

*April 26th at 3:00 pm, Chapter Meeting & Concert by
Danny McCollum at the Strand Theatre in Marietta*

Our April program will feature a Danny McCollum, a 25-year-old former student of our own Susan Cole. The meeting will be held at the Strand Theatre on the Square in Marietta at 3:00 pm on Sunday, April 26th.

About the artist... Danny is a Sumterville, Florida, resident who started playing at age 15 and majored in music at Lake Sumter Community College in Leesburg, Florida. He is now in his first semester at the University of Tampa studying Classical Organ. He is also involved in acting, directing, stagecraft and other theatre-related activities.

Danny is a member of ATOS, attending the Summer Theatre Camp in 2007-2010 and the American Theatre Organ Technical Experience in 2011. He has symphonic band experience and is also a Bagpiper.

Danny has seven years of



concert-performing experience, was awarded the George Wright Memorial Scholarship in 2006, named Theatre Organ Student of the Year in 2007, attended ATOS Theatre Organ Youth Camp in 2007 and 2008, was awarded Young Organist Scholarship in 2008, 2009 and 2010 and in 2010 and 2013 was chosen as one of three International Finalists for the Young Theatre Organist of the Year competition.

In addition, he is Volunteer Organist at the Tampa Theatre and Principal Organist at Corpus Christi Episcopal Church in

Okahumpka, Florida.

About the instrument... The Allen 4-manual GW-IV presently installed is the second digital instrument the Atlanta Chapter has placed in the Strand. The first was an 1989 Allen 3-manual MDS-317EX digital organ which was purchased from John McCall and been in place since the theatre reopened in December 2008. The currently-installed GW-IV was the result of a generous exchange in 2010 by Tom Hamilton of Columbus, OH when he moved into a retirement center apartment where the GW-IV would not fit through the door.

The Earl Smith Strand Theatre is located at 117 North Park Square in Marietta. See www.earlsmithstrand.org for directions or call 770-293-0080

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• This will be a GREAT show at the Strand on Sunday April 26th at 3 pm. Come early or stay late •
• for the **TASTE OF MARIETTA** event that will be featured on the square with over a hundred •
• restaurants. **Parking will be at a premium, so come early and park for free in the county** •
• **parking deck on Cherokee Street next to the Strand!** •
.....

***Funny, Familiar, (But
Certainly Not) Forgotten***

It has become so familiar that it's almost funny: the rain. It seems to pour every time we descend upon the Burud residence in Sharpsburg, and Sunday, March 22 was no exception to the rule. But while the rain may have placed a damper on things outdoors, the music room indoors was beaming with entertainment throughout the



afternoon. Taking the spotlight at the seat of the Allen GW-IV was a very familiar face to Atlanta Chap-

ter members – Chapter President Larry Davis.

Larry began the program with a rousing rendition of *Lover*, in the style of Don Baker, to set the stage for afternoon of familiar music. Next up was a stroll down Peachtree as we reminisced about Georgia with a set of tunes including *Georgia on My Mind* and Johnny Mercer's *Savannah*. Also

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**Atlanta Chapter,
American Theatre Organ Society**

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Chapter Correspondent - Larry Davis

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Contact Elbert Fields at 770-435-7340 or
elfields@yahoo.com*

***Thanks for the
Contributions
Atlanta Chapter***

Bucky Reddish

Tivoli Fund

Fontaine P. Moore
Robert S. Rock



***President's
Note...***

“The best laid schemes of mice and men often go awry.” So Robert Burns wrote almost 250 years ago and nothing has changed. If you don't believe it, just try to keep up with planning for chapter events. In January, at the last minute, we had to move our meeting back one week because of an unexpected event in the common area just outside of the auditorium. That illustrates the sort of problem we sometimes have with venues even after one is located.

Then there are artists who want to and even agree to play for us but have personal matters intervene, forcing unexpected cancellations, delays in publication of the newsletter, and just general stress upon the planners and players. Of course, most of you are never aware of these issues since like all things “showbiz,” you just enjoy the finished product. But efforts to make our meetings happen are ongoing and dealing with issues is a frequent thing. Never think meetings are come to pass easily

and be grateful to those who work together to make them happen.

