Sammy Ayala

A Champ In the Making
In-dash AM-FM Cassette Stereo
- In-dash installation for good looks and security
- Locally sourced for hands-off operation
- Local/distance switch gives best FM reception
- Balance and fader controls, full auto-stop
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Includes car stereo, speakers, and installation!

Kenwood Complete System
Receiver: Kenwood KR-3090 delivers 26 watts per channel with no more than 0.1% total harmonic distortion and quietest phono section in its class.
Turntable: Technics SL-210 belt-drive turntable with all up-front controls.
Speakers: Ultralinear 100-C 3-way loudspeakers are Dyer's most popular ever! Big 12-inch woofers fill any room. Full circuit-breaker protection affords 5 year warranty. Big sound for little dollars.

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Receiver: Nikko NR-715 provides ample power (38 watts per channel) for this deluxe system. And Nikko's clean power is surpassed only by its reputation for reliability. Three-year warranty.

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Kenwood

Nikko Audio

Toshiba

499

799

949

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The daily newspapers make it increasingly easier for journalists such as this one to flourish. Take last month’s Sixth Annual World Championship Menudo Cookoff for example. A photograph of the winner appeared morning after the giant party in our Morning Excuse. The Excuse also ran a silly and superficial article by Wiley Alexander who did manage to name the first-place winner in his last paragraph. The Evening Nuisance carried a short blurb. The San Antonio Light, however, completely ignored the festival in its day-after edition. And if a late article appeared a day late in the Excuse, but only after Gaither said, “makes it increasingly hard for editors would pay more than passing attention to the function.

“Gaither right up to the magic $4,000 mark. Jack Williams is backing with $4,000 Schlitz dollars. Jack Williams is backing with $4,000 Schlitz dollars. And since all proceeds from the cookoff go to help underprivileged boys, one might think that our daily newspapers make it increasingly easy for our two metropolitan dailies is deplorable if not inexcusable.

The San Antonio Light, however, completely ignored the fact that Schlitz distributor Jack Williams paid a whopping $4,000 for the winning bowl of menudo, all proceeds going to Boys Clubs of San Antonio. Also the fact that Lone Star distributor Jack Burkett bought both the second and third place entries, and that Burkett bid with Schlitz man Bill Gaither right up to the magic $4,000 mark.

A short blurb on the Schlitz purchase greedingly appeared a day late in the Excuse, but only after Gaither called the daily to lodge his complaint. “A total disregard of our part in such functions by the newspapers,” Gaither said, “makes it increasingly hard for companies such as Schlitz and others to make such contributions. The money goes for a great cause, but those who contribute through such projects as this and the live-wire who keeps an audience jumping, both with song and her happy bullshit.

Male vocalist of the year Don Williams is mediocre, and the duo selection of Dottie West and Kenny Rogers leaves something to be desired. No comment on Grandpa Jones being inducted into the Country Music Hall of Fame. The Walk Region Boys rightly took the group honors away from the Stetler Brothers. And Ronnie Milsap’s top album might have been a good one, although Willie Nelson is the only entertainer in history to have three country albums selling more than a million each at once.

But there can be no quarrel here about Nelson being virtually ignored by the country music awards. People. He and Waylon Jennings should have painted themselves completely out of the picture by asking prior to last year’s show to have their names withdrawn from consideration. Willie at least showed up to accept awards for both himself and Jennings in 1977, while she Waylon completely stayed away.

For the most part, I suppose, the contest is a farce. But the stark truth is that there is a vast shortage of true talent now available on the country music scene. And while Nelson is laughing all the way to the bank, Waylon Jennings can still use some help.

It’s all but certain that world renowned pepper expert Roy Nakayama of New Mexico State University will be on hand for the First Annual World and Intergalactic Hot Pepper Eating Contest to be held Nov. 18 at Yeller Dog’s Chili Parlor in downtown Leon Springs. The pepper contest will be in conjunction with the Leon Springs Fall Festival, which will also feature a chili cookoff, armadillo races and the world’s first Billy Carter look-alike contest.

Yeller Dog Marsh, chairman of the pepper competition, reports eight entries thus far, this being a 30-pound representative of the Sweating chili gang, and a lone woman who sits around the chili parlor popping red-hot peppers like gumdrops.

And little Richard Hollenbeck has been slightly delayed in his plans for the Third Professional Non Workers Union party which will feature music, and all the free rabbit, beer, wine and tequila that union members can consume. When he finds the proper spot for this gala, Action Magazine will carry all details.

The last union blasteroo was held on the beach at Port Aransas. It raged all night until the clouds surmised the next day with South Side boogie blues music provided by Home Grown and the Texas Watermelon Band.

Only one person was arrested for drunk-a comely young snuff queen who is having herself a special T-shirt made for the next party. It will say, “No Tequila For Me!”
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SLUGGING SAMMY AYALA
A Ring Brawler In Action

By Sam Kindrick

Nineteen-year-old Sammy Ayala had fought two bloody rounds in Municipal Auditorium with muscular Lupe Galindo, Mexico’s third-ranked light welterweight. Galindo had hit the San Antonio kid with everything but the Guadalupe jara bull ring. Ayala’s nose was gushing blood from a vicious uppercut. Vision in his right eye was obliterated by more blood pouring from a butt cut. A straight right from the Mexican had rattled Ayala’s head, causing double-vision, and ringside spectators had heard the audible rush of a winded groan from Ayala’s lips as Galindo fired home a punishing liver shot. Pandemonium was the order in Municipal Auditorium as Ayala wobbled weakly back to his corner. Sammy’s father and trainer, Tony

Continued on page 7

In upper left photo, Sammy Ayala moves to corner for lacing of the gloves and last minute instructions prior to his brawl with Mexico’s Lupe Galindo. In upper center photo, Ayala (right) begins mixing with Galindo in first round. In upper right photo, Galindo has Ayala cut, winded and bleeding badly as second round draws to an end. In lower left photo, Ayala’s father and trainer, Big Tony, gives valued instructions in son’s corner. In lower center photo, Ayala lands the thunder and lightning left hand that put Mexico’s third-ranked Galindo in dream land. And the picture in lower right corner speaks for both itself and slugging Sammy.
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(Bearclaw)
A pensive Sammy Ayala reflects upon the pounding he took before eventually bagging Mexico's Luke Galindo for wild and woolly third-round knockout at Municipal Auditorium.

Ayala Sr., or Big Tony as he is known in the boxing circles, was almost as shaken as his son. Could it really be happening? Was it really near the end for national Golden Gloves champ Sammy Ayala? Young Ayala had won his first six pro fights by knockout, but now...? You could see the question in Big Tony's eyes as vaseline was caked in the bleeding eye cut prior to the third round. Had Big Tony erred? Had he overmatched his slugging youngster with a seasoned pro who was older, tougher and much more ringwise? Short time would tell. The third round would tell Big Tony and son Sammy whether the youngster was caked in the veteran Galindo was completely insane.

Ayala's handlers had him on their shoulders. The 19-year-old Memorial High School graduate had held his hands high in victory. But he didn't smile. He was hurting too much. And as Sammy said later, a million different thoughts were ricocheting through the hallways of his mind.

“I knew,” he said after the fight, “that I had to win it in the third. I was hurt and hurt bad. But something just seemed to click before that third round. I had to go get him. And I did just that.”

And that about sums up the action in what many consider to be one of the most spectacular slug matches in San Antonio boxing history. If he doesn't get killed in the ring, Sammy Ayala of San Antonio will eventually become the welter-weight boxing champion of the world.

