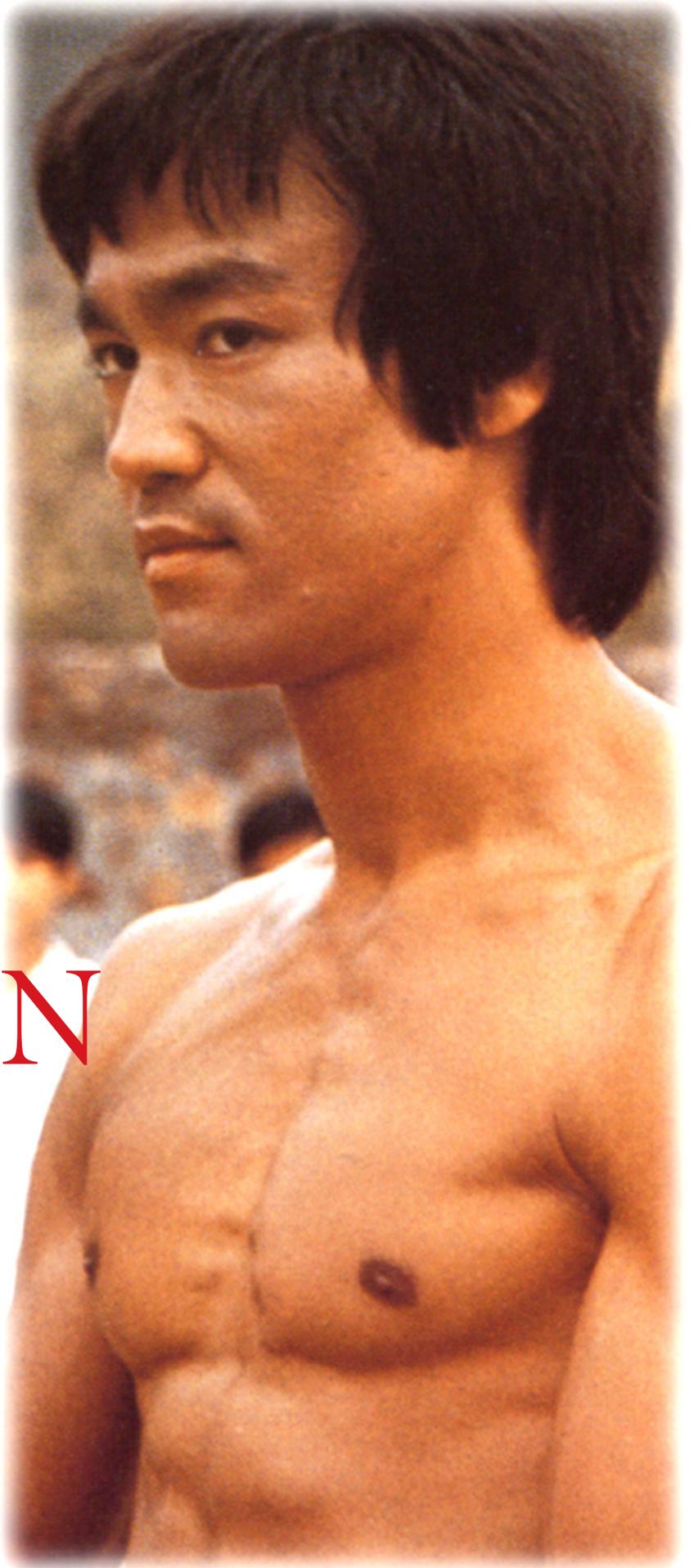


BRUCE LEE MOVIES

THE MAKING OF ENTER THE DRAGON



BY STEVE JACQUES

Original version printed in the October 1973 issue
of *Fighting Stars* magazine

BRUCE LEE® is a registered trademark of Bruce Lee
Enterprises, LLC. The Bruce Lee name, image, likeness and
all related indicia are intellectual property of Bruce Lee
Enterprises, LLC. All Rights Reserved. www.brucelee.com

Film historians may well say that *Enter the Dragon* marked a precedent-breaking cooperative effort between Hollywood and Hong Kong filmmakers as significant as the East-West rapprochement between the U.S. and the People's Republic of China.

