

"KNOWING IS NOT ENOUGH"

The Official Newsletter of Jun Fan Jeet Kune Do

Premier Issue --
Spring, 1997
Vol. 1 No. 1



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EDITORIAL

A Work-in-Progress

CONGRATULATIONS!

By becoming a member of Jun Fan Jeet Kune Do, and, therefore, a recipient of this exclusive newsletter, you have availed yourself of an opportunity to be a passenger aboard a vehicle that will transport you through the world of Bruce Lee and his art of Jun Fan Jeet Kune Do. You will visit unique destinations via this newsletter; for instance, in this issue Bruce speaks about how he chose to study philosophy in an interview he did with a Taiwanese newspaper in 1972. You will also have a rare glimpse into Bruce's thought processes, as he applied his research to his art. For, as Bruce often said, "Knowing is not enough, we must apply; Willing is not enough, we must do."

It is the goal of Jun Fan Jeet Kune Do to gather information from Bruce's voluminous writings and personal correspondence, and to transcribe the recollections of his students and friends. In the compilation of this material we hope to discern insights into the essential core of Bruce Lee, the man, the artist, and the philosopher, and to pass these on to you for your own introspection. We hope you will join us in this quest.

The Jun Fan Jeet Kune Do Nucleus thinks of this publication, not as a typical martial arts or fan magazine, but as a work-in-progress. Just as Bruce thought of his life and his art as works-in-progress, we hope through the observation of his process to gain a greater understanding into the application of intelligent choices toward making a better life and a better world.

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

**Jun Fan Jeet Kune Do
967 E. Parkcenter Blvd.
Box # 177
Boise, ID 83706**



*The study tour is just beginning.
Be prepared to encounter enlightened vistas.
We're glad you are along for the ride.*

In the spirit of Jun Fan Jeet Kune Do,

the Jun Fan Jeet Kune Do Nucleus

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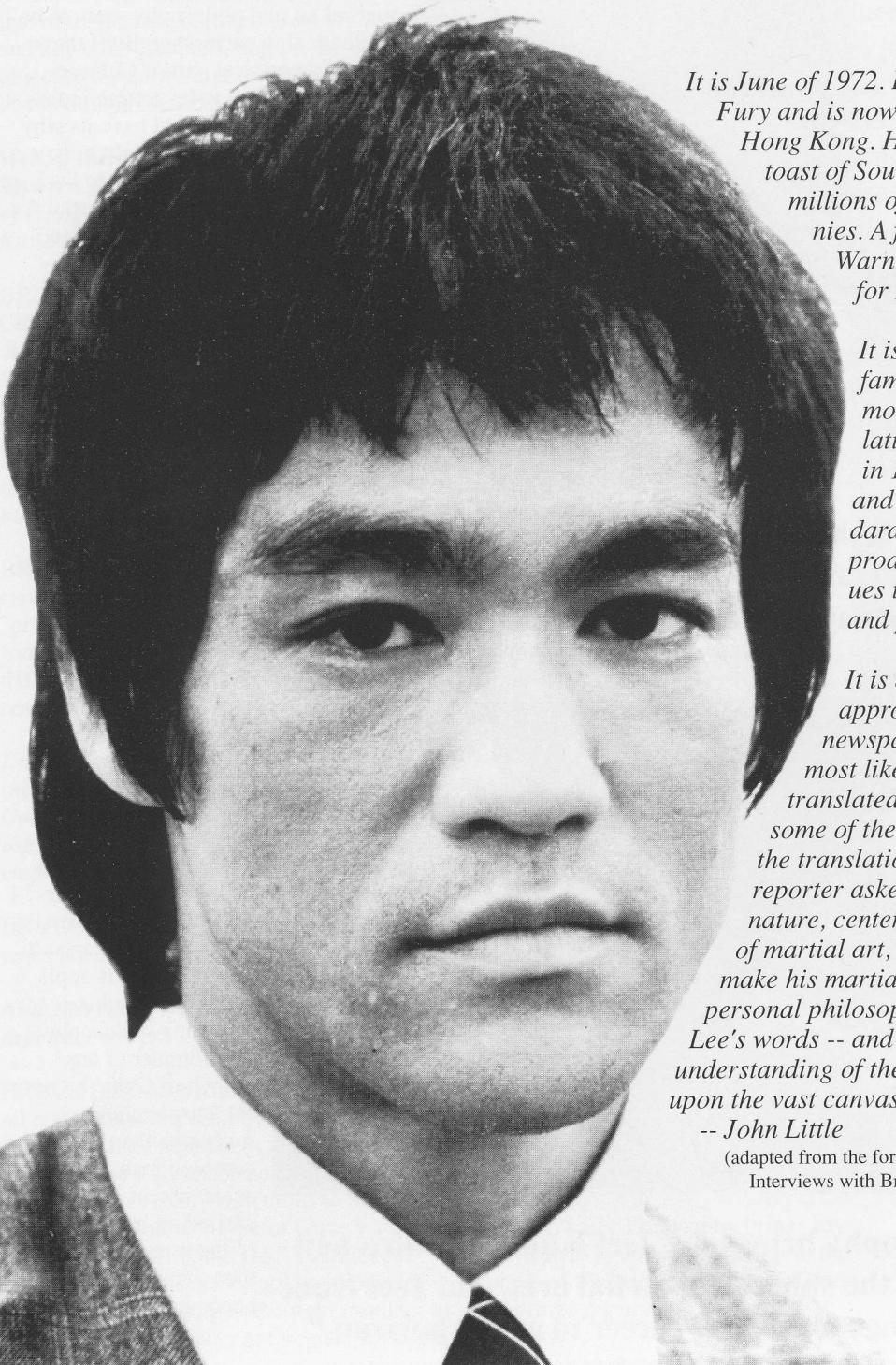
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THE "KNOWING IS NOT ENOUGH" (KINE) INTERVIEW

THIS MONTH: BRUCE LEE

-- On the role of Philosophy in Martial Art.

截 拳 道



It is June of 1972. Bruce Lee has just appeared in Fist of Fury and is now working on The Way of the Dragon in Hong Kong. His star is ascending rapidly; he is the toast of South East Asia where his films are grossing millions of dollars for their production companies. A fact that is not lost on America where Warner Brothers is busy preparing a script for Bruce to consider.

It is a triumphant time for Bruce and his family, who have worked hard for this moment since, arguably, before the cancellation of The Green Hornet television series in 1967. Still, with Hollywood beckoning and a one-man job of upgrading the standard and overall quality of the Chinese films produced in Hong Kong, Bruce still continues to diligently practice and refine his art and philosophy of Jun Fan Jeet Kune Do.