He's what they call a natural instinct killer. He's cut from the mold of a Marciano or a Mickey Walker. Ayala reaches far down in his reserves for some mystical measure of endurance, pain tolerance and power which becomes manifest when he is hurt. He's a born fighter, and there is composure assured when lesser gladiators would forget their own names.

“It was one of my toughest fights,” said the soft-spoken kid who now works as a salesman for Adolph's Furniture Store on General McMullen Drive. “Galindo hurt me. He hurt me bad. He hurt me in the first and second rounds. He hurt me with the head butt which cut my right eye wide open. But he hurt me the most with an uppercut that went between my guard and smacked into my nose. He caught me with a straight right to the jaw that buckled my knees, and you could hear me groan when he hit me with that kidney shot. I was seeing double, thinking goddamn, this guy's beatin' the shit out of me. I gotta do it in the third. I knew I had to do it in the third. So I snapped there on my stool. My father was shittin' in his britches, and a million things were still going through my head. So I tied my balls and went back after him. I had to get him. And I knew that I could do it.”

Young Ayala says he hopes to become welter-weight champion by the time he reaches age 25. “I want to make mine by then,” he said. “If I don't have the title or a good shot at it by then, I guess I'll just retire. I want my own night club.”

Ayala's next fight will be Dec. 7 against Johnny Copeland of Oklahoma. It will be billed as the Texas championship. Now world ranked—possibly a United States ranking—Ayala doesn't know exactly what position—the youngster has already knocked out highly-regarded Mike Everett and now Galindo. Prior to the Galindo brawl, Ring Magazine had Ayala ranked 15th. The win over Galindo, however may have moved him into the seventh spot, according to the experts. The fighting Ayalas are already reaching legendary status in Texas. A retired Kelly Adjustable civil service worker, Tony Sr., is regarded by many as the Vince Lombardi of fight instructors. His elder son Mike is the top-ranked featherweight in the world, middle son Sammy is the spectac­ular KO slinger, while 16-year-old amateur Tony Jr. also hits with snapping authority. Ayala has also trained such notables as the Moreno brothers, Tony and Johnny, and many others.

“My dad fought in the service,” Sammy said, “but he never camp­aigned as a pro. He felt like devoting his time as a coach. And he likes to take his fighters from scratch and develop them. It all started with his teaching us boxing strictly for self-defense. Continued on page 27
Levinson Wheels & Deals

Success varies are two-bits a dozen in any city. But the story of Danny Levinson doesn't fall in your average rise-to-riches soporific. Levinson parlayed his misspent youth with the Appler-Klappenbach Street Directory into a city block and more. He hustled cars, dice, knock poker and bumper pool when not fighting in either street or ring. When the federal government asked him to stop selling its survival booklet through the mail, Levinson stopped. But not before he netted a cool $9,000 doing so. And while the bull-necked "black sheep" of a nice San Antonio Jewish family took time out from the poker rooms and pool halls to receive a finance degree from the University of Texas, many were surprised that he didn't become either a convict or a Canadian lumberjack or both...

If you have heard of neither Danny Levinson or the Appler-Klappenbach Street Directory, read on. This is no two-bit success story about some pampered Alamo Heights rich kid. It's the story of a pool room denizen who wound up buying the pool room. And he bought it with money received when he sold the Appler-Klappenbach Street Directory, that started it. More had to be learned about this ex-Marine who now owns Danny's on Main Avenue, half the property on a Main Avenue block, half of the elaborate Tiffany Billiards club and game emporium, and half of the soon-to-be-opened Odyssey Discoteque. From the Appler-Klappenbach to a Mark V with diamond-inlaid windows. Let Danny explain: "The Appler-Klappenbach Street Director was once the street directory here. When I got out of college, I borrowed $5,000 from my old man and bought it from Mrs. Klappenbach. The first year I had it, I brought the volume up from 2,500 to 10,000, and got $2 apiece for the books. The second year I sold 15,000 street directories. But I couldn't sell shit the third year. I'd already saturated the market. So I sold the business and started hustling used cars. And while I was hustling the cars, I came upon the idea of selling a survival kit through the mail."

That war scare which followed the abortive Bay of Pigs invasion in the 1960s prompted Levinson's brief but lucrative mail-order business. He came upon a Civil Defense booklet which gave detailed survival instructions in event of nuclear attack. Uncle Sam was giving the info out for free and Danny insisted that he took only $1 each for mailing and handling and Danny insisted that he took only $1 each for mailing and handling the parcel for those who responded to his half-page advertisement in the daily newspapers. "The federal guys soon came visiting," Levinson now laughs. "They told me that I wasn't doing..."
anything illegal, but they also wouldn’t be able to better stop selling the paraphernalia I was using. My survival instructions were the exact words written on the rear bumper of the United States.

Success, they say, is when you get what you want, for yourself. Danny Levinson is a hustler who finds. At age 40, he is well on his way to becoming a millionaire, with 90 percent of that for himself. But when he graduated from Fredericksburg Road to Main Street, he had smelled good for certain facets of the hustling, bustling game room and bar. Danny owns that building, as well as others in the same area which he has leased out to others. The combine of Levinson & Habeeb will soon open another Tiffany Billiards on the South Side, a game room and bar in the vicinity of St. Phillip’s College on the East Side, and possibly another snazzy discotheque on the North Side of San Antonio.

Danny Levinson, as he says, “You won’t find a straighter shooter than Alex. If he tells you something, you can sleep on it.” A lot of people don’t really know Alex. He’s some guy. He’s a real religious fellow. He has a conscience. If you dropped a $100 bill on the floor, Alex would chase you down to hand you your money.” The two complement each other. Habeeb is a flashy dresser, generous host, and a PR man who is by nature both extravagant and conservative when it comes to money and property deals. In conversation with Habeeb, Levinson is paradoxically more extravagant than Habeeb in some areas and more frugal in other areas than his partner. While Alex might argue for the proposition of drink giveaways with Habeeb, Levinson remains his first love, a conservative side than that of Habeeb.

Danny says of Trevino, “He’s strictly business...” and adds, “He’s a straight business.” Danny likes Trevino, but he is a hard-headed man who has a knack for making fortune through the vending and real estate business. As equal partners last year, Danny and Alex opened their now highly-successful Tiffany Billiards on San Pedro, and they are together in the soon-to-be-opened Odyssey Discotheque on Main Avenue where Levinson has previously operated the Brass Monkey game room and bar. Danny owns that building, as well as others in the same area which he has leased out to others. The combine of Levinson & Habeeb will soon open another Tiffany Billiards on the South Side, a game room and bar in the vicinity of St. Phillip’s College on the East Side, and possibly another snazzy discotheque on the North Side of San Antonio.

Of Habeeb, Levinson says, “He’s a straight shooter.” “I don’t know how many times I’ve had to put a club like the Odyssey together. And this isn’t to call Habeeb a light-fingered on clubs. But Alex won’t paint a bathroom ceiling unless he feels it absolutely necessary. On the other hand, Danny doesn’t thrill at the thought of drink price cuts for ladies or anyone else for that matter. When the Habeeb-Levinson discussions are over, a medium is usually reached which works

 Continued on page 11
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That's why I have pool players. By my way of doing it. But I work on volume, worth. And he leaves happy if he has a good time drinking relatively inexpensive beer and playing pool for some time for just $7. A guy can blow $7 at a movie. Then he's without any place to go or anything to do when the movie's over. I like for my people to have a blast, then leave with enough money in their pockets to buy some breakfast. That's why I have pool tables leveled with the sound, removing the dryness found in some amps. For foot peddlers there are three optional pedals, one for effects on-off, volume control and the TC-250 pedal which allows effect changes and control. The Paraphonic Guitar Synthesizer is much more than the usual synthesizer.

