INDIANA JONES
AND THE
CUMBRES & TOLTEC

STARRING: EARL KNOOB
SPECIAL GUEST APPEARANCE BY IAN KELLY

PLUS: RESTORATION SESSIONS E, F, AND G
2019 WORK SESSION SCHEDULE
CHANGES COMING TO THE CHAMA KITCHEN
...AND MORE!
President’s Forum

Winding up our 30th Year!

As is always the case, the end of another year has arrived way too quickly. The calendar is about to change, and we are peering at 2019. I hope that all of you are having a wonderful holiday season.

This was a special year! The Friends celebrated its 30th Anniversary, so it was a great opportunity to reflect on the past, enjoy the present and look towards the future. It was so enjoyable and satisfying to see so many Friends members during the year as we experienced good attendance at our member banquets and events.

It’s that time when I typically like to recap the season, reminisce and look ahead to what is in front of us for the upcoming year. I look at this time as a period of satisfaction and gratitude. During my tenure as President of the Friends I have always marveled at what our organization accomplishes during the course of a year. There is also the appreciation and respect which I continue to have for our membership base.

I apologize if you have heard a somewhat similar message in years past, but in my opinion, it is always worth repeating. People need that pat on the back and thanks plus appreciation of the Friends I have always enjoyed. This was quite a testimonial to our organization and how much we are perceived. The dedication and commitment of our membership, we are viewed as one of the leaders in the industry. Others are amazed at how the Friends can draw volunteers from across the country and from foreign countries to venture to Chama and Antonito to work!

Now, when we look back at 2018, the organization can take a sense of accomplishment from what transpired during the course of the year. We operated a couple of photo freight charters with the fall color charter being our most impressive. These are highly visible events and represent great opportunities for the Friends to show off our restoration efforts. We also had a fun and enjoyable evening when our annual Moonlight & Wine Tasting ran at the end of July.

Friends members showed up for

On the Cover:
Some really bad guys climb onto a “Pueblo & Chama” train pulling the Dunn & Duffy Circus across the plains as they chase young Indiana Jones. Cameras from Lucasfilm, LTD., capture the action during the filming of Indiana Jones and the Last Crusade on the C&Ts in 1988. See story on page 8.

Photo by Earl Knoob. Cover Design by Chris James

The Cumbres & Toltec Scenic Railroad is both a National Historic Landmark and a State Registered Historic Site.

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work sessions and although attendance was down slightly, a great many projects continued with a lot of work being done. We also experienced a number of first-time work session attendees, which was tremendous, and our hope is that this continues during 2019. It is always rewarding to see first-time attendees and we encourage those who have not experienced a work session to think about it for this upcoming season. See page 4 for a first-timer’s discount!

The Railroad as well had a fantastic year and needs to be commended for it. Ridership was reported at 42,815 which represented a 12.6% increase over 2017. Revenues were up 23.8% over the previous season. There was an excellent marketing effort put in place which helped drive ridership. The C&TS sadly benefited from the fires that beset the Durango & Silverton during June. This was very unfortunate for the D&S and I was glad to hear that they repaired the major washout experienced during heavy rains.

It was also a big year on the C&TS for doubleheaders with a total of fifty being run during 2018! We are grateful that the ridership grew and more people have discovered Chama and Antonito. The more passengers that ride the Railroad the greater exposure the Friends organization will have to the general public.

Everyone’s efforts were instrumental in making the Friends 30th Anniversary a huge success. As we were heading into this noteworthy year 12 months ago, I thought about the milestone that the organization had reached and how special this was. Now that we have concluded this year of celebration, I look back with a great deal of fulfillment. This organization continues to do some marvelous stuff and you can all take pride that you’re a part of it.

Thanks for your help, be safe, enjoy the holidays and see you in 2019!

Tim Tennant
FRIENDS WAIVES REGISTRATION FEE FOR FIRST-TIME WORK SESSION ATTENDEES!

At the October Board Meeting, the Board of Directors approved an incentive for the 2019 Work Session Season to those Friends members who are thinking about attending a work session for the first time. If you have never attended a Friends work session, we will waive the $20 registration fee for your first work session week during 2019. This offer is for those members who have not previously registered for a work session but desire to attend during 2019. Please indicate at the time of registration that you are a first-time attendee so we can verify that in our database. We welcome those who want to experience a work session for the first time and the satisfaction that comes with it. Please call our Albuquerque Office at 505-880-1311 or e-mail timtеннant@cumbrestoltec.org if you have any questions.

FRIENDS 2019 RESTORATION WORK SESSION SCHEDULE ANNOUNCED!

Get out your calendars and mark down these dates! You may think that the 2018 Restoration Work Session Season just ended, but that means the 2019 Season is just around the corner! Skilled, amateur or just plain interested in helping, there's a place for you this summer in Chama, Antonito or along the right-of-way. So grab your gloves and a hard hat and head for the C&TS!

The 2019 work schedule is as follows:

- Session A 5/20 thru 5/24
- Session B 5/27 thru 5/31
- Session C 6/17 thru 6/21
- Session D 6/24 thru 6/28
- Session E 7/29 thru 8/2
- Session F 8/5 thru 8/9
- Session G 9/23 thru 9/27

Additional “Special Sessions” may also be announced. To learn more, visit https://www.cumbrestoltec.org/volunteer.html

Requirements and fees for volunteer work:
- You must be a current member of the Friends.
- Session registration: $20.00 for each session.
- Lunches: $30.00 per session (or $7/day).
- You must have personal health and accident insurance.
- There is an additional $15.00 charge per year for supplemental insurance through the Friends.

Know someone who would like to come volunteer? Ask them to join! Or gift them a $35 membership!
At the Chama Chuck Wagon: New Food Administrator and Volunteers Needed for 2019!

I’m sure everyone who has attended a work session in Chama has enjoyed the snacks and fabulous lunches produced by the food preparation crew working in the kitchen car. It is one of the most important support programs for the work sessions. Over the past 10 years Mary Jane Smith has taken on the responsibility for the management and coordination of this program after spending seven years as a crew member. She has been in attendance at every Chama work session as the Team Leader and member. After so many years she has asked to step back.

That said, we are reorganizing the Friends’ food management and support and are seeking an Overall Coordinator who will provide off-site administration of food procurement, preparation and the direction of the on-site Team Leaders during Work Sessions C, D, E, and F. The process has been well documented and help during each work session is provided by a crew of four-to-five members. The responsibilities and coordination for the program will be broken up into five positions: the overall coordinator and team leaders for each of the four sessions. A coordinated effort is needed during set-up in Chama which takes place the week before Session C.

