Jack Orbin calls it quits

Legendary promoter booked the mega stars

Article page 4
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DEPARTMENTS

Sam Kindrick........................................... 6

FEATURE

Jack Orbin ............................................. 4
Tex Pop Exhibit................................. 11

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Sales.............................................. Action Staff
Photography................................. Action Staff
Distribution................................. Ronnie Reed
Composition.............................. Elise Taquino

Volume 40 • Number 4

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Editorial and sales offices are located at 4825 Elm Creek Drive, Bulverde, Texas 78163. Phone (830) 980-7861

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Action Magazine, June 2015 • 3 •
Stone City was Rock Central for 43 years

By Sam Kindrick

Jack Orbin will never forget those crazy days and nights.

Black Sabbath vocalist Ozzie Osbourne pissing on the Alamo Cenotaph. Or Sex Pistols bassist Sid Vicious slashing his own wrist with a broken Heineken bottle while on stage at the Longhorn Ballroom in Dallas.

“Ozzie is a space cadet,” Orbin laughs. “And that punk insanity which best defined the Sex Pistols is beyond description.”

But Orbin will miss some of it, although he professes no real regrets after shutting down his 43-year-old Stone City Attractions rock music production company on San Antonio’s Blanco Road.

Jack Orbin was one of the last truly independent rock show promoters left on the planet, and San Antonio and Texas are already starting to miss him.

He donated thousands to charitable causes while giving away up to a million in revenue from the rock acts he promoted.

“Of course I will miss the musicians,” Orbin says, “but I won’t miss the way our music industry is being run today. It’s gotten too big, too impersonal, and too damn money oriented. Today it’s more about the money than the music. I’m 67 years old and in really good health, and I am finding some other things that need doing today, raising a 3-year-old grandson being one of them.”

But don’t expect Jack Orbin to disappear from the scene. He is a rebel with socialistic instincts and a genuine love for the have-nots who need help, especially children with special needs. His first rock show promotion was an anti-war protest benefit April 18, 1972, at the Antonian Ballroom on Bandera Road with a band called Crackerjack. Lead guitarist for that little group was a kid named Stevie Ray Vaughan.

Orbin’s last official production under the Stone City flag was December 20, 2014, with Trans-Siberian Orchestra at the AT&T Center. Trans-Siberian Orchestra (once a rocker outfit called Sabotage) is a mega-production, New York-based, Christmas band which Orbin has used annually for some time to raise $20,000 through two shows. He loves this group, which contributes $1 for every ticket sold with Orbin picking the charity of his choice.

“I have found worthy charities to donate this money to,” Orbin said, “and Trans-Siberian Orchestra has been available and more than willing to help. And although I have officially closed Stone City Productions, we are still proactive and ready for a sort of last hurrah on December 21 at the AT&T Center. I have signed on in a consultant capacity to promote the show. It will be another charity affair and a chance for the band to say goodbye.”

The shuttering of Stone City Attractions marks the end of a rock-and-roll music movement phenomenon which erupted like a long-dormant volcano in the very heart of San Antonio.

From Austin, Orbin drifted to Bastrop where he lived for a while in a teepee before moving on to a Colorado commune cabin with no running water and an outhouse.

“I had become acquainted with the guys from Sugarloaf and some other upcoming rockers of that era, including Tommy Bolin of Zephyr,” Orbin said. “They were attracted to the commune, and we all even had the same guru lighting our way. I lived in that cabin with a lady who eventually decided I was not to be the one, and when I was away the guys from Sugarloaf accidentally burned the cabin down. I always left the cabin open, and I guess they weren’t familiar with wood burning stoves.”

Continued on pg. 7

Jack Orbin with Black Sabbath lead vocalist Ozzie Osbourne

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Action Magazine, June 2015 • 5 •
Injury lawyer Wayne Wright is no cowboy, and the injustice he now does to the official hat of Texas is laughable to say the least.

We are referring to Wright's new TV commercials which feature halio-like felt hats hovering over his faux TV commercial clients.