It promises to be much more economically significant than the openings in the bamboo and dollar curtains pierced by pingpong. *Enter the Dragon* is the first joint effort by American and Asian moviemakers in Hong Kong to co-produce a big-budget major production effort. Warner Bros. and Sequoia Pictures in association with Concorde Productions of Hong Kong joined forces to put together the most ambitious Technicolor and Panavision effort filmed in Asia. *Enter the Dragon* is an action picture dealing with the philosophy and mastery of the phenomenally popular martial arts — specifically, karate and kung fu.

BIG STARS FOR A BIG PROJECT

Two of the screen's most exciting and skilled stars, each representative of their cultures, joined forces for this film.

Bruce Lee — already Asia's reigning superstar and whose films out-grossed *The Godfather* and *The Sound of Music* in the Far East — is considered the single factor in bringing the martial arts to its peak of worldwide popularity. The 34-year-old actor's unmatched combination of fantastic physical strength and agility, finely chiseled good looks, and sensitive but powerfully projected talent make it obvious why this dynamic performer is a major screen personality with American audiences. Only a film of the

magnitude of *Enter the Dragon* could do him justice.

Lee's dramatic and often volatile personality mark him as a man to be reckoned with, not only by his on-screen adversaries but also by producers intent on investing in one of tomorrow's superstars.

John Saxon, a major American film and television actor, co-stars with Lee. For the first time, Saxon reveals on screen his more than 15 years of martial arts training. So demanding is Saxon's role in the film that the 36-year-old actor considers it the challenge of his career.

Together, these two modern-day Marco Polos headline a film that dispels the "East is East and West is West" myth.

This first big-budget martial arts film was five months on location with some of Hollywood and Hong Kong's finest cinema technicians. Shot in Panavision and Technicolor, the film was on difficult location in Hong Kong for 13 grueling weeks. The result, however, is some of the most exciting and exacting fighting action ever filmed. *Enter the Dragon* may be one of the most dangerous movies ever made because it depicts the most deadly hand-to-hand fights.

A FILM IS BORN

It is increasingly impossible to pinpoint when a film is conceived. Does it start with one man's idea? A group discussion? A best-selling novel? Is it when the film is written, when it's filmed or when it's received by the public?

If *Enter the Dragon* was given life by any single individual, it was by its co-producer Fred Weintraub. When this creative producer came to

DISCLAIMER

BLACK BELT COMMUNICATIONS, an Active Interest Media Publication, as publisher, does not endorse and makes no representation, warranty or guarantee concerning the safety or effectiveness of either the products and services advertised in this magazine or the martial arts or other techniques discussed or illustrated in this document. The publisher expressly disclaims any and all liability relating to the manufacture, sale or use of such products and services and the application of the techniques discussed or illustrated in this document. The purchase or use of some of the products, services or techniques advertised or discussed in this document may be illegal in some areas of the United States or other countries. Therefore, you should check federal, state, and local laws prior to your purchase or use of these products, services or techniques. The publisher makes no representation or warranty concerning the legality of the purchase or use of these products, services and techniques in the United States or elsewhere. Because of the nature of some of the products, services and techniques advertised or discussed in this document, you should consult a physician before using these products or services or applying these techniques. Specific self-defense responses illustrated in this document may not be justified in any particular situation in view of all of the circumstances or under applicable federal, state or local law. Neither Black Belt Communications nor the author makes any representation or warranty regarding the legality or appropriateness of any technique mentioned or depicted in this document. You may be injured if you apply or train in the techniques illustrated in this document and neither Black Belt Communications nor the author is responsible for any such injury that may result. It is essential that you consult a physician regarding whether or not to attempt any technique described in this document.



John Saxon (left) reviews a point about the character he plays in *Enter the Dragon*. Saxon, a camera enthusiast, had ample opportunity to pursue his hobby of candid and artistic photography on the set. With him are producer Fred Weintraub (center) and director Robert Clouse (right). Photo courtesy of Warner Bros.

Warner Bros. four years ago (**Editor's Note:** "four years ago" would have been 1969-1970 at the time of original printing), the studio put him in a special position: creative vice president.