Along with this restructuring, the Chama chefs are also looking for new volunteers for each of the sessions. If you are interested or would like to discuss your possible involvement, the Friends need your help. Please contact Gwen at the Friends office (505) 880-1311 or e-mail her at gwen@cumbrestoltec.org. She will have someone get in touch with you who can answer your questions.

John Engs, FC&TS Projects Chair
CHAMA NEEDS ASSESSMENT

On October 19th, the Friends Board of Directors appointed Vice Chairman Don Stewart to head a study group to evaluate future requirements at Chama for fulfilling the Friends Mission.

Don will assemble a team that will survey:
- work session volunteers
- membership as a whole
- other stakeholders

With that information the study group will establish a needs profile for the Chama location. This will include:
- facilities
- future safety regulations
- future volunteer attendance levels
- volunteer support requirements

This study team will report to the Board periodically and present its findings and recommendations for final action. Once the Board has approved a vision for what is needed in Chama to meet our Mission, other task groups may be needed to implement those recommendations.

C&TS Receives 2018 Significant Achievement Award from the Heritage Rail Alliance!

The Friends of the C&TS received a 2018 Significant Achievement Award at the November 2-4 Heritage Rail Alliance Conference held at the La Fonda Hotel in Santa Fe. The award was presented for the 40+ freight cars restored by the organization over the past ten years.

We thank all the Friends members who had a hand in making this award possible!

The C&TS also received an Achievement Award for restoration of D&RGW Coach 292.

Completing a great night for the Cumbres & Toltec, the Railroad received a TRAINS Magazine $10,000 Preservation Grant which will go towards the Locomotive 168 Project. This gift now puts the 168’s restoration fund-raising campaign over the top!

FLANGER AND JORDAN SPREADER PHOTO FREIGHT

Join us on Saturday March 2nd & Sunday March 3rd, 2019 for a special Flanger & Jordan Spreader snow plowing photo freight!

Departing from the Cumbres & Toltec Scenic Railroad Depot in Antonito, Colorado both days, the charter will be pulled by a plow-equipped K36 Class Locomotive with consist in tow. We are limiting this two-day charter to 45 passengers.

The cost will be $699/person for Friends members and $749/person for non-members. Lunch, water, coffee and snacks aboard the charter are included in the price. We will need a $100/person deposit to save your space.

Friends of the Cumbres & Toltec Scenic Railroad, Inc. 4421 McLeod Road NE, Suite F Albuquerque, NM 87109
Telephone: 505-880-1311

The 2019 Friends Calendar is here!

Enjoy the sights along the Cumbres & Toltec Scenic Railroad all year long with the calendar that features photographs taken by our members. 13 full-page photos and another 24 smaller images: 37 beautiful photos in all!

With photographs by Friends members:
Don Atkinson  Paul Davenport  Jerry Day  Sharon Evans  Larry Gibson  Jim Gross  Robert Hayes  Clive Hepworth  Christopher James  Peter T. Jolly  Blayne May  Barry Morris  Guy Frederick Morton  Robert Reid  Dan Ryerson  Patricia Sallen  Paul Swanson  Kim Todd

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In Memoriam

Clyde Putman

It is with great sadness that we have learned of the passing of Clyde Putman in Dallas, Texas, on October 22. Clyde Robert Putman was born Feb 2, 1961 in Arlington, TX, the only child of Robert and Janet Putman. He was the beloved 30-year partner of SMU Professor of Harpsichord and Organ, Dr. Larry Palmer. The Clyde-and-Larry team was well-known in the musical and bicycle circles of Dallas, as well as Clyde’s reputation as the “go-to harpsichord tuner and repair guy.” Clyde served various churches as organist-choirmaster. He also held an undergraduate degree in Music from the University of Texas at Arlington and played the French horn.

During his 22 years attending Friends work sessions, he participated on a variety of projects and teams, including the “Square Nail Gang” at Osier, restoration of the Derrick Car and, most recently, the Brake and Mechanical Repair crew, under the tutelage of Art Randall. Upon Art’s retirement in 2011, Clyde took over as Team Leader of the Mechanical crew and guided the team through many rolling stock mechanical repairs. His last season with the Friends, repairing brake lines and retainers, was in 2017. Clyde was also working on a project for journal oil pads. His attendance at several Trolley Museum training sessions in the Dallas area taught him the practice of wrapping untreated yarn into an oiler pad to transfer oil onto the bearing while turning in the journal box.

Larry Palmer plans to visit Chama this July to scatter Clyde’s ashes. His knowledge, friendship, indeed, his presence, will by missed by all.
1912. Somewhere in Utah. A young Boy Scout named “Indiana,” the son of famed archaeologist Henry Jones, watches in the shadows as a band of grave robbers loot an archaeological site from Coronado’s 1540s exploration of the West. In an ancient box, the robbers find their quarry, Coronado’s Cross. Young “Indy” decides to steal the artifact from the plunderers because, “It belongs in a museum!” Spotted by the bad guys, Indy takes off on horseback with the cross, the grave robbers in hot pursuit in two motorcars. As they race across a barren plain, a Pueblo & Chama Railroad train, pulling the Dunn & Duffy Circus, appears in the distance. Indy rides to the train and jumps on board. The grave robbers do the same. The chase is on!

1988. Just outside of Antonito, Colorado. A “circus train” made up of K-36 Locomotive 484 and a variety of modified freight cars of the Cumbres & Toltec Scenic Railroad is starring in its two-week cameo role during the filming of the opening scenes of the Steven Spielberg film, Indiana Jones and the Last Crusade.

While the 484 and most of the cars were built in the early 1920s, well past the film’s 1912 time frame, the production company, Lucasfilm, and director Steven Spielberg decided that the Railroad was the perfect place to create an action sequence atop a 1912 circus train. They approached the then-operator, Kyle Railways, and secured permission to “rent” the Railroad for several weeks during the end of August and beginning of September, 1988.

Hollywood studios are generally secretive about their production plans. Kyle employees and C&TS passengers could see that the artists and carpenters in Chama appeared to be building a circus train, but for what and for whom was kept under wraps. Even after the actors, extras, film crews and support staff arrived, the project remained a secret in plain sight. They were making a movie but there would be no questions asked, and no photos taken during the shoot. Fortunately the C&TS had a “mole” in their midst in the form of C&TS engineer Earl Knoob.

