



The Luskkin Line

FIRST QUARTER, 1938 • Vol. XVII • No. 1



A Letter to You

TODAY, my daughter who is seven years old, started to school as usual. She wore a little gingham dress with a white collar. She wore a saucy little beret on her lively brown curls. Her cocker-spaniel, whose name is Scoot, sat on the front porch and whined his canine belief in the folly of education as she waved "goodbye" and started off to the halls of learning.

Tonight we talked about school. She told me about the girl who sits in front of her — the girl with yellow curls — and the boy across the aisle who makes funny faces. She told me about her teacher who has eyes in the back of her head — and about the trees in the school yard — and about the big girl who doesn't believe in Santa Claus. We talked about a lot of things — tremendously vital, unimportant things — and then we studied spelling, reading and arithmetic — and then to bed. She's back there now — back in the nursery — sound asleep — with "Princess Elizabeth" (that's a doll) cuddled in her right arm. You guys wouldn't hurt her, would you? You see, I'm her daddy. When her doll is broken or her finger cut or her head gets bumped, I can fix it — but when she starts to school — when she walks across the street — then she's in your hands.

She's a nice kid — she can run like a deer and darts about like a chipmunk. She likes to ride horses and swim and hike with me on Sunday afternoons. But I can't be with her all the time — I have to work to pay for her clothes and her education. So please help me look out for her. Please drive carefully — please drive slowly past the schools and intersections — and please remember that children run from behind parked cars.

Please don't run over my little girl.

DAD

(Robstown Record)



One of the sleeper MAINLINERS used in the overnight coast-to-coast service

AIR TRANSPORTATION, 1927-1938

By BOB JOHNSON

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ALTHOUGH the beginning of scheduled flying in the United States can be traced back to pre-War days, when optimistic airplane operators launched the nation's first airlines on a small scale, and although the maintenance of regular air schedules invaded the coast-to-coast field as early as 1920, when the Post Office Department completed its pioneer mail route across the country, the inauguration of regular air travel between the Atlantic and Pacific came in September, 1927. It was then that commercial companies took over the operation of scheduled airmail and simultaneously provided facilities for passenger service across the New York-Chicago-California airway.

At the beginning of air transportation's first decade, pioneer air travelers rode across the continent in single-engine mail-passenger planes which required 33 hours to complete the 2700-mile journey. Today, the same route is flown with giant twin-engined airliners in 15

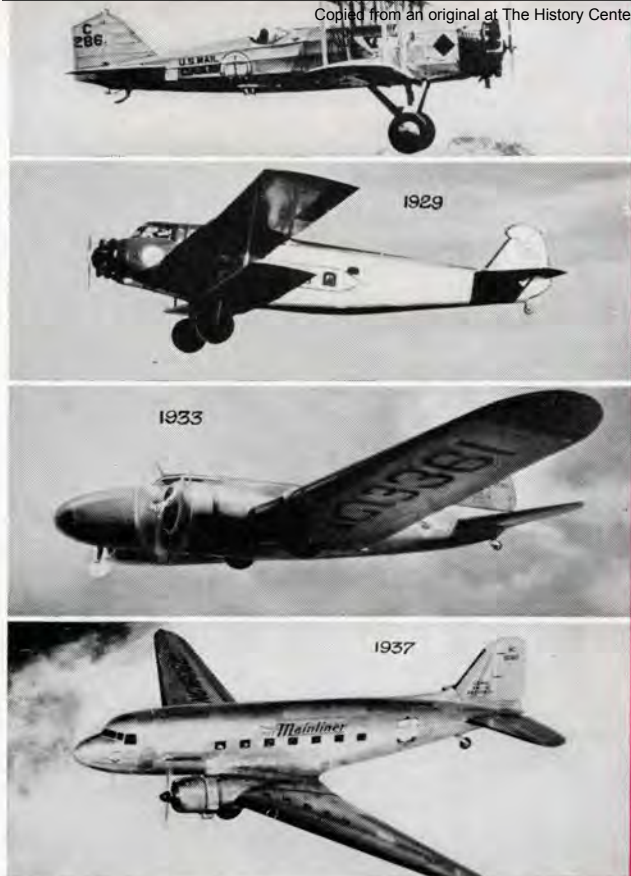
... The Future

Transcontinental Flying Time Cut by More Than 50 Percent . . Research and Experience Have Vastly Increased Safety and Comfort . . Things to Come.

hours. Thousands of persons now make the cross-continent flight in a routine manner during a single month, as against the adventurous baker's dozen who essayed that trip ten years ago.

As air transportation enters upon its second decade, one has only to contrast today's operations to the pioneering service of 1927 to foresee the progress which airlines may reasonably be expected to achieve during the coming ten years.

In reviewing air transportation in this country it is



TEN YEARS OF PROGRESS in coast-to-coast airliners: a two-passenger plane with which the service was inaugurated 10 years ago; a tri-motored transport; a low-wing twin-engine monoplane; and one of the latest MAINLINERS.

evident that technical development must receive a major share of the credit for the growth in air travel which has resulted in the carrying of a million and a quarter passengers on regular airline schedules during 1937. In 1927 flying was still in its "helmet and goggle" days, and the operation of an airline depended principally upon the pilot and his airplane, with the emphasis upon the pilot. The immediate problems which confronted the airline operator included lack of communication between planes and the ground, absence of organized weather observing and reporting systems, lack of adequate instruments for accurate air navigation, limitations of airplanes in cruising range, and limitations of aircraft powerplants in maintaining sustained operation and in functioning efficiently at high cruising altitudes free from weather disturbances.

In ten short years technical research and development has contributed satisfactory answers to all these problems.

By developing two-way voice radio communication between planes and the ground and by evolving the directive radio-range system of marking airways, radio engineers of airlines and manufacturers made two of the greatest contributions to the dependable operation of airliners.