He was the principal idea man. As a film innovator, or "creative VP," Weintraub was responsible for such movies as *Woodstock*, *Rage* starring George C. Scott, and *Klute* with Jane Fonda.

But, more than anything, a top-quality martial arts film was the baby he longed to see born. With *Enter the Dragon*, Weintraub finally realized a four-year project that he and his co-producer, Paul Heller, saw through from the start. Weintraub and Heller were in charge during every phase of *Enter the Dragon*.

As the first Hollywood filmmaker to see the potential value of the martial arts as a movie subject, Weintraub started by bringing Warner Bros. a series of Chinese boxing films three-and-a-half years ago (**Editor's Note:** "Three-and-a-half years ago" would have been 1969-1970 at the time of original printing.)

"They said flatly 'no.' They didn't feel there was

any potential interest in such a subject," he recalls.

Unshaken by the studio's lack of enthusiasm for his proposal, Weintraub supervised the writing of a script on the martial arts titled *Kung Fu*. This project on the martial arts was rejected, although television's popular show of the same name is based on this original script.

Weintraub then joined forces with Heller, a veteran with such impressive credits as *David and Lisa* and *Secret Ceremony*, which starred Elizabeth Taylor. Together, under the banner of Sequoia Pictures, they supervised the scripting of *Enter the Dragon* by Michael Allin.

Weintraub explains his single-minded determination as more than just good business sense. He held a driving belief that the martial arts were the future's greatest source of action entertainment.

"I'd seen all the old Japanese pictures. I thought most were too stylized and much too long. They were great ideas, but much too formal and ritualistic," he says. "It was only in the last 20 minutes after three hours of preaching and philosophy that the hero would face off against a dozen men and emerge victorious. That was the exciting part — if you were still awake by that time. The hero was always a superman type. I believe in film heroes. I'm tired of the star being a slob."

It was this hero concept combined with the incredibly sophisticated forms of fighting that appealed most to the team of Weintraub and Heller.

DEADLY BALLET

"There's an incomparable beauty that's like a deadly kind of ballet to the martial arts," Weintraub explains. "Regardless of the hostility in them, one can't deny the thrill of watching a great fighter go through his paces."

This doesn't discount the fact either that ac-



Suspicious sounds, sinister guards and a spine-chilling scream greet Jim Kelly, John Saxon and Bruce Lee (from left to right) almost as soon as they arrive at Han's island to get ready for a martial arts tournament. Events prove their misgivings to be well-founded since the tournament is set in a more-lethal arena than first believed. Photo courtesy of Warner Bros. BRUCE LEE® is a registered trademark of Bruce Lee Enterprises, LLC. The Bruce Lee name, image, likeness and all related indicia are intellectual property of Bruce Lee Enterprises, LLC. All Rights Reserved. www.brucelee.com

tion and violence are entertaining to film audiences, providing they're not too explicitly bloody or morbid.

"It's a violent world. We don't pretend to be trying to reform people through films, and we don't believe film violence contributes to real violence. In any event, it's entertainment, and that's what we are interested in giving people," he says.

Thanks to Weintraub and Heller's vision and foresight, Warner Bros. is the first company to use Hollywood film technique and quality in a

dramatization of the martial arts.

Despite the violence, the filmmakers claim they would have no objection to their own children seeing *Enter the Dragon*.

"Martial arts in film fights are here to stay. They may even be destined to become an American institution like the barroom brawl in Westerns. It's much more than a trend or fad. We can only see the arts getting bigger and bigger, with the fights becoming more specialized and becoming combined with guns, knives, the whole array of weapons," Weintraub says.

The producing team makes no pretense about the film having a message, nor do they offer an excuse: "It's a straightforward story in which you know who's the good guy and who's the villain. There's no moral and no preaching about good and evil, although good wins in the end.

"We're not a religious picture."

COURAGE OF THEIR CONVICTIONS

Fueled with the enthusiasm of their convictions, Weintraub and Heller carefully assembled the principals of their cast and technical crew, arranging for a cooperative effort with Raymond Chow's Concorde Productions of Hong Kong. Aside from the financial savings of shooting the film in Asia and using Chinese labor and extras, they required authentic Far East settings plus the Chinese know-how, diligence and technical expertise when it came to the martial arts.