Knoob had worked for Kyle and the C&TS since 1981 and was 484’s engineer during the two weeks of filming. Not only did he run “HIS train” many times between Chama and Antonito and back during the filming, he kept detailed notes of his time, duties and experiences during the shoot.

He also carried a camera. When not at the throttle, Earl Knoob shot a number of photos of the film crew, the rolling stock, and some of the production work, though not without incident. Last year, Knoob told some of his stories and shared some of his photos with subscribers of the web’s Narrow Gauge Discussion Forum. Earl Knoob has generously allowed the Friends to reprint these stories and photos in the Dispatch. I’ve cleaned up his notes a bit and sorted out and organized some of the events, but what follows is Earl Knoob’s first-person commentary and photos from the 1988 filming Indiana Jones and the Last Crusade on the Cumbres and Toltec.

Chris James, Editor, C&TS Dispatch

Before you read any further, watch the first eight minutes of Indiana Jones and the Last Crusade on YouTube at https://tinyurl.com/cts-jones

Earl Knoob: Construction and modification of most of the rolling stock happened in Chama, including painting the large circus signs that would grace the rolling stock, signs that now hang on the wall of the Friends’ Wood Shop.
In Antonito, the prop department built a caboose body on a 6600-series flat car. The caboose was oversized because they needed extra room for cameras and lights for the interior shots. It also had a trapdoor to the flatcar deck so young Indy could disappear by “magic,” dropping through onto the flatcar deck. A second caboose, 05635, was also used for exterior shots because it looked “funky.”

The shooting locations were at the flats at Lobato, site of a previous movie set from 1968 that still included a station and water tower, and just down the hill above The Narrows at Lake Lobato, as well as Windy Point and west out of Antonito to MP 286.

In Hollywood filmmaking, there are generally two crews. The Main Unit films the stars of the film and is supervised by the overall producers and directors, in this case Steven Spielberg, George Lucas, Harrison Ford and “Indy,” young River Phoenix. The Second Unit films the background shots and the scenes with the stand-ins and stunt doubles without the leading stars. (See page 13.)

On Monday morning, August 29th, my fireman, Gerald Blea, and I left Chama at 7:45 and spent the morning filming with the Second Unit in the upper narrows. They did numerous takes with the stunt and stand-in actors on top of the train until 10:30. We had to clear for No. 2, scheduled east out of Chama. The film crew decided they had all the footage they wanted and were ready to head for our next location on Windy Point. We blasted off and headed for Cumbres, ahead of the regular train. We were making good time ahead of the heavier passenger train, so I stepped out to get a pic of 484 getting water in her movie dress at Cresco. From there we charged up the hill to Cumbres, waiting for No. 2 to arrive.

After breaking for lunch, and with No. 2 past, we backed down to Windy Point for several scenes, then pulled back to Cumbres and went in the hole to clear for Engine No. 489 and Westbound No. 3. With No. 3 gone, we departed Cumbres for Antonito at 3:45. We had to stop to tend a hotbox on one of the cars and ran slow to Osier. The journal cooled off, and we made better time, rolling into Antonito at 9:00 PM. Tying the engine up, I drove home to Chama at 10:45 PM after 16 ¼ hours on duty.

And that was just the beginning.

The next three days were spent shooting with the Second Unit outside of Antonito in which young Indy escapes from the bad guys with Coronado’s Cross and takes off cross-country on horseback with the baddies in hot pursuit in automobiles. Indy comes across a handy circus train on the equally handy Pueblo & Chama Railroad and boards the moving train. The bad guys come alongside and also board the train to capture Indy and the stolen cross. Looks can be deceiving and in the case of movie making, they most likely are. The two chase vehicles were Hollywood creations with Ford 2.3L 4-cylinder engines and automatic transmissions with running gear out of an old Pinto. You couldn’t expect an actor to actually know how to operate a Model-T on a dirt road next to a train running 15 mph, could you?

For the shot, the camera needed to be moving with the train. The first idea for the shot was to mount a camera truck with a camera boom on Flat Car 6314 and shove it ahead while the camera shot the scene facing to the rear. Mounted in this manner, the camera was not steady enough and yielded no usable footage.

The production staff thought a movie crane on a lightweight flatcar pushed ahead of Locomotive 484 along narrow gauge track at 15 mph would be stable. It wasn’t.

A better solution: bracket the camera mount directly to the locomotive. But don’t touch it unless you are in the union!

In Antonito, the prop department built a caboose body on a 6600-series flat car. The caboose was oversized because they needed extra room for cameras and lights for the interior shots. It also had a trapdoor to the flatcar deck so young Indy could disappear by “magic,” dropping through onto the flatcar deck. A second caboose, 05635, was also used for exterior shots because it looked “funky.”
The low-angle shots of the bad guys climbing aboard the train were filmed as the train traveled east near MP 282. The Panavision camera was bracketed to 484 with an aluminum frame. See Earl Knoob’s photograph on the cover. (Left) Earl Knoob also shot Locomotive 484 and the variety of C&TS rolling stock that were converted in Chama to create a “circus train” for the shoot. The oversized “caboose” allowed for interior shooting. The next idea was to mount it to the locomotive itself. The crew bracketed the camera mount to the handrails and cylinders. This was more solid and stable and they got what they were after.

After finishing up for the day, Train No. 4 was beating down our necks. I was pretty adamant about not delaying the passenger train as it was just bad form. I could see No. 4’s headlight coming up behind. They pulled their million-dollar Panavision camera off the side of the engine and told me to highball for town; they’d take the rest of it off when we got in.

As I was pulling on the loop, I saw that all that aluminum piping hanging off the side would not clear the switch stand in the yard, so I set the air and brought her to a stop. Our rear end was still fouling the switch to the depot and No. 4 was about ¼-mile back. I grabbed a wrench and started to take all that stuff off.

You’d of thought the world ended. “HEY! You can’t touch that stuff. You’re not in the union!” What? I told them this was MY engine and I could take whatever I want off of it. “If you would prefer, I could let that steel switch stand remove it for you but your high-dollar camera mount won’t like it very much.”

So reluctantly (and using my tools), the crew removed the mount and No. 4 came in only a few minutes off the advertised time. That wasn’t the last time I used the “It’s MY train…” tactic to get something done.

There were no movie trains on Saturday and Sunday, September 3rd and 4th. On the 5th, the Main Unit was busy shooting the scene with River Phoenix at Henry Jones’ house in Antonito. On Tuesday, September 6th, the First Unit gang got close-ups of the real actors boarding the train at speed. The paved road in the background didn’t show up in the close-up shots. In other shots, the dirt road that parallels the right-of-way around MP 286 was covered with dirt and assorted tumbleweeds.

