



The Luskien Line

FOURTH QUARTER, 1937 " Vol. XVI " No. 4

CHRISTMAS TIME

At Christmas time, these are the things I know:

Fragrance of pine; air frosted, keen with snow;

Laughter of children, raised in glad surprise;

Breathless expectancy; the smiling eyes

Of friends with gifts white clad and ribbon tied;

Odor of good things cooking. There abide

The dearest things I know in all the earth:

Home, and the loved ones, friendship, song and mirth.

Lufkin

wishes all a very

Merry Christmas



WITH TWO SUCH CHARACTERS—who would notice the deft job of superimposition accomplished by 20th Century-Fox in a recent picture featuring Robert Taylor and Loretta Young—two of the screen's most charming personalities.

FAKED



for Our Entertainment

By
C. F. GREEVES-CARPENTER

The art of deception has been developed to a high degree in the moving picture industry—a high tribute to scientific research and special attention to minute detail. Were it not for the development of cinematography in all its branches and ramifications, many of us would perhaps have but little idea of the world beyond our personal horizon.

SO ABLY ARE THE MOVIES presented to us that we don't realize how we are being kidded into believing something which really didn't happen exactly as shown. We are continually having the wool pulled over our eyes and we like it. Let us, though, for the fun of it, get back of the screen so to speak, and then we will see just how some of the things are faked for our enjoyment.

Fog

There is a thick fog scene perhaps, or it may have started showing as a light fog just coming up which, as the picture unravels, becomes one of the familiar "pea soup" variety. In the early days of the industry, fog was created by an admixture of ammonia gases and smoke—very uncomfortable for the actors on a set. Today, though, a fog scene does not necessitate the

extreme discomfort to eyes and throat for either a special fog filter is placed in front of the camera or a real fog is artificially manufactured. Here's how the latter is done: mineral oil is placed in a steel tank in which is enclosed a smaller tank containing ice. Compressed air is applied to the chilled oil which gives off a light vapor or fog.

There are different types of fog. For instance, in filming a marsh-land scene, frequently a low, but slowly rising fog is demanded, and to create this the oil is heated to a predetermined temperature which will permit the vapor to rise just a short distance above the ground. If, however, a high fog is necessary, that is obtained by increasing the temperature of the oil many degrees, and then the vapor, blown off by compressed air pressure, rises above the set sufficiently to create the desired effect.



A Friendly Talk. The background beyond the windows creates an impression of the ocean.



IN THE JUNGLES? NO. This process shot, featuring Wallace Beery and John Boles, is a superimposed photograph. One picture was taken in the Los Angeles Alligator Farm and the two characters were superimposed upon this film, giving the composite effect here produced. A 20th Century-Fox picture.

Sometimes it is not practical to use an oil vapor for a fog as, for instance, when a scene is shot inside a house depicting a fog drifting in through the window. The oily vapor would ruin the furnishings so either the smoke or fog filter is used or else Oriental incense performs the trick.

FOREIGN SCENES

The picture, perhaps, depicts a scene in Hamburg, and yet if you are familiar with the life history of the star, as so many movie fans are, you know he has never been abroad. How then is the scene taken? Is it, you wonder, a scene created by props in a Hollywood studio, or did the film companies perhaps take the actors over to Germany? It is true that many of the larger movie studios maintain permanent sets, complete in every detail, from a section of the famed Berkeley Square with its formal garden to a complete New York street scene showing both elevated and surface cars; one studio even maintains a permanent waterfront scene.

Many streets and street scenes are shot abroad, though, and these are treated with chemicals during the process of development so that the scene becomes invisible, except against a certain colored background. Brought to Holly-

wood, it is run through the camera together with an unexposed film, and the set is lighted with a color which would not conflict with the actual film taken on foreign soil. In this manner the actors may be said to be superimposed on the foreign scene. Where there are lots of people in the foreign shot film, they may be blocked out so that they would not interfere with the actors on the superimposed film.

RESEARCH ORGANIZATIONS

Of course, the film companies do not keep a collection of foreign shot pictures, but simply call one of the research organizations in Hollywood requesting, say, twelve shots of Hamburg showing street scenes, or as many shots of an Egyptian market place. These organizations have on file thousands of photographs taken in every conceivable corner of the globe and, in addition, maintain correspondents in every country who are in a position to go out and photograph any desired scene. These photos are termed "process shots" in the vernacular of the movie kingdom.

Sometimes instead of using these foreign shot films on which the actors and action will be superimposed, the film company may decide to have enlargements made by the Shipman process which increases the shots to such proportions that they can be used as backdrops. The process is a special one which enlarges the photos without photographing the grain in the gelatine which invariably shows up in ordinary enlargements.

Aside from keeping on file many thousand films shot all over the world, the research organizations function in another way. They check periods for costumes, habits and customs of primitive tribes, and, in fact, anything which the film company wants authoritative information about.

SNOW SCENES

How difficult and expensive it would be for a film company to send its actors to Alaska or the Arctic Circle for blizzard scenes, and how long they might have to wait once they arrived before one occurred. One of the large ice companies in Los Angeles having many refrigerated warehouses, decided to turn one of them into a refrigerated

FOG, once created by an admixture of ammonia, gases and smoke—very uncomfortable for actors—is today created by a special fog filter placed in front of the camera, or a real fog is artificially manufactured by an oil vapor process.





A view of famed Berkeley Square at Fox Movietone City. This formal garden is constantly cared for by a small army of expert gardeners at this most elaborate of studios.

erated sound stage on which realistic and natural snow scenes could be shot at any time. The complete stage occupies about one third of an acre in extent and is forty-two feet high. Temperature can be kept at about fifteen degrees above zero so that even the breath of the actors can now be photographed—a hitherto impossible feat. A special machine was devised which is capable of crushing and grinding blocks of ice into pulverized snow, and this, by means of compressed air, special hose and nozzle, is shot wherever desired. The machine, by the way, is mobile so can be taken out on location or anywhere that electrical power is available.

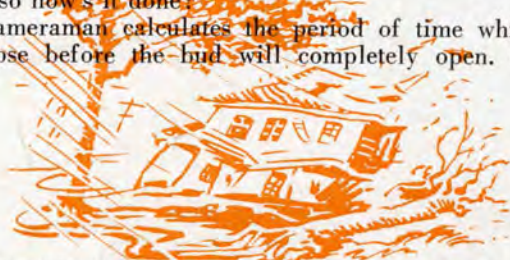
Within the refrigerated stage a light snowstorm or a blizzard can be staged at will. Icicles can be made of any length and at any desired place by the simple process of dripping water at the particular spot. Igloos, real ones too, can be made from blocks of ice on which the snow is blown to heighten the realistic, natural effect. The entire floor space can be flooded and, within a few hours, it could be made into a real indoor ice skating rink.

All sorts of things were formerly used in depicting winter scenes, and are still employed by companies who have not yet taken advantage of the new unique, refrigerated sound stage. Bleached corn would represent falling snow, and gypsum and salt would look like fallen snow on the ground. Imitation frost on the windows was achieved by rubbing crystal camphor on the panes. Cellophane, dipped in paraffin, was recently employed to represent icicles, and the paraffin would drip for all the world like a melting icicle.

STOP WORK

Have you ever seen the unfolding of a flower on the movie screen? It's fascinating and one watches spellbound. We know that the flower couldn't really open so rapidly, so how's it done?

The cameraman calculates the period of time which will elapse before the bud will completely open. He



CHINESE WATERFRONT. A permanent set at 20th Century-Fox Movietone Studio, Hollywood, often used in pictures requiring this type of locale.

divides this time into different set periods as an indication of the time which must elapse between exposures. The camera, equipped with an electrical clockwork device, is then adjusted so that it will take one frame, as the section of the film is termed, for each period which previous calculation has shown will depict the flower opening in a natural manner when thrown on the screen by the projector. The same procedure is used in animating dolls, etc.

