



# HOTBOX

"the Un-Magazine of Model Railroading"  
September 1982  
No. 179



## -INSIDE-

AT TRACKSIDE Special

Kitbash A Boxcab

Office Car

and more



# HOTBOX

OFFICIAL PUBLICATION • Train Association of Model Railroading

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Annual dues for the TAMR are as follows:

REGULAR: (under 21 years of age) \$10.00

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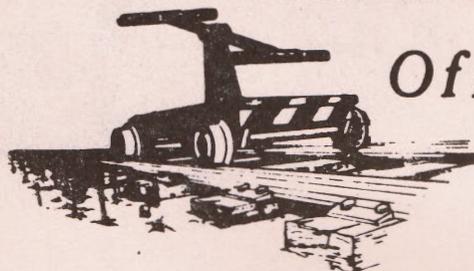
Please address all membership applications, renewals, address changes and complaints of non-receipt of the TAMR HOTBOX to the TAMR Secretary.

TAMR Secretary: Dee Gilbert  
for Membership Box 132  
Harrison, AR 72601

All other HOTBOX business, except where specifically noted, is handled by the Editor. Please address all comments to the Editor.

HOTBOX Editor: Mark Kaszniak  
4818 W. George St.  
Chicago, IL 60641

DEADLINES: The TAMR HOTBOX welcomes articles, photographs and artwork pertaining to model and/or prototype railroad subjects. All material for publication must be submitted 30 days before the month of publication. The TAMR HOTBOX assumes that all material is submitted for the mutual benefit and enjoyment of the hobby by the membership and thus no payment will be made upon publication.



## Office Car

By Dan Carroll

Just what is promotion? Is it part of a military system? Is it part of a job? Is it advertising? Does it help an organization grow stronger? Is it really needed?

The above questions are probably the ones most commonly encountered when it comes to promotion. Another common question is: "Can anyone promote?" The answer to all these questions is an emphatic YES!

In any part of the military system or of civilian jobs, promotion is the advancement of a person's stature to a higher level. However, this isn't the type of promotion that I want to discuss. There is yet another kind of promotion and that deals with advertising a product, service or organization to help it grow and become a success.

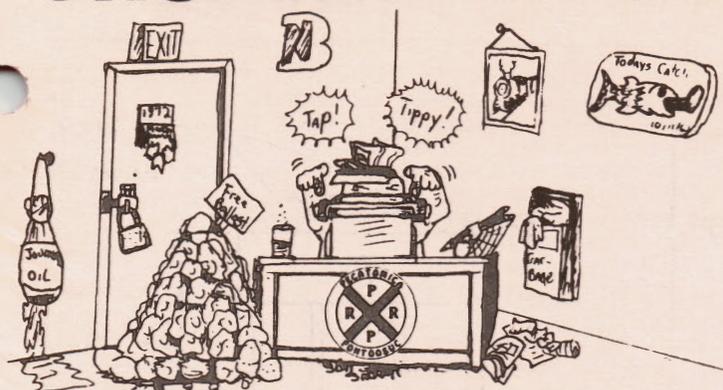
Without this promotion, the foods we buy, the beds we sleep in, the gas we put in our cars, the magazines we purchase, the organizations that belong to and the companies that we buy from wouldn't be known. Without promotion, companies like the Union Pacific (which advertises on TV) and the Burlington Northern (which advertises on radio and in newspapers) wouldn't be as successful as they are today. Without promotion, nobody would know about magazines such as MODEL RAILROADER or RAILROAD MODEL CRAFTSMAN and without ads in those magazines, few people would belong to such associations as the NRHS, NORA and especially the TAMR.

Word-of-mouth is another important tool of promotion and coupled with promotional material, both can become a powerful force. If you can talk to your friends or family, you can promote. Some school systems (such as the one I attend in CO) have a policy where anyone can promote any organization, providing that it is not a religion, by sending a copy of the promotional material to the principal for his approval. If approval is granted, then your distribution is assured. Surely you have friends in your school who are interested in our hobby? Why not pass out some TAMR promotional material to your friends, teachers and even your school counselors. Since school counselors see students on a regular basis and often know their interests, they can pass it out to students who are interested in modeling.

Other places to promote the TAMR are hobby shows (talk to the manager and ask him to place a poster in a viewable location or some brochures near the cash register), model railroad clubs (a simple letter to the President explaining your goal or merely discussing it with him in person can get your brochures placed during show/operating nights), swap meets, railroad museums and railfan excursions (again, a simple letter is all that is usually needed).

When writing, try to include a copy of our brochure or poster so they can see what the TAMR is all about. These are available from me or Chris Brindamour. Write today!