Wednesday, September 7th, my fireman and I zoomed up the hill, light, to Cumbres. We did all the close-up shots of the actors for the shots we had done at Windy Point with the Second Unit on August 31st. The big buzz of the day was Harrison Ford, Steven Spielberg and George Lucas were going to be there to watch the filming. Ford wasn’t in any of the scenes, as our part of the story was when Indiana Jones was a young man. Apparently, he just wanted to watch.

We spent the morning filming out
on Windy Point, then pulled into Cumbres to let No. 2 by. After lunch, we backed 484 out of the siding and down to the Cumbres water plug to top off the tank and I got down to oil around. There were a bunch of people walking around headed back to the train. A guy came up behind me and said, “This is really cool.” I turned around, and there was Harrison Ford in shorts and a T-shirt. “They told me there was going to be a train here, but I had no idea it would be this cool and amazing. Wow!” I thanked him and he asked if there was any way he could come up and ride with us on the engine. I said that it was his train so, why not? He then said he’d have to go talk to someone, but would be back.

Pretty soon we were headed back around the Point where we worked for the rest of the day, but still no Harrison Ford. At 3:00 they called a wrap for the day and we pulled back to Cumbres to clear for No. 3. I was sitting on 484’s right seat watching the mob unload, and saw Ford making his way alongside the train. He walked up to the engine and said with a disgusted tone, “They wouldn’t let me come up and ride.” “Who is ‘they’?” “My bosses.” “I thought you were the boss.” “Oh no,” he said. “I have LOTS of bosses. Thanks anyway, gotta go.” Such was my brush with Harrison Ford.

The last three days of the shoot we ran 484 to Lobato where we did the close-up shots of the fight on the top of the train and the water spout scene. For years a fake water tank—dating from a 1968 film—had stood next to the tracks. For this scene they wanted a real water column. They tore down the old tank and built a new one further from the track and brought in this typical Hollywood water column with ball bearings in it so it would spin easily.

The next day we were back at Lobato, shooting the water column scene, and waiting for No. 2 to come up the hill.

The film crew watches (and plugs their ears) as 489 and the morning passenger train heads east toward Antonito. You can view a close-up of the “big shots” on page 12.
Earl Knoob

Hollywood set designers constructed a phony water tank and water column at Lobato. Today the tank is gone. The water column still stands.

I had been talking on and off to Spielberg so I climbed down from the cab, thinking I'd take a “rogue’s gallery” pic of the big shots. I went down the train, pulled out my camera and some kid comes up and tells me I can't take pictures on the set and was going to confiscate my camera. “Excuse me? You’re going to what?” “No pictures. Give me your camera!” Once again I pulled my “card.”

“Listen, kid,” I said. “This is MY train and MY railroad! Piss me off and I’ll take my train and go home!” Pointing to Spielberg and Ford sitting on top of the train, I said, “You can explain all that to the guys sitting up on that car,” at which point he left in a huff. Spielberg saw me talking to the kid and climbed down, asking if there was a problem. “No, not anymore.” “OK, if there is another problem, just let me know.”

Then he added, “By the way why are we stopped here?” “To clear for our regular passenger train.” “Oh, you mean like Amtrak or something?” “No, our passenger train has a steam locomotive just like this one, pulling passenger cars filled with people. It's how we make our living.”

“Wow, really?” he said. He then called up to the soundman on the roof and said, “I want to record this!”

I got my pic. And with that, we were done.

The film was released in the spring of 1989 and we all got invited to the premier at the Rialto Theater in Alamosa.

Lastly, I should mention that Lucasfilms’ contract with Kyle Railways stipulated they would restore everything to its original appearance after the shoot was done. That they did and they did a great job, too. Their guys spent nearly two weeks replacing the Murphy roofs on the boxcars, repainting everything and lettering all the cars. 484 got a complete paint job, right down to the tri-colored herald.

Special thanks to Sarah Garcia at Lucasfilm, LCC, Earl Knoob and Ian Kelly for their assistance in the preparation and images for this story. ~ Chris James, Dispatch Editor.

Earl Knoob

Friends of the Cumbres & Toltec Scenic Railroad, Inc.

Special thanks to Sarah Garcia at Lucasfilm, LCC, Earl Knoob and Ian Kelly for their assistance in the preparation and images for this story. ~ Chris James, Dispatch Editor.
The View from the Back of the Train
by Ian Kelly

Whilst the art department was busy prepping the circus train and building sets in Chama, I was half a world away in Europe with the Main Unit on location. Once we wrapped there after a 12-week-long shoot, the main crew returned to the UK and a small group of us Brits traveled to the U.S. to work on the opening sequence, along with a crew from Los Angeles. I was part of the advance crew, flying to Denver where we hired a car and drove down to Chama with the Production Manager.

My job, as video engineer, was to ensure that the video taps on the cameras worked so the camera crew and director could see what was being captured on film, particularly when the cameras were rigged remotely on a crane to record the day’s takes for immediate playback. Without video, it could be days before we would get to see any processed film. In the past these quick film prints were called the “dailies.” With video, these prints were basically instantaneous.

My first sight of the Railroad was the eastbound train at Windy Point. My first thought was “how does that thing stay on the rails?” I was used to the UK’s narrow gauge where the width of the rolling stock is in proportion to the gauge of the track.

The Second Unit shoot was fun as Second Units usually are, without the pressures of big-name directors and stars to worry about. We began shooting the chase sequence with the train just outside of Antonito. The Grip Department, responsible for camera rigs, rigged a flat car so things didn’t fall off but they couldn’t get the crane stable enough to be usable. We were using a first-generation remote-controlled camera mount called a Hot Head. It didn’t have any gyro stabilization and the flat car on 3-foot gauge track wobbled...a lot. Rigging the camera directly to 484 solved the problem.

Once the Main, or First Unit arrived, the pressure was on. Our director, Steven Spielberg, had no patience so once he had planned the shot, it is done in his mind and he was anxious to move on to the next shot.

Our Director of Photography, Douglas Slocombe, was a veteran of the previous two Indiana Jones films. A lovely man, he was also very absent-minded and completely oblivious to the dangers of working on the roof of a moving train. Many times, he had to be guided carefully back from the edge by the crew. He passed away a couple of years ago, aged 103.

