

"KNOWING IS NOT ENOUGH"

The Official Newsletter of Jun Fan Jeet Kune Do

Summer, 1997

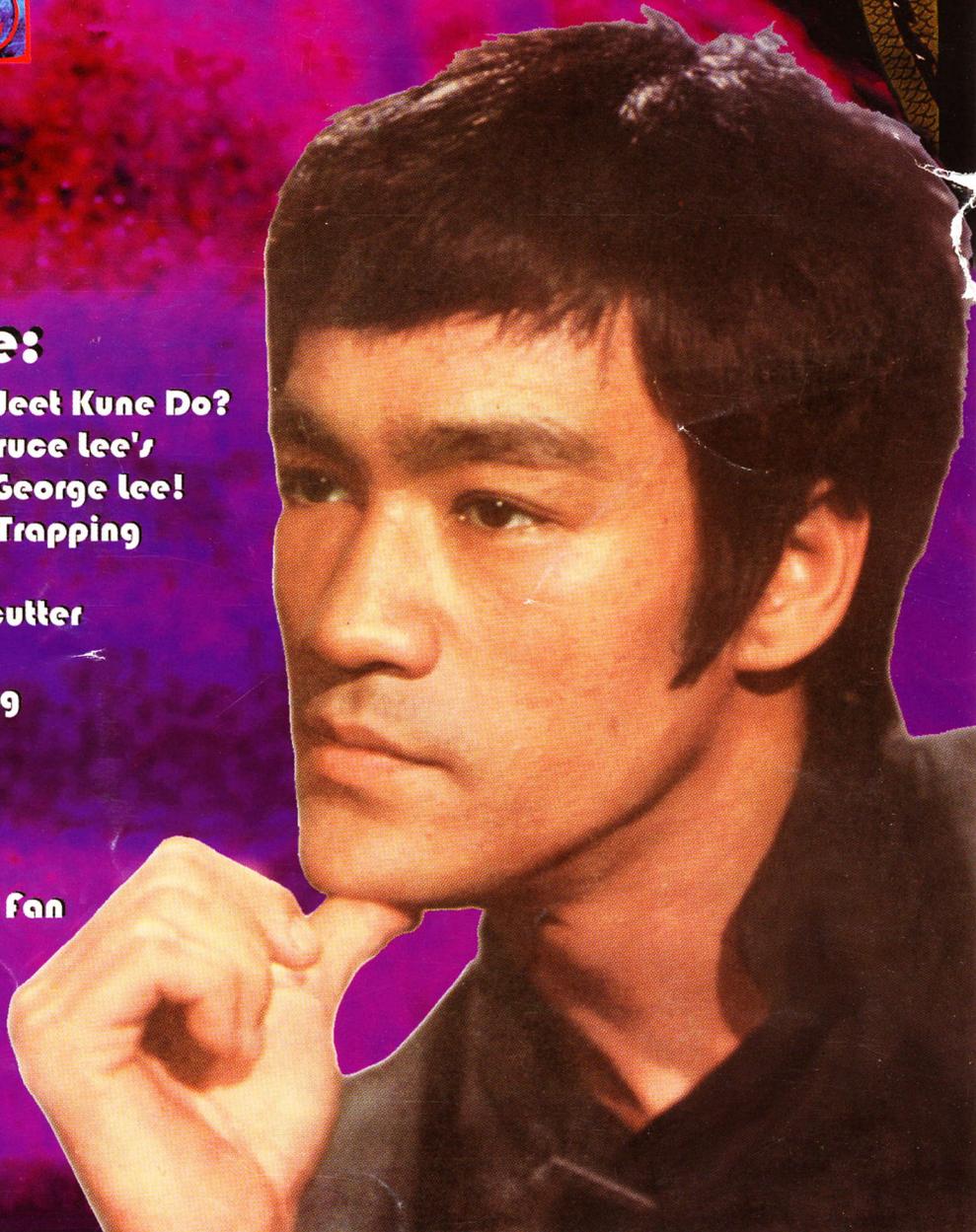
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EDITORIAL

Over the past 24 years, confusion has grown over the proper use of the name Bruce Lee chose for his way of martial art — JEET KUNE DO. There are martial arts schools and instructors around the world that use the name, Jeet Kune Do,

sometimes with other terms attached to it, but often the curriculum being taught does not resemble the art that Bruce was studying and teaching. For this reason, a group of Bruce's original students came together to clarify the meaning of Bruce's art. In order to distinguish Bruce's martial way from any other art or

combination of arts using the name Jeet Kune Do, these students adopted the name **Jun Fan Jeet Kune Do** to refer to that which Bruce Lee was practicing and teaching. In this column, from time to time, we will feature the short and to-the-point definitions of Jun Fan Jeet Kune Do by individual Nucleus members.

What Is Jun Fan Jeet Kune Do? By Bob Bremer and Tim Tackett

The simple answer to the question of what is Jun Fan Jeet Kune Do, is that it's the art that Bruce Lee compiled, discovered and created. JFJKD is not a chop suey art; that is, it is not "a little bit of this art, and a little bit of that art." It is, instead, an art consisting of unique technical and philosophical principles with a core that is distinct and that can be taught and preserved.

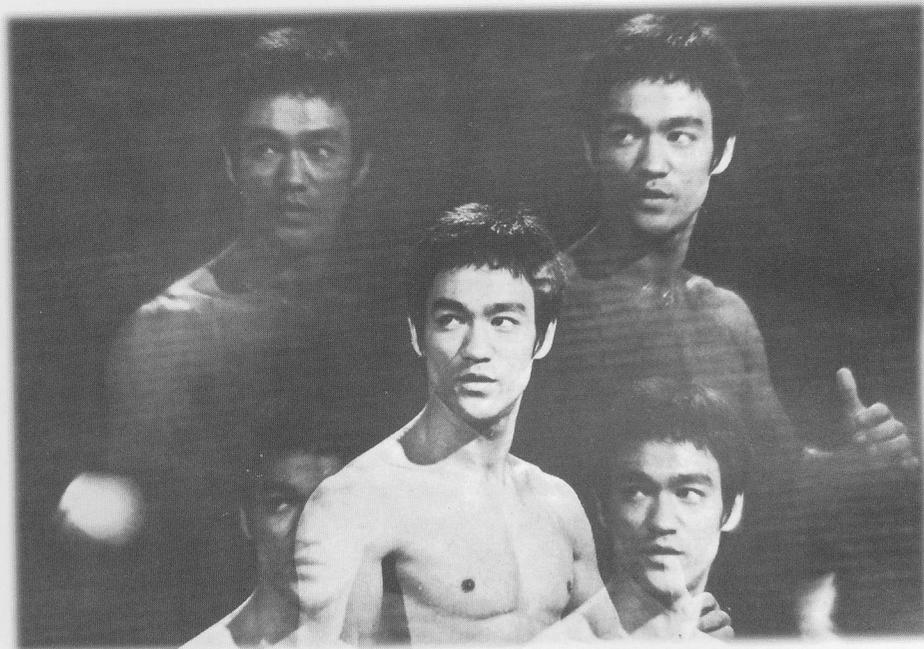
While Bruce was always searching for a better way "To use all ways and be bound by none," we must, for historical and philosophical reasons, use the term Jun Fan Jeet Kune Do only for the art that Bruce taught. While it is true that he would have continued to grow and explore, we cannot know what direction this exploration would have taken.

What Does Jun Fan Jeet Kune Do Mean To Me? By Pete Jacobs

Jun Fan Jeet Kune Do is, for me, an opportunity to present the basic — THE CORE of — information that still exists in the memories of those who were there and the many written records of Bruce Lee's life work. The object is to remove some of the misconceptions about what he was and to show the world a better picture of what is preserved in his legacy.

There are many people who have been exposed to Jeet Kune Do — in some form or another — they should be included in our family. We wish only to preserve Bruce Lee's Art and to help educate those who are interested in preserving it.

When we say Jun Fan Jeet Kune Do, we are not talking about some dinosaur! Bruce Lee's art is a living, viable **whole**. **IT WORKS!**



What Is Jun Fan Jeet Kune Do? By Chris Kent

Jun Fan Jeet Kune Do is Bruce Lee's martial art legacy which has been left to the world. JFJKD was Bruce's personal development in his constant search for truth in combat. It was his way of fighting and his philosophy, not only of combat, but also of life itself. JFJKD is training and discipline toward the ultimate reality of combat which is alive and constantly moving. It is the ability to adapt to and fit in with any type of opponent which means not being bound to any particular style, system or method of martial arts.

The foundations or "cores" of JFJKD are the combative principles, physical techniques, training methods and philosophical ideas synthesized by Bruce Lee during his lifetime. For myself, JFJKD is a process of self-development in order to know myself not only as a martial artist but as a human being.

In this way, I hopefully can arrive at what Bruce Lee once described as his definition of martial arts: "By martial arts, I mean the unrestricted athletic expression of an individual soul."

