

**A show of this magnitude
would usually take six months of preparation,
but Mazur did it in a month.
For the amount of time we had, we slammed."**

Marguerite to go out and do something and she's come back a little later and say 'OK, that's done,' and she just kept at it."

The lineup was determined both from a production standpoint, and from an historical viewpoint, the evolution of the blues. The idea was to show the transition from the Mississippi Delta roots, with Honeyboy Edwards and Robert Lockwood, Jr., to the Chicago blues and Buddy Guy. Historically, many of these musicians were all from down south; the problem was that there just wasn't enough work in Mississippi, so they moved north to the big city. The "Legends" story ended, really, in the 60s in Chicago, with Buddy Guy.

Honeyboy Edwards and Robert Lockwood, Jr. both had 20 minutes, Howlin' Wolf and Muddy Waters Band had 30 minutes each. Little Milton had from 10 PM to 10:20, then Buddy Guy, the headliner, from 10:20 to 11. Maybe Robert Lockwood, Jr. was a little upset about that order, but that had more to do with his being part of the history lesson than his place in the lineup.

The younger artists fit in more at the last minute. Shoehorning special guests into a three-hour show was tough. "Jeff was there with the booking. I told him who I wanted, and he tweaked it around and contracted them through his company," Einzig said. "Buddy held us up a little on the money, but it worked out." John Mayer, for example, was called up to sit in only two days before. Jeff Wiener contacted Warren Haynes, so that's how Warren Haynes — who spent the whole day with the group — happened to be onboard.

Jeff also booked the flights, handled those kinds of logistics, which were considerable and ongoing. Einzig for example, got the confirmation from Buddy Guy literally at the hospital where his brother and his brother's wife were having a baby. No time off, and thank God for cell phones.

The overall ongoing problem was making sure the production was going well, and tightening up the details to make sure every base was covered; that job fell to Marguerite Deitch. "It was like planning a wedding a thousand times over," said Deitch, who was effectively both Information Central and Traffic Cop for all

the onstage and behind-the-scenes folks involved. "The days just flew by, because we were sweating the details." The major protagonists put in 18-hour days for two weeks before the concert.

Marguerite Deitch coordinated everybody together: the sponsors, Jeff Wiener and other agents, Lincoln Center, and Lincoln Center Charge, which handled ticket sales. She handled the limos, the ground transportation, the hotels. Wiener's office handled the flights. She booked about 40 rooms at the Dream Hotel for the bands, for example, cutting a rough deal at the beginning for the bands and their roadies and, as time progressed, tightened it up and filled in the details. Pinetop is in a wheelchair, for instance, so he needed to be near the elevator, and Buddy Guy requested a room on a separate floor, wanting to stay away from the noise. Pinetop asked for a MacDonald's hamburger, and got one.

Each band got an hour to rehearse, and then only on the day of the concert — a mini-rehearsal, more of an extended sound check than a rehearsal. The idea was to keep the show sounding fresh and spontaneous. "The most amazing thing to me, probably of the whole concert, was the Muddy Waters Band rehearsal," Einzig said. They were *right there*, right in the pocket from the very beginning, two seconds into it. It was magic. Michael Mazur was there early, too, and remembers sound check — "all those fabulous musicians on that beautiful stage" — as a high point for him.

Most of the artists had played together somewhere along the line, although Buddy Guy had never played with Little Milton before. Most of them have been performing for forty, fifty years or more. Honeyboy Edwards is 90. Pinetop Perkins is 92, which means that Pinetop's probably been playing blues piano longer than the average American will live. Nevertheless, Einzig noted, "Everybody rehearsed except Sam Lay, who got lost, but I think that tends to happen with Sam, he didn't make the bus." Willy Big-Eye Smith sat in on drums for rehearsal, instead of Sam.

The production plan was that Mojo Buford sing in rehearsal, and then Mojo

sang onstage. Later, it turned out that Pinetop had wanted to sing. "I never knew he wanted to," Einzig said. "We just heard about it later, when we went to do the Rehoboth show in June, and his manager, Pat Morgan, said 'This time Pinetop wants to sing.' Of course, he sang."

Emcee Ken Dashow is on-air from 4 'til 8 PM, so he ducked out of the station a little early and made it to Lincoln Center just before the show. "We see so many concerts. Some are good, some are great, some don't live up to our expectations. This was one of the special nights in my life, right up there with introducing Stevie Ray Vaughan at Carnegie Hall in 1984."

Production Manager Bill Carlton took it all in stride. "I'm an OzFest survivor, I'm used to doing forty trucks, 60 busses. This was a piece of cake — a lot of nice old gentlemen who got off when I told them to." Carlton put everything on one set so there was no changeover time. The only one who needed setup was Buddy Guy. As Carlton put it, "Buddy doesn't share his amp with anybody."

Most people in the industry privately confirm that some performers — of whatever age — can have that "big star" attitude, but with others, say, a BB King, you don't see it. It may sound mystical, but you *can* hear it in the music, the genuine heart that they have. Some performers are just going through the motions, but some guys, like BB King, would be playing no matter what, and the crowd can feel that, that it's the real deal. "Legends" was the real deal.

Although he does represent some younger blues artists, most of Wiener's clients are "Legends" types, older blues guys, who, according to Wiener, are easier to work with. They've been there, been around the world, and know what it takes to get the job done; they're professional. Wiener makes a point to work with artists who have that professionalism because, he says, he doesn't want to associate himself with problems.

On the subject of professionalism, Lincoln Center has it in spades. It's also as union as union can be. The show starts at eight o'clock, and if it's not concluded by 11 PM, there's a *huge* bill, so Einzig had exactly three hours to pull it off. "One year I did a show at Madison Square Garden with Little Richard, Dion, and Little Anthony & the Imperials where Jerry Lee Lewis was supposed to go on at 9:30 PM, but he >>>