

THE VICTORS -
DELETED AND MOVED SCENES

DELETED SCENES IN BOLD CAPS

Moved scenes in bold script

SCRIPT JAN 1962

Chase & Trower on guard

Burial truck recovering bodies

Entering the Sicilian town

Craig washing face in fountain

OLD WOMAN ON CHURCH STEPS

Craig finds three of his men looting

Craig finds others in a toy shop

Craig & the squad move out

Dead GI robbed by children

Company camp/Wine cellar/trucks

Italian barracks - local town

Sikh soldier

Company leaves town

Black GI assault in tavern

NORMANDY - UP FROM UTAH BEACH

BRITISH TANK CREW LOOT A PIANO

Free French and German pillbox

JEAN PIERRE

Frenchwoman's house

FOXHOLE/CHASE'S MALARIA

Concentration Camp

Ostend - Regine & Eldridge- I

Trower & Regine in street

Ostend - Regine & Eldridge - II

TROWER & CHASE IN A JEEP

Execution - natural sound

Pet dog shooting

Women in queue - Venus Bar

Magda & Chase in restaurant

Magda's apartment

GI's marching past window

MAGDA ALONE

Chase leaves hospital

Chase at bus stop/English family

Chase visits wounded Sgt. Craig

STOCK FOOTAGE: VE DAY

PARIS MONTAGE: SOLDIER & GIRL

SOLDIER IN ARMY VD CLINIC

Berlin checkpoint

TROWER AT BERLIN CHECKPOINT

Helga's parents' apartment

Helga's bedroom

No nudity references in script

Trower meets Russian in street

ORIGINAL FILM VERSION

Chase & Trower on guard

Faked combat newsreel ("in Sicily")

Burial truck recovering bodies

Entering the Sicilian town

Craig washing face in fountain

OLD WOMAN ON CHURCH STEPS

Craig finds three of his men looting

Craig finds others in a toy shop

Craig & the squad move out

Company camp/Wine cellar/trucks

Italian barracks - local town

Sikh soldier

Company leaves town

Dead GI robbed by children

Black GI assault in tavern

NORMANDY - UP FROM UTAH BEACH

BRITISH TANK CREW LOOT A PIANO

BLESS 'EM ALL

Free French and German pillbox

Frenchwoman's house

JEAN PIERRE

FOXHOLE/CHASE'S MALARIA

Concentration Camp

Ostend - Regine & Eldridge- I

Trower & Regine in street

Ostend - Regine & Eldridge - II

TROWER & CHASE IN A JEEP

Execution - Sinatra song

Women in queue - Venus Bar

Chase & MPs

Magda & Chase in restaurant

Magda's apartment

GI's marching past window

MAGDA ALONE (t.b.c.)

Pet dog shooting

Chase leaves hospital

Chase at bus stop/English family

Chase visits wounded Sgt. Craig

STOCK FOOTAGE: VE DAY

PARIS MONTAGE: SOLDIER & GIRL

SOLDIER IN ARMY VD CLINIC

Berlin checkpoint

TROWER AT BERLIN CHECKPOINT

Helga's parents' apartment

Helga's bedroom

HELGA & TROWER IN BED

HELGA NAKED IN LIVING ROOM

Trower meets Russian in street

DVD CUT VERSION

Chase & Trower on guard

Faked combat newsreel ("in Sicily")

Entering the Sicilian town

Craig washing face in fountain (mix)