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THE "KNOWING IS NOT ENOUGH" INTERVIEW

THIS MONTH: JUN FAN JEET KUNE DO NUCLEUS MEMBER GEORGE LEE

Bruce Lee's Bay Area Connection

On Sunday, May 17, 1959 a fresh-faced 18-year-old Bruce Lee stepped off a freighter from Hong Kong and onto the shores of America (San Francisco, to be exact). For the next three months and 17 days, Lee would remain in San Francisco. Apart from Gung Fu, Bruce was particularly fond of the "Hong Kong Cha-Cha," of which he was crowned the Crown Colonies Champion the year before.

It was during one of Bruce Lee's Cha-Cha performances at a Chinese Community Center in San Francisco, that George Lee first laid eyes on Bruce Lee and was completely captivated by his grace, poise and the fluidity of his dance movements. After locating him in the hallway shortly after the performance, Lee-the-elder was even more impressed by this young man's thorough mastery of Gung Fu. The men became great friends and allies, and when it was discovered — to Bruce Lee's delight — that George Lee was a supremely gifted artist and

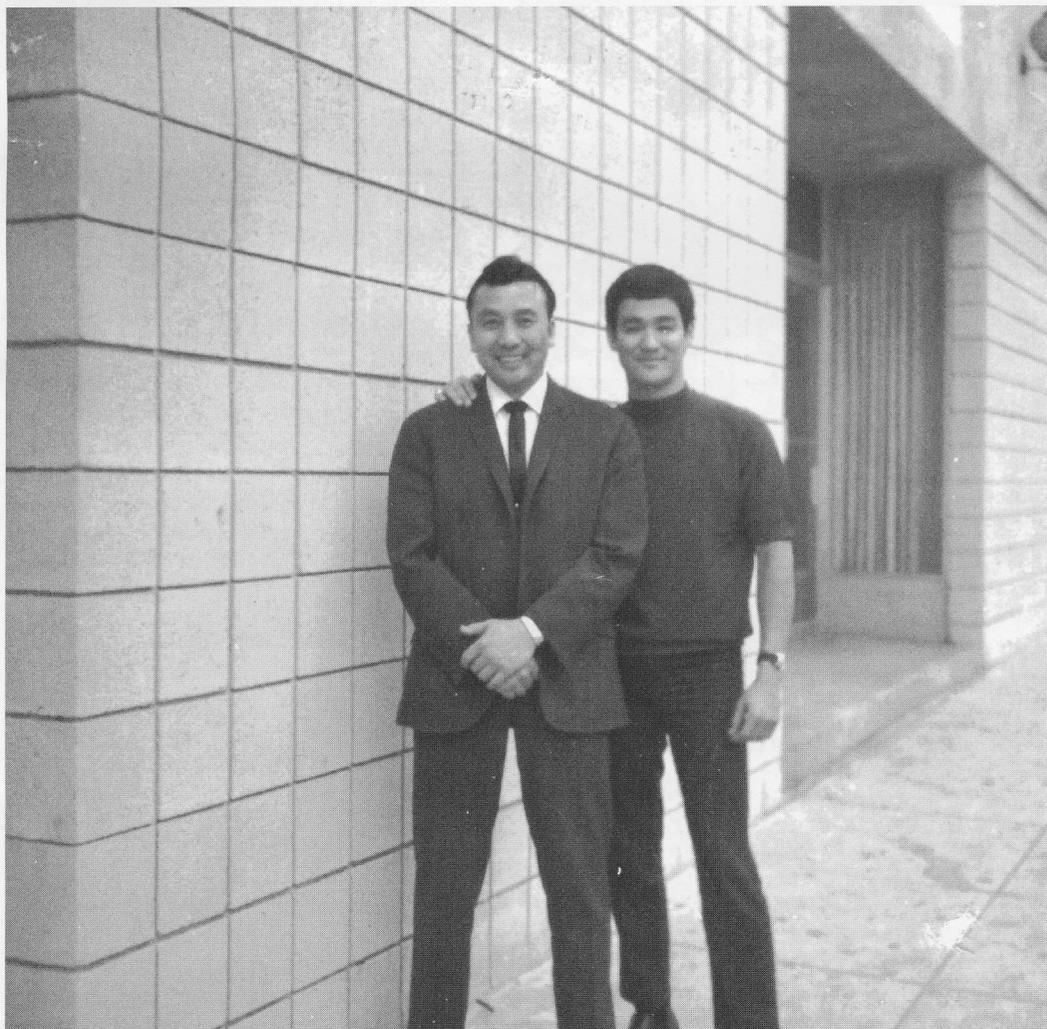
craftsman, the two collaborated on the design of unique martial arts training equipment that was, of course, formulated to Lee-the-younger's exacting specifications. The two men shared many happy times and life experiences together throughout the course of Bruce Lee's life. And for this reason, we are pleased to introduce George Lee to the readers of KNOWING IS NOT ENOUGH with the hopes that his recollections will allow you to see the personal side of Bruce Lee. A side seen only by his closest friends — like George Lee. — J.L.

What are some of your fondest memories of Bruce?

GEORGE LEE: Well, any of the times that he came up to Oakland. The things that we'd do, the fun that we'd have, the jokes that we'd tell, and the places that we'd go to eat — and flipping a coin to see who would get stuck with the bill — it was usually me, by the way. Those are all fond memories.

Can you recall any of those anecdotes?

GEORGE LEE: Any of the times that he came here on his birthday were always fun. I remember too, the time that he came up here with a big fur coat that the studio had given him — that really cracked us up when he came walking into the restaurant wearing that thing! It was a full-length fur coat! We thought to ourselves, "Hey, what's going on here!" He thought he would crack us up by wearing it into the restaurant! I couldn't believe it. I said to him, "Gee, Bruce, you're lucky I didn't have my shotgun with me when I first saw you in that thing, or I might have mistaken you for a bear and shot you!" He just laughed. So, these and other similar memories of Bruce, Allen Joe, and I at Jimmy Lee's house. Those were all good times. Bruce used to do a trick where he would snatch a coin out of your hand. You've probably seen people do this: they will place a coin in your upturned palm and ask you to close your hand before they are able to grab it. Well Bruce was so fast that he would, not only grab, say, a dime out of your hand — but he'd put a penny there in its stead! And he'd do it so quickly that you still thought you were holding the dime!



Old Friends: George Lee (left) and Bruce posing in front of Lee-the-younger's Chinatown school in Los Angeles (circa 1967).

What other "tricks" of precision did Bruce Lee do?

GEORGE LEE: Well he did a trick that involved a punch and a candle. He would light up a candle and then he would punch toward the candle so fast and powerfully, you'd think he was going to smash it — but instead he would stop just short of it, and the resulting breeze coming off the force of his punch would extinguish the candle! It was quite a thing to see. It was things like this that always made Bruce great company to be around.

I also understand that he was constantly training and striving to improve his techniques and accuracy.

GEORGE LEE: Oh yes. I remember walking down the street with him in Oakland and there were all sorts of potted plants that were lining the edge of the sidewalk and he would kick at every one of them to see how close he could get to the leaves without actually making contact. And he'd do these kicks fast and powerfully, and yet he always had supreme control and never hit a leaf. One thing about Bruce was that he picked his friends carefully.

Can you provide us with an example of this?

GEORGE LEE: Well he was very selective and he could read the character or psychology of a man — instantly. He could figure out right away whether or not the fellow he was speaking with was a decent person or not.

How did you first come to hear of Bruce Lee?

GEORGE LEE: Well that was the time when he came to over to teach the Hong Kong Cha-Cha at our Chinese club, the C.A. C.A. Jimmy Lee's brother, whose name was Bob Lee, he spotted Bruce over in San Francisco doing a demonstration of the Hong Kong Cha-Cha. And the way Bruce did it was so different and impressive that Bob invited him over to our club and that's how I got to meet him. Bruce was a terrific dancer and his Hong Kong Cha-Cha was so different and impressive from the Cha-Cha we had been learning up until that time.

How was it different?

GEORGE LEE: Well it's hard to describe other than to say that if you saw Bruce do it — it was fantastic! The regular Cha-Cha that we do here is just that — regular. It has a Latin beat. But when Bruce went through his motions, he did moves that we'd never seen and yet he kept it all in time with the beat of the music. I still remember a few of the steps he taught me, and I still use it.



Bruce's personal list of Cha-Cha steps.

How did it come about that you eventually began to talk Gung Fu with Bruce?

GEORGE LEE: When he first came over, we all met and he started teaching us the Cha-Cha. But during the intermission time he came out into the hallway and ran through a few of the moves of Wing Chun. And I said to him: "Gee, that is really impressive! What I learned was never like that, nor did it possess that kind of speed."

What was your original style?

