

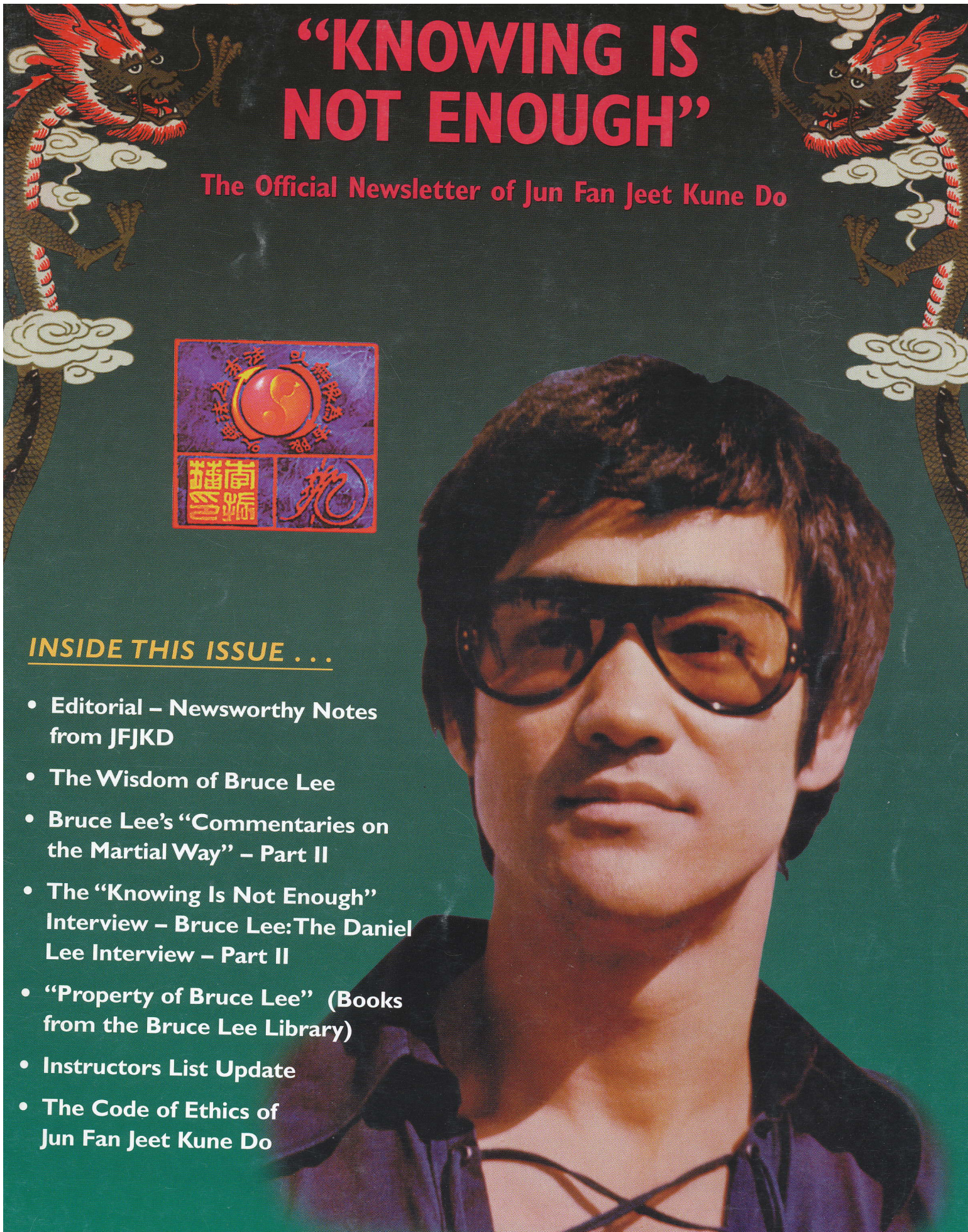
“KNOWING IS NOT ENOUGH”

The Official Newsletter of Jun Fan Jeet Kune Do



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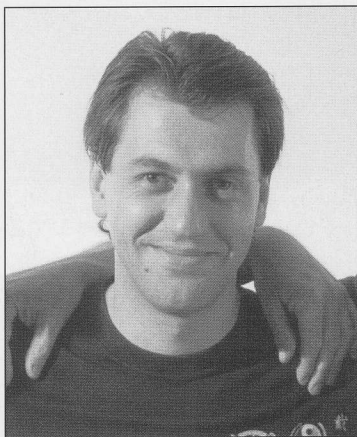


EDITORIAL EDITORIAL

Newsorthy Notes from JFJKD

Midway through the third year since the establishment of Jun Fan Jeet Kune Do, an update on the activities of the organization is the timely subject of this column.

• **Meet Cass Magda** – The Jun Fan Jeet Kune Do Nucleus is pleased to welcome CASS MAGDA as its newest board member. A native of Canada, Cass began his martial arts training at the age of 13, earning a black belt in Tae Kwon Do. In 1978, he met Dan Inosanto and began training in both Jeet Kune Do and the Filipino arts of Kali and Escrima. He was awarded Full Instructor certificates in these arts in 1987. In 1988, Cass opened the Magda Institute of Martial Arts in the San Fernando Valley in Southern California, where he teaches Jeet Kune Do, as well as Kali, Escrima and the Indonesian art of Pentjak Silat. Cass has continued to broaden his understanding of Bruce Lee's art by training with Nucleus members Ted Wong, Bob Bremer, Tim Tackett and Chris Kent. A dynamic and motivating teacher, Cass is a much sought-after seminar instructor, teaching Jeet Kune Do and Kali/Silat across the country and around the world. From his years of spending countless hours personally training with Dan Inosanto, in addition to traveling and living with him, Cass brings both depth and insight about the development and propagation of Jeet Kune Do to the store of knowledge of Jun Fan Jeet Kune Do. Members can reach Cass Magda at the Magda Institute, 7225 Canby Ave., Reseda, CA 91355, (818) 342-2455.



