

Filipino Martial Arts

Digest

Special Edition
2007



Leo T. Fong

Methodist Minister

Martial Artist

Fitness Coach

Filmmaker



Total Approach



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Friends Speak out about Leo Fong

Filipino Martial Arts Digest is published and distributed by:

FMA Digest

1297 Eider Circle

Fallon, Nevada 89406

Visit us on the World Wide Web: **www.fmadigest.com**

The FMA Digest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

The ideas and opinions expressed in this digest are those of the authors or instructors being interviewed and are not necessarily the views of the publisher or editor.

We solicit comments and/or suggestions. Articles are also welcome.

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From the Publishers Desk

Kumusta

I have known Leo Fong for a little over 30 years. A retired Minister, a practitioner of the martial arts (it seems like since time began), an avid boxing practitioner and enthusiast, fitness coach, and film maker. Leo Fong is most knowledgeable in the fighting arts, self confident, truly honest, and represents the martial arts in the highest degree as a practitioner.

You may ask yourself why the FMA Digest is doing a Special edition on Leo Fong whose art is Wei Kuen Do. Doesn't sound Filipino to me and he is Chinese and is known for his association with Bruce Lee. Well I will tell you, Leo Fong besides being a supporter of all martial arts has some great experiences in the Filipino martial arts. He has trained with and was friends with Professor Remy Presas and Grandmaster Angel Cabales, just to name two of the most well known Filipino martial arts practitioners and legends throughout the Filipino martial arts community, and also has many friends in the Filipino martial arts community which hold Leo in the most highest regards as a practitioner.

His art of Wei Kuen Do is not just a style restricted to one aspect of fighting or training, but is comprised of many aspects of the martial arts. Brought together and formed and continuously updating its self to progress with the future.

To meet Leo Fong and/or attend one of his seminars is an experience that you would not easily forget. Seems the man could go hours instructing aspects of the fighting arts and when not instructing keeps your interest in his vast experiences throughout his life time.

If ever the chance to attend or meet Leo Fong "Do Not Pass the Opportunity Up."

Maraming Salamat Po

The FMA Digest Publisher with Leo Fong



1977



2007

Leo T. Fong
Methodist Minister, Martial Artist, Fitness Coach, Filmmaker



Grandmaster Leo Fong
Empowering Lives Through Innovation and Example

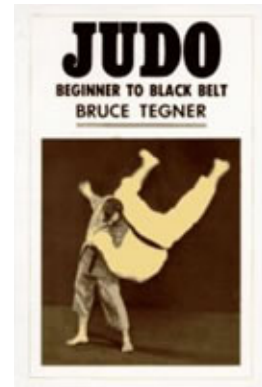
Leo Fong was born in Canton, China and immigrated to the United States at the age of five years old with his mother to join his father in Widener, Arkansas where he ran a small grocery store. He is a graduate of Forrest City, Arkansas High School. He received his Bachelors of Arts degree in Physical Education from Hendrix College, Conway, Arkansas, a Masters of Theology degree from Southern Methodist University in Dallas, Texas, and a Masters of Social Work from University of California in Sacramento, California.

His martial arts journey began at the age of 7 years old on his first day of school. Being the only Asian in school, a group of students surrounded him at recess and began to sing racial slurs at him. When he returned home, his father asked him, "How was school?" Young Fong replied, "Great! Everybody likes me. They even sang to me." The father asked, "What did they sing?" He replied, "Ching-chong Chinaman." The father turned red in the face and said to Leo, "They don't like you. Don't you know they are making fun of your racial heritage?" Next day at recess, the playground teacher organized a softball game and Leo was designated to play first base. One of the kids hit a single and ended up on first base. He looked at Leo and remarked, "Chink!" Without hesitation Leo punched him in the nose, knocking him to the ground. The playground teacher grabbed Fong by the neck, spanked him and sent him to the office where he had to stand in the hall for two days while the other students taunted him. Unlike his cousins who dropped out of school because of racial intimidation, Leo choose to remain in school and fight. As he encountered other bullies, Leo developed an affinity to fighting which landed him in the principal's office regularly. During this time, there were no martial arts schools in Arkansas so Leo sought out the American fighting style - Western Boxing. At the age of 12, he bought a boxing book, "The Fundamental of Boxing" by Barney Ross, the former world welterweight champion. Leo read the book from cover to cover and then he hung a pillow in his room as a punching bag and proceeded to follow the instructions in the book. The instructions he practiced from the Barney Ross book helped him refine his punching skills and he was able to defend himself quite effectively. He learned early on from the instructions in the book that the left jab and left hook were very effective punches. Bullies who came to him with racist attitude and aggressive wild swings were destined to be knocked out by jabs and hooks. He learned early that a left jab could set up for a left hook or a right cross and with those three punches Leo Fong prevailed against school ground bullies. He had his first formal boxing match at the age of 15 years old and while he lost a close decision, he learned much from fighting in front of an audience. After graduating from High School, Leo enrolled in Hendrix College in Conway, Arkansas to study for the ministry. It was at Hendrix he joined the boxing team and received his first formal boxing lessons from an old professional fighter by the name of Kirby "KO" Donoho. In his first year of competition Leo won 7 of his first 8 fights and he scored 5 first round knockouts - all with his left hook.



In his second year in college, Hendrix College decided to disband its boxing and wrestling programs but the local National Guard Unit in Conway, Arkansas invited Leo to join their team. Leo won 5 fights that year with Company G, and also reached the Finals of the Arkansas State AAU Tournament. Leo scored one of the quickest knockouts of the tournament in his quarterfinal fight. He won the second fight by a decision and lost a close decision in the finals to a boxer he had beaten previously in college competition. After his 1950 AAU Tournament competition, Leo continued to compete in three other events; two college tournaments of which he won both by knockouts and the Southwestern AAU Tournament. At the Southwestern he scored a first round knockout, won on a forfeit and was knocked out in the finals. It was after the knockout that Leo decided to

retire from competition. The following summer Leo was hired by the Dallas Board of City Missions of the United Methodist Church to work as an athletic director at Rankin Chapel in West Dallas, Texas. He developed a very strong boxing team at Rankin and some of the members won regional championships in their first year in competition even though none of the boxers had any boxing experiences before Leo's arrival at the center. After graduation from Southern Methodist University in Dallas, Texas, Leo was assigned a church in Sacramento, California. This was 1954. While driving down K Street in Sacramento, Leo noticed a sign on the window of a Dance Studio that read: "Jiu-Jitsu School". Leo stopped, ran up the stairs and met Bill Luke, the owner who was also a dance instructor. Luke said he had trained under a Judo instructor by the name of Bruce Teagner. Leo trained with Luke for over a year until Luke relocated to Southern California. Then, Leo heard that there was a Judo program at the Sacramento YMCA so he joined the Y and enrolled in the Judo program. The instructor was Bob Bendicts and Leo received a green belt under Bendicts after over a year of Judo training. In 1958, Leo was speaking at the Jones United Methodist Church in San Francisco, California and after his speaking engagement he went to Chinatown to have lunch. By chance he saw an elderly Chinese man standing on the corner of Jackson Street and Grant



Street in Chinatown and he asked the old man if there were any Kung Fu schools in the area. The old man replied, "There's one down there near the park, and one up there near the Baptist Church on Waverly Place." Leo asked him which one is the best and the old man laughed, "It's up to you. An old man runs the one near the park. The one up near the church is run by a younger man." Leo decided to go with the old man near the park because he thought the older man would have more experience. It was there in a cellar basement kwoon that

Leo met Choy Lay Fut Grandmaster Low Bun. That first meeting with Grandmaster Low Bun was an interrogation session as the old man wanted to know the reason that Leo wanted to train in Gung Fu. Finally after about 30 minutes of questioning, Low Bun agreed to train Leo in Choy Lay Fut. Leo commuted to San Francisco Chinatown every Friday evening for over three years, until one evening

someone suggested he should check out the Sil Lum School. He and a friend went to the Sil Lum School and at the school there was a student standing in front of the mirror doing forms with small dumbbells in his hands. When he finished, he turned around and introduced himself to Leo and his friend Jimmy Ong.

This was James Yimm Lee. He talked for a little while and then invited them to join the club. Although Jimmy Ong did not join, Leo did and this was the beginning of a friendship with Jimmy Lee that eventually led to the meeting of Bruce Lee. In the meantime, Leo had met a Tae Kwan Do instructor at Sacramento State University, who held a 4th Degree Black Belt. He agreed to train Leo and two other friends who worked for the Sacramento Fire Department. After three years of training, the instructor (Chong Yuk Yong) graduated from Sacramento State University and decided to return to Korea. Leo continued to commute from Sacramento to San Francisco every Friday to train with T.Y. Wong at the Sil Lum School until Jimmy and Professor Wong had a falling out over ten dollars. Jimmy told Leo about the incident and said he was quitting the club. Jimmy said that he would be starting a class in his garage in Oakland and that Leo was invited.

Leo followed Jimmy and trained in his garage until 1962 when Jimmy told Leo about a young Gung Fu expert named Bruce Lee who would be appearing at Wally Jay's Annual Luau in Oakland. When Leo found out that Bruce was only in his teens, he was skeptical of his ability. However, at the demonstration, Bruce quickly erased any doubts about his fighting skills, as he demonstrated his speed and explosiveness on several volunteers from the audience. The following Monday after the Luau, Jimmy invited several martial artists to his house to meet Bruce. Leo was present in that small gathering. Thus was the beginning of a ten-year relationship with Jimmy and Bruce until both of their deaths. During the intervening years, Leo, Bruce and Jimmy had many discussions about martial arts and martial artists. Bruce was particularly fascinated by Leo's boxing skills and his position as a professional minister in the United Methodist Church. On one occasion Bruce asked Leo why he trained in so many system of Gung Fu and Leo responded that he was looking for the ultimate. Bruce smiled and said, "Man, there ain't no ultimate. The ultimate is in you" (as he pushed his index finger on Leo's chest). Leo was a little confused at the point so Bruce then elaborated. He said to Leo, "With your boxing skills, learn a little grappling, learn how to kick, learn some trapping and you will have the ultimate." As Leo thought about what Bruce said, he immediately remembered the words of the Gospel in which Jesus said, "The kingdom is within you." Little did Bruce realize how much influence those words would have on Leo's life journey as well as his martial arts journey.



Leo Fong
Sil Lum Kung Fu



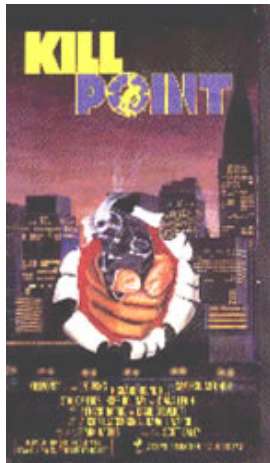
Leo Fong
Choy Lay Fut Kung Fu

Leo had an incident at the Choy Lay Fut School which spurred him towards martial arts liberation. Leo had traveled from Stockton to San Francisco for his weekly Friday class when one of the Family Associations called Grandmaster Low Bun to mediate a nasty fight (Low Bun was also the enforcer for the local Family Associations or Tongs). When he hurried out, Leo was training with one of the senior students name Willie, who asked Leo if he would like to spar. Leo did not understand what he wanted. Willie explained to Leo that they should free spar. Leo explained that he did not know how to spar in a traditional Gung Fu style but he will just do what he knows best; rely on his boxing. Then, Leo and Willie began to move around the room. Willie was in a hard horse stance, trying to hit Leo with the wide sweeping Choy Lay Fut punches, while Leo just moved laterally and stuck Willie with his left jab, occasionally hooking off the jab. After the session, Leo was not convinced he had dominated Willie and he thought Willie was holding back. When Leo told Bruce what had happened, Bruce said, “Hey, man he wasn’t holding back. He didn’t know what to do. Do you think a ‘dry land swimmer’ can beat a boxer, wrestler or judo man?” Bruce’s observation was an epiphany experience. Leo began to look inward rather than outward and he began to let go of the need to train at five different styles of martial arts to find the ultimate. Bruce encouraged Leo to seek his own truth and he reminded him many times that a good teacher is one who points the finger to the door but does not go in with the student. The student must enter in and discover for himself what is truth.

Leo also had an impact on Bruce and his martial arts style - Jeet Kune Do, as Bruce began adding the boxing punches and approach to fighting. At the class in Jimmy’s garage, Bruce had everyone getting into classic the Bae Jong stance of Wing Chun with the lead hand high and the rear hand low (by the solar plexus). Leo told him that he didn’t like the position and Bruce said “What do you prefer?” So Leo got into the modern American boxing stance with his lead hand low and his rear hand by his cheek. Bruce took one look at him and said “I like it because I can’t trap you lead hand.” And then Bruce just walked away and let Leo train that way. Over the next few years, Bruce completely changed his primary fighting stance and eventually adopted more of a boxing stance as his own.

