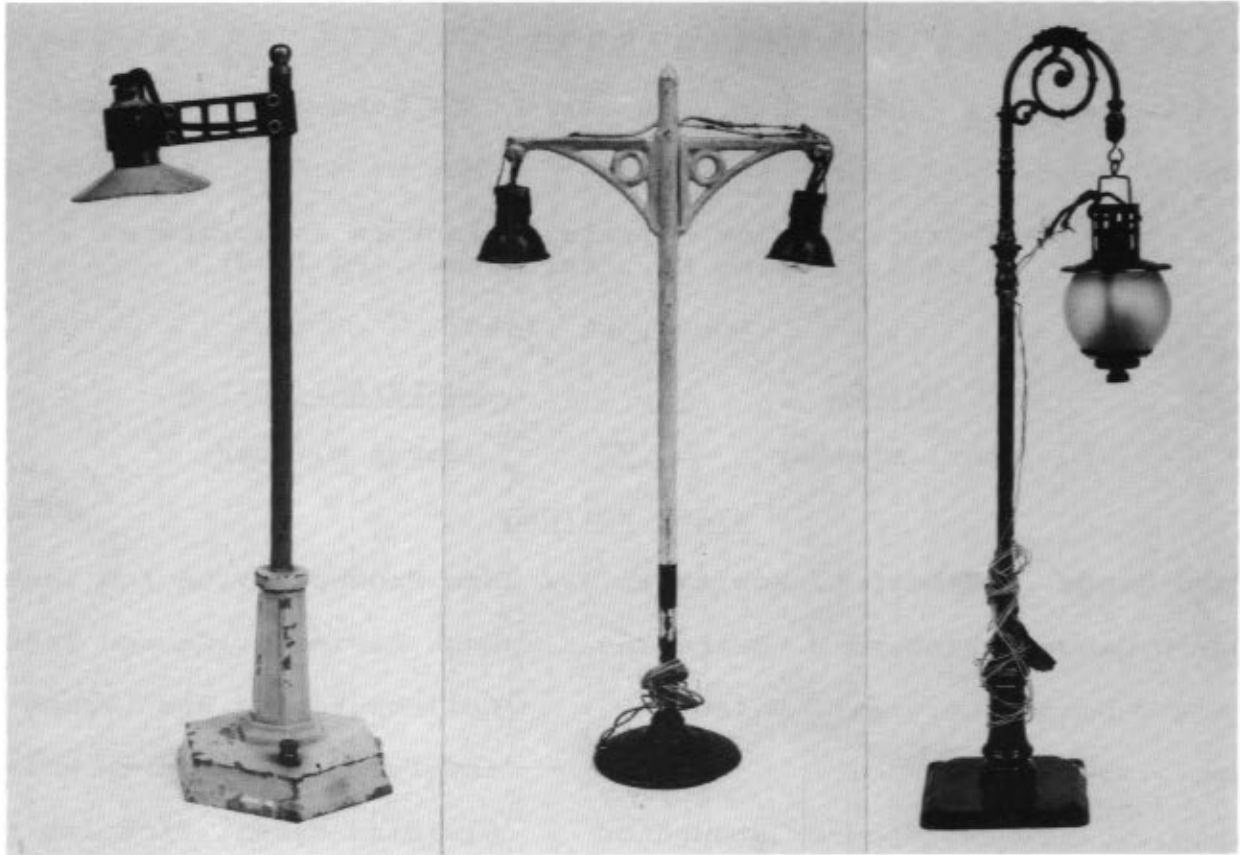


# THE ATLANTIC DIVISION EXPRESS



**WINTER 1989**

**TRAIN COLLECTORS  
ASSOCIATION**



# ATLANTIC DIVISION EXPRESS

Vol. XIX - # 1 - Issue 73

Winter, 1989

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## FRONT COVER PHOTOGRAPH

Several of the fine lamp posts displayed by our members at the July 17, 1988 Westover meet. From left to right: Dorfan, Ives, Carette. See P.O. Ritter's article, P.4.

