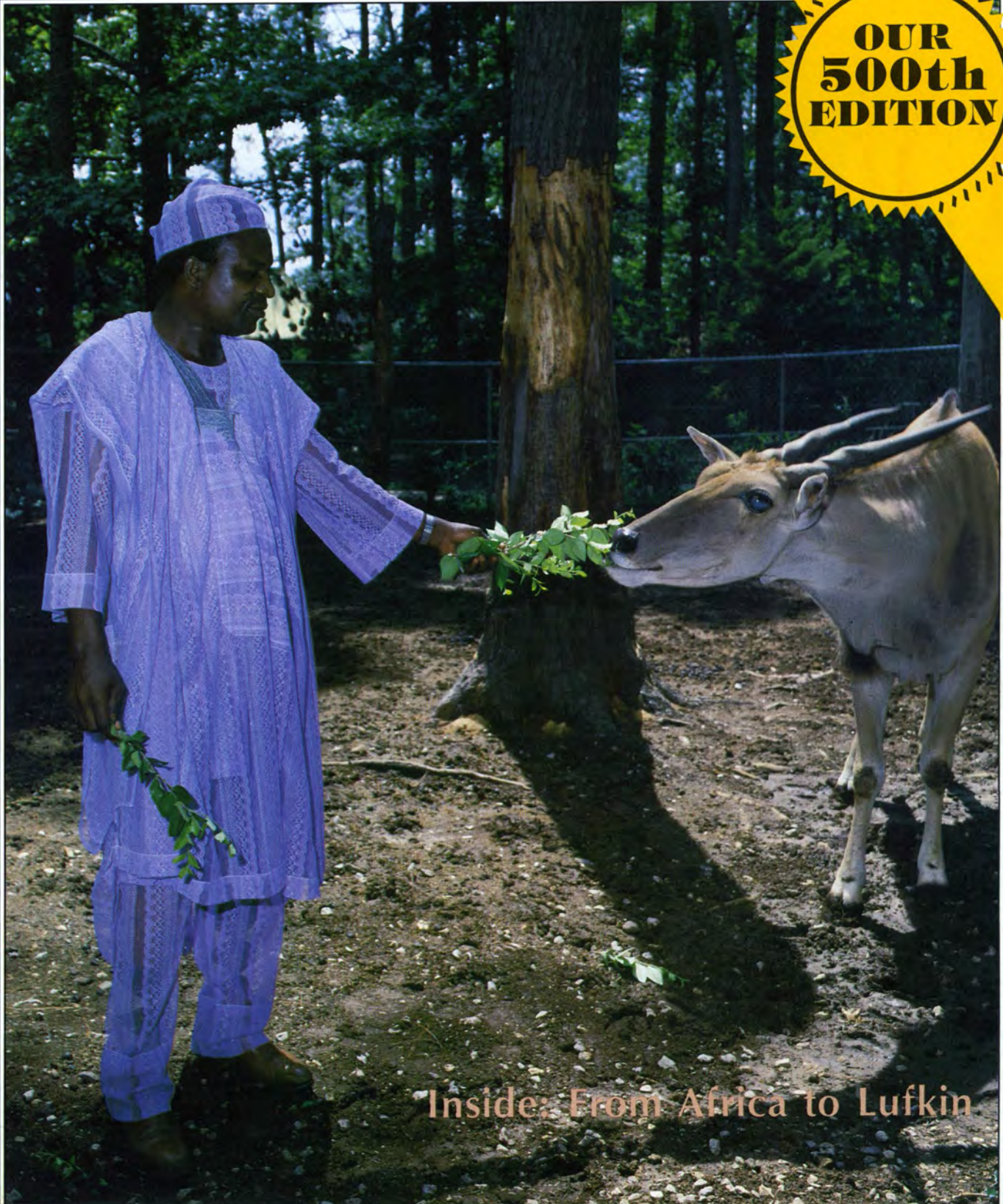


LUFKIN ROUNDUP

AUGUST, 1984

OUR
500th
EDITION



Inside: From Africa to Lufkin

FROM THE CHAIRMAN'S DESK



**We should always
strive to make the
next unit better than
the last ...**

I have always strongly believed that the most aggressive companies are the ones whose employees maintain true excitement about the products they produce and retain day-to-day enthusiasm for the organization wherein they work.

I've long had a casual habit of glancing at each and every truck-trailer I pass on our interstate highways. When I see a LUFKIN, a certain feeling of deep pride comes over me. Likewise, when I visit an oilfield, I count the LUFKIN pumping units and compare them with any other brands I might see.

It always gives me a feeling of well-being to know our products are considered by so many customers to be the very best in the field and our after-sales service is the very best.

But, even though our products are already of the finest quality, is this enough? A question always keeps bouncing back at me. And that is, how can we make them even better?

I have never feared solid competition. I consider competition one of the healthiest elements of our Free Enterprise System. Sharp competition keeps us on our toes. It keeps us constantly striving for better quality, better service. However, you don't necessarily have to confront a direct competitor to become better. We are, so to speak, really our own competitors. This is why we should always strive to make the next unit better than the last one.

It goes without saying, unsurpassed quality has always been a large part of our corporate purpose in every product we build and sell. Built-in quality begins with self-respect and a genuine desire for every employee to do his or her job with the utmost of their God-given talents. This means we should never be satisfied with merely a mediocre performance.

Quality is something more than a nonchalant or circumstantial program in our everyday production. It must be a way of life.

Every good company needs to let it be known that it truly desires top quality and nothing less. Attentive employees are quick to know when they are asked to make or sell a product that is not of good quality. If a company's objective is simply to deliver a low-priced product, then it should not attempt to persuade its employees or customers that this is the "world's finest."

When quality—or value—is not the number one priority, neither worker nor customer has any cause for allegiance to a company.

