



SEATTLE'S MASONIC LODGE OF THE MUSIC, THEATRE AND THE ARTS

February 19, 2005

DAYLIGHT LODGE #232

Trestleboard

www.daylightmasons.org

STATED MEETING – FEBRUARY 19

More degree work planned for this month. Worshipful Master Pitre will open lodge at 10:00 A.M. on Saturday morning February 19 and it will be on the Entered Apprentice Degree because there will be four new Masons made that morning. See below for more details. Senior Deacon Andy Anderson is putting the degree team together. Junior Warden Ral Wilson will be giving the lecture. The festiveboard lunch will follow the meeting with Brother Ral providing the necessities to keep everyone happy and bellies filled. Come, witness your officers do their good degree work, then join afterwards in toasting the new Masons.

PETITION NOTICE

Petitions for the Degrees of Masonry were received to be spread for ballot at the February meeting from the following: Mr. Erick John Mowery, age 36, a software test engineer at Microsoft; Mr. Franklin Lee Donahoe, age 37, a security manager at Deloitte and Touche LLP; Mr. Sean Michael Cook, age 27, an actor currently appearing with The Spokane interPLAYERS on stage in Spokane. And also a Petition for Plural Membership from W.: Brother Maurice E. Sweitzer, Past Master of Unity [daylight] Lodge, now Johnson City Unity Lodge No. 970 in New York. Mr. Richard Lee Wright was elected to receive the degrees at the January 15th meeting.

Assuming a favorable ballot, the three petitioners for the degrees plus Richard Wright will receive their EA° on February 19th. And great for the future of the Lodge, their average age is just over 34. It should be noted that all of these petitioners first made contact with the lodge as a direct result of our website as was true of six of the nine brothers raised last year. Brother Chris Rugh who is one of two now waiting for the Fellowcraft, first made his contact with us at the Fremont Fair and followed up later last summer via email. It is apparent that our website combined with our community activities are both beneficial to the community and to the lodge.

W.: Brother Allen Carter as was noted in last month's Trestleboard, received the Order of DeMolay's highest honor at the January meeting. M.:W.: James Reid, Jr., PGM, the Executive Officer for DeMolay in the State of Washington presided over the ceremony with the assistance of Brother David Compton, the Junior Warden of Frank S. Land [daylight] Lodge No. 313. Other senior DeMolays who assisted in conferring the degree included V.:W.: David Campbell of St. John's Lodge No. 9 and PDD#5, V.:W.: Ned Daniels of Green Lake Lodge No. 149 and PDD#4, V.:W.: CoeTug Morgan PDD#5 and W.: Doug Houghton, PM of Frank S. Land No. 313.

Congratulations to brother Allen. Here are a couple pictures of the ceremony.



{above} Brother Carter at Altar taking obligation, Brother Houghton behind

{below} Brother Carter with Brother Reid



Not a bad turn out of Masons at last month's meeting. Thirty brothers showed up for the fellowship including a Mason from Turkey who was walking his dog past the hall, spoke with Worshipful Master Pitre who invited him to come in. W.: Brother Rob held up opening a little until the visitor could take the dog home, return, get proved up and join the fellowship.

Senior Warden Anthony Monaco missed last month's meeting because he had had a second hernia operation just a few days before and was still hurting.

Our 1979 Past Master Andy Carnahan had eye work in the middle of January. All went well

Brother Bruce Black sent some email pictures of his home and the area in Sugarloaf, California after the rains came and it really looked more like Mud Pie than Sugarloaf. Well Brother Bruce, we'll tell you it never rains like that here in Puget Sound and where it floods, we are ready and build for it.

Sunny California? Well . . .



If anyone didn't hear of the death of Johnny Carson they must have been in some place like Outer Mongolia. Daylight had a tenuous tie to the program. Both now retired, our Brother Bruce Black and his wife worked the Tonight Show and they sent your secretary some personal comments about their experiences.

Vikki wrote:

As I was sitting at my computer, with the TV blaring, the news rang out, Johnny Carson died this morning. This was sad. It didn't seem so long ago that I appeared on "The Tonight Show" as "Product girl", a skit Johnny used when his show was based in New York. Then when the show moved to Burbank I became one of the "Mighty Carson Players". So the news hit hard and I rushed in to tell Bruce, my husband.

Ironically he was at his computer writing about an experience he had on the Tonight Show when I walked into the room. [He was reminded] of a situation he found himself in when he started working as Johnny Carson's audio boom operator a couple of years prior to Carson's retirement in 1992. Bruce had just come off working as a boom operator on a couple of soaps and was very confident of his ability to operate the boom in tough lighting and camera situations. He could re-string a boom blindfolded. On his first night the boom was wheeled into place, cameras set, studio lit, and Doc Severinsen and the band were playing. Bruce had his audio gear on so he could listen to the audio mixer. Ed McMahon had just finished audience warm-up and the stage manager was counting down to Johnny's entrance when the audio mixer said, "Whatever you do, don't throw a (boom) shadow on the King!" meaning Carson. Up to that point Bruce had felt loose, restful and relaxed, but now he was starting to shake and the boom platform started swaying. If only he hadn't been told that - "Don't throw a shadow on the King." Somehow Bruce got through that night and the following two years without ever casting a shadow on the king, not even on that last night when emotions were high and was thrilled to have been the last person to mike Johnny on the "Tonight Show" and when Carson said "I bid you a very heartfelt goodnight". Vikki Black

Brother Bruce himself continued with some additional comments about how things happened and worked:

What was the job like?

