



South Bay Historical Railroad Society

The Santa Clara BLOCK

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SBHRS Website Gets a Facelift

The website of the South Bay Historical Railroad Society is undergoing a major rework that eventually will reflect the diversity of interests and activities offered by the organization. Plans presently are being implemented to take full advantage of the society's many activities that range from depot and tower restoration, to historical railroading collecting, all the way to model railroading.

Robin Gilstrom, SBHRS President, has personally undertaken increased responsibilities for the site. Dave Grenier established the first web pages in March of this year. He set the ball in motion by developing a

number of pages that provided information about the club's spring open house, as well as links to local transportation agencies, including Caltrain and the Valley Transportation Authority, and to other model railroading and railroad historical websites.

But as of 17 September, with help from Grenier and John Dietrich, the SBHRS pages were updated. The new home page, for example, provides hyperlinks to the Santa Clara Depot, the Santa Clara Interlocking Control Tower, the SBHRS Museum and Library, Scale Model Railroad Displays, Organizational Information, Coming Events, and Related links and favorite sites.



Goal is to Whet Appetites

"My objective is to whet people's appetite, without giving it all away," Gilstrom stated recently. "The purpose is to let people know about our organization and about our restoration projects.

"Also, we want to tell people how they can become a part of it," Gilstrom said.

John Dietrich is writing some new material regarding school programs, as well as the restoration projects. That hopefully will go on-line in the next month or so, according to Gilstrom. Ed Peterman, meanwhile, is writing descriptions about museum artifacts. The museum portion of the website will include photographs of some of the club-owned artifacts.

The site currently is really just a beginning, Gilstrom notes. "The pages that are out there now are very brief and, in text, provide a very basic history of the tower and the depot."

There is a contemporary photo of the

depot, and one of the tower while the latter was still in use by the Southern Pacific Railroad. But several of the sites, such as the museum, and the site for the scale model layouts, are under construction. "It's going to take a little bit of time," he concedes.

Since its establishment in late September, the reworked site has averaged nearly eight hits per day. Of course, some of those are from SBHRS members.

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RESTORATION WORK CONTINUES — Work on the Santa Clara Interlocking Control Tower, located at the north end of the Caltrain parking lot of the Santa Clara Depot, has continued during the summer months. Work parties used one full weekend each month to make the progress that will soon result in the removal of the scaffolding from around the historic structure.

— Photo: Ed Del Prete

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Diesels Dominate New Product Lines

By George Rea

In this article, I will list new product release information for diesel engines and steam locomotives in both N and HO-scale. The manufactures I will be looking at are: Athearn, Atlas, Bachmann, Kato, Life-like, Stewart, Walther and others. My sources (in brackets) are the various model railroad magazines and information from the Internet.

HO-Scale Equipment

ATHEARN GP50 & GP60 (1)

Athearn will release HO scale BNSF repaints: two Santa Fe freight locomotives, one powered GP50 and one unpowered GP60. Both units will be painted in blue/yellow Warbonnet with BNSF numbers and report-

Incoming Mail Responsibilities Restated

Members of the South Bay Historical Railroad Society are reminded that responsibility for the handling of and response to mail incoming to the SBHRS rests with the members of the Board of Directors and the organization's corporate administrator.

The issue was addressed by Chairman Bob Dolci at the quarterly Board of Directors meeting in September. Incoming mail, retrieved by club members from either the board room of the Santa Clara Depot, or from the former passenger ticket office belonging to the Joint Powers Board, should be placed unopened in the newly established tray labeled for "incoming mail only" that is located in the club's kitchen, next to the refrigerator.

Organization officials, meanwhile, are trying to ensure that the U. S. Postal Service letter carriers stop dropping mail at the passenger depot, since mail dropped through the door slot there can remain unretrieved for some period of time.

ing marks painted over the original SF numbers.

ATHEARN F2A/B, F3A/B, F7A/B, F9A/B (2) (3)

Athearn has purchased the Highliners EMD F-unit molds. These units will be manufactured and marketed as part of their new Genesis series. To be released later this year, the Santa Fe warbonnet will be included in the first offering. Undecorated and unpowered kits will be sold through Highliners.

ATHEARN SD70/75I (2) (4)

A new release in the Genesis line for later this year. Paint schemes might be ATSF/BNSF and CN.

BACHMANN SPECTRUM 2-8-0 CONSOLIDATION (1)

A good running, detailed and low priced steam engine. The drive mechanism is a fully encased can motor with belt drive down to a worm gear that is housed in the fire box and rear boiler area. No more big worm gear or gear tower visible between the bottom of the boiler and the top of the drivers. No more spring tension wire electrical connection with the tender, now there is a multi-pin con-

New Books, Videos Added to Library

Several new books and videos have been added to the library of the South Bay Historical Railroad Society, according to Librarian Russ Danley. Among the books are *Santa Fe in the Intermountain West*, by D. E. Seward; *Domeliners: Yesterday's Trains of Tomorrow*, by Karl Zimmerman; and *Spokane, Portland & Seattle Railway*, by Todd Schwenk.