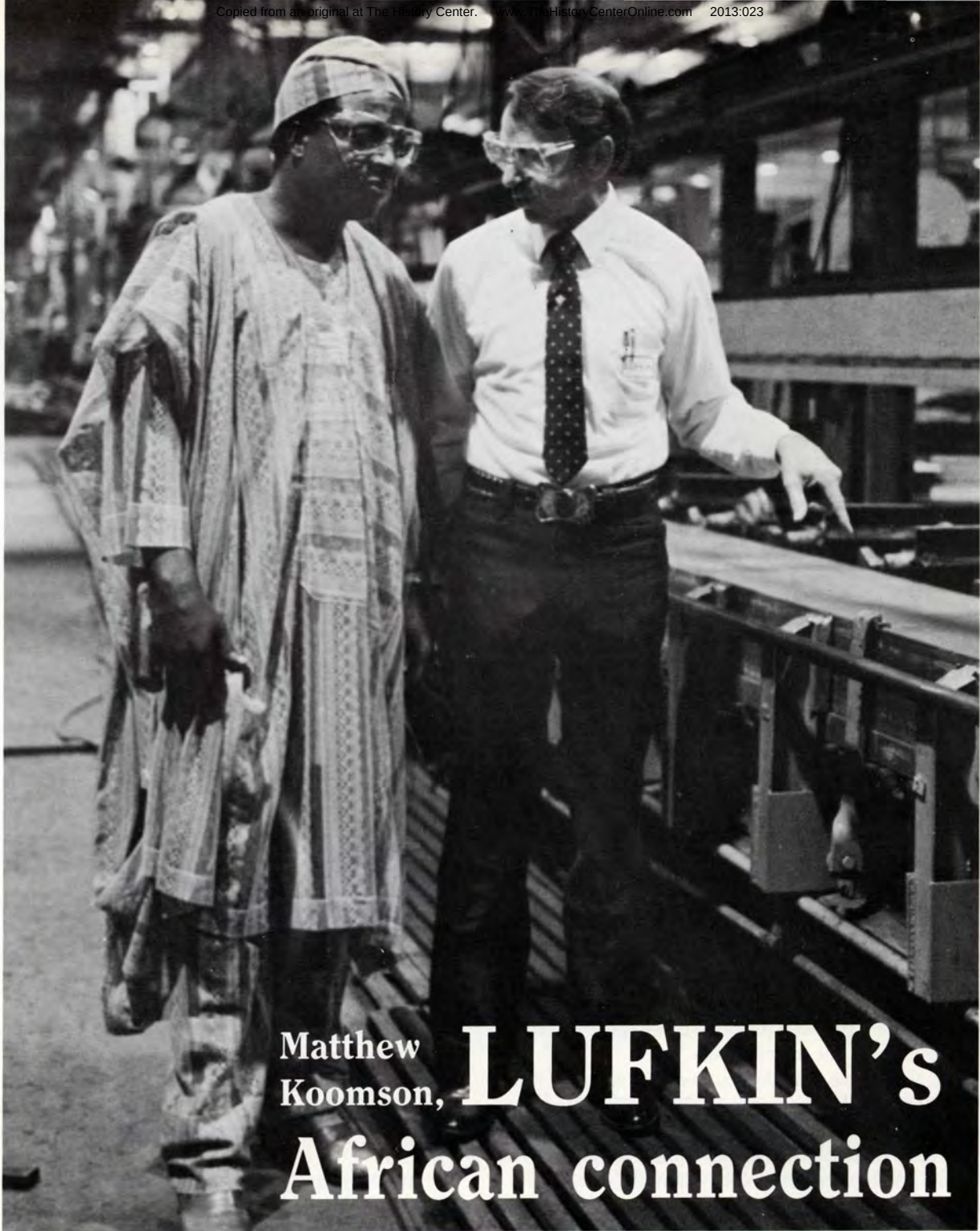
There has long been a misconception that many people buy solely on the basis of price. This stands as an untruth in virtually any industry. If you consider only price, and refer to your product as a commodity, you'll soon start treating it as only a commodity. If you focus all your efforts on becoming the "low-cost" producer in your field, and shrug off or overlook quality, you're only flying by the seat of your pants and asking for real trouble.

It is absolutely essential that we here at Lufkin Industries continue to have world-renown quality excellence and reliability. Any employee who fails to give the best in producing quality work is foolishly downgrading his or her own future and that of the company.

There are three main ingredients that have made Lufkin Industries the very best in the business: (1) the highest of quality products; (2) customer courtesy; (3) exceptional service. We have, through the years found, if you practice these three criteria, you can capture any market you really want.

August Cover

Matthew Koomson, a West African visitor to Lufkin Industries recently, was photographed at the Ellen Trout Zoo by LUFKIN photographer Chuck Stevenson. Koomson is feeding the company's adopted West African Cape Eland. (Story, page two.)



Matthew Koomson, **LUFKIN's** African connection

Story by Lee Ann Benson
Photos by Kurt Martin

No contrast appears greater than that of the United States to Ghana, Africa. One country is viewed as a technological giant. The other struggles to possess the basics needed in processing its own natural resources.

Seemingly, the people living in each country should be as opposite as, as ... well, Tarzan to Jane.

No larger than Colorado, Ghana lies on the Sudan shores of the old British Gold Coast Colony. It is a land populated by farmers and miners of gold, bauxite, manganese, aluminum and diamonds.

Long dry periods, in an industrially developing country that lives and attempts to thrive on water power, mean, at the very least, factory shut-downs and blackouts of entire cities. And at the very worst ...

starvation and slow death.

Little Ghana, once a medieval African Kingdom, is linked through three coincidental paths to Lufkin Industries.

First, aluminum processed in Teama, Ghana, a Kaiser Aluminum factory, goes into LUFKIN truck-trailers. Here recently to witness use of his company's labors was Ghanaian Matthew Koomson who manages the casting department of the Teama facility.

Second, Koomson's other tie and purpose in coming to Lufkin was to personally thank Opal Harris, her family and others for food they sent last year, the period Koomson refers to as "Ghana's crisis time," a time of drought and famine for his native country.

The third and perhaps most obscure link is Lufkin Industries' adopted Cape Eland - another West African native, an

800-pound version of an antelope but with long, spear-like antlers. The eland lives at Ellen Trout Zoo, one of many East Texas tour stops for Koomson while here for ten days in late June. Lufkin Industries contributes \$255 yearly to keep the Ellen Trout Zoo eland fit with alfalfa pellets, hay, horse and mule feed and supplemented with salt/mineral blocks.

All three came together in what is undoubtedly the company's strangest reunion involving one man's business-religious philosophy of 'you scratch my back, and I'll scratch yours.'

"You owe the people who do you good ... you owe them thanks," is how Koomson put it. It's a rule he follows as religiously as his adopted Christian faith. Therefore his interest in LUFKIN truck-trailers was more than just curiosity; Koomson said his company needs the trailers LUFKIN produces.

"He was very impressed with the cleanliness and the way everyone was working, the work pace. He made the statement to me that 'when a man works in a clean place, he's happy. And when he's happy, his family is happy.' He took a complete list of our products and said since we used Kaiser, they should consider using LUFKIN products, especially the trucking line," said LaVan Watts, who toured Koomson through Lufkin Industries' trailer plant.

Koomson said there is no way to compare the production he has seen here to his own country's. "Here they have improved a lot - there is no comparison. We are still developing." Development for the country has been slow in coming; with recent droughts Koomson said his plant has

suffered major worker layoffs; currently 630 are employed in a factory normally operating at 3,000 capacity.

"The drought has caused our plant to be inoperable; our town gets electricity every other day. Our source of energy is hydroelectric; we have no coal processing plants," he said. The stop he made in Lufkin was one of many during his most recent month-long U.S. tour for information on product lines and programs he will take to his home plant.

"The purpose of our government is to establish aluminum processing ... we have to import aluminum now and then process it to ship out to the States."

Koomson said his country, rich in aluminum, does not

have the capabilities of processing it to the stage where his company can use it. "Ghana needs a fabrication plant; one is under construction now," he said.

The West African businessman has made regular tours of the United States for the past ten years to observe other Kaiser facilities. And it was during one of these trips that he met Opal Harris, a Lufkin teacher, at an Oral Roberts University seminar two years ago.

Koomson is typical of what most expect West Africans to look like: He's tall, black; his face is scarred from some long ago tribal custom, and in spite of his great frame, he moves gracefully in long draping, loosely woven bright-colored robes. Perhaps this is what intrigued Opal when she first saw him.

"We both feel God has intervened," Opal said about their families' relationship. "I saw him (at ORU) and said 'who are you; where are you from?'" This began not only a long series of letters from family to family but also a friendship that eventually spilled over to other Ghanaian families.

Last year, Opal, alarmed at increasing reports of starvation and drought in Ghana, with help from friends and several area churches, raised 3,000 pounds of rice, beans, and flour to send to her friends there. Shipping costs alone amounted to \$836 for the food which Koomson shared among 20 other families.

"They have accepted me as part of the family," Koomson said. His oldest daughter Regina, 19, wants to attend college here after seeing the East Texas pine trees and lakes through

... I am sampling Texas. The way I see people here, they feel they belong to a super clan.

"This pride ... it just means being self-confident of yourself, your land."



LaVan Watts, right, explains to Koomson the processing of aluminum sheets as they pass through the Pierce-Rivet machine at the company's trailer plant.

the Angelina County Chamber of Commerce pamphlets. "You'll love Lufkin" is a familiar phrase in Koomson's family of five children.