After the death of Bruce Lee, there was a void in martial arts and cinema. Bruce was such an overpowering personality that his sudden death left the world in disbelief however, the death of one phenomenon often is the breeding ground for another. In 1974, Leo received a call from a producer in the Philippines who had read his books and seen the 10th Anniversary edition of Black Belt Magazine with Leo on the cover. The producer offered Leo the lead role in two of his upcoming films. At first, Leo declined the offer but he eventually accepted and in December of 1973, he traveled to Japan, Hong Kong, Taiwan and finally to the Philippines to visit movie studios and get a sense of what filmmaking is all about. In January of 1974, Leo and Ron Marchini, his business partner and friend arrived in the Philippines to begin filming Leo’s first movie, ever, “Murder in

the Orient” aka “Manila Gold.” Although the two American Martial Artists got the star treatment in the Philippines, the movie was a disappointment, but Leo decided to remain in the Philippines for another year to pursue further film work. After returning to America, Leo went on to star in over sixteen movies and directed, wrote and/or produced six films including the very



successful “Killpoint” co-starring Cameron Mitchell and Richard Roundtree. During his time in the Philippines, Leo traveled back and forth to Hong Kong from Manila to visit various Gung Fu schools. However, Leo selected a Thai Boxing Gym, owned by a Thai boxer by the name of Fong Yeh, for his daily training while in Hong Kong. It was during one of these visits that Chaplin Chang, the Production Manager for “Enter the Dragon,” suggested that Leo get an interview with The Hong Kong Martial Arts Magazine. On the way to the

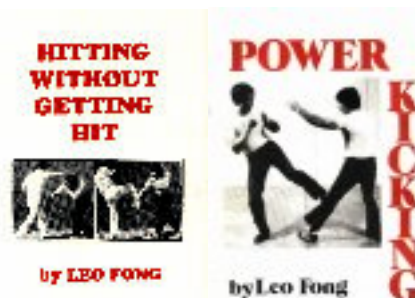


hotel to meet the writer, Chaplin asked Leo what he called his style. Leo could not give him an answer because he had trained in so many different systems. Chaplin suggested to Leo, “Why don’t you call it Wei Kuen Do.” Leo looked at Chaplin and asked, “What is that?” Chaplin replied, “The way of the integrated or assimilated fist.” He went on to explain that “wei” means stomach and all food is processed in the stomach. Leo immediately liked the name Wei Kuen Do because after growing up in the Southern United States, he believes in integration and because the name shows his connection to Bruce without being an imitation of his close friend’s style. Then, in



1976, Leo wrote the book “Wei Kuen Do – the Psycho-Dynamic Art of Free Fighting.”

Leo Fong eventually decided to create his own publishing company called Kononia Publications and has written over 20 books on Martial Arts training and philosophy including the very popular “Hitting Without Getting Hit”, “Power Kicking”, and “Winning Strategies for Karate and Kung Fu”. Long before training videos were popular, Leo produced numerous 9mm training films as well as published and produced numerous books and videos by a variety of top martial artist.



While he was living and working in the Philippines, he became a close friend and student of Remy Presas, the founder of Modern Arnis. Then when he moved back to Stockton, he became a student of Angel Cabales, the Founder of Serrada Escrima and over the years Leo developed his own style of Philippine Stick Fighting called Modern Escrima. More importantly, he has integrated the footwork of Escrima into Wei Kuen Do and this has evolved the style to an all new level. He also attributes the structure of the curriculum to Angel because he was excellent at organization and this has enabled him to create a simple yet complex formula. Leo has black belts or instructor level status in Choy Lay Fut, Sil Lum, Wing Chun, Tae Kwon Do, Tang Soo Do, Karate, Arnis, Escrima, Judo, Jujitsu, Wrestling and he's synthesized the various systems he learned into his own approach which he calls Wei Kuen Do - "The Way of the Integrated Fist". In 1996, Leo Fong received a 10th Degree Black Belt and the title of "Supreme Grandmaster" from Grandmaster George Dillman, Grandmaster Wally Jay, Grandmaster Remy Presas and Dillman's Karate Institute International. Among his teachers are: Angel Cabales, Bruce Lee, James Y. Lee, Chong Yuk Yong, Remy Presas, Low Bun, and T. Y. Wong.

Leo Fong also became well known for his cutting edge weight training and co-authored the books "Power Training for Karate and Kung Fu" and "Advanced Power Training" with his friend and business partner Ron Marchini. During his years in Sacramento, Leo became a close friend and student of Bill Pearl, a body building and weight lifting champion.



Today Leo Fong is devoting his full-time to developing the concepts of Wei Kuen Do. Now that Leo is almost 80, he has taken all his knowledge of Gung Fu and Chi Gung and combined it with his knowledge of weight training and modern fitness and developed a unique style of training called Chi Fung. This approach was specifically designed for seniors but it's really great for everyone. Chi Fung looks like Tai Chi or Chi Gung with light weights and fitness calisthenics. He sees a strong connection between the physical skills and spirituality. It is the spiritual dimension that can take the average martial artist to a high level of proficiency. All great masters have it; Bruce Lee is one of the greatest martial artists that ever lived because of his spiritual and philosophical depth. Others such as Judo Founder Jigoro Kano, Karate Founder Gichin Funakoshi, and Aikido Founder Morihei Ueshiba reached the spiritual level. Ueshiba once said, "When an opponent attacks, I move my mind." Anyone who has seen films of the great master deflecting a series of multi-attacks will realize indeed his mind was at work rather than just his body. Kano was able to throw opponents much bigger and stronger than him because his spiritual depth was so rooted that he was super sensitive to his opponents' energy.

Wei Kuen Do finds its roots in Bruce Lee's Jun Fan Jeet Kune Do, Angel Cabales' Serrada Escrima, Western Boxing, and also Choy Lay Fut, Sil Lum, and Wing Chun Kung fu. Leo has taken from each art the most practical for reality fighting and integrated into his approach. Now, Leo Fong is focusing on all the spiritual elements that can help a martial artist to develop refined skills so in a combat situation a person can hit without

getting hit, fight without fighting, transcend size, strength, and stamina. Wei Kuen Do develops the inner skills that will help a person to overcome and transcend some of life's difficulties and adversities. Wei Kuen Do is more than a fighting art; it is a way of life. After over 50 years of practice in various forms of martial arts, Leo has synthesized life experiences into one single approach in combat and in the totality of life.

The ultimate focus in WKD is to strive to reach a spiritual and Zen state whereby you can express all physical and technical skills like a "voice and an echo." Wei Kuen Do is best described as an experience rather than a system or style. The highest form of fighting is when you reach a spiritual or Zen state. All great masters such as Morihei Ueshiba, Jigoro Kano and Gichin Funakoshi, reached a spiritual dimension and Zen state in their martial arts journey. Ueshiba once said in reference to an attacker, "I just move my mind." The great Master had reached that mental state where he could control a negative situation with his inner being rather than physical skills alone. The highest level of proficiency is to reach a state of "effortless efficiency", fighting without fighting, and going from no form to form and then back to no form.

Leo Fong credits his association with Bruce Lee for much of his insight into the conceptual aspect of the martial arts. He gives total credit to his understanding of Jesus Christ for his tremendous inner growth. "When I discovered the connection between Christ and Wei Kuen Do, it was then that I realized Jesus Christ was the greatest Martial Artist in the history of the arts. Martial arts proficiency must be developed from the inside out, it must have a Spiritual root, or else the physical techniques will only be superficial without depth of power and penetration. The most damaging and destructive techniques are delivered with emotional content, right on the target without effort." After 33 years, Wei Kuen Do is beginning to crystallize as an effective and efficient approach to life as well as combat. As one looks back at the history of WKD, it can trace its roots to Western boxing and to individuals such as Jimmy Lee, Remy Presas, Bruce Lee, Angel Cabales, Low Bun, T.Y. Wong, Chong Yuk Yong and many others who have made a deep impression on Leo Fong. Integration is not about practicing several different styles at once, but it is about process and the ability to build on one core foundation and from that foundation integrate that which is useful and express it as a single unit. That is integration. It is much like a practicing Christian whose life is built on his belief in Jesus Christ and empowered by the force of love, who is able to go to any religious service and not be intimidated or overwhelmed by that particular environment. Leo Fong has deep convictions about total integration in terms of his martial arts ability to transcend life challenges both in the ring, the dojo and in the life arena.

Many martial artists who are skillful in defeating another opponent lack the skill to successfully defeat or overcome what life throws in front of them. It is not enough to merely get into peak physical condition. It is important to be spiritually, emotionally and mentally peaked. "How do you choke-out depression?" "How do you punch-out uncontrolled anger?" "How do you kick-out anxiety?" "How do you deal with death?" "How do you control addiction?" You cannot offer a physical solution to a spiritual problem.

As previously mentioned, the ultimate focus in WKD today is striving to reach the Zen or Spiritual Zone and spontaneity is the key to effortless proficiency. To reach the level where the practitioner can express himself or herself as easily as one does driving a car or eating a meal, takes years of training. WKD strives to teach the practitioner how to

become the technique rather than do the technique. To enable a person who is taking his first step toward mastering WKD, Leo Fong has structured each component into a series of techniques and drills. Each section is interdependent of the other. One cannot reach the level of freedom and expression until they have mastered the ten angles of attack. The angles are the alphabet of fighting. Once a student masters the angles of attack he will have the capability to create his own “composition.” The principles that make the angles of attack work are the same guiding principles that can help you as a human being transverse daily life.

The Four Basic Stages of development are:

- Developing the Tools
- Refining the Tools
- Dissolving the Tools
- Expressing the Tools

Working within those four basic stages are the FIVE “F’s” and the THREE “D’s”:

- Form
- Flow
- Footwork
- Feeling
- Freedom

The THREE D’s is the fuel that propels the process

- Develop the Body
- Discipline the Emotions
- Disengage the Mind

Leo Fong once said, “WKD is a process, always changing, growing, always striving but never quite arriving. A person must learn to adapt to the changes that will always come.”

The Many Sides of Leo Fong

Wei Kuen Do - The Martial Art Grandmaster Leo Fong created and constantly adds to the art to create an ultimate martial art. **Click Here**

Pyramid Power - A new concept that Leo Fong teaches to enhance coordination of mind and body. To bring health back into your life, with peace and tranquility. **Click Here**

Power Source {Holy Cross of Canoga Park} - As a retired Minister Leo Fong can show you how to bring inner peace. **Click Here**

Total Approach Organization - Grandmaster Leo Fong and Thomas J. Nardi, Ph.D. through their combined seminars brings the best in martial arts knowledge. **Click Here**

Koinonia Productions - Where the best Books and Videos are offered for the martial artist to improve and gain knowledge. [Click Here](#)

Sky Dragon Entertainment - Leo Fong's personal movie company brings the best in entertainment. [Click Here](#)



Double Dragon **The Bruce Lee and Leo Fong Connection** By Adam James



The Beginning of a Friendship

Bruce Lee moved to Oakland California in 1964 and lived at the home of his friend and student James Yimm Lee. Over the next few years, Bruce would modify the traditional Wing Chun Kung Fu that he had learned as a youth in Hong Kong and he began a new evolution in the martial arts by mixing Kung Fu, boxing and other styles of martial arts. During this time, Bruce met and became friends with Leo Fong, a former Golden Gloves and AAU champion boxer who was training in Kung Fu with some of the Bay Area's top Grandmasters. They were destined to meet and train together and ultimately they changed the course of martial arts history. Both men were born in the Year of the Dragon (Bruce in 1940 and Leo in 1928) and they were also both named Dragon. Bruce used the Chinese screen name Lee Siu Lung ("little dragon" in Cantonese) and Leo was given the birth name Fung Tin Lung ("sky dragon") when he was born in Canton. The two became fast friends but more importantly, they became martial arts brothers who would go on to share, compare and integrate Kung Fu, boxing and other martial art styles.



James Yimm Lee

Leo had first met Jimmy Lee several years earlier at the Sil Lum (Shaolin) Kung Fu School of TY Wong and Leo was intrigued by Jimmy's use of light weight dumbbells while performing the Sil Lum forms. A short time later, Jimmy and TY Wong had an argument over money and Jimmy left the school. Jimmy decided to train on his own and he invited Leo to join him at his house. When Jimmy met Bruce Lee and started training with him, they invited Leo to join them for their back yard classes.

One evening, while training the class, Bruce asked all of the students to line up in the traditional Wing Chun stance "Bae Jong" in which the front hand is held high and the back hand is positioned at mid-chest level. Leo hesitated in taking the traditional stance

and Bruce asked him “What do you prefer?” Leo responded by saying “I like the boxing stance.” Leo then adjusted his position and placed his back hand at the side of his head and lowered his front hand to take the modern boxing stance. Bruce looked at Leo for a moment and then said “I like that because I can’t Lop Sau (trap the lead hand). Okay, you can do it from that stance.”

The Value of Boxing and Weight Training

As Bruce continued teaching his Oakland students, he also started exploring other styles of martial arts and fighting and he was particularly fascinated by boxing. He purchased 8mm films of the champion boxers of history and watched the films earnestly. Bruce also became interested in weight lifting and his friend and student Jimmy Lee shared all of his knowledge and training equipment. At this time, Leo was already very experienced in boxing from the American amateur boxing program he grew up in and he was also very experienced in weight training. Leo was a friend and student of Bill Pearl, the champion body builder in Sacramento and Leo had been training with Bill for several years. When ever Leo was visiting, Bruce would pull out his boxing films and he and Leo would watch them for hours. Leo would tell Bruce all about the famous boxers and their styles, techniques and training habits because he had grown up as a fan and student of the game. Bruce asked Leo all about his boxing experiences and training methods as well as what he was learning from Bill Pearl.

Also, Bruce was an avid reader and he purchased an assortment of books and magazines on boxing and body building. His personal library included Bob Hoffman’s “Strength and Health” and Edwin L. Haislet’s “Boxing: A Self Instruction Manuel” as well as all of Joe Weider’s publications and Perry Rader’s Iron Man magazine.

