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A NON-PROFIT PUBLIC BENEFIT CORPORATION

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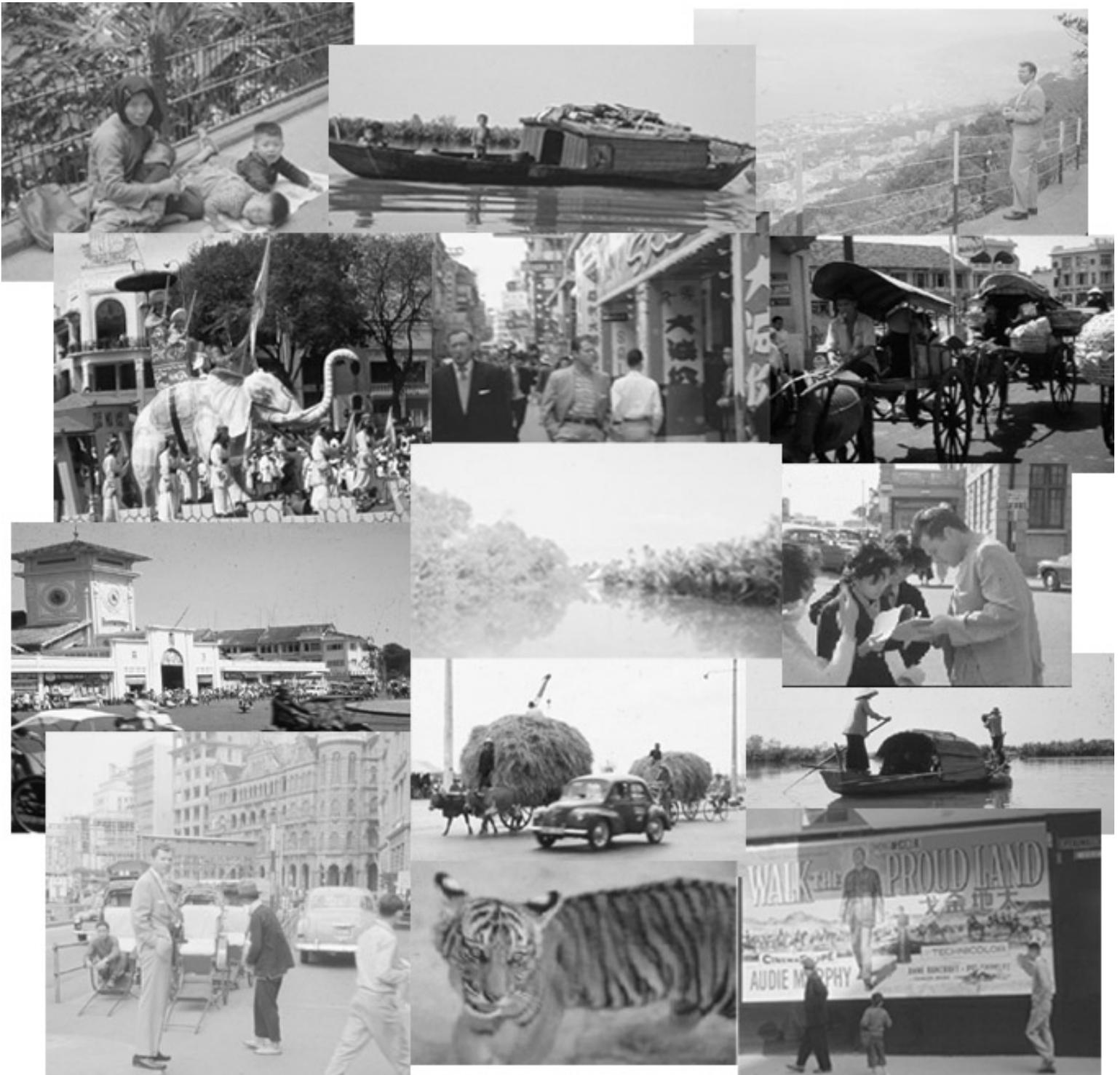
Orinda, CA 94563

Toll Free Phone (888) 314-AMRF

Fax: (925) 253-0504

Email: Audiemurphy@juno.com

Web Site: www.audiemurphy.com



Snapshots of 1957 trip to Vietnam and Hong Kong from Audie Murphy's personal photo album.



