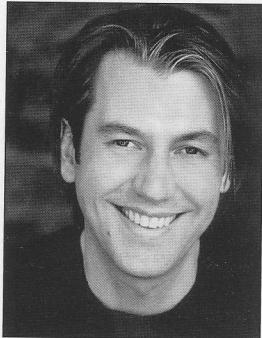
— Bruce Lee



FROM THE NUCLEUS

What Makes JKD Different Than Kickboxing Today?

By Cass Magda



In the late 60's and early 70's the JKD clan was on the cutting edge of martial arts development in America. Bruce Lee's students were sparring full contact, and emphasized conditioning in their training. They had vigorous training similar to boxers and used equipment like hand pads, jump ropes, and kicking shields. They wore protective equipment and went 'all out' in the sparring. This is typical today but unheard of for martial arts karate people in the 60's and early 70's. Some well known tournament champions of the day took JKD ideas and introduced them as "kickboxing" to the American public in the 70s. Today the term kickboxing is in common usage. However, JKD was never meant to be a ring sport. Although it may have been the precursor to American kickboxing today, it always trained with the idea of self defense for the street.

The structure of JKD is like kickboxing in some ways and yet much more. A boxer or kickboxer uses his weak side forward. The jab is used as a setup, a minor blow to set up the major blows. The foot jab is used in much the same way. The lead jab and the foot jab are never used as the primary blow. The jab is used as a tool to work his way in, then deliver the other punches to knock the opponent out. Conversely, JKD puts the strongest side forward. The weak side is put back for more power so that there are two strong hands now instead of one like in boxing. The lead leg and arm tools become the primary striking weapons. They are closest to the targets and the most coordinated and most accurate. The lead leg and arm will most often be the first tools the JKD man hits, blocks or grapples with. He will have the most confidence with his strongest side first engaging with the opponent. The JKD man doesn't want to slowly work his way in and exchange punches. The boxer-kickboxer also uses the jab as the measuring stick to know his distance. He uses the jab as a probe to determine his opponents skill and possible counters. Although JKD can and does use these similar tactics with the lead hand and leg when sparring, self defense happens quickly. There is no time for probing, testing, setting up and working your way in to try to deliver your knockout. It is a frantic,broken rhythm scramble for survival. The JKD goal is always to finish it as fast as possible, by any means.

In JKD the strongest most coordinated side of the body is used to throw the tools-the various strikes such as punches, kicks or finger jabs to the eyes. This is a strong and surprising first line of defense. The kicking is done from mobile, constantly shifting footwork. The lead leg low shin kick or knee kick is used to attack as well as intercept the opponent's forward movements. With the shoes on, this technique is especially painful. The fascinating 'trapping hands' of JKD support this structure well and it is 'hitting' that is the most important aspect. If the punch is blocked a JKD man traps the hand or arm only to hit again. If there is no resistance then he just keeps on hitting. JKD people also like to use the 'straight blast'. The straight blast is a trademark JKD tactic. It consists of a type of repeating alternating punching along the centerline that is useful to off balance the opponent and hurt him enough to clear the situation for a followup of some kind. The followup could be an elbow, a knee, a break, or a choke. If he uses a submission, it is to hurt or stop the man as quick as possible to end the situation, not try to control him and put him into a fancy lock. The strong side forward ,pushes,pulls and keeps the opponent off balance while constantly pummeling him with hits. These special tactics makes the art of JKD different than the kickboxing type sports.

The American martial arts scene has in some respects caught up with many of Bruce Lee's JKD ideas concerning contact training. Contact and realistic training has grown. Modern full contact karate styles have adapted the training methods and techniques of western boxing in order to survive in the ring, echoes of Bruce Lee's ideas as far back as the 1960's. Muay Thai in America and Europe has fertilized kickboxing with its powerful concepts of kicking, elbowing and kneeing. The UFC, Extreme Fighting, Vale Tudo and Shootfighting have added the specific idea of submission to kickboxing and have a spectator format that is exciting and incredibly enjoyable to watch. They kickbox then grapple all the way to the ground continuing to strike. The original JKD concept of totality in combat for self defense expressed as a ring sport. Of course, JKD shall remain today and for the future as a useful street savvy method. It's structure and continued development remains true to the original ideals... "totality in combat" to deliver self defense that is simple, direct and non-classical.