Bruce, Leo and Jimmy would frequently have meetings to discuss and dissect the other martial arts styles and leading practitioners. Bruce had an uncanny ability to watch a person, pick up on their movement patterns and then mimic them to an amazing likeness. During these meetings, Bruce would often jump up and start imitating the subject of the discussion and then breakdown the scientific effectiveness of the style. The three of them always found flaws in the styles that lacked the aliveness and spontaneity of free fighting systems like boxing, wrestling and Judo. They also disliked those who practiced a variety of styles and attempted to do all of the techniques possible instead of perfecting the basic tools of combat and the subtleties of a single technique.

The Epiphany

To further his research, Bruce liked to visit other martial arts schools so that he could see their techniques and training methods in person but also to test his new ideas. Bruce called this “slumming” and he would often go with Leo or Jimmy. One evening, after visiting several Kung Fu schools in San Francisco, Leo and Bruce were crossing the Bay Bridge back to Oakland when Bruce asked a question that would forever change Leo’s life. Bruce was aware that Leo was taking classes at several schools and not just with Bruce. At the time, Leo was training in Tang Soo Do, in Judo/Jujitsu, in Sil Lum Kung Fu with TY Wong, in Choy Lay Fut Kung Fu with Lao Bun, lifting weights with Bill Pearl, training with the Sacramento State Boxing team and working out with Bruce and Jimmy. So Bruce asked him bluntly “Why are you running around town training with all of these guys?” Leo replied “I’m looking for the ultimate.” Bruce then said “Man,

there's no ultimate style ... the ultimate is inside of you." and reached out and tapped Leo on the chest as he said this. Leo immediately felt a deep connection to this statement and it reminded him of the Biblical passage "The Kingdom of God is within." (Luke 17:21) Bruce went on to explain the physical implications of his comment and also expounded on the philosophy of it. Bruce told Leo that his boxing skills were "where it's at" and that he only needed to integrate the Wing Chun trapping, Judo/Jujitsu grappling and the Tang Soo Do kicks. He also told Leo that he didn't believe in the traditional martial arts and that he preferred the aliveness of boxing and free fighting. Bruce also expounded on the philosophy that he was developing - that the individual is more important than martial arts styles and to be true to yourself and your personal journey in life. Bruce told Leo that the individual will instinctively know what is true and right for them and that the outside person can not possibly know your true nature and therefore he will only lead you away from true understanding and self realization.

The comment had a deep profound effect on Leo and would change the direction of his life. He began to re-evaluate his martial arts, his personal relationships and his professional career. A short time after Bruce made this comment, Leo had several life experiences that reinforced the power of this philosophy and prompted him to fully embrace it. As he shared these moments with Bruce, he gave his friend another perspective on the process of self transformation and provided further evidence of the wisdom of this philosophy.

The Real Deal and the Illusion of Dry Land Swimming

One afternoon, Leo arrived early for the Choy Lay Fut class with Lau Bun. The only person there was one of the senior students who often assisted teaching the class for the Grandmaster. As Leo was preparing for class, the man asked him if he would like to spar, but Leo declined. Even though he had been taking the class for several years, he knew that the other man had been in the class for over ten years and also that Lao Bun forbid sparring. When Leo mentioned that Lao Bun would not approve, the other guy said, "He's not here." Then Leo told the man that compared to him, he was not very good in Choy Lay Fut, but the man said "You can do what ever you want." As they began to spar, the man got into a deep horse stance and prepared to fight with Choy Lay Fut. Leo on the other hand, got into a boxer's stance and started to move around and circle his opponent. Leo proceeded to use the "stick and move" tactic of American boxing and used his jab and left hook as both offensive and defensive weapons. While his opponent struggled to move from his deep horse stance, Leo bounced around the room and hit him at will. After about five minutes, Leo said "Do you want to keep going? I don't want to get too tired before class." The other guy decided to stop the sparring session and then dismissed his poor performance by saying that he was fighting an opponent who wouldn't stop and fight.

When Leo shared his experience with Bruce, the two of them discussed the limits of traditional stances and fighting methods, as well as the mobility, versatility and "aliveness" of boxing and free fighting. At first, Leo thought that the other man was holding back and wasn't using his full arsenal from Choy Lay Fut, but Bruce told him "He's not holding back, man! He's a dry land swimmer and he can't fight!" Then Bruce, who was known for speaking his mind and not pulling verbal punches, told Leo "You can do that to the old man, too." Leo was shocked and said "That's the Grandmaster and he's

an enforcer for the Triads (the Chinese Mafia).” Bruce replied “The student is a reflection of the teacher. What makes you think he would do anything differently from his student? You have to remember that what we’re doing is light years ahead of these guys.”

The Birth of Jeet Kune Do

Bruce Lee truly began to develop his new philosophy of fighting after the famous altercation with Wong Jack Man, another top Kung Fu practitioner of the Bay Area. While some people suggest that the fight between Bruce and Wong was orchestrated by the local Kung Fu Grandmasters, Leo states that the confrontation had absolutely nothing to do with the idea that Bruce had broken the rule of only teaching Kung Fu to Chinese students. It is true that when Bruce was growing up in Hong Kong, he had been denied as a student because he wasn’t pure Chinese so he did in fact feel very strongly about teaching anyone he chose. However, Leo maintains that while Bruce had offended some of the other Kung Fu instructors by stating that traditional styles don’t work in real fighting, they didn’t really care who Bruce was teaching and there was never a decree for Wong to fight Bruce for the right to teach. To the contrary, Leo insists that the animosity that led to the confrontation was created by David Chin, another Kung Fu practitioner in the Bay Area. David Chin disliked Bruce and Leo and was a supporter of the traditionalists. Chin was friends with Lucky Chan, a top Kung Fu man and Leo’s sparring partner. Lucky Chan acted as the liaison between the two groups. Chin constantly bragged to Lucky Chan about the superiority of the traditional Kung Fu masters and would seek out all of the new immigrants from China who were rumored to have special skills and abilities. One such immigrant was Wong Jack Man and Chin was infatuated with the young teacher of Shaolin Kung Fu. Wong was reported to have mastered the “Vibrating Fist” and that when he hit a man with it, they would feel the vibrating force down to their bones. When Lucky Chan told Leo about Chin’s claims and boasts, Leo responded by saying that it’s all “BS” and that he could beat any of them with his left jab, left hook and right cross. Chin became very angry with Leo and eventually told Lucky Chan that he wanted to fight him. Lucky Chan informed Leo of Chin’s wish and Leo said that he invited it. Chin came to Leo’s class in Stockton and stood by the side of the room waiting for the opportunity to confront him. Leo’s class emphasized free fighting and he and his students used gloves, head gear and reality based techniques. This was very different from the Kung Fu classes that Chin had seen and he became increasingly uncomfortable as he stood there watching. Leo attempted to say hello but Chin completely ignored him. As Leo finished class, he sparred with all of his top students and then was ready to go at it with Chin. However, Chin had slipped out during the sparring sessions and never repeated his request of fighting Leo to Lucky Chan. Despite this incident, Chin continued to fuel the animosity between Wong and Bruce. Chin was constantly spreading rumors and false statements in the martial arts community of the Bay Area. When Wong said that he could beat Bruce in a fight, Chin made sure that Bruce heard about it. When Bruce said that he would fight Wong anytime or place, Chin ran back to tell Wong. The fight was quickly arranged and Wong came to Bruce’s school in Oakland.

On the day of the fight, Leo was unable to be there because of work but Bruce and Jimmy told him that they would call him as soon as it was over. Before the fight, Wong wanted to set some ground rules such as no kicking but Bruce refused to have any rules

and insisted that it be full contact. As the fight began, Bruce quickly became the aggressor and Wong started to duck and cover with Bruce chasing him with his straight blast punching technique. Bruce finally cornered Wong and as he paused from hitting him, he asked Wong to give up and declare Bruce the winner. However, even though he had won the fight, Bruce was very disappointed with his performance. He was frustrated that he couldn't hit Wong cleanly and that his straight blast was ineffective. He had always succeeded with this technique but with Wong turning and ducking, he could only hit him on the shoulders and the back of the head. In fact, Bruce hurt his knuckles by punching Wong incorrectly and he was disappointed by his ineffectiveness. Bruce was also very upset that he had become winded and fatigued while trying to catch Wong. This would inspire Bruce to increase his conditioning and incorporate running and weight training into his personal training regimen.

Immediately after the fight, Jimmy called Leo on the phone and told him about the outcome. Jimmy handed the phone to Bruce and he told Leo that he was very upset that he couldn't hit Wong cleanly. Leo said "You need to throw more hooks and uppercuts - go boxing on him!" Bruce responded by saying "I need to do something."

The next time Leo visited at Jimmy's house Bruce was hitting a heavy bag and using boxing techniques – a jab, hook, cross and uppercut. Bruce was moving around on the balls of his feet and he was using the "stick and move" tactic. Leo could see that Bruce had begun his serious study of boxing and he was beginning to tap into the freedom and spontaneity of the boxing techniques. While Bruce was growing up in Hong Kong he had participated on the school boxing team and when he was living in Seattle, prior to moving to Oakland, Bruce had trained several students who had some boxing experience. However, he never respected them or the style of boxing because he felt so strongly about Wing Chun and he could easily defeat them. He didn't start to fully appreciate the process of integrating western boxing with Kung Fu until he was living in Oakland and working with Leo.

The Power of Self Knowledge

During this time, Leo had several bad experiences with the other instructors he was training with and was forced to discontinue training with them. As he was telling Bruce about his latest run-in, Bruce said "That's great - now you can do self taught, like me!" During this conversation, Bruce reiterated his belief that there is no ultimate martial art, and that the ultimate is to sharpen the basic tools of fighting to the point of spontaneous and instinctively right action. He encouraged Leo to explore his own natural skills and refine the tools that he already possessed. Bruce went on to explain to Leo that the path of being self taught and seeking one's own identity would also lead to self discovery and natural, spontaneous and correct expression.

In the summer of 1965, Leo received a letter from Bruce. In the letter, Bruce asked Leo to be an instructor of his new style Jeet Kune Do. He immediately called Bruce and thanked him for the offer; however, Leo was working full time as a Methodist minister, had a family and was focused on his own training. He told Bruce that he was flattered but that he wanted to just train with him and wasn't really interested in starting a class. Bruce told him that he understood his decision and respected his wish to focus on his personal training and the development of his own fighting skills.

The Theory of Martial Arts Relativity

Bruce and Leo would also frequently talk about religion, philosophy, and go deep into the theories of life itself. As a Methodist minister, Leo held a master's degree in Theology from Southern Methodist University and a master's degree in social work from Sacramento State University. Bruce was fascinated by philosophy and the study of the mind because he believed it would help him become a better fighter. One day, Leo gave Bruce the book "Gestalt Therapy: Excitement and Growth in the Human Personality" by Fritz Perls and shared with his friend the theory of Gestalt psychology. The theory states that the operational function of the mind is completely holistic and contains self-organizing tendencies and that the whole is always greater than the sum of its parts. The classic example of Gestalt theory is a soap bubble - the spherical shape is not created by a template or mathematical formula but rather, it emerges spontaneously as surface tension acts simultaneously on all points in the surface. This theory is in contrast to the "atomistic" principle of operation where everything is broken down independently of the whole. Gestalt therapy focuses on the process (what is happening) not on the content (what is being discussed) and therefore, the emphasis is on what is being done, thought and felt in the moment rather than on what was, what might be, what could be or what should be. The process is a method of awareness that enables the person to be more fully and creatively alive and free from the blocks that diminish optimum growth. The key to this process is that the person must view themselves in terms of being part of the unified whole and in fact, Gestalt means "whole" in German. The book proposes that self actualization can only be achieved by self transcendence, and that is, viewing the self as part of the greater whole.

By 1966, Bruce had moved to Los Angeles to pursue his career as an actor and start work on the Green Hornet television show. During this time, Bruce regularly wrote to Leo and shared with him his experiences working with the Hollywood elite and meeting the top martial artists of Southern California. Bruce had started to make a name for himself as an excellent martial artist. He began teaching several prominent people in the martial arts community. One such person was Mito Uehara, the founder and publisher of Black Belt Magazine and O'Hara Publication books. Mito was taking private lessons from Bruce and was fascinated by his young instructor's knowledge and ability. He asked Bruce to write an article for his magazine. Bruce agreed to do it but only if Mito would let him write about his style and philosophy. Bruce wrote a very controversial article that challenged the preconceived notions of the classical martial artists. It was titled the article "Liberate Yourself from Classical Karate". In the article Bruce dissected the martial art traditions and shared his vision and philosophy of individual freedom and spontaneous free fighting. When Leo read the article, he clearly saw the influence of Gestalt Therapy and the principle of self actualization through self transcendence. Bruce upset a lot of people in the martial arts community with his criticisms but this controversy added to his recognition and it continued to build his reputation as an intelligent and talented martial artist.

