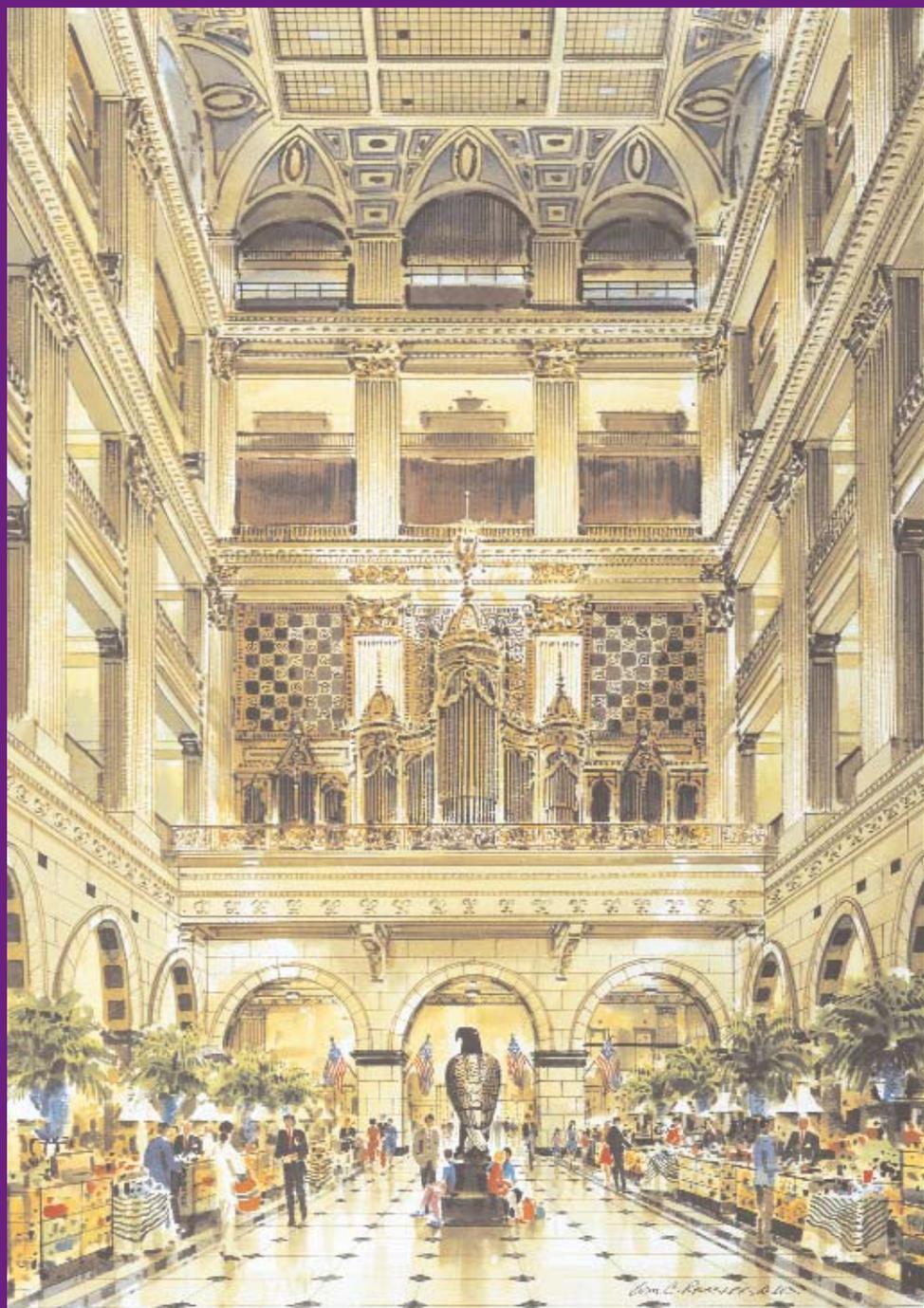


Virgil Fox Memorial Concert



LORD & TAYLOR, PHILADELPHIA

THE WANAMAKER ORGAN

OCTOBER 7, 2001



VIRGIL FOX AT THE CONSOLE OF THE WANAMAKER ORGAN — 1939

Virgil Fox

1912-1980

VIRGIL FOX was born in Princeton, Illinois, on May 3, 1912. He was a child prodigy. At the age of ten, he was playing the organ for church services. At fourteen, he played his first organ recital before a cheering crowd of 2,500 people in Cincinnati. At seventeen, he was the unanimous winner of the Biennial Contest of the National Federation of Music Clubs in Boston, the first organist ever chosen.