This trade-off of family hospitality is characteristic of Koomson; if strangers ask about him, his family, he's just as eager to return the compliment by asking about them and their families. He readily pulls maps out to illustrate where he comes from and family pictures of him, his wife Elizabeth, and their five children whose ages range from 7 to 19.

The pictures - his son in blue jeans and girls in sandals and ruffled dresses, his two-story home flanked by large trees and a long porch - could have been taken in Anywhere, USA.

It seems then there is little difference between the people living 5,000 miles away in Ghana and those here - at least in Koomson's eyes. If given the chance he said he would readily move his family to Lufkin, his second home.

"I feel I am sampling Texas. The way I see people here, they feel like they belong to a super clan. This pride ... it just means (being) self-confident of yourself, your land.

"I knew beforehand, through corresponding, I would be in good hands ... that there would be a tremendous reception," Koomson said.

Indeed. His first visit to Texas and Lufkin included taping several TV appearances, speaking at churches and civic clubs, talking to newspaper reporters, and eating catfish cooked up the way only East Texans can do it.

"I had no idea (of what Texas) would be like - really friendly. I travel alone; people receive you differently when you are alone. Here, like Ghana, they are friendly. Let me give you an example. If you are out in your car and have a flat tire, *they* will come to *you*. Here, I feel at home.

"There is no difference between flour and bread - do you know what that means? We are all descended from Adam and Eve. It is all the same." 

ON THE JOB

This month the **ROUNDUP** goes "on-the-job" with LUFKIN foundry employee,

Henry Credit

"Every job is important" we are often told. There's no better example of this than Henry Credit's job as cupola and electric furnace operator at Lufkin Industries.

His job is to rebuild each morning a small trough-like box which separates the slag from the molten iron as it comes from the cupola in the main bay foundry. When done correctly, the cupola's 300 tons of molten iron flow out in a brilliant orange stream hour after hour. But if this job is done wrong, the trough, which is hardly four feet long, could shut down the entire operation.

Credit's day begins at five a.m. He removes the iron and slag left from the previous day's pour and inspects the walls of the box, looking for worn, shallow spots in the refractory lining.

"If there's a worn spot and the molten iron gets through the lining to the bricks, there's nothing to keep it from getting to the wall," Credit explains. "Then it will burn right out. We'll have hot iron all over the floor and the platform."

So far, that hasn't happened since Credit stepped in to do the job when the foundry's 30-year expert, Lessie Roberson, retired earlier this year.

"I have to build the box at a certain angle and the slag dam, which skims off the slag, has to be a certain depth or we get too much slag in the iron. I worked with Lessie for so long I know how it should look without even thinkin about it," he says. "They trust me. If I say it's okay, they take my word for it."

Most of Credit's days are long and hot.



Henry L. Credit

Depending upon how much iron is to be poured each day, Credit puts in 10 and 12-hour work days. He spends a big part of that time standing over the 2700-degree iron with no time for coffee breaks, much less lunch.

"You can't shut the cupola down for lunch," says Credit. "Somebody has to be there watching things all the time. I eat lunch while I work."

After spending four years in the Marine Corps, Credit joined Lufkin Industries in 1975. He spent the past four years working with Roberson, to learn this highly specialized job which few people can do. Credit, like Roberson, takes pride in that fact.

"I'm kinda like Lessie was. This job requires that someone be dependable. I seldom take time off or even a vacation

"They trust me. If I say it's okay, they take my word for it."

because it might cause problems. Then I'd feel responsible," he says. "There's people that can do my job if they had to, but if they don't do it exactly right it makes my job much harder the next day."

Even though his wife, Lois, and his seven children, and many employees at Lufkin Industries do not really understand what he does or how important his job is, Credit enjoys the challenge and at the end of the day, finds satisfaction in a job well done.

INNOVATIONS

The Manipulator

There's nothing like it in the world, LUFKIN designers say of the counterweight manipulator

What weighs 8,690 pounds, stands 7-feet, 10-inches tall and lifts up to 4,000 pounds? If you guessed an African elephant, move to the back of the classroom.

We're talking here about a one-of-a-kind in the world, \$25,000 counterweight manipulator . . . a dual-purpose machine that was the brainchild of Rod Pittman, vice president, foundry; Clayton Jircik, chief engineer, foundry; and Steve Reynolds, project engineer, foundry.

"They told me their problems and what they'd like to see happen," said Riley Webb, machine and tool designer. Webb got busy on his drawing board two days after Christmas, spent a couple months

designing and detailing the counterweight manipulator, then turned completed blueprints to machine shop engineer Bill Temple.

"Temple scheduled its production through the shop just like any other outside commercial gear job," said Webb. "We had procurement planner Thom Brewer requisition and warehouse all the necessary parts—gear reducers, hydraulic motors, bearings of all sorts, oil seals, sprockets and chains—for the assemblage of the manipulator.

"We knocked the final bugs out and finished the big machine in late June, had it painted and shipped over to the foundry cleaning room last month."



This was a true team effort and much credit should go to machine shop personnel—Larry Tomkins manager, electrical department; Andy Modisette (foreman), Lee Dunaway Class A electrician; and Richard Dennie (electrician specialist). They designed and installed all electrical controls.

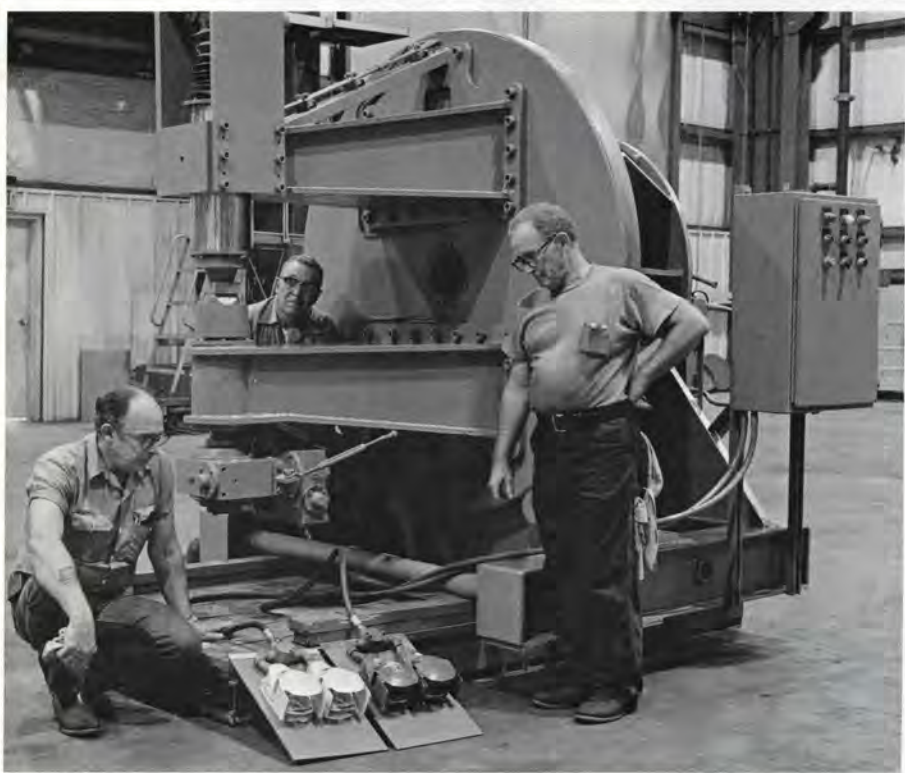
"Also, mechanical maintenance foremen, Harry Mewbourn and Robert Manning, designed the hydraulic system. James Warren Class A maintenance mechanic, assembled the machine."

Webb explained the machine's functions this way: "It's a dual-purpose machine that will position a counterweight up to 4,000 pounds in any angle or attitude for grinding off the gates or flashing. It can also be used for cleaning gears. The beauty of this machine is that it has foot controls which allow an operator to have both hands free to hold a swing grinder."

