2013 COLES COUNTY REGISTER OF SIGNIFICANT PLACES

Property Nomination Form

Burgess-Osborne Memorial Auditorium
1701 Wabash Avenue
Mattoon, Illinois

1. **Name of Property:** Burgess-Osborne Memorial Auditorium

2. **Location:**
   
   1701 Wabash Avenue
   Mattoon, Illinois

   Lots 1 and 2, Block 172 of the Original Town now City of Mattoon, Coles County, Illinois

3. **Name and Address of Owner:** City of Mattoon
   208 North 19th Street
   Mattoon, Illinois 61938

   Public X Private

4. **Name and Address of Applicant if other than Owner:**

   C. Joyce St. Michael, Member
   Coles County Historic Preservation Advisory Council
   801 South 15th Street
   Mattoon, Illinois 61938
   217/235-3077

   Stephen A. Thompson, Member
   Coles County Historic Preservation Advisory Council
   3420 Richmond Avenue
   Mattoon, Illinois 61938-2109
   217/234-6004
   skthompson@mchsi.com

5. **Representation in Existing Surveys:** None

6. **Present use of the Resource:** Municipal Auditorium – Social, Educational and Recreational Uses
7. **Category of Significance**

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8. **Relevant Dates:**

- 1953 – Construction
- 1953-2013 – Municipal Auditorium and Business Offices

9. **Description of Resource:**

The Burgess-Osborne Memorial Auditorium complex is located within two city lots, 150’ x 160’, on the southwest corner of the intersection of 17th Street and Wabash Avenue in Mattoon, Illinois on the southern periphery of the original Mattoon business/commercial district. The Burgess-Osborne resource consists of the auditorium building and a head-in and parallel 20 space parking lot on the west side of the auditorium building. The surrounding setting is comprised of single-family residences, apartment complexes, an English landscape garden and commercial/municipal buildings.

The Burgess-Osborne Memorial Auditorium building exhibits the characteristics of a mid-20th century, American Popular Modernist Style. Stylistically, the principal, north, elevation projects a residential impression akin to the Ranch Style popular in the post-World War II era. This design approach may be the result of an effort to compatibly integrate the auditorium building with the surrounding residential properties that dominated adjacent streetscapes in the 1950s.

The asymmetrical plan of the approximately 120’ x 70’ auditorium building consists of three functional areas. The primary entrance area on the north elevation of the building contains a lobby flanked by restrooms and office spaces. The original furnace room is attached to the west elevation of the office spaces and is only accessible from an exterior steel door. The approximately 65’ x 48’ rectangular auditorium and 70’ x 20’ stage spaces complete the interior of the building.

The building is supported by a poured concrete foundation and the exterior is faced with buff brick, red/pink/orange Crab Orchard ashlar stone and wood board and batten materials. Buff brick infill is evident on the east and west elevation where original clearstory window units have been removed. A limestone watercourse exists on the north elevation of the building. Brick projection lines are evident on the brick-faced areas of the building. Windows for the building are aluminum ribbon units, as well as square aluminum individual units. Most of the original aluminum windows were replaced by more energy efficient aluminum units in the 1970 or 1980s. One round window filled with glass block exists within the original furnace room projection. Sills for the windows
are either brick or limestone. Exterior doors are aluminum, wood and steel. Two aluminum entrance doors provide access to the building lobby. To the east of the main entrance, a concrete walkway with aluminum balustrade leads to a wooden door, with integrated aluminum storm door, that provides access to the office spaces on the east side of the main lobby entrance. Interior doors are primarily wood. Two brick furnace chimneys protrude above the rooflines in the original furnace space and on the southeast corner of the stage area. The brick parapet of the exterior stage section is topped with glazed terra cotta tiles. Fascia and soffit areas are redwood and some fascia incorporates sets of three offset square, geometric designs.

Flat roofs cover the office and stage areas. A gabled, asphalt shingle covered roof covers the auditorium. A slightly angled cantilevered roof covers and extends forward of the entrance lobby. Roof flashing and some original gutters and downspouts are copper. Replacement guttering and downspouts are brown anodized aluminum. The most prominent exterior feature of the building is a signage pylon adjacent to the main entrance. The pylon, which extends to the height of the auditorium roof gable, is rectangular in shape, faced with Crab Orchard ashlar stone and capped with limestone blocks upon which the identifier BURGESS-OSBORNE MEMORIAL AUDITORIUM is carved in V-notched lettering on the east and west elevations.