"We were about to play their ballgame in their ballpark. I wanted the best of both worlds for *Enter the Dragon*, so I got lots of expert advisers in the form of local Chinese," Weintraub says.

February of this year (**Editor's Note:** "this year" would have been 1973 at the time of original printing) found Weintraub, Heller, director Robert Clouse, Bruce Lee, John Saxon, Jim Kelly (the 1971 international middleweight karate champion) and beautiful actress Ahna Capri setting off for Hong Kong to realize their mutually shared vision: to make a film called *Enter the Dragon*.

Simply stated, *Enter the Dragon* is the story of the break up of an international island empire of evil and corruption by a trio of courageous young martial artists invited there on the pretense of participating in a tournament staged by the island's diabolical demagogue.

In Hong Kong, a girl sends out ornamental scrolls inviting the world's greatest martial artists to come to the island fortress of Han to com-



Evil personified by Shih Kien as Han, the diabolical despot desperately fights to retain his evil ways and maintain his position of power on his sinister island. Photo courtesy of Warner Bros.

pete in the most brutal martial arts tournament ever held. It is an obviously enticing challenge to the champions to defend and prove their reputations and skills.

In Los Angeles, karate expert Williams (Jim Kelly) receives his scroll and agrees to participate. But before he can board the plane for the Far East, he is harassed by two crooked policemen whom he fells with well-placed karate chops, making him an innocent fugitive from the law upon leaving the country.

On a San Francisco golf course, Roper (John Saxon) receives his invitation and fells three thugs who have come to collect a loan shark's debt. He, too, with little available option, heads for the airport and boards a Hong Kong-bound flight.

In the countryside near Hong Kong, Lee (Bruce Lee), the outstanding martial arts student at the Shaolin Temple, refuses to attend Han's tournament until the chief monk at the temple tells him some painful truths. Han (Shih Kien) has turned his knowledge of the arts to his own profit in exploiting innocent people. Furthermore, he tells Lee that his sister was killed by five of Han's men led by Oharra (Bob Wall).

Out of a desire for revenge, Lee agrees to not only attend but also cooperate with government-intelligence authorities in bringing about Han's complete downfall and the destruction of his ruthless heroin cartel.

Upon arrival on the island, the three are met by Tania (Ahna Capri), the mistress of the deadly isle. Lee quickly meets up with a female intelligence agent planted on the island and, while exploring the grounds that night, discovers a vast underground industrial complex.



The hostess with the mostess on the island is smiling Ahna Capri, who adds romance and fuels jealousy among Han's island inhabitants. *Photo courtesy of Warner Bros.*

LETHAL GAME

At the tournament the next day, Roper and Williams easily win their matches. Lee is pitted against Oharra, the killer of his sister. Even though Lee has stifled his desire for revenge, Oharra is no match for Lee's skills. After ample provocation by underhanded tactics, the infuriated Lee kills Oharra with a flying kick.

Later in the day, Han — who believes that Williams was the prior night's prowler — has him killed. Assuming that Roper will join his army, Han shows him the heroin operation and Williams' body.

That night, Lee returns to the underground cavern and discovers Han's hideous operation and sends a radio message to government intelligence. Chaos ensues when Lee is detected. Although he fights off Han's guards brilliantly, Lee is captured.

Han then sadistically sets up a match between Lee and Roper, but Roper announces he will not fight a friend regardless of the consequences. Han then sends his powerful henchman in after Roper and Lee. As Roper kills the henchman, the escaping prisoners of Han's experiments flood the fields and take on Han's army. *Enter the Dragon* builds to a James Bond-style climax.

PROBLEMS AND SOLUTIONS

Upon arriving in Hong Kong to begin shooting this elaborate story, the cast and crew were confronted with immediate problems. Disorientation and jet fatigue — not to mention the change of climate and culture — affected all adversely.

No one had anticipated the enormity of the job they were about to undertake. Probably the biggest obstacle was trying to meld the two different cultures in order to communicate in the making of the film.

