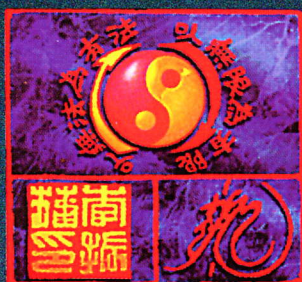


“KNOWING IS NOT ENOUGH”

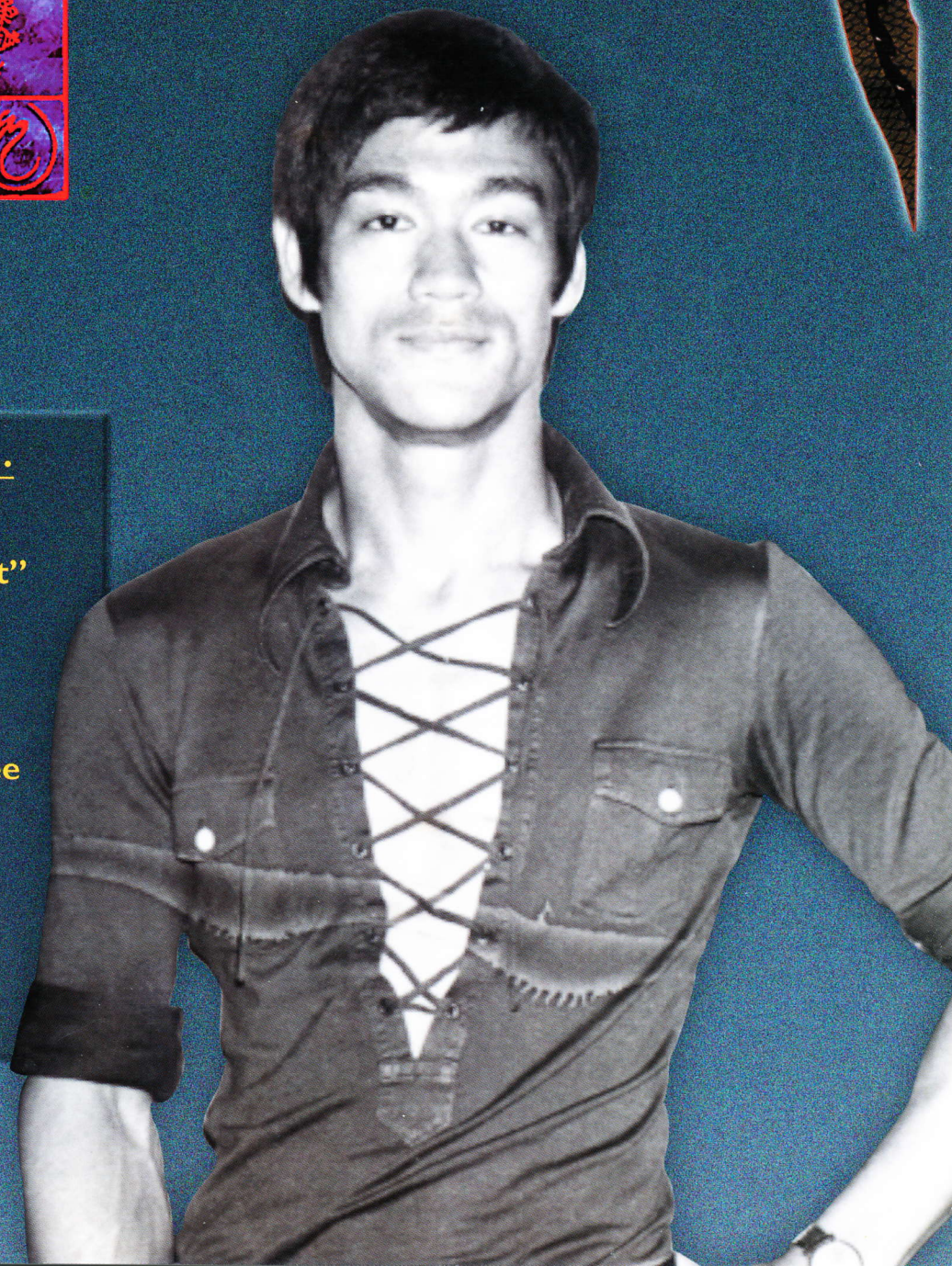
The Official Newsletter of
The Bruce Lee Educational Foundation

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EDITORIAL EDITORIAL

Bruce Lee Exhibition Opening Night

By Tammy Ledda

On Oct. 21st, 2000 the Bruce Lee Educational Foundation and the San Francisco Chinese Culture Center got together for the opening night celebration of the Bruce Lee Exhibition which is being held at the Chinese Culture center.

The exhibition is a mix of hundreds of different items from collectors such as Yori Nakamura, Jeff Chin and Perry Lee, as well as items from the Bruce Lee Archives owned by Linda Lee Cadwell and items from Dan Inosanto.

The exhibition takes you along a journey of Bruce's history in Martial Arts, Philosophy, Family Life and much more. You get a true sense of Bruce's life and his extraordinary contributions to not only the film industry but to the Asian culture as a whole. The exhibition takes you through many important events in his life, all the way through his tragic death.



Hirmomi, Taky, Yori and Linda at the Exhibition on Opening Night.

The exhibition was opened to the public on Oct. 22nd and runs through mid-February. If you would like to view the exhibition it is on display at the Chinese Culture Center at 750 Kearny St, 3rd Floor (Holiday Inn), San Francisco, CA 94108. For information on hours and location you can reach the Center at 415-986-1822.