The exterior of the building is illuminated by recessed lighting within the entrance lobby roof, circular-shaded fixtures above the auditorium exits and a metal halide lamp at the rear of the building. The building is landscaped with mature Sycamore trees along 17th Street and Japanese yews surrounding the building. An exterior, concrete ADA riser is present at the main entrance. A cast iron flagpole is located to the east of the main entrance.

The interior of the building exhibits a variety of finishes, but the primary theme is concrete and wood. The entrance lobby floor consists of green and black terrazzo tile. The lobby walls are covered with birch paneling to a height of eight feet. Above the paneling is drywall bordered by a decorative cornice rail at the panel and ceiling intersection. The ceiling is also drywall material. There are four piston-operated, birch swing doors leading into the auditorium. Three birch doors lead to the office spaces either side of the lobby. The walls of the office spaces are drywall covered in some areas with shiplap pine. The restrooms for the building are in the corridor leading from the entrance lobby to the east office area.

The auditorium possesses a vinyl tile covered concrete floor. The walls of the auditorium are constructed of concrete block. The roof of the auditorium is supported by five, precast-concrete, gabled arches. Seven wooden, common purlins rest perpendicularly on the arches on each gable side. The ceiling of the auditorium is deeply stained 1” x 6” redwood or walnut members laid perpendicularly to the purlins. Mounted below the ceiling are sixteen large, circular fluorescent light fixtures. Four original incandescent light fixtures are present on each gable side. At the gable peak on the rear auditorium wall exists an approximately 4’ x 4’ ventilator fan unit. Pipe coat racks topped by
wooden shelving are present either side of the primary entrance doors at the rear of the auditorium.

The stage space is an approximately 70’ x 20” area. A Furnace/HVAC room is present in the eastern reaches. A stairwell riser adjacent to the Furnace/HVAC room accesses the stage floor. A restroom is present in the rear stage right area. Stud wall storage closets are present in the stage left area. Two four-foot wide, five-panel, wooden, swing doors, which facilitate performance equipment load in/out, are present at stage rear. The stage floor boards are pine. An angled foot lamp feature with a stacked, ¼ round fascia board is present at the front of the stage. A three-strip, incandescent light grid is present above the stage. Lighting controls are in boxes mount on the wall at stage left. One fixed acoustical curtain is present above the stage. Draw acoustical curtains are located at stage left and stage right.

From the auditorium, the stage presents a 12’ x 28’ arched opening with a subdued proscenium. At the peak of the arch is a logo of an American eagle fronted by a red, white and blue shield with a scroll containing the text E PLURIBUS UNUM above the eagle’s head. A wooden stairwell riser exists at stage right of the proscenium opening. Below the stage floor are a series small swing doors leading to chair storage areas.

The Burgess-Osborne Memorial Auditorium is in superb physical condition and exhibits evidence of a well maintained facility. The facility retains a high degree of original historic integrity in plan and materials. The only significant modification to the original building appears to be the removal of the auditorium clearstory ribbon window units and replacement of some original aluminum windows. This was possibly a result of the incorporation of air conditioning, the modern HVAC unit at stage right, in the 1980s.

10. Statement of Significance:

The Benefactor: Emily Burgess-Osborne

Mattoon native Emily Burgess-Osborne (1867-1949) was the daughter of William and Agnes Evans-Burgess. Both William Burgess and Agnes Evans were immigrants from England who met in Mattoon in the early 1860s. William and Agnes Burgess had three biological daughters, Mary, Emily and Jennie, and also adopted one son, Robert.

William Burgess immigrated to the U.S. in 1827 and practiced his trade as a shoe and boot maker in New York, Pennsylvania, Canada, Michigan and Decatur, Illinois before settling in Mattoon in May of 1860. Mr. Burgess’s holdings in Mattoon included two boot and shoe businesses, one located at 4 East Broadway in 1879, a residence in Mattoon and 40 acres of farm land.

Emily Burgess married a Congregational minister, the Reverend Naboth Osborne, in Denver, Colorado in 1906. Reverend Osborne had been a minister for the Wesley Chapel in Humboldt Township and the Congregational Church in Mattoon, prior to taking a position as pastor at another Congregational church in Burlington, Iowa in April of 1906.
No children were produced from the union between Reverend Osborne and Emily Burgess. Reverend Osborne died in Burlington in 1940. Emily Burgess-Osborne died in Burlington in 1949 and was laid to rest in Mattoon’s Dodge Grove Cemetery.

