

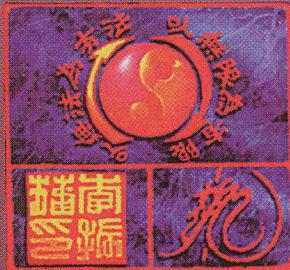
“KNOWING IS NOT ENOUGH”

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EDITORIAL

"X Is Jeet Kune Do"

Hero: Can you tell me where my problems lie?

Old Man: That's where your problem lies. Asking somebody else to solve your own problem instead of asking yourself. I can give you ten thousand of my ways, but they are my way, not yours. An individual's questions are answerable only by the individual himself and nothing would be gained by his sitting in on a recital of mine.'



"JKD...is primarily concerned with the blossoming of a martial artist -- not a "Chinese martial artist, a "Japanese" martial artist, etc. A martial artist is a human being first. Just as nationalities have nothing to do with one's humanity, so they have nothing to do with martial arts." So wrote Bruce Lee in 1971.

As Jun Fan Jeet Kune Do embarks upon its third year of existence, we are pleased to know that the formation of this group has stirred up thought-provoking questions. We know that progress toward clarification is being made when deep-thinking martial artists begin to examine Bruce Lee's writings and then voice their concerns about our activities.

Sifu Taky Kimura and Bruce Lee's wife, Linda Lee Cadwell, would like to address these concerns and spell out the reasons for the existence of Jun Fan Jeet Kune Do and our hopes to secure for Bruce an eternal place of honor in the history of martial arts. These questions go to the heart of our credibility, and, for the sake of clarity, we have paraphrased some of the most common questions and provided Linda's and Taky's responses where appropriate.

1.) Mr. Josh Makowski wrote us recently to ask if the Jun Fan Jeet Kune Do Nucleus is doing what Bruce intended:

"Isn't it true that by labeling Bruce Lee's ideas and philosophies as Jun Fan Jeet Kune Do that you are stating what is and isn't, when Bruce himself stated, 'If people say Jeet Kune Do is different from this or that, then let the name of Jeet Kune Do be wiped out.'"

Taky answers:

You are absolutely correct in stating what Bruce said. Jeet Kune Do is just a name, not to be fussed over, but, on the other hand, after his death, Jeet Kune Do became associated with Bruce Lee's personal expression of martial art, synonymous with the curriculum he taught and his growth from Seattle, to Oakland, to Los Angeles. There is no way we could propagate his teachings without using the name Jeet Kune Do because that is the name the world recognizes as being what Bruce taught and practiced. All of this would not be necessary if he were here with us today. However, by adopting the name Jun Fan Jeet Kune Do, we chose the only path we felt was uniquely identifiable and deserving of the respect, remembrance, and above all, what Bruce so richly deserves, not to have his art

either "prostituted" or "forgotten." A thousand years from now it would be tragic if what Bruce taught and contributed to us was not recognized in a manner befitting other great masters of the martial arts world.

2.) Josh goes on to say that Jeet Kune Do was not meant to be a name for Bruce's method of fighting, but rather for the "concept" of a person's individual and complete freedom of expression and that we are placing limits on a concept

that was meant to have no limits.

Taky:

We acknowledge that Bruce Lee's Jeet Kune Do is a complete circle, encompassing all factors that make it a perfect circle. However, as he stated, "running water never grows stale," and therefore, we encourage the individual to experience Jeet Kune Do — as an individual. And should one decide to add additional elements to Bruce's teachings as one continues on in his or her journey of life, they should acknowledge their alteration by calling it something other than Jeet Kune Do. But if one remains true to the core curriculum of Bruce's teaching whatever follows from it cannot distort Bruce's teachings. Bruce used to use the analogy of the swimmer in speaking of combat, stating that, in effect, just as a swimmer must first enter the water in order to experience the truth of swimming, so, too, a martial artist must engage in actual sparring. In other words, talk of "adding" and "evolving" Bruce's art can often become a form of "dryland swimming." In truth, how much deviation can occur before the water of truth becomes obscured and muddied? In other words, if the core curriculum that Bruce Lee created and which we are establishing as Jun Fan Jeet Kune Do is taught without deviation,

then we will have succeeded in preserving and perpetuating the wonderful contribution that Bruce worked so hard to leave us as his lasting legacy. That which becomes one's own personal expression and/or philosophical teachings will not deviate, distort or take away from Bruce's Jeet Kune Do as long as we first make every effort to honestly represent what Bruce really taught and stood for.

Linda Lee Cadwell:

The most fundamental principle of Bruce's art is that an individual should not be bound by a prescribed set of rules or techniques, and should be free to explore and expand — including expanding away from the core or root of Bruce's teachings. However, confusion arises when a martial artist deviates from the complete circle provided by Bruce's teachings and develops a personal way of martial art, but continues to call it "Jeet Kune Do." It is understandable that the definition of Jeet Kune Do can be taken to mean the concept of one's own freedom of expression, but once that step is taken, as Taky said, it needs to be labeled in a personalized way, much as Bruce did when he created the name Jeet Kune Do to describe his way.

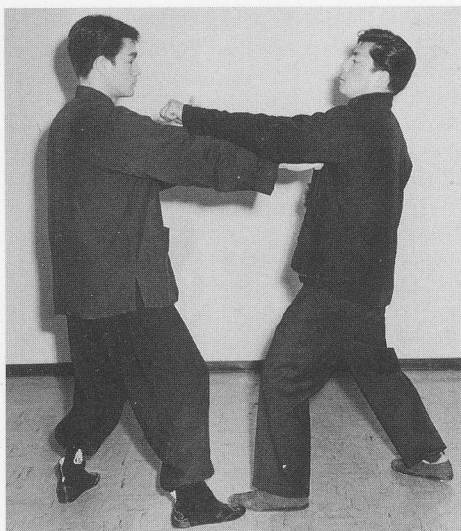
The important thing that we are trying to preserve with Jun Fan Jeet Kune Do is the foundation of physical skills, strategic principles, philosophical tenets and historical data that comprises what Bruce was practicing and teaching, which he called Jeet Kune Do. Our goal is to compile and disseminate the complete body of his teachings to all interested people so that they can learn from his way of discerning and discovering martial truth, the skills and knowledge necessary to discern and discover their own way to truth.

3.) Raymond O'Dell, a practitioner of Jiu Jitsu and Jeet Kune Do, wrote to ask us the following pertinent question:

"If one practices and teaches purely Jun Fan Jeet Kune Do [i.e., simply what Bruce Lee taught and practiced], at what point does individual expression or personal growth happen?"

Linda:

When the group of original and second generation students gathered for the first time in Seattle in January of 1996, controversy was raging in the print media about the dichotomy between "Original Jeet Kune Do" and "Jeet Kune Do Concepts." It was decided by those present, including Dan Inosanto, that original and concepts JKD, are not two different things, but two complementaries in that each encompasses the other. Like the yin-yang symbol, the two approaches are complimentary in that it is within Bruce's original teachings that is to be found the concept of independent inquiry, and it is only through the process of independent (or free) inquiry that one can find a personal confirmation of the truths contained within Bruce's original teach-



Taky Kimura (right), shown here working out with Bruce Lee (left) in the early 1960s, was kept fully abreast of any and all developments in Bruce Lee's martial way -- as soon as they occurred -- by Bruce Lee himself.

ings. In fact, in a screenplay about the philosophy of Jeet Kune Do that Bruce wrote shortly before he passed away, he had the protagonist say:

*"Styles...are conclusions, but like our life, the truth of martial art is a process. All I can offer is an experience but never a conclusion, so even what I have said needs to be thoroughly examined by you."*²

Bruce discovered the "ultimate truth" of martial art and discovered that it was a liberating truth. He then set out through his teachings (which can be considered his "original" ideas) to awaken his comrades in the arts to their own personal potential to become totally free (in mind, body and spirit) from bondage to the "concept" of styles. Jeet Kune Do, as Bruce said, is total and complete freedom. If so, where is there need for an individual to "add" anything? How can one add to something that is already totally and completely whole? Bruce encouraged his students to discover the truth of martial art individually, rather than simply aping what he did or espousing it by rote. He believed that truth, being a living process like life itself, must be directly experienced by each individual. For this reason he saw himself and his teachings as nothing more than "a sign pole for a traveler" along the path toward truth. Truth is eternal — and in this respect, Bruce's teachings are as valid today as when he first formulated them — however, and this may be where the confusion comes in, the discovery of truth is an individual process. Simply copying Bruce's ways and methods — the ones he found helpful in his process of discovering truth — will not avail you of any meaningful benefit, in much the same way that one individual may profit greatly from playing a game of golf; it may loosen this person up, calm their mind and allow them to swing their club effortlessly, fluidly, and be perfectly relaxed at all

times, whereas another person attempting to successfully ape the successful golfer's swing and fluidity, becomes mechanical — not fluid — and gains nothing but frustration from the game. Each must discover and experience truth for themselves; one may see a vision of truth from watching Bruce's films and then wanting to learn of Bruce's methods; another may get nothing from the films but see a glimmer of possibility from a philosophical passage that Bruce has written; another still may get nothing from the writings, or the films, but in reading over Bruce's combat notes, spies a principle that Bruce employed that has a direct application to a problem the person is experiencing in his own martial progress and — presto! — suddenly the practitioner is on the path toward truth.

