

# NEW MEXICO STEAM LOCOMOTIVE

AND  
RAILROAD HISTORICAL SOCIETY  
P. O. Box 27270, ALBUQUERQUE, NM 87125-7270 TEL (505)246-2926

## RACK CARD PROMOTES AT&SF 2926 PROJECT

A decade ago, shortly after acquiring 2926 from the City of Albuquerque, we produced a brochure announcing the acquisition, and telling everyone what we **PLANNED TO DO**.

With much help from many individuals and organizations, we have made major progress. The accomplishments are now available for all to see.

We are beginning to see the light at the end of the tunnel. Though the tunnel is long, and we still have some distance to go, we can see that the light belongs to a fully restored and operational steam locomotive—AT&SF 2926!

Now, assisted by the New Mexico Department of Tourism, we have produced an announcement inviting everyone to come down to 8th St NW, just south of I-40, and see what we **HAVE DONE!**

The announcement, (front and back views pictured below), is in the form of a rack card that has already found itself in the tourist information racks around the state.

NMSL&RHS members are encouraged to drop by and pick up a handful of the cards to distribute to people and organizations wherever you go.

Let's let people know where we are, and when they can come by for a tour of the site. Let's get the word out that before long they will be able to hold a card saying something like: **GOOD FOR ONE 2926 EXCURSION FARE!**



## THE TWENTY-NINE TWENTY-SIX AND I

Memories of James Burke, a former AT&SF crew member rail author—and a lifelong rail fan still in love with 2926



*AT&SF 2926 in its prime, (circa '46-'52) when Burke knew it as rail fan and fireman*

I had heard about the big new “Twenty Nine Hundreds”. As a twelve year old kid around the Climax KS, depot, I had come to know well the engine and train crews on the daily mixed trains that stopped at Climax. They told me about the big new engines at Emporia—with tenders bigger than boxcars and drivers over their heads.

But those were more home bound days for me and I had no occasion to go to Emporia ‘til I was 13. It was September 13, 1946, when I stood at Emporia’s station and watched the 2901 accelerating the California Limited east while sister 2902 slipped by beside her with westbound freight—the beginning of an extended affair—**not yet finished!**

On October 5, 1946, at about 9:00 PM, on an extraordinary expansion of my experiences, I found myself standing in a thunderstorm on old US-66 at the east edge of Kingman, AZ. An eastbound passenger train had stopped at the depot, its two engines were taking water. I waited to see what engines they were. Where I was standing, the eastbound main curved away from the westbound main and highway to find an easier grade toward the Arizona Divide.

The scene was intermittently lit by lightning as thunder rumbled over the surrounding rock ramparts. Two whistles screamed down at the depot and thunder of another kind began. As raindrops splattered my hat, lightning lit their plumes. Pillaring smoke and steam and shoving steel under their train, they turned away—but not before I saw who they were. Up front was classic Pacific #11305. Rapping her stack and snapping her tender backside came the #2926 herself, her commanding cannonade in, then out of step with the Pacific. Heavy-weights! Then stainless steel hurried in pursuit thru the rain. The observation drumhead simply said “THE CHIEF”.

On November 23, 1946, I was at Wichita Union Station “trespassing” as usual beyond the limits of the train sheds when the #2926 rolled in with the westbound Scout. She was an as born beauty—unaltered as yet—with heavy rods and no sign of stack extension.\* I was carrying my sister’s ancient Kodak camera so I shot her—unfortunately, the film was “Army Surplus”. The results were a lesson regarding bargains.

*Obviously, The 2926 was Equipped with Stack Extension and Roller-Bearinged Rods Between Nov. 23 1946 & May 3 1947*

**\* Update note by James Burke.**

This newsletter is published quarterly by the New Mexico Steam Locomotive and Railroad Historical Society, a Non-Profit Corporation.