BLEF - LA REGIONAL SEMINAR

5 People Jammed in a PT Cruiser or A Primer on Martial Art Seminars

by Jude Ledesma

Seminar Again

The trip to Europe for the Annual Seminar was a bit too much for most of us. We, those in Tommy Gong's class, train in the San Francisco Bay Area. We're a bit spoiled when it comes to travelling to seminars. California is a haven for martial artists. The previous BLEF seminars were all held on the West Coast. So, due to financial and time constraints, the only ones who could make the European trip were Tammy Ledda and Tommy Gong- and, for them, it was work.

I was particularly disappointed. I had been to every annual event since the beginning. When we received word that in January a Regional seminar was being held in Torrance, California, at Richard Bustillo's world famous IMB Academy — we had to get in our seminar fix for the year... So off we went.

With that said, what follows is a brief rundown on the seminar, as well as our trip down to and back from Torrance. Also, a few notes will follow each section. These may help veteran seminar goers, as well as those who have never attended, but are considering attending, future seminars.

For those members that haven't had the opportunity to attend BLEF sponsored seminars, the chance to train with groups of 1st and 2nd generation instructors, isn't really possible anywhere else (at least not with any kind of regularity). Most of the board members, those, who are active instructors, hold their own seminars throughout the year. The

BLEF sponsored seminars feature groups of these instructors teaching together.

It's a chance to learn new things, and to look at old things in different ways. Jun Fan Jeet Kune Do is, at its heart, about the development of the individual. This is a chance to see how Bruce Lee and his martial art have affected the lives, techniques and teachings of a very diverse group of individuals.

Training Notebook:

- Seminars are wonderful chances to learn, as well as to meet students and instructors from around the world.
- Finding out about the seminars is the key. Keep an eye on the newsletter for announcements. Check Internet regularly for updates. There are often price breaks for early registration.
- Annual Seminar:
 1. Huge — most of the Board Members are involved and the largest number of attendees (200-400 participants)
 2. Weekend long
 3. Distance traveled may be an issue
- Regional Seminar:
 1. Fewer Instructors
 2. Shorter duration, usually one day long
 3. Since the seminars are regional the participants are usually locals.

LA - A Bit Cramped, But None Too Worse for Wear

Friday night logistical nightmare ensued... We started on the trip two hours behind schedule. The delay could have been avoided if we all had cellular phones. We were dragged screaming into the 21st century. The delay wasn't catastrophic, but we all could have done without the frazzled nerves.

All in all, there were five of us crammed into a surprisingly roomy PT Cruiser. We were to meet up with another of our classmates at the seminar itself. However, it was difficult climbing into bed at the hotel knowing we would be up in just a few hours. Good thing the seminar started Sunday.

Saturday was filled with us filling ourselves with seafood in Santa Monica and taking in the LA culture. For those of you who haven't been to California, the Northern and Southern ends of the state have distinct personalities. For me it's like visiting another country... almost.

After a day of sun, food, and lots of walking, shopping and sightseeing, we were ready to turn in... or so we thought. Tammy and Richard Bustillo invited us to join them and several other board members for dinner. The Thai food was great. One of our number, a spicy food connoisseur, was



From left to right: Chris Kent, Cass Magda, Steve Golden, Richard Bustillo, Dan Lee.

almost satisfied with the Mint Chicken: quite an accomplishment. He often spends mealtime seeing how many peppers he can cram onto his food.

Training Notebook:

- Planning is everything; the more you plan out your trip, the less chance of a freak occurrence ruining the whole experience.
- You're not going to spend the whole time training. Plan other things to do. This is especially useful for weekend long seminars. If you travel a really great distance, you might be able to make a vacation of it.
- Lodging could be an issue. Check to see if you have any relatives or friends in the area that would be willing to put you up. Also, the seminar sponsor, usually recommends a local hotel - again there might be price break for early registration.
- Be flexible, you never know what may come up, good or bad. Remember a good part of JFJKD is the ability to adapt.

