

“KNOWING IS NOT ENOUGH”

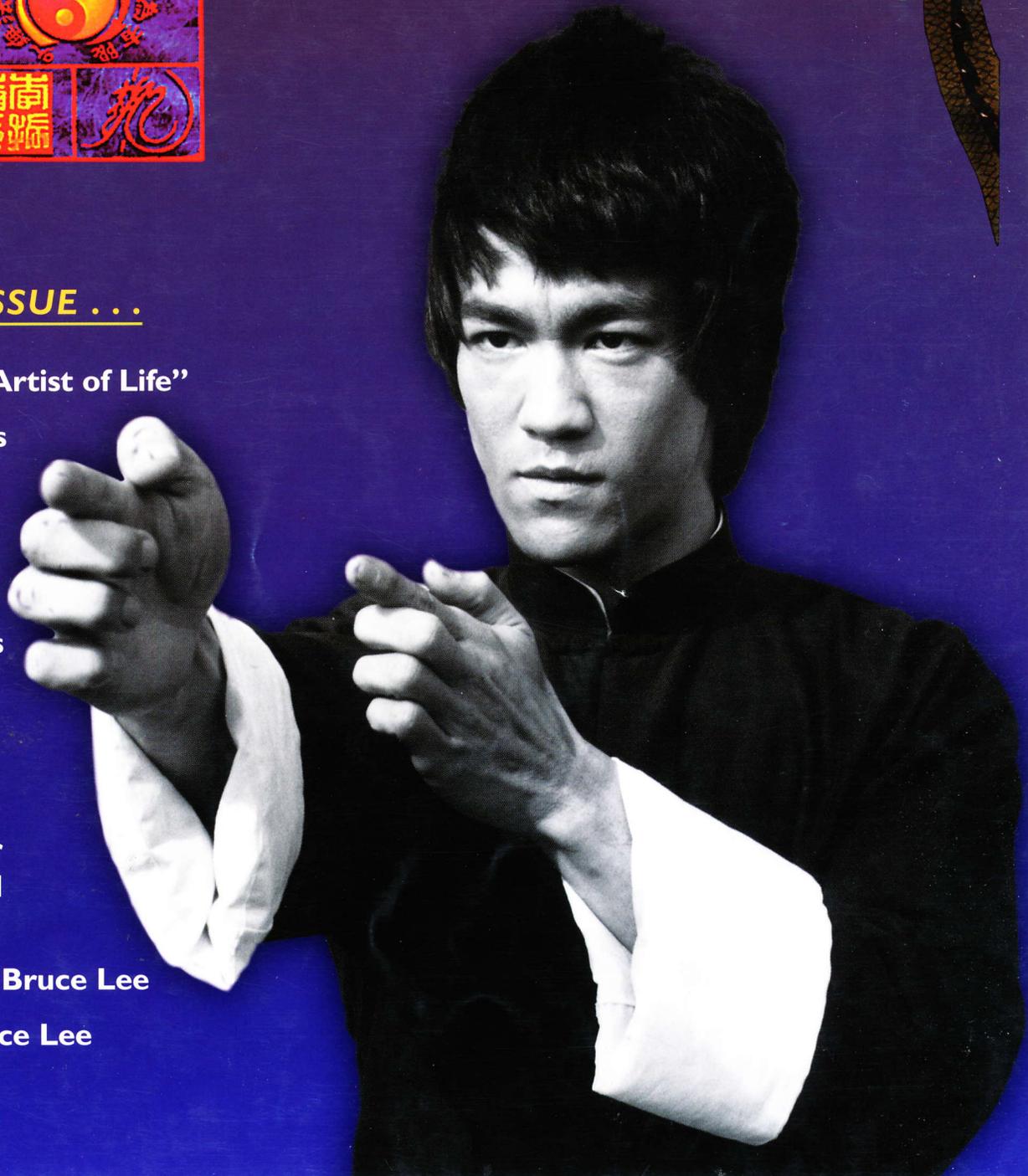
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EDITORIAL EDITORIAL

An "Artist of Life"

By John Little

By the time you receive this newsletter, one of the most important books ever printed about Bruce Lee will be entering bookstores. It is entitled "Bruce Lee: Artist of Life," and within its pages lie the essential writings of Bruce Lee.

This book represents a true milestone in getting to know the "real" Bruce Lee and allows Bruce a voice in how his art, his life and his beliefs are to be presented to future generations. Much of this material has never been published before, and even the material that has been published, has never been presented in its original format - just the way it was when Bruce Lee originally wrote it.

The book represents Volume Six of the highly-acclaimed Bruce Lee Library Series, published by the Charles E. Tuttle Publishing Company and the publishers were so impressed with its content that they decided to release it in a special hardbound edition, making it the first book in the series to be presented in such a fashion.

In an on-going attempt to present to our members the latest information about Bruce Lee and his teachings as it becomes available, we are here presenting (with permission from the publisher) series' editor, John Little's "introduction" to this ground-breaking new book on "Bruce Lee: Artist of Life."