Mood Blues, Zeppelin, Genesis and even Stevie Wonder. There are three optional pedals, one for effects on-off, volume control and the TC-250 pedal which allows effect changes and control.

The guitar has two pickups. One is a divided pickup, mixing use of each individual string. The second is a synthesizer pickup. There is also a magnetic field plate which provides controlled music sustaining Roland's term is "infinite sustain." The guitar body was designed with the musician's practical use in mind. It has an easy neck, comfortable feel and the controls are within a short finger reach. Jeff Baxter worked with Roland on the design specifics. This unit is practical and pretty, but the sound's what it's all about. There are limitless variations. Basically, the musician can resemble a harpsichord, a keyboard, and a six-string bass. Separate tunings by thirds and fifths of an octave is gotta hear it to believe it. The list price, including the guitar and synthesizer, is about $2,500. For further versatility, there is a Roland 301 Chorus Echo Unit which besides providing an excellent echo, can divide mixed or separate sounds into stereo. You can play bass from one speaker and harmonize from the other. The chorus effect adds a concert hall fullness to your performance.

CONCLUDED

LEVINSON

like a Swiss time piece. It's give and take. At Danny's, Levinson has a pool tournament and a happy hour, but that's all. No giveaways. And he has this to say: "I'll bet money that I take in twice as much money as any two clubs in this city." As opposed to the $1.50 per hour per player for pool that swanks Tiffany Billiards, Danny gets $1.30 per hour for play on his $2 tables at Danny's. "I've got a theory about this business," Levinson mused. "Pool has come of age. It's accepted now. It's no longer looked down upon like it once was. Families and ladies are now getting into the sport. And most of the people I deal with don't carry a lot of money. If a guy is playing, he's usually got $7 in his pocket, I'm most likely wind up with it. But I work on volume, so the idea is to give that person his money's worth. And he leaves happy if he has a good time drinking relatively inexpensive beer and playing pool for some time for just $7. A guy can blow $7 at a movie. Then he's without any place to go or anything to do when the movie's over. I like for my people to have a blast, then leave with enough money in their pockets to buy some breakfast. That's why I have pool tables leveled with the sound, removing the dryness found in some amps. For foot peddlers there are three optional pedals, one for effects on-off, volume control and the TC-250 pedal which allows effect changes and control. The Paraphonic Guitar Synthesizer is much more than the usual synthesizer.

music store in town. And solely because of our arrangement with Action, Action literally produces millions of customers, to the tune of all the above mentioned together. We'll be one of your regulars; you can count on it. And I might add that your advertising copy was the most professional job done for us.

Thanks,

Jesse T. Vallado
Owner

The Pro Musician
Ruffin Hill is a lively Austin lady who spins both yarns and yarns. For Ms. Hill, spinning and weaving is an art form which replaced her penchant for oil painting some seven years ago.

Now working in her home out near Soap Creek Saloon, Ruffin cards her own cotton and wool, sometimes dyes it, and hand-manufactures large wall hangings, shows, gloves, and unique habibands which are worn by many stars of the Austin music community, as well as some international celebrities who pass through Manny Gammage's Texas Hatters. Manny retails Ruffin Hill habibands, attractive pieces which come in multi colors and designs.

"I love it," Ruffin smiled, "but it's more of a business than a hobby."

Her habibands adorn the heads of Bob Hope, Bob Dylan, Rusty Wier Jerry Jeff Walker, Red Steagall and Red's brother Danny. She also hand-wove a guitar strap for Willie Nelson, but says she doesn't know if he has ever used it.

Ms. Hill, wife of University of Texas social science professor Bill Hill, created large ceiling-to-floor room dividers for Jerry Jeff Walker's wife Susan.

In San Antonio with her weaver exhibit at the Texas Folk Life Festival, Ruffin dashed about from loom to loom, doing demonstration after demonstration for the visiting public. A lively lady who loves to talk about her art, Ruffin attempted to explain the two forms of weaving she employs—card weaving and inkle weaving. Card weaving is a simple method whereby a piece of cardboard with different holes for different yarns. Inkle weaving is an old Scandinavian method used by Ruffin mostly for construction of suspenders and habibands.

Of her weaving and spinning, Ruffin said, "I used to paint. But seven years ago I took a little course in weaving. I haven't picked up a paint brush since."

Her habibands bear designs of thunderbirds and longhorns. She sells them all for $18 each and says this is too low when one considers the time involved. Wall hangings start at $150, but Ruffin did one with intricate designs which sold for $1,200. It takes her between four and six hours to weave a habiband, but Ms. Hill explains this is not all of the time involved. "It took me 18 hours to finish a habiband for Manny Gammage which includes the Texas Hatters logo," Ruffin said. "But I spent at least 60 hours trying to figure out exactly how I was going to do it."

Ruffin spins some of her own yarn, and she cards some of her own wool and cotton. But not all of it. This would be much too time consuming, and time is valuable to this energetic woman. She teaches weaving in Austin, and she has found time to sit on the municipal vending commission which licenses peddlers who work the "Drag" near UT.

In addition to the Texas Hatters, her work may be purchased through several Austin galleries. But most of her work is done on a commission basis, and customers she has—more than she can attend to. They reach her by writing her home, 829 Castle Ridge Rd., Austin, Texas 78746, or calling her at 327-2722.

"If the customer can give me a good description of what he wants," Ruffin said, "I can usually fill the order."

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Godfrey Points Out Today's Mediocrity

By Luseifer Posey

Arthur Godfrey is a man who has experienced the infancy of radio and the birth of television. And since Godfrey's career began in vaudeville, it was only fitting that he appear here last month with the Majestic Vaudeville Orchestra as the Old Majestic Theater on Houston Street was reopened for plays and other types of class entertainment.

Appearing at the Majestic on Oct. 6 with Godfrey were Henny Youngman, Alvino Rey, and the King Sisters. In an interview with Action, Godfrey talked about his radio days and the contemporary times. His candid opinions reveal that Godfrey is more than a broadcast-entertainer. He is a sincere and conscientious professional.

What launched Arthur Godfrey's radio career from local popularity to national fame? He said, "I inaugurated something new to radio. Back in those days, broadcasters spoke to the audience as a large group. They were always talking down to a big crowd. "I got hurt in an automobile accident and went to a hospital. While in the hospital, I listened to this: 'Ladies and gentlemen of the radio audience...’ Where they balls are, there was only one person listening to that radio. It was a very limited and intimate audience. When I got back home I started talking to that one person. I talked to the microphone the same way I'm talking to you. It paid off just like that. I talked to them personally, intimately and got their confidence. That started a whole new trend, but the networks used it until it did it locally in Washington and it was very successful. Then I got the break on a network in 1928." Godfrey takes a lot of kidding about his comments concerning a sponsor's product. Although he uses a spontaneous broadcasting approach, Godfrey's selling style is no accident. He explains: "The sponsor I used to have the most fun with was Lipton Chicken Noodle Soup. I used to say, 'It's full of noodles. You can see them. They say there's chicken in there, but I don't know I have seen any.' How, one might ask, could Godfrey get away with such remarks? He says, "It was a sincere and conscientious professional."