Everything had to be constructed from scratch. Full-scale sets, props, boats and hous-



Desperation and the fight to survive drive the winsome Angela Mao Ying to the passions of extreme fury. At left, she is able to dispatch one of her tormentors. Right, with no hope left, the degraded young girl takes her own life. Photos courtesy of Warner Bros.

es were built by hand by hundreds of Chinese craftsmen and laborers. They had to fly in seven praying mantis from Hawaii for one short 20-second scene.

"Their ability to construct would put to shame anything American of comparable price," co-producer Heller claims. "Everything was hand-made. They had no power tools. And because the most abundant commodity they had at their disposal was human labor, they'd put hundreds of men to work hand-making something.

"Every inch of our sets were elaborately hand-painted, even though in some scenes, they're hardly seen," he says.

Every object in the film was handcrafted — vases and sculptures were all the result of hundreds of hours of effort and skill. The bars on the jail used in a scene were hand-sanded from square wood blocks. Whereas American technicians would have bought round dowling for bars, the Chinese sanded them round from square originals.

"The way they did the simplest things was

fascinating. It was so totally different from any way we'd think of approaching a project. We had only five or six American technicians and 500 Chinese to tell what to do. It was an incredible task. Once we understood each other, though, things got done magnificently," Heller says.

Probably the major obstacle to overcome and one that was never completely surmounted was the difference in languages.

Many words don't translate directly or have a Chinese equivalent, making interpreters little help in eliminating the communications gap. Differences in customs and social proprieties also baffled both sides and resulted in lost time. Heller explains one instance: "An assistant prop man forgot to bring a prop one morning, and he was so ashamed that he disappeared and didn't come back for three days. He'd lost face, which is a very severe disgrace to the Chinese."

ENTER THE MISHAPS

Inclement weather, choppy seas and everyone getting ill at least once all contributed to

extending the original schedule in Hong Kong.

Probably the most serious mishap was when Lee cut his hand in a scene involving a bottle. Because the Chinese don't have harmless sugar bottles for film work, a real one was used. Through no one's fault, Lee was incapacitated as a fighter for a week at a time when only fight scenes remained to be filmed. There were scores of other accidents involving extras and minor players. Wall was hurt once — fortunately, nothing serious.

Clouse, veteran director of action adventure films, took it all in stride, though. He was prepared for the unexpected while making such an action-packed tale. The inherent dangers being tremendous, Clouse claims they took every precaution in lowering the accident rate, which is usually high on a martial arts film.

"When they throw those punches, chops and kicks, they aren't faking it," Clouse explains. "It's something like filming a shoot 'em up Western using real bullets and trying to have near misses with each shot. Each move has to be with deadly force and intent but with the accuracy to pull back a fraction of an inch short of the target."

While using a cobra in one scene, Lee was bitten. The cobra had been de-venomized, fortunately.

In one scene in which they tow an unruly martial arts competitor behind their Chinese junk in a dinghy, they almost lost the actor in the dinghy to the choppy sea. Just after they finished filming the scene, the boat sank and Australian actor Peter Archer was dumped into the rough China Sea.

While filming at sea another afternoon, the cast and crew accidentally drifted into Red Chinese waters. If they'd been stopped, they could have spent months in jail.

Some days, it would take hours just to position 300 extras and explain what they were to do. Often, after finishing up a day with explanations about the next day's shooting, half the ex-

tras wouldn't show up. It was also extremely difficult to enlist female extras for the film because in Hong Kong, actresses are traditionally looked down on as loose women. Occasional extras who fancied themselves "the next Bruce Lee" would challenge the star to a fight. Needless to say, these challengers would emerge from such encounters with regrets.

CAPTURING BRUCE LEE ON FILM

Despite Clouse' vast experience with action stars, he stood in awe of Lee's physical prowess and skill. There were several scenes in which the camera had to be speeded up two or three times normal speed in order to capture Lee's rapid movements on film. "If we'd shot [Lee] at regular speed, it would have blurred. Incredible is the only word I can use. He is a phenomenon," Clouse says.

