

From Curtis



Ken Curtis



To Eleanor

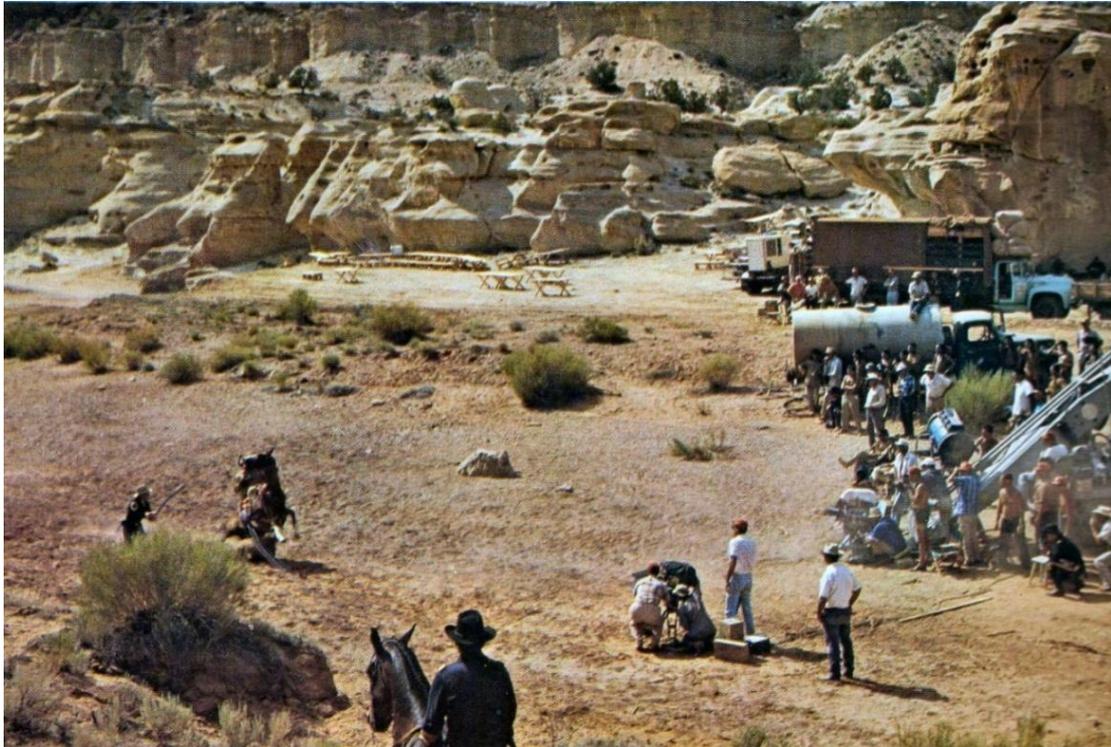


Eleanor Parker

An exercise in Proximity and Happenstance

by Clark N. Nelson, Sr.

(May be updated periodically: Last update 06-07-20)



Prelude

The quality within several photographs, in particular, those from the motion pictures ‘Untamed Women’, ‘Santa Fe Passage’, and ‘The King and Four Queens’, might possibly prove questionable, yet were included based upon dwindling sources and time capsule philosophy.

Posters and scenes relevant to the motion picture ‘Only Angels Have Wings’ from 1939 are not applicable to my personal accounts, yet are included based upon the flying sequences above Washington County by renowned all-ratings stunt pilot Paul Mantz.

Acknowledgements

I would like to acknowledge the following individuals for their contributions as well as those providing encouragements toward completion of this document:

Emma Fife Pete Ewing LaRee Jones Heber Jones Eldon Hafen
George R. Cannon. Jr. Winona Crosby Stanley Don Hafen
Jim Kemple Rod Kulyk Kelton Hafen Bert Emett

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Overture

From the bosom of cataclysmic event, prehistoric sea bed, riddles in sandstone; petrified rainbows, tectonic lava flow; a world upside down; cataclysmic brush strokes, portraits in cataclysm; grandeur in script, grandeur in scene.

Uncharted island, Cordura sunrise; a parched Gobi Desert, a mid-summer cattle drive; a gleaming white stallion, a lofty angel with wings; a woman untamed, a king and his queens; from Curtis to Eleanor, what splendor in-between; from Curtis to Eleanor, was it only a dream.

Behold an aura of grandeur and brilliance; behold the myriad in mind, in concept, in script, in scene, in reality. Behold the location manager paradise, a most unique and colorful movie set, Washington County, Utah.

Birth of a Movie Set

Notwithstanding the geological anomaly, a miscarriage if you will, the locale affords variety in motion picture theme(s), be it science fiction, historical drama, westerns, or perhaps a NASA training site for a landing on Mars. Washington County is indeed a world upside down.

Behold the geologist's paradise, former sandy bottom of an ancient briny sea, extinct volcanic cones stand as sentries; Dameron Valley, near the Veyo Gulch; ancient sentries affording a glimpse of a bygone era when tectonic disturbances created faults, which are observed today as cataclysmic benchmarks; Hurricane Fault and Kolob Mountain the fine example(s).

There were instances when the earth's crust appeared to have been torn, cracked, or separated; the Veyo Gulch serving another fine example. As a youngster, I must admit that I was frightened whenever my dad drove our family across that old bridge.

Later, in 1978, while driving a motor home down Hwy 18, I was relieved once crossing that that bridge, and watching it disappear from view in the side-mirror. I have no source of reference, when it comes to the depth of the Veyo

Gulch at the bridge location, but it must be at least five or six hundred feet; at least as I recall the view from that bridge.

Kaleidoscopes in color and texture remain in layer upon layer of solid rock, while at times, resembling petrified rainbows. This region we know as Washington County, Utah remains but a brush stroke, within the portrait of tectonic cataclysmic event, a most unique and awesome locale.



Tectonic Stress Fracture Results - The Veyo Gulch



The extinct volcano at Veyo, Utah



at left: One of the extinct volcanoes at Dameron Valley, Utah



The Hurricane Fault - Washington County, Utah

Preamble

Beginning in 1949 and continuing through late-Summer of 1956, I considered myself most fortunate upon finding myself amidst the whereabouts of renowned actors and actresses of that era.

Furthermore, opportunities for somehow find myself amidst their presence proved relevant to proximity and/or happenstance, notwithstanding incredible odds that tend to defy mere happenstance; furthermore, when considering a relevance to proximity alone, one of the following factors prove applicable:

1. On location while scenes were being filmed; or
2. In search of an autograph; or
3. Employed within or near a resource pursuant to reviewing movie takes, or an active participant in applicable dining venues; or
4. Purely from the abstract, with relevance to absolute happenstance:

Upon my return from the Far East in 1958, I boarded a Braniff Airways DC-6 at LAX for the flight to LAS. Seated directly behind me were prominent movie stars Rhonda Fleming and Richard Conte; they were on their way to an exciting weekend in Las Vegas.



Richard Conte



Rhonda Fleming



Rex's Fountain - 37 N. Main St.

My parents, Rex and Cleo Nelson, purchased the Wadsworth Fountain at 37 N. Main St. in St. George, Utah sometime around 1950 or 1951, since my dad had either owned, or operated a dairy in 1949.

I remember my mother telling me that they had purchased the Wadsworth Fountain, however not any part of the building itself, but merely the privilege of conducting a business at 37 North Main Street.

Gradual changes and improvements were in-hand the first few months, including the name, which eventually became Rex's Fountain. In most respects, Rex's Fountain seemed the epitome of the burger and malt shops of the 1950s, with the 100 selection Seeburg juke box tucked away in a corner, requiring only a nickel per selection.

The procedure and responsibility at Rex's was as one might expect, considering the nature of the 'fast food' business. When my parents decided that I should become a member of the family team at Rex's, I was 14 years of age and shining shoes at Adams' Barber Shop

At the outset, considering my age, the transition from shoe shine boy to working at Rex's proved an awkward, unsettling situation. After all, my only experience with the general public came as a kid shining shoes at a barber shop.

As the months and years wore on, the location of Rex's, the Dixie Theater, as well as Dick's Cafe, afforded an exercise in proximity and happenstance, ultimately serving to define the title for this document. I was never privy to the arrangements between the production companies and the owner of the Dixie Theater, but movie takes of the day were usually reviewed at the Dixie Theater.

With Rex's Fountain just next door, movie stars would occasionally walk in and purchase anything from a pack of cigarettes, a magazine, or take a seat at one of the tables and order anything from a cherry coke to a milk shake and a grilled cheese sandwich. As a foot note relevant to the aforementioned, with a primary

focus upon historical significance, personal recall, and the old Wadsworth Fountain. I believe the vintage aluminum ice cream scoop pictured below is the last remaining item, relic, souvenir, tool, or artifact from the old Wadsworth Fountain, once located at 37 North Main Street, St. George, Utah. This vintage ice cream scoop has been in my possession for the past 60 years.

When my parents purchased that business at 37 North Main, this ice cream scoop was sitting on a dirt shelf beneath the main counter where the water carbonation equipment was installed.

This area was nothing more, nothing less, than a dirt trench; dirt walls and dirt floor, with a wooden plank to walk on. The entrance to this cramped area was a trap door at the rear, between the office and a large refrigeration unit. There were also four decorative, clear-glass, vintage banana split dishes on that same dirt shelf, which over time were eventually cracked, broken, and discarded.



Author's Footnote - July 26, 2016:

My parents gave me the vintage aluminum ice cream scoop pictured above during the 1950s. This vintage ice cream scoop was originally used at the Wadsworth Fountain at 37 North Main Street. I had always hoped to return this scoop to a member, or descendant, of that Wadsworth family.

In May of this year, 2016, through the courtesy of Winona Crosby Stanley and Mr. Don Hafen, I was able to locate Jane Wadsworth and return the scoop to Jane, where it so rightfully belongs. Upon receipt, I received a cordial reply from Jane Wadsworth, the former stand-in double for Susan Hayward in the motion picture "The Conqueror" with John Wayne.

Author's Update and Supplement

Mr. Robert 'Bob' Snow - St. George, Utah

Source:

Personal Recall

Robert 'Bob' Snow of St. Gorge, Utah, more commonly known as Bob Snow, frequented Rex's Fountain on a regular basis, something like two or three times per week. Bob Snow was around forty years of age, slender build, and around six feet in height. Bob Snow had a great sense of humor and was very well-liked.

As I recall, Bob's home was located somewhere in the vicinity of the intersection of 400 West and 400 North, something like a few hundred feet to the west of the Hale and Leona Pearce home, located at 333West 400 North.

Bob Snow had apparently been treated for stomach ulcers, or something to that effect, since his physician had recommended drinking goat's milk; Bob had a goat penned up to the rear of the home.

The motion picture industry seemed to be thriving during the 1950s, as movies in the area seemed to be filmed in-tandem. The 'stand-in' roles were usually filled by local individuals, at an average rate of \$5.00 per hour.

Bob Snow rode as an Indian stand-in for either *Santa fe Passage* or *The Vanishing American*, both having been released in 1955. A few weeks following the filming, Bob Snow walked in Rex's Fountain holding a bow, a quiver, and two authentic looking arrows with soft-rubber tips.

Bob walked up to me, then explained how the movie folks had told the stand-in Indians that they could keep those items as souvenirs of their stand-in roles. Then Bob asked if I'd like to have them, and I immediately responded in the affirmative.

I enlisted in the U. S. Air Force in December of 1956; over and throughout those years, those items from Bob Snow, my John Wayne autograph, and my Lp soundtrack album from *Interrupted Melody*, so graciously autographed by Eleanor Parker, had simply vanished and disappeared.

Here's hoping that others might also recall Bob Snow.



The Wadsworth Building - about 1950

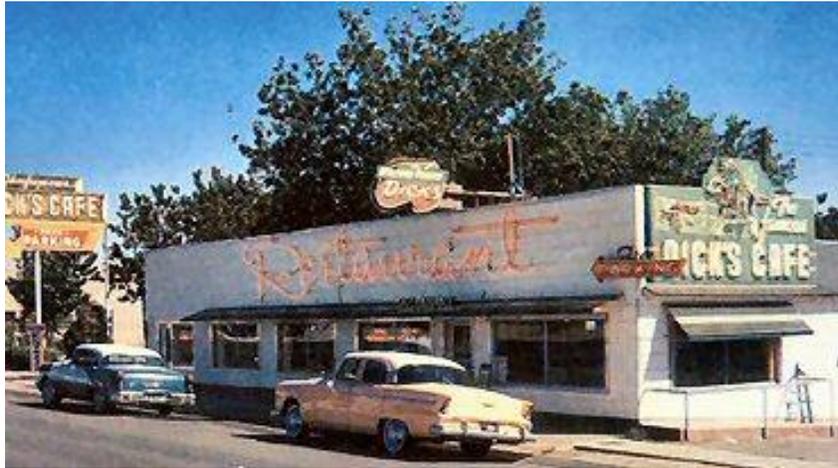
Wadswpth Fountaim at the far right

'Stallion Canyon' on the marquee



The Wadsworth Building - about 2003

Dick's Cafe - 114 East 100 North



What Used To Be

In Memoriam:

Agnes Beacham - Margie Emmett Bowler - Glenn Pace

I was hired at Dick's Cafe by the owner E. N. 'Dick' Hammer in February of 1956; I was 19 years of age. Dick's was originally what most consider a cafe, yet through the years grew in scope and size and became a very nice restaurant with a U-shaped counter near the entrance, and two separate dining rooms.

