

# "KNOWING IS NOT ENOUGH"

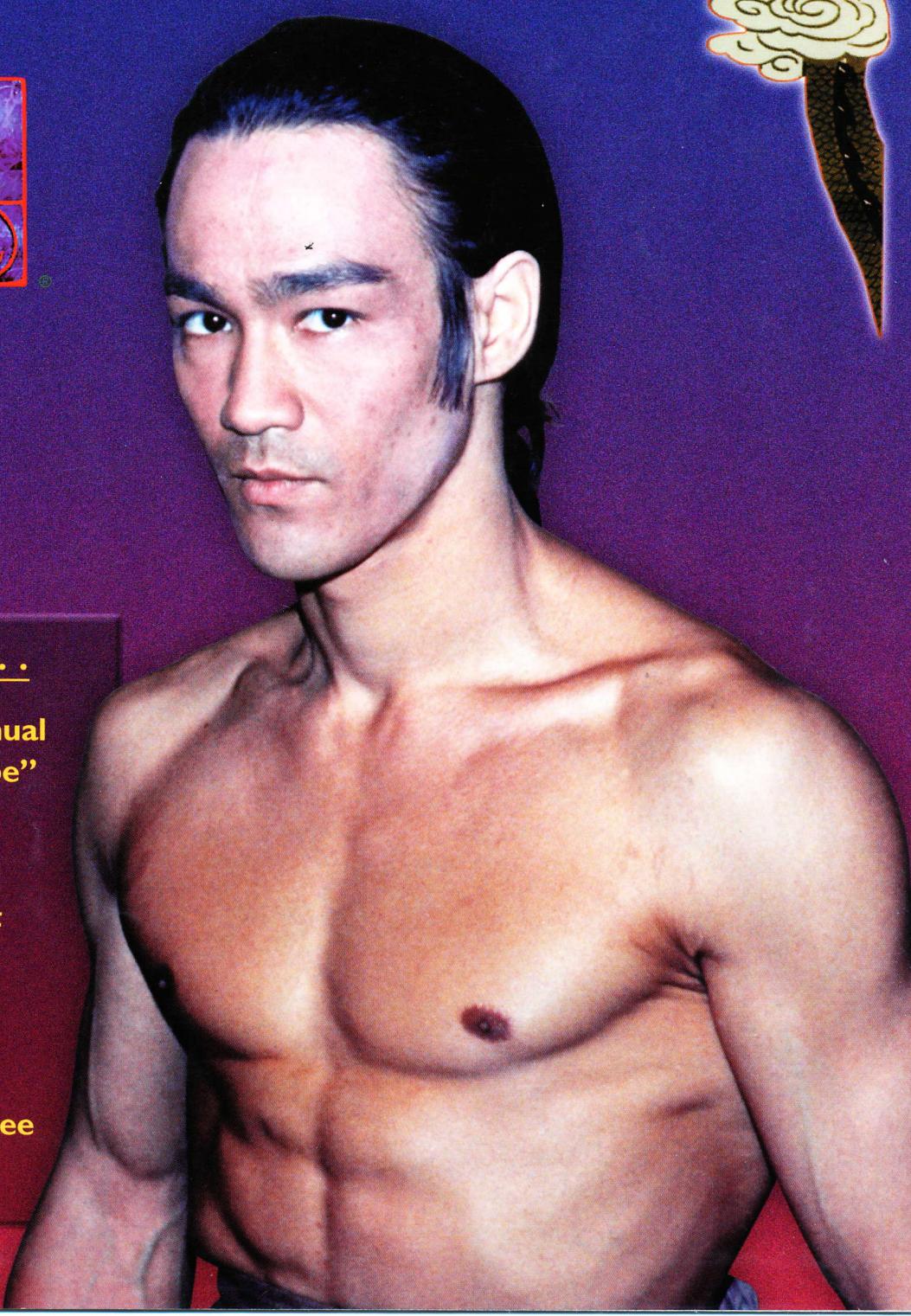
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## INSIDE THIS ISSUE . . .

- Editorial: "2001 5th Annual JFJKD Seminar in Europe"
- The "Knowing Is Not Enough" Interview:  
*Part II – Stirling Silliphant*
- Bruce Lee's  
"Commentaries on the Martial Way" – Part IX
- The Wisdom of Bruce Lee
- Inspirations



# EDITORIAL

## 2001 5th Annual JFJKD Seminar in Europe

by Tammy Ledda



**The Golden Tulip Conference Center in Leeuwenhorst.**

Well, my husband and I just got back from the Netherlands and wow what a place. The whole country is so peaceful. Okay so the airline lost my luggage for the first 4 days of our visit. That wasn't going to stop us from enjoying this wonderfully relaxing atmosphere. Besides, I love a good reason to shop. And with James, George and Jelvera's (George's girlfriend) help, it was so much fun.

I went to the Netherlands to go over the contract for the seminar next year and to check out the hotel for the 2001 seminar. As many of you may or may not know James ter Beek and George Sirag presented a proposal to the organization to have the 2001 seminar at the Golden Tulip Conference Hotel in Leeuwenhorst, which was accepted. Leeuwenhorst is about 30 minutes from the Shipol airport. In fact the whole country is about 4 hours or less from border to border. Which for us Californians is a weekend drive. The country in general is flat and spread out. The fields were plain when we were there but during the seminar in April there will be field after field full of tulips. Which of course they are famous for.

