

“KNOWING IS NOT ENOUGH”

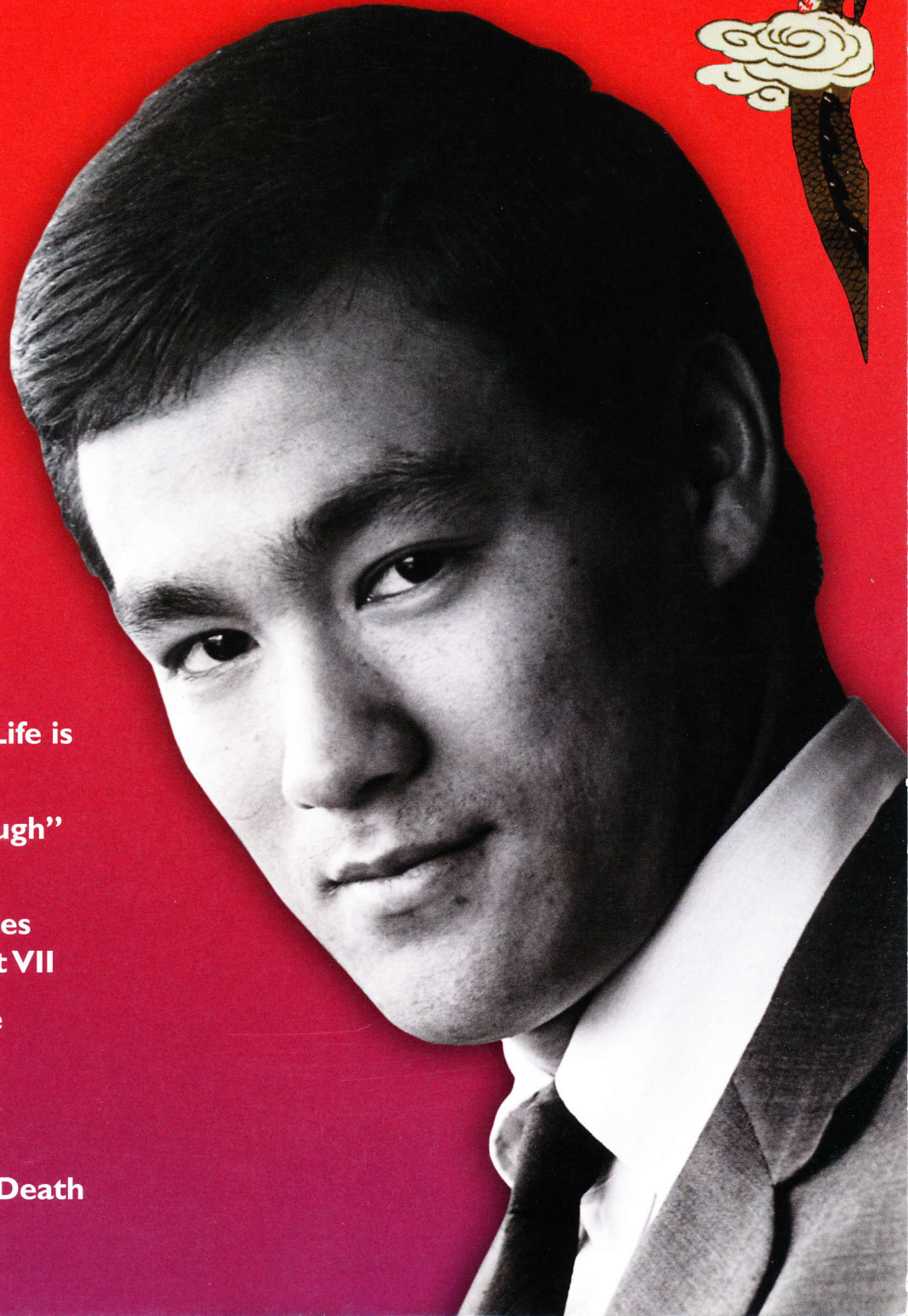
The Official Newsletter of
The Bruce Lee Educational Foundation

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EDITORIAL

The Artist of Life is Painted

By Tommy Gong

The Bruce Lee Educational Foundation has always been interested in commissioning a work of art with Bruce Lee's likeness and to eventually have it on permanent display at a Bruce Lee museum in the future. The year 2000 seemed especially important since it is not only the new millennium, but also the year of the dragon as well as Lee's sixtieth birthday. For those not familiar with Chinese customs, the year of the dragon is the beginning of the cycle in the lunar calendar followed by the snake, the horse, the sheep, the monkey, the chicken, the dog, the pig, the rat, the ox, the tiger and the rabbit. Every twelve years the cycle begins again. Since the dragon year is considered to be of good fortune, the Chinese often prefer to conduct important life projects such as business deals, (gambling), marriage, babies, or all of the above throughout the year of the dragon since it is a year of rebirth, renewal and good luck.