Courtesy of Audie B. Evans, Jr.

1924 photo of Audie B. Evans, Sr. in the wagon which was used to deliver groceries to Audie Murphy's mother Josie Bell Murphy.

HOW AUDIE LEON MURPHY GOT HIS NAME

During the winter of 1924-25, Josie Bell Murphy's wayfaring husband had disappeared again, leaving her and their three surviving children in a falling-down shack near the tiny town of Kingston, Texas, about halfway between Greenville and Celeste. Josie was in desperate straits. She had almost no money. The family was surviving on what she could raise in the garden and what the two oldest children—Corinne, 14, and Buck, 12—could glean from the harvested fields. And, in addition, she was pregnant again.

Audie B. Evans, Sr. had been lucky enough to land a job on the road crew repairing the stretch between Greenville and Celeste. This was the Great Depression and, though working, Audie didn't make much. But as rough as things were for the Evans family, it was far worse for Josie and her children. Audie worried about them. He would offer to pick up groceries for Josie when he made the 15-mile trip to Celeste. Although Mrs. Murphy had no money, Audie would take what she could give him from the garden, or firewood the children had gathered, and return with things she desperately needed. There isn't much doubt that Audie Evans often dipped into his own pocket to help the Murphy family.

Their neighbor, Audie Lee West, was also concerned about the Murphys and took over the garden hoeing as Josie became heavy with child. Audie West was there to help when Josie Murphy's son was born.

Josie was so grateful to both Audie Evans and Audie West that she named her new son after them. Corinne was given the honor of selecting a middle name. She picked "Leon" for no special reason other than it was different and "sounded nice." Years later, Corinne observed that at the time she had no idea that Leon is Spanish for lion; but it certainly turned out to be prophetic.



Courtesy of Audie B. Evans, Jr.

Audie B. Evans, Jr. - about 1944

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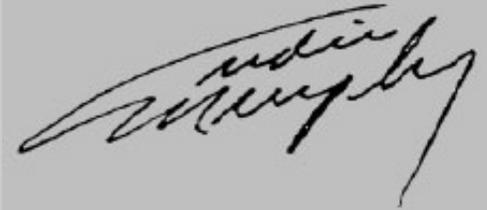
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United Artists

Michael Redgrave and Audie Murphy in scene from THE QUIET AMERICAN — 1958

THE QUIET AMERICAN

By

Dr. William Russo

Dr. William Russo is a professor at Curry College in Milton, MA where he teaches film courses. For the past several years Dr. Russo has been working on a book about THE QUIET AMERI-

CAN. In the course of compiling research Dr. Russo has interviewed many people who worked on the film and has discovered interesting, unpublished information which he has been kind

enough to share with the Foundation. The work is still in progress and Dr. Russo welcomes input from anyone with knowledge about the making of the picture.

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Coming between John Wayne's *THE QUIET MAN*, released in 1952, and Marlon Brando's *THE UGLY AMERICAN*, released in 1962, both on video, and both more commercially successful and famous than their middle sibling, *THE QUIET AMERICAN* has suffered from its chronological placement. It was released in 1958 and remains, to this day, a movie everybody thinks they have seen—but probably haven't. It is a film confused with the other two constantly, and not helped by the fact that *THE UGLY AMERICAN* also is about America's pre-war involvement in Southeast Asia. Yet, of the three, *THE QUIET AMERICAN* is probably the most interesting film—on and off camera.

Dr. William Russo
1998

The accommodations were in the heart of Saigon in the Hotel Majestic. The colonial French, now gone for about two and a half years after their defeat at Dien Bien Phu, left a most non-luxurious hotel: no air-conditioning. Rooms at the Majestic were cooled by a ceiling fan—if one can call moving hot air around “cooling.” Temperatures in Vietnam during this season seldom drop below 100 degrees. Audie generally seemed unbothered by the heat, though the principal actors like Bruce Cabot suffered from the experience. Nearly everyone turned into a card-playing recluse, owing to fears about wandering the city without bodyguards. Others took to heavy drinking to cope with the terrible heat.