The hotel is spectacular. It is secluded in the country and has a wonderful resort feel. It is peaceful and serene and beauty abounds both inside and outside the hotel. There are little garden areas, beautiful restaurants, fun game rooms, a

pool, a spa, a fitness center and the list goes on. A delicious Breakfast buffet is included in your hotel fee and lunch on Saturday and Sunday is now included in the seminar fee for Gold and Silver level. We decided to include the price of lunch into the seminar fee after discovering that there was no other place to eat lunch around the hotel within the allotted lunch time given to the participant.

The Rotonde room where we will have the sit down sessions of the seminar is a round room surrounded by stained glass windows. It is big and roomy but set up for lectures so hearing the speaker or distractions should not be a problem.

The workout sessions will be broken into smaller groups this year. This will allow for a better teacher to student ratio. We will also have advanced and beginner levels. This has been requested

for some time and so we decided to give it a try this year.

Since this is our first annual seminar outside of the U.S. we wanted it to be special and after going over the schedule and checking out the hotel, I feel confident that special will be an understatement.

The first night we were there James, his girlfriend Mierike and George took us to a wonderful restaurant that had big hot bricks that you cook your own meat on. It was such fun.

Now of course we did the Amsterdam thing, as I am sure a lot of you will do either before or after the seminar. And that was fantastic. It was full of history

and beautiful architecture. It was a busy place but definitely a fun place. Most of the people get around by riding bikes and the others by driving these incredibly small cars.

We were so fascinated at how they all looked like mini



**Mierike, James, Tammy (me), Primo and George**



**George, Primo, Tammy and James in Amsterdam.**

hundred canals and a thousand bridges. There are tons of houseboats that line the canals. I managed to pick up a few words of Dutch here and there during my stay but the most important ones by far were Dames and Heren. Which when you looking for the restroom, are a pretty big deal. For the most part they had pictures on the doors, which I never knew how much I appreciated before. I have since figured out the Dames means ladies but lets just say I learned the hard way and leave it at that. :)

Later in the week James and George took us on a tour of



**Primo, James, Jelvera (George's girlfriend) and George by the boat rides. Like George's new calendar he bought?**

nudity the same way we tend to be in the U. S. At first I was a typical American and was a bit surprised to see a topless woman but after you there a little while it seems perfectly normal. All except for the naked guy. Don't ask!

The downtown area is equally magnificent with more incredible architecture and rich history.

On Wednesday night we were fortunate enough to visit



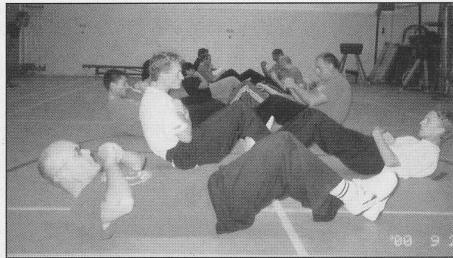
**Sidewalk cafes in Amsterdam**

Den Haag which is about 20 minutes from the hotel. They have a beautiful beach and boardwalk there with tons of little shops, food places, a theatre, a casino and much more. The beach is topless and they are definitely not hung up on



**The beach boardwalk in Den Haag**

versions of the cars in the U.S. But after you see the parking situation you understand why. If you are not a good parallel parker you don't have a chance of finding a space in Amsterdam. While in Amsterdam we took a boat ride down one of the many canals. Amsterdam has over one



**Class warm ups.**

see the interest and enthusiasm that people have for martial arts all over the world.

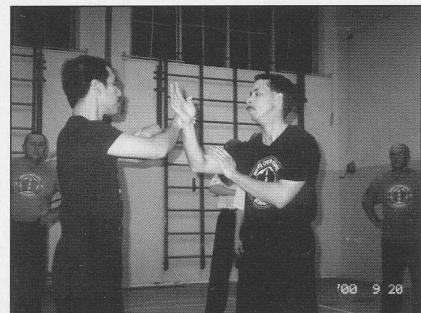
We had a great time and we would like to thank all of James and George's Wing Chun and JFJKD students for making us feel so welcome.

All in all the trip was a great experience and I left with the reassurance that the 2001 JFJKD seminar was going to be spectacular. And James, George, Mierike and Jelvera were so great. They made our trip such a great experience. Thanks guys!

We expect the seminar to fill up fast so if you are even considering going, now is the time to decide. Reserve your place today. The flights are incredibly low if you book ahead of time and the U.S. dollar goes pretty far in the Netherlands. So if you are thinking, "I would like to go but I'm afraid it will be too expensive", your worries are over. With

a little planning, you can make a trip to the Netherlands for the same price, if not cheaper, as a trip in the U.S.

For more information and an application please see add inside this issue. We look forward to seeing you!