# CRUMMY NEWS



BY MARK KASZNAK, EDITOR

## Anyone Listening?

When you join an association, you enter into a contract. You pay a stipulated rate for services rendered or to be rendered. In the case of the TAMR, you pay \$10.00 a year for 12 issues of this publication and a membership DIRECTORY. That is the extent of our legal obligation to you. Yet because we care about the future of our hobby and the happiness of our members, the TAMR provides several auxiliary services of which you may partake. Our regions are a primary example. While their services are not free, most region members will readily attest to the fact that they certainly provide their money's worth in services especially if your interests include the prototype railroads in your area.

Other services such as the Member Service Committee (MSC), Layout Planning Service (LPS) and Pass Exchange are free in that you do not pay a surcharge for their use. Thus they are therefore the so called "fringe benefits" of a TAMR membership. Now although these services are free in a monetary sense, the TAMR does expect something from you in return, namely your ideas and opinions.

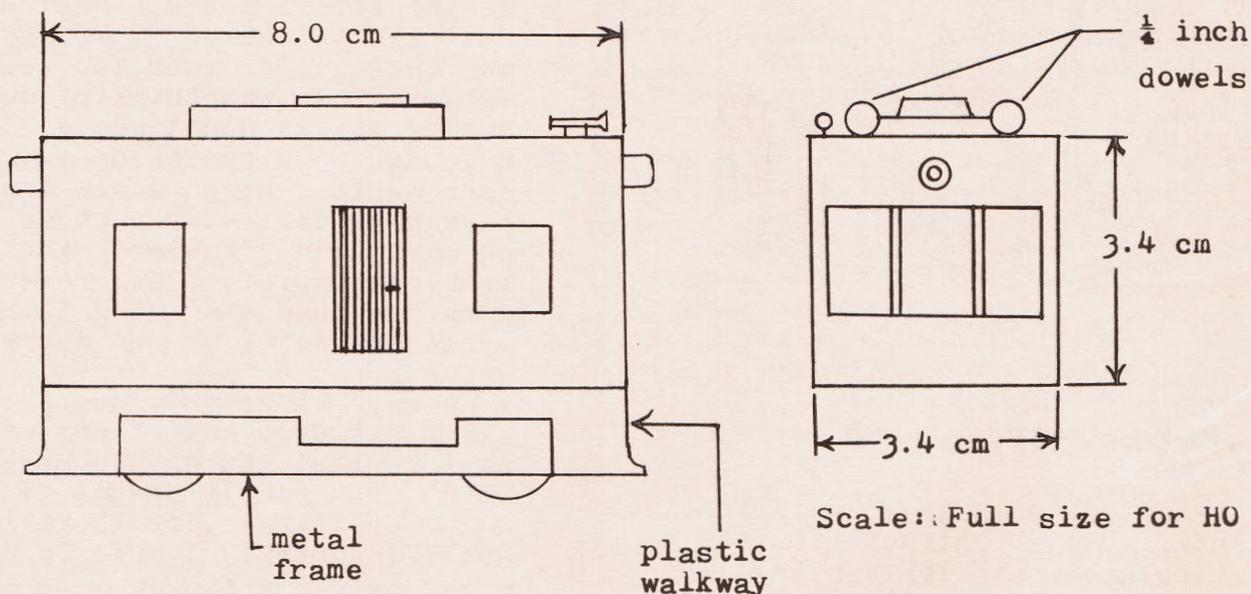
I bring up this last point because sometimes I think that I am distributing this magazine from Mars. I can't tell you how long it has been since I last heard some useful criticisms of the TAMR. Notice

that I said "useful criticism." Sure we still get the complaints about missing HOTBOXes, no response from officers and the occasional "hate" mail from HOTBOX authors berating me for altering their beloved articles, but this is common stuff and is mostly routine. Then too, we get letters from non-thinking members asking why we don't issue 25 page HOTBOXes with photos on every page each month. These people are a bit harder to deal with because we have to explain our whole financial and membership picture before we can convince them that such things are unreasonable given our current membership.

However, I haven't heard the slightest peep out of any of you on matters that you should have opinions on and can partly change if you speak up. First off, there is HOTBOX article content. I must be doing a super terrific job as I haven't heard a complaint about the contents of this magazine in over a year. Now if you write, you may find that I may not be able to accommodate you immediately (articles don't grow on trees and if they did, more editors would also be forest rangers), but I will certainly keep you and your needs in mind. Next, there are the recent proposals by our President in the last HOTBOX. What are your opinions on a TAMR Achievement Program, the creation of more divisions and more carefully planned conventions? Some of us would like to know, namely the officers!

Unfortunately, we are not mind readers, nor are the remainder of our members. So if you want your opinions to be heard, jot them down and send them to me. After all, that is what our "Train Orders" column is all about--your opinions on the TAMR.

