

# LODGE BULLETIN

JUNE 2023

[WWW.AW22.ORG](http://www.AW22.ORG)

# MASTER'S MESSAGE

Brethren—

Perhaps I am getting used to the pace of this year or perhaps May was actually a tad slower than previous months, but last month was a reprieve from a hectic first third of the year. Slowing down last month was warranted after putting in so much work this year. Thank you to everyone who has contributed to our Lodge so far in 2023.

June is a return to the high tempo 2023 seems to have adopted. After we get back from William L. Elkins Lodge in Philadelphia, we will be off and running. We have our stated, table lodges around the Commonwealth, volunteer opportunities, fraternal visits, and of course, my favorite event of the year, our table lodge celebrating the Feast of Saint John the Baptist on the twenty-fourth.

Our Grand Master made the Feast of Saint John the Baptist a point of special emphasis this year. He proclaimed every Lodge in the Commonwealth must observe this special day by attending a divine worship service. The morning after our table lodge, we will attend a service at a historic church in Alexandria. June twenty-fourth has been an important Masonic day for generations: from the founding of the Grand Lodge of England in 1717 to George Washington being elected to membership by our Lodge in 1784 to present day Masons enjoying fellowship at Gadsby's Tavern. June twenty-fourth is a day to celebrate being a Mason and I hope to celebrate with you.

The stated this month will feature Mr. Tag Thompson coming to us from Tennessee to discuss contemporary issues in Freemasonry. We will support the Zero Cancer Prostate Walk in Pentagon City on the seventeenth. This will be a chance to interface with the public, get a little exercise if so choosing, and most importantly, support a worthwhile charity. Did you know that thirteen percent of men will be diagnosed with prostate cancer? Some men need to be screened as early as forty, so make sure you are aware of best practices.

We make a Fraternal visit to Concord Lodge on the twentieth, a Master Mason degree on the twenty-second, and an Archives Committee meeting on the twenty-fifth. On the twenty-fourth, we will open the table lodge at six in the evening at Gadsby's Tavern. The immediate Past Grand Master of Texas, Most Worshipful Brad Billings, will be our distinguished guest and noted speaker.

What a month. What a year. What a Lodge.

Sincerely & Fraternaly,  
David G. Bella  
Worshipful Master  
Master@AW22.org  
228-282-0906





## JUNE 2023

*June 1st-3rd*

Fraternal Visit to William L.  
Elkins Lodge & the Grand  
Lodge of PA

*June 20th*

18:30 Dinner  
19:30 Fraternal Visit  
Concord Lodge No. 307

*June 8th*

18:30 Dinner  
19:30 Stated Communication:  
Tag Thompson  
Panel Discussion

*June 22nd*

19:30 Fellowcraft Catechism  
Return &  
Master Mason Degree

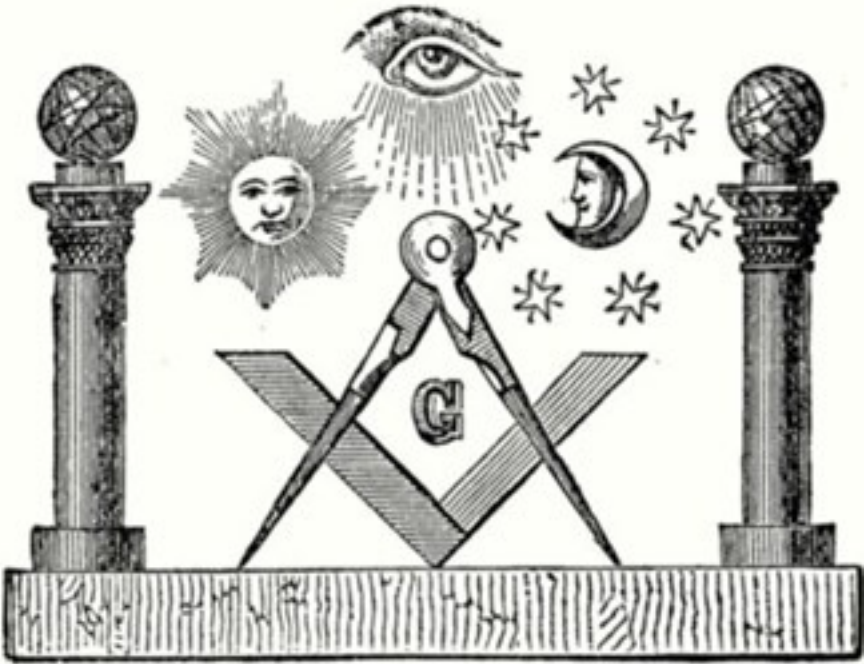
*June 17th*

08:00 Zero Prostate Cancer  
Walk/Run  
Pentagon City

*June 24th*

18:00 St. John the Baptist  
Feast and Table Lodge  
Gadsby's Tavern  
*Tickets can be purchased  
at [AW22.org](http://AW22.org)*