• **Meet Tammy** – Tammy Ledda is the new Administrative Assistant of JFJKD. Tammy handles all matters concerning membership, newsletter production and distribution, coordination of all activities of JFJKD and a thousand other things. Tammy, her husband Primo and their two children, Chris and Dustin, are students of Jun Fan Jeet Kune Do under Tommy



Standing from left to right: Dustin, Primo, Tammy. Sitting: Chris.

Gong. Primo also conducts informal classes in his garage for young people in their community. Those of you who attended the Torrance Seminar may remember Chris' award-winning history project display about Bruce Lee - "Bruce Lee Takes A Stand Against Cultural Bias." JFJKD is most fortunate to have Tammy working for the organization. Not only is she highly skilled and organized to handle administrative matters, but she and her family are devoted students and admirers of Bruce and his art. To reach Tammy about any JFJKD questions, call her at (209) 298-5553.

• **Membership** – The membership roster of Jun Fan Jeet Kune Do currently stands at about 1000 members. The makeup of our membership ranges around the globe, with members from 25 countries. The number changes daily as new applications and renewals are received. With education being the main goal of JFJKD, this first-class, quality newsletter forms the prime benefit of membership. We hope our members enjoy exclusive access to Bruce's writings and thoughts, first-hand recollections of those who knew him and current information about the world of Bruce Lee and Jun Fan Jeet Kune Do.

• **Instructor Listings** – The most prevalent question received by the Jun Fan Jeet Kune Do is "where can I find an instructor to learn Bruce's art?" In this issue of "Knowing Is Not Enough," we are happy to begin fulfillment of our goal by providing members with an initial list of qualified instructors. This is not a complete list, as some actively-teaching Nucleus members have not, because of time constraints, been able to complete the process of certifying students under them. Keep your eye on the revised and updated Instructor Listings in each issue of the newsletter. We realize this is a small list, but education in the Bruce Lee's art is a time-consuming dedication and "certification to teach" is not bestowed lightly. Our Nucleus instructors are very careful and circumspect in their designation of instructorship. *QUALITY* is always the byword.

• **Bruce Lee Educational Foundation** – A monumental decision regarding the structure and focus of this organization was reached at the last meeting of your Board of Directors (The Nucleus). Our main goal has always been "to educate interested persons about the life, art and philosophy of Bruce Lee." However, it has evolved that the main interest of those "interested persons" has been in the area of the physical martial art that Bruce taught and practiced in his lifetime. Therefore, in order to bring greater focus to the educational priorities that form our true mission, it was decided to establish an umbrella or parent organization called the Bruce Lee Educational Foundation. There will be several branches under its auspices, one of which is Jun Fan Jeet Kune Do, which concerns itself mainly with the physical martial art. The other branches would be 1) the Philosophy/Education branch, to be an based on the Krishnamurti Foundation template and involved in Bruce's research into the sciences, philosophy, physiology, psychology, filmmaking, motivational studies and teaching methods, and 2) the Historical branch involving the compilation of oral and written history of Bruce and his art, and the creating of a permanent archive to preserve his writings, photos, video and audio tapes, films and memorabilia.



Some of the people who attended the 1998 Annual Seminar.

- **1999 Seminar** – Look for news about the 1999 Annual Seminar to be held on April 23rd, 24th and 25th, 1999, in Seattle, WA, at the Doubletree Guest Suites. This will be on Bruce's years in Seattle from 1959-1964 (with numerous visits in later years). This is a much unheralded and unpublicized period in Bruce's life, but it formed an essential and foundational part of his martial arts development. So be sure to check the next Newsletter for more information on this exciting event. Hope to see you there!

- **Budget of JFJKD** – “What does JFJKD do with the money it collects?” – a frequently asked question. The operating funds for JFJKD activities come from two main sources - membership and the annual seminar. The price of membership barely manages to cover the costs of the membership packet materials, subscription to the newsletter and mailing. As you can see, the newsletter is a quality publication and not an inexpensive one. This is our primary way of fulfilling our goal of *education about Bruce Lee and his art* and our main avenue of communication with members. There are also substantial costs associated with putting on the annual seminar. The funds that are left over from these two sources, plus some donations of money and materials from JFJKD benefactors, are applied to defray expenses of other activities of the organization, for example, 1) the video and audio recording of students and friends of Bruce for the archival records, 2) correspondence expense in answering the many inquiries that come into our office, 3) legal and accounting expenses to register trademarks, apply for non-profit status and satisfy the taxing authorities, 4) the salary of our full-time Administrative Assistant, and 5) numerous other administrative expenses, copying, postage, office supplies, etc. A full accounting will be made available at the next Annual Meeting (in conjunction with the 1999 Seminar). If you knew Bruce Lee personally or know someone who did, please submit your name or their name for archival resources.

- **Hong Kong Chapter** – A Hong Kong Chapter of Jun Fan Jeet Kune Do had been established under the guidance of Lewis Luk, a student of Jun Fan Jeet Kune Do under Taky Kimura, Ted Wong and Dan Lee, an accomplished practitioner of the Wing Chun style of Gung Fu, and a Hong Kong lawyer and businessman. Because of Bruce's foundational roots in Wing Chun, Lewis has a strong interest in learning about, preserving and perpetuating Bruce's personal martial arts evolution. It seems entirely fitting and proper that martial artists in Bruce's home country should be involved in the spreading of knowledge about his art. We are honored to have the participation of Lewis Luk and the Hong Kong members in Jun Fan Jeet Kune Do. Lewis is also assisting in preserving and perpetuating Jun Fan Jeet Kune Do throughout China where numerous practitioners have made claims to be teachers of Jeet Kune Do, but do not have proper training. In November of this year, the **China Wushu Association** (the official martial arts organization in China) will confer an Outstanding Achievement Award to Bruce Lee. This is the first time an award has been given to an Overseas Chinese and is regarded by the Chinese Martial Arts community as the highest honor.

