

# "PROPERTY OF BRUCE LEE"

## (Excerpts from the Bruce Lee Library)

by John Little

**This Month: *Fencing with the Épée***  
**Author: Roger Crosnier**  
**Publisher: A.S. Barnes and Company (New York)**

While many are aware that the art of fencing played an important role in Bruce Lee's development of Jun Fan Jeet Kune Do, few of us are fully aware as to the extent of its influence on his thought process. To this end, it behooves us to look into Bruce Lee's fascination with its combative theory and principles.

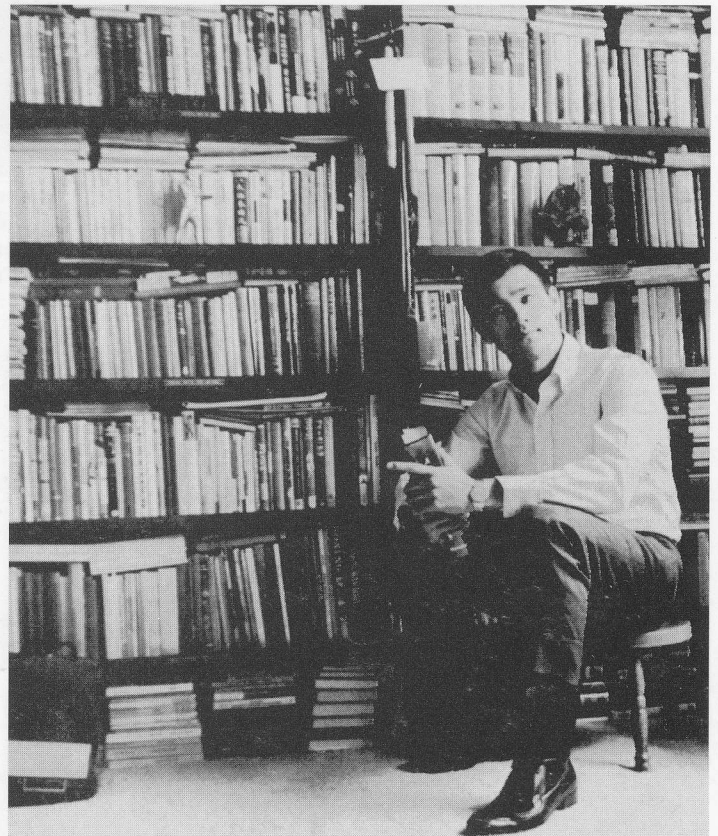
Photographs taken in the mid to late 1950's show a young Bruce Lee decked out in fencing attire at approximately 15 or 16 years of age, which would have put him already two to three years into his Wing Chun training in Hong Kong. There is sufficient reason to believe that the fencing gear he is pictured in belonged to his older brother, Peter, who at the time was the Crown Colonies fencing champion.

Undoubtedly, Bruce learned some of the well-settled theories of fencing from discourses and exchanges with his brother. In fact, within Bruce's library, which yields a total of no less than 68 volumes devoted solely to the art of fencing, there is a copy of a book that belonged to his older brother entitled, *Fencing with the Épée* by a gentleman named Roger Crosnier. Inside the front cover Peter has written his name, however all of the annotations are in Bruce's hand. The book evidently so impressed Bruce that after he finished marking up his brother's copy, he went out and bought one for himself -- and then proceeded to extensively underline and annotate his copy.

Before seeing which passages served to influence Bruce in his own martial development and which combative principles and strategies he found much truth in, it will behoove us to understand what fencing is, some of its nomenclature, and a brief overview of its history. According to information supplied in the book entitled *Fencing*, by Muriel Bower (formerly from San Fernando Valley State College) and the late Torao Mori (the former proprietor of the Mori Fencing Academy in Beverly Hills):



Bruce Lee (above) learned the fundamentals of fencing when he was a teenager in Hong Kong.



Among the 2,500 books in Bruce Lee's personal library were 68 volumes devoted solely to the art and science of fencing.

"Fencing is the historic art of offense and defense with the sword, in which the object is for one fencer to hit another without being hit first. Fencing developed into a true sport in the seventeenth century when gunpowder and firearms replaced the sword as the basic weapon. Swordsmanship then developed into a sport in which the objective became the touch and not the kill. Today much of the excitement and romance of the sport of serious dueling remain as the fencer attempts to protect himself from his opponent's point, while at the same time trying to find an opening in his opponent's defense.... Modern fencing has become a safe sport due to the protective clothing and flexible, blunted blade which are always used while participating in any "bouts." The objective of fencing is not to inflict an injury but to demonstrate an ability to outmaneuver and hit the opponent....The rules and manner of fencing reflect its original purpose even though techniques and tactics have undergone many changes through the years."

There are three weapons which are used in fencing: the foil, épée, and the saber. As the book in question features the épée, let's confine our focus to this weapon. According to Mori and Bower, the épée, or dueling sword, has been said to "more closely resemble dueling than



It is likely that Bruce Lee (above right) first learned of the art of fencing from conversations with his older brother Peter (above left) during Bruce's childhood in Hong Kong. Peter was a Crown Colonies fencing champion. Here the two brothers greet one another at the premiere of Bruce's second film for Golden Harvest, *Fist of Fury* in Hong Kong in 1972.

any other weapon." It is stiffer and heavier than, say, the foil, but it is nevertheless used primarily as a point or thrusting weapon. Points anywhere on the body are valid and there is no definite sequence of play which must be followed. The first person to hit scores, and if two fencers hit simultaneously both are declared touched.