## EDITOR'S THOUGHTS

By Charlie Weber

Nearly a year has passed since you elected Ed Pinsky as president of the Atlantic Division. It was obvious to him that he would not have the time to be both your president and the editor of the Atlantic Division Express. For richer or poorer, for better or worse (etc.), I have been appointed as your new editor.

Ed Pinsky has left me with some mighty big shoes to step into. By the time he finishes the first three issues of the Express for 1988 he will have been responsible for 70 (or so) issues. This has been a labor-of-love and I wish everyone in the division would walk up to him at the meets and pat him on the back. Of course he will end up with a sore back, so maybe you should just shake his hand. In any event, whether you realize it or not, the Atlantic Division Express has been the best and most informative "bulletin" of all of the divisions and chapters in the TCA. In fact, in my opinion, it is as good as the national quarterly published by some other collector groups except for the lack of color!

All of these years Ed has maintained that the Express is not too hard to publish except

for the fact that he has rarely had enough material coming in. I am already finding that this is a reality. At the July Westover meet I asked 10 people to whip up small articles for this quarterly and get it to me by August 1. As of August 10, only Phil Ritter has responded. Well, I am going to put a quarterly together using whatever I have been able to dig up.

Now, this approach is not good as my material may only be of interest to a few of you. We need variety; we need material. Please see if you can whip up something and send it to me or, just as well, send it to the appropriate assistant editor listed on page 2. If you can't or won't write an article, won't you please at least communicate your thoughts regarding the quarterly to us? What do you like? What don't you like? Can you think of something that you would like researched? If you do not want to take the time to write call one of the BOD or one of the assistant editors on the telephone and let me know your opinions through them. Or, simply stop one of us at Westover. We need your input! In any event, here goes! Hope you like what we come up with.

## LET THERE BE LIGHT!

P.O. Ritter

### Atlantic Division Display at the Westover Summer Meet

Let there be light in your layout and brightness on your every roadway! This would certainly be a good wish for all of our train collector and operator friends. The means of making this wish come true was well illustrated by the display of toy train street lamps at the Division's July 17, 1988 meet. Our loyal members brought almost 100 street lamps of 85 different types or colors from their collections to share with us for the day. Although it was hot enough outside to soften IVES paint and warp plastic parts, inside the hall we were preserved our cool and enjoyed the imaginary light from six full shelves of these often overlooked additions to our favorite displays. Illuminated street lamps are one of the few train accessories which do not attach to the rolling stock, or move about on their own, or hold up anything else, or even make a noise, but quietly look good themselves and make other things around them look better too. How many of us could claim that distinction for ourselves?

The size and diversity of lamps was a treat to see. This display seemed to receive more intent study and lingering looks than even our other recent displays of signals and of tenders. The distribution of lamps from the various toy train makers was approximately as we might expect. There were 51 LIONEL, 9 IVES, 7 AMERICAN FLYER, 5 MARX, 3 BING, and a DORFAN lamp along with representations from at least 6 makers of accessories only. For every familiar lamp style we saw, we could remember another variation that might have been displayed with a little more shelf scrounging or layout lifting. It was interesting to see how complete a collection of the generally known and listed variations of the LIONEL lamps were present, and how many unusual ones showed up too. Compare our list with your own collection or with your favorite reference source. The best reference on LIONEL lamps known to the author, is the very thorough article in the Winter 1978 TCA Quarterly (Vol. 25, No. 1, p.8) by Ron Morris, one of our own members and a truly dedicated accessory collector. Ron's article lists all the lamps, their styles, colors, bulbs and interesting variations along with a bit of their background history. The list below, generated from our display, also indicates in parentheses some other lamp colors believed to exist, but not seen on the shelves at the meet.