While in the hospital, I was a very limited and intimate audience. Godfrey continued, "Today you get four or five commercials in a bunch. I defy you to tell me about any one of them when they're finished. It's very difficult. It used to be you represented a client in a half-hour show, and did three commercials. One at the top, one in the middle, one at the end. The personality was known for that particular product. I had Lipton and Chesterfield. You'd spend the whole half hour devoted to that product. People had a chance to remember." Godfrey was in vaudeville for three years before his radio career began. "We didn't have a beautiful theater like this one (the Majestic)," he said. "We played the little vaudeville houses around the country. Never got to San Antonio until 1929. And now, at a majestically young-looking age 75, he can claim three active careers—vaudeville to radio to television and back to vaudeville. His TV debut was in 1943 on WFVR TV in Baltimore.

On the subject of changing social and cultural values, Godfrey made some sage observations: "For some reason or another the country is fascinated with mediocrity. I don't understand why. Food. Things you wear. Look at the way people are dressing. Shoddy and shabbily as they can. Very few people take care of their appearance anymore. Craftsmanship isn't respected like it used to be. No pride in anything. It makes you a little sad. That's why I love to see a theater like this. There is a fantastic charm. It's beautiful. A person can't go in without a feeling of by golly, there is something to the world besides mediocrity." Godfrey is also displeased with the emphasis on sex and abusive language used in contemporary films.

Arthur Godfrey technique I learned early in the game. The way to get people to remember the name of a sponsor's calling is to shock 'em into it some way. So the people would say, 'Did you hear what the sonofagun said about Lipton Noodle Soup? The idea was to get them to remember the name of the product. You have to shock 'em into remembering.

Godfrey continued, "Today you get four or five commercials in a bunch. I defy you to tell me about any one of them when they're finished. It's very difficult. It used to be you represented a client in a half-hour show, and did three commercials. One at the top, one in the middle, one at the end. The personality was known for that particular product. I had Lipton and Chesterfield. You'd

Godfrey is now celebrating his 75th year in radio. He started in 1929. And now, at a majestically young-looking age 75, he can claim three active careers—vaudeville to radio to television and back to vaudeville. His TV debut was in 1943 on WFVR TV in Baltimore. On the subject of changing social and cultural values, Godfrey made some sage observations: "For some reason or another the country is fascinated with mediocrity. I don't understand why. Food. Things you wear. Look at the way people are dressing. Shoddy and shabbily as they can. Very few people take care of their appearance anymore. Craftsmanship isn't respected like it used to be. No pride in anything. It makes you a little sad. That's why I love to see a theater like this. There is a fantastic charm. It's beautiful. A person can't go in without a feeling of by golly, there is something to the world besides mediocrity." Godfrey is also displeased with the emphasis on sex and abusive language used in contemporary films.

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We are not newcomers, 14 years in San Antonio

ASK ABOUT OUR CONDITIONAL GUARANTEE FINANCING ARRANGED
If you don't recognize the name Bear Claw, you'll most likely knock off one of the musicians who comprise this trio tonight playing Pete Peterson's Town Crier Tuesday through Saturday nights.

Harp man Johnny Santos, lead guitarist Tom De La Pena and bassman Harvey Kagan are familiar faces on the San Antonio music scene. The trio formed in mid-summer when first Kagan and then Santos broke away from Bobby Santos provide vocals, most of the lead singing is done by guitarist De La Pena.

With a good mixture of country, light rock and some slow dance-type tunes, the trio is more than satisfying Town Crier customers. Their musical mixture includes some Buddy Holly and Jiminy Buffet stuff, and the three say more material is now being worked on in two-hour daily rehearsals.

Santos says there is need for a drummer, but he candidly admits that the group cannot at this time afford one.

"We stick with tunes that a threesome can pull off without drums," Santos said. "The high-hat is our drummer, and he does okay. Besides, he don't give us no shit."

Santos' late father was a Portuguese shrimper, and John says he learned harp while working his father's boat. De La Pena was with Dale Janzon's original Country Pie group. He has also played with Augie Meyers and Chris Holzhaus. Kagan goes further back. He was with Augie when it was Sir August and the Visions of Light. He later toured with Denny Ezba and Doug Sahm's Sir Douglas Quintet.

"Tom does most of the lead singing," Santos says. "He had the largest repertoire when we got together. But we are really starting to work out some new stuff now. Harvey and I both sing, too, but we need to give Tom even more help. It's coming together."

Peteerson's Town Crier is the ideal winter club-intimate, dimly-lighted and with a close and warm atmosphere. And Bear Claw members know the need for slow dance tunes in such a climate.

"We are playing a lot of stuff that people can dance to," Kagan said. "We want them to feel comfortable dancing to our music."

Santos, who played the "Crier" two years ago with Patsy Coleman and Beaver Creek, observes that more college-age young people now frequent the club than ever before. And he said they mingle well with the older regulars.

Bear Claw obviously plans to be around the Town Crier for a spell. Most probably they will play there the entire winter. And the group knows that a good house band cannot rely on the same tunes night after night. So it's work and more work for the trio. Harp man Santos has

an inborn energy level that remains higher than most, and the excitement he generates affects both the crowd and his fellow musicians. A musician from the Southern Magic group once observed that it's hard for others to dog it with Santos on a stage. He keeps the power and the feeling together even when the crowds are poor.
In the February, 1977 issue of Action Magazine, there appeared an article with this lead paragraph: Ace In The Hole can't be classified as a college band. The members of this solid little country group admit that Southwest Texas State University in San Marcos is more of a sideline than their music business.

Today, as it was then, music is still first with George Strait's Ace In The Hole Band, and college is a thing of the past for all but Strait and steel guitar player Mike Dailey. And graduation is almost upon these two.

The popularity of Ace In The Hole was made manifest last month as the band celebrated its third anniversary of existence at the honky-tok where the band got its start-Kent Finlay's Cheatham Street Warehouse in San Marcos.

"I think Ace In The Hole is one hell of a band," Finlay said while watching an ant-like stream of students pour into Cheatham Street. "George has all the tools to become a successful recording artist, and all members of his band are serious about their music. These are the kind of people who eventually succeed in the music business."

In offering a 50-cent admission and a free keg of beer, Finlay insured that Dailey, drum­mer Tommy Foote, bass player Terry Hale or lead guitarist Ron Cabal will do anything other than ride the road with Pedrali native George Strait in the months and years to come.

"We will soon go into the studio to do an album," Strait said. "We cut a single last year that got a little air play here and there. And this kinda surprised me. We are inexperienced, but I believe that more work and more time in the studio will pay off for us in the long run. We are paying our dues, and we will continue paying them until something breaks. I've got some original songs that will go on the album, and we also intend to record some of Darrell Staedel's stuff. Something might come of it. We are going to record at the Sound Masters Studio in Houston. That's where Frenchie Burke and Kenny Dale made the record. It's a good studio."

Although Strait and Mike Dailey still have college courses to attend, Ace In The Hole is for all practical purposes a fulltime working band. They have performed regularly from San Marcos to Houston to Huntsville to Luckenbach and points in between. And this solid country group is still searching for a solid location closer to San Antonio than their regular stop at Pat Molak's Gruene Hall.

"We've played San Antonio a few times," Strait said, "but not enough to establish a regular following. And I sure would like to find us a spot. I feel that San Antonio country music fans might like us. And that they would, for Ace In The Hole and George Strait are country musicians fashioned after the style of a Moe Bandy. Their country is hard, tight and without frills or many rock licks. There is a marked improvement in the overall sound since last year, and Strait works with a new intensity and confidence which was lacking when the boys first got together. His demeanor is reserved and shy, but his voice is forceful and bell-clear.