At the Hotel Majestic, having come to Saigon four days later than expected—and in the middle of Tet—Au-

die took the room with the view of the square, despite the noise and carrying-on five floors below. To him, the noise interrupted sleep, but as he said: “I probably won't sleep much anyway.” His room had a verandah on which he stood often, watching the crazy, busy doings down below. “Someone could toss a hand grenade up here,” he announced, explaining why the windows and French doors were all covered on the outside with mesh wire. Most panes were taped to prevent shattering glass from flying in case of an explosion.

Within ten days, while visiting Hong Kong, Audie came down with acute appendicitis and had to undergo emergency surgery.

Due to a New York television commitment, Michael Redgrave was permitted to join the production company later than the rest of the cast and crew. He

Mar 13-57

GRAND HOTEL
HONG KONG

Hi!

Thanks for the letter you - glad to hear from you & enjoys hearing about Rudy - now you know why his one of my favorite people - there is nothing new here - was glad to get away from Saigon - I call it the Schina of S. E. Asia - I am not feeling too good yet - lost 20 pounds & am this week & shaping - I have wrapped very little so far - but I think this picture is going to be OK - sure am homesick but I am going to stay in this pocket

I have to go when the work is long way on much love to you & love you more -

That's all from here regards to Tom & Jerry when you see him I take care of yourself - with your voice the way it is - you won't be able to talk yourself into any thing before long -

Myself.

P.S. Can't consider any outside picture now

AM



Audie Murphy Research Foundation

*Audie Murphy being greeted by Hong Kong welcoming committee.
January 1957*

basked in writer-director Joseph Mankiewicz' attentive courtship. He received cables addressed: "Dearest Michael—" and citing humorous clichés, like "chin up," etc. Mankiewicz signed one telegram: "The Quiet and the Disquieted." Unlike others in the crew, he did not realize Mankiewicz' purpose was to allay fears about filming in a dangerous and unstable country.

Though Redgrave stated on February 7, 1957, "I was eager to meet him"—meaning Audie—he was more than a little disingenuous. He was irked that, after cutting short his New York TV commitment, and having fretted pointlessly about it, Audie did not greet him at the airport in Saigon. When he deplaned, a month later than all the others in the cast, he discovered Audie hospitalized in Hong Kong. He told friends back home that Audie had contracted "some germ or other." He also disdainfully complained that Audie's recovery

was slow, owing to his overuse of penicillin during his recovery from wounds in World War II. In fact, Redgrave's characterization was untrue, misleading, and diminished the seriousness of Audie's acute appendicitis (from which he almost died).

Redgrave, finding a delay in his filming schedule, went off seeing the sites. He admitted cavalierly: "I left Audie to fend for himself." And the tall actor flew up to Angkor Thom to take photos of the ancient ruins. As his plane crossed the jungles of Cambodia, he thought how much this experience in Vietnam reminded him of an earlier movie in his career: *THE NIGHT MY NUMBER CAME UP*. It was a disquieting thought.

Trained in the classics, Redgrave believed acting was a great art that could only be achieved through portraying all the great Shakespearean roles on stage. This certainly meant he had a limited amount of respect for a former soldier who had become a movie star: Audie sarcastically told Redgrave, "I've made



United Artists

*Audie Murphy, Michael Redgrave and Giorgia Moll
THE QUIET AMERICAN — 1958*

the same film twenty times.” Indeed, Audie’s view on acting—“it beats picking cotton”—rankled the imperious British thespian.

Stunned by Murphy’s self-reliance and decision to carry weapons, Redgrave allowed this to influence his performance. And already he had started to show some antipathy for Audie. Redgrave was the sort of actor who lived the part: if he played someone who disliked you, he had to dislike you offscreen as well.

Some tension between Mankiewicz and Redgrave was also unavoidable. Indeed, Redgrave felt that the American director favored the quiet American over the dry British journalist. Though Mankiewicz had told Redgrave he could change the verbose script to his liking, he had changed his mind by the time the actor landed in Saigon. When Redgrave criticized one of the lengthy speeches, he was met with a cool reaction. “This is not some ninety-minute movie,” the director chided frequently, and Redgrave stewed silently each time.