Before graduating in 1930 as salutatorian of his high school class, he studied for three years with Wilhelm Middelschulte, Organist of the (now) Chicago Symphony Orchestra. In 1931, he became a scholarship student at Peabody Conservatory in Baltimore, America's oldest music conservatory. In his twentieth year, he played five recitals from memory, completed eighteen examinations with the highest grades in his class, and became the first one-year student in the history of the Peabody to grad-

uate with the its highest honor—the Artist's Diploma. In 1936, he returned to Baltimore to head the Peabody organ department, and to serve as organist of Brown Memorial Church.

In 1942, he enlisted in the Army Air Force and performed 600 recitals in three years to raise money for the armed services. After his discharge in 1946, Virgil Fox performed forty-four major works from memory in a series of three concerts given under the auspices of the Elizabeth Sprague Coolidge Foundation, before sold-out audiences in the Library of Congress. In the same year, he was selected to be organist of New York City's famed Riverside Church where he served for nineteen years (with W. Richard Weagly, Director of Music), until 1965.

Virgil Fox became a member of the American Guild of Organists in 1946. He was presented in recital by many AGO chapters, and was a featured performer at

many AGO national conventions. He played three times at the White House (on piano); and in 1952, was chosen by the State Department to represent the United States at the First International Conference of Sacred Music in Bern, Switzerland. In 1963, he was awarded an honorary doctorate by Bucknell University; and in 1964 he received the Peabody Conservatory Distinguished Alumni Award.

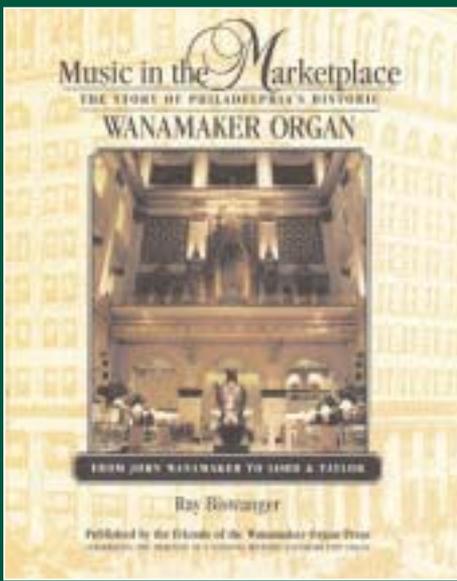
In his long and brilliant career, Virgil Fox gave recitals on practically every important organ in the world. He was the first non-German artist to perform the works of J. S. Bach at the Thomaskirche in Leipzig. In 1936, he played the first paid recital on the Kilgen organ in Carnegie Hall, New York. In 1962, he participated (with E. Power Biggs and Catherine Crozier) in the inaugural concert of the Aeolian-Skinner organ in New York's Philharmonic Hall, Lincoln Center. In 1963, he played the first solo recital and made the first recording of the new organ. He played recitals at Westminster, Durham, and Lincoln Cathedrals; King's College, Cambridge; Nôtre Dame and Ste. Clotilde, Paris; and the Marienkirche, Lübeck. In 1973, he played his concert as a Kennedy Center Founding Artist to a sold-out house in the 3,000-seat Concert Hall of the Kennedy Center for the Performing Arts, Washington, D.C. He inaugurated the Rodgers Carnegie Hall organ in 1974, which he had designed. In 1977, to celebrate the 50th anniversary of his concert debut, he played a sold-out concert ("The Bach Gamut") at Kennedy Center and in Tokyo, Japan at NHK Hall; and performed the Joseph Jongen *Symphonic Concertante* with the NHK Symphony.