Pittman has been enthusiastic since receiving the finished product.

"There's nothing else like this machine in the world. This is only a prototype that could possibly be developed further to give us something new to offer for world consumption. There are commercial welding positioners, but nothing on the market today that will do all this machine will do, not with all the unique simplicity of loading and unloading features built into this manipulator," he said.

When it comes to higher productivity within the design rooms and shops of Lufkin Industries, it appears rather obvious that state-of-the-art technology is available in abundance. Here and now.



Looking over a new, \$25,000 counterweight castings cleaner manipulator, designed and built by Lufkin Industries' personnel are, left-to-right, Robert Manning, maintenance foreman; Hollis Clifton, material handler foreman; and James Warren, maintenance mechanic.

Photo '84 Gallery Contest



Call for entries

Somewhere, long-forgotten photos lie waiting in attics or collecting dust behind picture frames. Or perhaps a soon-to-be vacation to a far-off land will yield the photos we're looking for ...

Shutterbugs, hang on to your Nikons, Canons, Yashicas, Kodaks and Brownies - by popular demand, the Lufkin Industries Photo Gallery Contest is back!

This time \$300 is up for grabs. **\$100 Grand Prize** will go to the photographer of the best overall picture from the two categories open for entry: black and white or color.

In addition, two **\$50 First Place** prizes will go to top photographers in each category. Two **\$25 Second Place** prizes, two **\$15 Third Place** prizes and two **\$10 Honorable Mentions** are included in the total purse.

Submit color or black and white prints (preferably nothing smaller than a 5 x 7), snapshots, slides or transparencies, unframed, unmounted, and unmarked in any way, front or back. Subject matter is unlimited; give us anything from your granddaughter's mischievous antics to the Tibet Mountains. Enclose on a

Bring them to the Lufkin Industries Corporate Communications office, or mail to: **ROUNDUP PHOTO GALLERY**
Corporate Communications Department
P.O. Box 849
Lufkin, Texas 75901

If you wish, enclose a self-addressed, stamped envelope so we

who

how

**where
&
when**

All employees or retirees of Lufkin Industries are eligible, amateurs only please. Sorry, but winning photos of any previous Photo Gallery Contest cannot be considered.

separate piece of paper (1) your name and department or branch office, (2) title of photograph, and (3) when, where, and how it was taken (i.e., what camera and film used and at what exposure, if known). Please limit total number of entries to three; photographers will be limited to one cash prize each.

can let you know your entry was received.

Get them to us before *midnight, September 15, 1984.*

All photos will be judged for their composition and technical and creative merit by a panel of professional photographers. Winners, whose work will be featured in the November **ROUNDUP**, will be notified early in October.

Yes!

Attach one to each entry please.

Enter me in the 1984 Lufkin Industries Photo Gallery Contest.

Name _____ Dept. or branch office _____

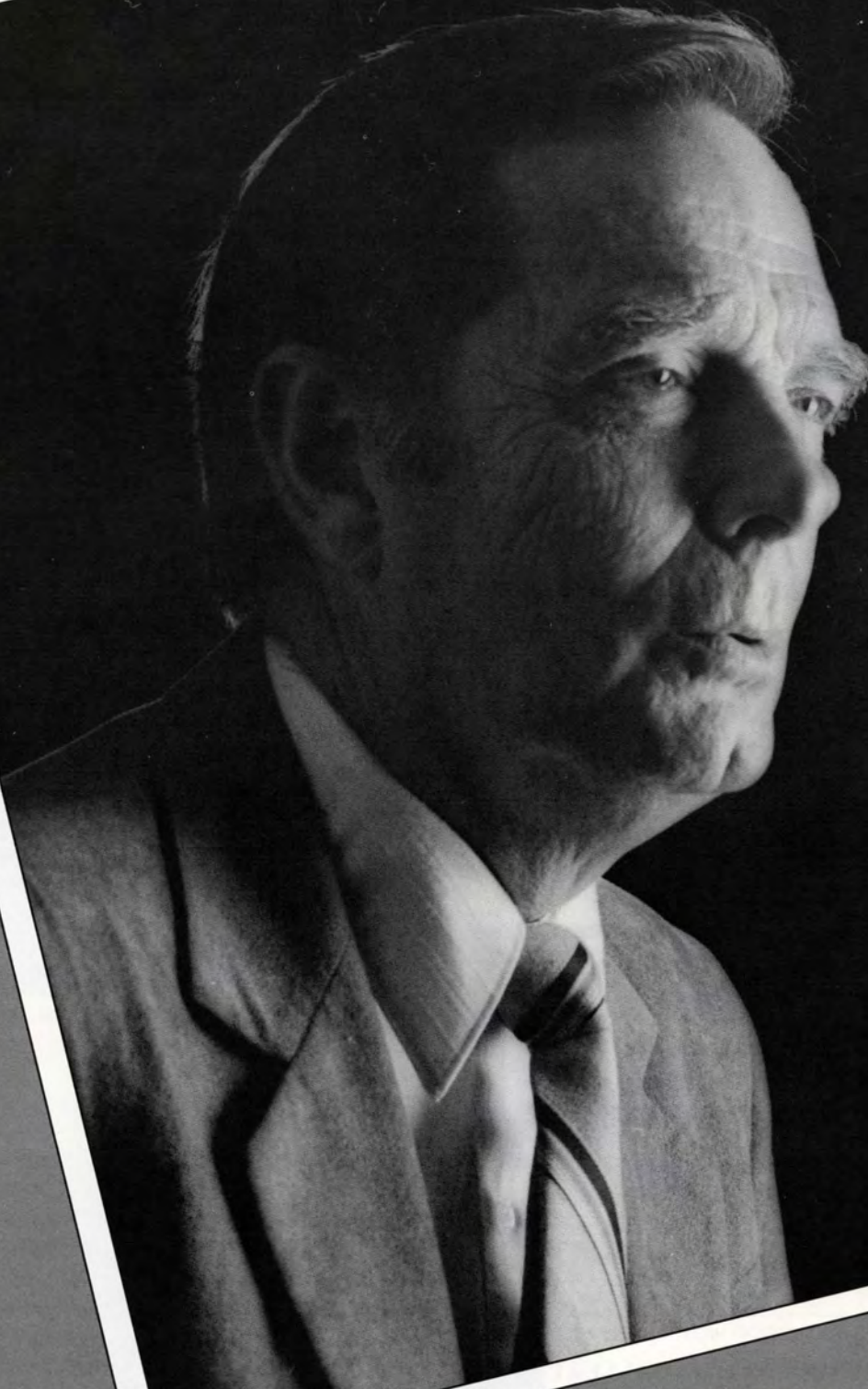
Home address _____ Home phone # _____ Work phone # _____

Title of photograph _____ B&W or color? _____

How above photograph was taken: when, where, camera, film _____

Send to: **ROUNDUP PHOTO GALLERY CONTEST**
Corporate Communications Department
Box 849
Lufkin, Texas 75901

DEADLINE
September 15, 1984



Elie Smith Jr, a rising star

ONCE

★ Now you gotta get

the picture. This was Hollywood, California, circa 1951.

A Cecil B. deMille mob scene of young men—every guy with a John Barrymore profile who could sing, dance, or glare menacingly into a movie camera—was out there in Tinsel Town.

They were all living in the land of fruits and nuts, struggling with impetuous zeal to break into what Jimmy Stewart still calls the moving picture business. Or, perhaps the fledgling new entertainment industry of that time—television.

Many of the aspiring, young actors and singers were only a few years removed from high school, or college or the tender, loving care of a World War II Buck Sergeant.

