"KNOWING IS NOT ENOUGH"

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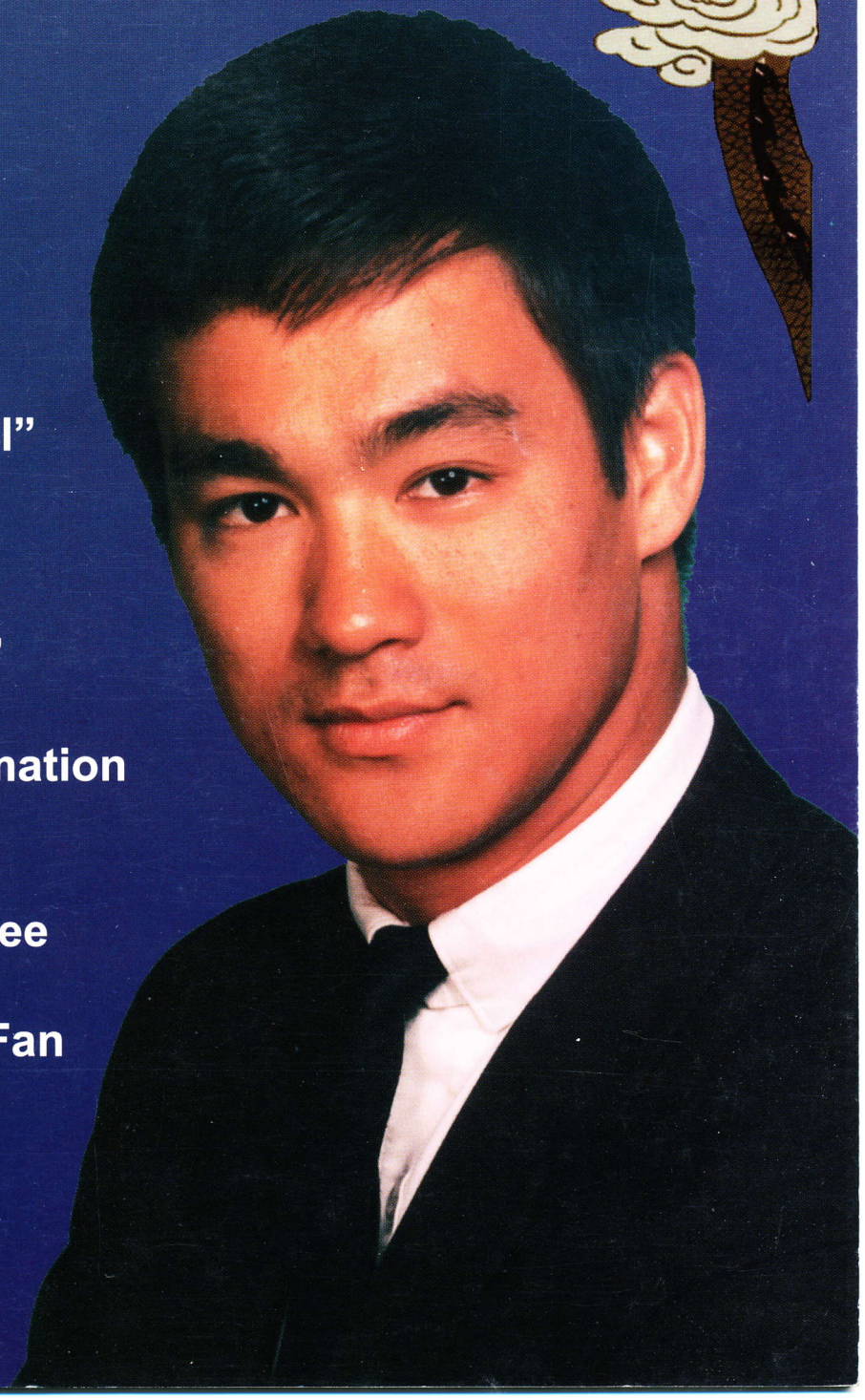

EDITORIAL

BRUCE LEE FIGHTS ON -- FOR STAMP OF APPROVAL

Elvis has one. Bogey has one. Marilyn Monroe has one. James Dean has one. Even Bugs Bunny has one. Now, admirers of the late martial arts legend and international screen idol Bruce Lee want him to have one also.

No, it's not a star on the Hollywood Walk of Fame (Lee already has his.) It is a form of recognition bestowed upon someone by a branch of the federal government: a United States postage stamp. And the driving force behind a Bruce Lee postage stamp is none other than his widow, Linda Lee Cadwell. "The fact is that he was a Chinese American and brought pride to the Chinese," says Cadwell. "He gave Americans the opportunity to be exposed to the Chinese culture, which is what he sought to do through his films."

Cadwell also notes that the United States has never so honored an American of Asian heritage. Yet, like Presley, Monroe and Dean, whose celluloid-preserved images live on and inspire later generations, Bruce Lee's charisma and mystique still have a profound impact on the present day that equals that of his late Hollywood peers. Furthermore, it was Lee who, more than any other Asian in movies, literally kicked down the West's notion of the weak, submissive – and in the case of Asian men, emasculated – "Oriental."

"Bruce Lee was the first Asian superstar to bridge the chasm between East and West and to give lie to the demeaning stereotypes represented on film and television by such 'Chinese' figures as Charlie Chan and Dr. Fu Manchu," sates attorney Jerome E. Weinstein, who submitted the stamp proposal to the United States Stamp Committee. "It is a measure of what Bruce achieved that he managed to destroy that ancient and prejudiced image and instead ultimately projected an image of a Chinese who, for once, was not only a hero but one with whom Western audiences could identify."

Echoing that statement is Alex Ben Block, author of The Legend of Bruce Lee and editor of leading entertainment industry trade publication the Hollywood Reporter. "I believe that Bruce Lee should get a U.S. postage stamp," he asserts. "The reasons I think that he should get it are, No. 1, that he was truly a great personality who, even more than 25 years after his death, remains quite vibrant as a character in worldwide cinema.

Secondly, he also represents a breakthrough as one of the first non-Anglo, non-Caucasian stars, in particular representing Asians, to break out and become an international

As one of the most inspiring individuals of all time, Bruce Lee deserves his own postage stamp. Read on to find out what you can do to make it happen!

world-class move star. I think giving Bruce Lee a postage stamp would help show that America truly is the land of diversity and that there is room for everyone."

Cadwell notes that even now she receives 20-30 letters a week from her late husband's fans and admirers, praising not only his inspiration as a martial artist but of how his philosophy helped enrich their lives. Thus, while it is no wonder Cadwell feels Lee deserves such an honor, it is a difficult task that can take years to accomplish. Initially, an application must be sent to the United States Stamp Committee in Washington, D.C. explaining the merits of having a stamp with the proposed honoree's image on it. The committee makes its decision years in advance, which means that even if a stamp bearing Lee's image were approved, it might not be seen for years.

Yet perhaps the process can be expedited if enough people demand that the United States Stamp Committee issue a Bruce Lee postage stamp – post haste. If you feel that Bruce Lee needs to be honored by the nation of his birth with a U.S. postage stamp, do the following:

Write a letter explaining why you believe Bruce Lee deserves a stamp. Mail it to:

- The Citizens Stamp Service Advisory Committee
  c/o Stamp Management, United States Postal Service
  L'Enfant Plaza, Room 5301
  Washington, D.C. 20260-2420

- Use the Web browser of your computer and go to <<yolk.com>>. Look for the hyperlink to the Bruce Lee Stamp Petition form and print it out. Then, get as many people as you can to sign the form and send it to the same address listed above.