The combined forces of the Department of Agriculture, Department of Commerce, and the airlines themselves established a systematic organization for observing, reporting, and analyzing weather that not only has placed the handling of airway weather conditions on a scientific basis, but likewise has made important contributions to the knowledge of weather in general.

In addition to the aid to air navigation of the radio

marking of airways, instruments have been developed to the point where the "art" of flying has been changed to the "science" of flying.

The airplane of 1927 was required to make 14 stops during a trip from coast to coast, while today's transports are required to make only three stops and can actually cross the continent with only two stops, because of their great reserve cruising range.

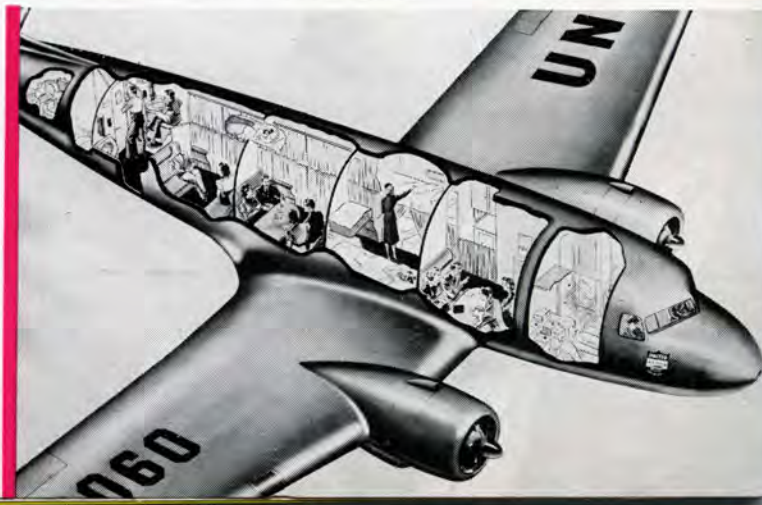
While mechanical forced landings on account of engine trouble were relatively frequent during the pioneering days, they are now almost non-existent; for, in addition to mechanical excellence of modern engines and systematic methods of routine overhaul, today's airliner can sustain flight with only one of its two engines in operation. Supercharging of these engines makes it possible to operate schedules at cruising altitudes approximating 10,000 feet, clearing the low overcast conditions which hampered early-day operation and avoiding the turbulent air conditions that prevail at low elevations and which were responsible for considerable discomfort to passengers during the first years of cross-continent flying.

One significant problem which confronted air transportation at the beginning of 1937 was the so-called "snow and rain" static which stood in the way of positive use of such radio facilities as the short-wave equipment for voice communication between planes and the ground, the long-wave radio range and radio marker systems, and the airport approach facilities. This problem was not so acute during the earlier years of flying, but, with the advent of the current three-mile-a-minute all-metal transports, it became so serious that efforts were concentrated on its solution. The accepted theory was that the impinging of electrically charged particles of moisture and dust on the surfaces of airliners created the natural static which interfered with clear reception of radio signals and at times even blocked them out, and it was believed that with the substitution of metal skin as the covering for airplanes, in place of the fabric used on earlier planes, this situation had been aggravated. Efforts to shield antennas against the static proved only partially successful. Then United Air Lines assigned its flying laboratory—a conventional Boeing 247-D twin-engine passenger airliner with its cabin converted into a regular laboratory—to the project of developing a more positive method of eliminating the trouble.

For three months during the late spring of 1937 this plane hunted static. Under the direction of a communi-

AN ARTIST'S CONCEPTION of a modern sleeper plane in flight, showing the comfortable arrangement of compartments and berths in the fuselage.

All illustrations courtesy United Air Lines.





INTRODUCING THE EXTRA-FARE NOTE in air travel, the SKYLOUNGE MAINLINER offers the luxury of 14 swivel chairs in a cabin that is large enough for 21 standard seats.

cations engineer a party of airline technicians, radio equipment manufacturing representatives, and professors of physics studied the static problem on the very scene itself. They deliberately sought out the worst weather conditions, in order that when they completed their work, the steps they had taken to eliminate static would be effective under maximum conditions instead of the more moderate situations prevailing during 99 percent of scheduled airline operation.

The results of these experiments were revolutionary, for they developed an entirely new fact—that static interference resulted from the discharge of snow and rain static from the airplane on which it had accumulated, instead of from the impinging of the electrically charged particles on the surfaces of the ship.

With the real cause of this trouble ascertained, the way was paved for the proper solution. This has come in the form of a static-discharge system comprised of trailing wires, by means of which the discharge of the static of the airplane is so controlled as to reduce its effect to a negligible point and thus insure constant and true reception of radio signals. This system is being supplemented with shielded antennas as well as the use of radio transmitters of greater power in order to permit a consequent lower volume regulation of receivers.

The importance of this development lies in its insurance that the transport plane can fly from destination to destination over the established airway with its pilots able to use to the fullest extent the positive radio markings.

This leads to another obstacle remaining in the path of positive all-weather air-transport operation—accomplishing landings at airports under conditions of poor visibility.

The answer to this problem was furnished during 1937 with the successful completion of years of experimentation of instrument landings.

This system fundamentally involves these factors: An ultra-high-frequency runway localizer and glide path, ultra-high-frequency radio markers identifying points at regular intervals on the approach to the airport itself, and satisfactory visual and aural indicating facilities.