My shift throughout my employment at Dick's was 6:00 a. m. until 2: 00 p. m. My primary responsibility at Dick's was Cashier, with the register at the U-shaped counter near the entrance.

At a point sometime during 1956, two popular stars of the silver screen would stop by Dick's, with one of them noted for his 'tough guy' roles, while the other known for his stage presence in a variety of roles:

1. Charles Bronson

2. Robert Taylor

These two encounters will be featured in this document.

Robert Taylor at arm's Length



Robert Taylor
as Buck Wyatt
'Westward The Women' – 1951

Robert Taylor, renowned movie star, and naval reserve officer during World War II, showed up at Dick's as if a magician waved the magic wand and Taylor suddenly appeared.

I was behind the counter facing west, and when I turned around, Robert Taylor was sipping coffee on the second stool below the cash register near the small dining room. Taylor was looking straight ahead as if in deep thought, perhaps recalling events from earlier in the day.

Taylor was wearing a long-sleeve red and black plaid shirt, a shirt commonly worn by hunters. Considering Taylor's general appearance, the beard stubble, and appearing to be very tired, I assumed he was headed back home following a hunting trip for deer or maybe a mountain .

As a consequence, I hesitated in any attempt to speak with him or ask for an autograph. Robert Taylor portrayed Buck Wyatt in an earlier production from 1951, 'Westward The Women', co-starring Denise Darcel. I still have my copy of 'Westward The Women', which remains one of my favorites.

Robert Taylor and popular California radio personality Stuart Hamblen, an eventual Evangelist and song-writer, with *This Ole House* and the moving hymn *It Is No Secret (what God can do)* surfing the radio frequencies from around the world including the Far East, was one of southern Utah's most frequent visitors.

Hamblen loved hunting in southern Utah, especially an area common to the following three Utah countys: Washington, Iron, and Beaver. This region has been referred to as the home of the largest mule deer herd in the United States.

And not to be overlooked, the big cats, found prevalent in southern Utah, a first cousin to the Puma and Panther, the southern Utah Mountain Lion, otherwise known as the 'Cougar'.



The southern Utah mountain lion (Cougar)

Smoke Emett, notable and respected tracker and hunter in the Veyo, Utah vicinity, was the gentleman most sought after by individuals considering a hunt for the elusive southern Utah Mountain Lion.

Mr. Emett loaned two impressive framed photographs to my dad that were mounted on the southern wall inside Rex's Fountain. These two framed photographs were: (1) one of the largest Mountain Lions in southern-Utah; and (2) the Veyo, Utah volcano, which is the most-impressive of the three extinct volcanoes in the area; 600 feet in height at the apex.

Upon the sale of Rex's Fountain, those two photographs were eventually returned to Smoke Emmett's son Bert (Emett).

Considering Robert Taylor's stage presence, at least to my experience, would ne Taylor's role as Colonel Paul Tibbets in 'Above and Beyond' from 1952, will remain as one of the best performances by Robert Taylor, as well as his co-star Eleanor Parker's portrayal of his wife, Lucey Tibbets.

Robert Taylor's life and career were cut short in 1969, when he passed away from lung cancer at the age of 57, only two months prior to his 58th birthday.



Once Upon a Dime



Holy cow! Talk about ticket prices. I used to pay a dime to get in here for movies in black and white; a box of Jolly Time popcorn and two candy bars for a nickel each, for a grand total of twenty-five cents.

Then they raised the admission for movies in color to twenty-five cents, but I stuck with the black and white movies, two candy bars, and the popcorn. Then I turned twelve in 1949 and movies for a dime were only a memory.

Recognize this 4 year-old?



The youngster featured above is a well-known resident of St. George, Utah. He is but one of eight brothers who have served this country well, with either the Army, the Navy, or the Air Force. Furthermore, relative to personal perspective, I consider their individual achievements an American success story.

These eight brothers serve as the epitome of success and achievement that come to those who are willing to accept life's challenges, disappointments, and frustrations, yet with personal strength and resolve, are determined to succeed, as they embrace the principles, virtues, and values that ensure success; an aura of personal fulfillment and family pride.

That 4 year-old in the photograph would eventually become the movie projectionist in that cramped enclosure high on the wall at the rear of the Woodward gymnasium, and would eventually become the projectionist at the Dixie and Gaiety theaters on Main and Tabernacle.

He was also one of the 'hairy men' in the 1952 release 'Untamed Women', and was also the pilot of his own personal aircraft. He fulfilled an admirable, successful career with the Federal Aviation Agency in air traffic control, and once worked the control tower at McCarran Airport in Las Vegas, Nevada.

Not to be overlooked, his oratory repertoire ensures a presence, a charisma, the likes of motion picture icon Gregory Peck. His achievements and skills at the keyboard, both piano and organ, remain in demand. That 4 year-old in the photograph, for whom I have justly described, is Mr. Jim Kemple; Dixie High School Class of '54, a veteran of the United States Navy.



Only Angels Have Wings - 1939





A scene from 'Only Angels Have Wings' - 1939 -

Cary Grant – Jean Arthur

**Sequences from in and around the western black ridge,
Zion National Park, in and above Snow's Canyon**

**** Flying sequence pilot: all-ratings pilot Paul Mantz ****

**** Paul Mantz died July 8, 1965 in a flying sequence accident during
the production of "Flight Of The Phoenix" (1965)**



Paul Mantz with Amelia Earhart



Scene from 'Only Angels Have Wings' - 1939



Scene from 'Only Angels Have Wings' - 1939

Stallion Canyon - 1949





Ken Curtis as Curt Benson Carolina Cotton as Ellen Collins

Billy Hammond as Little Bear

E. N. 'Dick' Hammer (owner of Dick's Cafe) as Luke Harris



Gordon Miller, a youngster from Washington, Utah, at the right, wearing a cowboy hat, has just walked into the sheriff's office, handed the sheriff a spent dum-dum slug, and told the sheriff, "Here's the slug they took out of Johnny Adams".

I was 12 years of age when Stallion Canyon was in production. My dad was interested in the filming so he drove us to two locations where scenes were being filmed:

1. On the Red Hill above town where some chase scenes on horseback were being filmed. This also provided my first opportunity to meet a movie star in person. My Dad walked me over to Ken Curtis; Curtis turned, smiled, then shook my hand and introduced himself.

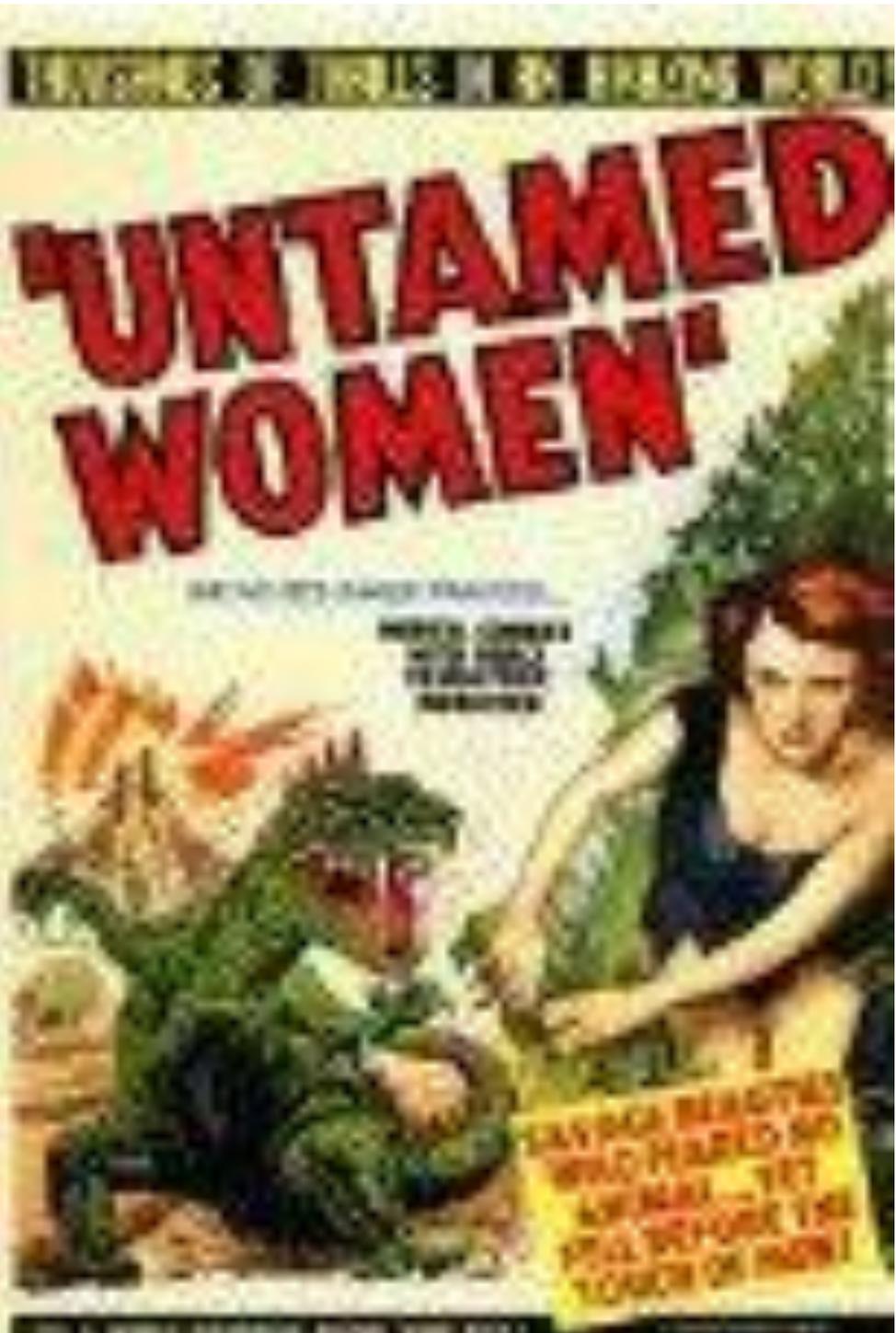
2. There were also scenes to be filmed at the Jacob Hamblin property in Santa Clara, Utah. The scenes that I recall, were near the barn as the Indian 'Little Bear', portrayed by Billy Hammond, carefully opens a barn door, pauses for a few moments, looks around, then walks inside and gradually closes the door.

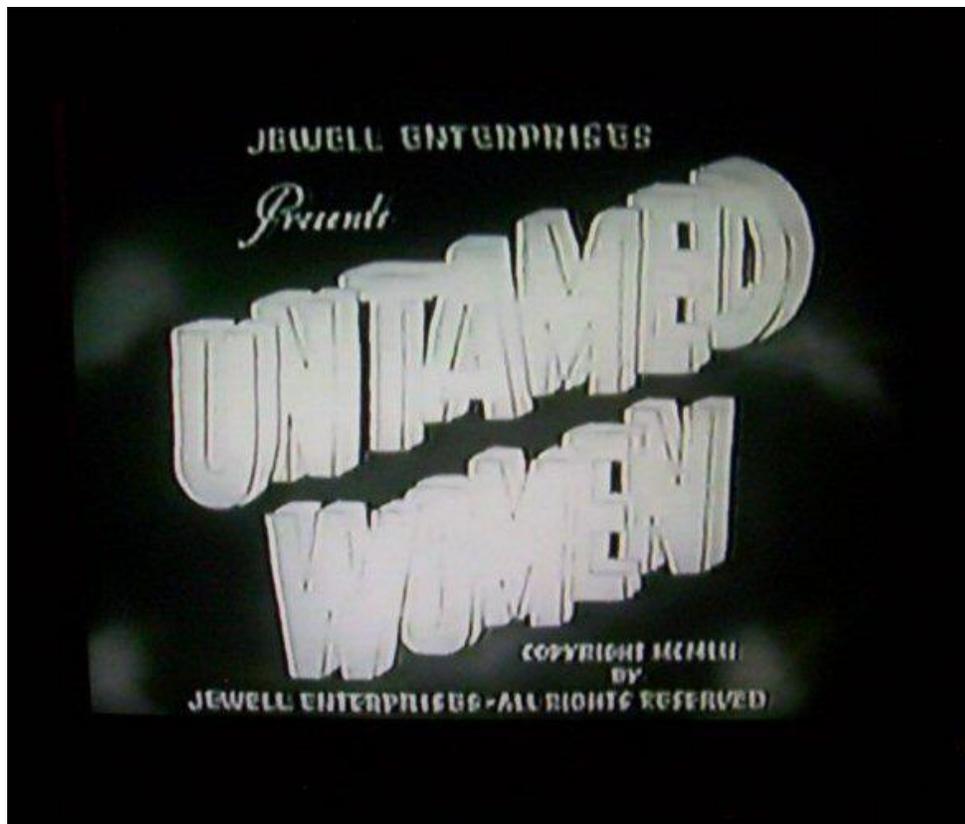


Little Bear is concerned over the fate of the beautiful stallion



Little Bear prepares to hide in the barn





with

Steve	MIKEL CONRAD
Sandra	DORIS MERRICK
Benny	RICHARD MONAHAN
Ed	MARK LOWELL
Andy	MORGAN JONES
Mira	MIDGE WARE
Valdra	JUDY BRUBAKER
Tennis	CAROL BREWSTER
Cleo	AUTUMN RICE
Col. Loring	LYLE TALBOT
Prof. Warren	MONTGOMERY PITTMAN
Nurse Edmunds	MIRIAM KAYLOR



Mikel Conrad as Steve Holloway Doris Merrick as Sandra

'Untamed Women', released in 1952, with Mikel Conrad as Captain Steve Holloway and Doris Merrick as Sandra (pronounced Saundra), Priestess of the Sun God, is a typical black and white 'B' movie that stretches the imagination in a manner similar to most science-fiction films from that era.