Craig finds three of his men looting

Craig finds others in a toy shop

Craig & the squad move out

Italian barracks - local town

Sikh soldier

Company leaves town

Burial truck recovering bodies

Company camp/Wine cellar/trucks

Black GI assault in tavern

Dead GI robbed by children

Frenchwoman's house

Free French and German pillbox

Concentration Camp

Ostend - Regine & Eldridge- I

Trower & Regine in street

Ostend - Regine & Eldridge - II

Execution - Sinatra song

Women in queue - Venus Bar

Chase & MPs

Magda & Chase in restaurant

Magda's apartment

GI's marching past window

Pet dog shooting

Chase leaves hospital

Chase at bus stop/English family

Chase visits wounded Sgt. Craig

Berlin checkpoint

Helga's parents' apartment

Helga's bedroom

Trower meets Russian in street

SICILY: THE HUNGRY OLD WOMAN



In the DVD cut version Wallach gathers all the canteens, leaves the men resting in the town square, and goes off through the deserted streets in search of water. In shot 43 he stops to look into a house with an open doorway — with shot 44 showing the interior. Moving on he then finds a fountain in front of an ornate church. As he takes a drink direct from the spout the picture dissolves into a shot of him returning to the square with the canteens duly replenished. However shot 47 in the script fills in the missing scene. Briefly, as he drinks from cupped hands he realises there is an elderly, toothless woman staring at him, who then gestures that she's starving. Wallach offers his K-ration, she snatches it and scuttles away to gnaw at it. Wallach returns to the squad.

DAISY MAY'S CREW

Un-stated in the film, Craig and his squad had come ashore at Utah Beach within a week of the initial assault in Normandy, thus it was unlikely that British and American forces could meet up at that point. But to include the scene Foreman had to have a British tank crew in accordance with Baron's book — no American soldiers could be credibly seen singing *Bless 'em All*, unless they sang along to a rendition initiated by chirpy British stereotypes. And, differing from the original script, that's how the scene is played: before the vehicle moves off, one of the crew starts playing a looted piano, loaded on the tank's rear hull, whilst Craig and the squad, having been offered a lift, mount up and join in; all parties applying a profane, but "blurred", amendment to the lyrics with gusto — a moment commented upon favourably by the amused reviewer writing in the Dec 20th 1963 edition of *Time Magazine*.

As written in the original script the scene is established by a long line of American troops moving slowly along a narrow road lined occasionally with wrecked or abandoned vehicles. Roadside cottages are empty, the local people having fled the village, and the horizon is dark with the smoke of battle, and the overall noise is that of constant distant artillery and high, invisible aircraft.

In the lead are Craig, Trower (now a corporal), Chase, and some recognisable members of the squad from Italy, though Baker (Vince Edwards) is missing having been killed shortly after the landings according to Schulman's book. But there are replacements in the ranks, mixed with veterans with at least two years' experience. They turn a bend in the narrow road and are confronted by a seemingly unattended British Sherman blocking their way between an abandoned cottage and the hedge opposite. Other than the legend 'DAISY MAY IV' on the turret, on the hull's side another reads, 'Dunkirk — 1940', followed by a list of places and dates from North Africa and Italy — with the most recent reading, 'Caen — 1944'.

Craig surveys the apparently abandoned tank with a frown, when he hears noise from the cottage as the crew struggle out with an upright piano. Bent under its weight, they carry it to the Sherman, and manage to mount it on the rear deck. Then the crew stand panting for a moment in tired triumph. The commander turns to Craig, indicating that the youngest crew member is a "champion" player. Bemused, Craig wishes them well. The commander raises two fingers in reply, and then directs his men to lash the piano down.

The infantry column gets on the move again. 'Daisy May IV', to make way, has gone and is now driving across an open field, in a roughly parallel direction, both tank and troops moving in the direction of the smoke and the fighting. On the rear decking "the lad" is sitting before the piano, playing, undisturbed by the motion of the tank across the uneven field. Troops and tank grow smaller in the distance, moving steadily towards the battlefield.

From the script it appears that the end of the scene was later changed to include Craig and the squad being offered a lift by the tank's commander. One crew member was in situ at the looted piano lashed to the rear decking, thus once the Americans were aboard the impromptu singsong broke out.

It was filmed in part on a soundstage at Shepperton in the latter part of October '62 at the height of the Cuban missile crisis. According to Patrick Jordan (playing the tank commander) the tension on set was palpable: between his shots Mitchum was phoning friends in America for updates and reporting them back to the set, on the last occasion stating, "We've got fifteen minutes left — its been a pleasure working with you — I'm going to get a drink". Jordan departed for the production office and called his wife, essentially to say goodbye — just in case. Once back on set he saw Foreman had returned from his office and was standing by the tank, looking at his watch repeatedly. Then he said, "Right. Let's get on with it," and the scene was duly completed. Though in the event the actors were recalled about two weeks later to completely re-shoot it, Foreman, presumably having viewed the scene's rushes, concluded that the tensions over Cuba had impaired the performances of his cast in what was essentially a light-hearted scene.