President \_\_\_\_\_ Michael F. Hartshorne  
Vice President \_\_\_\_\_ Dave Traudt  
Chief Mechanical Officer \_\_\_\_\_ Rick Kirby  
Chief Safety Officer \_\_\_\_\_ Jon Spargo  
Newsletter Editor \_\_\_\_\_ Doyle L. Caton  
WebMaster \_\_\_\_\_ Marlin Allison

MAIL ADDRESS: NMSL&RHS  
P.O. BOX 27270  
Albuquerque, NM 87125-7270  
Tel: (505)246-2926 web: www.nmslrhs.org

## LARRY LUKASH July 24, 1940-April 6, 2010

Larry Lukash, a member of NMSL&RHS since shortly after moving to New Mexico in 2006, passed away Tuesday, April 6. We extend condolences to his wife, Joanne, and other members of his family.

Larry had years of experience, and a real passion for restoring vintage cars. He also had an interest in railroads, having built an elaborate model rail system.

With that background, Larry easily transferred his ability and energy to the restoration of 2926. He was a great team player, ready to cheerfully take on any of the myriad tasks involved in the restoration.

The picture below is representative of the Larry we knew—always cheerful, quite obviously enjoying a fun retirement activity.

Larry will be sorely missed, as a friend and valued member of the 2926 team.



Above; Cheerful Rail Fan: Larry Lukash as the members of the 2926 team will remember him.

Below: Larry with the beautiful corvette that he restored at an earlier date



# BANGING ON A 2900

Gayle Van Horn—Banging on a 2900 with an artist's tools

By Mike Hartshorne

*Not all banging on 2926 can be heard. In this issue Dr. Mike profiles someone who has proven his support for the restoration without picking up a hammer or wrench. He is an artist who does near soundless banging with a brush. The work he does may not be heard, but it is certainly worth a look. His contributions, both monetary and promotional are significant—Editor.*

In the panhandle of Texas, somewhere near the cattle town of Paducah (60 miles from Plainview) Gayle Van Horn was born in 1937 at his Uncle's Ranch house. His dad had just gotten out of the Army after a three year hitch as a signal corps soldier in Patton's cavalry outfit at Fort bliss, Texas. Dad was working for the family produce business in Paducah. The ATSF moved that produce by train. Now we know where Gayle started his love of trains.



Gayle with Grandson Dillon Meyer at Silverton, Colorado, next to a Durango & Silverton narrow gauge locomotive.

Soon the family moved to Clovis where Gayle's dad ran a powdered egg plant during WWII supplying rations to troops in Europe sent by the railroad to New Orleans for ocean shipment. (Those of you old timers who have eaten mountains of reconstituted military powdered eggs shouldn't hold that memory against Gayle's dad. At least they held body and soul together so you can still gripe about that food today.)

In 1945 Gayle got his first ride on a train from Clovis to Washington D.C. to celebrate VE day with an uncle who was a pentagon officer. Gayle saw the victorious General Eisenhower ride in a halftrack in a parade and visited the pentagon. Soon after that his uncle went to Japan in the Army of Occupation to install a post war telephone system for General MacArthur.

In 1945 Gayle's family moved to Albuquerque when his dad got a job with Eidal Manufacturing building low boy trailers, off road oil rig transporters and bomb dollies. They lived on Sycamore St. across from Roosevelt park six blocks from the Alvarado hotel.

Third grade started at University Heights Elementary (now the site of Central New Mexico University.) A young Gayle worked as apprentice to local artist Carl Von Hassler (1887-1969). Sweeping floors and collecting Carl after a drunk at Al Monte's bar were principal duties. Carl lived in old town and sold a lot of paintings to First National Bank when he needed drinking money.

At the age of 15 years Gayle got work repainting signage and Indian symbols around the Alvarado. He did inside work painting the Alvarado's beams and bars while he attended Highland High. It was a small town and Gayle had friends at the other two high schools, Saint Mary's and Albuquerque High. He keeps up with three sets of reunions. After high school he spent two years

studying in the Mechanical engineering department of UNM studying to be an architectural engineer.