It's obvious to any Texan who knows anything about hats that Wayne and his vacuous looking lawyer son Wyatt are either hat ignorant or just uncaring about the lids they put on their heads. Wyatt's hat crease is reminiscent of a Montana bull rider style, but there is no resemblance to a bull rider. The younger Wright more closely resembles an over-weight version of Hopalong Cassidy without hair. His over-sized lid is almost sitting on top of his ears, giving him the appearance of a taxicab with both back doors open. Or Cheetah wearing someone's sombrero while Tarzan is changing his loincloth.

For more Wayne Wright TV commercials depicted the silver-haired, mustachioed Wright picking up his ill-shaped hat while delivering his trademark pledge to any and all clients of the Wright law firm: 

Respect and justice
You deserve respect and justice...so we demand it!

Wyatt Wright will be best remembered for his fake courtroom take on a legal reminder that nobody can rebroadcast or reproduce any Spurs game or function without the express written permission of the NBA.

He winds this up by waving his hat and chanting, Go Spurs Go, an exhibition which Spurs owner Peter Holt and coach Popovich probably appreciate to no end.

More recent Wayne Wright TV spots sport both the floating hat apparitions, and what could be a High Noon parody of Gary Cooper cutouts masquerading as Wayne Wright lawyers galumphing toward the camera lens in their genuine cowboy boots and 10-gallon Stetson's.

The message here is that the bad guys had better take cover, whether it be on the open range or in a court of law.

Silver belly grays are the hat choice of the Wayne Wright posse.

This is supposed to create an atmosphere of true Texan intimidation. But Wayne and his boys miss the mark.

The Wright hats appear to be unblocked with store bought creases that are enough to make the late hat shop owner Herb Carroll turn over in his box.

Minnie Pearl tags
The Wrights decorate enough cash through their ambulance-chasing injury law firm to buy their own hat shop, but they still insist upon wearing felts on TV that look like they just came off the shelf at the local Valero Station Corner Store. They might as well have price tags a-la-Minnie Pearl dangling from their brims.

In one of their TV commercials, Wyatt lays his oversized monstrosity hat brim down on what is supposed to be the counsel table in a courtroom.

This would really make Herb cringe.

No nobody--but NOBODY--who knows or cares anything about his cowboy hat would ever place a hat on a table or other flat surface with the hat's brim down on the surface.

To maintain its proper shape, a hat must always be placed crown-down on a flat surface in the upside down position. Even a grease-stained, sweat-soaked, dirt-encrusted working cowboy hat would never be placed any way but crown down, or hanging on a peg on a coat hook.

Wayne and Wyatt would be well advised to visit Herb's Hat Shop on Rigsby Avenue where super hat blocker Cheryl Burd could fix them up with presentable cowboy hats that look like cowboy hats.

The Wrights, though, are only a part of the injury lawyer clown act that flashes almost continuously across San Antonio TV screens.

The Texas Hammer
In all fairness to Wayne and Wyatt, we would be remiss in failure to mention The Texas Hammer, a personal injury television buffoon who could embarrass St. Francis of Assisi and Adolph Eichmann on the same stage.

Our Texas Hammer is none other than Jim Adler, a shameless legal Barker who cuts his television commercials while standing on the trailer of an 18-wheeler where he brays like a jackass on steroids.

Call Me! Call Me NOW!
Adler likens himself to a junkyard dog who fights more than he barks. And this big old boy barks a bunch.

In his animated TV commercials, he all but froths at the mouth as he denounces the insurance company villains who would strip every man, woman, and child of his or her rightful compensation for injuries received through somebody's gross negligence. He snarls, snaps, and screams like a turpentined mutt.

Watching an Adler TV commercial will automatically render the viewer into a state of defense against the ribbons of slobber and spitte which all but splash from the TV screen.

For maximum effect, Adler always includes the extra pennies he garners through the million-plus judgments he allows him wins for his clients.

A typical Adler boast might go something like this: ...and I got her two million, seventy eight thousand, fifty four dollars...and twenty-four cents.

Jeff's got your back
Less flamboyant, but disgusting enough, is the Jeff Davis (Jeff's got your back) gigantic freeway signs which feature a Jeff Davis hand and finger pointing straight at the motorist's face.