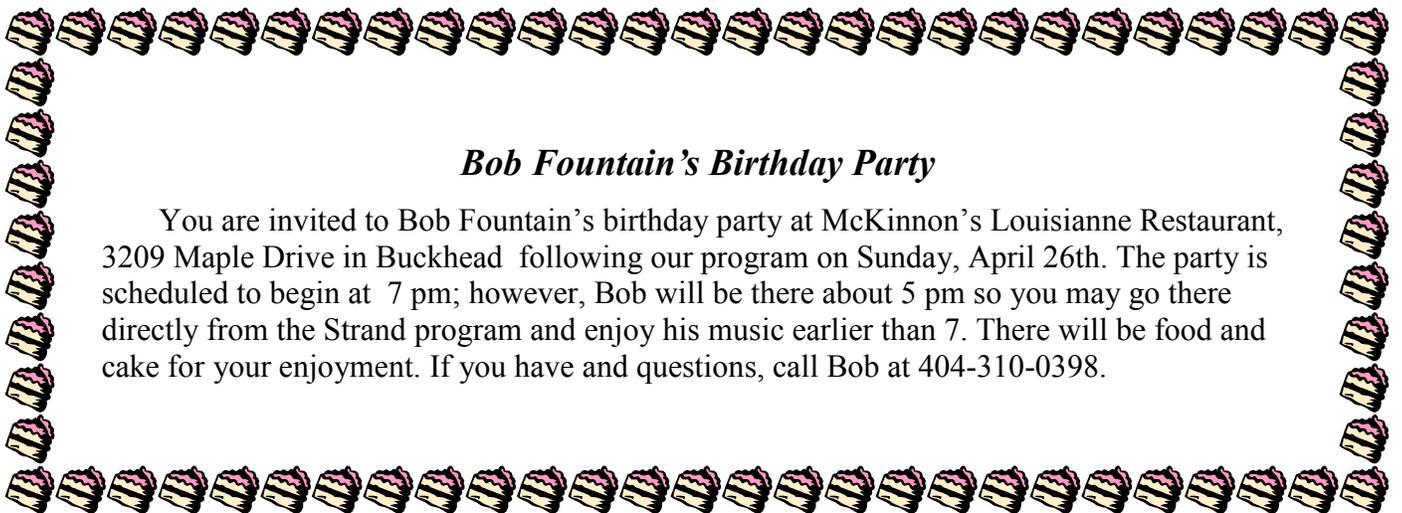
Back when I first started writing President's messages, one of the first people I acknowledged was **Elbert Fields**. What I said then still applies today because his work has been ongoing for the ensuing nine years. Nine years of monthly newsletters. Nine years of working to find someone to write reviews. Nine years of contacting people to get their promised articles, reviews and calendars. Nine years of taking John Tanner's wonderful articles and fitting them into necessarily limited space. Nine years of keeping you informed and updated, and of producing one of the very finest and best organized newsletters in the theatre organ world. Nine more years, actually. The newsletter is another thing that does not come to pass easily and the fact that it does is due entirely to the dedication and hard work of our treasured friend.

Stay in touch,

Larry Davis

Bob Fountain's Birthday Party

You are invited to Bob Fountain's birthday party at McKinnon's Louisianne Restaurant, 3209 Maple Drive in Buckhead following our program on Sunday, April 26th. The party is scheduled to begin at 7 pm; however, Bob will be there about 5 pm so you may go there directly from the Strand program and enjoy his music earlier than 7. There will be food and cake for your enjoyment. If you have and questions, call Bob at 404-310-0398.



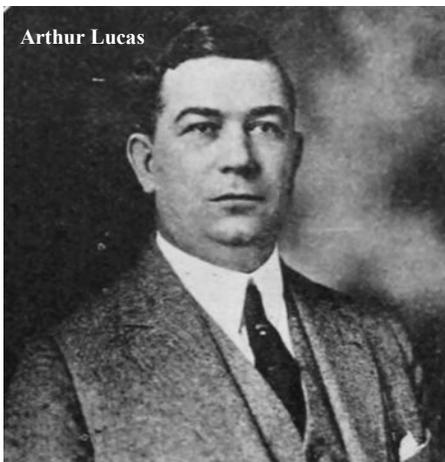
Theatres of Savannah Georgia with Pipe Organs Part Two

On March 14, 1920, there appeared on the front page of the *Savannah Morning News* a rendering of the new theatre that Arthur Lucas was going to build at Abercorn and Congress Streets.