The Seminar

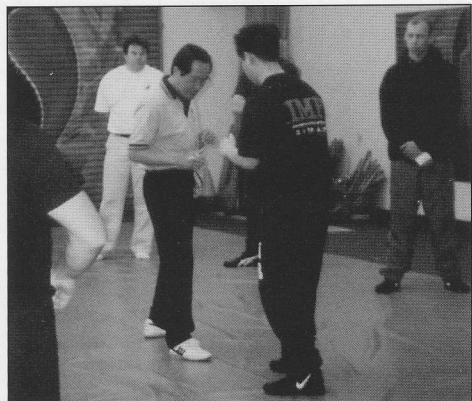
Bright and early Sunday morning we were at the IMB Academy. Ready to train, the day was hot, but we were ready to train. The instructors would trade off teaching duties, sometimes the other instructors would act as assistants.

Ted Wong - Stance and Footwork

Ted Wong showed the importance of the JFJKD ready position. This stance is literally the foundation of JFJKD. And the maintenance of that balanced position,

through footwork, is integral to all motion within JFJKD. The footwork, in turn, is necessary to

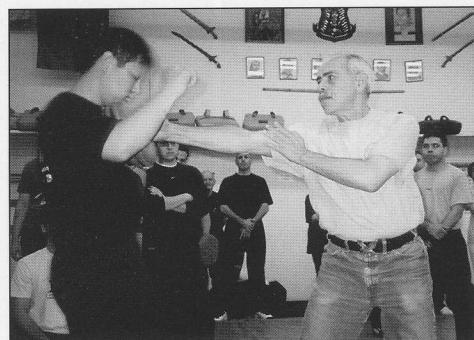
maximize the generation of power in attack, and the ability to dictate fighting distance in a confrontation. He demonstrated how attacking motions and defensive motions were linked to the footwork, and how that in turn, could flow effortlessly from the ready position and return just as smoothly to the same ready position.



Ted Wong teaches the JFJKD stance.

Chris Kent — Kicking Set

Chris Kent covered the JKD kicking set as he learned it when he was training with Dan Inosanto in the 1970's. We followed as best we could. It was very rewarding to be learning an often-overlooked part of JFJKD. The kicking set is important from a historical standpoint, as well as fun to practice. That session certainly left us with food for thought.

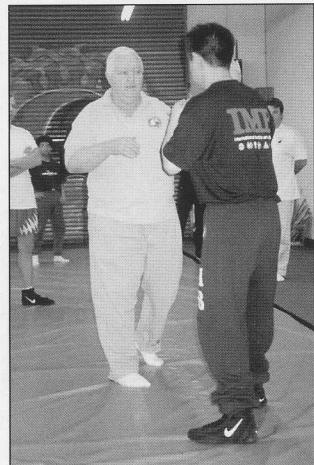


Steve Golden demonstrates trapping.

Cass Magda — Kicking Defenses

Cass Magda covered several defensive and counter-offensive movements against low line kicks, mainly jamming and the use of the

foot-obstruction, as relayed by Bob Bremer. The shinguards went on, and soon the room was filled with the sound of feet shuffling and hands hitting focus mitts. Not everybody brought their own equipment. But Sifu Magda showed several ways to adjust the drills to compensate for the lack of shinguards. Sifu Bustillo was kind enough to let some of participants use the gear at the IMB.



Pete Jacobs shows his close range power.

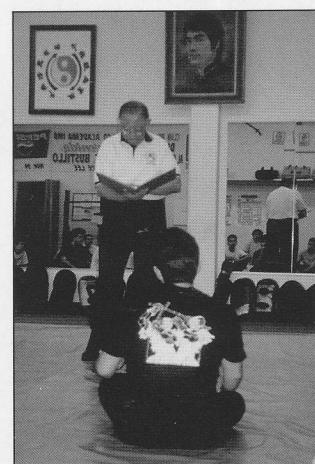
Pete Jacobs /Steve Golden- Close Power

Pete Jacobs showed just how hard someone could hit from very close range. He's a large man and is capable of sharply, and smoothly, focusing his mass behind some devastating close range punches. We did our best to follow his lead - slamming our fists into focus mitts held against our partner's chests.