George Strait

Anniversary Party For Ace In The Hole

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THUR.  DANCE TO SENSE-SURROUND SOUND WITH
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LONGNECKS 25¢
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UNESCORTED
Ladies Drinks
ALWAYS
25¢

COLLEGE STUDENTS
NO COVER
(SHOW STUDENT ID CARD)
**ACTION COLUMNIST FRANK (the Wild Jalapeno)**

**Sheraton Hotel Ballroom.** And for the press on Halloween since Action was just heading headquarters to have moved his San Antonio Showcase on Halloween night an early issue of the magazine, per-person bash, say hello to we hear that he's flanging Wurzbach is now the Creek Tavern, and new owner other pickers -- is catering to the musician ... Jimmy with his people with Virgil's Music at... Comet Moore's... Wayne Reed--an... Doug Sahm... CERWIN VEGA... The Most Professional Music Store... PIGNOSE... FENDER... BIAMP... JBL... LAB... SPARKS... DEAR-MOND... GUITARS... SEQUENTIAL... APPLAUSE... ARMANDO... GUITARS... RHODES... Ibanez... MXR... MORA-LY... Store in Helotes. When... Mel Moran... Joe Algueseva... Joe, Lydia, and the others have made the old store even better than it was under John's guiding hand.

**MIDNIGHT ROSE, FORMERLY**

**The Fool Pals Band which backed up Stoney Edwards, is now the house group at the Y Knot progressive country music club on Roosevelt. Owned and operated by a married couple of Turtle Creek residents and decorated with memorabilia from their old pal of Willie Nelson, Charlie Pride, Malone's and other pickers -- is catering to the growing country audience at 1247 S.W. Military Drive. Reed never had a problem playing Alamo Sounds. He's played with Doug Sahm, also telling who else and Wayne says... deals are in store at Y Knot for the fans of his old custom of what was once the old Moody Ranch Club to visit his country on the Rocks Club on Austin Highway. There will be a weekly drawing in November for season Sports tickets, and every day... is serving barbecue... the Wild Jalapeno

**STOTT (WILD WALDO)**

**is planning a Thanks- giving Day 'Skyhook' party, with all the trimmings and fixings of his Knights of Old Age Club.** And there's no need to travel downtown for a big if you're short. Keps of 16 gallon capacity in Schlitz are available at Gomez Ice House, 2223 Broadway. Karen Villalobos continues with the best of live entertainment at the Grand Hotel on Wurzbach. And both Rane and the band would like the public to know that the Krazydans 50s and 60s rock group is still going strong. New faces, some bodied out the back story that the Krazydans had disbanded. Not to check. By North Central Leasing to find out what makes Henry Casimire and Bill Rame... same. For Harold Rame at Atlas Transportation, you wouldn't be bothered to call Rame a man and men. Other day, a year ago, a song that a new group has recorded such notables as Freddy Fender, Peltor's Wreath, Cortez's spaghetti, John Donahoe, Big Lu... At this point in the business, Mel has recorded such notables as Freddy Fender, Peltor's Wreath, Cortez's spaghetti, John Donahoe, Big Lu, Little Joe, and Sonny Guerra.

**JO-JO AND LOUISE GIORDA**

**are making moves in the music industry within their Cow Town Club near Lytle. Square shooting sticks that built and opened the big club with little booking experience behind them, the Giordas are now really getting into the swing of things. And tangling there will be on Nov. 19 as numerous bands converge upon Cow Town to help with a big Cancer Aid and Research benefit hosted by Jo-Jo and Louise. Mark it up on your calendar for a Nov. 19... show.

**GREEN GLASS MAE**

**has decided in a ramified atmosphere last month. Maria Claudia was present for the premiere of the natural birth of 5-pound- weighing boy, and despite the support the area disco's TV of others if you inquired the club's manager, Herminio Botello, has the guts to do an impromptu show. This marks the second special event for season Spurs tickets, and it's beginning to pay off. Vince... The Krayolas...**

**THE HALLELUJAH HOLLY**

**is back in Sweetheart Discotheque near... and it has the guts to do an impromptu show. This marks the second special event for season Spurs tickets, and it's beginning to pay off. Vince... The Krayolas...**

**Johnny Bare, Brother**

**of noted writing into Bob Bar...**

**Balcones Rubb**

**Relaxing Atmosphere**

**Lovely Ladies to Serve You**

**FREE Beer for Customers**

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**FENDERS**

**GUITAR**

**PUSSY BEAN GUILD ASHEN HONDA YAMANO ARIA PRO II ISBANE**

**RICKENBACKER STEINER SCHIRMER TAYLOR APLAUSE**

**ROLAND ARP OBERHEIM KORG SEQUENTIAL CIRCUITS**

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**RICKENBACKER STEINER SCHIRMER TAYLOR APLAUSE**

**ROLAND ARP OBERHEIM KORG SEQUENTIAL CIRCUITS**

**"If you got rapped the wrong way, it's not Balcones' fault!"**

**Kichen and Restaurant manager Bob Ragan managing his Deja Vu restaurant which is back overseeing the Cosmic Smoothie franchise near Lackland. And Brahan is still doing big business for Sugar Daddy's Disco.**

**JOHNNY BARE, BROTHER of noted writing into Bob Bar...**

**Balcones Rubb**

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A still hand is a gift.

**DEAD' ALBUM LIVE**

A live album by the Greatful Dead will result from the band's tour of Egypt, and it's possible that the Eastern tour will also produce another movie.

The group's new studio album is being produced by Little Feat guitarist Lowell George and should be released in November. The group plans a full-scale U.S. tour from the end of November through December.

OUTDOORS NO MORE

Promoters across the country are beginning to find out what Willie Nelson and most Texans already know: Outdoor concerts are impractical and hazardous to one's pocketbook.

As the outdoor concert season closes, promoters are bitching about lousy ticket sales and other complications. Said Denver promoter Barry Fey: "The era of the stadium show is over unless you have a killer. They're just too crowded, too hot and too much of a hassle.

In 1976, the Beach Boys sold out Denver's Mile High Stadium This year, they filled only 35,000 of the stadium's 52,000 seats.
Big Chon's Sister Wins Menudo Cookoff

When big Chon Davila of Poteet won two menudo championships back-to-back, the Boys Clubs of San Antonio sponsors decreed that he was just too good for other contestants. So they unanimously decided to make Chon a permanent honorary judge.

But the culinary expertise of the Davila family prevailed again, for Chon's sister, Mrs. Mary Bowers, walked away with the Sixth Annual World Championships Menudo Cookoff trophy last month as her brother judge shouted his approval. "I won, I won," she cried, hugging Chon's neck. "We had to keep it in the family," he grinned. "Mary makes awfully good menudo."

And that did it to win the sixth menudo outing, which is used to raise much needed money for the Boys Clubs of San Antonio. There were a total of 49 chefs entered in the competition, and Boys Clubs spokesman George Hays, who won the very first cookoff, proclaimed that this year's menudo was the overall best. "The cooks are all getting better," Hays said. "The judges had an awful time picking a winner. Most all of the menudo was delicious."

The cookoff was an even bigger success than last year's. Despite threatening clouds, thousands turned out for two days of eating, drinking, visiting and music at Menudo Acres, a swatch of ranchland at FM 471 and 1604 which is owned by Boys Clubs booster Sam Jorrie.

Bill Gaither, representing Jack William's Schlitz distributorship, paid a record $4,000 for the winning bowl of menudo in a close bidding match with Jack Burkett, the Lone Star distributor. Burkett bought both the second and third-place entries, paying $975 and $775 respectively.