To scrape up a little cash he painted murals in new homes and model homes. He was cheaper than hiring Von Hassler but prices were held down by the contending \$150 wallpaper jobs. To feed a growing family and kids he started his own business doing drywall and painting in homes and commercial buildings. He painted La Posada Hotel, the old First National Bank Building (4 times), the General Mills plant, and the Federal courthouse. He did emergency night time repainting of Coronado Center after storm damage in 1985 and again in a 1995 facelift. His blood red paint on the United Blood Services building on University catches my eye every time I drive by.

Gayle still did artwork on the side and combined vocation and avocation by doing a *tromp l'oeil* (French for “fool the eye”) painting on the outside of the Creamland Dairy building in Huning Heights to help the business improve relations with the neighbors. It seemed that the didn't really care for the appearance of the dairy's ugly steel building in their neighborhood.

Creamland's public relations guy, H. Barker (the architect who drew the plans for my adobe home), and Gayle found a solution to what the neighbors considered an eyesore. They got the neighbors to agree to the application of some of Gayle's fine artwork. Soon the ugly steel building became what appeared to be a brick home with kids in the windows in 1996.

When his kids were educated and gone Gayle got back to being an artist full time. He specialized in southwest scenes and sail boats. (I forgot to tell you he did some time in Ketchikan, Alaska, pop. 7922 in 2010.) Of course he painted the Narrow Gauge trains which he enjoyed in Durango and Chama. He had a friend that ran the Elkhorn Lodge in Chama and spent a fair amount of time studying trains while irritating the fish at Los Pinos, coming and going by flag stops on C&TS RR .

He was working on being a happy bachelor until Linda found him at Molly's Bar in 1998. So much for bachelorhood! Married in his life for the second time he now lives a fine life with her in an east mountain home. He works out of the 105 Gallery on 4<sup>th</sup> Street in downtown Albuquerque.

Now, as the late Paul Harvey would say: “Here is the rest of the story”.

A few years back NMSL&RHS members of the Johnson family commissioned a watercolor of the 2926 for their home. That and his long friendship with RR art customers (and long time NMSL&RHS members) Ron Ashcraft and John Bond brought him to our locomotive.

He fell in love with her as so many of us have. He wanted to help the best way he knew—with his art. It didn't take long before his wonderful watercolors of 2926 became our Christmas cards and note paper.

Recently, he arranged a railroad art show at the 105 Gallery. The show features rail art of several noted rail artists in the U. S. and Canada. It is now running through April 2010.

With gracious permission of owners John Bond and Ron Ashcraft to reproduce it a full size *giclée* (French for “really nice inkjet print”) of his 2926 at the Alvarado graces my home's entry.

A similar one is now in Albuquerque Mayor Berry's offices. Soon enough Gayle will be doing art for us from the restored and operating 2926.



*Opening night of the month long display of rail art, Gayle stands next to several pieces of his southwestern art.*

## RAIL ART AT 105 GALLERY

### Show Attracts Rail And Art Fans

Long time Albuquerque resident, artist, and NMSL&RHS member Gayle Van Horn's idea for a rail art show was a success.

New Mexico and the Southwest provide artists with myriad opportunities. Van Horne has done a number of watercolor pieces of some of the wonderful southwestern scenes. But what was missing from those scenes?

Trains of course—especially trains with names like The Scout, and The Chief pulled by huge steam locomotives. Once he was commissioned to do a painting of one of those locomotives, (AT&SF 2926) Gayle was hooked.

To help bring 2926 back to life, he organized a rail art show—a portion of the proceeds to go to NMSL&RHS for the 2926 restoration.

The show drew art from a number of U.S. and Canadian rail artists, and has continued to draw interest since opening night in early April.

The pictures below depict the response from art and rail fans.