Our only scene that didn’t involve the Railroad was where young Indiana runs home to his father, played by Sean Connery. We used a house in Antonito for the exterior but the interior was actually a set built on the edge of town, as Steven wanted a view of the fields through the window.

The Main Unit wrapped shooting on the Friday and everyone flew off to the next location in Green River, Utah, whilst a small splinter unit, including myself, stayed behind to shoot inserts and run-bys on Saturday. This was a really fun day, the only proviso being that we had to retire to a siding to let the daily trains go past. We shot all day and got lots of great shots of the train, front, back and sides with close-ups of the 484’s running gear. As usual with this kind of footage, it’s unlikely that any of these shots actually appeared in the finished film.

Then we wrapped and flew to join the rest of the crew in Green River to shoot the scene at Arches National Park. Then it was back to Los Angeles for the studio interiors. Twenty five years later I returned to Antonito as a member of the Friends.

But that’s another story.

Ian Kelly has been an active member of the Friends of the C&TS for the last five years. A skilled machinist as well as a video technician, he can be found most summers at the Ed Lowrance Car Repair Facility in Antonito. He lives in California.
Patti Lounsbury was the one-person lettering crew during Session G. Lettering for a number of the pieces of rolling stock that were scheduled was delayed as restoration and painting was not yet complete. These will probably be completed next year.

The rolling stock that was lettered included three Flat Cars, 6529, 6601 and 6627, along with Flanger OJ. Several other cars that were not completed in the previous work sessions had minor lettering done.

The complete fabrication of replica trucks for the Tourist Sleeper, Cook Car and RPO 54 has been an on-going project at the CRF for many sessions over many years. Led by Russ Hanscom, the E and F sessions were staffed by Ian Kelly and Fred Kuhns. The G session included a host of Friends: Dennis Cheever, Roger Davis, David Hamilton, Wayne Klatt, Roy Lloyd and John Weiss, along with Russ and Ian.

With a crew like that, you would expect a lot to get done. And indeed it was.

Tasks ranged from the simple, such as drilling cotter pin holes, installing salvaged brake shoes and painting the truck frames, to the complex, such as hot riveting, preparation of the wheel and bearing pedestals, and final assembly of some of the trucks. All in all, there were more tasks completed that can possibly be listed here.

Perhaps some of the photos and their 10,000 words can tell the story better than text.

Chris Trunk and Randy Worwag, with help from Russ Hanscom, continued the restoration of GRAMPS Tank 11050. Much of the three sessions focused on the coupler, air brakes and draft gear components. They also welded and repaired the holes in the frame used to attach the carry irons and modified one of the brake cylinders.

In Session F, they continued work on coupler and draft gear components, installing one draft gear unit...
Continuing in Session G, they fitted the new coupler and lowered the car back onto the trucks.

### Proj. 1332: Restore UTLX Tank Car 11056 Sessions, F and G

**Chris Trunk** and Randy Worwag also continued the restoration of Tank Car 11060 with work on the brake components.

This included cleaning and painting the exterior of the car’s brake cylinder, fabricating cut-lever and brake line brackets, and forging the ends for two cut-lever rods.

### Proj. 1287: Replace Straight Valve with Angle Cock Valve on Cook Car 053, Session G

**Chuck Dueker** and Tom Hiscox installed angle valves to both ends of the train line, installed flex hoses and glad hands, and fabricated U-boats. Multiple air leaks were discovered and all repaired, except for the necessary addition of one union which still leaks and will need to be replaced with a Schedule 80 union which we did not have. The union will need to be ordered and changed out during the A session in 2019.

### Proj. 0743: Checklist for Charter Trains, Session G

**Don Atkinson** created a complete checklist for inspecting, preparing and using rolling stock for C&TS charter trains.

The list includes checks on lighting, cleanliness, accessories, materials, consumables, and safety, right down to soap in the rest room and ice in the coolers.

This is all to insure that charter participants have a safe and comfortable ride.

In the late 90s-early 2000s, I was in charge of the tree trimming and removal project. At that time, on the edge of the Chama yard, there was a 90-foot-tall cottonwood tree, very dead. The tree leaned precariously over the main line just beyond the water tower. The Railroad and the Friends wanted it removed and asked if I would take it down. All were very nervous but I was very confident. I had looked at that tree for a couple of years and figured out how I would do it and make it an interesting show.

The event was set up for the coming Friday morning and sufficient folks had been told about it so there would be a small crowd to see the tree come down. After protecting the track with logs to prevent damage to the rails I started my “show,” walking back and forth and pacing off the length of the tree to determine where it would fall. Then, the exact spot where the tree would land was marked with a stake driven into the ground by the track.

When all was ready I cut the felling notch on the low side of the tree and then walked around some more, waving my arms and making sure everybody was out of the way and in the clear. Finally, I cut the back side of the tree and—Swoosh! Crash!—the tree fell. And landed right on top of the marker stake! PERFECT!

The truth part?

As much as that tree leaned and as dead as it was, there was no chance that it would land anywhere but right on that marker.

— Dave Vos, Robbinsdale, MN

Several derailments: The cover of the Fall issue shows Russ Hanscom at work on the Tank Car, not Chris Trunk. Additionally, on the volunteer list for Session D, Project 1186, page 17, the Restoration of Locomotive 483 for Static Display, I neglected to include Ray Hoppes who painted and installed the fireman’s seat box and the engineer’s seat post. And on p. 11 of the Summer issue, in Tom Smith’s “Looking Back” story I referred to Tom Smith as Tim Smith. And yes, the Editor actually does know that Osier is in Colorado and Lava is in New Mexico. My apologies to all! ~ Ed.
Friends of the Cumbres & Toltec Scenic Railroad, Inc.

**Proj. 1323: Maintain and Repair Flat Car 6200, Session G**

**Greg Coit** and his crew began the repairs on Flat Car 6200 back in Session B. In Session G, Greg was joined by Bob Hewett, Randy Quinlan and Rob Brigham.

They replaced damaged sills in the car. Replacing one of them exposed some more metal in need of needle-scaling. It was then treated with rust inhibitor.

The brake system air lines were tested which yielded a few leaks that were then fixed. New decking was attached with ringshank nails. Finally, linseed oil was applied to top, bottom, side and ends of decking.

**Proj. 1317: Reconstruct Drop Bottom Gondola 731, Session F**

Drop Bottom Gondola 731 was basically a pile of sticks-on-wheels when **Bill Pratt** and his crew, Bob Osborn, Randy and Lee Parks, Ron Senek, Matthew Jamenson and Bruce McBride began the tear-down in Session D.