The primary objective of the project was in finding an artist who could do a fantastic job painting Bruce Lee, but to do it for a reasonable price. With the Bruce Lee Educational Foundation being a non-profit organization, there are not many funds to pay for such a project. (In fact, the organization just breaks even each year.) After some initial searching, the project seemed bleak. Many artists were interested in painting Bruce Lee, but they did not have the name or reputation that the art world would recognize or respect. Of those respected and successful artists, the price was high. One artist wanted \$80,000 to just begin!

Then while Ted Wong was traveling to a seminar, he saw the cover of the airline magazine that one finds in the front pocket of the seat. It was a painting of Jim Thorpe. Ted was very impressed with the artist's rendition and said to himself, "Now this is the artist who I would like to paint Bruce." His name is Anthony Whelihan from Minneapolis, Minnesota. He is one of the hottest contemporary artists on the scene today. His work has been commissioned by the NFL Alumni Players of the Year Awards, by the U.S. Senior Open golf tournament, by the Nobel Conference XXXII, and by the Walt Disney Co. to commemorate the company's 75th anniversary. His style of painting is said to be a cross between Andy Warhol and LeRoy Neiman, because of vibrant colors like Warhol used and the sports matter Neiman often paints.

Comments made about Whelihan's work:

"Energy. What an understatement! Tony Whelihan doesn't just create it, he's created of it. It erupts deep within his soul and explodes like a geyser out of every pore... When that

energy hits canvas, the result is dazzling contemporary art. Riotous color and layer upon layer of multi-dimensional image define Whelihan's works... You don't really look at a Whelihan, as his marketing material suggest, you experience it."

(World Traveler: Northwest Airlines)

"Exploding like a kaleidoscope of fireworks, the colors of his portraits only accentuate the intensity and emotion at the heart of each work. Beneath the surface, multifaceted images begin to emerge, exposing an unfolding drama of human complexities that whisper, tease, engage, and enlighten... Whelihan captures the individual energy, depth and mystery of his subjects... Whelihan's work is glamorous and complex, volatile and introspective, permanently imbued with the personal characteristics, energy, and passion of each subject."

(NFL Alumni Legends Magazine)

As beauty is in the eye of the beholder, some do not appreciate Whelihan's style of painting. In fact, just between BLEF's board of directors, there was some indecision on whether or not to go with Whelihan, since some members had other artists and other styles in mind for a painting of Lee. However, Linda Lee Cadwell was intrigued with Whelihan's work and was interested in what he could do with Bruce Lee. Furthermore, Whelihan was so excited about doing a Bruce Lee painting that he offered to give us the original painting for the "commission stipend" price tag, which is not his usual arrangement with patrons.

The best thing was that the painting did not cost BLEF a single cent! Funds were graciously donated (on blind faith) from Bruce/Linda Lee Cadwell, Ted/Krina Wong, Allen/Annie Joe, Greg/Missy Smith, and Tommy/Sherry Gong to commission the painting. George/Mary Lee and John/Terri Little donated the balance of the commission after first viewing the portrait. If it were not for the patronage of these people, BLEF would not have been able to afford the painting.

Whelihan creates his art from the photos that patrons submit, so BLEF actually had input into what was to be created. This is rather unusual in the art world where the artist has complete control over artistic process. Many photographs of Bruce Lee were submitted along with a dragon that Lee sketched, which is being utilized in the logo for Dragon Expo 2000 in Las Vegas.

What was created was indeed an artistic success! Linda Lee Cadwell was impressed on how accurately Whelihan painted Bruce Lee's face. She mentioned how very often paintings and drawings of Bruce Lee never seem to get his face exactly right. John Little, one of the staunchest opponents against selecting Whelihan, said that he was prepared to hate the painting, but was having a hard time doing so when it was unveiled. Suffice

to say, he became one of the commission patrons after repeatedly stating how Bruce Lee's eyes were captured, considered by many to be one of the most captivating thing about Bruce Lee. Ted Wong may have said it best, "You know why I like the painting? Because it's Bruce Lee! I mean you can feel Bruce in the image."

