

# Trestleboard

VOLUME 13 ISSUE 1

March 2015

*NJ Lodge of Masonic Research and Education's purpose is to foster the education of the Craft at large through prepared research and open discussion of the topics concerning Masonic history, symbolism, philosophy, and current events.*

## **Next Communication**

New Jersey Lodge of Masonic Research and Education meets on the second Saturday in March, June, September and December. Our next communication will be held on  
**Saturday, March 14, 2015 at 9:30 a.m. at:**

**Hightstown/Apollo Lodge #41  
535 North Main Street  
Hightstown, NJ 08520**

*All Master Masons are Welcome!*



## From the East

WB David Tucker, Worshipful Master

Fiat Lux – Let there be light. NJ LORE is here to provide you with Masonic information. As we begin a new year of research and education, I ask for your Masonic feedback. What do you want to hear?

As I travel the state, I hear many questions from Brothers. They ask a range of questions – from ritual to protocol (no, they are not the same) to symbolism. LORE will try to shed some light on your concerns.

In addition to papers of general interest, LORE will answer Masonic questions in our Trestleboards and at our meetings. We will provide information about your concerns. Write to me with your questions at: [davidtuckerpm@comcast.net](mailto:davidtuckerpm@comcast.net). If you would like to research a topic and present it at a meeting, let us know. All Brothers are encouraged to attend and participate in our meetings. Members of LORE can even attend and speak at your Lodge or District meeting. Learning more about Freemasonry will enhance our satisfaction with our Craft.

*Question: Why does Grand Lodge have approved Candidates' Nights?*

We, as Masons, are not supposed to engage in politics in Lodge. Politicking for Masonic Office is also a matter for sensitivity. Grand Lodge has provided a structured forum for candidates for Masonic Office to present their positions and answer questions regarding their ideas. This provides a level playing field for all to participate in the elective process.

### LODGE HAPPENINGS...

NJ LORE No. 1786's next meeting will be held at the Hightstown/Apollo Lodge #41 on Saturday, March 14, at 9:30 a.m.

On the Agenda:

- Short Business Meeting
- The Magic Flute, Mozart's Misaligned Masterpiece - Bro. Howard Kanowitz
- NJ LORE Website Upgrade - Bro. Martin Bogardus

Coffee and pastries will be served prior to lodge and lunch will be provided following. Hope to see you there!

## From the West

Submitted by Bro. Jack Lanorith, SW

### Mentor and Mentoring

A mentor can be a wise and trusted teacher or counselor in your Masonic journey. Are you going it on your own? If so, there is much that would be missed, like having someone who calls and invites you to travel with them. Wouldn't it be great to go to different lodges and meet new brothers from around the state? I have been blessed by having more than one mentor who shared their knowledge and experience with me and instilled in me a desire to learn more about Masonry.

Our journey is more than going to meetings. It's great to learn about the history of our fellowship, the how and where it all started. If we all share our time with each other, then we will receive the Masonic light in which in turn will make good man better.

Let's all reach out to our brothers and become a mentor.

## Building a Better Mousetrap: Website / Workshop Discussion

by Bro. Martin Bogardus, Imminent Webmaster

Brethren, I have been asked by Worshipful Master Dave Tucker, PM to architect a plan outlining the form and functionality necessary to make our website more useful to our membership. To that end I have written up a list of goals and objectives for us to consider as we move forward. Please read our list of proposed enhancements and be prepared for discussion at our next meeting. Your input and comments are earnestly solicited and desired. We envision this site to be "**participatory**" since we **Submitted** have so many talented members within our ranks, and wish to provide the necessary tools for Masonic scholars to conduct world-class research when writing and making significant contributions to the Craft.