If you need a place to stay while in San Francisco, I would highly recommend the Sam Wong Hotel at 615 Broadway, (at Grant), San Francisco. Their number is 415-362-2999. They are within walking distance to the Exhibition and it is a fantastic hotel. The Nucleus and I stayed at this hotel during the opening night weekend and they were outstanding. Tiger Wong, his wife Gene, his sister and the whole staff were so professional and warm. It is a truly beautiful hotel. They have put



Sam Wong Hotel in San Francisco.

a large sum of money into it over the past few years, completely remodeling the hotel and it turned out amazing. It has a very luxurious look and feel to it, at a reasonable price. Definitely the place to stay if you are in the area. Just a sidenote, if you are looking for a place to hold a business meeting in the area, they have a fantastic boardroom too. We had our meetings there that weekend and it was one of the best boardrooms we have used in a long time.

The opening night was only for those who purchased tickets to this special event. We started the evening with a reception at the Chinese Culture Center where people mingled, and got to meet the various collectors and Nucleus members. Then we were all escorted into the exhibition for a first look. People took their time viewing and admiring the displays.

After going through the exhibition everyone walked across the street for the opening night dinner at the Emperor of China restaurant.

The dinner was held on the six floor of the restaurant. Everyone enjoyed the, what seemed like a ten course dinner, but which was probably only six. You definitely did not leave the table hungry or unsatisfied. The food was so good. Even if there had not been a fantastic program that evening, the food would have been worth the trip.

During dinner we all enjoyed a wonderful presentation of the film, "In His Own Words" by John Little. It is a truly exceptional piece that John put together that really brings the presence of Bruce to the room. Highlights of the event included a warm welcome from Linda Lee Cadwell, the presentation of a beautiful plaque from the Mayor's office, declaring Oct. 21st Bruce Lee Day in San Francisco and a raffle for Bruce Lee items where Shannon Lee Keasler pulled the winning tickets and presented the items.



Linda and Shannon signing the Bruce Lee Limited Edition Prints at the Opening Night of the Bruce Lee Exhibition.

All in the entire event was inspiring and emotional. It was wonderful to see an exhibition being held in the city of Bruce's birth, in the year of what would have been his 60th birthday. A momentous year in the Chinese culture. A year for celebrating new beginnings and for remembering the years that have past.

If you have not had the chance to see the exhibition you will definitely want to put this on your to do list soon. The exhibition will close in mid-February. Don't miss it!



KNOWING IS NOT ENOUGH

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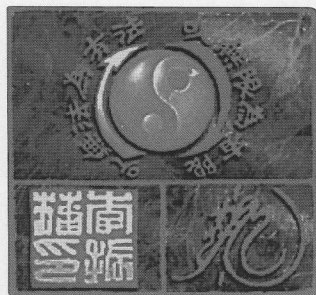
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5th Annual Jun Fan Jeet Kune Do Seminar & Bruce and Brandon Lee Memorial Banquet In The Netherlands

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(Check-in on April 27, 2001)

at the
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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 not health problems and can participate in the 5th Annual Jun Fan Jeet Kune Do seminar and Bruce and Brandon Lee Memorial Banquet. I understand that I will participate as an individual and that this training will be on my own time for my own education. I also understand that I do not have to participate in any activities that I feel uncomfortable with. In addition I hereby acknowledge:

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

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

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THE “KNOWING IS NOT ENOUGH” INTERVIEW

This Issue: Part III – Stirling Silliphant

Special to Knowing Is Not Enough by CFW Enterprises.

Interview Conducted by John Corcoran

This edition of *Knowing Is Not Enough* features the last installment of John Corcoran's remarkable interview with the late, great Hollywood screenwriter (and former Bruce Lee student) Stirling Silliphant, who penned big-screen blockbusters like *The Towering Inferno* and *The Poseidon Adventure*; Oscar-winning screenplays like *In The Heat of the Night*; and imaginative concepts like TV's *Longstreet* series from the early 1970s. Silliphant wrote Bruce Lee into numerous stories including *Longstreet*, whose first one-hour special many fans consider some of Lee's unsurpassed work on film.

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

Have you ever seen Bill Wallace fight?

Silliphant: No.

I interject his name here because he's actualized this same technique. Bruce did it in the movies, Bill did it in the full-contact ring.

Silliphant: I'm pleased to hear that, Bruce maintained that if you could develop that technique, you shouldn't necessarily count on the kick delivering the decisive blow. He said that would get you into close-quarters and help you bridge the gap. If you were fighting some dude with lesser ability you could easily take him out with a kick. But otherwise, he firmly believed that the kick was essentially a weapon to break up your opponent's rhythms and a way to allow you to close the gap and deliver the killing punch. I mention these things so you will understand the diversity of style he brought to each movement. Then, if you inquired about any particular movement two weeks later, he might even say, "Forget about it; I've thrown that out. It's not as good as this! Watch!" Bruce was never locked in. He changed constantly. No lesson was every a repeat of any previous lesson. I took dozens and dozens of lessons. Every one was an event. I felt there were infinite lessons always still to be learned. After working on defense and



kicking, we progressed to fist work. Earlier, I told you Bruce asked me to demonstrate my most powerful punch. I kept hitting the glove he was holding and nothing much happened. So he had me take an eight-pound shotput and hold it out in front of me - I just had to keep on doing that for hours - until I got the feeling of my whole body holding up the weight. Bruce built into me the feeling that I shouldn't punch unless everything were behind it. "Don't just push the arm out," he warned. "What you want to do is have your whole body push the shotput right through the son of a bitch's face." Once I had that down, he would work with me on the distance, or lack of distance, the punch had to travel. Bruce was able to punch from half an inch away and grind anybody through the wall because he had such complete torque, such a dynamic turning axis and such an explosive pin-pointing of energy. His whole body and half the bloody universe was behind every punch. He could even place his hand against you and achieve the same result. I mean, if he struck you in the face from a quarter-inch away, he could make it sound as if he'd hit you with a baseball bat. And he could punch with either hand with equal power.

He could?