Steve Golden jumped in with a demonstration of how that close range power fit in perfectly with trapping. He also showed us some of his signature variations on classic trapping combinations.

Dan Lee - Yin Aspect of JKD

Tommy Gong sponsored a Dan Lee seminar a few years back and I was fortunate enough to attend. I was overjoyed to see Sifu Lee moving with much the same energy that I remembered. He was moving and punching with a surprising vitality. Sifu Lee, a long time Tai Chi Chuan practitioner, explored the softer side of JFJKD. He stressed the importance of yielding in contrast to merely opposing force. He reminded us that,

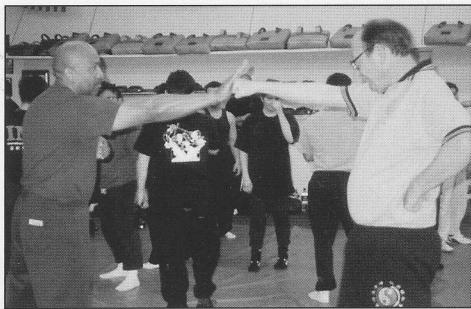


Dan Lee shares his philosophical knowledge.

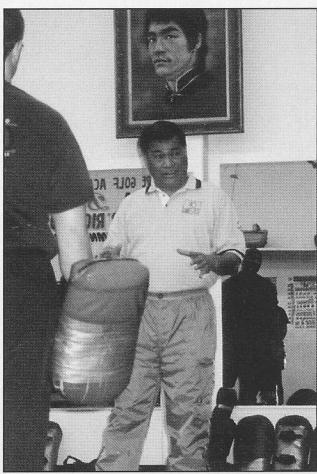
"Yang becomes Yin, and Yin becomes Yang" in a never-ending cycle.

Tim Tackett - Intercepting with Power

Tim Tackett demonstrated the importance of the power side forward structure of JJKD. He showed how it was possible to generate a great deal of power off the lead hand. And how the hammer principle allowed the lead hand structure to non-telegraphically land the front hand lead.



Tim Tackett on power and the lead hand.



Richard Bustillo drills the participants.

Richard Bustillo...

Richard Bustillo's section ran the gamut. He took us from trapping drills, to trapping combinations merged with punching combinations merged with kicks. Sifu Bustillo stressed the logic of how one movement flowed into the next as he built the combination, movement by movement. It made sense. And it was a vigorous workout to say the least. He ended our Torrance experience with a literally gut wrenching abdominal workout. The

soreness the next day was a souvenir a lot of the participants brought back after the seminar.

Training Notebook:

- Don't compare, yet. Don't expect the instructors to teach the same ways your instructor does. Save your analysis for after the seminar. With an open mind, you'll be able to learn more.
- Listen for the reasoning behind the material taught.
- Do the drills and techniques the way they're shown. Don't over analyze and say, "we don't do it that way in our school."
- Don't expect to learn "how" to do techniques. The seminar format is designed to give overviews and examples of training principles. Or as an introduction to the finer points of techniques. The rest is up to you to train or study when you get back home.
- Be personable when working with others. You're not there to compete with the other students. You're all there to learn. If you're matched up with a partner you just can't work with, simply say excuse me, and find someone else to work with.
- Try and bring your own equipment. The whole experience goes more smoothly if you have the tools necessary for the instructor's drills.

The Road Back

Understandably the trip back to Northern California was quieter. We were all tired. We were sure that Tommy Gong would have a lot of questions about our participation at the seminar. And I was running the Sunday activities over and over again in my head. And I was already looking forward to the next one, wherever it may be.



The participants, attendants and teachers of the BLEF LA regional seminar.

Training Notebook:

- Discuss the material with your classmates and instructor.
- See what was different, and try to figure out why.
- See what you want to incorporate into your personal training.
- JFJKD is about self-discovery, what was covered during in the seminar is never as important as what you bring back.