RE-ENACTING A SKYLINE

Sky effects are sometimes obtained inside a painted tent. The lower portion is frequently painted to fit in with the general scene desired and if other things, such as buildings or trees, are necessary in the foreground, these are made with silhouettes stretched on frames and painted to blend in with both background and the more immediate foreground.

Sometimes, too, a scene of a Mexican village will have to be shot from the roof of a studio, and by arranging the angle at which the camera is focused, it is frequently possible to extend the village by adding other houses, etc., in miniature. The completed film when run through a projector will not show the dividing line between the permanent Mexican village and the miniature one which was added and photographically brought up to correct proportion and position to fit in with the life-size village.

HOW MINIATURES ARE USED

If a train wreck is required, miniatures, complete and accurate in every detail, are made of the trains and they, together with the tracks and painted background, are





Permanent setting of a foreign street scene. Used by 20th Century-Fox.



NO MINIATURE HERE. These two boats, exact duplicates of a Coast Guard cruiser and a heavy fishing smack, were moved on an especially constructed tank holding thousands of tons of water to film sea sequences in a late movie production.

photographed with the miniature trains powered and having a real head on collision. With the film thus obtained for a background, it is thrown on a screen behind the actors who perform in front of it. This stepping up of the miniature, "blowing it up" in film terminology, is done in such accurate proportion that the final film when shown before the public is most realistic. These and similar miniatures often cost thousands of dollars in time, research and construction.

MULTIPLE EXPOSURE

Strange as it may seem, the susceptibility to light of a film once run through a movie camera is not all expended, and this feature is used to good advantage in

photographing another scene on top of the one already taken. Accurate timing is, of course, essential. The same stunt of multiple photography is used in taking pictures of twins. One half of the lens is masked and the shot taken. Then the film is rewound and the exposed portion is masked, and the other half is utilized for the shooting of the "twin." Thus it is possible to photograph a person presumably shaking hands with himself.

SLOW MOTION WORK

Lots of people think that slow motion pictures are accomplished by the slowing up of the camera or projector. Instead, the camera is *speeded* up from one to ten times its normal speed. The normal number of frames passing the lens in sound film work is twenty-four per second, or one and one third feet of film. If the subject is therefore taken ten times as quickly, ten times the amount of film is used. When this is placed on a projector operating at its customary speed, naturally the effect of slow motion is achieved.

STORMS AT SEA AND SEA SHOTS

One of the film companies has a special tank on either side of which is a 100' long slide, elevated 50' at the end furthest from the tank. In the tank is, for instance, a model of a ship. Six tanks of water wait in readiness to be used on the top of each slide and the water from these is released, a tank-load at a time, when all is in readiness for the shooting of the picture. The water rushes down each slide with great velocity and hits an apron at the bottom. This throws the "waves" high into the air and they break over the deck of the ship. Slow motion work is used, as otherwise the waves would appear entirely too fast to be natural. Marvelous things are accomplished in the filming of these miniature boat scenes, but it would all look flat and artificial were it not for trick photography. Miniatures are made and set in tanks, the surface of the water is gently agitated and a miniature "swell" is created on the "ocean." The ripples on the water look like a real swell when photographed, and the movement of the vessel in its sideward swaying, gently rolled by the swell, is most realistic.

Another studio maintains a tank 80-foot square, with

This is typical of the "exteriors" employed in the silent days of motion pictures. Workmen have razed several acres of such structures.



Front Cover

Three-masted schooner **INDIANA**, built in Bath, Maine, in Eighteen Seventy-Three. In this photo the **INDIANA** was made over and used by Lasky - Paramount as **OLD IRONSIDES** in the picture by that name.



a capacity of more than one hundred thousand gallons of water, the combined weight of which is in excess of a million pounds. In one scene, exact duplicates of two different boats were floated, and an extremely realistic scene was taken.

RAIN TO ORDER

If a near-deluge is desired, water is piped over the set and special wind machines drive it in gusts over the stage. If a close-up is to be taken, the rain falls between the actors and the camera. If the characters are supposed to be walking in the rain, this is faked by a property man carrying a hose and spray nozzle behind them and out of range of the camera, of course.

SINGING

Many of the people who would appear to sing on the screen, don't do so at all as they are not gifted in that way. Stars, too, who are beautiful singers, do not sing on the set during the actual filming of the picture. The facial contortions through which they would have to go would look either terrifying or ludicrous if filmed. So, instead, the songs are first recorded and it is the rendition of the record which we hear and, of course, it is kept perfectly timed with the movement of the mouth and lips of the actor who is supposed to be actually singing.

SETS AND STOREROOMS

Elaborate or simple props and backgrounds are continuously being made and torn down in the various studios. It would seem that there is always a state of hustle and bustle on the huge stages. Marble colonnades are imitated by specially prepared paper and this, when photographed, could not be told from the real thing.

Each studio maintains huge storerooms in which are kept all manner of real and faked antiques. A horsehair sofa rests beside a beau-



SNOW SCENES. Refrigerated sound stages provide the sets for Alaskan or the Arctic pictures. From natural snow scenes to downright blizzard can be produced at will. Igloos—real ones—which can be made from blocks of ice on which the "snow" is blown, heighten the realistic, natural effect. Note the snow slinger in the lower photograph. The "lake" above is actually frozen water ready for ice skating.

tiful piece of furniture which may once have graced the salon of one of the French kings. Behind it, maybe, will be a collection of andirons of various design; next that, perhaps, marble-topped tables on which rest all manner of clocks awaiting their call to duty. Oil paintings of venerable-looking ancestors will be hung on the walls next pastoral scenes or a collection of advertising posters. It would all seem a jumbled, heterogeneous mass, but to the men in the department it must have definite lay-out for practically anything can be found at a moment's notice.

The art of deception has been developed to a high degree in the moving picture industry, but it is very laudable. It is really the result of much scientific research for it goes into much more detail than could possibly be covered in a general article. Mathematics, optics, color, chemistry, electricity, and a thousand and one things, are inter-
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DRIP BY DRIP—real icicles are manufactured on this refrigerated stage.





APACHE TRAIL HIGHWAY. This is the route which follows in a general way the trails of the savage Apache Indians in their raids on the peaceful Indians in the valley below. It is a marvelous scenic route.



By ROB YOUNG

In the Valley of the SUN

THE WORLD is returning to its ancient sun cult worship. Science has found that the combination of a warm sun and dry tonic atmosphere is the most healthful and understands why this is so. The Ancients knew it although they were ignorant of the reasons.

The Valley of the Sun is a definite area comprising several hundred square miles of reclaimed desert situated in the irrigated district around Phoenix, capital of the state of Arizona. Here, on the valley floor up against the mountain structure which occupies the center of the state, where the Salt River, the Gila and the Verde leave the mountains, has been developed a tropical Paradise within the span of a single generation.

The world has very few dry, winter climates. There are wide areas of moist, miasmatic tropics but only a few where pure, unadulterated sunshine is combined with dry air with its freedom from the sultry oppression which comes when too much humidity is present.

Human history is filled with cults and religions that worshipped the sun as the supreme source of all earthly good, sensing in the effect of the sun's rays the beneficent influence of an all-pervading Deity.

The Ancients knew nothing about actinic rays, the ultra violet and the others which furnish the health and energy that activates all forms of life. They only knew, intuitively, that the sun's influence was good.

This may account, in no small measure, that whenever in

man's history he has found a dry atmosphere, a kindly sun and an ample supply of water, he has made his surest progress toward a higher culture.

The beginnings of our present civilization were cradled in the Mediterranean basin, the hilly slopes of Greece, Palestine, the Euphrates and Tigris valleys, middle Egypt and the Valley of the Nile. In those places man passed out of barbarism and through the most important stage in human history, the Neolithic era. Is it surprising, then, that all the ancient Pantheons included the worship of the sun.