Perhaps owing to the fact that the épée was considered to be the closest weapon in the fencer's arsenal that resembled real sword fighting, Bruce held that its techniques and principles had a more "real-world" application. In any event, rather than indulge in such speculations, let's move on to see what principles and techniques held Bruce's interest and, more over, which passages from this particular book Bruce was able to synthesize and apply to his own martial development on his way to cultivating Jeet Kune Do.

The following headings and subheadings are as the author of the book has indicated. Bruce Lee's annotations are indicated by italics. All other text are passages -- unless otherwise noted -- underlined by Bruce Lee that he found significant enough to merit underlining.

### *The Stance*

The stance is slightly shorter in order to keep the leading leg and foot out of range of a sudden attack.

*Quick withdrawal from shin/knee kicks.*

*Get on balls of feet for greater mobility.*

On a sketch of a fencer in the On-guard position, Bruce has shaded in the portion of the epeeist's leg from the knee down, writing in the margin next to it:

*The "advanced target."*

### *Style*

*Different style demands different method to cope with -- The FIVE WAYS \**

(\* = Bruce is referring here to his "5 Ways of Attack," a cornerstone of his martial art of Jeet Kune Do).

### *Absence of Blade*

*Always practice absence of touch\* and definitely involving gaining and breaking ground.*

(\* = As Bruce was concerned with unarmed combat, he substituted the hand or foot for the blade of the epee)

### *The Fencing Measure and Footwork*

...the fencing measure is governed by the amount of target to be protected and the parts of the body which are most easily within the adversary's reach.

### *Judgment of Measure*

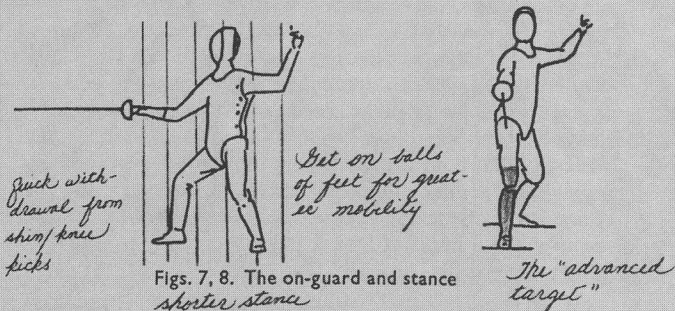
As the nearest target in fencing typically is the opponent's hand, whereas in unarmed combat it is typically the lead leg, Bruce has substituted the word "shin" for the word "hand" in the next sentence, thus rendering it:

*...the shin is most vulnerable and that it is constantly threatened....[the épéist/fighter] has to take his measure from shin to shin.*

## *The On-Guard Position and Fencing Positions*

### *The Stance*

The stance is slightly shorter in order to keep the leading leg and foot out of range of a sudden attack.



### *Hits at Foot*

However, few épéists pay much attention to this shorter stance, as hits directed towards the leg, or foot, can easily be countered by stop-hits on the arm, or head, these being automatically unprotected on a fencer who attacks low.

### *The Sword-arm*

The most important changes are in the positions of the sword-arm, the hand, and the blade.

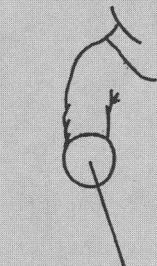


Fig. 9. Épée arm position  
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A page out of Bruce Lee's personal copy of *Fencing With The Épée*, by Roger Crosnier. Note how Bruce has shaded in the "advanced target" area of the knee, shin and instep to correlate to the target areas available for kicking in unarmed combat.



The opponent's point must not be allowed to penetrate further than the guard which, in fact, represents a minimum of safety.

### ***Maintaining the Measure***

Mobility of footwork

The necessity to maintain a strictly judged measure demands sound footwork.

...play on distance a great deal, constantly trying to force the opponent to commit an error of judgment of this score by retiring and advancing repeatedly.

*Advancing and retreating to break opponent's rhythm and bridge the gap.*

### ***Footwork***

Unless there is a tactical reason for acting otherwise, gaining and breaking of ground is executed by means of small and rapid steps. A correct distribution of weight on both legs will make for perfect balance, enabling the fencer to get off the mark quickly and easily....No matter how simple the strokes may be which are being practiced in the lesson, or whether they are of an offensive or defensive nature, the pupil must be made to combine footwork with them. He must be made to advance or retire, before, while, or after the stroke at which he is working has been executed. In this way he will acquire a natural sense of distance and develop great mobility.

Mobility, rapidity of footwork and speed of execution are primary qualities...

*Footwork and more footwork. Speed and more speed.*

### ***The Delivery of Attack***

#### ***The Lunge***

##### ***Requirements***

[The mechanism of the lunge,] which facilitates a speedy recovery out of range of a riposte should the attack fail...

Where the slightest loss of balance, or control, may mean that some part of the target has been left unprotected for a fraction of a second.

#### ***The Fleche***

[The common use of the fleche was due to a great extent to the] necessity to overcome the difficulty of reaching an opponent whose measure kept him well out of reach of a lunge.

...the element of surprise played an important part.

...with due attention to details...

### ***Concerning Defense***

#### ***Defensive System***

The defensive system at epee is relatively simple. It is restricted to two lines, sixte and octave (see Figs. 20, 21). The objects is to deflect all the offensive actions outside the sword-arm.