While you are at it, write your state's senators and representatives. Let them know that their help is needed and that sponsoring a drive for a Bruce Lee postage stamp would bring lots of publicity and votes.

Thanks to Cadwell and Weinstein, the hard part – submitting an application – is done. Also, with the year 2000 (the year of the dragon) looming, not to mention the 25th anniversary of the release of 1973's Enter the Dragon, hooks for releasing such a stamp couldn't be better. Now it is up to those who admired Bruce Lee to throw their collective weight behind his drive.

If you need a final reason, just consider this: Elvis, Bogey, Marilyn, James and Bugs could use the company.

(Reprinted with permission from Imee Gacad's article in YOLK magazine, Summer/Fall 1997 issue)

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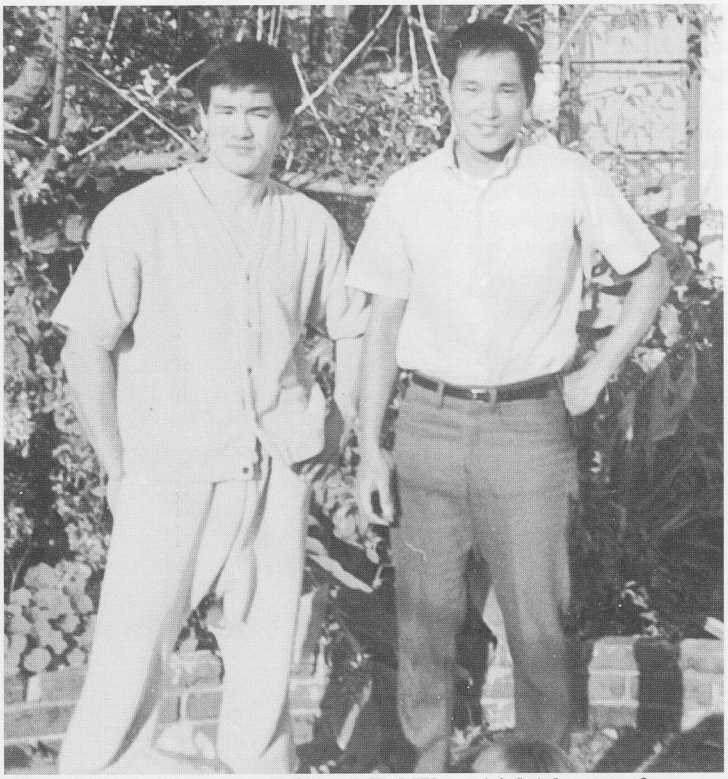
The "KNOWING IS NOT ENOUGH" INTERVIEW

THIS MONTH: TED WONG!



Close friends: Bruce Lee (left) and Ted Wong (right) became fast friends shortly after their first meeeting in 1967. Here they take "five" from a backyard workout at Bruce's house long enough to pose for a quick snap shot.

Ted Wong probably spent more time with Bruce Lee during the development of his art of Jeet Kune Do than any other individual presently living. More importantly, the two men became great friends and more often than not what little spare time they had was spent in each other's company. Ted received certification in Jeet Kune Do directly from Bruce Lee himself and was Bruce Lee's last private student. In looking at Bruce Lee's daytime diary for the year 1967, one sees that Ted Wong was first invited to Bruce's home on April 20th of that year. This would prove to be, in the words of Humphrey Bogart, "the beginning of a beautiful friendship," that would endure up until Bruce Lee passed away on July 20, 1973.

For years Ted Wong has taught privately, usually to only a handful of dedicated individuals who would make the trip to his home in Monterey Park, California to train in Ted's backyard. He is a humble man, a dedicated man, and a man fiercely loyal to Bruce Lee, in terms of both the art he taught and the message he communicated. Linda Lee Cadwell recollects that Ted's teaching is perhaps the purest strain of her late husband's art and is quick to seek Ted's counsel on matters pertaining to the technical aspects of Jun Fan Jeet Kune Do.

Ted Wong is also, as were all of Bruce's closest friends, the most decent of human beings. Time and again he has foregone payment at seminars, and even gone into his own pocket in an effort to help spread the teachings of his sifu, Bruce Lee. In this day and age, such altruism is considered shocking. When Ted Wong speaks, he speaks with the air of unimpeachable authority, and we at "Knowing Is Not Enough " are very pleased to be able to present this in-depth interview with Ted Wong to our readers and members of Jun Fan Jeet Kune Do.

-- John Little

For the benefit of some of our members who may not know, how did you first meet Bruce Lee?

TED WONG: I first met him the day that he opened up his Chinatown School. I'd actually been around him some six months prior to that, but I didn't have an opportunity to introduce myself to him.

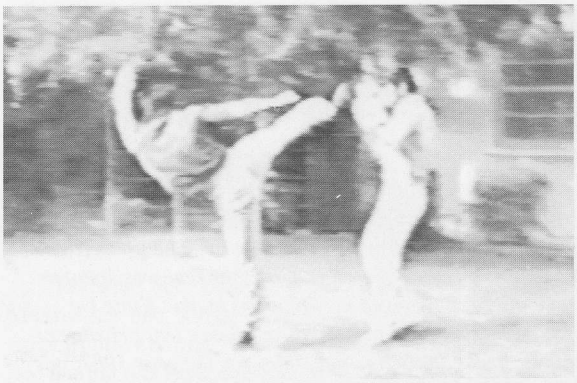
Where was this?

TED WONG: He was training with a couple of his students in Chinatown. At that time it was just a big room in a theater that was used as a recreation room by the Chinese community in Los Angeles. People would go there to play chess and ping pong, and Bruce Lee used that same place to go and train. A friend of mine had told me about it and that was actually how I first heard about Bruce Lee. So I went there on a couple of occasions but just sort of stayed in the background and watched him. I was a little too intimidated to just walk up and introduce myself. And then a few months later, February of 1967 to be exact, it was on a Saturday morning, my same friend told me that Bruce Lee was opening a school. And that was the first time that I formally met him.

What was Bruce Lee doing during that "opening day" of the Chinatown school?

TED WONG: He was giving a lecture and talking about his art. It was really quite an eye-opener for me listening to him talk about his Gung Fu. It wasn't Jeet Kune Do when the Chinatown school first opened, he hadn't yet coined the term [Editor's note: According to Bruce Lee's daytime diaries, the Chinatown school opened "officially" as the "Jun Fan Gung Fu Institute" on Thursday, February 9, 1967 one month before the official cancellation of The Green Hornet TV series. It was on Sunday, July 9, 1967, some five months later, that the art of "Jeet Kune Do" was conceived]. I was fortunate enough to be there and to sign up for his class, and the rest is history.

It was at this "official" opening of the Los Angeles Chinatown branch of the Jun Fan Institute, that Ted Wong (right foreground, back to camera) first got his chance to meet Bruce Lee (background, lecturing).



A backyard workout: Bruce Lee (left) shows Ted Wong (right) the fundamentals of landing a hook kick on a moving target (circa 1968).

Had you been training long at the Chinatown school when Bruce Lee took you as a private student?