I can't promise you miracles overnight, but I do know that our officers listen to you. Anything that a majority of you really want, they will do their best to provide. Here all kinds of new and exciting things are bubbling forth from the TAMR and not so much as a gasp from any one of you. If I didn't know better, I'd swear that I must be on Mars!



## KITBASH A BOXCAB

My boxcab was inspired by the Grandt Lines model. I wanted to purchase one, but the steep price surprised me. So I decided to find an alternative and after scrounging up some plastic and an Athearn Hustler locomotive, I felt I could kitbash a reasonably good approximation of a boxcab.

I began this project by removing the plastic shell from the metal frame of the locomotive. Next, I removed the walkway from the body shell with a razor saw.

The body of the boxcab is built from plastic. With a knife, I cut out two sides measuring 8 x 3.4 cm and a front and back piece both measuring 3.4 cm square. Next the roof piece was cut out and it measures 8.2 x 3.4 cm. The window openings are identical on the front and back pieces. Openings are cut where indicated on the accompanying scale drawings.

After all the openings for the doors and windows were cut, I assembled the four sides on the walkway. The door panel was then scribed and handrails were installed. For some of the roof detail, I used parts from a Tyco GP 20 which I have stored in my scrap box (actually the messy part of my workbench). You could probably use the same or find something similar. Quarter inch dowels were used to represent the roof-top air tanks. All of this detail was assembled on the roof before the roof was glued to the model.

Overall, I found this a very satisfying and worthwhile project. One could even build a smaller size model and include some interior detailing if a power truck was used instead.

**ELECTRICAL SYSTEM: Part One - Track Wiring**

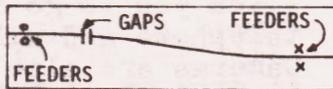
We're going to break down the electrical system into three parts: 1. the TRACK WIRING which actually carries the current to the rails, 2. POWER DISTRIBUTION SYSTEM which includes the power supply and the wiring that carries power to all the modules in the layout, and 3. the CONTROL SYSTEM which connects the other two together through control switches and throttles. Let's do the track wiring first; then we can check out our trackwork to be sure everything runs right.

**TRACK GAPPING:** When a big layout is put together it's going to be necessary to divide it into blocks so that more than one train can be run. So that the size and location of blocks can be changed when needed, TEEN TRAK modules have a gap in each through track of every module.

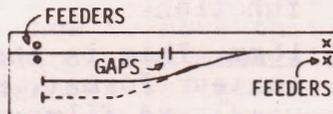
The first thing to decide is where the gaps should come. This depends on your track plan. The rule is that the through track should be gapped so that any sidings or spurs connected into it can be switched by a locomotive without crossing into another block. No matter how complex your track plan may look, it can be classified operationally as one of the following plans:

**SINGLE TRACK MODULES:** There are only 4 possible track arrangement situations.

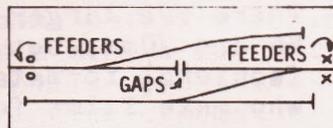
1. A track with no turnouts: Gap BOTH RAILS anywhere you like, but not so close to the interface that only a very short rail section is left that can come loose.



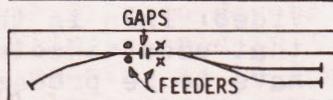
2. One turnout: Gap BOTH RAILS behind the frog of the turnout so that the spur can be switched without crossing the gap.



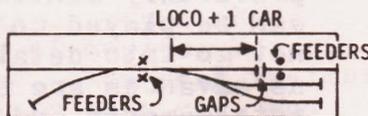
3. Two turnouts, frog-to-frog: Gap BOTH RAILS between the frogs. Then each siding can be switched without crossing the gap.



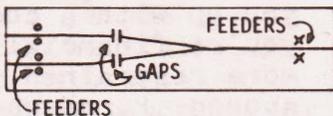
4. Two turnouts, point-to-point: The easiest way is to gap between the points.



But this can sometimes make it difficult to switch sidings without crossing the gap. It is better in these cases to gap behind the frog of one of the turnouts so that switching moves are easier. But remember! In ALL cases, attach the rail feeders to the POINT end of the turnouts! In all situations covered by number 4, this means at least one set is connected between the points of the two turnouts. Look carefully at your track plan and decide which gap position will give you the best operation.

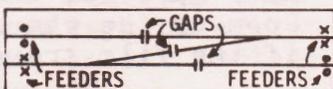


**SINGLE TO DOUBLE TRACK MODULES:** Here you are providing a choice of two routes. Treat each route as a single through track. Gap BOTH RAILS of each track behind the frog of the turnout.