*A semi-restricted defense for*

- 1) limited artist
- 2) left hander

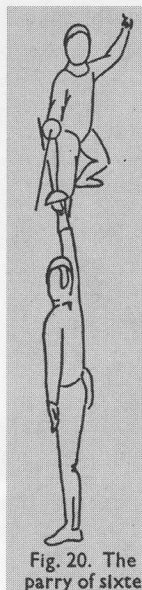


Fig. 20. The parry of sixte

[Parries of quarte and septime are rarely used, as they open up the outer target to a variety of strokes]. This does not mean that they are never taken...avoid falling into a routine of alternating his parries.

### ***Parry and Riposte***

...most masters teach the parry and riposte as simultaneous movements, which finally have the appearance of a time-hit.

#### ***Supplementary hand.***

Ripostes can be directed to any portion of the target according to the distance which separates the opponents....In the same way as many attacks are aimed at the advanced target it will be found that the majority of ripostes are also directed towards the hand and forearm.

*Study ripostes directed toward shin/knee.*

- 1) in kicking
- 2) in striking.

*Constant threat to advanced target -- imposing respect of distance.*

### ***Offensive Defense***

*Classic Passive defense.*

#### ***Principle of Counter-offensive***

...the object of this stroke is to penalize an adversary whose attacks are badly executed, or who misjudges his distance.

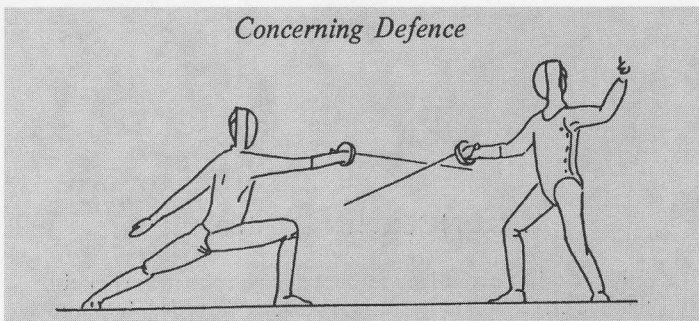
#### ***Use of Stop-hits***

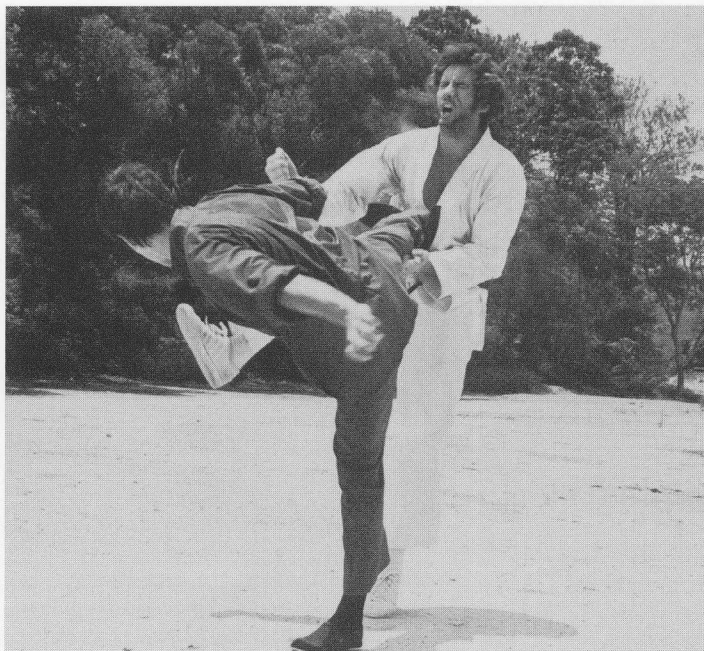
...the stop-hit is obviously an excellent means of defense against an opponent who attacks wildly, with insufficient care to covering, or who comes too close.

#### ***The Time-hit***

The time-hit is a movement which is quite definitely premeditated. It has a very demoralizing effect [on the adversary who has impaled himself on the blade and who, thereafter,] will attack less confidently.

(Note: For a detailed explanation of what a Time-hit and/or Stop-hit is, please see pages 93,95,179,180,181 [stop-hit -- see also stop kick, page 66, and stop-thrust, pages 94-95, 130-131], and pages 93,95 [time-hit -- see also time-thrust, pages 94, 130-131] in *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way*, Tuttle Publishing)





Bruce applied many principles of fencing to unarmed combat, such as this "stop-thrust" (which Bruce labeled a "stop-kick"), which he delivered to Bob Wall's character in the movie, *The Way of the Dragon*. Stop-hitting and Stop-kicking provided the aspect of "intercepting" in "The Way of the Intercepting Fist."

#### Concerning Attacks

*Be a careful attacker and regulate one's attack accordingly to opponent's:*

- 1) reactions
- 2) habits
- 3) preferences



According to Bruce Lee's research, the three factors in a successful attack were: a) A fine sense of timing; b) a perfect judgement of distance; and c), a correct application of cadence -- and he had all three factors down pat.

#### The Choice of Attack

[The] unrestricted épée target[which cannot be completely covered when on the offensive, should make the épéeist into a] careful attacker.

His final choice of stroke should be based on the observation of his opponent's reactions, habits, and preferences.

OBSERVE, DEDUCE, APPLY.

#### The Three Factors in a Successful Attack

- a) A fine sense of timing.
- b) A perfect judgment of distance.
- c) A correct application of cadence.