JKD Kicking Set**Salutation (Gin Lai)****Open****Ready Position (bai gong)****Ball Kick
(jik tek)**

- 1) Rt. Ball Kick (stationary)
Lt. Ball Kick (step thru)

**Side Kick
(juk tek)**

- 2) Rt. Side Kick (step thru)
Lt. Side Kick (step thru)

**Rear Kick
(hou tek)**

- 3) Rt. Rear Kick (plant forward)
Lt. Rear Kick

Cover**Hook Kick
(o'ou tek)**

- 4) Lt. Hook Kick (plant to rear)
Rt. Hook Kick (stationary)

**Spin Kick
(juen tek)**

- 5) Rt. Finger Jab - Lt. Spin Kick
Lt. Finger Jab - Rt. Spin Kick

**Front Kick/
Side Kick**

- 6) Lt. Front-Side Kick
(plant forward)
Rt. Front-Side Kick
(plant forward)

Cover**Low-High Side Kick** 7a) Lt. Low-High Side Kick**Cover**

- 7b) Rt. Low-High Side Kick

Ball-Rear Kick

- 8a) Lt. Ball-Rear Kick

Cover

- 8b) Rt. Ball-Rear Kick'

Ball-Hook Kick

- 9) Lt. Ball-Hook Kick
Rt. Step-Thru Ball-Hook Kick

Hook-Spin Kick

- 10) Rt. Step-Slide Hook-Spin Kick
Lt. Step-Slide Hook Spin Kick

Cover**Ball-Butterfly Kick**

- 11) Rt. Step-Thru Ball-Butterfly Kick
Lt. Step-Thru Ball-Butterfly Kick

Cover**Crescent Kick**

- 12) Clockwise Crescent Kicks (2) R/L
Counter C.W. Crescent Kicks (2) L/R

**Inverted Hook/
Rear Slap Kick
(gua/haso tek)**

- 13a) Rt. Step-Slide Inverted-Rear Slap Kick

Cover

- 13b) Lt. Step-Slide Inverted-Rear Slap Kick

Cover**Side Kick**

- 14a) Lt. Then Right Side Kicks
(plant slightly forward and rt.)

- 14b) Rt. Then Left Side Kicks
(plant left foot forward)

White Crane Position Into**Cyclone Kick**

- 15a) Cyclone Kick and Inward Windmill Hands

- 16b) Cyclone Kick and End Up in Second "White Crane" Position

Close**Salutation**

Note: Kicking set can also be practiced without footwork if only a small space is available.

Set can also be ended at first "White Crane" position, eliminating Cyclone Kicks.



Observing The Differences Between Stages In The Evolution Of Bruce Lee's Martial Art

By Tim Tackett

One of the major reasons for forming what is now called The Bruce Lee Educational Foundation was to promote unity and comradeship between the four phases of the evolution of Bruce Lee's martial art. Unfortunately this may not always be the case. The reason may be a misunderstanding of what Bruce Lee was attempting to do with his personal evolution. Bruce was interested in constant experimentation, but it was not just experimentation for its own sake. Bruce's intense study of other martial arts, and the passionate analysis of various modern training methods were for one purpose and one purpose only, and that was to make himself a better martial artist. With this end in mind Bruce Lee used his schools as a sort of living laboratory. For example, a technique could be tested in the crucible of full contact sparring. Then an analysis could be made as to its efficiency.

The yearly JFJDK seminar can give participants a chance to experience all four eras of Bruce's martial art. As James Demile said, during an interview about the late and great Ed Hart who was Bruce's second student, he was glad that people got to see all four stages of Bruce's development as it was important to see how A became B, and B became C, and finally C became D. If you were at the Seattle seminar it was obvious that there are vast differences in the way the four eras approach Bruce Lee's martial art. I think that James DeMile said it best during his portion of the third seminar in Seattle Washington. Referring to the differences he observed between that of first era, which he was an important part of, and the forth (Chinatown) era, he said that it was as if we had different teachers. At first glance it does look like the first era and the last are two totally different martial arts with the only thing in common is that they were taught by the same person, Bruce Lee. But if we look at a brief history of Bruce Lee's martial art growth we can see that instead looking at it as four separate arts, we should look at it as merely stages in one extraordinary man's desire to become the greatest martial artist in the world.