Second place winner was Raymond Luna Sr. Joe Pelayo came in third. Crowned Miss Menudo of 1978 was none other than Patti (Perfect) Wall, the fay representative of Gene Metzschman's Shadow's Club and Shadows Menudo cooking team. Patti showed up for the queen contest just before show time.

She suffered from a mild hangover and didn't even have time to comb her hair before donning her shorty saloon girl costume which obviously delighted the judges.

In beating out 21 other contestants, Miss Wall gratefully lived up to her nickname. She politely received her crown from 1977 menudo queen Cat Crook, and she didn't even utter a cuss word when emcee Bruce Hathaway turned away without handing her the number 1 trophy.

The busty redhead is the best-looking menu­do queen selected thus far, and her electric personality is second to none. The judges couldn't have made a better choice, because Patti will promulgate the menudo cookoff wherever she treats.

Headlining the entertainment bill were Darrell McCall and Augie Meyers. Augie and his Texas Head Band kept the crowd hopping til midnight on Saturday the 7th. McCall, backed by The Right Combina­tion, brought the final show on Sunday to a rousing close.

Other music was furnished by Jay Dominguez and Stoney Ridge, the Ramiro Cervera Orchestra, Los Conquistadores marachi unit, and Bobby Flores with his Brothers of the Road. All the musicians put on top performances, but special recognition should go to Cervera and his girls for their untiring filler work on both days of the cookoff. The stage was hardly ever empty, and Cervera worked above and beyond the call of duty, plugging other musicians, acting as a parttime emcee, and even presiding over an onstage disco dance contest for both men and women.

Bexar County deputies patrolled on horseback as trouble was all but non-existent. There were a few harmless punches tossed, and only a handful of drunks were even present during the final show. A few harmless punches tossed, and only a handful of drunks were even present during the final show. So Sam Jorrie's Menudo Acres has proved to be about the only possible site for this much-needed function.

Continued on page 23
Everyone knows
Where everyone goes...
It's over to

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AL ANN TONY TOBY AUSIE

NEVER
A COVER CHARGE
Lone Star Inn Is Klein Country

For the past 27 years, Frank and Aselee Klein have run the Texas Star Inn at 6400 Bandera Road. When Papa and Mama first bought the place, the area resembled the suburbs and a wholly different world. Papa smoked a stubby El Producto cigar and Mama peeled potatoes as they recalled how the Texas Star Inn grew. At first the oldest western night club in San Antonio under one management was but a single room. Over the years, two large dance halls and an upstairs home have been added. "This is a big son of a gun," Papa said, walking into the dance hall. "I built all of this." He recalled his desire to buy Aselee a mansion on a hill. The Pennsylvania native had come to San Antonio in 1928 under the influence of some cowboy movies. The fact that Mama now works in the kitchen of "the mansion" shook Papa with laughter. Mama peeled potatoes, "I wanted to find me a cowgirl. Couldn't find me one. They rode horses, but they never rode a cow," he said. Klein settled for a girl whom he met as she worked in an ice cream parlor. They married 43 years ago and raised three sons. They have five granddaughters and according to Aselee, "one last chance coming up for a grandson."

The eldest son, named after his father, was the "finest and best steel guitar player San Antonio ever had." Papa's obvious pride grew. Mama nodded. "This is a big son-of-a-gun. Papa said, "I once ran Klein's Appliance Company. Just the other evening, while driving through San Antonio in Pflugerville, a town on the other side of Austin, he happened to see a woman come into the capital city, he said, a woman who had bought a Gibson refrigerator from him over 25 years ago. "Felt like I was on them motorcycles," he said.

On buying the club, Papa worked his band there for 12 years. After the Texas Star Playboys scattered, he brought one of Bubba Littrell, Johnny Bush and the Jacoby Brothers started out at the club. Mama noted that the single largest star ever booked was Ray Price and that was 14 years ago. At the time, Price had an up-and-coming fiddle player by the name of Willie Nelson. "He was a pretty fair fiddle player," Papa recalled. Mama guffawed. Klein broke up the band in the mid-60s because running the place became a full-time task. At one time, though, the Texas Star Playboys were on television and a nationally-rated program.

The time was in the early 50s, the infancy of television when programs broadcast live. Frank Klein and the Texas Star Playboys entertained on channel five which then featured call letters KEY. Those days were hectic. Once Papa finished his television show and then hit the road. In Pflugerville, a town just the other side of Austin, he asked two motorcycle ists where the berg was. They said: "*I* with the bike, "I'll ride it, the people we hear it. The people we love, they love that western music. We have got some fast numbers, but you can understand them if you was 25 or 30 years younger I might feel different about it."

The only bother Papa has concerning his musical career involves the song "Empty Arms" which changed to "Crazy Arms" when Price and Nelson performed it. He was supposed to do the tune first but didn't get around to it. When Charley Walker did the song, the title became "Two Crazy Arms." Papa does have one tune on the jukebox. "Answer to Cheatin' Heart" is his reptition of the Hank Williams hit. Papa talked about recording an album but explained that the club kept him mighty busy.

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NEW STUDIO LOCATION
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WITH BIGGER and BETTER FACILITIES
8 TRACK MULTITRACK STUDIO
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FEATURING LIVE MUSIC WEEKLY

HOTLICKS DISCO OF THE SOUTH
GOLIAD RD. AT IH 37
PLUS 40C BEER EVERYDAY TILL 8:00

Papa doesn't have high regard for rock, jazz and even some contemporary country. He favored such stars as Price, Eddie Arnold, Webb Pierce, and Hank Snow. Papa described western music as songs with feeling. He even sang a snatch to demonstrate expressive lyrics and said: "You sing it, and the words to it have feeling. It makes people want to hear it. We have love that western music. We have got some fast numbers, but you can understand them if you was 25 or 30 years younger I might feel different about it."

The only bother Papa has concerning his musical career involves the song "Empty Arms" which changed to "Crazy Arms" when Price and Nelson performed it. He was supposed to do the tune first but didn't get around to it. When Charley Walker did the song, the title became "Two Crazy Arms." Papa does have one tune on the jukebox. "Answer to Cheatin' Heart" is his repetition of the Hank Williams hit. Papa talked about recording an album but explained that the club kept him mighty busy.
Menudo Cookoff concluded

The first cookoff was privately sponsored by Action editor-publisher Sam Kindrick and held at Raymond Russell Park. Willie Nelson played for that no-admission affair, and crowds estimated upwards of 30,000 made it obvious that another such festival could not be held in a county park. The next year, Kindrick signed the function over to Boys Clubs of San Antonio, and the cookoff was moved to HemisFair Plaza for one year. That cookoff was okay, but both cooks and patrons made it known that they preferred a rural setting.

Next two years found the cookoff at the Tropicano Ranch just over the line in Comal County. But Sheriff Haupy Feller's redneck deputies were intent upon busting anyone who even wobbled as they walked from the grounds, and the Comal County gendarmerie was anything but sympathetic to the cookoff's worthy cause.

Schlitz man Bill Gaither holds the $4,000 bowl of menudo he bought for Boys Clubs in one hand, and a can of you-know-what in the other.

The third Union Gathering is being held up due to lack of location, but hold on and don't wear those shirts out. The party will go down, and guarantees to be well worth the bull shit.

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Meet the Chef

Manolee Hughes

this day of fast-food chain operations, he is somewhat of a rarity.

Manolee Hughes cooks food in the old-style tradition of American mammas everywhere, and the demeanor of the little lady behind the counter speaks volumes about her extensive technical background gained by studying the art of cooking. As Manolee has been commercially involved in the food business most of her adult life, Mamalee says the key to satisfying the palates of most Americans is "cooking their food exactly like you would prepare meals for your own family."