Approximately six months prior to his passing, Bruce Lee sat down and proceeded to write a profoundly personal essay. The title of the essay was *In My Own Process* and it involved Lee's insights on the process of life as it was unfolding before him. Preferring to write from his heart rather than his head, Lee jotted down his deepest feelings and emotions before they could be passed through the filter of his ego.

Over the passage of several weeks, he found himself returning to his essay in between filming *Enter the Dragon* and drafting additional ideas for *The Game of Death*. He would add more jottings as the insights came to him - this could be at his office in Golden Harvest Studios, Hong Kong, in the study of his home in Kowloon Tong, or at a restaurant when he went out for lunch or dinner. All told, he jotted down eight versions of the essay, each containing slightly more detailed accounts of his experiences as a martial artist, as an actor and, more importantly, as a human being.

In the final draft of this essay (which, presumably, was written solely for Lee's own edification, as it was never published), Lee penned a rather telling statement:

*Basically, I have always been a marital artist by choice and actor by profession. But, above all, I am hoping to actualize myself to be an artist of life along the way.*¹

By the term "artist of life"

Lee was referring to the process of learning to be an honest communicator of one's innermost feelings. One who was willing to lay bare his soul for the purpose of honest communication with another human being, and not get caught up in the various forms of societal role-playing (i.e., self-image creation). As Lee once told Canadian journalist Pierre Berton:

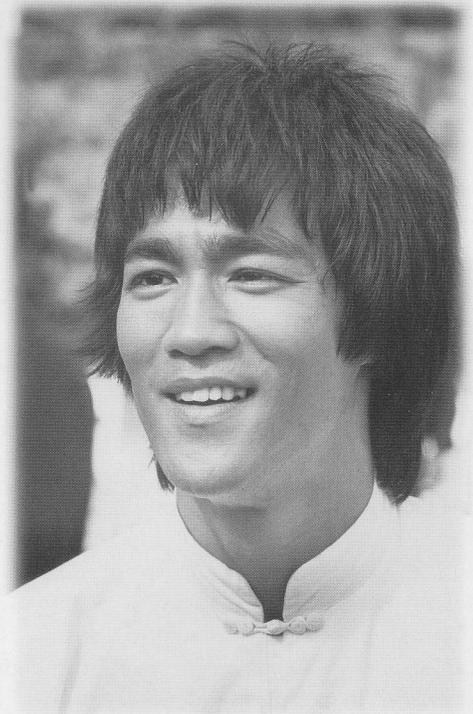
*It is easy for me to put on a show and be cocky and then feel pretty cool. Or I can do all kinds of phony things and be blinded by it. Or I can show you some really fancy movement. But to express oneself honestly, not lying to oneself - that, my friend, is very hard to do.*²

And yet, despite the difficulty, indeed, the enormity of the task, Lee sought to infuse this perspective into everything he did; from dealing with friends and family members to business associates; from creating, choreographing, directing and starring in his own films to (obviously) writing personal essays to himself. He once told Hong Kong interviewer Ted Thomas:

*My life...seems to me to be a life of self-examination, a peeling of my self, bit by bit, day by day.*³

And nowhere is this more evident than in the art of Lee's writing. No matter what the topic, from Chinese martial culture to heart-felt poetry, you get the distinct impression from reading Lee's words that here, indeed, was a "real man," a real human being, who was in fact laying bare his soul - an "artist of life," as it were.

It is therefore ironic that for over a quarter of a century Lee has been recognized primarily for his physical skills and tactical principals in the art of unarmed combat. But as *Artist of Life*:



The Essential Writings of Bruce Lee reveals, such a shallow perspective is completely inaccurate.

Here was a man who was equal parts poet, philosopher, scientist (of both mind and body), actor, producer, director, author, choreographer, martial artist, husband, father and friend. Bruce Lee was able to observe and experience life in all of its aspects and was fascinated by the nature of the process of what he was experiencing. Always a thinker, Lee was fascinated by human awareness and in the insights into spiritual truths that could be garnered through adjusting the focus of our consciousness.

This is not to suggest in reading *Artist of Life: The Essential Writings of Bruce Lee* that you need to first “empty your cup” entirely of the notion of Bruce Lee the martial artist, but you do need to prepare room to meet Bruce Lee the poet, Bruce Lee the philosopher, Bruce Lee the psychologist, Bruce Lee the man of letters, Bruce Lee the motivator, Bruce Lee the self-help advocate, Bruce Lee the artist, Bruce Lee the actor, Bruce Lee the sociologist, Bruce Lee the soul-searcher. Bruce Lee, the “artist of life,” in short.

In future, all who wish to represent themselves as the torchbearers of Lee’s art and philosophy will now need to know ALL aspects of the man. They will as much need to know, understand and, more importantly, feel the meaning underlying Lee’s various drafts of the essay *In My Own Process*, along with the deeper message inherent in the eight drafts of *Toward Personal Liberation (Jeet Kune Do)*, for example, as they are now able to physically recite his combative techniques and relate his martial maxims.