GEORGE LEE: My style was Hung Kune, but it's also known as Bak Kune in China. After the dance class, I pulled Bruce aside and told him that what he had demonstrated in the hallway was so different that anything that I had learned. And he said, "Well, you do a lot of classical movements, I imagine." And I said, "Yes, we do have a lot of classical movements." Bruce said, "Well, I'm trying to get away from all that." So I asked him if there was any chance for me to learn this style and he told me that he was just about to head up to Seattle to go to school — he had only come to Oakland to make a few bucks teaching Cha-Cha so that he could afford to go up to Seattle. I asked him if there was any chance of him coming back and teaching me a few moves and Bruce said, "Yeah, I might come back and open a school here at some time." I said, "That's terrific! I could get you a lot of students!"

So this predated Bruce's arrival in Seattle. It might be safe to say that you were one of the first Americans to ever see Bruce demonstrate Gung Fu.

GEORGE LEE: I was the first — at least, along with Jimmy Lee, Bob Lee and Allen Joe.

What things did Bruce stress in his Gung Fu during the years that you worked out with him?

GEORGE LEE: Bruce was big on fluidity and speed — much more so than in the style I had learned previously. That's what impressed me the most. Of course, he also worked with me on Pak Sao, Lop Sao and things like that. Eventually he made up a list that went way beyond that and included the Salutation, and Trapping and all that. He taught me many techniques.

Did Bruce ever share much of his philosophy with you — his philosophy of life as well as martial art?

GEORGE LEE: In the beginning, he made an audio tape so that he wouldn't have to keep repeating himself to every student that came in. And every student that came into our class — and there were only about six or seven of us — he would play them the tape. And they would learn first hand of Bruce's personal philosophy directly from the tape. As a matter of fact, the way he would screen people who came to his school was by asking them "Why do you want to learn Gung Fu?" And if the student said, "Well, I want to learn it in order to beat up so-and-so," Bruce would just kick them out. He screened everybody that came in and if they didn't possess the



A recent photo of George and the love of his life, wife Mary Lee.

desire to learn the art — as opposed to just fighting — they didn't last long.

Whatever happened to that tape?

GEORGE LEE: (laughs) I don't know. I think Bruce kept it. I asked Greglon Lee [James Lee's son] about that the other day but he said he never saw the tape at his father's place.

Did Bruce ever tell you that only one person — apart from himself — was allowed to teach his art?

GEORGE LEE: No.

Can you tell us about the Jun Fan Jeet Kune Do Nucleus and the work it is doing?

GEORGE LEE: Well I'm all for it. It's a good thing — the best thing that's ever been done for Bruce. It's too bad that it couldn't have happened earlier, like 20 years ago. But, still, better late than never.

You made so many things for Bruce — from artwork to training equipment.

What are two pieces that you are particularly fond of that you made for Bruce?

GEORGE LEE: The tombstone and the gripping machine.

What did you like about the tombstone?

GEORGE LEE: Well, I liked it because it perfectly captured his attitude towards the practitioners of the classical arts. It really embodies what he stressed and it really is true: "In memory of a once fluid man, crammed and distorted by the Classical Mess." Remember, Bruce eliminated all the classical movements from his art; things like the 'horse' stance, the "you do this, and then I'll do that" type of two-man cooperative drills — none of which resembled real fighting.

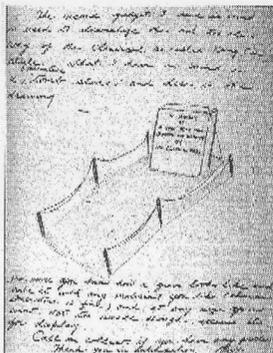
He said "Just do what comes naturally," which means, like he said, "A punch is like a wave crashing into a wall. At the very end of that wave is where the power is, and that's where your power should be." He really believed in that and always using your waist or hips in your techniques.

What did you like about the gripping machine that you built for him?

GEORGE LEE: Well, at first he just had these individual gripping devices — and he didn't like that. He said that with this gripping machine he was able to add weight to it, no matter how strong he got. And he used a lot of weight on that machine. I remember that he couldn't fit enough weight on the machine to tax his grip, so he used to pile the weights right up to the limit the machine would hold — which was right up to the top — and then add a couple of sandbags on top in order to increase the weight even more.

You also built many punching bags for him — particularly those that he mounted on the wall.

GEORGE LEE: That's true. I remember one time he was really into punching hard objects; he filled those bags up with Bee-bee shot and metal shavings or something or other. And he would punch those bags for up to 1,000 punches a day. And his knuckles got so ugly-looking! I couldn't even stand looking at his hands during that period of time. But that was the way Bruce was, very dedicated. Just like his washboard stomach of his. He said to me, "Give me six weeks, George!" And every day, for six weeks he trained like mad on his abdomen and he would lift up his T-shirt and show me his progress. By six weeks, he had a washboard stomach! He did so many sit-ups and leg raises. But that was Bruce; he couldn't boil water, but, by God, if he wanted to do something, he could do it. He was very dedicated to his body and that's why he wanted me to make all this stuff. In the beginning,, I was bigger than him. And then in six weeks time, he put



on solid muscle through his weight training workouts and he was bigger than me.

It seems like you, Jimmy Lee, Allen Joe and Bruce had a lot of fun together.



"The Four Musketeers": (from left to right) George Lee, Bruce Lee, James Lee and Allen Joe.

GEORGE LEE: (laughs) Yeah. We were the "Four Musketeers."

The Yin-Yang symbol and the Chinese phrase that, when translated into English, read "Using No Way as Way, Having No Limitation As Limitation" were philosophical components of his martial art that he had when practicing non-classical Gung Fu in Oakland and retained in the development of Jeet Kune Do, which shows that his art is rooted in that Eastern philosophic viewpoint. Do you think that Bruce was a big believer in Yin-Yang?

GEORGE LEE: Yeah, definitely. He was always talking about it; the soft and the hard, the male and the female. He was always talking about the Yin-Yang.

He was a very wise man for such a young man, wasn't he?

GEORGE LEE: You can say that again! He was very intelligent in that way. He was very well read and an excellent artist too. Whenever he was talking he would be sketching out things that would show us how a technique should be executed. He was very knowledgeable.

What rank did you receive under Bruce's instruction?

GEORGE LEE: I received a "Level 2." I was very proud of that.

In closing, George, what does Bruce Lee continue to represent to you personally?

GEORGE LEE: Well he was my idol. My sifu, my master. I respect him like he was my brother. When he passed away, something within me died too. I don't practice Gung Fu much these days, not just because of my age but also because a good deal of my enthusiasm for it left when Bruce left. He was my good friend.



THREE KEYS TO SUCCESSFUL TRAPPING

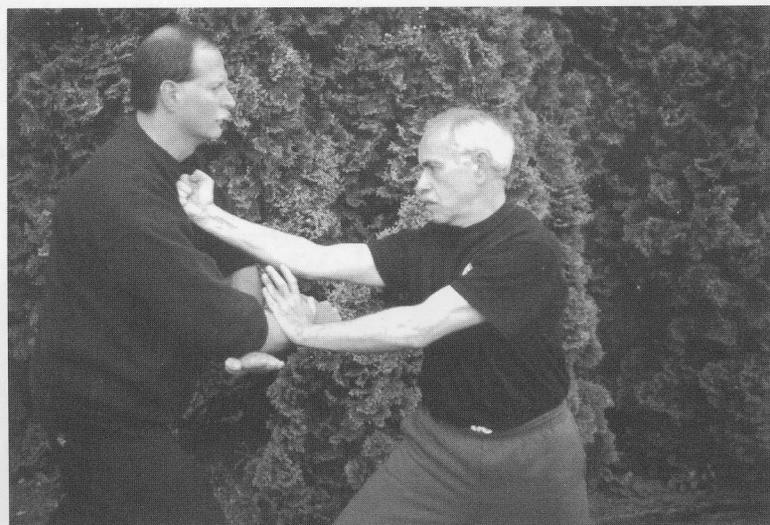
by Steve Golden

If you have been practicing martial arts for any length of time, you have probably used some form of Trapping. In most of the books, articles and videos I have seen, Trapping is taught as a series of moves where one person attacks with some kind of Trapping technique. The other person either gets hit or responds with a counter to the Trap. Most of the emphasis is placed on the moves themselves.

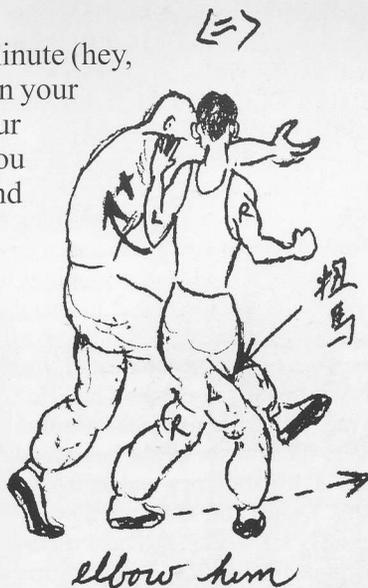
Other teachers also emphasize the positions of the body, elbows and arms. In a basic sense, the Trapping techniques taught this way are correct. And as you know, they work extremely well against your training partner.