Perhaps the most daring concert Virgil Fox ever played was at the Mecca

of rock music, New York's Fillmore East, where, in 1970, he gave an all-Bach program combined with a light show on the Rodgers Touring Organ. He expanded upon a practice he had begun years earlier of speaking to the audience from the stage, discussing the music and bringing a new dimension to his concerts. For nine years, "Heavy Organ" toured across the country to various cities, colleges, and festivals. Virgil Fox is credited with bringing the music of Bach to young people with an innovative and exciting style, although he often drew adverse criticism from some of his colleagues in the organ world and from those music critics who found his approach too flamboyant.

With George Prêtre and the Paris Opera Orchestra, he made the world première recording of Jongen's *Symphonic Concertante* in 1961. Beginning in the 1930s, Virgil Fox made more than sixty recordings released by Columbia, RCA Victor, Capitol, Command, Reader's Digest, Crystal Clear, Helden, and Decca Records. Many have been re-released, and projects are currently underway to release heretofore-unreleased performances. At the time of his death, he was working with Robert Hebble on a book about organ technique.

Virgil Fox's final performance took place on September 26, 1980, at the opening concert of the Dallas Symphony's season. His life, which ended on October 25, 1980, following a four-year fight with cancer, was one of courage, innovation, and dedication. Funeral services were held at his home in Palm Beach, Florida and at the Crystal Cathedral, Garden Grove, California; and a memorial service was held at the Riverside Church, New York. Each year since, the Virgil Fox Society has sponsored a Memorial Concert, of which this is the twenty-first.



Music in the Marketplace

At last! The complete story of the colossal pipe organ and the fabled Philadelphia retail palace that has been its showcase for 90 years. The Reigning Monarch of All Instruments was built in California and exhibited at the 1904 St. Louis World's Fair as the world's largest pipe organ. In 1909, millionaire merchants John and Rodman Wanamaker made it the

centerpiece of their magnificent new store. Dozens of store artisans enlarged the organ over 18 years to maintain it as the world's largest—a virtual symphony orchestra in pipes. Wanamaker's showcased its unparalleled cultural achievement in brilliant after-hours concerts featuring Leopold Stokowski, the Philadelphia Orchestra, and the world's foremost musicians.

Ray Biswanger's riveting presentation, which unfolds like a great novel, includes intriguing store lore, the fascinating history of the 17-ton Wanamaker Founder's Bell, and never-before-published insights into the private lives of the Wanamaker family and the famous artists whose lives were intertwined with this world-acclaimed historic treasure.

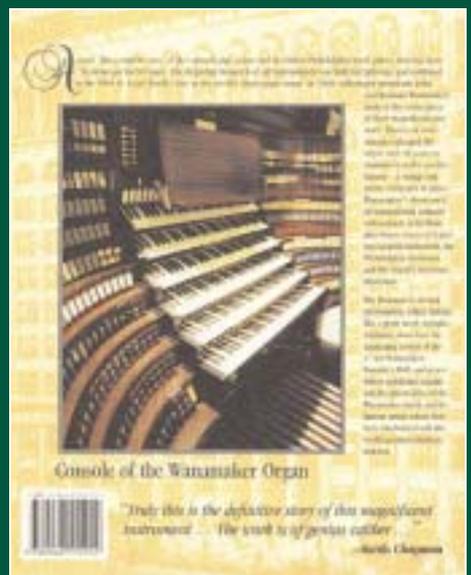
Written for the general public and organ enthusiast alike, this sumptuous, highly readable book is published in a hardbound coffeetable format with 18 chapters, 5 appendices, complete specifications, the current console layout, and comprehensive endnotes. Informative and intriguing, the 302-page work features more than 270 illustrations, many of them full-page prints. Includes entire chapters on the St. Louis World's Fair and the Wanamaker Founder's Bell, much never-before-published material from newly unsealed archives of the Wanamaker Store, the Henry Willis organ factory, and other fascinating sources that reveal the complete, personal story behind the creation of one of the great artistic achievements of man.

New! 302-page book! only \$66.00

Edition Deluxe autographed leather-bound limited-printing version of Music in the Marketplace, available for a donation of \$170, fully \$100 of which is tax deductible.