**Mission Statement:** To be the premiere research institution for all things Masonic in the State of New Jersey.

### Adding Value to NJ LORE

What is the value of joining NJ LORE? Where is its perceived value? Currently, there are no requirements for Masons to be a member of LORE to fellowship and watch presentations. It is hoped that if a brother comes out to several meetings that he will want to join. It is a good marketing strategy designed to let Masons "try before they buy". But what is the value of being a member? Currently:

**Fraternity** - Camaraderie with like-minded Masons who share an avid

interest of our shared Masonic goals and history.

**Scholarship-** Opportunity to share and present on items of Masonic interest in a professional setting.

**Prestige** - Being part of a research group adding to the collected corpus of Masonic Knowledge.

### **Building on Our Strengths**

**Question:** How can we leverage technology to promote and expand brand awareness? What is the carrot we can offer members and perspective members to be part of our group?

**Answer:** By capturing knowledge, leveraging our strengths and being a "one stop shop" repository of our combined collected knowledge, searchable and accessible 24-7.

### **Steps for Success: Architecting the Plan**

**Determine: Define: Decide: Demonstrate: Do: Document:**

**Determine** - Determine and discuss vision

**Define** -Set expectations, identify and characterize the plan: provide focus, limits, and direction

**Decide-** focus on what enhances, limit what detracts, direct our efforts for success

**Do-** Execute the plan, stay on target, minimize "scope-creep" and complete objectives

**Demonstrate** - Show that what you did works as advertised.

**Document** - Capture and document lessons learned, evaluate what works vs. detracts, repeat steps as necessary.

### **Things to consider:**

How do we measure success? e.g. what are our current strengths vs. weaknesses?

Whom do we envision as our core users? e.g. current members, perspective members.

What do we want those users to gain by visiting NJ LORE? How do we actively engage our viewers after or while they're on our website?

How do we compare with other Masonic research institutions in the U.S. and around the world?

### **Goals and Objectives**

**Goal:** Redesign NJ LORE's website to meet and exceed the needs of our

membership. Develop a website 'wireframe' as a visual guide that represents the skeletal framework of our site.

**Objective:** Provide well-organized content, user-friendly site, Search engine optimization, etc.

**Goal:** Becoming an authoritative resource for all thing Masonic in NJ.

**Objective:** Provide quality fresh content on our website, establishing trust, marketing our site on other websites and social media. e.g. Facebook, etc.

**Goal:** Improve interaction with existing and potential members of NJ LORE.

**Objective:** E-mail lists (opt-in) designed to provide members specific content tailored to their specific interests, advertise upcoming guest speakers and presentations, provide online support (forums) for members to ask and answer questions, webinars, and content designed to give our visitors a reason to come back.

**Goal:** Building and expanding our brand, and promoting brand name recognition of NJ LORE as a premiere institution of scholarly Masonic research and education.

**Objectives:** Active social media program, promoting NJ LORE online and through word-of-mouth, reputation management, e.g. following through when asked to provide knowledge and being a primary resource for those desiring further light in Masonry.

**Goal:** Measuring success.

**Objectives:** Tracking growth of membership, questionnaires, monitoring site activity, e.g. number of times articles accessed, unique IP addresses accessing our site, etc., Converting first-time visitors into NJ LORE members.

**Bottom Line:** I will be presenting this information and more at our March Meeting. I want to spur conversation and get your input to make this happen! Please encourage and invite all Brother Mason's to come out to be a part of this endeavor. This is your website and we would like to get as much



## The New Jersey Lodge of Masonic Research and Education No. 1786



## Book Review: Season of the Witch: How the Occult Saved Rock and Roll

Submitted by Bro. Jay Hochberg, PM NJ LORE

To start, it is worth noting Peter Bebergal's explanation of what inspired his work. "In 1978 my older brother had just joined the Air Force, leaving me access to the mysteries of his room," begins the Introduction. "Some other secret thing was beckoning. I had caught glimpses when I heard the music coming from his room, so different from my own small collection of Bay City Rollers and Bee Gees 45s. The record collection was a lexicon of the gods: the Beatles, Led Zeppelin, David Bowie, Arthur Brown, King Crimson, Hawkwind, Yes, Black Sabbath, and Pink Floyd." And then Bebergal renders both a history of rock music and a quick study of alternative religions and occultism.