**James and George going over some trapping.**

## **KNOWING IS NOT ENOUGH**

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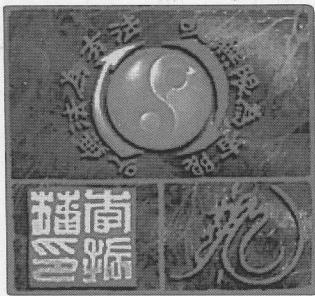
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# 5th Annual Jun Fan Jeet Kune Do Seminar & Bruce and Brandon Lee Memorial Banquet In The Netherlands

**APRIL 28 - 29, 2001**  
(Check-in on April 27, 2001)

at the  
**Golden Tulip Conference Center Leeuwenhorst**

LEVEL	Before Nov. 1, 2000	After Nov. 1, 2000
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***Full Participant (Gold Level) -***

Includes all workout sessions, sit-down sessions, banquet Saturday evening and lunch on Saturday and Sunday

• Member Price	\$225.00	\$280.00
• Non-member Price	\$245.00	\$300.00

***Conventioneer (Silver Level) -***

Includes all sit-down sessions, banquet Saturday evening and lunch on Saturday and Sunday.

• Member Price	\$105.00	\$130.00
• Non-member Price	\$115.00	\$155.00

***Banquet Only (Bronze Level) -***

Includes banquet only

\$50.00

\$65.00

To become a member and receive discounts on seminar merchandise and much more please see our website at [www.bruceleefoundation.com](http://www.bruceleefoundation.com) or call the main office at (559) 298-5553.

**Hotel Arrangements:**

Single Room with Breakfast	\$77.50 per night
Double Room with Breakfast	\$115.00 per night

**\*All hotel accommodations must be prepaid and made through the organization or you will not receive the discounted prices.**

Get an application on-line at [www.redrival.com/jfjkdnl](http://www.redrival.com/jfjkdnl) or fill out the following application and send it to:  
**Bruce Lee Educational Foundation Europe, Post Box 11293, 2301 EG Leiden, The Netherlands**

Name	Address
City/State	Zip
Country	E-mail
Phone #	BLEF Membership #
Martial Arts Experience	

**SEMINAR PARTICIPATION LEVEL:**

FULL (GOLD)     CONVENTIONEER (SILVER)     BANQUET ONLY (BRONZE)

**TRAINING LEVEL:**     BEGINNER     ADVANCED

**T-SHIRT SIZE (GOLD ONLY):**     MEDIUM     LARGE     EXTRA LARGE

**HOTEL ARRANGEMENTS:**     DOUBLE     SINGLE    **WHAT NIGHTS:** \_\_\_\_\_

**PAYMENT TYPE:**

CHECK     MONEY ORDER     VISA     MASTERCARD     AMERICAN EXPRESS

Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

*One person per application. Copies are acceptable.*

**LIABILITY AND RELEASE STATEMENT**

In consideration of my acceptance at the 5th Annual Jun Fan Jeet Kune Do Seminar and Bruce and Brandon Lee Memorial Banquet, I hereby voluntarily submit my application. I hereby assume full responsibility for any and all damages, losses and/or injuries, including death that I may sustain or incur, if any, while attending, participating in and traveling to and from this event. I thereby waive and release any and all rights and claim that I may have against the Bruce Lee Educational Foundation, its officers, members, instructors, agents and entities, their representatives, administrators and/or assigns of the before mentioned program for an and all injuries, losses, death or other damages of any nature that I might sustain while attending, participating in and traveling to and from this event.

Furthermore, I attest that I am physically fit and have received an examination by a physician within the last year which indicated that I have no health problems and can participate in the 5th Annual Jun Fan Jeet Kune Do seminar and Bruce and Brandon Lee Memorial Banquet. I understand that I will participate as an individual and that this training will be on my own time for my own education. I also understand that I do not have to participate in any activities that I feel uncomfortable with. In addition I hereby acknowledge:

1. That the Bruce Lee Educational Foundation, a non profit organization, plans to film the 5th Annual Jun Fan Jeet Kune Do Seminar and Bruce and Brandon Lee Memorial Banquet , to be held in Noordwijkerhout, The Netherlands on April 28 -29, 2001;
2. further, that the undersigned plans to attend the seminar and/or banquet;
3. further, that the Bruce Lee Educational Foundation plans to edit the films, of said seminar and banquet for inclusion in videocassette form which it plans to sell to seminar and banquet attendants, as well as to the general public;
4. by this document the undersigned hereby signifies his or her approval of the filming of said seminar and banquet by the Bruce Lee Educational Foundation and its sale of edited videos thereof to the general public;
5. by this document the undersigned further waives any and all rights of any and all rights of any nature he or she may possess pertaining to the filming and sale of said videos to the general public, specifically the right of privacy but including the right to compensation and without limitation, any and all other unstated rights.

This release and consent shall be binding upon my heirs, executors, administrators and/or assigns.

NAME (Please print) \_\_\_\_\_ DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_ PARENT/GAURDIAN (If under 18) \_\_\_\_\_

# THE "KNOWING IS NOT ENOUGH" INTERVIEW

## This Issue: Part II – Stirling Silliphant

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



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

Primarily we practiced blocking for what seemed an endless number of hours before we got to any punching techniques. Bruce was a great believer in not being hit. He felt there was no reason ever to be hit unless you failed yourself. Now, you can avoid being hit in two ways: either by blocking the attack or by evading it. Bruce preferred the latter. He didn't believe in wasting the energy required to block because he considered blocking a form of attack. The ultimate in combat, Bruce maintained, is to hit your opponent without being hit yourself. I always saw the virtue in that approach, one of

avoiding unnecessary pain. So I really took to that part of the lessons. And because of my fencing background and acclimation to very closely-timed movements, it was a strategy that to me seemed both natural and desirable.