Make checks payable to Friends of the Wanamaker Organ and mail to 105 Charles Drive, Suite G3, Bryn Mawr, PA, 19010-2515

Available this evening



VIRGIL FOX MEMORIAL WEEKEND

AUGUST 31 - SEPTEMBER 1, 2002

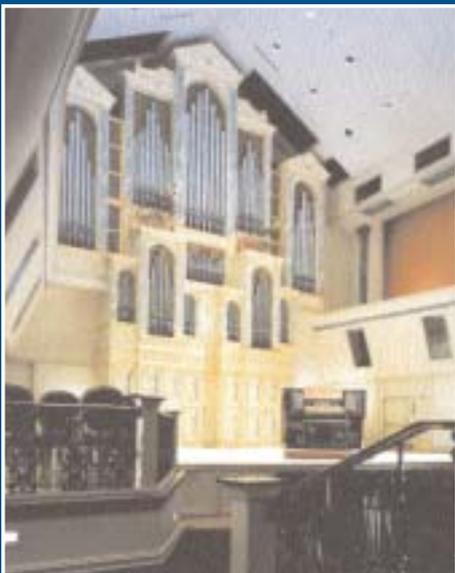


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RICHARD MORRIS ❖ JONAS NORDWALL



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Saturday Evening

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The Programme

PETER RICHARD CONTE
THE GRAND COURT ORGAN

PAUL BISACCIA
STEINWAY PIANO

Pomp and Circumstance No. 1 in D . . . Sir Edward Elgar (1857-1934)
arranged by Bryan Hesford

Nocturne from *Skylock* Gabriel Fauré (1845-1924)
transcribed by Virgil Fox

Toccatà in F Major, S. 540 Johann Sebastian Bach (1685-1750)

Concerto for Piano and Orchestra . . Sergey Rachmaninov (1873-1943)
No 2 in C Minor, Opus 18 *transcribed by Peter Richard Conte*
with Paul Bisaccia, Piano

I N T E R V A L

Pièce héroïque César Franck (1822-1890)

The Sorcerer's Apprentice Paul Dukas (1865-1935)
transcribed by Peter Richard Conte

Liebestod (*Tristan und Isolde*) Richard Wagner (1813-1883)
transcribed by Edwin Lemare

Tu es Petrus (*Esquisses Byzantines*) Henri Mulet (1878-1967)

*Rest rooms are on the 5th floor, 15th street side of store.
Elevators and escalators are available on the Market Street side of the store (rear of hall).*

Your \$100, \$75, or \$50 ticket will be required for admission to the reception.

We apologize that the console area will not be open this evening.

Acknowledgments

❖

90TH ANNIVERSARY CONCERT OF
THE GRAND COURT ORGAN
(1911-2001)

175TH ANNIVERSARY OF LORD & TAYLOR

10TH ANNIVERSARY OF THE
FRIENDS OF THE WANAMAKER ORGAN



LEN LEVASSEUR

Executive Producer, Concert Program Design

RAY BISWANGER

Producer, Friends of the Wanamaker Organ

STEVEN FRANK

The Virgil Fox Society

RICHARD TORRENCE

Master of Ceremonies

MARILÚ MENÉNDEZ

Lord & Taylor, Fashion and Public Relations

TRACY VIGANO

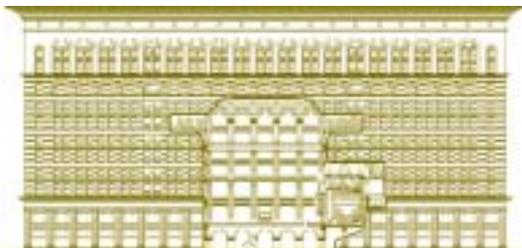
Lord & Taylor, Philadelphia Store Manager

MARRIOTT HOTELS

Reception

CURT MANGEL

Symposium Coordinator





Paul Bisaccia

PAUL BISACCIA is a charismatic performer whose highly accessible programs appeal to a wide audience. He is one of those rare recitalists who can be entertaining without compromising the music or his artistic standards. Paul's own public television special, which has aired all over the country, was recently dubbed in Mandarin Chinese for broadcast in China, and he was featured in the Ric Burns PBS television series "New York." He has also appeared on National Public Radio's "Performance Today."