The British stage star saw Joe Mankiewicz as a callous man, one substantially convinced of his own righteousness. Redgrave later told his daughter, actress Vanessa, that Mankiewicz inflamed the politically charged air. When extras carried placards that stated anti-American slogans, he filmed it and passed it off as part of the local color. “No one back home’ll know what they mean.” This raised some hackles too with the local

protesters.

Mankiewicz informed the small production team of 50 people that they could be the subject of a bombing — or a sniper attack.

Delays came from Mankiewicz’ tinkering with the script and from the complications after Audie’s appendectomy in Hong Kong, which prevented location shoots with the American star for several weeks.

Fifteen pounds lighter after his con-

Convinced that Mankiewicz and Audie were in cahoots to undermine the movie, Redgrave became more and more alienated. The director and actors began to become their characters and live their parts. In a picture mostly comprised of dialogue which hinted at complex, hypocritical, untruthful and manipulative relationships between the characters, there were two galvanizing and violent scenes. On a lonely road in a tower outpost, the quiet American and the British reporter are attacked and nearly killed by Viet Minh on patrol. And, in a grande finale, a Saigon square is bombed, killing many innocent civilians. The British reporter blames the American for this terrorist attack, believing him to be an agent of the Central Intelligence Agency.

The advertising campaign stressed that this was a film for those in the audience who felt like “giving a thinker’s damn” and talked about the man (Audie): “wherever he walked, all hell broke loose.” Of course, that didn’t fool the public. They knew a bomb when they saw one, and stayed away from the picture. Discovering Audie killed in the first thirty seconds of the movie would not bring in his fans. Yet, with its thoughtful mo-

ments, the movie might be called an intelligent, mature film. Or, in Audie’s words: “. . . the biggest artistic flop in my career.”

Dr. William Russo
1998



United Artists

Audie Murphy and Michael Redgrave
THE QUIET AMERICAN — 1958

valence, Audie finally was into harness, raring to go despite his ills. He also had strong views on Graham Greene’s novel: “Greene never met a real American, I think. He believes a guy who goes to Harvard and lives in Boston is a real American. Did you ever met anyone from Boston who went to Harvard? They all come from any place but...”

Dad never cared for cigarettes, as I think you can tell from Mr. Justice's anecdote [see below].

For *THE QUIET AMERICAN*, however, he had to learn to smoke, or at least pretend to be a smoker. There is an important bit of dialogue in which the British journalist asks the American for a cigarette. The American hands him a pack, saying: "Keep the pack, I've got some more." The Brit replies: "I asked for one cigarette not economic aid. I don't want to be impressed by how many packs you've got."

Dad told me that, try as he might, he could never be comfortable smoking and always looked awkward holding a cigarette. Finally he just said the hell with it.

I'm pretty sure he didn't inhale.



United Artists

TM

Michael Redgrave and Audie Murphy
THE QUIET AMERICAN — 1958



Courtesy of Joseph Justice

Joseph A. Justice

I was a member of the 36th Division which was most always in the same area as the 3rd Division. I recall one incident when I was wounded about 25 or 26, October 1944 in the Vosges Mountains of Eastern France. I was in an evacuation hospital just behind the battle lines. There were a number of wounded there from the 36th, 3rd, and 45th Divisions. I was placed in an ambulance with several men from the 3rd Division of which Lt. Murphy was one, along with another man from his unit. As we were held up on the road by shell fire and then deep snow, it took us all night to reach a hospital near Besancon, France late the next day. I remember while we were stopped on the road, the soldier from Lt. Murphy's unit asked him if he wanted a cigarette and his reply was, "Heck no. The krauts are trying to kill me and now you are trying to help them by poisoning me." When we reached Besancon, I was taken to a hospital there for surgery and I did not see Lt. Murphy anymore.

