



Club 47[®]

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Honoring the past, Celebrating the future

The Club 47 concert series, across the years and around the country, has been a club house for stars of the acoustic music world and a springboard for emerging talent. Most of all, it's been an extraordinary musical experience for millions of fans of all ages, in concert halls and on radio and television. Here's how it began.

The Club 47 once was a coffee house in Cambridge, Massachusetts. Although it was only open ten years (January, 1958 to April, 1968) and seated only about 80 people, it became the flagship of the Boston area's coffee house armada and one of the centers of the 1960s folk music revival. It hosted many of the heroes of traditional music: Appalachian dulcimer players, Cowboy singers and storytellers, Delta blues men and women, gospel groups, Celtic artists, jug bands, bluegrass bands... legendary artists from around the globe.

You could also hear new voices at the Club 47 ... the young Joan Baez trying out a Child ballad for the first time, or that new kid, Bob Dylan, up from New York, testing the crowd's reaction to some new lyrics set to an old melody. Judy Collins, Richie Havens, Van Morrison, Eric Anderson, Tom Paxton, John Hammond, Tom Rush and a host of others came to that tiny room, and learned. They learned how to listen, sitting at the feet of giants. They learned songs, and how to sing and play them. And when they took their turns on that stage, they learned how to make those songs their own, and how to build new ones on the firm foundation of tradition, and began... note by note, song by song, show by show... to become legends themselves.

Tom Rush, a regular at the Club 47 in the '60s, came home to Boston's Symphony Hall in 1981, to celebrate his twentieth anniversary in music. The hall was set up "Pops" style, with the row seating on the main floor replaced by small tables surrounded by chairs. It was the first time a show had been done there in the week between Christmas and New Year's, and it was a huge success. That event became the starting point for an annual series of holiday celebrations. Rush began inviting old friends and new to join him on stage, some veterans of the original Club 47, some who had not picked up their first guitar when the Club closed its doors. The Club 47 concert series was born and the event grew to a two-night stand, then three, some years broadcast nationally by PBS and NPR.

The sell-outs continued, and Rush took the show on the road. Club 47 events... combining well-known artists with newcomers... have played to capacity houses not only at Boston's Symphony Hall, but at Carnegie Hall in New York, The Kennedy Center and the Smithsonian in Washington, DC, Harvard Yard for the University's 350th Anniversary Celebration, and at many other prestigious halls — large and small — around the country. The events have featured established stars like Bonnie Raitt, Emmylou Harris, Joan Baez and Richie Havens, and have helped introduce new voices like Nanci Griffith, Shawn Colvin, Alison Krauss and Mark O'Connor when they were just beginning to build their own careers.

Rush encourages his guests to leave their bands at home, put aside their usual concert routines, play and sing with one another, try new songs, have some fun. Describing one event, The Boston Globe said, "There was more action than could meet the eye, from tap dancing to baton-twirling to spontaneous duets. Even Tom Rush, organizer of this merry mayhem [acknowledged], 'This is getting quite out of hand — as it's supposed to do.'"

"One of the problems with the commercial music scene is that everything exists in a perpetual present tense," says Rush, "songs, artists, entire bands appear seemingly out of nowhere, and disappear again into that same void."

There's no sense of continuity, no realization that the present connects the past to the future." Club 47 concerts address this by demonstrating that the music has a rich and resonant history, and, at the same time, that the future looks brighter than ever. "Looking forward, looking back," says Rush, "honoring the past and celebrating the future. One generation introducing the next." They are concepts the public and the media find easy to embrace. "Still," adds Rush, "it all comes down to a really good excuse for getting some friends together and throwing a party."

And what a party!



The Critics Say:

The Kennedy Center Concert Hall was packed and the stage crowded with musicians and friends Saturday night. Rush and his fellow performers not only celebrated the past and the traditions that link one generation of musicians to the next, but they also made the future for acoustic music look bright indeed. Evocative... whimsical... sensitive ... imaginative ... gorgeous... breathtaking... compelling. The music cast an intimate spell.

— THE WASHINGTON POST

If the Prince of Wales glamorized Harvard's 350th birthday celebration, and the Secretary of State politicized it, the concert in the Yard on Friday night humanized it. There wasn't a dry eye in the house. If there was a dry eye in the house it should be taken to a doctor straightaway.

— HARVARD MAGAZINE

Crowd pleasing... an outstanding performance.

— THE NEW YORK TIMES

Rush took daring chances, adding unpredictable new material. Touching... knee-slapping... sensitive... hilarious... sad, mystical... gorgeous. A night of magic.

— THE BOSTON GLOBE

Tom Rush is recreating folk's golden age at Club 47 in places such as Carnegie Hall, showcasing legendary folk figures and their protégés in a dazzling acoustic renaissance.

— THE SMITHSONIAN ASSOCIATE

Rush shared the stage with a succession of show-stealers... like a visit from an old friend... incredibly appealing... moving. Truly, the only complaint is that three hours is too little time for all this talent.

