

Just A Cut Above

By Richard Rodgers

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WORLD IN MY CORNER was Audie Murphy's seventeenth film and released in 1956. It was directed by Jesse Hibbs, the same director of Audie's earlier block buster **TO HELL AND BACK**.

WORLD IN MY CORNER was noted for its realistic boxing matches. Sue Gossett, author of **THE FILMS AND CAREERS OF AUDIE MURPHY**, said it succinctly in the following excerpt from her book.¹

"For two solid weeks, Audie slugged it out in the ring against such accomplished professional opponents as Chico Vejar, Cisco Andrade, Baby Ike and Frank Muche. Los Angeles boxing experts, invited to the studio to watch Murphy go against Vejar, were amazed at the rugged nature of the cinematic ring warfare. Never before had they seen two 'actors' exchange such solid blows for the sake of movie cameras."

During filming, Audie suffered a cut over his left eye requiring stitches but was undazed and continued to film. In

later scenes Audie's butterfly stitches were included in some of the footage although the black eye was covered up with makeup.



Real boxing against professional fighters. Audie Murphy delivers a right after suffering a blow above his left eye. This is probably the scene where Audie earned his butterfly stitches and black eye.

– From the collection of M.D. Marks

¹ Excerpt used with written permission from Sue Gossett. Paperback and digital copies available. Copies available through Amazon.com.



Just “cruising with a bruising”. It is the writer’s opinion that Terry looks like the kind of son any daddy would be proud of while Audie looks like the kind of dad any kid would want – and a stunning Barbara Rush probably wishes both were hers.

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In the second photo above, taken off camera, Audie Murphy is with the movie’s leading lady Barbara Rush and his son Terry who is about four years old. The three are in what is believed to be a Chevy Corvette. Not much else is known about the circumstances of the picture or the trio’s destination. The photo does not bear a hand-written catalog number – normally stenciled across a lower corner of a studio still – suggesting it may have been taken by some lucky freelance photographer or a news reporter.

Regardless, the picture is a rare treat and shows Audie’s black eye as it really appeared.

The third and final photograph (next page) may have been taken between scenes during filming. Audie’s eye is well on the road to recovery. Despite the small scar, Audie’s good looks and photographic appeal undoubtedly remain a cut above many other jealous Hollywood celebrities of his time – pun intended.

– Richard Rodgers



No permanent damage. Audie Murphy's cut shows great improvement and does not affect his appearance in the least.

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