Joseph A. Justice
1998

HOW AUDIE MURPHY WON HIS MEDALS

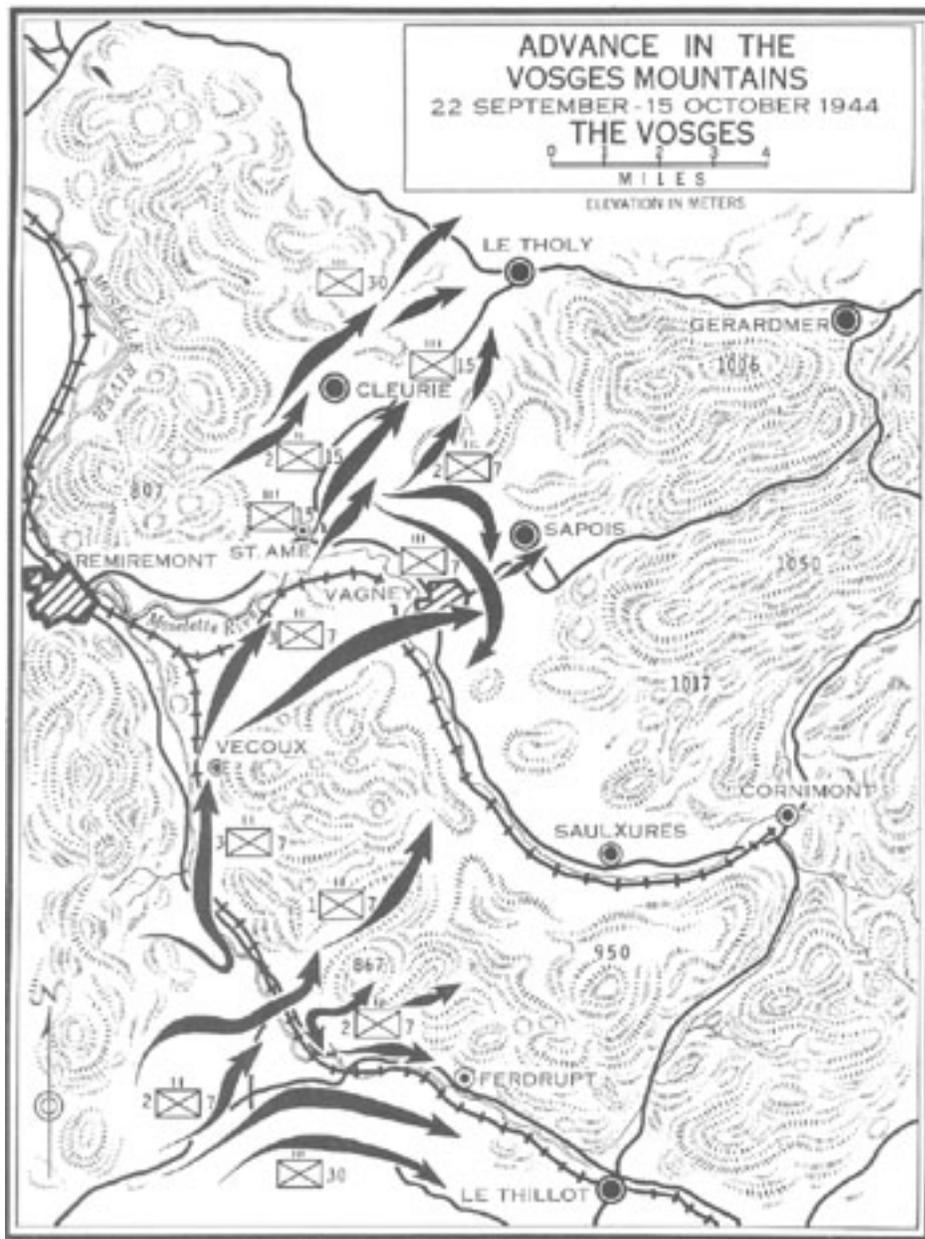
PART V

The 3rd Division's spectacular drive up the Rhone Valley was slowed by the middle of September. The Germans, strongly fortified in the Vosges Mountains, had their big guns dominating important highways which the division needed to advance. The artillery could not dig them out. The Fortifications had to be taken by direct assault. Much of the combat took on the nature of savage jungle fighting. With opposing lines often 50- to 100- yards apart, the infantry units frequently had to battle without artillery support. Enemy infiltration was common; and so was ferocious hand-to-hand fighting.