It is during this period of time that a reporter approached Bruce to interview him for a newspaper based in Taiwan. The interview was most likely conducted in Chinese and then translated into English (which would explain some of the awkward phraseology employed during the translation). Fortunately for posterity, the reporter asked Bruce questions of a rather deep nature, centering on not only the meaning and nature of martial art, but of life and how Bruce was able to make his martial art an extension and expression of his personal philosophy. As always, there is much wisdom in Lee's words -- and all of it practical and helpful in our own understanding of the many intricate colors that Lee painted upon the vast canvas that is Jun Fan Jeet Kune Do.

-- John Little

(adapted from the forthcoming book: Words of the Dragon:
Interviews with Bruce Lee, Tuttle Publishing, 1997).

Describe your childhood to us.

BRUCE LEE: From boyhood to adolescence, I presented myself as a trouble maker and was greatly disapproved of by my elders. I was extremely mischievous, aggressive, hot-tempered and fierce. Not only my "opponents" of more or less my age stayed out of my way, but even the adults sometimes gave in to my temper. I never knew what it was that made me so pugnacious. The first thought that came into my mind

whenever I met somebody I disliked was "Challenge him!" But challenge him with what? The only concrete thing that I could think of were my fists. I thought that victory meant beating down others, but I failed to realize that victory gained by way of force was not real victory.

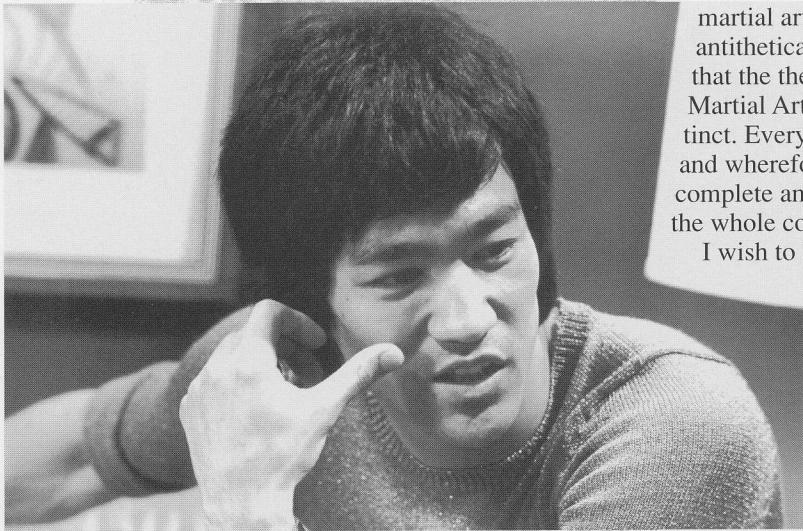
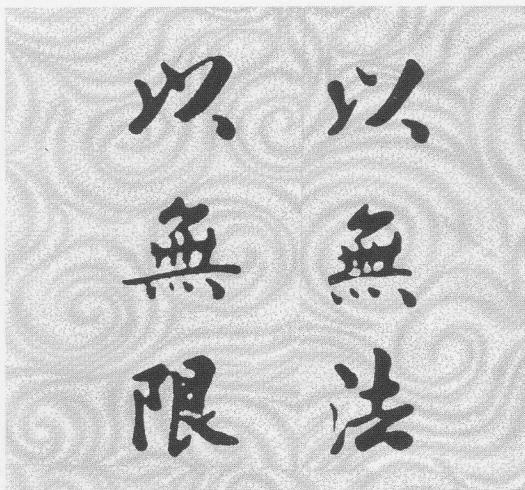
What marked the turning point for you in this regard?

BRUCE LEE: When I enrolled in the University of Washington and was enlightened by philosophy, I regretted all my previous immature assumptions.

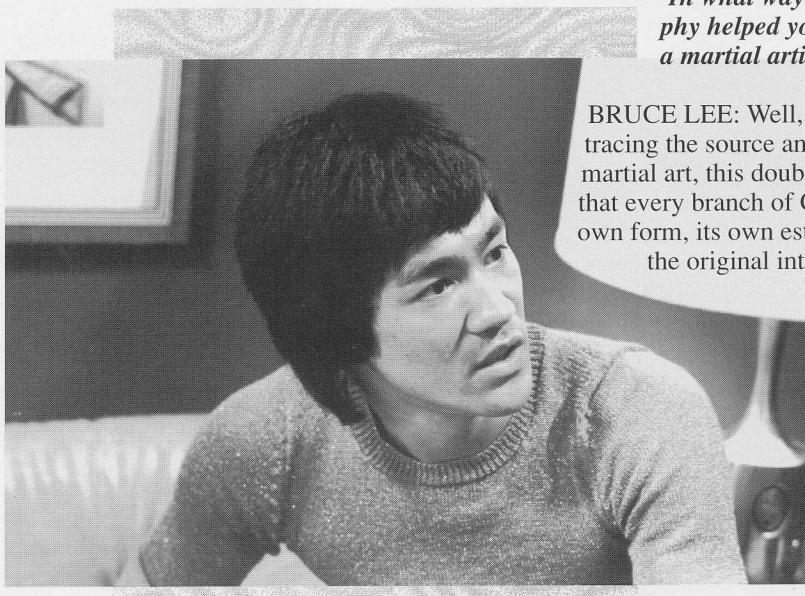
Why did you select philosophy as a major?

BRUCE LEE: My majoring in philosophy was closely related to the pugnacity of my childhood. I often ask myself these questions: What comes after victory? Why do people value victory so much? What is "glory"? What kind of "victory" is "glorious"? When my tutor assisted me in choosing my courses, he advised me to take up Philosophy because of my inquisitiveness. He said, "philosophy will tell you what man lives for."

What was the reaction of your friends and family when you told them that you had decided to major in philosophy?



"I thought that victory meant beating down others, but I failed to realize that victory gained by way of force was not real victory."



"Philosophy brings my Jeet Kune Do into a new realm in the sphere of martial arts, and Jeet Kune Do brings my acting career to a new horizon."

BRUCE LEE: When I told my friends and relatives that I had picked up philosophy, they were all amazed. Everybody thought I had better go into Physical Education since the only extra-curricular activity that I was interested in, from my childhood until I graduated from my secondary school, was Chinese Martial Art.

Are you implying that the two disciplines are not related?

BRUCE LEE: As a matter of fact, martial art and philosophy seem to be antithetical to each other. But I think that the theoretical part of Chinese Martial Art seems to be getting indistinct. Every action should have its why and wherefore; and there ought to be a complete and proficient theory to back up the whole concept of Chinese Martial Art.