Now try to be honest with yourself for a minute (hey, it's just for a minute!). What happens when your partner is trying to be difficult or when your partner is taken by surprise? Sometimes you lose the Trap completely, or both of you end up grabbing each other and maybe the strongest wins.

Other times your partner counters the trap when you were supposed to win. Not fair.



扭馬
(Horse Twisting)



If this bothers you, find another partner who always lets you win. Or, if you want to make trapping work against an unwilling opponent, then concentrate on these three keys to trapping:

- Sensitivity
- Timing
- Positions.

Although there are many other keys, these are very important and are easily overlooked.



Some of Bruce Lee's original trapping sketches.

In case you are not familiar with the terminology, *Pak Sao* (rhymes with "lock saw") means *Slapping Hand*. In Jun Fan Jeet Kune Do it usually refers to the *Slap Block* or *Parry* and also refers to a specific technique that includes a punch.

Lop Sao means *Pulling Hand*, usually a very quick, strong pulling motion of the opponent's arm.



FIG. 1 and FIG. 2.

Photos of this technique and these positions have been in hundreds of articles and books. But look very closely at these examples. Can you see where the opponent's Pak Sao energy has stopped and changed to forward energy? Of course you can't. That's why it is so difficult to teach effective Trapping without hands-on training (shameless plug for "Steve Golden's Trapping Seminar").

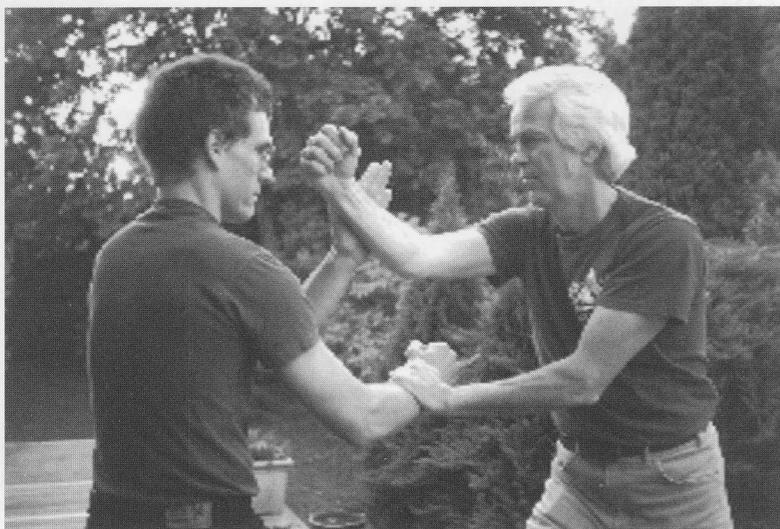


FIG 3.

For a better view of the hand positions after the opponent's left Pak Sao.



If I showed you just these pictures and asked you what the next move might be, you could come up with 10 or 20 possibilities for each person. But if I asked you to tell me who would win on the next move, you would have no way of determining the answer. Let's look at two possibilities:



FIG. 4.

In this illustration, the person who punched has grabbed the blocking hand, and is pulling the arm using Lop Sao and hitting with a backfist. This is the usual answer and is a very effective technique. Generally it is taught just as it is shown in these pictures:

- 1) You punch.
- 2) Your opponent blocks.
- 3) You Lop Sao and Backfist (Gwa Choi).

A clean technique, direct and to the point. But it does have some problems. In order to work there are some requirements. Other than *knowing* the technique, you must have *sensitivity* to the opponent's

energy. Or you must have an opponent whose energy is not centered. Either of these work but there is only one where you have control. Actually you have very little chance of running into someone with very good centered energy, so you are in luck. But what if you do run into one of these few who is skilled in energy and centering?

FIG 5.

Your luck has run out. The person who blocked has very good centered energy. So you punched. He blocked. You grab his blocking arm in order to Lop Sao and, much to your amazement, both of your arms are Trapped and he is pounding a hole through your chest.

So what went wrong? Perhaps a mistake in one, two or all three of these areas: Sensitivity, timing and positions.

Look again at FIG 3. The real issue is not where the Pak hand *is*, but where it is *going*. If your opponent's Pak Sao is going across your center, then you can continue its motion and do a Lop Sao. If your opponent's Pak Sao is going toward your center and you attempt a Lop Sao, then you end up Trapping yourself. So where does *sensitivity* enter the picture? If you have punched and your opponent stops the punch, you must have the sensitivity of feel to "know" what the correct response is. And, by "know," I mean that your body has to know because things are moving too fast for the thought process to enter into it. By the time you think of what to do, the energy has changed and you are dealing with a new situation.

And in the same sense, *timing* is critical. You must continue with the correct response before the energy or positions change. You know very well that if you stopped someone's punch, you would not wait around for him to counter before continuing your counter.

I know how difficult it is to teach sensitivity and energy on a one-on-one basis. And it is almost impossible to teach it through pictures and writing (and I know that you've heard that before). But I'll tell you a little secret. Although it's almost impossible to teach this way, it is not impossible for you to learn this way. And here's how:

Examine the photos.

Re-read this article.

Get a partner.

Try the positions.

Try pushing lightly across body with the block.

Feel it.

Try pushing lightly toward your partner's center.

Feel it.

Work with each other. This is not a competition.

Now go back and repeat everything from Step



Of course it's easier with personal instruction, but don't use that as an excuse. Maybe you won't get as good as you could without personal instruction, but you can get better than you are now. And then you can consider some other keys to trapping: Body position, stability, centered energy, hitting energy, leg positions, dissolving, center awareness, following energy, springing energy, dissolving by angle, dissolving by redirecting, etc. etc.



Copyright (c) 1997 Steve Golden. Note: I want to thank James Chandler, Skip Lewellyn and Perry Burdon for appearing in these photos. I would also like to thank my other students whose pictures didn't quite make it into this article. Thanks also to all the instructors and students who have helped me understand and develop these skills.

Nucleus Member Steve Golden studied Jeet Kune Do under Bruce Lee's tutelage at Bruce's Los Angeles Chinatown School. For the past 26 years he has been teaching a small group of students in Oregon and Washington and doing national seminars.



The Wisdom of Bruce Lee



“The Dragon & The Woodcutter”

As Related By Bob Bremer

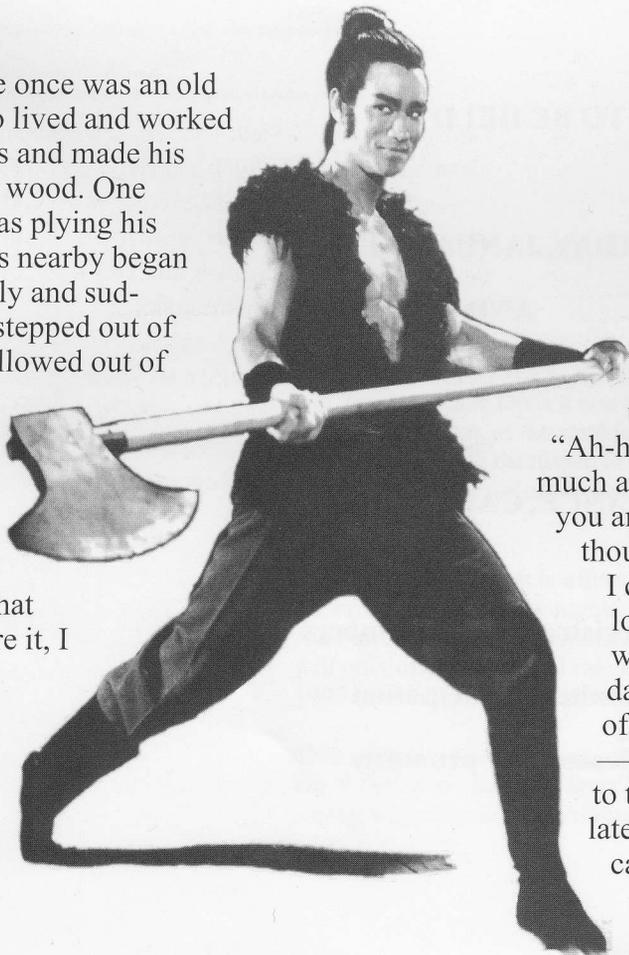
To train privately with Bruce Lee was an honor received by very few men on this planet. Every one of these individuals who was able to have the experience of training privately with Bruce has retained unique knowledge that was passed on directly from teacher to student. Some learned techniques of self-defense and, of course, the reasons why such a technique was being taught as opposed to other techniques. And then there were individuals such as Bob Bremer, who not only learned martial arts techniques, but also received philosophical lessons that could be applied both to life and to combat.