New videos include *Early Baldwin Diesels on the SP* from Pentrex, and *UP Turbines of the Wasatch, Imperial Valley Sugar Beet Trains*, and *The Battle Up Sherman Hill*, all from Video Rails. *California Electric Trilogy* from Pentrex also was added to the library. That video is reviewed elsewhere in this newsletter.

necter. Other features include a fully detailed backhead in the cab, complete with crewmen, detailed and legible builders plate. Road names are: B&O, Southern, UP, Western Maryland and painted-unlettered.

EURO-RAILS MODEL IMPORTERS (E-R MODELS) BALDWIN SHARKNOSE RF-16 (3) (4)

Unpainted samples of this model were unveiled at the Kansas City NMRA National Train Show. They are scheduled for shipment in the fall of 1998. They feature an all new mechanism. Roadnames will include Baldwin Demo, B&O, D&H, EJ&E and NYC.

EURO-RAILS MODEL IMPORTERS (E-R MODELS) FP7 (3)

This model is DCC ready, with five-pole skew-wound motor, available with two road
(Continued on Page 9)

Employers Reward Two SBHRS Members for Community Service

Two SBHRS members have been rewarded by their employers for their support of SBHRS activities. Their firms annually provide funding in response to workers' support of a variety of community activities.

Keith White's support of the SBHRS was rewarded with a gift of \$500 to the society's treasury from the Santa Clara division of Owens Corning, makers of fiberglass insulation products.

Meanwhile, Dave Jansson's support of the SBHRS was rewarded by a \$1,000 donation by his employer, Cisco Systems of San Jose. Cisco Systems is a worldwide leader in providing networking solutions for the Internet.

Both donations were provided unrestricted, meaning the funds go into the society's general fund.

Many companies in the South Bay Area provide matching fund donations on behalf of their employee's community service activities. If your employer provides such matches, please inform the SBHRS treasurer.

Remembering a Hobo Poet

A Special Character at Santa Clara Depot

It must have been at least 14 years ago that I met Rusty. I was standing on the track side of the Santa Clara Railroad Depot. I was trying to decide if I wanted to get involved with the restoration of the depot. The building was old, it was ugly, and it was painted a hideous green. What little paint was left was faded and peeling. The depot was swaybacked, tired looking, and apparently unloved. But still, it was a railroad depot and it was old. It was over 120 years old. In a strange sorta way the fact that it was old and dilapidated gave it character, the type of character that only a serious railroad buff or railroad historian could appreciate. But, what does this have to do with Rusty?

As I said, that was the first time I met Rusty. While staring at the depot thinking about the thousands of hours that would be required to restore it to its mid-1860's appearance, I saw what I assumed to be a homeless person get on his hands and knees and crawl through a hole in the side of the track-side loading platform. At first I didn't think much of it. Just another homeless person trying to find a warm place to spend the night. I probably daydreamed for another hour or so before I realized that it was getting to be rather late in the afternoon. I was getting in my truck when I noticed that smoke was coming from underneath the depot. I assumed that the homeless person I saw earlier was cooking his dinner. I debated with myself on whether or not to call the fire department. I chose not to. Instead, I decided to investigate the cause of the smoke on my own.

Getting on my hands and knees, I crawled under the depot in the same place that the homeless person had an hour or so prior. It was surprisingly dark. I waited a few minutes for my eyes to adjust. When they had adjusted, I was annoyed to see what appeared to be tons of debris haphazardly strewn about the ground. I carefully crawled over and around the debris in the direction that I assumed the smoke to be coming from. As I crawled, I noted that columns of redwood logs supported the depot structure.

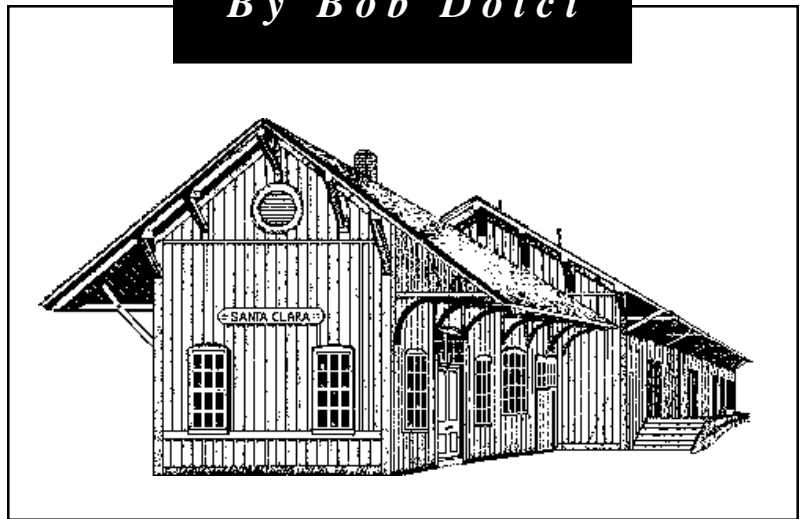
“I was getting in my truck when I noticed that smoke was coming from underneath the depot. I assumed that the homeless person I saw earlier was cooking his dinner.”

