

HAL: I thought it would be interesting if you just ~~ø~~ told of your experience shooting Breakheart Pass--what things you noticed and liked, some of the people, etc.

BC: The movie people showed up late fall and we took them all over the railroad; up on the Hdqtrs branch on the forest side and the Grangeville branch. They picked out likely spots where they'd like to shoot. They did come up a little bit early--early February, if I recall or late January of 1975 and at that time we just took a locomotive and caboose and they mounted 2-3 cameras for high shots, forward shots, side shots, panoramic shots from the locomotive just for background. Then later in February they came in with ~~WX a XXX~~ 4-6-0 or a 2-6-0, I can't remember which. It was run by an engineer by the name of Ed ~~XXXXXXXXXXXXXXXXXXXX~~ Rohwer from Denver. He ran the engine almost exclusively. He also brought another engineer with him who acted as a fireman most of the time--this was coal. However in the movie sequences the coal was all covered up with cord wood to simulate earlier days. They took the engine into ~~Camas Prairie~~ roundhouse, painted it, ~~made it from "Wasash & Nevada", I believe.~~ At the same time, they purchased 8 former ~~XXXXXXXXXXXX~~ bunk cars they used to use out on the road for maintenance crews and they painted all those cars too. They started shooting, filming by helicopter mostly, as the engine went up the river between Lewiston and Orofino. The weather was rather nice--bright sunny days but when they got to Orofino ^{they got} to get into pretty heavy snow. We filmed on the forest subdivision for quite awhile. We were up there most of March but the only thing was that snow got so deep and so bad that we derailed the train 3-4 times, the main reason being that in movie shooting you had so much reverse movement--you'd back up, take a shot, or reshot. Well, it was OK as long as you went in one direction, but when you started going in the other direction, it dragged the snow underneath the lighter cars and they'd derail. So after several episodes of trying to re-rail the cars in snow up to your neck, the director said let's get out of here and go down to the second subdivision. It worked fairly well. I do remember Charles Bronson was down in the creek up at the summit, panning for gold quite often--never did find any, but I think he enjoyed himself. I became acquainted with Richard Crenna (sp?) Charlie Durning and Ed Lauder, Mrs. Bronson, who was Jill Ireland, of course. They were a real good bunch of people to talk to. There were several others involved there, too. We then went up on the second subdivision. Incidentally, up on the forest subdivision we had two trains up there too and it was a matter of trying to coordinate the movie shooting and give them a full days shooting and still not delay our trains--in fact, that was my job, ^{and} as a kind of coordinator to keep the Camas Prairie log traffic moving ^{and} at the same time afford the movie train as much shooting as possible.

HAL: Did they pay the CP RR for all this?

BC: Yes, there was a contract written up between the Burlington Northern and the Union Pacific and Camas Prairie was a recipient of monies involved. ~~XXXXX~~ We went up to the second subdivision then and we made the movie on a Sunday. We left Orofino ~~on Sunday~~ ^{in the} morning, went to Spaulding and then started up to the second subdivision. We had one diesel locomotive and the Camas Prairie engineer and I don't recall if there was a fireman or not. And a conductor~~s~~ and two brakemen. Ed Rohwer, the engineer on the steam engine and one of his partners were with us, but none of the movie people at that time. ~~TM~~ They were going to meet us at ~~Ruperts, which is at the top of the grade.~~ As we started up the mountain, there were just patches

Reubens

of snow on the lower part of the mountain and a little bit more snow on top, but somewhere along the line, they decided to see how much that little steam engine would pull and, of course the diesel didn't have any problem pulling the train--including the steam engine--up there. So they got going up the line and when engineer Rohwer was ready he was to signal and they shut the power off the diesel and there was quite an eruption of black smoke and steam coming out of that steam engine, but it wasn't only a matter of maybe a third to a half a mile and it bogged down--he didn't have the power to get up there with that ~~XXX~~ small, old time steam engine. Incidentally, that engine, if I recall correctly, it was purchased by the Great Western Sugar Co over in Montana and Wyoming and then when they dieselized, Mr. Rohwer was able to secure the locomotive. Anyway, we got up on top and proceeded to film between Reubens and Craigmont for several weeks including 4-5 nights of shooting. I was with them all the time--my days were running from 16-18-20 hours seven days a week from February through mid-April. I don't think I got home more than 3-4 times.

