

An American “Gaijin¹” Abroad and JOE BUTTERFLY² by Richard L. Rodgers

Comments? Comments are welcome. Just use the link below to our message board.

<https://www.audiemurphy.com/msgb/viewtopic.php?t=4961>

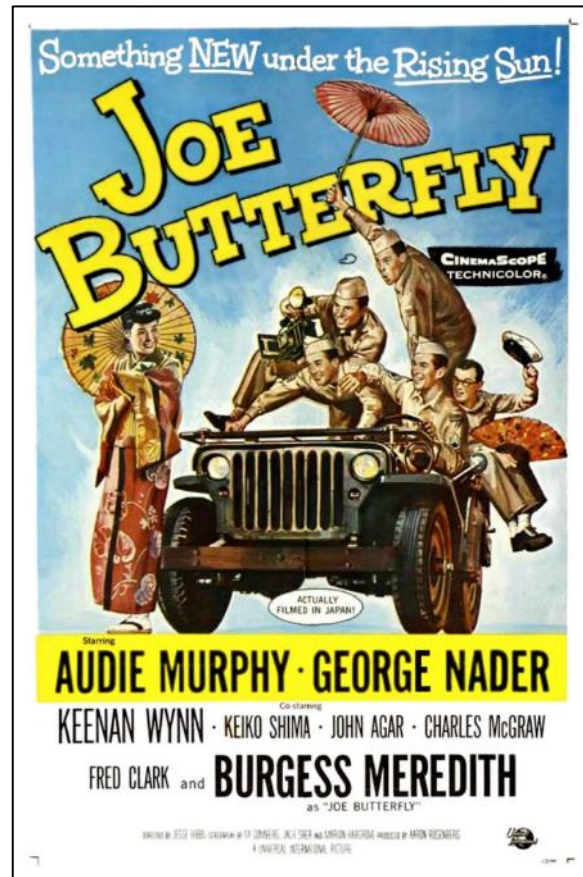
JOE BUTTERFLY was released in 1957 by Universal-International starring Audie Murphy. A typical summary from an entertainment columnist might say ...

“In 1956 Audie Murphy traveled to Japan to film his only comedy, *Joe Butterfly*. Released in the summer of 1957, this light-hearted movie has been favorably received by audiences in both countries. Audie Murphy plays the role of Private John Woodley, an Army correspondent, working for a military magazine publication called “*Yank*”. The film’s timeframe is right after the war and its setting is in Tokyo. When Private Woodley accidentally takes a picture of one of the many “Tokyo Roses” still believed to be in the area, *Yank* magazine rushes to publish an exclusive scoop on Woodley’s unexpected snapshot resulting in lots of humor and fun. Movie veterans Keenan Wynn, John Agar, Fred Clark, and Burgess Meredith give fine support in their roles designed to help Murphy break away from his more traditional roles in other films. New to the American-screen is the lovely and talented Kieko Shima, a

Japanese film star who also delivers a fine performance.”

That was a typical summary. *Chotto matte kudasai*³ as I offer another which is atypical.

As background I will introduce you to my Japanese stepmother. Her name, before marrying my father, was Waka Nobori - or



¹ Pronounced “guy-jean”.

² Audie Murphy’s seventeenth movie, *Joe Butterfly*, can be viewed on YouTube at <https://youtu.be/v28BcemFtTI>

³ Japanese to English translation: *please, wait a moment*.

“Waka”. She was born before the war on the small island of Tokunoshima (Toku-noshima) in the Okinawan-Island chain. She survived the Battle of Okinawa and the war and later met my father – a U.S. Navy hospital corpsman – in Okinawa during the final days of the Vietnam war. My dad, previously divorced, was already the father of five energetic northeast Texas boys who were still living in the States.

Dad somehow managed to convince Waka to marry him. Incredibly, he also convinced her to take on the herculean task of helping raise his brood of boys. Our ages ranged from about 8 to 14. Making matters more interesting, we couldn’t speak a lick⁴ of Japanese either. To Waka’s great credit and as a tribute to her courage and commitment, she moved to the States and persevered for over 50 years with my father and brothers. She and he both recently passed away in quick succession and are now buried together in northeast Texas.

Waka tried to teach her American children some of the Japanese culture. She started at the dinner table which made a great classroom. All of us mastered the art of using *ohashi* (chopsticks) and discovered that seaweed (*nori*) was *oishii* (delicious) when placed on *gohon* (rice). Instead of lathering up a pile of grilled ribs with sticky barbeque sauce, we passed a plate of fresh *sushi* garnished with small amounts of pungent *wasabi*. As with any new culture, our stomachs and appetites helped us adapt.

We learned other expressions too including how to properly address people.

My brothers and I struggled to use the Japanese word for “mother”, *okasan*, when we addressed her. When said properly, it sounds like “o-KAH-san”. But when we delivered it with a Texas drawl, it didn’t quite work and sounded more like “oh-kee-san”. Not wanting to earn Waka’s disapproval, we tried other approaches. Sometimes we called her “Waka-san”. My mother pointed out this was much too formal and not supposed to be used among family members. Something more personable was required.

So, as good Texas boys might do, we improvised and combined “Wa-ka” and “oka-san” and came up with *Kasan*. She



Lead actress Keiko Shima attempts to coach Audie Murphy off camera in the proper use of ohashi (chopsticks). Photo courtesy of M.D. Marks

⁴ Pardon my childhood vernacular. It means my brothers and I couldn’t speak any language except Texan.

liked it and said “*daijoubo*”⁵. Pleased with ourselves, we were certain her approval was an accurate measure of our cleverness.⁶

Did Audie have similar experiences when he studied Japanese during filming? It wouldn’t surprise me.⁷ He was a stickler for detail and would want to say things right.

Other Japanese expressions – some modern and some that were not – were picked up. Without offering up a discussion on Japanese cuss words, two other early terms my brothers and I picked up were *gaijin* and *butterfly*.

We heard the word *gaijin* a lot. When asked, Kasan said that in Japan, American military service members were *gaijin*. Kasan told us the word meant “foreigner” but after the war, all foreigners were American military. Kasan could write the word in *kanji* – the Japanese symbolic form of writing – but I couldn’t read it. I needed a better way to store the new word in my growing Japanese



*Joe Butterfly (Burgess Meredith) delivers a carton to American gaijin Private Woodley (Audie Murphy).
Movie still #1834-18 courtesy of Universal-International.*

lexicon. Thinking hard I reasoned that it was spelled G-I-J-I-N-N or “*gijinn*”.

Maybe you wonder why.

I assumed the military acronym “G.I.”⁸ was the source of the first syllable. It seemed reasonable. I also remembered the word *jinn* was a term

used for a mischievous devil who lived in a bottle. Maybe this was a description of a sailor in some local bar. As a Navy-brat, I certainly had spotted my fair-share of drunken sailors. Again, my logic seemed good. It didn’t take long to convinced myself I was right and that even the most learned etymologist from Oxford or Cambridge would agree with me.⁹

I am just as certain that *gaijin* was one of the first local expressions Audie Murphy and the rest of the film crew learned after they arrived at the Tokyo International Airport¹⁰.

But what about *Butterfly*? That’s an American word – isn’t it?

⁵ Pronounced *dai-jo-bo*, it translates to “its okay”.

⁶ Actually, I now know that *kasan* is an ancient word used in Japan and is a shortened form of *okasan* by Japanese children. To be clear, five boys from Texas did not invent it.

⁷ I read in a Stars and Stripes article that Burgess Meredith was actually taking Japanese lessons from an airline stewardess while flying to Japan to make the film.

⁸ The abbreviation G.I. meant “government issue” and later came to mean during World War II an American military service member.

⁹ They wouldn’t. *Gaijin* means “foreigner” and its roots are embedded in Chinese – like many other Japanese words. The word has been around for many centuries and was used by the locals when talking about the Portuguese traders that came to Japan in 1543.

¹⁰ Today, Tokyo International Airport has been renamed to Haneda Airport.

Kasan told me the English word *Butterfly* was adopted by the Japanese after the war, but it wasn't a winged insect. No, no – they had a different word for that¹¹. From their point of view *Butterfly* took on a totally different meaning. In Japan – especially in U.S. military districts – a *Butterfly* is someone who flits about from person to person. According to Kasan, there was an influx of “butterflies” that emerged from rubble of the war when the American occupation and rebuilding process began. To be clear, Kasan explained that a *butterfly* could be applied to a chatty, gossipy teenager or a philandering bar patron. Gender and nationality were not important. But back in 1945, it was particularly applicable to a local national who gravitated toward an unaccompanied American service member who happened to be “over there”.¹²

Back to the movie.

Burgess Meredith, as Joe Butterfly, was a likeable *butterfly* despite thick eye makeup and obviously dyed hair. Joe Butterfly moved from one American G.I. to another trying to provide some needed good or service. In post-war Japan, American's *were* the land of opportunity and in Japan, we needed lots of stuff.

We can't be sure if Joe Butterfly was a con-artist. He was definitely a smooth-talking businessman who spoke reasonably good but broken English. It is true he was chased by Japanese police at the beginning of the film – but for reasons we aren't sure of. What we *are* sure of is that Joe Butterfly always seemed to deliver the goods under



Audie Murphy is fitted in the garb of a traditional Japanese warrior in preparation for a scene in JOE BUTTERFLY. Photo courtesy of M.D. Marks

suspicious circumstances but always with honor and a degree of dependability.

Kasan may have scoffed at Mr. Meredith's appearance and makeup. On the other hand, I think she would have enjoyed his portrayal of Joe Butterfly despite his occasional use of the “L-sound” while delivering his lines.

There is no doubt in my mind that Audie Murphy and his fellow actors shared some of the same learning experiences that my brothers and I had. As *gaijin*, especially

¹¹ Cho: a Japanese butterfly in the form of a winged insect.

¹² If a Japanese citizen described a *gaijin* as a “butterfly”, it was usually a warning. There were, and still are, a lot of American *GI-jin* “butterflies” in Japan too.

when we moved to Japan, we indoctrinated ourselves by trying to fit in, showing respect, and attempting to please our hosts. Learning to bow, taking off our shoes in a building, eating with *ohashi*, sleeping on a *futon* spread out on a *tatami*¹³ floor, etc., etc., ad infinitum¹⁴ – it's all part of the process. Sure, we make mistakes along the way but it's exotic, it's fun, and helps define the American gaijin's experience abroad.

Japanese are no different either when they visit America. They want to fit in too. Most quickly learn to eat barbeque and some will even buy cowboy boots and a Stetson if they visit Texas.¹⁵

I can't prove it, but I think that Audie Murphy and his comrades had the time of their lives while making the film. They really seem to enjoy themselves.

Back to me.

Like Audie, I never lived or visited Japan until I was a middle-aged adult. After service in the Army, I began a career as a teacher in the Texas and eventually qualified for an early retirement. My wife and I used this as an opportunity to start new teaching careers as federal employees in a DoDEA¹⁶ school at Camp Zama U.S. Army Base and just a hop, skip, and a jump away from Tokyo.

My duties as a DoDEA teacher included being a yearbook advisor which required skill in the use of professional-grade cameras. In this capacity I taught students how to get



YANK correspondent-photographer Pvt. John Woodley being escorted to a ship on the American docks at Yokohama Bay at the beginning of the film JOE BUTTERFLY. Photo courtesy of M.D. Marks.



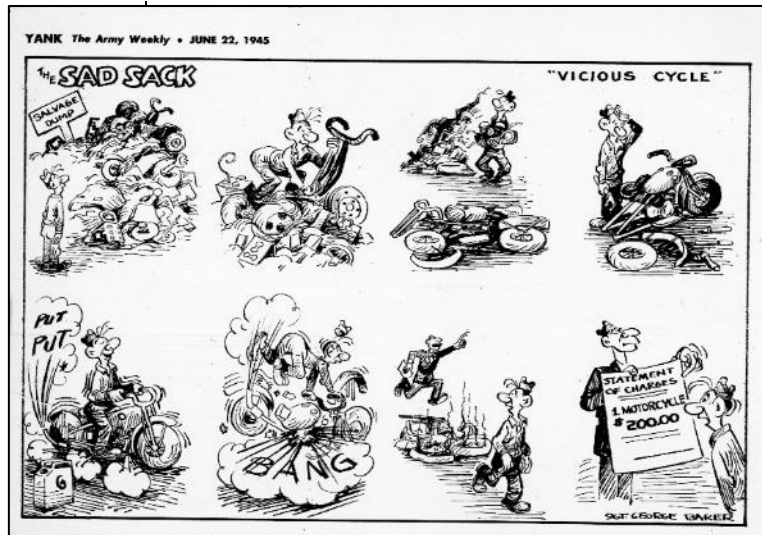
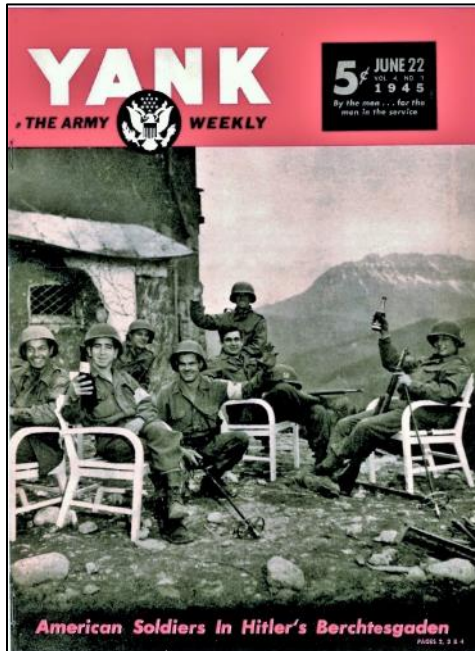
Willard Willingham and Audie Murphy on the USS Los Angeles at the Yokohama docks during an off-scene moment. Photo courtesy of Lilo Macguire.

¹³ A futon is a thick Japanese cushion used to sit or sleep on. A tatami mat is the traditional woven flooring made from rushes or rice stalks.

¹⁴ Note the clever way I mixed Latin with my use of Japanese. Kasan would be proud.

¹⁵ During the summer of 2007, Maria and I brought twelve Japanese guests to stay our home in the Dallas area. Before the last day of their vacation, at their request we had a final meal of barbeque brisket. More than one of them also had a pair of Tony Llama boots and a new Stetson. A few wore Texas Ranger ballcaps.

¹⁶ Department of Defense Education Agency



Front cover of the June 22, 1945 issue of YANK magazine and an inside cartoon section featuring "Sad Sack" by cartoonist Sergeant George Baker. Images courtesy of M.D. Marks.

published as freelance sports photographers with *Stars and Stripes* newspaper – one of the oldest still-surviving newspapers in America with a world-wide distribution¹⁷. My students' pictures were published frequently for many years in the *Stripes* and I was privileged to write several local stories for the paper too.

In the process, I got to know *Stars and Stripes* management well. They were just down the road from our school, and I was invited to access their private reference library when I made an inquiry about the filming of JOE BUTTERFLY.¹⁸

I wondered: was *YANK* magazine really modeled after *Stars and Stripes*? Secretly, I hoped so. As an unofficial and published member of the *Stripe's* team, wouldn't that make me sort of like a *Yank* correspondent?

I liked the idea on multiple levels. Not only was it cool being a *Stripes* contributor, it seemed that the number of similarities between Audie and I were growing.

Thinking this through, I theorized that Universal-International avoided using the *Stars and Stripes* name because of liability and political concerns. Universal would be required to submit the script for pre-approval to the US Army Japan Public Affairs Office before filming any military service members, facilities, or equipment.¹⁹ Uncle Sam and *Stripes* could not afford an international incident made in their name in the event Universal goofed and made some kind of cinematic *faux pas*²⁰.

I was sure I was right.

¹⁷ Founded by an act of Congress in 1863 with a readership in every U.S. military base in the world. *Stripes* likes to brag that they have the largest newspaper daily paper-route in the world.

¹⁸ A list of *Stars and Stripes* articles can be found at the end of the article.

¹⁹ I discussed the approval process with friend and Pacific Director of *Stars and Stripes*, Mr. John Panaciewicz. He saw the merits of my theory and said it was legally and politically better not to use the *Stripes* name in the film.

²⁰ A French term for an embarrassing social blunder. In Texas, a *faux pas* might be result from eating beans before attending church. (Pardon the hyperbole but it makes the point.)

But – I was wrong. *Yank* Magazine really *did* exist.²¹ It was a weekly magazine organized and staffed by enlisted members of the Army while managed by a few officers – just like in the movie too. It's first publication was in 1942. They even had their own cartoonists.

Too bad Universal didn't bring Bill Mauldin²² in as a character to sketch cartoons for *Yank* magazine. Cinematically, I think it would have worked and besides – it would have shored up my misplaced belief that *YANK* was really *Stars and Stripes*. This would have saved my bruised ego.