His recordings have been aired by radio stations throughout North America and he is the most requested pianist on Beethoven.com, "the world's classical radio station." To his list of specialty recital offerings, Paul has just added "Stars

e Stripes Forever! The Great American Piano."

When compliments come from a fellow performer, the praise is high indeed! Michael Feinstein, the celebrated cabaret and recording artist, recently wrote to Paul Bisaccia about Paul's new CD "Stars *e* Stripes Forever! The Great American Piano" (TH-71992), "It is imaginative, fun, well played, and totally satisfying. The lineage that you present is thought-provoking and it all seamlessly fits together." Feinstein signed the note by calling himself "a devoted fan" of Paul Bisaccia.

Mr. Bisaccia is under management with Phillip Truckenbrod Concert Artists, Hartford, Connecticut. For recitals please call (860) 560-7800.



Peter Richard Conte

PETER RICHARD CONTE is Grand Court Organist of the world famous Wanamaker Organ in the Lord & Taylor department store (formerly John Wanamaker), Philadelphia. When not touring, he performs on the six-manual 29,000-pipe instrument twice daily, six days per week. Mr. Conte is the fourth person to hold the title of Grand Court Organist since the organ first played in 1911.

Mr. Conte is highly regarded as a skillful performer and arranger of organ transcriptions. He has been featured several times on National Public Radio and on ABC television's "Good Morning America." He performs throughout the United States and Canada, and has given several concerts in England, including at Saint Paul's Cathedral, London.

In addition to his concert career, Mr. Conte is Choirmaster and Organist at St. Clement's Church, Philadelphia, where he directs a sixteen-voice professional choir in music of the Anglo-Catholic tradition.

Mr. Conte is an Associate of the American Guild of Organists and holds the prestigious Performer's Certificate in Organ from Indiana University where he studied with Larry Smith and Robert Rayfield. He also served as Associate Organist of the Cathedral of the Incarnation, Garden City, New York, while studying with Robert Kennedy.

Mr. Conte is under management with Phillip Truckenbrod Concert Artists, Hartford, Connecticut. For recitals and masterclasses, please call (860) 560-7800.

About the Wanamaker Organ

THE GRAND COURT ORGAN now at LORD & TAYLOR has been thrilling Philadelphia shoppers and visitors every business day since 1911. Eighty years later, in the fall of 1991, an organization of the Friends Society was formed to support the preservation and musical mission of this irreplaceable American treasure.

Built by the Los Angeles Art Organ Company for the 1904 St. Louis World's Fair, the Wanamaker Organ was designed by renowned organ architect George Ashdown Audsley, author of *The Art of Organ-Building*. This heroic instrument had more than 10,000 pipes, and its construction was on such a lavish scale that costs soared to \$105,000, bankrupting the builder.

In 1909, Philadelphia merchant-prince John Wanamaker bought the instrument for his new Philadelphia emporium. Thirteen freight cars were required to ship the entire organ from St. Louis, and installation took two years. The Grand Organ was first heard in the Store's seven-story atrium on June 22, 1911, at the exact moment when England's King George V was crowned at Westminster Abbey. Later that year, it was prominently featured when President William Howard Taft dedicated the Store.

Despite its immense size, the tone was judged inadequate to fill the huge court. Wanamaker's opened a private pipe-organ factory in the Store attic, employing up to 40 full-time employees to enlarge the instrument. William Boone Fleming, the original factory supervisor, was hired to direct the work. Lavish construction and elegant workmanship made the Wanamaker Organ both a tonal wonder and a monument to superb craftsmanship. The largest pipe is made of flawless Oregon sugar-pine three inches thick and more than 32 feet long—so large that a Shetland Pony was once posed inside for publicity photos.

The smallest pipe is a quarter-inch in length. More than 8,000 pipes were added to the Organ between 1911 and 1917, and from 1924 to 1930 an additional 10,000 pipes were installed, bringing the total number of pipes today to 28,500.