Davis is the 4 attorney, playing big on the success of fours in his office phone number.

Call Jeff at four, four, four...four, four, four, four...

Begum and Villarreal are the somber twins of personal injury television. They vow to fight to a furious end for their valued clients, and both of them display a countenance of twin funeral directors.

Newest and probably the most effective TV commercial lawyer here is Thomas J. Henry, the recent arrival from Corpus Christi who bankrolled Michael LaHood's successful campaign for district attorney.

In Henry's TV spots, the somber and serious image he tries to casts is a total misfire. Henry strolls out in front on the cameras, turns sideways, and just stares like some idiotic cock of the legal walk. His leg­
Jack Orbin continued from page 4

Back in San Antonio, and fortified with a whopping bankroll of $500, Orbin teamed up with Carl Schwartz (now deceased) and Greg Wilson to form Stone City Attractions, the company which once dominated the live heavy metal industry in all of Texas for more than two decades.

“I was very fortunate,” Orbin recalls. “In the right place at the right time. Texas was ready for it all, and the explosion started right here in San Antonio. I was on the ground floor with the greatest bands and potentially greatest bands working. And the big Chicano audience in San Antonio loved it. This was the magical era of the Judas Priest, the Motley Crues, the Rushes. And here is where it all started. We were the main promoters for these acts in San Antonio, Austin, Houston, Dallas, and Beaumont. I also owned live music Cardi’s clubs in each of these cities, and I was also the major rock show promoter in Oklahoma.”

Jack’s biggest hero was always Rolling Stones tour director and super promoter Bill Graham, and Orbin’s fondest memories include Graham and the opportunity for Stone City Attractions to book the Stones into the Cotton Bowl in Dallas.

Orbin talks about principles and loyalty and the lack of both when lamenting the decline of the rock music business and the skirmishes which have been his lot. His early pledge to never charge more than $3 for a concert ticket was less realistic than La La Land, but he spent his career fighting skyrocketing ticket prices. The fight included his filing an objection in federal court to the Live Nation/Ticketmaster merger in 2010. And this was the Orbin’s first rodeo in the national spotlight. His first big offensive was with Frank Zappa and Dee Snider of Twisted Sister in the 1980s to defend rock music from what he believed were the censorship attempts of Tipper Gore and the Parents Music Resource Group.

Stone City Attractions dropped from 150 to 50 shows a year as Orbin went through a divorce, but the onetime San Antonio rock show mogul realistically says that Robert Sillerman doesn’t deserve all the blame.

“The music business used to be a bunch of regional promoters, and everybody respected the other guy’s region,” Orbin said. “The agents, the bands, the radio station program directors, the road managers, I knew them all. There was respect and cooperation out there when Rob Sillerman bought up 90 percent of the regional promoters. But, hey, these guys were willing to sell out. I never did, and I chose to close Stone City Attractions without selling. There have been offers, but I still hold on to the principles which have run the engine since the very beginning. I’m still a hippie at heart. I know it is impossible and totally unrealistic, but I would still like to see a $3 concert ticket, and I would rather give money away than make it.

“Yes, Stone City Attractions has grossed multimillions over the years, but I still gave away more money than I saved. And I have done okay, feeling sometimes like a cop-out for doing as well as I have. I have fought to hold down ticket service charges which I always considered to be unjust.”

Orbin told Deborah Speer of Pollstar that his decision to close Stone City Attractions was a “cumulative effect like my wife and I raising our 3-year-old grandson. My wife just started a year ago, and I chose to close Stone City Attractions because she loves. I’ve been doing this for 43 years. I don’t believe in raising a kid with both parents working and the kid going to daycare five days a week. The boy’s mother is my step-daughter who, at this time, is not in the right position to raise the kid. So I’m doing it. My wife is younger than me, and she is just now getting her teaching career off and running. So now it’s my time to stay home with the kid. It’s really a good thing for me.”

Pollstar is a trade publication for the concert tour industry, and Orbin went on to tell Pollstar’s Deborah Speer that a lot of the accolades for his success must go to the late Bill Graham and his Premiere Talent.