Elie Smith, Jr., who has spent 29 years with Lufkin Industries, was among that number of fresh-faced kids in Celluloid City. He was willing to sing for his supper.

“Oh, I was just another semi-starving singer back then, looking for that one big break in show bizz,” remembers Elie. “I roomed for a year with a handsome, young actor from San Angelo. He was fresh off the University of Texas campus in Austin; I was a recent Baylor University graduate.

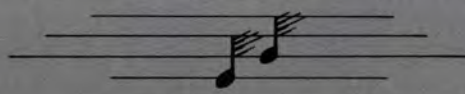
“We were always dead-broke. We used to cook up buckets of pinto beans with hot peppers, Texas style, but could scarcely afford a loaf of bread or streetcar tokens to get us down to Sunset Boulevard.”

If Elie chances to catch a glimpse of a youngster wearing a coonskin cap these days, he automatically has mental flashbacks of his old roomie. Who among us is quite so young the name Fess Parker doesn't strike a familiar chime?

“Yeah, I roomed with Fess Parker back then. He was hungry and looking for work just like the rest of us,” says Smith of the



Story by Rick Pezdirtz
Photo by Kurt Martin





“People see that and don’t realize it’s me,” Smith said of the photo, right, or him in costume for a Baylor University production in the 1940’s. The photo above was taken of Smith when he acted in the Southwest’s first live television show, broadcasted from WBAP, Fort Worth, in the mid-1940’s.

tall, raven-haired actor who went on to become Walt Disney Studio’s and television’s Davy Crockett, then Daniel Boone.

Elie never found fame and fast-bucks in Hollywood, but did manage to rub elbow-patches with some of filmdom’s biggies of that time. Here’s how Smith remembers it:

“I landed a job in the mail room at Monogram Studios. I’d deliver letters and kibitz with Rod Cameron, Johnny Mack Brown, Steve Brodie, Johnny Sheffield (who played ‘Boy’ to Johnny Weissmuller’s Tarzan); and to Leo Gorcey, Huntz Hall and the other Bowery Boys characters.

Elie, like his friends, once hoped to launch an acting career through Baylor college productions. The picture at left was taken during his role in *Treasure Island*. He once played a bit part in television history, appearing as a cowboy (pictured above) in the first live dramatic telecast in the Southwest (WBAP-TV in Fort Worth). Word War II was grinding to a halt then, and television in the United States was in its infancy. A Baylor production, the show spoofed westerns. “But I was more associated with music than acting,” said Elie.

“John Rice and Clu Gallagher, a couple guys I’d known at Baylor, were also out there. Both stayed around long enough to get a bunch of bit-parts. Rice was in Edna Ferber’s *Giant* with James Dean, Liz Taylor and Rock Hudson. Clu is still out there, working in movies and television. He played in Ernest Hemmingway’s *The Killers*. (This 1964 re-make was the last acting job for a veteran thespian who scrubbed off the grease-paint and turned toward politics—Ronald Reagan).

“I suppose my biggest splash in Hollywood came one night

when they let me sing 'Hello Young Lovers' on a nationally telecast show called 'Backstage.' I remember Betty White was on the same show. So was my old pal, Fess Parker. He picked his guitar and sang 'Jimmy Crack Corn.'

"I'd gone out to Hollywood with an introductory letter from Ernest L. Kurth (39 years a Lufkin Industries director). It was addressed to Noah Dietrich, top administrative aide to Howard Hughes who owned and was operating RKO Studios. I got in to see Mr. Dietrich but never met Mr. Hughes.

"Eventually, I left California, came home and found work with Sheron T. Jackson, singing on the Baptist evangelical trail in Texas, Oklahoma and Missouri. One day, I received a letter from Mr. Dietrich, saying: 'Come see me in California.' I never made it back out there to see what he wanted."

Seemingly, Smith was born to sing. His parents—Elie, Sr., and Edith—spent several years with the Angelina County Quartet, performing over Darrell Yates' KRBA radio station airwaves.

"They used to bring me down to the studio when I was a teenager to sing bass in the quartet," he recalls.

Elie was singing at a church revival in Bay City when a call came from Fred Waring. The famous band leader said he was looking for another singer to tour with his Pennsylvanians. Smith rushed to Stroudsburg, Pa., for a three-day audition.

"They liked my singing voice but were unhappy with my inability to sight-read music. I didn't get *that* job either."

Realizing the bright lights of New York City and Broadway were only a song-and-dance away, Elie went. He stayed three years in the Big Apple, working as a Colonial Airlines ticket agent and New York Yacht Club reservations official. He remembers Arthur Godfrey hanging out at the NYC Yacht Club in those days.

He also recalls beating the bricks all along Broadway, checking in with theatrical agents and showing up for auditions.

The closest he came to performing on the boards of a Broadway stage was repeated call-backs for auditions before tunesmiths and musical show producers Richard Rodgers and Oscar Hammerstein.

"There must have been 1,000 guys trying out for a part in the chorus. I lasted until the final four. Mr. Rodgers and Mr. Hammerstein couldn't have been nicer to me. But, the role went to another singer, a man who was already established as a Radio City Music Hall crooner," says Elie.

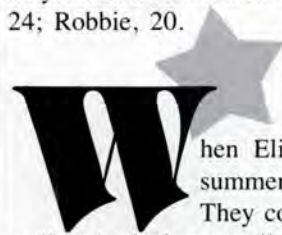
"It may sound as though my early years were a story of frustration and failure, but I never think of them that way. I had a wonderful time in Hollywood and New York City. I wouldn't take anything for those carefree years.

**"... 1,000 guys trying
for a part in the chorus.
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Hammerstein couldn't
have been nicer ..."**



Probably the sweetest, most personally satisfying, singing Elie did while in New York was warbling soft and soothing love songs into the delicate ears of a little secretary from the Sperry-Rand Corporation. Her name was Elsa Long. They met on a blind date arranged by a mutual friend.

"I remember our first date was to a Demolay Dance out in Woodhaven. Elie hummed and sang while we were dancing, and he's been doing it ever since. I think he'd rather sing than eat," says Elsa. She, of course, has been Elie's wife and helpmate for 28 years and the mother of their three children—Kim, 26; Janet, 24; Robbie, 20.



When Elie came home to East Texas in the summer of 1955, he and Elsa were engaged. They continued a long-distance courtship via mail and telephone until their wedding the following summer.

"I'd worked during the summer of '42 in the pattern shop (located then in the same building where he now serves as assistant personnel director) and I got a lot of help and encouragement from Lyle Peden, Harry Kerr, Robert Green, Artie Tucker and Robert (Pop) Johnson," says Smith.

"Elsa and I spent a year each in Tulsa and Oklahoma City, then six years in Lubbock with the Trailer Division before coming home for good in 1965. I've seen some of this country of ours, but I've always been partial to East Texas."

Smith doesn't dwell much anymore with thoughts about his Hollywood and Broadway job-seeking days. But, when he does, he figures there's still a gaggle of young actors, singers and dancers sort of hungrily searching for elusive stardom in those glamor capitols.

Many are called. Few are chosen. 

"Oh, if I had it to do all over again, I might have gone Country and Western. But, you gotta remember, they called that type singing 'hillbilly' back then. It wasn't all the rage it is these days. Besides, I had the Broadway bug," says Elie.

Smith spent some of his time in New York with another old Baylor buddy, Carol Cook. She was then in off-Broadway productions; later put under contract by Lucy Arnez and Desilu Studios for a movie role opposite Don Knotts. Somewhere along the way, he also sang in Baylor schoolmate Marvin Watson's wedding. Watson, of course, went on to become Post Master General of the United States during President Lyndon Johnson's administration.

Departments announce two promotions

Company officials announced the promotion of Tim Beamon from computer operator to senior computer operator in the data processing department.