As it turned out, there were no international incidents although the movie did open with the Japanese surrender and one or two U.S. Navy warships. To put that event in the best possible light while ensuring no one was offended, Universal made sure that the only disrespect shown during the surrender scene was by an Army private (Audie Murphy) to a rival Navy *Trend*²³ magazine correspondent (Keenan Wynn) who was deliberately kicked off a Navy warship's gun turret into the waters of Yokohama Bay. Without the benefit of seeing any opinion polls, I am reasonably sure that soldiers and



A vintage suitcase travel sticker for the luxurious Nikkatsu Hotel located next to the Imperial Palace in Tokyo, Japan.

Japanese applauded the result of that good-spirited scene. Well done, Universal.

Likewise, the local Japanese population was delighted that some of their Tokyo locations were showcased in the film. Exquisite parks, sculpted gardens, and traditional architecture just outside the Japanese Imperial Palace was used for this purpose. A *Stars and Stripes* article I found mentioned that film

directors and production staff were conducting press interviews and at the Nikkahatsu Hotel just across the street from the emperor's palace. The same clipping said Audie Murphy was spotted eating breakfast there.

Another *Stripes* article referred to the production company booking rooms for the cast and crew at the New Mori Hotel which had nine acres of ornamental lawns, manicured gardens, a terraced waterfall, and independently standing hotel rooms built to look like small houses in the traditional Japanese style. All were used in the film. It turned out that the New Mori Hotel was ideally suited for production work.

²¹ You can me *baka-san*. ("Mr. Stupid). I don't mind – *daijobo*.

²² Bill Mauldin, a friend of Audie Murphy, was a two-time Pulitzer-prize cartoonist who worked for *Stars and Stripes* and created the award-winning cartoon series "Willie and Joe." He also appeared in the John Huston film *THE RED BADGE OF COURAGE* with Audie Murphy.

²³ Unlike *Yank* magazine, I could find no references to a Navy magazine called *Trend*. I suspect it may have been created to introduce an element of rivalry into the film.

In yet another *Stripes* article I learned that a lot of the interior shots were filmed in a large, aircraft hangar at Chofu U.S. Army Airfield. Apparently, closed sets were erected by the production company with the help of the military for scenes not requiring culturally elaborate backdrops.



Japanese fighter pilots of the 244th Sentai, Chofu Air Base, Tokyo, (November 7, 1944).

On a historical note, Chofu U.S. Army Airfield, was a former Japanese Imperial Airbase during World War II. Turned over to the U.S. Army after the September 6, 1945, surrender, the airfield would eventually be returned to the Japanese government decades later in 1972. When transferred back, the Japanese converted it into a very small regional airport which today still launches puddle-hopper flights to outlying Japanese islands. In fact, my wife and I flew three times a year for several years by plane and helicopter from Chofu Airport to a small volcanic island²⁴ in the Izu Island chain off the east coast of Tokyo. To this end, I enjoyed sitting in the small one-room airport terminal waiting for my flight with just a few islanders. As I did so, I imagined the filming of JOE BUTTERFLY and would look at the hangars. I thought about the enthusiasm of the small Japanese children who sang and acted in the movie. They were just like the young island students I was going to teach.

While the movie's script is not without criticism – I honestly believe that most viewers – civilian, military, American, and Japanese alike, appreciated – as many still do now – the studio's careful and considerate approach to how it was filmed. In terms of its culture,

beauty, industry, courtesy, history, hospitality, and respect, JOE BUTTERFLY shows the Japan I have come to know and love.

Finally, I'm not sure if the word *gaijin* was ever actually used in the movie. *Butterfly* may not have been explicitly defined either and was left to our imaginations to figure out. To those who didn't figure it out, I hope Kasan's explanations along with some of my own experiences improved your perception of the movie and what it meant to the U.S. military, overseas U.S. civilians, and the local Japanese people if not the entire Japanese nation. It was certainly an unacknowledged high point in Japanese-American relations during the 1950's.

As an American *gaijin* still abroad, *sayonara*.

– Richard Rodgers
Audie Murphy Research Foundation
Overseas Correspondent, Japan

²⁴ Maria and I taught on the island of Mikurajima at a K-9 grade public school with an enrollment of 29 students. The experience was one of the best and most unforgettable in our professional lives.



Audie Murphy and Keiko Shima. Photo courtesy of M.D. Marks.

Appendix: *An Index of Pacific Stars and Stripes*, articles on the filming of JOE BUTTERFLY

- June 6, 1956: "U.I. Cameras to Roll", by Airman First Class Ed Poutas, Staff Writer
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2322>
- July 6, 1956: "On The Town"; by Al Ricketts, Entertainment Columnist
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2324>
- July 12, 1956: "Light, Camera, Action; New Order in 1st Cav"
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2326>
- July 12, 1956: "On The Town"; by Al Ricketts, Entertainment Columnist
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2327>
- July 13, 1956: "Butterfly Filming to Start"
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2328>
- July 18, 1956: "On The Town" by Al Ricketts, Entertainment Columnist
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2405>
- July 20, 1956: Photo, "Knight of Old"
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2329>
- July 26, 1956: "On the Town" by Al Ricketts, Entertainment Columnist
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2332>
- August 5, 1956: "On the Town" by Al Ricketts, Entertainment Columnist
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2335>
- August 8, 1956: "'Joe Butterfly' in Chrysalis" by Andrew Headland, Jr., Staff Writer
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2336>
- August 11, 1956: "Old Insignia Sought for Joe Butterfly"
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2338>
- August 13, 1956: Photo, "Audie Murphy gives little leagers autographs"
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2339>
- August 14, 1956: "Location at the New Mori" by Norm Sklarewitz, Staff Writer
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2340>
- September 19, 1956: "Training Can't be Too Tough" by MSGT I. G. Edmonds, USAF
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2348>
- June 1, 1957: "'Joe Butterfly' Gets OK From N.Y. Critics"
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2368>
- July 6, 1957: "On the Town" by Al Ricketts, Entertainment Columnist
<https://www.audiemurphy.com/msgb/viewtopic.php?t=2369>

Return of the Quiet American: The Los Angeles Trial of Audie Murphy¹

By Andy Wickham²

Comments? Comments are welcome. Just use the link below to our message board
<https://www.audiemurphy.com/msgb/viewtopic.php?t=4946>.

ON MARCH 26TH, 1970, Audie Murphy was arrested for assault with intent to commit murder. Hearing the news-flash on 'K-Bar-B-Q,' the country-&-western station, sandwiched poetically enough between Bill Anderson's "Where Have All The Heroes Gone" and Conway Twitty's "Up Goes The Bottle (Down Goes The Man)," I felt little surprise as I floated home from Burbank in my air-conditioned, rented Ford. As Vonnegut would say, "So It Goes." As Murphy himself once wistfully put it, "Nobody survives a war."

Perhaps because we English require rather more from our folk heroes than the looks of a baseball star and the ability to kill – somehow John Mills' features just wouldn't look right on a

bubblegum card – I was never exposed as a boy to the Murphy legend. Nor did I ever really grasp the full extent of the mythology and apparent propaganda involved.



Author Andy Wickham in late 60's or early 70's.

To me, heroism was Denholm Elliott in THE CRUEL SEA – as a fragile, bookish lawyer, conscripted into the Navy, returning from a perilous convoy to discover that his beautiful wife had fallen for a theatrical agent, and going back to sea tight-lipped and uncomplaining to die alone. This was a role Audie Murphy would not have understood,

nor could have played. Simply, it is not The American Way.

When a friend informed me that John Wayne's perennially hungry hound in

¹ Originally published in *Coast* magazine, June 1971, pages 37-41.

² Andy Wickham is a British citizen who worked as a commercial artist in London who later moved to Los Angeles and became prominent in the U.S. music business as a talent scout during the 60's, 70's, and 80's and as an executive and producer for Warner Brothers Records.

HONDO³ (a hound, you recall, who never required to be fed and always took care of himself) symbolized an attack on welfare-abusers, I immediately diagnosed an overdose of Andrew Sarris.⁴

Similarly, it never occurred to me that Audie Murphy, the farm boy from Texas who was first rejected by the Marines for being too small only to return, later, from the Battle of the Bulge as America's most-decorated war hero, could conceivably be a cunning fabrication of the Pentagon propaganda machine. If Murphy were intended as the model American, whose films were mostly designed to exemplify the morals and values of America's post-war generation, then the merest glance at this generation as it staggers through its twenties should be sufficient to excuse a foreign observer for missing the point.

Indeed, were it not for my friend Phil Ochs⁵, a mid-westerner whose immigrant ancestry seems to have led him into seeking a national identity in the romantic glorification of The American Idea, and who firmly believes that the socialist revolution he so religiously prays for can only be achieved by Elvis Presley becoming

Che Guevara, I would have banished that newsflash from my mind as unworthy of even a conversational show-piece at a Hollywood cocktail party.

I was not, however, allowed to forget it.

"Wickham," Ochs would rave, flourishing tattered movie-posters in my face, "Do you mean to tell me you haven't seen TO HELL AND BACK – directed by Jesse Hibbs and made in 1955? Where have you BEEN?"

And so, I began to do my homework on Audie Murphy.

* * * * *

Four months later, on one of those lazy hot summer afternoons when the phone calls have slackened to a standstill, and I sat in my tiny office at Warner Brothers, shrouded in fantasy, listening to Merle Haggard of Porter Wagoner and gazed longingly at my wall posters of Raquel Welch emerging from the sea and Nancy Sinatra in a pink bikini, my secretary buzzed through and informed me that Phil was on the line. His voice, gluttonous with excitement and intrigue, bubbled breathlessly through my reverie.

³ A 1953 Warnercolor 3-D Western film starring John Wayne and Geraldine Page.

⁴ An American film critic and leading proponent of the "auteur theory" of film criticism.

⁵ An American songwriter and protest singer in the 60's and 70's. Writer of hundreds of songs, he released eight albums and we well known for his anti-war and political activism. He committed suicide in 1976.

“Hey man,” it said, “I’m at the trial.” Four months can be a long time, and I did not immediately connect.

“What trial?” I asked wearily, annoyed at the interruption, assuming I was in for a windy speech on the virtue of Charles Manson as a Victim Of Oppression In A Genocidal Society. Ochs, after all, is continually flirting with the radical left, which regards Manson as a Major Issue rather than a social abscess to be dealt with and forgotten, and which periodically prints his garbled verse in its underground papers.

“THE TRIAL!” sang Ochs, “The Audie Murphy trial. What else?”

“Well,” I replied, “What’s happening? Is it great?”

“Great, Wickham, it’s absolutely great! Murphy’s here and he looks FANTASTIC! If only you’d seen THE RED BADGE OF COURAGE – directed by John Huston and made in 1951 – you’d know exactly what I mean.”

I did not know what he meant – though I was soon to find out – for the only Murphy picture I had seen was THE QUIET AMERICAN, a vastly underrated film from the late ‘fifties. Graham Greene’s story, a little masterpiece of frightening lucidity, dealt with a jaded Catholic reporter from London, played

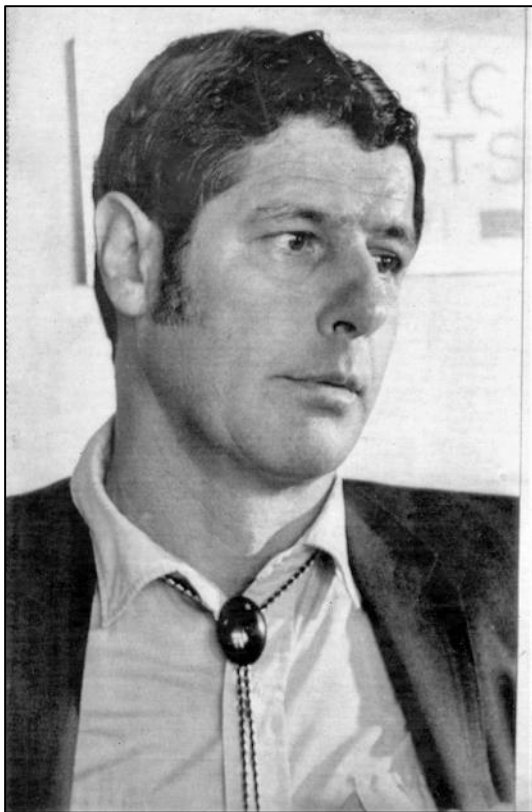


by Sir Michael Redgrave, covering the last days of French imperialism in Indo-China. Redgrave’s wife was back in London; his marriage was in ruins and his religion prevented him from obtaining a divorce and marrying an innocent little Saigon whore called Phuong with whom he was infatuated. Murphy, in the title role, played Alden Pyle, a fresh-faced Ivy League type from Boston, a virgin infuriatingly puritan, a loner whose only friend was his dog. Murphy fell in love with Phuong. Successfully and deceitfully enticing her from Redgrave, Murphy was murdered when betrayed to the Communists. They were informed by Redgrave, who discovered that Pyle was secretly smuggling weapons to

American mercenaries in the mountains.

This was an out-of-character role for Murphy, and one which cut little ice with his fans. Audie Murphy as Alden Pyle? Audie Murphy from Boston? Audie Murphy a virgin? Never! This was The Kid From Texas who had, after all, been To Hell And Back. It wouldn't do.

"Well" I said, returning to Ochs, "what exactly is going on?"



Dog Trainer David Gofstein. AP Wire photo originally printed July 6, 1970. Contributed by M.D. Marks.

"There's this girl on the stand," said Ochs, "and she's great. She's absolutely beautiful. She's Italian and her name is Maria. *Beeeaautiful girl*. You've got to come down here."

The girl's name was Maria D'Auria, and according to her testimony, the trouble started when Murphy made a present to her of a pedigree German Shepherd which he had appropriately christened "Rommel." Rommel was a puppy and his purpose, when older, was to guard Maria and her property. For this purpose, being naturally benign and friendly as puppies are, Rommel was to be trained, and Murphy suggested Maria find a trainer in the Yellow Pages.

Maria came up with a fellow named David who owned a kennel in North Hollywood. She called him up and he came over to administer the first lesson, bearing a contract which stated that this was to be free, but that the remaining dozen lessons were to be so-much-per-hour. The contract having been signed, Gofstein, according to Maria, proceeded to march out into the garden, rip a thorny branch from a cherry tree, and started belaboring the poor animal mercilessly in the face.

Maria ordered him to stop, and to leave her home immediately. A struggle ensued in which, Maria testified, Gofstein had interfered with her clothing and, when asked to be more



The cover of a French film magazine featuring THE QUIET AMERICAN. Contributed by M.D. Marks.

specific, that he had squeezed her left breast. After she was finally rid of him, she telephoned Murphy who was in his office on Sunset Boulevard inspecting his gun collection with a six-foot-five-inch bartender buddy from the Valley named John Tuell⁶.

Murphy and Tuell immediately took off for Maria's house. When they arrived, they found her on the phone to Gofstein who, she testified had called her on his return to the kennels and was making threatening and obscene remarks. Murphy picked up the

extension in the bedroom and announced himself in his soft Texas drawl.

"This is Audie Murphy."

"Never heard of you," replied Gofstein, at which point there seemed little else to do but pay this dude a visit and see who was boss.

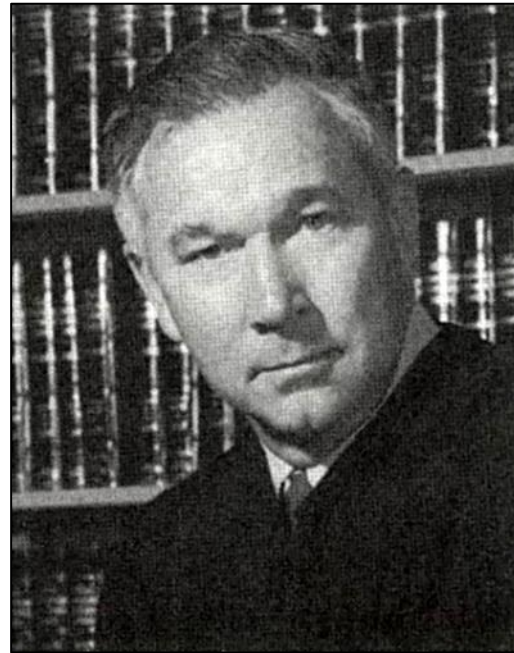
It isn't altogether clear what happened next. The way Murphy tells it, Gofstein was waiting for them when they arrived with Maria at the kennels. His wife was with him. After initial insults had been exchanged and respective gauntlets dropped, Gofstein was alleged to have made for the kennels in an attempt to set the dogs loose. A shot was fired – whether by Murphy (as the prosecution claimed) or by Tuell (as the defense claimed) was never made clear. Tuell had not been – nor would be – called to the stand. The shot went wide (by chance, claimed the prosecution; by design, claimed the defense). A vicious brawl ensued in which Gofstein was savagely beaten before the police arrived, summoned by Mrs. Gofstein, as Murphy's car hurtled off in a cloud of dust. Nearly two weeks later, Murphy was arrested at his home and charged with attempted murder.

⁶ John Tuell – a close friend of Audie Murphy. Wickham misspelled Tuell's name as "Tool" in the original article which is likely because of his story is based on recall from listening to the courtroom testimony.