“Bill was my hero and the one I emulated,” Orbin said. “He believed in loyalty and regional promoters as did Frank Barsalona (the late rock show promoter icon) and Barbara Skydel (the late and famed New York booking agent). And I still believe in it. I still believe that nobody can get the job done like someone who knows the marketplace, knows the program directors, the marketing directors, the buildings and the unions really well. Not the ones who hit the market one time and leave. I believe there is a niche still, like the ones we started, where the young indies can take the baton and run.”

When asked if industry changes like C3 Presents’ recent acquisition by Live Nation had anything with his closing Stone City, Orbin replied: “No, that didn’t factor in. Whether it’s an 800-pound gorilla or a 2,000-pound gorilla, it’s still too big for us regional promoters to deal with. What we need now are the young independent promoters like Erica Vigilante and Twin Productions here in San Antonio to step in. We need more young, enthusiastic, ready to take on the world people, to take over. That’s how I started back in 1972 when Concerts West was the big force. They were doing Led Zeppelin and the Moody Blues, all the big bands, while we were out there with Sugarloaf and Stevie Ray with Crackerjack trying to do some music benefits. The music became part of our life, and that’s what we need more of today.”

Continued on pg. 8
Orbin says he has fought ticket price escalation every day of his life, nostalgically recalling a June, 1981 show he promoted with Judas Priest, Humble Pie, and Iron Maiden opening.

"That was $0 for basically three headliners," he said. "The same thing happened in 1980 with Ted Nugent, Scorpions, and Def Leppard for an $8 ticket. So things certainly have changed. And I understand the dynamics, obviously. Bands used to sell albums to make money, while now they have to make it off of touring. It's all about money. Now it's too much business and not enough music."

Music mattered when he started in the 1970s, Orbin said.

"I was lucky to start in a time of rebellion," Orbin said.

"Chrisisse Hunde said it, and she was lead vocalist for The Pretenders. She said she is embarrassed when musicians queue up to receive Grammy awards and the like because back in the old days it was about being anti-establishment. Artists like the Sex Pistols always stayed consistent. They were anarchists from Day 1 and they refused to go to the hall of fame because they thought it was petty bullshit. I wish we had more acts like that."

Orbin's experience with Great Britain's outlandish Sex Pistols is just another part of Texas rock music lore.

Under the name of his San Antonio Card's Club, Orbin leased the old Randy's Rodeo venue on Bandera Road for a Sex Pistols show that frazzled some local nerves, including those of the promoter.

"It was bedlam," Orbin recalls. "Just before show time, the Sex Pistols manager informed me that the band would not go on if there was a single gun, policeman, or security guard in sight. That was the order from lead singer Johnny Rotten and he was adamant about it. So I spent the night outside the club, assuring and reassuring the authorities that everything was okay, that we had controlled chaos...nothing to worry about."

Orbin said he didn't see one minute of that performance, spending the entire concert period outside trying to mollify the cops.

I think I recall writing about that Sex Pistols freak show at Randy's and I believe that bass guitarist Sid Vicious might have crowned someone with his guitar that night. But what ever happened here was nothing compared with a subsequent Sex Pistols show that Orbin promoted at the Longhorn Ballroom in Dallas.

"I remember the marquee saying; Merle Haggard Friday, Sex Pistols Saturday. It was a classic," Orbin said. "And this was a Sex Pistols show that I would have rather passed on had I known what was to transpire."

Bassist Sid Vicious, who was to later kill himself with booze and dope, broke a Heineken bottle over his amp and proceeded to slash his own wrists with the jagged glass while standing on the Longhorn Ballroom stage, according to Jack Orbin.

"Blood was everywhere," Orbin recalled. "And I first thought it was fake. I had just promoted a Kiss performance where they used fake blood and all sorts of other shit, and I was trying to hold the authorities back when someone yelled, 'Hey, this fucker is bleeding to death. Get an ambulance quick.' They rushed Sid to a Dallas hospital, sewed up his slashed arms, and the Sex Pistols were soon back on the road. But I have never forgotten the incident."