Commanding these huge resources is a massive console with six ivory keyboards and 729 color-coded stop tablets. There are 168 piston buttons under the keyboards and 42 foot controls. The console weighs 2.5 tons; the entire instrument weighs 287 tons.

During the lifetimes of John Wanamaker and his son Rodman, the world's finest musicians were brought to the Store for brilliant after-business-hours concerts, among them France's Marcel Dupré, Louis Vierne and Nadia Boulanger, Italy's Fernando Germani and Marco Enrico Bossi, and England's Alfred Hollins.

At a 1919 Musicians' Assembly, virtuoso Charles M. Courboin, in association with Leopold Stokowski and the Philadelphia Orchestra, performed before a standing-room-only crowd of 15,000. Since then, great organists have continued to perform at the Store, many making special pilgrimages.

In 1986, the evening-concert tradition was continued as the Grand Organ marked its 75th anniversary with a Keith Chapman recital that attracted a huge audience. More recently, elaborate music events have regularly been sponsored by the Friends of the Wanamaker Organ, attracting visitors to Lord & Taylor with representatives from all parts of the U.S.

Now a National Historic Landmark and valued in excess of \$57 million, the Wanamaker Organ is of the American Symphonic design, which can play the great organ masterworks as well as the entire range of orchestral literature. The pipework encompasses the resources of three symphony orchestras; its String Organ alone has 7,000 pipes.

Tonal Resources

THE MAIN PEDAL DIVISION is unexpressive. It has forty-four stops and wind pressures of five to twenty-five inches.

THE CHOIR is on five inches of wind pressure. It has just recently been restored.

THE GREAT DIVISION is on wind pressures of five to sixteen inches, and consists of unenclosed stops as well as a section enclosed with the Choir division.

THE SWELL, in two expression chambers, is on wind pressures of five to twenty-two and a half inches. All are under expression. One of these expression chambers houses the Original String division designed by George Ashdown Audsley—the first independent String organ ever found in a pipe organ. A high-pressure Reed Chorus in the Swell was recently restored by Lord & Taylor.

THE ENTIRE SOLO DIVISION is under expression, on a wind pressure of fifteen inches.

THE ETHEREAL ORGAN is powerful, rich and full in tone, entirely expressive. It has twenty-one stops, and a wind pressure of twenty-five inches. It is located on the seventh floor.

THE STRING ORGAN is entirely expressive, has eighty-seven manual stops and a wind pressure of fifteen to twenty-seven inches. It has a matching pedal of twenty-seven stops. Its tone is unusually rich and beautiful, producing at full volume a velvety carpet of lush string tone suggestive of hundreds of stringed instruments. Individual tablets enable the organist to reduce the sound to a gorgeous hush with a sweep of the stops. This division, with metal pipework by the famed Kimball company, occupies the largest space of any single organ chamber ever constructed. It is approximately sixty-seven

feet long, twenty-six feet deep and sixteen feet high.

THE ORCHESTRAL, also with Kimball metal pipes, has pressures of fifteen and twenty inches and is entirely expressive. It has forty stops.

THE ECHO DIVISION is located opposite the main organ, on the seventh floor. Entirely expressive, it has a wind pressure of five inches.

THE PERCUSSION DIVISION is expressive and operates on pneumatic, vacuum and electric action.

THE MAJOR CHIMES are usually referred to as “tower chimes” because they were especially made for outdoor tower-chime playing. The largest chime of this set, Note C, is twelve feet long, five inches in diameter, and weighs 600 pounds. It is struck by a leather-topped hammer four inches in diameter, the stroke of which is nine inches. It weighs eighteen pounds and has an impact of seventy-two pounds of pneumatic pressure.