In other words, one should not "add" but seek, explore, and discover the truths of total freedom and to comprehend the scope of it as vastly as possible. Like the experience of watching a great movie, if you were to ask me to tell you what a certain movie was "like," I would have to say, "I can't even approach what it was like. I can tell you the plot, the competency of the actors and actresses in effectively communicating a message, the magnificence of the sets and costumes and the sparkling or not-so-sparkling dialogue of the script — but these descriptions would be entirely my own. I would, if I were sincere in wanting you to experience the film as I did, conclude by saying "You will have to see the movie for yourself and hopefully, you will get out of it and see in it, what I did." And similarly, you must experience JKD for yourself — you can't get "it" from someone else — even your sifu. He can only do what Bruce did — point you in the right direction and hope that you make the necessary discoveries for yourself.

And while you are free to make the journey on your own (after all, that is exactly what Bruce did), it is always a much quicker and easier (and safer, particularly when one is dealing with combat!) journey when someone gives you directions. And that is all we are attempting to do with JFJKD, preserve the sign posts that Bruce set out for his students and all serious martial artists in search of truth. If you want to trail blaze and do your own thing, by adding turns and side trips to what is indicated on the map, that's fine and your privilege to do so — and, perhaps, after considerable travel, you, too, will arrive at truth. It just may take a little longer. Then again, you may arrive more quickly.

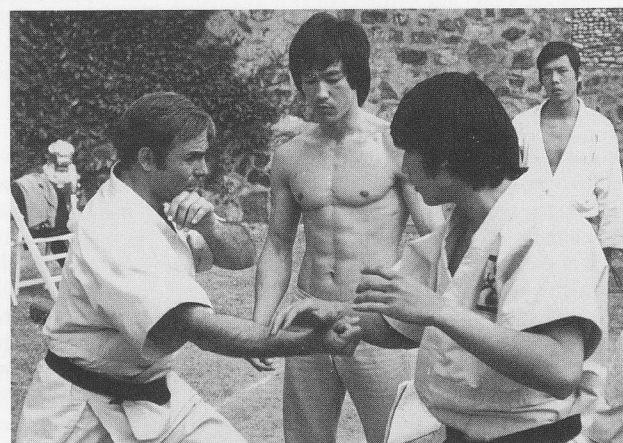
JKD is about one's own direct personal experience — not abstractions or hair-splitting. As Taky pointed out, Bruce believed that you have to get into the water to learn to swim. In other words, you have to get wet, to engage in what are at times hard and arduous tasks in order to directly experience truth on a

personal level. You have to actually go to the theater to directly experience the show, and you have to practice, practice, practice and study, study, study JKD in order to experience directly the same vision of truth that Bruce did. But it is that vision — and that direct experience of the truth — that is uniquely "your own." The goal (which is on-going) is to discover through your experiences — and, more importantly, what you personally have learned from your experiences, the cause (or causes) of your own particular ignorance. Truth, like beauty, is, ultimately, in the eye of the beholder.

Again, to quote Bruce on this subject from the same screenplay:

*"You see, my friend, there is never an organized method of fighting. Instead of establishing rigid rules and separative thoughts, we should look within ourselves to see where our particular problems lie and our cause of ignorance. You see, ultimately, knowledge in martial art simply means self-knowledge. You must look for the truth yourself and directly experience every minute detail for yourself. Remember, I am no teacher; I can merely be a signpost for a traveler who is lost. It is up to you to decide on the direction."*³

Incidentally, there are only "Bruce's teachings" when one speaks of JKD — the term JKD in itself is meaningless. It was simply the name Bruce chose for his own process of personal growth. Therefore to add the pre-



Even Bruce Lee's choreography of fight scenes for films such as Warner Brothers' smash hit, *Enter the Dragon* (1973), reflected his unique insights into the truth of martial art

fix "original" to JKD is redundant, and, likewise, to add the suffix "concepts" to JKD is equally as unnecessary as, if the concepts are Bruce's, they are — by definition — already included in JKD; and if they are not Bruce's, but rather somebody else's concepts, then it is inappropriate to add the suffix JKD to them, as, again, JKD — specifically and exclusively — denotes Bruce Lee's own personal evolution and expression of the martial way and no one else's.

But without the benefit of Bruce's "original teaching," you could spend years heading down blind alleys, following dozens, perhaps hundreds of teachers, and yet, miss the path

entirely. It would be impossible for a martial artist to teach the concept of research and development of a “personal art” without first making sure that his student has a full understanding of every aspect of the art he is representing, and, not to discourage you, but this process can take several decades — and then some. JFJKD Nucleus member Ted Wong, who spent as much time in private study with Bruce as anybody, has made many personal discoveries as a result of Bruce’s teachings — most likely this holds true for all students who studied with Bruce.

Having accepted this premise, the biggest problem is the confusion caused by the name, or label, being applied. If a teacher calls what



As Bruce Lee (center) evolved away from the traditional Chinese fighting arts into a more free-flowing form of martial expression, both his senior student, Taky Kimura (left) and his wife, Linda Lee Cadwell (right) were right by his side.

he does “Jeet Kune Do,” is he claiming that he is teaching that which Bruce was practicing or is he using the name Jeet Kune Do to describe the evolution of his own personal way? If each and every student’s personal evolution in the martial arts were to be called by the name Jeet Kune Do, then would not the actual teachings of Bruce Lee be lost to the generations to follow? You can observe that this has already happened when you read a comment from a leading martial artist who says that “...training in Kali, Thai Boxing, Tae Kwon Do, Kenpo and Jiu Jitsu are also parts of Jeet Kune Do.” If this were the truth, then training in any art could be labeled Jeet Kune Do, and Bruce’s teachings would virtually disappear within decades. One does not have to look far to find an instructional video tape or attend a seminar advertised as “Jeet Kune Do” but that in fact bears little resemblance to anything that Bruce Lee ever practiced or taught — which, given that Jeet Kune Do was the name of Bruce’s very own personal expression of the martial way, makes such a practice a gross misrepresentation of what Jeet Kune Do is.

We recognize that the name Jeet Kune Do has been abused in all parts of the world by those who never studied with Bruce and simply don’t know better. Many utilize it for commercial reasons, thinking that if the name

of Bruce Lee or Jeet Kune Do is employed in their school’s marketing, they will attract more students, which is undoubtedly true. To this end, we are too late to stop the rampant abuse of the term — that horse has already left the stable and shutting the gate now will accomplish nothing. However, as Taky said above, the name Jun Fan Jeet Kune Do was chosen to distinguish, identify and show respect to the body of work that Bruce practiced and taught. We simply ask that as one continues his or her journey of life, and one follows the lead from Bruce’s teachings but then chooses to integrate or teach a “style” as part of one’s class curriculum, they simply “coin it as such” — and no longer refer to what they do as Jeet Kune Do.”

4.) Raymond goes on to say:

“If you say you are a teacher of JFJKD, but you incorporate other techniques that you have found to be useful, are you still being true to JFJKD? By encouraging the spread of JFJKD, but limiting it to pure JFJKD, doesn’t this impose limitation on the practitioner/instructor? I feel loyalty to Master Lee and would like to spread JFJKD, but I feel I cannot because I cannot limit myself to

JFJKD. While I can teach it, I would always have elements of Jiu Jitsu added in which makes it something else.”

Linda:

There are several interesting issues that surface in Raymond’s question. First, the implication that Jeet Kune Do is in some way limited (i.e., “I feel loyalty to Master Lee and would like to spread JFJKD, but I feel I cannot because I cannot limit myself to JFJKD.”). But, if Jeet Kune Do is concerned with, as Bruce once said of it, “the totality of combat” and opening the eyes of martial artists and awakening them to the option of “having no limitation as limitation,” wherein does the “limitation” lie? If you read the recent anthology of Bruce’s writings on Jeet Kune Do (i.e., “*Jeet Kune Do: Bruce Lee’s Commentaries on the Martial Way*”), you will see that all aspects of hand-to-hand combat are covered — and covered in quite some depth. Is it possible to master all of the principles, philosophy, training methods, and techniques covering effective kicking, punching, takedowns, locks, chokes, elbowing, kneeing, etc., etc., and then feel that — somehow — one is training in a “limited” martial art?