But now, however, modern science has robbed us of some very pretty legends to bring cold, experimental knowledge to bear on the problem; and the populations of the earth are beginning to hunt for those places in the earth where the winter seasons may be spent in comfort under natural conditions.

Where can they be found?

Most of the tropics are in the rain belts and although one may escape the cold of the temperate zones there, the humidity is bad medicine. The warm, dry areas which are easily accessible may be counted on the fingers of a single hand.



THE WICKENBURG MASSACRE MONUMENT. The Wickenburg massacre occurred when a bank of Apache-Mohaves attacked a stage coach a few miles out from Wickenburg. This occurred November 5, 1871. Six people were killed at the time and one died later from wounds received during the attack.



For a couple of centuries Egypt with its lack of rainfall and its warm sun and ancient monuments has been the Mecca for winter visitors. Other parts of the Mediterranean basin partly fill the prescription yet have many disadvantages.

One must come to southwest United States into Arizona's famed Valley of the Sun to find the ideal climate. It is fast becoming the winter playground for thousands from both America and Europe. England sends many widely known visitors every year and they have been enthusiastic in advertising its climate and natural wonders as far surpassing those of Egypt and the Holy Land. Indeed, it is probably due to the enthusiasm of such English writers as Sir Gilbert Parker, J. B. Priestly and many others that Englishmen and Europeans are turning to Arizona's Valley of the Sun for their winter diversions.

The alchemy of water, mild winters, a rich soil and a brooding sun has created a fruitful agricultural empire and a tropical beauty of verdure with its stately palm trees, green fields, date palms and citrus groves. Within the valley lives nearly half the population of the state, depending on a sure and ever increasing source of wealth. As long as the sun shines, the rivers flow and the land remains, prosperity will accrue here to the worthy husbandman.

Strange as it may seem the Valley of the Sun was one of the last districts settled in the territory of Arizona when the white man came to supplant the Indians and one must go back into history to understand the reasons.

When the Spaniards pushed north out of Mexico about the middle of the sixteenth century they found the region a barren desert. Every plant had a thorn, every bush a barb and nearly every desert animal a poi-



One of the artificial lakes created for irrigation storage water, and for hydro-electric power. This lake is located on the Apache Trail Highway.

soned fang. It has been described by early historians as the "Land That God Forgot." The Indian inhabitants were in constant warfare and, although the Spaniards found peaceful tribes with evidences of a culture reaching back into pre-historic times, the region was dominated by the nomadic Navajoes and Apaches. The latter have been aptly described as "Tigers of the Desert," and, considering numbers, were probably the hardest Indian tribe to conquer in the long history of Indian wars. They were not subdued until long after Arizona became United States territory through the treaty with Mexico in the middle of the nineteenth century.

History will remember the Spaniards as intrepid explorers but poor colonizers. Their exploits were heroic but unfruitful in practical results. During their 300 years of occupancy of Arizona the Spaniards founded only a few missions and fortified pueblos like Tubac and Tucson.

They never made a serious attempt to settle the Valley of the Sun because this area was up against the

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(Above) One of the beauty spots in the northern part of the State, Oak Creek Canyon. The rocks here have marvelous coloring which, blending with the verdure of the trees and plants, makes this a popular place in summer and a charming retreat for recreation purposes.

(Below) THUNDERSTORM—making up over unreclaimed desert in the Valley of the Sun. This scene is on the Desert View Drive south of Indian Watch Tower on the Grand Canyon's south rim.



UNIVERSAL

Universal Center

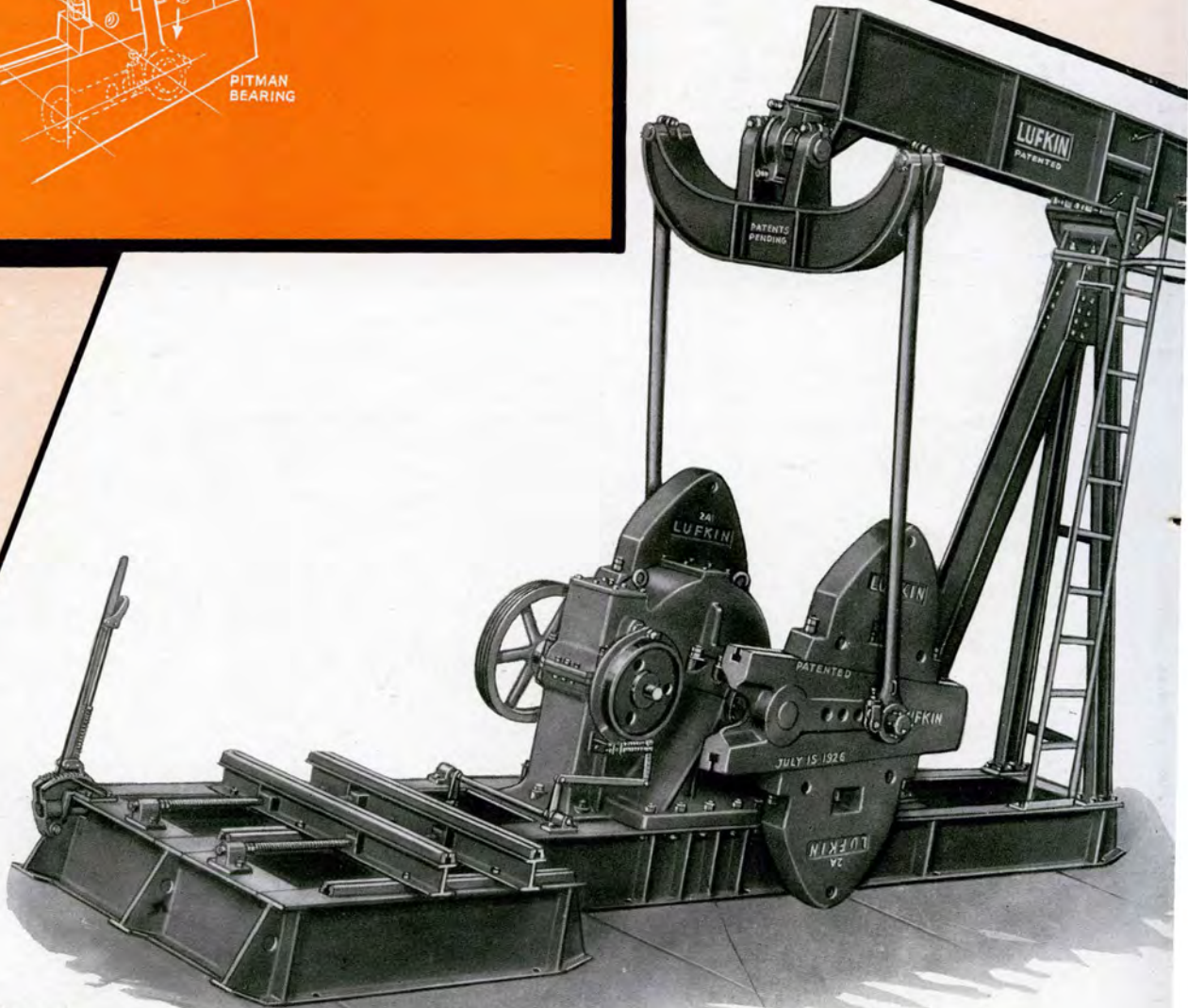
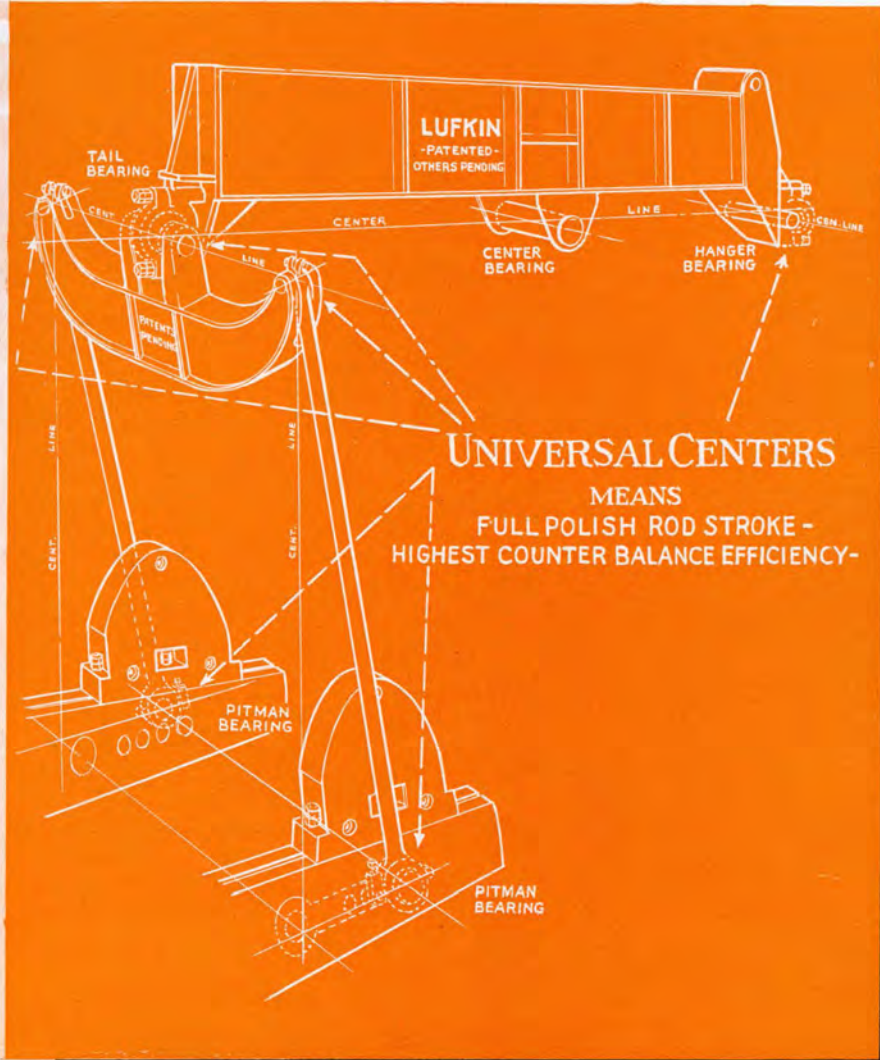
Mean Operation at
Highest Possible Efficiency