TED WONG: No. In fact, he came up to me in that very first class and asked me my name, and where I came from. When I told him I came from Hong Kong, he knew that I spoke Cantonese. At that time there were probably only two or three Chinese people in his class, so he took me out for a cold drink and started talking to me. I really didn't have any previous experience in the martial arts, and he knew this. I think he kind of felt sorry for me, so he gave me some advice at that time. I remember later that he once told me, "Ted, you need to work on your basic requirements." I didn't know what he meant by this, and so I asked him, "What's that?" Bruce just smiled and said, "Well, you need some muscle." (Ted laughs). So, he said, "Why don't you come over to my house and I'll get you fixed up in that department." So I went to Bruce Lee's house and he drove me over to a place that sold barbell sets, and nutritional products. The York Barbell Club owned the store and Bruce Lee had me buy some "Crash Weight Gain" powder and a good basic barbell set.

Who manufactured the weight gain product?

TED WONG: Bob Hoffman, who used to publish Strength & Health magazine, manufactured it. I purchased two cases of the weight gain powder. I remember that the directions called for me to take "one can a day." Bruce also had me purchase a bench press and then he set up a special program for me to train on.

Do you remember what that program consisted of?

TED WONG: Well, basically it was just a general conditioning program consisting of bench presses, press-behind-the-neck, dead-lifts, bent-over rows, squats, sit-ups, curls, reverse curls, and things like that. I performed two sets of 10 repetitions per exercise and worked up in reps, but I never performed more than 20 repetitions. This routine was performed three days a week with the weights, and then I did two days a week with martial art.

How well did the program work for you in "putting on muscle?

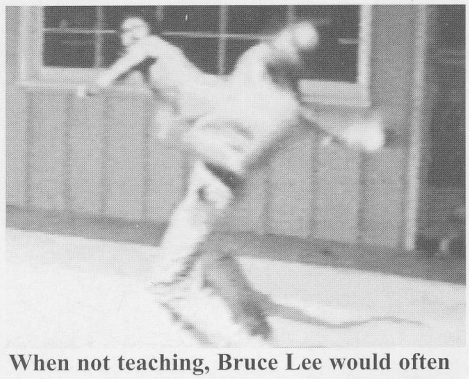
TED WONG: It worked really well! Bruce Lee weighed me first and then constantly checked my progress to see how much weight and size I increased. I believe that in three months I went from 132 pounds to 147 pounds -- a total of 15 pounds gained -- and it was all muscle. It was the heaviest I've ever been. I found, however, that if I didn't keep taking the weight gain powder and hitting the weights that I couldn't maintain that bodyweight.

How long did it take you to notice progress in your martial arts training once you started training privately with Bruce Lee?

TED WONG: Pretty much right away. I was pretty gung-ho and pretty intense. The way that Bruce Lee spoke and taught you conveyed that he meant serious business. He always tried to condition your mind to try and give you the proper example of how to train. Bruce had me running with him in addition to the martial arts and weight training, and then I'd go out to the stores with him to get certain types of vitamins. He would tell me what to get and what they did for your body.

Were there any other physical fitness devices that Bruce Lee thought would be helpful for the martial artist?

TED WONG: Bruce Lee always was working on ways to improve his supplemental conditioning for the martial arts. I remember that he had me buy a weighted belt -- not a weightlifting belt, but a belt that weighed about 10 pounds that you wore around your waist. He had me run with that as a form of progressive resistance to both the muscles and the cardiovascular system, as both the heart and the muscles had to work harder to carry my body over the distance I was running with this additional weight. I even sparred wearing that. I didn't really know at the time how quick my progress was, but because of his personal attention and advice, I really began to progress quite quickly and catch up to the level of the rest of the students.



When not teaching, Bruce Lee would often use Ted to practice his choreography techniques, such as this spinning wheel kick, performed to check optimal camera angles to capture martial arts movements.

You were also in the unique position of being, not only one of Bruce Lee's closest students, but also one of his closest friends. Can you comment on this?

TED WONG: Well, I just feel that I was tremendously fortunate. I'm very thankful to this day. When you think about having the opportunity to study martial art from Bruce Lee, I've got to be one of the luckiest guys in the world, particularly since he taught me when I had no previous martial art experience. Bruce Lee usually only taught people that already had experience in martial arts. He took me in and made me not only his private student, but also his friend.

Something else that I find interesting, and that many of our members may not be familiar with, is that you were actually with Bruce Lee on the day that he founded the name "Jeet Kune Do." Could you tell us that story?

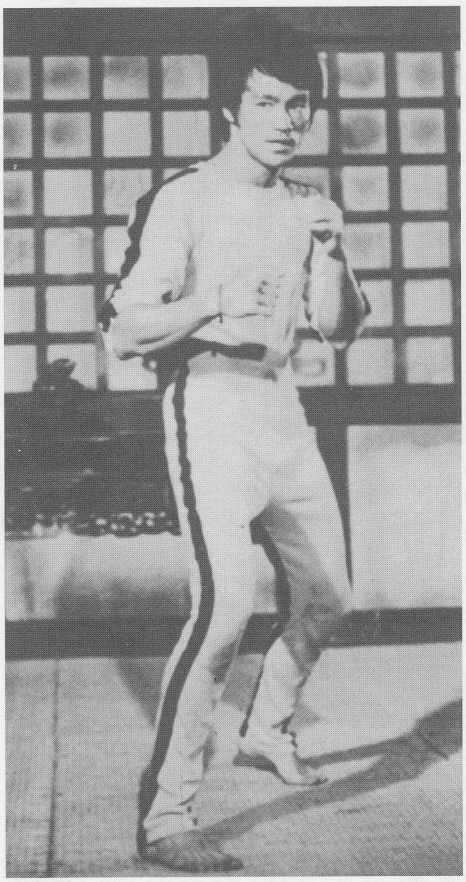
TED WONG: Well, it's both a very long story and a very short story (laughs). One day Bruce Lee came up to me and during the course of our discussion the said that he wanted to come up with a name that would really identify his own art. He had been doing a lot of thinking about it, he told me, and wanted to have a name for -- I shouldn't say his "style" because he never believed in style or system -- but in his way of fighting. It was all his own and had evolved to the point where he thought he should have a name to identify his own art. So, that's why I think at that time he chose the name "Jeet Kune Do." He named it in Chinese first, and he said that he thought the name was really appropriate. And then he said that he wanted to go up to UCLA where one of his friends was a linguistics professor and who would know what the correct phonetic spelling of it would be in English. This was around July of 1967.

When he named his art "Jeet Kune Do, " was that because at that time his art laid specific emphasis upon "interception (i.e.., the "Jeet " in Jeet Kune Do), rather than on, say, a "block and then strike" combination, such as were to be found in most of the other martial arts styles of the time?

TED WONG: I think interception was the cornerstone of Bruce Lee's art at that time, but interception can be applied in many ways. It doesn't mean blocking, and yet it also can serve as a block or a preventative measure in avoiding an oncoming blow. Intercept means to stop your opponent as he progresses or

even before he begins to progress in his attack. I think that most arts were based on attacking and defending, but intercepting was certainly one of the foremost principles of Jeet Kune Do at that time.

You spent a tremendous amount of time with Bruce Lee, particularly during the period when he considered -- however briefly -- Jeet Kune Do to be both a style and an art. When it was "an art," how did it differ from what was taught at, say, the Chinatown school?