Raymond further mentions that, while he

“teaches it (Jeet Kune Do), I would always have elements of Jiu Jitsu added in which makes it something else.” On this particular issue, Raymond is correct — if he has added something that isn’t what Bruce Lee taught, then he has made it “something else” — and he should “coin it as such.” Additionally, if the definition of Jeet Kune Do stands, i.e., Bruce Lee’s own personal expression of the martial way, then Jun Fan Jeet Kune Do, which is the name we use in referring to this body of work that Bruce Lee believed and taught during his lifetime, concerns itself solely with this — and nothing more. If you are teaching something else, call it that. It is reminiscent of a letter that Bruce once wrote to Jun Fan Jeet Kune Do Nucleus member Jerry Poteet, who had asked Bruce if he objected to Jerry mixing in a few JKD “awareness” drills in with his Kenpo karate training. Bruce’s response was as follows:

*X is Jeet Kune Do
Y is the style you will represent.
To represent and teach Y,
one should drill its members according to
the preaching of Y.
This is the same with anyone who is
qualified and has been
approved to represent X.
To justify by interfusing X and Y is basi-
cally the denying of Y — but still calling
it Y.
A man, as you put it, is one
who is noble to stick to the
road he has chosen.
A garden of roses will yield roses,
and a garden of violets will yield violets.⁴*

To this end, it is apparent that Bruce considered Jeet Kune Do or “X” to be vastly different — as a rose is to a violet — to any other martial art that was not JKD (or “Y”).

Raymond further asks,

“If you incorporate other techniques that you have found to be useful, are you still being true to JFJKD?”

The answer to this, I believe, can be found in Bruce’s words above:

*To represent and teach Y, one should drill
its members according to the preaching of Y.
This is the same with anyone who is
qualified and has been
approved to represent X.
To justify by interfusing X and Y is basi-
cally the denying of Y — but still calling it Y.*

In other words, to represent and teach Jeet Kune Do, or Bruce Lee’s way of martial art, one should drill or instruct one’s students according to the preaching or “teachings” of Bruce Lee, and that simply adding elements of other arts into Bruce’s body of work, and then calling such an interfusion “Jeet Kune Do,” would be to corrupt or deny the teachings of Bruce Lee. As Bruce himself pointed out in his wonderful article on JKD:

*“In traditional martial art, being wise
seems to be a constant process of accumula-*

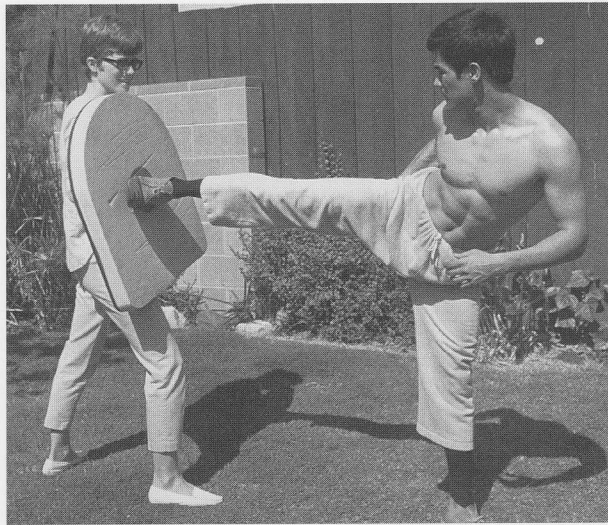
tion of fixed knowledge; like a first degree black belt knows so many sets or techniques, a second degree a little more; or an X brand martial artist, a kicker, should accumulate Y brand's hand techniques, or vice versa. Accumulation of fixed knowledge is not the process of JKD; rather, it is that of discovering the cause of ignorance, and oftentimes involving a shedding process."⁵

This is a point that was very well articulated by Bruce's student, Dan Inosanto, who wrote in 1969 that, "An individual cannot learn the principal roots of Jeet Kune Do through the accumulation of many different styles; for that would be like a singer trying to improve his voice by accumulating many songs. Rather: it is by understanding the roots of the problem."⁶

We recognize that this may present a practical problem to some, but this is also where we have the opportunity to follow through with Bruce's mandate to view his teachings simply as one would a ferry boat that is used to carry you across a river; once on the other side, one should step away from the boat and venture off on one's own way — not think "my, that boat was so useful, I think I'll carry it with me on my back." Considering Raymond's contention, I would have to ask him if he could claim to be a teacher of Jiu Jitsu if he added in elements of Jun Fan Jeet Kune Do? Technically he could not, for the very fact that he had added new elements to the basic art of Jiu Jitsu. And, as indicated above, the same holds true for Jun Fan Jeet Kune Do. Once a practitioner has reached a level of proficiency in ALL aspects of JFJKD, and should he then decide that the process of "having no limitation as limitation" is somehow "limited," and that he should now begin to incorporate techniques from other arts, then a new name must be given to the art that person is teaching. This is the point at which the burden of the boat must be discarded.

However, having said that, it is important to give credit to the origin of one's martial arts training. If one is competent in ALL aspects of Bruce's body of work, and yet feels he has been unable to experience total freedom of expression or truth owing to an inherent limitation within the process of JFJKD, and decides to add in components of other martial arts to his own training and teaching, then his new process of expression can be proclaimed to be, for instance, "Raymond O'Dell's XYZ Martial Art" based on Bruce Lee's Jun Fan Jeet Kune Do and Jiu Jitsu. In this way it is hoped that Bruce's work will not be discarded, diluted, or changed, and yet, each person is free to can take from it what he needs, and move on as one does when using a boat to cross a river.

Bruce's gift to the martial arts community was the gift of freedom. Bruce took down the "barriers" that existed at the time within the martial arts community so that he could experience total freedom as it relates to combat (he also extended this philosophy to life as well, but that is another article entirely). He



When Bruce Lee moved to Los Angeles in 1966, his art continued to become more and more refined. And, once again, his wife Linda was there to share in the process with her husband.

then shared his experience and vision with others through his teachings and writings so that you could experience that level of freedom as well. As a parent provides the roots and "sign posts" for the child to grow and develop on his own, all the while knowing that the child will one day develop wings and leave the nest, and a child of any age shows respect and appreciation to his parents, so should students of Jun Fan Jeet Kune Do show respect to the spiritual parent of the art they are studying, even as they prepare to take flight.

Taky:

Very simply put, all of this rhetoric is unnecessary in that it just confuses the basics of simplicity and principle. At this time we are attempting to unify the ranks within the circle of Jeet Kune Do so that we can clarify the teachings of Bruce Lee in a harmonious way. It is not our intent to assess the positive or the negative of any of the ancient martial arts, but it must be said that Bruce Lee revolutionized the arts into the simplicity and fluidity of what you see today within the martial arts of the world, which indeed translates into unity and harmony.

In establishing Jun Fan Jeet Kune Do, we seek nothing more than to preserve Bruce's martial art into infinity "without deviation." I pray and hope for this evolution for Bruce, just as many other icons in the martial arts world have seen their own legacies so rightly honored.

By virtue of his contribution not only in terms of the prowess of his considerable physical skills, but, more importantly, philosophically and spiritually, Bruce has been an inspiration for the young and old to seek personal liberation and to live the "golden rule." He was a normal man just like you and me, but he possessed that extra something that allowed him to accomplish his goals and to leave a message to those who followed his example. And it is his example that urges all of us to

remember his contribution and legacy. This teaches us the further lesson that we must all live to be an inspiration to others, whether it be in martial arts, or any other avenue of life.

It is a wonderful thing for each of us to develop at different paces, at different levels, and in our own individual processes as a result of exposure to Bruce Lee's teachings. For, as Bruce once wrote:

*"In the landscape of spring there is neither better nor worse; the flowering branches grow naturally; some long, some short (a Zen saying)."*⁷

However, Bruce would also write:

*"I hope martial artists are more interested in the root of martial art and not the different decorative branches, flowers or leaves. It is futile to argue as to which single leaf, which design of branch, or which attractive flower you like; when you understand the root, you understand all its blossoming."*⁸

And the "root" that we seek to understand is the same root that we are now seeking to preserve in what we've called Jun Fan Jeet Kune Do. It is imperative for future generations that we actively attend to the protection and maintenance of this root, for, as Bruce first presciently cautioned back in 1958:

*"It cannot be that, when the root is neglected, what should spring from it will be well ordered."*⁹

Source Notes

1.) Source: dialogue from an unproduced screenplay by Bruce Lee, dealing with the philosophy of Jeet Kune Do.