The Emily Burgess-Osborne Trust was established in 1944 and remains an active entity. In addition to the initial objective of providing the City of Mattoon with a municipal auditorium, the Trust funds collegiate academic scholarships for Mattoon High School graduate applicants. The trust possesses approximately 700 agricultural acres in Coles County. The net profit from agronomic operations is reinvested and supports Trust initiatives. The Trust is administered by First Mid-Illinois Bank and Trust, which is the successor original Trust administrator, the National Bank of Mattoon.

**The Architect: O.W. Stiegemeyer**

St. Louis, Missouri native O.W. Stiegemeyer (1891-1985) was the design architect for the Burgess-Osborne Memorial Auditorium. Stiegemeyer’s formal training was that of a draftsman in the firms of A.F. Haeusler and Duggan & Huff. From 1913 to 1931, Stiegemeyer was a partner in the firm of Kennerly & Stiegemeyer. In 1931, he created his own firm, O.W. Stiegemeyer, Architect in St. Louis and was licensed to practice architecture design in Illinois, Kentucky, Missouri and Nebraska. His firm accepted commissions for a variety of works, including residential, commercial, industrial, educational, recreational and health-related properties. Stiegemeyer favored Renaissance Revival, Art Deco, Art Moderne and Popular Modernist designs.

Notable commissions Stiegemeyer undertook during his career include:

- The Hayes Coca-Cola Bottling Plant – DuQuoin, Illinois
- Varsity Theater – Carbondale, Illinois
- Massac Theater – Metropolis, Illinois
- Central Methodist College Dormitory – Fayette, Missouri
- Climax Theater, Milwaukee, Wisconsin
- Military Academy Chapel – Mexico, Missouri
- DuQuoin State Fairgrounds – DuQuoin, Illinois
- Beverley Theater, St. Louis, Missouri
- Hospital – Columbia, Missouri
- Coca-Cola Bottling Plant – Galveston, Texas
- Stephens College Auditorium – Columbia, Missouri

**The Design: American Popular Modernist Architectural Style**

The American Popular sub-type of the Modernist architectural style is a form of architecture that evolved from the post-World War II Modern movement. The American Popular sub-type has characteristics that differentiate it from its European sibling, the International sub-type.
Balanced and dynamic asymmetrical massing of the primary façade is a common feature of American Popular commercial buildings. Primary entrance prosceniums were often advanced forward of the plane of the building through the use of projecting materials. At the same time, primary entrance areas often recessed asymmetrically into the entrance pavilion with the objective of giving dynamism to often simple facades. Streamlining through masonry projections is common in American Popular buildings. The streamlining effect of the post-war designs often is incorporated into only a portion of principal facades, whereas buildings of the 1930s Modernist movement would more likely have displayed symmetry across the whole façade.

American Popular commercial buildings frequently incorporated edge-mounted cast metal lettering incorporating popular mid-20th century typestyles (fonts) such as RIBBON and ROFFE. Integrated features at primary pedestrian entrances such as planters and benches were a fashionable element with the American Popular sub-type, where a subtle connection between the exterior and interior was an important design consideration.

Public buildings of the American Popular design often incorporated the juxtaposition of smooth to rough façade coverings such as brick to ashlar stone. Another feature used to separate American Popular public buildings from similarly designed period churches was the inclusion of a pylon on the primary elevation that included signage almost commercial in nature. Vertical pylon elements were often used to counterbalance the dominant horizontal elements associated with most American Popular designs.

The Resource: Burgess-Osborne Memorial Auditorium

The Burgess-Osborne Memorial Auditorium was a gift to the City of Mattoon by Emily Burgess-Osborne through a $130,000 trust fund established in 1944. W.H. Ownby and The National Bank of Mattoon were named as Trustees. The Trust submitted an auditorium project proposal to the City of Mattoon on 31 January 1950. The principal conditions of the proposal stated that the trust would provide funding for site acquisition and construction of a public auditorium building for educational, religious and recreational purposes. The City of Mattoon would manage the construction project and accept ownership, maintenance and management responsibilities for the facility upon completion. The Mattoon City Council agreed to the Emily Burgess-Osborne Trust’s proposal on 07 March 1950. The site acquired for the facility was located at the southwest corner of 17th and Wabash in Mattoon, a mixed residential and commercial area.