*Simple Attack (with minimum initiality) with simple preparation to break opponent's rhythm is the best.*

#### The Form of Attack

The form which the attack proper will take has to remain as simple as possible....where there are several period of fencing-time in which an opponent can land a stop-hit.

The arm is vulnerable, even to an unpremeditated stop-hit.

The more the attack is complicated, the more chance there is of an unpremeditated counter-offensive movement being executed out of hand. This being the case, the attack proper must remain simple, whatever form the preparation may have taken.

#### Attacks at the Arm

Simple attacks are undoubtedly difficult to bring off and have a better chance of success when they are preceded by an attack on the blade which will produce some form of reaction, and permit a period of time to be gained. But, whether or not these simple attacks are preceded by a preparation, they are dependent on great point accuracy and the fact that they are driven home confidently and with speed.

#### The Three Basic Factors:

- 1.) Attack with confidence.
- 2.) Attack with accuracy.
- 3.) Attack with great speed.

#### Attacks to the Low Line

- 1.) Sudden change of level
- 2.) Moving out of line.
- 3.) Ducking under attack.

#### To Minimize Danger of a Counter

- 1.) Feints to disturb opponent's rhythm (i.e., cause opponent to lose a period of movement-time)
- 2.) Changing of body positions during attack
  - a) Slipping -- left and right
  - b) Ducking -- sudden change of level
  - c) Weaving --

#### Attacking on Opponent's Preparation to Attack

- 1.) His stepping forward
- 2.) His feintings
- 3.) His process of trapping the hand



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  - c) weaving —

### Attacking on opponent's preparation to attack

- 1) His stepping forward
- 2) His feintings
- 3) His process of leaping the hand
  - a) curving in to intercept
  - b) thrusting through loopholes
- 4) Finding exact physical (balance) and psychological (pay out) moment of weakness

### Causing opponent to lose a movement-time

- 1) P I A
- 2) H I A [FEET OR HAND]
  - a) draw reaction (for P I A & S A A)
  - b) disturb rhythm of attack of opponent (feet)
  - c) to jam or to check and control
  - d) to deflect and score
- 3) False attack.

On a blank page within his copy of *Fencing with the Épée*, Bruce Lee made these annotations indicating the fencing principles he found particularly effective for unarmed combat.

- a) curving in to intercept
- b) thrusting through loopholes
- 4.) Finding exact physical (balance) and psychological (pay out) moment of weakness.

#### *Causing Opponent to Lose a Movement-time*

- 1) P.I.A.
- 2.) H.I.A. -- [feet or hand]
  - a) draw reaction (for P.I.A. or S.A.A.)
  - b) disturb rhythm of attack of opponent (feet)
  - c) to jam or to check and control
  - d) to deflect and score
- 3.) False attacks.

#### *The Use of the Preparation of Attack*

Firstly, the fencing measure is longer than for the other weapons. Secondly, there is the ever-present possibility of the stop-hit being used as a means of defense.

#### *Attacks on the Blade*

One must bear in mind that the success of an attack on the blade depends largely on the element of surprise.

There is no doubt that, too often repeated, the attack on the blade will draw a stop-hit rather than a parry.

Thus, never open more than necessary to trap.

#### *The Time-hit*

- a) The final line in which the attack is delivered must be anticipated.
- b) The executant must be covered.
- c) the timing of the stroke must be perfect.

#### *Definition of Counter-time*

[The fencer whose knowledge of theory is good, will define counter-time as] 'the action of drawing a stop-hit, parrying, and riposting from it.'

[He will also know] that if his opponent is inclined to stop-hit, or if his defense is based on this counter-offensive movement rather than parries, it is a paying tactic to incite him to do so in order to apply counter-time actions.

#### *Stepping Backward to Draw Counter-time*

[It must be evident that this action, which is combined with footwork, necessitates a] perfect judgment of distance, a good sense of timing, and a precise point.

#### *The Parry and Riposte in the Counter-time*

It will be wise to riposte with opposition of blade so as not to be hit by the continuation of the stop-hit.

Counter-time to draw opponent to react and commit so as to pave path to attack.

#### *Counter-time as a Basic Tactic*

...counter-time is the basis of successful epee fighting.....it was dangerous and, therefore, foolish to attack without, first of all, having gained control of the opponent's blade.

[To put this theory into practice, these exponents of the dueling-sword, amongst whom Philippe Cattiau, of France, was the recognized King,] used every means at their disposal, patiently and systematically to draw the stop-hit. It brought the adversary's blade within their reach and gave them the opportunity of gaining control of it.

#### *Observation and Choice of Stroke*

...a habit, or a too often repeated tactic, becomes a weakness which can be exploited. Fencers are too often heard to say, 'I cannot deal with him, he is always stop-hitting,' or again, 'he is always redoubling.' Such remarks prove that the fencer either is not thinking or is incapable of applying the corresponding stroke. Half the battle is won when one knows what the adversary is doing. If, in spite of having correctly chosen the corresponding movement, the action fails, the reason must be due to faulty technique. If, on the other hand, the fencer is at a loss to know how to deal with his opponent then, either he has not seen what his opponent is doing, or he has an insufficient number of strokes at his command.

Lacking variety in the strokes which they are capable of using, and having little basic technique, they meet fencers whose game and style is a problem they cannot solve.

#### *Favorite Strokes*

...the fencer must have other strokes at his command to fall back upon, once the adversary has found the means of dealing with these favorite strokes.

[...the épéist who wishes to make his way] must know ever fencing stroke. [He must practice them until he can use each of them at will and successfully.]