Tim Beamon

Beamon joined the data processing department in 1978. He attended Sam Rayburn High School in Pasadena, Texas and is a graduate of Sam Houston State University.

He and his wife, Debbie, reside in Lufkin with their two children, Jennifer and Daniel. They attend the Timberland Drive Church of Christ.

Personnel changes in the Machinery Sales department were announced recently by Ben Queen, vice president, machinery sales.

Lee Stevens has been transferred to the Bakersfield, California office and promoted to district manager, oil field. Stevens was employed by Lufkin Industries in 1962 as a service representative.

He attended Santa Maria High School in Santa Maria, California. He and his wife, Margie,

have two children, Michael and Rebecca.



Lee Stevens

Dennis Melland has been transferred from Williston, North Dakota, to the company's sales and service office in Odessa, Texas. Melland joined the sales department in 1982.

Jon Pennington has completed the sales trainee program and has been assigned to the sales and service office in Casper, Wyoming. Jon was employed by Lufkin Industries in 1979.

New emergency generator to protect foundry equipment

A new \$14,000 emergency generator just installed in the main bay foundry is one piece of equipment company officials are hoping won't be needed any time soon, if ever. In case of a power failure, the generator will provide emergency power for cooling systems on the 40-ton holding furnace and 5-ton channel furnace in the main bay plus two other small furnaces.

In charge of the project is foundry engineer, Scott Semlinger, who says the cooling systems are vital to the operation of the furnaces.

"We have to keep these cooling systems running anytime we have metal in the furnaces," Semlinger says.

"If for some reason these cooling systems were inoperable, some of our equipment could be damaged in as lit-

tle as 15 minutes. This new generator is a minimal expense when compared to the cost of the equipment it protects."

During a power failure, the generator would provide power to run pumps, a cooling tower, and emergency lighting systems in the main bay. It also powers hydraulic power units on the electrically-heated holding furnaces so molten iron could be dumped during a long-term power outage.

The 85 kw generator is the second of three backup systems. In case of an interruption of the primary power source, the systems would switch to an alternate power source, then the generator. As a last resort, water from the city water supply would be used to cool the equipment.



Foundry engineering employee, Jeff Lankford, center, visits with Tommy Sides, left, and Jack Russell, foundry maintenance employees, who installed the new \$14,000 stand-by generator.

FOCUS



Security force now CPR trained

Mickey Mark, left, personnel officer and a CPR instructor for the American Heart Association, demonstrates proper CPR hand placement for security officers (l-r) Billy Redd, Clay Carter, and Waldo Oakley. Other Lufkin Industries security officers completing the CPR training were: M.L. Lightfoot, Jessie Ray, Lyndell Phillips, Paul Crye, George Cook, Tom Murphy, Ramsey Roach, Clifford Stephens, Sam Blair, Sr., Carl Christopher, Wayne Palmer, James McGee, D.L. Ray, Charles Steptoe, Larry Hight, Bob Meadows, Gerald Hedge, Wendell Addington, Stephen Long, Jim Reynolds, and Robert Wilkerson.

Californian SHELL visitors tour facilities

Representatives from SHELL in California and Houston, were recently in Lufkin making tours of Lufkin Industries.

Harold Stevens, company sales and service representative in Bakersfield, California, accompanied a group of SHELL production employees on a tour of the LUFKIN facilities. The group included Len Hardy, Richard Davis, Don Perry, and Charles Faucheax from Shell California Production, Inc. in Mt. Poso, California.

"They were interested in seeing the quality we put into our pumping units," says Stevens.

"We took them on a complete plant tour. They were really impressed."

Another SHELL represen-

tative, Joe Clegg, was also in town recently to visit with members of LUFKIN's oil field design group. He learned about design formulas used by company engineers in the design of LUFKIN pumping units.

Clegg was selected by the Society of Petroleum Engineers to present a series of lectures on different methods of artificial lift. Now a senior staff production engineer involved in offshore drilling and production with Shell Offshore Inc., Clegg has had a wide range of experience in oil field production. During his career he has worked with all methods of artificial lift, including many years of experience with pumping units in West Texas and the Rocky Mountain states.

While in Lufkin, Clegg mentioned that in his opinion, LUFKIN made the best unit on the market today. Then he quipped, "SHELL insists that we secure bids from three different companies when we buy

pumping units. I think LUFKIN should divide into three different companies and give its pumping units three different names, so we could get a LUFKIN no matter what."



At Buck Creek, Stevens and Havard (right) of LUFKIN stop for a brief explanation to SHELL visitors (l-r) Hardy, Faucheax, Perry, and Davis.

FOCUS

Four announce retirements from Lufkin Industries

Wallace Lankford

When Wallace Lankford mustered out of the service in 1946, he returned home to East Texas and bought a sprawling 200-acre farm in Trinity County. His intentions were to spend his life farming and ranching.

Finding life on the farm economically tough in 1964, Lankford accepted a job with Lufkin Industries. He didn't



Wallace Lankford

stop farming and ranching, though. He often found hardly enough hours in a day for in-town and on-the-farm jobs.

"I've tried to run that place as a sideline, but at times it's been a pretty BIG sideline," says Lankford. "I have nearly a hundred head of cattle out there; so mowing, cutting and baling my own hay, plus keeping the fences up is a full-time job, really."

Even though there were weeks he worked six days in the final assembly and shipping department of Lufkin Industries, then attended his farming chores, Lankford says he also found time for church and family.

"Going to church together

and on vacations together has always been a family tradition with us," he says. Throughout the years, the Lankfords have visited 39 of 50 states, and he and his wife, Ruth, plan to continue traveling.

"We'll be vacationing in Colorado late this summer, but prior to that trip we'll be in Louisiana, Mississippi and Georgia and maybe the Big Bend area of Texas," says Lankford.

The Lankfords love the open road but are always happy to return to the quiet, easy-going life on their farm, located ten miles out of Apple



Eulen Parrish

Springs in Trevat, Texas.

Eulen Parrish

Thanks to television and the movies, we have all sorts of stereotyped notions about various occupations. Doctors should look like Marcus Welby. Oilmen should look like J.R. Ewing. So what should fighter pilots look like?

Since he never wore a leather jacket or silk scarf during his 37-year career in LUFKIN's accounting department, some people may have never imagined Eulen Parrish was once a Navy fighter pilot.

Parrish first went to work for LUFKIN in 1943, then spent four years in the Naval

Air Corps during WWII.

I flew FM2s and F4F Wildcats in the Pacific Theater," says Parrish. "We were assigned to a small carrier; actually it was a cargo vessel they converted to a carrier. It was a mighty small target on which to land.

He could have stayed in the Navy after the war, but came home to East Texas. He attended North Texas State University, then came back to work for LUFKIN. He says he has never had any regrets about giving up a probably more glamorous flying career.

Looking back over his



Lessie Roberson

career, at the changes that have come to the company during his 37 years, he says: "Most of the changes made things better for the employees. The computer made my job easier. There's much better benefits and opportunities for employees."

Even though his retirement has thus far been filled with fishing, travel, and square-dancing, a favorite pastime for him and his wife, Frances, Parrish says he still misses his friends at work.

"I don't care how many things you have to do, you still get lonesome for some of those friends you spent time with every day. I can't get over that feeling that I'm

supposed to get up and go to work in the morning," he says.

Lessie Roberson

The charging system on the foundry's \$3.5 million cupola is a sophisticated system. Raw materials, coke and scrap iron, are moved by conveyor to a giant bucket which dumps the material into the cupola, and the process is monitored by closed-circuit TV from inside a control room.

But when Lessie Roberson went to work in 1953, things were much different. "When I started out, we had a small cupola on the north end of the foundry and I charged it from a wheelbarrow. I never will forget it," he says.