Great artists possess the ability to communicate moods and feelings through their art. One can by looking at a painting hanging on a gallery wall instantly know what the artist was feeling - even thinking - at the very moment he painted it. Time has no place in such communication, and the feeling is conveyed as clearly and distinctly as if you were the artist yourself. Similarly, in looking at the broad and colorful strokes that Bruce Lee painted across life’s canvas with the brush of his existence, we are able to intuitively experience the essence of Lee’s feelings on life as well as his candid observations on the human being history has come to know as Bruce Lee; his personality, his attitudes, his heart-felt convictions; indeed, his very soul. If, as Lee once said of art, it is the music of the soul made visible,”⁴ then surely this book is his symphony.

If you read the contents of *Artist of Life: The Essential Writings of Bruce Lee* with what Lee liked to call “quiet, choiceless awareness,” and you open your mind to the communications that Lee is delivering, you will find that in your more thoughtful moments you are not so much reading a book as you are visiting with an old friend who, while no longer with us physically, is still able to communicate with us in a manner that transcends the limits of human mortality.

While appreciating his company, we should also take note of his counsel: to try and become “artists of life” ourselves. We would be doing our friend - and, ultimately, ourselves — the gravest of disservices if we simply pedestalize him and adopt his words and beliefs as our own. In his letter (included in Part Eight of this book) to “John,” Lee so much as states such a caveat regarding his art:

My experience will help, but I insist and maintain that art — true art that is — cannot be handed out. Furthermore, art is never decoration or embellishment. Instead it is a constant process of maturing (in the sense of NOT having arrived!). You see, John, ...that your way of thinking is definitely not the same [as] mine. Art, after all, is a means of acquiring “personal” liberty. Your way is not my way; nor mine yours. So whether or not we can get together, remember well that art “LIVES” where absolute freedom is.⁵

There is, after all, considerable danger inherent in standing too closely to the river of another person’s thoughts, in that the faster the current, the easier it is to fall in and be swept away from ourselves. Instead, let us simply enjoy watching the river of Bruce Lee’s thoughts artfully course its way through these pages, noting where it bends and turns, and where it rages, froths and bubbles with its greatest energy. If we can pull back a little from the edge of the river of Lee’s thoughts and look at them from our own unique vantage point from where we each stand upon life’s bank, we can see where this river is leading - to what Lee’s “finger” is pointing at, in other words. And it is at this point — where the river of one man’s thoughts meets the sea of human understanding — that we will finally be able to see “all that heavenly glory” of which Lee spoke and directly experience the awe of being fully conscious, fully human, fully alive and fully ourselves. For, as Lee once observed, it is only in the process of coming to know ourselves that we can come to know anything.

Notes on text:

- 1.) Source: Bruce Lee’s handwritten essay entitled *In My Own Process*, circa 1973, Bruce Lee papers.
- 2.) Source: Bruce Lee quoted from an interview with Pierre Berton, published in *Bruce Lee: Words From A Master*, pg. 11, published by NTC/Contemporary Publishing Group, Inc., Chicago.
- 3.) Source: *Ibid.*, page 37.
- 4.) Source: Bruce Lee’s handwritten notes entitled *Commentaries on the Martial Way, Volume One*, circa 1970, Bruce Lee papers.
- 5.) Source: Bruce Lee’s handwritten letter to “John” is also published on page 167 of Volume Five of The Bruce Lee Library Series: *Letters of the Dragon*, edited by John Little, published by the Charles E. Tuttle Publishing Company, Boston, (c) 1998 Linda Lee Cadwell.

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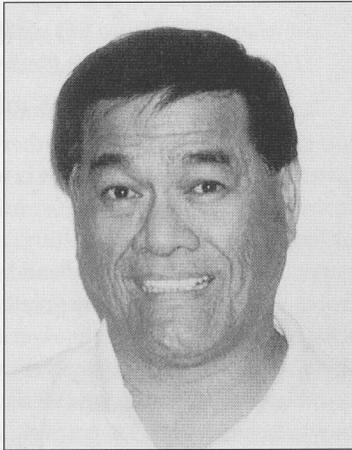
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THE "KNOWING IS NOT ENOUGH" INTERVIEW

This Issue: Richard Bustillo

Interview Conducted by Paul Borrett

Richard Bustillo is the Founder and Chief Instructor of the IMB (International Martial Arts Boxing) Academy in Torrance, California USA. He is a former lecturer with California State University and a certified law enforcement defensive tactics instructor with the Federal Bureau of Investigation, the Los Angeles Police Department and the Los Angeles County Sheriff's Department. He is a consultant with the LAPD's Civilian Martial Arts Advisory Panel, a former columnist for Martial Arts Training publication, the former President of the (WEKAF) World Eskrima/Kali/Arnis Federation '94-'96, and a Founding Member on the Board of Directors for (Bruce Lee) Jun Fan Jeet Kune Do.



A native of Hawaii, Richard has over 45 years of martial arts experience. He began judo training at age 10 at the Gray Y Center in Palolo Valley. He learned to box at age 12 in Kalihi Valley and competed in 'Biddy Boxing' and 'PAL' boxing under the Veterans Boxing Club in Honolulu's Aala Park. At age 14 Richard practiced the Kajukenbo system with the Kempo/Karate Club of Waipahu until graduating from St. Louis High School and moving to California to pursue a college education. While a college student at age 19, Richard competed in 'Golden Gloves' and amateur boxing tournaments for Shaw's Boxing Gym in Los Angeles. At age 24 Richard studied Jeet Kune Do under the legendary Bruce Lee at the Jun Fan Gung Fu Institute in China Town, Los Angeles.