According to Bruce’s daytime diaries, he met with Bob Bremer for dinner on Sunday, January 24, 1971. However, prior to the dinner, the two got into a discussion about the proper mind-set for a martial artist. Bruce explained that the ideal mind-set was to have no mind-set; to simply be relaxed and “accept what happens moment to moment and react to it without any preconceptions.” Bob wasn’t all that clear on this lesson and so Bruce related the following tale of “The Dragon and the



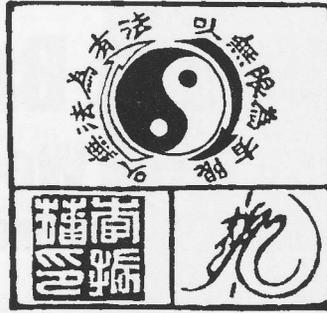
Woodcutter.”
— J. L.

Bruce said there once was an old woodcutter who lived and worked out in the woods and made his living chopping wood. One day, while he was plying his trade, the bushes nearby began to shake violently and suddenly a dragon stepped out of them. Smoke billowed out of his nostrils and he looked terrifying. The woodcutter thought to himself, ‘If I could only kill that dragon or capture it, I would be the wealthiest man in the world!’ The woodcutter then raised his ax and began walking toward the dragon. Suddenly the



dragon wheeled toward the man with fire coming out of his mouth and fixed the woodcutter with his eyes. This startled the woodcutter who froze in his tracks. The dragon said “Ah-ha! I know what you’re thinking. And if you so much as try what you’re thinking, I’ll breath fire on you and burn you to a cinder!” The woodcutter then thought to himself, ‘If he knows what I’m thinking, I can’t possibly win.’ And so, with his head hung low, the woodcutter went back to chopping his wood and left the dragon alone. And then, several days later, as he was chopping his wood, the head of the ax flew off and hit the dragon on the head — killing it instantly. The moral: If you first have to think about a task that requires action — it’s too late. Combat is not about thought process. People can read anticipation. React — don’t plan.





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

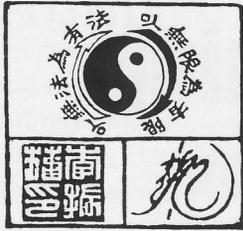
SUNDAY, JANUARY 18, 1998

IN TORRANCE, CALIFORNIA, USA

Priority Registration for Members Only

Limited Participation

Please reply promptly



Jun Fan Jeet Kune Do Nucleus

Linda Lee Cadwell
Shannon Lee Keasler
Taky Kimura
Allen Joe
George Lee
Bob Bremer
Richard Bustillo
Steve Golden
Herb Jackson
Pete Jacobs
Dan Lee
Jerry Poteet
Ted Wong
Greglom Yimm Lee
Chris Kent
Tim Tackett
John Little
Tommy Gong
Andrew Kimura

Dear Jun Fan Jeet Kune Do Member:

The Jun Fan Jeet Kune Do Nucleus is pleased to extend to you this *priority* invitation to attend the **Second Annual Jun Fan Jeet Kune Do Seminar and Bruce and Brandon Lee Memorial Banquet** on January 17-18, 1998. The 1998 Seminar will feature **two days of instruction** divided into sections to allow **more hands-on participation**. Attendance will be limited, therefore early registration is recommended to secure your place. Please read the following for details about the event. For further information please call the offices of Jun Fan Jeet Kune Do at (208) 375-8885. Leave a detailed message on the voice mail and your call will be returned. You may fax us at (208) 375-8886.

Jun Fan Jeet Kune Do Seminar and Memorial Banquet

Torrance Marriot Hotel
3635 Fashion Way, Torrance, CA 90503
(310) 316-3636 or 1-800-228-9290 for reservations.

Registration: 6pm-9pm Friday, January 16
8 am Saturday, January 17

Seminar: 9am-4pm Saturday, January 17
9am-4pm Sunday, January 18

Banquet: Saturday, January 18
6 pm Seating
7pm Dinner and Program

Annual Meeting: 4 pm-5 pm Sunday, January 18

Fee: \$165 per participant (seminar + banquet)

Participants may bring one additional guest to the banquet for an additional \$35. Your completed registration form and payment in full for the seminar/banquet secures your participation. Please make checks and money orders payable to **Jun Fan Jeet Kune Do** and mail payment and registration form to:

967 E. Parkcenter Blvd., Box 177
Boise, Idaho 83706

Jun Fan Jeet Kune Do is a non-profit organization. Proceeds from the event will be used to cover expenses of the seminar and to support the continued activities of the organization which will be discussed at the **Annual Meeting**. The registration deadline is October 15, 1997 unless capacity is reached before that date when you will be notified and sent a refund.

The Torrance Marriott is offering special accommodation rates of \$82 for 1 or 2 persons for Friday and Saturday nights, January 16-17. Please mention that you are attending the Jun Fan Jeet Kune Do Seminar and Banquet when making your reservation. The Marriott will only offer the special rate until the block of rooms is filled or until December 26, 1997 — whichever comes first.

This invitation is only being extended to **1997 Charter Members of Jun Fan Jeet Kune Do** at this time. Register early before it is opened to the public. We look forward to seeing you at the Second Annual Seminar and Banquet January 17-18, 1998.

Cutting Edge Conditioning

Data On Health & Nutrition Culled From the World of Science

In every issue of "KNOWING IS NOT ENOUGH" we shall hold true to the core philosophy of Jun Fan Jeet Kune Do by examining the latest research data available from the world of science on the fronts of training and nutrition, in the hopes that some or all of it may prove useful to you in your own personal process of self-actualization. By way of general disclaimer, as neither Jun Fan Jeet Kune Do nor its members or officers personally conducted these studies, we make no claim or endorsement for any of their conclusions and/or products and view this column as being helpful solely for educational and entertainment purposes.

— John Little

"IF YOU'RE HAPPY AND YOU KNOW IT" — HAVE A WORKOUT!

Bruce Lee once made the comment that "Jogging is not only a form of exercise to me, it is also a form of relaxation. It is my own hour every morning when I can be alone with my own thoughts." It seems that Bruce's perceptions were right on the money. According to a major review of over 20 years worth of scientific literature, researcher Robert Yeung, Ph.D., discovered the same thing that Bruce Lee discovered over 20 years ago: that exercising routinely definitely improves your mood.

A recent issue of the

Journal of Psychosomatic

Research revealed that more than 85% of the studies under review showed some form level of improved mood after exercise. Additionally, mood enhancement occurred in all ages, both genders, and among the physically disabled as well. Such positive reviews provide more compelling evidence that living an active, fit lifestyle is a very effective way to overcome anxiety, stress, mild depression and fatigue. Perhaps now we can appreciate more fully what Bruce meant

when he told a reporter in 1973 that: "I really dig exercise. When I'm jogging early in the morning, boy! it's sure refreshing."

SUPPLEMENTS — NOT A PANACEA FOR SLOPPY EATING HABITS!

According to a recent study in the *American Journal of Clinical Nutrition*, there could be a pitfall awaiting those who take

nutritional supplements as "insurance" for a poor diet. According to the study, which was conducted over a period of two years in Australia, two groups of Australians took in the same amount of extra calcium daily, but

one group got it from

supplements while the other group got it from powdered-milk. Though both groups got the same amount of calcium, the powdered-milk takers maintained better overall nutrition than the supplement takers. Thus the pitfall: Taking supplements often causes people to assume that they can afford to eat poorly because they've got supplemental "insurance" to fall back on. Don't make the same mistake!



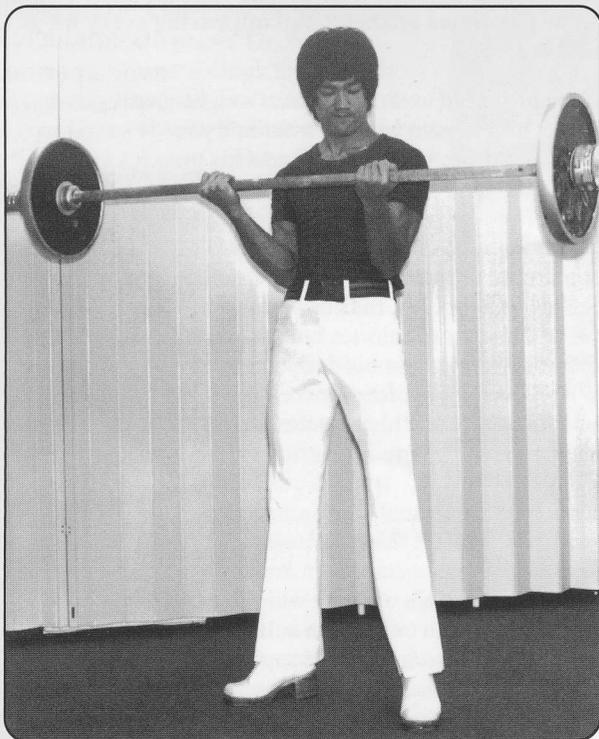
DRINK A LITTLE SALT

Sweat loss during exercise is inevitable. Thus, we have all become familiar with the importance of drinking plenty of liquids before, during and after an exercise session. However, what many individuals don't know is the value of taking in salt in addition to their water, particularly during the rehydration period following a workout. A recent study conducted in Scotland and published in *Medicine and Science in Sports and Exercise*, reached the following conclusions: 1.) that adequate rehydration requires you to replenish more liquid than you sweat out; and 2) unless there is an adequate supply of sodium in this liquid, drinking it will merely result in an increased urine output. What sodium concentration is adequate? Approximately 50 to 100 mg of sodium per eight-ounce liquid serving will do the trick (which, incidentally, is what is contained in most commercial sports drinks).