TED WONG: Well, I did have the very, very good fortune to learn from him in both the Chinatown school and also privately when we worked out at his home. That's why I had the opportunity to experience both aspects of his teaching, both formally and informally and at both "schools," so to speak. I can see that I came along probably toward the end of his period of development of his art of Jeet Kune Do. And I can see that most of his teaching during the early part of his development was pretty much Wing Chun Gung Fu. Later on, he started adding different things to it such as footwork, and applying different combative philosophies to it. The art at that point began changing, but the change wasn't simply the result of adding new and different techniques and different approaches, but I could see that, technique-wise, it was pretty much the same. I recently had the opportunity to workout with members of the Jun Fan Jeet Kune Do Nucleus; that is, different members who had actually trained with Bruce Lee over many different eras. This gave me the opportunity to see that the techniques that Bruce taught all of his students were pretty much the same, as far as punching and kicking. Over time, he began to change the stance from a Wing Chun Bai Jong to the "On-Guard" position, and because of that change, many other changes came about. For instance, he changed the way he kicked and punched, the delivery system of these techniques. Also, the curriculum that he taught in the class to a large group of people began to change somewhat. Still at that time, the Seattle, Oakland and Los Angeles curriculums were pretty much still Wing Chun influenced. But when I was training with him privately, there was a gradual diminishing of Wing Chun until, at the end, it was completely different than Wing Chun. Pretty much the only Wing Chun element that he applied was Chi Sao or "sticking hands" and also some simplified trapping. He thought that it was pretty unique, but then later, say, in 1969, he had pretty much discarded that as well. Taky [Kimura] told me that Bruce had called him in 1969 and told him that "Chi Sao is out."

Bruce Lee's choice of preferred stance in combat evolved from the traditional Bai-jong or "Ready position" of Wing Chun (above) to the more mobile and elusive On-Guard position of Jeet Kune Do (left).

Footwork and mobility were two of the most important innovations in Bruce's creation of Jeet Kune Do. According to Bruce Lee: "Good footwork can beat any attack."

It's interesting that there was a difference in what he taught you privately -- not just from the Seattle school's curriculum, but also from the Chinatown school, both of which emphasized trapping, Chi-Sao, and the classical techniques of Wing Chun. Whereas by 1969 he was getting away from that.

TED WONG: Yeah, in his private teaching there was still a little bit of Wing Chun there but it was no longer the center of his art. I think once he started to move away from it was when he really started to excel; that was how he progressed so quickly on his own. I think that he believed that the Wing Chun techniques no longer fit into the direction he was progressing in at that time; that is, into the structure of JKD anymore. However, Wing Chun remains an important part of the early history of Jun Fan Jeet Kune Do. I should also emphasize that this is only my personal opinion of how he felt.

All right, let me ask you a direct question: How would you define Jeet Kune Do?

TED WONG: To me Jeet Kune Do is Bruce Lee's own personal way of how to conduct himself in combat. Jeet Kune Do is based upon certain principles and a philosophy, and how to apply them both through physical movement or motion. I also believe that if you are going to use the term "Jeet Kune Do" you should be referring to what Bruce Lee taught -

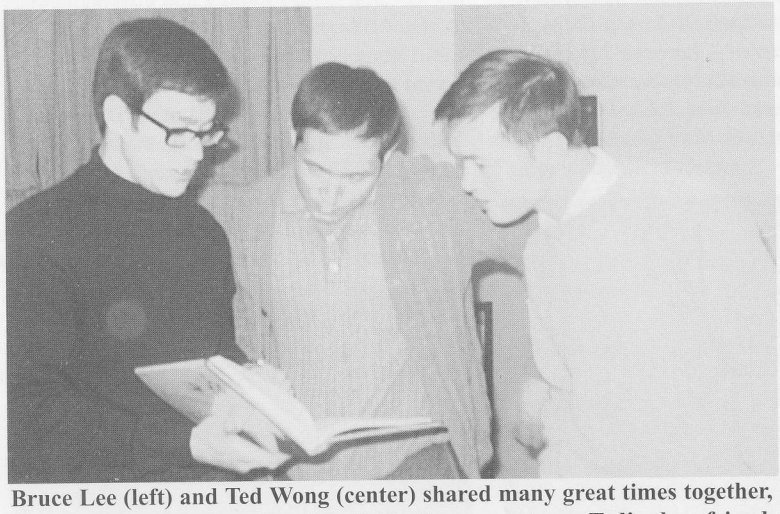
- and did during his lifetime. Jeet Kune Do, really, represented the process of Bruce Lee's evolvement ever since he began martial art. I cannot say that Jeet Kune Do really began on the day that he first came up with the term -- that was just the day that he decided to give the process of his evolvement a name. Jeet Kune Do was that process of evolution, even in Seattle, Washington right up until his last day on earth. All of these have to be considered part of his Jeet Kune Do process. I don't think that you can pin down Jeet Kune Do as being what he taught from July 1967 and onward, and that anything he taught before then was not. I think Jeet Kune Do would have to be what Bruce Lee was practicing, doing, teaching and working on during his lifetime. It is really based upon some really important philosophical principals: simplicity, directness and non-classicalness. If you understand these, you will probably understand a lot of Jeet Kune Do.

You also feel that there are some fundamental techniques that form the science of the art of Jeet Kune Do, as opposed to the art itself, which is oriented more toward the personal experience of the individual. Can you share with us some of what you hold to be the fundamental techniques that underlay the science of Jeet Kune Do?

TED WONG: Well, Bruce Lee always mentioned that the footwork and stance are very, very important. You have to learn these, especially at the beginning, before you can progress on to anything else. Bruce Lee always emphasized that the On-Guard position and footwork are really the fundamental keys to Jeet Kune Do. These are really the fundamental building blocks of the art, the foundation of it.

So if someone were studying Jeet Kune Do and paid particular attention to developing the On-Guard position and footwork, you would feel that they were well on their way to a solid comprehension of Bruce Lee's art of Jeet Kune Do?

TED WONG: Yes, those are the basic fundamentals of JKD. I wasn't able to grasp that intellectually until only fairly recently, but I always sensed that this was the truth on an emotional level. I lived by that: the basic fundamentals and how to apply them through physical motion. And I was delighted to learn recently that you discovered that hidden page within the book in Bruce Lee's library entitled "Concentration," wherein Bruce Lee wrote: "What is the Root of]KD?" And then he went on to answer that question by writing: "The On-Guard position, footwork, mobility, body alignment, coordination," and so on. And that's what it is. One of the most important principles of JKD was revealed in Bruce Lee's saying that "True refinement seeks simplicity." That has always stuck in my mind, to take something that you already know and try to refine it further. You will end up being simple. I know that a lot of people are saying that "What Ted Wong teaches is too simple," but I'm glad they are saying that.



Bruce Lee (left) and Ted Wong (center) shared many great times together, including this Christmas during 1967. Also present was Ted's close friend, Raymond Huang (right).

You not only spent a lot of time with Bruce Lee when he lived in Los Angeles, but you also went to visit him in Hong Kong after he had shot his scenes for The Game of Death, and before he began filming Enter the Dragon. And then you saw him again when he returned to Los Angeles for the last time approximately one month before he died. Did he share any new developments in the art of Jeet Kune Do with during those last get-togethers?