In 1967 with training partner Dan Inosanto, Richard researched and studied the Filipino martial arts of kali/escrima/arnis. Richard and Dan are credited and honored worldwide for reviving and promoting the martial arts of the Philippines. In 1974 Richard and Dan co-founded the Kali Academy in Torrance, California for two reasons. To share their Bruce Lee's Jeet Kune Do experience with others and to preserve and promote the martial arts of the Philippines. In 1976 Richard was promoted by Sifu Inosanto to senior instructor in Bruce Lee's Jun Fan Jeet Kune Do. In 1978 Richard studied Muay Thai from his student Niyum Piboolnakarin and in 1985 achieved the title Kru (teacher) in Muay Thai from Thailand's former Olympian and former Muay Thai Champion Nanfa (Lot) "Chiridichoi" Satenglam. Currently Richard is training with the Machado (Brazilian) Jujitsu USA Team for fitness and health.

Mr. Bustillo was certified by the USA Olympic Training Center as a coach and official of the U.S. Amateur Boxing of

Southern California. A certified Sensei (instructor) with the Catchascatchcan Wrestling Association of Japan. A Guro (instructor) in the Filipino arts of Kali-Escrima-Arnis, a Sifu (senior instructor) in Jun Fan Jeet Kune Do (Gung Fu), and a Kru (coach) in Muay Thai (kickboxing). Mr. Bustillo is also an inductee in Black Belt's Hall of Fame - Instructor of the Year and in the World Martial Arts Hall of Fame - Pioneer Award. He was awarded a 9th degree black belt and the title Grandmaster with the fame Doce Pares organization of Cebu City, Philippines.

When he is not coaching or officiating boxing/kickboxing or conducting martial arts seminar around the country or aboard, Mr. Bustillo is on patrol as a Reserve Sergeant with his assigned Emergency Service Detail Marine Reserve Co. 218 (Search & Rescue) of the Los Angeles County Sheriff's Department. He is a member of the National Association of Search and Rescue, the California Reserve Peace Officers Association, the California Association of Public Safety Divers, the Council of Grandmasters of Cebu, Philippines, the California Association of Force Instructors, and a member of the American Society of Law Enforcement Trainers.

After managing the personnel department of a Los Angeles, California major airline for three years (as the culmination of a twenty-year career); Mr. Bustillo elected early retirement to be a full time martial artist. To contact Mr. Bustillo, you may use the following numbers:

Tel. (310) 787-8793 e-mail rbustillo@mediaone.net

Fax. (310) 787-8795

22109 South Vermont Avenue, Torrance, CA 90502

Could you recap, for people who haven't met you, how you first got involved in Martial Arts?

I first got involved with martial arts when I was a kid. When I was eight years old I accompanied a Japanese friend to his Judo classes. I wasn't formally enrolled, but the sensei saw me with my friend and invited me onto the floor. I practiced Judo for almost nine months. At ten years old I got involved with boxing because my cousin, who was into boxing would throw jabs at me. I couldn't grab him and throw him with my judo so I trained in boxing from ten to thirteen years old. My other cousin who was practicing Kajukenpo started kicking me in a friendly sparring match. Kicking was something I had never done before so I took up Kajukenpo at Waipahu Kempo/Karate Club. After graduating from St. Louis High School in Honolulu I came to California for my college education. I saw Bruce Lee's awesome exhibition in 1964 at Long Beach. I searched him out to study his method of martial arts. In 1967 I was invited to the first orientation class at his new Jun Fan Gung Fu Institute in the Los Angeles Chinatown area.

What would you say was your first impression of Bruce Lee?

Awesome! My first impression of Bruce Lee at the exhibition was awesome. I liked his philosophies, explosive speed and power. His one-inch punch! His ability to non-telegraph his kicks and punches and still maintain speed and power. Bruce displayed an unbelievable exhibition of coordination, flexibility and strength. Everything he said about the martial arts were the same things that I believed in. I liked the part about the individual being more important than any established system or style.

Would you say that the different training that you did as a youth set the seed for cross training?

Actually no. Because in those days when you boxed you just boxed, when you did judo, you restricted yourself to just judo techniques. At that young age it was to concentrate on one thing or one activity at a time. It wasn't until I met Bruce that I actually started cross training. When we sparred in Bruce's classes we could punch, kick, trap or grapple. Bruce Lee's way was a case of being well rounded in all those fighting ranges and adapting to the changes.

So although you had trained in all those different styles it wasn't until you met Bruce that somebody encouraged you to put it all together?

Yes, it was Bruce and Dan Inosanto who taught me to adapt to the changes.

What would you say was Bruce Lee's biggest influence on your martial arts growth and development?

Having an open mind and being honest with yourself.

To the best of my knowledge Bruce Lee integrated boxing into his repertoire mostly during his L.A. period. Where did he get his technical knowledge of boxing from and was any of it from your boxing background?