We know what rock and roll is, but the term "occult" is an abused catch-all. The author sticks to a clear meaning: "A set of practices and beliefs—some stretching back to antiquity, others of a more recent vintage—that attempt to understand reality (spiritual or otherwise) in a way traditional religious practice cannot or chooses not to explore." That established, Bebergal decodes the varied clues found in the recorded music, packaging art, and live performances of rock and roll bands that have been so important to so many.

The history begins in Africa before and during the slave trade where, the author explains, "the power of the spirit world is most dramatically revealed in the African traditions that allowed the faithful to be overtaken—possessed—by the gods. Percussion and dance are the means by which the spirit reveals itself, and since each spirit had its own name and personality, the style of dance is a clue as to which spirit had manifested. The shouting and dancing are a result of the worshipper being 'mounted by the god.' When the deity inhabits the person, his or her own identity is subsumed." And, as the slaves in the New World were prohibited from using drums, percussion was provided by clapping hands and stomping feet, while singing embraced complementary cadences, most notably the back-and-forth of "call and response" and The Shout. Such musical expression was one limited measure of freedom permitted to slaves, but it would produce a global popular culture of shed inhibitions and uncontrolled creativity. The midwife was, of all things, Christianity.

For brevity, it is necessary to fast forward to the 1950s, when Elvis Presley first appears on The Ed Sullivan Show. At issue for the author is the irony of how the Pentecostal Church—an offshoot of which was the Presley family's church—led the



charge against Elvis and his music, while Pentecostalism is known for its own music, dance, and speaking in tongues to make a direct connection to God. “The devil should not be allowed to keep all this good rhythm,” one Pentecostal leader is quoted saying. For his part, Presley would explain in interviews how the church protests against him, which included public burnings of his records, were senseless since his music was inspired by the church worship of his youth.

Of course the title of this book is lifted from the Donovan song released in 1966. The Scottish singer is best known as a folkie who crafted catchy pop songs, but this tune has a dark countenance flavored with a pre-Christian paganism and a hypnotic rhythm. Years later, he would call it “Celtic-rock.” Led Zeppelin would make the most of this theme, producing music both of primal 12-bar blues and elegant acoustic tones with lyrics evoking “Tolkien, Arthurian lore, and Celtic mythology” all presented to the listener in packaging that employs esoteric symbols. An entire chapter could be written about their untitled fourth record—the one with “Stairway to Heaven;” the one with gatefold art borrowing from the Hermit card of the Rider-Waite tarot deck; and the one labeled with runes, one chosen as a personal symbol by each of the four band members.

Most readers attracted to this book probably would know that already. Season of the Witch provides more that probably is less celebrated. Theatric singer Arthur “god of hellfire” Brown employed make-up, wardrobe, lighting and props on stage that the author likens to initiation into a magical order, like Golden Dawn. Hawkwind, more of an English eccentricity than a major act that filled football stadiums, excelled in music and live performance that evoked “science-fantasy mythology.” Their second album’s songs “tell tales of journeys into the psyche.” Sun Ra, the avant-garde composer and bandleader, fashioned a musical identity that tapped into “Kabbalah, numerology, and science fiction” that, among other things, pined for a home for African-Americans on another planet to escape oppression.

It is not enough to have performers exhibiting degrees of occult knowledge in their acts. What of the effects on the fan? Bebergal writes: “In the history of rock, there is likely no truer magician than Bowie, as he has come to personify how magic works. As noted, in stage magic those in the audience allow themselves to be tricked, to be seduced by the illusion, just as in ritual and ceremonial magic, where a similar phenomenon is at play and is an important effect in conducting the event and rituals within the context of a group, community, or fraternity. There is a shared, often tacit, language agreed upon by the group; its power evident in the way a neophyte will accept the language or other coded acts implicitly, such as when an apprentice Freemason is given the first handshake, or ‘grip,’ and without hesitation accepts it so.”