A onetime owner of Mamalee's Country Kitchen in Universal City, Ms. Hughes had been in temporary retirement for several years when Anita Lester decided to open a restaurant. But Mrs. Lester did not have the step母 to Leamante leave both her name and her know how for running the kitchen.

In keeping all stories for the restaurant and planning the daily menus which include choises of main dishes such as chicken, meatloaf, or even Italian specialties, Ms. Hughes made it look easy, and her personal touch is complimented by management experience and technical savvy which are not evident on the surface.

She has been the assistant manager of the Perini-Tea Room at Memorial Hospital in Dallas, kitchen manager at a San Antonio restaurant, and an assistant manager with the Olive Garden Restaurant in Marion, and assistant dining room supervisor at the Fonda Del Norte in Southtown.

Divorced for years and remarried to one son, Bruce Hughes, Helen Lester says the name Anne Marie is "a rarity.

Manolee says, "It's high when it comes to running a kitchen."

There are right ways and wrong ways of doing things. As a mam, she says it's important to do things the right way."

When asked what she thinks about the Crafting Club atmosphere to go with its food, she says, "I think all women should be offered the most expensive option, in particular the hollabound of Crafters, an aggregation of women."

The BBQ sandwich is her best seller, but there is also a wide variety of soups to choose from, including vegetable, chicken, and Mexican specialties.

Manolee's customers never complain about her food."

Manolee Hughes is the "king" of Mamalee's restaurant, where they serve good food and for our readers who love to test new and well-prepared delicacies. The eating places advertised in Action Magazine, whether they be of the downtown variety or just good hotdog and burger joints--will be carried in this guide to eating out.
Texas Girls, Girls, Girls,

A Texas Girl Magazine party wouldn't be a party without Texas girls on hand, and there was an abundance of prime Lone Star State beauties present for the publication's get-acquainted party last month in Austin's old Driskill Hotel.

Texas Girl is a slick new magazine reminiscent of old Playboy before Hugh Hefner elected to join the hard-core porn parade. The first issue featured some beautiful girls, tastefully posed in various stages of undress. Articles included a pictorial report on Willie Nelson's Lone Star Records party, a feature on country singer Mickey Gilley, a profile on race car driver A.J. Foyt, some jokes, and other articles.

Printed in Houston, the enameled cover girl magazine will now be distributed across Texas and other major Texas cities, including San Antonio. The first party was held in Houston. Last month's Austin blowout was most likely a preview of more parties to come in other major Texas cities, including San Antonio. Meeting and greeting some 200 who showed up by invitation were executive editor Bill Freeman, executive art director Phil McCutchon, circulation manager Donna Barner, and other members of the staff.

Stunning in a white, clinging dress was the magazine's first cover girl, foxy Vonne Fehr of Houston. Other beauties ran around the Driskill's grand ballroom wearing Texas Girl T-shirts. And many guests mistook the magazine's first cover girl Vonne Fehr for Texas Girl.
Toby Beau Band Fronts Big Boys

By Sam Kindrick

Bob Seger and his Silver Bullet Band performed before thou­sands last month in the Convention Center Arena, but there were several hundred proud San Antonians who didn't even stay for the headline act.

For them, the show was over when Toby Beau got done warming the crowd. They couldn't wait to see the boys at a Lone Star Pavilion party hosted by RCA. It's a long way from the Bijou Club, the Village Inn or Fitzwilliam's to the big music circuit traveled by the likes of Seger and the Doobie Brothers, but Toby Beau was up there with a group then referred to as The Mountain and the Green Slime Boys. (Rose had to be good just to overcome his band name).

With an RCA recording contract, a first album on the market, a hot single from that album which received near-saturation airplay, and another album almost ready for studio work, Toby Beau may be only this second album away from cracking the major music markets as a headline act. And while these intense musicians have maintained their sanity and a complimentary degree of humility, while being groomed for thebigtime by Aucoin Management of New York, their very demeanor now suggests untrammeled success in a business fraught with pratfalls and disappointments. RCA is backing Toby Beau to the hilt, picking up tabs thisaway and thataway, while booking agent Wally Mayer of American Talent International is sliding his band in front of such premier performers as Seger and the Doobies. The chips are now falling nicely and neatly for some boys who were previously accustomed to rocks, and one could see the pride, intensity, and sheer joy of accomplishment in Toby Beau faces as they let rip for the first time before a large concert crowd in San Antonio.

There were the only audience I found myself hurriedly interviewing the band in a Holiday Inn motel room prior to the show, and the irony of the situation brought laughs to us all. It's been just a little less than two years since a waitress and I were the only audience for a Toby Beau gig in a joint on Jackson-Keller Road which was once the old Mad Michaels. All of which only accentuates an awful point. There are hundreds of potentially successful musicians still facing crowds of two-bit drunks and slob-club operators who figure they've been shorted if the bands they hire don't pick "Cotton-Eyed Joe" at least twice during every set. So despite their determination, grit, talent and miles of hard work, Toby Beau members are the first to say that sheer luck played some role in their ascension to this pinnacle of the musical bigtime.

Although he and the others love San Antonio, Ron Rose says it all when offering hypothetical advice to any local group: "Keep plugging hard, but do that plugging out of San Antonio." Many San Antonians at the Seger show had viewed Toby Beau in a club atmosphere, but this was a different situation. And, visibly if not audibly, the Toby Beau which took its form from a Port Aransas shrimp boat was a different band while fronting Seger and his Silver Bullets on Oct. 13. Picking banjos and guitars, McKenna and Rose literally leaned into the audience from stage edge, physically moving with the power of their giant sound system. Little Balde Silva's harp was poignant and potent, whining like a freight train whistle as the group's most vocal member explicated the crowd to join in. Moves by them all-from bassman Zip to even drummer Young were flamboyant, sweeping, but synchronized for effect. The stage presence schooling by Toby Beau manager Bill Aucoin was there for San Antonio to see. The band

Continued on page 28
Then it grew into a sport, and now it's grown into a business. My dad is a stickler for training. And I guess he's harder on us boys than he is on his other fighters. He's always watching over us, always thinking about staying in shape.

And Big Tony's admonition, "You earn your stripes, young Sammy as he sweated and tortured himself to make the 139-pound weight required for the fight.

"I was weak going into the fight," Sammy said. "I had a lot of trouble making the weight. I had always fought before at 141. I guess I just hadn't trained quite hard enough. But it didn't happen again. And you won't see me walking on the flat-footed at the next fight. I absorbed the entire shock of every blow Galindo threw because I was flat. Next time I'll show a lot more movement in the early rounds. If I move and look more. But the end will also be a knockout if possible."

Ayala explained that the exact required weight is dependent upon the managers who draw up the fight contracts. A full welterweight is 147. Ayala says, though, that a light welter may fight at 139, 141, or even 145. And he notes that the number of wins necessary to guarantee a title shot all depends upon management negotiations, etc.

In 1977, the young man from San Antonio became a Golden Gloves light-weight champion when he defeated Patrick Jefferson of Omaha. The finals were held in Honolulu, and Ayala scored only one knockout enroute to his national victory. Now, however, he punches with much more authority, and Ayala admits that he had rather flatten an opponent than win by decision.