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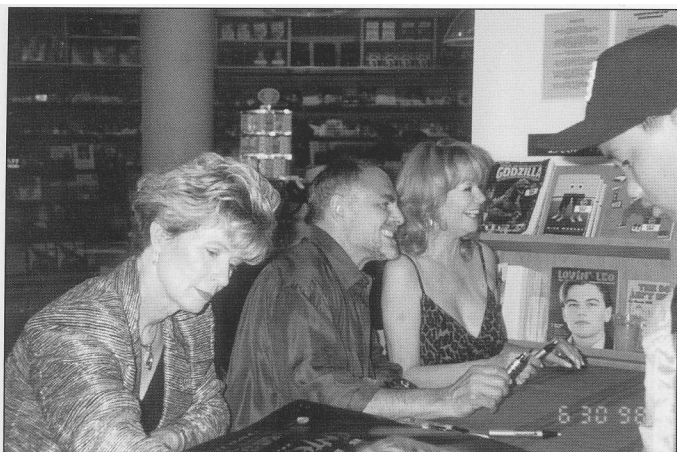
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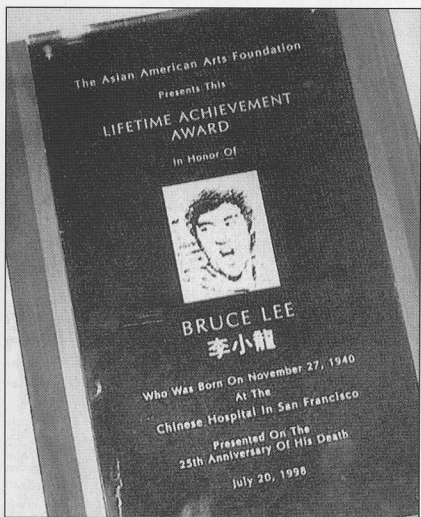


Pictured: Linda Cadwell, John Saxon and Ahna Capri signing autographs at the DVD release.

• **Enter The Dragon** – Marking the 25th anniversary of Bruce’s last film, “Enter The Dragon,” Warner Bros. has released a video collector’s edition of the revised original version of the film. In addition, at ceremonies at the Virgin Megastore in San Francisco, the DVD version of the film was released to an enthusiastic group of fans and media. On hand to celebrate the event were stars from the film, John Saxon, Ahna Capri and Bob Wall. Nucleus members George Lee, Allen Joe, Tommy Gong, John Little and Linda Cadwell were present to receive a donation to Jun Fan Jeet Kune Do from Warner Bros.

• **Bruce Lee: In His Own Words** – The award-winning documentary (Toronto Film Festival, 1st prize) created, directed and scored by Nucleus member John Little, has qualified for consideration by the Academy of Motion Pictures for nomination for an Academy Award in the Documentary category. Nominations will be announced in the near future. The documentary has also been entered in the prestigious Tokyo Film Festival in coordination with Japan’s 25th anniversary salute to Enter The Dragon.

• **San Francisco Honors Bruce** – Jeff Adachi, President of the Asian American Arts Foundation, presented a Lifetime Achievement Award to Bruce in tribute to his body of work. A plaque was placed in the Chinese Hospital on Jackson Street in Chinatown to commemorate Bruce’s place of birth. On hand to receive the award were Bruce’s sister, Phoebe, and Nucleus members, Allen Joe, George Lee and Tommy Gong.



Award from the Asian American Arts Foundation.

• **Puerto Rico Honors Bruce** – On August 7th, 1998, the governor of Puerto Rico, the Honorable Pedro Rossello, made a posthumous recognition of the contributions made to people of all walks of life by Bruce Lee. This award has only been bestowed on two others, Princess Diana and Mother Theresa. A special award was presented to Ted Wong for his diligent efforts in preserving the art of his sifu. Jun Fan Jeet Kune Do member Albert Grajales, a citizen of Puerto Rico, is a student of Ted Wong.

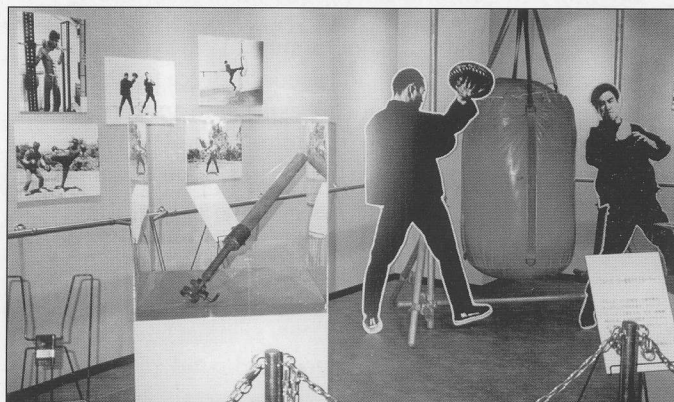


Ted Wong at the award ceremony in Puerto Rico. Albert Grajales, fifth from left.

• **Tokyo Memorial Exhibition** – In August of 1998, an exhibition, entitled “In Memory of the Dragon,” opened for a six week run in Tokyo. Opening ceremonies were attended by Linda and Shannon who reported that photos of Bruce, his writings, training equipment and memorabilia were beautifully displayed and provided an educational and appealing presentation of the various aspects of Bruce’s life. Equity Entertainment and Universal Studios sponsored the exhibit. Most of the items of memorabilia were provided by Yori Nakamura, a full instructor of Jeet Kune Do under Dan Inosanto. Yori and his wife Hiromi Yanagisawa were primarily responsible for the creative and attractive presentation of Bruce’s life. It is hoped that it will become a traveling exhibition and be available to friends and fans of Bruce all over the world.

• **Questions? Comments!** We love to hear from you. Our new address and phone number are:

Jun Fan Jeet Kune Do
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The “training” display from the Bruce Lee Exhibition in Tokyo.