BLEF will unveil the original in Las Vegas on the opening night of Dragon Expo 2000. Event posters with a lithographic image of the painting will be for sale at the convention. In addition, there will be sixty limited edition serigraphs of the painting. Sixty because Bruce Lee would be sixty years old this year. Serious collector of art buy only the limited editions, since they are rare in edition size. They are considered to be fine investments because they will become valuable when the edition is sold out. They will also be the only pieces that will be signed by Whelihan, Linda Lee Cadwell and Shannon Lee Keasler.

Furthermore, BLEF is interested in having the image placed on a canvas mural (7 feet by 5 feet) to have more impact when people view the image. The names of the next eleven individuals to purchase a limited edition serigraph will be included in a plaque to accompany the mural, wherever it would be displayed. For interested parties, please call the offices of the Bruce Lee Educational Foundation at (559) 298-5553.



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"NEWSWORTHY NOTES"

- **New Column** – Inside this issue is a fantastic new column that I'm sure you will love. It is called Inspirations. Be sure to check it out.
- **New website** – As many of you have noticed our website was lacking in updates for some time. This was due to the creation of a more comprehensive and complete new website. We are now up and running so be sure to check out the site at bruceleefoundation.com and let us know what you think. We hope you'll love it!
- **4th Annual JFJKD Seminar and Bruce/Brandon Lee Memorial Banquet** – Well the seminar and banquet are quickly approaching.

Hopefully you've reserved your space by now. If not please call the office ASAP to see if spaces are still available. You definitely won't want to miss this year's event. Some highlights include:

- Three days instead of two
- Bruce Lee painting unveiling
- Fantastic event speakers
- Social sessions with the Nucleus
- Music and film presentations
- Convention tables
- And of course best of all, location, location, location. You will be located right in the heart of Las Vegas.

If you have any questions or comments regarding Newsworthy Notes please call the main office at (559) 298-5553.



THE “KNOWING IS NOT ENOUGH” INTERVIEW

This Issue: James Coburn

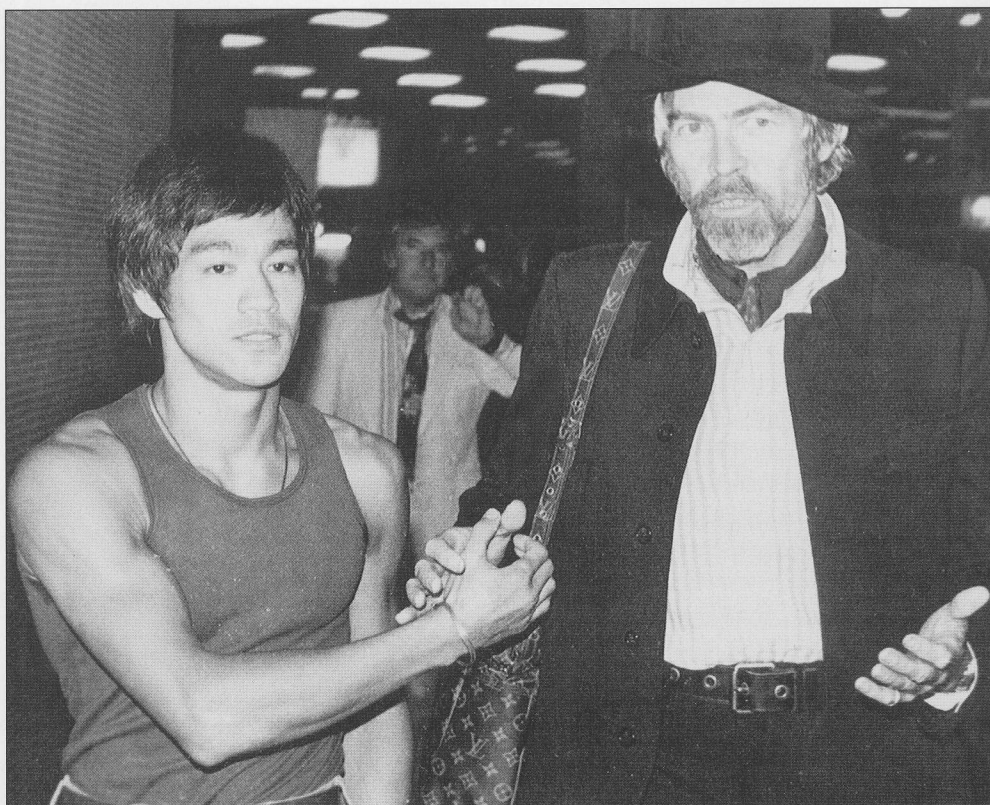
Special to *Knowing Is Not Enough*
From Andrew Statton, Director, BLEF (UK) Bruce Lee met James Coburn through writers like Sterling Silliphant and Joe Hyams. Lee trained Coburn privately at both Coburn and Lee's Los Angeles homes. In time, Lee along with Silliphant and Coburn developed a screenplay for a movie based on the evolutionary quest of the martial artist entitled *The Silent Flute*. The trio traveled to India to scout possible locations for the movie, via a deal with Warner Bros. Through a difference of opinion, the movie fell through, and later efforts by Coburn and Silliphant to resurrect the project with Lee were unsuccessful, owing to new commitments that attended his own burgeoning film career. However, Lee did indeed harbor thoughts of returning to the project with Coburn, as a letter written in the latter months of Bruce Lee's life. James Coburn has appeared in, among other films, *The Magnificent Seven*, *The Great Escape*, *Our Man Flint*, *Cross of Iron*, and, most recently, won an Academy Award™ for best supporting actor in the movie *Affliction*, in which he starred with Nick Nolte. Coburn and Bruce Lee were friends and training partners for several years until Bruce's passing in 1973. Born in Nebraska, Coburn lives in Beverley Hills with his wife Paula.