Whale of a Story

Kobus Stander, a South African fisherman, swears that he caught the whale. And he's said it to his own life, as well as the lives of his teenage sons and two friends to this friendly dolphins who steered his boat through treacherous waters in a heavy fog. Stander says he and the others were fishing in a 19-foot motorboat off the South African coast when they noticed dolphins moving in; he ran for the bay, but the fog obscured the boat. Soon, they were tossing about in breaking waves in pea-soup thick. Stander couldn't see the bow of the boat. Suddenly, he says, four dolphins appeared at the gunwales and steered the boat clear of another rock, dead ahead and, eventually, into the safe harbor. It took 90 minutes for the dolphins to bring them back alive, says Stander. So you think they could get that patroling the Grapevine?

Training for a hard pro fight for Ayala includes two weeks of running, weight-lifting, bag-punching and sparring. Then three weeks are spent honing for speed and coordination. And more running to keep up the wind.

"That is seriously about his obviously innate hitting ability. Ayala conceded that some men are born with such power, but was quick to explain that a punch can also be developed. He didn't have to mention the guts that keep him up and fighting under extreme duress. But he did note that he sometimes manages to keep his composure while being pumped.

Ayala fights primarily for money now, but admits he likes the sport, explaining the dedication his father has ingrained in the boys: "My dad never would let me play football in high school. He didn't want to take the chance of me getting hurt. Football messes up lots of kids. You can get a neck ruined from a blind shot. You can get crippled for life. I know a lot of people look down on two guys in a ring trying to knock each other's heads off. But to me, boxing is a more dignified sport than football. It's man against man, just you and your opponent. And there is nobody to run up behind you and twist your neck while you're in that ring." Sammy has averaged $7,000 each for his last three pro fights. If he owned the title, he figures he could command upwards of $100,000 per outing. He's unmarried, and doesn't claim a steady girlfriend. Fighting is his life right now, and Ayala will literally fight for his life if necessary. He proved it with Lope Galinda, and he'll no doubt prove it Dec. 7 against Johnny Copeland. Of Galindo, he mused: "I figure Galindo thought I would drop in the third round. So he came out fighting flat-footed. He came out for the kill. But I underestimated me. I know what I had to do, and you saw me do it. It's a job I have. I'm working for the world title."

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members, are cocked and ready for bigger and better things, and Aucoin has seen to it that all showcase hinges are well-oiled.

The local audience picked up visibly when Toby Beau launched in to their much-played single "My Angel Baby," following with other songs from their "Toby Beau" RCA album which includes "Moonshine," "Buckaroo," "Wink Of An Eye," and "Broken Down Angel Baby.' Now I have country estate owned by Elton John. It's a beautiful place out in the backcountry, country rock and half-assed country numbers, is as humble and laid back as always. But he exudes a new confidence and an aura of excitement shared by all when talking of Toby Beau's future. And Ron speaks for all members of the band when he gives a lion's share of credit for the group's measured success to manager Bill Aucoin. "Our manager had some faith in us," Rose said. "And now I can tell you what the hell was going on last winter when we were popping in and out of San Antonio, talking about a recording and not too sure just who in the hell we were going to record for. Aucoin took us to England where we recorded the first album at Manor House near London, an old country estate owned by Elton John. It's a beautiful place out in the country, something like an old southern plantation. The buildings are brick, some of them 300 years old. But back to the point. We though we had a record deal with Casa Blanca when we went to England. But something happened, and Aucoin wound up personally financing the album. He got the finished product together and started hunting a buyer. That's when RCA got interested. And now here we are on the RCA label.”

Put in Silva. "And how sweet it is. When we were shopping on our own for a label, RCA was the first recording company to turn us down. They all turned us down at one time or another, but RCA was the first. So it's a good feeling to come back and land on this label."

In New York, a city the Texas boys hate, Toby Beau became a band when he and Silva said. "We have a little of this whole album "beautiful place out in the backcountry." Ron Rose, who plays a strong lead guitar as well as banjo when he and McKenna do twin-banjo numbers, is as humble and laid back as always. And Aucoin has seen to it that all showcase hinges are well-oiled.

Steve Zipper
Danny McKenna
Rob Young

Toby Beau has been making big moves since last April when they started doing warmup gigs for the big boys—Singer to Firefall in the Doobies and back to Seger, meandering from New York to Portland to Toronto to Detroit and throughout the Midwest. After their San Antonio...
show, Toby Beau fronted Seger in Dallas and Oklahoma City, then knocked off for rest and studio recording. If there is anything the local guys miss, it's the intimacy of small club atmospheres, a fact made evident every time they return to San Antonio and the haunts of their hard-to-curry days. “God,” laughed McKenna, “when I walk into the Shadows, the Village Inn or Fitzwillys, I just got to jump up there and pick. I think we scared Silvia Leal half to death one recent night out at Fitzwillys.” Rose put in, “Yeah, we were all out there and itching to play when Silvia and Cecil asked us to sit in. I told her to allow for more than one guitar break on her songs because there was a bunch of us and we just had to play. She wanted to do ‘Silver Threads and Golden Needles,’ and heaven knows what we had to play. So Silvia had some pretty drastic backup on that number. I'm surprised she didn't just leave us all on the stage and go running out of the joint.” RCA has yet to turn in any figures on their record sales, and Rose is the first to admit that the band isn't exactly rolling in money. He also emphasizes the fact that the group has had a lot of help from a lot of different directions, and that Toby Beau has got a long way to go for real success in the record business. In playing what is referred to as “secondary markets” in the industry, Toby Beau has managed to headline a few club shows, selling out a showcase in Detroit, but McKenna admits that the possibility of many club dates is remote if not nonexistent. But Rose insists the group may book itself into a large club either here or in the Valley sometime in the future just to “try out some of our new songs before a live audience.” Since Seger couldn't have all of the Toby Beau friends and fans backstage while here, and since the boys wanted to be with their own people, Lone Star Brewing Co.'s Jerry Retzloff made available the HemisFair Plaza Lone Star Pavilion, while RCA provided the cake for Zipper's birthday and generous helpings of Mexican food for all invited. It was a sharing thing for Ron, Balde, Zip, Rob and Danny. They shared and they joked and they shot the bullshit with those who have believed in them from the outset. And it was obvious that they relished this little reunion. “We ain't big rock stars,” Balde laughed. “Hell no. And Ron don't even have him no Tony Lama platform python skin boots. He's still wearin' them same gooddamn old patchwork things he was wearin' in the Bijou when we all met him.”

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It seems that the more involved I get in forming our musicians association, the more I realize that I am ripping off the musicians involved. I get in forming our record, as of this writing, I am concerned and wish to share some of my losses. I've already heard rumors that I am jumping which goes on here in San Antonio and you see my personality and the ability you instantly become a musician. The rest is up to you.

Frank Rodarte

Music is the fastest pay on your money investment these days. That man can sweet it when you succeed. You just have to be cool and patience is the key to success. Frankly, I get pretty discouraged at the group of people who seem to be borrowing others' work and having problems with it. There is more of 'em. Texans and rip-offs like that of the Panhandle. Jalapeno is fed up with the treatment of our music people and appoint the best qualified instead of always reporting the bad stuff. We have someone willing to stick around here in S.A. and see that the group of people involved in their music work. So make up your minds and decide once and for all about it.

Georgie Meyers, Momentous. I don't plan the monthly association meetings for our musicians, and it is important for you to know your given field. Musicians, Gordon Lightfoot's Sunday Concert, we have all kinds of records sold downtown and on Burnet Road.

In the near future and as soon as possible, your personal contact and the best qualified instead of always reporting the bad stuff. We have someone willing to stick around here in S.A. and see that the group of people involved in their music work. So make up your minds and decide once and for all about it.

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