— Bob Dolci

I also noted that most of the diagonal braces were missing. I wondered how the depot had survived the 1906 earthquake. I crawled relatively perpendicular to the length of the depot until I approached its midpoint. About 10 feet from the center, the ground abruptly dropped off about three feet. After making my way down

over the short ledge, I realized that I was now able to stand up and walk, at least nearly so. By then my eyes were fully adjusted to the low light. Even though there was sufficient light, I was still unable to distinguish colors. Everything was covered with dust. Dust at least one-half inch thick. With that revelation, I realized that I had

By Bob Dolci



been trying not to breathe too deeply since I had entered the crawl way. The dust was so fine that it made breathing a concern. There was an odd smell to the dust. The dust smelled old and stale and somewhat — well I don't know — maybe putrid. I half expected to find dead rats all around me. I hated the smell because it felt like the dust was slowly working its way down into my lungs.

All kinds of thoughts were going through my head. Thoughts like “Gee, I hope I have enough nose hairs.” And other thoughts like, “I wonder what kind of valuable railroad artifacts are in with all this trash and debris?” For a moment I had lost track of why I was under the depot. The smoke reminded me. Not only could I smell it, it was beginning to irritate my eyes. It smelled like burning creosote, a rather irritating smell. But still, it was better than the dust. For whatever reason, I was not concerned about the building being on fire. I just knew it wasn't.

Underneath the depot is a section that is walled off into a ten by fifteen-foot space. That is where I found Rusty, cooking his soup. It was Top Ramen. He greeted me with a very friendly hello that caught me by surprise. I was prepared to reprimand him for having a fire under the depot when I noticed that it was fully contained and that there was no risk to the depot.

For some reason, God only knows, I stuck out my hand and said, “Hi, I'm Bob.”

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The Train Crash at Crush

A Most Unique Railroad Advertising Gimmick

Contributed by Ed Peterman
SBHRS Historian

Editor's Note — This article is from an issue of *Lock, Key & Lantern*. Writings about events such as this are important for the social and historical perspective in which they were produced. Only a minimum of editorial change has been made herein, so certain references, perhaps inappropriate by today's standards, nevertheless are included as originally written.

By Richard Phelan

On September 15, 1896, on a stretch of prairie a few miles north of Waco, Texas, two steam locomotives, each going 60 mph and each pulling six boxcars, crashed head on. At least forty thousand spectators watched it happen. . . .

The Missouri, Kansas and Texas Railroad staged the collision as a publicity stunt to, in effect, put central Texas and the rail line on the map, and it worked. Nearly every newspaper in the country wrote of the event in advance and then carried coverage of it, and stories of the great crash appeared in papers around the world. Thirty-three special excursion trains brought people to the scene, some from such distant points as Kansas City and Chicago.

The MK&T Railroad, commonly known as the Katy . . . linked St. Louis, Kansas City and the port of Galveston. Along its 2,800 miles of track lay a stretch perfectly suited for the spectacle of wrecking trains. It was straight. It dipped into a long, shallow valley and then climbed out, so that both trains could make a downhill run, gain speed and collide at the valley's lowest point. And on both sides of the track, at a proper distance, were gentle slopes from which thousands of people would have a fine view.

The decision to wreck the trains was made first and then the search began to find a site. The man ordered to find it was the aptly named William George Crush, general passenger agent for the Katy. Crush was, in fact, in charge of every aspect of the crash; it was his show. He seems to have been energetic, imaginative, and well-connected and thor-

ough, for he did a splendid job. He handled the publicity. He laid out the difficult logistics of maneuvering 33 excursion trains over a single railroad track to the point within a few hours and caring for their passengers. And he dealt with the technical problems of making two decrepit and temperamental steam locomotives run as if they were young again for a few glorious moments, and then destroy each other precisely in front of a grandstand filled with VIPs.

Historian's Note — One hundred years after this event, it is difficult for us to comprehend how sparse the Texas population was in 1896. Dallas counted slightly more than 40,000 people, while Waco tallied just over 12,000 residents at the time.

Between the two cities, dirt roads connected little towns where cotton farmers traded. There were no cars and no highways. The Katy was the great artery of travel north and south. The site selected for the crash had no facilities for visitors, just grass, grasshoppers, a few trees and a hard, hot sky.

So for the purpose of staging his wreck in style — and gathering in a bit of the excursionists' money — William Crush founded Crush, Texas, a town-for-a-day that sprang up on the open prairie and, for a few hours, challenged Dallas as Texas' biggest city.

Quite a bit of extra track had to be laid at Crush, for it was obvious that after the wreck the main line wouldn't be usable for days. Katy workmen built a platform nearly half a mile long where several trains at once could disembark passengers. Crush arranged to have the trains, once emptied, wait on the sidings at Waco (16 miles to the south) and Hillsboro (20 miles

north). He filled eight railway tank cars with pure artesian drinking water, equipped them with multiple faucets and drinking cups on chains and strung them out along a track of their own. Mid-September is hot in Texas. There was to be no charge for a drink of water.