*Opening night: Rail art fans view art and chat.*



*Jane McLean with her ethereal smoke and steam close up rendering of the 2926 stack fully extended.*



*A sampling of rail art displayed at the 105 Gallery.*

*(Continued from Page 1)*

On May 3, 1947, I was trespassing at Wichita again when #2926 rolled in with the eastbound Scout. As I was setting up to photo her setting in the station, someone walked up beside me—carrying a camera too. We photoed the #2926 simultaneously. His name was Giles Stagner. It seems he was a “railfan”—I’d never heard of such a thing. We watched the 2926 blast out toward Kansas City, and talked a while about our obvious common interest. We kept in touch and traded photos—and years later—after Giles lost most of his photos in the 1955 Udall Tornado and suffered a fatal heart attack, his brother Lloyd Stagner found my letters in his effects and Lloyd and I have been touch ever since.

On October 26 1947, at 5:00 AM at the Harper KS depot, I was being a juvenile delinquent as was my habit in those far away days when the #2926 roared thru with the Grand Canyon. Such passages thru small town America may be our greatest loss.

The 2926 then evaded me until July 8, 1949. On that day I was visiting my operator friend at Tower B on the freight main line at the east edge of Eldorado. At 1:00 PM—true to the line-up—the east end light lit up. I walked over to the north windows of the tower and watched a tall stacked Twenty Nine Hundred lean into the curve with flashing rods at 60 per. She rattled the tower’s windows with her passing, making no apologies for her following 82 frolicking cars. It was the 2926 with auto parts for California.

On September 4, 1949, I had driven north from Tower B to the area of Lake Eldorado to set up for a photo. But the 2926 had no time for such trivia. She caught me unprepared and bombed past at 60 per with more California auto parts—transporting her own poison.

On June 11, 1950 my hobo buddy Richard and I were in Canadian, Texas, fresh out of work and looking for a ride—preferably west. Lo and behold! The 2926 rolled in with westbound refers. As she started to depart we snagged a ladder—had a seat on top. The breeze was nice and we enjoyed the ride to Panhandle. But then they holed us up for a passenger train and we went shopping or other accommodations. Later, we rode into Amarillo in a brand new road grader cab—windshield wound open and feet propped up in style. A yard dick drove alongside us—flaunting his total authority and grinning at the thoughts of throwing us in “The Crowbar Hotel”. But we were in the middle of a 100 car freight train. When we got down to 15 mph, we unloaded on the other side. By the time he could get across, we were long gone. They didn’t pay yard dicks much then!

In the years 1950 and 1951 a good deal of my pilgrimages were in side door Pullmans and my record keeping became a casualty in the process. While much of the travel was far from 2926 haunts, I imagine that I did encounter her now and then. But although I have a good memory, it’s short! I note that the 2926 was photoed in Las Vegas, NM, in 1951 and in San Diego in May of 1952. So she was apparently still going to “El Lay” occasionally—probably with the Fast Mail. In the fall of ‘51, I returned to Emporia and “went firing” for ‘John Santa Fe’. I would soon see the 2926 again—and up close.

On January 4, 1952, I was in my second month of a fireman on Santa Fe’s Middle Division. I was called at Emporia for 9:15 PM for an “81 train”. My engineer was Harry Richmond—our engine—**The 2926!** We climbed into her cab at the round house as usual and the brakeman lined us thru the yards to our train. When the air men pulled their blue lanterns down the 2926 howled her highball thru Emporia’s night and at 10:10 PM she had 4000 tons stretched and rolling. We eased down the departure lead toward Merrick facing a glowering red eye east of the tower. Halfway there the eye blinked green in agreement.

Mr. Richmond, half standing, swung the pendulum throttle; the 2926 shuddered and coughed and came alive. My inch of water turned to five. I eased open on the oil. We passed the tower with cannonading stack. Her drivers were trying to slip on the crossovers. She found the westbound main—Mr. Richmond sanded the rail. I was down on the deck with the sand scoop blotting out the stars—the pressure came back to 300.