Nonetheless, movie posters of 'Untamed Women' remain popular items with a major vendor on the internet. The world Premiere of 'Untamed Women' was held at the Gaiety Theater on Tabernacle Street in St. George, Utah; I was in attendance that evening as a 15 year-old.

The story unravels as B-17 "Lucy" makes a crippled landing at sea; the surviving crew members, in their raft, eventually float ashore on a strange island. The detail of their experience on the island is recounted by the only survivor, Capt. Holloway.

The untamed women in this movie claim to be descendants of the Druids who are attacked and often kidnapped by Neanderthal-types known as the 'hairy men', who seek to eliminate these female descendants of the Druids, as well as their temple.

Nine local residents of St. George and one from Leeds, Utah appear in this movie, albeit without dialogue: [Jim Kemple](#) and [Ernest May](#) are cast as two of the [Hairy Men](#), while [Winona Crosby](#), [Jane Wadsworth](#), [Joyce Christian](#), [Rula Snow](#), [Patsy Frei](#), [Annie Laurie McGregor](#), [Sheree Miles](#), and [Geraldine George](#) from Leeds are cast as eight of the [Untamed Women](#).

The dance sequence early in the movie, at drum cadence, was staged and filmed at a location on 700 East, which was the location of 'Dixie Center' on the former Dixie State College campus, which is today Dixie State University.

Choreographer for the aforementioned dance sequence was the accomplished dancer and choreographer from St. George, [Fawn Pickett](#).

There are occasional scenes of the men in a jungle-like environment; these scenes among thick bush and Tamarack trees were taken on the [Henry Crosby farm](#) south of town near the Virgin River, a thicket often referred to as 'The Tamaracks'.

Another scene early in the movie, has Sandra exiting a cave near a natural spring to her right, and descends several steps. This sequence at the spring was filmed at Water Cress Springs, located between Highway 18 and Diagonal Street in the northwest section of the valley.

On the Red Hill north of town, were two caves known as the 'light cave' and the 'dark cave'. There are two or three scenes of the men being led from a cave by the untamed women; this cave appears to be what I recall as the 'dark cave'.



crippled B-17 "Lucy" level and losing altitude



The crippled B-17 "Lucy" preparing to ditch



The crippled B-17 "Lucy" landing at sea



'Untamed Women' dance sequence



'Untamed Women' dance sequence



A 'blink or see' split-second scene from 'Untamed Women'

***** These are not Washington County participants *****



Untamed Women - 1952

List Of Washington County Participants

Jayne Wadsworth ** would later be Susan Hayward's stand-in
double in 'The Conqueror' w/John Wayne

Joyce Christian - Annie Laurie McGregor - Winona Crosby - Rula Snow

Sheree Miles - Ernest May - Patsy Frei - Jim Kemple - Geraldine George



Seven of The Eight Washington County Dancers

**** These are dated movie frames - Picture Quality: Poor but Priceless!**



Jane Wadsworth

*** Jane was also a stand-in double for Susan Hayward
in 'The Conqueror' - 1955**



Winona Crosby



Annie Laurie McGregor



Patsy Frei



Rula Snow



Geraldine George



Joyce Christian



Priestess Sandra prepares to address the fate of the intruders



One of the women befriends a crew member following his escape from prehistoric predators



High-Priestess Sandra and a guard listen as the men explain their presence on the island.



High-Priestess Sandra frees Steve and his crew from the cave, explains they are now free to go, then leads them to the edge of what appears a forbidding mysterious canyon.



At the edge of the canyon, anticipation of their next move toward leaving the island.



Steve and crew en route to their escape from the island.

Local Ladies, Lobby Card Luxury



Jane Wadsworth



Patsy Frei

HERBERT J. YATES
presents

Zane Grey's

**The VANISHING
AMERICAN**

starring

**SCOTT BRADY
AUDREY TOTTER
FORREST TUCKER
GENE LOCKHART**

with **JIM DAVIS · GLORIA CASTILLO
LEE VAN CLEEF · GEORGE KEYMAS
JAMES MILLICAN**

SCREENPLAY BY
ALAN LEMAY

BASED ON THE NOVEL
BY **ZANE GREY**

DIRECTED BY
JOE KANE



A REPUBLIC PRODUCTION



Audrey Totter



Scott Brady



Jim Davis

When it came to being on location during a filming sequence, I was fortunate to have been on location for one of those scenes, simply by being in the right place at the right time.

I was driving north on Highway 18 toward Veyo, Utah about three miles north of the junction of highways 91 and 18. There were several cars and a van off to the left and a film crew was preparing for a scene.

I slowed down, pulled over and parked. I walked over toward the film crew and was surprised I was never stopped, challenged, or questioned, so I naturally assumed I had been mistaken for a member of the film crew or maybe a similar function.

At this point, the film crew was already focused and ready to begin; individuals in this scene were Scott Brady and Audrey Totter, with a r large rock formation serving as the backdrop. ** (a scene near the end of the movie) This scene was being filmed from a distance making it impossible to hear the dialogue between Brady and Audrey Totter.

Jim Davis, a popular motion picture and TV star, was in most instances typecast in supporting roles, something like a sidekick to those in leading roles. As a member of the cast in 'The Vanishing American', Davis fulfilled the role of Glendon.

I was still working at Rex's when 'The Vanishing American' was in production, I just happened to be in Dick's when Jim Davis walked in. He smiled, then pointed toward the large dining room as if recognized someone. Fifteen or twenty minutes later he left the premises, and to my knowledge never returned.

Not to be overlooked as a member of 'The Vanishing American' cast, was a kind-hearted, likeable actor in his sixties, while through the years having been a close friend of Douglas Fairbanks, and having appeared in more than 200 movies, was Mr. Charles Stevens. Charles Stevens was a grandson of Geronimo, the prominent leader of the Bedonkohe Apache.

I would imagine that Charles Stevens is most-likely remembered for his roles as an Indian on horseback with shoulder-length black hair, appearing in a number of American westerns; at least this is how I'll always remember Charles Stevens.

In *The Vanishing American*' Charles Stevens is seen and heard in the role of the Indian Quah-Tan.

Moreover, as a footnote, I find it important to mention that a stand-in-double running sequence, on foot, for Charles Stevens was accomplished by Mr. Dean Cottam, Dixie High School Class of '55, a former Golden Gloves champion, and a resident of Washington County.



Charles Stevens as Quah-Tan

My reasons for embracing Charles Stevens' career and persona, relate to his impact on the motion picture industry, as well as his impeccable personal character; his regard for the most important things in life, things that individuals such as I have occasionally taken for-granted.

When *'The Vanishing American'* was in production, with scenes being filmed in and around Snow's Canyon, I was still working at Rex's Fountain on Main Street.

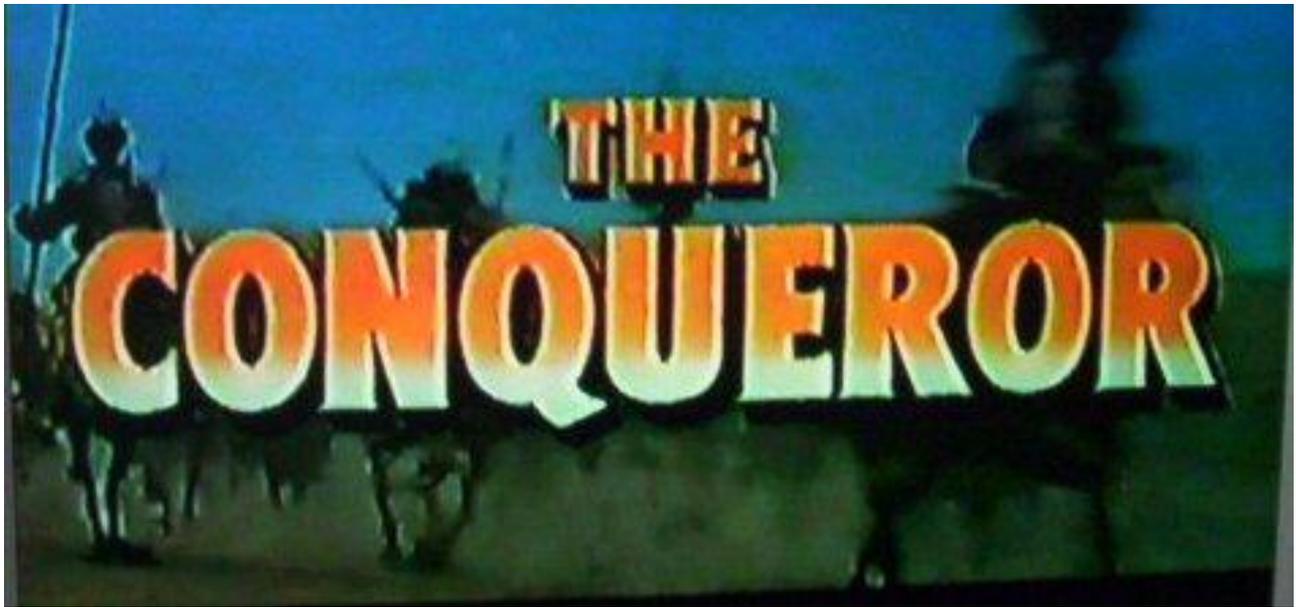
One evening I was sitting in Dick's Cafe enjoying a soft drink with my friend Roger Bunker; we were about to make the drive to the Dixie Sun Bowl and watch a pageant under the lights.

Charles Stevens was seated nearby and we had already spent some time discussing his career. Since Roger and I were headed for the pageant, I extended an invitation to Charles Stevens. He really appreciated my invitation and was looking forward to watching the pageant. As I drove us down 400 East, Charles Stevens was bubbling with anticipation and excitement.

When the pageant drew to a close at around 10:30 p. m., I dropped Stevens off at Dick's Cafe. Steven's really enjoyed that evening at the Sun Bowl, and must've thanked us at least a dozen times.

Whenever spotting Charles Stevens in one of those old westerns, I'm reminded of his good-natured personality and his remarkable personal character. Charles Stevens was indeed a class act, an amazing likeable gentleman.

The Vanishing American' was released November 17, 1955.



***The Conqueror*, released in 1956, was produced by Howard Hughes and directed by the notable movie star Dick Powell.**



Dick Powell



June Allyson Powell

I spoke with Dick Powell only once, at Dick and June Allyson Powell's private suite at the El Pace'O Motor Lodge; I have provided a hand drawn sketch of their private suite location at the El Pace'O Motor Lodge; this sketch appears later in this document.

I actually saw Dick Powell twice, yet I only saw June once. This occurred in front of the Gaiety Theater on Tabernacle Street, at sometime around sunset.

The Gaiety Theater was closed at the time, so I wondered why Dick and June would be hanging around in front of a darkened theater, such as the Gaiety on Tabernacle.

I was especially surprised by June's general appearance, since she hardly resembled any of her roles on the silver screen.

Dick was standing near the Gaiety Theater entrance, while June seemed to be engaged in a delicate balancing act, as she stood there atop the curb facing traffic.

June was wearing pedal pushers, an old pair of sneakers, along with an old T-shirt. June just stood there atop the curb, with a long lit cigarette dangling from her lips. This certainly wasn't the June Allyson Powell that I expected.



John Wayne

as Temujin and Genghis Khan

Throughout the filming of 'The Conqueror', John Wayne and his glamorous new wife from Peru, Pilar Palette, were staying at a leased local residence on the east side of 500 East, something like the third home south of the intersection, between 100 and 200 South.

Had I stood in our front yard facing east, the Wayne residence was just down the street a block and one-half, followed by taking a right at 500 East.

I felt I should take advantage of opportunities to meet John Wayne in person, so I decided to drive on down, knock on the door, and ask John Wayne for an autograph.

I was an anxious 18 year-old and was somewhat surprised by the response to my knock on the door, I was greeted with a courtesy common to a family member.

John Wayne was the same good-natured fella with a great sense of humor that we've witnessed so many times on the silver screen; the excellent example follows:

Before I drove to the Wayne residence on 500 East, I made sure I had a suitable pen for the occasion, as well as a note pad or tablet for the autograph. However in my rush to drive down the street, I had completely forgotten the note pad

and pen; I was never conscious of this mistake until John Wayne asked, “Do you have something to write on”?