Rendering of the theatre

Arthur Lucas first theatrical experience was when he held the post as an usher at the old Savannah Theatre, later on he would manage the Grand and Cozy theatres in Savannah and then would open the Savannah Film Exchange. By the mid teens, he had established the Lucas Supply Company in Atlanta.



The Lucas Supply Company, provided motion picture equipment and was also the location of several film exchanges for the Southeast. Lucas soon began acquiring the operations of several theatres in Savannah, Later, becoming partners with William Jenkins, to form Lucas



Postcard of Lucas Supply

& Jenkins, by the mid thirties would control most of the major theatres in Georgia, including the Fabulous Fox.

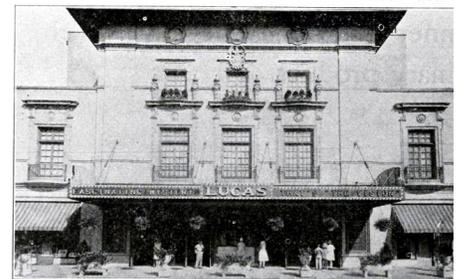
Although Lucas lived in Atlanta, he always considered Savannah as his home town. To Lucas, what better place to build a major theatre to anchor his growing theater company.

His architect for the job was Claude K. Howell. Mr. Howell was in the process of building several theatres in Georgia and would be a natural for Lucas to select. The rendering of the new theatre contains many of the elements of several of those theatres which were in the process of being built. If one studies the drawing, ones sees elements of the Imperial in Augusta, the Metropolitan in Atlanta, the Rylander in Americus, and the Garden in Charleston.

Living in Atlanta, Mr. Lucas could not help but notice the new Howard Theatre being built on Peachtree Street with its Italian Palazzo Facade. The Howard's design by Heinz, Adler, and Reed must have made quite an impression on Mr. Lucas, because he evidently directed Mr. Howell, to see if he could not come up with a design that

would be more imposing.

Howell went back to the drawing board and came up with a new design, one that anyone coming down Abercorn or Congress streets would certainly know that this was the Lucas Theatre. The imposing facade was even complemented by a large electric sign on top of the theatre that was similar to the one at the Howard, and was even built by the same sign company in Columbus, Georgia.



Early exterior shot of Lucas Theatre

On Dec. 26, 1921 the Lucas Theatre, Savannah's Theatre Deluxe, opened its doors to the public. The opening program was the film "Camille" starring Nazimova and supported by Rudolph Valentino, a Buster Keaton comedy, "Hard Luck," Pathe News, a Sports Pictorial, and an Organ Solo.

For what had to be a first for the Savannah papers, they actually published a rendering of the theatre on the front page and had several articles about the new theatre, describing the architectural wonders that one would find inside. However, unlike many of the newspapers around the state there was no "special insert" with congratulatory ads from businesses and suppliers in Savannah.

In the design of the Lucas Theatre, Howell turned to the decorative designs of the Adams brothers for the interior with additional designs by Vollmer and

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Bergren of Atlanta. Since the Lucas has been restored I will not go into a great detailed description of the theatre, except to say that it follows many other works by Howell, and that if you find yourself in Savannah and can take the opportunity to visit the Lucas, it is an excellent example of a late teens motion picture house that had all the elements of what would become the "Movie Palace" but was still fairly conservative in its architecture. The race for the architects to out do each other in theatre design had only just begun.

The seating in the auditorium is divided into several sections with boxes on each side of the orchestra level extending from the stage to the rear, also there are boxes on each side of the balcony at the mezzanine level, extending from the balcony to the stage.

The Lucas ceiling also features a large circular dome inset into a large rectangle. The grills in the corners of the rectangle provide for air movement by the large Typhoon fans located in the attic of the theatre. These fans would provide some ventilation during the summer



Typhoon fan in attic of the Lucas

months since the theatre did not have a water cooled or refrigeration type of air conditioning system. However, that situation would be corrected by 1927, to the relief of many people in Savannah with the Lucas becoming one of the first air conditioned buildings in the city.