Black Belt Magazine Cover Story

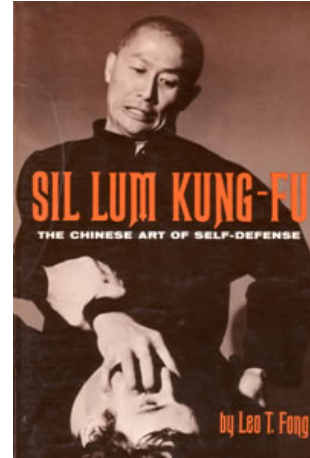
A few years later, Bruce decided that he wanted his friend Leo to continue on this train of thought and to get some well deserved recognition himself. So Bruce told Mito that he should put Leo on the cover of Black Belt Magazine and have him write a feature article about their training approach. Mito agreed immediately but when Bruce told Leo about the arrangement, Leo declined and said that he wasn't seeking fame as a martial artist. Bruce couldn't believe it and he insisted that Leo accept the offer. Leo then asked Bruce "Why is so important to you that I be on the cover of Black Belt?" Bruce replied, "Because I think it's cool that you're a minister and a martial artist - you're like one of the old monks in China." Leo decided to do the article but he confided in Bruce that he wasn't sure what to write about and he asked Bruce to assist him. Bruce knew that Leo was very accomplished in several styles of martial art but he also knew that Leo understood the principles of free fighting and therefore, the weaknesses of these traditional, pre-arranged styles. So Bruce suggested that Leo write the article on an analysis of scientific effectiveness of these styles and point out all of their inherent flaws. When the magazine came out, the cover photo showed Leo striking his opponent with the caption reading "Leo Fong Exposes Weakness in Major Fighting Styles." The article was called "Putting Theory into Practice: Leo Fong's Eclectic Self Defense" and it is one of the first publications on the concept of eclectic martial arts. In the article, Leo analyzed the effectiveness of the basic techniques in Tang Soo Do, Choy Lay Fut and Sil Lum Kung Fu. Then he showed the technique from a free fighting approach and he demonstrated the superior effectiveness of this application. The magazine caused a big stir in the martial arts community and this pleased Bruce greatly and solidified his relationship with Leo as brothers in the martial arts.

While living in Southern California and teaching many of the top martial artists there, Bruce would regularly write to Leo and share his insights and vision. In these letters, Bruce was brutally honest with how he felt about the other martial artists and he explained and analyzed their techniques in great detail. He would emphasize to Leo that these men did not have the aliveness and spontaneity he and Leo believed in. He would tell Leo about his observations and the modifications he would make during private lessons to make them better. After attending the Long Beach Internationals, Bruce wrote to Leo and told him about the fights and final outcome. He told Leo exactly how he felt about each person and how the two of them would fare against these champions.

On several occasions, Bruce invited Leo to come down to Southern California and hang out with him. During the trips, Bruce would show Leo around town and introduce him to his students. Many of those students remember Bruce bringing Leo to the school and then asking Leo to demonstrate proper hitting technique and punching skills on the heavy bag. Ted Wong recalls Bruce telling him to study Leo's technique and that "Leo Fong has one mean left hook." During one visit to LA, Bruce shared with Leo his new concepts of Jeet Kune Do and his newly formulated Five Ways of Attack. Then, later in the afternoon, Bruce took Leo to the Chinatown school and showed him around. After the class, Bruce told the students that he had just created a new philosophy of fighting called the Five Ways of Attack and that Leo already knew all about them.

Practitioner to Author

One day, Mito told Bruce that he was wanted to publish a book on Kung Fu but that the Chinese community wanted to keep it a secret and no one would agree to write the book. Bruce immediately suggested that Leo write the book and he personally vouched for Leo. That was good enough for Mito so he called Leo on the phone and offered him the opportunity. At first, Leo was uncertain because he had never attempted to write a full book before. Bruce offered to help him with the project and together they agreed to do the book for Mito. They decided to do the book on Sil Lum Kung Fu and it would become the first book on this style of martial arts for the general public. The first half of the book would cover the history and philosophy of Sil Lum and then show the Sil Lum form in pictures with detailed description in captions. The second half of the book would cover the self defense applications of the techniques from the form but this was part of the secret techniques of the Kung Fu system. Leo had trained for many years in Sil Lum Kung Fu but Grandmaster TY Wong was always reluctant to share the applications and rarely discussed them. At the time, Leo was no longer training regularly with TY Wong and when he asked him to help with the applications section, Wong refused. When Leo told Bruce that Wong wouldn't work with them on it, Bruce said "That's great because now we can show the true application - not dry land swimming!" Bruce and Leo then stayed up late into the night on the evening before the photo shoot and together they broke down the form and created reality based fighting applications for the techniques. The photos show the clear influence of boxing and Bruce's philosophy on free fighting in Leo's interpretations. In the final publication, Bruce Lee is credited as the Editor and Leo likes to say that Bruce was the ghost writer for the application section.



fighting applications with an emphasis on free fighting and not the traditional approach.

Later, Bruce would again use his influence with Mito at Black Belt/O'Hara and this time he arranged for his friend Jimmy Lee to write the book "Wing Chun Kung Fu." Jimmy was going through lung cancer and Bruce wanted to help Jimmy make some extra money to alleviate the medical bills.



Seeking the Truth

As time passed, Bruce was continuing to progress as a martial artist and as a man. He was changing his thoughts on fighting and life and he decided to take control. Bruce had become so famous that many people were falsely claiming that they were students of Bruce or even that they taught him martial arts. There were also many people claiming to teach his style of Jeet Kune Do although he had never met them and there were others so enamored by Bruce that they would sacrifice common sense to study his art. Bruce had always disliked the concept of styles and group instruction, preferring the eclectic approach and teaching in a personal one on one environment. In fact, during the height of Green Hornet, Bruce was offered a business opportunity to lend his name and likeness to a chain of martial arts schools to be named “Kato’s Karate.” Even though the investors would give Bruce full control of the teaching curriculum, he declined because he didn’t believe in the concept of a martial arts style or teaching it in a group setting. As he looked at the proliferation of bogus Jeet Kune Do students and teachers, Bruce decided to tell all of his students to close the schools and that they could no longer do Jeet Kune Do and instead they should seek their own truth. Bruce felt very strongly about this and he did it for several reasons. As previously stated, Bruce believed that people were prostituting the name and others were overly name conscious, only wanting to train in Jeet Kune Do because of his celebrity. Bruce also thought that personal discovery and spontaneous action came from sharpening the basic tools of fighting and not from training in a particular style. He believed that when you seek self knowledge you will possess all knowledge but that seeking external knowledge will only lead to confusion. He felt that the martial arts should be a vehicle to this self realization and assist the individual on their journey of self expression and they should never repress or alter the natural state of fighting. For these reasons, Bruce felt Jeet Kune Do was his personal path of martial arts and that others will be cheated out of this experience if they are handed another man’s journey of self discovery and expression. Yet another reason for Bruce dissolving Jeet Kune Do was because of his growing understanding of the dynamics of fighting. When Bruce had originally named his style Jeet Kune Do, he did so because he strongly believed in the superior strategy of using the Jeet (intercepting) technique whenever possible. Bruce had discovered that many of the martial artists of his era were open to the intercepting fist (or counter striking) when they attacked. Bruce wrote “To attack me you must come to me and this affords me that opportunity to intercept you.” However, as Bruce continued to evolve as a martial artist, he discovered that by relying so strongly on the intercepting concept, he was open to a counter fighter who could recognize this technique and set him up with a counter to his counter.

Leo always had great respect for his friend Bruce and his martial arts journey. He also had respect for himself and his own path in the martial arts. Leo believed in his boxing roots and now with the help and guidance from his friend Bruce, he had developed his own personal expression of martial arts with boxing, Kung Fu, Tang Soo Do and Judo/Jujitsu mixed together. Leo didn’t call what he was doing Jeet Kune Do and in fact, he had never even thought of giving it a name. So when Bruce told everyone to dissolve Jeet Kune Do, Leo respected his wish and has never claimed to be an instructor of Jeet Kune Do.

Gone But Not Forgotten

When Bruce died in 1973, it was sudden and unexpected. He was a symbol of health and strength and no one thought that he would die so young, especially Bruce. He had never put much thought into his legacy, his style and the future without him there. He did not name a successor or plan the direction of his style and students. However, when he died, it left an enormous void in their lives and in the martial arts world. All of those who had trained with him found themselves in a new situation. Bruce had become even more famous after he died and people wanted to know more about him and his unique way of performing martial arts. Several of Bruce's students took it upon themselves to continue teaching Jeet Kune Do. Why they did this is not completely understood, however perhaps it was because so many people wanted to learn. Perhaps it was because there were some unscrupulous people claiming to teach Jeet Kune Do (even though they had never trained with Bruce) and his former students wanted to set the record straight. Perhaps they were also motivated by the incredible financial rewards of teaching the style of the world's most famous martial artist. Perhaps it was because finding their own path and establishing their own reputation is harder than following in another man's footsteps. There's no doubt that if they told people that they teach their own approach to fighting, they will have to prove themselves and it would take time to develop their reputation. However, if this same person claimed that they teach the fighting system of the world's most famous martial artist, people would want to train with them, but in time, there will become a limit to what they can teach because they are relying on another man's wisdom and not their own instincts and understanding. Regardless of the others' intentions, Leo refused to capitalize on his friend's fame and untimely death. He also found himself on the outside of Bruce's Los Angeles students and they were getting the majority of the public's attention. He had seldom trained side by side with them and they had often observed his close relationship with Bruce as a fellow martial artist and not as a student. Whether it was jealousy, resentment or fear, the Los Angeles students never embraced Leo while Bruce was alive and they became even more distant when Bruce passed away.

Movies as a Vehicle to Martial Arts Truth

Bruce Lee was passionate about film and he viewed movies as his medium for teaching his unique martial art concepts. He believed that it is difficult, if not impossible to teach effectively in a group environment and he preferred teaching each student one on one to properly develop their individual skills. He also preferred film making as a means to building his reputation and was not interested in pursuing a tournament championship.

Leo Fong on the other hand never even thought about working in the film industry but he was amazed at his friend's success. Before Bruce passed away, he wrote to Leo again and mentioned that he was preparing another film project titled "King of Chinese Boxers". In his letter, Bruce said that he was shocked at how quickly everything was developing and that the possibilities for the future were truly amazing.

With the release of Enter the Dragon, Bruce had gained world wide fame and the popularity of Kung Fu movies soared.



However, with Bruce gone, there was a vacuum in the martial arts film industry and many film producers were looking for a new action star. One afternoon, Leo received a phone call and a man with a very heavy accent said “So I hear you want to be the next Bruce Lee.” Leo immediately thought it was a friend joking around with him so he hung up. The man called right back and said “Please, don’t hang up - I’m a movie producer in the Philippines and I want to put you in my next movie as the Kung Fu master.” The producer explained that he had seen Leo’s books and read the article in Black Belt magazine where he talked about his friendship with Bruce and his eclectic approach to the martial arts. He told Leo that he wanted him to make him a big star and put him in his upcoming film. Leo responded by saying that he wasn’t interested and then hung up the phone again. A few days later, Pan Am airlines called Leo and told him that there was a first class ticket to Manila in his name. Leo decided to at least make the trip and find out for himself what it was all about. Upon arriving in the Philippines, he agreed to play the co-star of the film and he began his journey into the world of movies. During the late 70’s and into the 80’s, Leo Fong became an international action star and we starred in, directed, wrote and/or produced over twenty films.

1974 - Murder in the Orient
1975 - Bamboo Trap
1975 - Tiger's Revenge
1976 - Last Reunion {Ninja Nightmare}
1976 - Blind Rage
1978 - Last Reunion
1982 - Kill Point
1984 - Low Blow
1987 - No Witnesses
1988 - Paper Dragon
1990 - 24 Hours to Midnight
1991 - Show Down
1993 - Weapon of Choice
1994 - Cage 2: Arena of Death
1995 - Rumble in LA
1997 - Guardian Black Belts
1998 - The Komeback Kid
2007 – Transformed

Living the Legacy - Inspired by Bruce Lee, Leo Fong Seeks His Own Truth

While on a business trip to Hong Kong, Leo wanted to explore his options in the Chinese film community and he arranged to meet with several of Bruce’s friends and business contacts. Upon arriving, Leo got together with Bruce’s childhood friend Unicorn Chan and also Chaplin Chang, the assistant director of the film Enter the Dragon. One afternoon, Leo and Chaplin were riding in a cab as they were going to a meeting with the editor of Hong Kong’s number one martial arts magazine for Leo’s interview. While driving there, Chaplin was asking Leo about his experiences with Bruce and his own personal martial arts style. Leo told



Chaplin that out of respect to Bruce he did not call what he did Jeet Kune Do and that he really didn't have a name for it. He explained to Chaplin that he combined boxing with several styles of Kung Fu, including Wing Chun, Choy Lay Fut and Sil Lum and that he also integrated the kicking of Tang Soo Do and the grappling of Judo/Jujitsu. Chaplin thought for a moment and said "You should call your style Wei Kuen Do." Leo said "What does that mean?" and Chaplin explained that it means "The way of the integrated fist." Leo told Chaplin that he really liked the name because it reflected his connection to Bruce but it was also his own truth. He went on to tell Chaplin that he also liked the name because he had grown up in the Southeastern United States during segregation and he believes in the concept of integration. Leo appreciated how the name emphasized a process of assimilating various forces and then blending them into one complete force and he could see how this name reflected the process that he and Bruce had been pursuing. Bruce had often talked about how styles caused separation and limitation and that the "ultimate style" was a personal expression of the totality of free fighting.

Wei Kuen Do: Beyond JKD - Similar Concepts, Different Structure

In 1973, Leo wrote the book "Wei Kuen Do: the Psycho-Dynamic Art of Free Fighting" and he shared with the world his discoveries on the martial arts path. The book explains his theories on spontaneous free fighting and expressing the tools of the totality of combat. Leo demonstrates boxing and kicking techniques that are integrated with chokes, takedowns and grappling. He also expounded on the theory and philosophy of "no way as the way" and finding your own truth. To this end, he includes a quote from writer and philosopher Khalil Gibran about a teacher "If he is indeed wise, he does not bid you to enter the house of his wisdom but rather lead(s) you to the threshold of your own mind."