I wish to infuse the spirit of philosophy into martial art, therefore I insist on studying philosophy.

Did you continue to practice martial art while studying philosophy?

BRUCE LEE: I have never discontinued studying and practicing martial art.

In what way has the study of philosophy helped you in your development as a martial artist?

BRUCE LEE: Well, for example, while I am tracing the source and history of Chinese martial art, this doubt always comes up: Now that every branch of Chinese Gung Fu has its own form, its own established style, are these the original intentions of their founders? I don't think so. Formality could be a hindrance to progress; this is applicable to everything, including philosophy. The founder of any branch of Chinese Gung Fu must be more ingenious than the common man. If his achievement is not carried on by disciples of the same ingenuity, then things will only become formalized and

get stuck in a cul-de-sac; whereby breakthrough and progress will be almost impossible.

It is this understanding that makes me forsake all that I have learned before about forms and formality.

So it was in learning the answers to these philosophical questions that led you in time to create Jeet Kune Do?

BRUCE LEE: Actually, I never wanted to give a name to the kind of Chinese Kung Fu that I have invented, but for convenience sake, I still call it "Jeet Kune Do." However, I want to emphasize that there is no clear line of distinction between "Jeet-Kune-Do" and any other kind of Gung Fu for I strongly object to formality, and to the idea of distinction of branches.

Well, if there is "no clear line of distinction between Jeet Kune Do and any other kind of Gung Fu," then what exactly is Jeet Kune Do? Is it a Chinese Martial Art?

BRUCE LEE: Definitely! It is a kind of Chinese Martial Art that does away with the distinction of branches; an art that rejects formality, and an art that is liberated from the tradition.

If you could quantify the two most important aspects of martial art, the "top two", in other words, what would they be?

BRUCE LEE: The two most important aspects of martial art are the "essence" and "practical usage." Essence refers to the foundation. For it is only from a sound base that practical usage of Gung Fu can be realized.

I'm assuming, then, that Jeet Kune Do incorporates these two aspects as primaries. Could you provide any other remaining aspects that you feel a martial artist should employ as, say, fundamental touchstones?

BRUCE LEE: Speed, strength and persistence are the keywords to martial arts.

And Jeet Kune Do makes use of all of these aspects, correct?

BRUCE LEE: Jeet Kune Do simply rejects all restrictions imposed by forms and formality, and emphasizes the clever use of the mind and body to defend and attack.

You know, it's really ridiculous to attempt to pin down so-and-so's type of Gung Fu as "Bruce Lee's Jeet Kune Do." I call it Jeet Kune Do just because I want to emphasize the notion of deciding at the right moment in order to stop the enemy at the gate. If people

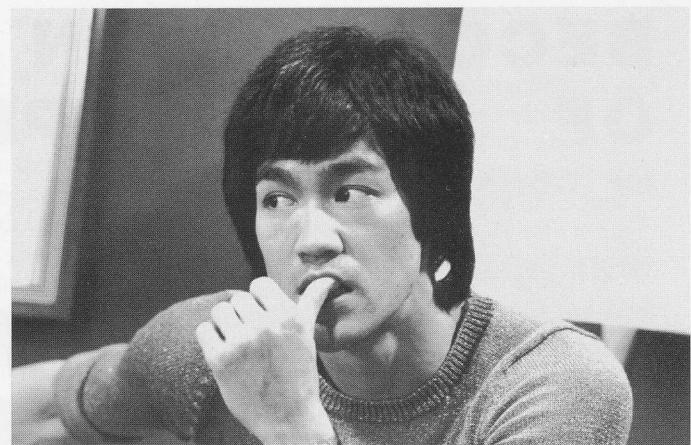
are determined to call my actions "Do" (i.e., the "Way" -- Ed.), then this action can be called Jeet Kune Do: In Fist of Fury, I had a fight with Robert Baker. In this fight scene he locked my neck with his legs so that I became unable to move. The only movable part of my body was my mouth, so I gave him a bite! I am not joking. Really there is no rigid form in Jeet Kune Do. All that there is is this understanding: If the enemy is cool, stay cooler than him; if the enemy moves, move faster than him; be concerned with the ends, not the means; master your own manipulation of force, don't be restricted by your form.

It has been said that you have had many altercations in America with big name martial artists from other styles and yet your Jeet Kune Do has always emerged triumphant. What are you comments on this?

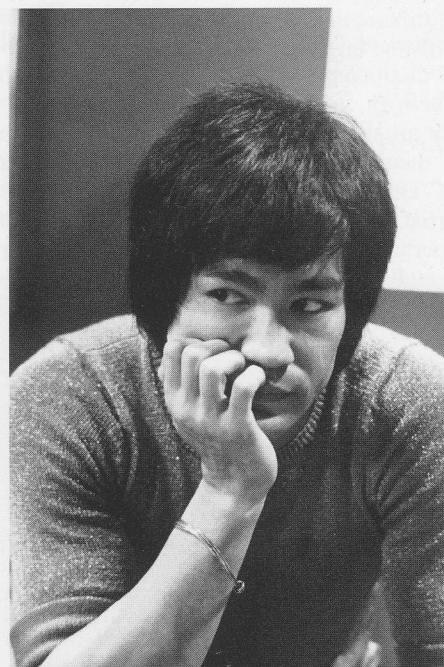
BRUCE LEE: Many friends of mine do show their concern for my past in this regard, but I say let bygones be bygones. I have defeated some champions of the International Martial Arts Competitions in America and for that I have been proclaimed some type of "heavyweight" in the field of martial art -- but that was meaningless. That was only a show of brute courage and a fortuitous victory. As I have said, I changed my viewpoint after I had got in touch with philosophy. There is a Chinese saying: "Don't be conceited." Every Gung Fu teacher cites this to their students as a reminder.

So philosophy really has had a beneficial effect on your life.

BRUCE LEE: Philosophy brings my Jeet Kune Do into a new realm in the sphere of martial arts, and Jeet Kune Do brings my acting career to a new horizon.



"Really there is no rigid form in Jeet Kune Do. All that there is is this understanding: If the enemy is cool, stay cooler than him; if the enemy moves, move faster than him; be concerned with the ends, not the means. Master your own manipulation of force, don't be restricted by your form."



"Every action should have its why and wherefore; and there ought to be a complete and proficient theory to back up the whole concept of Chinese Martial Art. I wish to infuse the spirit of philosophy into martial art, therefore I insist on studying philosophy."



BECOMING AN ARTIST OF SELF-EXPRESSION

by Chris Kent

"But to express one's self honestly, and not lying to one's self, that, my friend, is very hard to do."