My only paper source would have to be the back of a blank check from my check book. When Wayne’s wife handed John a pen, along with one of my blank checks, Wayne quite naturally asked, with his unmistakable drawl, “Well sir (pause) . . . which side of this check do you want me to sign”?

This was a very embarrassing moment, considering the circumstances, but it was certainly a moment I shall never forget; a conversation, a humorous question, and an autograph from the ‘Duke’, John Wayne.

During the filming of ‘The Conqueror’, evening softball games were common in the Dixie Sun Bowl; this was a grassy field that I shall never forget. Since we lived across the street from the Sun Bowl, my dad, for one reason or another, accepted the responsibility of caring for the grounds, then immediately passed that responsibility to me.

This new delegated responsibility courtesy my dad, became a nightmare that amounted to lengthy watering periods late at night. Dragging those huge sprinkles and hoses in the dark, from one location to another, was almost impossible for one individual.

When it came to those evening softball games, cast members were cordially invited and encouraged to join in and participate as ‘guest team members’, of any particular team they might choose.

I recall John Wayne and Susan Hayward as joining in as willing participants, but I was seldom at the Sun Bowl when those softball games were played.

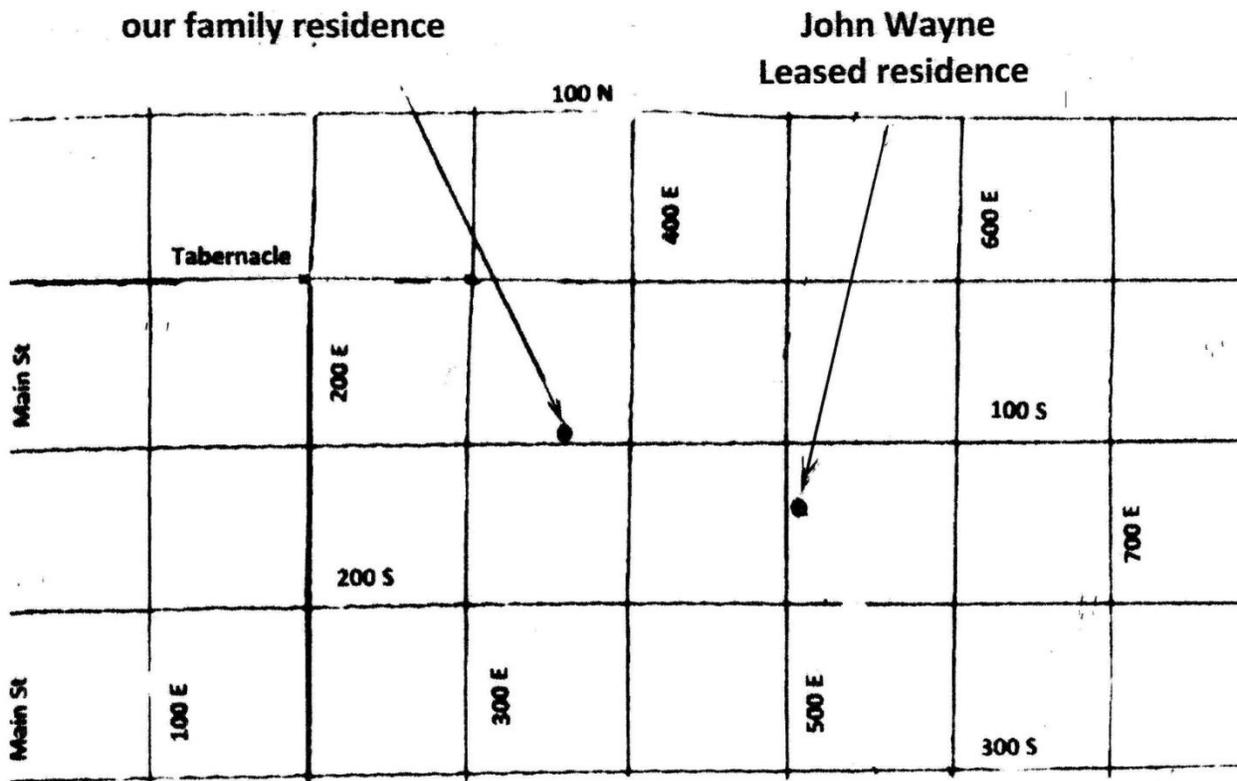
The only scene that comes to mind after all these years, are those five or ten minutes when I watched John Wayne relaxing on the grass a few feet off the third base line during a game at the eastern end of the Sun Bowl.

On another occasion, John Wayne’s son Patrick John Morrison, better known by his stage name, Patrick Wayne, was in St. George for his 16th birthday.

A birthday party for Patrick was held at a restaurant, or similar venue, along highway 91 between St. George and Santa Clara, Utah.

I understand that birthday party for Patrick Wayne was held at a new venture by Bryan F. Church, who had earlier found success with his ice cream parlor on 100 North.

The grid below: Proximity relative to my home and John Wayne's leased residence





Susan Hayward as Bortai

Film star legend Susan Hayward, who was born Edythe Marrenner in Brooklyn, New York June 30, 1917, was one of the most successful actresses in Hollywood. In her late-teens, Susan was a successful model, then in 1938, David O. Selznick brought Susan to Hollywood to audition for the role of Scarlett O’Hara in ‘Gone With The Wind’.

Even though Susan didn’t receive the role of Scarlett O’Hara following that audition, it ultimately launched her career as a prominent Hollywood actress. While under contract with Warner Brothers in the late-1930s, they gave her the stage name of Susan Hayward.

One of Susan’s best- remembered films came with her role as Mary Elizabeth Eden Thompson, wife of Reverend William Thompson, with William Lundigan as Rev. Thompson, in “I’d Climb The Highest Mountain” from 1951, filmed near Cleveland, Georgia and in North Carolina.

In 1957, Susan Hayward married Eaton Chalkley, a former FBI agent living in Carrollton, Georgia; Chalkley owned a used-car dealership and invested in real estate. When Eaton Chalkley passed away in 1966, Susan lived a quiet, comfortable life on the Chalkley farm near Carrollton.

In 1972, Susan was diagnosed with inoperable brain cancer; she was treated at Emory University Hospital in Atlanta, yet passed away March 14, 1975 in Beverly Hills, California; she was 57. Susan is at rest beside her husband Eaton Chalkley at Our Lady of Perpetual Help Catholic Church and Cemetery; this is the church that she and her husband founded near Carrollton.

Even though I was born in Las Vegas, Nevada, and for the most part raised in St. George, Utah, I've been a permanent Georgia resident for the past 55 years. Over those 55 years I've driven by Carrollton, Georgia on numerous occasions, and in some respects, I'm disappointed in myself for not taking the time to stop and pay my respects at Our Lady of Perpetual Help Catholic Church and Cemetery near Carrollton.

After all, Susan Hayward was a lady of notable talent within Hollywood, and the motion picture industry. I consider myself fortunate to have been in her presence on occasion, albeit from a retail perspective; these encounters proving moments I shall likely never forget.

Furthermore, should the preceding overview appear a tribute to Susan Hayward, then so shall it be, for in most respects, a tribute appears most-deserving.

Cast members of movies in production frequented the Dixie Theater as they reviewed takes of the day. Since Rex's Fountain was one door north of the theater, cast members walked by and occasionally walked inside, relevant to personal needs or interests.

Susan Hayward would occasionally walk in, appearing focused on magazines alone, hoping to avoid recognition, those seeking autographs and casual conversation(s); I made sure to afford her that same particular courtesy.

To my mind, Susan Hayward was an accomplished actress of extraordinary class and character; she was everything I'd expected and then some.

Not long after the release of "The Conqueror", a reporter asked Susan who she considered the best kisser in Hollywood; her exact reply, and I quote: "John Wayne, John Wayne, John Wayne".



A scene from 'I'd Climb The Highest Mountain' - 1951 -

Filmed near Cleveland, Georgia and North Carolina



Susan Hayward Chalkley and husband at rest

Image is from February 1, 2016 - courtesy Mr. Pete Ewing



Susan Hayward Chalkley at rest

Image is from February 1, 2016 - courtesy Mr. Pete Ewing



A view from behind the Chalkley Memorial

Image is from February 1, 2016 - courtesy Mr. Pete Ewing



**‘Our Lady of Perpetual Help’ Catholic Church
near Carrollton, Georgia**

This is the broad, full view of the Chalkley gravesites and Memorial

The white wrought-iron chair is a permanent fixture at this Memorial

Susan Hayward Chalkley and husband Eaton Chalkley are at rest here

[Image is from February 1, 2016 - courtesy Mr. Pete Ewing](#)



Pedro Armendariz as Jamuga

I was 18 years of age when ‘The Conqueror’ was in production, when Pedro Armendariz fulfilled his role as Jamuga. I was vaguely familiar with Pedro Armendariz’s career; I knew who he was, should I happen to see him in person; I knew he was considered a prominent and popular movie star from old Mexico.

My normal shift at Rex’s included the lunch hour, followed by my return every afternoon around 4:30 P. M. It’s always been my opinion that Rex’s Fountain served the freshest food on the planet.

My mother always made the large batch of potato salad at home every night, then brought it to Rex’s a few minutes before the lunch hour; she usually parked across the street, then made her way through traffic, burdened by the weight of the huge pan filled with potato salad.

We had an arrangement with one of the grocery stores on 100 North to grind from 40 to 60 pounds of 100 % pure ground beef each morning at around 11:00 a.m.; it was my responsibility to pick up that ground beef and rush it back in time for the lunch hour.

Rex’s Fountain closed every evening at 10:30 p.m. and I was the one who normally closed the doors and locked up every evening.

Business was normally fairly light after 9:00 p.m. so the final ninety minutes was normally spent in preparation for the following day.

It was one of these evenings when Pedro Armendariz, his wife and children walked in and took a seat at one of the tables. I was especially impressed by the discipline displayed by their children, as well as the way the family was dressed; first class all the way, as if waiting to be announced at a large gathering of prominent individuals.

The Armendariz family ordered the customary items common to a burger and malt shop, burgers, cheeseburgers, milk shakes, ice cream sundaes, etc.

Every grilled or toasted item came with a large scoop of my mother's potato salad, which most of our customers considered a delicacy, as compared to the usual customary french fries, potato chips, etc.

At the outset of this visit by the Armendariz family, I felt somewhat anxious and unprepared, primarily because I had never prepared a meal for a movie star and his/her family. So my primary focus was making sure that I didn't spill or drop anything while placing their orders at their table.

The Armendariz family was very cordial and complimentary as they were preparing to leave that evening. They thanked me for everything, expressed their appreciation for the great burgers, and especially for the potato salad.



Lee can Cleef as Chepei

I was sitting in Rex's Fountain with a cashier from Dick's Cafe who was hired several months before I was, while having no idea that I would also be working there a few months later.

As we were sitting there at Rex's, we overheard someone mention that Dick Powell, his wife June, and Lee Van Cleef had suites at the El Pace'O Motor Lodge, so we jumped in my car and drove to the El Pace'O.

As soon as we pulled in and parked, we spotted Lee Van Cleef standing at the open door to his suite holding a mixed drink; no shirt, just jeans and sandals. When Lee saw us walking toward him, he spoke as if we'd known each other for years.

Lee invited us in, and offered to fix us a mixed drink. There we were, sitting on a sofa and kicking back with one of the real tough guys of the silver screen, albeit in reality, one of the most likeable individuals I've ever met.

We talked with Lee for 45 minutes to an hour, then thanked him and headed for the parking area. We had both seen Lee cruising 100 North and Main Street from time to time. Lee soaked up the sun in his blue 1953 Pontiac convertible, always without a shirt and wearing sunglasses.

As we reached the parking area, I suggested that we walk down to Dick and June Powell's suite, knock on their door, and hope we might meet them and ask for an autograph.

When we arrived at the Powell suite, I knocked on the door, with a response to that knock much sooner than expected. Dick Powell stood there in the doorway much like a sentry.

This was followed by a conversation of five or ten minutes and a brief autograph session. I was surprised that June didn't join us at the door, but I would see June a few days later at the curb in front of the Gaiety Theater.

I was also surprised by Dick Powell's accent, considering his variety of roles on the silver screen. His accent resembled that of someone from the deep south; a particular slang indigenous to the southern states, low octave in tone, yet very polite.



a blue 1953 Pontiac convertible exactly like Lee's



Leo Gordon as Tartar Captain

My only opportunity to meet Leo Gordon, cast as the Tartar Captain, was lost in a discussion about sports cars just outside the Big Hand Café.



**Leo Gordon standing here
discussing sports cars**

Gordon, notable actor and sports car enthusiast, was leaning back against the Big Hand on the west side of the entrance, right foot tucked back against the wall, left foot on the walkway, with several individuals gathered around.