How did you first come to meet Bruce Lee?

Stirling Silliphant, a screenwriter and a friend of mine, called me one day and asked if I wanted to meet a martial artist. I said, “Who?” He said, “Bruce Lee.” I said, “I don't know who he is [but] sure.” So he came over, and we talked for a little bit. I didn't get into martial arts until I guess about 1960, before the first Flint thing, [note: “Flint” is a reference to two films made by Coburn in the mid 1960s that spoofed the secret agent genre: *Our Man Flint* and *In Like Flint*, in which Coburn played secret agent Flint and used a very stylized form of karate in the films' fight scenes] but I just did it so I could act it. Bruce said all the [techniques] I used in the film were too “flicky.”

“Flicky?”

[laughing] “Flicky,” he called it, [meaning that the technique] didn't have anything behind it. Then he said, “Well, I have a one-inch punch that's stronger than anything you did in that thing.” I said, “Oh, really? Let's see what that is!” I held a



pillow over my chest and he moved his palm about one inch and then —POW! He knocked me into the chair behind me and all the way over to the corner of the room. I said, “Aha, I understand. Let's go to work.”

Where you in a class, or was it just the two of you?

He'd come to my house or I'd go to his house. He lived up in Bel Air, on top of Bel Air, and I lived in Beverly Hills. We set up a couple of little bags out in the back of my place and we'd kick around. Then I'd chase him around, try to touch him. He was so fast, it was impossible. It was like he was on springs or something; bouncing around — bang, bang, bang — POW! He was a wonderful teacher because he taught according to your ability. Some people have a good side kick, some people have a good punch, some people only have one thing that they're any good at. So that's what he dwelled on.

What did you have?

I had a good side kick, a good front kick, and a pretty good punch.

No mental preparation?

It's a being preparation. And that's where the philosophical aspect of it comes in. Not getting involved in attachment to your ego, not moving to and from either “hate” or “like,” just moving with an intention of some kind, an aim.

Your ego didn't get involved when you were running around and you couldn't hit him? Wouldn't that get a little frustrating?

Ego will kill you. Ego gets hurt, it gets damaged. That's when you get tense. You have to give up your ego to fight. You have to give it up to act, too, because you work from your essence. If you do it with ego, you're fighting something. You have to submit to the character, and then you can work. And then you know the technique because you've done it for years. It's dynamics: a slow movement, a fast movement. Slow, slow, slow, fast. Slow, fast, slow, fast — the same in music or acting. If you don't have dynamics you just have one loud thing. Count Basie taught me dynamics. If you listen to Count Basie's band, you'll hear dynamics. It's hard, it's [quietly] soft, it's a movement between hard and soft.

Did Lee talk about his own ambitions?