You better believe it! He could really do it. I saw him do one-finger pushups with his left hand. So you can hardly consider that a weak arm. Bruce worked both sides - and

everything in between. Bruce liked the elbow as a weapon. And he didn't mind the straight finger thrust. Matter of fact, he practiced that for hours - in sand, in beans, in steel pellets. His thrusting power with his hand was awesome. He even had a steel mask designed, a gruesome-looking mask with tiny holes where the eyes should be, so he could jam his fingers into the target areas. He laughed at the "movie chop" - with the side of the hand - considering it an obviously weaker weapon since the force of the blow was spread [out]. But, again, as I say, for close-in street fighting, he favored the elbow, the heel of the foot and the knee. In teaching, Bruce broke down all the options and taught them one at a time - yet all the while he was putting it together for you - so that by the end of the instruction I had with him, I had an overwhelming sense of grasp about fighting in general. I finally asked him, "I now feel confident that I can defend myself reasonably well with my hands and feet, but what happens if I fight a guy armed with a knife? What happens with a gun, and so on?" We got into the whole arena of meeting armed assailants. Bruce answered all of my questions, showing me what he believed to be the proper responses in each case and making it all highly enjoyable besides. If I happened to excel during a lesson he'd say, "Okay, tomorrow we'll work out with a knife." The next day Bruce would hand me a knife and say, "Try to stab me...because that's the only way you're going to learn what I'm about to teach you." Well, I figured because I'd been a damn good fencer I was going to stick this guy, right? So I took the knife and started doing some real fancy stuff, brandishing the blade and two - hand switching like I was raised in the barrio. Forget it! Bruce would either kick me in the head, the hand, the leg, or else kick the damn knife - anywhere he wanted - at will! I mean, I got nowhere with him.

Are you serious?

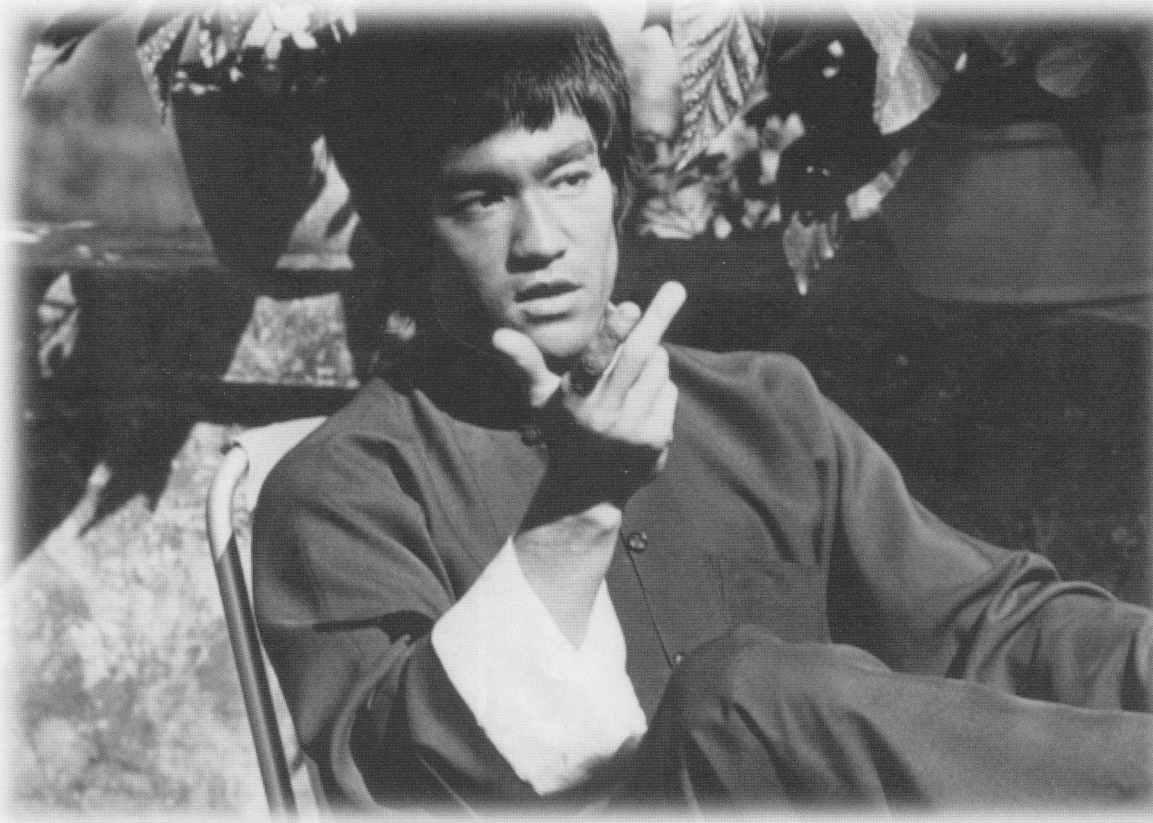
Absolutely. So I then began to see the wisdom of his combat psychology. "The guy who's got the knife is at a disadvantage. He will clearly lose the fight," Bruce said confidently. "The reason is very simple. Psychologically, he only has one weapon. His thinking is therefore limited to the use of that single weapon. You, on the other hand, are thinking about all your weapons: your hands, elbows, knees, feet, head. You're thinking 360-degrees around him. Maybe you're considering some form of escape, like running. He's only got a lousy knife. Now he might throw it at you - let him. You still have a chance to avoid it, block it, or he may miss you. You've got all the advantages, when you think about it." Now the same thing applies to some other weapons. I wouldn't want to fight a good cat with some of that stuff, you know? Forget it; I'm going out the back door. But take a guy with the average stick, plank or club. Bruce would laugh at him. Bruce once told me, "He's holding something with two hands. I mean, what's he going to do: swing, thrust, jab? He's got a problem. What's he going to do with his feet? He'll be off-balance if he holds the staff and tries to attack you. That's his disadvantage." When I was down in Los Angeles recently I asked Tak Kubota to show me how he would defend against his Kubotan weapon, the short stick he invented. He gave it to two cops he was training and told them to attack him. He defended against it very simply. He went into a low-line attack from the ground, knocked both cops off their