2.) Ibid

3.) Ibid.

4.) Source: Bruce Lee's handwritten letter to Jerry Poteet, circa 1970.

5.) Source: Bruce Lee quoted from his handwritten essay entitled "Jeet Kune Do — Toward Personal Liberation," 1971, Bruce Lee Papers.

6.) Source: Dan Inosanto quoted from pg. 145 of Jeet Kune Do: The Art and Philosophy of Bruce Lee, by Dan Inosanto, Know-Now Publishing, 1976.

7.) Source: Bruce Lee quoted from the magazine article entitled Bruce Lee Talks Back: Readers Sounding Board, Black Belt Magazine, January, 1968 issue.

8.) Source: Bruce Lee's handwritten note on a sheet of Golden Harvest Studios Stationery.

9.) Source: Bruce Lee's handwritten note from his pocket notebook circa 1958, Bruce Lee Papers.

WHAT WAS BRUCE LEE DOING ON THIS WEEKEND 30 YEARS AGO?

"To be certain, every day there can be a revelation or a new discovery I can obtain."¹
-- Bruce Lee

Bruce Lee believed that each day presented each of us with an opportunity to better ourselves. Each day brought with it the opportunity to become a better person than we were the day before.

In the realms of the physical, mental and spiritual, Bruce Lee held that there exists an almost infinite capacity for personal growth and improvement and, quite in keeping with this belief in "having no limitation as limitation," Bruce pushed on to improve himself in each of these three realms. In fact, he would ultimately teach us that the first two realms are actually precursors to providing us deeper insight into the third. In other words, our improvement could be in the physical realm, in terms of being able to accomplish something with our bodies that we hadn't been able to do before, such as developing a harder, more powerful punch or kick, becoming faster, stronger, more flexible, cultivating better endurance capabilities, becoming leaner, etc.; the mental realm, in terms of our learning something new about any subject under the sun, from nutrition to psychotherapy, and martial arts history to movie making; but improvement in either category ultimately availed to us knowledge that was in some way related to ourselves, or the spiritual realm, in terms of being able to learn something deeper about ourselves from our development in one of the first two categories. For, as Bruce Lee wrote:

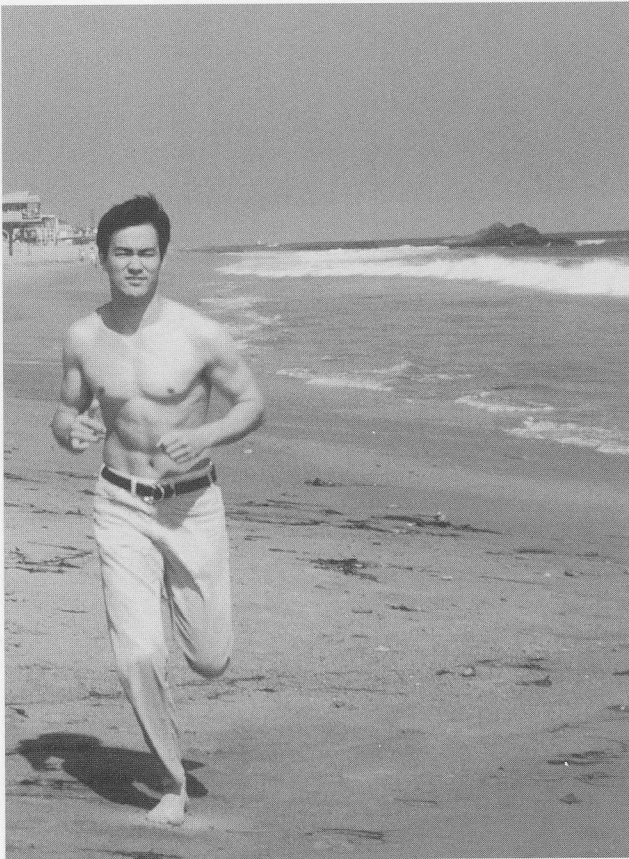
"After all, all knowledge simply means self-knowledge."²

As the living, breathing embodiment of his maxim that "Knowing is not enough, we must apply. Willing is not enough, we must do," 30 years ago this weekend, Bruce Lee was, as he was most days, engaged in purposeful, self-actualizing behavior. At this point in his life (January of 1968) Bruce Lee was exploring his body's potential to become stronger, faster, more flexible, more efficient at utilizing oxygen (endurance) and more efficient (along with a host of other attendant attributes such as timing, reaction, coordination, neuromuscular efficiency, power, etc.). Here are excerpts from Bruce Lee's personal daytime diaries that reveal the depth of his commitment to physical self-improvement (which, remember, ultimately leads -- like everything else -- to spiritual understanding):

1968	JANUARY	JANUARY	1968
	16		17
	TUES. 10:30 AM - PUNCH 500	10:55 - 12:15	WED.
	11:05 - 5 SETS STOMACH	STRETCHING	
	11:30 - 5 SETS SIDE BENDS	STAND - 6 SETS	
	11:45 - 5 SETS LEG RAISES	PULLY - 2 SIDES	
	12:00 - 5 SETS SIT-UP	SKIP	
	12:30 - 15 MINUTE ISOMETRIC STANCE	12:15 - STOMACH	
	1:15 - RUNNING (10)	1) LEG RAISES - 5 SETS	
	4:15 - STOMACH 1500	2) SIDE BENDS - 5 SETS	
	5:30 - 50 PUNCHES - 2 SETS	3) SIT-UP - 5 SETS	
	6:30 - 50 PUNCHES - 2 SETS	1:45 - PUNCH 400	
	7:30 - 50 PUNCHES - 2 SETS	(MIND) STANCE	
	8:30 - 50 PUNCHES - 2 SETS	2) FINGER TIPS - 5 SETS (10)	
	9:30 - 50 PUNCHES - 2 SETS	FOREARM/WRIST ISOMETRIC	
	10:30 - 50 PUNCHES - 2 SETS	STANCE/SQUAT ISOMETRIC	
	11:30 - 50 PUNCHES - 2 SETS	2:40 - ONE-LEGGED SQUAT - 2 SETS	
	12:30 - 50 PUNCHES - 2 SETS	3:30 - RUNNING (10)	
	1:30 - 50 PUNCHES - 2 SETS	7:30 - PUNCH SHOOTING	
	2:30 - 50 PUNCHES - 2 SETS	CHUCK NORRIS	
	3:30 - 50 PUNCHES - 2 SETS	SHAR	

1968	JANUARY	JANUARY	1968
	18		19
	THUR. 11:00 AM - 12:40	11:00 - PUNCH - 500	FRI.
	1) SIT UP - 5 SETS	12:00 - 2:30	
	2) SIDE BENDS - 5 SETS	16 招 手 - CHUCK NORRIS	
	3) LEG RAISES - 5 SETS		
	SKIPPING ROPE - 5 SETS		
	LIGHT BAG - ONE-TWO 3 SETS	9 AM - STOMACH: -	
	HEAVY BAG - OVERTHAND 3 SETS	SIDE BENDS - 5 SETS	
	3:20 - ONE-LEGGED SQUAT 2ST.	LEG RAISES - 5 SETS	
	FOREARM/WRIST ISOMETRIC	SIT-UP - 5 SETS	
	STANCE/SQUAT ISOMETRIC	FOREARM/WRIST ISOMETRIC	
	3:45 - RUNNING (10)	STANCE/SQUAT ISOMETRIC	
	(rest knuckles for one day)	ONE-LEGGED SQUAT - 2 SETS	
	— 招 手 —	LEG STRETCHING: -	
	5:30 - DINNER - THE GEE	STAND -	
	Jung Fu workout	1) straight	
		2) side	
		3) knee out	
		PUNCH SUPPLEMENT - 500	
		TOTAL - 6000 PUNCH	
		(elastic on second knuckle)	

Four pages out of Bruce Lee's personal daytime diaries indicating the days January 16, 17, 18 and 19 of 1968.



"Running played a big role in Bruce Lee's personal conditioning program -- not just on the four days cited in this article, but throughout his entire life."

Tuesday, January 16, 1968

10:00 a.m.

Punch -- 500

11:00 a.m.

Stomach

a.) Side bend -- 5 sets

b.) Leg raises -- 5 sets

c.) Sit-ups -- 5 sets

12:00 p.m.

Forearm/wrist (isometric)

3:45 p.m.