A circus tent, borrowed from the Ringling Brothers, became a restaurant: two dozen waiters served sandwiches, light lunches and iced tea. But no alcoholic beverages were sold, because Crush figured that the liquor brought in by the spectators would cause confusion enough. He built a wooden jail and recruited 200 special constables to fill it with drunks and pickpockets.

Though Crush was a friend of P. T. Barnum's and had access to his skill with publicity, he didn't need it. The mere announcement that the great train wreck was to occur started people all over the country speculating about just how awful it would be. Crush distributed throughout Katy's territory circus-style posters, showing in bright colors an artist's conception of the crash. Excursion tickets cost \$2.

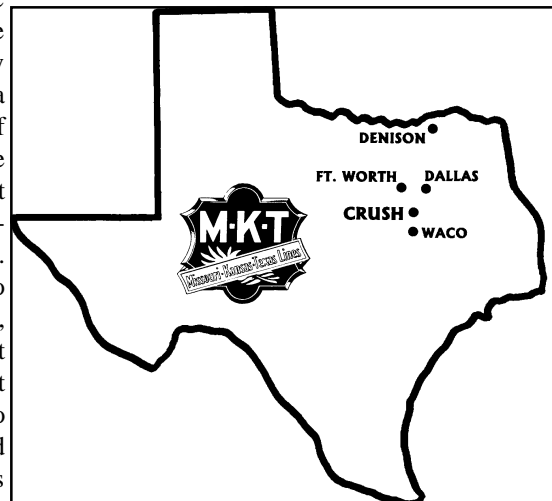
The locomotives selected for immolation weighed 35 tons each. They had been around since about 1870, and they looked it. Their cowcatchers had probably nosed through herds of buffalo on the Kansas plains.

But the roundhouse crew at Denison, Texas, was confident that it would raise

enough steam in the engines' old boilers to generate the necessary steam.

The key question was, would the boiler burst in the crash? If they did, hundreds of locomotive parts would become projectiles, traveling as much as

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Crash Provides Best Texas Entertainment

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half a mile, and the number of injured spectators — not to mention the lawsuits against the Katy — might be unacceptable. An old roundhouse foreman named Hanrahan, who had rail-roaded in Ireland before coming to America, assured Crush that the boilers certainly would burst. But everybody else, engineers, shop bosses and steam fitters, said they wouldn't. Hanrahan was so heavily outvoted in this opinion poll that Crush turned his attention to other matters.

A tent city appeared at Crush. Its residents were railroad people working on the project and folks from nearby towns who had come to watch them work. Even the preparations for a train wreck were better entertainment than most central Texans were used to.

Jervis Deane of Waco was the official photographer. Crush built a stand for him, a little nearer the planned collision point — which was marked by a post beside the track — than anyone else's vantage point. Deane was willing to take the risk partly because he was an adventurous sort and partly because good pictures would be worth good money. With two assistants and three cameras on the platform, he planned to photograph the rushing trains a few feet away from each other, the collision itself, and the wreckage as soon as the smoke had cleared.

The trains were brought to the site three days early for trial runs and timing. No. 1001 had been painted bright red, No. 999 bright green. The boxcars carried huge ads for the Ringling Brothers' circus and a Dallas hotel, the Oriental. The trains made stops enroute for public inspection and to stir up interest in the big event.

Things went well. The weather stayed hot and bright. Concessionaires set up lemonade stands and carnival booths, and people from all over Texas arrived a day or more early, in buggies and wagons and on horseback. Whole towns and hundreds of farmhouses were vacated on September 14 and 15.

By 10 a.m. on the 15th, the population of Crush had grown to 10,000. The excursion trains steamed in at the rate of one every 12

minutes, a batch from the north and then a batch from the south. Some estimated the crowd by midafternoon to be 50,000. But the traditional figures, arrived at who knows how and used through the years, is 40,000. Old photographs show women in full-length dresses carrying palmetto fans, and many men in shirt sleeves, though modestly rolled down and buttoned.

Scott Joplin, the ragtime composer, was probably there. Historical evidence puts him in Temple, 50 miles away, the next day. And a piece of his called The Great Crush Collision March is a pretty good musical transcription of the event.

A danger area was roped off. But so many people wanted to watch from what, in another context, would have been the 50-yard line, that the crowds kept surging and piling through the ropes. Many on-lookers seemed skeptical that there was any risk, and the constables had a hard time forcing them back.

A couple of hours were wasted in this way, and the show dropped behind schedule.

Mechanical failures, especially of the brakes, made runaway trains common in the early days of railroading — mindless monsters rolling out of control for many miles up and down grades until they crashed into another train or derailed at high speed on a curve. The engineers and

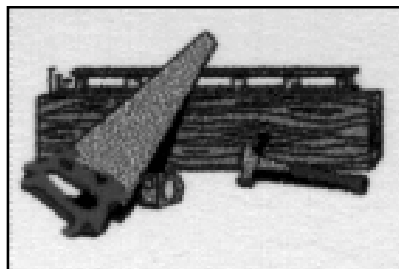
firemen of No. 999 and No. 1001 were to set the controls and jump before the trains picked up too much speed. If one of the unmanned trains should jump the track, the other would charge right past it and go racing down the Katy main line at full throttle, so the tracks behind each train were cut to stop a runaway.