In our list, bright green is the color often called "accessory green" and the brown of the #54 lamp is really the "State Brown" of the standard gauge cars. Do you have, or know for sure of any other variations not listed here? The bronze #56 lamp is believed to have come only with the small #922 Terrace plot of '35-'36. There may also have been a silver color #56 with one of the later LIONEL plots. It is comforting to us who try to keep the many lamp identities straight, that even LIONEL had trouble with the numbers. In the 1939 consumer catalog, page 49, the numbers of the #56 Gaslight and the #57 Broadway lamp are switched between their pictures and descriptions. To make it even more interesting, the same lamp was sometimes marketed by more than one company. The orange LIONEL #57 Broadway & Main lamp was also shown in the AMERICAN FLYER 1928 & 28 catalogs as a #2013. The use of this, the LIONEL #77 crossing gate and the #78 block signal, has been reported to have been part of the agreements in the LIONEL and FLYER support of the IVES Company before its eventual takeover by LIONEL.

### LIONEL STREET LAMP STYLES AND COLORS

NUMBER	STYLE	COLORS	HEIGHT	CATALOGED
35	Boulevard, die cast, crown top.	aluminum, gray	6 1/8"	'40-'43
52	Straight, die cast, single, matches #63	aluminum	10 1/4"	'33-'41
53	Single, straight, die cast, "Modern Style"	light mojave-'32, green? white-'34, (aluminum),	8 7/8"	'31-'42
54	Double gooseneck, cast iron base	maroon, green, brown, bright green	9 1/2"	'29-'35
56	Gaslight, square top die cast base	green, bright green, orange gray-'39 only, bronze,(mojave)	7 3/4"	'24-'49
57	Broadway, street sign		7 1/2"	'22-'42
	a) B'way-42nd St-5th Ave-21st St	orange		
	b) B'way-Main-B'way-Main	yellow, (gray),(orange)		
	c) B'way-21st St-B'way-21st St	orange		
58	Single gooseneck, most common style	maroon, peacock-'35-'39, pea green, cream-'40-'50 (bright green), (aluminum)	7 3/8"	'22-'50
59	Single gooseneck, cast iron base	dark green, light green, olive, late red, (mojave)	8 3/4"	'20-'36
61	Tall, single gooseneck first style, CI base	dark green, mojave, (maroon), (olive)	12 5/8"	'14-'36
63	Straight, die cast, double matches #52	aluminum	12 3/4"	'33-'42
64	Highway, O Scale die cast base	green	6 3/4"	'40-'42
67	Tall double gooseneck like #61, CI base	wide shade & base-dark green narrow shade-dark green narrow shade-state green	13" 12 5/8"	'15- ? ? -'32

We did not have as many representatives of the IVES and AMERICAN FLYER lamp styles as of the LIONEL, but their craftsmanship was quite evident in the 16 lamps displayed. The IVES styles were distinctive with their delicate poles and crinkle shades. George Donze brought some tall, early IVES lamps of matching single and double styles and a later (c. 1925), dark green IVES #307, 13" double gooseneck with a fluted stand and square die cast base. This #307 was the centerpiece of our display. There was also a matching #306, 12" single lamp in cream color. A quick perusal of the IVES catalogs from 1922 to 1930 showed that there are three different #306 & #307 lamp styles depicted. The 1922 catalog shows a curved right angle arm style with an eyelet in the brace and a white pole in a square cast, 2-step stand on a square base (figure 1). In the 1923 catalog the style was changed to a gooseneck arm with large LIONEL-like filagree on a white pole in a cast round stand with leaf decoration, mounted on a square base (fig. 2). This style was depicted in our meet notice and on the souvenir plaque. In the 1926, 28, & 30 catalogs, these lamps again have the gooseneck arms, but have a small filagree on a green pole and are mounted in a cast, round fluted stand on a square base (fig. 3). The #306 & #307 lamps displayed at our meet were of this later type. Does anyone know if the earlier styles were really made, or were just artist's conceptions?