It must be remembered that when Bruce Lee came to the U.S. in 1959 he was only 18 years old. His main martial art was wing chun, which he had studied since the age of 13. His first student was Jesse

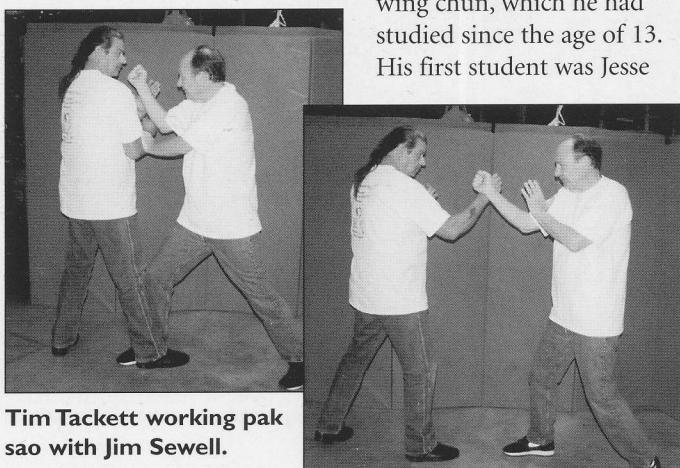
Glover who went to Edison High School in Seattle with him. Through Jesse Bruce started training his second student, Ed Hart. Later he started teaching James Demile and then Taki Kimura. At that time Bruce Lee mainly taught a modified version of wing chun with some techniques from other gung fu systems. After about a year, Bruce, tired of being a bus boy at Ruby Chow's restaurant, opened a school with Taki as his assistant instructor. Jesse Glover, Ed Hart and James Demile, not wanting to start all over, dropped out.

In 1962 Bruce started teaching James Lee and Alan Jo. In 1963 he moved his family to Oakland, leaving the Seattle school in Taki Kimura's capable hands. In Oakland Bruce started a process of shedding some of his old techniques and adding some new elements to his personal martial art. He added a major emphasis on physical conditioning. Bruce also added Western boxing footwork to add mobility to his art, and Western boxing punching to add variety and angles to his punching repertory. At this time Jun Fan Gung Fu, which is what Bruce Lee called his art, consisted of wing chun trapping and straight punches with four corner simultaneous blocking and hitting, a mixture of Northern and Southern Chinese kicking techniques with angle punching and footwork from boxing.

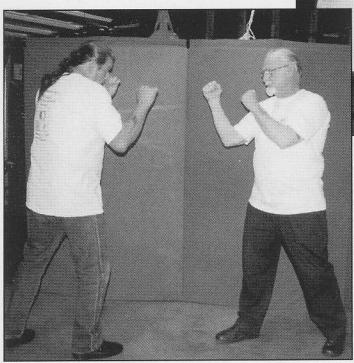
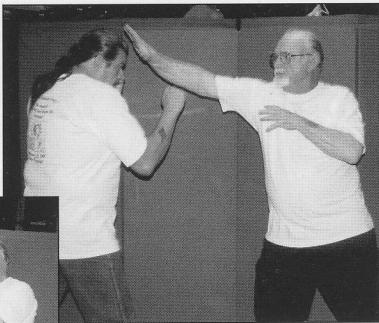
In 1964 Bruce made his move to Los Angeles to co-star in the Green Hornet television show, and left James Lee in charge of the Oakland school. While in Los Angeles, Bruce made many trips to both Oakland and Seattle to work with James and Taki.

In 1967 Bruce opened the Chinatown school with Dan Inosanto as the head instructor. At this time Bruce started adding fencing theory to his martial art. His front hand finger jab was used in a similar way to a Western fencing foil. He adapted fencing attacks into the five ways of attack. But most important of all he took the most efficient defensive technique, which is to intercept your opponent's attack with a stop hit. Bruce Lee felt that being able to stop hit is so important that he named his art Jeet Kune Do which means "the way of the intercepting fist".