The trains were brought forward to salute each other, like boxers shaking hands. Pilot to pilot, they met at the post which marked the expected crash point and were photographed. Then each train was backed exactly one mile. The distinguished guests sat with dignity on the grandstand. William Crush rode up and down on a horse, running the show. A man got down from a tree, thinking the limb might break. A boy eagerly climbed up and sat where the man had sat.

On the final test run, one train had covered its mile from a standing start in 120 seconds, the other in 119. It was important to get them off together, if they were to meet anywhere near the chosen point. Crush was in touch with the engineers through telegraphers, one on the ground beside each engine. There was some technical chatter over the telegraph keys. Then Crush gave the order to go, at the same time signaling with his hat to let the crowd know he had done so.

With a steam locomotive, you don't just press a start button and climb down. Certain things have to be done as the train gains speed

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No Dodging Chunks of Metal, Wood



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— things roughly comparable to shifting gears in a car. The engineers and firemen did them and jumped — C. E. Stanton and Frank Barnes from No. 999, Charles Cain and S. M. Dickson from No. 1001.

Cherry bombs had been fastened to the tracks so that the engines set off exciting bangs as they raced along. The first of Dean's three photographs, taken about a tenth of a second before the crash, shows black plumes of smoke flowing back over each engine. The plumes are long enough and straight enough to indicate exhilarating speeds, and the trains themselves are slightly blurred.

They met ten feet north of the chosen point, which was good enough. The VIPs on the 50-yard line had a perfect view until all disappeared in fire, smoke, dust and steam. Three big bangs came close together. The first was the collision of the engines; the other two were the bursting of one boiler and then the other. Crush raised his eyes to a sky filled with pieces of steel going up, which in a moment would be coming down, and realized that old Hanrahan had been right.

The crowd, too, looked at the sky. But people were so closely packed on the hill-sides that no one could dodge the descending chunks of metal and wood. No one could move at all. Some shrieked, some

were silent as they waited to be hit or missed.

That moment of anticipation seems to have been the most memorable of all for the witnesses, more impressive even than the crash. Many of them said so then, and Mrs. Millie Nemecek said so to a reporter in 1979. "I've never forgotten what all that stuff up in the air looked like," recalled the west Texas woman, who, until her death . . . was believed to be the last witness to the spectacle. She was 11 when she saw the wreck, 97 when she died.

Most of the heavy stuff fell in the cleared zone. A piece of wood, on the other hand, sailed half a mile and struck a woman senseless. Deane had his right eye put out by a two-inch bolt, and other pieces of metal embedded themselves in his head.

Historian's Note — *The boy who had eagerly climbed the tree replacing the man on the limb, was killed by a piece of flying metal. In all, two were killed and dozens were injured.*

Most of the doctors in the area were there, and they went to work. The number of injured and dead was comparatively small, and the spirits of the crowd were only briefly depressed. Men ran to the wreckage to get the choicest of souvenirs, but at first, the pieces of sheared and twisted metal burned their hands. Deane's uninjured assistant went on taking rather smeary pictures with what must

have been a ponderous view camera and slow, almost sluggish film. One photograph shows hundreds of men standing on the cooling pile of scrap metal, a zigzag of splintered boxcars and thousands milling around in what had been the danger area. Every piece of the wreck that could be taken away was removed, even rather large chunks that had to be heaved into buggies and wagons.

Crush was ritually fired, with fanfare, soon after the crash and then rehired with none a few days later. He had, after all, made the Katy famous. That, it was hoped, would bring not just passengers to its trains, but settlers to its sparsely inhabited territory — settlers who would be Katy customers all their lives.

The bereaved and injured were paid off. Deane, for example, had a surgeon remove the metal fragments from his head and accepted \$10,000 and a lifetime pass from the MK&T Railroad in exchange for his right eye. Several weeks after the crash, he put a notice in a Waco paper:

"Having gotten all the loose screws and other hardware out of my head, am now ready for all photographic business.

**Deane
Waco's high-priced photographer"**

I visited the site of the wreck 84 years, nine months and three days after it occurred. The tracks follow exactly the route they did in 1896. It's still prairie country: Johnson grass, careless weeds, sunflowers, a few scrubby trees. Half a mile to the west, the new great artery of travel, Interstate 35, parallels the railway.

I had hoped for a pointing hand or an arrow nailed to a signpost, and the legend "This Is The Spot." But you have to estimate where it was for yourself — probably just at the place where the slight downhill grade becomes null for a few feet before becoming a slight uphill grade. You surely can't miss it by much. What is striking is the absolutely perfect symmetry of the views in both directions. North and south, the rails climb gently and identically for a little more than a

(Continued on Page 8)



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Smoke Attracted an Investigation

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He offered his hand, which was very large and callused, and said, "I'm Rusty. Glad to meet you. What brings you under the depot?"