The car was torn down to the sills, removing the brake cylinder, brake linkage, cross frame pads and plates over the bolsters. The metal frame, end sills, and cross frames were needle-scaled, treated with rust conversion solution and coated with red oxide primer. Frozen bolts were removed and wood end sill inserts were installed.

Rebuilding will continue next year, along with the completion of two other Drop Bottom Gondolas, 811 and 859, which need to be moved to the Antonito CRF.

**Along the C&TS Right-of-Way**

**Proj. 0740: Wood Preservative Treatment, Session G**

**Brad Lounsbury** and Rich Hull applied linseed oil to bare wood on rolling stock and facilities along the Railroad including the Rio Chama, Lobato and Cumbres Trestles.

In Session F, it was discovered that even some of the metal parts, truss rods, sills and cross frame members were cracked or rusted through.

**Cumbres, Colorado**

**Proj. 1005: Maintenance and Repair of Car Inspector’s House and Cumbres Section House, Sessions E and F**

Of all the historical assets along the C&TS, the two structures at the summit of Cumbres Pass have, over the years, probably received the most attention. Life at 10,022 feet is tough...
on any structure, especially one originally built in the 19th century. Over the years, the Car Inspector's House has been remodeled, repaired and, according to team leader Bob Conry, the victim of poor construction work.

Bob returned in Sessions E and F to continue restoring and stabilizing the Car Inspector's House at the summit. His crew included Sam Beard, Vance Behr and John Pierce in Session E, and Wayne Shirley in Session F.

Restoration focused on creating a foundation for a new heating stove in the structure and the construction of a new track-facing covered porch on the south side, all to Bob Conry's exacting standards!

Proj. 1330: Install Public Information Signs at Stock Pens, Session F

The post for the Stock Pen sign was installed during Session D, but the sign was not ready. It's now in place!

Proj. 1315: Repair Friends Paint Car 3686, Sessions E and F

The Paint Car isn't used on the Railroad, only for storage of paint and equipment in the Chama yard. It was in need of a complete rebuild so it was stripped and reassembled with new materials. Like the P-Box rebuild, there were too many steps to list here.

Greg Coit (E) and George Trever (F) supervised Tim Taylor, Gary Thomas, Raymond Young, Ron Lira, Peter Maw, and Dan Robbins.

The project began in Session C and by the conclusion of F there were still a number of smaller tasks remaining to be done during 2019.

Chama, New Mexico

Proj. 0770: Project Discovery, Sessions E, F, and G

Project Discovery is the process of inspecting and planning for future projects by the Friends. John Engs and Michael Jennings surveyed the Railroad's assets for consideration: Chama Sand House and Pit, Chama Engine House Doors, Log Bunk House, Frame Bunk House, Coal House, Lava Pump House Roof, Coal Tipple Lightning Suppression, OY Rotary, Tender and Water Car 0472 and RPO 54.

Looking Back: An Honor to Be a Docent

When I moved to southern New Mexico in 1996, the Cumbres & Toltec caught my attention. My first visit to Chama was just to look. Later, on two occasions, my wife and I took the train trip. Am I a hard-core, long-time rail fan? Not really. Honestly, aircraft have commanded more of my attention, having worked as a commercial pilot in both airplanes and helicopters, and having previously owned a small Cessna for years.

But as a child growing up in Mississippi near the Illinois Central, the big steam engines on trains like The City of New Orleans caught my eye. At Chama, the locomotives of the Cumbres & Toltec rekindled my interest, and besides, history is fascinating! What could be done in my retirement years that is both useful and fun?

Beginning in 2010, I volunteered for work sessions, first as a chronicler, later as a car letterer. Writing is a passion and during 2011 and 2012 I owned a weekly newspaper in Mississippi that was established in 1892. That experience and columns in two other papers give me the opportunity now to feature our Railroad often.

Regarding the lettering assignment, today it is thrilling to see cars displayed that our team worked on and know that what we did matters.

A couple of years ago I qualified as a docent. It was a great honor to do that job on opening day during 2018, and my plan is to help close the season this year also. That will be a privilege!

My current goal is to interest my four children in volunteering since we need younger blood. Two are flying guys as well – one an airline captain and the other a police helicopter pilot. But they can be converted too.

Come join us!

—Billy Anders, Canyon Lake, TX
Becky Robbins and Becky Falk did daily maintenance on the current planting areas and the Chama depot, including trimming, pulling weeds, and trash pickup of the entire grounds. As Becky Falk (and Becky Robbins) says, "Our work is sometimes the first impression of the Railroad. My aim is to present a neat and clean place for families to come to enjoy a day of adventure on the C&TS.”

Patti Lounsbury, assisted by Lori Higgins, Christine Krutul and Al Stevenson lettered or completed lettering on a number of cars in the Chama yard including Flat Car 6746, added missing lettering to the ends of Cars 3585, 3016 and 3591, and corrected lettering on High Side Gondola 1232. Retainer information had been put in an incorrect position on both sides of this car instead of on the brake end by the retainer. The incorrectly placed stencils were painted out and then re-lettered in the correct position.

Reconstruction of High Side Gondola continued led by Michael Kennedy (E) and Jim McGee (F) with the assistance of Michael Johnson, Art Montgomery, Paul Weber and Phil Nissen (E) and Bob Michel, and Ron and Andy Ross (F).

The E-crew continued demolition of the car, salvaging truss rods by removing nuts and cleaning threads. Two side beams were cut to length and tenons added to end of the beam and the beams were then primed.

The F-crew was hampered by a lack of materials but still partially fabricated sub-sills, a needle beam and installed hardware.

Wayne Huddleston, Barry Morris, Don Beyer, Kevin Sherrow, Ron Lira and Sam Beard, supervised by Team Leader Bill Stamm, continued the conversion of the old passenger box car to its original form, Box Car 3476.

The team manufactured and installed vertical rods, oak door posts, and vertical frame members. The old doors were removed and new ones constructed. They removed and installed new end beams and flooring, removed the old roof boards, installed a new roof, and began the installation of new interior sheeting plus much more, too numerous to list!

Craig McMullen, Tim Bristow, Herb Knoesel and David Sowell replaced the roof walk and saddles, inspected and repaired some roof problems, tightened all the safety hardware, and made small general repairs to “make the car presentable.”
Friends of the Cumbres & Toltec Scenic Railroad, Inc.