QUICK! WHAT'S YOUR BMI?

All right, so what's a "BMI?" BMI is a mathematical formula (weight in kilograms divided by height in meters squared) that helps to determine whether you are at a healthy weight or are carrying too much bodyfat. Studies have show that a BMI of 27 kg/m² or higher is associated with an increased risk of comorbid conditions. These conditions include coronary heart disease, certain forms of cancer, stroke, hypertension, and non insulin-dependent diabetes millitus. Recent statistics indicate that 33% of adult Americans have a BMI of 27 kg/m² or higher, resulting in over 300,000 lives lost each year due to weight-related illnesses. And there's no need for you to have an anxiety attack over trying to figure out the metric system — here's the formula for figuring your BMI (where "W" is your weight in pounds and "H" is your height in inches):

$$\text{BMI} = \frac{(W \times 705)}{H^2}$$



If your score is 25 or less, you're within your healthy weight range. Between 25 and 27, you're at increased risk for health problems — particularly if you have a weight-related medical condition, or if there is a genetic history of such problems. Above 30, you're considered obese. There is, of course, an exception worth noting, which is that very muscular people with a high BMI generally have nothing to worry about, since their extra pounds come from lean body tissue rather than fat.



ASK THE NUCLEUS

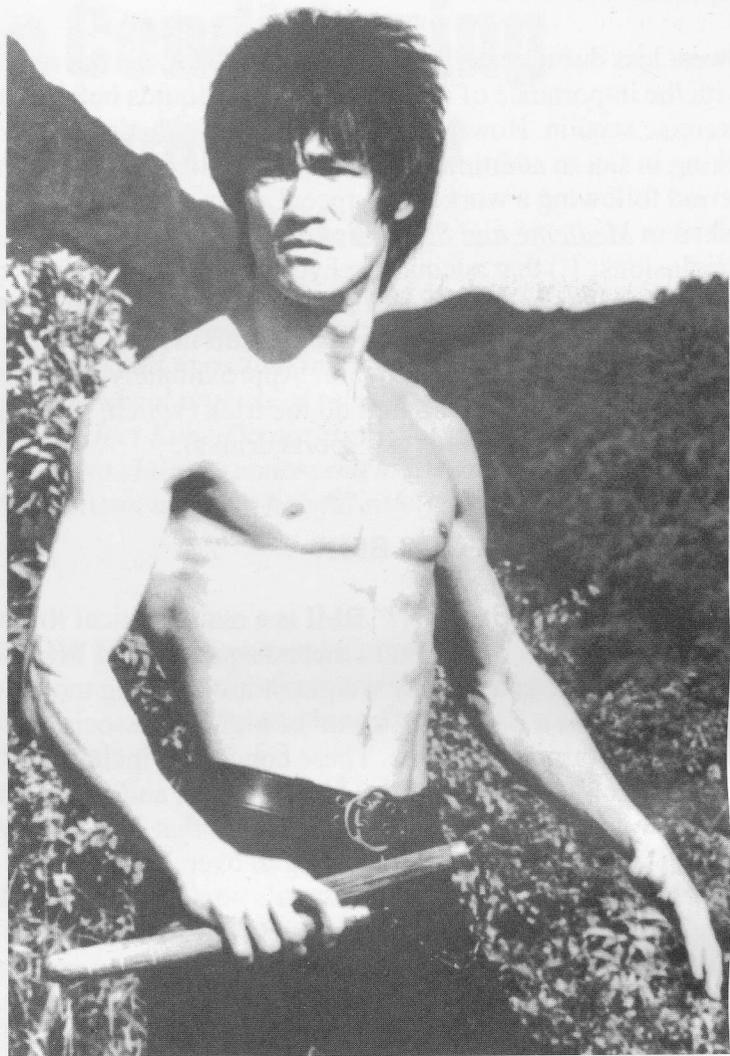
The Question of Steroids

Question:

My question is for John Little. There has been a rumor circulating in recent months that Bruce Lee took anabolic steroids in order to build his incredible physique. Further, one self-proclaimed "authority" claimed that the reason that Bruce wore the yellow jump-suit in "The Game of Death" was because he filmed the movie at a time when he was off steroids and had "lost his muscles" and therefore wanted to remain "covered up." I have trouble believing this because Bruce's muscles never had that "puffy" look the way that most bodybuilders and other steroid-users have. In short, I know that Bruce Lee was ahead of his time in terms of martial arts, training and philosophy, but chemistry? Given your research into his personal papers, interviews with those who trained with him, as well as your own background in the bodybuilding and health and fitness industry, can you tell me if there is any evidence at all that Bruce Lee used steroids?

Answer:

Thank you for your letter. Having been involved in the world of professional bodybuilding as a writer and occasional photographer, I've been fortunate in winning the confidence of many competitive bodybuilders and other strength athletes who have used or are continuing to use anabolic steroids, so I know what they do, what the side-effects can be, and their effect upon the musculature. Further, I've worked alongside some of the top researchers in the field of anabolic steroids. You've made some astute observations regarding the "look" of individuals who take steroids; there is a bloat or puffiness to their muscles that definitely looks unnatural. Certainly it was a look that Bruce Lee never obtained. I've interviewed virtually every individual that Bruce Lee ever trained with and, to a man, not one of them has any recollection of Bruce Lee even mentioning — let alone using — anabolic steroids. You have to understand that Bruce Lee was about function — not size. Anabolic steroids serve one purpose — they build tissue. In fact, that's what the term "anabolic" refers to, the tissue-building properties of the drug. Since Bruce Lee lost weight from 1965 through until 1973 and since his muscles didn't grow any bigger during this period, if he was taking steroids, they certainly didn't have any effect. Further, steroids are very costly, running athletes upwards of \$400 a month. Given that Bruce Lee had a family to support and not much income left over after doing so (prior to 1971), it is highly unlikely that he had either the inclination or the finances to invest in getting "bigger muscles." Again, look at the facts: Anabolic steroids retain nitrogen in muscle tissue — and this is done uniformly over the body — not just in a few selected bodyparts. Further, the nitrogen causes the muscles to retain water. The net result is a dramatic bodyweight gain (in some instances up to 40 pounds can be gained in a matter of weeks). Bruce Lee's bodyweight, on the other hand peaked at about 140 pounds in 1965 and then slowly decreased to 126 pounds. So, over a period of eight years, Bruce *lost* 14 pounds. So where is



Bruce on the backlot of Golden Harvest Studios during a break in production of *The Game of Death* and appearing every bit as muscular as he ever was.

the evidence of steroid use? If he took a weight-gaining drug, you would expect him to gain weight, wouldn't you? If he took a muscle-building drug, you would expect his muscles to get bigger, wouldn't you? Neither happened to Bruce Lee. Granted, his body became more defined, but anabolic steroids have nothing to do with the creation of muscular definition — unless they first increase the size of the muscles and thereby increase the body's resting metabolism, thus causing the body to burn more calories at rest and more calories burned, (providing the individual doesn't also increase his daily calorie intake), the leaner one gets. However, again, for this scenario to work, Bruce Lee would have to have made his muscles bigger — which never happened.

Bruce Lee's level of muscular definition is far more easily accounted for by the fact that he was a very active man physically with an extremely high metabolism and low bodyfat levels to begin with. Given that his average weight was around 132 pounds, he ran at least a mile and a half every day, trained with weights three days a week, skipped rope, rode his exercise bike, stretched and did calisthenics and, of course, an average of two hours of martial arts training a day, it's pretty easy to see how he became so defined or "ripped" to use the bodybuilding vernacular.

To top it off, when he moved to Hong Kong, he not only had his daily training routine to contend with, but also the incredibly humid climate, and take after take (sometimes upwards of 30) of fight scene choreography. If any of you reading this article were that active, you too would lose a considerable amount of bodyfat and become very defined. When you are someone with an already low bodyfat level, like Bruce Lee, and you begin such a regimen, you develop a physique that is ultra defined — just like Bruce Lee did.