Running

4:30 p.m.

Stance/Squat (isometric)

Squat -- 2 sets

Punch--500

Finger jab -- 350

Single leg squat -- 2 sets

9:30 p.m.

Heavy bag (overhand left emphasis)

Punch (supplemental) -- 500

Wednesday, January 17, 1968

10:55-12:05 a.m.

Stretching

Stand

a.) straight

b.) side

Pulley

a.) side

b.) straight

Skip rope -- 4 sets

12:15 p.m.

Stomach

a.) leg raises -- 5 sets

b.) Side bends -- 5 sets

c.) Sit-ups -- 5 sets

1:45 p.m.

Punching -- 400

(middle knuckle hurt)

Finger jab -- 4 sets

Forearm/Wrist (isometric)

Stance/Squat (isometric)

2:40 p.m.

One-legged squat -- 2 sets

3:30 p.m.

Running

7:30 p.m.

Photo-shoot: Chinatown gym (Ted [Wong] and Dan [Inosanto])

Thursday, January 18, 1968

11:00 a.m.-12:40 p.m.

Stomach

1.) Sit-up -- 5 sets

2.) Side bends -- 5 sets

3.) Leg raises -- 5 sets

Skipping rope -- 5 sets

Light bag (one-two) -- 3 sets

Heavy bag (overhand) - 3 sets

3:20 p.m.

One-legged squat -- 2 sets

Forearm/Wrist (isometric)

Stance/Squat (isometric)

3:45 p.m.

Running

(rest knuckles for one day)

5:30 p.m.

Dinner -- The Gee

Gung Fu workout

It was workouts such as the foregoing that taught Bruce Lee much about his body's capabilities in many different "physical" departments. By writing down each of his workouts, he was able to view his daytime diary as an ongoing record of a journey of sorts, whose destination was the fulfillment of his physical, mental and spiritual potential. Each level of improvement served not as a limit, but as a springboard to yet another higher level, with each recorded workout in his diary served to create a level to be surpassed. As Bruce himself said on this matter:

*"If you always put limits on what you can do, physical or anything else, it'll spread over into the rest of your life. It'll spread into your work, into your morality, into your entire being. There are no limits. There are plateaus, but you must not stay there, you must go beyond them.... A man must constantly exceed his level."*³

And as it is with any long journey along an uncharted path, Bruce Lee discovered that he had made the odd wrong turn,

engaged in the odd training activity that was unnecessary to his advancement to a higher level of conditioning and served instead as a detour of sorts. Bruce realized that if he was ever going to reach the highest levels of his destination, he must avoid making any mistakes and detours twice; and the way to avoid this was through training (physical), thoroughly studying the training data (i.e., his progress or relative lack thereof, which is performance mental training) and then learning how to interpret and reapply this data so that he could adjust his training methods -- or drop the old ones and replace them with new ones entirely -- in order to keep him moving on toward his destination. As Bruce Lee once said:

If you have mastered a system of Gung Fu, after you have mastered it, you have to let go of it and head for a higher level. Do not hold to what you have. It is like a ferry boat for people who want to get across waters. Once you have got across, never bear it on your back. You should head forward."*⁴

**please note that the English translation of "Gung Fu" is, in fact, "training."*

Sources for Notes in Text:

1.) source: pg. 391, Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way, Charles E. Tuttle Publishing Company, 1997.

2.) source: pg. 389, Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way, Charles E. Tuttle Publishing Company, 1997.

3.) Bruce Lee quoted by his pupil, Stirling Silliphant, in the book entitled Bruce Lee: The Biography by Robert Clouse, Published by Unique Publications, 1988.

4.) source: pg. 328, Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way, Charles E. Tuttle Publishing Company, 1997.

THE "KNOWING IS NOT ENOUGH" INTERVIEW: THIS MONTH: ALLEN JOE

Allen Joe is not your average martial artist. For one thing he has roughly the strength of ten athletes who are half his age -- and this is not hyperbole. When this interview was conducted, Allen had just completed a workout at his local gym which saw him perform 20 consecutive repetitions on the leg press machine -- with 1,200 pounds! As if that isn't impressive enough, he was 74 years old when he did it! Talk about "inner strength!"

Bruce Lee was considered the "fittest man on the planet," and with good reason. For over 25 years people have marveled at his physique, his grace, his fluid movements, his flexibility and his power. This last category holds particular relevance to the subject of our interview this month, for it was Allen Joe who introduced Bruce Lee to the benefits of proper strength training.



Bruce Lee (right) and Allen Joe were good friends who went back a long, long time. Here Bruce drops by Allen's store in the mid 1960s.

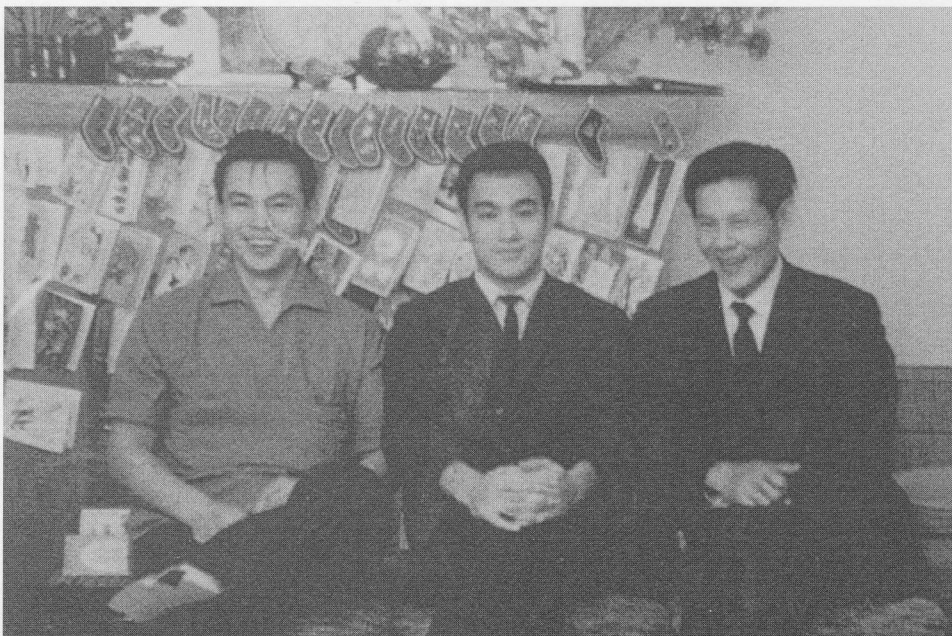
Allen Joe was something infinitely more important than simply one of Bruce Lee's senior most students, he was Bruce Lee's friend and, together with James Lee and

George Lee, they formed the "Four Musketeers." They shared many great times during an era that is now considered to be the "golden age" of martial arts in America. As you might expect, Allen Joe continues to workout regularly. "I always push myself, and I have Bruce Lee to thank for that," he says. "Whenever the weight feels heavy and I'm getting tired, I tell myself: Do one more for the Man upstairs, and one more for Bruce! It never fails, I always get my two more reps when I do this."

Allen Joe is one of the most valued members of the Jun Fan Jeet Kune Do Nucleus. Not only does he bring a wealth of personal knowledge and experience with him, but he is also one of the most genuine, decent human beings you could ever wish to meet. Happily married to his wife Annie for 52 years, he is a man that is looked up to and respected by all of Bruce Lee's students, friends and family. We are extremely proud of Allen Joe, and are delighted that he has taken the time to speak with "Knowing Is Not Enough" for this month's featured interview.

-- J.L.