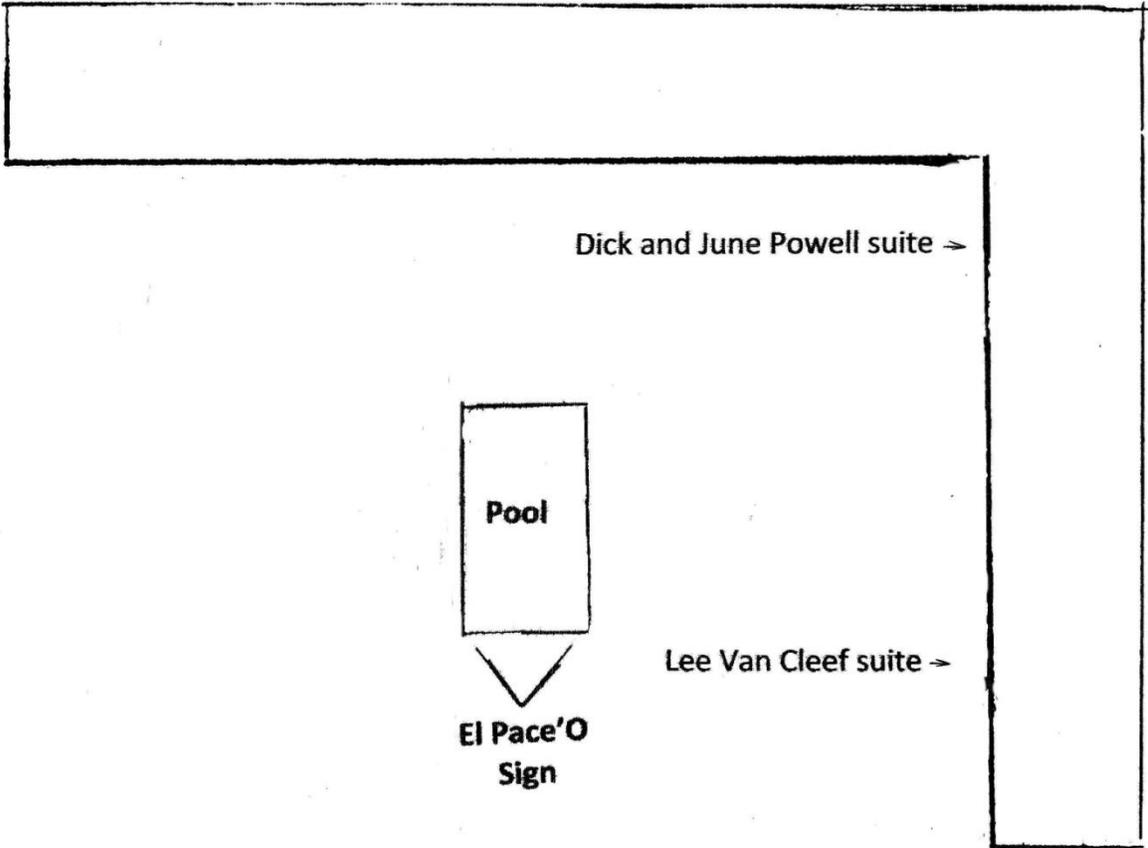
I recall Glenn Pace and Pete Bullock listening in, with Glenn a chef at Dick's and Pete Bullock a chef at the Big Hand. I just stood there and listened, since I had nothing to add or talk about; my first experience with a sports car would come three years later as a passenger in a 1958 Corvette up Highway 18 on our way to Veyo, Utah at 135 mph.

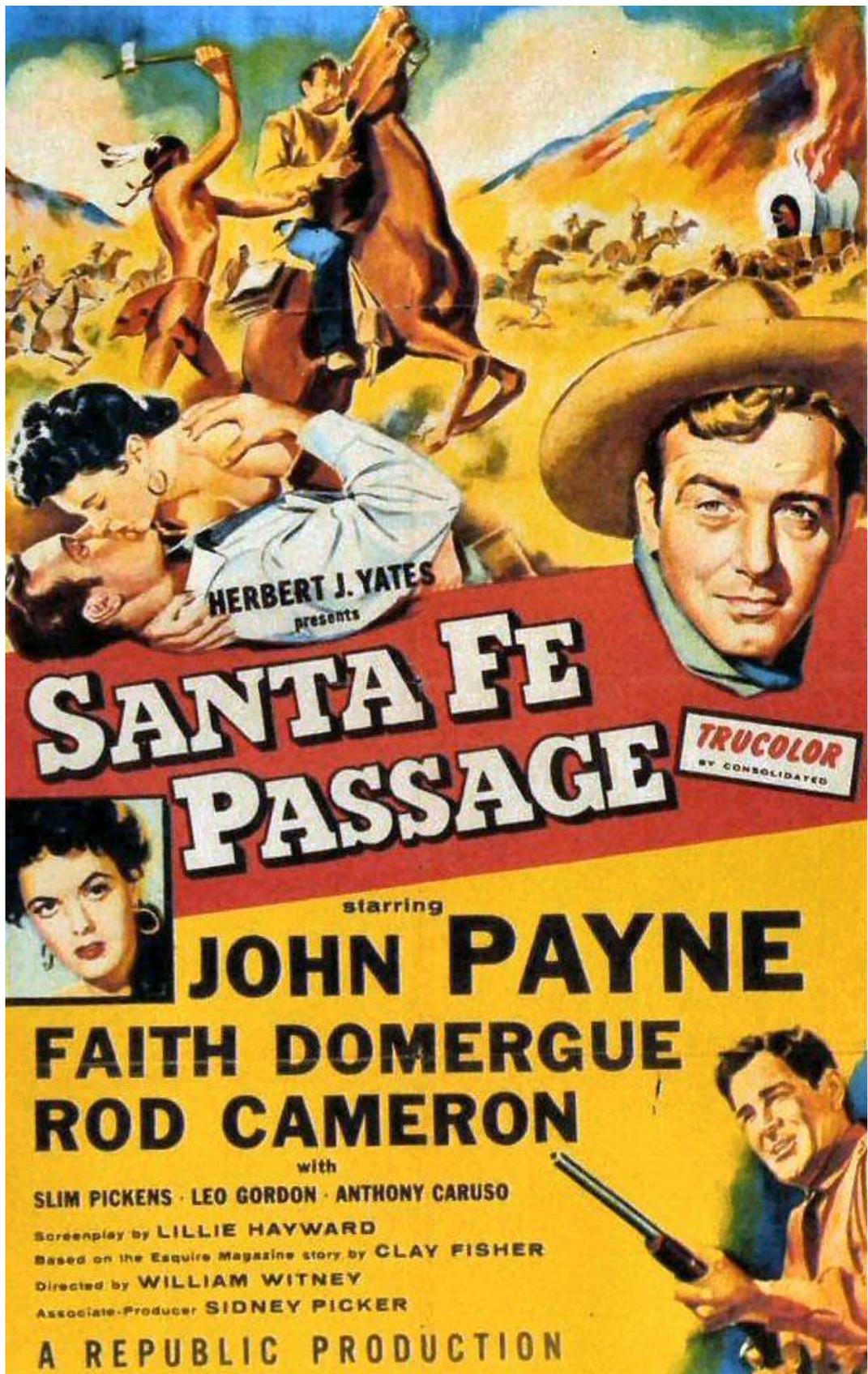


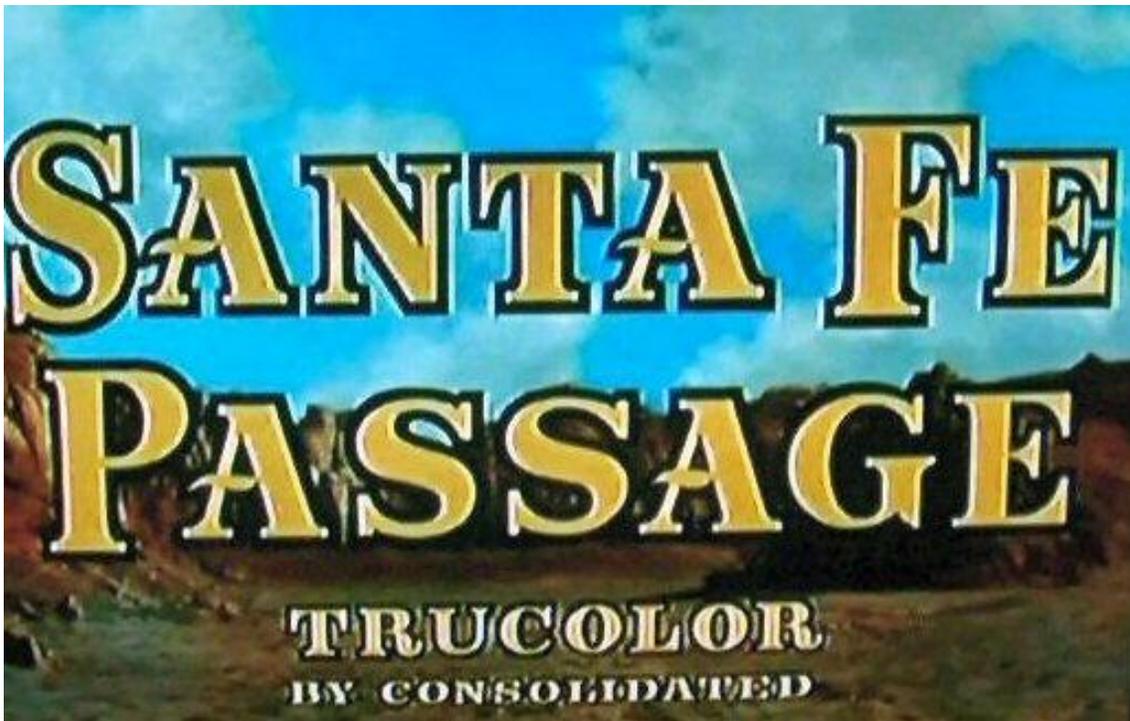
William Conrad as Kasar

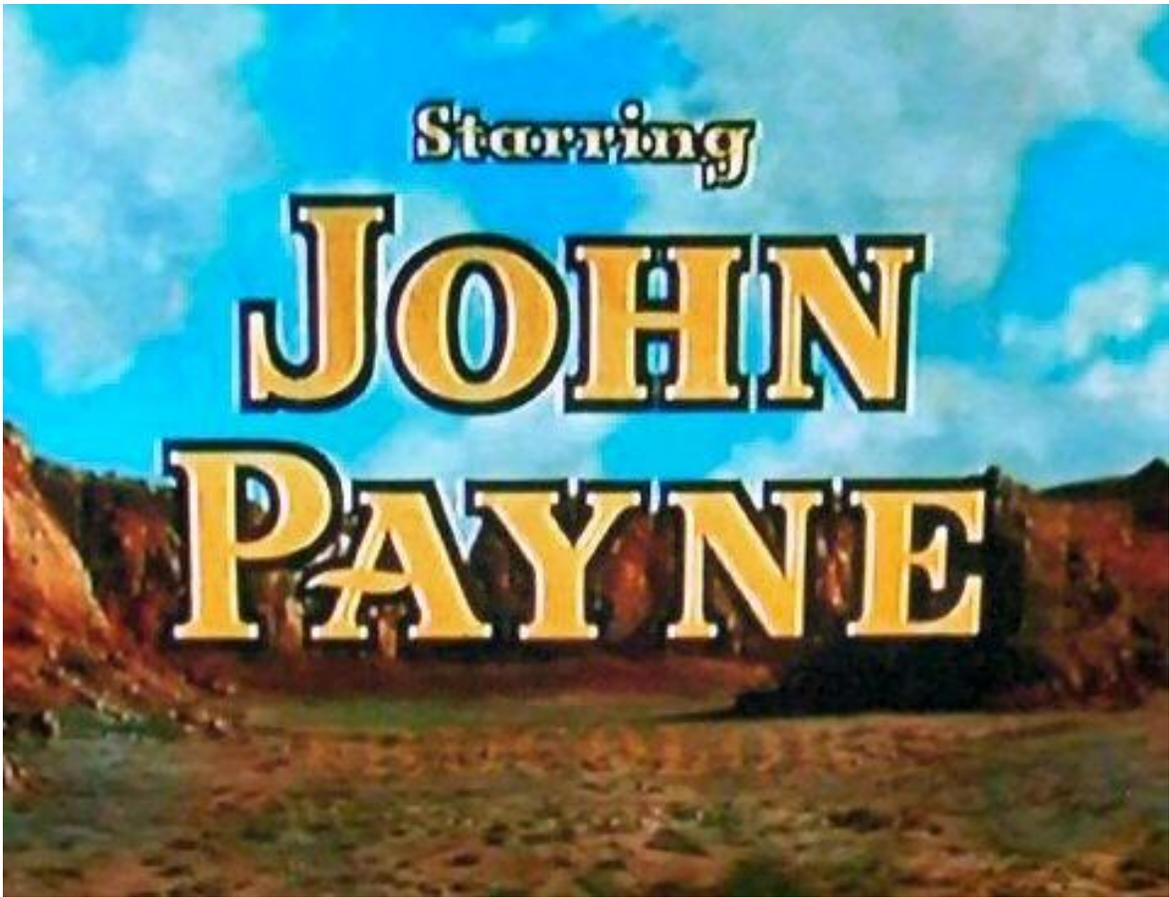
I knew William Conrad as Matt Dillon on the radio version of ‘Gunsmoke’, however an opportunity to catch up with William Conrad might’ve required a Sikorsky helicopter. Conrad seemed always on the go, cruising Main Street or 100 North on his Harley; focused on the horizon, oblivious to the world around hm.