Well I like to think that! (Laughing) But you know a lot of the guys that trained with Bruce had some boxing background. Bruce Lee was his own best boxing coach. Our class got into boxing right at the start of our training because Bruce wanted us to understand the combative way. Full contact, really hitting each other not practicing like the points system. To know what it felt like to get hit and to learn how to hit without getting hit back was our first encounter with Jeet Kune Do.

Where do you think he learnt the technique for the various boxing combinations and punches?

You know a lot of his stuff came from self-knowledge, he used to watch a lot of 8mm film of boxing matches. Muhammad Ali, Sugar Ray Robinson, Rocky Marciano etc.

How would you describe what you have done with your Jeet Kune Do since Bruce Lee's passing?

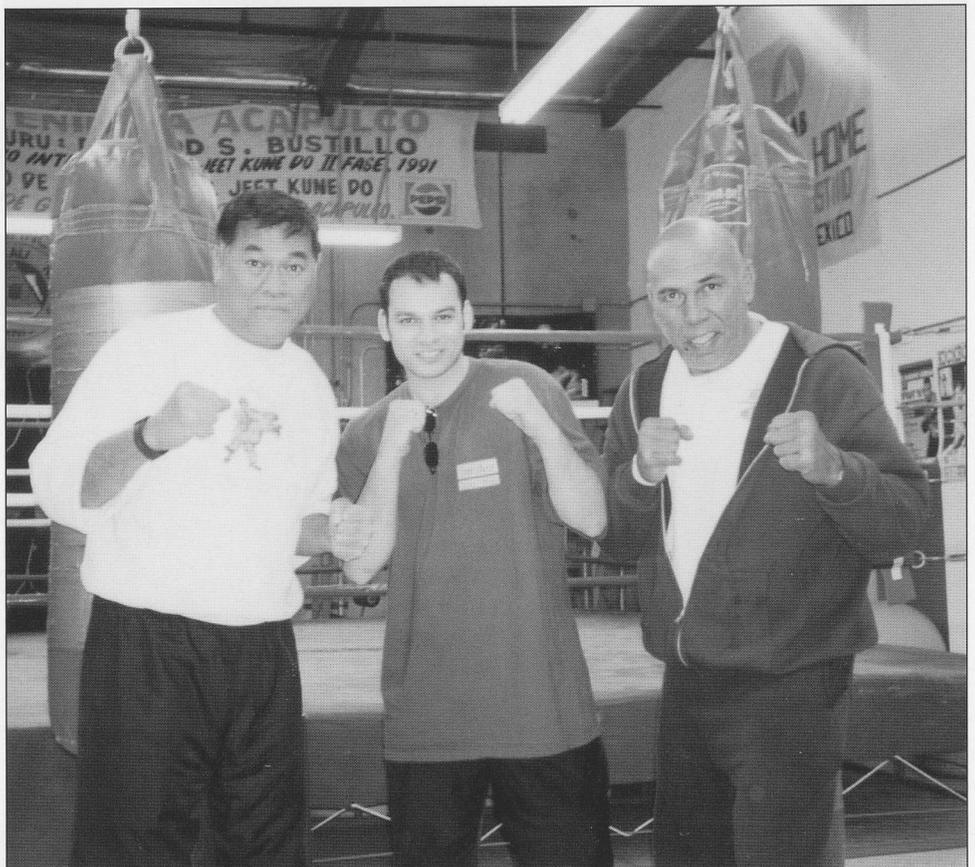
I think I have grown. All because of Dan, God bless Mr. Inosanto (Daniel Inosanto); he's the one who showed me how to practice with an open mind in martial arts training. To look at other arts and to see what best fits me. Mr. Inosanto would tell me, "you can't criticize any martial art until you have practiced it."

I know you have a very tight training and teaching Schedule, but do you continue to train with other Nucleus members when you can?

Yes I'd like to practice with the other guys. But because of time constraints and schedule conflicts, I get by best training with my own students. My goal in the martial arts is to have my students surpass me and to introduce them to masters of different styles, that way we are all growing.

One thing that struck me while you were teaching me some movements on the wooden dummy (mook jong). Bruce already told you that you had alive hands so I am curious as to what interested you in the Wing Chun influenced movements?

Because I had never done it before, I found it interesting. To explore the different techniques and incorporate them into my JKD, and on the other hand see how it can be beneficial or



(left to right) Richard Bustillo, Paul Borrett and Joey Orbillo.

restrictive. Now if I had never learnt it I would never understand the pros and cons of the Mook Jong Dummy.

Since Bruce's death a lot of JKD practitioners have incorporated Filipino Kali and Escrima into their trapping arsenal. Do you favour Wing Chun or Kali style trapping? Or is it too difficult to dissect once you get going?

Eskrima or Kali empty hands techniques are similar to Wing Chun or any other hand trapping arts. It can be hard to tell the arts apart once you get flowing. In midflow you don't know which art you are practicing, its instinctive, which means that JKD is doing its thing. The hands can only move certain ways. In the end, it makes no difference which art I favor. The important thing is to freely express yourself.

