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didn't arrive at Teeterboro Airport until 9:55. Jerry Lee arrived at the Garden at 10:15 and took the stage at 10:25, after Little Richard, not before, as scheduled. It's possible he did that so he could close the show. Unfortunately, Jerry Lee cut it too close, and MSG turned on the house lights and cut off the stage's power at 11, before he was finished with his set. Lee flipped over his chair and stormed offstage.

Similarly, at Radio City, April 15, 1994, James Brown had \$15,000 held out of his fee from a show, in case he went over. The show was over at 11, and the crowd was screaming, so James played for another eight minutes. He forfeited the \$15,000, but that's what he wanted to do. At "Legends," Steve didn't want either of those scenarios at Lincoln Center.

That night, when Buddy Guy came off-stage exactly at 11, the crowd was on its feet, and Buddy turned around to go back onstage. Production manager Bill Carlton put his arm out, and kept him from going back. "When he turned around to go back onstage, I corralled Buddy and just walked him away. I do that to Keith Richards, I do that to everyone. There's penalty money for going over, thousands. Some people go over," said Carlton flatly. "I never do."

There were some wonderful moments during the concert. "I love Buddy Fox, for example" said Einzig. "Buddy's been in the music longer than almost anyone else, including some of the guys onstage, and it was so great to see him backstage, soaking it in." Ken Dashow closed out the show. "I worried that since he's a DJ that he'd, well, talk, but he was great and we ended just on time. Honestly, I think my happiest moment of the show itself was not going over, past 11."

Einzig, who plays guitar himself, says his favorite moment by far was the Muddy Waters Band rehearsal. "That band is like the Funk Brothers at Hitsville, they make everybody else sound good. Those guys are the greatest. No matter who's singing or playing lead, that band is what makes it, and they never got enough credit for it." Similarly, the high point for Jeff Wiener was Little Milton and Warren Haynes on stage. "It was a big night for Little Milton, up there on the big stage,"

For Einzig, Deitch, Dashow and others, finally giving credit where credit is due is key, and long overdue. Whoever writes or sings a song gets noted, but that's not all there is to the music. "Anybody who plays 'Hidden Charms' has to copy Hubert's guitar lines, but Hubert does not get credit for the song," Einzig points out. "Willie Dixon wrote the song, laid down the bass line and got the credit; but those guitar parts are as much of the song as anything else." According to Einzig, that lack of credit is very frustrating to the unsung heroes in the band. "Muddy made money, the labels make money, everybody up front does well, but the band doesn't get their due. Hubert wrote those songs as much as anyone who wrote the words or laid down the baseline."

Despite characterizing the performers as "nice old gentlemen" in one breath, Carlton's view of the performers isn't entirely starry-eyed. "Some of those guys are lecherous old men, they're a hoot. Man, they're rock stars. They're quite a handful, sometimes more than the younger guys. With the younger people I can scream at them, but I can't really scream at James Cotton." That view was upheld by Deitch, who, in her early forties and attractive, vividly recalls one limo ride with one performer. Little Milton may be 70, but evidently the man possesses a much younger libido. "He looked good, he was strutting," she said with a twinkle. Deitch also pointed out that 90-year-old Honeyboy Edwards was moving on to do another concert in Connecticut the following day, back-to-back.

"The best moment for me was at the press conference at Tower records before the show," Deitch recalled. "All the artists came, and fans were milling around. They gave me a big kiss hello in the green room, but when they all came out for the press conference, they had such character and depth. I had tears in my eyes. I felt so good to be able to give them what they deserve."

Ken Dashow felt the same way. "They struggled just to make ends meet, and worked hard to receive the dignity and respect they deserve, and that night it was

not just recognition, it was taking a victory lap at Lincoln Center. Lincoln Center!"

Booking Entertainment.com repeated elements the show, with the addition of BB King, at Rehoboth Beach, MD, on June 4th. And there's talk of putting the whole show on the road, maybe to San Francisco, which is undoubtedly a fitting city. Einzig goes back to his historical perspective, noting that Bill Graham changed the concert landscape, and educated people about different genres. "He'd have Miles Davis and Jimi Hendrix on one bill, then he'd put together The Doors, Magic Sam and Jefferson Airplane. Bill Graham exposed a whole generation to music they probably wouldn't have heard otherwise, and I want to get this music out, too, and educate people, as Graham did."

Similarly, Einzig would like to do a DVD of a future show, but that means taking out dozens of seats in the front and back and losing that ticket revenue, plus hiring a whole production crew, which costs thousands. Potential backers are under consideration right now. One entity sold posters — some signed — and the profits went to charity. G&L Guitars donated two guitars, and the artists signed them. One was donated to charity, and Bernie Furshpan has the other one on his office wall.

"I want to do this show while we still have these guys with us. Everyone who was there deserved to be there. Martin Scorsese's PBS documentary did something similar, but this concert pays tribute to the men who made music history while they're still alive to enjoy the tribute and while we can still hear them live, onstage," Einzig said. Any regrets? "My only regret was not having Gatmouth Brown up there, but that couldn't be helped, he was just too sick."

None of those guys are physically getting better, that's the truth. Pinetop is in the worst shape, in the wheelchair, but you push that wheelchair next to piano and the guy sounds like he's thirty — well, not really, because no thirty-year old could play with that depth — but he plays with the vigor of a young man.

Marguerite Deitch recalls all the hard work and the rewards with a smile: "We had a lot of fun. We were on a high for about two months after the show."

Steve Einzig wrapped it up: "This was a labor of love for me, a blues nut helping to promote the music to other blues nuts and educating people about this genre. This concert was done for all the right reasons, and it had that kind of feel." **E**