Perhaps the closest theatre that Howell had designed that shares many similarities with the Lucas, was the Victory theatre in Charleston South Carolina. Not only is the general layout of the theatre similar but also the use of arched colonnades down the side walls, and instead of a straight balcony rail the front edge is a series of small curves.

One item that is not found in the Lucas design which seemed to be a trademark of Howell's was a painted mural, or plaster relief, somewhere in the theatre depicting a group of dancing maidens. Howell did however manage to include a single maiden in the form of a Wedgwood type medallion that was interspersed among the Adams decorations.

One of the items on the opening night program was an organ solo. The organ heard that night was Henry Pilcher and Sons Opus 1088 consisting of 2 manuals and 19 ranks of pipes.

When the Lucas opened, the unit style of theatre organ had not become the dominate style of instrument that theatre owners purchased, that was still a couple of years off.

The Pilcher, was typical of many of the organs installed at that time, basically a "church organ" but with an orchestral twist, and in this case more tuned percussions, namely a xylophone and orchestral bells.

The organ was installed in two large chambers on each side of the proscenium.

The Specification is as follows:

Great Organ: Expressive

| | | |
|-----|-------------------------|----------|
| 8' | English Diapason | 73 pipes |
| 8' | Gross Flute | 73 pipes |
| 8' | Gamba | 73 pipes |
| 8' | Melodia | 73 pipes |
| 4' | Harmonic Flute | 73 pipes |
| 16' | Tuba | 73 pipes |
| 8' | Tuba | 61 notes |
| | Tremolo | |
| | Orchestral Bells | 49 Bells |
| | Chimes | Swell |
| | Swell Organ: Expressive | |

| | | |
|-----|-------------------|----------|
| 16' | Bourdon | 73 pipes |
| 8' | Horn Diapason | 73 pipes |
| 8' | Viol d' Orchestra | 73 pipes |
| 8' | Viol Celeste | 61 pipes |
| 8' | Stopped Diapason | 73 pipes |
| 8' | Concert Flute | 73 pipes |
| 8' | Flute Celeste | 61 pipes |
| 4' | Viol d' Orchestra | 61 notes |
| 4' | Hohl Flute | 73 pipes |
| 8' | French Horn | 73 pipes |
| 8' | Orchestral Oboe | 73 pipes |
| 8' | Vox Humana | 61 pipes |
| | Tremolo | |
| | Cathedral Chimes | 20 Tubes |
| | Xylophone | 49 bars |

Pedal Expressive

| | | |
|-----|---------------|----------|
| 16' | Open Diapason | 32 pipes |
| 16' | Contra Flute | 32 notes |
| 16' | Sub Bass | 44 pipes |
| 8' | Flute | 32 notes |
| 16' | Tuba | 32 notes |

Couplers

| | |
|----------------|-------------------|
| Great to Pedal | 8 |
| Swell to Pedal | 8.4 |
| Swell to Great | 16, 8, 4 |
| Swell to Swell | 16, 4, unison off |
| Great to Great | 4, unison off |

Self Player attachment installed playing standard 88-note music

Contract price \$12,000.00

In looking at the specification, it

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is readily apparent that there are the resources to produce a variety of musical combinations, but one can not help but wonder if a little "unification" could have improved the specification further for the playing of music to accompany the films. Remember that the Tibia-Vox and heavy tremolos were still a few years down the road.

It is also interesting to note that there were no "Toys and Traps" to help accentuate the action in the films. Also notable is the 88-note roll player, granted you don't have to have an organist at the console all the time, but you do need someone there to change the rolls. Most Pilcher consoles of this period were not particularly attractive looking and this one was certainly no exception. With the roll player mechanism on top of the console it made it appear almost like a big box, so tall in fact that the console had to be placed in a pit within the orchestra pit.

Two organist, Mr. C.R. Hartzell and Mrs. Ruth Allen, were engaged to play for the shows at the Lucas.

The following is the only photograph found by the author of the Pilcher Console, which was taken when the Lucas opened with Mrs. Allen showing her keyboard dexterity, hidden in the mist of all the floral displays sent by well wishers for the opening night program.