Lately a lot of JKD students are cross training everywhere. Do you think there is a danger that new students are not getting as much of the basics as perhaps a lot of the original students were getting. Perhaps to the point where something could be lost in the next generation?

Yes, you're right. New students can get lost by cross training. It is happening now. New instructors are watering down Bruce Lee's Jeet Kune Do. However, students who have been there and done the basics enjoy trying different arts to increase the knowledge level in all different ranges.

I noticed that you taught a children's class. A lot of children's classes have to be very structured. How do you manage to keep the children disciplined and train them responsibly in an all-encompassing system?

At that age they don't know what is and what isn't the standard way. They do what you tell them. If you start training them in different ways to be elusive and diverse in the different arts they pick it up real quick. I don't want my students to be restrictive and bound by set standards. I want them to change and adapt to the long range, close range, or grappling range on any given day.

What do you think is the most satisfying thing you get out of teaching?

There is a lot of gratification in teaching. Seeing the student grow above and beyond his potential is the biggest gratification any instructor can receive.

You started out in Judo as a child. Lately Brazilian Jiu Jitsu has become quite the flavor in grappling and I understand that it was originally brought to Brazil in the form of Judo. Did you find that it was significantly different or did you find that the judo actually helped you to understand the Brazilian Jiu Jitsu?

When I was a kid learning Judo it was just playing for me.

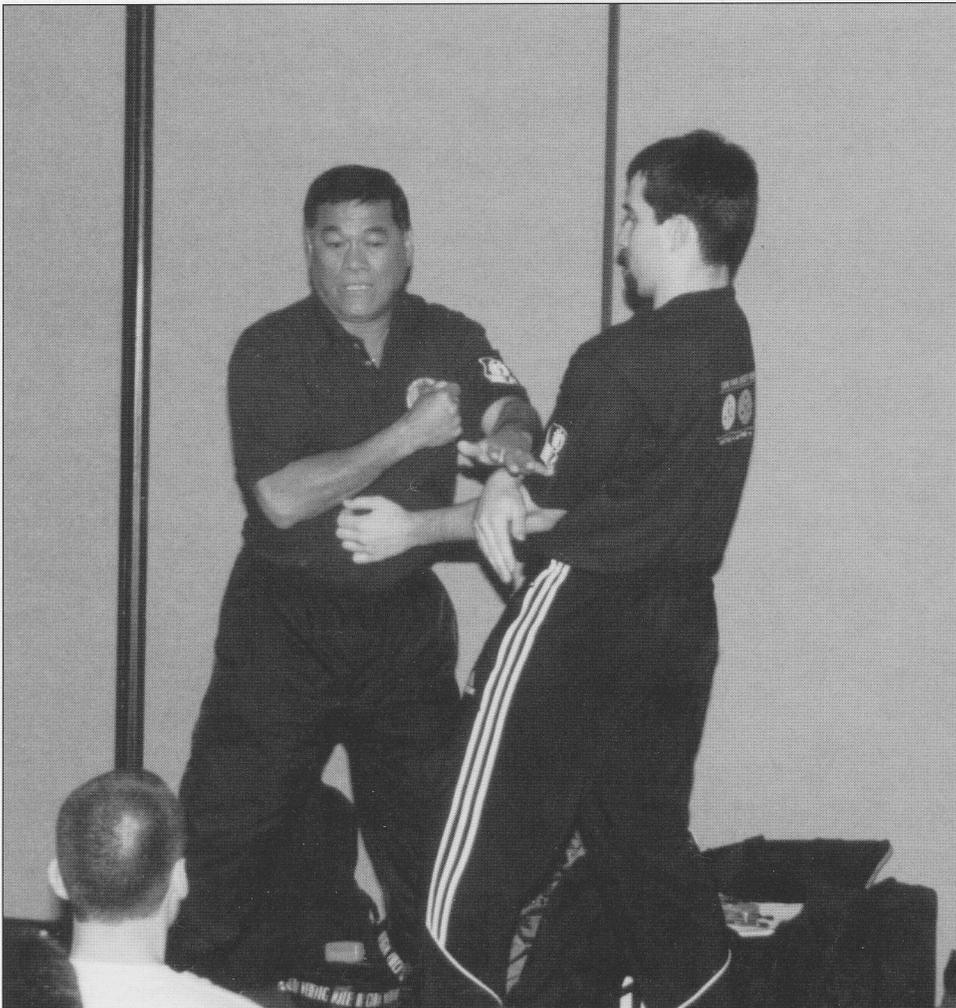
I wasn't really in to it in the same way that I am into Jiu Jitsu as an adult. Also I never knew that today I would be a martial arts teacher, had I known that then, yeah, I would have studied it intensively.

What would you want to see in the future for Jun Fan Jeet Kune Do?

Since we are expanding rapidly, more of the public will see our side of the martial arts. I would like to see others witness more of the same kind of atmosphere we experienced at the Seminar and Banquet in Seattle last week, or the ones we previously held in Los Angeles and in San Francisco. We had fun, we worked out, we cried, we laughed. I would like to take that same attitude outside of our seminars and share it with the general public and martial arts community.