HAL: How was the matter of feeding all these people handled?

BC: They loaded a catering truck on a flat car. The flat car also had some big tables they set out on it. This catering truck would put out some very, very good meals at noon--they were big meals. Also in mid-morning they'd come out there with big 5 gallon kettles of hot soup or chili. Then in the afternoon they had more, but the big meal was at noon. They had some of the best prime rib I've ever eaten and they had it 3-4 times a week. This was in February and March and it was cold eating out in the open. Well, some of them ate in the cabooses--there were 2 cabooses along as well as the passenger car that came with the locomotive from Denver--some of them ate in there, too. They fed all of the train and engine crews--they fed anybody who showed up.

HAL: How did they house these people?

BC: They had a regular fleet of 4-wheel drive suburbans, ~~and that sort of KXKX auto,~~ as well as quite a few vans that held up to 12-14 people and also one big bus that they hauled a lot of the move people in. I'm talking about hairdressers, makeup people--the support crew. When we were on the forest subdivision we stayed at Orofino at the motel. When we were working on the second subdivision it was back and forth to Lewiston every night--just drive the whole outfit back each night and up again in the morning. Well, they had a premiere of the movie--I can't remember if it was in the wintertime--and that was held in the lobby of the Lewis & Clark Hotel in Lewiston and a lot of the actors and support crews showed up there and they put on a real nice little whingding. When we finished filming on the mountain they had several shots they wanted to make along the river. I remember one of them was supposed to be a night shot of the train going up the river in the moonlight, and it was on April 10th. Reason I remember was it was my wife's birthday and I kept telling everybody to hurry up cause I wanted to take my wife to dinner. Darned if I know how they do it, but with special lenses, etc., they filmed that night scene in bright daylight and in the lovie it was ~~Amazing~~--it looked like moonlight! Each car on the train had a big public address system and I became quite widely known to everybody on the outfit because everytime you turned around someone was calling "Bill Clem", "Bill Clem". With the number of people involved, you were always worried about somebody getting ~~MX~~ hurt. These old cars were mostly freight cars and there was no vestibule between the cars and people jumping between cars, it was dangerous. We talked a lot and tried to instill the safety aspects of it into people and I'd like to think we did some good because ~~X~~ no one got hurt.

HAL: In the case of an accident who would be responsible for that?

BC: Under the circumstances, I'M sure it was written into the contract that it was their responsibility. When we came back down, they wanted to shoot some scenes--incidentally the last scenes that were shot were for the very beginning of the movie--up at Arrow Junction where they had built a little depot, a little water tank and a couple of store, saloons, etc. On this particular day there was not going to be any moving, to speak of, ~~anyway~~ anyway, until late afternoon. So I came into Lewiston and came home, and my ~~son~~ son was here and he said he had some problems with his furnace. So I went up and helped him put a new thermostat in his furnace then I came back home and wife asked me if I could stay for lunch and I said no, I'd better get back up there. When I got there ^{back} they had everybody, including the deputy sheriffs, for crowd control as well as the special agents, ~~XX~~ everybody was out looking for me. And that is when they sent me down to the workroom car and dressed me up in what I called a shepherders outfit and they told me I was going to be brakeman for a few scenes in the movie. So that was my movie career. I had a couple of speaking parts and also, of course, the most dramatic one was where ^{they} show me ~~XXXXXX~~ lying in the caboose with a knife sticking out of my back when the train ran away down the mountain; they came back to see what happened to that brakeman and why he didn't set the brakes and there I was, lying there with a knife in my back.