We were pushing the limit thru Ellsinore switches at 45. We trembled the Cottonwood Bridge and hit the Flint Hills. The railroad was ours to the top—cackling thru the cuts and curves. We were back up to 50 at Cassoday—but with a double yellow ahead. Into Aikman siding at 40, we met a GFX halfway thru. Out the west end without stopping to drop like a rock thru Chelsea. We leaned to left at 60 past Tower B—brake valve roaring. He snaked them thru the curves saving the conductors coffee.

I’ll never forget our stop for water at Augusta. We didn’t need much—I was back on the tender to spot for him, standing with my heels against the back flange of the tender top. I had not yet learned the danger of doing that. As we approached the water crane the slack ran in bumping the 2926 ahead abruptly—I was off balance. There was nothing behind me but space above a gondola. The gondola’s rolling wheels awaited below. My arms described wide circles as I fought not to fall. Obviously, I caught myself—how, I’ll never know! I didn’t do that again!

We arrived at Wellington on the 2926 at 2:30 AM on January 5, 1952 and were not released but doubled right back to Emporia on the 3767. The 2926 went on west.

I’m sure I had many other encounters with the 2926 over the next two years, but I have no record or specific recollection. They killed her last fire at Belen, NM, the day after Christmas, 1953 and she sat there for almost three years. On October 29, 1956, she was donated to Albuquerque

Over the years I’d occasionally pass thru Albuquerque and I paused in the park where the 2926 stood and thought about Kingman and Wichita and Tower B and Emporia. I even looked up at the rear of her tender and thought of the night I almost died there. Then I went on to “more important matters”.

**LONG LIVE THE 2926!!!—James Burke**

*Editors note: The previous article is presented as written, complete with the author’s two line handwritten comment regarding the post World War II upgrades of 2926. James Burke is a true “RAILFAN”. He represents many of us who grew up during the era of really big steam. Unlike most of us who admired the huge AT&SF 2900’s from afar, he eventually had an opportunity to continue his affair—**up close and personal!** The folks laboring to bring 2926 back to life understand his “unfinished affair” with a locomotive that represents the very pinnacle of high speed steam rail technology. We would like to have Mr. Burke come down from Kansas for a visit with his soon-to-be reborn “first love”—**Atchison Topeka and Santa Fe Steam Locomotive Number 2926.***

# RESURRECTION OF THE 2926 BUILDER'S PLATE

By Bob DeGroft

As most train folks know, builder's plates were some of the first items to be "lifted" off many steam engines that were donated to cities for display. Our original plate probably is on the wall of some scoundrel's home after hacking them off the side of our engine many years ago.

The resurrection effort started several years ago when NMSLRHS member, Kevin Evans, spent a lot of hours creating a replica plate made of plywood. He used photos of 2926's original plate as a guide. Kevin sawed each letter out with a coping saw and glued them to the plate. Then he carefully made a plaster pattern and presented it to the group. For awhile, that seemed to be the end of the project. The plaster casting sat in our world headquarters office for many months.

Then came Master Blacksmith Robb Gunter. One day he wandered into our site, looked us over and asked if there was anything he could do for us. I quickly searched for the plate and asked if he could make us two bronze replicas. He agreed and disappeared with the plaster pattern under his arm. Earlier this year Robb called and asked a bunch of questions. Was the plate curved? What was the texture of the background? How was it mounted? We answered all and he went to work creating the flat that would hold the mold, ordering the special sand, smoothing the sides of the many letters and obtaining the bronze.

In March Robb invited me to his shop in Tijeras, to witness a pouring. Below are some pictures of the process. Bronze ain't cheap railfans; Robb obtains the material from scrap city water meters and adds common household borax to act as flux. He uses baby powder to coat the pattern and the sand seam so the pattern will release. He packs the sand into the mold box very carefully but firmly.