Roberson took care of that cupola for nine years, carrying the scrap iron and coke for it by wheelbarrow during the early years. When the company eventually bought a small tractor, it sometimes seemed more trouble than it was worth.

"We'd have to push that tractor around in the morning to get it started. Sometimes it wouldn't start and we'd have to move that iron and coke by hand."

During his 32-years in the foundry's melting department, Roberson has worked with four different cupolas.

After a long career, Roberson says he's now ready to slow down. "I'm trying to keep from doing anything that will tie me down. I've worked hard all my life," he says, "now I want to work when I want to work and quit when I want to quit."

Fynas Titus

Twelve years ago, Fyna Titus decided to start a new career.

FOCUS

"I was a school teacher for 21 years, but I got tired of that and started looking for something else to do," says Titus. He took a job with LUFKIN Trailers in 1972, starting as a painter's helper. His new career with LUFKIN proved to be just what he was looking for.

"I've never been sorry I made that decision. I've really enjoyed my work here."

Although he left his career in education, Titus is still a strong advocate of education. In fact, his decision to leave the teaching profession was in part a result of the apparent in-



Fynas Titus

difference many young people have for education today.

"My father preached education to us. There were 13 of us children and ten finished college," Titus says. "My father had a large farm and was able to help us some. But, we had to work to get through college."

After a four-year tour in the army, Titus attended Wiley College in Marshall, Texas, and Texas Southern University in Houston, obtaining a master's degree in math.

Titus hasn't any special plans for his first year of retirement.

"The rest of this year I'm going to take things easy and go fishing some."

STRUCTURAL STEEL OPERATIONS

Leonard Modisette	34 years
Grady Kirkland	34 years
Joe Watson	30 years
Paul Thompson	30 years
Arthur Donnell	29 years
Bill Pennington	27 years
James Thomas	26 years
Hosia Harris	23 years
David Richard	15 years
Troy Johnson	14 years
Willie Washington	13 years
Milton Grimes	10 years
Doris Hooper	10 years
George Johnson	10 years
John Hodges	9 years
Ira Mott	9 years
Ronnie Jones	7 years
Rick Huckabee	7 years
Talmadge Hyde	6 years
Jimmy Jackson	6 years
Craig Anglin	5 years
Jose Diaz	5 years
Sherry Meaux	5 years
Jolyn Neveu	5 years
Milton Burrell	5 years
James Carlile	4 years

FINAL ASSEMBLY AND SHIPPING

James Thompson	18 years
Armon Thrasher	12 years
Charles Reeves	10 years
Theodore Perez	5 years
Helen Hill	5 years

FOUNDRY OPERATIONS

William Thorne	39 years
James Evans	37 years
Arthur Harrison	34 years
Raymond Hulett	34 years
John Ridgeway	34 years
Robert Brevell	28 years
Roy Tullios	22 years
Billy Bryce	15 years
Thomas Ladd	14 years
Marvin Free	14 years
R.L. Ross, Jr.	13 years
Melvin Harris	12 years
Bobby Allen	11 years
Thomas Jenkins	11 years
John Moore	10 years
Alice Thompson	10 years
Charles Adams	10 years
R.V. Horace	10 years
John White, Jr.	9 years
John Powell	9 years
Dornest Spikes, Jr.	9 years
Willie Bryant	8 years
Alfred Navarro	8 years
William Hollingsworth	7 years
James Malone	7 years
Marvin Allen	7 years
Craig Person	7 years
Charles Winthrop, Jr.	7 years
Roger Hurts	6 years
John McElwee	6 years
James Craven	6 years
Everardo Luna, Jr.	6 years
Jack Haney	5 years
Alton Inman	5 years
Marcos Rodriguez	5 years
Elezaz Carrillo	5 years
Charles King	3 years

MACHINERY OPERATIONS

Doyle Bowers	43 years
Charles Daniel	40 years
James Parnell	36 years
Charles Campbell	34 years
Bill Love	34 years
Smithie Reeves	34 years
James Wood	30 years
Jack Roberts, Jr.	30 years
John Smith	29 years
Leonard Avery	29 years
Jonell Ashby	23 years
Willie Calvin	23 years
Dennis Hopper	20 years
Eddie Mitchell	18 years
Vernon McAdams	18 years
Larry Powell	15 years
Hubert Pittmon	15 years
Vernice Roebuck	15 years
Larry Blanton	14 years
Mike Hartman	14 years
James Davis	13 years
Richard Brashear, Jr.	13 years
Thomas McFarland	12 years
James Hanes	12 years
Arnold Cole	12 years
Jerry Luce	12 years
M.C. Freeman	12 years
Maurtis Jansen	11 years
Robert Spencer	11 years
John Sigler	10 years
Rickey Pantalion	10 years
J.D. Robinson	10 years
Joe Taylor	10 years
Kenneth Lambert	9 years
Lloyd McFarland	9 years
Mike Miles	8 years
John Phillips	7 years
Donald Spicer	7 years
Renee Turner	7 years
Alexander Koshy	7 years
Chris Skelton	6 years
Billy Ross	5 years
Carolyn Havard	5 years
J.C. Matlock	5 years
Helen Montes	5 years
Paul Crawford	5 years
Billy Reynolds	5 years
David Goolsby	5 years
G.W. Sisson	5 years
Joe Wilson	5 years
Michael Stephens	5 years
Carl Kiel	5 years
Ronald Hawkins	5 years
Frank Pachicano	5 years
Kenneth Robertson	4 years
Gene Hargis	3 years
Larry Walker	3 years

WELDING SHOP

James Oates	34 years
George Branton	30 years
Willie Chatman	18 years
Larry Caddell	17 years
William Loche	12 years

MANUFACTURING ADMINISTRATION

Ray Stephens	18 years
Frank Grimes, Jr.	17 years
Roy Davis	17 years
Donna Parish	14 years
Bill Williams	8 years
Lonnie Ethridge	6 years
Diane Farrior	6 years

CORPORATE OFFICES

Ray Hall	22 years
Joy Havard	11 years
Arthur Paust	8 years
Sondra Bennett	5 years
Mary Stephens	3 years
Doug Holland	3 years

INDUSTRIAL SUPPLIES

Jack Green	28 years
Jesse Morgan	17 years
Van Hooker	12 years
Tommie Molandes	3 years
James Hudiburg	3 years
Jenny King	3 years
Jerry Wood	1 years

ENGINEERING

Joe Varga	23 years
Charles Teutsch	19 years
Lil Etheridge	13 years
Terry Orr	8 years
Connie Townsend	5 years

MACHINERY SALES

Doyle Herndon	25 years
Pat Stanley	18 years
Mike Kartye	18 years
John Skillern	6 years
Amando Ramirez	5 years
Patsy McGill	4 years
Doreen Lamotta	2 years

PERSONNEL

George Cook	9 years
Billy Redd	6 years
Pat Allen	3 years
Rebecca Johnson	3 years

TRAILER PLANT

Archie Rice	30 years
Dick McKay	28 years
Katherine Luker	28 years
Gene Nelson	22 years
Calvert Olds	21 years
Charles Skipper	20 years
Jesse Landers	20 years
Robert Thigpen	20 years
Allen Fancher	20 years
Dean Brown	20 years
John Lewis	19 years
Gene Martin	19 years
Leetolia Yarbrough	19 years
Robert McBride	17 years
James King	16 years
Donald Kendrick	15 years
Sherman Blanton	14 years
Billy Thomas	12 years
Louis Ross	12 years
William Dykes	12 years
Gail Oglesby	10 years
Isaac Wheeler	7 years
Charles Davis	7 years
Gelnn Coutee	6 years
David Ackerman	6 years
Jose Arrellano	5 years
Bradley Wall	5 years
Arthur Hadley	5 years
Lloyd McKnight	5 years
Anthony Burrell	4 years
Oran White	1 years
Christopher Stewart	1 years
John Bullock	1 years
Charles Allen	1 years
Charlie Skinner	1 years
Jimmy Hadnot	1 years
William Bucklew	1 years

TRAILER SALES

Donald Butler	28 years
Edward Johnson, Jr.	17 years
Floyd Bates	24 years
Norman Coleman	20 years
William Money	15 years
Jose Sanchez	10 years

ANNIVERSARIES



Doyle Bowers



Katherine Luker



William Thorne



James Evans



James Parnell

1954 1964 1974 1984 1994



'Water Jack'

Still Young at 83, LUFKIN retiree Gordon Barrett refuses to stay off the job

Should you ask Lufkin Industries' retiree Gordon Barrett how old he is today, he'd likely answer: "Oh, I'm still young enough. I feel like I'm about forty. I can still get out and do a pretty good day's work."