THE WISDOM OF BRUCE LEE

Training in the Modern World

By Richard Bustillo

Compiled by John Little

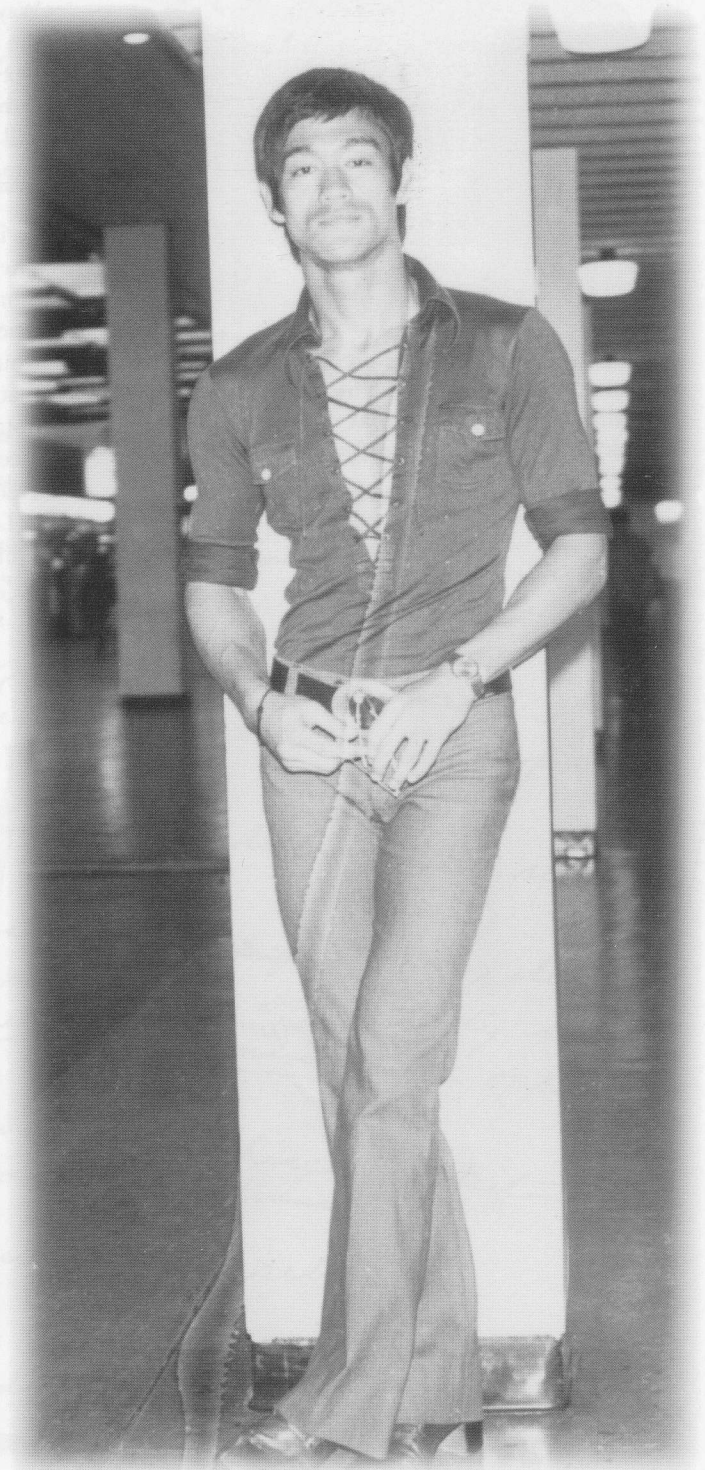
When Bruce first held his open house for the Chinatown school there were only a handful of people, maybe 24 or 25, who were invited to show up. He said, *"This is going to be the class; this is what we're going to do."* He gave us an overview and orientation of his class. And when we showed up for the first day of class, there were only 12 of us that he selected. I was fortunate; I was one of the 12.

I was like most karate students of the day, pretty steeped in the traditions and cultural beliefs that went with the art, and so I naturally showed up in what I assumed was the martial art attire that would be the right mix between comfort and tradition: barefeet, karate pants and a sweat shirt. He came up to me and said, *"Mr. Bustillo, this is the 1960s, right?"* I went, *"Yeah, it's the sixties."* I wasn't really sure what he was getting at. He said, *"In the sixties, we wear shoes, right?"* I said, *"Yeah."* He said, *"And most times if we get in trouble we will have shoes on, right?"* I said, *"Yes."* Bruce then stepped back and fixed me with his eyes. *"Then why don't you wear shoes?"* he asked, before adding, *"We don't train 400-year-old stuff here. This is the 1960's, we train with what you're likely to encounter now."*

With that he turned to the class and said, *"Sometimes we're going to wear jeans in here; sometimes we're going to wear boots and sometimes we're going to wear other street clothes and sometimes we're going to wear our suits so that you'll get to know what your limitations are in all of those."* Needless to say, in the very next class I made sure I was wearing my shoes. And it made sense; if you train with comfort in mind, should you get into trouble when you have your jeans on, there could be some restrictions that you're not aware of – and you could end up losing the fight because of it. ☯



This photo, taken in Seattle in the early 1960s, reveals that Bruce Lee was a believer in having his students dress for their training sessions with him as they would normally in their day-to-day life – several years before the Chinatown school came into existence.



Bruce Lee believed that one should base one's training in combat on reality – and that included what you wore when you were training.

EXCLUSIVE!