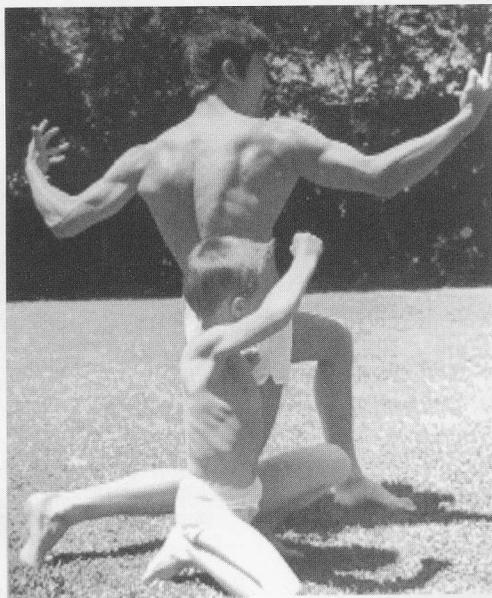
It's interesting that, when I was preparing an article on Bruce Lee's bodybuilding methods for *Muscle & Fitness* magazine, James E. Wright, Ph.D., a gentleman who is one of the world's premiere authorities on the effects and properties of anabolic steroids (as well as the author of several best-selling technical books on the medical properties of these drugs) and an individual that even the bodybuilders came to for answers to some of their more technical questions about the drugs, happened by my desk one afternoon and glanced down at some photos of Bruce Lee that were on the editing table. They were shots of Bruce from *Enter the Dragon*, the film in which his physique was at its most defined condition. "Now that man's physique is living proof of the quality of body a human being can build without steroids," Dr. Wright commented. When I asked him how he could tell that much about a person's internal chemistry just from looking at a photo, Dr. Wright responded. "There's a look that attends steroid use. Plus, you can't achieve that degree of muscular definition with

anabolic steroids, as they tend to retain water interstitially (i.e., in between the muscle and the skin) and therefore blur or obscure muscular definition. He [gesturing to Lee] is more defined than any bodybuilder I've ever seen."

The only people I've ever heard spread such rumors about

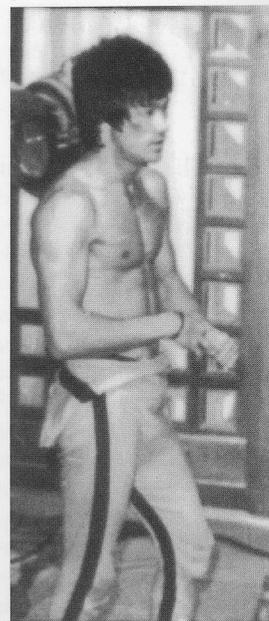


Bruce Lee and Arnold Schwarzenegger (a man who has gone on record as admitting to using anabolic steroids) display vastly different physiques. Lee's muscles lack the "puffy" swollen look displayed by professional bodybuilders. Lee (bottom left, top right) on the set of *The Game of Death*. Does this look like the physique of a man who has "lost his muscles?"



Bruce Lee are those who resent his success and popularity and are simply looking to tarnish his image. Incidentally, I know of the book you mention and of the many falsehoods it contains. However, his alleging that Bruce Lee took to wearing the yellow jump-suit in the movie, "*The Game of Death*" simply to cover up an anemic physique that was off steroids is palpably false. Take a look at the photos that accompany this article of Bruce stripped to the waist that were taken both on the set of "*The Game of Death*" and on the back lot of Golden Harvest studios. Does that look like the

physique of a man who has "lost his muscles?" In conclusion, there is absolutely nothing in Bruce Lee's personal papers (including training log books, daytime diaries, or medical receipts — all of which Linda has kept from 1966 on), the recollections of his closest friends, family and training partners, nor the scientific literature to suggest that Bruce Lee ever — EVER — used anabolic steroids.



The only thing I can think of that may have confused the author (and this is really going the extra mile in assuming that he actually cares about the truth and to give him a benefit of the doubt that he probably doesn't deserve), is that Bruce occasionally took a cortisone shot to deaden the pain in his lower back after he injured it lifting weights. Cortisone, medically speaking, is classified as a "cortico-steroid" (an anti-inflammatory pain killer) — not an "anabolic" (tissue-building) steroid, and the two are as different as aspirin and heroin. Bruce Lee built his body through voluminous, dedicated, and intense training that was performed on a daily basis and proper nutritional habits. Period.

As a member of Jun Fan Jeet Kune Do you have pledged to actively nurture an interest in the perpetuation of the art and philosophy of Bruce Lee. To this end we solicit your input to this newsletter. What would you like to know about Bruce that has perhaps never been answered before? What aspect of his art would you like to explore — perhaps a philosophical point, a particular technique, or a scientific principle? Who would you like to see interviewed who has perhaps not been in the spotlight? We value your participation in this work-in-progress. Please write to us with your comments and suggestions to:

Jun Fan Jeet Kune Do
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"Property of Bruce Lee"

(Excerpts From The Bruce Lee Library)

Throughout his lifetime, Bruce Lee was a prolific reader, thinker and writer. He amassed a voluminous personal library that totaled well over 2,500 books. Possessing an extremely active mind, not only did Lee read these books, but he annotated their margins with his own unique insights and extrapolations on their central theses whenever an author's idea triggered his own mind into action (which was more often the case than not).

Each issue of "KNOWING IS NOT ENOUGH" provides you, the member of Jun Fan Jeet Kune Do, with an opportunity to step into Bruce Lee's Library, where you can spend some time pursuing his shelves and discovering what books held his interest, what ones didn't, and what ones inspired him on to bursts of new creative energy that would later manifest in the perpetual development of Jun Fan Jeet Kune Do. We shall look at what passages he underlined as being important, which ones he passed over, and which passages inspired him to jot down analogous thoughts in the margins of each volume. In a sense, we will be discovering truth alongside Bruce Lee, reading these books along with him and learning, as he did, from each, unique and precious repository of knowledge, lessons that we can apply to both our study of martial art and, more importantly, to our daily lives.

— John Little

This Month: On Becoming A Person

Author: Carl R. Rogers

Publisher: Houghton Mifflin Company (Boston)

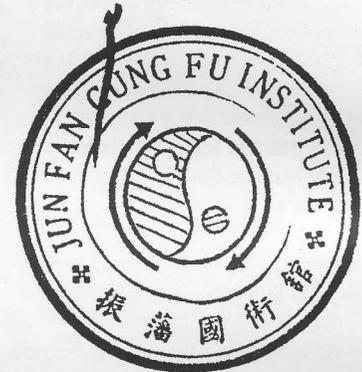
It's hard to square Western psychotherapy with Eastern Martial arts. That is, unless you happen to be Bruce Lee. In the early 1970s, Bruce purchased a book by one of the most influential psychologists in American history Carl R. Rogers and immediately saw a causal connection between the conclusions Rogers drew and the fundamental thesis of Jun Fan Jeet Kune Do. The central theme of Rogers' book is that human beings are inherently resourceful and that our biggest error as human beings is the subjugation of our attempt to get in touch with our real selves to an imposed authority, whether it be in the form of a therapist, a teacher or a family member. Rogers held that individuals are fully capable of self-direction without needing to be fed wisdom from outside organizations such as the church or the academy. As Rogers states on page 21 of his book:

"It has come to seem to me that this separateness of individuals, the right of each individual to utilize his experience in his own way and to discover his own meanings in it, — this is one of the most priceless, potentialities of life. Each person is an island unto himself, in a very real sense; and he can only build bridges to other islands if he is first of all willing to be himself and permitted to be himself."

This, of course, was precisely Bruce's point in creating Jun Fan Jeet Kune Do; that the true art of "martial art" lies in the understanding that:

"Man, the creating individual, is always more important than any established style or system."

Property of
Bruce Lee



And that any time a teaching or "way" of doing things is prescribed in inviolable terms as something fixed or set in stone, the individual's capacity to learn and grow is severely compromised (both spiritually and intellectually). According to Bruce Lee:

"My experience will help but I insist and maintain that art — true art that is — cannot be handed out. Furthermore, art is never decoration or embellishment. Instead it is a constant process of maturING (in the sense of not having arrived)."¹

Both Bruce and Carl Rogers held that knowledge is an on-going process of personal development. And Bruce found much in Rogers' book that supported — from a professional, clinical psychological point of view — sentiments that Lee himself had long held intuitively.

Lee continued to consult this book from time to time for the remainder of his life and wrote extensively in its margins. Space requirements do not allow me to cite every example of what Bruce underlined (of which there are over 1,000 lines of text that he felt strongly enough about to highlight), nor to include the context or frame of reference for each annotation that he made in the margins of the book. However, the following sample annotations taken from the margins of Bruce's personal copy of "*On Becoming A Person*" should serve as adequate examples of how this book served to galvanize Bruce Lee's thought processes in the further development of Jun Fan Jeet Kune Do:

Above Rogers statement:

"I would like to make it very plain that these are learnings which have significance for *me*. I do not know whether they would hold true for you. I have no desire to present them as a guide for anyone else. Yet I have found that when another person has been willing to tell me something of his inner directions this has been of value to me, if only in sharpening my realization that my directions are different," Bruce has written:

"To present a possible direction, nothing more."