By this time in his life, Leo was recognized as a world renowned Kung Fu master, but he continued to view himself as an individual pursuing true wisdom and spontaneous right action. Therefore, he continued to seek knowledge in reality based fighting and he sought out teachers of these martial arts. While living in the Philippines and making action movies, Leo was introduced to Remy Presas, the Founder of Modern Arnis (an eclectic approach to the traditional Filipino stick/knife fighting system) and they trained together everyday until



Leo moved back to America. Leo assisted Remy with the distribution of his book "Modern Arnis" and he became a life long friend and supporter of his. After resettling in Stockton, California, Leo met Angel Cabales, the founder of Serrada Escrima and he was invited to train with Angel. Serrada Escrima (which means close quarters knife fighting) was Angel's interpretation of the Filipino martial arts and he emphasized a unique triangular stepping that creates new angles and defensive positioning while striking. Leo trained privately with Angel for many years and they became close friends and business partners. Several years after Angel passed away, Leo integrated what he

learned from Remy in Modern Arnis with the techniques he learned from Angel in Serrada Escrima and he created Modern Escrima, his own approach to the stick fighting systems based on the spontaneity of boxing and free fighting.

A New Direction

During this time, Leo began to re-evaluate his Wei Kuen Do techniques and he started to re-formulate his overall approach. As he integrated the boxing punches with the unique footwork of Escrima and the energy principles of Kung Fu, he discovered a new level in the art of “hitting with out getting hit.” Leo’s inspiration came from an event of spiritual transformation and it prompted him to take a completely new approach to everything he did in life. As a full time minister in the Methodist Church, Leo has resided over hundreds of weddings, baptisms and funerals and he had develop a deep faith and wisdom. However, in 1997, he had a new experience that led him to an even deeper understanding of the connection between energy, healing and fighting skills. One evening, his wife close a window with fogged glass and she noticed that the light from outside was creating a cross in the glass. Usually, outside light on fogged glass will make a blurred halo around the light but on this night, it was making a brilliant cross. Over the years, the cross continues to appear in the glass and Leo and his wife have dedicated this area of their home to God. Their living room became a chapel and the small room with the fogged glass window has now become a special prayer room. Leo began to organize Inter-Faith healing ceremonies and invited spiritual leaders from all of the major religions to speak to the group. One group that visited was the Shinjisumakai Organization that teaches a healing technique called Jorei, which uses Ki (energy) to heal the patient. Leo became a practitioner of Jorei and he began to see the connection between energy and healing. As he continued his analysis of martial arts, he re-evaluated everything that he was doing and he started to see the connection between energy, healing and spontaneous free fighting skills. Leo then developed a new training program based on energy exercises, martial arts techniques and weight training. As he began to incorporate Chi Kung and Tai Chi training with modern weight training techniques, he created a revolutionary system of exercise that develops functional strength, stamina and natural self defense movement patterns. The system uses light weight dumbbells, the energy training of martial arts and deep breathing and it leads to an incredible increase in strength, endurance and internal energy. At first, Leo called the new system “Chi Kuen Do” (the way of the energy fist) but he renamed it “Chi Fung” which means “energy breath/wind” and this reflects both his emphasis on deep breathing and also his original family name of Fung.

Leo Fong performing his
CHI FUNG exercises.



Chi Fung places great emphasis on breathing in harmony with movements. Using small light weights will help to develop maximum CHI POWER. Chi Fung is designed for Total Fitness.

In 2006, Leo Fong was inducted into the Black Belt Magazine Hall of Fame as the Kung Fu Instructor of the Year and he was recognized as the founder of three unique martial arts styles - Wei Kuen Do, Modern Escrima and Chi Fung. However, Leo prefers to look at these three systems as part of the whole and they are in fact, integrated together. Wei Kuen Do is free fighting, Modern Escrima simply extends the hand with a weapon and Chi Fung is the strength training system that compliments the totality. As a result, the training of all three will repeat specific movement patterns that in turn develop muscle memory and therefore spontaneous action in combat. Instead of segregating multiple martial arts styles and strength training systems, which will lead to confusion and hesitation, Leo integrated the basic tools into one complete approach that will engender excellence.

The Ultimate

Leo mentions how at one time in his life, he would practice in segments - he would spar a few times per week, hit the heavy bag on other days, he would lift weights, run, meditate and practice martial arts forms, but all as independent training segments. With his new approach, all of these aspects of training are synchronized and integrated into the one complete training system. Leo likes to give the analogy of the egg: when you eat an egg, you just taste the one thing - the egg, but people don't always realize all of the ingredients that went into the process of creating the egg. The hen pecked all over the farm yard and along the way, it picked up a variety of things that ultimately created the one - a few kernels of corn, a worm, a bug, etc. The end result is complete and whole and it comes from the result of internal integration and then spontaneous, natural action.

Many people ask Leo what Bruce would be doing if he were still with us today and what he would think of the current state of Jeet Kune Do. While some say that Bruce would have never been able to sit still at a computer, Leo likes to say that Bruce would definitely work on the computer but he'd probably be doing Bicep curls with his other hand. Leo also says that he believes Bruce would be disappointed in the way Jeet Kune Do has developed and the current state of "original JKD" vs. "concepts JKD". Leo knows that Bruce stressed the importance of seeking knowledge from the inside and not from the past. Carl Jung wrote "He who looks outside dreams, he who looks inside - awakens."

Bruce always emphasized to Leo the importance of seeking one's own identity and that this is the key to personal transformation and spontaneous right action. By imitating someone else, we only delay our journey of self discovery and Leo feels that Bruce would be concerned with all of the people who attempt to imitate him instead of using him as inspiration. As Bruce stated in the famous scene from Enter the Dragon, "It's like a finger pointing to the moon, don't concentrate on the finger or you will miss all of the Heavenly Glory."



Leo also notes the tendency of many modern Jeet Kuen Do people to over analyze technique and become transfixed by theory instead of seeking practical application and then refinement. Excessive theorizing leads to stagnation and a tendency to lose sight of

the whole. Its equivalent to the artist who focuses too much on the brush and ink and fails to see the landscape or as Rev. Dr. Martin Luther King, Jr said “Over analysis leads to paralysis.” According to Leo, Bruce would analyze a technique extensively but more importantly he worked on the practical application in a free fighting environment.

However, while Leo thinks that Bruce would be disappointed in the current state of Jeet Kuen Do, he believes that Bruce would be very excited about the development of mixed martial arts and he would point to it as an example of the free fighting philosophy in action. He would also be very honored to know that people remember his name and see him as the finger that pointed to this door. As the popularity of mixed martial arts continues, we will see the refinement of realistic and practical fighting techniques.

Recently, Leo was asked why he has never claimed to be a Jeet Kuen Do instructor and he responded that he didn’t want to exploit his friend Bruce. There’s no doubt that using the name Jeet Kuen Do will lead to commercial success but Leo remembers how Bruce turned down opportunities to create a chain of martial arts schools using the Kato and Green Hornet name. Bruce told Leo that he could have been a millionaire from this arrangement but that he didn’t want to prostitute his art or himself. Long ago, Leo decided to honor his friend and continue the legacy by finding his own identity and perfecting the techniques and approach that they worked on together. Leo recently said “The highest form of flattery is not imitation; but taking the seed of inspiration and cultivate your own garden. Preserving the original JKD may seem like a show of respect to Bruce, but if you want to be on the cutting edge of martial arts skills, you must do it your way.” Today, Leo encourages all of the fans and followers of Bruce Lee to free themselves of the confinement and restrictions of calling what they do Jeet Kuen Do and to use Bruce’s legacy as an inspiration to seek their own identity and the means to enter the door of their own mind.

Angel Cabales

By Leo T. Fong

In the late 60's I owned a Tae Kwan Do school in Stockton, California, located on Main Street downtown. We trained four nights a week. Every week, I noticed a tall, heavy set Filipino man sitting on the sideline and observe my class. He would smile and leave when the class is over. It was weeks before I was able to talk to him and ask why he came to the class. He said he was interested in what I was teaching because he too was a martial artist. He said he practiced the empty hand art of Serrada Escrima. After inquiry about his teacher and art, he indicated he worked with Master Angel Cabales. He asked me if I would like to meet his associate Angel Cabales. Months later, Max Sarmiento introduced me to Angel Cabales. In the intervening months I would make an effort to attend events where Angel demonstrated his art of Serrada Escrima. I was impressed with the way he handled the sticks. His free sparring drills were very impressive. I continue to see Max Sarmiento on a weekly basis until the landlord decided to sell the building. We moved to Harding Way to a banquet hall owned by Gong Lee. It was at Gong Lee's that I realized we were sharing space with Angel Cabales' Escrima class, although we trained different days.

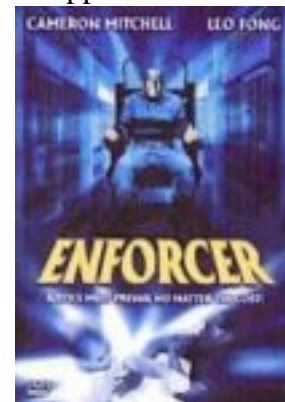


Leo poses with Angel and Dick Garvey, after the filming of Angel's scene in Tiger's Revenge (1975)



Leo and Angel sparring on the set of Tiger's Revenge. With Frank Johnson, cameraman in the background.

After several years of observing Angel and meeting him at Chinese restaurants in downtown Stockton, I finally ask him if he was interested in teaching me Serrada Escrima. He agreed to come to my house twice a week. We trained for approximately a year before I had to leave for the Philippines to make my first movie with Ron Marchini. When I returned from the Philippines the following year, we started production on "Tiger's Revenge" aka "Enforcer from Death Row." When I wrote the training sequence in the script, I thought about Angel. When I approached him about being in a movie, he was elated. I don't think I could have done anything else to make him happier than including him in the movie. He was so happy that he informed all of his relatives and friends in the Philippines.



When Angel died in the early 90s, he left a legacy through those whom he taught. Some choose the path of confrontation and conflict, while others try to exploit his name for profit, and a few endeavor to preserve his art and show him respect. I always remembered Angel as a humble man, who was at the top of his game. I was pastor of St. Mark's United Methodist Church in downtown Stockton. Every week I would make it a point to go to the Emerald Café to eat because I knew Angel and his family would be there.

When he saw me he would insist paying for my lunch. When my wife Libby died in 1981, Angel suggested that he and I go to the Philippines and find us a soul mate. When he suggested that it really touched my heart. I had to turn him down on that one. However, he did go to the Philippines and came back with a 19-year-old bride. Angel to me was more than just a teacher. Angel was a personal friend.

Basically, there are three things that Angel left me to shape my art of Wei Kuen Do. He taught me structure. His one to twelve attacks, blocks and counters were very unique. The structure made it much easier and faster to learn his system. The second thing I learned from Angel was his footwork. His shifting from left to right, right to left and side-to-side, contributed to the subtle power of Wei Kuen Do punching skills. Thirdly, his concept of reversing helped shape the Wei Kuen Do angles of attack. Although I do not practice the art of Serrada Escrima, exactly the way it was taught to me from Angel, the root of Wei Kuen Do emerged from the seed of Serrada Escrima.

Oscar Wilde inferred that "Imitation is the greatest form of flattery." He may think so. I think the greatest respect we can pay a teacher is to take the seed of what he has given you and plant it and cultivate it. Only then can you call it your own. Nothing is more powerful than having your own identity. Kahlil Gibran, *The Prophet* sums it up for us, he said, "The teacher who walks in the shadow of the temple, among his followers, gives not of his wisdom but rather of his faith and his lovingness. If he is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind." I think Angel did just that for me. When you can enter the "threshold of your own mind" there is no bickering and arguing about who is doing it exactly like Angel. Also there is a fine line between prostituting the art and sharing it. When you take the seeds and cultivate it and enter the "threshold of your own mind," the prostitution factor is less obvious.



Leo and Angel workout their scene in Tiger's Revenge.

Meeting Remy Presas

By Leo Fong

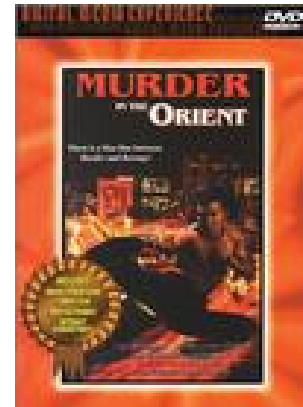
In 1974 I went to the Philippines to star in my first movie “Murder in the Orient” with my business partner and friend, Karate Champion Ron Marchini. When the movie was completed, I decided to remain in the Philippines and seriously pursue a movie career. In the mean time I joined the Health and Fitness Club at the Mabuhay Hotel on Ermita Street operated by Joe Ramos, a Filipino Body Builder. It was at the gym that I told Joe Ramos my desire to meet some of the top Arnis/Escrima experts in the Philippines. He introduces me to Antonio Mendoza, a writer for Black Belt Magazine in Los Angeles. Mendoza was also a Wing Chun Kung Fu teacher in downtown Manila. Two days later while working out at the Mabuhay Hotel Health and Fitness Club, Antonio Mendoza came with Remy Presas. After a short introduction Remy said to me, “Kick me!” I didn’t know what to think, so I floated a high kick to his head. He traps my leg and step in to execute a leg sweep. As I was headed for the floor, I grab his hair to break the fall. I did not know what he wanted to do, so I was prepared to do some floor grappling. However, we both got up and Remy smiled, looks at me and said, “Verily good, verily good. When do I start working with you?” I said, “Tomorrow morning.”