Allen, how did you first meet Bruce Lee?
Allen Joe: Well, it was through James Lee. Bruce came down here to Oakland teaching Cha-cha. James Lee's brother, Robert, was



This photo was taken on Christmas day in 1962 when Bruce (center) and James Lee (right) came to visit Allen (left) at his house in Berkley. "He even taught us some cha-cha steps that day," Allen recalls.

taking cha-cha lessons from Bruce. After teaching cha-cha one night, Bruce came back out on stage and did a little demonstration of gung fu, which I believe was Preying Mantis. And Robert came back and told James. James had already been practicing classical gung fu, the old style. I had my share of the classical, also. It just so happened that in 1962 Seattle held a World Fair and I just happened to be taking my family to go up there to visit Seattle and Canada. And James said, "Hey, I heard this cat [Bruce Lee] is pretty good in teaching gung fu, you know? And he's apparently teaching anybody: Caucasians and anybody." In the Chinese community, gung fu was supposed to be highly secretive at that time. So, James Lee gave me Bruce Lee's address which, at that time, was Ruby Chow's restaurant in Seattle, Washington. So my family and I found a hotel that was close by the World Fair called the "Hotel Montecello." So I stopped by the restaurant first thing in the afternoon after I got there to see if he was there. I talked to the owner of Ruby Chow's and he told me that no, Bruce wasn't there but that he would probably be coming in later that night at around 10:30 or 11:00 p.m. So I gave him my name, Allen Joe -- which didn't sound like a typical Chinese name -- so, anyway, later that evening I went back to the restaurant and decided to wait for him. I didn't think he was going to show up, so I ordered a scotch and soda waiting for him. And then, at 11:00 p.m., in comes this guy -- I'd never met him before -- and he was all dressed up, looking very dressy, like a model. He loved clothes. Anyway, I introduced myself and I noticed that he still wasn't at ease with me. So I told him that I was from Oakland and I mentioned that it was Robert Lee who was taking cha-cha from him and then I asked him "How are you doing in your gung fu style?" Then he relaxed and we sat down. As soon as you bring up "gung fu," Bruce would get all enthused and want to talk to you and know everything about you -- and to tell you his side of the story. He said, "Wait a minute. Let me go back to my room and get some gung fu books!" His room was upstairs from the restaurant, so I waited for him. It was by that time nearly 12:00 a.m., but he brought me down all of these books on gung fu that he had been studying. Then he asked me when we were walking outside what style I was learning. I told him I was studying a classical Chinese style called Sam Ching Kune. So I went through a form from this style and Bruce said, "That's pretty good. You look pretty strong. Now try it again." So I started to go through my form again and all of a sudden he slipped his arm in, grabbed my arm and pulled me over -- he didn't let me fall, he hung on to me. Man, I didn't even see him move! After that, I took him over to my hotel to meet my family and then, as we were both hungry, Bruce suggested that we go and get something to eat. We ended up going down to a little hamburger place. We had a hamburger and root beer and started talking some more about gung fu. He always liked his root beer, it was his favorite drink. Every time I went to see

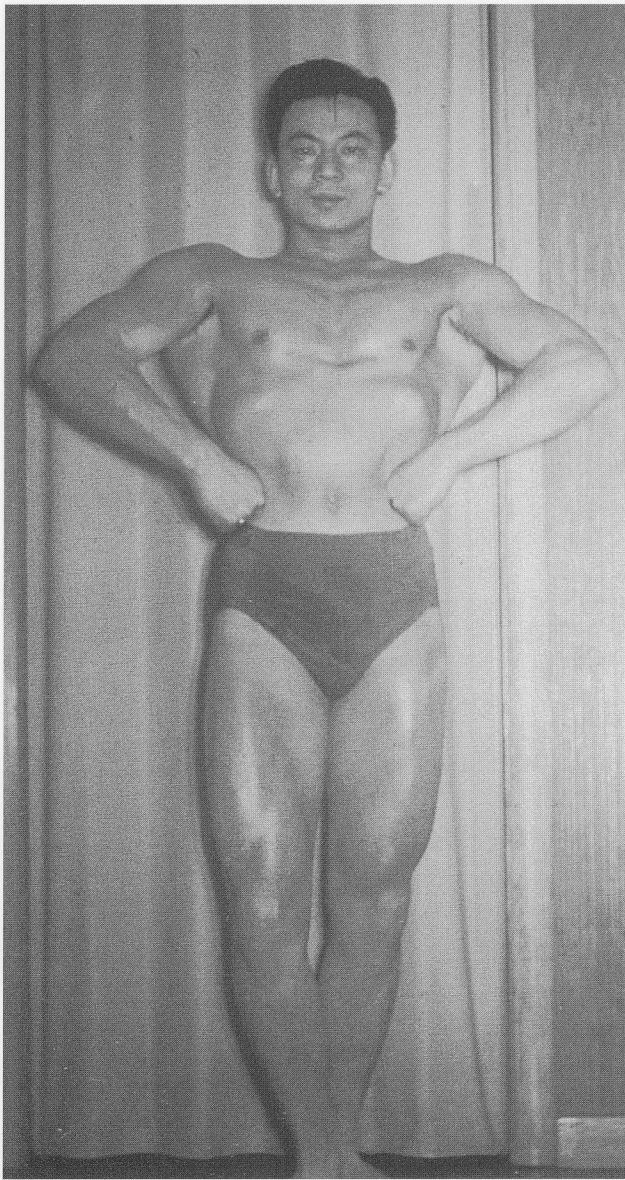


After attending the premiere of *Dragon: The Bruce Lee Story* in Hollywood, California, Allen (left) and his wife Annie (right) took a moment to celebrate their friend Bruce Lee, finally receiving his star on the Hollywood Walk of Fame on April 28, 1993.

him, I didn't bring any wine or beer or anything, it was always root beer. And then I said, "Gee, your style is really good" -- which was probably modified Wing Chun at that point. So, anyway, we got really friendly there and he asked me if I could stay another day because he was going to put on a show for a television program of "You Asked For It." And I said, "No, I can't. My family's here and we really have to get going." And that was the end of our first meeting. I told him that he should come down to Oakland and he wrote

me a letter saying that he would be coming down to Oakland. Then, later on, I introduced him to James and that's how James and Bruce became really good friends. He and James had a lot in common. They both loved gung fu and he was really impressed with Bruce. We tried to talk Bruce into opening up a school in Oakland.

And was it shortly thereafter that the three of you began training in James Lee's garage?



Allen has always been a physical culture aficionado. Here he is hitting a front lat spread pose en route to winning the Mr. Chinatown title in 1954.

Allen Joe: Yeah, we always had great workouts. We trained in Fremont and I even got Bruce some odd jobs, because he was still going to college at that time. So he put on some demonstrations and made some money to go back to college with. Then he decided to move down here full time and he married Linda and the two of them lived in Oakland.

Wasn't it about this time that Bruce was challenged by the Chinese martial artist from San Francisco?

Allen Joe: Yeah, I remember I was working in my store at the time.

How did you hear about it?

Allen Joe: Well, I heard about it as soon as it was all over. James Lee, who was present at the fight, called me up and said, "Hey, it's all over -- it was a piece of cake." But Bruce was so frustrated because it took him so long. He did nothing but straight punches, going around and around, all the way up to the front of the school, and then his opponent yielded.

That's all it was, because it was everything goes. Bruce said to him, "Hey, I did not come to challenge you, you came to challenge me -- so we don't set no rules." His opponent didn't even get a chance to get in his stance, Bruce just said, "Let's go, man -- you and me." But he felt frustrated because the guy basically ran away from him. If he had stood and fought, it would have been, like, one or two punches and it would have been all over. Instead he had to chase him all around. That's how J.K.D. got started; Bruce thought "there has to be an easier way and a faster way."

Did you ever see Bruce Lee fight for real?

Allen Joe: No, not really. That fight was the only one I was familiar with -- but even in sparring he would hurt you, so what difference would it have made? Another thing, when I was down in L.A., visiting him, he was just writing down his goal on paper, he called it his "Chief Definite Aim." He was using the same pen that I gave him for his birthday. I remember that day vividly, because he took me aside and said, "I want to show you something." So he took a piece of wood, approximately one and half inches thick and measuring about 8 inches by ten inches, and he had me hold it up for him. He was in bare feet and his physique was all nice and tanned -- he looked really good -- and said, "Watch this, Allen!" Now I was just holding it dangling between my fingers. I

wasn't bracing it to make it firm or anything; it was loose like a wet rag. Anyway, he came running in with a side kick and broke the board in half! Afterward, my hand was tingling from the impact of just holding that board!

I understand that 1969 -- the year he wrote his "Chief Definite Aim" -- may have been a "low" period, career-wise, for Bruce.

Allen Joe: Yeah, I think he was in a depression type of period -- for Bruce, anyway, at that time. I mean his daughter had just been born, and there was a pretty hard time financially there; they had to sell their home and that's when they moved to Hong Kong.