It is not contradictory to the book’s thesis to say this, but the reasonable conclusion the reader will draw is that overall, the many esoteric spiritual and metaphysical sources discussed in these pages had no lasting effects on the artists themselves. We’re mostly talking dabbling here. Still Season of the Witch is a valuable catalog of many favorite musicians and their respective curiosities about occult beliefs.

## It Came From The Internet

Submitted by Bro. Matthew Korang, Secretary

### The Secret History Of The Jazz Greats Who Were Freemasons

When the City of London festival found out about a long dormant masonic temple that had been uncovered next to Liverpool Street station, it seemed obvious that this wonderfully opulent hall should be used as a one-off music venue. The only question was – what music should it host?

“The obvious choice would have been to host a Mozart recital, because everyone knows that Mozart was a freemason,” says Paul Gudgin, former director of the Edinburgh Fringe and now director of the City of London Festival. “But it just so happened that I was reading a biography of Duke Ellington which mentioned, in passing, his membership of a masonic lodge. I found it astonishing that such an anti-establishment figure turned out to be at the heart of an establishment organisation. And I thought it would be a perfect place to pay tribute.”

“It’s something of a badge of honour to hear that Ellington was a mason,” says Joseph. “Not only was he part of a musical elite, but he had managed to enter this secretive and powerful organisation, one that only the privileged few had access to.”

Start digging into the history of freemasonry and you discover that Ellington was just one of many renowned African-American musicians to be inducted into its mysterious world. He was joined by the likes of Nat King Cole, WC Handy, Dizzy Gillespie, Count Basie, Lionel Hampton and Paul Robeson.

“Throughout history, freemasonry has attracted musicians,” says Martin Cherry, librarian at the Museum of Freemasonry in London. “Mozart is the obvious example, but in 18th-century London, a lodge was established called the Lodge of



*Duke Ellington, American bandleader, composer and freemason.*



the Nine Muses, which attracted a number of European musicians and artists, including JC Bach. For musicians and artists who were new to a city, the lodge would have been an opportunity to meet fellow artists and network with people with whom they may be able to find work.”

The same applied two centuries later, across the Atlantic. “Musicians often led an itinerant lifestyle,” says Cherry. “Belonging to an organisation that had lodges all over a country could help ease the slog of life on the road, particularly in such a vast country as the US.

“Freemasonry was also charitable towards its members when they fell on hard times, looking after them when they were sick or paying for their funeral. Mozart’s funeral, famously, was paid for by his lodge, and there’s evidence that freemasons paid for the funeral of the blues musician Mississippi Fred McDowell– there are images of his open coffin which show him wearing his masonic regalia.”

Many white jazz musicians and bandleaders were freemasons, including Glenn Miller, Paul Whiteman, George Gershwin and Irving Berlin, as were many country & western stars. But, like so much in American life, freemasonry was segregated, with American masonic lodges split along colour lines.

Black freemasonry dates from before the American war of independence, when a freed black abolitionist and leather worker by the name of Prince Hall (1735-1807) was refused admittance to the St John’s masonic lodge in Boston, Massachusetts. Undaunted by the rebuff, Hall and 14 other free black men were initiated into freemasonry in 1775 by a British military lodge based in Boston.

In 1784, after the British had left America, the grand lodge of England issued Hall with a charter to set up an African lodge in Boston. It proved so popular that Prince Hall was granted the status of provincial grand master, allowing him to set up two further African masonic lodges in Philadelphia and Rhode Island.

Over the next two centuries, Prince Hall freemasonry snowballed across the United States, becoming the world’s largest fraternity for black men. By the middle of the 20th century there were lavish Prince Hall masonic temples around the country – from Los Angeles to Washington DC, from Seattle to Madison, Wisconsin.