feet, then theoretically dispatched both of them. But everyone isn't Tak Kubota and everyone isn't Bruce Lee. That's a pretty tough little weapon to fight against. Unless you're really good, you may have to take some punishment first. But Bruce took me through all those things. Then we got to guns, and he showed me how - if anyone is foolish enough to stick a gun in your back - you can almost always take it away. Bruce used a cap pistol and we practiced this exercise, I don't know, maybe 500 times. And not once was I able to "shoot" Bruce, nor was Bruce able to shoot me. Once he had taught me how to disarm a gunman in this position, it became easy. But the minute you make a wrong move, just a centimeter, or hesitate at any point, you'll get your ass blown off. There's no margin for error with this one. Sometimes I'd come away from a movie I'd seen - not a martial arts movie, please understand - and question Bruce on the techniques I'd observed in the filmed fight scenes. In most of these encounters, here again nobody was kicking the other guy. They'd get down on the ground a still attempt to punch each other, no matter how many openings they had for a kick. Even I could have torn someone's balls off or any number of things given those openings. Well, I'd go back to Bruce and ask why is this? He'd say, "Because they don't know any better. They're stupid. They've been taught to punch guys in the face or in the gut. Those are movie guys, stuntmen. But the street fighters know better." I said, "I saw a movie the other night where a guy put a wire noose around a victim's neck and strangled him. What do you do in that case?" Bruce simply said, "You die. The only way out is to not get yourself in that position in the first place. If a good cat gets a noose around your neck, you'll be dead in a matter of seconds because he'll pull you back off balance and you won't be able to get to him." These little delicacies on the finer arts of mayhem only transpired after two or three years, when Bruce and I felt more secure with each other. I used to pose theoretical combat problems to him. "I'm walking down a dark alley at night," I'd say, "And four guys appear. They want to do me bodily harm. I can't run, I can't call the cops, and for the sake of argument, let's assume I'm unarmed. Now what do I do?" Bruce said, "What you do there is attack. That is, if you're sure they're after your ass." "How do you attack?" I asked. "Four guys!" Bruce explained, "Always remember, outflank them! You don't do what they do in the Japanese samurai movies, where the hero runs into the middle of the throng and gets surrounded by a group of swordsmen. That's one good way to get yourself chopped up. Always stay on the flank and try to take out one guy at a time. For example, if four guys are there don't run to the middle. Run to one side. Now they may try to close in, in which case, shift, but keep trying to get the guy on the outside nearest you. Always try to stay on the outside when you attack." The more I thought of that strategy, coupled with Bruce's techniques, the more logical it seemed. Bruce's whole technique was to move fast, move aggressively, stay on the outside - on the flank - either left or right. Create flanks, by diverting moves into the center, then attack. I tell you all these things to try to give you some perception into the diversity of Bruce's instruction, the fun it was, and how dissimilar it was to the other martial disciplines, which will not be named and which I later studied out of desperation. I found later I was unable to maintain any interest in other methods of teaching.

THE WISDOM OF BRUCE LEE

This Issue: "Dealing with Reality"

By Joe Hyams



"You probably are not aware of it," he said, "but my left leg is almost one inch shorter than the right. That fact dictated the best stance for me — my right foot leading. Then I found that because the right leg was longer, I had an advantage with certain types of kicks, since the uneven stomp gave me greater impetus.

"And I wear contact lenses. Since childhood I have been near-sighted, which meant that when I wasn't wearing glasses, I had difficulty seeing an opponent when he wasn't up close. I originally started to study Wing-Chun because it is an ideal technique for close-in fighting. I accepted my

Bruce Lee and I were having dim sum, a traditional Chinese breakfast of meat-filled pastries, in a downtown Los Angeles restaurant after a lesson. I seized on this opportunity to tell him that I was discouraged. At forty-five, I felt I was too old and my body too stiff to achieve any real ability in Jeet Kune Do.

"You will never learn anything new unless you are ready to accept yourself with your limitations," Bruce answered. "You must accept the fact that you are capable in some directions and limited in others, and you must develop your capabilities."

"But ten years ago I could easily kick over my head," I said. "Now I need half an hour to limber up before I can do it."

Bruce set his chopsticks down alongside his plate, clasped his hands lightly on his lap, and smiled at me. "That was ten years ago," he said gently. "So you are older today and your body has changed. Everyone has physical limitations to overcome."

"That's all very well for you to say," I replied. "If ever a man was born with natural ability as a martial artist, it is you."

Bruce laughed. "I'm going to tell you something very few people know. I became a martial artist in spite of my limitations."

I was shocked. In my view, Bruce was a perfect physical specimen and I said so.

limitations for what they were and capitalized on them. And that's what you must learn to do. You say you are unable to kick over your head without a long warm-up, but the real question is, is it really necessary to kick that high? The fact is that, until recently, martial artists rarely kicked above knee height. Head-high kicks are mostly for show. So perfect your kicks at waist level and they will be so formidable you'll never need to kick higher.

"Instead of trying to do everything well, do those things perfectly of which you are capable. Although most expert martial artists have spent years mastering hundreds of techniques and movements, in a bout, or kumite, a champion may actually use only four or five techniques over and over again. These are the techniques which he has perfected and which he knows he can depend on."

I protested. "But the fact still remains that my real competition is the advancing years."

"Stop comparing yourself at forty-five with the man you were at twenty or thirty," Bruce answered. "The past is an illusion. You must learn to live in the present and accept yourself for what you are now. What you lack in flexibility and agility you must make up with knowledge and constant practice."

(Source: *Zen in the Martial Arts*, by Joe Hyams, Bantam books, (c) 1979)



EXCLUSIVE!