## *Basic Tactics*

[The next stage in his training is to gain the fighting and competitive experience which will enable him to] apply his strokes with decision and accuracy.

...practice the stroke under the conditions which trouble him....because of the large target, epee is a careful game, it will be readily understood that each hit must be painstakingly and patiently prepared.

### *Preliminary Observation of the Opponent*

...the chances of being hit can be minimized by being constantly watchful of one's own movements and style.

### *Finding the Opponent's Reactions*

[There are various means by which an opponent's habits and reactions may be found out. Common to all weapons, they are] the feints, the false-attacks, the beats] and, of course, the surest of them all,] the full-fledged attack.

Before adopting a particular plan of attack, one must find out, for instance, whether the adversary parries, stop-hits, or gives ground. Again, does he parry feints, or does he wait for the final of the attack? Does he riposte automatically after each parry? Does he try to engage, or is he quite happy in a position of absence of blade? Are his stop-hits spontaneous or premeditated? Does he stop-hit from any angle or from one position in particular?

...when he adopts the offensive does he favor the fleche or the lunge? If parried, does he remise and redouble? If parried, does he follow up with a reprise? When recovering, what defense does he use, if any? [Obviously, the answers to all these questions cannot be found in a few moments. A certain amount of time has to be spent, at the beginning of each bout, in sizing-up the opponent. During this period] his cadence can be assessed, as can be the rapidity of his footwork, and the lightness or heaviness of his hand.

### *Inferences Drawn from Style*

The épéeist who adopts an exaggerated and very open sixte is more prone to stop-hit than to parry. The intention is to draw the unwary adversary to attack the body.

But, when one is faced by an épéeist whose stance is classic and whose position on-guard resembles that of the foilist, the chances are that he will use parries. [If he is experienced he will be likely to] alternate defense with counter-offense and will have to be sized-up carefully and methodically. He is, probably, the fencer against whom one will have to think carefully before acting decisively. [If he proves to be the complete fencer then the battle should be all the more interesting.] It will be one of wits as well as of technique and stamina.

### *The Master's Task*

...the basic tactic against stop-hits is counter-time. If, on the contrary, the opponent parries, an attempt must be made to deceive his defense. When the defense proves itself successful and is followed by direct ripostes, the use of counter-ripostes is to be tried, etc.

[In other words, it is the master's task to teach to his pupil, and] make him practice the varieties of strokes. [The master must think out] all the variations of the strokes which make up counter-time....But the master must not be content to remain within the classic execution and conception of strokes. He must employ his imagination to imitate the unorthodox fencers in all their varieties of style, so that his pupil, faced by such opponents, may not be surprised and at a disadvantage. Cadence, distance, angles of delivery, etc., have to be varied with that aim in view.

## *Dealing With The Opponent*

### *Concerning the Absence of Blade*

...the attacker is always in danger of being stop-hit if he fails to bring his opponent's blade in line and within his reach, so that he can attack it before delivering his offensive action. The opponent is well aware of this necessity and will not be drawn easily or immediately. He will wait for the opportunity to deliver his stop-hit when he judges that it has a chance of success. He must be bluffed, therefore, into taking that chance, or pressed to the extent that he must stop-hit, or bring his blade in line, in self-defense.

[There are various means by which the opponent can be drawn. They are:]

- a) Closing the distance until he has no option but to defend himself.
- b) Using feints and false-attacks.
- c) Driving home a direct attack.

If, in his indecision, he does not stop-hit fully, he will, at least, bring his point into line to threaten his adversary.

The series of actions which comprise counter-time are the safest to use against the adversary who fences with absence of blade, especially if he is the type who has adopted an exaggerated position. Against such a fencer it is necessary to gain both distance and time, and to be able to obtain control of his blade before attacking, in order to make his stop-hitting ineffective.

...direct attack...must not be launched blindly. Distance must be carefully judged. The opponent must be patiently played until he has been brought within the desired distance.

Together with the long measure and the large target, the common condition of absence of blade is one of the reasons which limits the opportunities of entering into long fencing phrases. It makes the fencer fight carefully and slows down the game in comparison to foil.

### *Concerning Parried Feints*

The fencer who parries feints is certainly the easiest to deal with...either lacking in experience or of a nervous disposition. By answering feints the opponent is given the opportunity to deceive the parries to gain time and distance for the final delivery of his attack....The success of such attacks is dependent on a correct judgment of distance and cadence. Nevertheless, it is wise to be wary of an opponent who parries feints too readily. He may well be drawing compound attacks with the object of stop-hitting after his first parry, or he may be playing for a parry and riposte on the final of the attack.

