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lineup he envisioned, and the venue, they didn't believe it at first. When he told the guys there was money on the table, then they believed it.

The venue, as it turned out, was perfect. The people who appeared in that show cut a huge swath in music, and to have them up on one stage was amazing. Einzig pointed out that people also got that this might not happen again, and to have these men onstage at Lincoln Center, in one of the finest venues in the world, well...

In some ways, "Legends of the Blues" was reminiscent of John Hammond's interracial "From Spiritual to Swing" concert at Carnegie Hall, in 1938, during the depression and on the eve of Hitler's rise to power. Bill Graham might even have gotten some of his inspiration from that 1938 concert for his Fillmore and Winterland concerts: break the rules and educate.

Unquestionably, one star of the event was Lincoln Center itself. Avery Fisher Hall — elegant, dramatic and acoustically dazzling — has hosted some of the most prestigious performers in the world, but, like Carnegie Hall, it is known for the New York Philharmonic's music, not Phil Chess, and Mozart, not Muddy. But good music forges relationships that transcend tempo, lifestyle differences, even nationalities and race. "Lincoln Center was fabulous," Deitch said. "We're like family now. They are very, very professional." Bill Carlton concurred. "Every day I deal with union people, and gratefully so. With a union person I know they know what they're doing."

Preparations were intense. "Reviews are great, but they don't sell tickets," Einzig said. "You need lots of advance publicity, and we were lucky enough to have gotten it. Michael Mazur (of Mazur Public Relations) did the PR, and got us a lot of local coverage. We sold tickets pretty consistently, and wound up sold out — on the day of the show we sold the last 40 tickets."

Booking agent Jeff Wiener, of JW Entertainment, knew they needed a bigger-name act to help sell the show, and Buddy Guy fit right in. "You can't overstate how

much had to go into promotion of this event. Selling out all those seats for a blues show is some task, and yet we had people lined up outside the door at the show, trying to get in."

"Michael Mazur was just rock and roll," Deitch said. "He got *Rolling Stone*, *The New York Times*, *the Post*, *Daily News*, and *VH1*." Q104.3 (New York's classic rock radio) picked up sponsorship "That was just great, that was huge," said Einzig. Mazur modestly chalks it up to a team effort, including the artists' and labels' publicists. Usually a show of this magnitude would take six months of preparation but Mazur did it in a month. "For the amount of time we had," he said, "we slammed."

Veteran DJ Ken Dashow, who emceed, is a Legends fan, so not only did he jump at the chance to work on the event, he later described meeting and introducing all those acts one of the greatest moments in his life.

"Q104 is a classic rock station, and all our music is based in roots and blues, whether the music went to England and came back, or just stayed here. What makes Q so much fun, you can play Little Milton's 'Grits Ain't Groceries' and Buddy Guy's 'Jumpin' Jack Flash.' Keeping the tree healthy means extending the branches out nice and far," said Dashow. "Our audience was thrilled, the phones were ringing off the hooks, and we had not one negative call."

**M**azur put together a press conference at Tower Records, a stone's throw from Lincoln Center. He's proud of the event, and rightfully so. The in-store appearance at Tower Records was Dashow's second-best moment. The best was also at Tower, sitting in the Green Room, seeing those guys meeting one another, often for the first time in many years. "Here he is!" "Is that you?" Old peoples' questions, like a quiet "How are you doing? Sorry to hear about so-and-so." And the ribbing "How'd you get so fat?" For Dashow, that experience brought it all home.

Hanging out at Tower before the press conference, chewing the fat with the artists, for example, Dashow was told that Robert Johnson had been keeping company with Robert Lockwood, Jr.'s mother. "Robert Johnson taught guitar to Robert Lockwood, Jr. as a way to keep, like, a six-year-old quiet!" Notwithstanding his years in the music business, meeting Robert Lockwood Jr. and Pinetop Perkins, and hearing this kind of story firsthand touched Dashow immeasurably.

Q104 gave the show airplay. Einzig couldn't believe it when he heard "Grits Ain't Groceries" — Little Milton playing on major-market Drive Time radio. The station was bringing this music up as a whole genre, sending it out to the mainstream audience.

As it turned out, the show *did* draw from every demographic. "Legends" had attendees from Europe, and Americans in every age group. It was one 11-year-old girl's very first concert and she said it was "awesome." One man drove up from Memphis, saw the show, then turned around and drove back home, because he couldn't afford a hotel room in New York.

Once started, the show snowballed, in the best sense; more and more people wanted to come, wanted to sit in. Big Fish received a lot of consumer calls on how to get tickets — people from their 30s to their 70s. The organizers worked with the local Blues Societies, which, according to Deitch, did a great job. "They did blasts, handed out flyers. (Elmore's) Arnie Goodman and (veteran blues impresario) Buddy Fox took everything on themselves, over and above."

Booking Entertainment.com's production manager, Bill Carlton, started prep- ping in late October and early November, contacting the artists, figuring out what to do for sound and lights, working out what the show would look like. There were six acts: Honeyboy Edwards, Robert Lockwood, Jr., The Howlin' Wolf Band, Muddy Waters Band, Little Milton, and Buddy Guy. Little Milton performed first with Buddy Guy's band, then with Buddy Guy, then Buddy Guy alone, and they all had to mesh seamlessly in three hours.

Booking Entertainment.com had about four people working on the concert, and Big Fish had two, but according to Einzig, two people really made it happen: Bill Carlton, the production manager, and Marguerite Deitch. "You'd ask >>>