Bruce Lee's "Commentaries on the Martial Way" – Part II



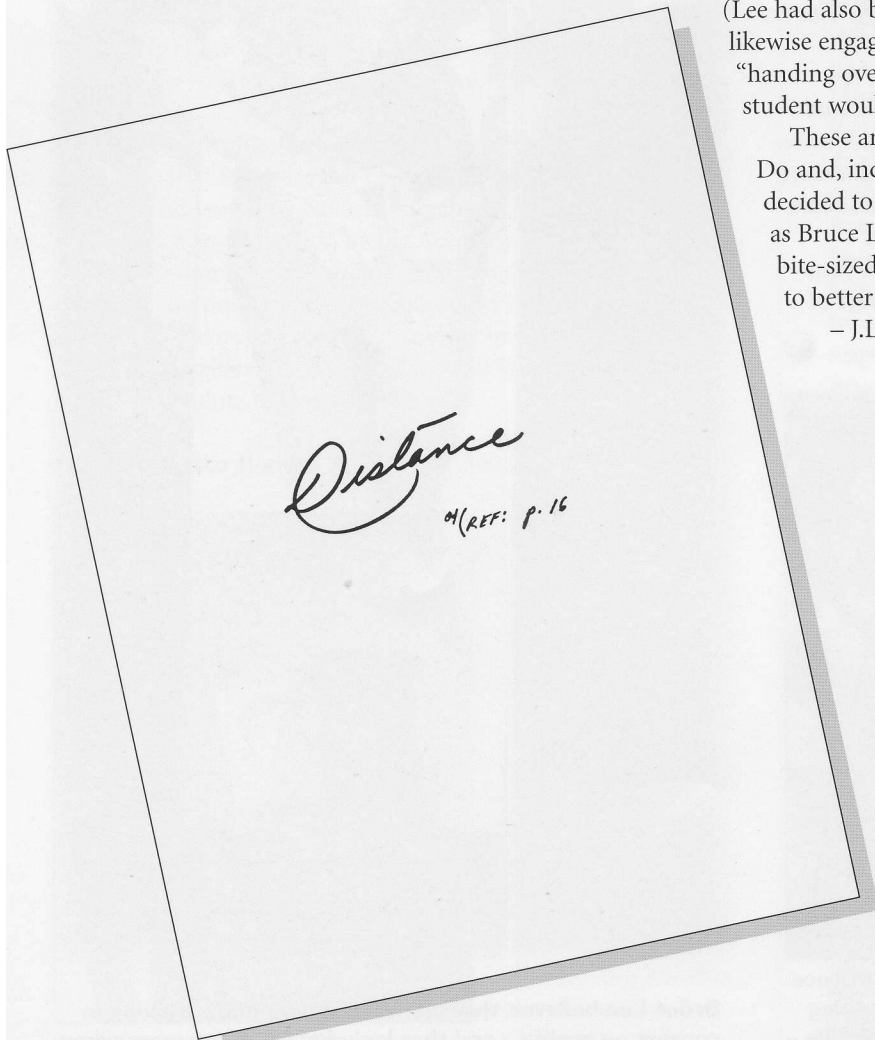
Bruce Lee shared his views on combat openly with all of his students. Here he discourses on the ultimate reality of combat during a visit to his Chinatown school in Los Angeles, circa 1967.

In our last issue of *Knowing Is Not Enough*, we ran our first installment from Bruce Lee's seven-volumes of handwritten notations on the art of Jeet Kune Do. Lee had entitled these writings "Commentaries on the Martial Way." All of these writings have been published subsequent to his passing in the volumes *The Tao of Jeet Kune Do* (Ohara Publications) and *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way* (Charles E. Tuttle Publishing). However, as a benefit to members of Jun Fan Jeet Kune Do, we will be reprinting all of the writings in Bruce's seven volumes, in his own handwriting in the order and manner in which he himself intended.

It must be pointed out, that these writings were highly private; Lee had no intention of their being published in the form in which they appeared. They instead served as his data base reflecting his thoughts and, indeed, "commentaries on the martial way." As this was an era when photocopy machines were neither common nor affordable to private citizens, Lee would research certain combative "essences" and then jot down the "truths" that his research had revealed. It was his intention to then go through these notations and further refine them. However, as his film career began to ascend, he found himself with less time to devote to the project and eventually decided to postpone – if not abandon entirely – the enterprise (Lee had also become convinced that each student must be willing to likewise engage in such research for themselves and that his simply "handing over" the truth he had discovered was not a guarantee that the student would comprehend it as such).

These are truly historical pages in the history of Jun Fan Jeet Kune Do and, indeed, in the world of martial arts. This is why we have decided to present them through the pages of our newsletter exactly as Bruce Lee first drafted them. Perhaps by their being presented in bite-sized segments of four-to-seven pages per issue, you will be able to better study and absorb the truth of them for yourselves.

– J.L.



No aspect of martial art escaped Bruce Lee's attention, and the topic of "distance" he considered to be absolutely crucial to a martial artist's arsenal.

Distance

- (#) The maintenance of the proper fighting distance has a decisive effect on the outcome of the fight - acquire the habit!!
- (#) There must be close synchronization between closing and opening distance and the various actions of the hand and feet.
- (#) When the correct distance is attained, the attack should be carried through with an instantaneous burst of energy and speed.
- (#) An attack should be aimed at the distance where the opponent will be when he realizes he will be attacked and not at the distance prior to the attack: - the slightest error can render the attack harmless.
- (#) Your distance depends on how much target needs to be protected.
- (#) Instinctive distance pacing is utmost important.
- (#) be aware of your own (1) footwork length and (2) rapidity, and you can meet any tactics.
- (#) The art of ^{successful} kicking and hitting is the art of correct distance judging - strive to ~~begin~~ ^{close} ~~and~~ for even a split second to attack.
- (#) distance is a continually shifting relationship, depending on the speed, agility, and control of both fighters.
- (#) To fight for any length of time within distance is safe only if you overwhelmingly outclass your opponent in speed and agility.
- (#) Any attack started from a close enough distance will reach, no matter how fast the opponent can parry.
- (#) The skilled fighter always keeps himself just out of distance of the opponent's attack, and waits for his opportunity to close the distance himself or to steal a march on the opponent move to close in.
- (#) attack on the opponent's advance or change of distance forward. you may retreat to draw an advance.
- (#) back opponent to wall to cut off his retreat.
- (#) Use your own footwork and the opponent's for your advantage. Note his pattern, if any, of advancing and retreating. Vary the length and/or speed of your own step.
- (#) Concentrate on the opponent and the control of your tools. They leg will take care the distance.