That Gordon can. And he's more than double forty. He'll blow out 83 candles on his next birthday cake.

Employed by the company as a self-employed consultant since his "unofficial" retirement 14 years ago, Barrett has maintained the hundreds of spray guns and pumps scattered throughout the plant since 1969.

Some mornings, he'll have already been on the job here for several hours when the first shift reports to work at 7 a.m. Some of Gordon's work days begin as early as three or four in the morning.

During most of his supposed golden retirement years, Barrett has worked three or four days each week. If this seems to make his "retirement" somewhat unusual, it's understandable. Gordon Barrett is an unusual man.

Is it any wonder why Barrett smiles mischievously while insisting he still feels forty? Much of the work in his area



is now done by company employees he helped train, employees young enough to be his grandsons, and Barrett is usually right there, checking up on things.

There has been time for other diversions, of course.

He and his wife, Vivian, traveled extensively until a couple of years ago. But work, whether around his home or at the plant, has been the primary

ingredient in his sunset years' recipe. Gordon feels work keeps him young and on the go.

"I've never really retired. I don't think any man will live long if he's not doing some work," he says. "If I started sitting around and not doing anything . . . why, I wouldn't live another 30 days."

Born on Easter Sunday of 1902, Barrett started work for

Lufkin Foundry and Machine Company in 1940. When he retired in 1969, he was already two years past the then mandatory retirement age of 65.

"When I went to work, I told them I was born in 1904 so I could work those extra two years," Barrett says with a sheepish grin.

Barrett says he never missed a day on the job because of illness during his 29 years with Lufkin Industries. He continues to enjoy excellent health, a result, he thinks, of a lifetime of hard work which began at an early age.

"I grew up with Walter Trout, and his dad, Mr. W.C. Trout, sort of took a liking to me. When I was just a kid, he asked if I'd like to carry water in the plant. I told him I'd do just about anything to make a little spending money," Barrett recalls.

"They gave me a bucket of water. I'd go from machine to machine, offering the operators a drink. There weren't 25 workers in the entire plant at that time.

"They called me 'Water Jack' back then. They'd say, 'Water Jack, you ought'a been here and half-way back.' I can still hear 'em."



Rick Pezdirtz

of Faces & Places

With Rick Pezdirtz

*In this business baby,
you glom off tastefully
terrific ideas wherever
you can find 'em.*

For the plumper portion of seven months now, we supposed journalists, photographers, graphics design experts have been foraging around frantically, investigating all avenues that might lead to a slicker, new ROUNDUP magazine.

Sherlock Holmes and his jowly sidekick, Dr. Watson I presume, couldn't have uncovered more clues. We've flitted collective eyebrows skywards while pouring through pages upon pages of other Fortune 500 company journals.

In this business, baby, you glom off tastefully terrific ideas wherever you can find 'em.

This is the 500th issue of The ROUNDUP since our magazine's inception 40 years ago. Editors **David Willmon** and **Lee Ann Benson** have been burning midnight drawing-board lamps, scratching skillfully to present a prettier publication. In the puny opinion of this observer, they've succeeded.

Not only has our front cover nameplate been modernized (its first overhaul in nearly eight years), better usage of splashy colors are being utilized on both front and back covers. Inside, fresh, new standing heads have come painstakingly out of our art room for our regular features—From the Chairman's Desk, Anniversaries, Focus and the recently installed "Those Golden Years" pages. "On the Job" (the brainchild of company draftsman **David A. Jones**) joins this month's magazine and will continue as an ongoing feature.

Another addition, "Innovations," will run from time to time, highlighting new equipment or improvements which will allow streamlined productivity.

Next month, we'd love to give you "Pipe-Line," a question and answer page. All we need is your letters or phone calls, asking whatever comes to your mind about Lufkin Industries, its people, products and policies. If you haven't a question, your general comments are always welcome.

This is *your* magazine; your opinions *are* needed and valued. So, sound off.

Dixie World Series time

The dog days of August may be upon us, but for six nights this month (Aug. 13-18) there is a way to whip the warmth of an East Texas summer. Load up the wife and kiddoes in the family jalopy and haul 'em out to Morris Frank Park for the Dixie Youth World Series.

I mean, if baseball is your sport, there'll be plenty of hits, runs and some errors as a dozen teams from 11 states compete for the championship.

Five Lufkin Industries' employees took time to manage Dixie Youth League teams this season—**Edwin Dominy** (Phillies), **R.L. McGuire** (Braves), **David Jinkins** (Texans), **Johnny Johnson** and **Kendall Moseley** (Angels).

It isn't often **Mickey Mark** in personnel sees a kid league baseball game that he doesn't think of his old battery mate when he was a youngster playing the diamond sport down in Alvin. He was a catcher, and the fireballing, star pitcher on his club was none other than **Nolan Ryan**. Yup, the same guy who holds the major league record of five career no-hitters and who is still whiffing National League batters for the Houston Astros.

"I caught Nolan in the kid leagues, and another Lufkinite, **Dr. Jerry Spinks**, was his catcher all through high school," recalls Mickey who graduate with Ryan's wife, Ruth, in 1967. "She was quite an athlete, too, winning a state tennis doubles title while at Alvin."

A Stephen F. Austin University grad, Mark also recalls spending three years, nine months and 25 days in the U.S. Navy. "The best thing I got out of the Navy was me," he says.

— — —

When **Chuck Stevenson**, manager of audio visual and photo services, set up last month's ROUNDUP cover (the one with the huge American flag backdropping D-Day veterans **E.J. Kirk** and **Ben Hooker**), little did he know another photographer on another magazine was up to a similar trick.

If your wife permits, check out the front cover of July's Penthouse Magazine. It's adorned with one of those centerfold ladies, backed by another huge American flag.

Great minds run in the same direction, Chuck, but really, wasn't the opening scene from the movie *Patton* the inspiration for our July ROUNDUP cover?

LUFKIN INDUSTRIES, INC.
P.O. Box 849 Lufkin, Texas 75902-0849

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Chuck Stevenson

A FAMILY AFFAIR

When the 7th annual Lufkin Industries Golf Tournament was held at Diboll's Municipal Course in June, some rays of sunshine fell on the Reyes family. Three were there as golfers, three as spectators. All are company employees. Gathered around the first tee-box marker are: (l-r) Armando, Rogelio, and Lorenzo, all structural plant employees; Inocencio, machinery sales, Houston; Martin, structural plant; and Hipolito, structural plant, and father of the other five Reyes.

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Rick Pezdirtz
Director
David Willmon
Managing Editor
Lee Ann Benson
Assistant Managing Editor
Chuck Stevenson
Manager, AV-Photo Services
Kurt Martin
Photographer
Jo Ann Anderson
Advertising Coordinator
Mary Beth Kinner
Photographic Technician
Melinda McGill
Clerk/Typist