“One of the attractions of Prince Hall freemasonry to African-Americans is that it is an organisation started by African-Americans in the 18th century for African-Americans,” says Cherry. “It has a history. And, like all freemasonry in America, it became very popular in the early 20th century, which was a time when Americans tended to join things.”

By 1900, Prince Hall masonry had become a forum for politicised African-Americans, with Booker T Washington (1856-1915) and W.E.B. Du Bois (1868-1963) serving as active members. Throughout the 20th century, many key figures in the civil rights movement were attracted to freemasonry. The father of Martin Luther King Jr – Martin Luther King Sr (1900-84) – was a member of the 23rd lodge in Atlanta, Georgia. Medgar Evers, the National Association for the Advancement of Colored People (NAACP) activist who was assassinated in 1963, was a 32nd-degree freemason in Ancient & Accepted Scottish Rite, Southern

Jurisdiction. Alex Haley (1921-92), the writer of *Roots* and biographer of Malcolm X, was a 33rd-degree mason in the same order. Thurgood Marshall (1908-93), the first black member of the US supreme court, was supported by his Prince Hall lodge in Louisiana. The comedian Richard Pryor (1940-2005) joined a lodge in Peoria, Illinois, while actor and activist Ossie Davis (1917-2005), Paul Robeson (1898-1976) and the boxer Sugar Ray Robinson (1921-89) were all active Prince Hall masons.

“Like all freemasonry, Prince Hall freemasonry does tend to have a middle-class appeal,” says Cherry. “The many Prince Hall visitors to the Masonic Library and Museum in London are often doctors, lawyers or skilled artisans, and a lot of them have a military background. Some join because their family were members; some think it’s a good way of networking. Some like the comradeship and the social aspects; others like the ritual and the regalia.”

As well as being a networking institution, freemasonry might also have had a philosophical appeal to many politicised African-Americans. The mysterious tenets of freemasonry include gnostic texts, references to ancient Egypt and alternative interpretations of the Bible. Prince Hall lodges thus became a forum where pre-Christian knowledge could mix freely with black liberation theories and remnants of African religions.

It appears that Prince Hall freemasonry’s popularity is past its peak, with the average age of members increasing rapidly and fewer young African-Americans joining. There are, however, numerous stories suggesting that the likes of Jay-Z, Nas and Kanye West are freemasons. Martin Cherry thinks we should take these stories with a pinch of salt.

“The internet is full of rumours about hip-hop artists who are freemasons,” says Cherry. “My favourite is that Lil’ Kim is a member of the Eastern Star, an order for the wives of freemasons. Most of these rumours are on anti-masonic sites or anti rap music sites that are trying to make connections between freemasonry, hip-hop and the occult.

“I’m sure that if any high-profile hip-hop artists had become freemasons, the lodge that initiated them would have made something of it,” he says. “Like when basketball star Shaquille O’Neal was made a mason at sight by the grand master of the Prince Hall grand lodge in Massachusetts.”

Shaq joins a noble lineage – not just George Washington and Oscar Wilde, or Mozart and Buzz Aldrin, but a list of African-American royalty that includes Sugar Ray Robinson and Don King, Paul Robeson and Duke Ellington.

<http://www.theguardian.com/>



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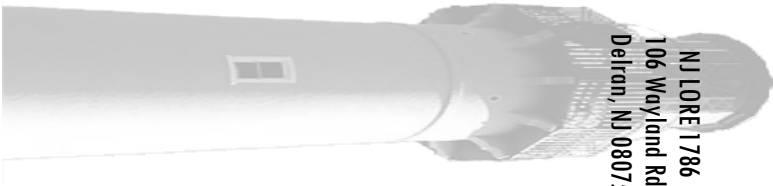
### *From the Editor's Desk.....*

*The next Trestleboard will be published on or about June 1, 2015. We are always looking for articles. All articles must be submitted by May 15, 2015.*

*Matthew Korang, Secretary*  
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New Jersey Lodge of Masonic  
Research and Education No. 1786

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*Bringing Light to New  
Jersey Freemasonry!*

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