In actual operation the pilot of a transport plane equipped with an instrument landing system approaches the field and bisects the glide path and the signals of the runway localizer at a point approximately five miles

The Lufkin Line

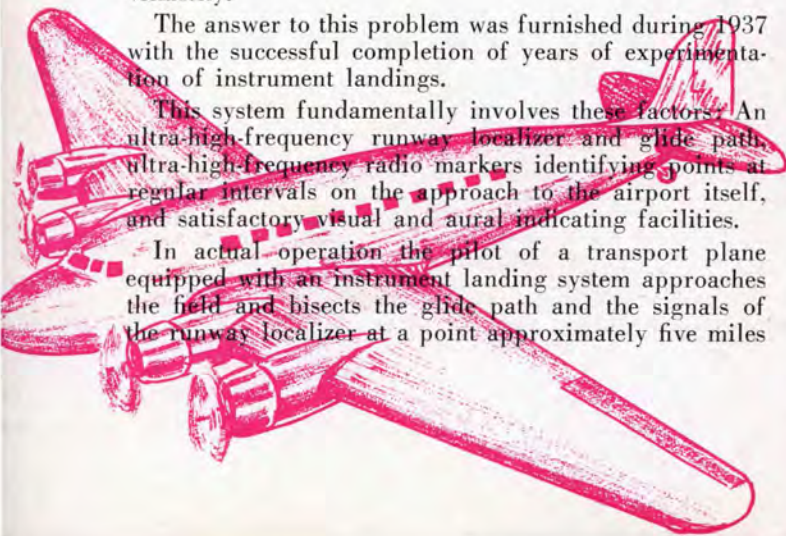
from the boundary of the field and 1500 feet above the terrain. Maneuvering his plane so that the indicators show it is exactly on the glide path and aligned with the airport runways, the pilot throttles back to a speed of in the neighborhood of 90 miles per hour and either engages the automatic pilot to hold the plane in its exact position on this course, or controls the plane himself in a similar manner, and then literally follows the radio signals to a complete landing.

The application of the landing system to regular scheduled air transport is still a matter of many months or even two years in the future. Its installation on the airways will, in all probability, be undertaken by the Bureau of Air Commerce in order to obtain a uniform system at all fields on the Federal airways network.

Here, then, is another achievement of airline engineers to control air navigation scientifically and further to reduce the human element. Meanwhile, the results of years of planning on the part of airline and factory engineers are being manifested in the imposing 4-motored DC-4 project now well into actual construction at the Douglas Aircraft factory at Santa Monica, California. This 40-passenger, 65,000-pound giant of the airways will be test flown in 1938. It represents the engineering experience and specifications of five major airlines—United, American, TWA, Pan American, and Eastern—as well as the engineers of the factory.

When one appreciates the swift progress which was achieved in air transportation during the first decade, from the small, poorly equipped single-engined plane of 1927 to the scientifically operated 12-ton airliners of today, one realizes the futility of attempting to forecast the status of air transportation in 1947. But the DC-4 is tangible evidence of where air transportation is going. This giant plane should be in service in 1939, and with the requirement that it be able to fly on any two of its four motors and with its great cruising range, coupled with the many engineering requirements which have been built into its specifications, this project points the way to even greater dependability of operation.

SOLID COMFORT ALOFT. The comfortable berth in one of the modern sleeper planes of United Air Lines is six and a half feet long, and as wide as a standard twin bed.





THE ONLY HOTEL in the world built on a foundation of split pea soup. The fame of Anton Andersen's soup is responsible for the building of the Bueltmore Hotel.



SPLIT PEAS

built the Bueltmore!



ANTON ANDERSEN who retired from the Restaurant Maguerey on Park Avenue, New York, to become famous as the proprietor of the Bueltmore Hotel, Buellton, California.

Abe Lincoln Split Rails . . .
ANTON ANDERSEN SPLIT PEAS
. . . Both Made History

By "BOB" CASSON

EAT SOUP? A big, hairy-chested he-man guzzle gruel like a babe in arms? An insult to masculinity! But it is true. Historically speaking, it was but a short time ago that partaking of soup was considered the height of effeminacy. As late as 1852 General Winfield Scott lost the presidential election because, among other things, he had inadvertently admitted in a speech that he planned to have soup for dinner that night. Although he was a fighting man with a soldier's record behind him he stood convicted by his own admission of an unmanly appetite! Soup was sissy!

But "tempus fugit," Time marches on, times change. Today, soup is on the menu of all, enjoyed and relished by both men and women alike. It is of tremendous importance to many people. The late Mr. Dorrance of Campbell's Soups and Mr. Heinz did fairly well in a money way. Even Amos and Andy have been wooed away from their mellif-

luous tooth-paste to extolling the virtues of the liquid first course of our better dinners.

Not the least of those who owe much to the savoury essence is Anton Andersen, the dashing Dane who dared deftly to dunk the divided pea. Abraham Lincoln split logs, lawyers split hairs, but Animated Anton split the pea. And so well and carefully did he subdivide the leguminous pellet that today he sits by the side of the road and watches the rest of the world pass—not by—but *through* the portals of his hotel, there to sip and savour the delicately flavored Pea Soup, the ambrosia of the gods.

Fifteen years ago Anton Andersen was a chef in New York. The patrons of many of the better known hosteleries had enjoyed the fruits of his art. He had been associated with Louis Sherry himself in the catering business. He had had charge of the Restaurant Marguerey on Park Avenue. Then the Biltmore in Los Angeles was opened and Anton, heeding the famous and oft-quoted advice of Greeley, came west—to help start the Pershing Square Inn on its merry way. But the rush and roar of the big metropolises—or is it metropoli?—was getting on his nerves, his health was none too good. One day he made a visit to the home of his brother, the late Andy Andersen, in Buellton, a little town on the Coast Highway a little more than half way between Santa Barbara and Santa Maria. He liked



A VIEW of the luxuriant lobby of the Bueltmore Hotel

The Cover . . .