CHARACTERS, ACTION AND THE AUDIENCE

Despite *Enter the Dragon's* escapist plot, there are a few authentic characters in the film. Clouse sent assistants out into Hong Kong's backwater dives to recruit actual derelicts, bums and addicts for certain scenes in the film.

For Clouse himself, the original appeal of the film was its unique action. He readily admits that the fights are what the audiences are coming to see — although he claims that Lee has a chance to reveal some of his true acting talent in certain quiet scenes.

"I'd been told, 'Bruce doesn't need to act, he's an action guy.' Well, he really surprised me. He's a good actor as well as a supreme martial artist. And vice versa for John Saxon, whom we all knew was a fine actor but who also proved to be a skilled fighter," Clouse says.

There is no love interest in the film, although there are quite a few lovely young ladies. Purely an adventure film strung together with Lee's fantastically choreographed fights, *Enter the*

Dragon is a film that appeals to the general public and not just a selected few karate experts.

"It's exciting entertainment regardless of how much you know about the martial arts. Of course, the more you know, the more you'll notice and appreciate. But a knowledge of the arts is not a prerequisite for enjoying the film," Clouse says. "To me, a very dull thing would be a film about a real karate tournament. That would be for the expert. While the action in the film we made is realistic, it's scaled up a bit to the point where it can be enjoyed by most people."

Clouse hopes *Enter the Dragon* may get the average person interested in the martial arts and maybe even eventually studying it.

"It's great exercise and discipline. I may take up studying it myself," he says.

THE IMPORTANCE OF AUTHENTICITY

According to Clouse, shooting the film on location was a priceless asset in achieving the high quality and authenticity demanded for *Enter the Dragon*. "You couldn't recreate [the] atmosphere of Hong Kong on a Hollywood soundstage for a million bucks," he explains. "The sights, sounds — even the smells — all combined to create a feeling of intense realism for the people involved in the production. I believe that realistic quality comes across on-screen.

"Hong Kong is truly the teeming city of the Far East. The small sampans rowing in and out of the harbor anytime of day or night, the hustle and bustle of a rural trade center as people



A dragon-style "pause that refreshes" has John Saxon relaxing with a charming lady in jungle-red nail polish. The pick-me-up is short-lived, however, as Saxon must soon fight for his life. Photo courtesy of Warner Bros.

make their way about carrying bundles, the weathered and wise faces of the old people who have seen so much; it's all a part of this intriguing city."

Although the island of Han is only a figment of a skilled photographer's imagination in creating a composite picture from three entirely different locales, director Clouse has no doubt that there are really several actual islands of Han in existence.

"I wouldn't be surprised at anything about the Orient," he says. "It holds endless mysteries and possibilities. It's truly one of the last bastions of intrigue left on Earth."

THE MONUMENTAL TASK OF EDITING

Kurt Hirschler — editor of *Enter the Dragon* and veteran of such films as *The Fugitive Kind* starring Marlon Brando, *Splendor in the Grass* and *They Came to Cordura* — is the man responsible for distilling the massive footage of film

shot on location into a coherent story.

"Although in many respects an action film is an action film when it comes to editing, I got a genuine education working with footage of Bruce Lee. He's so lightning fast, yet everything he does is perfect," Hirschler says.

As editor, Hirschler had the opportunity to scrutinize Lee's style in a situation in which he could stop the film, slow it down or run it faster than normal.

"There aren't even signals he gives — not a hint that he's going to throw a punch," Hirschler explains. "He's also in possession of incredible energy. He'd often have to do 10 or 15 takes of one fight scene — and he'd rarely show any fatigue. I got tired just watching him on film as I edited it!"

Hirschler claims that because of the physical expertise of the martial artists involved in the picture — particularly on the part of Lee — none of the action was faked nor was it made to look better than it actually was through tricks in the editing room. All the feats performed were actually done at the speed shown, except for a couple of slow-motion sequences in which the real speed was, of course, faster.

"There are many long takes in which I was told not to cut in and out with close-ups because the karate routines were so perfect," Hirschler says. "The camera ran as the martial artists did their routines, and I left it in the film as such. It was so perfect it would have been a crime to have tampered with it."