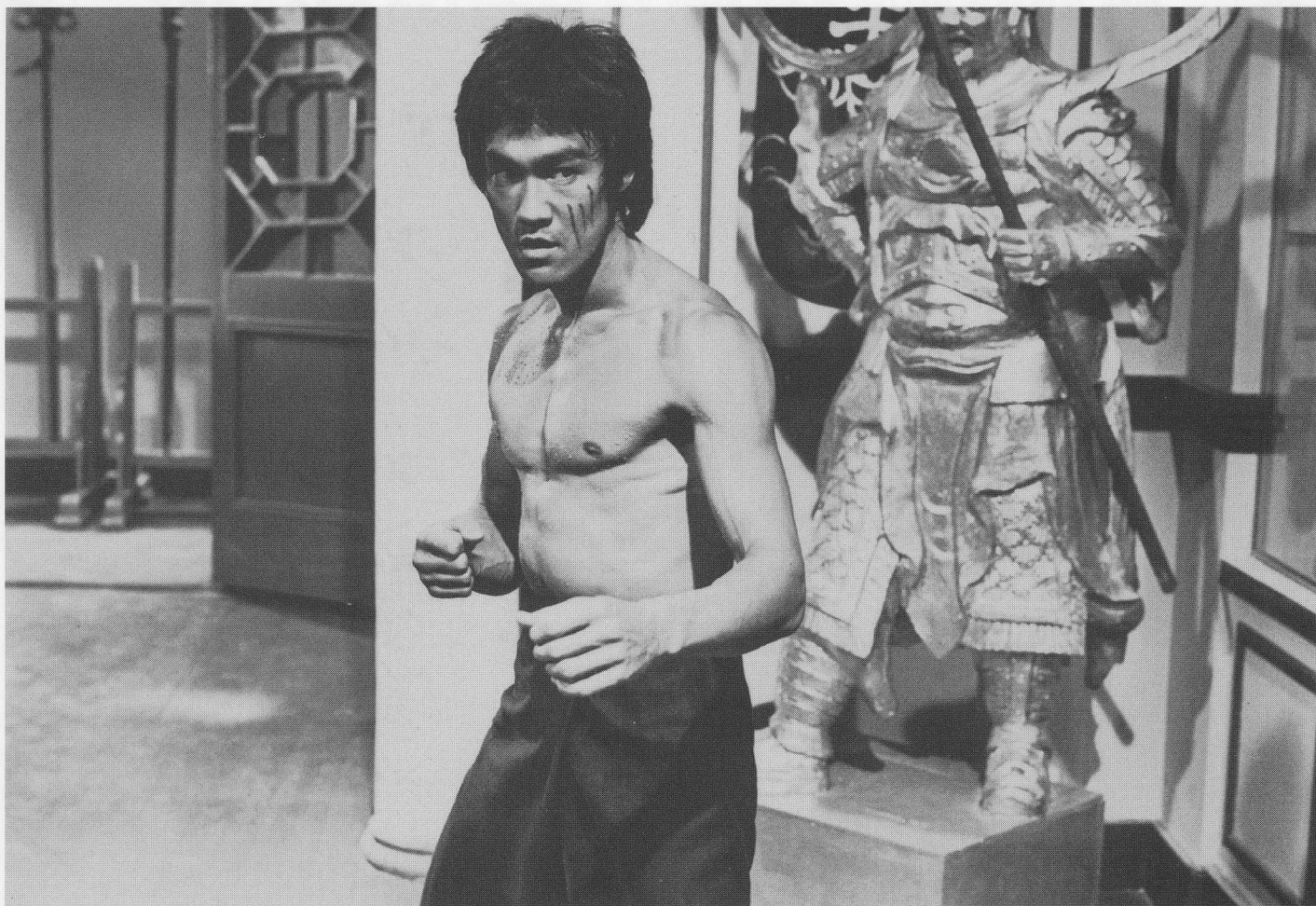
A panicky fencer is spotted easily by the manner in which his parries are executed and his general deportment. Once an opinion has been formed, one can seem to fall into his game in order to play for either counter-time, if he is stop-hitting, or counter-ripostes, if he is parrying and riposting.

### *Concerning Parries on the Final of Attacks.*

The épéeist who parries on the final of attacks is not a simple person to beat. His judgment of distance has to be very accurate, as he has to allow his opponent's attacks to come very close to his target....he is, as a result, calm in defense and not easily drawn to parry sooner than he wishes.

[To get the better of an adversary who parries on the final of attacks, by using offensive actions, there is the choice of several methods, amongst which are:]





With the vast corpus of knowledge he acquired from his massive library, Bruce Lee was aware, alert, informed and -- always -- prepared.

- a) Direct attacks executed with great speed.
- b) Broken-time attacks.
- c) Counter-ripostes.
- d) Redoublements.

To be successful the direct attack requires a great deal of confidence on the part of the attacker. [The opponent will have to be beaten by the] speed and suddenness of the attack, [which must land before the parry has been completed.] The opponent will have to be forced into making an error in the judgment of his distance, or attacked while he is stepping forward.....[It] will have to be prepared carefully and patiently by altering the measure constantly until the right distance had been obtained, when the attack must be launched without hesitation. There must be no hesitations, or false starts, which would indicated one's intentions.

[The broken-time attack requires a good deal of preliminary practice, as its timing is no simple manner.] The first part of the attack has to be driven close to the target to draw the parry which has to be deceived on the moment that the leading foot strikes the ground. The broken-time attack is, in fact, a form of redoublement where there has been no contact of blade.

#### *The Three Types of Opponent*

- 1.) *Those that parry*
  - a) P.I.A.
  - b) False attack then H.I.A.

#### *2.) Those that stop-kick or hit*

- a) Counter time --
- b) Shifting to grappling.