This, one had to admit, was better than Alden Pyle, and the following morning I accompanied Phil to the courtroom. The trial was being held in downtown Los Angeles⁷, in many ways the most colorful quarter of this infectious city of sin and scandal. Here one finds mission halls and Latin bars, dingy hotels and dirty movies, a Greyhound station and huge department stores. The streets are always alive and bursting with people of different colors and languages. These are things the New Yorker would take for granted but which still intrigue the Hollywood resident whose soul remains his own. In downtown Los Angeles, a hallucination is just that. In Hollywood, of course, one can never be sure.

The trial was taking place in a small courtroom in a faded, peeling building which smelt of urine, and the lobby we found the usual gaggle of poverty-ridden misfits, mostly blacks, with drooping figures and broken faces, shriveled housewives with anguished eyes, some carrying children, a few furtive hippies munching crackers from the battered vending machine, and everybody being over-polite to the dead-eyed officials.

As we approached the elevator, Paul Caruso, the lawyer for the defense,



Judge James Greely Kolts

joined us. According to Jaik Rosenstein (Hollywood's Jonathan Swift who writes a pamphlet called HOLLYWOOD CLOSE UP, whose office has been bombed, and who is currently facing trial himself for allegedly blackmailing Hal Wallis), Caruso was approached by a major studio for the film rights to his life story and would not grant them unless the studio promised to use him in the lead. The studio refused, says Rosenstein, because they didn't like his looks.

Caruso, however, was looking great. He is a little on the plump side, with a soft-chinned Italian face, penetrating dark eyes and glossy, well-oiled hair. He wore an elegant grey silk suit with a

⁷ Judge James Greely Kolts, Los Angeles Superior Court presided over the trial. Judge Kolts most famous criminal trials he presided over were a murder trial of Steve Grogan, a Charles Manson follower.



Paul Caruso, Los Angeles attorney of celebrities. Photo source: Obituary, Los Angeles Times, August 16, 2001.

double-breasted waist coat and there were rings which sparkled on his fingers. He exuded the air of one whose life has been spent in expensive restaurants and luxury penthouses, in Cadillac limousines and presidential yachts. His clients are invariably celebrities, so he's always in the papers. At this writing, he is defending L.A.'s first colored sportscaster, who is accused of shooting his wife in a crime of passion, and Sonny & Cher's manager, who has been accused of master-minding a \$200,000 jewelry heist in Bel Air. With a flamboyant

flourish of his cigar, he asked us to push the button for the third floor.

"You were here yesterday, weren't you?" he asked Phil.

"Yes, I was. How's it going?"

"Rather well, I think, don't you? How did you like the girl?"

"Very convincing. She was great."

"Wasn't she? And she was the prosecution's witness! They called her, not me." His tone suggested that Murphy was in no danger.

The courtroom was smaller than Perry Mason's⁸, but it conformed in every other way and my eyes searched in vain for Hamilton Burger and Lieutenant Tragg. The judge was hunched over his desk, grey and death-like, and a Mexican police lieutenant was nervously mumbling replies to routine questions shot at him in a piercing, staccato voice by the state prosecutor, a gangling, bespectacled young man of about 30 in a rather smart Ivy League suit and a kipper tie with a breakfast stain on it.

As soon as I set eyes on Murphy, I knew that he was the stuff that gods are made of. There was no doubt about it. Some of us have infallible instincts

⁸ Perry Mason was a popular courtroom drama in the 60's starring Raymond Burr who played the defense attorney and Hamilton Burger who played the hapless prosecuting attorney.

about this. The stuff that gods are made of is hard to define. It embodies burn of eye, tone of voice, ease of walk or, in a word, presence. Yet it is more than presence. It is a strange, almost spiritual quality which somehow separates the owner from us. A god, above all things, must be mysterious. James Dean had it and so did John Kennedy. Elvis Presley has it and so does John Wayne. Marlon Brando had it and lost it. The Beatles never had it. They were never gods – just local boys from the neighborhood bowling alley who made it big. There is no mystery. They have been all too human; we know them inside-out; there is nothing else to know.

Whatever it takes, Audie Murphy has it. Still has it, will always have it.

He was not sitting at the defense table but lounging comfortably in the back row of the cordoned off area which separated the tiny court from the three-row public gallery. On his right sat a handsome, grey-haired man with a bucolic, Irish face and a silver-buckled stringed tie, and, on his left, a well-built blond youth in checkered shirt and cowboy boots with a Stetson on the seat beside him. As Murphy, impeccably attired in a natty blue suit, turned to acknowledge the arrival of his lawyer, we caught him for a moment full-face.



1958 THE QUIET AMERICAN photo of Audie Murphy as Alden Pyle, *The American*. Photo contributed by M.D. Marks.

His skin is golden, his white teeth are perfect, and his hair is full and shining with barely a streak of grey. His eyes are sparkling grey, a strange, faraway grey, unforgettable eyes which are beginning to wrinkle at the corners when he smiles, and he has a little nervous tic which contorts his face, for his are eyes which have seen much pain. There is something unmistakably haunting about him. He is 46 now but he has hardly changed at all.

As we took our seats we thought we heard him mutter to his neighbor that he sure could use a fifth.

The jury was the inevitable herd of insurance salesmen's wives, aerospace clerks and token blacks. They were a

nebulous bunch, purged of life and passion by long hours in wide offices with strip-lighting and no windows, the sort of people who line up for tickets to the Andy Williams Show, who cook with Shake 'n' Bake and wash with Fab Borax, who invest their life savings in a trip to England and return babbling about the quaintness of the pubs and the stodginess of the food. They symbolize the death of America, and the recent earthquake was only the beginning of their punishment for there is, after all, no greater crime than lifelessness.

One of the jury, I had read, was a musical arranger and I searched for a familiar face, secretly hoping to discover Jack Nitzsche⁹ squinting behind his huge spectacles and looking nervous while privately yearning to spill the beans at some night club opening or other. But there was no such luck, and I assumed that the plump, pink man in the alpaca cardigan, whose expression revealed that marijuana was not completely unknown to him, was the arranger.

There was unfortunately no sign of Maria or Gofstein of whom I had the

most vivid mental pictures (a young Alida Valli, an aging Elliott Gould) nor even John Tuell (Chuck Connors?). The public gallery was bare but for two old ladies who stared, transfixed, at the subject of the drama.

The Mexican inspector was on the stand for hours, examining weapons, chalking diagrams on a blackboard and mumbling nervously, never once looking Murphy in the eye.

When the state prosecutor¹⁰ had finished, Caruso addressed the witness.

"Lieutenant,"¹¹ he began, "can you remember the date on which you presented Mr. Murphy with the warrant for his arrest?" His tone was rich and theatrical, laced with a mocking disbelief which reduced the little man to the stature of a waiter on neighboring Olvera Street.

The courtroom door opened and closed, and a woman crept in, fortyish with dyed auburn hair, rouge slightly smudge, smart but out of date clothes and anxious eyes. There was something pathetic about her, something wistful and sad and I found

⁹ Academy Award winner Bernard "Jack" Alfred Nitzsche was an American musician, arranger, and a song writer who worked with the Rolling Stones, film producer Phil Spector, and worked in notable films which included *One Flew Over the Cuckoo's Nest*, *The Exorcist*, *An Officer and a Gentlemen*, and others.

¹⁰ Assistant District Attorney John L. Breault III, 1968 graduate of Georgetown University Law School would later be interviewed March 22, 1996 by the Audie Murphy Research Foundation.

¹¹ Burbank Police Department officer R.V. Rodrigo "Rod" Rodriguez was later interviewed by the Audie Murphy Research Foundation January 7, 1996.

myself wondering who she was – an old flame perhaps, or maybe a leading lady from one of those early westerns? A few heads turned as she nervously took her seat.

“The 26th,” muttered the lieutenant.

“Speak up!” boomed Caruso, rising from his seat and strolling past the jury in a haze of cigar smoke with a yellow legal tablet in his well-cuffed, glittering left hand. “Speak up! I can’t hear you!”

“Mr. Murphy was arrested on the 26th!” shouted the lieutenant, and as he raised his voice the thick Spanish accent became doubly apparent, “It was on the morning of the 26th.”

“Then tell me, Lieutenant,” thundered Caruso, as if he were a schoolmaster cornering a late-comer whose excuse was inadequate, “why, if the alleged crime occurred as you have stated on the 13th, did it take your people THIRTEEN DAYS to decide whether or not to arrest Mr. Murphy?”

I could understand now why Caruso was attorney-to-the-celebs. If I were

ever nailed by the income tax people, or the FBI for draft evasion, or any of the hundred-and-one organizations in this country who make their livings creating this extraordinary climate of paranoia and neurosis in which we live, I would not hesitate to call him.

He paced back and forth between the defense table and the witness stand,

puckering the face, widening the eyes, staring at the ceiling, delving into his pockets, flourishing his cigar, ticking off points on the legal pad, now standing, now sitting, modulating his rich, smooth voice, now soft and let’s-get-to-the-bottom-of-this-in-the-interests-of-justice, now fortissimo and do-you-really-expect-

these-learned-citizens-of-the-jury-to-swallow-that?

His performance was a veritable tour de force, and it was not until I turned to Phil, who continued to gaze at Murphy in open-mouthed wonder, that I remembered who had top-billing in this little drama and my eyes and thoughts returned to the star of the show.



QUIET AMERICAN movie still # QAM-135 contributed by M.D. Marks.

A faint smile played on Murphy's lips as he watched Caruso, but he was otherwise imperturbable, the bright grey eyes revealing nothing.

A girlfriend of mine who worked for Nudie¹², the famous rodeo tailor who designs the spangled costumes for most of the big country stars, used to see him occasionally in the store. He would visit, and chat about horses and guns, and once she brought home a bowl of chili he had made for her. She always referred to him as 'Murph' and was secretly in love with him.

While browsing through a junk shop, I had come across a 1945 copy of LIFE, with Murphy on the cover as America's Returning Hero. There he was, smiling shyly, small and boyish in his uniform, his tunic sagging with medals and inside were the inevitable small-town photographs of him relaxing on the Kingston farm with proud parents and wondrous friends and neighbors. There was a picture of him, rifle slung across his shoulders, walking his dog, and another of him standing alone in a military cemetery. I think they even had a picture of him holding up a child, but I cannot be sure. Though a mere dollar would have purchased these

treasures, I had no change and when I returned the magazine was gone.

Most interesting of all were the combat reports. Murphy saw most of his war-time action in the mopping-up stages of the Battle of the Bulge. At the age of 18, he had enlisted in the infantry as a private, and he was commissioned on the battlefield following a skirmish in which he privately eliminated 35 Germans. As the commanding colonel pinned the gold bars on his shoulders, he told Murphy: "You are now a gentleman by Act of Congress. Shave, take a bath – and get back into line."

Lieutenant Murphy not only got back into line, he increased his haul to 240 Germans in the remaining four months of war. The actions which won him the Medal of Honor make better reading than many of the stories he was destined to act out on the big screen. I quote here from the official report of Lieutenant Walter Weispfenning, 0-1998698 of the 39th Field Artillery which was in position south of the Bois de Riedwihr near Holtzwihr, France on the afternoon of January 26th, 1945P

"The KRAUT tanks rumbled past Lt. Murphy's position," he wrote, "passing him by as close as 50 yards and firing

¹² Nudie Cohn was born and immigrated from Kiev, Russia. After deciding to become a tailor, he began making burlesque clothing in New York City and was the first to add rhinestones to clothing. He later moved to the Los Angeles area and began making clothing for well known entertainers including Tex Ritter, Roy Rogers, Elvis Presley, and Elton John – just to name a few. His clothing store "Nudies" still is in business. Terry Murphy would also work for Nudies for a while after his father was killed in 1971 in a plane crash.

at him as they passed. They didn't close in for the kill because they wanted to give our tank destroyer, which was burning but not in flames, as wide a berth as possible.

"While we attempted to hold off the tanks which directed artillery fire and bazooka rockets, the KRAUT infantry line, consisting of two full-strength companies of 125 men each, surged up across the open meadow in a wide arc. As they advanced, they fired their machine pistols and rifles at Lieutenant MURPHY.

"Then I saw Lieutenant MURPHY do the bravest thing that I have ever seen any man do in combat. With the Germans only 100 yards away and still moving up on him, he climbed onto the slowly burning tank-destroyer and began firing the 50-caliber machine gun at the KRAUTS. There he was, completely exposed and silhouetted against the background of bare trees and snow, with a fire under him that threatened to blow the destroyer to bits if it reached the gasoline and ammunition. 88mm shells, machine gun, machine-pistol and rifle fire crashed all around him.

"Standing on top of the TD, Lieutenant MURPHY raked the approaching enemy force with machine gun fire. Twelve KRAUTS, stealing up a ditch to flank him from his right were killed in

the gully at 50 yards range by concentrated fire from his 50-caliber gun. Twice the tank-destroyer he was standing on was hit by artillery fire and Lieutenant MURPHY was enveloped in clouds of smoke and spurts of flame. His clothing was torn and riddled by flying shell fragments and bits of rock. Bullets ricocheted and careened off the tank-destroyer as the enemy concentrated on the full fury on this one-man strongpoint.

"He was wounded in the leg by fragmentation from an 88mm shell, but he kept on fighting. With blood spreading over his torn trouser-leg, he continued to hold off the entire German force of about 250 men, aided only by our artillery fire. The enemy tanks, unwilling to press their attack on Company 'B' without infantry support, had meanwhile returned and were milling around the meadow firing their '88's at Lieutenant MURPHY'S position.

"Covered with grime and dust, Lieutenant MURPHY withstood persistent fire from the tank guns and a hailstorm of automatic weapon fire from the tanks and infantry. Germans crept forward through ground folds; others attempted to rush his exposed position. He killed KRAUTS as close as ten yards from his burning tank-destroyer. Their corpses lay clogging

the draws and on the open meadow beyond the woods.

“Fighting on despite his wound, Lt. MURPHY killed and wounded an estimated 35 of the enemy in addition to the 12 he killed in the ditch. After an hour-long fight, exhausted, bleeding profusely and his ammunition spent, Lt. MURPHY limped back to his Company. He reorganized his men and let them in a violent attack on the enemy, driving the Germans from the area. Lt. MURPHY then had his wound treated on the field. He consistently refused to be evacuated.

“Lt MURPHY’S intrepid stand resulted directly in inflicting at least a hundred casualties on the attacking force. Fighting alone against overwhelming odds, he smashed a powerful assault, enabling his Regiment to hold ground that was won at a heavy cost in blood.”

If only Robert Aldrich had been there with a camera! And to think that John Wayne passed up the opportunity for active service because he wasn’t offered a commission! “I would have had to go in as a private,” said Wayne, maker of THE GREEN BERETS, “and I took a dim view of that.”

The difference between Wayne and Murphy, of course, is that while Wayne

acts out his glorious military fantasies in Technicolor on the big screen, Murphy was directed to recreate a wooden image of himself on screen when there were no real battles left to fight.

He says he never liked making pictures: “It beats picking cotton,” he once opined, “but that’s about all.” In 1945 he tried for West Point, but a war wound at Colmar has prevented him from passing the physical. One of the secretaries at Warner Brothers, a pretty girl of Swedish origin, had once been an actress and had appeared with Murphy in minor roles in a couple of his mid-period westerns. She thought he was a nut. “Do you know,” she told me, “that he refused to use blanks in his films? When Audie Murphy did a picture, he always insisted on using live ammunition. Scared the hell out of me!” Of course. If West Point wouldn’t have him, he would have to pretend. The spirit must be fed. It came as no surprise to me to learn that he had personally expressed his sympathy to Lieutenant Calley¹³ down in Georgia.

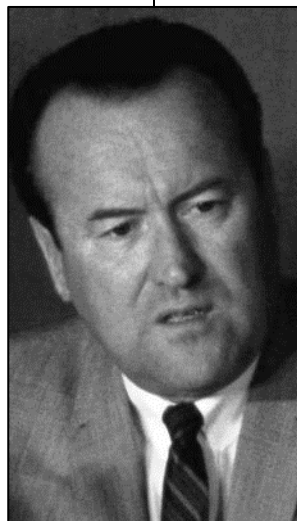
After 40-odd pictures, a few interesting ventures (THE RED BADGE OF COURAGE – a misunderstood anti-war sermon from John Huston which some consider to be ahead of its time, THE

¹³ Army officer Lieutenant William Calley was accused and convicted of murdering between 200-400 unarmed civilian men, women, and children from the village of Mỹ Lai, South Vietnam.

QUIET AMERICAN in which the critics thought Murphy had been hopelessly miscast, THE UNFORGIVEN, again Huston, in which his part had been infinitesimal) but mostly clichéd cowboys-and-Indians fodder, Murphy vanished from the public eye.

