

obtained by using voltages of 1 to 1.5 under the rated lamp voltage. Because of the decided economy thus possible, we believe that the adoption of just the two bulb sizes mentioned, one for primary battery territories, the other for a. c. floating installations, as a lamp standard for semaphore lighting is a good arrangement.

Louisville, Ky.

E. H. AYERS,

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Marker Lights on Single Track

"Are marker lights necessary for single track automatic block signals? Are you using them in new construction? Why?"

Answer

AS I see it, the question of the use of marker lights is one which is determined by a decision as to whether it is necessary to distinguish between absolute and permissive signals. When using semaphore signals it has always been standard practice to distinguish between these two types of signals by a difference in the character of the blade. This has been standard practice for many years and seems to answer the question that in the minds of signal men it is absolutely necessary to visually differentiate between these two types of signals. The difference referred to above is, however, only of value during the daylight hours and if the necessity for this difference is established as it seems to be, then it would seem absurd to have a visual difference by day and none by night. It would seem therefore that marker lights are of value and should be used. In the case of semaphore signals, however, it may be argued that the use of marker lights is superfluous, since we have already made a difference by the character of the blade used and it may be further argued that at night the locomotive headlight would sufficiently illuminate the signal to enable the engineer to differentiate by this means, and thus look and decide as to the character of signal he is approaching.

In the case of color-light signals, a different situation is presented in that there is no difference between the appearance of the permissive or an absolute signal and there should be some means of distinguishing between these two signals in the same manner that we now differentiate between semaphore signals by their appearance. The best means of doing this is by the use of a marker light and the question there resolves itself into whether a marker light should be used on both absolute and permissive signals or only on one of these to identify it from the other. I do not believe there is any necessity for the use of a marker light on both permissive and absolute signals, as a marker light on one of these would distinguish it from the other. The question is then which type of signal should be equipped with the marker light?

It is, I believe, a fundamental principle of railway signaling practice that in the event of the failure of any piece of apparatus, the resultant condition should be the safest condition that can be obtained under the circumstances. If we place marker lights on the absolute signals only, then the signal is distinguished by the presence of the marker light as being an absolute signal and in the event of the failure of the marker light, it would be possible for this signal to be mistaken for a permissive signal; in other words in this case, the failure of the apparatus converts the signal in the mind of one looking at it from a higher to a lower class which is contrary to this fundamental principle. On the other hand if we place the marker light on the permissive signal, then failure of this marker light will convert it from a lower class to a higher class signal from the standpoint of its appearance.

Atlanta, Ga.

R. T. HINDS

Signal Supervisor, Southern

Sudden Ravings

OUR stage and daily papers
Are full of strenuous capers
With this dance they call "The Charleston"
(Which St. Vitus did invent).
All our Shebas and their misters,
Their cousins, aunts and sisters,
Bung their feet all up with blisters
In each contest and event.

But as near as I can figger,
There's a dance a whole lot bigger;
It lasts a darn sight longer
(And we all participate).
'Tis a perpetual syncopation
That knock-knees our cock-eyed nation
And which, without equivocation,
Catches all who navigate.

For a partner, Fate has given
Us "High Cost of Livin'"
She is some eccentric spinster
(Who struts about the floor).
In the dark we want to croak her;
In the light we'd like to choke her,
Or in both optics poke her—
For our "dogs" are getting sore.

She cares not how much we're making,
Or how bad our shanks are aching:
She demands we keep on dancing
(Though our shoes are full of gore).
If we get some dimes and nickels,
Through our fingers then it trickles,
For shoes and booze and pickles,
And she whispers "get some more."

You can scan romantic pages,
On the vamps of all the ages,
And some of them were Dicky-Birds
(If all we read is true).
But their work which we think shady
Was above board and parady
When compared to this wild lady
Who is wished on me and you.

The butchers and the bakers,
Radio and flivver makers
In the jazz-band now are sitting
(With an ever-watchful eye).
Installment plans are gander dancing
To their music most entrancing
And our thoughts are on financing
Something more we want to buy.

So these cunning Charleston capers
On our stage and in our papers
Have been outclassed quite often
(In a million homes perchance).
When this jaded Jane besotted
Threw a mean hoof as she trotted,
Swung her arms and kicked and squatted—
Through her dance.

But perhaps we have been giving
Hell to "High Cost of Living,"
Hung the onus on this lady
(This erratic dancing dame)
When with Jim and Mike and Abie
Living High—perhaps and maybe—
Was the vamping, doll-faced baby
We should blame.

W. H. F.