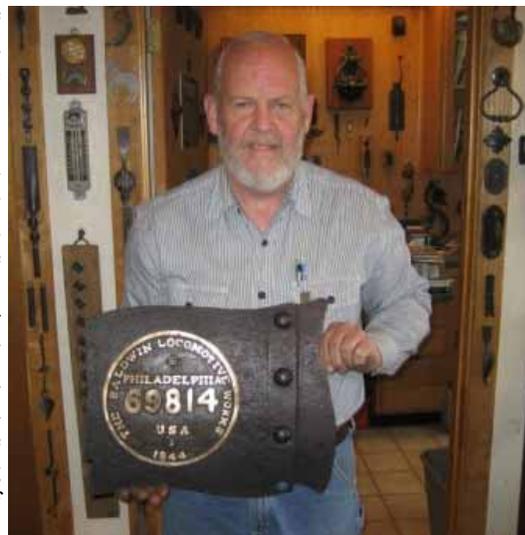
The sand is a mixture of silica sand, bentonite, and a special oil. After removing the plaster casting he cuts vents in the sand and also a gate for the molten bronze. Carefully re-assembling the whole thing, he melts the bronze scrap in a kiln he made himself. At 2000 degrees the molten metal is carefully poured into the hollow mold. Lots of smoke is the result as the oil turns to vapor; the mold is allowed to cool for about a half hour and voila! out pops the rough casting.

More time is spent sandblasting the casting, trimming off dregs, then chemically staining the bronze black and finally polishing the letters and numbers to a high sheen.

The real surprise was when Robb brought his finished art creation out from his hiding place and presented it to the society.

Presently we are discussing the possibility of having Robb create a limited offering of these builder's plates to railfans, at a price, of course. If you are interested, contact us via email!

Many thanks to Robb for his generosity. A tour of his shop is a real thrill, the man is very talented and his creations are truly masterpieces. If you have questions, a project, or want to learn blacksmithing, Email Robb at [www.g3blacksmithing.com/](http://www.g3blacksmithing.com/)



*Robb Gunter proudly holds his creation of the first bronze replica builder's plate. Robb mounted it on a specially "aged" piece of plate complete with rivets. He is donating his creation to the Society and it is for sale and on Display at the 105 Gallery in Albuquerque during the month of April.*



*The flat for the mold consists of two parts. Photo 1, Robb packs sand into the bottom half. Photo 2, Robb removes pattern to reveal void that will create plate. Photo 3, both parts of flat in place ready to pour. Note the holes: One is a gate for the molten bronze, the other to vent hot gases.*



*Photo 1, molten bronze is poured into mold, creating lots of smoke and fire. Photo 2, cooling plate receives steel brush treatment. Photo 3, finished plate is ready for trimming, staining, and polishing.*

## LEARNING FROM THE EXPERTS

### Visits With Other Steam Operations Provide Useful Learning Opportunities

Knowledge of steam locomotive restoration and operation is available. The bad news is that the really useful knowledge is only available from those few experts who are still operating steam locomotives.

The good news is that we have friends who possess that kind of knowledge—friends like Sam Lanter and his crew at the Grand Canyon Railway.

Recently, an exchange of visits between the two groups has proved very useful for the 2926 crew. Sam visited the 2926 restoration site for a close up look at our work, and to provide a bit of advice.

On Sunday and Monday, April 18-19, CMO Rick Kirby and Board VP Dave Traudt reciprocated. They traveled to Arizona to meet with Sam, Eric Hadder and other members of his Grand Canyon Railway crew.

While there, they discussed numerous issues we will face in restoring 2926. They also got a lesson in setting steam valve geometry.

Throughout North America, there are very few steam operations with large high speed locomotives. We are very pleased to have people like Sam and the Grand Canyon crew, Bob Kittel and the AT&SF 3751 crew, and experts from other such operations take the time to provide us guidance. Some day we plan to be a part of that elite community.