Additional editing time was required, however, to add the dubbed soundtrack because the Chinese do not shoot sound films. They shoot the visual first and then retreat to the recording studio and add the dialogue later in synchronization to the lip movements.

IDEAL EDITING SITUATION

Contrary to general practice, Hirschler went with the film unit to location and observed the

shooting so that upon return to Hollywood, he would have a clear firsthand idea of what he wanted to do with the film editorially. "It was the ideal situation for an editor," he says. "It was additionally advantageous because I could advise them from week to week during the shooting about certain shots they might need to fill in the story here and there."

Hirschler claims that he soon picked up what are known as the "rhythms" inherent in a martial arts film and cut according to those rhythms. Commonly known as "pace," each type of film has a different rhythm. A detective film, a war movie, a love story all have widely varied rhythms that almost unconsciously set the mood of each film.

Hirschler explains of *Enter the Dragon*: "You must allow yourself to be open and receptive to whatever material you're editing. You must allow the film to dictate how to cut it. *Dragon* had very definite rhythms, and it's an extremely upbeat and fast-paced film.

"Editing is not dissimilar to sculpting, in which there is a concept that the sculptor, whether he be working with marble, clay or film, must liberate and reveal the figure inherent in the material — almost as if the figure and form are in there and it is the sculptor's or editor's job to help that form be born."

With the addition of Lalo Schiffrin's superb musical score, *Enter the Dragon* had become a complete reality. It had been born and had a life of its own.

A HEROIC EFFORT, A HEROIC FILM

Perhaps Heller summed it up best in his observation that the secret to *Enter the Dragon*'s success is in its fundamental assertion of the individual as a hero: "A guy who goes to see this film can once again feel that maybe he too can change his life for the better: right wrongs improve things for everyone. Despite the violence in the film, there is the net positive good.



The punishment fits the crime on Han's island of terror. The penalty for letting a prisoner escape is brutal torture administered by experts in sadism who are charged with maintaining rigid and Spartan discipline. Yang Sze (Bolo Yeung) has the privilege of meting out the agony. *Photo courtesy of Warner Bros.*

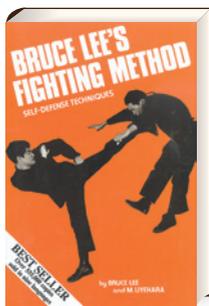
"The lone hero is a great and traditional kind of story that's particularly American. And even though *Enter the Dragon* is of an [Asian] subject, its basic theme is thoroughly American in attitude."

Add that to the genuine curiosity that Americans have always had for the mysteries of Asia — most of which have yet to unfold for the West — and you cannot help but have a winning combination. ✕

Editor's Note: *This feature was originally published in the premiere issue of *Fighting Stars* magazine, dated October 1973. The Internet Movie Database estimates that *Enter the Dragon* — produced for an estimated budget of \$850,000 — grossed \$25 million dollars in the United States and \$90 million internationally. For more information on Bruce Lee and films such as *Enter the Dragon*, visit the [Bruce Lee section of BlackBeltMag.com](http://www.blackbeltmag.com).*

BRUCE LEE® is a registered trademark of Bruce Lee Enterprises, LLC. The Bruce Lee name, image, likeness and all related indicia are intellectual property of Bruce Lee Enterprises, LLC. All Rights Reserved. www.brucelee.com

Books and DVDs From BLACK BELT

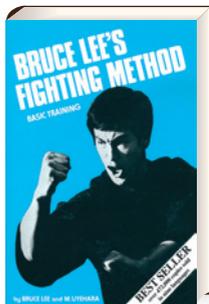


BRUCE LEE'S FIGHTING METHOD VOLUME 1: SELF-DEFENSE TECHNIQUES

by Bruce Lee and M. Uyehara

How to survive attacks on the street, defenses against surprise attacks, armed and unarmed assailants, one attacker or many are among the topics covered. Fully illustrated. **BEST-SELLER.**

128 pgs. (ISBN-13: 978-0-89750-050-0)
Book Code 402—Retail \$.99

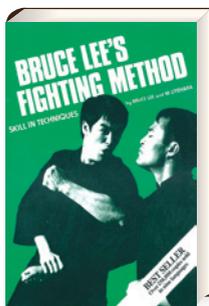


BRUCE LEE'S FIGHTING METHOD VOLUME 2: BASIC TRAINING

by Bruce Lee and M. Uyehara

The originator of *jeet kune do* covers the fighting man's exercise system, the on-guard position, footwork, power training, speed training, the nontelegraphic punch and training in awareness. Fully illustrated. **BEST-SELLER.** 128 pgs.