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

Co-ordination

Co-ordination is the final mark of the accomplished fighter. It really involves a combination of (A) CORRECT DISTANCE, (B) ACCURATE TIMING (C) PRECISE CALCULATION (D) APPROPRIATE DECISION and in addition (E) A PERFECT CONTROL OF YOUR OWN MOVEMENTS.

Coordination is by all means one of "the" most important consideration in any study of proficiency in sports and athletics. Coordination is the quality which enables the individual to INTEGRATE ALL THE POWERS AND CAPACITIES OF HIS WHOLE ORGANISM INTO AN EFFECTIVE DOING OF THE ACT IN WHICH HE IS ENGAGED. IT IS THE BASIS OF ALL SKILL. Thus, training for skill is a matter of training in coordination.

Doing a skill means efficient contracting of certain muscle. In understanding coordination, recognition of this fact of muscular contraction as the basis of all movement is absolutely essential. The next pertinent fact to remember and understand is that muscles have no power to guide themselves, but that the manner in which they act, and consequently the effectiveness of our performances, depends absolutely upon how the nervous system guides the muscle involved in the act. Thus a badly executed move is the result of an impulse sent to the wrong muscle by the nervous system, or sends them a fraction of a second too soon or too late, or send them in improper sequence or in poorly apportioned intensity. So, by a good executed movement, it means that my nervous system has been trained to the point where it sends impulses to certain muscles causing these particular muscles to contract at exactly the

proper hundredth of a second, at the same time shutting off impulses to other antagonistic muscles, thus allowing them to relax. It means that these impulses come in just the exact ~~of~~ intensity required, and that they stop coming at the exact fraction of a second when they are no longer needed.

3 Therefore, the learning of coordination is a matter of training the nervous system, and not a question of training muscles. The transition from totally uncoordinated muscular effort to skill of the highest perfection is a process of developing connections in the nervous system. The psychologists and biologists tell us that the billions of elements in the nervous system are not in direct connection with each other, but that the fibers of one nerve cell intertwine with those of other cells in such close proximity that impulses can pass from one to other by a process of induction. The point at which the impulse passes from one nerve cell to another is called the "SYNAPSE". The synapse theory explains why the baby who displayed the totality of uncoordinated responses to the sight of the ball eventually becomes the big league ball player.



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Selections from the Bruce Lee Library
by John Little

This Month: Part I: **Crisis in Consciousness: Commentaries on Love, Life and Death and Other Matters**

By Robert Powell

Published by: James Clarke & Co. Ltd., London

One of the more heavily annotated books in Bruce Lee's Library was a little hardcover copy of *Crisis in Consciousness: Commentaries on Love, Life and Death and Other Matters* by Robert Powell. Powell had previously (1961) authored a book entitled *Zen and Reality* and, in many respects, this book was a logical extension of his previous one. Lee owned both books and, given his interest in the perspectives on the human condition advanced in the approaches of Zen and, later, by Jiddu Krishnamurti, it was only natural that he would also be familiar with the writings of individuals such as Powell who sought to more thoroughly explain the significance of the approaches of both camps.

In his book *Zen and Reality*, Powell had explained how Reality can only be discovered through self-knowledge (a belief that Lee shared) and how certain pointers to this Truth are to be found in the essence of Zen Buddhism and in Krishnamurti. Powell was particularly taken with the approach of Krishnamurti because of its clear, simply and unambiguous nature, finding it admirably suited to the needs of modern humanity.

With *Crisis in Consciousness*, Powell explores the various aspects of the mind in greater detail and attempts to leave all the external "signposts" (such as accepted or entrenched teachings) behind, preferring to take his readers on a journey of meditation - probing ever deeper into the unknown. As the writing on the inside flap of the book's dust jacket indicates, "In the course of this enquiry he [Powell] makes some amazing and far-reaching discoveries about the nature of Thought, Love, Life and Death." The following are the passages from this book that Bruce Lee found sufficiently stimulating — both intellectually and philosophically — to warrant his underlining, as well as Lee's own marginalia; annotations on particular points that Lee felt compelled to jot down as a result of reading Powell's book. As you will see, Lee was able to see applications to be made of this material both in martial art and in the arena of life.

Lee's annotations are indicated by italics and I have employed square [] brackets to indicate passages that were not underlined by Lee but that are necessary for comprehension and context of a given statement or passage that was underlined by Lee.

— J.L.

CHAPTER ONE: THE IMPORTANCE OF RIGHT BEGINNING

[It seems to me insufficiently appreciated how tremendously important is right beginning, that is our initial attitude, in anything we undertake. Whether it be the creation of a work of art or an inquiry into what is true and what is false] - in either case the outcome stands or falls with the state of mind in which we approach the task in hand.

[The problem of right beginning can only be solved when we have understood] the relationship between creative being and its expression. As long as there is one thought, an intention to create - which presupposes a motive - the ensuing expression cannot emanate from the Void, which is the true source of creativity...

On the other hand, when there is true creativity, there is not even one thought for its expression, that is, it may or may not be expressed, but this has not become totally unimportant. And just because of its total unimportance, the expression can be purely spontaneous. The activity then springs from a non-beginning and can therefore be called "right beginning"...

[Bruce Lee writes:]

Thus, Wing Chun becomes "non-nucleus" - the non-effecting base.

Partial truth has become absolute laws.

[To readers of this book the all-important question will probably be, "What is right beginning in the spiritual quest?" Here, unfortunately, most of us rush in where angels fear to tread. For example, when someone claims to be seeking for God, is that right beginning, is that even being serious? If he is seeking God he must first know that God exists, otherwise search becomes just meaningless. Furthermore, in order to find God he must also know who or what God is; how otherwise would he recognize God and be certain that what he has found is truly God? You see, the trouble is that] it is easy enough to invent words, but the words themselves have no inherent meaning. The truth is, of course, that we do not know God - all we know is the word, the concept, and with that we are satisfied, in that we find a refuge. For most of us there rarely is a moment

of true beginning, for whatever we do is a continuation of the old, a reaction from thought, which is memory.