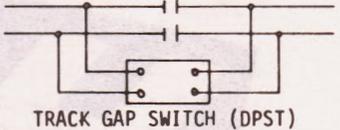
**DOUBLE TRACK MODULES:** On these modules, TEEN TRAK requires at least one crossover between the two parallel through tracks. It can be either right or left hand, as best fits your track plan. But the two tracks must be electrically separated from each other.

Gap BOTH RAILS between the turnouts that make the crossover. Now, consider each of the two through tracks in turn as a single through track and gap and wire it as discussed under SINGLE TRACK MODULES.



**FILL THE GAPS:** Track gaps can be made by using plastic rail joiners when first laying the track. They can also be cut after the track is laid, using a razor saw or cutting disk. After cutting these gaps, be sure to fill the gaps with epoxy or styrene to prevent the rails creeping together.

**GAP SWITCHES:** Once the rail gaps are made, the two sections of each track are connected together through a double pole, double throw (DPDT) switch which bridges the gap. Connect rail feeder wires to the OUTSIDE of each rail of each track section. Then connect these to the switch as shown above.



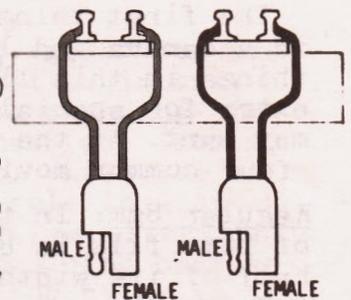
**NOTE:** Be sure you use a good size switch. It can be a toggle or slide type. The switch should be rated for at least 5 Amperes at 16 Volts D.C. The sub-miniature types can fall apart and may not have enough capacity. Avoid these.

**RAIL FEEDER CONNECTIONS:** Where you connect the wires to the rails is important - especially if you are using live frog turnouts. ALWAYS connect the wires at the POINT end of the turnouts. Find the spots marked "FEEDERS" in the track diagrams above. They are marked by "O" or "X". We'll explain the difference next time.

**INTERFACE TRACK PLUGS:** The module track wiring is connected across the interfaces by "Polarized Quick Disconnect Plugs". These are different from the plugs discussed earlier in "The Modular Concept", but that system is being upgraded to match TEEN TRAK! The quick disconnect plugs are simpler, more reliable and less expensive than the Cinch-Jones ones - and they are available at Radio Shack. They are part number 270-026. The plugs come two on a wired patch cord, so you only need ONE package for each through track.

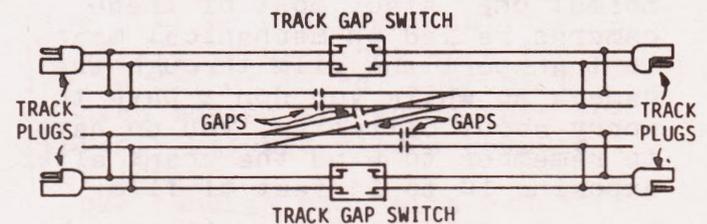
Cut the patch cord in half in the middle. Splice it to enough additional #18 AWG stranded wire to leave at least 18"/500mm extra length beyond the module interface. Pay no attention to the color of the wire! Install as follows:

1. Stand facing one interface of the module.
2. Wire a plug to one through track so that the male (exposed) contact is connected to the left rail and the female (encased) contact is connected to the right rail.
3. Wire one connector to each interface through track in exactly the same way.
4. Wire ALL interfaces exactly the same way.



This completes the track wiring. To test the trackwork and your wiring, attach a quick disconnect plug to the track output of your power pack. Plug it into each interface plug in turn. Run a locomotive across the module. When it is beyond the track gap, throw the track gap switch to "OFF" and see that the locomotive stops. The locomotive should run across the module all the way in the same direction and you must be able to stop it by throwing the gap switch from either end.

Here's a drawing of the complete track wiring for a 2-track module. This brings together everything so far and can be used as a reference to check your wiring.



If you have any questions, please write HOTBOX or me directly. Paul Ingraham 3304 Maybelle Way, No. 1 Oakland, CA 94619



Lights!

Camera!

ACTION!

# MOVIES



Movies are not just slides in motion. Proper movie-making requires some different thinking than still photography. The purpose of this expanded column is to introduce you to some of the beginning principles as well as to let you know that there are alternatives to the 35 mm color slide train syndrome.

## EQUIPMENT

The first thing that you will need is a camera and like numerous other things in this life, you will pay extra for special features that you may want. At the moment, there are four common movie formats:

Regular 8mm: In these cameras, a roll of 16mm film is exposed first on one half of its width, then turned over and exposed on its other half. In processing, the film is cut down the middle and spliced together to form a single reel. Cameras are no longer made for this format, but since it was very popular, used cameras are plentiful. Many came with a single normal lens, but later models came with a three lens turret which incorporated a telephoto and wide angle lens in addition to the normal one. Also, most of these cameras relied on mechanical means to transport the film through the camera so while you don't have to worry about batteries, you do have to remember to wind the crank after exposing 10 to 15 feet of film.