With all of the above in mind, how should someone from let's say the Taki era look at a technique from the Chinatown era which seems to contradict the way Bruce taught them to do it? First of all we must get over the concept of what is right and wrong. It is my opinion that techniques from all the eras have value and are in their own way correct. We must also keep in mind that the four eras were not totally separate as they flowed from one to another. Having studied with various students of Bruce Lee from the Chinatown era, I can state unequivocally that there are even variances in the way Bruce taught them a particular technique. A careful study of Bruce's notes from the Chinatown era shows that while he seemed to teach the same things to different people, he made sure they worked on what would be better for their body type. It is clear from working with different Chinatown students that Bruce



**Bob Bremer
practicing the
hammer principle
with Jim Sewell.**



Lee tailored his instruction to the individual so that they would do what worked best for them. This can be a small difference punching with a diagonal fist instead of a vertical

fist, or a large difference as the stop kick with its most common follow-up. He seemed to teach people of smaller stature to do a shin-knee side kick followed by a finger jab. For people of larger stature, like Bob Bremer, for whom it would be more efficient to crash the line, he taught a leg obstruction followed by a snapping diagonal punch. In the above case neither technique is right or wrong. They're just different.

One thing I know for sure is that Bruce Lee was not looking for an inferior way to do something. The idea that a technique from the Chinatown era is inferior to a technique from an earlier era would oppose of all we know about Bruce Lee. After all he was audacious enough to write in a magazine article an invitation to anyone reading it to drop by the Chinatown school and full contact spar. Bob Bremer told me that more than one person showed up to spar, watched the training for a while, then changed their mind and left.

One example of a change between Bruce Lee's first era and the Chinatown school is the straight blast. Bruce told Bob Bremer that there are really two straight blasts. He told Bob to use the wing chun shoulder square blast when your opponent is right in your face to get him off of you and stun him. This gives you the proper distance for the one-inch penetration-snapping punch. Once you get the proper distance you finish your opponent off with a straight blast that uses the weight of your body by throwing your shoulders into the punches as well as your entire body. This is what Bruce Lee would call a non-crispy attack which can also use boxing hook punches as well as straight line punches. But this should only be used after your opponent is injured and would be unable to counter attack effectively. An example of this can be seen in a video taken in Bruce Lee's backyard where he is punching the heavy bag with heavy hooks. He, of course, would never have attacked someone with this method unless it was safe to do so. If you want to see this type of straight blast in action look at Jack Dempsey attacking Jess Willard in their title fight. I know Bruce Lee watched it.

I feel that all of Bruce Lee's students should make an effort to learn as much as possible, or at least experience, the techniques and drills of all the phases of Bruce Lee's martial arts. We should try to understand why Bruce threw away what he did; why he changed certain things; why he added certain

things. We need to know, for example, if his not focusing on the wooden dummy in Chinatown was because he had already got the value out of it, or if he found a training method that he felt was more productive. We can't know only guess.

If by some miracle Bruce Lee could come back for a short visit, I would ask him, "Sifu, of all the techniques you learned, of all the drills you did, and of all the exercises you went through, which ones were the most important? Which ones do you feel were a total waste of time? And which ones were essential for turning you in the great martial artist you became?" Although we cannot know the answer, I feel that students from all the phases of Bruce Lee's life should get together in the spirit of mutual cooperation and love for the legacy that Bruce Lee left us and try to the best of our ability to answer these questions. I know that we would all become better martial artists and teachers if we could do this.

After all we can't really know what JKD would look like if Bruce Lee were still around to look into the most efficient ways to use the human body for combat. Probably a student of Bruce's would look at what we were doing in 1973 and say that it looks as if we had different teachers. What we need to do is look at the core curriculum and use it as a guide into our own investigation into the most efficient way to use the human body for combat. I feel that by sticking to Bruce Lee's principles of combat while at the same time learning and developing our own JKD we will honor Bruce's memory in a way that he would approve of.