#### ***Were there other types of unusual training?***

Silliphant: Sometimes I'd don a face mask and Bruce would put on the gloves and punch at me. What I had to do was, without using my hands, using just head motions — ducking, bobbing and weaving — try to avoid being hit. Bruce really tried to hit me, too — and, when he wanted to, he did. However, I could avoid perhaps three out of four ordinary attacks, and eventually I reached the point where elusiveness was — and always will be — one of my strong assets. I always had the ability to cut down on time and Bruce helped me refine that sensibility. I'm not at all panicked by any sudden, on coming crisis into a jerky response. I suppose my eyes see things in stop-action photography. I don't make any commitment to an oncoming attack until the last possible second. Bruce taught me to dissect time into infinite degrees. It's what he called "playing between the keys" of the piano. It's the understanding that you actually have worlds of time within split seconds to do something else unanticipated while your opponent is committed to his already announced action. Almost to the point where, if his fist is right at the tip of your nose, there's still time to react. What can defeat you is the lack of understanding and appropriate behavior based on this principle.

#### ***What do you mean?***

Silliphant: If you see someone launch a blow toward your face, and all you can think of is that he's six-foot-four, weighs 285 pounds and is about to pulverize your nose, he is going to splatter you. Bruce used to say to me: "Whenever some big guy attacks you, instead of reacting to his ego, teach him to react to yours. You must think to yourself — how grateful I am that this wonderful target of opportunity is presenting itself to me at this moment. Think not that your assailant is going to harm you, but take joy in the havoc you're going to lay on him after he's been so obliging as to put himself in the position where you can reach him."

You must do one hell of a lot of work to arrive at this stage of cool thinking. But if, you can attain it, you won't be defeated just because an opponent is bigger, stronger or meaner, but only if he's faster and he thinks the way you do. If he's better and smarter, he'll whip your ass. You can now see how different Bruce's approach was from the standard martial arts teaching — where you're taught just how to stand, the exact proscribed position, your weight displaced in a certain way, your arms up in a certain way, hold this back, push that out. It all becomes very mechanical.

Instead, Bruce said, "Forget all that, we'll get to that. Right now, I'm trying to teach the spirit of what I'm talking about." That's what Bruce taught: the *spirit of combat*. He made fighting exciting and entertaining to learn. He made it what I always felt it should be, a beautiful game of physical and psychological chess, a constant test of oneself. I often went to his house in Culver City. At this point, we were working out three or four times a week. And no matter how hard I worked, no matter how much I exercised or how much I sparred or

how much I ran, I never stopped aching. I mean, there were times when I would wake up in the morning and wish I was dead, so overwhelming and total was the pain from every aching muscle. I remember arriving at Bruce's house and being unable to get out of my car. When I started to move my left leg to get out, pain exploded throughout my whole body. That's how wracked-up I was from these workouts. Bruce finally came out and asked, "What are you sitting there for?" I said, "I can't move, I ache too much." He pulled the car door open and said, "Get out!" Well, when you're dealing with a master, you get out — fast. Because you know that if you don't, he's going to pull you out and that's going to hurt even more. So, painfully, I pulled myself out of the car. Bruce then said, "You know, in ten minutes, you're going to feel great. What you're going to do is like diving into a cold ocean with a wet suit on. There's that first shock of extreme cold and then it all warms up. The first minute you test all of your muscles they're going to hurt. After that you'll feel better." He was right, of course.

#### ***Did other students work out at his home?***

Silliphant: Bruce would often invite to his house some of the people from his downtown studio. They were almost all young Chinese. The first time I went to Bruce's house in Culver City, and these guys were there, the entire practice session was devoted to timing. Bruce wanted to determine how long it would take each of us from a given instant to close the gap to a kicking bag and land what he would consider an effective kick. He didn't want us just to dash toward it and give it a paddy-cake kick. He wanted to see what we could have done in a real combat situation. In this exercise, you took your position wherever you wanted: close to the bag, far back, whatever. He'd measure different times for different distances — from the moment he would say, "Go," until the kick registered. The difference in timing among all of us was amazing. I found to my ego's delight that of everyone there, even though I was older than those downtown dudes by maybe twenty, thirty years, I had the fastest time.

#### ***I recall hearing a story about your having once sparred some Wing Chun exponents at Bruce's house. Is there any validity to it?***