The new Lufkin Unit with "Universal Centers" is the result of many years experience in the design and construction of pumping equipment. After exhaustive experience in the field, we offer it as the latest helpful and efficient operation of equipment for "beam pumping."

The success of the Lufkin Center Line Assembly is phenomenal. With all centers in line, this design gives a long stroke on the polished rod. This idea, originally patented by Lufkin, has been incorporated in the design of its new patent equalizer. All working points are eliminated unnecessary strains on pitman and are found in the conventional type equalizer.

Of particular importance is the cast steel, malleable iron and socket connection, which is equipped with ball bearings. In this new design the pressure area is placed at the bottom of the bearing.

The new Lufkin Universal Assembly has found wide acceptance in the oil industry.



LUFKIN UNITS

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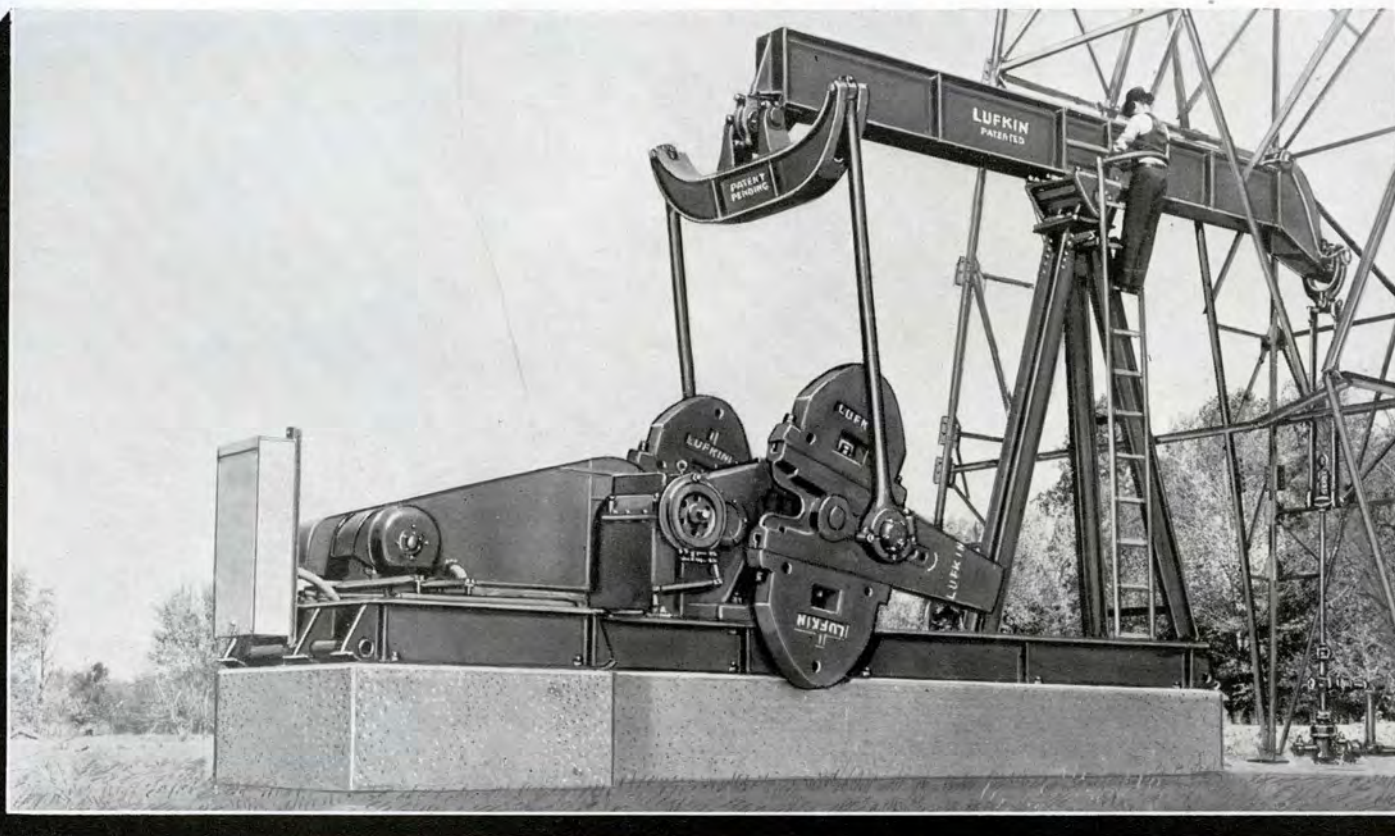
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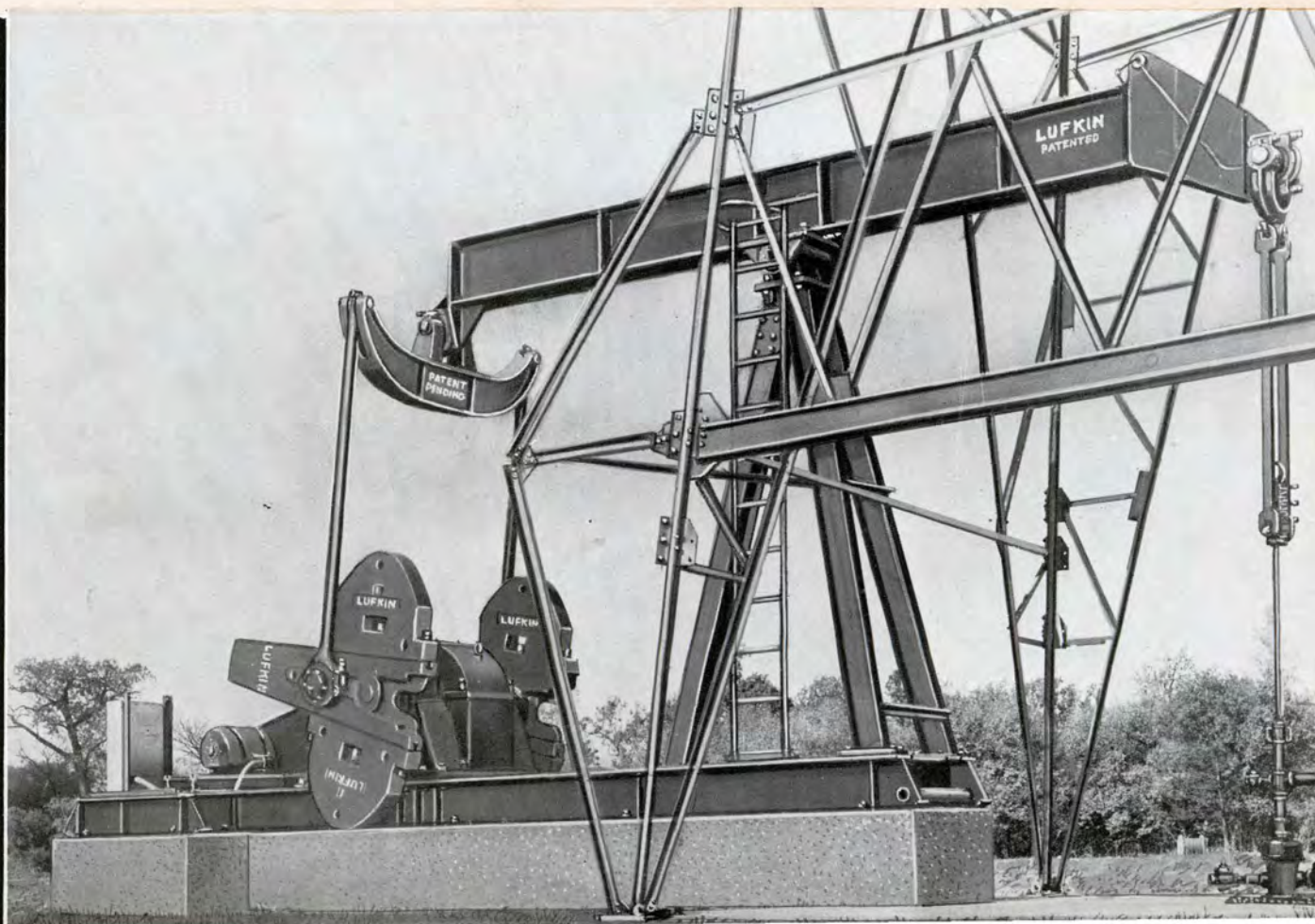
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Typical Installations of the New Style
Lufkin "Universal" Unit Assembly