I told him that I had seen the smoke from outside and that I was investigating. He suggested that it was foolish of me to crawl under the depot if I believed that it was on fire. He also blamed the smoke on the railroad tie he was burning. I got the impression that he had on more than one occasion had a fire under the depot that went totally undetected.

'Can't Stand the Dust'

"Do you stay here, under the depot, very often?" I asked.

"Not hardly. I say, this place is way too dirty. I just can't stand the dust. It gets in your nose and in your clothes. I wouldn't be here now except that it's gonna rain. And besides, I missed my train. No, this is not the type of place one would call home."

"I know what you mean about the dust," I said. "I'm afraid to breathe it."

As it turned out, Rusty did not consider himself homeless. As a matter of fact, he was quite indignant when I referred to him as homeless. After listening to him for awhile, I had to agree. Rusty said he was a hobo. I kinda chuckled to myself. He must have noticed the smile on my face. He smiled back and said, "I've been Hoboin' off and on since I was sixteen. The difference between a hobo and a homeless person is pride. I'm not homeless nor am I helpless. And I have pride."

'Boes Don't Beg . . .'

I probably looked at him questioningly because he went on to explain, "Boes don't beg when they need money. They won't beg for it as long as they can work for it. We don't stand on a street corner with a sign that says we will work for food or money. We know where to go to get work when we want to work. And as far as being homeless, I'm not homeless. Homeless people are too miserable to enjoy life. Hoboes experience life to its fullest. More-or-less, this whole country is my home, and a more beautiful home a person such as myself could not ask for."

"Where would you get a job around here?" I asked, somewhat out of curiosity, but mostly because I liked the way he talked.

"The last time I was here I worked at the university."

"The University of Santa Clara?"

"Yes."

I was thinking that he was a janitor or maybe a gardener. But I asked him anyway, "What do you do for the university?"

"I've been a guest lecturer, mostly American literature. On one occasion I was asked to read from a book of poems that I had written."

"You're kidding! Right? You don't look like a poet. Though I must admit you kind off rhyme when you talk."

"What does a poet look like?"

"I don't know. A skinny guy that wears glasses. Someone with a wrinkled face from smoking too much. Not a pipe. Though he would own a pipe. But he would only smoke it when other people were around. He would have to have very sad eyes. He would definitely look suicidal. Maybe even have a big red nose from drinking too much. He would wear cheap clothes. Except his sweater. He would wear a very expensive sweater."

A Tearful Response

Rusty laughed. He laughed so hard tears rolled down his cheeks. For the life of me, I had no idea what he found to be so funny. It wasn't like his laugh was contagious. It was too high pitched to be contagious. But, nonetheless I found myself laughing along with him. When the desire to laugh subsided he pulled a book from his coat pocket and tossed it to me. I read the cover. *Rags and Flags, By Way of Rail: A Book of American Verse* by Dr. Henry Russel, The Hobo Poet.

"How do I know this is you?" I asked.

He reached for the book, took it from me and turned it over. He handed it back to me. I looked at it. His picture was on the back. He started to laugh again. Again I laughed with him. In the picture he was smoking a pipe. He was also wearing what appeared to be a very expensive turtleneck sweater and well-worn corduroy pants. He was leaning against a railroad crossing sign. Again he

reached for the book and took it from me. He opened it up, searched through it until he found what he was looking for. He read from it. It was a very simple poem. I'll never forget it.

*He wore a broad smile,
as he traveled his road of twin rail,
mile after graveled mile.
Not in a coach, not in a cabin.
The box by day,
the flat by night.
Must stay out of sight by light of day,
but not by night.
He just had to watch the stars at night.
The stars and the click, click, click,
of the wheels on the rail made him smile,
his broad smile,
mile after graveled mile.*

Bob Dolci is Chairman of the Board of the South Bay Historical Railroad Society. He wrote of this experience especially for the newsletter.

OPEN 24-HOURS A DAY!

THE SBHRS WEBSITE IS AT

www.sbhrs.org



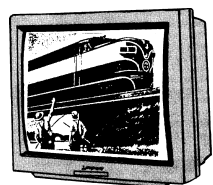
The SBHRS Salutes

**Disaster
Assistance
and
Rescue Team
from NASA**

The following NASA/DART personnel provided support in the restoration and painting of the Interlocking Control Tower

**Mike DiSanto and friend Maggie
Steve Frankel
Jerry O'Connell
Phil Snyder
Tom Timbal**

Video Review



California Electric Trilogy

© 1998 by Pacific Locomotive Association
and
Bay Area Electric Railway Association, Inc.
Produced by Pentrex
38 Minute Video Tape

California Electric Trilogy, by Pentrex, is a collection of 16mm film footage captured in the 1950s and 60s of Northern California's Key System east bay transportation lines, some Sacramento Northern interurban lines, and the last of Southern California's Pacific Electric railroad operations.

The common ground of these three railroads is that they were electric. Photographer John Kirkland captured these most interesting operations. Pentrex has computer enhanced the films, adding appropriate sound effects and narration to produce an excellent, if abbreviated sampling of California's premier electric railroads.