This of course rings very similar to an earlier statement that Bruce made on the premiere episode of the Longstreet TV series in 1971:

*"I cannot teach you; only help you to explore yourself."*²

A little later on in the book Bruce has written the words:

"The Discovery"

in the margin of this statement by Rogers:

"[My learnings]...are not fixed. They keep changing. Some seem to be acquiring a stronger emphasis, others are perhaps less important to me than at one time, but they are all, to me, significant."

This is in perfect harmony with a short essay that Bruce wrote in 1973, which began:

*"Bruce Lee is a changing person because he is and always will be learning, discovering and expanding. Like his martial art, his learnings are never fixed. They keep changing. At best Bruce Lee presents a possible direction but nothing more."*³

Throughout the remainder of Chapter One, which deals extensively with being honest to oneself and not pretending to be anything other than the real you, Bruce made the following annotations:

"The futility of maintaining a facade. To act in one way on the surface when actually experiencing something quite different."

"Being oneself leads to real relationships."

"Acceptance of feeling as is."

"Listen to understand rather than to immediately judge or to evaluate."

"Since understanding is rewarding, it is most enriching to open channels for mutual communication."

"Accept the other person's feeling."

"The allowance of differences."

"Priceless potentialities."

"Don't be in a hurry to 'fix things.' Enrich your understanding in the process of discovery."

Near the end of Chapter One, Bruce Lee underlined the following passages from Rogers' book:

"Let me bring this long list to a close with one final learning which can be stated very briefly. *Life, at its best, is a flowing, changing process in which nothing is fixed...* I find that when life is richest and most rewarding it is a flowing process...I find I am at my best when I can let the flow of my experience carry me, in a direction which appears to be forward, toward goals of which I am but dimly aware. In thus floating with the complex stream of my experiencing, and in trying to understand its ever-changing complexity, it should be evident that there are no fixed points. When I am thus able to be in process, it is clear that there can be no closed system of beliefs, no unchanging set of principles which I hold. Life is guided by a changing understanding of and interpretation of my experience. It is always in process of becoming."

Rogers concludes the chapter by writing:

"I trust it is clear now why there is no philosophy or belief or set of principles which I could encourage or persuade others to have or hold. I can only try to live by *my* interpretation of the current meaning of *my* experience, and try to give others the permission and freedom to develop their own inward freedom and thus their own meaningful interpretation of their own experience."

The above two passages had a profound impact upon Bruce Lee. For one thing, they perfectly crystallized his thought processes with regard to the drawback of formal education. And, truth be told, they also served to underscore the validity of his reason to close his Jeet Kune Do schools, of which he once told his student, Daniel Lee:

*"That is why I closed all the schools of Jeet Kune Do: Because it is too easy for a student to come in and take the schedule as "the truth" and the agenda as "the Way.""*⁴

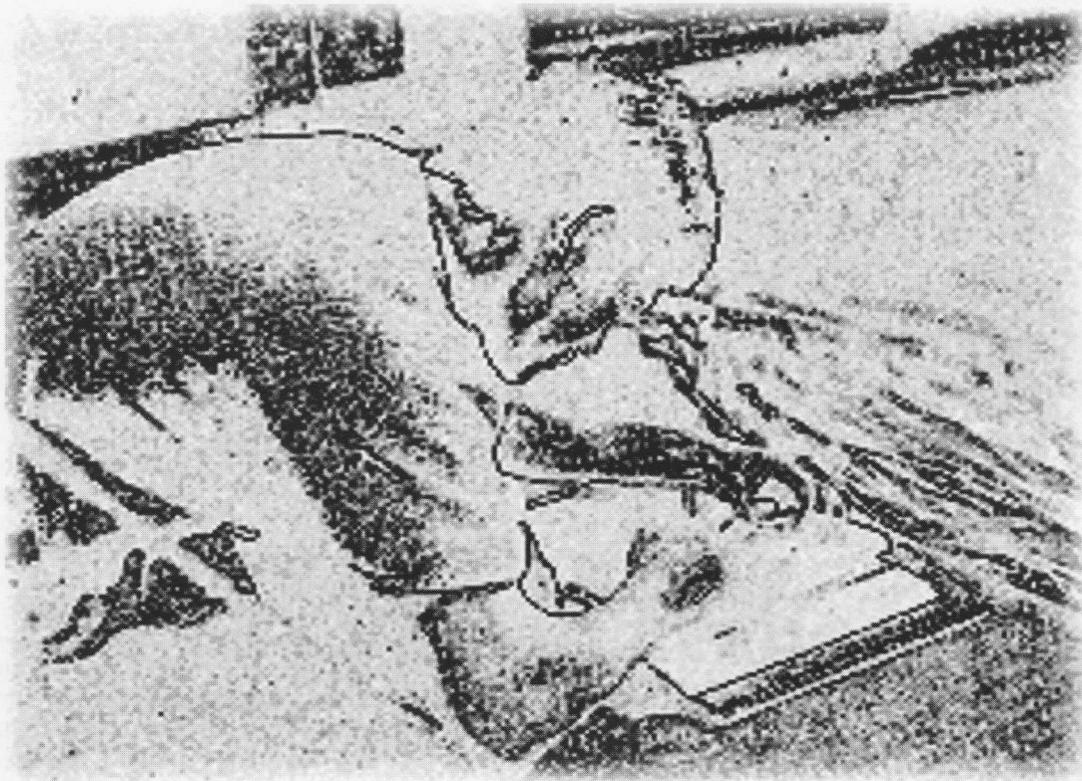
Above these sentences, Bruce wrote:

"The Process of Becoming"

This one sentence would later serve as both the title and the thesis of one of Bruce's most eloquent and famous essays, in which Bruce sat down and wrote draft upon draft of his innermost feelings on the subject of being a "real" human being.

However, one of the most significant marginal annotations made by Bruce Lee in this book occurs 159 pages later in Chapter Nine, when Bruce writes the following:

*"A 'good' martial artist, not a 'master';
A maturing martial artist, not a matured artist.
An actualizing artist, rather than an actualized master."*



*a "good" martial artist not a "master"
a maturing martial artist not a matured artist
an actualizing artist rather than an actualized master*

This perfectly parallels a statement that Bruce Lee made to Daniel Lee in June of 1971 when during a telephone conversation between the two men Daniel Lee made the comment that because Bruce had decided not to accept every challenge issued to him in Hong Kong he was displaying great "maturity." Bruce bristled at the suggestion and quickly interjected:

*"Not maturITY. There is no such thing as maturITY. [Rather] maturING. Where there is a maturITY there is a conclusion and a cessation. That's when the coffin lid is closed. We may be deteriorating physically in the long process of aging, but in your [ability to] discover daily, it's the same every day."*⁵

In other words, what you learn and discover daily is forever fresh and new; an on-going process or personal evolution. Later, Bruce explained this in more detail to Dan within the context of Jun Fan Jeet Kune Do:

*"Using No Way as Way; Having No Limitation As Limitation. That's it, you see, because when there is a 'way,' therein lies the limitation. And when there is a circumference, it traps. And if it traps, it rottens, and if it rottens, it is lifeless."*⁶

In closing, this book revealed to Bruce Lee the similarities that existed between humanistic psychology, wherein the client was considered the center of the therapy, and what he was attempting to communicate with the personal liberation philosophy of Jun Fan Jeet Kune Do, where the individual student was considered the center of his own martial development. Moreover it revealed to Bruce that all human beings —

regardless of the field of endeavor they happen to be involved with — must be free to find themselves and free to express the self they find.

Or, as Bruce Lee so eloquently put it:

*"The core of understanding lies in the individual mind, and until that is touched everything is uncertain and superficial. Truth cannot be perceived until we come to fully understand ourselves and our potentials."*⁷



Notes:

- 1.) Source: Bruce Lee's personal handwritten letter to "John," circa 1973.
- 2.) Source: Bruce Lee's handwritten script change inside his final copy of the shooting script for the premiere episode of the TV series "Longstreet," entitled "The Way of the Intercepting Fist," 1971.
- 3.) Source: Bruce Lee's handwritten essay entitled "Notes On Article," circa 1973.
- 4.) Source: Bruce Lee in conversation with Daniel Lee, recorded June 21, 1971 by Daniel Lee. Daniel Lee Collection.
- 5.) Ibid.
- 6.) Ibid.
- 7.) "Liberate Yourself From Classical Karate," by Bruce Lee, published in Black Belt magazine, September, 1971)



The Code of Ethics of Jun Fan Jeet Kune Do



截 拳 道

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

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

Membership in Jun Fan Jeet Kune Do

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

Responsibilities of membership include:

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

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

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





*If you do not first empty your cup
then how can you taste my cup of tea?
-- Bruce Lee*