C&TS Dispatch

Visit the real-time C&TS Chama Yard Cams at www.cumbrestoltec.org

Winter, 2018

Volume 31, No.1 of the Dispatch was outstanding. It took me back many years. I was aboard for work sessions from 1990 through 2003 and the Dispatch issue stirred up many memories.

In my first work session, I loaded up my rental car’s trunk with goodies at Bill Lock’s house for a car/truck caravan up to Chama. Since I came all the way from Maryland, I pushed to stay after the work session period and John Bush let me work on Mike #487. From there, the C&TS had me for life; every session was different and very enjoyable. The guys and gals I met there were unforgettable. As long as I am around I will be a member of the Friends. Thank for your effort!

— Ken Spencer, Bel Air, MD

John Sutkus, John Soos, Bill and Gene Bailey, Sam Schecter, Ron Schmidt, Herb Knoesel and Barry Morris removed the remaining coal in the south track dump, removed and rehabilitated the south guillotine gate and the associated steel guides.

They removed and replaced timber framing at the sides of the south guillotine gate, and reinstalled the existing short planks that close off the opening above the gate between the newly-installed white oak framing.

A sawdust extractor was donated to the Friends, so Craig McMullen built a suitable frame for the equipment in Antonito. It will be installed in the Chama Carpentry Shop.

One of the ongoing tasks is to restore the mechanical coal lift system for occasional demonstrations.

Bill Lock and his merry (and hard-working) band of Friends including Dave Ferro, Dave Jenkins, Norma Cerda and Mary Chavarria, worked throughout the weekend of July 27-29 and almost completed the restoration of Sheep Car 5674.

Despite working until 7 pm on Sunday, the car still needed another day of work for completion.

Jim McGee and a number of helpers finished up the car in Session F by adding several two-inch pieces on the letterboards for the D&RGW “flying” logo, fabricated and installed three doorstops, and installed door hardware on both doors.

Proj. 0250: Assemble and Install Sawdust Extractor, Carpentry Shop, Sessions E and F

Proj. 1017: Stabilization and Repair of Chama Coal Tipple, Sessions E and F

Proj. 1293: Repair Sheep Car 5674, Special Session SS 6 and Session F

Proj. 1017: Stabilization and Repair of Chama Coal Tipple, Sessions E and F
Craig McMullen probably needs his own category for all the fine carpentry work he does, not only in Antonito and Chama, but at the Friends' Work Site and at his home workshop, both in Colorado Springs. In the Springs, Craig is building a replica of the wooden pilot of Locomotive 168.

During Session G, Craig took some time out to explain the pilot's construction to some of the Friends at the Ed Lowrance CRF in Antonito.
New! From the Friends of the Cumbres & Toltec!

Rails Across the San Juan
by John W. Ferrell

Tucked away between two states lies the remnants of a railroad line that belied its small nature with amazing feats of endurance and engineering. The narrow-gauge San Juan Extension of the Denver & Rio Grande Railroad brought the ever-growing reach of civilization to the rugged Rocky Mountains of southern Colorado and the arid plains of northern New Mexico. Today, the narrow-gauge extension lives on in the form of two unique and complete separate tourist railroads, both National Historic Landmarks.

Rails Across the San Juan covers the history and journey of not just what still remains but also that which has been lost. Enjoy the informative narrative and wonderful historic and current photographs of the times, towns and people along the San Juan line. 160 pages.

Order today from the Friends of the Cumbres & Toltec! Price $45, includes domestic postage. (Shipping outside the US, please add $30 additional postage.)

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Make checks payable to:
Friends of the Cumbres & Toltec
Scenic Railroad, Inc
4421 McLeod Rd. NE, Suite F
Albuquerque, NM 87109
www.cumbrestoltec.org

A nonprofit corporation dedicated to historic preservation, interpretation and restoration.
FRIENDS PROJECTS COMMITTEE REPORT
Board of Directors Meeting, Friday, October 19, 2018

Overview: This has been a frustrating year for projects! We were seriously short on Session Leaders and Team Leaders. In addition, session registrations were dramatically down from the previous years. We had more than 20 cancellations for many reasons but predominantly the reason given was medical issues. As a result, project production was seriously curtailed. Even though we had seven work sessions and four scheduled special sessions, many projects did not progress satisfactorily because of limited crew sizes and lack of skilled supervision. Also, many volunteers elected not to attend multiple sessions. We had several interruptions due to weather, predominantly in Sessions E and F. On the positive side, we completed many projects as indicated below and completed the construction project in the Antonito CRF. Again, this year the Antonito CRF was utilized in all seven of the scheduled sessions. The most important point in attendance for all sessions was the number of new attendees. This averaged three-to-five or more at each scheduled session.

Session Attendance:

<table>
<thead>
<tr>
<th>Session</th>
<th>2017</th>
<th>2018</th>
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<tr>
<td>April Session</td>
<td>7</td>
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<td>Session SS2</td>
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<tr>
<td>COS Session</td>
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Attendee Totals:
2017: 572 Total Attendees (553 @ 40hrs, 7 @ 24hrs, 12 @ 16hrs)–22,480 Total Hours
2018: 452 Total Attendees (426 @ 40hrs, 26 @ 24hrs)–17,664 Total Hours

Completed Projects:
Project 1260: Reconstruction of Drop Bottom Gondola Car
Project 1272: Install Backing Plate on Drop Bottom Gondola Car
Project 1288: Install Two New Flag Poles for Osier Dining Hall
Project 1293: Repair Sheep Car 5674
Project 1296: Construct “Lean-To” Addition to Ed Lowrance CRF in Antonito
Project 1297: Perform Repairs and Maintenance on RGS Caboose 0400
Project 1309: Make Repairs to Reefer 169
Project 1311: Maintenance and Repair of Box Car 3090
Project 1314: Repair Idler Flat Car 6746
Project 1319: Repairs to Caboose 0503
Project 1320: Replace Speaker Wiring on Rider Gondolas 9613 and 9615
Project 1321: Relocation of Tool Room Nut/Bolt Bins, Ed Lowrance CRF
Project 1323: Maintain/Repair Steel Flat Car 6200
Project 1326: Restore/Reconstruct Period Cab for Engine 168 from Period Plans
Project 1329: Spring Box Maintenance at Cresco, Cumbres, and Los Pinos
Project 1330: Install Information Signage on Terrace Avenue and at Stock Pens