He invested all his money in a middle eastern oil venture and was bankrupted by the Six Day War. He tried his hand at country-and-western, but beyond authorship of a Jerry Wallace hit called "Shutters And Boards," he made little headway. By 1968, biographers note, he was drinking heavily, had become insomniac, was hooked on pills and was said to be suffering from hallucinations.¹⁴

Support was not forthcoming from the veterans organizations – he had never joined any. "I'm not a joiner," he once said, "and if I didn't feel all these medals belonged to a lot of people and not just me, I'd like to wrap them up and send them to the President."



Tom Reddin, former Los Angeles Police Chief who became a newscaster.

Only the tic in his face gave hint to the scars he bore. His cool grey eyes, his flickering smile, his firm, broad shoulders and his elegantly tailored suit suggested strength and stature. He was a study in impassive dignity.

The court recessed for lunch after Caruso had bullied the little cop into admitting that he hadn't really noticed clearly – "beyond a reasonable shadow of doubt" – the make of the get-away car, and Phil and I went to find a restaurant.

On our way, outside the federal building, we passed what seemed to be a private luncheon party in progress in a basement, for sitting at the head of a long table with serviette tucked under his chin, his cheeks bulging with masticated vegetables while his mouth moved silently but widely behind a plate-glass window, was Tom Reddin¹⁵, Los Angeles' former police-chief-turned-newscaster.

Reddin was always credited with being The Man Who Cracked The Watts Riots,

¹⁴ Wickham relates information he has heard from "biographers" regarding heavy-drinking and drug use. The fact is that Audie Murphy did not drink at all. He did become addicted to a powerful doctor-prescribed drug Placydil used to treat Murphy's war-related PTSD and insomnia. When Murphy realized he was addicted, he locked himself in a hotel room for a week and "kicked" his addiction "cold-turkey".

¹⁵ Thomas Reddin was a Los Angeles Police Department chief from 1967 to 1969 who then became a TV commentator. He was featured on the cover of Time magazine, July 19, 1968.

and he has hard little curranty eyes and is rumored to play golf with Bob Hope.

He never really caught on as a newscaster, mainly because he always wore shiny suits of diarrhetic brown and his voice was high-pitched and squeaky. Besides, the news in Los Angeles is the exclusive property of the legendary George Putnam, whose editorials bear such stentorian titles as "Your Kid, Dope And You!", who went on assignment to the Middle East and came back with Golda Meir's secret recipe for chicken soup with matzo balls (which he will mail to anyone who sends in a stamped envelope), and who annually bears the American flag on his white palomino in the Rose Bowl parade. Putnam is another story, for he alone would make Los Angeles worth living in and against such competition, Reddin wilted, was replaced (by a dashing young Australian with wide-lapelled suits and a surfer's physique), and was duly relegated to the role of commentator, a sort of provincial ultra-conservative Severeid¹⁶ until his contract expires.

"Let's just walk in and sit down for lunch," said Ochs as we watched Reddin emphasize a point with a wave of his fork. Ochs had that 'I will if you will' expression on his face which I

have encountered many times outside sleazy bars and whorehouses, and with my usual timidity, I replied no, we'd better not, it looked like a private do.

So, we went to Olvera Street and sampled steak picado and guacamole at a terraced restaurant where, sitting alone we found the auburn-haired lady from the public gallery, a said, solitary figure who nervously powdered her nose and kept dabbing at her face with a lace handkerchief.

In the afternoon, Murphy took the stand. His voice was soft and musical, unmistakably Texas, calm and even. I can remember little of his testimony. He repeatedly insisted that John Tuell, not he, had carried the gun and that the shot was merely a warning and was fired into the air. In short, in his soft firm tones, he created an unlikely image of himself as a reasonable, sober, peace-loving individual, the very embodiment of middle-class clean-living who had only gone over to Maria's in the first place for a spaghetti dinner, whose sole intention of going over to Gofstein's kennels was "to talk this thing over," and who only threw a punch in self-defense when provoked. This was not convincing, for Audie Murphy is not Denholm Elliott - he's The Kid From Texas and The Kid From

¹⁶ Eric Severeid was a well-known American author and newsman for CBS evening news who ended his career in 1977.

Texas will endure many things but will not stand for his woman being messed with. That means fists and guns and trouble.

“Mr. Murphy,” rapped the state prosecutor, “you say you are a collector of weapons.”

“A gun collector,” drawled Murphy, “yes, sir,” with an emphasis on the ‘sir’.

“Could you tell me which weapon fired the shot in question?”

“Yes, sir. It was a Magnum .38.”

“Where is this weapon at present, Mr. Murphy?”

“It is in the possession of Mr. Caruso.”

“Now, is this the only Magnum .38 registered to you, Mr. Murphy?”

“No sir, there is one other.”

“Why were the police unable to locate the other Magnum when they searched your residence?”

“OBJECTION!” boomed Caruso, leaping to his feet. “This is irrelevant and immaterial. We have already established that the weapon used is in my possession”

“Overruled!” snapped the judge. “Witness will answer the question.”

A stenographer repeated the question, and a hush fell over the court.

“Why were the police unable to locate the other Magnum when they searched your residence?”

There was a pause of what seemed like two long minutes before Murphy answered, and when he did, his voice was a little louder, a little harder and considerably slower than before, and he weighed each word carefully.

“The police were unable to locate the weapon,” he said clearly, “because I gave it to President Boumédiène¹⁷ of Algeria for a Christmas present last year.”



Algerian President
Houari Boumédiène.

Silence. There was not a buzz, not even a whisper. I felt a thrill come over my body. So, he was the Quiet American after all.

* * * *

¹⁷ President Houari Boumédiène was the second President of Algeria up until his death in 1978.

We left shortly after that, and heading down the freeway into a thick, beige sunset, Phil was all agog. He positively simmered.

“Stick with me, Wickham,” he gloated, “I’ll show you the Real America. Good thing you know me, isn’t it, or you’d have missed it. You could have been sitting in that stuffy old office. You’ve got to get a screening of THE KID FROM TEXAS, directed by Kurt Neumann and made in 1950. That should be next on your list of things to do. Imagine going back to Warner Brothers and telling Mo Ostin, when he asks you why you weren’t at the meeting, that you’re sorry but you just couldn’t make it, you had to go to the trial – you know, THE trial, the Audie Murphy trial. . . .”

A few days later I was watching Putnam, and he announced that Audie Murphy had been acquitted, and there followed a brief interview outside the courthouse in which Murphy, boyish as ever, explained how the verdict had restored his faith in American justice and what a great thing it was to live in a free country.

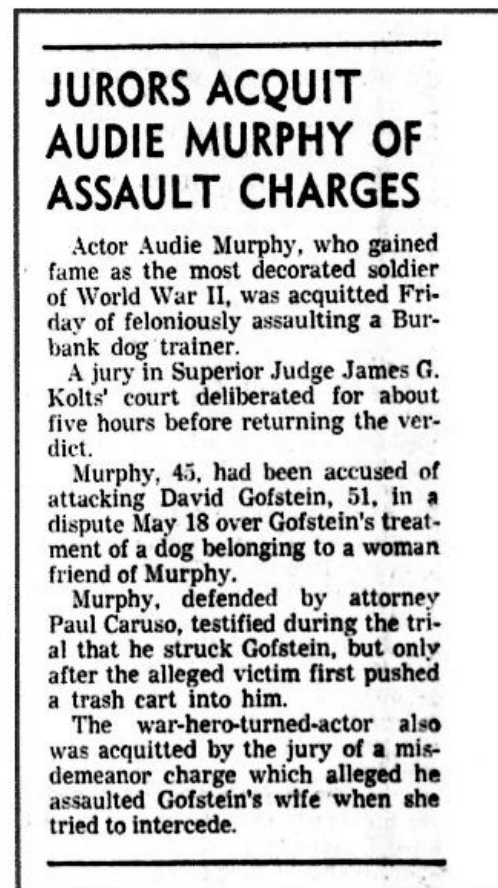
I heard the news on a Monday evening hoot night at the Troubadour, the local folk club where shattered survivors of the early Village Folk Boom claw at each other over bottles of liquor, lamenting lost careers and envying successful ones. I knew Phil would be

down there feeding on the gossip, so I made all haste.

I found him sitting at a table with Ed Sanders and two of the lawyers from the Manson trial. They were huddled over glasses of wine and speaking in whispers.

“Phil!” I shouted across the bar, “Murphy got off!”

“Who got off?” asked one of the lawyers.



Source: Los Angeles Times (Los Angeles, Calif.), Sat. Oct 17, 1970, p.21.
Contributed by M.D. Marks

“Murphy,” said Phil, “Audie Murphy.”
And he proceeded to tell them about
the Kid From Texas.

I wasn’t listening, though, because for
me, Audie Murphy will always be Alden

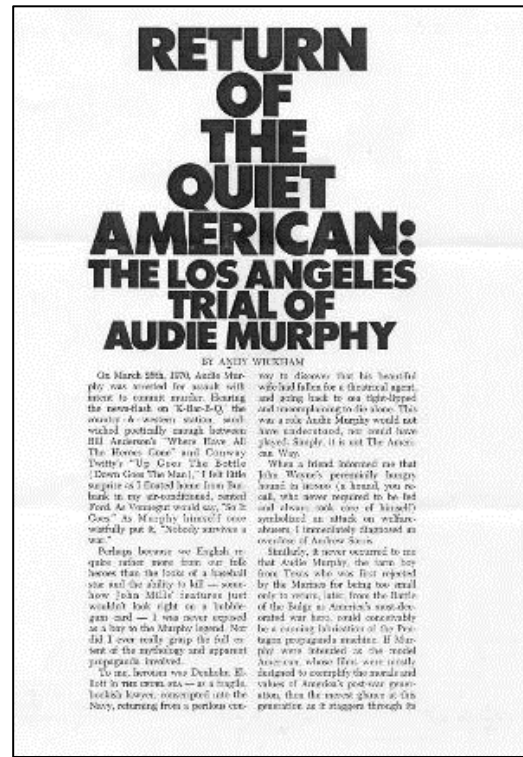
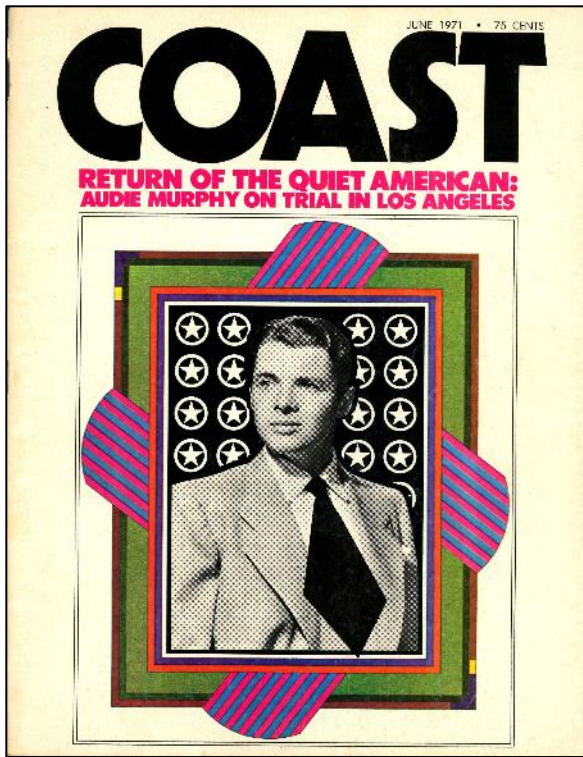
Pyle, the Quiet American, running guns
by day to General The in the mountains,
and by night whistling tunelessly as he
walks his dog along the Saigon
waterfront.



QUIET AMERICAN movie still #QAM-46 contributed from
the collection of M.D. Marks.



QUIET AMERICAN movie still with Audie Murphy
and Michael Redgrave. Contributed by M.D. Marks.



Cover and page 37 of *Coast* Magazine, June 1971. From the collection of Lillian Bailey.

Parting Shots: A Buddy's Tribute to Audie Murphy¹ By Bill Mauldin

Comments? Comments are welcome. Just use the link below to our message board.
<https://www.audiemurphy.com/msgb/viewtopic.php?t=4936>

Audie Murphy, World War II's most decorated hero, died Memorial weekend in a plane crash. Cartoonist Bill Mauldin pays tribute to his old friend.

AUDIE MURPHY and I traveled the same territory at the same time during World War II, through Sicily, Italy, and France – he as an infantry man and I as an army cartoonist – and I spent some time hanging around the 3rd Division, which he helped make the most decorated outfit in the war. But we didn't meet until five years after the war, and then it was as a pair of celluloid soldiers costarring in John Huston's movie *Red Badge of Courage*.

One day during the filming, Murphy got into trouble with his lines. Playing the part of "The Youth," he was supposed to confess to me, typecast as his buddy,

"The Loud Soldier," that he had run from battle the day before. After many takes, Audie became more and more sullen.



Army Technician 3rd Grade Bill Mauldin, U.S. Army correspondent, during World War II. Original Photo Source: Stars and Stripes

"I can't do it," growled the man who had singlehandedly killed hundreds of German soldiers. "I just can't confess a thing like that to this rear-echelon ink-slinger."

"How about if I confess that I ran away, too?" I suggested.

"I'd like that," Murphy said. So, we rewrote Stephen Crane. In our version, I bared my soul first. Audie then allowed that he, too, had become a mite

¹ Bill Mauldin's article was originally published in the June 11, 1971 issue of *Life Magazine*, p77.

scared – “but only for a minute, mind you.”

Audie Murphy was never able to stop proving himself. He had grown up sharecropping in the south end of Texas, one of 11 kids, son of a father who, according to the son, cut out and a mother who adored the diminutive, pretty face boy and named him Audie, and you can just see him fighting his way to and from school every day. He never let up.

Audie didn't just defend his own honor and manhood. He was ready to defend anybody. One Monday, during the making of our movie, he came on location with his knuckles skinned. He told me he had been driving behind a couple of hardhats who had been buzzed by two kids on motor scooters. The men had tried to run the bikes off the road. Instead, they had found



themselves forced into the ditch by Murphy, who then laid them out with his fists, even though one of them had a hatchet and each outweighed Audie by a good 50 pounds. From their hospital beds,

where the men confirmed the details, they said they had been attacked by a maniac.

Personally, I dug Audie because I too had grown up in the rural Southwest with coal-oil lamps and wind through the walls, where we shot our meat and

could never pay our bills. I shared his terrible need to feel respected, upright and important. However, I was lucky. My furies weren't as burning as his and I was able to work most of them out on paper. Audie took the hard way, cutting a swath through the Wehrmacht and then trying to do the same in Hollywood. There



Audie Murphy as Henry Fleming and Bill Mauldin as Tom Wilson from the 1951 film, *THE RED BADGE OF COURAGE*.

in 20 years as an actor and producer, he found himself outflanked by people he called “phonies” who wouldn’t fight his way. Long before his plane flew into a mountain he was nibbled to death by ducks.

As he grew older, Murphy wanted the world to stay simple so he could

concentrate on tidying up its moral fiber wherever he found himself. But nothing came out right. His country got into wars that heroes couldn’t win. Murphy’s kind of gallantry faced a buyer’s market. He kept walking on the balls of his feet like a wary little bobcat, lonely and angry.

“Long before his plane flew into a mountain he was nibbled to death by ducks”.

Every time he got into trouble which was often because his judgment was on a par with his luck, great numbers of people who knew him rallied to help. This was not because he won those

– *Bill Mauldin*

medals. It was because most of us accept a certain amount of blending as we go along. We adjust, accept,

tolerate, temporize, and sometimes compromise. Not Murphy. In him we all recognize the straight, raw stuff, uncut and fiery as the day it left the still. Nobody wanted to be in his shoes, but nobody wanted to be unlike him either.



Movie still from the 1951 film, RED BADGE OF COURAGE.

WILLIAM “BILL” HENRY MAULDIN was born October 29, 1921, in Mountain Park New Mexico. He joined the New Mexico National Guard – service number 20836470 – with a high school education and was assigned to the Quartermaster Corps. His military registration card characterized him as “Artist, Sculptor, Teachers of Art”.

Mauldin was assigned to the 45th Infantry Division which was federalized two days later. Mauldin worked with the division’s newspaper and was later attached to the *Stars and Stripes* where he created the critically acclaimed cartoon “Willie and Joe”. The cartoon would later earn Mauldin one of two Pulitzer Prizes. Mauldin drew from the common soldier’s perspective making him a foxhole favorite of the enlisted ranks.

Mauldin achieved the rank of Army Technician 3rd grade (E6) by the end of the war. As an army correspondent his battle campaigns include Sicily, Naples-Foggia, Anzio, Rome-Arno, Rhineland, Ardennes-Alsace, and Central Europe. He was awarded the Legion of Merit and the Purple Heart when he was wounded in Italy.

Mauldin co-starred in the 1951 Audie Murphy film RED BADGE OF COURAGE. The pair remained friends until Audie’s death. Mauldin died on January 22, 2003. He was buried in Arlington National Cemetery.

Sources: [National Archives and Records Administration](#) and [Wikipedia](#).