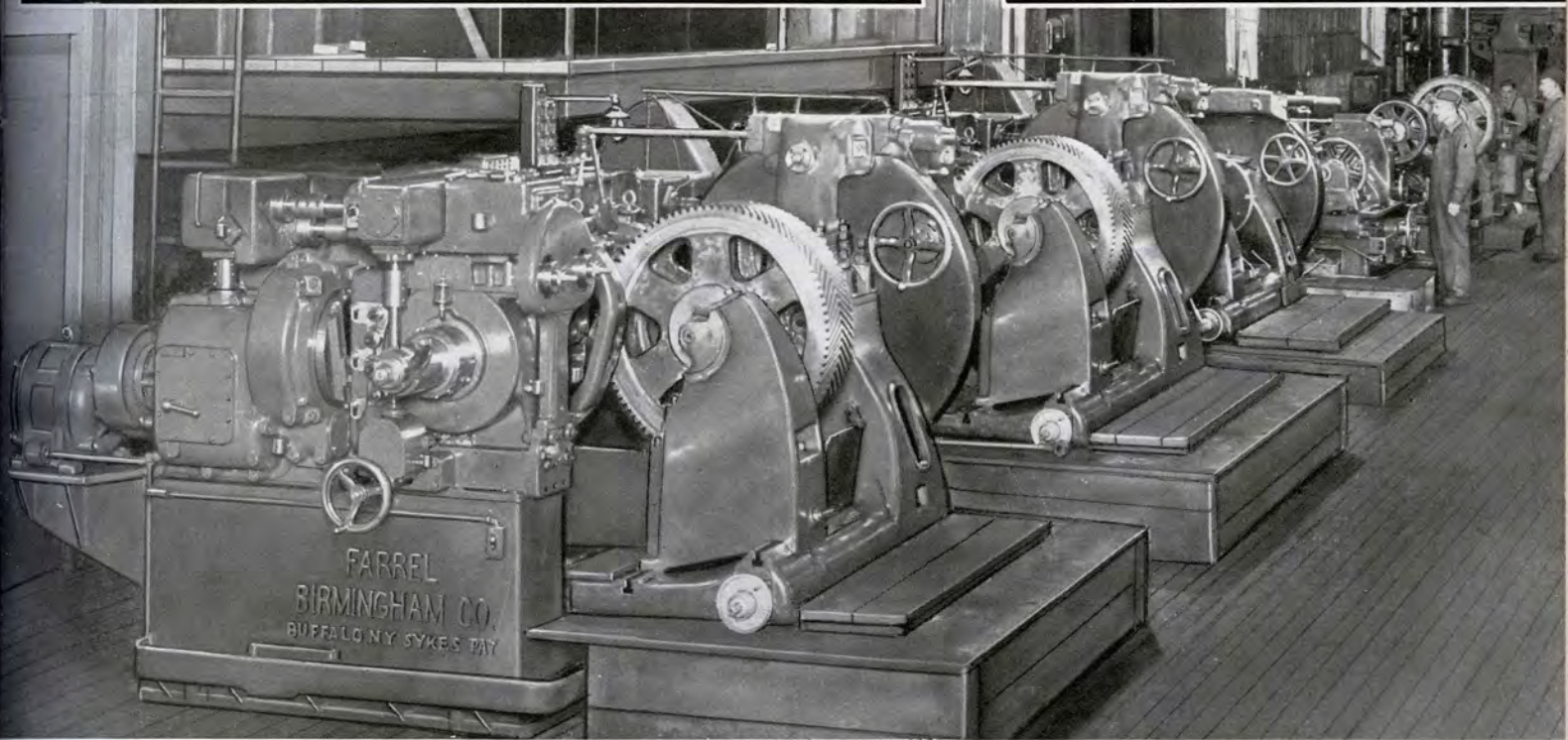
Typical Lufkin Installations in Oklahoma



Typical Installations
of the New
Lufkin Universal Assemblies



Lufkin Unit installation on shallow well at University of Texas. In the picture is Mr. Hugh S. Graves, senior in Petroleum Engineering.