Scene on lake in the City Park of New Orleans. A prize winning snapshot by A. L. Burns, Vice President and General Manager, of the Gulf Publishing Company, Houston.



the lovely valley, its park-like meadows studded with sturdy live oaks. He liked the people. Just four miles off the highway was the town of Solvang, the largest all-Danish settlement in the United States, a virile Scandinavian island in the pseudo-Spanish culture of Southern California. And best of all, he liked the distances. There were three of these that were very important and the Viking eye of Anton was sharp enough to see them. The first was the hundred fifty mile distance from Los Angeles. Any smart hotel man can tell you that a spot one hundred fifty miles from a big city is a location that is going to have a lot of travellers just about lunch time, travellers who ate their breakfast in the big town and who are, one hundred fifty miles later, looking for a good place to eat. The other two distances were the forty-five miles from Santa Barbara and the thirty-two miles from Santa Maria: long stretches of road in which there was not a single good place to eat; in fact, almost no place of any kind. So, while Brother Anton talked to Brother Andy, Brother Opportunity stole up and gently knocked upon the door. Anton heeded the knock and the "Andersen's Electrical Cafe" was born. As Anton's air-minded son, Robert Tavler Andersen, likes to say, "The Pea Soup well was spudded in!"

The rest is history. With his marvelous pea soup as the "piece de resistance" his road-side meals became famous far and wide. From mouth to mouth went the word that at last there was a good place to eat between Santa Barbara and Santa Maria; into mouth after mouth went the delicately flavored green fluid. It was, and is, the kind of pea soup made in the east of France where Mrs. Andersen's mother taught her to make it. It contains no meat or meat stock and therefore can never be greasy. In it are just green split peas, carrots, celery, onions, and many aromatic French seasonings such as thyme and bay leaf. More than once some patron has lip-smackingly told Mr. Andersen that he was over-seas with the Great Democracy-Saving Excursion and remembers, among the good things, the delicious pea soup that "tasted just like this." Soon

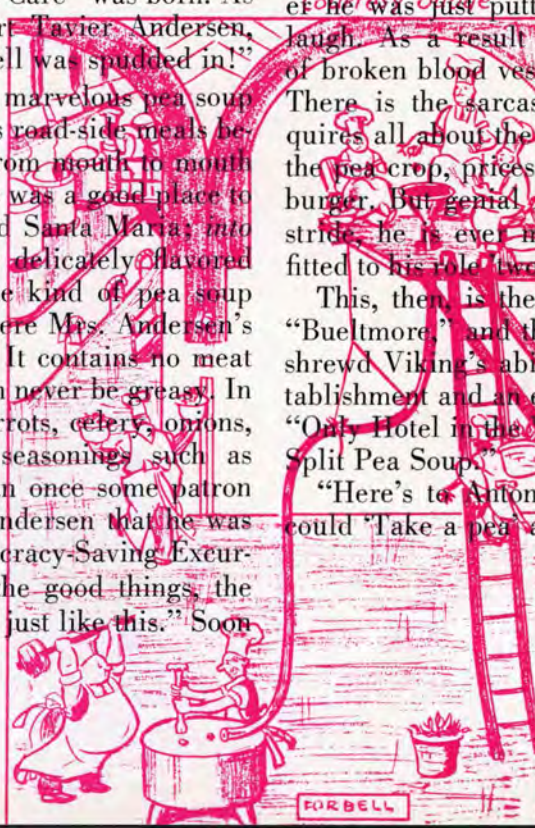
the "Electrical Cafe" was too small to hold the worshippers at the pea soup shrine, so bigger quarters were acquired and the cherished electric range was moved from the window. The ten-pound bags of peas were replaced by hundred-pound sacks and still the demand increased. Now the peas are ordered a carload at a time direct from the growers in Idaho. It is the owner's boast that he now serves over one hundred thousand plates of soup a year—and that's a lot of soup in any man's restaurant! Four years after he started Andersen built the charming little hotel that completes his menage. With rare acumen he combined the name of the little town of Buellton and an important part of his background by naming his hotel "The Bueltmore!" It is a nice looking building with its timbered second story making it reminiscent of the roadside taverns of Europe. Quietly furnished in excellent taste it is indeed a splendid spot to tarry awhile.

Andersen, himself, is a splendid host. Nowhere along "El Camino Real"—the King's highway—will you find a man with a heartier laugh, and often does it ring out as he recounts some of his tavern tales. There was the night the rather well oiled stut-terer came in and, in a voice all could hear, ordered his p-p-pup-pup-p-p-pea s-s-s-sus-s-sus-s-soup. He was a big fierce looking man and he scowled so ferociously that all the others, not being sure whether he was just putting on an act, were afraid to laugh. As a result there were several near cases of broken blood vessels from suppressed hysterics. There is the sarcastic iconoclast who always inquires all about the soup, its freshness, the state of the pea crop, prices, and then wearily orders hamburger. But genial Andersen takes them all in his stride, he is ever mine jovial host. A man better fitted to his role would be hard to find.

This, then, is the story of Anton Andersen, the "Bueltmore," and the Pea Soup: a monument to a shrewd Viking's ability and personality; a fine establishment and an excellent business. Here's to the "Only Hotel in the World Built on a foundation of Split Pea Soup."

"Here's to Anton Andersen, the only man who could 'Take a pea' and build a hotel."

"LITTLE KNOWN OCCUPATIONS"
... Splitting peas for split pea
soup at the Bueltmore Hotel.





—Hollywood Pictorial Photo

LANNY ROSS AND CHARLIE BUTTERWORTH gather show's writers to talk over last minute script changes.

JANE RHODES in charming characteristic pose before "Mike"—Walter O'Keefe in background watches on.



—Photo by Jene Lester

RECIPE *for a Radio Show*

The "Hollywood Mardi Gras" Takes Finished Form After Seven Days of Preparation and Polishing

THE rich tenor voice of Lanny Ross! The subtle comedy of Charlie Butterworth! The suave emceeing of Walter O'Keefe! The gay rhythm songs of Jane Rhodes! The brilliant music of Raymond Paige's orchestra! Of his giant Mardi Gras chorus!

These are the component parts of the "Hollywood Mardi Gras," heard each Tuesday evening over the NBC-Red Network. And the weekly task of moulding them into an hour-long smoothly-running whole is one which is most aptly described with that well worn Hollywood word—Gigantic!