Silliphant: Yes. Bruce and I were working out in his garage one day. This was when he had moved up into the hills. He had a few young Chinese friends there who had just come from Hong Kong and who were exponents of the sticky hand technique. Bruce wanted to see what I could do against these guys, so we put on the gloves — the soft gloves, not boxing gloves — because he wanted us to spar full contact. He disallowed any kicking for this match — only hands. So we went at it. Well, it was really funny. These were supposed to be really good cats. By that time, I had been with Bruce for about two years and I found it embarrassingly easy to hit these guys, to the point where I did so at will. I was hitting each opponent constantly in the face and I wasn't being hit myself. I kept thinking that maybe they were permitting this because they wanted to show Bruce that his teaching of a Caucasian was very rewarding. I remember wishing that they would fight a little more when, instead, one of them stormed off and cried in rage and indignation because his face had been destroyed not

by my gloves but by his losing. Bruce told me later that both had been disgraced. These were really good cats, he said. He was so proud of himself for teaching me. Actually, I had a wonderful time. I really enjoyed the personal contest of facing an opponent, ruining his strategy, and hitting him at will. But the strange thing about it, as I explained earlier, is that I've never been aggressive by nature. It's the reason why I would never have been able to compete. If I had been younger, and Bruce had taught me, I still would never have been worth a damn in any tournament because I simply do not enjoy getting out there and beating the shit out of some guy. I'm not motivated by that and I just don't dig it. I don't feel that I have the right to harm another person, and I wish that attitude were true for every human being on earth.

***So your victory over the Wing Chun experts was directly attributable to what Bruce taught you?***

Silliphant: Absolutely. It was that spontaneous reaction he'd instilled in me. Speed is not necessarily measured by youth or muscularity. I believe it's something inherited. Some people move fast naturally, some don't. There are those who seem able to translate an instantaneous order from the brain to the muscles and just do it without letting themselves get in the way. Bruce also used to teach us to rid our minds of extraneous thoughts. For instance, while talking to you he'd unexpectedly throw an orange at you and he expected you — without looking or even being aware of it — just to catch it. If you missed, he'd ride you as being stupid and uncoordinated — and sometimes that was worse than being physically hit by him. Sometimes he would walk ahead of you and objects would suddenly come flying back toward you. We learned to reach out and catch them. No discussion. It had to be an instinctive, spontaneous reaction without conscious thought.

***That spontaneous reaction, in combat, is something retired World Heavyweight Kickboxing Champion Joe Lewis calls "explosiveness."***

Silliphant: That's exactly what it is. I think that word best describes Bruce. And he was very pleased over the fact that I, too, possessed that quality. Bruce then started teaching me kicking. He started with a simple, straight-forward front kick, off both the right and left legs. In Bruce's case, this kick was totally different from all the others. He had a technique whereby you would land on your left leg, swing your hip around and up, and your whole body moved forcefully into the kick. It wasn't like straight kicks of the snapping variety. He felt they were an absolute waste of time and they put you in a vulnerable position. To him they were counterproductive. He also felt they exposed you to a lot of danger, like getting your leg broken, not to mention your face or your neck. Bruce liked the side thrust kick using the whole hip and body. He also made me practice the roundhouse, using the instep or ball of the foot as the striking point into a target, like the upper biceps or the shoulder. It was Bruce's contention that you could break your enemy's neck by kicking his arm because the force of the kick produced a whiplash effect. Now I'm a guy who believes in feeling things in order to truly comprehend them. I said to him, "Bruce, you'll have to let me feel that kick so I know what you're talking about." He replied, "I don't want to do that. It's

liable to hurt you." So he was just kind of nudging me with his instep, when I said, "No, give me a little belt — just something to let me recognize the power. And WHAM, he kicked me. Well, I understood immediately what he'd been talking about. My neck went crunch, my head whipped to the side and I saw stars. I had to go to a chiropractor and was incapacitated for three days. Bruce was very upset. "I hardly hit you," he said. Believe me, if a guy is poised in a fighting position and you land with the power equal to Bruce's, you'll knock him sideways and his head will snap violently to the side. This kick is also very effective to the thigh and an obvious killer into the ribs.

***What did he next teach you?***

Silliphant: From the roundhouse kick, Bruce moved me into more complex combinations. But he would never let me do combinations until he felt that I'd not only mastered individual kicks, but that I was able to relate them to an opponent as part of an intuitive arsenal. It had nothing to do with mere execution, as with a kata or a rehearsed exercise. It had to do with actual sparring and combat. Everything Bruce taught was related to hard contact. We were always sparring; we never merely did exercises. Bruce believed totally in full-contact fighting — the more impact, the better. So once we had developed the thrust, side and roundhouse kicks, he led us into spinning kicks and all kinds of special attacks with the feet that he was constantly improvising. He was always inventing new attacks and reappraising old ones. For instance, I once asked, "What's wrong a good old-fashioned sweeping with the heel [crescent or hook kick]?" He replied, "That's probably the dumbest kick anyone could ever do unless you're fighting with a drunk or an absolute klutz. Once you get your heel out there and try to spin it around," he explained, "you're too vulnerable to counterattack. You can start that kick, but then you must be ready to change it as the counterattack comes and base your change on the nature of the counterattack." Bruce believed in using the foot as a jabbing weapon. He was developing all sorts of multiple combinations combined within the movement of one attacking or flicking foot.

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



# EXCLUSIVE!

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

Power

REF #60

- # In approaching an unfamiliar task the athlete tends to over-mobilize his muscular forces, exerting more effort than required — lack of "KNOWLEDGE" by the reflective "NEUROMUSCULAR COORDINATING SYSTEM".
- # A powerful athlete is not a strong athlete only but ONE WHO CAN EXERT HIS STRENGTH QUICKLY. Thus, a smaller man who can swing faster may hit as hard, or as far, as the heavier man who swings slowly. Power involves the rate of speed at which the force is expressing itself.
- # Since power equals force times speed, if the athlete learns to make faster movements he increases his power even though the contractile pulling strength of his muscles remains unchanged.
- # Combined with adequate speed and endurance high levels of strength lead to excellence in most sports — or else, it will be like the bull with its colossal strength futilely pursuing the matador or chasing a rabbit with a low-gearred truck.
- # To be accurate, the striking (or throwing) skills should be executed from a body base that possesses enough strength to maintain adequacy of balance during the action.
- # The athlete who is building muscles through weight training should be very sure to work adequately on speed and flexibility at the same time.