TED WONG: He always liked to share what he was working on. He liked to talk to his own students, like Herb Jackson, James Lee and myself. He couldn't wait to call us up whenever he came back to town and just get back into our old routines again, going to bookstores, and just hanging around and showing us what he was doing at that time. Herb and I went to visit him in December of 1972. We stayed at his home and shared Christmas and New Year of 1973 with Bruce and his family. At that time, he said, "Boy, you guys got here at just the right time. This is the most peaceful and relaxed moment I've had since I got here [in Hong Kong]. I'm in between movies and have a bit of spare time to relax and talk." We were actually there to attend the premiere of The Way of the Dragon. That was very exciting, they hold their premieres at midnight in Hong Kong. I enjoyed that movie very much.

In December of 1972, Ted (far left), Tae Kwon Do master Jhoon Rhee (second from left) and Herb Jackson (second from right) traveled to Hong Kong to visit with their friend, Bruce Lee. This photo was taken on the bridge that crossed over a little pond in the backyard of the Lee family's Kowloon Tong home.

What was Bruce Lee's feelings with regard to the Hong Kong fans' reaction to his film at the time?

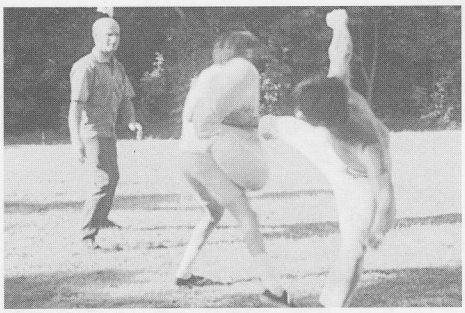
TED WONG: Oh he was very excited, because that was the movie that he was really proud of. He had written it, he had directed it, and he was the star of it. It was his baby. I think that movie had more JKD in it than any other movie he did. It really represented his thinking, his way of martial art.

When you last saw Bruce in May of 1973, did he mention to you that he had chosen a "successor," or any one person who he had entrusted to carry on his art during his absence?

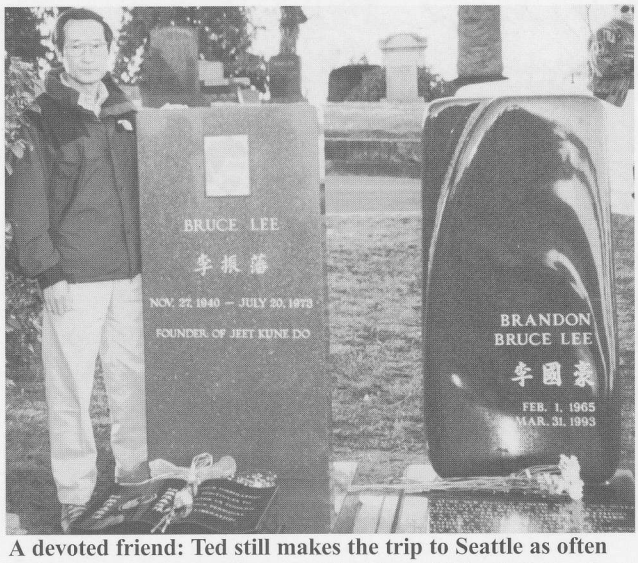
TED WONG: No, he never said anything like that. I don't think he ever saw any one person as his successor. He had big plans for himself and had no idea that he wouldn't be around to handle things himself for a long time to come.

What is the strongest image that comes to your mind when you think of Bruce Lee?

TED WONG: I see a very dedicated man -- at whatever he did, not just martial art. I think he put so much energy and time into martial art, but what he really wanted to do was to reveal the higher principles of martial art through movies. Because of that, he sacrificed a lot financially to achieve his goal, but that, and his family were his loves. His family came first, and he told me that "if I do good in my martial art, if I can become the best martial artist in the world, everything will come my way financially, which means that I will be able to provide for my family." The



The art of Jeet Kune Do underwent some significant changes from the Chinatown curriculum after Bruce began to teach privately in his backyard.



A devoted friend: Ted still makes the trip to Seattle as often as he can to pay his respects to his sifu and friend, Bruce Lee.

Bruce Lee's love for his wife, Linda, was profound and heart-felt. He once told Ted Wong that he was "very, very fortunate and lucky to have Linda for my wife." Here the Lees smile for the camera at Ted Wong's wedding.

money was simply a by-product of being a very dedicated martial artist. How he found the time to do all the things he did, I've always been amazed by.

I would like to get your thoughts on Bruce Lee's love for his wife, Linda.

TED WONG: He loved his family tremendously and really, really loved his wife Linda. Most people don't realize that about Bruce Lee. Linda Lee was the most important person in his life. Certainly she was the one who made him successful -- Bruce Lee told me that himself. People don't realize the credit that she should receive. I remember one time, it was after the success of his second movie, and Bruce Lee came back to California and stopped by my house. I gave him a ride over to Herb Jackson's house and as we were driving along the freeway, and he said, "You know what, Ted? I feel that I am very, very fortunate and lucky to have Linda for my wife. All of those years when we were down financially and I was down emotionally, she never once complained. She even had to go to work when I hurt my back and couldn't support my family. I was so depressed at that point, and yet there she was -- not complaining, but ready to support me. I feel that I will make it now. I've finally gotten to where I want to be, and it's solely because of Linda's love and support. I'm a very lucky man."

In a related vein, Bruce Lee's daughter, Shannon, is now studying Jeet Kune Do under your instruction. And in speaking with Linda, she feels that is just great. How do you like teaching Shannon?

TED WONG: Shannon has really inherited some genes from her father. She's got great form and she picks up things so quickly. You know, one person I really wanted to teach was Brandon. I wished I could have taught him all that I learned from his father, but I never had the opportunity except a few times when he was really, really little. But now I feel so fortunate that I have been given the opportunity to teach Shannon the art of Jeet Kune Do, and I couldn't ask for anything better. I feel so honored and she's a really, really good student.

On a personal note, you've often told me that Bruce Lee not only helped you as a martial artist, but also as a person. I'm guessing that this latter category had to do with teaching you his philosophy. What part of his philosophy has influenced you the most?

TED WONG: Bruce Lee always encouraged me to be myself and not to be afraid. He really changed me, the way I looked, the way I dressed. I used to wear a crew cut and was terribly bashful. I mean, I couldn't even get a date (laughs)! But Bruce took me and took

Shannon Lee is now studying Jeet Kune Do under her sifu Ted Wong's watchful eye.

me to a store and told me what shirts and pants to buy, and even took me out to get my hair styled. A complete makeover! (laughs) He gave me confidence. What he helped me with far exceeds what he taught me in martial art. He was a great person and he gave me confidence.

Finally, Ted, as you were one of the people most instrumental in getting the Jun Fan Jeet Kune Do Nucleus started, I wanted to get your thoughts about the Nucleus, and what your thoughts are for the future of Jun Fan Jeet Kune Do.

TED WONG: I think the future is really, really bright. For the first time in twenty-some years, I feel that the people who should be getting together have gotten together to preserve Bruce Lee's art. I've been hurting; honestly, I've been hurting for many years. There were many people out there who had been misrepresenting Bruce Lee's art to the point where, for years, it really hurt me. It's really fortunate that people like you and Linda Lee and other first generation students of Bruce Lee, and members of the second generation of Bruce Lee's students have come together and pooled their resources and knowledge of Bruce Lee and his art, and are now working as one unit. I really am starting to feel that Bruce Lee's art will survive and come back again. There has been a lot of support and the people have been wonderful. Hopefully, through me and other members of the Jun Fan Jeet Kune Do Nucleus and through Jun Fan Jeet Kune Do, people will now come to know Bruce Lee a little better, and come to appreciate and understand his art more fully.