From the far-flung corners of Southern California, where the various cast members spend their free days, the show is assembled in a remodeled sound stage on the old Warner Brothers motion picture lot in Hollywood. Years ago Al Jolson made one of the earliest talking pictures there—"The Jazz Singer." The stage has recently been converted into an ultra modern, acoustically perfect radio broadcasting studio designed especially to accommodate the cast of radio's largest program, the "Hollywood Mardi Gras on Starlit Roof."

Before a call for first rehearsal is issued, however, Walter O'Keefe and his writers, the producers, musical

arrangers, and the script editor have been working diligently since the close of the preceding program. In a conference room, on the seventh floor of Hollywood's largest office building, Walter and his staff of writers (without the aid of a card-indexed gag file, incidentally) have prepared comedy routines.

The conference usually begins with the gagmen swapping their latest stories. "Did I tell you the one about the traveling feed salesman who went out to Santa Anita?" asks Joe Quillan.

"Say, that gives me an idea," interrupts Walter, who takes the central seat at these meetings. "Let's build the dead-talk spot for Charlie and me around two spectators at the race track. It sounds like a good situation."

"That's a honey of an idea," agrees Austin Peterson, the copy editor, without registering a sign of emotion. "And it's topical, too."

And so, far into Saturday night, the writers map out a script to fit the pattern of the show, write laughs into the previously arranged situations, and revise the lines to fit the show's personalities.

Meanwhile, in a little room over a Hollywood Boulevard theater, Ray Paige and his arrangers have lined up and arranged the musical portion of the program, according to plans laid in a music conference with Lanny Ross, Murray Bolen, musical advisor, and Jack Van Nostrand, producer. The musical numbers decided upon are then woven into the script at the proper places, and a running schedule is drawn up.

On Sunday morning, Lanny Ross, who spent the latter

part of the week on an Arizona ranch, heads back to Hollywood to appear at the musical rehearsal at 1 in the afternoon, with Jane Rhodes, and Ray Paige, his orchestra and chorus. Charlie Butterworth, who puts in his free days at his Palm Springs home, starts for the city, and stops on his way in at Santa Anita to pick up Walter O'Keefe. Ray Paige, who has been cruising somewhere between Catalina Island and the Mainland on his champion eight-meter sloop, sets sail for home.

By 1:30 Sunday afternoon, all of the "Hollywood Mardi Gras" stars, as well as the members of the orchestra and the 72-voice chorus, have gathered in the NBC studio to begin intensive work on the current program.

When the cast is finally convened for the Sunday dress rehearsal, they divide into two groups—music and comedy. The orchestra and Mardi Gras chorus, under Ray Paige's direction, whip together the musical numbers on their roster, polish them sufficiently to provide good accompaniment for the singing star of the program, and then knock off for a bite of lunch at the adjacent refreshment stand.

Simultaneously, in a conference room on the second floor of the studio, Lanny Ross, Charlie Butterworth, and the supporting comedians including Jim Kelso (Hercules, the sneezer) and Elvia Allman, are reading over the first rough draft of the script, while Walter O'Keefe and the several writers, whose brain child is being hashed over, pace restlessly up and down the room.

After the cast has read through the script silently, they read it aloud with Walter. "I don't care much for the pay-off on the dramatic sketch," opines Charlie. "It lacks the wallop that the rest of the sketch has." (Referring to the Philo Pants mystery play.)

"Well, you say, 'Pants has you covered, Peg Leg' and then the fade-out," suggests O'Keefe.

"Yeah, let's see how that plays," approves Butterworth.

At about 10 p.m., after having rehearsed vocal numbers by Lanny Ross and Jane Rhodes, the orchestra and chorus numbers, and the comedy routines and commercials, a formal dress rehearsal is called by the program producer.

Meanwhile, an audience composed of friends and relatives of the cast, agency and network executives, and radio columnists has filed silently into the studio to witness this first dress rehearsal.

Since Walter O'Keefe's "dramateurs" are selected from the audience itself on Tuesday night, there is no way of rehearsing this feature at the Sunday night performance. But, since the producers must get some idea of how long the "Dramateur" spot will last, members of the Mardi Gras chorus are questioned and asked to read the funny "audition cards" in place of the audience. Then Walter has the selected choristers go through the drama in the same impromptu manner that the regular Tuesday night gang of amateurs will do it. In this way the producers are able to get a fair idea of the amount of time to allow for Walter's favorite feature.

On Monday, the recording of the broadcast is played over and over, audience reaction carefully noted, poor gags replaced by better ones, musical faults ironed out, and allowances made for over-time.

Lanny Ross is always on hand early Monday morning to hear his records and to criticize his own vocal num-

bers. He makes copious notes on the sound of his own voice both in song and comedy sequences.

After Monday sessions with the records, and the ensuing script cutting and revision, there is a comparative lull until Tuesday afternoon, when the final dress rehearsal takes place. The busiest department on Monday afternoon is the mimeographing staff, who run off the revised scripts which will be used on the air Tuesday night.

By Tuesday noon the orchestra and chorus have their numbers polished to Ray Paige's complete satisfaction. Lanny Ross and Jane Rhodes, having heard their songs on the records, have made any necessary changes in phrasing, and a complete final dress rehearsal is ready to begin at 3 o'clock.

With all hands on deck, the "Hollywood Mardi Gras" broadcast is previewed as it will be heard over the air three and a half hours later.

At the rehearsal, with only network and agency producers on deck to watch, listen and criticize, the atmosphere is apt to be somewhat tense. But when Walter O'Keefe feels things tighten up a bit, he usually comes through with an "ad lib" remark of some sort that makes everyone laugh and relieves the pressure.

Since the "Hollywood Mardi Gras" broadcast begins at 6:30 p.m. (P.S.T.), no one tries to eat before the broadcast. Instead, most of the cast members convene at the lunch wagon outside the studio building for a cigarette and a soft drink.

Then to the dressing room to change for the performance, and back onto the stage for the final warm-up before curtain time. With things well under control, the stars take their places at the tables on the Starlit Roof stage set, and after introductory remarks by Ken Carpenter and Walter O'Keefe, the show is on!