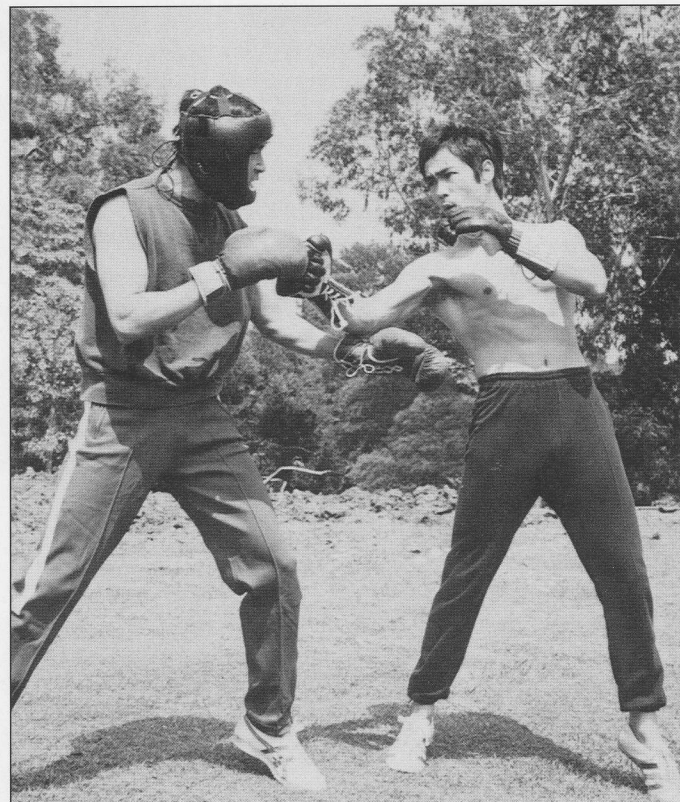
He wanted to be the martial artist — and he became that. He's really a true martial artist, created himself out of his own clay. He heated his own bricks, became the glaze and then he broke.

Did he have any doubts or fears about acting?

Most of the things he did were martial arts. Most of those South-east Asian movies were pretty simple. [laughs] A good guy and a bad guy, or many bad guys and one really good guy going after the bad guy and kicking the crap out of him.

Was he worried about how people would respond?

No. He's always had an audience. When he was doing *The Green Hornet* and he was playing "Kato," the reason they cancelled the thing was because Kato was more dynamic than the Green Hornet. [laughs] No, he is an extraordinary man.



Did you feel tough walking around knowing that you knew this form of martial art, and that you learned much of it from Bruce Lee?

It teaches you what to avoid. You avoid big egos. You avoid arseholes. You avoid places where egos and arseholes hang out.

Must help in Hollywood.

In Hollywood, New York, in Chicago, anywhere.

Did you ever use your Jeet Kune Do in any real fight situations?

No, I never used it against anything except a bag. We used to work out with a 300-pound punching bag on this big spring in his yard. My God, he would get it swinging. Pow! Pow! He would double it over sometimes — Bang! It was truly dynamic. With Bruce, it wasn't just punching, it was punching through whatever you were hitting to the other side. Same thing in acting: you go through the movement. You don't stop when you stop talking. You carry it through. If you don't, you get lost making faces and trying to figure out what to do next. If you find out how to do that, then you can do just about anything.

Have you kept training despite the physical problems you've had?

I still practice punching and a few side kicks, but I don't train with anybody. I've had arthritis for a while. Rheumatoid arthritis takes calcium out of your bones and puts it in your muscles. I do a thing called "the Chinese Wand," that builds chi and keeps me stretched out. I walk two miles a day and work out every other day. It was a really bad trip. I worked out and I could always walk, but I was always in a great deal of pain. I went on a 15 day fast, did high colonics, cleaned my system out, I went on a dietary regimen. A friend of mine, Archie

Armstrong, an actor whom I've known for a long time, gave me a deep-tissue massage every day for 10 months. That probably saved my life. And to come through that, I'm very proud I'm still around.

Did it challenge the idea of not having ego, when your body is betraying you?

There was one point, I was lying in bed and I had to pee. But it was so painful getting up that I just said, "Screw it. I'm going to lie here and wet the bed." I'd just had it. Then this little voice, it peeped into my head and said, "Get up, arsehole. Go pee. This is the last time I want to hear that." And then I got up, and I peed, and that was the beginning of my recovery.

How did you learn that Bruce had died?

Stirling called and said, "Bruce is dead." I said, "What? What do you mean Bruce is dead?" He said, "He died last night."

What was your reaction?