- ∴ Catechism Schools are every Thursday night at 18:30 and Saturday morning at 10:00 unless otherwise noted. Officer Ritual Schools are every Thursday night at 19:30 unless otherwise noted. All Masons are welcome.*
- ∴ To follow the Master's personal Masonic schedule, please view the [Master@AW22.org](mailto:Master@AW22.org) shared [Google Calendar](#).*



# BILL OF FARE

JUNE 8TH, 2023

SIGNATURE CHEESE BURGER

CRISPY CHICKEN SANDWICH

ROSEMARY GARLIC POTATO WEDGES

BACKYARD COLESLAW

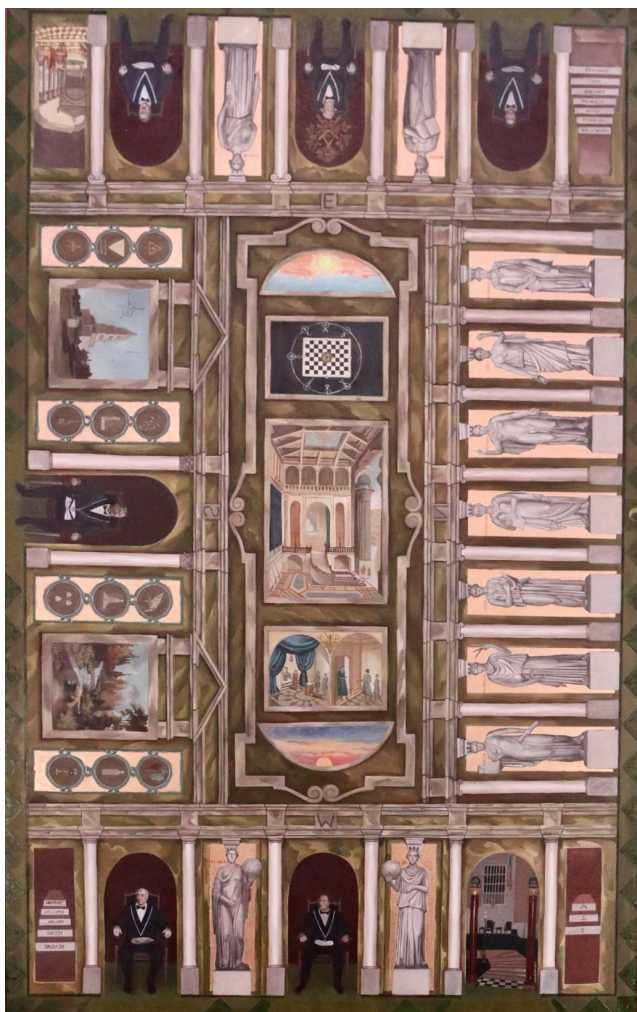
Suggested Donation \$10.00

Please RSVP to [Reservations@AW22.org](mailto:Reservations@AW22.org)

# FC TRACING BOARD

*ROBERT SWANSON, AW22 LEO, 2023*

Last month we took a quick trip through the history & origins of Tracing Boards. We also introduced the three Tracing boards within the Lodge room of Alexandria-Washington No. 22 and provided a brief summation of the symbols to be found in the Entered Apprentice Tracing board. Let us now look more deeply into the Fellowcraft Tracing board and the symbols to be found within.



# FC TRACING BOARD

## The Two Pillars, Surmounted by the Globes - Celestial and Terrestrial.

What is exquisite about this particular frame which can be seen below are the Two Pillars surmounted by the Globes that exist in the AW22 Lodge. These pillars are used to impart the lesson that Masonry is a strong, universal institution.