A Letter From Bruce Lee

The following letter written by Bruce Lee to his close friend and JKD comrade, James Lee on July 31, 1965, represents a significant piece of Jun Fan Jeet Kune Do history. Not only does it reveal the birth of Indirect Progressive Attack (later renamed "Progressive Indirect Attack" by Bruce), but also the genesis of Jeet Kune Do.

James, July 31 1965

In my formation of a more complete 詠春 I add on a INDIRECT PROGRESSIVE ATTACK to the original 黐手, which is close quarter combat. Indirect Progressive Attack is the link to achieve 黐手

Indirect Progressive Attack is used against an opponent whose defense is tight (密) and fast enough to deal with simple attacks like 直冲, 標指, 拍打 ------ Indirect Progressive Attack (I.P.A. from now on) is based on feinting, and feinting is to DRAW the opponent to the execution of a parry or block. REMEMBER that although feinting consists mainly of 2 movements (sometimes three, but no more than that!) they must be ONE smooth flowing action. The following notes will help you to understand the execution of feinting, which will make you advance into your opponent's defense faster and safer.

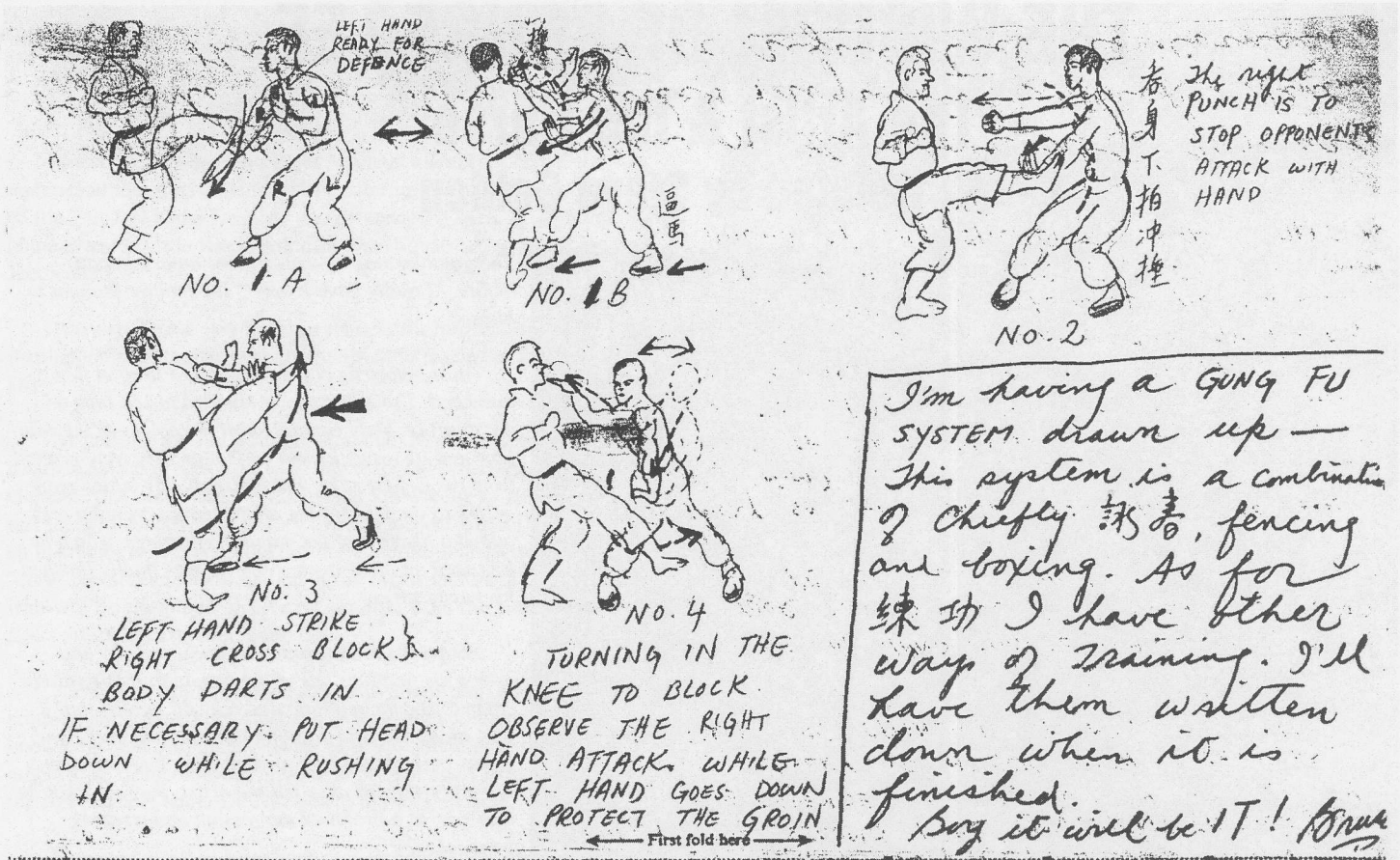
A) THE FIRST MOVEMENT (FEINT) MUST BE LONG AND DEEP (BY THAT I MEAN PENETRATING) TO DRAW THE PARRY. THE SECOND REAL MOVEMENT (ATTACK) MUST BE FAST & DECISIVE ALLOWING THE DEFENDER NO POSSIBILITY OF RECOVERY ~~ LONG-SHORT ~~ EVEN IN THE DELIVERY OF ATTACK WITH TWO FEINTS, THE DEPTH OF THE FIRST FEINT MUST FORCE THE OPPONENT TO MOVE TO THE DEFENCE ~~ LONG-SHORT-SHORT