In 1952, St. Louis architect O.W. Stiegemeyer presented plans for a Popular Modernist style facility that was approved by the Osborne Trust and the City of Mattoon. Evidently, earlier design development plans by Stiegemeyer presenting a Renaissance Revival styled primary façade and a Youth Center area on the east side of the current auditorium were rejected by the Osborne Trust, the City of Mattoon or both. It is speculated that the Osborne Trust or the City may have been desirous of a more contemporary overall design and the functions programmed for the limited Youth Center space could be just as easily
fulfilled within the proposed auditorium. Possibly, the first proposal was not within the limits of the available budget. Construction of the Burgess-Osborne Memorial Auditorium commenced in 1952 and was completed in 1953.

Since 1953, the Burgess, as it is commonly referred to by the locals, has served many roles in regard to its principal intent as a public meeting place. Additionally, the office spaces at the front of the building were used for many years as the headquarters of the Mattoon Chamber of Commerce.

Shortly after the building’s completion, the Burgess hosted the 54th annual meeting of the Illinois State Historical Society on 09/10 October 1953. Late 1950s and early 1960s patrons recall the auditorium being used for piano and dance recitals, coin and knife shows, as well as Friday and Saturday night dances featuring orchestral Big Bands and Rockabilly groups. Shelia Smith-Cadwalader recalls watching her first color TV broadcast at the Burgess in the early 1960s when probably a local retailer previewed the Rose Bowl Parade for a $.25 admission charge. Also in the 60s, Mickey Garlock recalls meeting Chicago Cub first baseman Ernie Banks and Chicago White Sox pitcher Tommy John at the Burgess during off-season public relations junkets. In 1980, the Burgess was the site of a campaign speech by Republican presidential candidate Ronald Reagan.

The auditorium has provided space for other activities over the years, including weddings/receptions, municipal meetings, antique sales, square dances, youth immunization programs, local school district student registration, district Boy Scouts of America meetings, educational seminars, teen dances, birthday parties and a polling place. Contemporary use of the facility has included Lake Land College karate classes, professional regulation certification training sessions and semi-pro wrestling events.

**Live Music at the Burgess in the 1960s**

The Rock ‘n’ Roll culture of the 1950s and early 1960s was heartily accepted by a segment of Mattoon and regional youth. The Friday and Saturday night cruising of Broadway and 12th Street with Chicago’s WLS radio blasting the latest rock, pop and soul offerings was a big deal for local teens and young adults. Thanks to personal automobiles, these young people were truly part of the first mobile, social generation.

The automobile may have provided a new social mobility for the youth, but popular music was the social bond for many of these folks who wouldn’t have otherwise given each other the time of day. Rock ‘n’ Roll was everywhere. On the radio, on TV via the Steve Allen and Ed Sullivan shows, in teen magazines, the record sections of local furniture stores and eventually through the formation of amateur bands in the garages and basements of local residences. Young home-grown musicians strove to mimic the previously elusive roots music they were exposed to, as well as break free of the traditional trappings of formal music education, preforming and songwriting. To showcase their talent, the garage bands began to look for venues that could hold a crowd.

Musical performance venues in Mattoon were few and far between in the late 1950s. Bars and taverns often had bands, but if you were under 21 just getting in was an issue.
Once in, it was unlikely that many of your social contemporaries would be present. Mattoon High School often had sock hops, but most of the time it was DJs. The rare live band sock hop after a football game was great fun, but seemed like it was over before it started. Curfew…the great shackle of any socializing teen. One private teen club, the Bunny Hutch, did exist in the old Kroger grocery store at the corner of 16th and Richmond, now the site of the Mattoon YMCA. In 1965 and 1966, Jerry Lee Lewis and the Chicago band Shadows of Knight put on concerts there. As early as 1958-59, an enterprising group of Mattoon High School girls provided a practical solution for local teens that enjoyed live music and inadvertently helped launch the short and long-term careers of many prominent local musicians.

The Del Phis, Fifinellas and the Gophers were social sororities comprised of Mattoon High School girls. These sororities were not affiliated with Mattoon High School. Members were invited to join and the sororities mimicked the pledge process and activities of sororities at the collegiate level. The sororities raised funds throughout the school year to finance a consolidated Christmas Formal dance at the Mattoon National Guard Armory and provide capital for a spring weekend trip to Chicago. The trips to Chicago usually included round-trip train transport, accommodations at the Palmer House Hotel, visits to museums, shopping and sometimes going to movies like Gone With the Wind at one of the many theaters which used to line Block 37 on State Street.