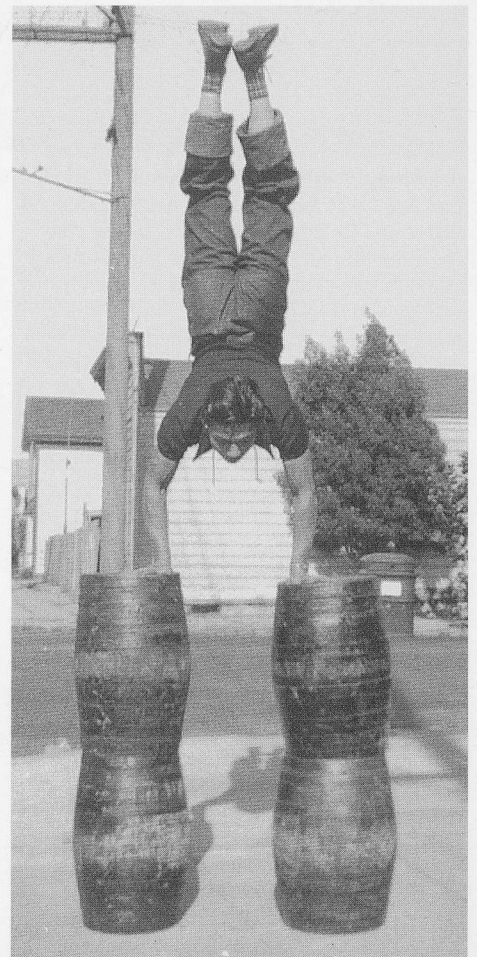
Did you ever hear from Bruce once he moved to Hong Kong?

Allen Joe: Yes. That last time, in May, when he came back to the States from Hong Kong. He was in Los Angeles. I guess he called all his friends at that time and he called

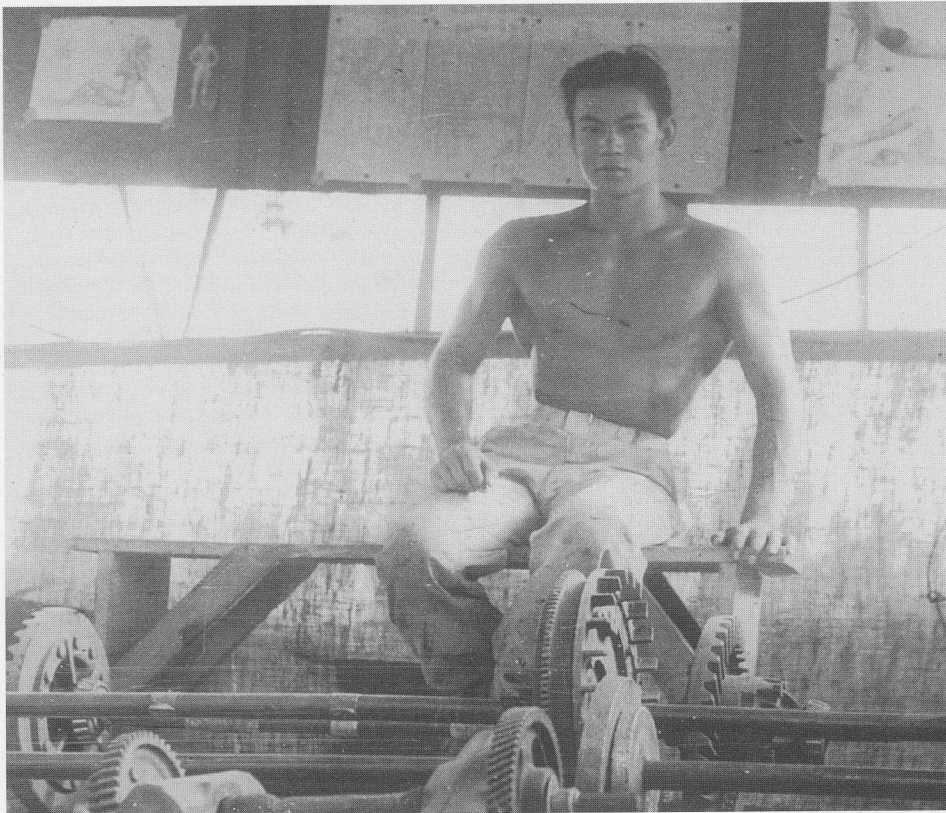
up and my wife answered the phone. She didn't think it was him at first, because we thought he was still in Hong Kong. We thought someone was playing a joke on us -- and Bruce was one of the best dirty joke tellers, I've ever met by the way.

Do you recall any of Bruce's jokes -- the clean ones, that is?

Allen Joe: I remember the "Munga Funga" joke. As I recall Bruce's rendition of it, there was a man who had a really spoiled wife and she wanted something really different and exotic for her birthday. The man didn't know what to do as he had already spent most of his money on gifts for his wife in an attempt to keep her content. As it happened, he passed by the front window of a pet store and he saw this strange looking creature in the window. It had long hair and goofy looking eyes -- a really weird animal! So he goes in and asked the owner of the pet store "What is that thing?" The pet store owner said, "Oh, it's a Munga-Funga." "Munga-Funga? What the hell is a Munga-Funga?" the man asks. Well the pet store owner tells him that it is a magical animal that can make things disappear. "Here I'll give you a demonstration," the owner says. Walking in front of the cage, the owner says "Munga-Funga -- lamp!" Suddenly



Unlike many bodybuilders, Allen is quite capable of using his muscles for purposes other than posing. Here he stops traffic with an impromptu hand balancing display on an Oakland street corner in 1940.



Displaying a rugged muscularity born of years of dedicated training, Allen Joe takes five from a workout -- utilizing machine parts! --while in New Guinea in 1944.

the lamp disappears into thin air! "Wow!" says the husband. The owner then says, "Munga-Funga -- T.V.!" -- and the television set disappears! "Hey, that's terrific," the husband says. "Do you mind if I try?" "No, go ahead, the owner says." The man walks in front of the cage and says "Munga-Funga -- Parrot!" And the parrot disappears! So the husband is so impressed he purchases the animal and brings it home to his wife. "Hey, look what I got for you for your birthday, dear!" His wife looks at it and says, "What the hell is that?" "Why it's a magical animal -- a Munga-Funga!" he replies. The wife turns up her nose and says, "Oh 'Munga-Funga,' my ass!" And her ass disappears! (Allen laughs)

To follow up on my previous question, did you get to see Bruce during his last visit to Los Angeles?

Allen Joe: No, unfortunately. Bruce told us to come down to Los Angeles. I think he was signing some sort of a contract, some movie or something, at the Hilton hotel. So, I said, "Okay, I'll come down." But then he called me back again and said, "No, I have to go back to Hong Kong, Allen. I'll see you next time I'm back, I'll come up north." Something happened in his schedule, and he wanted to get back to see his kids. And then he died on July 20.

I understand that you were instrumental in introducing the benefits of weight training to Bruce Lee.

Allen Joe: Well James Lee and I helped him out a bit here in Oakland, but Bruce really

got into serious training when he was down in Los Angeles, living in Bel Aire -- just before he left to go to Hong Kong. And that's the time I saw him make terrific improvement. Shannon was born at that time and I went down to visit him.

In what areas of his physique did you notice the most improvement?

Allen Joe: His total body improved. Once he made up his mind on something, he accomplished it -- just like his forearms, which were terrific. Speaking of his forearms, I remember that one time he came to my home and -- picture this -- an Olympic barbell [which weighs 45 pounds] with no plates on it. Bruce could grip one end of the bar and hold it out in front of him with his arm fully extended! He had tremendous grip strength.

Do you recall any exercises that Bruce did for his lats?

Allen Joe: I would say that most of the exercises he did for his lats were pulley movements and pullovers. Of course, he eventually got his own "jungle gym" [i.e., the Marcy Circuit Trainer] when he was in Hong Kong. When we trained our equipment was still pretty crude; old beat-up, home-made weights. We had Olympic weights and dumbbells all around. But when he really trained, that is, when he was down in L.A., he took it really seriously. He started his JKD up here in Oakland. James Lee and I had been training together since way back, since we were teenagers. That's how we all got started. James and I were real close.

I've heard that Bruce used to do punching drills with weights, did he have you perform similar exercises, too?

Allen Joe: Yeah, we just used a five-pound dumbbell and punch with it. We'd have a leather bean bag, filled with beans, that we'd mount to the wall and use it for our punching exercises. Bruce was always trying something new. I remember one time I was down in L.A. for his birthday party at his second home in L.A. Chuck Norris came to his party and Mike Stone. Anyway, Bruce had me hold his kicking shield against my chest for him so that he could demonstrate a kick he was perfecting. Man! That kick penetrated right through the kicking shield and really hurt me. In fact, it hurt me so bad that the following day I had to go back north to Oakland and see if I was okay.

What were some of the bodybuilding/weight training programs that you saw Bruce perform when we was in Oakland?

Allen Joe: They were just basic programs. The old fashioned exercises: squat, pullover, curls, and so on for about three sets each. Nothing spectacular, but he was just getting started. Then later on, he modified his own program when he went down to L.A. But we just taught him the basic program, like Incline -- he didn't do too much incline bench work. He was mostly into forearm training. Like, when he was watching T.V., right away he would pick up a weight and go to the edge of the sofa and start doing reverse curls. He would never waste time. Then when he finished that -- and was still watching T.V. -- he would start doing abdominal raises.