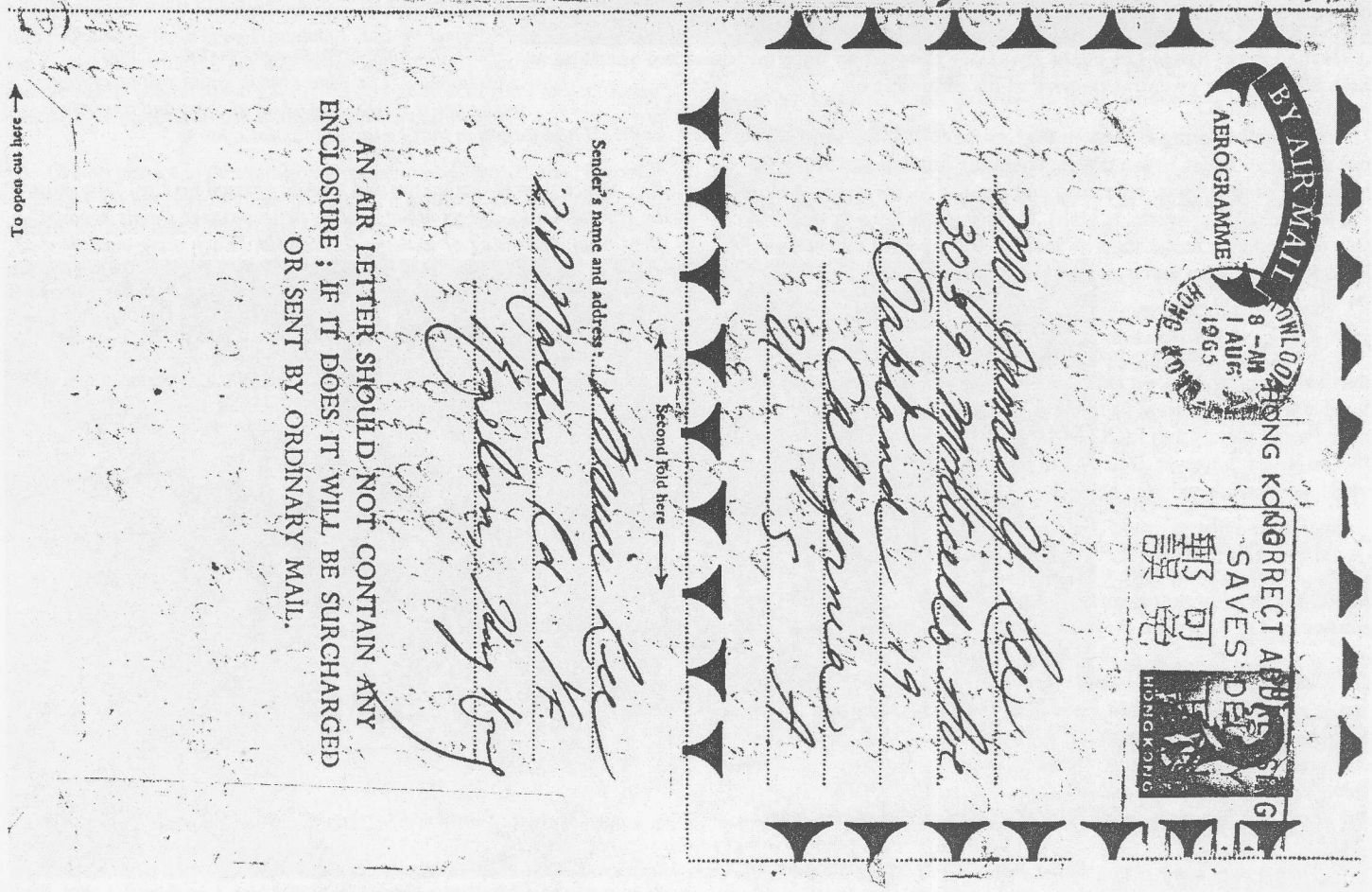
B) GAIN DISTANCE — TO SHORTEN THE DISTANCE THE HAND HAD TO TRAVEL BY A GOOD HALF WITH YOUR FEINT, AND LEAVE TO YOUR SECOND MOVEMENT ONLY THE SECOND HALF OF THE DISTANCE ~~ KNOWN AS PROGRESSIVE ATTACK.

C) GAIN TIME — (BY DECEIVING THE PARRY SO THAT EVEN YOU ARE SLOWER YOU CAN STILL STRIKE HIM)

TO TIME THIS MOVEMENT OF ARM CROSSING FROM LEFT TO RIGHT (RIGHT TO LEFT, UP TO DOWN, DOWN TO UP), FOR THE EXECUTION OF THE ATTACK, MEANS THAT FOR A MOMENT THE DEFENCE IS MOVING IN AN OPPOSITE DIRECTION TO THAT OF THE ATTACK ~~ IT IS WHILE THE OPPONENT'S ARM IS TRAVELLING ACROSS THAT HE MUST START HIS OFFENSIVE ACTION ~~ THUS THE SECOND MOVEMENT (IN OTHER WORD THE ATTACK AFTER THE FIRST MOVEMENT WHICH IS THE FEINT) SHOULD MOVE AHEAD OF THE OPPONENT'S PARRY, THAT IS BEING DECEIVED BY YOUR FIRST MOVEMENT, THE FEINT.

I hope after much thinking on the above note you will begin to feel this Indirect Progressive Attack. Remember that speed must be regulated to coincide with the opponent's movement


LEFT HAND READY FOR DEFENCE
NO. 1 A
NO. 1 B
逼馬
NO. 2
The right PUNCH IS TO STOP OPPONENTS ATTACK WITH HAND
NO. 3
LEFT HAND STRIKE RIGHT CROSS BLOCK BODY DARTS IN IF NECESSARY PUT HEAD DOWN WHILE RUSHING IN
NO. 4
TURNING IN THE KNEE TO BLOCK OBSERVE THE RIGHT HAND ATTACK WHILE LEFT HAND GOES DOWN TO PROTECT THE GROIN
First fold here
I'm having a GUNG FU SYSTEM drawn up — This system is a combination of Chiefly 詠春, fencing and boxing. As for 練功 I have other ways of Training. I'll have them written down when it is finished.
Boy it will be IT! Bruce


BY AIR MAIL
AEROGRAMME
HONG KONG
CORRECT ADDRESS
SAVES DEPT
郵可
HONG KONG
Mr James Y. Lee
3039 Monticello Ave
Oakland 19
California
U.S.A.
Second fold here
Sender's name and address: Bruce Lee
218 Nathan Rd. 1/F
Kowloon, Hong Kong
AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.
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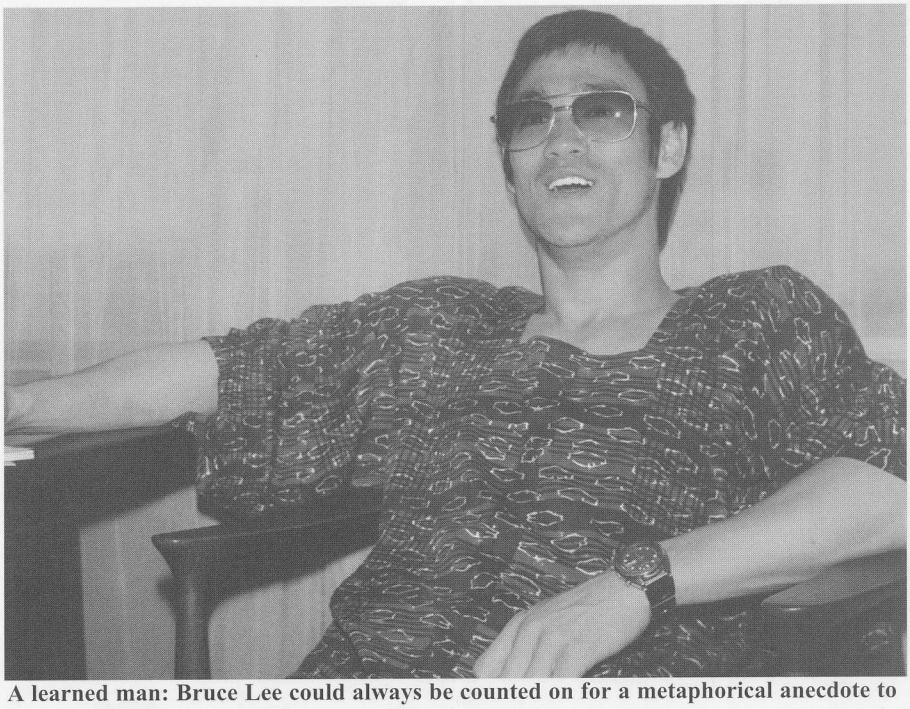
THE WISDOM OF BRUCE LEE

"The Artist & the Horse"

As Related by Steve Golden



A learned man: Bruce Lee could always be counted on for a metaphorical anecdote to help illustrate an essential element of his philosophy.