Around the town of St. Ames was a mass of hills which the Germans had turned into a main line of defense. It dominated the Le Tholy-Gerardmer arterial highway, which the 3rd Division sorely needed as a chief route for its continued push. The enemy could hardly have found more suitable terrain for defensive fighting. The steep slopes of the hills were thickly wooded and strewn with large boulders. The Germans had had plenty of time to pick and prepare their positions.

The anchor point of their lines was Cleurie Rock Quarry. Situated on a slope with dense trees, the quarry was honey-combed with tunnels, passages, and walls that protected the krauts against mortar fire. The north side of the quarry rose into an almost vertical cliff. The German defenders, including many sharpshooters, had been ordered to fight to the death in defense of this most important position.

The 15th Infantry Regiment was sent in to take the quarry by the only way possible — direct assault. The 1st Battalion, because of its position in the battle lines, was to get the brunt of counterattacks. On September 28th, the 15th — slugging its way against heavy Ger-



man Resistance — reached a point from which it could launch an all-out attack. Late the next day, the forward elements of the 1st Battalion reached the vicinity of the quarry. But it was stopped by a concentration of enemy fire.

Company B recovered and continued the attack over rain-soaked earth and through mist. By midnight the unit was groping its way toward the quarry when the Germans counter-attacked in

a battle that lasted five hours. The right flank of Company B was shoved back but the main element of the unit held its ground and established lines within 50 yards of the quarry. There it would remain to attack and be counter-attacked for four days. A wooded ridge lay between the American company and the quarry.

“We took and lost that ridge so often that some of the men thought we

should be getting flying pay,” says Murphy.

It was in this ferocious battle, described in *The History of the Third Infantry Division* as one of the toughest assignments for the 15th Infantry Regiment in the entire war, that Audie distinguished himself as a truly unique and spectacular soldier — if any doubts remained. The pressure demanded the best of every man in the area. Action was a matter of individual initiative as well as individual survival.

Captain Paul Harris set up a command post for Company B in a stone farmhouse 25 yards back of his own lines. The night of October 1st began quietly enough. Some of the men had been relieved of immediate duty long enough to grab a nap in the farmhouse cellar. Mist settled down and a group of Germans slipped through Company B’s lines and attacked the farmhouse from the rear with automatic weapons. Streams of white tracer-bullets were crisscrossing the area and cracking into the house as the Germans closed in.

Audie, crawling under the fire, reached the command post, seized a case of hand grenades, and started an unorthodox counterattack of his own. Slithering over the ground and partially veiled by the mist, he closed in on the Germans throwing grenade after grenade with telling accuracy. The enemy soldiers, surprised and demoralized by an attacking force they could not see, fell back as the other men of Company B began slashing them with rifle fire.

“Why couldn’t the men in the cellar defend the place?” I asked.

Murphy replied, “They couldn’t see the tracers and get a line on the fire. But they could hear the bullets slapping into the house walls. They were trapped and pinned. Had I been in that cellar, I would not have stuck my head up either. But I

always tried to avoid getting myself backed into corners, even for cover. A man had a much better chance for survival if he kept moving and observing what was going on.”

On the morning of October 2nd, Lieutenant Colonel Michael Paulick, commanding officer of the 1st Battalion, was thinking along the same lines that characterized the Murphy battle psychology. He wanted to know what was



History of The Third Infantry Division
Defeated and dejected enemy soldiers file out Cleurie Rock Quarry — October 5, 1944

blocking the advance of the battalion; and he personally set out to see. With him was Lieutenant Colonel Keith Ware, executive officer for the 1st Battalion. Both brave and daring men, they were not strangers to probing enemy positions in advance of their unit. Ware was to receive the Medal of Honor and finally die fighting in Vietnam years later.

The two lieutenant colonels stopped at the Company B command post and picked up Captain Paul Harris, as well as several enlisted men, to form a reconnaissance patrol. Audie was not invited along. However, he had been studying the situation for two days and tried to persuade the officers to stay off the hill directly above the front lines. He had a theory — later proved to be correct — that the pine-crested cliff at the north end of the quarry was loaded with

machine guns arranged to provide interlocking fire over the whole immediate area.