Orbin's biggest and most publicized off-stage embroilment concerning one of his Rock star subjects was the infamous Ozzie Osbourne urination case.

"We had this show at the old HemisFair Arena, and Ozzie went over by the Alamo to take some pictures or something," Orbin recalled. "Somebody saw him urinating on the Alamo Cenotaph and police soon got into the act. Osbourne was arrested for indecent exposure, and his wife Sharon was soon calling me to bail him out of jail. I posted his bail and loaded him into the back of my Cutlass. He was saying 'Hey, what's the big deal? I needed to piss and that's all I was doing.' I was trying to explain to him that pissing on the Alamo or the Alamo Cenotaph was like pissing in the queen's cup. And I soon realized that it was a mistake for me to make a big deal out of the incident. Ozzie was into shock marketing then...biting the heads off doves and bats while on stage, and he sensed that the Alamo incident might have some beneficial promotional value for his show. He turned it into his shock marketing gimmick and that was my fault. He is an alcoholic who was drinking heavily then, and I failed to get through to him."

When later asked by a reporter for the San Antonio Light if he meant to piss on the Alamo, Orbin recalls Ozzie answering: "Yes I did and the White House will be next."

He then played a sold-out performance after getting out of jail, but the consequences of his urination gaffe were telling.

The San Antonio City Council passed a non-binding resolution that Ozzie was not welcome back to any city facility.

"Ten years later," Orbin said, "Ozzie's wife Sharon came up with the idea of donating $10,000 to the Daughters of the Republic of Texas, official keepers of the Alamo."

Ozzie had sobered up by then, so I held a press conference and we announced the $10,000 gift as Osbourne's way of making amends. I then got the mayor to welcome Osbourne back to San Antonio for two sold-out shows." Orbin has worked with just about every major artist. Others I have yet to mention in this article include Diane Ross, Bill Maher, Joe Cocker, Fleetwood Mac, U2, Santana, Alice Cooper, ZZ Top, Clapton, Simon & Garfunkel, and many more. On the local scene, Jack said he booked and promoted a long list of locals who include Krayolas, Augio Meyers, Nitzinger, Toby Beau, Painted Pony, Heyoka, ad infinitum.

"Gene Simmons of Kiss is a businessman," Orbin said. "He liked sex and money, and he would never let the kid fans see him backstage without the face paint. And I have a million Alice Cooper stories I could tell you, including one that almost put me in a straight jacket. Like Ozzie, Alice Cooper is an alcoholic who has sobered up in the end."

Orbin said he had 11,000 rabid Alice Cooper fans packed into the San Houston Coliseum in Houston when Alice showed up dog drunk.

"Cooper's manager told me we had to cancel the show," Orbin recalled. "I told him that he was out of his fucking mind, that we would have a riot if the show were canceled, plus that I would be hung out to dry with all of the expenses. Alice stumbled onto the stage and tripped over a chair or something, and then he did a Pete Rose belly flop and scotched face-first all the way across the stage. I remember his manager yelling 'You have ruined his career.' And I recall the crowd giving old Alice a

Continued on pg. 13

Mick Jagger and Keith Richards in 1981 Rolling Stones Cotton Bowl show promoted by Jack Orbin's Stone City Attractions
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• 10 • Action Magazine, June 2015
Tex Pop closing an emotional wringer

By Sam Kindrick

The Tex Pop Action Magazine and Sam Kindrick exhibit closed down May 17 with a rousing musical shindig that included The Toman Brothers (Russell and Randy), Dub Robinson of the Drug Store Cowboys, Jimmy Spacek, and Augie Meyers.

The two-hour show proved to be an unforgettable demonstration of San Antonino musical talent which I have always maintained is the best Texas has to offer.

Tex Pop, for any who may not know, is short for the South Texas Popular Culture Center museum located on Mulberry Avenue at Broadway.

It is customary for a Tex Pop exhibit to span about a month, opening and closing with live music from local bands.

Our exhibit, which included an array of old Sam Kindrick and Action Magazine photos which went back almost 50 years to my days as a cub reporter with the Express and News, featured music by The RambleCats and MC and the Mystyx for the opener on April 19.

