

## Author's Note

In *Water Mirror Echo*, I have tried to harness, chronologize, and contextualize actual facts in order to make a portrait of Bruce Lee and Asian America that feels materially and psychologically true. I came to this work unhappy with the often sensational coverage of Bruce's life, and by contrast, the broad lack of comprehension of Asian and Asian American history. I tried here, as I always do, to approach my work with probity, proportionality, and transparency.

This book was shaped by primary documents, and interviews with many of Bruce's closest surviving family and friends, and others with stories about how Bruce Lee and Asian America intersected.

I read many thousands of pages of his original handwritten and typed papers in the Bruce Lee Family Archive, to which Shannon Lee and Sydnie Wilson entrusted me with full access. Shannon also generously shared with me other resources not previously made public. She encouraged me, corrected me, and sometimes disagreed with what I wrote, but always gave me all the support and autonomy I needed. She never asked for editorial input, even for passages that must have been very difficult for her to read.

I will add that this book was never "authorized" or "approved" by the Lee estate. It is a work of scholarly independence, for which I accept all accountability.

I focused on speaking with Bruce's most intimate family and friends, and others who might provide important context. What I could not achieve in the quantity of interviews—many whom I wished I could have spoken to have sadly passed away—was matched by their quality, nuance, and depth. My subjects were unfailingly generous. They opened their homes, fed me, and plied me with many more primary documents and sources. Nearly all of them offered me an open door to follow up. After clocking well over a hundred fifty hours of interviews, I did not want this portion of the work to end. Some of my sources related information that they did not want on the record, and I honor their wishes.

I want to express deep gratitude to Bao Nguyen, who shared ideas, resources, and transcripts from his documentary, *Be Water*, in which I was also honored to participate. If *Water Mirror Echo* feels a bit like a written companion to *Be Water*, perhaps it is a reflection of how profoundly his work and our collaboration and friendship has influenced this book.

I humbly submit *Water Mirror Echo* as an offering of what might be called a third wave of Bruce Lee scholarship. The first wave consisted of those who knew Bruce during his lifetime, the second wave of those who continued the work after Bruce passed away. I am deeply indebted to the work of these giants—in the first, people like Linda Lee Cadwell, Robert Lee, Mitoshi Uyehara, Chaplin Chang, Jesse Glover, Jhoon Rhee, Eunice Lam, and many others who documented Bruce's life and words; in the second, people like John Little, Charles Russo, Steve Kerridge, Darren Chua, the Bruce Lee Jeet-Kune-Do Club, Bruce Thomas, Tommy Gong, Teri Tom, Paul Bax, Jose Fraguas, Fiaz Rafiq, Bey Logan, David Tadman, Matthew Polly, Tom Bleecker, and scores of others who documented Bruce's friends and contemporaries.

This community of family, friends, and enthusiasts created a corpus—a large, public (if not always easily accessible) English-language archive of interviews, images, documents, and books—that forms the canon for the serious Bruce Lee fan. It was not made by academic professionals. Much of the work was done for magazines, newsletters, websites, and books geared for fans, not scholars, and rightly so. But the ephemerality of these forms and the lack of traditional documentation have sometimes allowed myth and legend to take up where fact should be. Unfortunately we now live in a world where, more than ever, information and misinformation float around together, without anchoring in context. For this reason, I made the choice to be copious and thorough in my documentation. You may track my sourcing in the footnotes and endnotes here, and access a bibliography at [watermirrorecho.net](http://watermirrorecho.net), [watermirrorecho.com](http://watermirrorecho.com), and [jeffchang.net](http://jeffchang.net).

It is not that I have a preference for an academic approach. I defend hip-hop, Asian, Asian American, and k̄anaka maoli historiographies, which depend upon orality, story, and many other forms of knowing that parts of the academy often look down upon. But I also believe that Bruce Lee and Asian America are subjects that should be taken seriously. In *Water Mirror Echo*—which is for everyone—I applied organic and academic methodologies to try to paint a full and veracious portrait.