On-Going Restoration Projects in 2018:
Project 1005: Stabilization and Restoration of the Car Inspectors’ House, Cumbres
Project 1017: Stabilization and Repair of Coal Tippie, Chama
Project 1115: Restore 0252 Tourist Sleeper (Colorado Springs site)
Project 1118: Restore UTLX Tank Cars 11036 and 11037
Project 1153: Restore Chama Stock Pens
Project 1177: Restore Lava Pump House
Project 1186: Cosmetic Restoration of Engine 483 for Static Display
Project 1197: Construct Trucks for Passenger Coaches
Project 1219: Repairs to Cumbres Section House

Photos by Friends of the C&TS Chronicling Team
Project 1244: Restore GRAMPS Oil Loading Platform
Project 1254: Restoration of Water Service Car 04904
Project 1276: Repairs to Caboose 05635
Project 1281: Repair Roof Leaks on Friends Kitchen 3591
Project 1284: Correct Wood/Hardware Problems, DBG 801
Project 1287: Replace ¾-inch Train Line on Cook Car 053
Project 1295: Rebuild MOW Bunk Car 04258
Project 1303: Prepare Display Box Car 3159
Project 1304: Restore Converted Stock Car 5774
Project 1308: Repair Damage to Entry Door, Bunk House
Project 1313: Reconstruct High Side Gondola 1204
Project 1315: Repair Friends Paint Car, Box Car 3686
Project 1317: Reconstruct Drop Bottom Gondola 731
Project 1322: Replace Rear Roof for Stove Pipe, Caboose 0579
Project 1332: Restore GRAMPS UTLX Tank Car 11056

Recurring Projects:
Project 0700/0701: Landscaping Station and Yard, Chama and Antonito
Project 0705: Historic Signage at Osier
Project 0710: Trimming of Wild Growth Along the Railroad
Project 0720/0722: Painting of Cars and Structures, Chama and Antonito
Project 0730/0732: Lettering of Cars, Chama and Antonito

Recurring Projects (cont.):
Project 0740: Wood Preservative Treatment
Project 0741: General Maintenance and Repair of Caboose Roofs
Project 0743: Pre-Use Servicing for Charters
Project 0750: Maintenance and Upkeep of Railroad Signage
Project 0770: Project Discovery
Project 0779: Mechanical Maintenance
Project 0781: Inspection of AED and First Aid Equipment
Project 0790: Mowing Grass, Stock Pens and Terrace Ave.
Project 0795: Web-Camera System Operation and Maintenance.

Active Items:
2019 Restoration Project Plan and Schedule
Enclosed Structure over Reefers, Antonito
Facility Expansion, Ed Lowrance CRF, Antonito
Structure Steel Cover, Ed Lowrance CRF, Antonito
Equipment Storage Building, Chama

Support Projects:
Support projects are not listed individually. It is important to understand that support projects are the backbone of any work session. Without the members who sign up for these projects, work sessions would not succeed. These include site leaders, volunteer check-in, merchandise sales, food preparation, tool and bolt car and paint car supervision, project chronicling, hauling and vehicle operation, carpentry shop and safety personnel.

This year there have been a number of problems and delays getting the Dispatch in your mailbox. Hardly a week goes by when I don’t get an e-mail or two from a Friends member wondering where the current issue is.

This year some members didn’t receive an issue at all, others received the Spring issue in the summer and the Summer issue in the fall. And it seems to have no rhyme or reason. One issue takes six weeks to get to Iowa, the next issue gets to Iowa in a week. While we’d like to apologize for the delays, they are out of our hands.

The Dispatch is sent as USPS Bulk Mail which means it is sent to you on a “space available” basis and may sit in Timbuktu for a while, waiting for an empty truck. We have no control over that and faster delivery would mean sending the Dispatch First Class, an expensive operation for an organization such as ours.

There are several solutions: you can always download the latest issue at the Dispatch link in the Friends Forum. If you can’t, and your membership is paid up, contact Jason Rose at jason@coloradonewmexicosteamtrain.org, the Forum’s Webmaster. If your paper copy never shows up (please, give it time...), contact Gwen at the Friends office at (505)-880-1311.

Thanks for your patience. ~ Ed.

Friends of the Cumbres & Toltec Scenic Railroad, Inc
Statement of Financial Position
December 31,

<table>
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<th>Assets</th>
<th>2017</th>
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<td>Investments – unrestricted</td>
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<td>Investments – permanently restricted</td>
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<tr>
<td>Total assets</td>
<td>$1,375,048</td>
<td>$1,277,947</td>
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</tbody>
</table>

| Liabilities and Net Assets | | |
| Accounts payable & accrued expenses | $32,083 | $18,931 |
| Deferred revenue | 3,336 | 2,548 |
| Total current liabilities | $35,419 | $21,479 |
| Net assets | | |
| Unrestricted | $839,405 | $800,854 |
| Temporarily restricted | 411,074 | 366,964 |
| Permanently restricted | 89,150 | 88,650 |
| Total liabilities and net assets | $1,375,048 | $1,277,947 |

Support & Revenue, 2017 | Expenses, 2017 |
| Grants and Contributions | Contractors, Materials, Tools and Supplies | $135,399 |
| Grants and Contributions (inc. restricted and unrestricted) | $366,117 | Fundraising | $134,215 |
| Member Dues | 173,306 | Indirect Program Expenses | $133,946 |
| Program Fees-Work Session | 72,550 | Management, General & Admin. | 92,128 |
| Charter (NET) and Merchandise | 24,425 | Other Direct Program Expenses | 31,585 |
| Reimbursed Commission projects | 43,587 | Merchandise | 29,311 |
| Other Income | 3,229 | Professional Services | 16,750 |
| Investment Income | 1,579 | Dispatch & Public Relations | 14,976 |
| Total support and revenue | $684,793 | Travel, Meals and Lodging | 7,409 |
| | | Interpretation | 5,913 |
| | | | $601,632 |

To review a full set of audited financial statements, go to our website at https://www.cumbrestoltec.org, then go to ABOUT US: DOCUMENTS: 2017 AUDITED FINANCIAL STATEMENTS

Friends of the Cumbres & Toltec Scenic Railroad, Inc.
"Think ya used enough dynamite there, Butch?"

*Indiana Jones and the Last Crusade* was only one of many films shot over the years on the C&TS and its D&RGW predecessor. One of the most memorable scenes was filmed on September 21, 1968, when *Butch Cassidy and the Sundance Kid* attempted to rob a "Union Pacific" train. In truth, it was filmed between Chama and Durango using D&RGW Locomotive 478, painted up as UP Locomotive 473. Engineer Andy Paine was there with his camera and captured, at a safe distance, the exploding express car.