When you say "reverse curl," that's reverse wrist curls?

Allen Joe: No, it's when you get a dumbbell you curl it up and then twist it and then bring it down.

Oh, so it's like a "Zottman" curl?

Allen Joe: Exactly. He'd just keep on doing that all the time.

I understand that Bruce Lee was quite fond of running. Did you ever run with Bruce?

Allen Joe: No, James and I would primarily train exclusively on gung fu with Bruce. Bruce typically would run in the morning and then we'd do our gung fu practice with him later. I remember he really liked to do the "duck walk" as a warm up for his legs and knees before starting his gung fu workouts. The "duck walk" consists of squatting right down to the floor and then walking around the room -- it's hard, man!

What do you think was the greatest feat of strength or power that you saw him perform?

Allen Joe: I think that holding the Olympic bar weighing 45 pounds was very impressive. I mean, couldn't even begin on something like that! He did admit to me at one time that someone had beaten him at Indian arm wrestling. You know who beat him?



Allen (left) pays a visit to his friend Bruce Lee (right) on the set of *The Green Hornet* TV series in 1966.



Bruce inscribed this publicity photo to his "buddy" Allen Joe in 1966. Allen still cherishes it to this day.

Who?

Allen Joe: Al Novac. You know how big he is? He was a big weightlifter and wrestler. James Lee taught him Gung Fu, but he weighed around 270 or 280 pounds -- he was huge! And Bruce was, like, 135 pounds -- but it took Al a long time.

Didn't Bruce Lee visit you at your butcher shop once?

Allen Joe: Yes, he came to Oakland and stayed in my store for eight hours, waiting to surprise Linda on her birthday. And he used my butcher paper and sketched out these magnificent gung fu drawings. Then he tossed them all in the garbage can at the end of the day! If I had been thinking, I would have pulled them all out -- they were great!

I think there is a picture of Bruce wielding a cleaver -- was that in your store?

Allen Joe: Yeah, he came to my store that day. He was just clowning around.

It must have been quite an experience to witness Bruce Lee work out and to train with him.

Allen Joe: Oh, definitely. It was always exciting. As soon as Bruce would come to Oakland, James Lee would phone me and say, "Hey, the master's here," and I'd stop whatever I was doing and go and pick him up at the airport. I remember one time he was dressed up in a white sport coat and he brought his Great Dane Bo-Bo with him to have his ears clipped or something. So I picked him up that one night and guess what? The dog had crapped all over his white suit! He was furious.

How did the news of Bruce Lee's passing affect you?

Allen Joe: Oh, man, I couldn't believe it. Someone called me on the phone and said, "Did you know that Bruce died?" I just heard it on the radio." I said, "I didn't hear that." It was hard to believe. I mean, I just got through talking to him in May and he was supposed to come up later that summer to my house. And the sad thing was that he got buried on my birthday -- July 31st. So I thought he was going to be buried in either L.A. or Hong Kong -- I didn't receive any communication; Danny [Inosanto] didn't call me, and I just sent some flowers over to Hong Kong right away and just thought somebody would take care of it, or get in touch. I never heard anything and the next thing I knew, they had shipped the body back to Seattle. I've always carried a picture of Bruce in my wallet -- I have since the day he died. I had to have it laminated because it was wearing out.

What to you stands out as the most important thing you learned from Bruce Lee?

Allen Joe: He was a man who had a wonderful philosophy and way of life. Not just his fighting ability, but as a person. He was a person who you would never forget. Something about him was magnetic that just held on to you. He gave me friendship and honesty. He was just a person that one could never forget. Even today when I talk about him I feel good, like he's still with us, still alive, still here listening to you. He's always around you all the time. It's like when I was down at the premiere of *Dragon: The Bruce Lee Story*, and I was talking to a newspaper man. And I said, "This is what Bruce wanted, he's now a household name." He had told me once, "Allen, one day the whole world will know about me. I'm going to make it." And now when I see his star on the Hollywood Walk of Fame and the ongoing interest in Bruce and his art, science and philosophy of Jun Fan Jeet Kune Do, I silently say to my old friend, "Bruce, you made it."

FROM "PARTIALITY" TO "THE FORMLESS FORM"

An Examination of an Important Historical Document from the archives of Jun Fan Jeet Kune Do

In 1966, Bruce Lee had developed his "system" of martial art. It was no longer simply "non-classical gung fu," but so non-classical, in fact, that it didn't resemble anything that had been seen before. He decided to name his system "The Jun Fan Method" of martial art, and he continued to teach this method -- both formally and informally -- up until he rechristened his art "Jeet Kune Do," in the summer of 1967.

Those present at this year's Second Annual Jun Fan Jeet Kune Do Seminar, and Bruce & Brandon Lee Memorial Banquet, may have noticed that on the back of their T-shirt (provided to all attendees) are authentic reproductions of three sketches drawn by the hand of Bruce Lee. The prints of the three sketches, labeled "Partiality, the Running to Extreme," "Fluidity: The Two Halves of One Whole," and "Emptiness: The Formless Form" respectively, were taken from a letter that Lee wrote to Jun Fan Jeet Kune Do Nucleus member, George Lee in 1966, during a break in filming from The Green Hornet T.V. series.

We are reproducing that letter in its entirety in this issue of Knowing Is Not Enough, as in it Bruce Lee himself explains the significance of his sketches -- as well as the genesis of another piece of art that holds particular significance in the history of Jun Fan Jeet Kune Do.

-- J.L.

Explanation for the three signs (comes black shiny background as the sign you made)

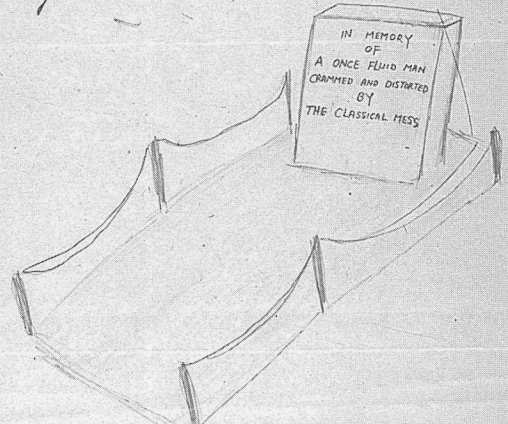
FIRST SIGN
Here all we need is one red half and one gold half of the Yin Yang symbol. HOWEVER NO dot is need on either halves; in other word it is just plain red with no gold dot, or just plain gold with no red dot (this serves to illustrate extreme softness (like 太極) or/and extreme hardness (like 鐵). So just follow the drawing and also put the phrase - PARTIALITY - THE RUNNING TO EXTREME on the black board

SECOND SIGN
Exact Yin Yang symbol like the sign you made for me except there is NO Chinese Characters around the symbol. Of course, the phrase - FLUIDITY - THE TWO HALVES OF ONE WHOLE will be on the black board.

THIRD SIGN
just a skinny black board with nothing on it except the phrase EMPTINESS - THE FORMLESS FORM.

The three signs have to be the same size because they illustrate the three stages of cultivation. Please do make them like the sign you made for me aluminium and symbol and skinny black boards.

The second gadget I have in mind is used to dramatize the not too alive way of the Classical so called Kung Fu styles what I have in mind is a miniature a "tomb stone" and here is the drawing



I'm sure you know how a grave looks like and make it with any material you like (aluminium some stone is fine) and at any size you want. Not too small though, because it's for display.


Call me collect if you have any problem
Thank you in anticipation Bruce

Twentieth Century-Fox Television, Inc.
SEVERLY HILLS CALIFORNIA

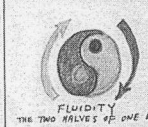
(George), I've been shooting Batman these few days and busy like hell. I believe I should be able to find time to show your boy and his friends around the studio this coming Friday. The Oklahoma appearance was great and I'm asked back for another one in Georgia. That sign you made has created quite a hit and everyone admires your talents.

If you have time, I like to make two requests for some stuffs that you can make for me. They are gadgets to put my system across.

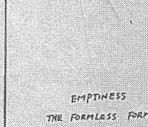
First, I like three signs ^{for hanging like pictures on wall} slightly smaller than the sign you made for me. Here are the plans & ideas on this project by the way is to illustrate the thought behind my system on the 3 stages.



1. PARTIALITY
THE RUNNING TO EXTREME



2. FLUIDITY
THE TWO HALVES OF ONE WHOLE



3. EMPTINESS
THE FORMLESS FORM

Signs to past this