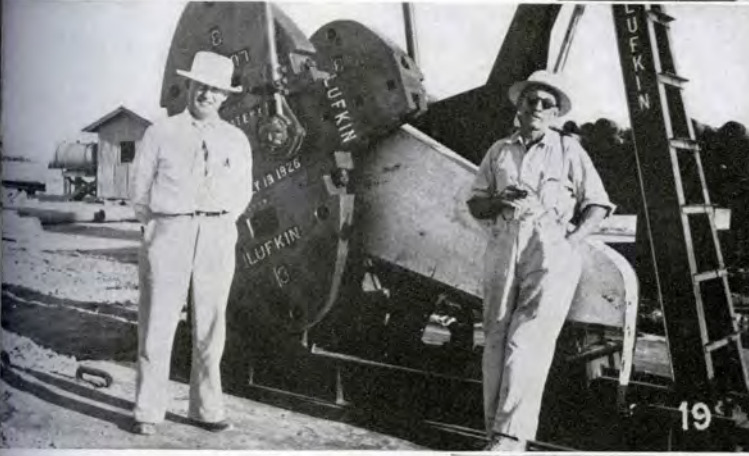
SECTION OF GEAR CUTTING DEPARTMENT IN OUR LUFKIN PLANT
... the largest in the South

Watch Lufkin!

SNAPSHOTS

By the
LUFKIN
Cameraman





1.—Phillips Petroleum Engineers Weathersby and Crawford, Bartlesville, Okla. 2—Magnolia's A. H. Procter, Superintendent at Ada, Okla. 3—Magnolia's Production Foreman, M. C. Gentry and family. 4—Walter Thompson, Superintendent, Standard Oil Co. at LaHabra, California. 5—Magnolia's Fittstown, Okla., office personnel, left to right: O. K. Wright, Construction Foreman; H. L. Zeagler, Chief Clerk; M. C. Gentry, Production Foreman. Front row: A. H. Procter, Superintendent; Miss Opal Smith, Operator; V. E. Fronterhouse, Material Man. 6—Ada, Okla., Camp of the Magnolia Petroleum Co. 7—Deep Rock's J. O. Lugar, Asst. Gen. Supt., Tulsa, Okla. 8—Walter Kinch, Superintendent; Barnhardt and Morrow, Santa Fe Springs, Calif. 9—Lufkin's Great Bend office man, Vernon Hastings. 10—I.T.I.O.'s F. E. (Bill) Turner, Production Superintendent in the Kansas District. 11—Jack Stewart, Division Superintendent of the Atlantic, Tulsa, Okla. 12—Art McCue, Superintendent, East Santa Fe Oil Co., Santa Fe Springs, Calif. 13—Meet the new and, incidentally, the first Texas State Board of Registration for Professional Engineers, left to right: George R. Brown, Houston; Fred E. Rightor, Secretary, San Antonio; Walter W. Trout, Chairman, Lufkin; Ed C. Connor, Dallas; J. S. Hudnall, Tyler; Carl L. Svenson, Vice Chairman, Lubbock. 14—Sun's Mr. Crabb, Freer, Texas. 15—Lufkin's new office at Great Bend, Kansas. 16—Bill Roberts, latest addition to Lufkin's California staff. 17—Trentman Oil Co.'s G. E. Jones, East Texas District. 18—Texas-Canadian Oil Corp., Ltd., East Texas. Left to right: J. C. Stevens, Pumper; C. C. Evans, Field Foreman; Don Kerr, Lufkin salesman. 19—George O. Suman, Superintendent, Northern Division, and Bill McNaven, Production Foreman, Associated Oil Co., Bakersfield, Calif. 20—Magnolia's Fittstown District Office. 21—Lufkin's George Henson and Mrs. Henson, and Dewey Jordan, Div. Supt., Atlantic Refining Co., Great Bend, Kansas. 22—Deep Rock's (L to R) Wynn, Love, Wilkerson and Jack Smith. 23—J. A. Deffeyes, District Engineer, I.T.I.O., Hutchinson, Kansas. This is **not** a company car. 24—"You can't fool a mocking bird," says J. A. Deffeyes, I.T.I.O.'s Kansas Petroleum Engineer, as he submits this snapshot of a mocking bird taking its young for "a ride." So smooth is the action of the Lufkin Unit that this mocking bird built a nest and raised its young in the end of the beam. 25—British American's A. E. Gandy, J. C. Bruce, Superintendent, and F. T. Cherry, Engineer. 26—Sun's Farm Boss Jordan, Freer, Texas. 27—Jack Partin, Supt., Cook Drilling Co., Overton.

FROM MOUNTAIN
PEAK TO GREEN VALLEY

[16]

PARIS *to* NICE

by Bus

TRAVEL by bus in France is steadily increasing in popularity. While having the disadvantage of being a slower means of communication than the railroad, busing it through France is both comfortable and economical. Realizing that few countries have as great a scenic and historic value for a given number of square miles, the French have wisely routed their "Autocars Pullman" through the most scenic country of a given route. Such is the motor trip from Paris to Nice, from the historic, artistic and touristic center of France to the very heart of the everlastingly sunny shore of the French Riviera, bathed in the waters of the blue Mediterranean.

Leaving at 7:15 in the morning from the foot of the Avenue de l'Opera, the early hour is soon forgotten as the Louvre, the Latin Quarter and the gates of Paris are left behind. A short fast run through the "garden patch" of Paris brings us to the beautiful forest of Fontainebleau with its gigantic moss covered beech woods, its pines and rock strewn hills. In the very center of this forest is the famous Chateau of Fontainebleau, the favorite hunting lodge of Francis the First, where royalty from the Bourbons to the Bonapartes spent many happy days, where you too could enjoy visiting the surrounding forest, the chateau, the illustrious taverns and quaint towns, such as Barbizon, made famous in art and literature. Passing rapidly through Fontainebleau and the country to the south, with its villages of red tiled roofs, we roll down into the beautiful valley of the Loire river at Briare, river made famous by its many beautiful "chateaux" and incomparable landscapes of green fields surrounded by rows of tall Italian poplars. From the hills above the river, the valley resembles

The Everlastingly Sunny Shore of the French Riviera, Bathed in the Waters of the Blue Mediterranean, Offer the Foreign Traveler Much of the Historic and Artistic Beauty that Is France

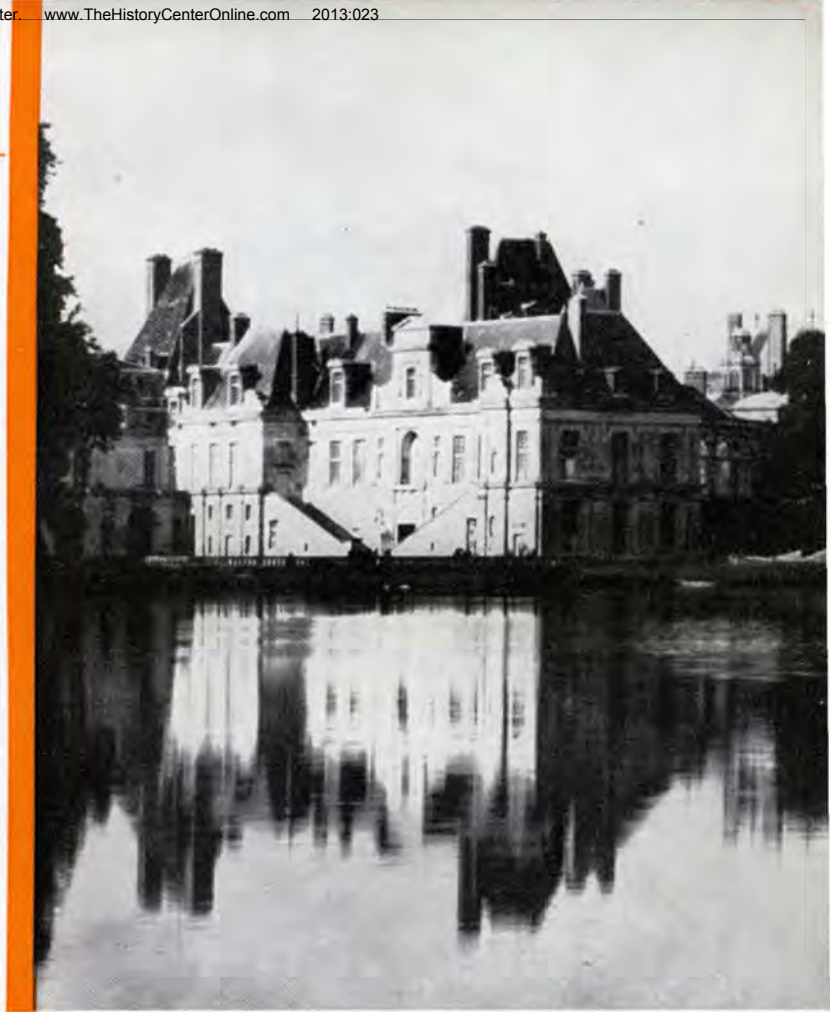
the finest of quilts or the most perfect of tapestries. Following up the Loire, along splendid roads lined with tall plane trees, we come to Nevers through Pouilly, of the wine by that name, and Pougues, noted for its waters, where a succulent and well wined lunch is had at the Hotel de la Paix. After Nevers we leave the Loire and climb up the Allier river to Vichy, the famous spa and resort town