I remember being in class in the Los Angeles Chinatown school one day when Bruce began talking about the Jun Fan Jeet Kune Do principles of directness, efficiency and simplicity. We started practicing a defense for a variety of grabs. He was teaching us to finger jab (biu jee) and kick to the shins as soon as the opponent touched us. Jab, kick. Jab, kick, over and over again – boring! Or, at least, that was how it seemed to me.

Since I had many years of previous martial arts experience, I decided to improvise a bit and add a locking technique and a takedown to what he had instructed us to do. It was effective and, I believed, added some variety and I felt comfortable in executing it. This wasn't lost on Bruce, however. He came over and watched me do my improvised movements and then he told me this story:

There once was an old artist who lived in a small village in China. For his greatest piece of art, he wanted to paint a picture of a horse. The most beautiful horse he had ever seen was in his neighbor's pasture and so he set out his paints and easel and started to paint.

Soon a procession passed on a nearby road. In the procession was a giraffe. The artist had never seen such a strange looking animal; such long legs and such a long neck, and yet, still very graceful. The artist thought to himself, "I must capture its beauty for the animal in my painting!" He then added a long neck and legs to the image of the horse that he was painting. The painting looked wonderful.

Then a man came riding by on an elephant. "What kind of creature is that?" the artist wondered to himself. So strong and powerful – and that nose! He changed his painting to broaden the legs to increase the power of the animal and then he added a trunk in place of its nose. The painting was now even more amazing than before. "I really have it now!" the painter thought to himself.

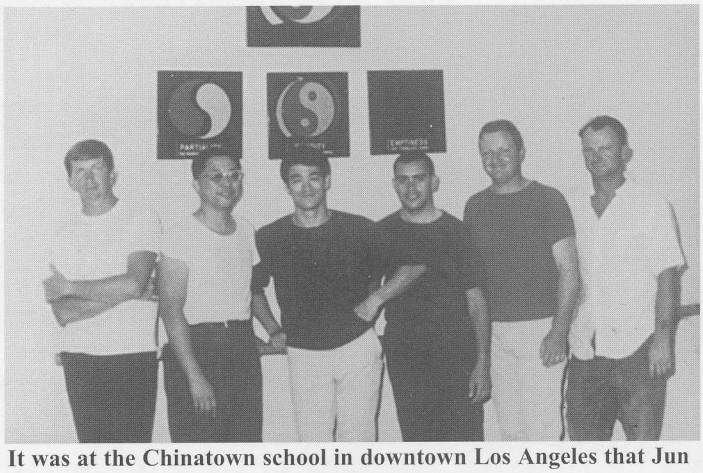
Just before he could finish up, a dragon flew overhead. The artist was astounded to see such a creature! Its body contained all the colors of the rainbow and its wings looked as though they were crafted from the richest silks. The artist quickly added more colors to the body of the animal in his painting and added a likeness of the magnificent wings, which he had seen on the dragon. Now, he was finally finished his masterpiece!

Soon the townspeople began to walk by and notice his painting. All of the people from his village came to see the painting and they all agreed that it was surely the best painting the man had ever done. It was perhaps the best anyone there had ever seen. But when they tried to tell the artist, they saw that he was now in a profound depression and weeping unabashedly.

"You have created a masterpiece!" they exclaimed, "For what reason could you be crying?" The artist slowly looked up at them and answered softly, "I had forgotten that I wanted to paint a horse."

Bruce then looked at me and a smile crossed his lips. *"You must be careful not to add on other systems or techniques simply because they seem interesting or look good," he said. "Each thing must be evaluated to make sure that it does not take away from what your true goal is."*

Although many years have passed since that day when Bruce related that story to me, and I have seen many styles and systems and have been tempted many times to "try something new," but then I always remember Bruce's story.



It was at the Chinatown school in downtown Los Angeles that Jun Fan Jeet Kune Do Nucleus member, Steve Golden (third from right) heard Bruce Lee (center) relate the story that Steve recounts in this month's column.

ASK THE NUCLEUS

Question: My question is for Nucleus member, Chris Kent. I understand that the Nucleus will be offering recognition for instructors of Jun Fan Jeet Kune Do. Can you please tell if there is anybody in my home town of Little Rock, Arkansa that is qualified to teach Jun Fan Jeet Kune Do?

Answer: Thank you for your request for information on locating instructors in your area who are qualified to teach Jun Fan Jeet Kune Do.

At present, the Jun Fan Jeet Kune Do Nucleus is in the midst of finalizing what it considers to be the essential "core requirements" or elements that constitute a fundamental knowledge of Bruce Lee's art, science, philosophy, and history of Jun Fan Jeet Kune Do required for an instructor to receive recognition. A thorough knowledge of these "core" requirements will be one of the major factors in determining who will be eligible to receive recognition from the Nucleus in Bruce Lee's art of Jun Fan Jeet Kune Do.

As we will not be recognizing individuals until after the "core requirements" have been finalized, we cannot comment upon the knowledge and proficiency levels of any instructors in your (or any other) area, or recommend anyone at present apart from members of the Jun Fan Jeet Kune Do Nucleus at the present time.

However, we will keep your request on file and once our recognition procedures have been completed, and we have begun to initiate the recognition process, we will immediately notify you of which instructors in your area have received recognition in Jun Fan Jeet Kune Do, along with their location and telephone numbers.

We do not act in the traditional capacity of a martial arts "school," in that we do not bestow rank, certification or hierarchical structure. Certification to teach Jeet Kune Do or Jun Fan Jeet Kune Do is a privilege granted to an individual by his instructor. Recognition by the Nucleus simply adds that person's name to our list of those qualified to teach for the purpose of those such as yourself who are inquiring.

"Like a finger pointing a way to the moon, "Bruce Lee held that a good teacher should never be a "giver" of truth, but rather a "pointer" towards truth in order to help the student learn to become his own teacher.

Jun Fan Jeet Kune Do is an educational foundation that has been set up primarily for people who wish to expand their knowledge of Bruce Lee's art, science and philosophy to the fullest possible extent. Ever since the 1960s, martial artists--no matter what their stature (including such luminaries as Chuck Norris, shown here standing, holding a focus pad, and Bob Wall, seated, far right) -- would be held in rapt attention whenever Bruce shared his martial insights.

Jun Fan Jeet Kune Do is an educational foundation that has been set up primarily for people who wish to expand their knowledge of Bruce Lee's art, science and philosophy to the fullest possible extent., our function is simply to provide information about Bruce Lee, and his outstanding contributions to the realms of martial art, philosophy, teaching, health and fitness.

I hope this information answers your questions and look forward to your taking "the next step" in Jun Fan Jeet Kune Do. Please feel free to contact us should you have any further questions regarding Jun Fan Jeet Kune Do.

THE JUN FAN JEET KUNE DO NUCLEUS

CORDIALLY INVITES THE

Members of Jun Fan Jeet Kune Do

TO ATTEND THE

Second Annual Jun Fan Jeet Kune Do Seminar

Annual Meeting of Jun Fan Jeet Kune Do

and

Bruce and Brandon Lee Memorial Banquet

TO BE HELD ON

SATURDAY, JANUARY 17,1998

AND

SUNDAY, JANUARY 18,1998

IN TORRANCE, CALIFORNIA, USA

Limited Participation

Please reply promptly