-- Bruce Lee

(Source: Bruce Lee: The Lost Interview video)

When you read many articles written about Jeet Kune Do, you see statements such as, "JKD is all about self-expression," or, "You've got to express yourself." But what exactly does the term "express yourself" really mean? And how can a person learn to truly express themselves?

The definition of "express oneself" in Webster's dictionary is "to give expression to one's feelings, imagination, etc., in a creative or artistic activity." The word "express" means, "to make known, to reveal" Through your actions as a martial artist, you "make known" or "reveal" certain things about yourself; your strengths and weaknesses, your likes and dislikes, your fears, your anger, etc. A

person's nature, their character, their essence is revealed through what they do. An old fencing axiom states, "As you are, so you will fence. You can conceal nothing." Bruce Lee echoed the same sentiment when he wrote, "An artist's expression is his soul made apparent, his schooling, as well as his 'cool,' being exhibited. Behind every motion, the music of his soul is made visible."

In order for a you to be able to express yourself to the highest degree of which you are capable, three things are necessary:

1. You must know yourself.
2. You must have a good foundation.
3. You have to "make it your own."

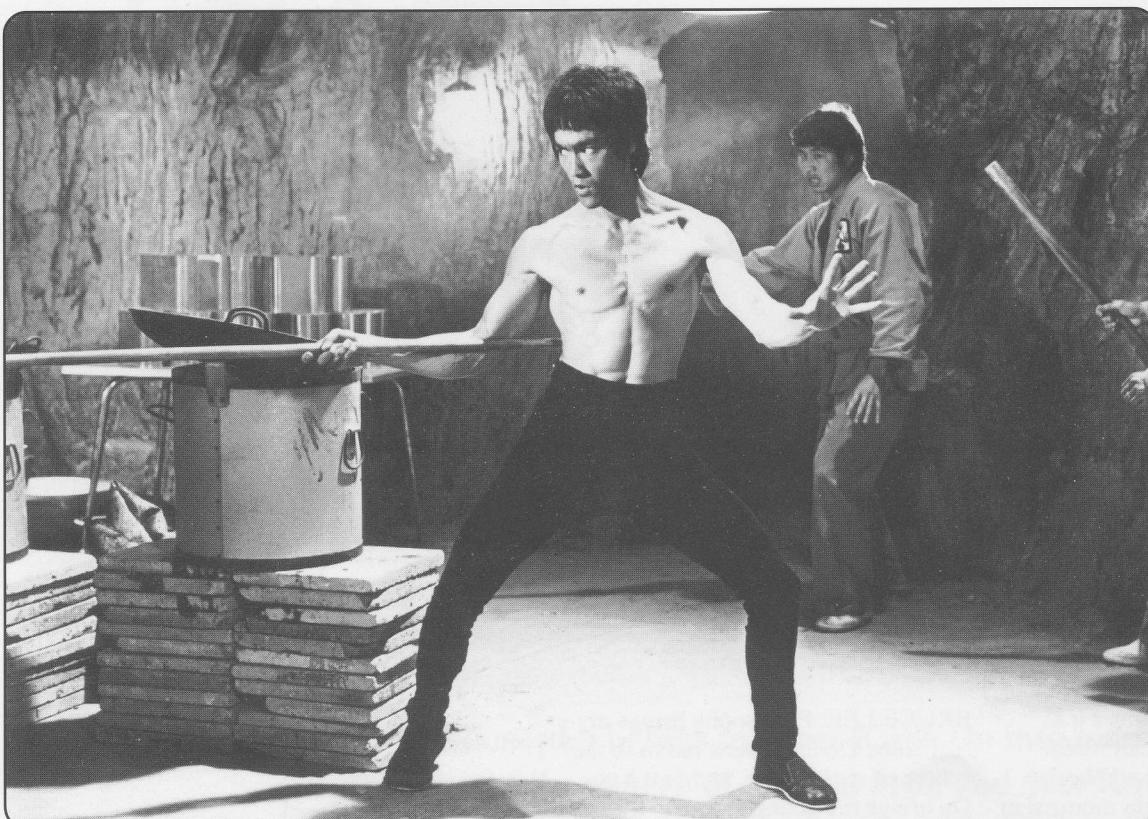


Know Yourself

Before you can express yourself, you must know your "self." By this I mean not just on the surface, but inside out. Physically, mentally, and emotionally. What are your strengths? Your weaknesses? Your likes, dislikes, etc.? What frightens you? What makes you angry? How can you gain such self-knowledge? By studying yourself in action. In this way you're able to discover what your strong points are and what your weak points are. You can learn what you like and don't like, and how you react in different situations and under various conditions. Such self-knowledge is a vital and essential component of self-expression.

Have a Strong Foundation

You are a martial artist. But like any other artist, no matter how inventive your genius, you must still possess a technical foundation which should be continuously improved. This means that you must first learn the fundamentals out of which you can progress, and which you can then use as a basis for your own improvisation and creativity. Your technical foundation should function as a launching platform which encourages growth, not a ceiling which limits it. So remember, while the techniques you learn play an important role in the early stage, don't cling stubbornly to them or you will become bound by their limitations and cease to grow. Also, make sure that your striving for mechanical perfection does not cause you to develop a rigidity which will prevent full self-expression.



Make It Your Own

To "make it your own" means that you must take whatever it is that you do, integrate it completely with your personality, and add your own personal modifications. Take writing for example. None of us now write the way we originally learned as a small child. We no longer have to wrack our brains over the mode of writing, the formulation of the individual letters, or how to link the words together. Through experience we have all made our own personal modifications and developed our own distinct style of writing, our own "signature," if you will. In other words, each of us has "made it our own." In the same way, when you study martial arts, you first learn simple movement details which are then linked into complex actions. A specific mode or form of technical expression emerges only after considerable time and training.

I think it's important at this point to discuss the difference between "influence" and "imitation." In various articles written about Jun Fan Jeet Kune Do, you read such statements as, "If you're doing a shin-knee side kick, followed by a finger-jab, then

you are not being yourself, but merely imitating Bruce Lee," and "If you do what Bruce Lee did then you're not expressing yourself." It's obvious from these and other statements that many people confuse being influenced by someone with imitating them. There is a huge difference. Every one of us has been influenced in some way by various people throughout our lives. Usually such people are those we have respect or admiration for. My instructor, Dan Inosanto, has influenced me greatly. So has Bruce Lee. But I don't want to imitate either of them. We've all seen people who copy or imitate other people. They wear identical clothes, copy their mannerisms, gestures, facial expressions, etc. They are one-dimensional cardboard cutouts; copiers. But if a particular motion is efficient and effective, and if I choose to use that same motion, does it mean that because another person happened to use the same motion before me that I am not expressing myself? When Michael Jordan plays basketball, is he expressing himself, or is he merely imitating other players who have gone before him? When world-champion Michael Johnson runs, is he expressing himself, or is he merely imitating Jesse Owens because their running styles are

similar? Is Sting expressing himself as a musician or is he merely imitating earlier musicians? All of the above mentioned people are doing the same thing that countless people have done before them, yet I think it's safe to say that none of these people could possibly be labeled as "imitators." On the contrary, each is a qualified artist of self-expression.