I was ...uh, ... Jesus, I don't know what my reaction was. I felt immense loss. Something just kind of went out of my life. It was ... it was Bruce.

When was the last time you saw Bruce?

I guess about a month before he died he came back to LA. That's when I saw him last. No, it wasn't — yeah, it was the last time. He said, "I was working, and in between workouts, I laid down and passed out for half an hour." That scared him, so he had this examination, and the doctors told him he was "overworked, just take it easy and everything's going to be fine." He had the body of a 20-year-old, and his skin was like velvet. It looked like velvet, too. Just perfect. Every muscle in his body was absolutely a working machine. So he said, "I guess

I'm okay." Then the same thing happened, only this time, he didn't wake up. He had an aneurysm, a blood vessel burst in his brain.* His body was in perfect condition. Who knows why that happens? But there it is.

[* Note: Coburn is mistaken in the cause of Bruce's death; it was not an aneurysm, which is a rupture of a blood vessel in the brain, but rather cerebral edema; a rapid swelling of the brain - J.L.]

Bruce's wife, Linda, selected you as a pallbearer, did she not?

Yeah, I was a pallbearer, I tossed my gloves in the grave, gave a little speech.

What did you say?

Oh God, I don't remember. Thanked him for allowing us to be with him for a short period of time: Thanks a lot, Bye. Hail and farewell. We all loved him. Something like that. *

[Note: Coburn's actual words at the funeral were: "Farewell, my brother. It has been an honor to share this space and time with you. As a friend and as a teacher, you have given to me and have brought my physical, spiritual and psychological selves together. Thank you, peace be with you." - J.L.]

Bruce was only 32 when he died, and had only appeared in four movies. Why did he have, or does he have, the impact that he does?

Because he was so good, because of his ability, his extraordinary ability. His speed. His talent. He was also a sort of philosopher. I remember one time he did a high kick, and pulled some muscle away from his ribs — just from this kick. He had to lie down for about a month or six weeks. And during this time, he wrote this whole treatise on everything he knew and everything he read and everything his imagination could take him to. I don't know if it's ever been published.* We

talked a lot about what it was all about, but it was hard to get him on the inside of things. He'd talk about it a little bit, but he was an expressionist rather than an impressionist. Everything was related to his work. Whatever we talked about. Like I said, he created himself. Most martial artists learn and then adapt. He became it. Jeet Kune Do: the way of the intercepting fist. But, see, that's the kind of guy Bruce was. He would challenge himself, jump into that abyss, then swim his way out. It was wonderful to watch. That was his trip. And whatever he achieved, it's still available because it's on film. He was a dynamic cat, man.

[* Note: These notes were published in two books: *The Tao of Jeet Kune Do*, by Ohara Publications, in 1975 and *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way*, by the Charles E. Tuttle Publishing Company in 1997]



EXCLUSIVE!

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

From Bruce Lee's notebooks entitled "Commentaries on the Martial Way," we will be continuing Bruce's writings on the topic of "Speed." Bruce goes into great detail in defining this attribute, in addition to determining its optimum application in unarmed combat. As Bruce Lee is generally considered to be one of the fastest martial artists who ever lived, it will behoove the serious student of his art to avail himself of the knowledge and experience in this area that Bruce worked so hard to acquire.

— J. L.

a very effective change of cadence is to slow down, instead of speed up, the final action of a compound attack or repositioning — attacking, or repositioning, in "broken rhythm" — this change of cadence, by slowing down, can be pictured as a strike whose delivery is begun, halted in its path forward, and continued when the adversary leaves the threaten line for another in the hope of finding the hand.

It's not how fast it travels but how soon it gets there that counts.

slowness in starting is due to wrong focus of attention, IMPROPER-PRELIMINARY "GETTING SET", improper starting position, or some such extraneous factor, rather than lack of adequate reaction speed.

When it is necessary to move rapidly, the good man takes small enough steps so that the center of gravity is rarely out of control (BALANCE) (REF. P. 14)

The preliminary warming up to reduce viscosity, increase elasticity and flexibility, and tune the system to a higher physiological tempo (heart rate, blood

flow and pressure, respiratory adjustment),

TYPES OF SPEED :-

(1) SPEED OF FAST START — ^{economical starting, right post.}
_{Correct mental attitude}

(2) CHANGE OF DIRECTION SPEED — involve, control
of balance and of inertia & small ~~phase~~ phase
bent-knee stance (SPBKS)

(3) PERCEPTUAL SPEED — in seeing openings
and discouraging opponent, consequently
confusing him and slowing him down.