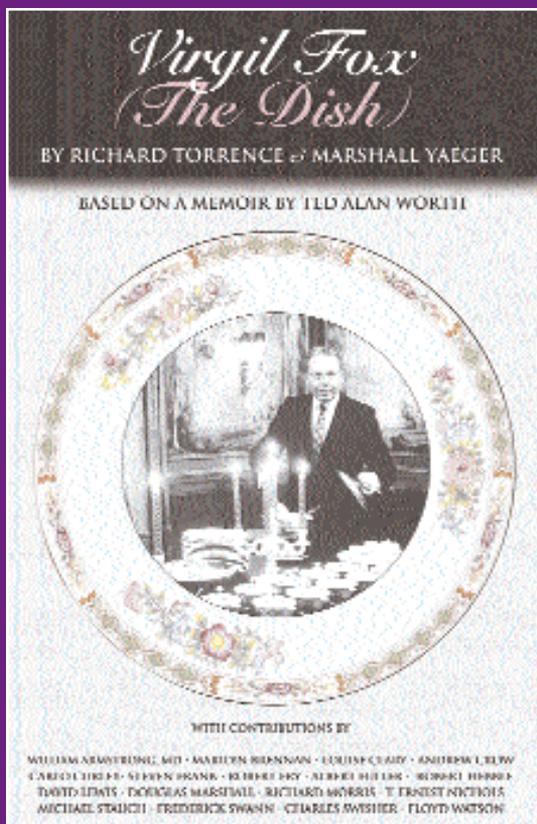
PULSATIONS OF THE TREMULANTS, two for each division, are controllable in ten stages by means of tremolo pulsation levers to the right and left of the music rack on the console. This device was invented and patented in the Wanamaker Shop. It enables the organist to adjust the speed of an individual tremolo or of all the tremolos to suit the performer’s taste.

THIRTY-SIX regulators furnish steady wind pressure from five to twenty-seven inches. The organ is electro-pneumatic throughout, requiring seven blowers, totaling 168 horsepower.

COMMANDING THESE RESOURCES is the console, with six ivory keyboards, 10 expression shoes and 729 tilting tablets.

Virgil Fox (The Dish)

432 pages, 65 photos



More than 1,000 copies of the biography of Virgil Fox, based on a lengthy memoir by Fox's confidant and protégé, Ted Alan Worth, have been ordered by Fox enthusiasts. In this historic publication, Fox's closest friends, managers, and artistic collaborators have fashioned an affectionate and spicy portrait of the irreverent genius.

"A fascinating and beautifully-produced masterpiece."
The Clarion

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Richard Torrence and Marshall Yaeger continue to dazzle with their awesome capacities just when you think they have reached their zenith.... I cannot yet fully codify the enormity and emotion in my reactions to reading this book.

Steve Adams

I just couldn't put it down until I finished it. What a wonderful and humorous chronicle of one of the world's greatest performers of the organ.... Virgil, I'm sure, would be proud!

Andy Antonczyk

Oh, what fun! Heaps of praises upon all involved.

Michael Barone

Such a grand buffet of delicious memories, musical insights and personal reflections, the reader will savor the marvels of the multiple textures of a rich, genius musical life! This new biography of the flamboyant chef of sound will whet the appetite of creative minds and curious hearts everywhere.

Don Campbell

*author of The Mozart Effect and
Master Teacher, Nadia Boulanger*

A "page turner," a "10," well worth the wait.... Great book.

Walter Carrington, Jr.

I admired and appreciated the book's lovely presentation and exquisite composition. The photos are very interesting and were wisely chosen, and they superbly complement the text. The structure of the book is brilliant: The remarks of others interspersed with Ted Alan Worth's masterfully edited stream of consciousness propel the book along with a terse sense of direction and purpose. This creatively urgent flow to the book was partly why I just couldn't put it down.... I predict that the book will be a huge success.

Charlie Lester

I couldn't put it down. I read it in two nights. What a marvelous

memoir of a great man and musician!

Rev. Vincent P. Long

The end brought tears to my eyes. Congratulations to all how made this book possible.

Gerald Miller

I read it in two sittings...and I laughed out loud, screamed, cried, and laughed again throughout.... That each man's career was, ultimately, compromised somewhat by love is, for me, a lovely testament to their basic humanity, warts and all....

Walter Peterson

That book is difficult to put down! It is tender, funny, infuriating, repulsive and totally fascinating! I shall recommend it to all of my organ friends.