Super 8: Film is loaded in the camera

by means of drop-in cartridges and this is currently the most common format. Most Super-8 cameras have non-interchangeable zoom lenses which allow you to go from wide-angle to telephoto and all points in between. Cameras are also usually operated by batteries eliminating the winding function.

16mm: This is the third ranking amateur format. Both cameras (even used) and film are quite expensive. There are larger sizes such as 35, 46 and 70mm, but these are professional formats used by the men who make films for your local cinema.

Video: This is the latest format that uses videotape (which doesn't have to be processed as all the previously mentioned formats do) and can be played on your TV. I will not go into detail on the equipment as advances are still being made in both cameras and playback machines.

As for purchasing a camera, if you have the money, by all means drop into your friendly camera store and they will be willing to set you up with a complete outfit. If you're financial resources are a bit more restrained, good used cameras abound. Purchase from a camera dealer if possible as most are willing to give a limited guarantee on the items they sell. Be sure to inspect the camera thoroughly to make sure all the controls work. Open up the camera and check to see if the film transport moves. Repairs

(cont'd next page)

## Movies (cont'd)

to movie equipment can be very expensive or impossible if parts are no longer available. Some companies have made better equipment in one format than in another. As an example, old Bell & Howell regular 8mm cameras are generally reliable and cheap while their Super-8's of recent years are not. Kodak's movie cameras are reliable, but do not have quality lenses. Also, stay away from the "magazine" loading cameras, while they are cheap, the film is very expensive and hard to obtain.

### TECHNIQUES

Cinematography, while readily within the realm of the photographer, requires totally different attitudes. No longer is there a peak moment where you push the shutter. After spending however long learning how to "freeze" the action, you now have to go with it. If your camera has a zoom, you will have to also learn how to move that while you are shooting. You must also suppress your tendencies to take non-moving "roster" shots of locomotives. Generally, these come out very boring, after all, this is a medium for motion.

One of the most common problems encountered by beginning cinematographers is how much film to devote to a given train. Film is sold in 50 foot cartridges or spools. At 18 fps (frames per second), the normal speed for movies, this gives you a shade over three minutes of movies. You can imagine that a long, slow drag freight can take that long to pass you. Now you can simply take movies of the motive power, but when a series of these motive power segments are run on a projector, your movies take on a short, choppy quality and you often get the impression that you are missing the rest of the train. A common solution to this problem is to position yourself at such an angle from the train so that when the locomotives have past, you get a view of the rest of the train in the distance. You can then stop at any convenient point you like. Just remember that excess footage can always be edited out, but you can not insert footage that you don't have.

Another problem most beginning movie makers have is with panning. A "pan" in movie making is moving the camera either horizontally or vertically to take in more area. It can prove to be an especially useful technique when overviewing a railroad yard for a general location shot or following a short, fast passenger train from a coming on shot to a going away shot. A successful pan requires absolute steadiness. A tripod is recommended but not absolutely necessary. However, one should not try to pan with a movie camera while shooting in a telephoto mode without a tripod, your body just isn't steady enough. In following your short, fast passenger train, you must remember not only to be steady, but also to fix the camera on a certain part of the train while you are panning. By doing this you incorporate the speed of the train into your pan producing a more dramatic effect than if you slowly panned your camera to follow the train.

Improper zooming is another problem confronting most beginners. A "zoom" simply means changing the length of your lense (say from wide angle to telephoto) while you are filming. The best rule to adopt is to zoom only in one direction in any scene you film. Going back and forth is very disconcerting to those who view your films.

However, determining the proper exposure tends to be the most common problem faced by beginners. Now many cameras come with an automatic exposure control and like the light meter in a 35 mm camera, it works best when the sun is behind you. It also can be tricked in difficult lighting conditions. A good number of movie cameras have a manual override dial or backlight buttons. Do not be afraid to use them when the lighting is not standard. Improperly exposed movies are worse than improperly exposed slides because they last longer.

Some cameras come with other film speed options than the normal 18

(cont'd next page)

## Movies (cont'd from last page)

When movies are shot a 9 fps, projection gives a double-time play back ala the Keystone Cops. At 24 or 36 fps, you get slow motion which can be usual for slowing down speeding passenger trains to get a better look as they pass. Another common effect is single frame which can be used for animation or special effects.

Fade-ins and fade-outs are also common movie techniques and some cameras have dials that perform this function; however, good fade-ins or outs can be done on any camera with a manual exposure control. For example, a fade-in can be accomplished in the following manner: First place you're f-stop to the highest possible number (say f16 or f32), then put your hand over the lense. Now start filming, after a few seconds, remove your hand. Next move the manual exposure setting from its highest value to the one for properly exposed movies. Of course, you should meter the scene beforehand to determine the proper f-stop and have the camera on a tripod for stability. Fade-outs are accomplished in the reverse manner.