## Training Aid (FOR POWER)

# appropriate ~~use~~ <sup>incorporating</sup> of momentum along with the mechanical advantage, neural impulses are sent to the working muscle so as to bring a sufficient number of fibers into action at PRECISELY the right time, while impulses into the antagonistic muscles are reduced to lessen resistance — all acting to improve efficiency and to make the best use of available power.

## “NEWSWORTHY NOTES”

- **Website** – Please check out new “members only” merchandise page.
- **Bruce Lee Limited Edition Lithographs** – Less than 30 still available. If you would like to order one please use our ad in this newsletter.
- **Game of Death** – Many of you have been asking when the never seen before footage of Game of Death will be released. John has been working on this for some time and recently completed it. It is called “Bruce Lee: A Warriors Journey”. The film and a book bearing the same name are due to be released Spring of 2001. Probably around March. We will keep you updated.

## Co-ordination

whether he is experienced in it or not, with ease. THE EASE is an ability to perform with MINIMAL ANTAGONISTIC TENSION. It ~~is~~ is present in some athletes more than in others, but can be improved in all.

The fighter whose movements seem awkward, who never seems to find the proper distance, is always being timed, never out-guesses his opponent, and always gives warning of his intentions before they become serious, is suffering ~~from~~ chiefly from a lack of Co-ordination. The well-co-ordinated fighter, and all good fighters must have co-ordination, does everything SMOOTHLY and GRACEFULLY. He seems to "glide in and out" of distance with the MINIMUM OF EFFORT and a MAXIMUM OF DECEPTION. His timing is usually good because his own movements are so rhythmical that they tend to establish complementary rhythm on (REF: p 23, 24)

The part of his opponent, which rhythm he can break to own advantage BECAUSE OF HIS PERFECT CONTROL OF HIS OWN MUSCLES. He seems to out-guess his opponent because he usually TAKE THE INITIATIVE and to a large extent FORCES THE REACTIONS OF HIS OPPONENT, and above all, he does everything WITH DECISION because he has Confidence in himself and makes his movements WITH A PURPOSE rather than with a hasty basis.

285 # Athletic performance is in large part A DYNAMIC EXPRESSION OF THE DESIGN OF THE HUMAN BODY. Variations in body configuration are related to the efficiency of its response to the demands placed upon it by various physical activities — MESOMORPHS, ECTOMORPHS  
(medium)  
(large)  
(small)  
and ENDOMORPHS

- # Before movements can take place there must be a change of muscular tension on both sides of the joint to be moved. The effectiveness with which the muscular teamwork can be accomplished ~~with which the~~ muscles is one of the factors which determine limits of speed, endurance, power, agility, and accuracy in all athletic performance. [e.g. in static or slow resistive activities, such as executing a handstand or in supporting a heavy barbell, the muscles on both sides of the joint are acting strongly to fix the body joints in the desired position. When rapid motion takes place, as in running or throwing, the muscles which close the body joints are shortening and those on the opposite side are lengthening to permit movement. There is still tension on both sides, but on the lengthening side it is considerably reduced.]
- # Any excessive tension in the lengthening muscles acts as a BRAKE and thereby slows and weakens the action. Such antagonistic tension increases the energy cost of muscular work, resulting in early fatigue. The outstanding characteristic of the expert athlete is his EASE OF MOVEMENT, even during maximal effort. The novice is characterized by his tenseness, waste motion and excess effort. That rare person, the "natural athlete" seems to be endowed with the ability to undertake any sport activity.

# THE WISDOM OF BRUCE LEE

## This Issue: “Equality”

By Taky Kimura

Mine was a unique situation, a unique friendship with Bruce. I had spent about a little over four years in a prisoner of war camp in America during the Second World War because of my ancestry. And the basis for this frustration that I fell into was the fact that I was raised in an all white community up in the tip of the Olympic Peninsula and, until I was about 12 years old, I thought I was just as white as my friends.

But I found out as the teenage level of my life came in all of a sudden the young girls and the friends that I had — they still loved me, but it was something a little bit different. And I began to feel that. It wasn't discrimination, it was just something that was innate there and I began to feel a little bit more insecure with myself and, of course, then the war came along and because of the war in Europe, and because of my ancestry, they took all of us Japanese and put us into these internment camps. Even the President said it was a concentration camp, actually, but I suppose that's neither here nor there.

Anyhow, I spent a little over four years in there and when I came out, I was a devastated person. I felt less than human being. When I walked down the street and if a white person was walking behind me, I felt so inferior that I made myself stop walking and let them pass me. But to couple that with walking into a restaurant in the middle of the day and have people just ignore you and not wait on you, and walk into a barber shop and they tell you they were closed, and when I'd try to get on a Greyhound Bus and they would shove me back to the end of the line — I went through all of those things, much like the black people in this country have — but it devastated me.