HAL: I've got to see that movie again, now that I know you're in it and know more about it.

gush
BC: At the very beginning of the show, it shows the train coming into town and the troopers surround the train, that's me on the brake, setting the handbrake on the caboose and I also took the brake club and tapped one of the troopers and told him to get the hell off the caboose. That trooper was Scott Newman, Paul Newman's son. He's dead now--od'ed on drugs. He played the part of the trooper who took the fireman's place when the fireman--who was Casey Tibbs, the rodeo rider--met his death up on one of the bridges. They had Doug Atkins one of the big defensive tackles for the Chicago Bears in the movie too--it was big with sports figures. ~~Joe Capp was in the movie. Archie Moore, the boxer, was in the movie.~~

HAL: ~~Can you think of anything else to tell about it?~~

gush
~~BC: I don't think we want to make any remarks derogatory or otherwise, but Charles Bronson was not a mingler. Jill Bronson was a loner. I got along real well with him but I din't force myself on them. If there was a conversation, he initiated it. The others were more open than Bronson--all of them, very much so.~~

BC: I think I told you ~~when you asked about coal consumption~~, about shoveling the coal in that steam engine up to Reuben--when the fireman had to leave and go back to Denver, so I fired it up the mountain and used about 6 tons of coal in an hour and a half or so.

HAL: How did they haul that locomotive and cars from Denver over to here?

BC: The towed it behind a diesel ~~X~~ locomotive in here on UP and they got as far as Napa, Idaho and one of the driving boxes ran hot. On a steam locomotive you always have to have a drop pit to do anything about that, which they don't have any more. But it just so happened that Nampa was place on the UP that had a drop pit and they got that thing fixed up in a days time and got it going again. It did come in at greatly reduced speed. However, rather than take a chance on damaging the locomotive, Mr. Rohwer asked that they load it on flat cars going back, ~~which they did.~~ They ~~loaded on a flat car and~~ tied it down very carefully. However, somewhere over in Wyoming they hit a rock slide and just about washed the engine off the flat car. There was slight damage to it. He told me later it was back in operation. I've watched a lot of movies on TV and I've

recognized that engine on a lot of scene. They had a regular series--I can't think of the name of it now--and also in that one that M James M Michener "Centennial"--or some name like that. They had kind of a mini series and they started working up from the time of trappers in the Rocky Mountains until the latter days and that locomotive was in that series.

HAL: ~~So~~ Apparently this Rohwer would lease this out for different movies? He had to keep it in good running shape.

BC: And to comply with federal law; had boiler inspections, metal inspections, everything had to be kept up.

HAL: ~~Did he use it on a tourist railroad at other times?~~

BC: ~~He built a little park of some sort, in Denver, and~~ He also bought two of those outfit cars--bunk cars--that the movie company had here and hauled them to Denver too. Seemed to me he tried to get a caboose, but I don't think we could spare one. The caboose we did give the movie company, they totally demolished when they ran it off the bridge up in the mountains. HAL: Subdivision 2?

BC: Yakima Canuck was the stunt director and he told me afterward that he'd done lots of scenes--submarines, army tanks, etc., but said this was the most spectacular stunt he's ever done and that it turned out the best. Our bridge crew built a shoefly off a bridge and they shot that thing out in the open space. HAL: ~~I remember that.~~ What did you RR people think about it? ~~Was that a shoefly or just a spur?~~

BC: Well, they built a partial bridge off the side and just shifted the track over there. They just flew off the end of that.

HAL: ~~I was thinking,~~ normally no RR would ever have a track like that would they?

BC: The end of the bridge was camouflaged. It was supposed to have jumped the track on a curve and it was very well done--it looked like it did, too.

HAL: ~~I guess I don't remember it the way it was.~~ They had to build all that?

BC: Camas Prairie built it. Then we had to clean up the mess, too. Pull all the pieces up out of that canyon. I understand that there is one set of engines that is still clear down at the bottom, but I'm not sure about it.

HAL: Which bridge was that? What number?

BC: 23-1, I believe, which would be the second bridge beyond milepost 23. The first one would be bridge 23 and then 23-1, 23-2, etc.

END.