

"GUTTER FIGHTING"

PART I

"THE FIGHTING KNIFE"

SL:2/11/44

## INT. OFFICERS' CLUB

It is a combination bar and lounge in which several Officers are scattered about, some reading, others talking over beers. At the fireplace, leaning against the mantel-piece, is Major Fairbairn, swapping stories with two or three U. S. Army Officers.

The scene opens with a CLOSEUP of a cup and saucer being carried. PAN with this CLOSEUP as the cup and saucer changes hands.

ORDERLY'S VOICE:  
Major Fairbairn's tea, sir.

The PAN continues briefly as the cup and saucer changes hands again.

OFFICER'S VOICE:  
Your tea, sir.

We PAN right up to a WAIST SHOT of MAJOR FAIRBAIRN as he takes the tea. It is quite evident by his uniform that he is a British Army Officer.

MAJOR FAIRBAIRN:  
Thank you very much.

TWO-SHOT: OFFICER AND FAIRBAIRN  
The Officer has an expression of puzzled amusement as he watches Major Fairbairn.

OFFICER:  
Somehow tea and killing just  
don't seem to go together.

There is a polite, and rather tense, chuckle from the group of men who are a bit unsure how the Major will react to this.

MAJOR FAIRBAIRN:  
(assuringly)  
I like my tea.

OFFICER:  
(plunging)  
Major, how did you happen to  
become so expert on close  
combat fighting?

MAJOR FAIRBAIRN:  
 (accustomed to being  
 asked this sort of  
 question)

Well, you see, I was in police work  
 in the Orient for over thirty years.  
 There, the job was to overpower and  
 haul in ruthless criminals, so you  
 had to be prepared to beat every  
 trick in the book.

(he takes a sip of  
 tea, but hastens it  
 to continue speaking)

GROUP SHOT

Major Fairbairn is speaking; the group is very attentive.

MAJOR FAIRBAIRN:  
 When I organized and trained Riot Squads  
 for the Shanghai Police I developed a  
system of fighting out of the methods  
 that got results.

(starting to take another  
 sip of tea, he interrupts  
 himself)

....But, in modern warfare, the job is  
 more drastic. You're interested only  
 in disabling or killing your enemy.  
 That's why I teach what I call "Gutter  
 Fighting". There's no fair play; no  
 rules except one; kill or be killed.

OFFICER:

Don't you find the American's sense of  
 sportsmanship a handicap in hand-to-  
 hand combat?

TWO-SHOT: OFFICER AND FAIRBAIRN

MAJOR FAIRBAIRN:  
 (nodding)

He does have a natural repugnance to  
 this kind of fighting. But when he  
 realizes that the enemy will show him  
 no mercy, and that the methods he is  
 learning work, he soon overcomes it.

ANOTHER OFFICER:

I don't think I.....

WAIST SHOT: ANOTHER OFFICER

His first words have attracted attention to him. He is shaking his head, very dubious of the Major's last statement.

.....could ever learn to use a knife.

GROUP SHOT

The Major's answer is to take his Fighting Knife out of his pocket and assume the Fighting Knife Stance.

MAJOR FAIRBAIRN:

Oh yes, you could. You'd be surprised how much confidence it gives you and how quickly you can acquire a fighting skill with it.

TWO SHOT: MAJOR FAIRBAIRN AND THE OTHER OFFICER

The Major is waving the knife in the officer's direction to stress his statement.

MAJOR FAIRBAIRN:

(continuing)

In half an hour you can learn to use it.

The Officer doesn't wish to challenge the Major audibly, but his responding smile is an extremely doubtful expression. The Major accepts it as a challenge.

MAJOR FAIRBAIRN:

(aggressively)

All right. I'll prove it. Just imagine I'm on exhibition and I'll show you exactly how it's done.

He holds the Fighting Knife in his hand as we DOLLY IN and

DISSOLVE TO:

CLOSEUP: THE FIGHTING KNIFE

The knife is exhibited; the hold is demonstrated; a slow parry begins.