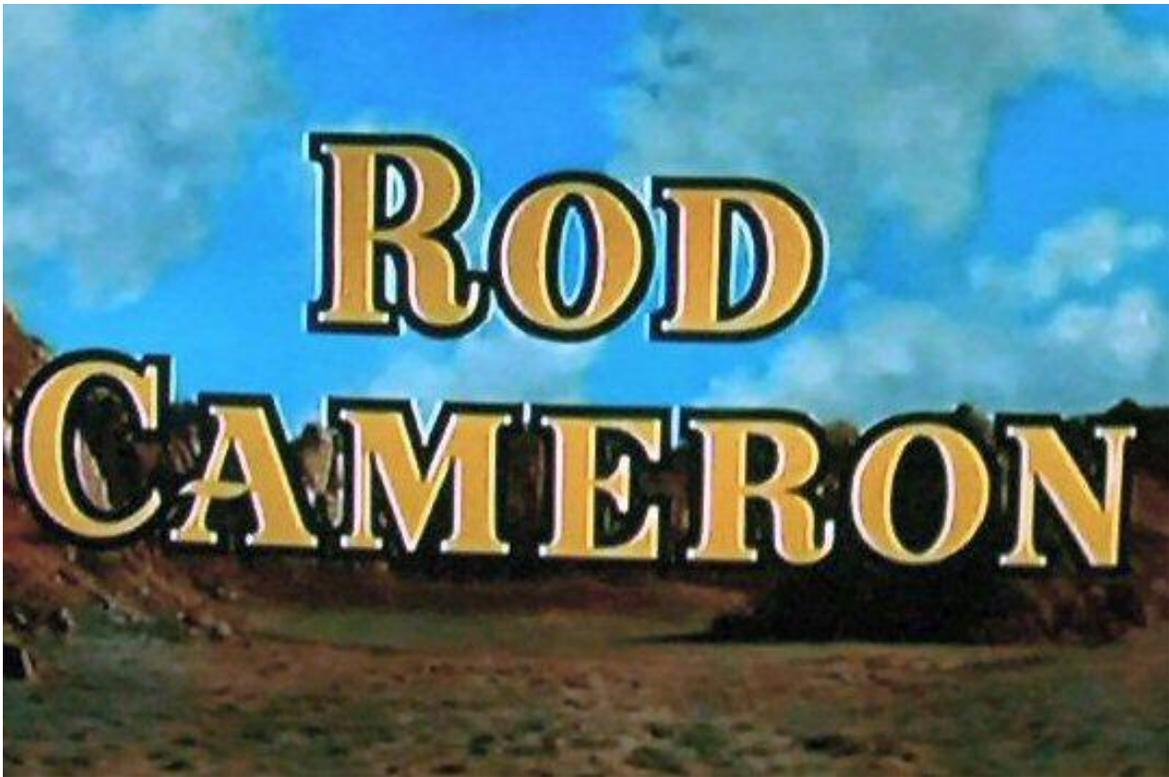




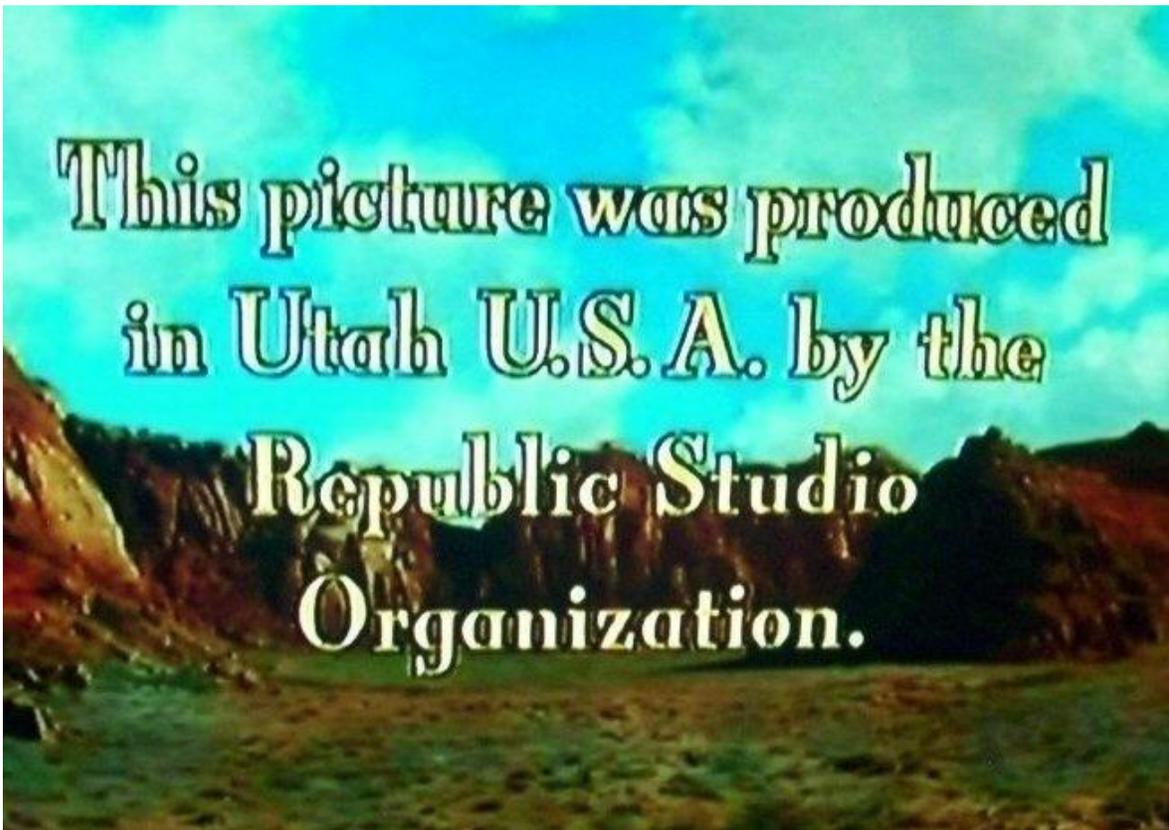






A title card featuring the name "ROD CAMERON" in large, bold, yellow letters with a black outline. The text is set against a background of a desert landscape with a blue sky and some clouds.

ROD CAMERON

A production credit card with a background of a desert landscape. The text is in a stylized, outlined font. The text reads: "This picture was produced in Utah U.S.A. by the Republic Studio Organization."

This picture was produced
in Utah U.S.A. by the
Republic Studio
Organization.





John Payne as Kirby Randolph

John Payne certainly played a role in the growth and esteem of the motion picture industry, as well as filling seats in our celluloid palaces, our movie theaters. I suppose my initial impression came in 1947 with the seasonal favorite "Miracle on 34th Street", with Payne in the role of Fred Galley.

When 'Santa Fe Passage' was in production, I met John Payne on numerous occasions in what seemed every 'Santa Fe Passage' movie take review.

John Payne was a smoker, usually in a hurry, as he walked in Rex's in the same rawhide garb as seen in the movie'; he walked up to the cigarette counter, bought a pack of menthol cigarettes, then headed for the Dixie Theater.

I treated John Payne as I would any customer, and never began a conversation relative to his career or the motion picture industry. These proved up-close encounter courtesies, the likes of those afforded Susan Hayward, as she shopped our magazine section.



Faith Domergue as Aurette St. Clair

My only opportunity to meet, or find myself amidst the whereabouts of actress Faith Domergue, proved a rather unusual instance of happenstance; it remains one of the most unusual encounters I've ever experienced. In some respects, some might not find it worthy of mention, yet this encounter occurred around 9:00 p.m. in front of the garage just to the east of Dick's Cafe on 100 North.

The lighting was at best barely adequate, so I was surprised to see Faith Domertgue standing there alone, as she faced a darkened garage. However she did turn slightly in my direction as if only to acknowledge my presence. Then she continued to face the darkened garage, which made no sense whatsoever.

I was waiting for a friend from Enterprise, Utah who had recently purchased a brand-new 1956 Ford Crown Victoria. The car had been in the garage earlier in the day, so he had selected that spot to drive by and pick me up. So she couldn't possibly have known my reason for being there, so I stood as near the edge of the curb as possible.

Here we had an attractive young actress focused on a darkened garage, seemingly oblivious to passersby as well as the hour. I thought about asking if she wasn't feeling well, or if she needed something, or if she was simply waiting for someone. Yet as I considered the nature of this encounter, I decided to leave things as they were.

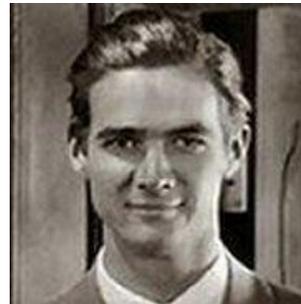
The duration of this encounter was little more than five or ten minutes, then my friend picked me up and off we went; she was still standing there as we drove away.

Be it demeanor, discipline, behavior; be it a reason for everything, for everything a reason; I drew the following conclusion: Faith Domergue was waiting for something or someone and didn't want to be recognized by passersby, the general public.

I've never known very much about Faith Domergue, other than having once been a protégé of Howard Hughes, and according to gossip dribble, possibly a former girlfriend of Mr. Hughes. However I have no means by which I might authenticate either possibility.

Author's Update and Supplement

Faith Domergue and Howard Hughes



Source(s)

motion picture *The Aviator* (2004)

paraphrased excerpts from a published document

On Memorial Day 1940, Faith Domergue, an attractive raven-haired 15 year-old with alluring brown eyes, was on a date with 36 year-old Howard Hughes, entrepreneur, heir to a prominent estate, who at times appeared eccentric and paranoid.

Hughes, at age 36, was only a year younger than Faith's father. Something about Faith Domergue's youth and personality brought relief and comfort to Howard's concerns and paranoia.

Hughes invited Faith to a party in Palm Springs, California initiating a courtship and obsession spanning five years; a courtship and obsession that would ultimately affect the existence of Faith's career and personal expectations.

Following a flight to the Salton Sea, extravagant shopping sprees, and trips to Palm Springs, Howard led Faith to a terrace, placed a beautiful diamond ring in her hand, and proposed.

The following Monday, seemingly overcome with excitement of the moment, she showed up at Warner Brothers with the diamond engagement ring on the third finger of her left hand.

Nonetheless, Faith was deeply hurt as Hughes continued romancing Hollywood starlets like Lana Turner, Rita Hayworth, and Ava Gardner. Faith Domergue eventually married playboy Teddy Stauffer.

Faith also starred in the Hughes' 1950 production *Vendetta*, a melodrama about a Corsica code of honor.

Faith Domergue would later state that her favorite role was that of Aurelette St. Clair in *Santa Fe Passage*, a western filmed in southern Utah, with co-star John Payne.

Furthermore, Heck Allen, screen story writer for *Santa Fe Passage*, claimed he saw signs of a romance on the movie set, although Payne denied that possibility.

I don't consider Faith's occasional romances or enduring marital struggles important here, so let me close with our loss of Faith Domergue from cancer April 4, 1999; she was 74.

May I also add how fortunate I was to have stood close by Faith Domergue in 1955, while waiting for a friend to drive by and pick me up. Faith Domergue

was truly a lady, a lady with great class. I'm thankful I still have my copy of *Santa Fe Passage*; neither Faith nor Aurelette St. Clair have changed; this is how I prefer to remember Faith Domergue.



Howard and Faith



Slim Pickens as Sam Beckman

Sim Pickens has always been one of my favorites, however I've never had the privilege of meeting him in person, at least in that particular sense. Pickens was definitely a huge guy, in build as well as stature. Prior to seeing him in person, I had no idea how huge he was.

During the production of 'Santa Fe Passage', Pickens did walk by Rex's as he headed for the Dixie Theater, followed by the review of takes from earlier in the day. Pickens, much like John Payne, was always dressed in the attire common to his role in 'Santa Fe Passage', which included the hat, as well as the feather on a string, that seemed to bounce from brim to brim.

Pickens' 'march to the theater', was the mirror-image to that of Clark Gable's; focused on the sidewalk, engaged in a frantic rush to the theater, in what seemed an effort to avoid autograph seekers, interviews, and other interruptions by the general public.

'Mac' Hafen - A Star in His Own Right

- Mac's Five Second Sequence -





McArthur 'Mac' Hafen

In the Republic Pictures production 'Santa Fe Passage', released in 1955, a scene near the first five minutes shows a six-year-old boy on his horse; he rises from the saddle, waving his hat, as a wagon train begins to move forward; runtime for this particular sequence is five seconds.

This youngster is McArthur 'Mac' Hafen from Ivins, Utah, the younger brother of Emma Hafen Fife, author of the book 'History of the Santa Clara Bench – Ivins – Our Home Beneath The Red Mountain' (2010).