There were also some of the IVES right angled arm #600 single and # 601 double "arc lamps" with hanging bulbs from the 1915-22 period (fig. 4). These have white poles and black, round cast bases much like the BING design. One quite early and delicate lamp with a hanging bulb socket was also tagged as IVES, but has not yet been confirmed by a catalog illustration. George Kane displayed a white IVES #308 straight fluted pole, die cast lamp (fig. 5) from 1928 next to the very similar LIONEL #53. You have to look twice to distinguish them. In a neat row of five LIONEL #54 double gooseneck lamps, were the variations in maroon, tan, green, bright green and an unusual dark green of about 1932 with "1905" rubber stamped on the bottom. This is listed in the IVES 1932 catalog and is another neat transition piece for the collector who likes to ride the high rail between the two great toy train makers.

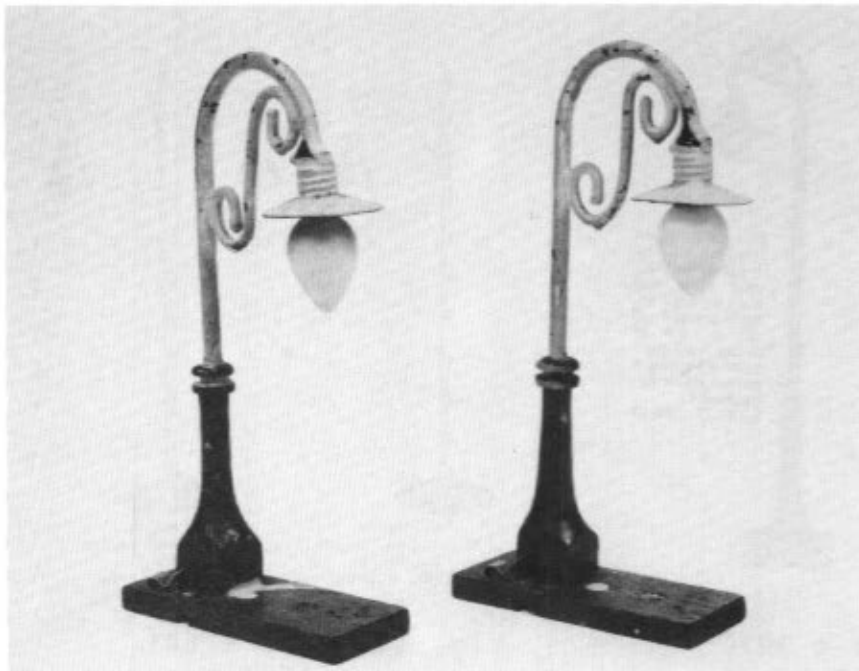
The pre-war AMERICAN FLYER production was illustrated by classic standard and O gauge styles with their typical vertically ribbed arms, square poles and gold onion finials. These included the two tone blue #2209 single lamp and the orange and green #2210 double lamp on a round cast base as shown in the 1928-30 catalogs. There was also a brown double lamp with round tin base and a similar orange lamp on a raised, square die cast base. The post war Gilbert FLYER years were represented by the well scaled, die cast green single lamp and both the green and silver colors of the double arm lamp. Only a few MARX lamps showed up. There were, of course, the very common green and red versions of the double arm tin plate lamp that we see almost everywhere. There were also two most uncommon white lamps of the same shape, but with wires and plugs to be screwed into series style Christmas tree light strings. These original and unused white wonders were authenticated by Bill Wilson who remembers using some just like them for years in his family's Christmas display. There was also a nice black MARX "MAIN STREET" sign post lamp for the other end of LIONEL CITY's boulevard.

Three big and bulbous lamps with hanging globes were lined up with the tall IVES and LIONEL Standard gauge models of our display. These were billed as BING, but a quick check of the BING catalogs in our Toy Train Reference Library showed no direct match to those displayed. The larger one with a round lantern hanging from a single, filagreed gooseneck arm might have been an early CARETTE style. Does anyone have a picture of a real street lamp of this style or is it just a toy makers whim? The tallest and probably most unusual of the traditional makers' lamps was a DORFAN die cast delight, about 14" high with a white hexagonal base and lower shaft, and a square latticed arm. Who can find and number this DORFAN accessory in one of their catalogs?