The video explores each of the Key System's five lines. From the Bay Bridge, two lines went to Oakland, one went to the Piedmont area of Oakland, and two more went to Berkeley. The Key System abandoned its trackage on 20 April 1958.

In a brief treatment of the Sacramento Northern, we are told that the railway provided through passenger service over a 186-mile route between San Francisco and Chico until 1940. The videos in this production were produced from a two-car railfan excursion operated from Oakland over SN rails.

The third part of the trilogy is footage of the Pacific Electric Railway. By the time these films were made, only two lines remained — the Long Beach line and the San Pedro line. The Hollywood cars are shown operating as "locals" to Watts. Well placed maps help the viewer understand the routes.

It was the Perfect Site for a Train Wreck

(Continued from Page 6)

mile and then drop off the horizons. It's still a perfect site for a train wreck. One old railroader has said that had it not been for the burst boilers and subsequent damage payments, railway companies all over the country would have staged train wrecks. None ever did; the one on the Katy was unique. Until recently there were a few old men in central Texas who had felt mildly deprived and resentful for 70-odd years. When they were boys their fathers, through prudence, or stinginess, or a sour disapproval of fun, had refused to let them see the great crash. They never got another chance to see one.

Historian's Note — *The public's thirst for spectacular events today is not much different than the psyche of the 1896 Crush attendees. People are the same — technology has changed. Today, high speed car races, air shows, daredevil acts, and large building demolition by explosives are attractions for the thrill-seeking public. The only crowd control today is the threat of crushing litigation which forces event promoters to protect the public more so than was done 100 years ago. I wonder what kinds of events will attract the 21st century thrill seeking crowds?* 🐞

Museum Acquires Several New Artifacts

Among the artifacts acquired by the museum of the South Bay Historical Railroad Society in the latest quarter is an upper quadrant semaphore signal blade, which has been affixed to the north wall of the museum room. Museum curator Ed Peterman discovered the blade at a railroadiana show earlier this year.

Several other items have been loaned to the museum by members of SBHRS. Dave Jansson placed on loan nine colorful packing box labels from various Santa Clara

Valley fruit packers. He also has loaned to the organization a framed lithograph showing the community of Santa Clara in 1856.

Bob Dolci, meanwhile, loaned a Dietz steel clad hand lantern marked for Southern Pacific Railroad, a track leveling tool, and a 22-inch section of 85-pound rail dated 1904. He also has loaned the organization a Union Pacific Overland Route porcelain shield that now adorns a spot on the south wall of the train room.

Future Plans for Club's Website are Revealed

(Continued from Page 1)

And meta data tags have not yet been imbedded into the pages. When that is done, search engines such as Webcrawler, Yahoo, or Excite will list the SBHRS in response to users' queries for such keywords as "railroad," "historical," "model railroads," or "museums," among others.

Future plans call for the inclusion of more about the organizational structure and history of the SBHRS, the club's rules, the standards for the layouts, and selected articles from the quarterly newsletter, the *Santa Clara Block*. "I want to include material that other clubs and organizations can use to model their groups," Gilstrom stressed. 🐞

OWENS CORNING

Fiberglas® Insulation

Several New Products in Fall Releases

(Continued from Page 2)

numbers for the following paint schemes: Soo, Reading, PRR, SP, Rock Island, Canadian Pacific, and Milwaukee Road.

INTERMOUNTAIN RAILWAY F2A/B, F3A/B Phases I/II/III/IV, F5A/B, F7A/B Phases I/II, F9A/B (4)

Undecorated body kits are scheduled to start shipping in November, 1998, with assembled, decorated models to follow later.

MANTUA F7A & GP20 (3)

Features include a Mabuchi can motor with fly wheels which drives both trucks, all wheel drive and pickup. GP20 paint schemes are: SF, UP, PRR, BN, Conrail, Rio Grande, Reading, and Erie Lackawanna.

F7A paint schemes are: UP, SP, New York Central, Conrail, Rock Island, Pennsylvania and Reading.

KATO RS-2/RSC-2 (2) (3)

These models will come with a factory installed DCC socket, five-pole motors, typi-

cally smooth drive train, frame-mounted couplers, directional headlights and separate detail parts. The models have cab interior details and the RS-2 comes with both air-cooled and water-cooled turbochargers, which affect the exhaust stack arrangement, along with the correct type of truck bearing (roller or friction) for the road name. The RS-2 paint schemes are: CP, Chicago Great Western, Delaware and Hudson, Great Northern, New York Central, Santa Fe, Union Pacific and two styles of undecorated. The RSC-2 paint schemes are: Milwaukee Road, Seaboard Air Line, UP and undecorated. Some models come painted and lettered, but without road numbers.



LIFE-LIKE GP7 PHASE II (4)

Scheduled for release in October, 1998. The paint schemes are: ATSF, Chesapeake and Ohio, Maine Central, PRR, Reading, UP, Western Pacific and undecorated.