Emma Hafen Fife, with her kind, thoughtful, and gracious nature, has granted permission to include the following items in this document:

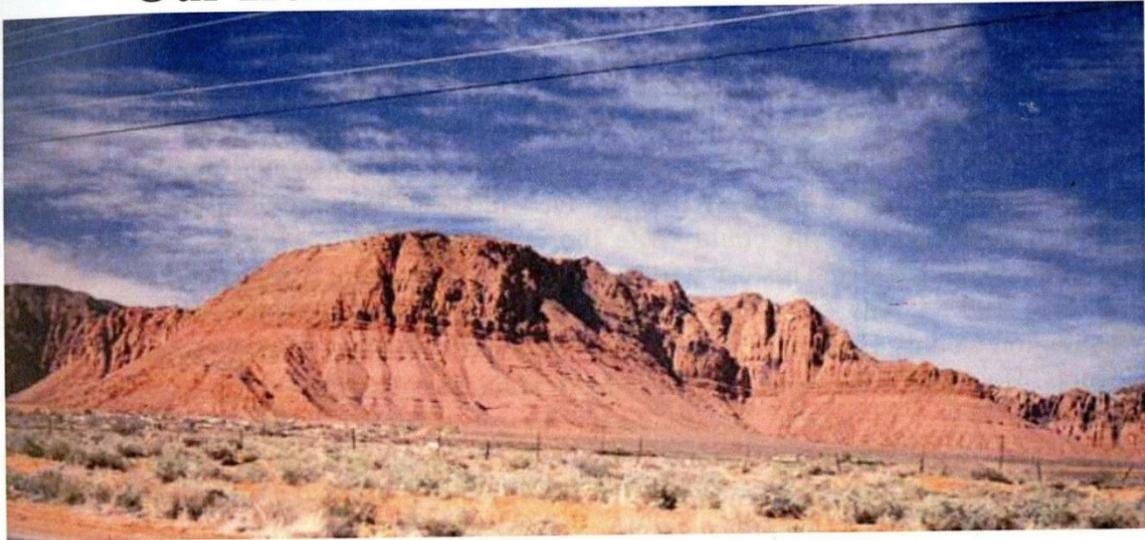
- (1) a photograph of the book cover;**
- (2) pictorial excerpts from the book; as well as**

(3) relevant excerpts from text, as they do, in instances, relate to a youngster from Ivins, Utah who captured the hearts of film crews, and other individuals responsible for the production.

My sole, personal intentions for including these items, these excerpts, if you will, prove essential as we choose to celebrate the very essence of innocence in it's most humble and purest form, our children. Furthermore, in this particular instance, we celebrate and recall McArthur 'Mac' Hafen from Ivins, Utah, a star in his own right.

***** A personal 'thank you' to Don, Eldon, and Kelton Hafen, sons of A. K. Hafen of St. George, Utah, for their recall regarding 'Mac' Hafen, as well as for putting me in touch with author Emma Hafen Fife.***

History of
The Santa Clara Bench - Ivins
Our Home beneath the Red Mountain



Photos by Emma Hafen Fife, unless otherwise noted.

Dedicated to the Ivins Pioneers

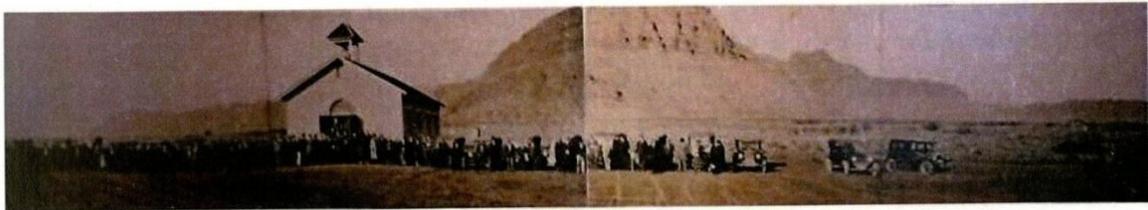


Photo courtesy Dan Pendleton
Used by permission

Written and Compiled by Emma Hafen Fife
President Ivins Historical Society
Ivins, Washington County, Utah 84738.

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The Art of Movie Making

The Spectrum, August 22, 2003, *Today's Answer Line*, Cheryl Orr writes, "A representative of the Utah Film Commission tells us that there are approximately 30 films made in the southern Utah area... There are more than 600 films and TV movies filmed in Utah. For more information you can check out the Utah Film Commission Web site at <http://film.utah.gov/index.html>." According to the internet, some of the movies which were filmed with locations near St. George, Utah were: *The Big Trail* (1930), *The Road to Denver* (1935), *When a Man's a Man* (1935) ...aka *Saga of the West* (1935), and *The Painted Stallion* (1937). They were filmed prior to Highway 91 being built; the old Arrowhead Tail was just a sandy road. Others filmed near Ivins were: *The Conqueror* (1956), *The King and Four Queens* (1956), *Run of the Arrow* (1957), and *Windows of Heaven* (1963).

Washington County News: February 2, 1938, "There was quite an excitement here last Saturday afternoon when a movie outfit came here to shoot a scene in the new movie they are making. A plane kept circling over the town and made several nose dives off the steepest part of the red mountain just north of town, then landed in a field just south of town. All the children in town were soon on the scene of action".

February 23, 1939: "A movie outfit was here again last week shooting pictures".

January 22, 1948: *Wild Horse Round up*. January 29, 1948: *Wild Horse Range*. [same picture] March 4, 1948: "Four major Hollywood studios, Columbia, Twentieth Century Fox, Universal and Paramount are now eyeing Utah for possible return picture making engagements in the State's southern scenic wonderlands this summer. According to the Utah Stage Department of Publicity, Hollywood motion picture producers have filmed a major epic every year in southern Utah for the past ten years. Since 1915 they have spent over \$10,000,000 in the State".

June 16, 1949: *The Stallion Canyon*, "filmed in color at Santa Clara, St. George, Ivans [Ivins] and Kanab will be shown at both the Gaiety and Dixie theaters on its grand premiere June 23". Utah was discovered by film companies back in 1922 when '*Covered Wagon*' was directed by the brilliant director James Cruze, a Utahan, and the state has been popular with big time films ever since... There's something about Utah that makes it particularly popular with the moving picture people. It's scenery is naturally photogenic... an asset that promises increasing prosperity for the region – an asset that adds a certain glamour to the hills and deserts – an asset that is bringing to the world an intimate and true knowledge of Utah.

June 21, 1956: *Run of the Arrow* with Rod Steiger, Brian Keith, and Charles Bronson.

October 14, 1954: *Santa Fe Passage* with Slim Pickens, John Payne, Faith Dominquez, Irene Tedrow, Rod Cameron and others.

October 2, 1958: *They Came to Cordova*, starring Rita Hayworth, Gary Cooper, Tab Hunter and Van Heflin, needed 350 extras.

March 21, 1963: Most of the towns' people enjoyed the film *Windows of Heaven*. We all enjoyed it very much, especially the beautiful scenery from around Ivins and the part that Walter Winsor played. The corn field and barn were the property of Edwin Stucki.

June 20, 1974: Lamanite Generation films at Snow Canyon.

December 22, 1987, Pat Mellor: Dayton finishes local scenes of *On Our Own*, filmed in southern Utah with scenes on the road to Ivins and Snow Canyon.

Youth walked out to Snow Canyon to watch the filming of movies in the 1950's when I was a teenager. It brought a bit of excitement to our lives when we got the movie stars to sign their names in an autograph book and had our pictures taken with the movie stars. I loved to watch the filming of the movies just to see how it was done.

Snow Canyon State Park

Washington County News: January 1, 1948: Harvey Stucki, of Santa Clara, was working on the beautification of Jacob Hamblin park and Snow Canyon state park at the time of his death at age 48 years. This work was carried on by Santa Clara citizens.

November 1983: Park shower installation to be completed by the end of November 1983, according to Dave Emery, superintendent, Snow Canyon State Park.

The Spectrum, Snow Canyon jump starts future plans, Fred Ludwig, January 2, 1997: "After two years in limbo, the efforts to chart the direction of Snow Canyon State Park is getting a jump start. State officials are resuming a planning process as well as giving it a new public-input wrinkle... "Some 500,000 people used Snow Canyon last year, 10 times the level of 20 years ago", said Gordon Topham, a Utah Division of Parks and Recreation regional manager. Officials want a committee formed to involve public input in the process to examine what type of development Snow Canyon should have, balancing a need for public services with the park's natural flavor. Committee members also must weigh recreational use of the park and the more fragile areas of plant and animal life".

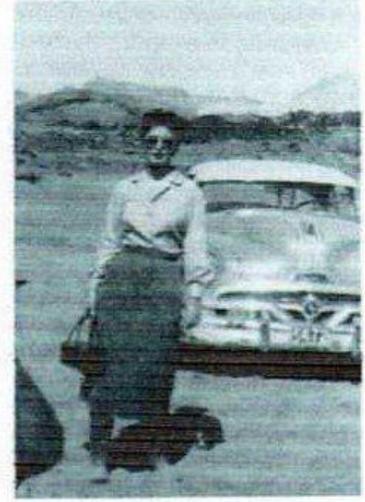
Many activities are published in *The Spectrum* weekly which invite the public to visit Snow Canyon. Once a year, in the fall, during Ivins Heritage Days, the residents of Ivins can visit Snow Canyon for free.



Rod Cameron/ Dennis Gubler

John Payne/Donald Hafen

Emma Hafen/John Payne



Irene Tadrow

Sonya Hafen/Slim Pickens/Eilene Prisbrey

Faith Domergue

The movie *Santa Fe Passage* was filmed in Snow Canyon. I remember walking out to Snow Canyon many days with my brothers and cousins to watch the filming of the movies. My brother McArthur was given a brief part in *Santa Fe Passage* but he was killed off by the Indians since my parents wouldn't let him go to Hollywood. Several youth, Donald and Wilford Hafen and Quentin Ence, from Ivins were given parts riding horses in *The Conqueror* (1956) with John Wayne.



Mac Hafen, 6, and his pet horse, accidentally got into a movie with this routine recently during the filming of "Santa Fe Passage" in Snow Canyon near Ivins, Utah.

MAC'S IN THE MOVIES NOW

Little Utahn Loses Hat, Finds Fame

By Jessie K. Empey
Tribune Correspondent
IVINS, Washington County
—"Where's m' hat?"

THE ANTICS of a little guy with a crownless hat and the family pet mare on the set of Republic Pictures in Snow's Canyon brought unexpected excitement to the Weston Hafen family.

It happened the day a close-up scene for "Santa Fe Passage" was being filmed with Rod Cameron and Slim Pickens.

One of the crewmen noticed little Mac Hafen, 6, sitting on the ground between the old mare's legs, using her for shade as he watched the scene. Teasingly, he took the boy's hat and placed it upon the horse's head, pulling her ears up through the hole in the crown.

"Where's m' hat?" cried little Mac as he scrambled to his feet and looked about.

Upon seeing it, he started pulling himself up the mare's head by holding on both sides of the bridle and she began raising him gently up off the ground with her head as if to help him get his hat.

As Rod caught sight of them, he laughed suddenly, then broke into a serious dialog that had to be repeated over several times. Bystanders expected the youngster to get his "walking papers" right then.

DESPITE THE trying heat and to everyone's surprise, Sidney Picker, producer; Roy Wade, unit manager, and Bill Whitney, director, stopped their work to enjoy with the others the "natural" antics of this small boy as he was being teased about his old straw hat.

The next day Mr. Wade called on the Hafen family to explain the company's desire to put their boy in the picture with Cameron. They co-

operated and parts of the script were re-written and several scenes changed as a special piece of business to fit little Mac, a hat, and the old mare into the picture.

During the two days he was part of the cast, Mac became the company mascot and the mare his old "nurse maid." The entire cast seemed to enjoy having him there and he now possesses many fond remembrances of a thrilling experience.



While I was searching for pictures for this book I came across the pictures which Jesse K. Empey used in the article she wrote about my brother McArthur Hafen for the Tribune. I had taken those pictures with my little box camera I had gotten for Christmas.

Run of the Arrow - 1957





scene from 'Run Of The Arrow'

L-R: Charles Bronson as Chief Blue Buffalo

Rod Steiger as O'Meara



'Run of the Arrow'

Rod Steiger as O'Meara Sara Montiel as Yellow Moccasin



'Run of the Arrow'

Yellow Moccasin having a few words with O'Meara

Kicking Back With Charles Bronson



Charles Bronson as Blue Buffalo

My shift at Dick's Cafe drew to a close everyafternoon at 2:00 p.m. I usually had plans when my shift came to an end, but there were times when I ordered a soft drink and took a seat at the counter or at a table-for-two in the small dining room.

On one occasion following the end of my shift, I ordered a soft drink and headed for the small dining room. As I entered the room, I spotted Charles Bronson at a table to my right. I took a seat at a table-for-two against the wall toward Highway 91.