But it's an endless chain of events, for as soon as the hour broadcast is over, O'Keefe, the writers, and the producers convene in the Brown Derby to hash up plans for the next show.

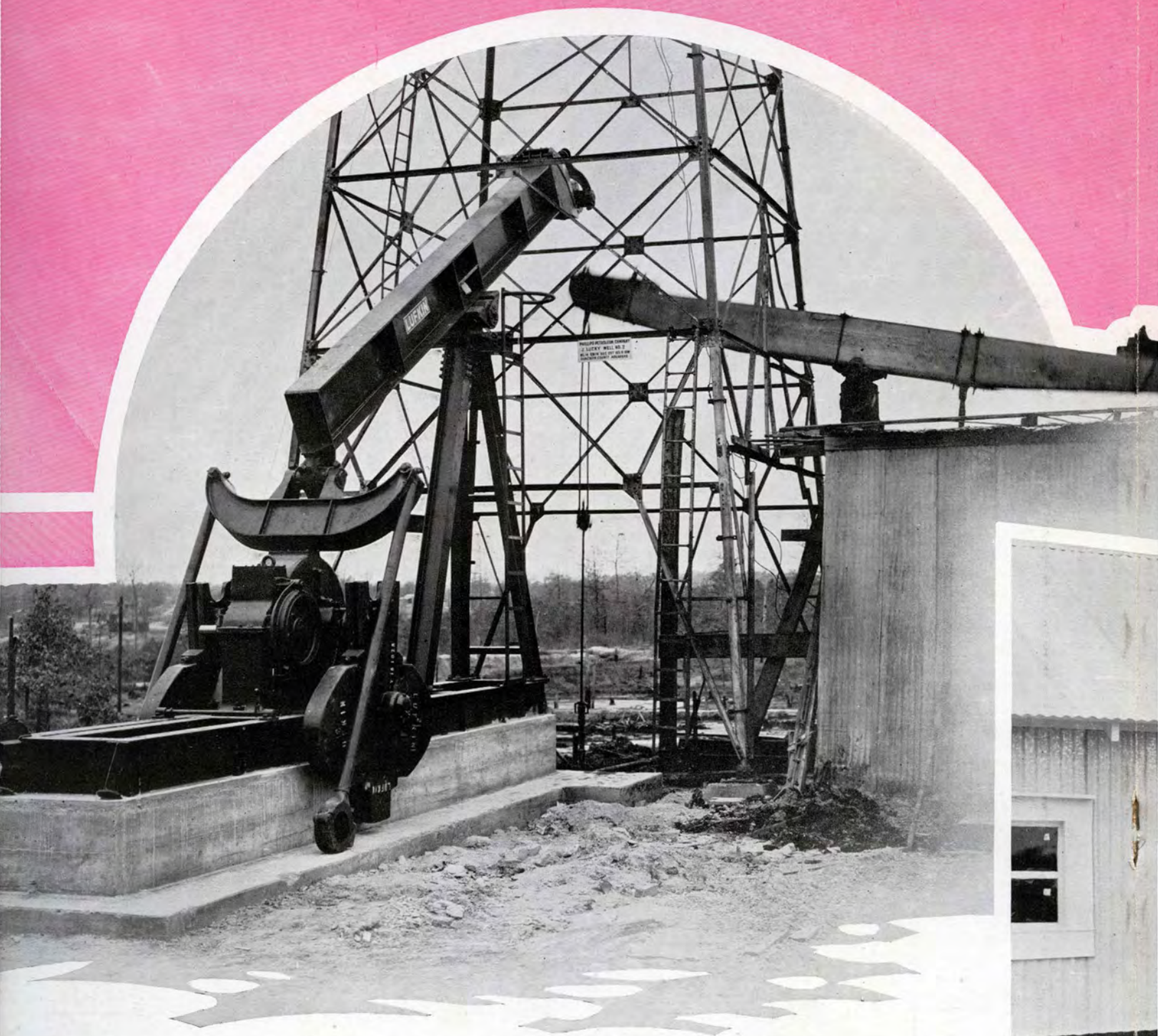


JANE RHODES AND WALTER O'KEEFE (center) talk things over with what appears to be slightly world-weary Charlie Butterworth.

—Hollywood Pictorial Photo

OUTMODED LIKE THE JAL

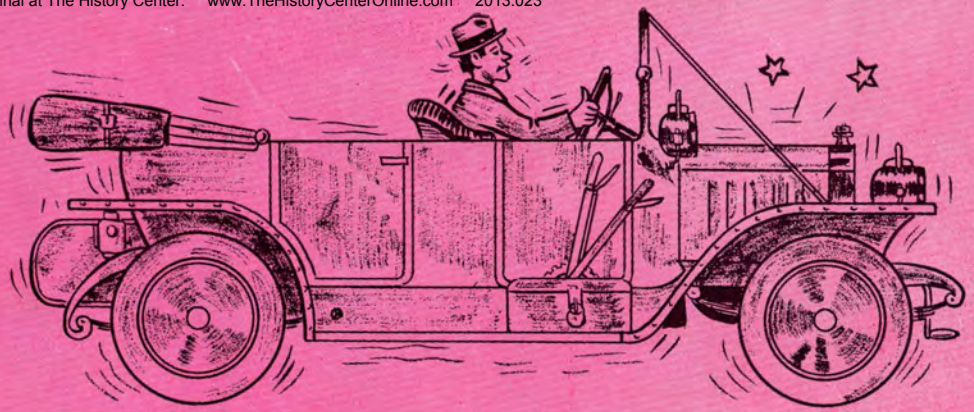
of the Automotiv



LUFKIN TC-1A-54 Unit Assembly replacing Standard Rig on Phillips Petroleum Co.'s Lucky No. 2, in the Smackover Field.