The smallest lamps displayed were a pair of BACHMAN non-illuminated, plastic HO size posts and an AUTHENTICAST green, die cast traffic light. Each of these was about 2 1/2" high. Another die cast style present and frequently seen, but rarely recognized properly, was the cluster of 7 green O gauge lamps by the H&H SALES & MFG. Co. of Pittsburgh, PA. These 5 3/4" H&H lamps from 1943 are quite similar to the later plastic, straight pole lamps by COLBER. They have a one piece, hollow die cast, round base with fluted shaft. This is topped with a tapered and fluted cream nylon globe which slips off to permit a change of the 14V bulb or get lost behind your layout. These #430 lamps were the only electrical accessory produced by H&H, a flashlight manufacturer. They also made a "Twinkletown" set of lithographed tin houses similar to those of SKYLINE and MARX. Refer to your Summer 1980 and Summer 1981 TCA Quarterlies for articles on the H&H background and toy train accessories.

Another different group from Phil Ritter's collection were four wood and tin, gooseneck style electrified lamps which are similar to the common LIONEL #58, but only 6" high. These have flat, 1 1/4"X 3" rectangular green bases and turned lower sections of wood. The top half has white, tubular tin stems and filagree with attached shades. Although they are unmarked and may be of very limited production, they do not appear to be home made, but true "tin plate". Their LIONEL-like style, their materials and color all suggest that these street lamps may be another output of the STRAUB & CRANE CO. of Philadelphia. STRAUB & CRANE's only other toy train accessory known by the author is their electrically operated, wood and cardboard crossing gate the size of a LIONEL #77. Does anyone out there know anything more about this manufacturer or other of their products? Gene Straub of our Atlantic Division is trying to research this for us. Another mystery of the lamp display is the identity of the pair of old and handsome candle lantern lamps brought by Al Zappazodi. These have maroon metal poles and square lantern tops with glass panes and one hinged side. They are roughly similar to the BING #14094 of the 1912 catalog, but may actually be of French manufacture.

Putting it all together, this was another of our Atlantic Division's super displays. There were enough lamps to illuminate all the streets on even the impressive layouts of our dreams. The diversity would have satisfied the most eclectic collectors. The range of size would have provided for great layout depth simulation, from Standard and 1 gauge in the foreground to S and HO gauge in the back hills. From the most common to the rarest examples, this was a display with wider participation than most. Will you be showing some of your collection in our next display at Westover? It's easy, it's fun, and it's appreciated by all of your fellow collectors. Look for the Theme in our next meet notice.



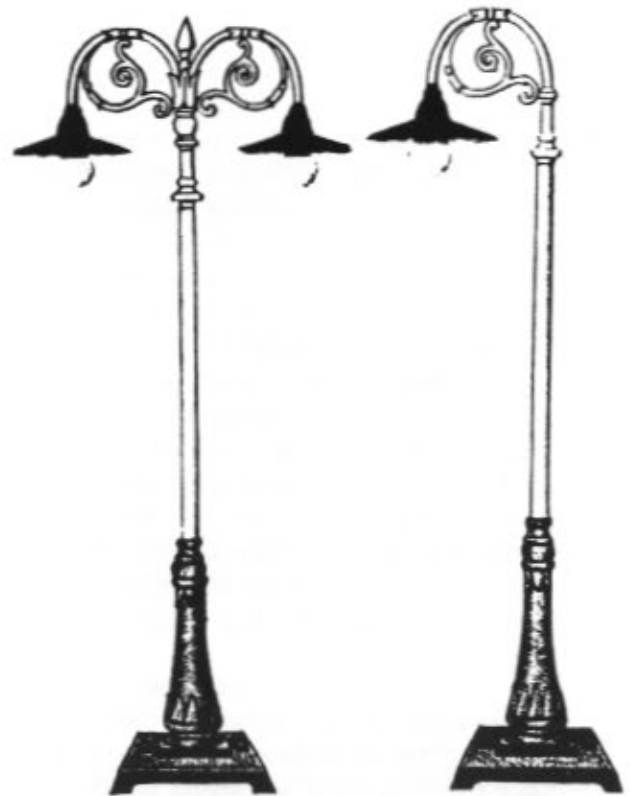
STRAUB AND CRANE LIGHT POSTS



No. 307  
Arc Light Double  
14 inches Tall.