(ISBN-13: 978-0-89750-051-7)
Book Code 403—Retail \$.99

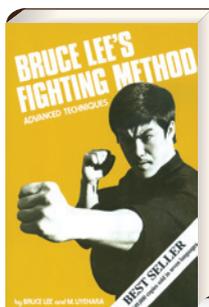


BRUCE LEE'S FIGHTING METHOD VOLUME 3: SKILL IN TECHNIQUES

by Bruce Lee and M. Uyehara

The legendary Bruce Lee demonstrates simple, effective methods for developing your martial arts techniques in body movement, hand techniques, kicking and more! 128 pgs.

(ISBN: 978-0-89750-052-4)
Book Code 404—Retail \$.99

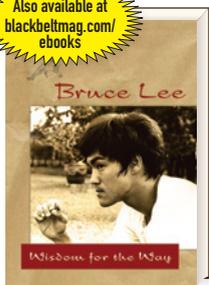


BRUCE LEE'S FIGHTING METHOD VOLUME 4: ADVANCED TECHNIQUES

by Bruce Lee and M. Uyehara

This book presents the advanced techniques. Chapters include hand techniques, attacks with kicks, counters and tactics. 128 pgs.

(ISBN: 978-0-89750-053-1)
Book Code 405—Retail \$.99

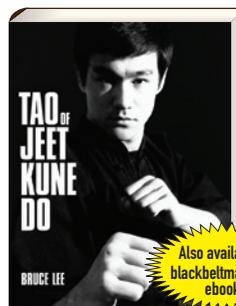


BRUCE LEE: WISDOM FOR THE WAY

by Bruce Lee

This book pulls from many of Bruce Lee's sources—quotes, pictures, sketches—to create a visually comprehensive reference of the master: 144 pgs.

(ISBN: 978-0-89750-185-9)
Book Code 491—Retail \$15.95



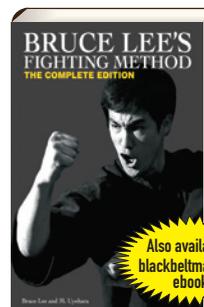
TAO OF JEET KUNE DO: EXPANDED EDITION

by Bruce Lee

THE MOST INFLUENTIAL BRUCE LEE BOOK EVER PUBLISHED!

Take advantage of this rare opportunity to learn directly from Bruce Lee—one of the most celebrated and inspirational figures in martial arts history. 248 pgs. (ISBN: 978-0-89750-202-3)

Book Code 524—Retail \$26.95

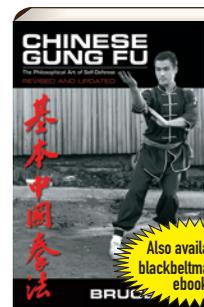


BRUCE LEE'S FIGHTING METHOD: THE COMPLETE EDITION

by Bruce Lee and M. Uyehara

This restored and enhanced edition of *Fighting Method* breathes new life into hallowed pages with digitally remastered photography and a painstakingly refurbished interior design for improved instructional clarity. 483 pgs. (ISBN: 978-0-89750-170-5)

Book Code 494—Retail \$34.95



CHINESE GUNG FU: THE PHILOSOPHICAL ART OF SELF-DEFENSE (REVISED AND UPDATED)

by Bruce Lee

This new edition gives martial arts enthusiasts and collectors exactly what they want: more Bruce Lee, including digitally enhanced photography, previously unpublished pictures with Lee's original handwritten notes, and introductions by his widow and daughter.

125 pgs. (ISBN: 978-0-89750-112-5)

Book Code 451—Retail \$12.95