(#) variations of measure will make it more difficult for the opponent to time his attacks or preparation.

(#) Correct distance (not out of distance) in parry brings about successful riposte.

(#) opponent difficult to reach may be reached by ~~too~~ series of progressive steps — the first one must be smooth and economical

(#) When taking the guard, it is preferable to fall back a little too far than to come too close to your opponent.

(#) ~~Against~~ the majority of fencers, when they are preparing an attack or trying to avoid one, advance and retreat very much as boxers do who are sparring for an opening. This procedure is not advisable because the advance and retreat during the assault must be made rapidly, by bounds and at irregular intervals in such a fashion that the adversary may not notice the action until it is too late. The attack should then be launched as suddenly as possible accommodating itself to the automatic movement of the opponent

} non-expecting the opp.

(#) Marcelli, past master of fencing, said, "The question whether it is necessary to know in advance the tempo or the distance is a matter ~~rather~~ for the philosopher rather than the swordsman to decide. Just the same it is certain that the combatant has to observe simultaneously both the tempo and the distance. And he has to comply with both SIMULTANEOUSLY with the action, if he wishes to reach his object.

#. There must be close synchronization between closing and opening distances and the various actions of the hand and leg.

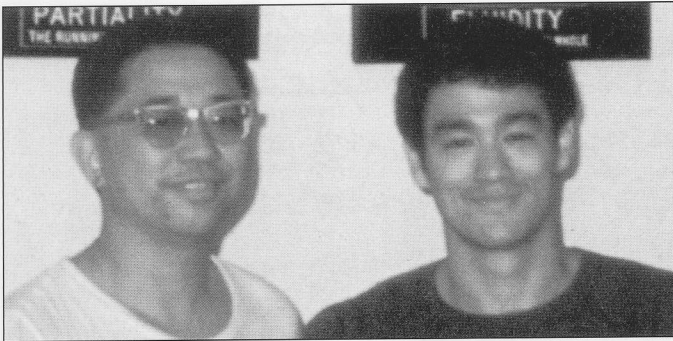
Once ^{correct} distance is obtained, attack with an instantaneous burst of energy and speed.

- # An attack should be aimed at the distance where the opponent will be where he realizes he will be attacked and not at the distance prior to the attack.
- # A fighter who is in a constant state of physical fitness, ~~as he~~ is more apt to get off the mark in a fraction of a second and, therefore, to seize an opportunity without warning.
- # The "fighting measure" is the distance which a fighter keeps in relationship to his opponent. It is such that he cannot be hit unless his opponent lunges fully at him.
- # If fighters are constantly on the move when fighting, it is because they are trying to make their opponent misjudge his distance, while being quite ~~and~~ well aware of their own.
- # Thus a fighter is constantly gaining and breaking ground in his effort to obtain the distance which suits him best.
--- develop the reflex of always maintain a correct measure.
- # THE MAINTAINING OF THE PROPER FIGHTING DISTANCE HAS A DECISIVE EFFECT ON THE OUTCOME OF FIGHTING

THE “KNOWING IS NOT ENOUGH” INTERVIEW

This Month: Bruce Lee: The Daniel Lee Interview – Part II

(transcription & notes on text by John Little)



Daniel Lee (left) and Bruce Lee (right) were not only student and sifu, but also close friends.

In the last edition of Knowing Is Not Enough, we presented the first installment of the world premiere of Jun Fan Jeet Kune Do Nucleus member, Daniel Lee’s wonderful interview with his sifu, Bruce Lee. The interview, recorded in 1972, reveals the warm, personal side of Bruce Lee in which he speaks openly about his beliefs regarding martial art, his philosophy of life, how he dealt with being challenged, and what he thought of arts such as Thai kickboxing. This month, we pick up from where we left off with part two of this historic interview. All members of Jun Fan Jeet Kune Do join with us in thanking Daniel Lee for sharing so openly with us of this very personal and educational recording. – JL

DANIEL LEE: I know you’re busy. I just wanted to be sure that I at least had a chance to say “hello” to you.

BRUCE LEE: Thank you. I’m glad to hear your voice again. I’m selling my house, you know.

I heard. Danny¹ told me about it. Anything – if you want me to clean or anything – let me know.

Thank you. Well, this time I’m getting the “Bekin Man.”²

The “Bekin Man”?

Yeah, (laughing) the hell with all this! Too goddamn much trouble. I’ll just let them do it. Right now I’m just sorting out what I need. In fact, I’m just going to bring some of my books, some of my clothes, and that’s about it.

Are you going to store some things, and then when you come back you’ll get another...

If I come back, depending on [how] the film situation is here; if it is good, then I’m going to buy another house.

I think whatever you do over there [in Hong Kong] will have tremendous impact on your work over here [in America] because ...

Well, *depending*. Depending how the quality of it³ is going to be. I mean I’m not talking about myself alone, you see. I mean directing, budget-wise, cinematographer-wise – a lot of things. I mean the lighting, everything.

Do you think that Hong Kong [the movie industry] is up to [US] standards?

Not really – but it could be. I mean...

Given the manpower and the facilities?

That’s right. I mean, it’s the “Hollywood” of China.

Right! You can make more films sometimes in a year, than [you could in] the Hollywood area.

I mean that’s about it, you know.



The Big Boss (released in North America as Fists of Fury) was Bruce Lee’s first film for Golden Harvest Studios in Hong Kong.

Actually in “The Big Boss”⁴ you speak Cantonese, right?

Yep.

Then what do they do?

They just dub it. All the Mandarin pictures are dubbed. All of them.