JALLOPY

ive Industry



LIKE THE "JALLOPY" OF OLD . . . the Standard Rig was a good "job" in its day. But no one would buy and use an outmoded "JallopY" in preference to the modern, efficient, stream-lined automobile of this age.

The same is true of pumping equipment. Wherever the "JallopY of Oil Well Equipment" (the old Standard Rig) is in use, it is being rapidly replaced by the "Rolls Royce" of gear reduction units . . . efficient, trouble-free, LUFKIN units.

And, believe it or not, like the stream-lined automobile in comparison with the old "JallopY," the cost to install is less for the compact, efficient, LUFKIN unit as against the cost of the old Standard Rig.

A modern installation of LUFKIN Universal Herringbone Gear Pumping Unit Assembly on the lease of a major oil company.



Amarillo...

IS SCENE OF SUCCESSFUL SPRING MEETING, A.P.I. DIVISION OF PRODUCTION





HERE ARE A FEW WHO ATTENDED: 1—D. D. Bodie and Max Mahaffey. 2—Harold Blodgett, T. J. Hamilton, E. E. Knott. 3—C. A. Daniels "Ace" Program Chairman. 4—E. O. Bennett, J. C. Johnston. 5—Bill Bowden, J. C. Johnston, M. H. Shanahan. 6—S. P. Redfern and Jay Taylor. 7—George Radcliffe, T. J. Slavic and Amos Roberts. 8—C. P. Conover and G. Lockwood. 9—Carl Young, A. J. Holland, R. C. Kay, Mason King and C. A. Daniels. 10—Walter Trout, D. A. Reid and M. A. Montgomery.

11—Earl E. Ives and M. A. Sherwood. 12—G. A. Holloway and R. C. Hauber. 13—C. E. Sturdevant and O. L. Carson. 14—Ed Hopkins, D. A. Sikes, V. E. Brantley and C. P. Parsons. 15—S. F. Greeley, C. S. Warren and Carl M. Smith. 16—Mid-Continent District Officers: C. H. Keplinger, C. E. Sturdevant, Van D. Bennett and M. M. Hutchinson. 17—M. M. Hutchinson, new Chairman, C. O. Moss and C. H. Keplinger. 18—F. M. Stevenson and L. H. Thawley. 19—Frank Akright and I. H. Hughes. 20—A. J. Holland and "Yank" Miller.

Speaking of Installations



"Bow-legged?"—Not exactly. This is the LUFKIN No. 17A Jack on Hearrell & Burnett's Gladewater Well, which was partially submerged by the New Year's Day flood of the Sabine River.



Phillips Petroleum Co. LUFKIN TC-1A-54 mounted on concrete block, 13-ft. high, in the Smack-over flood area.



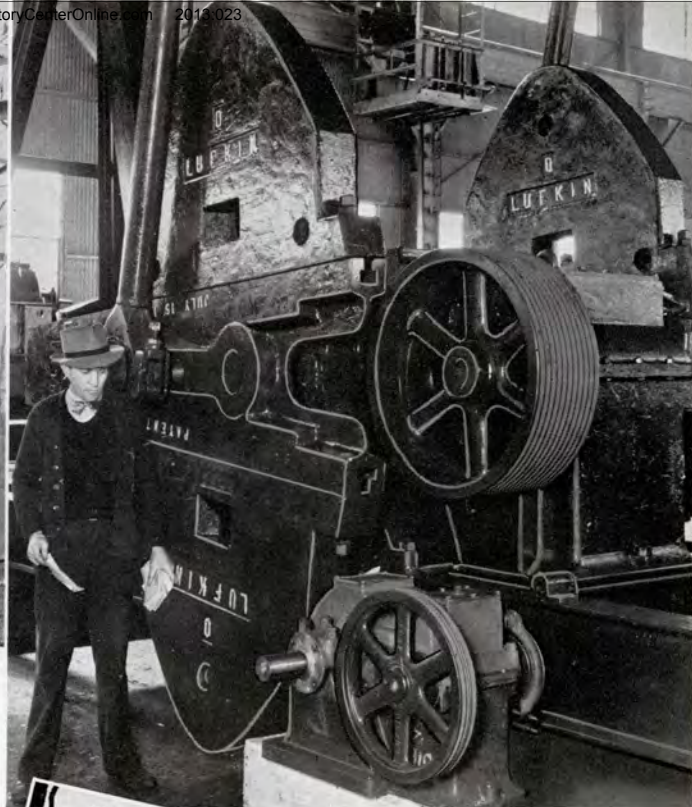
LUFKIN TC-1A-54 Unit, Phillips Petroleum Co., Smack-over, Arkansas.



LUFKIN TC-OA-60 Universal Unit on a major oil company's lease in the Rodessa Field.



Attractive LUFKIN Installation, a major oil company in the Smackover Field.



The Big and Little of the LUFKIN Family. The large unit is a LUFKIN TC-OL-51-A, 9-ft. stroke; the small unit is a LUFKIN TC-6-5. The man in the picture gives an idea of the sizes.



LUFKIN TC-3-18 Unit, W. R. Nicholson, East Texas

LUFKIN TC-0A-51A Universal Unit on a major oil company's lease, Fittstown, Okla.



Plant of Lufkin Foundry & Machine Co. about 1907. Compare this with view of plant in the last issue of LUFKIN LINE.



Watch Lufkin!