— BILLBOARD

What a night! One of those rare evenings... a first rate show.

— WORCESTER TELEGRAM & GAZETTE

As good as it gets. The gem of a show was among the very finest. Sumptuous... superb... elegant and simple at once... wicked... sweet... brilliant... utterly original... delicate... graceful... engaging. A group triumph.

— THE BOSTON HERALD

Rush's format gives each performer a chance to work the audience on his or her own, but the real fun starts when they combine for some musical improvisation.

— CONCORD MONITOR

Acoustic music is still thriving. And Tom Rush is again helping to mastermind it.

— THE BOSTON GLOBE

Club 47 is a registered Trademark and Servicemark of Maple Hill Productions, Inc.

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*Tom Rush has staged Club 47 events at venues seating from five hundred to fifteen thousand people.
Here are some examples.*

SYMPHONY HALL, BOSTON

Tom Rush, Emmylou Harris, David Bromberg, Buskin & Batteau

CARNEGIE HALL, NEW YORK

Tom Rush, The Jug Band with John Sebastian, Nanci Griffith,
Christine Lavin, Bill Morrissey, Buskin & Batteau

THE CAPITAL CENTER FOR THE ARTS, CONCORD, NEW HAMPSHIRE

on the occasion of the Grand Opening

Tom Rush, Janis Ian, John Sebastian, Jonathan Edwards, Susan Werner

HARVARD YARD, HARVARD UNIVERSITY, CAMBRIDGE

on the occasion of the 350th Anniversary Celebration

Tom Rush, Bonnie Raitt, Joan Baez, Livingston Taylor, Peter Kean, Buskin & Batteau

THE KENNEDY CENTER, WASHINGTON, DC

Tom Rush, Emmylou Harris, Peter Rowan, Nanci Griffith, Robert Earl Keen,
Mark O'Connor, Bill Morrissey

KROGER CENTER, UNIVERSITY OF NORTH CAROLINA, COLUMBIA

Tom Rush, John Hartford, Maria Muldaur, Patty Larkin

MECHANICS HALL, WORCESTER, MASSACHUSETTS

Tom Rush, David Bromberg, Patty Larkin

SYMPHONY HALL, BOSTON

Tom Rush, Bonnie Raitt, Maria Muldaur, The Jug Band with John Sebastian,
Christine Lavin, Bill Morrissey, Buskin & Batteau

VETERAN'S PARK, MANCHESTER, NEW HAMPSHIRE

Tom Rush, Laura Nyro, Livingston Taylor, Buskin & Batteau

THE SMITHSONIAN, BAIRD AUDITORIUM, WASHINGTON, DC

A series of concerts pairing well-known artists with newcomers

Tom Rush & Pete Kennedy

Doc Watson & The Smith Sisters

Mary Travers and Taj Mahal also participated with proteges of their choosing

THE PALACE THEATRE, MANCHESTER, NEW HAMPSHIRE

Tom Rush, Livingston Taylor, Leah Kunkle

SYMPHONY HALL, BOSTON

A three night *Club 47* reunion with

Tom Rush, Joan Baez, Richie Havens, The Jug Band, Maria Muldaur, Eric von Schmidt, Bill Morrissey,
Spider John Koerner, the Charles River Valley Boys, Jackie Washington, Mike Cross, Robert L. Jones,
Keith & Rooney, Jonathan Edwards, Peter Rowan, Claudia Schmidt, Buskin & Batteau

THE ZEITERION THEATER, NEW BEDFORD

Tom Rush, David Bromberg, Janis Ian, Chris Eberhart

VETERAN'S PARK, MANCHESTER, NEW HAMPSHIRE

Tom Rush, Judy Collins, Jonathan Edwards, Christine Lavin

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*Some Club 47 Alumni/ae
A Partial List*

Alison Krauss	Livingston Taylor
Bill Keith	Maria Muldaur
Bonnie Raitt	Mark O'Connor
Buskin & Batteau	Mary Travers
Cheryl Wheeler	Mike Cross
Christine Lavin	Mimi Farina
Claudia Schmidt	Mitch Greenhill
David Bromberg	Nanci Griffith
David Buskin	Patty Larkin
David Wilcox	Peter Keane
Doc Watson	Peter Rowan
Emmylou Harris	Richard Greene
Eric Anderson	Richie Havens
Eric Von Schmidt	Robert Earl Keen
Jackie Washington Landron	Robert L. Jones
Janis Ian	Shawn Colvin
Jennifer Warnes	Spider John Koerner
Jim Rooney	Steve Goodman
Joan Baez	Susan Werner
John Cooke	Taj Mahal
John Gorka	The Cambridge Harmonica Orchestra
John Hammond	The Charles River Valley Boys
John Hartford	The Jug Band
John Sebastian	The Story w/Jonatha Brooke & Jennifer Kimball
Jonathan Edwards	Tom Chapin
Judy Collins	Tom Paxton
Kristina Olsen	Tom Rush
Laura Nyro	Vance Gilbert

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