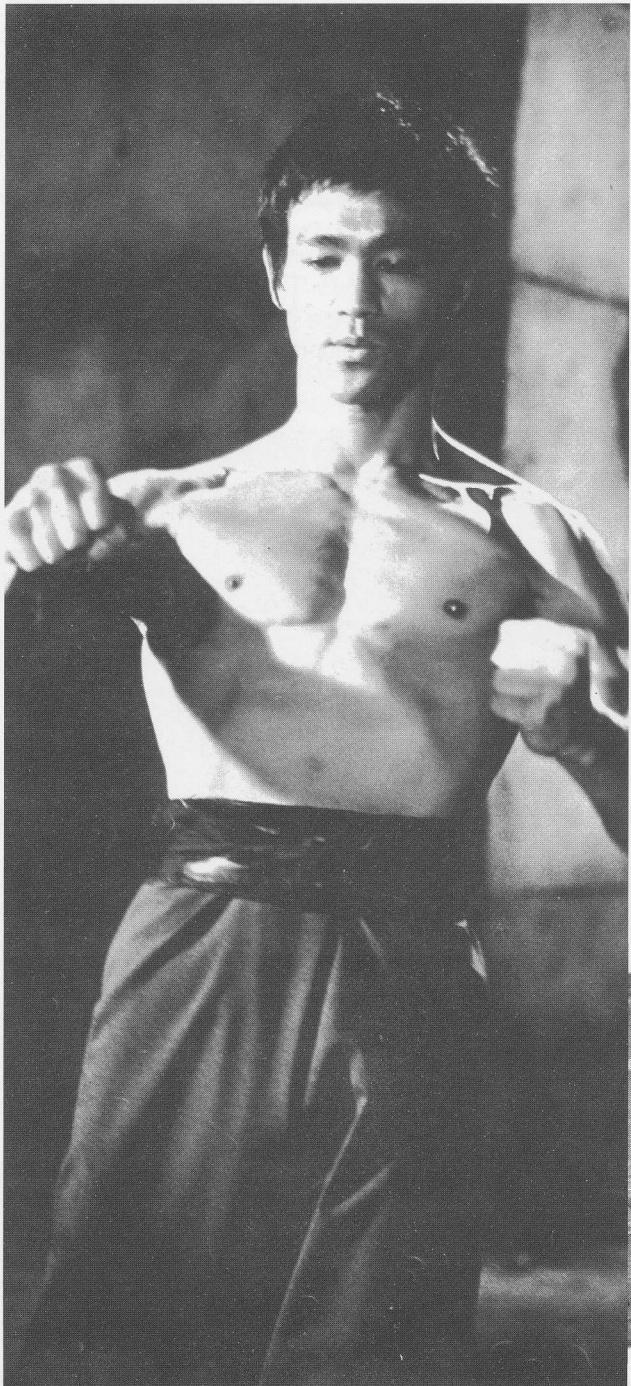
Expressing one's self requires the harmonious integration of an individual's personality with their physical characteristics and attributes. In martial arts, as in any form of creative expression, all of the sources of skill and inspiration that you have drawn upon throughout your lifetime will emerge in a unique form that is your own personal expression. In this way, the art merely becomes the release trigger for the outpouring of your personality, temperament, and self. And you become an artist of self expression.



Cutting Edge Conditioning

Data On Health & Nutrition Culled From the World of Science

It is a well-known fact that Bruce Lee was constantly seeking to improve. Not just physically, but mentally and spiritually as well. To assist him in this regard, Lee sought out the latest developments in the realms of exercise physiology, nutritional science, philosophy and psychology. He was fascinated



by scientific research studies and whether or not the conclusions they derived could be applied successfully to his own personal quest for self-improvement. In every issue of "KNOWING IS NOT ENOUGH" we shall hold true to the core philosophy of Jun Fan Jeet Kune Do, by examining the latest cutting-edge data available from the world of science on the fronts of training and nutrition, in the hopes that some or all of it may prove useful to you in your own personal process of self actualization. From time to time, we will even highlight a few of the research studies from Bruce Lee's private files in an effort to better understand what areas of scientific research proved helpful in his own personal development. Surprisingly, as you'll learn, many of the papers that Lee found useful in the late 1960s and early 1970s have only been further validated and reinforced by the more "modern" discoveries. By way of general disclaimer, as neither Jun Fan Jeet Kune Do nor its members or officers personally conducted these studies, we make no claim or endorsement for any of their conclusions and/or products and view this column as being helpful solely for educational and entertainment purposes.

-- John Little

Losing Fat Through Exercise
At 100 calories per mile, running (regardless of the speed)

is one of the best calorie-burning exercises in existence. Certainly running was one of the factors that contributed so enormously to Bruce Lee's incredible level of muscular definition. But now we've learned that there's another way that running helps with weight control; it boosts our resting metabolic rate (RMR). In a study that was recently completed at the University of Colorado at Boulder, researchers compared a group of older women runners with a group of sedentary older women and found that the RMR was a full 34% higher in the active women. This translates to a significant difference in calories burned day-to-day. Researchers don't know all the reasons behind this phenomenon, but one is that muscle tissue burns more calories than fat tissue does. Since the fit subjects were more muscular and carried less bodyfat than the sedentary women, they burned more calories while at rest.

The Latest on Melatonin & Exercise

Jun Fan Jeet Kune Do Nucleus member, Herb Jackson, is a big booster of Melatonin. And evidently with good reason, since taking Melatonin, Herb claims to feel more energetic and active (no small feat for a man in his seventies, but then, when you see how agile and quickly Herb maneuvers, we're beginning to think that he's really only 50!). Melatonin, for those of you unfamiliar with the term, is the naturally-occurring hormone that some scientists believe strengthens the body's immune system, prolongs sexual vitality, lowers blood pressure, regulates cholesterol and helps us attain a sound sleep (among other things!). There is good news



coming out of the Journal of Clinical Endocrinology and Metabolism, which published a study wherein the Melatonin levels were measured in women before and after submaximal exercise tests. The researchers discovered that Melatonin levels increased during exercise, and declined toward pre exercise values after 30 minutes of recovery. The results of this study suggest that exercise causes short-term increases in Melatonin production. This increase in Melatonin may reduce the secretion of stress related hormones, which could explain how exercise reduces emotional and psychological stress. Your body's increased production of Melatonin, therefore, may help explain the sense of relaxation that you feel when you exercise.