Sure enough about 7:00 AM I heard a loud knock on my apartment door. It was Remy with an arm full of sticks. He introduced me to his twelve strikes. Since I had been training with Angel Cabales in Stockton, California for over a year, I had no problem adjusting to Remy’s style. We banged the sticks for over an hour and then headed for Quiopo for rice porridge with a thousand year egg. If you don’t know what a thousand year egg is, I will not attempt to explain in this article. All I can say is it hit the spot but smelled like a rotten egg; it’s not for everyone.

Five days a week, Remy, like clockwork would knock on my door for training, during these sessions we explored things that would work and did not work. Remy respected my skills as an experienced martial artist. Some of the trapping techniques we worked on were similar to some of the trapping hand techniques I learned from Bruce Lee in Wing Chun Kung Fu. One of things I remembered about Remy, he was not above learning from others. He was willing to “empty his cup” so he could taste my “tea”. For over a year Remy and I “hung out” going to various places in Manila; mostly by Jeepney or Taxi.

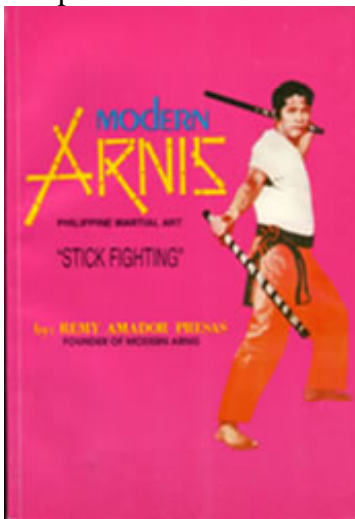
When the American cast of “The Pacific Connection” arrived in the Philippines, Remy introduced me to the likes of Fernando Rey, Dean Stockwell, Nancy Kwan and the Filipino Producer and Director Nepumencio, as well as Roland Dante.

I also had the privilege of meeting his family, his wife Rosemary and the kids. I still remember one of his daughters performing a Modern Arnis Kata for me. Remy’s



first book “Modern Arnis: Philippine Martial Arts Stickfighting” was written by his wife Rosemarie. I went with Remy to the printer on many occasions to see the work in progress. When the book was complete he gave several dozens of copies, which I sold through the Inside Kung Fu Magazine. Remy’s book was my first foray into the mail order book business. It was the first product I sold through Koinonia Productions. Although I have only two copies of the book, the hard cover was specially made for me and signed by Remy.

After each training session, Remy would share his dream of becoming a famous Arnis master around the world, especially in the United States. I suggested that he produce some 8mm films of Modern Arnis. I even outline for him the original four 8mm films that he sold when he arrived in the United States in the late 70s. When Remy arrived in the United States he initially stayed with Dean Stockwell and then moved to San Francisco. Once he established himself conducting seminars, he moved from one town to the next. I saw Remy several times after he arrived in the United States but he was always busy. I lost contact with him until about five years ago when he was teaching a seminar at the University of Pennsylvania, in Philadelphia. I was also on the program with George Dillman, Leon Jay and Remy. Since we first met in 1974, his Modern Arnis art became more refined from years of teaching with George Dillman, Wally Jay and others. His improved skills had a lot to do with keeping an empty cup and daring to taste the other person’s tea.



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I will always remember Remy as a friendly, giving and a dedicated martial artist. He was always first a friend and then a teacher. The present state of Modern Arnis is a reflection of Remy’s giving spirit. Everyone came out of the wood works to claim they are heirs to Remy Presas’ Modern Arnis.

I am sure he told everyone he taught and came in contact that they can carry on his system. Many lay claim to that literally. Most are motivated by the potential profit they think they can generate by attaching themselves to the Remy Presas name, much like the present sad state of Bruce Lee’s Jeet Kune Do.

It is my personal opinion that we can best honor Remy and other great martial arts icon such as Bruce Lee, not by exploiting their names but by living an exemplary life seeking our own truth. One of the greatest lessons I learned from Bruce Lee, was the day when he asked me, “Why are you training at so many styles of martial arts?” I said, “I am looking for the ultimate!” He smiled, puts his finger on my chest and pushed and said, “Man, there is no ultimate; the ultimate is in you!” He went on to

explain to me the value of taking what is inside of me and developing it. Since he knew I

had boxing skills, he suggested I expand on that within the context of martial arts. It was the same with Remy. He did not insist I be like him. I observed and picked up one element that stood out, it was his ability to move from one movement to the next. I learned from Remy the ability to be fluid and to flow.



April 17, 1974

To Whom It May Concern:

Since being in the Philippines I have been fascinated by the Philippine National art called Arnis. After talking to several Arnis students and instructors I sought out Mr. Remy Presas, known as the father of modern Arnis for instruction.

I chose Mr. Presas for his brand of Arnis because Modern Arnis is close akin to my style of Kung Fu self defense. Modern Arnis embodies both long range and close quarter fighting. The trapping hand techniques of his close quarter fighting is very similar to the Wing Chun style of Kung Fu that I learned from the late James Y. Lee and Bruce Lee. Mr. Presas is a very proficient performer and instructor because he is able to present a complicated art in the most simple and practical way.

I am proud to be associated with Mr. Presas and to learn more about this fascinating art.

Sincerely yours,

Leo T. Fong

spirit. Imitation may be the great form of flattery; but being the best you can be in your own rights is the key to self-respect and personal growth. — **Leo Fong**

At the Black Belt Magazine Hall of Fame in July of 2006, which I was one of the inductees; the biographical information they published about me, made a statement to the effect that I trained with Bruce Lee but “prefer not to promote his system.” I had to explain to several people that I prefer not to call my approach Jeet Kune Do, not because I had no respect for Bruce Lee but because of my tremendous respect for him and his legacy I cannot call my approach Jeet Kune Do. I can still remember his declaration to me, “Man, there is no ultimate; the ultimate is in you!” Jeet Kune Do is Bruce Lee. When he passed, Jeet Kune Do went with him. Those who call themselves Jeet Kune Do are merely imitators. So it is with Modern Arnis. No one will understand Modern Arnis better than its Founder Remy Presas.

May we continue to honor his memory and seek our own path; knowing that Remy was the finger pointing to the door of knowledge. In seeking; when we discover, pause to remember this great martial artist and his giving

Leo Fong's Modern Escrima

By Adam James

In 1964, Leo Fong moved to Stockton, California, where he began to work as a minister and teach martial arts. He also wanted to learn Filipino martial arts and sought out the best teacher in the community. Stockton has a very large Filipino population and there were many top masters. Max Sarmiento introduced Leo to Angel Cabales, the Founder of Serrada Escrima and the two immediately became close friends. Leo took private lessons from Angel and they developed a deep relationship. Eventually, they started to teach martial arts at the same location as the two rented the main room at the Gong Lee building in downtown Stockton. Leo taught Wei Kuen Do, his hybrid martial art on Tuesday and Thursday nights while Angel taught Serrada Escrima on Mondays and Wednesdays.

Serrada, which means, "close quarters" was developed from a lifetime of fighting in death matches. Angel had fought many times with a knife and he infused his style with these life or death experiences. However, Angel's genius went beyond the fighting techniques and he organized his system in a marvelous fashion. Angel created a training curriculum that enabled a student to easily learn the skills and then unify them into a complete fighting system. Serrada Escrima includes 12 strikes and 12 counters for each strike. He also developed "reverses" for all of the techniques and emphasized the unique footwork of the triangle step. The footwork allows the practitioner to move in close quarters and create new angles for both offensive openings and defensive positioning.

In 1974, Leo moved to the Philippines to make movies. While living in Manila, Leo was recognized everywhere he went as a Kung Fu master and movie star. During this time, Leo wanted to continue to grow as a martial artist and develop his skills further. Leo asked Antonio Mendoza, Black Belt Magazine's foreign correspondent to recommend to him the best Filipino martial arts instructor in Manila. Without hesitation, Antonio told Leo that he should train with Remy Presas, an innovator of the ancient knife fighting techniques and the founder of a new style called Modern Arnis.

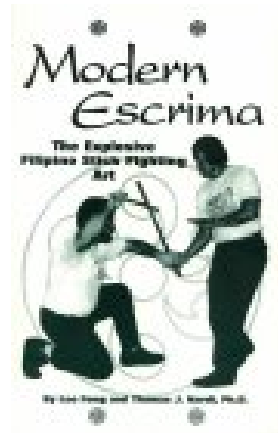
When Remy met Leo, he immediately told Leo to try to kick him in the head. "Kick me! Kick me!" Remy said while pointing to his temple. Leo whipped a roundhouse kick and Remy trapped it while sweeping Leo's rear leg. As Leo fell to the concrete floor, he reached out and grabbed Remy's hair to yank him face first to the ground. However, at the last second Leo thought that it wouldn't be nice to seriously hurt the man so he pulled up on Remy's head as the two hit the floor and they tumbled together. Remy jumped up and said "Very good! Very good! When do we start?"



Scott attempts to attack with a swing, Leo cross blocks with his stick, traps the stick with his left hand and counters with a straight strike to the groin area.

During Leo's time in Manila, Remy would meet him every morning at Leo's hotel room to train in Modern Arnis. Remy shared with Leo his dream to move to America and introduce his new style of the ancient Filipino martial art to the world. Leo told his friend that he would help him any way that he could and offered to promote Remy's book. From his time with Remy, Leo learned the power of being open, generous and willing to move outside the accepted approach, even if it is against the thoughts of the majority.

In time, Leo began to integrate the lessons from Remy's Modern Arnis, Angel's Serrada Escrima and his own open hand system of Wei Kuen Do into a unique approach to weapons fighting. Remy had shown Leo how to break from tradition and utilize the totality of Filipino martial arts. Angel revealed the most effective techniques for life or death fighting, as well as a brilliant way to organize the curriculum. Leo's personal journey in martial arts included the spontaneous action and free fighting approach of boxing. He also used his lifetime of knowledge in Kung Fu and several other styles of martial arts to make a complete weapons fighting system called Modern Escrima.



Leo Fong's Modern Escrima emphasizes a quick strike approach that attacks and incapacitates the opponent. The quick strike is also known as short strike and emphasizes striking on the initial movement. The inspiration for the quick strike came from the counter fighting skills of boxing and the philosophy of intercepting the attacker. Leo integrated the free fighting and spontaneous action of boxing with the basic skills that he learned from Remy and Angel. The foundation of the system is Wei Kuen Do and the unique triangle footwork for infighting combined with the distance fighting footwork of boxing. Modern Escrima also integrates the sensitivity and energy training of Kung Fu and the trapping of Wing Chun.

Leo also developed the philosophy of the 5 F's to help the practitioner understand the highest level of Modern Escrima. Form: one should always work on proper form to develop technique. Footwork: one should work to unify the unique footwork with the strikes. Flow: one should practice slowly to develop flow of the techniques. Feel: in time, one will start to attain a feeling or sensitivity to the opponent. Freedom: finally, one will have a total freedom of expression and be able to act spontaneously.



Scott attacks with a straight strike, Leo slides back and counters with a quick strike to the bony part of Scott's hand.

Leo demonstrates his Modern Escrima Short Strike approach. Scott attempts to attack with a back strike, Leo parries the blow with his left and immediately move to the right and strike Scott on the hand.

Leo is not concerned with over analyzing positioning or adhering to other's guidelines of form and technique. Leo uses the basic skills that Remy and Angel taught and believes in freeing oneself from all stagnant positions. He focuses on effectiveness and spontaneous action.

Modern Escrima is truly the weapons approach of Wei Kuen Do. Once the open hand fighting foundation of Wei Kuen Do is developed, the weapon skills of Modern Escrima will happen naturally. The key to achieving greatness is working on the four stages of development. Develop the tools, polish the tools, dissolve the tools and express the tools. Once these tools are inherently inside of the person, he can pick up any weapon and use it with amazing skill and lethal results.

The goal of Leo Fong's Modern Escrima is to compliment the teachings of Wei Kuen Do and provide the practitioner with the ability to fight with a weapon. However, the ultimate goal for Leo is to teach people to be of strong moral character and to find within themselves the great person they are meant to be in life.

Reversing an attack is one of Angel's basic concepts

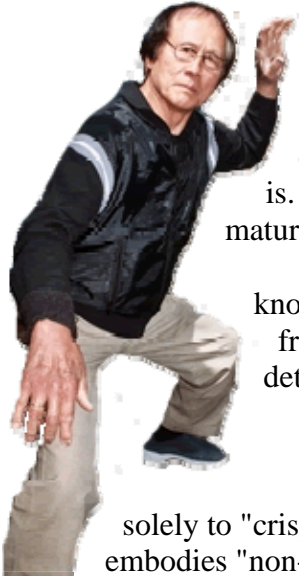


Scott attempts a choke. Before Scott can do damage, Leo grabs Scott's arm and twist out of the choke, follow through with an arm break.

Way of the Integrated Fist WEI KUEN DO

This little-known martial art is composed of many dimensions which, when taken as a whole, allow for the most complete expression of oneself in a fighting situation.

By William David Cox



Wei Kuen Do (the way of the integrated fist) is composed of many dimensions which, when taken as a whole, allow for the most complete expression of oneself in a fighting situation. The essence of Wei Kuen Do is *simplicity*. The experienced fighter is the first to tell you just how important that is. When this fighting attitude is applied in Wei Kuen Do, full maturity as a martial artist becomes a reality.

Unless a Wei Kuen Do man has evolved to the point where he knows himself and appreciates his ability as a fighter, then true freedom as a martial artist will never be realized. The key to determining the right course to follow for a “complete” identity can only be found in full-contact training. Let’s face it, what kind of a fight is there is no one gets hit or hits back?