[Bruce Lee writes:]

The classical approach.

When we set out to meditate it is because we have heard or read about it - the necessity to cleanse the mind, how to practice, and so on. But what we do is repetition, not independent inquiry, and has therefore little value.

[True meditation takes place] when man deeply looks into himself [simply because he has woken up - and not from any compulsion, idea of social desirability, or] according to a certain blue-print laid down by others. [Thus, the mind itself, whose inherent nature is to act from a motive, to be guided by collective consciousness, can never initiate meditation. There is meditation only when the mind has come to an end, has died to all it knows, believes and hopes for.] It dies when it has completely given up all its self-centered activities, and this can only be when it sees their futility, their voidness. So what is essential to us is right ending - without which there can be no right beginning.

[There is right ending, and so beginning of meditation,] only when that happens proceeds from the Void, [when it occurs in spite of oneself, in spite of the mind's machinations.]

[For most people creativity is inextricably associated with expression, the one not being possible but for the other. They think that creative energy only comes about in the process of writing poetry, music, painting, dancing, and so on. Yet is our contention that there exists a kind of] primordial creative energy, [which is totally divorced and independent of these activities, although they may flow from it.] It is this energy which affects the whole person and not a mere fragment, [and has no connection with mental or artistic capacity and knowledge, although it may use these. On a deeper level, we may] it is Creation uncontaminated by Thought.

[Bruce Lee writes:]

The all-illuminating light shines and is beyond the movement of the opposites.

The primordial, creative energy affects the whole person and not a mere fragment - it is creation uncontaminated by thought - the creative tide in us that flows outward.

...if we regard expression as more important than Being, we are still caught up in the play of the World; for why should we express the inner at all unless it is to fulfill ourselves in the outer?

[Bruce Lee writes:]

Being, not "about" expression.

At the same time, have we perhaps not noticed that as the creative tide in us rises the urge to fulfill ebbs away? [If in this rare state there is an expression, it is completely spontaneous,] without a single thought to impress. The true artist therefore has no public; he works for the sheer joy of it. [This then means] the introduction of an element of casualness, a certain playfulness, into the creative process,] barring which, what passes as creativity is not at all of the order of Creation.] As soon as the activity becomes "serious business", that is, the result of "effort", the source of the creative effort becomes suspect.

[Bruce Lee writes:]

Sparring - playfully serious, not either.

[This applies particularly to meditation, for in its pure form meditation represents the creative process par excellence; and] without the element of playfulness there can be no true meditation. [It is because of this condition that the "I" can never meditate, for however superficial, frivolous and scatterbrained in its manifestation, in the core of its being and secret intent it is always deadly serious.] Because it is always scheming, calculating, end-gaining, it can never be playful, relaxed and fully Live.

The miracle of meditation as true creativity is that is experienced as the ending of one thing and the beginning of another. [The "other" is the purest substance of Play, and moreover a play which] has no shadows because it is all-illuminating, being beyond the movement of the opposites. [All this and more is involved when Krishnamurti talks about what it means "to be serious", showing us incidentally] that unless we pierce through the words [Bruce Lee writes: "Form" next to this sentence] we shall be bogged down in their contradictions.

[Bruce Lee writes:]

The true artist has no public; he works for the sheer joy of it - an element of playfulness, or casualness.

[The lack of clarity in certain circles regarding the problem of right beginning is no more clearly illustrated than by] the confused thought about meditation as "mind discipline".

...deliberate spiritual training only constitutes the "manipulation of the ego" and not its transcendence.

...are not he manipulator and the manipulated one?

["Training" always entails looking into the future, does it not? It implies that in time the desired result may be achieved, by continuous patient effort.] We shall be happy, not today, but next month, next year, or next life, if we perform the prescribed exercises regularly and assiduously. So by fixing my goal in the future, by keeping my eyes fixed on the ideal, which does not exist, I avoid looking at the actual, which is what I am at the moment.

[There is right beginning only in the total absence of any thought of beginning, any commitment to a certain course of action or way of life. It is the empty mind, the mind that has completely let go of all ideas about achieving goals,] which dies continually to every experience, that is in a state of complete Attention to what is. Therefore, to such a mind, which is all the time living under the shadow of Death, everything is new, fresh and so every moment is a true beginning.

[Bruce Lee writes:]

This state is far from static, it is a being without continuity.

The Beginning:

- 1.) *do not cling to partiality however fantastic - see things from TOTALITY.*
- 2.) *Die continually to every newly gained experience - be in a state of choiceless awareness to WHAT IS.*
- 3.) *Move "playfully serious" from the creative tide (primordial creative energy) - affected by it totally and not a mere fragment.*
- 4.) *One must be truthful and honest in his approach - a constant independent inquiry and not blindly following a certain blue print laid down by others.*

(to be continued next issue)

INSPIRATIONS

By Primo Ledda

This story comes to us from a student at one of Richard Bustillo's students.

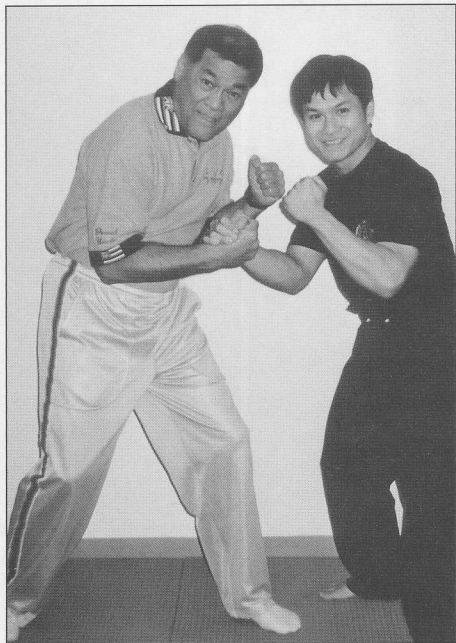
I came from a middle class family in Vietnam. As a child, my childhood was about to take an ugly turn. To this day my recollection of any family life is often filled with pain and sorrows instead of happiness.