No. 306  
Arc Light Single  
12 inches Tall.

Fig. #1 - 306 + 307,  
1922 Catalog



No. 307—Electric  
Street Light  
13 inches Tall

No. 306—Electric  
Street Light  
12 inches Tall

Fig. #2 - 306 + 307, 1923 Catalog



No. 307—Electric  
Street Light.  
Double arm,  
with two lamps,  
like those you  
see on the bou-  
levards. Just the  
thing for the  
street in front  
of your station.  
13 inches high.  
□ \$2.50 \*\$2.75

No. 306—Electric  
Street Light  
—Like No. 307,  
only with one  
arm, and 12 in-  
high instead of  
13. A row of  
them before  
your station  
makes a fine ap-  
pearance.  
□ \$1.75 \*\$2.00

Fig. #3 - 306 + 307,  
1926 Catalog



No. 600/4  
With 3½-volt Lamp  
No. 600/8  
With 8-volt Lamp

No. 601/4  
With 3½-volt Lamps  
No. 601/8  
With 8-volt Lamps

Fig. #4 - 600 + 601,  
1921 Catalog



No. 308—Electric  
Street Light—New  
style boulevard  
type. For the up-  
to-date train city.  
\$1.75 \*\$1.95

Fig. #5 - 308,  
1928 Catalog





Frank Bowers sees 'a live one' coming.



Bill Thomas running the test track as usual.



Al and Selma Levin brought a variety of gauges.



THE DISPLAY



'Shootin' the bull.' (Mrs. Kates, Pinsky, and Morris.)



And you thought the only thing worth looking at was '0' gauge !

## ACTION ! ACTION !

By Gordon L. Wilson

with thanks to Peter Atonna and Coleman Gibbs

"Action, action, we want action !" Those are the exclamatory words one might hear at high school or college athletic events. What then, pray tell, do such words have to do with toy trains, more specifically, Lionel trains ? Joshua Lionel Cohen should be credited with more than developing the dry-cell battery and toy trains. Because of his basic philosophy regarding the marketing of toy trains, ol' Joshua should be credited as being the original cheerleader, shouting "Action, action, we want action !" He realized very early that America's youthful population would be quickly bored by a toy which simply went around in circles. Thus was born an inspiration which has continued to this day--action toy trains. What was the first of Joshua's action trains ? In researching this question, one will quickly arrive at the following conclusion. From the beginning of production in 1901, the young entrepreneur had a marketing mind designed to capture the hearts (and pocketbooks) of a still agriculturally oriented society. His 2 7/8" gauge trains provided "action" aplenty. The No. 200 Electric Express gondolas could be loaded with all sorts of goodies, but the real mind grabbers were the No. 300, 309, and 400 trolley cars. Toy people could actually board and ride these trollies, just like the real ones of the day. In 1903, when young Josh realized that not all the trains stayed on the rails all the time, he designed THE action train of the day, the No. 500 Electric Operating Derrick Car. Could he have been envisioning Amtrak, Conrail, and Septa with all of their derailments ? In 1906, the early large series standard gauge freights made their appearance and provided still more action

for the American youth. The No. 11 flat had loads limited only by one's imagination; the No. 12 gondola was just as limitless ; the No. 13 cattle car could house toy animals through the operating (by hand, of course) doors; and the No. 14 boxcar could accommodate any manner of toy merchandise. But the best of all was the No. 16 ballast car. It had a real operating hatch from which to dump it's load of coal or sand.