Manuel Rosales

My copy of "Virgil Fox" arrived Friday. I think it's a dirty trick to have it delivered just before the weekend. Who knows how many of us [organists] stayed up too late reading every word when we should be practicing for Sabbath services? Seriously, you have done a magnificent job of turning Ted Alan Worth's efforts into a fascinating and beautifully-produced masterpiece.

Dave Schutt

I have not put down the book since it arrived the other day. A monumental piece of excellent work! Love reading through it.... A truly wonderful tribute to indeed the greatest organist of our time!!

Ross Stretton

A friend called me yesterday to tell me about his experience reading the book. He said that he hooted and hollered, laughed and cried, spent the day reading and playing Virgil's old recordings while...longing to become an organist again.

Brian T. Swager

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AT LOORD & TAYLOR

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Volume 10 Number 3 Fall 2001

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The Clarion
 THE OFFICIAL NEWSLETTER OF THE VIRGIL FOX SOCIETY
 JANUARY 2001 NUMBER 51

**TWENTIETH ANNIVERSARY
 MEMORIAL EDITION**

TO JOIN THE VIRGIL FOX SOCIETY please send cash (US) or check (with a US affiliate) made out to *The Virgil Fox Society, Inc.* in the amount of \$15 US if located in the US, \$18 US if located in Canada, \$20 US located anywhere else to:

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NEW — ON THE INTERNET! Pay with Credit Card through PayPal. Visit our website and follow the directions under “How do I join”.

www.virgilfox.com

Friends of the Wanamaker Organ

FRIENDS OF THE WANAMAKER ORGAN is a world-wide group of sponsors and supporters formed to encourage the preservation and musical mission of this National Historic Landmark. Introductory contributions of \$17 entitle the donor to become a Friend and to receive four issues of *The Stentor*, the Society's quarterly historical newsletter and restoration update. Added tax-deductible donations support Friends programs. Please visit the Friends' website at www.wanamakerorgan.com for more information.

The Virgil Fox Society

THE VIRGIL FOX SOCIETY was established by Marilyn Brennan in 1979 at the request of Virgil Fox's manager, Richard Torrence, to provide a central source for information about the life and career of Virgil Fox. The Society publishes a newsletter twice yearly, sponsors concerts, promotes the release of Virgil Fox's recordings, and acts as an archival facility for unreleased recordings. For membership information or to make a contribution to the *Virgil Fox Scholarship Fund*, please contact Steven Frank at 718.456.9741 or visit www.virgilfox.com.

Lord & Taylor

LORD & TAYLOR, one of the most respected names in retailing, has established itself as a leading fashion retailer in its markets—providing an exceptional combination of merchandise selection, customer service, and community support. With annual sales of \$2 billion, Lord & Taylor operates 78 stores in 31 markets—primarily in the Northeast—including eight of the nations' top 10 metro areas.

Lord & Taylor successfully meets the challenges of customer expectations by delivering compelling assortments, sought-after brands, great gift choices, and exceptionally friendly service—all in an exciting shopping environment.

Symphonic Organ Symposium

THE REGULAR Friends of the Wanamaker Organ-sponsored Symphonic Organ Restoration Symposiums bring many of the Nation's top pipe-organ restorers to Philadelphia for a series of intense educational courses and workshops on fine the art of historic electropneumatic pipe-organ restoration. Top practitioners share the special techniques they have devised to keep the country's great Symphonic pipe organs a vital presence on the American scene.

L. Curt Mangel, curator of the famous Sanfilippo Collection of historic automated musical instruments in Barrington, Illinois, is the Symposium organizer. Evening and weekend educational field trips are also featured, taking participants to prominent pipe-organ and related sites in the greater Philadelphia area.



PHILADELPHIA

COVER: © William C. Ressler, A.S.C., has portrayed the Grand Court, the Eagle and The Reigning Monarch of All Instruments in vivid watercolor as part of his acclaimed "Inside Philadelphia" series. This limited edition of 200 prints has been masterfully produced by the state-of-the-art Iris digital process, using fine archival inks and paper. Gorgeously rendered, the image size 19 inches by 26 inches, each print is signed by the artist and numbered. Available by special arrangement from the Friends of the Wanamaker Organ for a donation of \$285, \$100 of which is tax deductible.