NICE THE BEAUTIFUL



known for its social and sporting life, as well as for its waters. After imbibing a few glasses of Vichy Water, we wind our way up over the foothills of the Massif Central, where a splendid view of the extinct volcanoes of this region may be had. We again roll down into the Loire Valley where we cross the river at Roanne, only to climb still higher on the other side to roll down into Lyon in the gathering dusk, there to spend the night.

Rising early the next morning we leave the great textile city in the cool morning mists to begin our climb of the lower Alps to Grenoble, the glove city, and where the university of the same name attracts many foreign students each year. Situated in a snug valley, beneath towering white cliffs with a background of snow capped Alps, Grenoble is a city of beauty never to be forgotten. Out of Grenoble we start our serious climbing, winding slowly up and up and up along precipices overlooking wild mountain torrents where every turn in the road is a new marvel of scenic beauty. To the west are the high white cliffs and grassy slopes of the foothills and to the east, in the distance, the rugged peaks of the snow capped Alps, where a summer motor road will take you up over the many precipitous passes and where you may indulge in picking daisies or in a good old fashioned snow fight at a few paces. As rough as the country appears to be from aloft the mountains on the "Route des Alpes," many interesting mountain villages with their quaint red roofs surrounding each its own church steeple, as a mother hen surrounded by her brood, come into view at every turn in the road, either snuggled at the bottom of some dungeon like valley or shelved along the mountain side, where it seems that only goats might venture. Climbing steadily from Grenoble among green forests and incomparable mountain views, we reach the highest point of our trip, the "Col de la Haute Croix," where we stop in the chill light air and drink of the clear icy spring water gushing from the village fountain. As we once again climb aboard and whirl down on the southern side of the chain we have just mounted from the north, the whole countryside seems to change. The Alps seem older, more eroded, certainly dryer and less hospitable to vegetation. Yet, just as beautiful in their own way for their many shades of red, blacks, whites and browns. The mountain torrents themselves take on the hues of the soils they erode, some red, some deep gray, others yellow. When these torrents join each other their pattern resembles a rainbow ribbon until their waters become fully blended. As we roll into Sisteron on the Durance river for lunch we distinctly begin to feel the atmosphere of the south country. Numerous terraced vineyards along the cliffs above the road invite us to drink of the mellow wine of the country and to taste the fruit from which it was made, grapes that simply melt in one's mouth and seem to contain all the sweetness and delicate perfumes of the many flowers of this region. From Sisteron we roller coaster from mountain top to valley and then up again until we finally wind our way down into the valley of the Var river which we will follow to our destination at Nice. The motor road along the Var passes through countless tunnels hewn out of the solid rock walls of the gorges and canyons through which the Var's sometimes grey and



CHATEAU DE FONTAINEBLEAU

sometimes red waters tumble down to the sea. As the valley becomes wider and as the coastal population increases, we are to spy along the cliffs countless vineyards and olive plantations. The towns we now pass through have a distinctly southern aspect, sunbaked and yellow stucco houses, with small windows and doors covered by heavy blinds of reed curtains to keep out the rays of a southern sun. Many of these villages located at particularly narrow parts of the canyons are fortified with ancient walls, watch towers and draw bridges and are perched on high crags or narrow ledges overhanging the river bed. Built to protect the coast people from the savage mountain men, these vestiges of ancient history still remain to remind us of the sunny peace loving people who inhabited the Cote d'Azur we are to visit and which had to be protected in older days from covetous neighbors to the north who could not boast of so beautiful a country.

At last, towards evening we come to the inland suburbs of Nice with its pretty villas, stately palms, olive and peach groves, and lovely flowers and vineyards.

As we roll along the Promenade des Anglais in Nice with its brilliantly lighted palatial hotels, glistening casinos and cafes on one side, and the ever blue Mediterranean on the other, we cannot help thinking of the variety and the utter beauty of the country we have seen, of the comfort of our conveyance, the skill of our driver and the hospitality shown us by the peoples of the various towns we have passed through. No better way can there be to really see and know, in so short a time, so lovely a part of "la belle France."

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In the Valley of the Sun

Continued from page 9



central mountain system which the Apaches and Mohaves used as a base for raids into the valley. It was not until General Crook and the U. S. army had subdued the Apaches and confined them on a reservation that settlement was safe in the valley.

The early Americans found in the valley a level desert where the Salt and Gila rivers, cutting through the mountains to the desert floor, created the possibilities for a tropical Utopia which the Americans were quick to visualize. Early attempts to irrigate the valley came to abundant fruition when the U. S. Reclamation Service built the Roosevelt and Granite Reef dams on the Salt river to store water for the valley.

For human occupancy of desert places an effulgent sun and rich land are not enough. Marry the sun to rich land and you still lack the conditions for human survival. Wed the sun to plenty of water and you still have a loveless marriage. But, give Old Sol two wives, rich land and abundant water, and the resulting fecundity is remarkable.

The value of the Valley of the Sun as a winter playground has been a later idea born of its beauty and its

climate. It is just beginning to be realized in its tremendous possibilities because here are the conditions which winter visitors want—warm, sunny days; dry, bracing atmosphere; cool nights “made for dreams and restful sleep”; absence of winds and fogs and a stage setting in the midst of natural wonder unsurpassed anywhere on earth.

Last winter over 40,000 visitors came to the Valley of the Sun for an average stay of six months and valley residents believe, ultimately, they will be called upon to entertain half a million or more if they can arrange to care for them.

Arizona has been called the “Wonder State” and truly so. The gaudiest adjectives from the pens of the most enthusiastic travel literature writers are inadequate to tell the plain truth.

What can one say about tumbled mountain masses that rise thousands of feet into cloudless skies which would convey to the reader the feelings they impose on the actual beholder?

FAKED for Our Entertainment

Continued from page 7

woven and correlated to produce a desired effect. Essentially the scenes we see on the screen are true, scenes of actual places, and if it were not for the development of cinematography in all its branches and ramifications many of us would perhaps have but little idea of the world beyond our own personal horizon.

The new cinematography has made possible the production of some outstandingly magnificent and worthwhile pictures: productions from which we have all learned much. “The House of Rothschild,” “Henry VIII,” “Viva Villa,” “Disraeli,” “The Life of Louis Pasteur” and countless other films under that general grouping

have been responsible for a keener enjoyment of history and science. Such pictures as “David Copperfield,” “Little Lord Fauntleroy,” “The Littlest Rebel,” and many others of similar nature have not only thrilled our emotions, but have contributed to our general store of knowledge and psychology. The animal pictures and films of exploration have given us a close glimpse into natural history and wild life. Some of it may have been faked in the shooting, but the fake has been a realistic imitation of the thing which could actually happen for in no other branch of activity is so much attention paid to detail.