But then I met Bruce, and he picked up my spirits. He could take a look at you and see what was bothering you and he was only at the age of 18 but he had the unique knack of being able to read what was bothering you. As I say I was Japanese-American, you know, and coming from Hong Kong, he had been raised with the same resentment towards the Japanese that my American friends possessed. Despite coming from that background and sharing those frustrations watching the Japanese soldiers come into Hong Kong, Bruce was able to look beyond that; to look at me as a human being. He didn't size me up, or say "He's Japanese — I'm not going to help this guy." I think that was one of the wonderful things about Bruce, he had this inner desire to create equality among people and to try to bring the best out of people and so he picked me up there and started working on me. And at first he kept telling me that I was "just as good as anybody else," but I couldn't buy it because I just couldn't feel it.

As time went on and he started telling me to shape up; to get my haircut differently and wear clothes that were not so



depressing. He said, "Geez, Taky, you're dressing like an old man! Let's get you into something more modern!" He just started working with me to feel better about myself and, you know, I fought it for a while but I finally gave in and started going with his advice and as I became more proficient with my physical appearance, I'd look in the mirror and I'd see something staring back at me that was somewhat more than insecure. And so I was able to lift myself up and recognize that when he kept telling me, "You're just as good as me, no better, no worse." I felt this was really taking an effect upon myself. So that's how Bruce shaped me up.

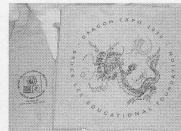
(Source: Taky Kimura in conversation with John Little, May 2000)



# Bruce Lee Educational Foundation Merchandise



Item # 001



Item # 002



Item # 003



Item # 004



Item # 005



Item # 006



Item # 007



Item # 008



Item # 009



Items # 010-012



Item # 013



Item # 014



Item # 015



Item # 016

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# INSPIRATIONS

By Primo Ledda

*This quarter's Inspirations letter comes to us from a young man named Charles Jenkins. We would like to thank Charles for sending in his letter and hope you enjoy reading his letter as much as we did.*

My name is Charles Jenkins and I live in Quebec, Canada. This is the short story of my life.

When I was young I was an active child who did any kind of acrobatics.

In 1995, at 13 years old, my brother, my dad and myself talked about who we thought was the greatest martial artist.

My dad showed me the movie "Enter the Dragon". I was so surprised and I found him very flexible and agile in his techniques. I wanted to take some lessons of Jeet Kune Do, but unfortunately there weren't any schools that taught this art.

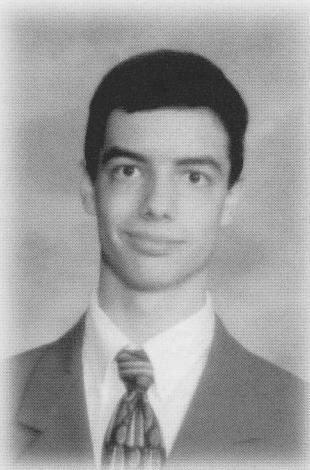
Two years passed, my older brother bought a punching bag and a book wrote by Bruce Lee, so we installed it in my room and I began to practice on it and increase my flexibility. Gradually we bought other books and equipment and I have become better than when we started. Some people say it is impossible to learn and be a good martial artist just by reading books and watching videos. But if I remember, Bruce Lee had a base of knowledge already with Sifu Yip Man but he learned by books too. So I think that it is difficult but not impossible. I study deeply books and videos to practice perfectly the footwork and techniques of the punches, kicks and weapons. I work very hard.

Last year I heard that Bruce Lee's students did seminars, so I took some information off the Internet and I communicated with Sifu Richard Bustillo. Unfortunately the seminar was too far away and I did not have enough money.

Finally, at the end of the year I learned that Patrick Chan, under Sifu Ted Wong, was teaching some lessons of Jeet Kune Do in Montreal, two hours from my house. I communicated with him and I went to his seminar. This was the best moment of my life. I will not forget it. I improved the techniques and now I'm better. Unfortunately, it is also far so I can't go there often and I myself must learn like I did in the beginning.

Since the time I watched "Enter the Dragon" I've seen all of Bruce Lee's movies and have read all kinds of books on Bruce Lee. Now I continue to search and learn more about Bruce Lee and his art.

In the future I wish to be better and I hope that my work won't be in vain. I would like to help promote Jun Fan Jeet Kune Do in Quebec because I know how special this art is. I



share information freely with my friends because I want to promote the art. I also want to show that this art and philosophy are very good. For now, I continue to learn anything that I can learn and I practice it, because "Knowing Is Not Enough".

Charles Jenkins

*Thank you Charles. I think many of our readers can sympathize with Charles' struggle to learn JFJKD and not being able to find a school close by. Many of us have to travel many hours on a regular basis to learn JFJKD. For example, my wife and I have been driving 7 to 8 hours roundtrip, twice a month for three years for our JFJKD lessons. Let me tell you, this is not always easy, (but worth it). In fact after a hard workout, the car practically drives itself home. Thankfully my wife and I can share the driving time so it works out pretty good.*

*But I have heard many people express the frustration of loving the art but not being able to train because there are no instructors in their area. What do you do when this happens? Well the first thing I tell people is "have you checked out the instructors page on our website?" Many times people have someone in their area and just don't know it. If there is still no one on the list there is some great advice from Bruce Lee himself on this subject that is also listed on the website at [www.bruceleefoundation.com](http://www.bruceleefoundation.com).*

*It is always amazing to me how many people Bruce has helped inspire. He had such a positive impact on people lives and on the world. He still inspires me everyday.*

"The important thing for you is to be alert, to question, to find out, so that your own initiative may be awakened."