Tim Tackett is a 2nd generation member of the Bruce Lee Educational Foundation Board of Directors. He is an instructor with the non-profit private group called The Jun Fan Jeet Kune Do Wednesday Night Garage Group. Which consists of 8 instructors and about 7 students. 2 of the instructors, Bob Bremer and Jim Sewell, are 1st generation Chinatown students. One of our instructors, Lloyd Kennedy, has over 30 years experience in grappling. Any member of our group can be contacted at the following e-mail: thtackett@eee.org. Please check out our web site at www.jkdwednite.com.



The Wed Night Instructors and six of our students.
Instructors – 1st row: Louis Berard (far left), Lloyd Kennedy (3rd from left); **2nd row:** Steve Bordon Asst Grappling instructor (2nd from left), Barry Dixon (4th from left), Tim Tackett (5th from left), Bob Bremer (6th from left); **3rd row:** Jeremy Lynch (2nd from left), Jim Sewell (3rd from left), Dennis Blue (4th from left).

EXCLUSIVE!

Bruce Lee's "Commentaries on the Martial Way" — Part XI

Co-ordination

The process of training for skill (coordination) is purely a matter of FORMING PROPER CONNECTIONS IN THE NERVOUS SYSTEM

"The process of training for skill (coordination) is purely a matter of FORMING PROPER CONNECTIONS IN THE NERVOUS SYSTEM so as to insure that the impulses from the brain and spinal cord will be sent to the proper muscles, thus bringing about effective action. This "formation of pathways and connection in the nervous system" is the ultimate aim in all education of every kind, including the learning of physical skill ~~~~~ when learning to form pathways, be sure it is the most economical as well as the most efficient use of energy and motion."

To a condition of readiness that causes the individual to approach practice with pleasure even the most tedious practice session. The more 'READY' the person is to respond to a stimulus the more satisfaction he finds in the response, and the more 'unready' he is the more annoying he finds it to be forced to act ~~~~~ the state of readiness."

"Learning skill (coordination) is a matter of forming connections in the nervous system by practice (precision practice), and that each performance of an act strengthens the connections involved, and makes the next performance easier, more certain, and more readily done. Likewise, disuse tends to weaken any connections that have been formed, and makes doing of the act more deficient and uncertain — constant exercise. (Thus we can attain skill only by actually doing the thing we are trying to learn - we learn solely by doing or reacting.)

ATTAIN SKILL ONLY BY ACTUALLY DOING THE THING WE ARE TRYING TO LEARN - We learn solely by doing, or reacting.

Co-ordination in
attack

Co-ordination in
Counter (defense)

Co-ordination in
Combination

Training aid in coordination

IMPORTANT

- # do not practice finely skill movements after you are tired for you will begin to "do not practice finely skilled movements after you are tired for you will begin to SUBSTITUTE GROSS MOTIONS for FINER ONE(S) and GENERALIZED EFFORTS for SPECIFIC ONES ~~~~~ Remember this important fact, that is: wrong movements tend to supervene, and the athlete's progress is set back. **THUS THE ATHLETE PRACTICES FINE SKILLS ONLY WHILE HE IS FRESH.** When he becomes fatigued he shifts to tasks employing gross movements designed principally to develop endurance."

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- "PROGRESSION FROM VOLITION TO REFLEX CONTROL ~~~~~ when athlete's awareness is shifted from small details (mechanical performance) to larger ones, and finally to the whole action, without a thought given to any single part —— **INSERT UNDER VISION & AWARENESS.**"

1 —
on
larger
itself

- # When a new task with a demand that is different in intensity of load, rate, repetition or duration is undertaken an entirely new pattern of 'neurophysical adjustment' must be acquired." (Thus, we are not JUST using different muscles (ie: more fatigue) but are BRAKING due to improper coordination.)

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(Thus, WE ARE NOT JUST USING DIFFERENT MUSCLES (ie: MORE FATIGUE) BUT ARE BRAKING DUE TO IMPROPER COORDINATION.)

REF: p36 - 3rd PARAGRAPH

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