*With the
men that
"get the job
done"*





2



3



4



7



8



12



13

Felices Pascuas y Próspero Año Nuevo
Joe and Elizabeth Gordon



16



17



18



19

1—Stanolind Employees, Greggton District, Left to Right: A. D. Aitken, Ralph Ludwick, C. J. McCory, C. P. Durbin, F. A. Schell, E. J. Harmon. 2—Phillips Employees, Arkansas District, Left to Right: Front Row, W. C. Dreyer, G. R. McCullum, M. H. Halderson, H. M. Harris, John E. Dixon, W. L. Albert, C. M. Oden, E. J. Weatherby and C. J. Turner; Back Row, C. D. Black, Alton May and George W. Crumley. 3—Shell's E. D. Ruse, East Texas Field Superintendent. 4—Continental's G. O. Prescott, Longview. 5—Deep Rock's Martin and Luger Lufkin's Doug Reid. 6—Gulf Oil Company's Overton Camp. 7—Houston Oil Company's Overton Employees: L. J. Boldebrook, Dorris Wilson, J. L. Hicks. 8—Beautiful Christmas card of Joe and Elizabeth Gordon, from Caripito, Venezuela. 9—Continental's G. O. Prescott, Contractor Bill Bowden. 10—Crown Central's Ira Knowles, Clarkwood field. 11—Pete Little and Buck Morris feeding the fish. 12—"Overboard," Buck Morris, A.P.I. Secretary. 13—Yost Oil Company's Wm. McCain, Placedo, Texas. 14—Mr. and Mrs. E. C. Moore, Gulf Oil Company, Overton, Texas. 15—Jim Clark, Lago Petroleum Company, Venezuela. 16—L. H. Golden and J. H. Hounshell. 17—Ohio's Ray Rosenlieb, Santa Maria, California, son of Al Rosenlieb, Ohio's Los Angeles General Manager. 18—Lufkin's Ralph Noble; Texas Company's Jean Hugus, Pettus Field. 19—Guess Who?—A prominent oil well supplier on the Pacific Coast—the only authentic photo outside rogue's gallery. 20—W. R. Nicholson's Tank Battery, East Texas; L. P. Blanton, Superintendent. 21—Mr. and Mrs. A. G. Tydings of E. H. Moore, Inc., Tulsa. 22—Lufkin Installation on lease of Roosth & Genecov, Saxet Heights. 23—Roosth & Genecov, East Texas, Left to Right: J. C. Cowan, C. E. Dillery, J. H. Hounshell, W. T. McCormick, W. T. Tillery and J. E. Bell.



Tornado Takes Heavy Toll at **RODESSA**

With 20 dead and twice that amount seriously injured oil companies are rehabilitating their company houses and other buildings in what has been estimated as a \$250,000 property loss by Tornado February 17, 1938.

"Supply Row" was flattened to the ground, spreading buildings, contents and occupants over an area a mile long and four hundred feet wide. Huge blocks of concrete weighing many tons, once bases of derricks, were moved 15 to 20 feet distant. The photos, made by our own photographers who were rushed to the scene, show some of the devastation. And not alone was the loss confined to buildings and such like, but many Christmas Trees were broken off and millions of cubic feet of gas and distillate dissipated into the air adding to the danger of fire.

SHOWMAN "BILLY" ROSE of Frontier Fiesta fame calls a "Spade" a "Spade" in advertising his New York "Casa Manana." We thought it worth publishing in defense of "truth in advertising."

RIDDLES

that hundreds of satisfied customers can answer

Why is a

LUFKIN-TROUT CRANK

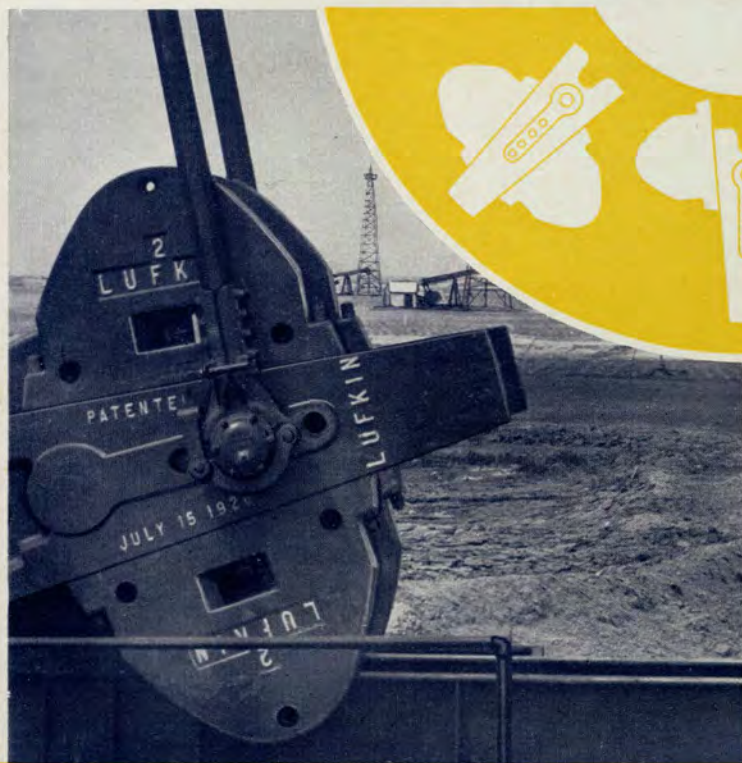
*Like a
Monkey
Wrench?*

**BECAUSE
OF ITS**

FLEXIBILITY



*"Easily adjusted
to meet all
conditions"*



FLEXIBILITY . . . has been a prime virtue of the **LUFKIN-TROUT Crank!** . . . Ease of adjustment to any desired position to secure maximum, efficient counterbalance has made the **LUFKIN - TROUT Crank** the "demand" crank of the oil industry! Counterbalance weights, that slide

easily upon ways, accurately balance the well within 2-amps. on up or down stroke, and may be moved to neutral position in less than five minutes—nothing to "add to" or "take from" as in the usual "drop weight" type of crank.

Specify Lufkin Units with Lufkin-Trout Cranks. Complete details on request.

Lufkin Cranks are manufactured under Lufkin's own Patents 1,588,784; 2,071,007; 1,914,387; 2,071,008; 1,599,440; 1,931,861; 2,071,009; 1,979,675; 1,690,376. Others pending.

LUFKIN PUMPING UNITS

LUFKIN UNITS are manufactured in Lufkin, Texas, by the Lufkin Foundry & Machine Company. Branches in principal oil centers