In addition, there are several "special" movie techniques that TAMK members have experimented with that can cause very interesting effects in your movies. I present them here to show that while the camera never lies, you can't be too sure about the people operating them!

**MARK KASZNIAK FAST TRACK** - Locomotives are shot at normal 18 fps, remaining cars of train are shot in single frame mode, one frame for each car. When projected, motive power goes by normally and then the rest of the train zips by in about three seconds.

**TIM VERMANDE LIMP-ALONG FAST TRACK:** In the middle of a Mark Kaszniak Fast Track, you switch back to 18 fps. Alternatively, you can give several cars five or so frames each. Guaranteed better than Ex-Lax.

**WORLD ACCORDING TO GERRY DOBEY**

(also known as: WHAT I SMOKED FOR LUNCH) - All 35mm photographers know that holding a camera vertically makes for a dramatic shot. It is particularly interesting to try this with movies.

**ED MORAN LEANING BEANPOLE** - Movie cameras are quite sensitive to being held out of level. Some people who live in the midwestern flatlands create grades this way.

**JOHN HUEY ZOOM - BOOM:** Motor-powered zooms are often subjected to the abuse of seeing how fast they can be moved from one extreme to the other. Ever wonder what a swinging train would be like?

**STOP THE WORLD, KEN KEELS WANTS TO GET OFF** - Start filming a train and then halfway thru, stop. After train has passed, film a few seconds of the empty tracks. When projected, your train will approach and suddenly disappear. This works best with a tripod.

Finally, I'd like to say a few words about film. The basic outdoor film for movies is Kodachrome 40 Type A. This marvelous film is balanced for indoor lighting so you need an orange 85B filter to shoot outdoors. Most Super-8 cameras have this as a built in feature. Most Regular 8mm cameras don't, so make sure you get this filter with your camera. In Regular 8mm, there is also a Kodachrome 25 which is an outdoor film, but it is getting harder and harder to find these days. In Super-8, Ektachrome 160 is also available. It is a high speed film that is most useful indoors (ever consider filming your layout?). Super-8 cartridges can be removed in mid-roll with a loss of only about a half of foot of film. Problem is that the film footage counter on your camera will return to zero when the film is removed so be sure to mark the exposed footage on the cartridge. Naturally when you replace the film, the counter will be at zero, so you must add the footage you shot before to what you have now to determine what you have left.



Do you have any helpful hints for making your model railroad look more realistic that don't take a lot of time or money? If you do, consider submitting them to the HELPERS column. All items are to be sent to the NORTON Editor.

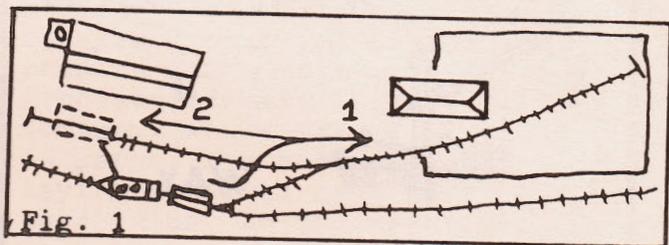
## Structurally Speaking

I find it rather ironic that model railroaders will go out of their way to assure that no two boxcars are the same on their pikes--even though if you were to purchase ten or more of the same type of boxcar it would be prototypic provided you change the numbers--but for some reason we all use the same structures on our pikes. Let's face it, most of the structures on our layouts could have been easily modified when first built so that the finished product would have looked different than the picture on the cover of the box. The tools needed for structure conversions are few and simple: a razor saw and knife, a steel rule, file, sandpaper and the proper glue.

Don't look at the pieces as just those of the building illustrated on the box cover, but as parts that can be utilized in a thousand different ways. Don't be afraid to add another story or some extra windows or even make a window opening larger to accept a different type of window. If the kits are relatively inexpensive, buy two and see what you can do to enlarge the first structure.