Bruce Lee

"Daily discovery and understanding is the process of growth and learning. I am happy because I am growing daily and honestly don't know where my ultimate limit lies. To be certain, every day there can be a revelation or a new discovery that I can obtain."

Bruce Lee

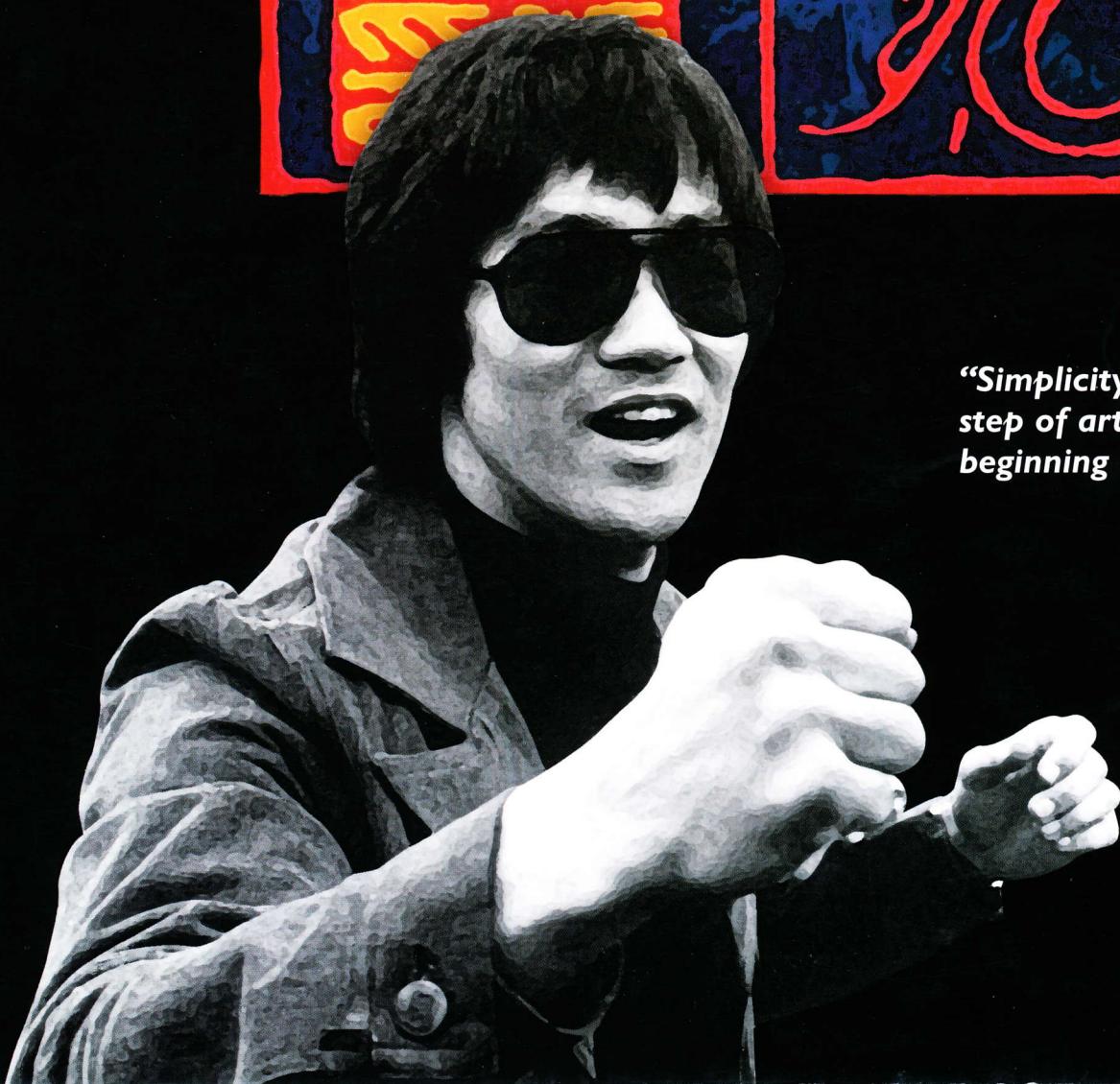
For more inspiring quotes from Bruce Lee read: Striking Thoughts by Bruce Lee, edited by John Little, published by Tuttle Publishing.

If you would like to submit your story about how Bruce Lee has inspired you in some way, please send it to the BLEF office at:

Attn: Inspirations/Primo Ledda  
Bruce Lee Educational Foundation  
PO Box 1390, Clovis, CA 93613-1390

It must be under 750 words. Please send one picture to be used with your story.





*“Simplicity is the last  
step of art and the  
beginning of nature.”*

— Bruce Lee