The RambleCats did a great job, although I don't personally know them. MC and the Mystyx are comprised of guitarist/vocalist Melody Ackerman and lead vocalist Cathy Ruiz, old friends I know from the live music heyday at Specht's Store in Bulverde. Both of these women are terrific musicians and dear friends of both me and my wife Sharon.

I don't believe that anything in God's world happens by mistake, so it was no big surprise for me when Dub Robinson and Jimmy Spacek dropped unannounced into our little blowout at the South Texas Popular Culture Center.

Russell and Randy Toman need no introduction in San Antonio and South Texas. They are super vocalists with harmonic gifts commonly produced by sibling genes.

Randy Toman is one of the best bass guitarists on the planet, while his brother Russ is equally good on the electric guitar.

Add Dub Robinson, founder and leader of the Drugstore Cowboys, to the mix, along with South San Antonio blues legend Jimmy Spacek, and you have three of the greatest combination vocalists and lead guitar players in the world working on one stage.

Then there was Augie, the iconic Grammy winner and world renowned member of the old Sir Douglas Quintet who now stars with his own band as well as with The Texas Tornados.

Meyers, who emceed and played on our 40th anniversary show at Texas Pride Barbecue, was suffering a throat strain and did not sing at the Tex Pop event, electing instead to play keyboards with the other musicians.

Augie and I go back to the beginning of Action Magazine in 1975 when I first dropped into his old farm house on the banks of Cibolo Creek in Bulverde. Son Clay Meyers was playing drums then with Augie's western Head Band, and the late Chris Holzhaus was on guitar.

During a really desperate moment back during those early days, I offered to sell Action Magazine to Augie for $500. He laughs about that today.

I attended Augie's wedding to wife Sarah, and he was there at my wedding with wife Sharon on 7/7/7.

Vocalist and lead guitarist Dub Robinson, bassist Randy Toman, and drummer Robert (Cotton) Payne comprised the early Drug Store Cowboys band which shared office space with me, a group of would-be concert promoters headed by Harris (Butch) Ballow, and the band's then-manager, Gary Gray.

These were the boy wonders who some were touting as the next ZZ Top coming out of Texas, and I will never forget them playing my daughter Continues on pg. 14
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PROPRIETORS: DOUGLAS DONOVAN & ZEN. KELLEY
Orbin says rock industry more about money than music

Jack Orbin continued from page 8

standing ovation. They thought his drunken tumbling act was part of the show, and everything went fine after that."

Many San Antonians have been under the impression that the name Stone City Attractions holds a marijuana connotation, as in stoned on weed or working in a stoned environment.

"Not really," said Orbin. "It's more a state of mind and marijuana didn't really figure in when we came up with the name. I was driving with some band members up a rocky ravine somewhere in Colorado when one of the guys said 'Stones everywhere. We are in stone city.' And another suggested, 'Hey, Stone City. What a good name.' So we became Stone City Attractions."

The rapport he enjoyed with the musicians and the giants of the industry such as the late Bill Graham are the whos and the whats that Orbin misses the most. Lowest of the low points, of course, was in the 1980s when Robert Silberman began the rollout of regional promoters into what was then SFX and now Live Nation.

Highest of the high points came in 1981 with Orbin promoting a Cotton Bowl concert in Dallas that included ZZ Top, The Fabulous Thunderbirds, and the Rolling Stones. It was a mega-bucks opportunity that could make or break an indie promoter like Jack Orbin from San Antonio, and Jack recalls a phone call prior to the show that he received from ZZ Top manager Bill Ham which almost brought him to a state of cardiac arrest.

"Ham told me that he wanted ZZ Top to close the show," Orbin said. "I almost fainted. The Rolling Stones were the headliners, but Ham told me that this was Texas, and that nobody was bigger than ZZ in Texas. So I relayed this message to Bill Graham, the Stones tour director, who told me to get Ham on the line."