Ruth Allen at the Pilcher console

The comment about the organ in the papers is as follows:

"Adding to the pleasure the

audience received last night from the building itself and the admirable program presented, there was the delightful organ music which preceded the pictures and accompanied and interpreted them. The organ is an exceptionally fine one and was beautifully played last night by the two organist whom the theater has engaged for this purpose.

Its pipes are concealed and there is a perfect distribution of the sound throughout the big building, the instrument being one of very sweet and at the same time powerful tone. The chimes which are a feature of it, were used last night in the Nazimova picture of "Camille," which was the principal number of the program." Savannah Morning News

By the mid 1920's the style of organ needed to accompany silent films had changed considerably, many of the earlier organs were too "churchy" sounding. Except for chimes, many did not have additional tuned percussions, toys, and traps, all which were really needed to accompany the films. The theatre organ as developed by Wurlitzer, certainly contained all these ingredients, which made it an instrument ideally suited to accompany silent films.

It was not uncommon for theatres to replace the earlier organs. During the summer of 1925 the Howard Theatre replaced its Robert Morton with a Wurlitzer Style 260 and it was not to long afterwards that the Pilcher in the Lucas would be replaced. On October 16, 1925 Wurlitzer loaded its Opus 1180 into railroad box cars that would by mid November find their way to Savannah.

Opus 1180 was a style 235 Wurlitzer consisting of 3 manuals and 11 ranks, 7 tuned percussions, and 15 traps.

Specification as follows:

| | | |
|-----|--------------------|----------|
| 16' | Tuba | 85 pipes |
| 16' | Diaphonic Diapason | 85 pipes |
| 16' | Bourdon | 97 pipes |
| 8' | Tibia Clausa | 73 pipes |
| 8' | Viol de Orchestre | 85 pipes |
| 8' | Viol Celeste | 73 pipes |
| 8' | Salicional | 73 pipes |
| 8' | Clarinet | 61 pipes |
| 8' | Vox Humana | 61 pipes |
| 8' | Kinura | 61 pipes |
| 8' | Orchestral Oboe | 61 pipes |

| | |
|------------------|----------|
| Piano | 85 notes |
| Marimaba | 49 notes |
| Cathedral Chimes | 25 notes |
| Xylophone | 37 notes |
| Glockenspiel | 37 notes |
| Sleigh Bells | 25 notes |
| Chrysoglott | 49 notes |

| |
|-------------------|
| Bass Drum |
| Snare Drum |
| Crash Cymbal |
| Cymbal |
| Tambourine |
| Castanets |
| Chinese Block |
| Triangle |
| Siren |
| Auto Horn |
| Fire Gong |
| Steamboat Whistle |
| Horse Hoofs |
| Door Bell |
| Bird Whistle |

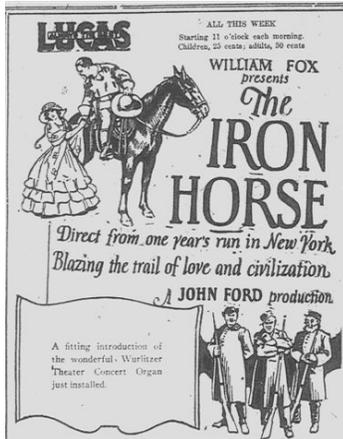
Although the new organ had fewer pipe ranks than the previous organ, eleven as opposed to nineteen, this was a perfect example of the phrase "sometimes less is more." Because of the way the pipe sounds of the organ were available through their unification, it gave the organist more choices of sound colors to create film accompaniments, and with all the tuned percussions, toys, and traps, the Wurlitzer was more like an orchestra.

On December 14, 1925, just one week before the forth anniversary of the theatres opening, the new

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Wurlitzer organ would be used to accompany Director John Ford's film, "The Iron Horse."



As part of the ads that Mr. Lucas placed in the newspapers on Sundays, a section would be devoted to Mr. Lucas making some observations and comments about local goings on in Savannah, or the nation, and the motion picture industry. On Dec, 13, 1925 in an article titled "A Double Event" Mr. Lucas reflects on the upcoming anniversary and introduces the organ to Savannah.

"It is only because of the wonderful support you have given us that the week's celebration is a double event.