The Time You Take In Your Carbohydrate Affects Your Performance

Glenn McConnell and coworkers from the University of Melbourne recently conducted a research study on eight well-trained cyclists to determine if the time that carbohydrates were consumed had any impact on muscle performance. They learned that ingestion of carbohydrate throughout prolonged exercise improved the ability of the muscles to produce work subsequent to a 15-minute performance ride, and that ingestion of the same quantity of carbohydrate late in exercise did not significantly improve work output compared with ingestion of a placebo. The inability to significantly improve work output when carbohydrate was ingested late in exercise occurred despite elevated plasma glucose and insulin levels. The results published in Medicine and Science in Sports and Exercise

suggest that carbohydrate ingestion may improve performance only when you begin to drink early on during exercise, and not waiting until the last part of the session to ingest large amounts of carbohydrate hoping that it will improve performance.

Staying Lean While Dining Out

You might want to cross onion rings and buffalo wings off your health food list -- if they were ever on it in the first place. In its latest study of restaurant fare conducted by the Center for Science in the Public

Interest measured the fat in popular menu items at restaurants such as Chili's, T.G.I. Friday's, Chart House, Applebee's and others. They discovered that munching on 11 onion rings will cost you 900 calories and 64 grams of fat. And 12 buffalo wings with four tablespoons of bleu cheese dressing plus five celery sticks top off at 1,010 calories and 80 grams of fat.





The Wisdom of Bruce Lee

Bruce Lee was an avid writer and note jotter, furiously scribbling down his thoughts as they percolated within his mind. The style of writing that Lee often chose to express these ideas was the time-honored Chinese style of poetic aphorism. And while aphorisms can contain profound truths, they can also be easily misinterpreted. Even while Lee was alive, many of his aphorisms were misconstrued and misunderstood. And in the twenty-four years that have elapsed since his death, many of these misinterpretations have been perpetuated in the misbegotten notion that this was what was meant by Lee. Most people simply take a maxim, and another's interpretation of it, at face value without once examining the context that gave birth to the statement and why its author felt compelled to commit it to paper in the first place. Each month, KNOWING IS NOT ENOUGH shall take a look at one of Bruce Lee's maxims and offer some contextual assistance in understanding its full meaning. This month, we begin by taking a look at one of Bruce Lee's most-often quoted aphorisms.

-- John Little

"Jeet Kune Do favors formlessness so that it can assume all forms and since Jeet Kune Do is no style, it can fit in with all styles. As a result, Jeet Kune Do utilizes all ways and is bound by none and, likewise, uses any technique or means which serves its end."

Let's break this down and see what is being said:

Part One: "Jeet Kune Do favors formlessness so that it can assume all forms and since Jeet Kune Do is no style, it can fit in with all styles."

Interpretation: This refers to the process of being able to adapt to the circumstances in a combative situation as it unfolds before you. Not simply being able to move from style to style, but to always be in a position that is never out of position (sustained balance and recovery) so that you are ready -- instantly -- to exploit any opening that your opponent reveals to you. When it is mentioned that Bruce Lee was into researching other arts,



this statement must be qualified; Lee researched other styles primarily to "read their play book;" to know their tactics or game plan ahead of time in order to better his chances in a possible encounter with a practitioner of the art in question ("to be forewarned is to be forearmed"). As Bruce once told Daniel Lee:

Here it is; if you can move with your tools from any angle then you can adapt to whatever the object is in front of you. And the clumsier, the more limited the object, the easier for you to potshot it. (laughs) That's what it amounts to!

In many respects, this is the distilled "essence" of Jun Fan Jeet Kune Do.

Now let's look at the second part of Lee's aphorism:

"As a result, Jeet Kune Do utilizes all ways and is bound by none and, likewise, uses any technique or means which serves its end."



Interpretation: "Efficiency is anything that scores." In other words, use whatever is at your disposal to hit whatever target your opponent is foolish enough to leave open. Don't be concerned about "form" or "civility." A real fight has neither. You may recall Bruce Lee's appearance on the premiere episode of the television show Longstreet, wherein Lee is attempting to teach Mike Longstreet (James Franciscus) how to execute a finger jab. Longstreet recoils at this, saying "let's skip that part of the lesson," to which Lee replies: *"The men who beat you up the other night, would they hesitate to gouge out your eyes?"* In other words, in a real fight one must put their prejudices and fears aside and be prepared to do whatever you have to do -- at the time -- to end the situation, without being concerned with the manner in which you're doing it. For example, Bruce Lee once told a reporter that he didn't think it was important if a side kick was performed with the heel raised higher than the toes, as long as the fundamental principle of the kick was not violated (i.e., that you are able to land your side kick in an effective manner). To better illustrate this, it might be helpful to recall one of Bruce's metaphorical anecdotes about the two Chinese "masters" watching the 100 meter sprint final at the Olympic Games. **According to Bruce:**

"Two Orientals were watching the Olympic Games in Rome. One of the chief attractions was Bob Hayes, the sprinter, in the 100-yard run. As the gun went off to set the race in motion, the spectators leaned forward in their seats, tense with excitement. With the runners nearing their goal, Hayes forges ahead and flashed across the line, the winner with a new world's record of 9.1 seconds. As the crowd cheered, one of the Orientals elbowed the other in the ribs and whispered, 'Did you see that? His Heel was up.'"