Again, prototype practices are just as important in structure conversions as they are in building a locomotive. You can freelance your structures to some extent, but pay particular attention to doors, windows and roof pitches. If you'd made several alterations to a kit, be sure to add extra interior bracing for strength. Also, ALWAYS build up ground cover to the houses and buildings to give it that lived in look. Imagination is your most important asset--use it! --Greg Dahl

## Ancient Art of Poling



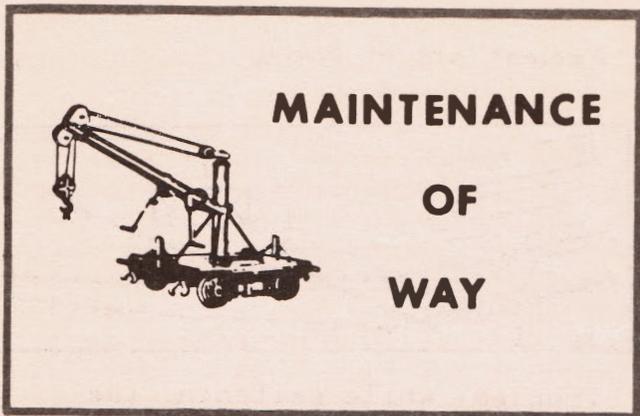
Problem: while switching the industrail spurs on your layout, you run into a wrong way siding that must be switched (see fig. 1). Your alternatives are to run to the nearest passing siding some five scale miles away or use the trusty 0-5-0 to save the session, but is there another possible solution? Yes, why don't you pole the car in!

Poling is still used on some shortline railroads today and even the Class 1 roads may use it on occasion to get out of a sticky situation. It is another alternative to a series of lengthy moves in order to properly spot a car.

Poles on the prototype today can be as simple as plain 10 foot wooden ones to elaborate "swing in place" metal poles. Most are brightly painted in yellow or red for good visibility. To pole a car, the pole is inserted between special poling pockets on the locomotive and the freight car. A constant pressure between the locomotive and freight car keeps the pole in place. As you can see this can be a rather dangerous practice for a bit too much slack and the pole drops and too much pressure and it may bend or splinter (in the case of wooden poles).

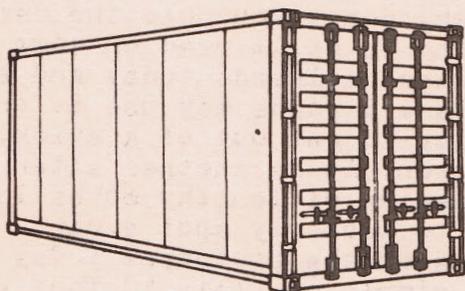
A scale pole can be made from a 20 foot scale section of a telephone pole. Round the ends of the pole with a file so they are smooth. I painted my pole red with yellow safety stripes cut from decals. Make a pole for each locomotive you have and store it on the sideboard. Most HO locomotives marketed today have poling pockets cast in among the details. I often use this technique to switch an isolated siding on my layout.

-- David Goff



M of W is a product review column written by our members on model railroading and railfanning items that may be of interest to you. All the opinions presented are those of the reviewer and are not necessarily those of the TAMR or the HOTBOX. Please submit reviews to the HOTBOX Editor.

N scale Containers, INTERAIL, 3304  
Maybelle Way, No.1, Oakland, CA  
94619. Suggested retail price \$2.39  
(CA residents please add sales tax)



COFC is a railroad acronym for Container On Flat Car and even though the term may not be as familiar as TOFC (Trailer On Flat Car) it is just as important source of revenue to the railroads who haul it. The TOFC/COFC trains have recently become the star performers in the rail industry. They are often given names that emphasize their swift and speedy service such as Falcon, Jet or Sprint and you can pretty much take it for granted that the employee who unwittingly delays the progress of one of these "hotshot" trains will more than likely incur the wrath of this superiors.

In the model railroad field, TOFC/COFC products have received only token representation. The modeler who wishes to develop his own unique TOFC/COFC train is forced to purchase numerous kits of the same type and then kitbash, paint and letter in order to achieve the individuality that characterizes these trains. For although the train may be all trailers

or containers, there are many different types represented in each consist. Your average COFC train is likely to have containers of many different sizes ranging from the massive forty foot versions to the diminutive ten foot types. End doors may also be different and some containers may even be refrigerated. A modeler wanting to incorporate all these features on his train faces a monstrous kit-bashing task with K-T-R equipment.

However, there is hope. INTERAIL has just introduced containers for those modeling in N scale. These easy to assemble kits contain enough material to produce up to 4 containers with the option of 16 different combinations in all. Any size container from ten to forty foot can be produced. Two different rear door styles are included along with two different front wall panels, one being a refrigeration unit.

The prototype for this kit is an aluminium smooth side design by Fruehauf Corp. of Detroit, MI that was chosen for its ease of painting and lettering (Microscale offers 5 different sets of container decals and INTERAIL is preparing artwork for new dry transfer sets).

The kit itself contains two gray plastic injection molded castings with no evident flash and highly noticeable details packed in an attractive orange package with instructions in several languages on the reverse side. The only items required for assembly are a sharp hobby knife, glue plus paint and decals of your choice.

In my opinion, this is a high quality kit that plugs a sizable gap in the N scale accessory field. The kit is available through hobby shops and by direct mail sales to modelers.