All aboard for a singsong: L-R: Hamilton, Peppard, Wallach, Patrick Jordan (behind the piano sporting a woolen cap comforter and pipe), John Rogers (“The Lad” at piano), partly obscured by Mitchum, then Graydon Gould at rear and Tom Busby seated. The M4A4 Sherman, aka *Daisy May IV*, was taken on location for the showing of the vehicle carrying the squad, and later when they had dismounted, allowing the crew to be seen in the distance, driving to their destination, with Rogers — an accomplished player according to Jordan — still providing “on-tank” entertainment.

The squad’s rendition of *Bless ‘em all* may never see the light of day again unless Sony chooses otherwise. But in 2007 the film, *Atonement*, presented a far from blurred version from a large group of naturally disenchanting soldiers trapped at Dunkirk.



L-R: Mitchum, Peppard, Wallach, Patrick Jordan and John Rogers.

This shot shows the Sherman at Shepperton at the point in the scene where it has blocked the road, with the piano ready to be loaded onto the rear of the hull. Judging by the collective eye-line of Peppard, Jordan and Rogers Jordan is receiving direction from Foreman.

Like Wallach, Jordan had served in the military during the war. Born in 1923, the son of a professional soldier, he was first a child actor and latterly a boy soldier in the 1930s. Called up during 1942 he joined the Durham Light Infantry, later moving to the Middlesex regiment with whom he saw heavy fighting as an infantryman and sniper in the Tunisian campaign, and losing a lot of friends in the process, before receiving a serious head wound in April '43.

On November 22nd 1963, when John Kennedy was shot, the American cast of the film, already in London promoting the film, were at the US Embassy and, like every other American in Britain, eager for information — not least the question of how many gunmen there had been. Thus Wallach called Jordan, knowing of his wartime sniper training, and invited him to join them immediately at the embassy to impart his expertise.

JEAN-PIERRE:

This scene opens on a road leading to a farm in Normandy. A boy of thirteen or fourteen is walking purposefully along - he is dressed in a German army tunic and trousers cut to size and finished off with an Afrika Korps cap. He reaches the farm, sees the lack of sentries, and enters. He picks out the Mess tent and the Americans queuing for breakfast and heads toward them. Trower is the first to see the boy and beckons him over in French. He and Chase look him over; Trower is touched by his plight whilst Chase remains detached. They let the boy, who speaks some English, into the queue and ensure he gets something to eat. By now he is gaining confidence and speaking freely, "Yanks very good. Yanks best gentlemen".

The three of them eat their breakfast under the shade of a tree: the boy is eating greedily. Chase, watching him, and amused at his bravado and naïve cunning, asks his name and where he's come from. He tells them it's Jean-Pierre and he's from Courcelle. Chase looks at Trower: the village is forty miles behind Allied lines. They try to persuade him to return home, offering a "nice ride in a real US Army truck", but the boy gets angry, and when Chase and Trower insist, he becomes furious, so they drop the subject and the three of them go on eating.

Later that day Trower and Chase are dozing on the ground near their two-man tent. They've got a fire going with a large can of water boiling. Jean-Pierre, now washed and tidy in a US Army shirt and shorts belonging to the two men, and his hair combed, is hanging his washed old clothes on a line. When the Mess Tent announces lunch he reacts quickly, grabs their mess kits and rushes off. During his absence Chase and Trower debate whether to get the boy back to Courcelle immediately, or to "fatten him up" first. They decide on the latter option, agreeing he can sleep with them in their tent.

Come nightfall Chase and Trower crawl into the tent. Jean-Pierre takes off his shirt and shorts, leaving himself only in a pair of under-shorts. He hangs his outer garments neatly on a branch and then crawls into the tent. All is quiet in the camp then Chase suddenly explodes from the tent, pulling Jean-Pierre after him, then flinging him to the ground some feet away. As Trower emerges, the boy disappears into the darkness, sobbing.

After a brief explanation from Chase, he and Trower go to look for Jean-Pierre and they find him squatting against a tree, his face tear-streaked. Trower moves toward him, and asks why he made homosexual advances upon Chase. The boy is angry and confused; he doesn't think he's done anything wrong, protesting that the Germans like him, and launches into an anti-American diatribe.