Del Phi Dalena Welsh-Hall relates that on one of the spring trips, the sorority sisters discovered that comedian Nipsey Russell was also staying at the Palmer House. An elevator operator told them which lift he took and the girls were able to ride up with Nipsey. Russell invited them to his suite and had room service bring up ice cream and soda for them. A purely innocent encounter, the celebrity had the sisters tell them about their organization and got their perspective on downtown Chicago. Fifinella Becky Gass-Baker remembers the Burgess dance profits also financed sorority trips to Indiana Beach State Park on the southern perimeter of Lake Michigan.

The Mattoon sororities of the late 1950s and 1960s, along with the Rainbow Girls Riding Club, recognized the local market for live, youth oriented music and the failure of any entity to capitalize on that audience. For the sororities it was a no brainer. Raise capital, provide a social outlet for their contemporaries, have a good time and get to hear live music. After all, they were fans too. The venue that could meet their needs…the 500 person capacity Burgess Osborne Memorial Auditorium.

These newly-minted live music promoters soon grew accustomed to the tasks and costs of putting on a 7PM – 10PM show. Dances, as the functions were referred to, were held sometimes on both Friday and Saturday nights. The dances were chaperoned by sorority member's parents and high school teachers, some fully equipped with ear plugs. Auditorium rental, usually $50. Off-duty police security, $25. Bands, $125-$400. Admission was typically $1-$2 per person. Concessions, cokes and candy bars, were where the real money was made. The only criterion for admission was that one had to supposedly be in high school. That rule was not rigorously enforced as bands often had followings comprised of recent grads and Lake Land College and EIU students.
The sororities held their dances at the Burgess from circa 1965 until about 1971. Late night noise had become an issue for local residents and the dances were relocated to Robert G. Demars Youth Center in Peterson Park. With the new presence of Lake Land College in Mattoon, non-sorority produced dances for older teens began to take place at the Mattoon National Guard Armory in late 1969. The Mattoon sororities dissolved as organizations in the mid-1970s. More-than-likely, this was the result of their exclusive membership process which resulted in the social organizations falling victim to an early political correctness movement.

**The Bands at the Burgess**

The bands that played for the sorority dances at the Burgess were primarily Mattoon, Charleston, or Effingham based groups. Most were cover bands, non-original material, as the audiences attending the dances wanted to hear familiar songs by groups they heard on the radio, had seen on TV: American Bandstand, Where the Action Is, Ed Sullivan, Hullabaloo, WCIA Champaign’s At the Hop, or whose albums they possessed. As the bands gained experience and were exposed to power blues, progressive rock and roots music, the cover offerings were interspersed with original songs.

The transformation of local live performances was also evident in the Burgess-era. As more money was made, better instruments and amplification could be acquired. The real technical improvement of this era on the local scene was the purchase and incorporation of a Public Address (PA) system by area bands. With the PA, instruments, amplifiers and vocals could all be transmitted directly or through microphones and run through a mixing board by a sound man or engineer. Stage monitors run through the board also allowed the musicians on stage to actually hear what they were playing. The sound emanating from the PA was usually balanced and distinct, unlike previous techniques of each musician adjusting their amplifiers based on comments from someone in the crowd.

The background of members of local bands was as diverse as the crowds they played for. Some came from the right side of the tracks and others from the wrong side. Some were athletes, others academics. What brought them all together was their attraction to popular music. The easy mobility of the generation also allowed the bands, as well as their local followings, to play or attend dances/concerts and develop social/business relationships at other county and regional teen venues. Other nearby, popular teen-focused venues to play and socialize at were the Nowhere Club in Charleston, the Mattoon Beach Pavilion near Neoga, the Pollyanna Club in Effingham and the Sullivan Civic Center.

Mattoon resident Dick Kieger, who later managed Mattoon’s Robert G. Demars Youth Center, was instrumental in booking bands that played at the Burgess.

Bands to play the Burgess included:

**The Rhythm Aces**, Decatur. Early 60s Rhythm & Blues.

**Fresh Clover Blues Band**
The Mob, Chicago. Blues Brothers-type soul/blues review.

The Road Runners, Sullivan

The Jesters, Charleston. Mid-60s pop.