INTERAIL plans to introduce a whole series of intermodal models and there is also the possibility of producing this kit in HO as well. Of course, how extensively and quickly the intermodal line develops will be determined by modeler acceptance so they would greatly appreciate your thoughts regarding future models and the HO option.

--MAK



## Getting To Know You

Any member, new or veteran, who has not already had his/her life story poured out to the world through these pages is invited to send an autobiography of about three paragraphs for publication. This is a reader oriented section which depends on you for support. We hope to include this column as often as there is material for it.

Hello. My name is Dan Carroll and I am the new Auditor of the TAMR. I am seventeen years old and a junior at Arvada West Senior High in Arvada, CO. My favorite railroad is the Chicago & North Western.

My love of trains began when my parents would take the family to see our grandparents in Chadron, NB. My grandfather is a retired locomotive engineer for the C&NW which my grandmother is a retired timekeeper from the same road. Everytime we visit them, my grandfather relates to my dad and I about his days as an engineer. It was during these discussions that I developed my love of trains.

When I was ten and living in Applewood, CO, I received my first train set which consisted of two Santa Fe F7's, about seven assorted freight cars and a caboose. About a year later I received a Union Pacific Big Boy (4-8-8-4) which I still have today. After moving to our house, the layout was put in mothballs as there wasn't enough space to operate it. The second time we moved (to our present home), the layout didn't make it.

Shortly after we moved, my father purchased a 4x8 foot board and soon the trains were rolling again. Around Christmas of 1978, I learned of the TAMR and joined. About this same time, I developed the Denver, Atchison & North Chicago RR (DANC, a railroad which is supposed to be patterned after the Houston Belt & Terminal Ry which uses locomotives of other railroads). My DA&NC RR was supposed to

to use locomotives from the Denver & Rio Grande Western, Atchison, Topeka & Santa Fe and the Chicago & North Western. Soon after that I began exchanging passes and changed the name to the Denver, Atchison & North Chicago Railway Company. While the DA&NC is still on paper, I'm hoping to start hand laying track as soon as I can amass some funds. In the meantime, I volunteer my services to the Colorado Railroad Museum on the weekends.

## TT SCALE SIG GROUP

Being an NIMRA SIG group ourselves, we feel that it is our obligation to provide TAMR members with information on other Special Interest Groups that they may find interesting or necessary for their modeling. Well, a new group has been formed for those who model in the relatively unpopular scale of TT (1/10"). The group plans to issue a quarterly newsletter called TT Empire which promises to publish a list of current TT manufacturers, line drawings for scatchbuilders and a listing of items for sale/trade by TT modelers.

Annual dues for this group are \$4.00 for NMRA members (\$6.00 for others) and are to be sent to: Will Dyer, 718 N. Forest, Webster Grove, MO 63119. The HOTBOX wishes to thank James Morgan for providing us with this information.

## TAMR Welcomes New Members!

Dave Bush, Corry, PA  
Joe Stanley, San Angelo, TX  
\*Michael Miller, Bowie, MA  
\*Michael Patrick, Newport News, VA  
\*Jack Witt, Houston, TX  
\*Joey Blanchard, Mobile, AL  
Reeco Larr, Fallon, NV  
David Holland, Denver, CO  
\*Tammy Martin, Derwood, MD

(\*)-indicates they joined through the efforts of the promotion department.

Help recruit a new member today!

TAMR Membership (9-1-82): 148

**ON THE  
POINT:**

VIA train No. 74 plying the eastbound Windsor - Toronto route on a daily basis was caught here at Ingersoll, Ontario by Tim Vermande on June 7, 1982. Notice that the train is not being pulled by a VIA locomotive, but rather CN RS18 that was manufactured at the Montreal Locomotive Works. This mixture of motive power along with conventional steam heated trains is what makes Canadian passenger trains so interesting and unique especially when compared to their south of the border counterparts of Amcoaches and F40PH's.

**MARKERS:**

**ARRIVING NEXT ISSUE:** Layouts and their operations will be the theme of our next issue. Jim Kobrinetz, our Associate Editor, will explain a nifty trackplan he's worked up based on the C&NW in Wisconsin and Greg Dahl describes operations on his Minnesota Northern RR. All of this plus our usual columns will be featured in the consist of the "trick-or-treat special" issue of the "Un-Magazine of Model Railroading."

**NORTHEASTERN REGION REP:** The results are in and Andy Taylor (5 Harris Street, Marblehead, MA 01945) has been elected the new regional rep. of the Northeastern Region. Our congratulations to Andy and a warm thank you to outgoing rep., Ted Bedell.

--Dan Carroll  
TAMR Auditor

**TAMR HOTBOX, "the Un-Magazine of Model Railroading"**

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