Sam Lanter, Rick Kirby, and Eric Hadder with Grand Canyon Railroad #4960. They are using a trammel to set the steam valve geometry.

## BELEN'S DOODLEBUG GETS NEW HOME

During the war years of the 1940's, AT&SF provided local service in New Mexico with a commuter vehicle dubbed "Doodlebug". Retirement from service did not necessarily stop it travels. It made a trip to Sacramento California, where it sat for years in a climate not nearly so kind to machinery as New Mexico. Finally, through the combined efforts of rail fans in Belen, and the offices of Governor's Schwarzenegger and Richardson, it was returned to New Mexico. For months, the Belen rail fans have been working to give it a new home, hoping to someday restore it.

NMSL&RHS member Joe Rizzo reports Doodlebug is now in its new park in Belen. The signal masts are up and electrical circuits are being connected.

The front section of the park will be open during the day for visitor access to view it through a fence. When the park is complete, visitors will be allowed in to see the signals operate—and someday to tour a restored Doodlebug.

The two tall signals are Semaphores and the one in the middle is a Wig wag crossing. The next one is a flashing crossing signal. The crossing bars and a bell are still in the museum, but will be installed soon. The last signal is a double three color Searchlight signal.



## NMSL&RHS CREW RECEIVES PLAQUE FROM CARLSON & CO FOR A JOB WELL DONE

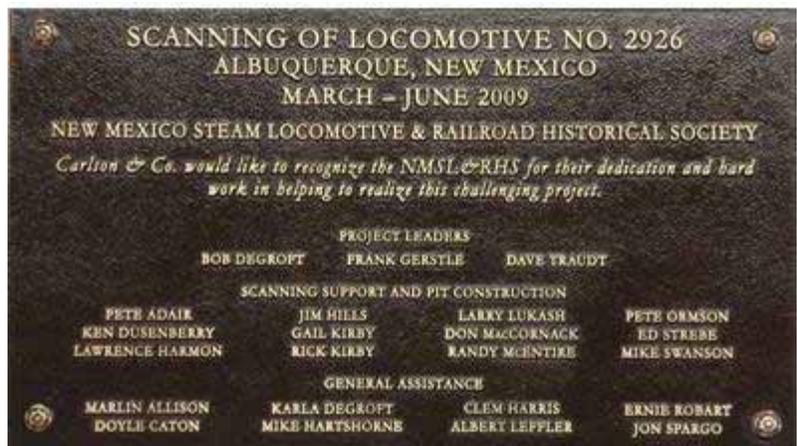
It is now common knowledge that something other than restoration was going on at the 2926 site during the past two or three years. The high level of activity—with no publicity allowed—was performance of a complete three dimensional scan of 2926 and many of its individual parts and accessories.

The 3D data will be used for an art project at the entrance to the Los Angeles County Museum of Art (LACMA). With initial funding by the Annenberg Foundation, Carlson began the engineering study. A leading international imaging firm was contracted to perform the 2926 scan. NMSL&RHS was contracted to provide on-site support. Carlson also funded the construction of the pit we now enjoy. It provides easy access to the bottom of 2926.

The scanning process employed cutting-edge laser scanners and other imaging devices to generate a database roughly two terabytes in size. It required an NMSLRHS crew on site every day for four months. We were paid well—enough to buy materials for work underway and leave some in the bank. Though we are still in need of more funding, this was a real boost.

An LA press conference on the Art project resulted in much internet discussion. NMSL&RHS was identified as a participant. According to Bloomberg News, the project is now on hold, but LACMA expects to move forward.

Many thanks to Carlson & Co for recognizing the hard work that a number of our members contributed to the project.