#### *3.) Those that give ground*

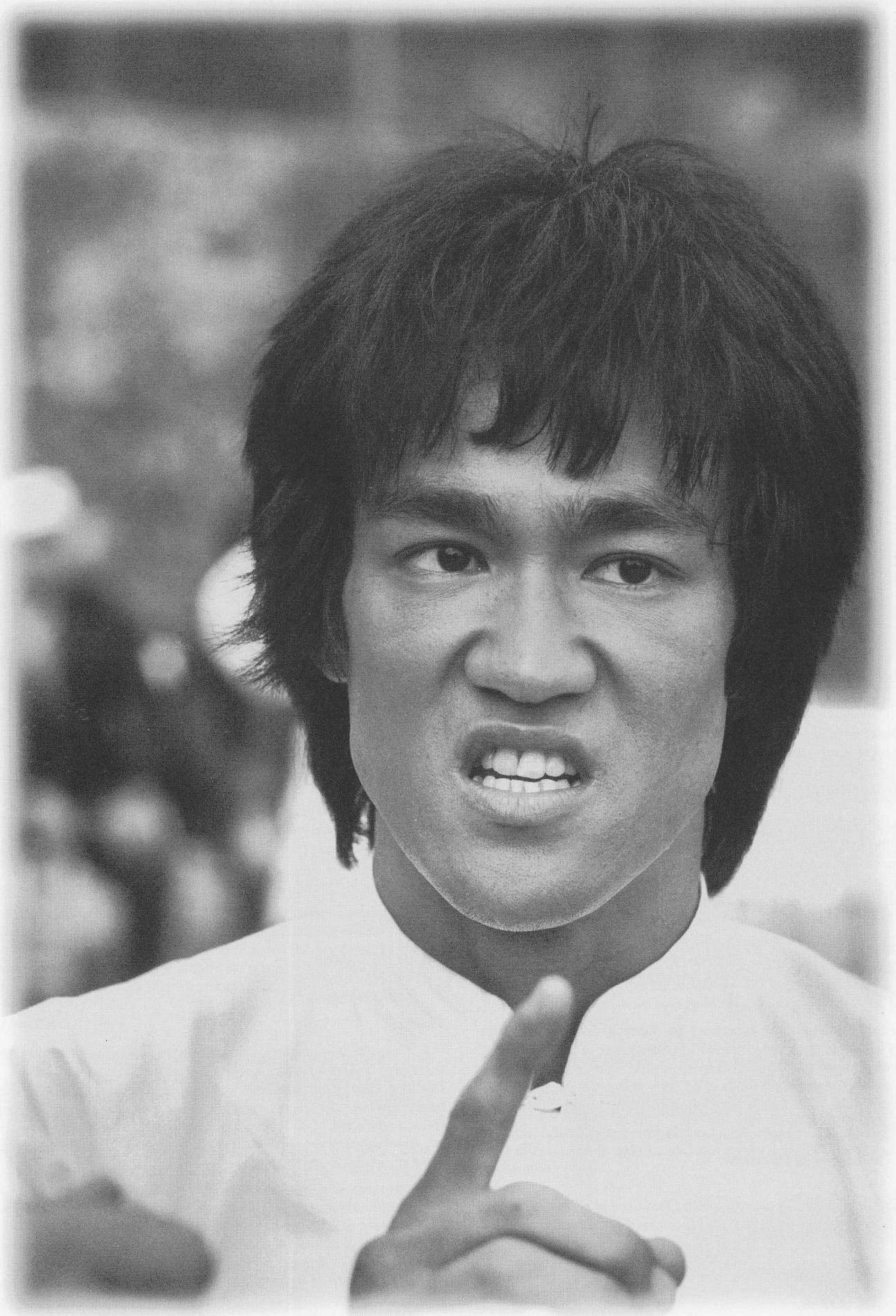
- a) Sudden passive change of rhythm to jam.
- b) Preparation (line close) and H.I.A. (occasionally combining P.I.A., S.A.A.)
- c) Speedy Simple Attack when appropriate distance is secured.

#### *Find Out:*

- a) His cadence.
- b) Rapidity of footwork.
- c) His preferences.

I note, at this juncture, that in Bruce's second copy of this book additional underlining and reading annotations have been made. Unfortunately space requirements do not permit me to include them here. However, the foregoing represents everything that Bruce Lee found significant to underline at the time that he read this book, while his annotations reveal his application of these principles to the discipline of unarmed combat.









# 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.



Jun Fan Jeet Kune Do Nucleus members are available for seminars and workshops, offering instruction in the art, science, history and philosophy of Bruce Lee (above right).



# JUN FAN JEET KUNE DO NUCLEUS MEMBERS

## 1998 SEMINAR SCHEDULES

### **Sifu Richard Bustillo:**

4/25-30: Berlin, Germany.  
5/1-3: Paris, France.  
5/23-24: Boston, MA  
6/6-7: Cheyenne, WY  
6/15-20: Los Angeles, CA  
6/27-28: Cincinnati, OH  
7/11-12: Long Beach, MS  
7/25-26: Nashville, TN  
8/8-9 Big Timber, MT  
8/22-23: San Francisco, CA  
8/29-30: Orlando, FL  
9/12-13: Seattle, WA  
9/26-27: London, England  
10/3-4: Athens, Greece  
10/17-18: Battle Creek, MI  
11/1-8: Sydney, Australia  
11/21-22: Las Vegas, NV  
11/28-29: Acapulco, Mexico  
12/5-6: Bayville, NJ.