Often, slowness in starting is due to
such extraneous factor as WRONG FOCUS
OF ATTENTION / IMPROPER PRELIMINARY "GETTING
SET" / IMPROPER STARTING POSITION, etc.

Speed and timing are complementary, and
speed in delivering a stroke will lose
most of its effectiveness unless the stroke
is properly timed.

Many fighters fail to appreciate how
much true speed depends on economy of
movement.

Regardless of distance, the final phase
of a movement should be the FASTEST.

Since the key to attaining speed is muscle
ELASTICITY, exercises which increase skull
and flexibility of both hand and footwork
are indispensable building blocks for the
fighter.

GOOD FORM and GOOD CO-ORDINATION improve speed in the performance

practice in responding to stimuli increases the speed with which the impulses pass through the synapses (REF: p 39)₄

"Relaxation" certainly promotes speed.

Speed will be increased by practicing the activity. Good physical condition makes the individual faster, as does a certain amount of emotional stimulation

The speed at which a stroke is delivered is of equal importance. Generally, except in the simple attacks or riposte, it must be related to an opponent's cadence. It follows that yet another ingredient of success is to ascertain the opponent's speed or cadence in addition to his normal reactions. This is studied during the initial feints, false attacks and so on.

Ideally a fighter should seek to impose his cadence on an opponent. This may be achieved by intentionally varying the cadence of his movements. For example, he can deliberately establish a certain rhythm in his feints in a composite attack, until the defender is induced to follow that cadence. A sudden speeding up of, say, the final movement will often achieve a valuable measure of surprise. Similarly a broken-time attack or riposte can be very effective.



Bruce Lee Educational Foundation Merchandise



T-shirts: Logo on front w/JFJKD printed under logo & "The Authentic Teachings Of Bruce Lee" printed on back. White w/Red logo & Black Print or Black w/Gold logo and Print. Price: White T-shirt - \$13.00 + S&H, Black T-shirt - \$14.00 + S&H

The **3rd Annual JFJKD Seminar T-shirt** (supplies are very limited) Price : \$20.00 + S&H

Sizes: M, L, XL & XXL (add \$2.00 for XXL) Note: Special seminar T-shirt does not come in XXL.

Bruce Lee Postcard Set: Boxed set of 6 postcards of Bruce Lee during his Seattle days. Price: \$10.00 + S&H.

Pins: 3 different styles - Blue background w/red & gold finish, all gold finish and for a **limited time only** Black, Gold and Teal - **3rd Annual Seminar pin** Price: \$5.00 + 2.00 S&H

Medallion - This beautifully boxed JKD necklace makes a great gift. Whether it's for that someone special or a present for yourself. (Limited Supply) Price: \$10.00 + S&H.

Newsletter Back Issues: We currently have all back issues except for Vol. 1 Issue 2 and Vol. 1 Issue 4. Price: \$10.00 + S&H.

3rd Annual Seminar & Banquet Program Book - This 24-page program is packed full with stories about Bruce and Brandon, from the people who knew and loved them. This is one you won't want to miss. (Limited Supply) Price: \$12.00 + S&H.

Signed 3rd Annual Seminar & Banquet Program Book - Above program signed by Linda Lee, John Little, Taky Kimura and more. (Very limited supply) Price: \$30.00 + S & H.

NEW !!! - Memberships and Renewals - Whether you are a first time member or you need to renew your yearly membership, now you can do it by filling out the name and address information and sending it in with your \$35.00 fee. (\$45.00 for Foreign)

Gift Memberships: If you have enjoyed being a Jun Fan Jeet Kune Do member, you can now give that gift to someone else. We will send a membership packet and a letter stating whom the gift is from. Price: \$35.00

JFJKD Annual Seminar Video's: The 1st and 2nd Annual Seminar tapes are here and going fast. Price: \$30.00 each or \$50.00 for the set + S & H

Est. Delivery Time: U.S. - 6 to 8 weeks, Foreign - 12 to 14 weeks

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THE WISDOM OF BRUCE LEE

This Issue: "Playing Between the Keys"

By Stirling Silliphant

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, oncoming 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.

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 a 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 thinks the way you do.

(Source: Stirling Silliphant quoted in the magazine article entitled "One-On-One With Stirling Silliphant," interviewed by John Corcoran, published in "Martial Arts Legends" January 1993)