# LIGHTS. . . CAMERA. . . ACTION

## Restoration Site Becomes Movie Set For A Day

February 1, 2010 was a long busy day at 1833 8th St NW. Well, actually it was one of several rather long days, including the preceding weekend. It all started last October when we received a call from the site locator for the movie, "Let Me In", directed by Matt Reeves, and starring Kodi Smit-McPhee, Chloë Moretz, and Richard Jenkins.

The site locator had seen the 80 foot chair car parked on our siding. He asked permission to use it in the movie, stating that the script called for interior shots of a 1980's Amtrak chair car. Though built in the 1950's for AT&SF, and operated as a part of the Santa Fe El Capitan, the car was used by Amtrak in the 1980's. Once belonging to NMSLRHS members Ron Ascraft and John Bond, it is now owned by another NMSL&RHS member, Amtrak Inspector Brad Black. Brad plans to move the car to Wisconsin. In response to a quick phone call, he agreed to leave it here, and to donate the income from its movie use to NMSL&RHS.

And what did we gain from our movie business venture?

We did quite well. The use of Brad's car, our site, and the labor of a number of our members produced almost \$7,000 in cash, plus a few additional benefits. All the moving and reorganizing of equipment and materials at the site required a major cleaning. That was a very significant benefit. We also made a number of new friends and supporters—and the way they provided food and refreshments caused some of our members to think about joining a movie crew.

Here, and on the back page are some pics from the site preparation, and the February 1 movie shoot.



*Preparing the site for the movie shoot. There was a lot of lifting, pushing and moving for a couple of days prior to the shoot—then putting everything back in place after the shoot. It wasn't an easy job, but it produced \$\$\$ for the restoration, and we now have a much cleaner site.*



*Shooting Day: A composite photo looking west to our normal parking area (left), and looking north on 8th St toward I-40 (right). Both areas are filled with trucks, trailers, movie equipment, and a very important item near our gate—the caterer's trailer with lots of food and refreshments.*



*Pete Ormson and Randy McEntire mingle with cast and crew to watch the action, and provide help as needed.*



*Inside the car, Randy checks light fixtures as John Taylor and Rick Kirby talk to lighting crew at far end of car.*



*Power cables everywhere. This is the walk-in gate on the south side of the NMSLRHS site. The Gaffer (movie term for electrical guru) and his crew made short work of wiring and lighting the entire site.*



*Sunset on the set: Only hours before shooting was to begin, grips, gaffers, and NMSLRHS members scramble to get everything in place for tomorrow's shoot.*



*Who said movie making is hard work?: Rick Kirby, Pete Ormson, Ken Dusenberry and Pete Adair have ringside seats to the filming activity. Could it be that they have aspirations of becoming movie directors?*



*DOWN UNDER RAILFAN: Australian actor Andy McPhee, and Ken Dusenberry at 2926. McPhee, father of "Let Me In" lead actor Kodi McPhee, once operated locomotives before becoming an actor.*



*Kodi McPhee and younger brother with Doyle Caton . Kodi is one of the most polite, well mannered youngsters of his age (13) one is apt to encounter.*

## ANNUAL BOARD OF DIRECTORS ELECTION

The time for the NMSL&RHS annual Board Of Directors election is fast approaching. The annual meeting for 2010 will be July 10. Two BOD positions are open. Under the current By-Laws, nominations for those two positions must be received by the NMSL&RHS no later than May 15. A copy of the nomination form with additional details and instructions is posted on the NMSL&RHS web site.

For those who are not on the web, or if there are any questions regarding qualifications for nomination of BOD candidates, contact one of the members of the nominating committee at NMSL&RHS main number (505)246-2926. If there is no answer, please leave a message. Messages are checked daily.

Once the nominations are approved by the BOD, the slate w/ballot will be posted on the web site, and hard copy ballots will be mailed to those who are not on the internet. Ballots must then be returned to NMSL&RHS by 1 July, 2010.

### NOMINATING COMMITTEE

Doyle Caton

Frank Gerstle

Dave Traudt