As American society became more industrial and mechanized, so did Joshua's trains. Probably the most interesting action train before and during WWI was really the first of what todays postwar collectors call "motorized units", and was the #203 armored loco with movable gun turret. Between WWI and WWII came operating couplers, signals, dump cars, log dump cars, crane cars, merchandise cars, and whistling engines; but the best was yet to come. What wonders awaited thew end of WWII ? Although prohibited from producing toy trains during WWII, the Lionel Company's Research and Development department must have been working overtime ! Within a year and a half of resuming full time production, "Action, action, we want action !" became an obsession with the entire Lionel Corporation, not just an idea of Joshua's. Very sophisticated log and coal dumps rode the rails behind smoke belching locomotives. (I don't think the term "smoke belching" accurately describes my Lionel steamers;ED.) The year 1946 brought a new merchandise car, sleek and silver, tossing out boxes of Baby Ruth candy bars. It also brought a Santa Fe box car whose door opened automatically, revealing a hard working railroad employee. Soon to arrive was the world famous operating milkman car and the Black Angus cattle car, not to mention the fully automatic No. 16 ballast car now disguised as a No. 3456 N & W hopper car.

October 4, 1957 changed the toy train industry forever, not to mention the rest of the world. The Russians brought Flash Gordon and Buck Rodgers from the pages of the comic books and Saturday afternoon movie serial to real life. Sputnik really put "action" into Lionel trains. Two-stage rock-

ets, pencil sharpener rockets, exploding boxcars, helicopter launching cars, cannon and missile firing cars, submarines which dove, and helicopters which flew were only a few of the countless "action" trains. This era also produced, in my opinion, the best operating action car Lionel ever made. Stop and think about how many times Santa's little helper, you, cursed and swore as the milk cans jammed, the cattle or horses fell from the platform onto the track, or the coal went everywhere except into the bin designed to catch it. (Why, I would never think of cursing and swearing ! ED.) Aside from the "glitches" many action cars were afflicted with, consider the safety factor. Rubber-tipped or not, those rockets and missiles could wreak havoc on unsuspecting eyes. Fingers were hardly exempt from helicopter blades or the "mouse trap" mechanism of the exploding boxcars.

So which "action" car seemed to work every time and was reasonably safe? I propose to you the #3519 Satellite Launching car. It flew onto the scene in 1961, sort of a spin-off of the 3419 helicopter cars. It came in three varieties, all numbered differently. The green #3509 looked just like the #3519. The main difference wasn't really visible. Unless one knew what to look for, it wasn't visible at all. The missing piece was the automatic firing mechanism, visible only on close inspection. It, however, didn't work as well as the #3519 because busy little fingers would often deflect the satellite while depressing the manual launcher. This same problem was also a malady on both versions of the red #3510. One version had a yellow microwave dish on the gray superstructure, and one didn't. In any case, Lionel apparently realized the manual version's shortcomings and only catalogued them for two years. It is really unlikely that either #3509 or #3510 was manufactured in 1962, based on the fact that they are so hard to find when compared to a #3519, which fell into a black hole after the 1965 training season. It re-surfaced in the 1970 catalogue, but was not produced. A super-rare #3509 was made and it is light blue, much the same

color as many #3419 flat cars. It is supposed that the blue #3509's were used for toy shows or dealer opinion demonstrations. How many were made is not known, but it couldn't have been too many. This author has only seen three, and he owns one. It came out of a Lionel Service Station in central New Jersey.

Back to the #3519. It is a medium dark green with gray superstructure containing a yellow microwave dish. The satellite at first glance appears to be one piece, but it is not. It is two and is ingeniously designed. Actually, it is aerodynamically designed because it actually flies and does so rather well. Furthermore, it looks very much like the winged communication satellites of the early '60's. Unlike the helicopters which didn't fly (Ever wonder why so many of them have broken tail props?) or the Turbo-missile which was very erratic, the satellite was very stable and predictable. It would always go straight up (not shot-putted up at an angle as the helicopter was) and always in a counter-clockwise motion. If the room housing the launching site had a ceiling high enough, this satellite was rather aesthetic to watch. After it had reached the zenith of it's "ride into space", it would float gently earthward, spinning gracefully as it did, more or less to a "soft" landing, as opposed to the crashes and thuds of the missiles and helicopters. Additionally, it was silent! Everyone knows the tell-tale "buzz" of the milk or Bosco man; the constant vibrating of the barrels, cow's feet, or horses hooves; and, of course, the realistic "action" of a highballing steam engine slowing to a crawl as it whistled in the night. How refreshing for Santa's little elves not to be frustrated when they pushed the remote control button and successfully launched yet another #3519 satellite into the clear sky above Plasticville, U.S.A.