Laughs Orbin: "Graham told Ham that he could get ZZ off the show if he wanted to give me any more guff, and that settled that. The show came off, but not without some tense moments. After ZZ and the Thunderbirds played, it poured down rain. And once again, I thought I might go out of business because I would have to pay the bands and"

Continued on pg. 14

Jack Orbin celebrates with ZZ Top
Injustice one may imagine, he makes it clear that, while object to the war in Vietnam, he did not receive conscientious objector status.

"I was arrested for inciting a riot, etc.," Orbin said, "and that had me end up with 4-F. But I am from a strong military family with very high standards which these days, I feel our government does not live up to."

Orbin feels he has always fought the good fight, and his local scene record backs up this contention. When Doubleday was threatening to close down its popular outlaw rock station, KEXL FM, Orbin was quick to organize a concert which we all hoped would convince the publishing giant that its little rock-and-roll baby in San Antonio was worth keeping.

"That was in February, of 1974." Jack said. "It was cold and I recall the bonfires. We had Augie Meyers, Navasota, Shaw Phillips, and Nitzinger on the bill. The concert drew more than 30,000 and all of us were very pleased at the time. Unfortunately, the station was finally pulled off the air as Doubleday went out of the broadcasting business but we gave it a monster try."

Today, Orbin has little regard for what passes for radio. Corporate profiteering has turned the stations into what he calls "homogenic puppets." He says a lot of stations are not even live.

Gone are the days, Orbin says, when he can walk into a station with a band or a record to pitch. And long gone are those halcyon years when a rock promoter could party into the dawn with members of a band he had booked.

"Now it's all about the tour," he said. "They pile back into the bus directly after the show, and then they are gone."

The fun, Jack Orbin says, has gone out of the business of promoting world class heavy metal shows, but when I look at the intimacy which remains in Orbin's eyes, that old anti-establishment stubborn look, I am reminded of something that the late radio evangelist George W. Cooper was fond of saying:

"You can't keep a squirrel on the ground in timber country."

Orbin will be back in some anti-anti capacity. Just hide and watch if you don't belive it.

---

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- Schooner's
- Sheriff's Snopes
- Sparky's
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- The Crazy Ape
- The Falls
- The Crazy Ape Bar
- Victory Point
- Winston's
- Zona

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- Bone Headz
- Cocoa Beach
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- Hemingways
- Highlander
- Hills and Dales
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- Joe's Ice
- Kennedy's
- Knuckleheads
- Mitchell's
- Planet K
- Stacy's Sports Bar
- Wetmore City Limits
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- Augies BBQ
- Bob's Burgers
- Bombay Bicycle Club
- Casbeers
- Cove
- Goodtime Charlies
- Joe Blues
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- Limelight
- Luther's cafe
- The Mix
- Olmos Pharmacy
- Pigstand
- Planet K
- Sam's Burger
- Taqueria
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- Big T's
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- Herb's Hat Shop
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<tr>
<th>Date</th>
<th>Time</th>
<th>Artist</th>
<th>Location</th>
<th>Hosted by</th>
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<tbody>
<tr>
<td>Fri 5</td>
<td>7-10pm</td>
<td>Laura Marie</td>
<td>13247 Bandera Rd., Helotes, TX 78237 210-695-4941</td>
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<tr>
<td>Sat 6</td>
<td>7-10pm</td>
<td>Autumn Light</td>
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<td>Sun 7</td>
<td>6-8pm</td>
<td>Hosted by Adrian Rodriguez</td>
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<td>Fri 12</td>
<td>7-10pm</td>
<td>Bryan Bros</td>
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<td>Sat 13</td>
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<td>Clay Hollis</td>
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<td>Sun 14</td>
<td>6-8pm</td>
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<td>Fri 19</td>
<td>7-10pm</td>
<td>Hollin McKay</td>
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<td>Sat 20</td>
<td>7-10pm</td>
<td>Code Bluez - Outdoors</td>
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<td>Sun 21</td>
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<td>Bonnie Lang</td>
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<td>Sat 27</td>
<td>7-10pm</td>
<td>Chris Saucedo - Outdoors</td>
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<tr>
<td>Sun 28</td>
<td>6-8pm</td>
<td>Hosted by Adrian Rodriguez</td>
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