On April 30th, 1975, South Vietnam fell to the communists. I became what was known as "the boat people", leaving the country to seek freedom.

After a few weeks of traveling with unknown destination my boat was rescued by the U.S. Navy on the Pacific Ocean. I was sent to refugee camps and began my process of immigration to the U.S. I developed an interest in the martial art after seeing Bruce Lee's first movie, "The Big Boss" in my town. Obviously I never met Bruce Lee. I was just one of the millions of kids around the world that Bruce captured the attention and imagination of. It turned out though that this man had a tremendous impact in my journey through life. My interest in him grew as time went by. I became curious about his life, but mostly his martial art. My parents (father and stepmother), being strict and cantankerous, were totally against the idea of me taking martial art classes. They believed that it was a waste of time and money. They also showed their disapproval in my interest in Bruce Lee.

I could only dream about being a martial artist. I started to collect pictures and articles about Bruce Lee from a newspaper and magazines for a scrapbook. I brought this book along with me when I evacuated during the war. I even had it with me when I left the country. Unfortunately I was forced to discard this book when I was in a refugee camp in Subic Bay of the Philippines.

I also started to exercise (push-ups, stretches, and weight lifting). I had to improvise since I did not have any equipment. Doing curls with bricks pull-ups on a tree branch and so on. It turned out that I was the only one in my family to do or be



An Duong (right) with Richard Bustillo.

involved in physical fitness to this day. I embraced every training method that I read about from Bruce. I often mimicked his fighting stances and postures. I even made two pairs of nunchaku to complete my imitation of Bruce.

Everybody thought I was strange, (my family, relatives, school friends), for being obsessed with Bruce. But to me it was simply my way of showing a tremendous admiration for a man whose skills were extraordinary. He ignited an interest in physical fitness in me and had stimulated my mentality on the issue of personal achievement. But most of all Bruce had become a role model and a source of comfort for me in the midst of a family crisis.

When I immigrated to the U.S. after the war, the pressure of living seemed to overshadow my interest in the martial arts. I had to adapt to a new environment, a new society, a new culture and a new language. My family life worsened. I lived without parents. There was absolutely no leadership, no emotional or financial support. My oldest brother, who was the head of the household, put me on public assistance so he could attain a college education. I felt as though my pride was injured. Although I was only 15 years old, I decided to start working to establish myself financially.

My interest in the martial art always existed in me. With a job I was able to purchase and acquire knowledge in the martial arts world through books and magazines (Black Belt, Inside Kung Fu, etc). I could also learn more about the life of the man who I always admired, Bruce Lee. For the first time I gained some knowledge about Bruce Lee's art of Jeet Kune Do. I soon realized that the more I read about JKD, the more I was captivated. The more I learned about Bruce, the more respect and admiration I had for him. Bruce's philosophy and wisdom was so profound and had mesmerized me.

Upon graduation from high school I had a very busy work schedule. I worked six days a week with an average of twelve hours a day. I did not have much time for a social life or anything else. One day while browsing in a department store, I found a poster of Bruce Lee. It was a collage of different scenes from his film "Enter the Dragon". I bought the poster and hung it in my apartment. (It is still hung in my apartment today.)

My interest in the martial arts grew stronger just by looking at the poster. After watching just one video on JKD I realized that my intuition and curiosity did not steer me wrong. I had found the ultimate martial art. My JKD journey had begun with no turning back.

The martial arts had treated me well. It had given me an identity and gave my life a purpose. I attained a positive work ethic, the courage to face life's challenges, and an open mind to get along with others. But all of these could not have been possible to me without the man whom I considered the spoke person for the world of martial arts, Bruce Lee.

I struggled growing up in a broken home and was often neglected. Somehow Bruce Lee mysteriously brought me emotional comfort in my moments of despair and he continues to do so today. His martial art skills, along with his wisdom, always seemed to motivate me to go the extra mile in life. Through my turbulent background I understood the pain and suffering that people endure everyday in life. As I look back and reflect on the effect of Bruce Lee upon me I am amazed how much this man had inspired and motivated me to walk on through all the turmoil in my life since childhood.

I have practiced his martial arts concept and have lived his philosophy. All these have led to my decision to work hard and perhaps attain certification to pass on his teaching. This would be an ultimate way of showing my appreciation for his inspiration and guidance. My hope is someday I can visit his gravesite to pay my respect.

Respectfully Yours - An Doung

I would like to thank Richard Bustillo for forwarding this wonderful letter from An Doung and to also thank An Doung for sharing this story with us.

I am sure this story hit home with many people who have struggled through difficulties in life. Having a good role model, someone who inspires you to be your best, is important. Bruce Lee has been a fantastic role model to thousands of people around the world. An Doung's story not only passes on the inspiration that he received from Bruce but also helps to inspire those going through difficulties themselves by being inspired by An's own perseverance.

"Happiness is good for the body, but sorrow strengthens the spirit."

Bruce Lee

"Life is an ever-flowing process and somewhere on the path some unpleasant things will pop up - it might leave a scar, but then life is flowing, and like running water, when it stops it grows stale. Go bravely on, my friend, because each experience teaches us a lesson. Keep blasting because life is such that sometimes it is nice and sometimes it is not."