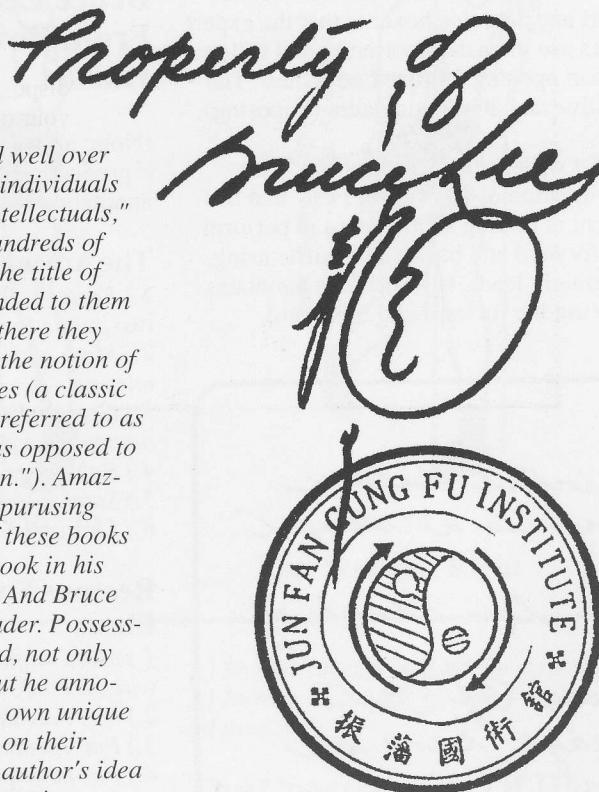
"Property of Bruce Lee"

(Excerpts From The Bruce Lee Library)

Throughout his lifetime, Bruce Lee was a prolific reader, thinker and writer. He amassed a voluminous personal library that totaled well over 2,500 books. We've all seen individuals who fancy themselves as "intellectuals," who go out and purchase hundreds of books to line their shelves, the title of each having been recommended to them by some outside party. And there they remain gathering dust until the notion of being an intellectual subsides (a classic example of what Bruce Lee referred to as "self-image actualization" as opposed to the higher "self actualization."). Amazingly, it would appear from purusing Bruce's well worn copies of these books that Bruce Lee read every book in his library from cover to cover. And Bruce Lee was never a passive reader. Possessing an extremely active mind, not only did Lee read these books, but he annotated their margins with his own unique insights and extrapolations on their central theses whenever an author's idea triggered his own mind into action (which was more often the case than not).

I mentioned the example of the "self-image actualizers" off the top because I wanted to draw the point that Bruce Lee did not regard books as simply objects you put on a special shelf in one's office. Books reflect interests and/or personal beliefs. They are, in many respects, mirrors in which is reflected the very soul of their possessor; the more noble the titles (assuming their owner to actually have an interest in the subject matter), so too the contents of his or her soul. The maxim "garbage in, garbage out," doesn't just apply to computers, it applies equally to human beings and to the information they digest in the form of literature, philosophy, science, health and fitness.

In Bruce Lee's case, taking a peek at the topics of his books represent to us a soul of the noblest substance; he was a seeker; that is, a seeker of truth, which has perennially proven to be an elusive butterfly at the best of times. To Lee, the books that lined his shelves were not simply decorative ornaments, they were like an extension of his brain; "repositories of knowledge," as he referred to them, for if he needed pertinent information



about a subject that had but momentarily escaped his recollection, he knew from a glance at his multi-tiered bookcases exactly where the data could be found. Beginning this issue, I would like to invite you to come with me into Bruce Lee's Library, where we shall spend some time purusing his shelves and discovering what books held his interest, what ones didn't, and what ones inspired him on to bursts of new creative energy that would later manifest in the perpetual development of Jun Fan Jeet Kune Do. We shall look at what passages he underlined as being important, which ones he passed over, and what insights they caused him to jot down in the margins of each volume. In a sense, we will be discovering truth alongside Bruce Lee, reading these books along with him and learning, as he did, from each, unique and precious repository of knowledge, lessons that we can apply to both our study of martial art and, more importantly, to our daily lives.

-- John Little

This Month: Boxing

Author: Edwin L. Haislet

Publisher: A.S. Barnes & Company (c) 1940.

Bruce Lee was one of the first martial artists to ever consider looking beyond the confines of the martial art style that he had been trained in. One of the combative arts that Lee found much truth in was the "sport" of Western boxing and, of all the boxing books that Lee had in his library, none served to impress him as much as Boxing by Edwin L. Haislet, the then Assistant Professor of Physical Education and Boxing Coach at the University of Minnesota and Director of the Northwest Golden Glove.

Lee was so impressed with this book that he actually purchased two copies of it and heavily annotated both of them. Space requirements do not permit me to cite every example of what Lee underlined (of which there were well over 600 lines of text he felt strongly enough about to highlight), nor to include the context or frame of reference for each annotation that he made in the margins of the book. However, the following should serve as adequate examples of how this book sparked within Bruce Lee some stirring insights into the realities of combat:

Under the heading of "The Straight Right" Haislet's book provides three illustrations of a boxer delivering a straight right. Bruce Lee has added schematic arrows showing the transfer of bodyweight, the pivot of the heel, the dipping of the shoulders and the evasive motion of the head while annotating two of the illustrations to caution the practitioner (in this case, himself) against possible counters that the delivery of such a blow leaves one vulnerable to, stating: "Over exposing center line. Quick -- speed, and more speed."

And: "The moving out of the center line. Lower gate still exposed -- thus, use it when opponent fully commits -- recover quickly by bridging this gap."

Under the heading "Use of the Right Hook," Lee has annotated:

"use when opponent hesitates or counter after slipping."

Bruce Lee used to view 8 millimeter movie film of Muhammad Ali through a little portable editing viewer which had two handles that he could turn in order to view the footage one frame at a time, in slow motion, or at normal speed. Bruce would take the Ali footage and invert it so that Ali's image was reversed, allowing Bruce to correlate Ali's left hand lead to that of the right hand lead that Bruce employed in Jun Fan Jeet Kune Do. However, in looking at the reading annotations in this book, we see that Bruce also transposed the lead hand on the printed page. Witness Haislet's statement: "Leading with the left hand, guarding with the right, while moving to the left, makes

opponent's midsection." Lee, sensing additional combative options, notes "also use elbow, knee, head."

After a passage by Haislet in which the author writes "the difference between an expert and a novice boxer is that the expert makes use of each opportunity and follows up each opening," Bruce Lee writes "The sensitive and dominating aura (imposing)."

Haislet writes under the heading "The Coordination of Hands and Feet" that the student of boxing should learn to perform "the forward and backward shuffle using the straight lead," to which Lee annotates "also use the forward and backward

I have added headings in an effort to provide you with some frame of reference regarding the context (i.e., subject matter) that led Lee to make these annotations:

Bruce Lee's Marginalia From Boxing By Edwin L. Haislet

(Note: all writing in italics are verbatim reproductions of Bruce Lee's original annotations.)

The Advantage Of Straight Hitting

- 1.) Faster -- the shortest distance between two points is a straight line.
- 2.) More Accurate -- less chance of missing.
- 3.) Greater Frequency Of Hits -- more damage can be done.
- 4.) Balance is less disturbed.
- 5.) Safer, surer and easier.
- 6.) Less injurious to one's hands.

Straight Hitting

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negligible any opening that ordinarily results form a straight left lead." Lee alters the lead hand to make the statement:

"Leading with the right hand, guarding with the left while moving to the right, makes negligible any opening that ordinarily results from a straight right lead."