While a fair portion of Bruce Lee's papers have been published, I worked as often as I could from the primary documents, including notes, diaries, scripts, letters, videos, films, archival footage, audio recordings, photographs, school papers, bank records, promotional flyers, immigration papers, inquest documents, witness testimony, and much more.

Some of these sources were in Chinese. For these texts, I sought fresh translations from an amazing team of Hong Kong and Cantonese American scholars, which yielded new insights into Bruce's thinking and actions at key points in his life. I chose to mostly refrain from imagining dialogue, and instead sought quotations directly from Bruce or those who quoted him. As far as contemporary coverage went, I tried to source the original interviews and articles as much as I could. I fastened all the bits of information I collected to a robust timeline in order to build a solid foundation for interpretation and analysis.

Some of what I learned recontextualized long-accepted notions about Bruce's ideas and motives or challenged long-standing myths that have become part of his legend. I have tried throughout the text and also, in far more detail, in the notes to explain my positions and have documented the sources that led me there. I have also tried to be clear about areas where I may be wading into speculation. Here, again, I both assert my independence and accept accountability.

Allow me a slight digression for a note on Chinese names and phrases. I have chosen not to standardize them wholly in either *pinyin* or *jyutping*, but to write them as I received them. My preference was always to use the more common rendering—the Cantonese rendering of Li Hoi Chuen, rather than Mandarin of Li Haiquan, say, or the Mandarin rendering of Huo Yianjia rather than the Cantonese of Fok Yuen-Gap. Of course, this process was complicated by the lack of a universal standard for romanizing Cantonese. At any rate, the choices here are mine and not of my extremely meticulous translators.

My task, of course, has not been solely to write about Bruce Lee's life, but also his times. In this regard, I am thankful for having long been in community with some of the most heroic Asian American, Native Hawaiian, Pacific Islander thinkers and organizers to ever do

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it. For decades they have mentored me, opened up their personal archives, and graciously granted me time to ask them lots of small and big, often impertinent questions. They have made me the student of Asia, the Pacific, and America that I am. If this book has been able to evoke for you a picture of the world that Bruce Lee walked through, it is undoubtedly due to the investment my community has put into me. I bear my *kuleana* with gratitude and humility.

Stanford's Green Library and UC Berkeley's Doe Library provided me with access to countless rare monographs and academic, news, and trade magazine articles. At the UC Berkeley Art Museum & Pacific Film Archive, Jason Sanders patiently dug up hard-to-find volumes on and about the Hong Kong film industry. My writing about Bruce's early film work was informed by the meticulous research and translations of the inestimably wise and patient Winnie Fu in Hong Kong. My thanks also to the Hong Kong Film Archive for their stellar reference work.

I thank the staffs of UCLA's Charles E. Young Research Library, where I accessed the papers of Stirling Silliphant, and of the American Heritage Center at the University of Wyoming, where I accessed the papers of William Dozier. I want to send special shout-outs to Sine Hwang Jensen at the UC Berkeley Ethnic Studies Library, who provided me with documents on the Asian American Political Alliance and the Third World Liberation Front, and many other important leads; to the generous staff of the Wing Luke Museum, which holds much of Bruce Lee's voluminous book collection, and has mounted an ongoing set of phenomenal Bruce Lee exhibitions; and to the team behind the "We Are Bruce" Lee exhibition at the Chinese Historical Society of America in San Francisco Chinatown. These shows, not to mention a large continuing exhibition at the Hong Kong Heritage Museum, join with the vast Bruce Lee fandom—his Instagram account has more than 12 million followers in this moment—to paint a picture of the ongoing significance of the man and his life.

Every generation seems to finally find the Bruce it needs. I am hopeful that this book may continue to speak to future generations chasing Bruce Lee and making Asian America.

*Water Mirror Echo:*  
*Bruce Lee and the Making of Asian America*  
Jeff Chang

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