But for that support we would not have been able to purchase at a cost of many thousands of dollars the mighty Wurlitzer organ--the finest theatre concert organ in the South--which has just been installed in the Lucas Theater and which will be presented to the people of Savannah for the first time this week.

It is a happy combination, the new organ, and the year's biggest picture, "The Iron Horse," which will be shown the entire week.

I hope every man, woman, and child in Savannah will see "The Iron Horse," and here the mighty Wurlitzer this week."

Arthur Lucas

Its not known for sure who the organist was but the newspapers did publish a photograph of Earl Willey at the console. Its not know if he was the organist or not, he did go on several years later to manage the Bijou theatre in Savannah..



Earl Willey at the console

Regardless of who the organist was, the Wurlitzer was used quite extensively, even into the early sound era. This is from evidence of the amount of wear on the pedal keys. Some of the keys are so worn that the keys have large dips in them where the wood has been worn away.

This can only be from a lot of use or else the organist had sandpaper on the bottom of their shoes.

It is not known for sure when the organ was no longer used. Like many downtown theaters, by the late 60's patronage had fallen off, and the Wurlitzer console remained covered with a cloth of some sort over on the right side of the orchestra pit. Also water leaks in the Solo chamber on the right side of the theatre had developed, resulting in some water damage to the instrument. making it unplayable.

In 1976, the Lucas closed its doors, awaiting a new use or like so many other theatres, a date with the wrecking ball. Fortunately after

many starts and stops by the late 1990's a plan for the Lucas was drawn up for its restoration as a performing arts theatre, The Lucas, with a tremendous amount of support from the Savannah College of Art and Design, has been restored and is operating quite successfully.



Lucas Theatre in 2015

When the Wurlitzer was installed in December of 1925, the Pilcher organ was moved to Calvary Baptist Temple which had built a new building in 1919, This church was torn down in the 1970's when the church built a new building,. the fate of the organ is uncertain.

The Wurlitzer in the Lucas was put up for sale in the early 70's with one of our chapter members putting a bid in. The winning bid however, was supposedly to a local minister who removed the console to his church then called the local electronic organ dealer to come over and hook speakers to it. Well it was pointed out to the minister that you could not hook speakers to the console.



Wurlitzer console in 2001

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Soon arrangements were made with the second highest bidder to purchase the instrument. Dr. Edd Simmons was the second highest bidder.

Edd and his family, plus some other chapter members went to Savannah and moved the organ to Edd's home in East Point. As with so many of these organs, it remained in storage for a number of years until the owners realize that the project is just too big, or they are getting on up in years to complete the installation of the organ. In the early 2000, Dr. Simmons donated the organ to the Atlanta Chapter ATOS with the hope that the organ could go back to the Lucas.

Although a plan for the organs return to the Lucas was finally under

way and some parts of the organ were restored, the project was cancelled, for various reasons, and the organ reverted back to the Atlanta Chapter of the ATOS.

The organ is currently in storage and that there is a possibility that the organ will find a new home, but at this time the details of that are still to be yet finalized by the interested parties.

This officially concludes my series of articles on Georgia Theatres with organs, which began back in 2006. I want to thank all those who have encouraged me to finally "get this stuff out there" and do all the research. I would like to thank John McCall whose support has just been overwhelming, mainly I suspect so that he would not have to do the work! It was John's little

articles in his "Relay" newsletter that he put out in the early 70's that give me the idea that this subject should be investigated much more in depth.

I also want to thank our newsletter editor and publisher team of Elbert and Wanda Fields for taking the articles, proofing them, and adding them to the newsletter. I know it took more time to put the newsletter together, but I think all would agree, that we have one of the best ATOS chapter newsletters out there.

Although this is the conclusion of this series, there is a lot more to come about these theatres, organs, and organists. So stay tuned for future articles.

John Fanner

(Continued from page 1)

included were a couple of songs written by Georgia theatre organists, including Jimmy Beers and our own John McCall. Then, pulling from the setlist for his opening performance at the "Heartstrings for Hope" benefit concert at Chattanooga's Tivoli Theatre, Larry dove into a medley of classic country tunes. Johnny Cash's *I Still Miss Someone*, Willie Nelson's *Always on My Mind*, and Patsy Cline's *Walking After Midnight* and *Crazy* comprised the set – showing off both the soft and mellow side of the instrument as well as the bold and brassy. Larry appropriately closed the compilation with *Supper Time* in the tradition of Tennessee Ernie Ford.