(For additional information on these dates and availability, please contact Richard Bustillo at 310-787-8793)

### **Sifu Ted Wong:**

6/6 -- St. Cloud (for more information please contact Mike Rutter at 320- 259-0008)

### **Sifu Ted Wong & Sifu Tommy Gong**

6/27-28: Hudson, Florida (for more information please contact Charlie Strazzullo at 813-868-2942)  
7/18: Boardman, Ohio (for more information please contact Greg Smith at 330-540-4670)

### **Sifu Steve Golden & Sifu Ted Wong:**

4/18-19: Menlo Park, CA (covering Distance, Footwork, Balance and Speed, Power Development, Indirect Attack and Trapping -- this seminar is for JFJKD members only)

### **Sifu Steve Golden:**

5/2: Grant Pass, OR (for more information please contact Wayne or Bunny Owen at 541-476-9794)  
6/6-7: Tulsa, OK (for more information, please contact Robert Kerbo at 918-827-4413)  
9/19-20: Lebanon, TN (for more information please contact Richard Berry at 615-453-0036)

### **Sifu Chris Kent:**

5/2-3: Little Neck, NY (for more information please contact Dino or Greg at 718-281-1717)

5/30-31: Malaga, Spain (for more information please contact Michael Andaluse at 95-256-3040)

8/15-16: Birmingham, Alabama (for more information please contact Lamar Davis at 205-942-7977)

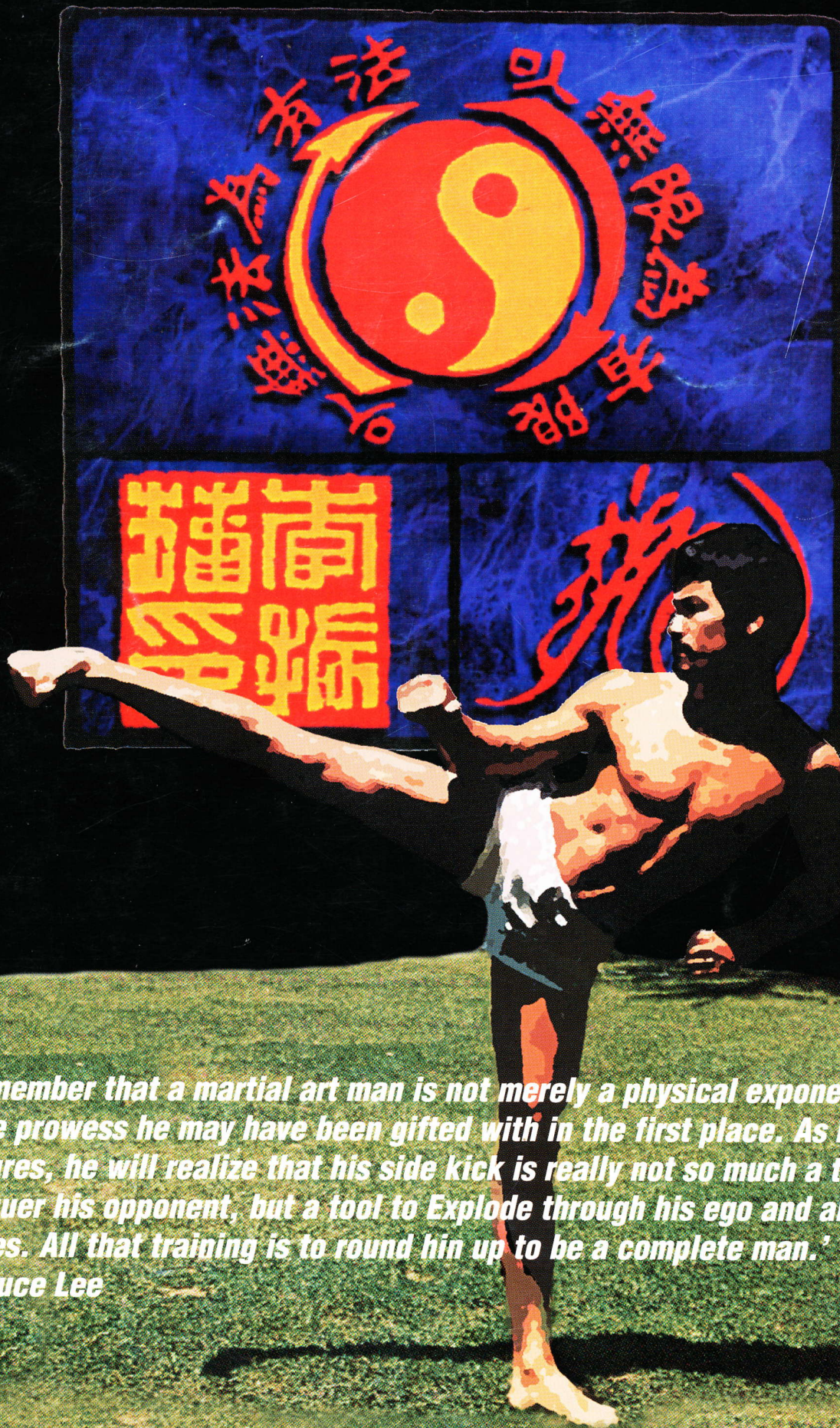
8/27-29: Orlando, Florida (for more information please contact Eddie Pagan at 941-425-9917)

11/7-8: Stoke on Kent, England (for more information please contact Dave Carnell at 0782-627-063)

11/14-15: Mannheim, Germany (for more information please contact Bob Dubljanin at 49-621-376287)

11/21-22: Paris, France (for more information please contact Alain Deselle at 331-409-19-408)





*"Remember that a martial art man is not merely a physical exponent of some prowess he may have been gifted with in the first place. As he matures, he will realize that his side kick is really not so much a tool to conquer his opponent, but a tool to Explode through his ego and all those follies. All that training is to round him up to be a complete man."*

*—Bruce Lee*