Is [The Big Boss] going to come out over here sometime? [Do you know] when?

Yeah, well it will be but I don’t know when because, like I told you, because of its tremendous success they’re really holding it back trying to get the best deal they can. They’re trying to distribute it. Rank,⁵ you know, in England, is trying to distribute it all over England. I don’t know how the deal came about. I opened a film company recently, called Concord,



At the end [of the film] I died under the gun fire. But it's a very worthwhile death because it means Sim Mo Goon and the Chinese and all that. I walk out and I say 'Screw you, man - here I come!' Boom!" — Bruce Lee

and my partner is coming over next week, so I should find out more about it [then].

Good. We're eagerly waiting for this film to be here.

Okay, man. I think you will like it, [it's called] "Tong San Tai." "Sim Mo."⁶

"Sim Mo" - you're still in the middle of that, right?

No, no, no. I'm finished [shooting that movie] already. I died afterward.

Oh that's historical figures, you have to...

No, no, no. You see [in the movie] I am Fok Yuen Gap's⁷ student. I'm not Fok Yuen Gap himself. That is more interesting because Fok Yuen Gap is, you know, sort of limited because you've got to follow how his history goes, you see. So I'm actually portraying his student.

Oh, you're portraying his student!

Yeah, and it's very interesting because I fought with a Japanese and a Russian and all that - just like Fok Yuen Gap - and the fight scenes are really tremendous. I mean, I like them, myself, so you can imagine if I enjoy them, the regular people should really dig it.

Do they fight in their own style? The Russian, for instance, like a Russian wrestler?

No, no, no. The Russian fights like karate, boxing, wrestling - everything, all together. And I bite him and everything (both laugh). Man, all hell breaks loose. At the end, you know, Jo Gai,⁸ you know, at the rented area. Remember? When "Dogs and Chinese are not allowed in the park", and all that. Remember, in Shanghai?

Yeah, I know the history.

Well, exactly. We're doing that. And at the end I died under the gun fire. But it's a very worthwhile death because it means, you know, Sim Mo Goon⁹ and the Chinese, and all that. I walk out and I say "Screw you, man! Here I come!" Boom! And I leap out, and leap up in the air, and [then] they stop the frame and then "ba-ba-ba-ba-ba-bang!- like [the ending of the movie] Butch Cassidy and the Sundance Kid - except they stop the frame so that I'm in the middle of the air, you know?

Uh-huh. It's a very "honorable end."

Yep - according to the Chinese fashion, of course! (laughs) And the audience will eat it up!

I know that.

Boy, you should see the film goes in Hong Kong! They are very, very - they're too much! I mean, (laughs) when they don't like [a film] they just say "Dooo La Pho Me Noo Ah!"¹⁰ -



"The fight scenes [in The Chinese Connection] are really tremendous. I mean, I like them myself, so you can imagine if I enjoy them, the regular people should really dig it."

— Bruce Lee.

like that. And when they like it, they clap their hands, you know. And that's what it is.

Well I think you're going to have four more films coming up in that same idea and more higher...

It is. In fact the third film ¹¹ I'm going to Europe to film it. It's about a Chinese who doesn't know how to speak English, [and] lands

somewhere in a Western country. He carries his ancient weapon ¹² and darts and all that. And then the fourth one is going to be very, very much like *The Silent Flute*, only it's not, you know. Where it shows how a man started off...well, you'll see it in the future. I mean it's very *meaningful* and *entertaining* as well.

I heard [that] there's a film, a picture made over here, something about Chinese Gung Fu and all that, [it was made] while you were in Hong Kong.

Yeah, it's a television deal.

It's called "Kung Fu," or something like that.

Yeah, it's called Kung Fu, and I was supposed to do it – but the network decided against it. And *Warner Bros.* wants me to be in another television series. But I'm glad they decided against it, you know? Because (laughs), if not, I would have been tied up this year.

That's right. They're just shooting that here.

Yep.

Well when you come back [you can] do another good series.

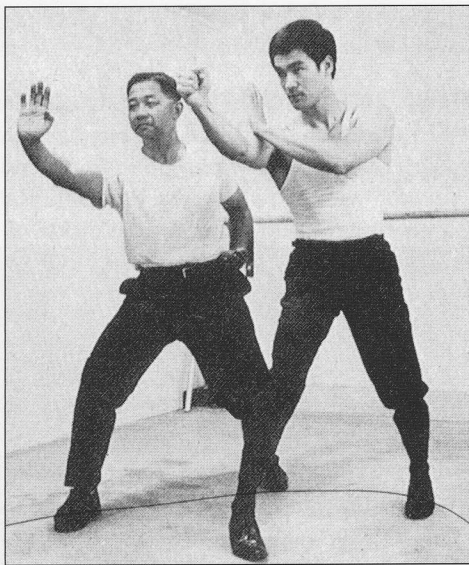
Naw, television is really... I mean...

It's a one-shot job, isn't it?

Yeah, you look at all [of] the television series – I mean all of them are gimmicks; shallowly treated.

Very much so.

I mean, you look at [television series such as] *Mannix* and *Inside*; it's all "fast money," you know what I mean? Unlike a



Daniel Lee (left) was on hand in 1967 to assist Bruce Lee (right) in demonstrating the difference in economy of motion and efficiency between a classical martial art strike and the Lead Hand Strike of Jeet Kune Do.

film where you can put a few months in it and work on it. But not television. Man, you've got to finish [an episode] in one week. And how can you keep up the *quality* every week? And people get tired of it. I mean, it's not my bag, you know what I mean Dan? I mean, my *personality*, you know?

You want to really actually get deeper into the quality of [what it is you're doing].

That's right, man. That's right. *Money comes second.* That's why I've disbanded all the schools of Jeet Kune Do; because it is very easy for a member to come in and take the agenda as "*the truth*" and the schedule as "*the Way*," you know what I mean?