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## LIONEL UNCATALOGUED SETS - PART VI

By Charles W. Weber

Some of our 'Jersey people are coming through. Since the start of this continuing series people have been beginning to respond. First Jack Turner has allowed us to list one of his uncatalogued sets for a subsequent article, and now Ralph Carver has loaned me his Lionel # 7117C to study and photograph. Many thanks to both gentlemen for their contributions. (By the way, while he was at it Ralph also provided a GGI for a future blurb.)

The components of this set can be seen in figure #1. The #204 is found in it's usual black color scheme with silver rubber stamped numbers and, although the finish on the tender matches the locomotive rather well, the tender lettering is rubber stamped in white. The tender bottom is rubber stamped in silver "2689TX". Figure #3 shows that the end of the tender box also indicates the "TX" designation and allows us to see why the "X" was added to the number. The box coupler has no hook inside it, and there are no scratches to imply that it ever contained one ! This was a surprise to me as I have always assumed that the hook was broken off when I've seen these in the past. (In fact, while doing repairs for hobby shops over the years I have often added hooks to the customer's tenders when they were "missing".) Well, live and learn!

The cars, individually, are somewhat run-of-the-mill. As can be seen in the photo, all journal boxes are black. The #654 SHELL tank car is painted in the usual yellowish orange, has decal lettering, and all nickel trim. The #651 flatcar is painted in accessory green with all nickel trim and the usual black rubber stamping on the bottom. Somewhat unusual, but not abnormal for a late flatcar, is the fact that the load is not one piece, but consists of eight pieces of lumber, each being about 1/4" square. The caboose is painted in bright red, including the end railings, with a flat tuscan red roof. Windows are white, as are the rubber stampings on the sides of the car. What is unique about the consist is the mixture of couplers. (We will see this again in some future articles regarding sets that were obviously thrown together to get old stock out of the inventory.) As you can see, the caboose and tanker both have latch couplers, while the flat and tender have the late box couplers without the lift pin. This, of course, is why the tender has no pin. The set contains an uncoupler which will activate the tender coupler, but, if this coupler had a pin, the consist would not separate from the manual coupler on the attached car.

Figure #2 shows the end of the box along with the other items which apparently came with the set. The set box is not dated, however, it contains a 1940 instruction booklet, and the box for the type N transformer is also dated as 1940. The instruction sheet that came with the tube of lubricant is dated 3-41. We can only conclude that this closeout was put together in 1941.



Figure # 1 - Set No. 7117C



Figure # 2 - The set box and other components.

Many of you should recognize the name "Bill McKay" as he has been one of your board of directors for a number of years now, helps with the modular layout, and has authored several articles for the Atlantic Division Express. Like most of us he collects larger trains, specifically 'O' gauge. However, once upon a time he was into 'HO'. He generally has not wanted to admit to this but your new editor uncovered his old secret as evidenced by the figure at the right which was copied from the "HO MODEL TRAINS" magazine dated March 15, 1951. Reading it has made me wonder whether the grade was required to get the train over his head !? It also would be interesting to discover if he still sleeps under his trains. Somehow I can't imagine his wife putting up with the rumble of his Hiawatha in the middle of the night!

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*Bill McKay* has been operating a "Pullman Pike" similar to December's dream "Hodditie" since last August. He sleeps under his "Williamson and Meredith R.R.," however. It features an 8 1/3 % grade!

*\*108 Grayling Ave.  
Narberth, Penna.*

Fig. #3 - (At Right) -  
Uncatalogued Set #7117C  
Close up of the tender end  
and the tender box showing the  
hookless box coupler.