But Paulick decided to go ahead with the patrol. With grim humor, Murphy picked up a carbine and some grenades to follow the men. “I figured those gentlemen were going to run into trouble. So I tagged along, about 25 yards to their rear, to watch the stampede.” He heard an enemy grenade go off, followed by machine-gun fire, but he saw no stampede. The men in the patrol had not returned the fire. This meant that they were either pinned down or killed. Audie has a peculiar knack for instantly discovering the origin of sound. Ahead was an enormous boulder which the Germans were apparently using for cover. Swiftly making his way to the big rock, Murphy started edging around it. He paused to pull the pin from a grenade, released the lever, and gave a three-count for the fuse to shorten. Then he stepped into the open; and found himself face to face with the enemy soldiers some eight yards away.

A German had picked up the machine gun, apparently to finish off the patrol. But he whirled and fired a burst at Audie. The machine gun barrel caught in some brush and its fire whizzed to the right of Murphy. He was too occupied to appreciate his good fortune. He lobbed the grenade into the midst of the Germans with split-second timing. Now he followed with a second. Then he threw his carbine into position and nailed a kraut who had started to run.

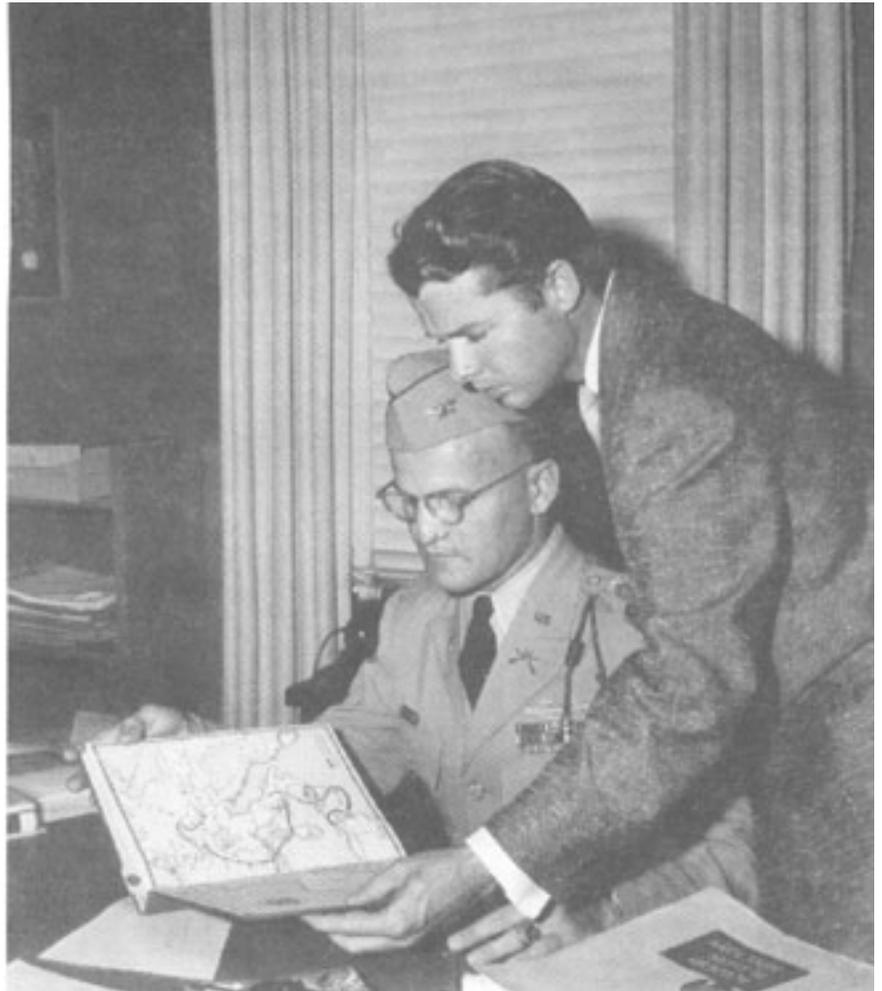
The entire action was over within 20 seconds. Four of the seven-man German crew were dead. The other three were seriously wounded. The machine gun was ruined; and the sentence of the doomed patrol was lifted. A hasty study of the situation revealed that the Germans had placed their weapon between the boulder and the quarry for firing down the slope. The patrol had not fallen into the obvious trap.