Finally they decide to give up the tent to him for the rest of the night, preferring to sleep outside. Chase pushes the boy inside and tosses his clothes in after him, resolving that he must be returned to his home the next morning.

The next day is warm and sunny and in the orchard soldiers are picking the apples. Jean-Pierre is in the higher branches of one tree. He's clean and combed, with no evidence of the upheaval of the previous night, and is busy collecting apples in a helmet. Trower, while cleaning his rifle, watches him as he climbs down. Jean-Pierre, his cocky cheerfulness returned, joins Trower and presents him with an apple.

Trower is feeling uneasy then Chase appears with an air of purpose about him. The boy runs toward him with an apple, causing Chase embarrassment, and the pair join Trower. Chase announces he's got a truck and that it's time for Jean-Pierre to go home. The boy protests desperately and finally runs away with Chase and Trower in pursuit, calling to other soldiers to stop him, and two men catch him near the gate. With Jean-Pierre back in their charge they head for the motor pool.

The truck is speeding along, Trower and the boy are in the back, side by side on one of the benches. Jean-Pierre is hunched, brooding and withdrawn. Chase frowns as he concentrates on driving. Trower tries to talk to the boy, but there is no reaction.

As the truck continues Courcelle can be seen in the distance; they pass a sign reading "SLOW — POPULATED AREA" and Chase slows down, telling Trower they're getting close.

In the instant that Trower is distracted Jean-Pierre jumps off the back, stumbles, but recovers and runs. The vehicle screeches to a halt and the two men jump out and chase him.

The boy leaves the road, heading towards a long, upward sloping field, and where it borders the road there is barbed wire and signs warning of mines. Without hesitation he crawls through and continues into the field. Chase and Trower reach the wire and call out after Jean-Pierre, but the boy grows smaller as he gets further up the slope. Finally he reaches the top unharmed, pauses, looks down toward Chase and Trower then disappears over the hill and out of sight.

In his book Challis recalls this scene as almost another “Sweden”, in so far as during preparation Foreman was yet again in America and thus not taking decisions, and with the shooting dates ominously close. Sketches, drawings and models had been produced as required, but to no avail if he wasn't in the country to see them. In addition he wanted to approve costumes and props, which was normal practice, and some smaller acting roles had yet to be cast.

He flew back to the UK at short notice, calling a meeting of all departments immediately. Challis recalls this being only the third that Foreman had attended since the Sweden shoot back in April, and now it was almost July. Then, in spite of all matters pending, it bogged down over whether the boy, ‘Jean-Pierre’ as depicted in a costume sketch, looked fifteen, and thus too old for the part. Drake urged Foreman to make some decisions regarding the farm location, but none were forthcoming; he couldn't focus on such matters until the problem with the boy's age had been resolved. At which point he departed for a yet another transatlantic phone call. In the event Joel Flateau, who would play ‘Jean-Pierre’, was eleven when he made the film.

This is the longest of the cut scenes and appears between the villa scene with Moreau and Wallach and *another* cut scene, ‘Swamp/Foxhole’, after which comes ‘Concentration Camp’.



This is the shot in which Jean-Pierre wheedles his way into the Americans' affections. Trower, having seen that the boy is already equipped with a mess-tin, and a cup attached to a piece of string around his waist, has given him a fork. He and Chase then persuade the cook to give him some breakfast. L-R: Tom Busby, Hamilton and Peppard.



Flateau, wearing a cut-down adult German uniform, is being quizzed by Peppard and Hamilton as to which village or town he's come from. Although the 'Jean-Pierre' sequence is virtually all set outside, some shots — night exteriors, for example — were filmed on a set at Shepperton. The genuine exteriors were photographed at Lude Farm near Penn in Buckinghamshire and the (albeit much modified) barn in the background is still there.

The war came to Lude Farm for real in 1944 when a B17 Flying Fortress "The Tomahawk Warrior" of the 398th Bomb Group crashed killing all aboard on August 12th. Ronald M. Setter, the tenant farmer's son, lived there from 1931 to 1973 and recounted the episode for the BBC's WW2 The People's War project. Regrettably he died a few years ago, and thus never imparted any memories of *The Victors*.