LIFE-LIKE PROTO 1000 F3A (2) (3) (4)

This is the premier release of the Proto 1000 line. This model comes with a balanced five-pole skew-wound motor with heavy brass fly wheels, detailed trucks with all-wheel drive and pickup. Magnetic knuckle couplers and window inserts are included. Handrails are molded onto the body and the screen type grill work of the F3 is done to show the bracing behind it. The first paint schemes, in two road numbers, to be offered are: Santa Fe (blue/yellow), Chicago & Northwestern, Burlington Route, Lehigh Valley, PRR and UP.

STEWART HOBBIES ALCO C628 (4)

Available as an undecorated model in two versions (single or dual sand filler), in Sep-

tember 1998 and PRR and SP in October.

STEWART HOBBIES BALDWIN VO-1000 (4)

Another new locomotive scheduled for introduction in December is the Baldwin VO-1000 Switcher.

N-Scale Equipment

ATLAS EMD SD60 (2) (3)

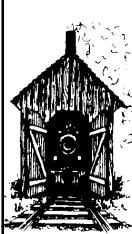
Just released by Atlas, these units feature a separate plow pilot and winterization hatch, to be installed by the modeler to follow a particular prototype. The units come with or without a Lenz DCC decoder. Units without have a PCB designed to be replaced by a DCC decoder later. All roadnames offer multiple numbers, an unnumbered but painted unit is available for most non-DCC decoder equipped road names. The units have directional lighting, blackened wheels, dual flywheel, skew-wound five-pole motors with a low friction mechanism. Body mount couplers can be changed to Micro-Trains No. 1015/1016 couplers. Roadnames are: BN, CNW, CR, CSX, EMD Demo, NS, Oakway Leasing, SOO, UP and undecorated.

KATO PA-1/PB-1 (2)

Read the product review in the October RMC. These units sound like another winner for Kato. Possible reruns and new paint schemes may be offered.

REFERENCES

- (1) *Model Railroad News*, October 1998
- (2) *Model Railroad Craftsman*, October 1998
- (3) *Model Railroader*, October 1998
- (4) *Model Railroad News*, September 1998



THE TRAIN SHOP
 1829 PRUNERIDGE AVE.
 SANTA CLARA, CA 95050
 PHONE: 408 • 296-1050
 FAX: 408 • 985-2423

TUESDAY - SATURDAY, 9:30 A.M. - 6 P.M.

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The Santa Clara BLOCK

EDITORIAL COMMENT

Leave a recorded message at the phone listed below if you have any suggestions, or if you have inputs, comments, or ideas for this newsletter.

SBHRS at Santa Clara Depot:
408-243-3969

Website:
www.sbhhs.org

SBHRS Board of Directors
 Bob Dolci, Chairman of the Board
 Robin Gilstrom, President
 Rick James, Vice President
 Dave Grenier, Secretary
 Joe Hoffmann, Treasurer

Joe Hoffmann
 Newsletter Editor and Publisher

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This newsletter is published quarterly as a service to members and friends of the South Bay Historical Railroad Society, Inc., a California non-profit public benefit corporation.

CALENDAR OF EVENTS

RECURRING EVENTS

Every Saturday, 9:30 a.m. to 3:00 p.m.
Open House at Santa Clara Depot
Depot and Tower Maintenance and Restoration

Selected Saturdays (See Postings)

9:00 a.m.
Work Parties
for Depot and Tower Restoration
and Facility Maintenance
Wear Appropriate Clothing

As Required
(See Postings in Depot)
HO-scale Layout Meetings
N-scale Layout Meetings
Santa Clara Depot

2nd Tuesday, Quarterly, 7:30 p.m.
(March, June, September, & December)
SBHRS Board of Directors Meeting
for Corporate Members
Santa Clara Depot

SPECIAL EVENTS

Saturdays and Sundays
7-8 and 21-22 November
Annual Open House
Sacramento Model Railroad Club
<http://members.aol.com/dmegeath/index.html>
1990 Grand Avenue
Sacramento

Saturday and Sunday
14-15 November
10:00 a.m. to 5:00/4:00 p.m.
22nd International Railfair
Information at: <http://www.mei-protel.com>
Placer County Fairgrounds
Roseville

Saturday and Sunday
28-29 November
11:00 a.m. to 5:00 p.m.
Great American Train Show
Alameda County Fairgrounds
Pleasanton

SPECIAL EVENTS (Continued)

Saturday and Sunday
5-6 December
11:00 a.m. to 5:00/4:00 p.m.
Greenburg Show
San Mateo County Fairgrounds
San Mateo

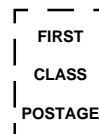
Saturdays and Sundays
5-6, 12-13 December
and
2-3 January 1999
12:00 noon to 6:00 p.m.
Holiday Show
Napa Valley Model Railroad Club
Napa Valley Expo Center
575 Third Street
Napa, CA

Items for the Calendar of Events that are of interest to SBHRS members and friends must be submitted to the club office or to the editor not later than the deadline of:

12 January 1999



South Bay Historical Railroad Society, Inc.
Santa Clara Caltrain Station
1005 Railroad Avenue
Santa Clara, CA 95050-4319



First Class Mail