In an effort to reach a vantage point for looking down into the quarry, the Americans had bypassed the boulder some 30 yards to the right. They had thus walked right past the German crew before being discovered.

It was presumed that the grenade had been thrown to knock the patrol off balance until the machine gun could be traversed for firing uphill. Two enlisted men had been wounded by the German grenade. The German machine-gunner could not get a bead on them. However, the patrol, pinned down at a distance of 30 yards, would certainly have been slaughtered had not Murphy moved in for the kill first. For his action Audie received the Silver Star.

In a 1964 interview, Keith Ware, then a brigadier general, said: "Audie Murphy was without a doubt the finest soldier I have ever known in my entire military career." About the same year, Michael Paulick, then a full colonel, stated: "Nothing ever written or shown about Audie has measured up to his fantastic achievements as a soldier. He saved my life." Captain Paul Harris could make no comment. He was killed in action around the Siegfried Line.

*David "Spec" McClure
1971*



Courtesy of Universal Studios

Colonel Michael Paulick acted as one of the military advisors on the film TO HELL AND BACK — 1955



MAJOR GENERAL KEITH L. WARE

Adapted from Ware, Murphy article by Phillip T. Washburn, TEXCOM Public Affairs, that appeared January 15, 1998 in the Fort Hood Sentinel.

Ware and Murphy served together in WWII and had great respect for each other. They were also friends who few could equal in combat. The way they fought and died were similar and today they rest in peace a short distance apart in Arlington National Cemetery.

Ware, the highest-ranking officer killed during the Vietnam War, was an unassuming hero who went where the action was. He received the Congressional Medal of Honor for an action that took place January 26, 1944 when he scouted a fortified German position behind enemy lines and took out four German machine guns that had the American forces pinned down. On September 13, 1968, Ware did the same sort of thing he had done at Cleurie Quarry — he went to the front lines to personally scout heavy enemy activity near An Loc, Vietnam. Ware, CSM Joseph Veneable and King, Ware's white German shepherd, boarded a Huey helicopter to go take a look at enemy positions. The Huey was hit by a Rocket Propelled Grenade and blew up in midair, killing all aboard.

EXECUTIVE DIRECTOR'S REPORT



Courtesy of TEXCOM Public Affairs

*Keith Ware Hall serves as Fort Hood's
"Distinguished Visitors' Quarters."*

FARMERSVILLE LIBRARY

Farmersville, one of the small Texas towns where Audie Murphy lived as a boy, is worth visiting. It is located about 20 miles west of Greenville on US Rt 380. The town has honored Audie with a monument, has named a street for him and has established a display in the local library.

*Charles J. Rike Memorial Library
203 Orange St
Farmersville, TX 75442
(972) 782-6681*

In addition to posters donated to the library by the Audie Murphy Research Foundation, visitors can thumb through an extensive display of newspaper clippings and photographs. Pictured below is a clock made by Audie B. Evans, Jr. [see inside cover story] which hangs in the Farmersville Library.



Courtesy of Audie B. Evans, Jr.

AMERICAN COTTON MUSEUM DIAMOND JUBILEE

The 1999 Audie Murphy Days Celebration in Greenville, Texas, will be held April 9th, 10th and 11th. Events will include: a Friday evening hospitality room at the American Cotton Museum; a Saturday parade, luncheon at a local country club, afternoon reception at the Fletcher Warren Civic Center and concert at the municipal auditorium, followed by a barbecue at the American Legion Hall. On Sunday, the American Cotton Museum will be conducting bus tours to places in Hunt and Collin Counties associated with Audie Murphy. For further information contact The American Cotton Museum, PO BOX 347, Greenville, TX 75403-0347. Phone: 903-450-4502. Email: amcotton@cyberramp.net

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We need people who would be willing to print and mail copies of the new newsletter to at least one person who does not have Internet access. If you can help please indicate on the sign-up sheet.

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Thank You!



United Artists

*Behind the scenes with Giorgia Moll and Audie Murphy during the
filming of THE QUIET AMERICAN — 1957*