It is important to remember that a street fight is not limited solely to “crispy” or focused blows. The concept of full-contact fighting embodies “non-crispy” techniques as well. Such combative movements as shoving, grappling, sweeping, throwing, wrestling, choking, gouging, etc., all involve full contact with an opponent. The idea of full-contact practice should apply to every situation that arises in a spontaneous manner.

The second point to remember is that in lieu of the full-contact theory, your fighting ability cannot remain fixed in a “classical” or pre-arranged pattern. The reason for this is obvious enough. Although judo looks good during practice with another judoka, it doesn’t adapt so well against a wrestler or boxer. Karate looks great in a karate tournament because the “style” practiced by the contestants is the same. However, when karate is pitted against a savate man or kick-boxer, the outcome may be totally different. The point to consider in terms of genuine self-defense is - efficiency is anything that scores!

The idea being echoed here is nothing new. Bruce Lee sent shock waves through a complacent martial arts world twenty years ago with this same message. In the decade following his death, however, a new generation of martial artists has arisen, only to be cajoled and deceived by many who claim to be “masters” of unarmed combat but who, in reality, can neither fight nor teach others how to defend themselves.

Leo Fong has remained in a class all his own. Even during his association with Bruce Lee he was always intent upon maintaining his own identity, which was not easy task in the presence of so charismatic a personality. The result was equally surprising. Bruce’s response to Leo was one of mutual respect and friendship. Naturally, it seems unlikely that anyone will possess the genius Bruce had as a martial artist. However, what is more important is the proper formation of the individual martial artist’s personality. It is only by knowing yourself and what you can achieve through your own ability that maturity and peace of mind are ever realized.

Obviously, there is more to Wei Kuen Do than the externalized techniques of combat. The ultimate goal in practicing any martial art is to know who you are as a person. The realistic cultivation of your fighting skills keeps you honest. It is vital to the proper formation of your personality that your martial arts training be genuine. Full-contact sparring and technique practice are the best ways to do this, in addition to maintaining an athletic program of physical fitness, proper diet, sleep, and nutrition.

Wei Kuen Do also advocates combat on a moral and spiritual level. The internal struggle must end in victory if we are to grow sufficiently to become true masters of our art. Otherwise, the mind is so overwhelmed by mental blocks (hang-ups) that you are never able to reach your highest potential. Unless the interior warfare is recognized and accepted, you run the risk of misusing your martial arts skills by “tilting” your aggression upon others. This ultimately leads to injustice, and the reciprocal law of karma will one day overtake you.

From the standpoint of the enlightened martial artist, Wei Kuen Do is simply and instantaneous response to a particular situation, as the circumstances allow. By observing the “Ten Commandments” of Wei Kuen Do (see chart), you can easily master any martial art style. The more sophisticated mind will carefully integrate techniques from several arts into a style uniquely his own. You can tell when you are doing this correctly, because everything will fall together naturally. When you are in good athletic condition the body performs as you have disciplined it to, without any special “effort” of your own.

Spontaneity in Wei Kuen Do is extremely important from a self-defense point of view. Can you afford to deliberate before responding to an attack in a subway? A martial artist who hesitates will be easy prey for a mugger and will likewise perform poorly in the arena during competition. What is essential to your spontaneity is that you must be “centered” not only as a fighter, but also as a human being. Your response then will be immediate and final.

If your martial arts training interferes with your family life, or with your job, or in personal relationships with others, then you are missing the point – yourself! Unfortunately, the maturity factor has been overlooked. Since the “instinctive” level of combat response is an inherent quality which is more keenly sharpened through martial arts practice, it must be governed moderately so that you remain a well-balanced individual. Cultivating additional interests is a good way to insure that you enjoy being a “mainstream” person.

One of the most important features in Wei Kuen Do is the ability to perceive truth. It inevitably influences all that you think, say, and do. The essential ingredient necessary in maintaining this kind of awareness is *honesty*. If someone else’s ability is better than yours, should that pose a problem? “How good am I?” is the question which should be asked so that a deeper realization of oneself can take place. This is where the physical training comes into play.

Any psychologist will tell you that a good way to keep an even keel in personal growth and development is by engaging in some kind of activity or therapy. It is simply a matter of being good at something (Wei Kuen Do, for example) which is uniquely your own and by which you can appreciate yourself as a human being. By doing this, you experience something special about yourself which no one else can interfere with or deprive you of - no matter what happens in this life.

The Buddhist monks who expanded upon Bodhidharma’s concept of personal

liberation through “wholeness” in training were well-aware of this and applied themselves diligently to the further cultivation of kung-fu (hard work) as an art and way of life. The Chinese have traditionally referred to the practice of kung-fu as “hygiene” of both mind and body. Since the two are inseparable – like yin and yang – the development of one directly influences the well-being of the other. The self-defense aspect changes as the centuries pass (as indeed is evident when we look at Wei Kuen Do today), but the spiritual dimension of the martial artist remains remarkably the same. In essence, the martial arts must continually evolve for the purpose of preserving humanity in its natural environment, while allowing the spirit of man to grow ever more freely in the experience and understanding of truth.

Through an honest and realistic approach toward combat, your martial art ability will flourish and provide you with the necessary means to be a better fighter and a better human being. Bruce Lee once described the technical aspect of the martial arts as a boat which allows you to cross a river safely to the opposite bank. Once the passage is completed, the boat is then abandoned rather than laboriously carried upon one’s back for the rest of the journey. In other words, you are more important than the martial art you are practicing. A man who continually spends himself to further a particular style is nothing more than a slave to the art he so adamantly practices. Whether you are master of the art, or the art is master over you. To be the kind of martial artist you want to be means to grow beyond the stage of blind subservience, which is nothing more than the worst kind of ignorance and hypocrisy in a self-contained “classical mess.”

The truth is visible in all areas of human endeavor. As a martial artist you can best experience its relevance for yourself through dedicated practice. How you relate with others during training, or even in competition, will reveal the truth for all to see - especially yourself. The sure way to connect with this “truth,” whether in sparring, routine practice, or training alone, is in the realization of harmony of your mind and body during the workout itself. This “oneness” of mind and body is the concept of “Tao” to which all the sages attest. Your “Tao” may not be my “Tao,” but the understanding which comes from experiencing it is universal and complete; a kind of “wholeness” that liberates a human being from the negative traits within himself. It also provides temporary freedom from the distractions of the world around you which threaten to alter your personal identity through artificially-induced sense experiences - i.e. TV, drugs, pseudo-intellectuality, vice, etc.

What is then required of the martial artist is the necessary courage to live the truth in today’s world. It is not so easy to be at peace within a society that appears to be disintegrating all around you. The acquired strength which comes from practicing your art is what sustains you. The additional power which stems from having disciplined your free will through training sufficiently fortifies the mind to withstand the unforeseeable traumas of life that sometimes arise. To be able to “roll” through life and take whatever it dishes out is truly an art.

Leo Fong has indeed tapped the source of true martial arts greatness - himself. James Lee once remarked, “The best compliment a student can pay his teacher is when he doesn’t need him anymore.” In his own teaching of Wei Kuen Do, Fong is constantly emphasizing this most basic truth - not so much by repeating James Lee’s words, but rather through his complete approach to combat. It is nothing more or less than preparing his students for adulthood.



In Wei Kuen Do, the most necessary quality for being invincible in combat is maturity. Afterwards, this realization passes beyond Wei Kuen Do into the realm of the common and ordinary and is said to be nothing special. The circle, now completed, dissolves and blossoms into a more beautiful reality.

Leo Fong Interview

About Remy Presas, Angel Cabales, and the Filipino Martial Arts
Interview Conducted By Paul J. Bax

Paul J. Bax: *You studied Arnis under the late Remy Presas. Describe the training.*

Leo Fong: The training under Remy started with striking and blocking drills with two sticks. From one to twelve. After that drills we worked on trapping. He would strike, I would block, and he would grab, and I would break his hold. Everything was built on the twelve strikes. The sticks were a little longer than the ones I used in Serrada Escrima under Angel Cabales.

Bax: *How was Master Presas as a person?*

Fong: Remy was a very friendly, giving and pleasant person. He was a fun guy to around. He was very innovative and creative as far as his martial art was concern.

Bax: *What was it that made him a special teacher?*

Fong: Remy was very giving of his time. He had a lucky go spirit about him. He is very informal; he didn't require his students to call him, Master, Grandmaster or whatever. He believed in his approach so other martial artists did not intimidate him. He was also open to learning from others. His special quality, he did not hold back anything.

Bax: *Did you know his brother?*

Fong: No.

Bax: *Did he feel as if he didn't garner the respect he deserved because of Kali influence already present in America?*

Fong: I never got that impression. When we discussed about his vision for America, he felt that his art was much more advanced than some of the old traditional styles of Kali and Arnis. He felt he dared to go beyond tradition and embraced other techniques to give

Modern Arnis a broader dimension. My impression in discussing about his coming to America to spread his art, he was confident it would catch on regardless of the influence of existing arts, say, like Kali or Escrima.

Bax: *What was it like studying in the Philippines?*

Fong: First of all, the weather will kill you if you're not use to the humidity and heat. Otherwise you get a sense of being in a place were stick fighting is part of the culture and you are where it all took root. The Philippines is a hot bed of martial arts being influenced by the Spanish, Japanese, Chinese and Americans. Filipinos are very innovative people.

Bax: *Did you have a chance to test your skills while there?*

Fong: Yes, at least twice. In 1974 I was at the Rizal stadium sports center watching Gogen "The Cat" Yamaguchi performing his famous Sanchin breathing form, a young man walked up to me and started a conversation. Making a long story short, he abruptly said, "You think you're bad, huh. Would you like to fight me?" I was surprise at first and then it dawn on me this guy has just challenged me. We ended up meeting at the Hotel Mabuhay Gym where I usually worked out. When I arrived at the gym he was already in fighting garb, wearing a pair of Muay Thai short, and kicking the heavy punching bag with shin kicks and making the bag pop, pop. When I walked in he said, "Ready?" I still had my street clothes on. I walked to the floor and he followed, got into a fighting stance, and began to move toward me. Of course I kicked his lead leg, hit him with a left hook, and knocked him across the room. From then on, I played with him, sticking him with left jabs and moving from side to side. His mouth and nose was bleeding from the jabs. Finally, I asked if he had enough, he said, he did. The second challenge was against a karate guy. He was a little friendlier and less hostile than the first guy. Again I did the same thing to this guy. He really didn't know how to handle a left jab and a hoot off a jab. Also I set him up with foot sweeps and then follow through with hooks.

Bax: *Did you have the opportunity to meet The Cat? If so, please describe the meeting.*

Fong: I did not have a chance to meet "The Cat". But I knew his two sons when they were San Francisco. I did stand about twenty-five feet from "The Cat" when he was doing his Sanchin kata. I guess I would have met him had it not been for the gung fu practitioners who came up to me and challenged me to a fight.

Bax: *How were the people in the Philippines?*

Fong: Very friendly and easily impressed. They have great respect for martial artists, especially if you're a ranked black belt. Of course the guy I fought was Chinese and a gung fu practitioner with an attitude. He was an exception to the rule.

Bax: *Did you exchange information with any Kali instructors in the Philippines?*

Fong: Yes, a few. Some where were braggart, with very little to back up their claims while a couple knew what they were talking about and I did learn a few things from them.

Bax: *How did you come to meet your Filipino wife?*

Fong: I met my wife through the old actor Cameron Mitchell, at Cedar Sinai Medical

Center in Beverly Hills, California. He was a patient of my wife.

Bax: *You made several movies while living there. What was it like making movies in the Philippines? Were you considered a celebrity there?*

Fong: Making movies in the Philippines was fun. Unlike Hollywood, the atmosphere was more informal and people treated you with a lot of respect. Yes, I was considered a celebrity less than four weeks of arriving in Manila. The company that contracted me put a lot of money in publicity; consequently I was in comic books, gossip columns and talk shows. Before my first movie came out, I could not go to a restaurant without someone coming over to my table asking for an autograph, which felt uncomfortable.

Bax: *So your success rivaled that of your late teacher, Bruce Lee?*

Fong: Not really. Bruce was an inspiration because I knew how hard and tenacious he was about being a movie star. By him making it happen, I knew all of us mortal beings could do it, but maybe not in the way Bruce did it. I had no illusion of being as big as the legend himself. I did it primarily as a statement that anybody can be what he or she wishes to be. All this can be a great metaphor for living.

Bax: *Were you ever challenged on the set of a movie?*

Fong: No.

Bax: *How are martial arts in the USA viewed in the Philippines?*

Fong: The Filipino martial artists viewed their American counterpart with awe and respect. Names like Joe Lewis, Chuck Norris, Bill Wallace, Ron Marchini, Mike Stone, all tournament greats were role models when you talk about professionalism. Much like you would compare members of the Philippine Basketball Association to members of the NBA.

Bax: *Why did you eventually leave and come back to stay in the USA?*

Fong: I missed everything about the good old USA, food, clean air, good restaurants, good food, and all the luxuries of life. Besides, my family is all here.

Bax: *Did the Philippines have any drawbacks?*

Fong: Yes, the weather was horrible. It had two seasons, hot and wet, hot and humid. The air was polluted making it difficult to breathe clean air. The opportunity to grow in which profession you choose is much better here in the United States.