- Jan Gordon, Charleston – Guitar
- Jim Hite, Charleston, Guitar and Vocals
- Dick Smith, Charleston – Drums
- Red Taylor, Charleston – Bass and Vocals

The Artistics with Jim Easter (Previously The Rebel Rockets), Charleston. Late 50s/Early 60s Rock’n’Roll covers.

- GI Drewery – Saxophone
- Jim Easter – Vocals
- Gail Helton – Drums
- Joe Leal – Saxophone
- Roger Pedigo – Bass
- Bo Turner – Guitar

Other band members – Al Adamson, Libby Baretto, Bob Bender, Fred Blackburn, Carolyn “Maggie” Boldt, Pat Kress, Mike Lee, Gus Pedigo, Bob Perry and Ron Rappe.

The Finchley Boys, Champaign. Heavy Electric Blues and Progressive Rock. Primarily original material.

- George Faber, Champaign – Vocals
- Garrett Oostdyk, Champaign – Guitar
- Larry Tabeling, Champaign – Bass
- J. Michael Powers, Champaign – Drums

Dynamic stage show driven by front man George Faber, who sometimes performed with a Boa Constrictor wrapped around his body. Some say this is where Alice Cooper nicked the idea, incorporating a Boa into his late 60s/early 70s stage act. Faber went on to be the front man for a number of regional bands including George Faber and Stronghold and George Faber and the Icons. Garrett Oostdyk would in the 70s and 80s play guitar for noted Champaign band The Rave.

The Olivers, Ft. Wayne, IN. Mid-60s Power Blues, Cream and Yardbirds covers.

Genesis, Champaign-Urbana. Soul and Rhythm & Blues.

Libby’s Combo/Band – Drummer Libby Baretto from Mattoon.

Dick Louthan, Mattoon – Drums and Vocals  
Tim Hutchison, Mattoon – Bass  
Steve Dalton, Mattoon – Guitar and Vocals  
Dick Peterson, Mattoon – Guitar  
Steve Sestina, Mattoon - Vocals  
Gary Wise, Mattoon – Roadie


Gary Wise, Mattoon – Guitar and Vocals  
Steve Dalton, Mattoon – Bass and Vocals  
Eddie Pearcy, Charleston – Drums  
Paul Hendrix, Charleston – Keyboards

Gary Wise remembers the uplifting feeling of playing at the Burgess. The band would be announced, the acoustical stage curtains would be pulled back and the Fair would blast out a song like Cream’s *Politician*. It was like a real stage production experience and the kids in the crowd seemed to feed of the Fair’s propensity to introduce songs that very few in attendance had ever heard before. Wise could not recall how much the band was getting paid for gigs at the Burgess, but reflects, “…the boys would have probably played for free just for the experience of playing on a real stage.”

Wise recalls one Friday night dance at the Burgess in 1967, the Fair was directed to turn down very early in their performance. Wise refused, announced to the audience what the issue was, said the gig was over with, and walked off the stage. As the band started to break down their equipment, the Burgess crowd vociferously protested. Whoever had demanded lower volume relented and the band completed its three hour gig.

**Rhythm’s Children** based in Charleston 1965-1969.

Had Beatles Sgt. Pepper’s/Magical Mystery Tour-era wardrobe at one point. Won and placed at Illinois State Fair Battle of the Bands contests in 1967 and 1968. Won Coles County Fair Battle of the Bands contest in 1969. Played gigs at EIU, SIU-Carbondale and throughout the State of Illinois. Marc Nale relates, “The boys in the band would often go to Chicago’s Aragon Ballroom to see live performances of critically acclaimed groups that influenced Rhythm’s Children’s style.” The band was usually paid $125-$160 for gigs at the Burgess.

Ever evolving line-up that included:

Jim Hite, Charleston – Guitar and Vocals  
Red Taylor, Charleston – Bass  
Bill Harpster, Charleston – Drums
Steve Sestina – Vocals
Don Decker, Charleston – Guitar
Paul Hendrix, Charleston – Keyboards
Gary Tate, Charleston – Vocals
Eddie Pearcy, Charleston – Drums
Marc Nale, Mattoon – Hammond B-3 Organ, Electric Piano and Vocals
Jim Nale, Mattoon – Drums
Pat Coggin, Champaign – Bass

Played many Beatles, Doors and Cream covers. Songs covered included:

Beatles – Taxman, Lady Madonna, Sgt. Pepper’s Lonely Hearts Club Band, Here Comes the Sun and Baby You Can Drive My Car
Yardbirds – Over Under Sideways Down and New York City Blues
The Box Tops – The Letter
Sam and Dave – Hold On (I’m Coming)
Jimi Hendrix – Purple Haze and Fire
Deep Purple – Kentucky Woman and Hush
Steppenwolf – Born to be Wild and Magic Carpet Ride
Eddie Floyd – Knock on Wood
The Rascals – Good Lovin’
Buffalo Springfield – For What it’s Worth and Bluebird
The Doors – Light My Fire
Donavon/Vanilla Fudge/Terry Reid/Al Kooper’s Super Session – Season of the Witch
The Who – Substitute
Lee Dorsey – Get Out My Life Woman
The Monkees – Day Dream Believer and Last Train to Clarksville
The Bee Gees – To Love Somebody
Strawberry Alarm Clock – Incense and Peppermints
Wilson Pickett – In the Midnight Hour
Blues Image – Ride Captain Ride
The Animals – See See Rider and House of the Rising Sun
Classics 4 – Spooky
Sopwith Camel – Hello, Hello
Booker T & the MGs – Green Onions
Cream – Born Under a Bad Sign, Strange Brew, Politician, Crossroads, White Room, Toad, I’m So Glad, NSU and Badge
Albert King – Crosscut Saw
Rolling Stones – Under My Thumb
Spencer Davis Group – I’m a Man, Gimme Some Lovin’ and Keep on Running
The Zombies – Time of the Season
The Curiosity Shoppe, Effingham. Rock covers.

Led Zeppelin – Communication Breakdown

Don Doeding, Stewardson/Strasburg – Guitar
Ron Sporleder, Windsor – Guitar
Jim Hampton, Windsor – Keyboards
Gene Utmor, Windsor - Vocals


Beatles – Birthday and Back in the U.S.S.R.
Cream – Crossroads

Tom Kelly, Effingham – Bass, Piano and Vocals
Doug Livingston, Effingham – Guitar
J.C. Marshall, Effingham – Drums

Moses, Mattoon/Charleston/Lerna. Rock covers and originals.

Gary Tate, Charleston/Bloomington – Vocals
Marc Nale, Mattoon – Hammond B-3 Organ and Vocals
Eddie Pearcy, Charleston – Drums
Jim Hite, Charleston – Guitar and Vocals
Steve Dalton, Mattoon – Bass
Brad Davis, Olney – Guitar and Vocals
Tim Corts, Lawrenceville – Guitar
Ed Corts, Lawrenceville – Drums
Bob Butler, Taylorville – Sound Engineer

Procol Harum – Kaleidoscope, Conquistador, Whiter Shade of Pale, The Devil Came From Kansas, Skip Softly (My Moonbeam) and She Wandered Through the Garden Fence
The Band – Up on Cripple Creek, Chest Fever and The Weight
The Doors – Back Door Man and Love Me Two Times
John Mayall – Walking on Sunset
Traffic – Feelin’ Alright
Jefferson Airplane – 3/5th of a Mile in 10 Seconds
Spirit – Fresh Garbage, Mechanical Man and I Got a Line on You
Rolling Stones – Jumping Jack Flash
Jeff Beck Group – Morning Dew
Led Zeppelin – Moby Dick
Moses – Dodge Grove

Possibly one of the most sophisticated bands to evolve from the era music scene. Technically proficient and very professional stage presence. Only played the Burgess a
couple of times as a new group in the fall of 1969. Noise complaints from the surrounding neighborhood got them blacklisted from the venue. Marc Nale recalls the band getting paid $400 for one of their gigs at the Burgess.

Moses was in high demand and played clubs, bars, universities and festivals throughout Illinois and surrounding states. One festival of note the band played was the 1970, Irving Azoff-produced, Memorial Day weekend Kickapoo Creek Music Festival which took place on a farm near Heyworth, Illinois. The band played for almost 60,000 attendees. They shared the stage with Canned Heat, Country Joe McDonald, Dan Fogelberg, Ted Nugent, The Paul Butterfield Blues Band and the Rockford band Fuse, which shortly thereafter changed their name to Cheap Trick.

Moses demonstrated much potential and received serious attention from rock show promoters, management agencies and record label A/R personnel. As with many talented regional bands of the era, the majority of Moses’s business opportunities turned out to be dead ends. The group disbanded in 1971 and most of the members moved on to other musical projects.