In the margin of the above sentence, Bruce also made the note: "The Simple Attack."

Under the heading of "Infighting," Haislet writes that "infighting is the art of boxing at close range. Not only does it take skill to get in close, but it takes skill to stay there. To get inside, it is necessary to slip, weave, duck, draw, or feint. When obtaining the inside position, drive both hands to the

shuffle with other tools and with combinations of tools: a) straight, b.) curve, c.) hands and feet."

Lee also made adjustments to the text of the book to better coordinate with his own martial research. For example, where Haislet writes of "fundamental blows being those which are delivered straight from the shoulder,...", Lee crossed out the word "shoulder" and wrote in "center" to coordinate with the Wing Chun Gung Fu principle of the centerline theory.

In addition to the above cited passages, Lee heavily annotated the margins of this book. What follows are those annotations.

Reasons For Adding Bent-Arm Blows

- 1.) More angles to punch -- flexibility without confinement.
- 2.) More combinations possible.
- 3.) For opening up an opponent's defense.
- 4.) For more powerful countering and finishing blows.

The Elements Of Defense

In total fighting, all evasive hits are used to time opponent's:

- 1.) Last extending commitment
- 2.) Gaps between two exertion.

All (1) & (2) are means to take the play away from aggressor or to initiate grappling.

Make use of the slipping for scoring & not passive escape all the time.

Leading

Economical, "straight," explosive on advanced targets.

- a) false attack
- b) evasive explosion

The Drop Shift

Drop shift to "receive."

The Technique Of Attack

The Safety Lead -- the circling explosion.

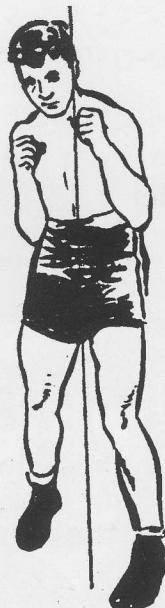


FIG. 19



FIG. 20

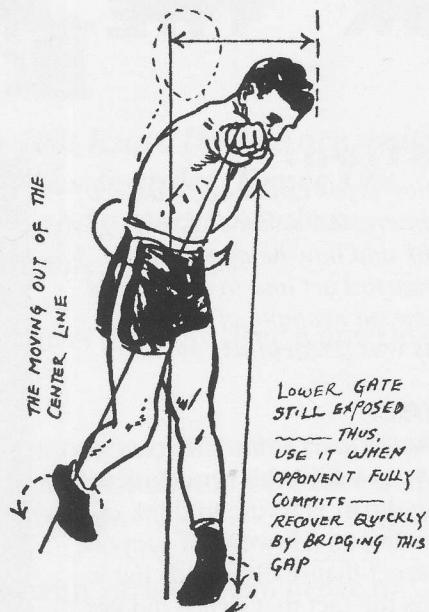


FIG. 21

The Straight Right

Feinting

- 1.) False attack
- 2.) Evasive explosion

Feinting & drawing are united to pressure opponent's commitment or diffuse power.

It is best to practice feinting before a full-length mirror. Practice each method and notice the deception of each as though committing lead for opponent.

The half effort to surprise opponent for going distance.

The "Step in, Step Out" Feint

- a.) Find accurate distance
- b.) Compare with kicks

Set-Ups -- the sensitive and dominating aura (imposing).

The Art Of Moving

The essence of fighting is the art of moving at the right time.

To maintain balance while constantly shifting the body weight is an art few ever acquire. To move just enough:

- 1.) Will make an opponent miss
- 2.) Will deliver a counter blow most effectively.

Notes On Footwork

- 1.) Ability to move the body easily & efficiently

- 2.) So that balance will not be disturbed
- 3.) Implies the ability to attack or defend at all time.

that it determines the side of the body exposed to attack.

Hitting -- the art of obtaining maximum power with a minimum of movement [unity].

The Coordination Of Hands & Feet

The Forward And Backward Shuffle Using The Straight Right

- 1.) With other tools
- 2.) With combination of tools
 - a.) Straight
 - b.) Curve
 - c.) Hand & feet

On Hammer: circular downward weaver blow, down and to the side.

Feint as though committing lead for opponent.

The half effort to surprise opening for gaining distance.

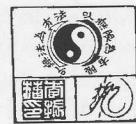
Feinting and drawing united to pressure opponent's commitments or diffused power.

The Step In, Step Out

The Step in, step out to

- a) find accurate distance
 - b) compare with kick
- Draw opponent's commitment.*

The lead of the opponent is important in



ASK THE NUCLEUS

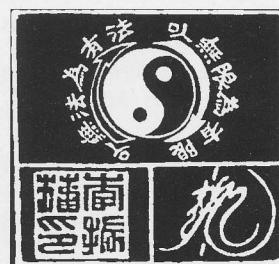
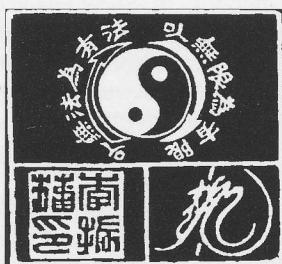
Question:

My question is for Linda Lee Cadwell. I'm very interested in Bruce Lee's philosophy and how he applied it to both his martial art and to life. Could you give me an example of an instance where this was particularly evident?

Answer:

Thank you for your letter. There are so many ways in which this was evident that the hard part is trying to think of just one example. However, I suppose the one aspect that really stands out in my mind is the fact that Bruce did not believe in having set rules. In martial art, he didn't believe in having a set style, or any set patterns and that's how his life was; it was all intermingled and interchanged. His martial art was his life, and his life was his martial art. He wasn't partialized; he didn't have only one aspect to his life. You could see that the philosophy of his martial art came out in all different ways. He was extremely flexible, he believed in being fluid, not stuck, and I think that helped him go through his good and bad times. He was a very determined and aggressive kind of person. I don't mean just physically, it's just that it was his personality. He had a goal of what he wanted to do, and even though it was hard at times, he just stuck to it! He knew he could have done a lot of other things, you know, like if his goal was to settle and live luxuriously, he could have done it a lot of other ways. As an example, after The Green Hornet, Bruce could have opened "Kato" schools all over the country. In fact, a lot of people approached him and asked him to do that; but he wouldn't do it because he didn't want to prostitute the martial arts at any time. It was more important to him to produce quality work, than to make a lot of money at it. I mean, money was nice, he enjoyed it, but that wasn't the most important thing.

-- Linda Lee Cadwell



截拳道



The Code of Ethics of Jun Fan Jeet Kune Do



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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 Jeer 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.





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