Thank you for taking the time to do this interview and in particular what you have done for me here at the IMB academy.

Oh, you're very welcome Paul. Come back anytime. Our doors are open to you.



Richard Bustillo teaching at the 3rd Annual Jun Fan Jeet Kune Do Seminar.

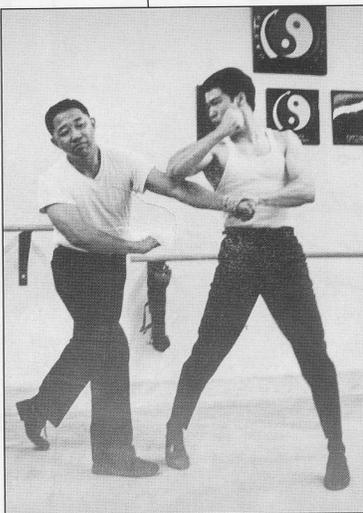
EXCLUSIVE!

Bruce Lee's "Commentaries on the Martial Way" - Part VI

Beginning with this installment from Bruce Lee's notebooks entitled "Commentaries on the Martial Way," we will be presenting 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.

Speed :-

- # speed has to be regulated with the cadence of your opponent to be effective.
- # economy of form, ^{and} relaxing muscle adds to speed
- # Constant mechanic drill on individual tool improves speed
- # The most desirable characters are
 - (a) mobility
 - (b) spring and resilience
 - (c) resistance to fatigue, i.e. stamina
 - (d) physical and mental alertness
 - (e) imagination and anticipation
- # shadow boxing is a good agility exercise as well as for building up speed. Remember it is not an exercise while ~~you~~ as a result it will be **KEEP YOUR MIND ON THE JOB**, imagine that your worst enemy, if you happen to have one, is there in front of you and go out to give him all you have got .. Use your imagination to the utmost, try and anticipate the move your phantom would will endeavour to put across and work yourself up into a real fighting frame of mind.
[shadow boxing help wind, speed, give ideas helps the mind fix boxing move ready for use when most wanted] 2.



- # speed in boxing involves three things
- (1) quickness of eye in observing an opponent's
 - (2) quickness of mind in selecting the right move to frustrate and counter it
 - (3) quickness of movement in carrying the chosen move into effect

In shadow-boxing only the last is required. In boxing all three are essential, as well as perfect timing and correct judgement of distance.

speed, applied at the opportune moment together with the correctly judged cadence in the execution of the movement, will go a long way towards ensuring the success of a stroke.

cadence = the beat, time, or measure of rhythmic motion or activity (THUS, the effectiveness of broken rhythm)

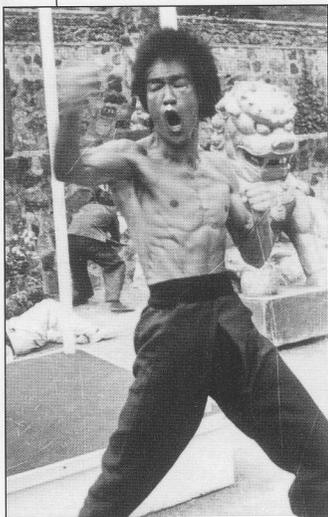
speed, REGULATED TO COINCIDE WITH THE ADVERSARY'S, is known as CADENCE. It is the rhythm at which a succession of movements is executed. To find the correct cadence one must accelerate, or slow down, to a speed JUST ^{A LITTLE} FASTER than the adversary's. By obtaining this edge of speed on the adversary he is being led. In other words, it is he who, continually, will have to try to catch up. If one has a sufficient margin of speed in hand, it is possible to maintain this advantage, which is known as

^(REF: 21/14)
"IMPOSING THE CADENCE": To do so must have a moral effect on the opponent, who, depending himself subjected to his adversary's will in this important factor of speed, cannot fail to suffer in his confidence.

A correctly judged cadence permits the calm control of every stroke. This control, in its turn, will allow the fighter to select, with more ease, the movements of offense and defence which will bring about a hit

Remember that to land a hit, whether it be with the edge or with the point, THE DEFENCE HAS TO BE AVOIDED. Excessive speed can catch up with the opponent's parries. The attacker is then known as "having parried himself"

The preparation by a series of false attacks and feints, executed at a normal rhythm, has the effect of lulling the opponent into a false sense of preparedness. It accustoms his ~~opponent's~~ ^{reaction to a} ~~reaction to a~~ cadence other than that which will be used for the attack itself. Then the movement comprising the attack are suddenly accelerated and more likely to find him lagging behind.