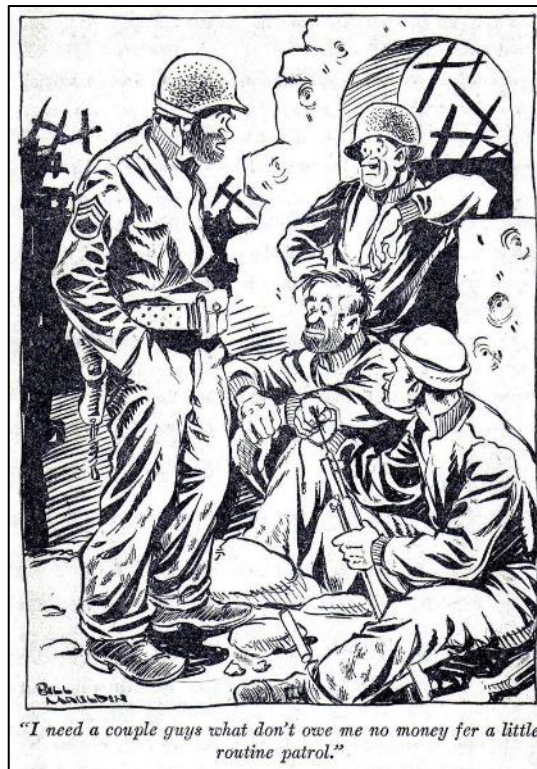
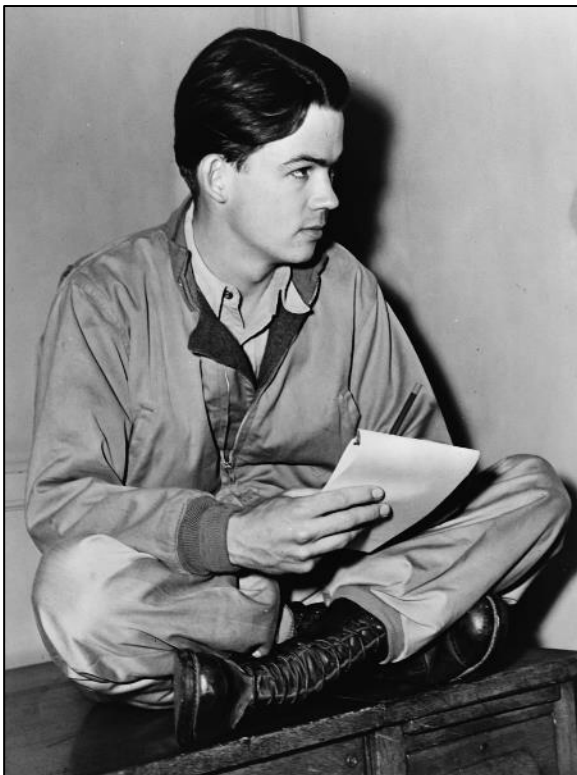


Photo of Bill Mauldin by Fred Palumbo, *New York-World Telegram* staff photographer, source: [Library of Congress](#). Cartoon originally published in the European edition of *Stars and Stripes* newspaper, date unknown.

Scotty's Letter

Introduced By Richard Rodgers

Comments? Comments are welcome. Just use the link below to our message board.

<https://www.audiemurphy.com/msgb/viewtopic.php?t=4828>

IF YOU ASKED someone who remembers Audie Murphy to describe him you would likely hear commonly used terms like *war hero*, *fearless*, *movie star*, and *leader*. More obscure terms might be offered but the likelihood of their use only increases with the age of the person being asked.

One of these less-likely-to-be-used terms is *accomplished song writer*.

As a high school teacher, when I mention this particular term while describing Audie Murphy to students the following question (with response included) inevitably occurs:

Student: "Scuse me? Did you say 'song writer'?"

Me: "Why, yes – I did."

I then elaborate that Audie collaborated with several song writing giants including Scotty Turner¹ and that the many songs they produced were recorded by singing superstars such as Charley Pride, Harry Nilsson, Dean Martin, Porter Wagoner, Slim Whitman, Jerry Wallace, et cetera, et cetera, ad infinitum.

Student: "Seriously?"

Me: "Yes – very seriously. Please write it down – there's gonna be a quiz soon."

I always enjoy watching the respect and amazement for Audie grow when I drop these nuggets of "solid-gold"² in a student's lap.

Unfortunately, Audie's talent for song writing has become more obscure in the public's eye with the passage of time – and understandably so. After all, every generation develops its own preferred brand of music. It is inevitable that the popularity of current music fades with time.

But there is good news. The Audie Murphy Research Foundation is sharing a rare, and nearly forgotten letter written by Audie's very close friend and song-writing legend Scotty Turner in a response to the former Audie Murphy Memorial Fan Club president Lillian Bailey in August 1981. We hope you enjoy it and will share it.

¹ According to one source, ([https://en.wikipedia.org/wiki/Scott_Turner_\(songwriter\)](https://en.wikipedia.org/wiki/Scott_Turner_(songwriter))). Scotty and Audie co-wrote 83 songs.

² A deliberate example of a pun. The term "Solid-Gold" is a recording expression used to describe hit songs and applied to some of Audie's songs including "Shutters and Boards" (see Appendix B, this article for the sheet music and listen to the song at YouTube link: <https://www.youtube.com/watch?v=UtjqnktGT14>).

Letter to Lillian Bailey from Scotty Turner^{3, 4}



The Scott Turner Music Companies
524 Doral Country Drive
Nashville, Tennessee 37221
(615) 646-9750

Buried Treasure Music, Inc. A.S.C.A.P.
Captain Kidd Music B.M.I.
Scott Turner Production

August 23, 1981

Dear Lillian:

Many thanks for your kind letter and the enclosure. The news letter is very well done.

I just received some 'potentially' rewarding news yesterday with regard to a piece of material created by Audie and myself back in 1962. It seems that the corporation I am considering joining in the near future is involved with the guidance of the career of the young American boy (18 years old) who has become one of the most renowned bullfighters in Mexico. I believe the boy's name is David Renk.⁵ Possibly you may have read some articles about this new 'young hero' as he has been interviewed on many occasions.

At any rate his manager called me last week to inform me that every bullfighter has 'his own song' or piece of music that they play as he enters the arena, and could I possibly write a theme for David. I told his manager that I would give it my best effort. In trying to create something, I suddenly flashed back on a piece of music that Audie and I wrote in his den back in the early '60's, so I started searching for the tape, finally discovering it around 3 A.M. When I listened to it, I remember Audie saying that it reminded him of "Anzio" as I played our finished composition.

³ Scotty Turner's real name is Graham Turnbull.

⁴ Minor corrections to spelling and punctuation have been made by the editor.

⁵ David Renk is the correct spelling. Mr. Turner misspelled the bullfighter's name in the original letter as "Raines". For more information on Mr. Renk, visit: <https://www.texasmonthly.com/the-culture/the-lost-days-of-el-texano/>

Yesterday, I called the people and played the theme for them over the phone, and they reacted most positively, so plans are in the works right now to make David's "Dos Pasos" (that's what they call the Bullfighter's theme) that specific piece of music, namely "Anzio". They especially like the idea of a 1981 hero using America's hero's music as his theme, so I will let you know (after some upcoming meetings) when and where the composition will be used.

I am in the process of putting a recording group together and we plan to name the group "El Paso County". The sound will be Spanish or Tex-Mex as it is termed, only I plan to use a little 'Nashville' in the overall sound. It will be that group which will record the first cut on "Anzio" with a whole L.P. of Audie's and my music planned for the future.

With regard to your question as to my personal opinion of Audie, it would really have to take a 3-part answer to fully describe my feelings. Firstly, as a man, I always felt that Audie could have been the best at whatever he chose to do. Had he chosen 'Race Car Driving' as a career, he would have probably been one of the greatest competitors in that field; ... and the same theory would have applied had he been a 'Test Pilot' or a Submarine Commander. Audie was gifted with a special talent that few people have, that being the ability to be 'fearless with caution'. In our 11 years together, I never witnessed anything with relationship to Audie that could have been deemed either 'thoughtless' or 'unkind'. We made many trips together and he was always most congenial to all of the people he came in contact with, sometimes going far beyond the barriers of kindness expected from one of his stature. I could personally name literally hundreds of instances where he was especially kind to me. As a point in fact, not long after Audie became the godparent of my daughter, Adrienne, we were sitting in his den one night and I somehow found the courage to relate to Audie how proud I was of his heroics during W.W.II, and that someday I would like Adrienne to realize 'who' her godfather was. At that point I asked Audie if he would help me find a duplicate set of his awards that I could purchase and have framed for her. I suggested that possibly we could go to a war memorabilia store (if there was such a place) and I would gladly pay for the medals. Audie left the room and came back momentarily with an old shoebox. In the bottom of the shoebox there were 6 or 7 dust-covered medals and he stated, "here's a start for you". I never did ask him whether the awards were 'originals' or if they were from the film "To Hell and Back" but over the next 6 months he managed to locate for me a complete set, which I gladly paid for. That's just one instance of his kindness and compassion, and as I said previously, I could name many other thoughtful acts.

Secondly, with regard to Audie's creativeness, I can only state that he was an absolute perfectionist. On many occasions when we felt that a song we had created was 'completed' to the best of our ability, Audie would invariably call me the next day with some alternate lines, and they were always better than our original efforts. If, by chance, we were writing a song and we became 'hung up' on a line or phrase, rather than waste time trying to find a line at that time, we would move on to another idea, and come back to 'the problem song' later. I still have close to 60 unfinished pieces of material of that nature, and every once in a while, I will go to my files and take one of the songs and work on it. I must be very careful in completing these songs, for I want them to be as perfect as Audie would have wanted them to be. In time they will all be finished for everyone to hear, but not until I'm sure they are creatively correct.

Last but not least, I must say something about Audie's inner strength. I had known Audie for 6 or 7 years, and I always felt when I was with him that he was 'just another person' for that's the way he wanted it, but on one specific evening Audie noticed me 'shuddering' nervously, at one point during one of our sessions. He asked me "what was wrong" and I had to relate my feelings. I merely said, "I just realized that I'm sitting here, man to man, with the most decorated combat infantryman in American history, but I'd be proud to call you friend if you were just Audie Murphy, American Citizen". Audie's reply was simply put, but it meant a lot to me. He said, "I was a young man, and I was given a job to do, and I did it to the best of my ability." "It saddens me to realize that a lot of lives were taken, and I know that many brave fighting men were also fine family men, but the real heroes of W.W. II are not with us anymore". That short, but meaningful statement, opened up a whole new side of Audie Murphy to me, and the sense of respect that I had always held for him only grew stronger from that point on.

Audie was not especially thrilled with his acting endeavors, but one evening (when I was aware of "The Unforgiven" being shown on T.V.) I actually 'made' Audie sit and view the film, which in my opinion was one of his best efforts. After it was over, Audie looked over at me and merely said "Not bad", which, if you knew Audie as I did, was a statement of satisfaction, and I was glad to see him not being overly critical of himself.

I can honestly say that if I was approached by a columnist or reporter who asked me to expound on some 'sensational' or 'controversial' part of Audie's and my association, I honestly couldn't come up with one instance where I witnessed anything out of the ordinary. It goes back to the old idiom that if the 'plumber down the street did some small thing which is out of the ordinary' it would be unnoticed, but if someone like Audie or any other entity who is a public figure did the same thing,

small as it may be, the powers-that-be would blow it completely out of proportion. Certainly, Audie may have had some small 'faults' (for lack of a better word) but I still would like to know what they were, and even if I did discover 'one', his good points would grossly override any small fault he may have had. I always looked upon him as my friend and co-writer, and that's as far as it went. From the time I entered the music industry in the mid 50's I was in daily contact with superstars and luminaries, and they all carried strong human qualities, and when 'untruths' were printed about them it upset them to no end,, but you learn quickly to circumvent those thoughtless statements made by unknowledgeable, status seeking, fly-by-night writers and judge the person by your own personal experiences witnessed by you, when you were in the presence of that individual, and I'm proud to say that my friend Audie Murphy earned an A-plus when it came to personal conduct.

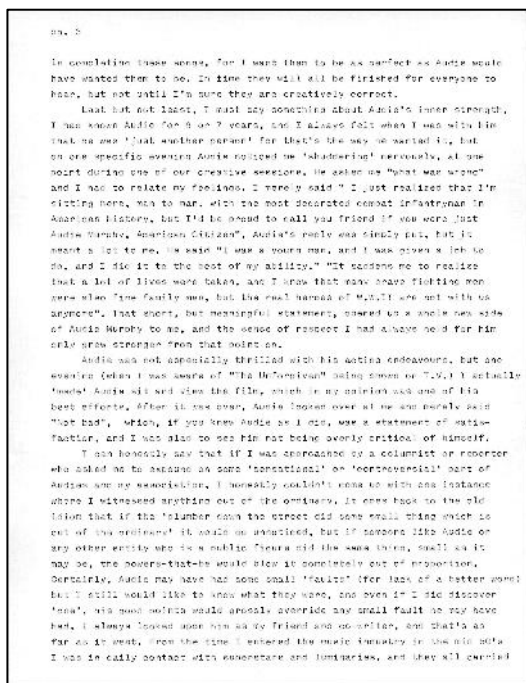
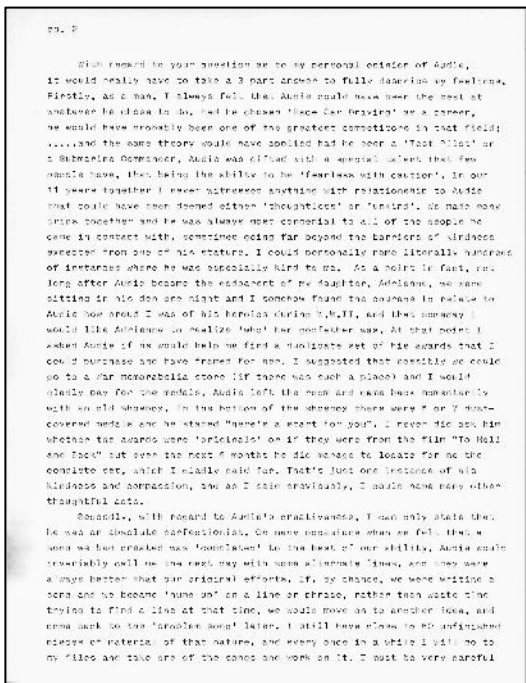
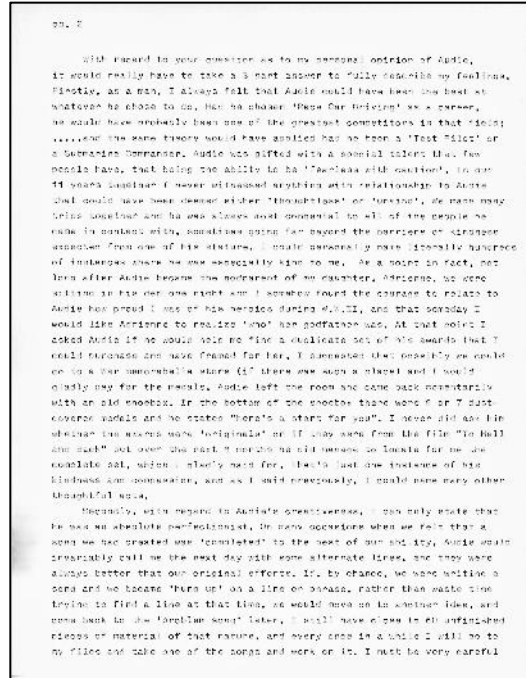
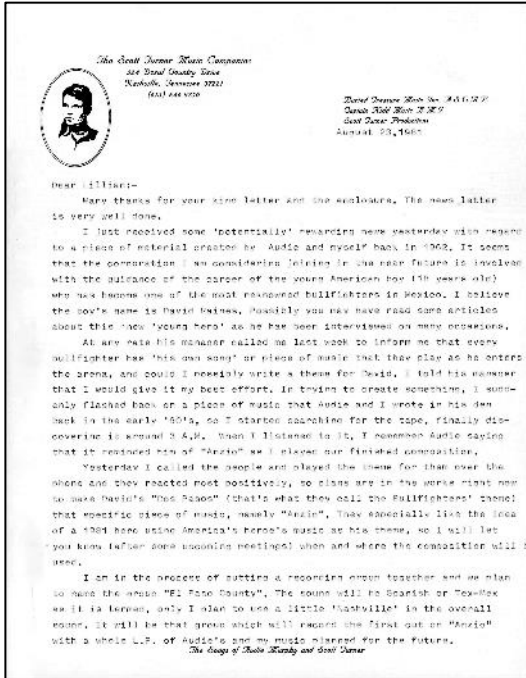
Good luck with your Journal and feel free to print anything you wish pertaining to my letters. I will keep you posted as to any new songs being recorded or any other facts pertaining to Audie's and my ventures.