Bruce Lee

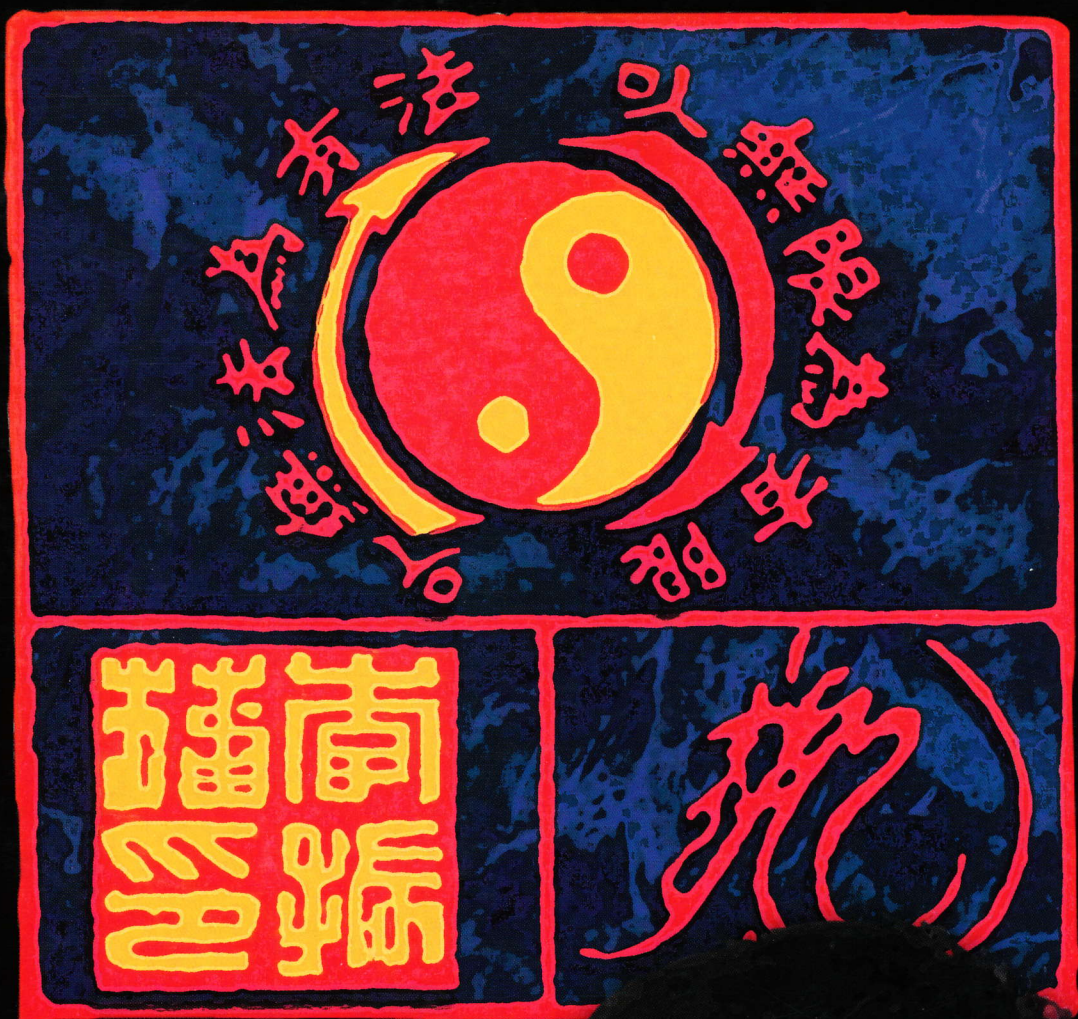


"NEWSWORTHY NOTES"

- **Bruce Lee: A Warrior's Journey Premier** – On October 22nd, 2000, at the Chinese Culture Center in San Francisco, the much talked about film with the missing "Game of Death" footage was premiered. The film is a combination of a biography of the film and how Bruce had intended the story to go. Along with comments from Bruce's widow, Linda Lee Cadwell, and some of his friends and associates such as Taky Kimura and Kareem Abdul-Jabar and more. The last part of the film is pure Bruce in some never seen before footage. It really is a much different movie than what everyone saw in the "Game of Death". And finally after all these years you get to see the film that Bruce intended. I know many of you are anxious to see this since you couldn't make the premier, so the good news is that the film will be released to the general public on video in the Spring of 2001.
- **Newsletters** – Okay, we admit it. We have lagged at times in getting the newsletter out in time. But we want you to know that you are important to us and we continue to do everything in our power to make sure that it gets to you in a timely manner. Sometimes we are waiting for a story or a special picture and things of this nature and that is why it has been a little late. Also, we have had delays in the mail due to heavy mailing times. Bulk mail is the only way we can afford to offer the memberships at the current \$35.00 US and \$45.00 foreign rate. Even with bulk mail it is getting increasingly harder to keep the cost of memberships down. Bulk mail takes forever too. Sometimes you get it in

two weeks sometimes six. It all depends on the post office and your carrier. This is something we have absolutely no control over and it is frustrating for us too when they take so long to get the newsletter to you. The last few issues have gotten out on time but I have heard a few people did not get theirs for quite some time. From time to time we get a newsletter back that can not be delivered for some reason and we always notate that on your file. So if you ever do not get a newsletter please call or e-mail me and I will let you know what happened and we can figure out the best way to get you a new one quickly. Normally the newsletter comes out at the end of each season. For example Summer came out in the end of September, which of course you all probably did not get until the end of October or the beginning of November. This issue probably reached you by the end of January or the beginning of February and so on.

- **Website** – Our merchandise page is up and running. Check it out. We have also had a few additions to the instructor's lists so if you couldn't find an instructor in the past you might want to check it out. There are some great new articles that have been added also. Be sure to check those out as well.
- **2001 Annual Seminar** – Check out the ad in this newsletter. If you think you can not afford to go be sure to check out the rates on the Internet. You can get some fantastic rates from almost anywhere in the US.



"To know oneself is to study oneself in action with another person. Relationship is a process of self-revelation. Relationship is the mirror in which you discover yourself – to be is to be related."

— Bruce Lee