Everyone thought it was such an easy gig to be assigned to, and in a way it was. Compared to other studio assignments it was called "The Country Club". You lost the overtime other shows racked up because the show would tape at 5:30 pm and finish at 6:30pm. That meant you were scheduled to come to work at 10:30 for an 8-hour day. Unless there was an on stage rehearsal that involved

Johnny or a musical guest there was nothing to do so the crew wouldn't come in until around 4 o'clock. It was my nature to come in at the assigned time and I would always make myself available. I figure if I was getting paid I would show up to work, one of those old fashion work ethics but I got to see and hear things I would have missed otherwise.

If there was a particularly involved skit Johnny would come up to the stage and sit behind his desk and read along with the extras on stage as they went through the skit. I only saw him walk over and go through the motions once and make a suggestion or two but my impression was that he saw it once and that was enough. Besides he was the king of adlib and didn't want to beat a dead horse unlike the Leno version of The Tonight Show as his director Ellen Brown rehearses everything to death. So the rare time when Carson would rehearse we would light up one camera and put the audio boom over the action so the booth could see and hear.

The NBC studios were a sieve and even though there were guards stationed at specific points anyone who was clever or bold enough could get on the studio grounds. Things really tightened up after 9/11 and it's no longer that way but there was a higher security for Studio One when Carson was around. We don't know how many phone or mail threats Carson got over the years but one incidence of a man rushing the stage from the audience was enough to increase the level of security. In addition to the NBC guards we had Burbank police on stage every night that Johnny was there.

I'm reminded of this because there was an even heightened sense of security the last two weeks of Johnny's run. It may have been built up by our own speculation of "what if someone really wanted to make a name for himself and kill Johnny?" Well, it wasn't lost on me because if someone from the audience was going to harm Johnny they would have to go through me because, as I sat on the audio boom assigned to Johnny I was right in the line of fire and there were a few nights when I felt the hair stand up on the back of my neck.

Everyone hates to see a good thing disappear so the closer we got to the end, the more emotional it was for everyone. I can assure you the next to the last night with guest Bette Midler was especially emotional and there was not a dry eye in the house. Johnny's last night was equally emotional. Although we had a barebones crew working everyone was there. My audio Boom and Kurt's camera and the house PA mixer were all that was needed on stage. Johnny sat center stage and said goodbye for an hour with the best of clips and his personal thoughts. After the show, we all went to Johnny's house for a one and final time farewell party.

The historian, by the very nature of his task, must be concerned with change. What made for change? Why did it come when it did, and in the way it did. These are characteristically historians' questions. Alfred D. Chandler, Jr.

Famed and popular early and mid 20th Century British actor playwright, poet, novelist, night club, and cabaret entertainer Noel Coward wrote these lines for one of his shows in the 1920s. Do they maybe describe too much of what we do in our Lodges?

In a rut
In a rut
In a rut
We go along,
Nothing but
Nothing but
Nothing but
The same old song,
To those who view us lightly
We must seem slightly
Absurd,
We never break the ritual,
One habitual
Herd

Queen Anne Lodge No. 242 has scheduled some very interesting programs this year. Their Master Eric Voigt, a professor at Seattle Pacific University has recruited some of his fellow professors to talk to the lodge on subjects related to parts of our Masonic ritual like architecture, etc. It will be from the viewpoint of a non-Mason and should prove informative and educational and perhaps give a different light to some of our long held ideas.

musical terms you might not know. . .

Bravura: Aria di bravura. An air, distinguished from a simple melody by the introduction of florid passages. Cabaletta: A melody in rondo form, the theme often repeated with elaborate variations.

In a layman's term, screechy music.

Only a peace between equals can last. Only a peace the very principal of which is equality and a common participation in a common benefit.

-----Woodrow Wilson

Your Lodge officers are getting a reputation, a good one you can be sure. A reputation of being willing help other District 5 and 4 Lodges by stepping in and conferring degrees and now giving lectures. Worshipful Master Rob and Senior Warden Anthony have in the past year helped out by conferring the degrees in a couple different lodges. This past month Junior Warden Ral helped Doric No. 92 in Fremont acting at Senior Deacon for the EA° and also splitting up the lecture with Doric's Senior Deacon Dan Harrity. Anthony and Ral have been asked to help out a couple other lodges later this month.

But then Noel Coward also wrote these lines and they certainly apply to some of our Daylight members:

It doesn't matter how old you are
If your heart can still beat fast,
It doesn't matter how old you are
When the dangerous age is past
Though my face is lined
And my outlook too refined
I shall never let my mind congeal,
. . .

It doesn't matter how old you are
If you've still the strength to care
Though I become a smack
And go rolling off the track
It will never be from lack of zeal.
You may laugh when you look at me
But watch the papers and wait and see!
It doesn't matter how old you are,
It's just how young you feel