Sincerely,

Scotty



Appendix A: Images of Original Letter⁶



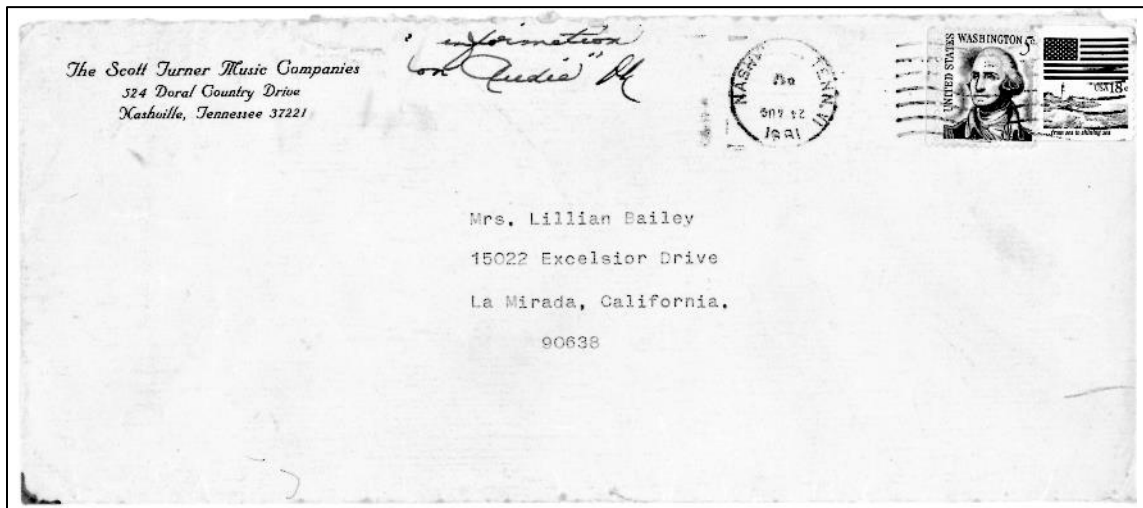
⁶ Provided as authentication and to help established provenance. From the collection of Lillian Bailey

page 4

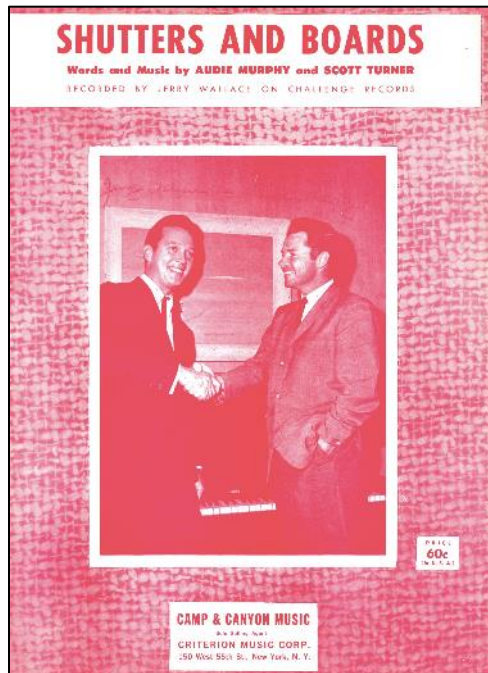
...and other individuals who are known to have been in contact with the artist, and who have been particularly prominent in the industry, have been contacted by the Foundation and the artist's family, and the artist's family has been advised that the artist's family is the executor of the artist's estate, and the artist's family is the executor of the artist's estate, and the artist's family is the executor of the artist's estate.

These two letters were dated and sent from the artist's family, and the artist's family is the executor of the artist's estate, and the artist's family is the executor of the artist's estate, and the artist's family is the executor of the artist's estate.

Sincerely,
Audie



Appendix B: Sheet Music for “Shutter’s and Boards”⁷



2

SHUTTERS AND BOARDS

Words and Music by
AUDIE MURPHY and SCOTT TURNER

Waltz Moderato (Not too slow)

Copyright © 1954 by Camp & Canyon Music, 440 N. Audie Ave., Hollywood 28, Calif.
Publishing agent: CRITERION MUSIC CORPORATION, 154 W. 57th St., New York 19, N. Y.
International Copyright Secured. Made in U. S. A. All Rights Reserved

Voice

Shutters and Boards - 3

⁷ Images provided from the collection of M.D. Marks.

On the Lighter Side this Veteran's Day

Compiled By Richard Rodgers

Comments? Comments are welcome. Just use the link below to our message board.
<https://www.audiemurphy.com/msgb/viewtopic.php?t=4826>

AS DEPRESSING AS THE NEWS may sometime seem these days, it was suggested that something on a lighter note would be welcome and appropriate this Veteran's Day. So, we did some digging

through old newspapers and other publications and came up with a few clips, ads, artwork, and other light-hearted material that might make your day better. Enjoy – and don't forget to thank a veteran for their service!



An early ad which was published around 1950 for Lux Toilet Soap and endorsed by Audie's first wife, Wanda Hendrix. The ad includes a cropped and reversed picture of the married couple from their movie SIERRA. The inset picture comes from the movie still shown above.
-Ad contributed by David Williams

"For all-over Lux Loveliness I use this big BATH SIZE" says Wanda Hendrix

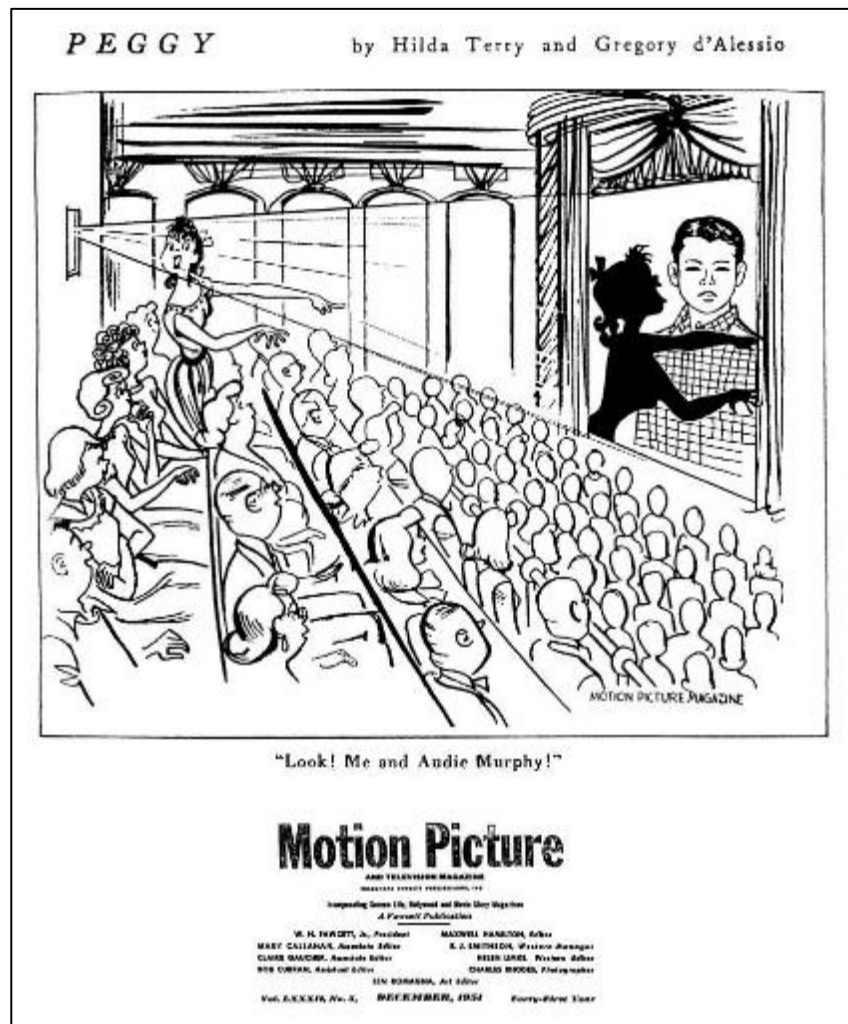
"It leaves skin fresh—really sweet!" says this charming Lux Girl

9 out of 10 Screen Stars use Lux Toilet Soap




-The late Charles Schultz was a friend of Pulitzer Prize Winning Bill Mauldin who was a friend of Audie Murphy and who worked with Audie during the movie THE RED BADGE OF COURAGE. This cartoon was originally printed as a Veteran's Day tribute on November 11, 1993.

-Contributed by M.D. Marks



Printed December 1951 by Motion Picture and Television Magazine.

-Contributed by Dave Phillips.



AS A KID AUDIE WITH A BORROWED RIFLE BECAME A DEAD-EYE SHOT KILLING FOBSUM AND SQUIREEL FOR THE DINNER TABLE OF HIS FAMILY. IN HIS AUTOBIOGRAPHY "TO HELL AND BACK" HE TELLS, "I COULDN'T AFFORD TO ASK \$6- CAUSE I NEVER HAD MORE THAN TEN CENTS TO SPEND FOR SHELLS." AT TIMES HE DIDN'T EVEN HAVE TEN CENTS FOR SHELLS SO HE HARVESTED THE SLING-SHOT AND BECAME A CHAMPION SLING-SHOT HUNTER. ONE DAY HE KILLED SEVEN RABBITS ALL WITH HIS HOME MADE SLING-SHOT.

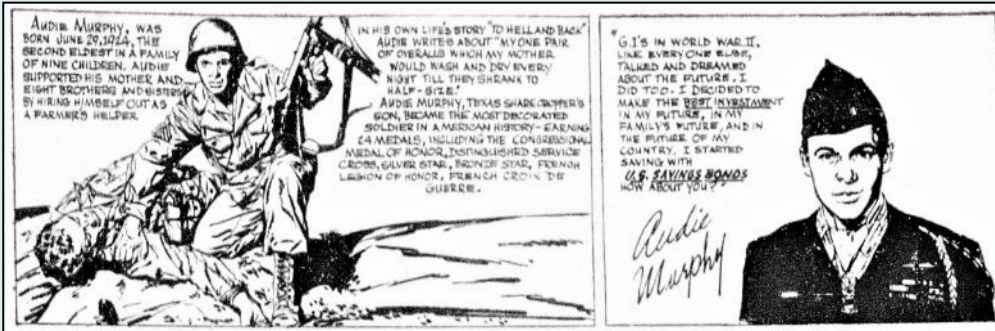
FIVE FEET FIVE INCHES TALL, WEIGHING ONLY 112 POUNDS, AUDIE MURPHY, ONE MAN ARMY, FOUGHT IN TUNISIA, ITALY, FRANCE, GERMANY, AND AUSTRIA, ON THE BEACH - HEAD OF SOUTHERN FRANCE, THE RHINE, THE COLMAR POCKET, WÜRZBURG AND SALZBURG. **AUDIE PERSONALLY KILLED 140 ENEMY SOLDIERS** WAS IN THE FRONT LINES 300 DAYS, WOUNDED THREE TIMES - THE MOST DECORATED SOLDIER IN AMERICAN HISTORY.

"DURING THE WAR WE LEARNED THAT A BAD HABIT COULD NEAR THE END OF YOU. IF YOU HAVE BEEN SPENDING EVERY CENT YOU EARN, THAT'S A BAD HABIT. IF YOU INVEST REGULARLY, SYSTEMATICALLY, IN **U.S. SAVINGS BONDS**, THAT'S A GOOD HABIT. SAVINGS BONDS ARE THE SURE WAY TO SECURITY. BUY THEM REGULARLY."

Audie Murphy

Audie Savings Bonds Cartoon #1

-Contributed by M.D. Marks



AUDIE MURPHY, WAS BORN JUNE 20, 1924, THE SECOND ELDEST IN A FAMILY OF NINE CHILDREN. AUDIE SUPPORTED HIS MOTHER AND EIGHT BROTHERS AND SISTERS BY WRITING HIMSELF CUTAS A BARNARD'S HELPER.

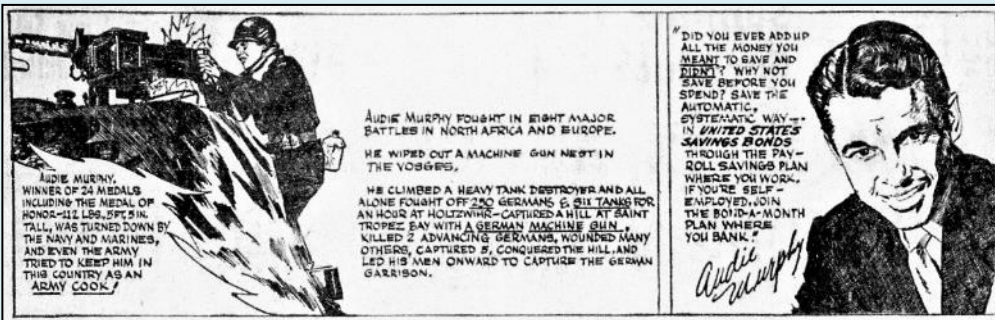
IN HIS OWN LIFE'S STORY "TO HELL AND BACK" AUDIE WRITES ABOUT "MY ONE PAIR OF OVERSIZES WHICH MY MOTHER WOULD WASH AND DRY EVERY NIGHT TILL THEY SHRANK TO HALF-SIZE." AUDIE MURPHY, TEXAS SHARK BAITER'S SON, BECAME THE MOST DECORATED SOLDIER IN AMERICAN HISTORY - EARNING 24 MEDALS, INCLUDING THE CONGRESSIONAL MEDAL OF HONOR, DISTINGUISHED SERVICE CROSS, GAVE RYAN, BROWNIE STAR, PERSHON LION OF HONOR, POLKISH CROSS, DE GUERRE.

"G.I.'S IN WORLD WAR II, LIKE EVERY ONE ELSE, TALKED AND DREAMED ABOUT THE FUTURE. I DID TOO. I DECIDED TO MAKE THE BEST INVESTMENT IN MY FUTURE, IN MY FAMILY'S FUTURE, AND IN THE FUTURE OF MY COUNTRY. I STARTED SAVING WITH **U.S. SAVINGS BONDS** HOW ABOUT YOU?"

Audie Murphy

Audie Savings Bonds Cartoon #2

-Contributed by M.D. Marks



AUDIE MURPHY, WINNER OF 24 MEDALS INCLUDING THE MEDAL OF HONOR-5'11. LBS., 5'11. IN. TALL, WAS TURNED DOWN BY THE NAVY AND MARINES, AND EVEN THE ARMY TRIED TO KEEP HIM IN THIS COUNTRY AS AN **ARMY COOK**.

AUDIE MURPHY FOUGHT IN EIGHT MAJOR BATTLES IN NORTH AFRICA AND EUROPE. HE WIPED OUT A MACHINE GUN NEST IN THE VOGES. HE CLIMBED A HEAVY TANK DESTROYER AND ALL ALONE FOUGHT OFF 200 GERMANS. G. SET TANKS FOR AN HOUR AT HOLTZWILR-CAPTURED A HILL AT SAINT TROPEZ BAY WITH A GERMAN MACHINE GUN. KILLED 2 ADVANCING GERMANS, WOUNDED MANY OTHERS, CAPTURED 5, CONQUERED THE HILL AND LED HIS MEN ONWARD TO CAPTURE THE GERMAN GARRISON.

"DID YOU EVER ADD UP ALL THE MONEY YOU MEANT TO SAVE AND DIDN'T? WHY NOT SAVE BEFORE YOU SPEND? SAVE THE AUTOMATIC, SYSTEMATIC WAY-- IN **UNITED STATES SAVINGS BONDS** THROUGH THE PAY-ROLL SAVINGS PLAN WHERE YOU WORK. IF YOU'RE SELF-EMPLOYED JOIN THE BOY-A-MONTH PLAN WHERE YOU BANK?"

Audie Murphy

Audie Savings Bonds Cartoon #3

-Contributed by M.D. Marks



AUDIE MURPHY PERSONALLY KILLED 140 ENEMY SOLDIERS, WAS IN THE FRONT LINE 300 DAYS, WAS WOUNDED 3 TIMES. ONLY AUDIE AND A SUPPLY SERGEANT WERE LEFT FROM HIS OWN COMPANY AT THE END OF THE WAR, THE OTHERS WERE EITHER KILLED OR WOUNDED.

AUDIE ROSE FROM PRIVATE TO COMPANY COMMANDER IN 30 MONTHS-COMMISSIONED LIEUTENANT ON THE BATTLEFIELD BY A COLONEL WHO SAID, "YOU ARE NOW A GENTLEMAN BY AN ACT OF CONGRESS. SHAVE, TAKE A BATH AND GET THE HELL BACK INTO THE LINES!"

FRON THE PERSONAL QUESTION - BUT WHAT HAVE YOU TO SHOW FOR YOUR PAST YEARS WORK? SAVED ANYTHING? I DO IT THE EASY WAY, THE WISE WAY, THE SAFE WAY, THE BEST WAY. I BUY **U.S. SAVINGS BONDS** REGULARLY. WHY DON'T YOU? BUY THEM WHERE YOU WORK OR BANK.

Audie Murphy

Audie Savings Bonds Cartoon #4

-Contributed by M.D. Marks

Audie Murphy promotional series for US Savings Bonds during 1955 in newspapers.