## NARRATION:

Okay. Take your knife. Don't be afraid of it. Hold it between the Index Finger and Thumb, with the knuckles underneath. Now, sweep left, so. Turn your hand over, and with the knuckles on top, come back to the right.  
(as the movement continues)

MEDIUM SHOT-: THE FIGHTING KNIFE  
The Parry continues.

Circular sweep of the wrist and arm. One, two; one, two. Bring your forearm into play. It's a cutting motion---just like slicing meat. All right, now rest.

MEDIUM SHOT: MAJOR FAIRBAIRN  
He is tossing his knife from hand to hand. This is called "rolling".

During the rest periods "roll" your knife. Get the feel of it; get used to it. Also, .....

CLOSE SHOT: KNIFE  
It is being tossed up in right hand. It comes to rest in right hand.

EXTREME CLOSE SHOT: GUARD

The Index Finger and Thumb are on the Guard of the Knife. The knife is turned so that the blade is vertical, then these fingers bring the blade back to horizontal position.

the position of the fingers on the guard tells you when your knife is in cutting position...prevents your cutting with the flat of the blade. The blade should be parallel to the ground.

FULL SHOW: MAJOR FAIRBAIRN  
He is "rolling" his knife. Then he goes into his parrying. His feet are spread apart. He then goes on his toes, to illustrate how his weight is shifted with the knees.

Many of you will have the proper stance without being told. All you have to do is get on your toes, like a basketball player.

## CLOSE SHOT: KNEES AND FEET

....Down on your toes, with your heels off the ground so you can move your body around. Dig your toes in. Let your knees roll. See how easy it is to shift your weight. The important thing to remember is.....

Freeze a frame in which the knee is directly over the toe. Animate a dotted line from the knee to the toe, showing that it is a vertical drop.

....to KEEP YOUR KNEES OVER YOUR TOES.  
Knees over toes. Then you have your balance all the time. On your toes.

From frozen frame, resume normal action.

## NARRATION:

This gives you a constant attacking attitude. On your mark all the time. All right. Rest.

## SLOW DISSOLVE TO:

## MEDIUM SHOT: MAJOR FAIRBAIRN

He is "rolling" his knife. With erect stance, he parries, then thrusts.

The lunge is for the kill. You use it to go in and finish your opponent. Try it.

Taking a long step forward, he lunges with a long stretching reach.

Left, right, lunge. That's it. One, two, three. One, two, lunge. It is a prolongation of the forearm. Left foot forward; then with right foot forward. It gives you about a ten foot reach. Don't worry about balance. Keep going in---on the offensive. Okay, rest.

## TWO-SHOT: MAJOR FAIRBAIRN AND SOLDIER

The soldier grasps the Major's knife wrist, whereupon the Major demonstrates how easy it would be to cut off the soldier's hand.

There is no certain defense against the knife. Some people still say they can disarm you of your knife. Well, just ~~take~~ take a look. Even if

TWO-SHOT: MAJOR FAIRBAIRN AND SOLDIER (con't.)

he does get a grip on your wrist,  
see what you can do to his hand.  
Humph!

WIPE TO:

MEDIUM SHOT: MAJOR FAIRBAIRN PARRYING WITH OVERHAND GRIP  
Vigorously setting up a defense parry, he ends the shot by  
advancing into Camera.

Imagine what would happen to anyone  
who tried to block with his left arm.  
Let him try to grab your wrist.

MEDIUM SHOT: SLOW-MOTION OF SAME

The slow motion of this Overhand  
parry shows clearly that the whole  
body is thrown into each knife  
movement. Put everything you have  
into every blow.

MEDIUM SHOT: (BACK TO NORMAL SPEED OF SAME) OVERHAND PARRY  
Rerun the original, normal speed scene.

Look at the defense you can set  
up. Invite your opponent to come  
in and get you. Oh, ho.

WIPE TO:

FULL SHOT: MAJOR FAIRBAIRN  
He is in the basketball stance. He rocks and rolls over his  
knees. Then he viciously goes into the lunge and repeats,  
each time parrying quickly to left and right.

NARRATION:

Okay, now. On your toes. Dig your toes  
in. Roll over on your knees. Rock and  
roll from side to side. Now put speed  
into your lunge. One, two, three.  
One, two, lunge.