**In Retrospect – The Burgess As a Teen Musical Venue**

By 1971/72, after almost a decade as a youth dance center, the Burgess-Osborne Memorial Auditorium ceased to be a teen musical venue. Some say it was alcohol and drug abuse that closed the doors, but those factors have been prevalent in society for thousands of years. The more likely explanation was the increasing noise complaints and the opening of Mattoon’s Demars Youth Center in Peterson Park, where evening noise was less of an issue. The Demars Center was a great place to socialize, but its pre-fab, sheet metal construction and small stage was not as an appealing concert venue for teens and bands as the Burgess was.

Eventually, teen dances/concerts in Mattoon became almost non-existent. Possibly because the sororities promoting the dances were disbanded. With the dawning of MTV, the internet and social networking, teens could get a similar experience watching the boob-tube or sitting behind their computers. Gary Wise laments the fact that there are no local teen music clubs like the Burgess for contemporary youth. “The opportunity to play in front of crowds, hone stage performance expertise on a regular basis and learn business skills was a good experience for adolescent musicians and promoters.” “One of the reasons a lot of contemporary youth music seems shallow and redundant can be attributed to the fact that there are very few venues for aspiring teen musicians to refine their professional skills with the help of audience feedback.”

The positive aspects of the dances at the Burgess far outweigh any negative. For the baby-boomers who came to the dances, these events provided a cauldron where the typical cliques; well-to-dos, ner-do-wells, longhairs, greasers, hippies, jocks, motorheads, nerds, bookworms, Jesus freaks, etc. could intermingle and cast away conventional inhibitions. Through the catalytic effect of the music, life-long friendships were forged, husbands met wives and independent social skills were refined.
What of the musicians that played at the Burgess? As was typical of bands during this era, musician and technician line-ups were always fluid. More appealing musical styles was a principal factor in musicians shifting from one group to another. Others dropped out entirely as the responsibility of families and day jobs superseded their passion. Some of the musicians from the era still play in local bands today. A few of the musicians who played the Burgess manipulated their experiences into life-long careers.

Some notable music business achievers who played the Burgess are:

**Tom Kelly, The Gaping Huggers** – Prior to the Gapping Huggers, Kelly played with the Effingham band the Trifaris. After the Gaping Huggers, Kelly played with Champaign’s One Eyed Jacks and St. Louis band The Guild. Kelly relocated to Los Angeles in 1974 and was offered a job in that era’s Beach Boys line-up. Instead, Kelly chose to become a member of Dan Fogelberg’s back-up band, Fools Gold, and became a prominent LA studio background vocalist. Kelly later played rhythm guitar and sang background vocals for the LA band Toto.

In 1981, Kelly wrote the hit song *Fire and Ice* with Pat Benatar. Later that year, Kelly formed a songwriting partnership with lyricist Billy Steinberg. With Kelly handling the musical composition, the duo collaborated on a string of popular hits, including:

*True Colors* – Cyndi Lauper  
*Alone* – Heart and Celine Dion  
*In Your Room* – The Bangles  
*Over the Edge* – REO Speedwagon  
*I Drove All Night* – Roy Orbison  
*I Touch Myself* – The Divinyls  
*I’ll Stand By You* – The Pretenders  
*Like A Virgin* – Madonna  
*So Emotional* – Whitney Houston

Kelly was inducted into the Songwriters Hall of Fame in 2011.

**Doug Livingston, The Gaping Huggers** – Played on sessions and as backup band member for Jose Feliciano and Donna Summer.

**Jim Hite, Rhythm’s Children and Moses** – Relocated to Los Angeles in the mid-1970s to become a studio session guitarist. Worked as a Sound Engineer at Bell Sound Studios in Hollywood and captured many industry awards. In 1977, Hite went to work at Wally Heider Remote Recording. In 1982, Hite moved to L.A. Studios and engineered the live radio program *Rockline* from its facilities. Hite continues to be one of the industry’s foremost mixing engineers working out of L.A. Studio’s Margarita Mix facilities.

**Bob Butler** – **Sound Engineer/Roadie, Moses** – Mixed sound and ran road crews for country stars Waylon Jennings, Randy Travis and Brooks & Dunn.
11. Sources:

Correspondence


Drawings


Internet


Interviews


Newspapers


Other


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