Well, I think you have to pick a few of the true die-hard followers who don't go out and say "This is JKD!" You know?

Yeah, that's why I tell Dan ¹³ to be careful in selecting more students. And so you should help him in that area...

Very true. So you can rest [assured] on me.

Great.

I've been working with Dan a lot anyway, we're real close together.

Great. Well, Dan, what do you do? Dan, I told him last time, is becoming very stylized; he does all the preparations *before* kicking and it seems like his consciousness is really dominating. Something is bugging him, you know what I mean?

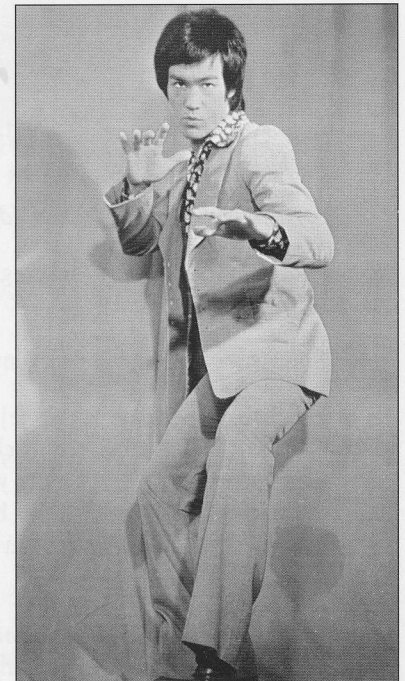
Yeah. Well, I think that too much of the heavy bag kicking has effected him, in that he's got too much body twisting instead of just going right in – "zoom!"

Yeah; [you] get the power in the momentum, rather than in the preparation prior to that. Because you can kick a heavy bag that way but you cannot kick an opponent that way.

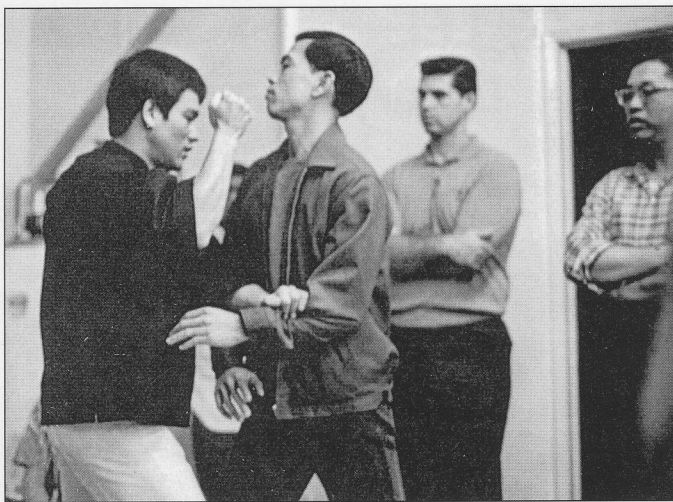
Yeah, well his instep yesterday I think he was checking because his toe was touching first instead of flat.

Yep, I told him that.

So he's working on it real hard and we sort of had a taste of it and we're trying not to get too much heavy bag work, rather [we're going to focus on getting] the suddenness of the movement.



Bruce Lee remains Daniel Lee's strongest influence in his martial development – even a quarter of a century after Bruce passed away.



Daniel Lee (far right) looks on during a workout Bruce Lee (left) conducted at the Chinatown school in 1967. Tony Humm is the fellow on the receiving end of Bruce's trapping demonstration.

Yeah.

Well if you have any [time] before you leave [for] any training sessions or something...

"Training sessions!" (laughs) I'll be so god-damned busy! (both laugh) Well, anyway...

I want to see you personally, too. Sometime.

Okay, man. Okay, so let's see now, I ...

I want to see you. It will be another year or so before you come back.

Yeah. Well, anyway I have your phone number. So, if anything should happen I'll give you a call.

Okay.

Okay?

Come over, [even if] just [for] a few minutes [would be] satisfying.

Okay, Dan. Great.

Good talking to you, Bruce.

Take it easy, man.

Take care now.

Take care. Thanks for calling, Dan.

You're welcome.

Thank you.

Bye-bye.

This marked the last time that Daniel Lee ever spoke with his sifu, Bruce Lee.

Notes on Text

- 1.) Dan Inosanto
- 2.) The Bekin Man was a professional moving company in Los Angeles, California.
- 3.) Depending on how high the overall quality of the films Bruce was being paid to appear in was, then it would determine if he could make films full-time and, thus, be able to afford to commute between Hong Kong and America.
- 4.) The Big Boss was Bruce Lee's first film for Golden Harvest Studios in Hong Kong.
- 5.) The J. Arthur Rank Film Company of Great Britain.
- 6.) English translation: "Chinese Big Brother" also: "The Ching Wu School/Fist of Fury."
- 7.) The Mandarin version of this name (and the one that was mentioned in the English translation of Fist of Fury, released in North America as The Chinese Connection was "Ho Yuan Chiau." Ho Yuan Chiau was a famous Chinese martial artist known as "the Yellow-Faced Tiger." He was also a martial art teacher of considerable renown, having founded the Ching Wu School of Self-Defense in Shanghai – the school is still in existence today.
- 8.) English translation: "Jo Gai" = "Borrowed/Rented area" and "The Eight Country Federation For Armed Forces."
- 9.) English translation: "The Ching Wu School."
- 10.) English translation: "Ahhh! It can't be like that!"
- 11.) This film would turn out to be The Way of the Dragon, later released in North America as Return of the Dragon.
- 12.) The ancient weapon Bruce is referring to here is the nunchaku, or two-sectional club that he employed during his dojo and Mr. Suzuki fights in The Chinese Connection.
- 13.) Dan Inosanto, who served as Bruce Lee's assistant instructor at Bruce's LA Chinatown school.



According to Daniel Lee, it was always good to speak with Bruce Lee – "even just a few minutes was immensely satisfying."