At that time, 'Run Of The Arrow' was still in production with Charles Bronson, Rod Steiger, and Brian Keith. I had seen Brian Keith on Main Street a few times, but Keith and Bronson were the only cast members I'd ever seen. Bronson was the only person seated at his table, and for the most part, was looking straight ahead.

Then a few days later as I completed my shift and was preparing to leave, I spotted Charles Bronson again, in the same dining room, at the same table. As I

turned and approached the front entrance, Bronson spoke, waved me over with his hand, and invited me over to his table.

I was surprised that a well-known, popular actor such as Bronson would even speak to me, much less wave the hand, then ask me to join him for a cup of coffee, ice tea, or a soft drink. So I assumed he'd already recognized me as an employee at Dick's.

We enjoyed a conversation of almost an hour; I recall discussing the motion picture industry, Bronson's career, and his humble beginnings. It appears that Charles Bronson will likely be remembered for his 'tough guy' roles, when in reality, at least to my experience, he was just the opposite; a soft-spoken, interesting gentleman from Pennsylvania.



The table where Bronson and I were seated
(small dining room at Dick's Café)



Brian Keith as Captain Clark

The production of 'Run Of The Arrow' in 1956 proved an unusual experience in my instance, in comparison with previous productions. I had encountered cast members from previous productions either by proximity or happenstance, yet I seldom found myself amidst the whereabouts of 'Run Of The Arrow' cast members.

However I did see Brian Keith on Main Street a few times, and I was surprised by his stature, he had always seemed much taller, but we were about the same height; moreover, I was also surprised by the fact that most residents failed to recognize Brian Keith.

My only other encounter with 'Run Of The Arrow' cast members came at Dick's Café when spotting Charles Bronson, followed by his invitation to join him at a table in the small dining room, for which I've described earlier in this document.

THE KING AND FOUR QUEENS















**Jean Willes
as Ruby McDade**



**Clark Gable
as Dan Kehoe**



**Eleanor Parker
as Sabina McDade**

Jane Russell and husband Bob Waterfield, former Cleveland Rams quarterback from the former All-American Football Conference, inductee to the Pro Football Hall of Fame, were members of the Russ-Field-Gabco Production Company; their production 'The King and Four Queens', with Clark Gable and Eleanor Parker, was already underway in Snow's Canyon.

One afternoon, Jane and Bob just happened to park across the street from Rex's, apparently headed for the Dixie Theater to review recent movie takes. While making their way through traffic crossing Main Street, they made an abrupt turn and walked inside Rex's.

I spoke with Bob Waterfield for several minutes, then they walked back outside and entered the Dixie Theater. I had hoped to meet and speak with Jane as well, but everything happened so fast, there was never an opportunity.



Jane Russell



Bob Waterfield

'The King and Four Queens' (United Artists), a Russ-Field-Gabco production, released in 1956, was to afford one visit to the movie set in Snow's Canyon, as well as casual encounters and conversations with two individuals I shall always admire: former quarterback for the Cleveland Rams, Bob Waterfield, and actress Eleanor Parker.

I had looked forward to possibly meeting Clark Gable and Jean Willes, but they were always whizzing by in what appeared their desire(s) to avoid the general public.

However there are those forever in the public eye who possess a charisma that tends to affect most of us, even though it might've been an unexpected, casual encounter; yet we seem drawn to them, feeling relaxed in their presence, as if we've known them for a hundred years.

This charisma I refer to is hardly a rare aspect of personal character, but rather those individuals who recall their humble beginnings, seeking those encouragements that a fan base provides.

My only visit to the movie set in Snow's Canyon came at a time when the set was nearing completion; the structure with the tower at the top was ready to go. However those moments I best recall, were several large man-made boulders covered in a canvas-like material, standing three or four feet in height, resembling the old aircraft frame following construction.

And I was surprised by the sight of a crated, dead horse lying on it's side, then somewhat embarrassed when I was told that it wasn't a real horse like I thought. This 'horse' was little more than a man-made movie prop that would be portraying a dead horse in one of the scenes.

I was first impressed with Eleanor Parker with her portrayal of Lucey Tibbets, wife of Colonel Paul Tibbets, in 'Above and Beyond', from 1952, with Robert Taylor as Colonel Tibbets; Wendover Field, 509th Composite Group, Tinian, 'Enola Gay', 'Little Boy', 'Fat Man', Hiroshima, Nagasaki.

Moreover, the most impressive performance by an actress, at least in my judgment, came with Eleanor Parker's portrayal of operatic soprano Marjorie Lawrence, in 'Interrupted Melody', released in 1955, with Glenn Ford and Eleanor Parker in leading roles.



**Eleanor Parker and Glenn Ford
A scene from 'Interrupted Melody' - 1955 -**

This moving true story of the renowned operatic soprano from Australia, disabled by Polio at the height of her career, then mustering the will, the courage, and the strength to overcome her disability, has to be one of the most inspirational true stories ever produced.

To my mind, a portrayal of frustration and agony, such as that experienced by Marjorie Lawrence, requires the skill, the absolute devotion, of an actress such as Eleanor Parker; moreover, her devotion, her intensity within performance, might be compared to that of Claudette Colbert for her portrayal of author Agnes Keith.

Agnes Keith, who along with her young son and husband, were taken prisoner by the Japanese on Bornro, were held in separate camps throughout the war, until wars end. This overwhelming ordeal by Agnes Keith and her family is portrayed in detail in the motion picture 'Three Came Home', released in 1950.

At this juncture within overview, I suppose the obvious questions might be: What do the agonies and frustrations of Marjorie Lawrence and Agnes Keith have in common? They were excellent examples of the power of the human spirit.

Then how do the movies 'Interrupted Melody' and 'Three Came Home' prove relevant to Washington County, Utah and 'The King and Four Queens'? They provide a focus, or insight with regard for life's intangibles, that quality within Eleanor Parker's performance(s), as well as those by Claudette Colbert.

After all, there are indeed intangibles within all venues affecting the human spirit, be it a victory or defeat, a triumph or failure; these are, in fact, the intangibles that either dampen or kindle the human spirit. In this instance, considering 'Interrupted Melody', and the human spirit that I call my own, has been kindled for the past 61 years.

These intangibles, if you will, also lie within the books we read, the music we listen to, the movies we watch, and including the evening news. These prove indigenous to humanity, to personal character, to the very soul.

A majority of individuals are moved and inspired, as they witness the disabled who find the courage to accept their disability, then seek the strength and the will to overcome that disability. Such was the case of Marjorie Lawrence.

Furthermore, Eleanor Parker's portrayal of Marjorie Lawrence would prove the catalyst that fueled my effort toward meeting her in person. Meeting, discussing her performance in 'Interrupted Melody', remains one of the most meaningful experiences of a lifetime. Let me begin with an LP album containing the sound track from 'Interrupted Melody'.

This LP album was already on the shelf at Marion Bowler’s Dixie Appliance, on Main Street. At my first opportunity, I bought that album at Dixie Appliance, and for a very special reason. Eleanor Parker was leasing a residence only a block or so to the east of our home at 359 East 100 South.



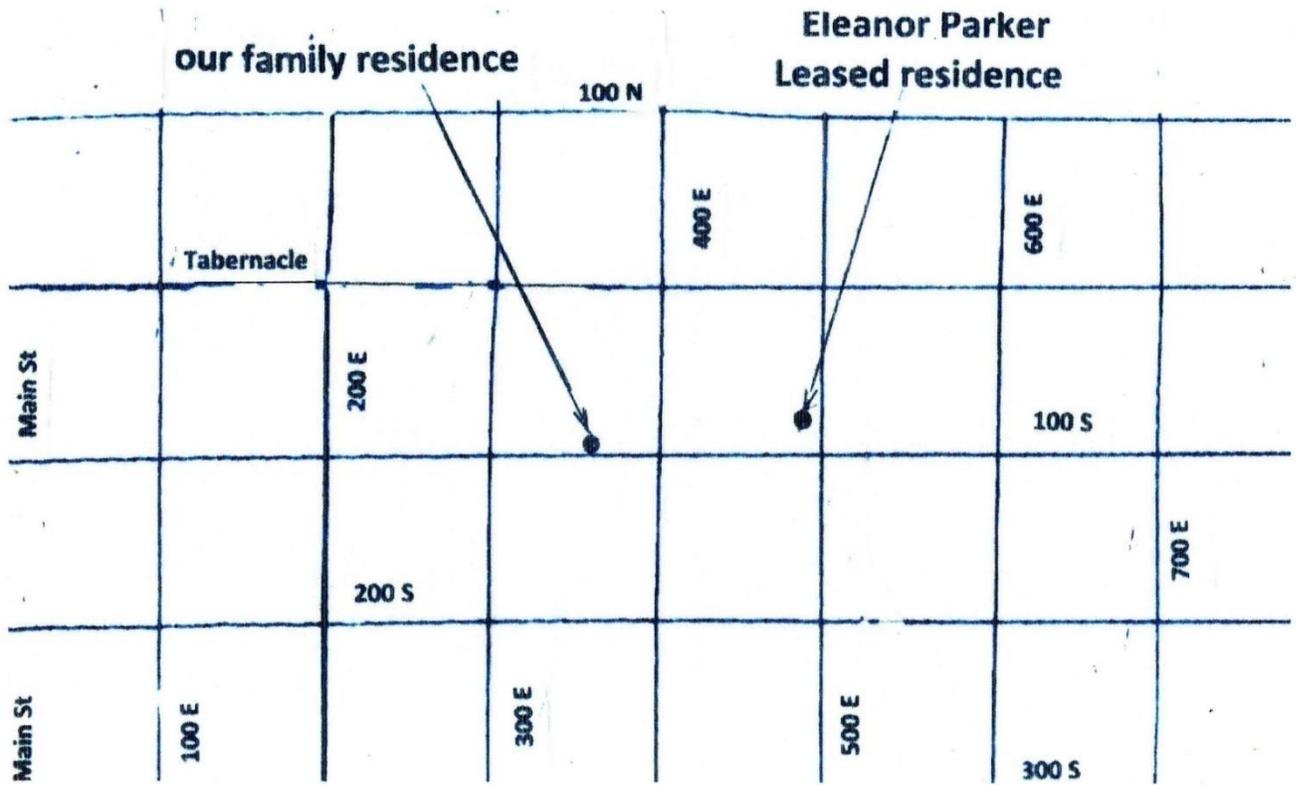
Eleanor Parker’s residence was located on 500 East, the second home to the north of 100 South, on the west side of the street. So here I was, an 18 year-old kid hoping to knock on her door, then ask her to autograph my LP sound track album from ‘Interrupted Melody’.

I stood at her door, album in hand, knocked three times, then hoped for the best. Eleanor came to the door right away, and I stood there in awe; she was indeed, something to behold. Eleanor Parker was a class act, one of the loveliest ladies I have ever seen in person.

Eleanor invited me into an area just inside the door, an area similar to a foyer. I mentioned how I was impressed with her performance in ‘Interrupted Melody’, and we stood there discussing that movie, her performance.

Then she graciously autographed the LP album. I thanked her for her hospitality, then turned and walked out the door. I shall never forget spending those minutes with the magnificent Eleanor Parker.

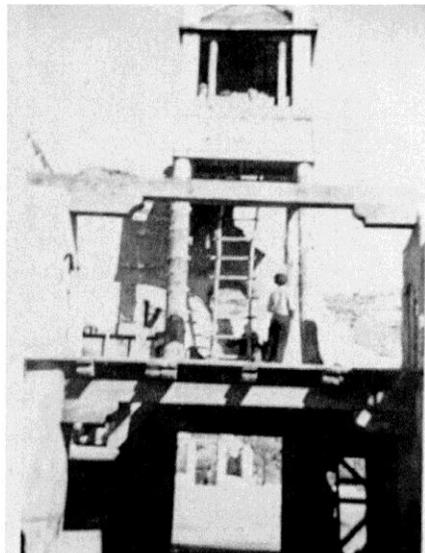
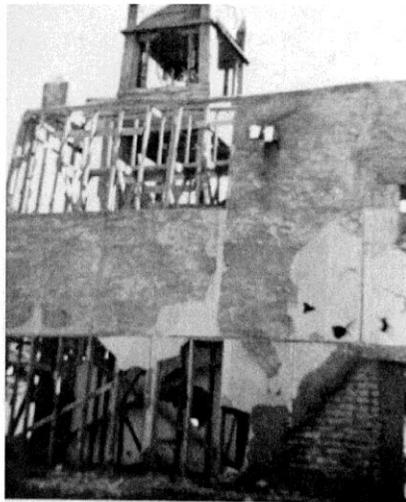
The grid below: Proximity relative to my home and Eleanor Parker's leased residence



Emma Hafen Fife, with her kind, thoughtful, and gracious nature, has granted permission to include photographs of her younger brother McArthur 'Mac' Hafen with Clark Gable, as well as other photographs taken at the movie set in Snow's Canyon.



Clark Gable and Sara Shane in *The King and Four Queens* (1956) filmed in Snow Canyon



Movie Sets in Snow Canyon constructed by people from the community



1956: Clark Gable takes a special liking to six-year old McArthur Hafen
Photo found with Fern Hafen's pictures after her death in 2005