Original scratchboard portrait used to develop later artwork for Audie Murphy's 1956 movie, *TO HELL AND BACK*.

-Contributed by M.D. Marks



A thank you to Audie L. Murphy for his service to his country, Veteran's Day 2021.
-Artwork by Richard L. Rodgers

The Day the McGreevy Kid Met the Utica Kid

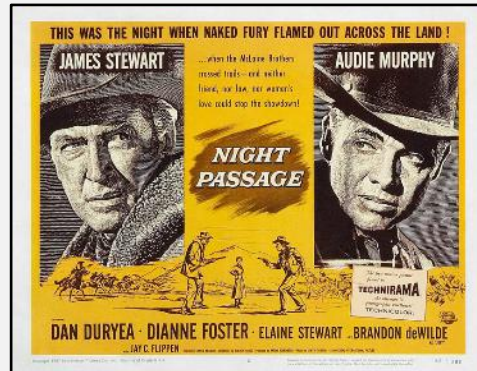
Comments? Comments are welcome. Just use the link below to our message board.
<https://www.audiemurphy.com/msgb/viewtopic.php?f=1&t=4816>

Introduction by Richard Rodgers

ARMED ONLY with a notepad, pencil, and a killer-smile, a Colorado teenager – Donna McGreevy – coolly challenged the Utica Kid – better known as Audie Murphy – with a steady hail of bulleted questions in the early afternoon of July 16, 1957 at the Utica Kid’s Denver hotel room. When the meeting ended, no blood had been spilled although shots had been fired from the camera of a Denver Post photographer and reporter who happened to be close by.

As it turns out, Ms. McGreevy had been selected by the *Denver Post* with a few other local teenagers to interview Audie Murphy who arrived in town for the world premiere of his twenty-first movie, *Night Passage*.¹

Although just a teenager, Ms. McGreevy asked some surprising and noteworthy questions. It was obvious she came prepared for the meeting. Audie, to his great credit, provided some excellent



Just who was the Utica Kid?

Audie co-starred as the gun-slinging but likeable Utica Kid in the western, *Night Passage*. Grant McCain, played by James Stewart, who is the Utica Kid’s older brother and has been fired by a Colorado railroad for not being able to prevent payroll robberies. The Utica Kid just happens to be a member of the same gang responsible for these thefts too. Things get bad for the railroads after three months of successive train robberies. McCain is eventually called back by the railroads on an under-cover mission to secretly deliver a payroll of \$10,000 which leads to a final confrontation between him and his younger brother, the Utica Kid.

¹ The movie trailer for *Night Passage* can be viewed at <https://www.youtube.com/watch?v=s4gCFpP2aWQ>

answers characterized with his unique sense of humor, charm, and honesty.

Fortunately, nearly sixty-three years later, Audie Murphy Research Foundation researcher and correspondent, M. D. Marks, located a copy of the personal scrapbook belonging to McGreevy. What follows is Ms. McGreevy's account and interview.

HE'S FOR REAL
By Donna McGreevy

I saw and spoke to Audie while he was here in Denver for the world premiere of NIGHT PASSAGE. I noticed, in particular, his behavior towards fans, reporters, and dignitaries. It was the same toward all; he was polite and helpful. He signed autographs for all who asked them. He posed for pictures and answered questions. He kidded with everyone.

Audie arrived in Denver on the Denver and Rio Grande Railroad's "Prospector"^{2,3}, renamed NIGHT PASSAGE SPECIAL for the occasion. He arrived at 8 a.m. (Rocky Mountain time) at the Denver Union Station on July 16. Audie was met at the station by official premiere hostesses, fans, reporters, and photographers.



A young Donna McGreevy stands happily with Audie Murphy at the Brown Palace Hotel on the afternoon of July 16, 1957, after she conducted an interview. Photo contributed from the collection of M. D. Marks

After autographs, pictures, and interviews, he was rushed to a car and went to the Civic Center and formed a parade.

At 1:30 p.m. some teenage reporters, sent by the Denver Post, and I interviewed Audie in his Brown Palace Hotel room. Audie's manager and his horse trainer were there also. I took a seat next to Audie, and the reporters sat

² The Denver Rio Grande Railroad was an American Class railroad which was founded in 1870 and a 3-foot gauge railroad. Audie's arrival on this train was appropriate to the spirit of the movie and the railroad's western heritage. Source: https://en.wikipedia.org/wiki/Denver_and_Rio_Grande_Western_Railroad.

³ A video tribute to the Denver and Rio Grande Railway can be viewed on YouTube at the following URL ... <https://www.youtube.com/watch?v=vmxp4kZXdgw>

across from him. Audie then settles down to answer questions.

THE INTERVIEW

Me: "Were you tired when you arrived?"

Audie: "Not too. We had a nice trip in from Salt Lake City (Utah). We came through the mountains ... beautiful scenery."

Me: "How long are you staying here?"

Audie: "I'll be here through Wednesday night. Then I'll try to grab a couple of days in Littleton (Colorado, a suburb of Denver where he races his horses.) Then on Saturday, I will be at Boulder for a rodeo. I don't know what I'll do there. It was sort of a spur-of-the-moment-deal."

Audie's manager: "You'll probably lead the parade."

Audie: "I don't know what I'll do there if they put me on a horse. I haven't any western clothes."

Audie's manager: "You've given them the idea you don't own any western clothes. You mean you don't have any with you."

Audie: "I don't have any! Just blue jeans. I'm not Roy Rogers."

Post reporter: "What are you going to do at the premiere?"

Audie: "I don't know. It starts at 8:30 p.m. tomorrow night. I don't even know what theater it's at."

Audie's manager: "It's at the Paramount. You have to be there at 8 p.m."

Audie: "Neither Jimmy (Stewart) or I sing or anything, so I don't know what we will do when we get up there in front of all those people. You ought to try that sometime."

Me: "How do you like Colorado?"

Audie: "I love it! The mountains are beautiful. We don't have anything like them in Texas."

Me: "Why did you choose Colorado for racing your horses? Why not Dallas?"

Audie: "They don't have any racing in Dallas. Nowhere in Texas for that matter."

Post reporter: "Do you have a ranch?"

Audie: "Yes, as a matter of fact I do. I have a little farm in Arizona."

Me: "A little 17,000 acres, isn't it?"

Audie: "In Arizona that's little." (We must remember he's from Texas)

Post reporter: "How many horses do you own?"

Audie: "I don't know exactly how many we do have. We have 10 at Centennial (Littleton's race

track). They multiply so fast I can't keep up with them. Dallas, how many horses do we have anyway?" (Dallas Clarke is his horse trainer.)

Dallas: "I don't know either – about 35 – I reckon."

Me: "Have you tried singing, or anything like that?"

Audie: "I tried to play the piano once. I couldn't do it, so I quit. I leave the singing to Tab Hunter and Jeff Chandler."

Me: "What is your favorite song?"

Audie: "'Eyes of Texas' naturally. I really don't have a favorite. I like all kinds of music."

Me: "Who is your favorite singer?"

Audie: "I don't reckon anyone can beat Perry Como."

Me: Do you have a favorite among your movie roles?"

Audie: "No, none. I guess the closest is THE RED BADGE OF COURAGE. It wasn't a hit; it was a classic in art though. The book used to be required reading in school."

Post reporter: "Is there anything about the movies you dislike? Making them – I mean?"

Audie: "Uh, yes. I hate to work; an actor has to do that every once in a while. You may only work 5 to 10 minutes a day, but you have

to be there all day anyway. Sort of "hurry-up and wait." It's pretty nerve-wracking."

Me: "Have you considered doing a Broadway play?"

Audie: "Yes, I have. If the right part came along and I had time. I make three pictures a year – two for U.I. and one for myself."

Me: "Have you considered producing or directing?"

Audie: "I find it an interesting thought for the future."

Me: "Who is your favorite actor and actress?"

Audie: "I like all the actresses, naturally. I think James Cagney, Joel McCrae, Dan Duryea, and James Stewart are hard to beat."

Post reporter: "Why did you choose to race Quarter Horses? Why not Thoroughbreds?"

Audie: "I like Quarter Horses. I may race Thoroughbreds later on."

Post reporter: "What do you think of Universal Military Training?" (U.M.T. is the Army's 6-month training [program for] 6-year service [members] with

[service] at home
periodically)⁴

Audie: "It's a good plan. I think I'd rather
get it all over at once."

Post Reporter: "Have you done any TV
work?"

Audie: "No, I haven't had time. I think I'd
like to eventually."

Post reporter: "Do you have any advice
for people trying to get
into the movies?"

Audie: "Well, I certainly don't suggest
they pack up and come to
Hollywood. There is a lot of
talent floating around
Hollywood that no one knows
about. I suggest trying local
radio or TV. TV is a wonderful
showcase for talent. You have
to get someone interested in
you. People have a better
chance to get into movies now
than they had when I started."

Post reporter: "How long have you been
in Hollywood?"

Audie: "Let me see now. Since about
1946. I made a picture with Alan
Ladd. I had a bit part. The
picture was BEYOND GLORY.
Then I just starved for three
years."

Post reporter: "Did you go to college?"

Audie: "No, I'm sorry. I really am sorry."

Me: "Do you still sleep with a gun under
your pillow?"

Audie: "No. I sort of graduated from
that. I thought I might shoot one
of my toes off. I still keep one
around though."

Me: "Do you like to have fans send you
birthday cards and things?"

Audie: "I think it's very thoughtful of
them. I really appreciate it. It
makes me feel good to think
they think that much about us."

Me: "How did you spend Father's Day
and your birthday?"

Audie: "How did I spend Father's Day?
As a matter of fact, I was in
Littleton. I spent Father's Day
just like any other day. I flew
home on my birthday. I had a
cake with too many candles on
it. I spent it just like anybody
spends their birthday."

The interview concluded here but not
before Donna managed to impress the
reader – and probably the Utica Kid –
with her rapid-fire draw on details
concerning several topics including his
ranch in Arizona and habit of sleeping
with a gun.

⁴ A Cold-War program proposed in 1945 by President Harry Truman, Universal Military Training would require a mandatory training period followed by six years of service in the military by every young man. For more information, see <https://www.istor.org/stable/24445419>

It is the Foundation's belief that the pair parted on friendly terms although it would probably come as a great surprise to them that city slickers and common folk, a more than half a century later, are still sharing the tale of the day the McGreevy Kid met the Utica.

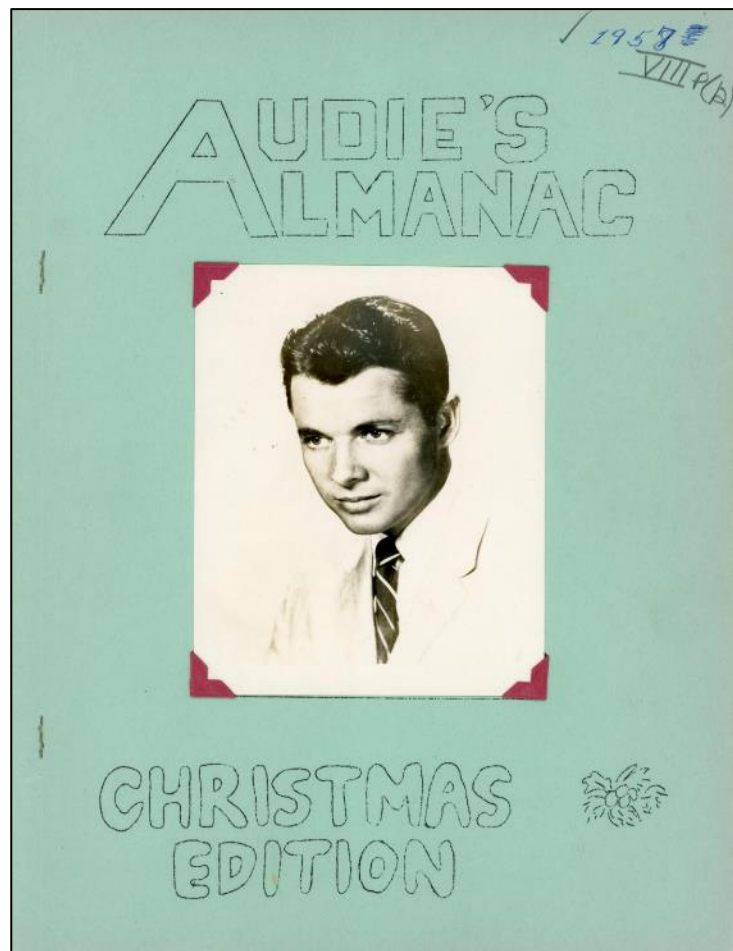
– *Richard Rodgers*

Appendix A: Audie's Almanac, Christmas Edition 1957

Editor's Note: This copy of *Audie's Almanac* contained the interview of Donna McGreevy. The Almanac was a fan club publication organized by Ms. Margaret Walters. This specific copy of the Almanac was acquired by M.D. Marks and contributed from her collection to the Audie Murphy Research Foundation. The relevant pages found in the Almanac concerning Ms. McGreevy's are below. While this article is not about the Almanac, the extra detail is provided by the Audie Murphy Research Foundation to help establish the provenance for the article and source of the Almanac. Original scanned pages of the interview begin page 15 of this edition of *Audie's Almanac*.

About the Editor and Publisher of Audie's Almanac

Ms. Margaret Walters was born in Roanoke, Virginia on February 21, 1921. In the 1950's, with written permission received from Audie Murphy, she launched *Audie's Almanac*, a fan-club based publication. Her ambition, according to a "Meet the Members" column in one of its editions, was "To have the best fan club in existence."



HE'S FOR REAL



By: Donna McGreevy
I saw and spoke to Audie while he was here in Denver for the world premiere of NIGHT PASSAGE. I noticed, in particular, his behavior toward his fans, reporters, and dignitaries. It was the same toward all; he was polite and helpful. He signed autographs for all who asked them. He posed for pictures and answered questions. He kidded with everyone.

Audie arrived in Denver on the Denver and Rio Grande Railroad's "Prospector", renamed the NIGHT PASSAGE SPECIAL for the occasion. He arrived at 8 A.M. (Rocky Mountain time) at the Denver Union Station on July 16. Audie was met at the station by official premiere hostesses, fans, reporters, and photographers.

After autographs, pictures, and interviews, he was rushed to a car and went

to Civic Center and formed a parade.

At 1:30 P.M. some teenage reporters, sent by the Denver Post, and I interviewed Audie in his Brown Palace Hotel room. Audie's manager and his horse trainer were there also. I took a seat next to Audie, and the reporters sat across from him. Audie then settled down to answer questions.

THE INTERVIEW

Me: "Were you tired when you arrived?"

Audie: "Not too. We had a nice trip in from Salt Lake City (Utah). We came through the mountains...beautiful scenery."

Me: "How long are you staying here?"

Audie: "I'll be here through Wednesday night. Then I'll try to grab a couple of days in Littleton (Colorado, a suburb of Denver where he races his horses.) Then on Saturday, I will be at Boulder for a rodeo. I don't know what I'll do there. It was sort of a spur-of-the-moment-deal."

Audie's manager: "You'll probably lead the parade."

Audie: "I don't know what I'll do there if they put me on a horse. I haven't any western clothes."
Audie's manager: "You've given them the idea you don't own any western clothes. You mean you don't have any with you."
Audie: "I don't have any! Just blue jeans. I'm not Roy Rogers."
Post reporter: "What are you going to do at the premiere?"
Audie: "I don't know. It starts at 8:30 P.M. tomorrow night. I don't even know what theater it's at."
Audie's manager: "It's at the Paramount. You have to be there at 8 P.M."
Audie: "Neither Jimmy (Stewart) or I sing or anything, so I don't know what we will do when we get up there in front of all those people. You ought to try that some time."
Me: "How do you like Colorado?"
Audie: "I love it! The mountains are beautiful. We don't have anything like them in Texas."
Me: Why did you choose Colorado for racing your horses? Why not Dallas?
Audie: "They don't have any racing in Dallas. Nowhere in Texas for that matter."
Post reporter: "Do you have a ranch?"
Audie: "Yes, as a matter of fact, I do. I have a little farm in Arizona."
Me: "A little 17,000 acres, isn't it?"
Audie: "In Arizona that's little." (We must remember he's from Texas)
Post reporter: "How many horses do you own?"
Audie: "I don't know exactly how many we do have. We have 10 at Centennial (Littleton's race track). They multiply so fast I can't keep up with them. Dallas, how many horses do we have anyway?" (Dallas Clarke is his horse trainer.)
Dallas: "I don't know either--about 35--I reckon."
Me: "Have you tried singing, or anything like that?"
Audie: "I tried to play the piano once. I couldn't do it, so I quit. I leave the singing to Tab Hunter and Jeff Chandler."
Me: "What is your favorite song?"
Audie: "Eyes of Texas' naturally. I really don't have a favorite. I like all kinds of music."
Me: "Who is your favorite singer?"
Audie: "I don't reckon anyone can beat Perry Como."
Me: "Do you have a favorite among your movie roles?"
Audie: "No, none. I guess the closest is THE RED BADGE OF COURAGE. It wasn't a hit; it was a classic in art though. The book used to be required reading in school."
Post reporter: "Is there anything about the movies you dislike? Making them--I mean?"
Audie: "Uh, yes. I hate to work; an actor has to do that every once in a while. You may only work 5 to 10 minutes a day, but you have to be there all day anyway. Sort of "hurry-up and wait." It's pretty nerve-racking."
Me: "Have you ever considered doing a Broadway play?"