Bax: *You also studied under Angel Cabales. Describe your training under him.*

Fong: Angel Cabales' personality was opposite of Remy. Angel was quiet and low key, whereas Remy was outgoing. Angel's system was more structured and he did not innovate just worked on the existing structure. Angel focused on the 12 strikes, blocks, counters with footwork, which I call the Cabales shuffle. My Wei Kuen Do approach is influenced by that footwork. The second phase of Angel's training consisted of free sparring. He built his free sparring on his one to twelve strikes, blocks and counters. It was really a unique way of refining free sparring skills with the stick. Much of it I have incorporated into my empty hand system. Angel was a humble guy. He worked as a

migrant worker, but he was much more than just a farm hand. His Escrima art made him a man of pride, but very humble. I have great respect for him and I still miss him.

Bax: *What are the distinct difference between Modern Arnis and Serrada Escrima?*

Fong: I would say Modern Arnis as I learned it from Remy back in the mid-seventies was more long distance fighting, while Serrada Escrima was more mid-range fighting. Of course Remy had his trapping and flow techniques in close range, and Angel had his "reversing" techniques in close quarters. Remy focused a lot on disarming the stick.

Bax: *What modification have you made to your escrima/arnis training for modern day training?*

Fong: What I have done was to modify the twelve strikes taught by both Masters and came up with my own 13 strike approach that I felt comfortable with. I did this because I felt that in order to make the stick work in a real self-defense situation; I had to box with the stick. By boxing with the stick, this made it more difficult to disarm and counter by my opponent. I also use only one stick. I use the empty hand to control my opponent's attack. The stick really has become an extension of my hand. Also I believe my "short strike" approach makes the attacks much more difficult to defend and counter against. Behind my approach is the boxing and trapping concepts of Western boxing and modified Wing Chun Kung Fu.

Bax: *Describe the distinct differences of Kali over the previous martial arts you have studied?*

Fong: I studied, Tae Kwan Do, Karate and Gung Fu. Comparing Kali with those arts, I say Kali and related Filipino arts have more flow and are designed for application without deliberation. The key to responding to an attack or defending from an attack is flow, being one with your opponent's energy. Although some Gung Fu systems emphasize this, I found it difficult to translate it into application unless I use a different physical structure, like Western boxing. But with Kali, Arnis and Escrima, the drills are the implementations.

Bax: *Do you feel the weapons training from Kali are any more or less superior then other martial arts? (If superior or inferior, please describe in what way)*

Fong: I think it is neither superior nor inferior. I think each martial arts weapon has its purpose in the scheme of things. Like weight training, all weapons training can have collateral effect on the total picture. A person who trains with a SAI for instance will develop tremendous arm and wrist strength, which will help in strikes. I think the rattan stick training will increase hand speed as well as subtle striking strength.

Bax: *Did Bruce Lee ever talk about the Filipino martial arts in relation to his JKD?*

Fong: In the early days before his foray into movies, Bruce was more empty hand, but as he began to prepare for his movie career, he talked about various weapons. I remember him mentioning the weapons demonstrated by George Dillman. I guess Dillman must have sent Bruce a tape or he saw Dillman compete in a weapons form tournament. Bruce was impressed with the weapons demonstration.

Bax: *But there was no mention of Kali, Escrima or Arnis in relation to his personal art of Jeet Kune Do as taught to his students?*

Fong: Bruce did not really show open interest in Kali, Escrima and Arnis until he got into the movie business. He needed as many ways as possible to grab his audiences' attention.

Bax: *Dan Inosanto and Richard Bustillo have stated that Kali was almost identical to JKD since they both stress power side forward, trapping hands, etc. Did you find this to be true?*

Fong: Yes, in every stick fighting art, especially Modern Arnis, trapping was a key component of the system.

Bax: *Other than trapping, was there any similarities?*

Fong: I think the emphasis on flow and fluidity is similar to what Bruce was trying to communicate.

Bax: *In today's society of guns, are Escrima arts somewhat out of date?*

Fong: I wouldn't say it's out of date. I would say it's impractical to face a man with a gun and all you have is a stick. I think if an attack has a knife, a stick would be very effective. It is a matter of circumstance. And of course range. If an attack sticks a gun in my ribs or stand a couple of feet from me and I have a stick, I think a stick would be effective provided you strike and move out of the way as fast as you can.

Bax: *Finally, do you have any closing words regarding the late Angel Cabales and Remy Presas?*

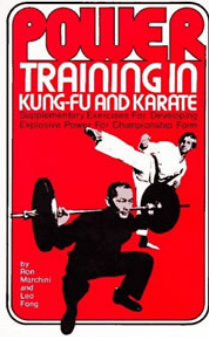
Fong: I want to say, "Thank You" for spending time with me. Both of you have contributed to my martial arts journey and your legacy is something I have built on, and I am sure others who have had the privilege to do the same. Someone once said, "Our life is what God has given us, and what we do with it is our gift to God". By the same token, what I do with the art that was given to me by the two Masters is my gift back to them and to their legacy. Thanks for the interview.

Paul J. Bax is a Bruce Lee historian who operates the website, The JKD Brotherhood - The Voice of Jeet Kune Do (www.thejkdbrotherhood.com). He can be reached at pauljbax@aol.com. Leo Fong is available for seminars. He can be reached at leotfong@aol.com.

Friends Speak out about Leo Fong

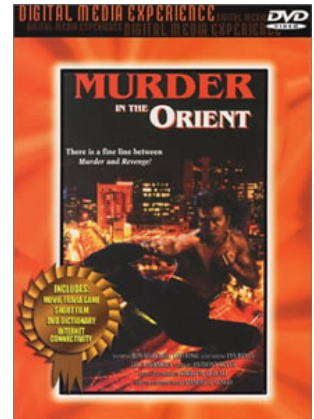
I first met Leo Fong in 1964 and probably know him from a different perspective than most people. Since that meeting, Leo and I have gone on to be business partners, co-authors, tournament promoters, co-actors and most of all, I am proud to call Leo my friend.

If you're looking for someone to give you a different perspective in the martial arts, Mr. Fong is that man.



Almost all can talk the talk,
Some can walk the walk,
But Leo Fong is one individual who actually
...**Lives the Life** of a true martial artist.

Minister, Martial Artist, Author, Actor, Producer, Director,
Tournament Promoter, what can I say. He's done it all!!!



Regards,
Ron Marchini

Leo Fong: Inspiration through the Decades

By Paul Bax



When I reflect on the many people I have become associated with in the martial arts and then consider who has led one of the most interesting lives, I would have to say that Leo Fong's existence ranks in the top five. From preacher to book writer, from movie star to movie producer and from dedicated husband to father, Leo Fong's legacy in the martial arts world can never be denied. His philosophy and approach, though rooted in the teachings of Bruce Lee, has surpassed even that of the "little dragons" in that he truly has embraced the totality of how the individual is the most important aspect in accomplishing one's own success in their martial arts journey. Leo has no ego and is one of the most approachable men despite his legacy as a leader in the martial arts world and international film star. Leo Fong is the standard that all martial artists should strive to live up to and, as Leo would like us all to accomplish - surpass.

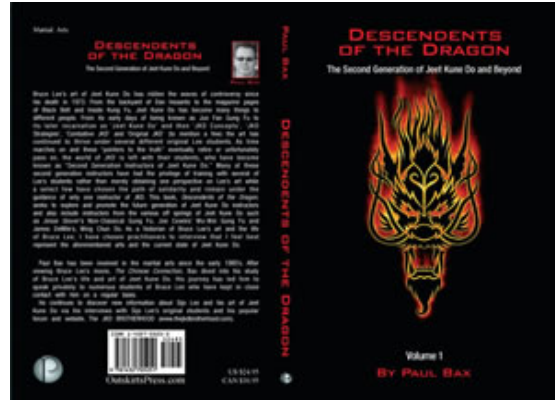
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Email

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Grandmaster Leo Fong Influenced My Life

By Philip Ameris

Little did I know when I was reading Black Belt magazine 32 years ago, what a major influence it would have on my life. Even at the young age of 8 years old, I knew that the person I was reading about was special. He was innovative, he was motivating, and he was inspirational. Over the years, I must have read that same article at least a thousand times, and each time I learned more and now realize how far ahead of his time Grandmaster Leo Fong really is.

After being totally inspired by the principles Grandmaster Leo Fong shared in the Black Belt cover story, I followed his career in great detail. Every article, video, or movie that he was featured in, I have watched time and again, still learning not only how to improve my martial arts training, but more importantly how to become a better person and live life to the fullest. I feel so fortunate that at such a young age I had Grandmaster Leo Fong as one of my "Heroes". What a positive role model to follow. I sympathize with children today for the lack of positive, respectable role models.

I had the great privilege of meeting Grandmaster Leo Fong at one of his seminars. All my years of reading about this living legend were reinforced not only by his outstanding physical skills, but also by his philosophy, his demeanor and overall personality. He sincerely radiates when he enters a room. Truly this was one of the best days of my life. It seems sometimes that the reputation does not live up to reality. However, in Grandmaster Leo Fong's case, his reputation cannot give him just due. You must meet him in person to fully appreciate what a special person he really is.



Philip Ameris and Leo Fong

If you read any of Grandmaster Fong's books, one of his famous quotes is that martial arts should be a positive metaphor for living. As a martial arts instructor for the past 25 years, I can personally testify that as a result of relaying Grandmaster Fong's message in my classes, my students have been able to set goals and work to achieve them. This is far more important than who has the strongest kick, or who is the best fighter in my school.

In closing, let me end with the old saying that life is a gift from God, and what you do with your life is your gift back to God. I believe that Leo Fong is one of God's messengers, and listening to him will bring you closer to God.

John Mirrione, Jr.

Leo Fong is the true grandmaster you hear about, but never see. I have always heard about grandmasters training until they were of a ripe old age. In reality, you never see it. When you do, they are doing Tai Chi. Tai Chi is a wonderful art, but when I think of a grandmaster, I think of someone who is doing movements of a 20 yr old. This is when I met Leo Fong. He demonstrated movements to only confirm what I had always known to be possible. He is the living embodiment of true martial arts. His unique ability to blend Kung Fu with western boxing as well as anything else he needs to mix in evolves his Wei Kun Do. This makes him quite extraordinary.

Then there was his relationship with Bruce Lee. I really believe if Bruce was still alive he would have the most respect for Leo Fong. The reason is simple. Leo took concepts of which he exchanged with Bruce but never tried to duplicate him. Everyone who trained with Bruce Lee make claims to teaching Jeet Kune Do. This makes no sense because the whole concept of Jeet Kune Do is about a series of techniques and philosophies to help one to find there own truth. The book was a great supplement to any martial art, but Bruce Lee did not intend for it to be a martial art. Leo Fong speaks of Bruce Lee in the highest regard, but makes no claim to teaching Jeet Kune Do.

The most profound aspect to Leo Fong is his spiritual depth. I have always integrated spiritual philosophy in my teachings of Harmony by Karate. Meeting and training with Leo Fong was inspirational and empowering. Learning to move even more like water was a profound transformation in movement for my entire school. To spend such quality time with a man of great integrity was so fulfilling. Masters in the martial arts that have integrity are so rare. Leo Fong is that rare human being who has such great talent, heart, and imagination. He is the true living grandmaster.



Leo Fong and Cynthia Rothrock



Leo with actor Stack Pierce and Emmy Award winner Chuck Jefferys.



Leo Fong with Shannon Lee on the set of CAGE 2. Shannon is the daughter of Martial Arts legend Bruce Lee.



Milan Film Festival - 1989
Leo and Minnie Fong
with Christina Lim,
President of Sunny Films.



Ed "Kookie" Byrnes, Bess Motta, Leo Fong, and a Filipino star. On location in the Philippines - 1986



Leo Fong, with the cast of CAGE 2
Lou Ferrigno, Reb Brown, and James Lew

Richard Lynch, Michelle McCormack,
Leo Fong



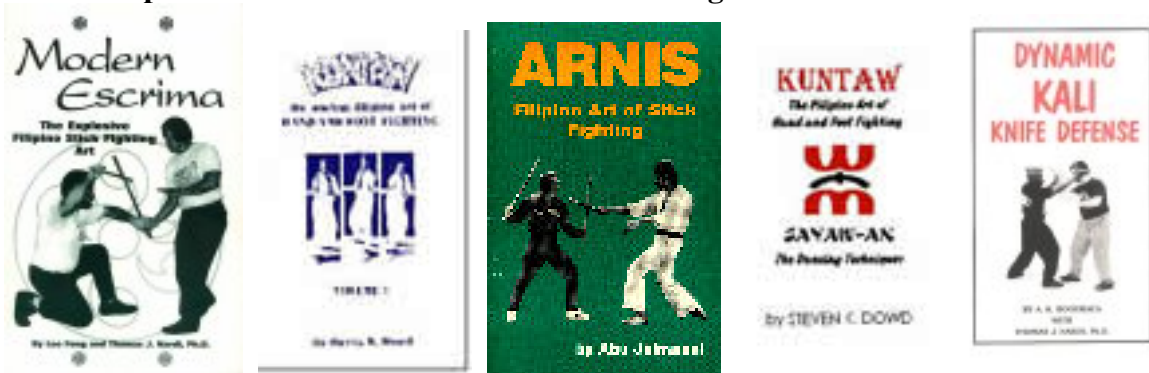
Tony Thompson, Leo Fong
and Ernie Reyes at the
Blackbelt Hall of Fame



Leo with his Austrian star
Werner Hoetzing,
star of the Award Winning
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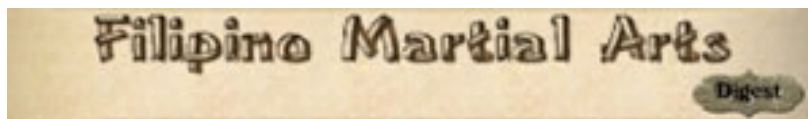
Leo Fong’s Personal newsletter

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