DISSOLVE TO:

MEDIUM SHOT: MAJOR FAIRBAIRN

He is facing Camera, rolling his knife. He then brings his forearm up across his chest, with the knife blade parallel to floor, his knuckles up.

Consider that you will very seldom be fighting one man only. You'll probably have three or more on you. Here's a little maneuver that will take care of a few. Bring your arm up across your chest and hold the knife parallel to the ground.

DOLLY to his left to side angle as he slowly extends his arm outward to horizontal position, and repeats.

Slash outward, with arm horizontal, and swing around to rear. It is a backhand stroke out level with the shoulder.

CLOSEUP: THUMB POSITION ON KNIFE

The thumb must be extended along handle of knife to prevent arm strain.

Keep the thumb straight on the knife and you won't risk spraining arm muscles.

The knife is pushed out of scene to the Major's right.

Swing clear around in a circle.

MEDIUM: MAJOR FAIRBAIRN

Illustrating the slash, he continues the circle started in closeup of knife. This slash to the rear he repeats twice more with great speed and vigor. He recovers and begins to parry with the knife in front of him.

Now - "put the devil in it", and SLASH! That's it. Anywhere within a radius of six feet is yours.

WAIST SHOT: MAJOR FAIRBAIRN

His back to Camera, jacket on, parrying, he suddenly slashes to his rear, almost into Camera.

NARRATION:

If your opponent puts up his hands, off go his fingers. Rest. Roll your knives.

DISSOLVE TO:

TWO SHOT: SOLDIER HOLDING UP MAJOR WITH PISTOL  
Major Fairbairn illustrates that the pistol cannot be fired  
before he can get out of its way.

It is well known that a man who puts a  
gun in your back can be disarmed.....

QUICK WIPE TO:

TWO-SHOT: MAJOR FAIRBAIRN USING KNIFE TO DISARM SOLDIER  
The Major jabs the point of the knife into soldier's back, very  
persuasively.

....But a knife in the back is most  
persuasive. One-sixteenth of an  
inch reduces any man to your own  
height, weight, age and strength.  
That's all it takes, and he's yours.

FADE OUT

FADE IN

INSERT - ANATOMY CHART

It is a picture of a man, dressed in shorts. Numbered lines  
POP IN to point out the location of the arteries of the body.

NARRATION:

The speed with which loss of consciousness,  
or death, takes place of course depends  
upon the size of the artery cut. However,  
the arteries are here pointed out in the  
order of their vulnerability.

A line to the artery designated POPS IN as mentioned:

- (1) First, is the Brachial
- (2) Then, the Radial
- (3) Carotid
- (4) Subclavian
- (5) Heart
- (6) Stomach

But don't worry about their names. Just  
remember where they are.

All the lines and numbers POP OFF except (5) and (6) which  
remain until Narrator finishes speaking about the Heart and  
Stomach.

The heart or stomach, when not protected by equipment, should be attacked. Even a slight wound in the stomach tends to have a demoralizing effect upon your opponent.

Lines (5) and (6) POP OFF.

Again, remember the arteries in this order:

Again, the numbered lines POP IN as the body locations are mentioned, and much more rapidly this time:

- (1) Biceps
- (2) Wrist
- (3) Neck
- (4) Shoulder
- (5) Heart
- (6) Stomach

Hold a few moments, then

FADE OUT

FADE IN:

LONG SHOT: SHADOW FIGHTING

The Major enters scent in action, fighting imaginary opponents.

The best practice with the knife is Shadow Fighting. Just like the boxer, imagine the enemy is everywhere. Get him! Put forty to sixty pounds into every blow. Slash; thrust. Behind you! Keep moving; keep the knife moving! On your toes all the time! Let yourself go. On the attack! Slash first, then go in for the kill.

WIPE TO:

LONG SHOT: SLOW-MOTION OF SHADOW FIGHTING

The slow motion shows you how you can keep your balance in any position. Don't worry about your feet. Keep aggressive. On your toes. Throw your weight into the attack. Practice this through woods: slashing, thrusting, always on the move. Clutch the knife viciously. Put grit, determination and the instinct to kill behind every blow. Go for the hands and face first; then, when your opponent is disabled, go in and finish him off.