The swamp and foxhole shots fall between 'Jean-Pierre' and 'Concentration Camp' in the uncut version, and are set by a canal near Aachen in Germany circa October '44, but both being done on a sound stage at Shepperton.

Shot 214 depicts a swamp at night with off-screen battle effects, and a number of miserable American soldiers, the squad among them, doggedly negotiate waist deep muddy water.

Shot 215: Against a background of battle noise and rain Trower and Chase are sheltering in a muddy hole. Plagued by malaria Chase is now unconscious and shivering. Trower gets an Atabrine tablet into his mouth, and forces water from his canteen between his lips. Chase swallows and Trower, looking worried, puts the canteen away. Then Chase's fist opens, and something falls from it. Trower searches in the mud, and is surprised to find a St. Christopher medal on a chain. Turning it over casually, he's more surprised to see a Jewish star on the reverse. Clearly Chase is taking no chances. Trower smiles wryly and puts the medal into one of Chase's pockets.

TROWER AND CHASE IN A JEEP

This scene follows the second visit to the Ostend nightclub during which Trower punches Eldridge for taking Regine and precedes the execution.

Chase is at the wheel. Trower, with a brandy bottle on his lap, has passed out in the passenger seat, but wakens when Chase begins whistling. Though very drunk, he's quite lucid, and a pointless conversation commences with Trower asking what he's doing here, to which Chase sarcastically suggests he return to the USA. Trower refers to Regine being alone and needing a friend. Chase tells him to cheer up, adding that everything will be better when the war's over. Getting morose, Trower doesn't agree, feeling that things will be worse. And if there should ever be another war then the ants should be allowed to take over the world. Chase suggests the birds should take over on the basis that whilst in flight they fertilise the earth. Trower agrees that would be useful then passes out.

THE VENUS BAR

Featuring Melina Mercouri as Magda sitting alone, brooding, this single shot appears after Chase leaves her to rejoin his unit as it marches past the Venus Bar in the rain.

VE DAY

This is a montage of library and specially shot images in Paris featuring John Rogers, "The Lad", previously seen playing the piano on the tank, but now with Elisabeth Mottet, as his French girlfriend. It follows Chase's visit to Craig in hospital, and precedes the Berlin checkpoint scene.

PARIS — 1945

This short scene appears between the Paris montage and the Berlin checkpoint and is set in a military hospital. In one of the corridors there is a line of soldiers waiting by an office doorway. A sign reads: "V.D. — NEW CASES". Inside "The Lad" is seated at a desk while an Orderly fills out his file card.

THE PREMIERES



According to Hamilton the New York premiere on December 19th 1963 was something of an ordeal for him. Apparently a publicity agent had come up with the tasteless idea to plant an actress in the audience who would noisily faint on cue during the execution sequence, with Hamilton placed beside her as the “knight” who comes to her aid — thereby hopefully garnering more media attention for the film in the next morning’s papers. All came to nought however, when the cinema manager, not in on the stunt, retrieved the film from the photographer in the foyer and destroyed it.

Whether that anecdote is entirely correct, or if Hamilton merely enlarged it for his book, is open to question. What is true is that he had also attended the earlier London premiere on November 18th. And, again according to his book, it was there that he met the Queen, Prince Philip, Prince Charles, Princess Margaret and the Queen Mother. In truth Hamilton only met Prince Philip: the two of them being seen here in conversation with Melina Mercouri (with Mervyn Johns behind Hamilton). The Court Circular for that evening records only Prince Philip as being at The Victors premiere — in aid of the British Empire Cancer Campaign, with Princess Alice, the Duchess of Gloucester, also in attendance.

Curiously, Peter Fonda, also present that evening, claims in his book to meeting the Queen, Prince Philip, Princess Margaret and the Queen Mother. So as to who’s been copying whom, suffice to say Fonda’s book was published first. Even so, both actors are “mistaken”.

And as a footnote, had Prince Charles come to the premiere, strictly speaking, he would have been denied access being aged only fourteen — the British Board of Film Censors having allocated The Victors an X Certificate, which only permitted admission to people of sixteen years of age and upwards - irregardless of rank, presumably.