Audie: "Yes, I have. If the right part came along and I had time, I make three pictures a year--two for U.I. and one for myself."

Me: "Have you ever considered producing or directing?"

Audie: "I find it an interesting thought for the future."

Me: "Who are your favorite actor and actress?"

Audie: "I like all the actresses, naturally. I think James Cagney, Joel McRae, Dan Duryea, and James Stewart are hard to beat."

Post reporter: "Why did you choose to race quarterhorses? Why not thoroughbreds?"

Audie: "I like quarterhorses. I may race thoroughbreds later on."

Post reporter: "What do you think of Universal Military Training?"
(U.M.T. is the Army's 6 month training the 6 yr. service at home periodically)

Audie: "It's a good plan. I think I'd rather get it all over at once."

Post reporter: "Have you done any TV work?"

Audie: "No, I haven't had time. I think I'd like to eventually."

Post reporter: "Do you have any advice for people trying to get into the movies?"

Audie: "Well, I certainly don't suggest they back up and come to Hollywood. There is a lot of talent floating around Hollywood that no one knows about. I suggest trying local radio or TV. TV is a wonderful showcase for talent. You have to get someone interested in you. People have a better chance to get into movies now than they had when I started."

Post reporter: "How long have you been in Hollywood?"

Audie: "Let me see now. Since about 1946. I made a picture with Alan Ladd. I had a bit part. The picture was BEYOND GLORY. Then I just starved for three years."

Post reporter: "Did you go to college?"

Audie: "No, I'm sorry. I really am sorry."

Me: "Do you still sleep with a gun under your pillow?"

Audie: "No. I sort of graduated from that. I thought I might shoot one of my toes off. I still keep one around though."

Me: "Do you like to have fans send you birthday cards and things?"

Audie: "I think it's very thoughtful of them. I really appreciate it. It makes me feel good to think they think that much about us."

Me: "How did you spend Father's Day and your birthday?"

Audie: "How did I spend Father's Day? As a matter of fact, I was in Littleton. I spent Father's Day just like any other day. I flew home on my birthday. I had a cake with too many candles on it. I spent it just like anybody spends their birthday."

Later on (4 to 6 P.M.) Audie and James Stewart were guests of honor at a reception given by the governor of Colorado.

Appendix B: Night Passage Clippings and Photos

Editor's Note: We can't resist adding a few bonus photos and clippings on Night Passage. Please indulge the Audie Murphy Research Foundation as we attempt to spoil our fan base.

Starts TODAY! DOORS OPEN 1:00
50c to 2 p.m.

**THE SAGA OF THE MCLAINE BROTHERS
AND THE SAVAGE FURY OF THEIR BLOOD FEUD!**

JAMES STEWART
as the Tall One,
who wandered alone
with an empty holster
and an empty heart!

AUDIE MURPHY
as the Quiet One,
who rode with violence
and lived by the law
of the loaded gun!

UNIVERSAL-INTERNATIONAL presents
NIGHT PASSAGE

Color Cartoon and Latest News!

Colorado COOL THEATRE

to starring
DAN DURYEA · DIANNE FOSTER

The first movie ever
filmed in
TECHNIRAMA.
the advance in
photographic technique
TECHNICOLOR.

Movie advertisement from the Greeley (Colo.) Daily Tribune, July 24, 1957. Contributed by M. D. Marks

Governor Johnson Will Act in Film

DENVER —(AP)— Colorado Gov. Johnson, who has had many roles in his varied career, will add another soon—a movie actor.

The Democratic chief executive said Thursday he accepted an invitation of Universal-International Pictures to be an actor for a day in a picture being filmed in Durango, Colo., Sept. 24-Oct. 2.

He will play the role of a section hand, a throwback to his youth, in "Night Passage." The film will star James Stewart and Audie Murphy.

Johnson said he worked as a section hand at Grant, Neb., for the Burlington Railroad before he became a railroad telegrapher. Johnson also served in the Colorado Legislature and was a veteran member of the U.S. Senate before returning to Colorado and the statehouse, a place he occupied before going to Washington.

An interesting historical fact concerning the filming of Night Passage which appeared in the Coloradan (Fort Collins, Colo.) on September 21, 1956. Contributed by M. D. Marks



Universal-International publicity photo of Audie Murphy, as the Utica Kid, from the 1957 movie, Night Passage. Photo from the Sue Gossett Collection



The Utica Kid and Grant McCain stare each other down in a Universal-International publicity photo from the 1957 movie, Night Passage. Photo source from the Sue Gossett Collection

For more information visit the Audie L. Murphy Memorial Website at www.audiemurphy.com



Movie still photo with Elaine Stewart, Audie Murphy, and Brandon Wilde in the 1957 movie, Night Passage. Source: from the Lillian Bailey Collection.



Movie still photo with Elaine Stewart and Audie Murphy in the 1957 movie, Night Passage. Source: from the Lillian Bailey Collection.

The Petrel

By Richard Rodgers

Comments? Comments are welcome. Just use the link below to our message board.
<https://www.audiemurphy.com/msgb/viewtopic.php?f=1&t=4815>

DEFINE “*PETREL*”. Most people unfamiliar with the term would turn to an Internet search engine for the answer. The likely definition many would give is “a seabird” – something to that effect.

But the request for a definition isn’t being asked by somebody with an ornithological interest; it comes from the Audie Murphy Research Foundation. So, in the context of Audie Murphy, the better answer is the *Petrel* is the name of the fishing vessel which Audie Murphy owned and operated in the 1950’s.

Unfortunately, the *Petrel* has all but disappeared into maritime obscurity.

You may have once watched Audie Murphy operate a charter fishing boat – the *Lucy-M* – in one of his films known as *The Gun Runners*.¹ In his twenty-fourth movie, a remake of an Ernest Hemingway book², Audie Murphy demonstrated excellent nautical skills as



The Petrel when owned by Audie. Photo courtesy of Vivian Brandon.

a sea captain while running guns to Cuba. Audie definitely knew how to handle a boat.

(*Arrggh, shiver-me-timbers*³, did I use the word *boat*?)

To an experienced sailor a boat is a small, open water craft vessel usually moved by oars while rowing. The U.S. Navy also teaches that a boat, unlike a ship, is small enough that it can be hoisted out of the water onto the deck of a ship.

¹ The Gun Runners, starring Audie Murphy and Eddie Albert can be viewed on YouTube at <https://www.youtube.com/watch?v=DswH0Ju3ld0>

² Hemingway, E. (1937). *To Have and Have Not* (1st ed.). Charles Scribner's Sons.

³ A mock oath attributed to pirates who once sailed the high seas seeking loot and fortune; sometimes used by silly researchers to express shock or annoyance when weakly attempting to inject humor.

For more information visit the Audie L. Murphy Memorial Website at www.audiemurphy.com

According to recent papers issued by the the U. S. Coast Guard, the *Petrel* was a 54.6-foot wooden vessel mechanically propelled by a 300 horse-powered diesel engine. Its hull was 14.2-feet at its widest point and was 7 feet high. Its draught – the distance between the keel and its waterline – was 3' 6". Its gross weight (when fully rigged) was well over 30 tons with a net weight of about 26 tons.

UNITED STATES OF AMERICA			
DEPARTMENT OF HOMELAND SECURITY UNITED STATES COAST GUARD			
NATIONAL VESSEL DOCUMENTATION CENTER			
CERTIFICATE OF DOCUMENTATION			
VESSEL NAME PETREL	OFFICIAL NUMBER 200304	IMO OR OTHER NUMBER	YEAR COMPLETED 1920
HAULING PORT SANTA ANA, CA	HULL MATERIAL WOOD	MECHANICAL PROPULSION	
GROSS TONNAGE	NET TONNAGE	LENGTH	BREADTH
		54.6	14.2
			7.0
PLACE BUILT COLUMBIA CITY, OREGON			
OWNERS BRADFORD K. HAYES AND MYRON P. RYAN, JR. EACH OWNING 50%		OPERATIONAL ENDORSEMENTS FISHING	
ISSUING OWNER BRADFORD K. HAYES 2808 S. RAYTT ST. SANTA ANA, CA 92704			
RESTRICTIONS NONE			
ENDORSEMENTS NONE			
RESERVE NONE			
ISSUE DATE JANUARY 12, 2010			
THIS CERTIFICATE EXPIRES FEBRUARY 29, 2011			
Patricia Williams DIRECTOR NATIONAL VESSEL DOCUMENTATION CENTER			

United States Coast Guard / Department of Homeland Security documentation issued January 12, 2010 on the wooden vessel, the Petrel.

It's safe to assume the *Petrel* wasn't a boat. It was a ship.

History of the *Petrel* ^{4, 5}

The *Petrel* has a colorful history which includes military service in the defense of its country.

It was built by Columbia Enterprise Co., in Columbia City, Oregon in 1920. It was launched as a 39-ton fishing vessel and registered as the *Petrel* with the number ON220304.

Its first owner, Mr. Herbert J. Macomber of San Francisco, California, registered the vessel as a yacht in 1922. He maintained it until 1930 when he sold it to a Mr. Cornelius G. Willis out of Los Angeles, California in 1939. It was quickly resold the same year to a Mr. Ira Gosnell. In 1942, the *Petrel* was acquired by the U.S. Navy and pressed into service as a "District Patrol Craft".

The *Petrel* was then converted to meet naval military specifications by San Diego Marine in San Diego, California and was designated as YP-597. "YP" is an abbreviation for "Yard Patrol" and vessels belonging to this category were used for training and research purposes by the U.S. Navy.⁶

⁴ NavSource Online; <http://www.navsource.org/archives/14/31597.htm>

⁵ Greg H. Williams, (2013). *World War II U.S. Navy Vessels in Private Hands*. McFarland, Inc. Publishers

⁶ NAVSEA. (n.d.). Home. Naval Sea Systems Command; Surface Ships from Cradle to Grave. Retrieved October 9, 2021, from <https://www.navsea.navy.mil/Home/Team-Ships/PEO-Ships/Support-Ships-Boats-and-Craft/Support-Ships/YP-Yard-Patrol/>.

During the war its international call sign was “November-Yankee-Delta-Juliet” (NYDJ). Later, it’s call sign would become KATM and WA9487.

It was assigned to the West Coast Sound Training Squadron at San Diego between the years 1943 and 1945 and then taken out of military service on November 16, 1945. It proudly earned the American Campaign and the World War II Victory Medals.

After being removed from the Naval Register it was assigned to the *War Shipping Administration* for disposal.

In 1946, it was sold to Donald W. Douglas of Los Angeles as “*yacht Petrel*”. Eight years later, in 1954, it was sold to the Bartholomae Corp. which then sold it to Audie Murphy in 1956.

Audie owned the *Petrel* until 1959. In the January 1958 edition of *Movie Star Parade* an article described Audie’s restless nature and his need to preoccupy himself with various hobbies and outdoor interests. The author mentioned the *Petrel* and how Audie Murphy used it to go fishing and scuba diving. On one occasion, the author wrote that Audie became so absorbed in



A 2010 photograph of the Petrel while moored. Photo submitted by John Kumparak.



A 2010 photograph of the Petrel in dry-dock while being repaired. Photo submitted by John Kumparak.

a dive, he literally ran out of oxygen while submerged under fifty feet of water. He nearly drowned trying to get back to the surface and onto the *Petrel*.⁷

Audie sold the *Petrel* in 1959 to Ms. Harriette Horton of Tucson, Arizona who was later married to Mr. Arthur Pollard. The ceremony was aboard the *Petrel*. Mr. Pollard was a former University of Arizona football legend and drafted by the Washington Redskins. College gridiron injuries prevented him from

joining the NFL team, but he became well known in the thoroughbred and Quarter Horse industry making his mark and earning several American Quarter Horse Association Lifetime Achievement Awards with notable champions that included Lightning Bar, Spotted Bull, Arizonan, and Hula Girl. He and his wife Harriette owned the Lightning A Ranch in Tucson.⁸

Like the Pollards, Audie owned a horse ranch (the TM Ranch) in Tucson where

⁷ Morris, J. (1958, January). You Can't Harness The Wind. *Movie Stars Parade*, 38–39, 62–63.
<https://www.audiemurphy.com/msgb/viewtopic.php?f=18&t=2397>

⁸ “Obituary,” *Arizona Daily Star* (<https://www.legacy.com/us/obituaries/tucson/name/arthur-pollard-obituary?pid=117317425>), Arthur Pollard, died September 8, 2008.



Mast, yardarm, crow's nest, and rigging of the Petrel. Photo submitted by John Kumparak.

he too raised Quarter Horses. The Pollards and Audie may have known each other well.

Harriette later sold the *Petrel* to Joseph Davis (1961) of Los Angeles. It was then purchased six years later by the Petrel Corp. (1967) also of Los Angeles, California.

Afterwards, the *Petrel* was sold to George P. Martin, as a fishing boat in 1975 and then to Bradford Hayes in 1977 – both of Long Beach, California.

Not much is known about the *Petrel* after 1977 until thirty-three years later. The U.S. Coast Guard issued a Certificate of Documentation on January 10, 2010 (shown on page 2), to the *Petrel* and listed the owners as Bradford K. Hayes and Myron P. Ryan, Jr. of Santa Anna,

California. Each were described as 50 percent owners (see graphic on page 2).

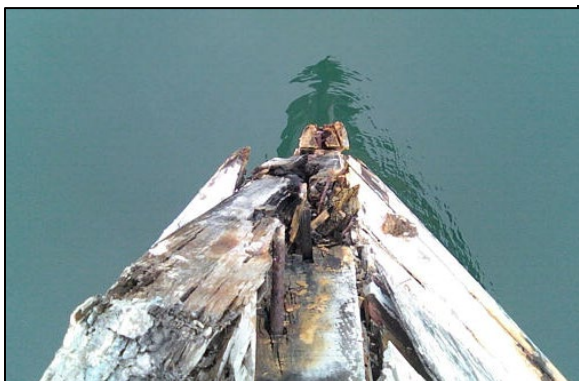
As luck would have it, the *Petrel* unexpectedly resurfaced on the Audie Murphy Memorial Website message boards in 2010 when Mr. John T. Kumparak – a.k.a. “kumparakllc” – made a post titled “*Audie’s boat - The Petrel Found*”.⁹ He described himself as “a current partner” and “co-owner” for the *Petrel* and that he along with his wife were attempting to restore the old ship with the help of others. More posts followed which included in-depth descriptions of repair efforts.

Over a period of several months, Mr. Kumparak wrote updates. In a second related message board thread, he also uploaded new pictures¹⁰. His enthusiasm in restoring the *Petrel* was apparent.

Unfortunately, the magnitude of the repairs needed was not anticipated when the project began. In his final post, Mr. Kumparak sadly announced that during a minor fender-bender with another boat, serious dry rot to the vessel was discovered and the decay was threatening to spread to the keel and

⁹ “*Audie’s Boat – the Petrel Found*” <https://www.audiemurphy.com/msgb/viewtopic.php?f=1&t=875>

¹⁰ “*The Petrel Project – Pictures*”. <https://www.audiemurphy.com/msgb/viewtopic.php?f=1&t=881>



Extensive damage to the Petrel due to dry rot exposed after a minor collision with another boat. Photo submitted by John Kumparak.

other critical framing members. This was a major setback to the members of *Project Petrel* and their hopes for restoring the ship back to its former glory days on the high seas. A photo of the crumbling structural components was included with the message (see above).

Not much is known after this. There have been no other posts made by Mr. Kumparak. The owners and project group once maintained a project website which has since become defunct.

Likely, based on *Petrel's* reported condition, it's certification as a seaworthy vessel became unrenowable and its papers expired in 2012. If true, the *Petrel* would no longer be permitted to sail by the U.S. Coast Guard for reasons of safety. With docking fees and other related costs, the owners of the *Petrel* have probably been forced to scrap the vessel.

The ending seems a sad one. Even still, the *Petrel's* history is the kind of stuff that good sea stories are made of. With its pre-Great Depression christening in 1920 followed by service in the military with the U.S. Navy during World War II, then with its post-war connections to an American war hero and Hollywood filmstar, and with later onboard nuptials by future owners who were tied to the thoroughbred and Quarter Horse industry, the tale of the *Petrel* is certainly a good sea story. As such, it is sure to be told by Audie fans, sailors, landlubbers, and maybe even a few equestrians for some time to come. Let's hope so.

-Richard Rodgers



The "skull and crossbones" flies from the rigging of the Petrel circa 2010. This photo was found on the Petrel Project's website (no longer active) and submitted by M. D. Marks.