Bruce Lee Educational Foundation Merchandise



T-shirts: Logo on front w/JFKD 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 JFKD 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

JFKD 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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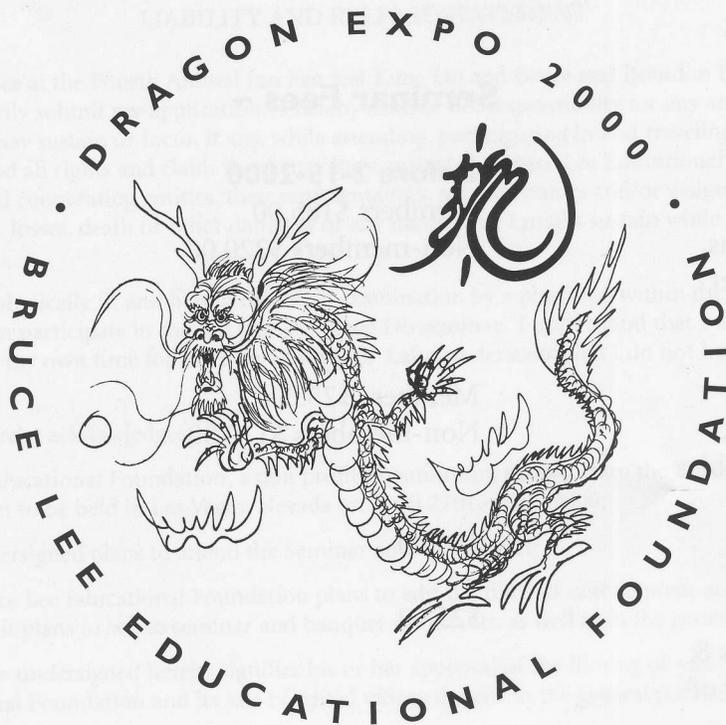
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Bruce Lee's 60th Birthday
the Bruce Lee Educational Foundation
cordially invites you to ~**

“Dragon Expo 2000”

**4th Annual Jun Fan Jeet Kune Do Seminar,
Annual Meeting of the Bruce Lee Educational Foundation and
Bruce and Brandon Lee Memorial Banquet**



**April 27th ~ 30th, 2000
at the Imperial Palace Hotel in Las Vegas, Nevada**

The event starts with check-in on Thursday, April 27th. Then continues Friday ~ Sunday, for three days packed full of knowledge, excitement and wonderful memories. This year's event promises to be extra special. Not only will we be celebrating Bruce Lee's 60th Birthday but also the year of the Dragon and of course the new millenium. We will have work-out sessions, sit-down historical, training and philosophical sessions, a fantastic Memorial Banquet and convention booths with various vendors for your enjoyment. You will be located right in the center of the famous Las Vegas strip with access to all the sites and sounds that Las Vegas has to offer. This will be a wonderful event for the whole family. If you've missed this event in the past, you definitely don't want to miss this one. We look forward to seeing you there!

Seminar and Banquet Location

Imperial Palace Hotel
 3535 Las Vegas Blvd. South
 Las Vegas, NV 89109-8935

For Hotel Reservations Call 1-800-800-2981

* Make sure to mention the event to get the correct rate.

Registration Deadline is March 31st, 2000 or until event is full.

For details or questions concerning this event you can call the Bruce Lee Educational Foundation Office at (559) 298-5553

Seminar Fees ~

Level	Before 2-15-2000	After 2-15-2000
Gold ~ Full Participant Includes Work-out sessions, Sit-down sessions, Banquet & Convention Tables	Members \$185.00 Non-members \$220.00	Members \$225.00 Non-members \$260.00
Silver ~ Conventioneer Includes Sit-down session, Banquet & Convention Tables	Members \$75.00 Non-members \$110.00	Members \$85.00 Non-members \$120.00
Bronze ~ Banquet Only	\$50.00	\$65.00
One Day Pass Includes Sit-down sessions & Convention Tables for day of purchase only	\$25.00	

Convention Tables, Ad Space and Congratulatory Messages

If you are interested in renting a convention table for this event, or would like to put an ad or congratulatory message in our seminar program, please call the Bruce Lee Educational Office for details at (559) 298-5553.

"Dragon Expo 2000" 4th Annual Seminar and Banquet Application

Name _____

Address _____

City/State/Zip _____

Country _____ Phone Number _____

Level: Gold ~ Full Participant Silver ~ Conventioneer Bronze ~ Banquet Only One Day Pass

T-shirt size: Medium Large Extra Large

Dinner Selection: Prime Rib Salmon Vegetarian

Payment type: Check Money Order Visa MasterCard American Express JCB

Card Number _____ Expiration Date _____

Signature _____ Date _____

Only one person per application. Copies are acceptable.

LIABILITY AND RELEASE STATEMENT

In consideration of my acceptance at the Fourth Annual Jun Fan Jeet Kune Do and Bruce and Brandon Lee Memorial Banquet in Las Vegas, Nevada, 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 cooperating entities, their representatives, administrators and/or assigns of the before mentioned program for any 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 Jun Fan Jeet Kune Do seminar. 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, the undersigned hereby acknowledges:

- 1) that the Bruce Lee Educational Foundation, a non profit organization, plans to film the Fourth Annual Jun Fan Jeet Kune Do Seminar and Banquet to be held in Las Vegas, Nevada on April 27th - 30th, 2000;
- 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 video cassette 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 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, administrator and/or assigns.

Name (please print) _____

Signature _____ Date _____

Parent or Guardian Signature (if under age 18) _____ Date _____

Send application, fee and questionnaire to: Bruce Lee Educational Foundation, PO Box 1390, Clovis, CA, 93613-1390