To say Larry is a fan of Sci-Fi is an understatement, and he thoroughly enjoyed showcasing a few familiar songs from that genre – both old and new. Steiner's *King Kong March* led off the arrangement, which also included *All I Ask of You* from *Phantom of the Opera* as well as themes from



Metropolis. For the kids at heart, next up was a mix of childhood favorites featuring *Getting to Know You*, *Feed the Birds*, and *Let's Go Fly a Kite*. The fun then continued to a familiar time in the same setting (I don't recall if it was raining or not, but most likely it was) when Larry and David Johnston did a piano/organ duet of a tune called *When a Boy from Alabama Meets a Girl from Gundagai*. Larry reprised the performance (minus the piano accompaniment) to much delight of those in the audience.

While many folks took to the dining room to enjoy the famous Burud Wild Rice Hot Dish (freshly

flown in from Minnesota), others took advantage of the chance at open console on the wonderful instrument of the house. Afterglow entertainment included appearances by John Baldwin, John McCall (really, how did we end up with so many Johns in our group?), Bob Fountain, and June Dunaphant (on piano). After much encouragement and one cattle prod, we were able to get David Burud to play a few numbers for the crowd to an enthusiastic and appreciative round of applause.

Then came the familiar feeling of how quickly you forget about the time when you're having so much fun. The memories shared and the great music will definitely not be forgotten, and our thanks to Larry Davis for a wonderfully fun program and to hosts David and Lori Burud for their familiar and gracious hospitality. We can't wait to return – with umbrellas in hand!

The Foxy Vox

Upcoming Meetings & Events (Mark your Calendars)

- April 19th 3 pm Grace Baptist Church, Sarasota Florida: Ron Carter plays the Mighty Wurlitzer with sing-a-long and short silent comedy.
April 26th, Atlanta Chapter program/meeting at the Strand with Danny McCollum (see page 1)
August 1, 2015, 7:00 pm at the Alabama Theatre in Birmingham, 1926 Silent Classic - "The General" starring Buster Keaton with Tom Helms at the console of The Mighty Wurlitzer



For tickets to all shows, please contact the Earl Smith Strand Box Office at 770-293-0080; or in person M-F from 11 am to 6 pm and on Sat from 9 am to 1 pm or on the web at www.earlsmithstrand.org.

STRAND ORGAN RELATED EVENTS:

- Friday April 10th, The 1974 film Great Gatsby with Misha Stefanuk doing the organ pops pre-show at 7:30 pm
Friday May 15th, 7 pm Marietta's new 45 piece Pops Orchestra- THE SYMPHONY ON THE SQUARE- Ron Carter doing the organ pops pre-show at 6:30 pm. Great music from Broadway and film including Phantom of the Opera and James Bond. Please note that the past two Symphony concerts have sold out two weeks in advance of the show. Tickets are only \$15!
Sunday May 17th, 3 pm, A first-time screening of Charlie Chaplin's THE GOLD RUSH accompanied by house organist Ron Carter.

The entire silent-film series at the Strand has a package discount. Here it is: Buy the silent film package for \$30, save \$10 and attend all of the silent films in the series starting with Gold Rush on May 17th.

- Silent Comedy Shorts, August 2
Wings, August 30
The Man Who Laughs, October 25th
All at 3 pm on Sunday afternoons!

Atlanta Chapter, ATOS - Membership Application - 2015

Name _____ Phone _____

Address _____

City _____ State/ZIP _____ Email _____

Do you own an organ? _____ If so, description _____

Membership Category (check one): _____ Patron (\$300 and up) _____ Sponsor (\$200 - \$299)

_____ Contributor (\$100 - \$199) _____ Donor (\$36 - \$99) _____ Basic (\$35) _____ Student (\$17.50)

Send Newsletter via email: _____ Yes _____ No

Please make check payable to Atlanta Chapter, ATOS

Mail to: Atlanta Chapter, ATOS, Attn: Treasurer, P.O. Box 426, Marietta, GA 30061-0426