DISSOLVE TO:

MEDIUM SHOT: MAJOR FAIRBAIRN HOLDING KNIFE SHEATH

NARRATION:

Where you carry your knife is a matter of individual preference. It depends upon your length of arm, thickness of body, and so on. Wear it where you can make the quickest draw with the greatest element of surprise. When withdrawing,.....

CLOSE SHOT: WITHDRAWING KNIFE FROM SHEATH

get right into the thrust. Don't waste motion. Cover the shortest distance from the sheath to your target. Practice in front of a mirror. Get it down to a fraction of a second.

WIPE TO:

TWO-SHOT: MAJOR FAIRBAIRN SHAKING HANDS WITH SOLDIER

The Major suddenly withdraws knife from left trouser pocket, twirls under the soldier's arm, and has him at his mercy, knife at kidneys.

I prefer to carry my knife concealed in my left pocket. This gives me the added advantage of surprise.

TWO-SHOT: SLOW MOTION OF SHAKING HANDS

In case you didn't see where the knife came from, we'll slow the action down. This little trick throws the opponent off balance, exposing him to your knife.

DISSOLVE TO:

MEDIUM SHOT: MAJOR FAIRBAIRN

He slashes at an imaginary opponent who comes in kicking in the attempt to disarm the Major of his knife.

MEDIUM SHOT: MAJOR FAIRBAIRN (con't.)

Some men claim they can successfully attack with a kick. They're going to lose their legs trying it. Practice; slash, slash, plunge. Cut the leg; then, right through the neck. One, two, rip.

WIPE TO:

LONG SHOT: MAJOR FAIRBAIRN ATTACKS SOLDIER FROM FRONT  
Major Fairbairn runs into scene, hits soldier behind head, simulates upward rip.

Rip him wide open. Hit your opponent behind the head and slash upward in front.

WIPE TO:

TWO SHOT: SOLDIER ATTACKED FROM REAR  
Major Fairbairn sneaks up from behind to attack soldier.

NARRATION:

The knife is a silent, deadly weapon. It's great for sentries. Never mind the blood. Just take care of him quietly.

WIPE TO:

NIGHT EFFECT SCENE: MAJOR FAIRBAIRN  
He is groping along a wall in the dark, unarmed. He reaches a sentry, jumps back in fear.

The knife is a great morale builder. A man, without one, especially in the dark, is on the defensive. He's back on his heels. And, should he encounter an opponent, his natural reaction is one of fear.....

COUNTER CLOCKWISE WINDSHIELD WIPE TO:

NIGHT EFFECT SCENE: MAJOR FAIRBAIRN  
He is groping along the same wall, using a knife for a feeler.

But, put a knife in his hand, and it's - a different story. He is aggressive, confident; he has psychological support. Then, when he meets an opponent, he goes on in for him, attacking.

INT. OFFICERS' CLUB  
GROUP SHOT

The Major is winding up his teaching session. He "rolls" his knife as he speaks.

MAJOR FAIRBAIRN:  
(assuringly)

By the time the student has been through just that much he's pretty well acquainted with the knife. And he's going to want to have one around handy.

There is a slight pause, a silence broken by the 2nd Officer.

THREE-SHOT: TWO OFFICERS AND THE MAJOR

OTHER OFFICER:  
Major. May...may I see the knife a moment, please?

MAJOR FAIRBAIRN:  
(handing it over)  
Sure. Sure. Of course.

MEDIUM CLOSE: OTHER OFFICER  
He is tossing the knife gently up and down in his right hand, getting the "feel" of it.

CLOSE SHOT: MAJOR FAIRBAIRN  
He is watching the "Other Officer". Then he smiles, turns to the First Officer and winks.

From MEDIUM CLOSE of OTHER OFFICER as he jostles the knife in his hand, unaware that he is being closely watched, we go IN TO a CLOSEUP of the KNIFE in his hand as he speaks, to himself but audibly.

OTHER OFFICER:  
Nice little weapon.

Over the CLOSEUP OF THE KNIFE superimpose

THE END