MAINE COAST IN HOLLYWOOD. At the base of the lighthouse set on the huge, new Will Rogers Memorial Stage. The tank is 80 ft. square, contained more than 100,000 gallons of water, and the set weighs considerably more than 1,000,000 pounds.



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FOURTH QUARTER, 1937

No. 4

We wonder if this new dance craze, The Big Apple, isn't a publicity stunt cooked up by the country's apple growers.

During dinner one day a father spoke to his son—"Sonny," he said, "I want to talk to you after dinner. I want to discuss with you the facts of life." So after dinner when they went into the other room, the son quietly closed the door behind him and said, "Well, Dad, what is it you would like to know?"

COMPLIMENTS

Two truck drivers were all snarled up in the traffic at a busy intersection. One lost his temper and yelled at the other: "Why don't you look where you're going, you great big, cross-eyed, bow-legged, knock-kneed, son of a blankety, blank, blank! blank! blank! * * * pie-eyed dumb-bell!!" The other driver smiling sweetly, said, "You're nice looking, too, buddy."

The British are not so dumb either. There was a forgetful husband among them, and one day he turned to a friend and said:

"I want you to help me. I promised to meet my wife at one o'clock for luncheon, and I can't remember where. Would you mind ringing her up at our house and asking her where I am likely to be about that time?"—*Friendly Chat.*

Can't everyone reach the top of the ladder? Yeah, and the top would be a pretty shaky place if it weren't for the little fellows at the bottom to hold it steady.

A girlie whose name doesn't matter, Found that she got fatter and fatter, But she dieted so well That she now looks like hell, And there isn't a place you can patter.

"My good man, does this dog possess a family tree?"

"Oh, no madam—he has no particular tree."

Thank goodness we live in a free country, where a man may say what he thinks if he isn't afraid his wife, the neighbors or boss will criticize him, and if he's sure it won't hurt his business or his reputation.

People kick when a merchant figures a fair profit into his retail prices. Yet, these same people would be the first to ask, "What's wrong with this stuff?" if it was priced at what they think they should pay.

EXPLICIT

STENOGRAPHER with a past, wants a future.

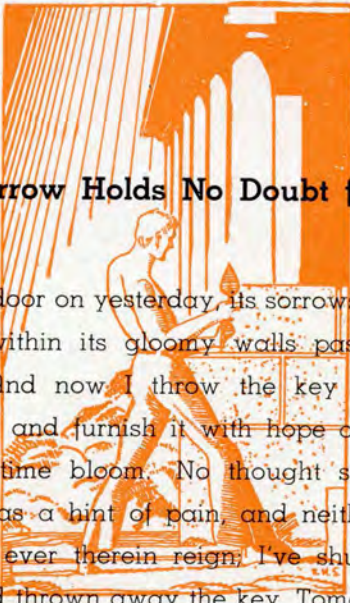
Not exactly a purple past, but a past that includes a good business education and practical experience in dictation and typing. Free, white, Christian, 22, and not so beautiful as to make wives jealous nor yet so unattractive to be disappointing. Now employed, but stymied. Will give it all up and start in again at \$15, if there's a future.

"At home" Sundays. Baring 6504—Advertisement in Philadelphia Inquirer.

Diplomats can accomplish a lot at an international peace conference. It's a swell place to pick out the guy you want to fight next.

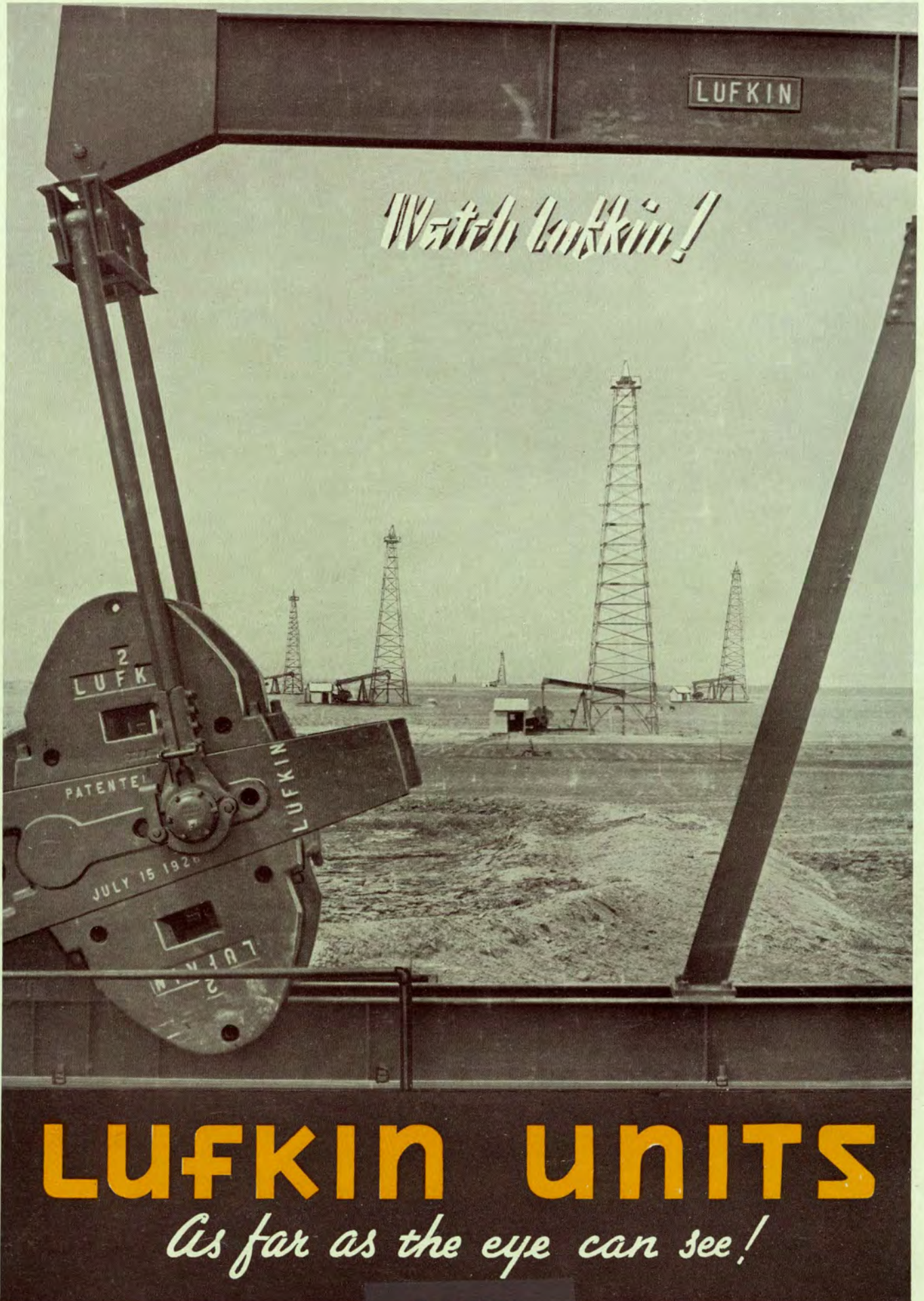
High cost of living is bad enough without dragging in the high cost of government. About one more high cost of something or other and we'll all take bankruptcy—or something.

Tomorrow Holds No Doubt for Me



I've shut the door on yesterday, its sorrows and mistakes. I've locked within its gloomy walls past failures and heartaches. And now I throw the key away to seek another room and furnish it with hope and smiles and every spring-time bloom. No thought shall enter this abode that has a hint of pain, and neither malice nor distrust shall ever therein reign. I've shut the door on yesterday and thrown away the key. Tomorrow holds no doubt for me since I have found today.

—Author Unknown.



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