## The Winding Staircase

“Symbolically, the Winding Staircase represents a journey- it implies motion, evolution and transformation. That the staircase *winds* is symbolic of the time, effort and dedication required of the Fellow Craft in his pursuit of knowledge”<sup>i</sup>

“As a Fellow Craft, he has advanced another step, and as the degree is emblematic of youth, so it is here that the intellectual education of the candidate begins. And therefore, here, at the very spot which separates the porch from the sanctuary, where childhood ends and manhood begins, he finds stretching out before him a Winding Stair which invites him, as it were, to ascend, and which, as the symbol of discipline and instruction, teaches him that here must commence his Masonic labor – here he must enter upon those glorious though difficult researches, the end of which is to be the possession of Divine Truth.”<sup>ii</sup>



## The Middle Chamber of King Solomon’s Temple

“This journey to the Middle Chamber, like many of the ceremonies of Freemasonry, is based upon one of the legends connected with the building of King Solomon’s Temple...On the evening of the sixth day those who had proved themselves worthy by a strict attention to their duties, were entrusted with certain mysterious words, signs, and grips, by means of which

# FC TRACING BOARD

they were enabled to work their way to the Middle Chamber of the Temple to receive their wages"<sup>iii</sup> "The so-called Middle Chamber is believed to have been in fact the middle story, extending around the main building as far as the second floor extended, as was used, it is sup-



posed, for the priests and their vessels...used in sacrificial and other ceremonies. For ritualistic purposes, the Middle Chamber is appropriated to the Fellow Crafts.<sup>iv</sup>

## The Lesson of the Corn, Wine, and Oil

"Corn, Wine, and Oil are the Masonic elements of consecration.

The adoption of these symbols is supported by the highest antiquity. Corn, Wine and Oil were the most important productions of Eastern counties; they constituted the wealth of the people, and were esteemed as the supports of life and the means of refreshment David enumerates them among the greatest blessings that we enjoy, and speaks of them as "wine that maketh glad the heart of man, and oil to make his face to shine, and bread which strengtheneth mans heart" (Psalm civ.,15)"<sup>v</sup>



## References

i Jamie Paul Lamb, *Approaching the Middle Chamber* pg. 69

ii Albert Mackey, *Mackey's Encyclopedia Volume II* pg. 1108

iii Albert Mackey, *Mackey's Encyclopedia Volume II* pg. 665

iv Henry Coil, *Coil's Masonic Encyclopedia* pg. 416

v Albert Mackey, *Mackey's Encyclopedia Volume I* pg. 245

# ALBUM OF THE MONTH

NIGHTLIFE

RAY PRICE, 1963



*This album transports me to end of nights that needed to end. Or in the words of Donnis Roberson, "Our kind of music" ∴ David*

In Ovid's *Metamorphoses*, Morpheus is the god of dreams. He is the son of Somnus, god of sleep – himself brother to Mors, the god of death. He is presented as a shapeshifter: "no other is more skilled than he in representing the gait, the features, and the speech of men; the clothing also and the accustomed words of each he represents." His goal was to guide dreamers to revelations via their dreams, where the forms he took depended on whose dream he was currently inhabiting. Dreams have mystified and entranced human beings in all cultures across all of time. They may be concrete or abstract; they may be realistic or fantastic; they may be brief, or they may seemingly last for an eternity. Sometimes they recur. They may be vessels of fear, comfort, hope, or escape. In some cultures, dreams are even ascribed to be visions of the future or of the distant past.

There is a misconception among many that dreams are perceptual phenomena, when, in reality, they are creative phenomena. Dreams are reflections; projections of your psychic architecture, where everyone and everything is a conjuration of your mind. They are your mind's process of cataloguing life experiences and processing emotions that are too grand or complex for the waking mind to address head-on. They are symphonies of your mind's orchestration; your mind's evanescent cathedrals. Eight hours of sleep each day is said to be an appropriate amount of rest for human beings. If a person were to follow this recommendation, then by the time he is thirty-three years old, he will have been conscious for only twenty-two of those years – a third of his life will have been consigned to dreaming. In this way, it is fair to say that every man has two



# ALBUM OF THE MONTH

*NIGHTLIFE*

*RAY PRICE, 1963*

lives: the day life, led by the accessible Waking Self (who is governed by logic and reason), and the night life, led by the inaccessible Dream Self (who is governed by instinct and emotion).

*Night Life*, by Ray Price, is an album dedicated to that Dream Self. It could be said that functionally, songs serve much the same purpose as dreams, both being tableaux – condensed, concentrated encapsulations of experiences or emotions that are greater than the sums of their parts. On this album, which has been described as country music’s first concept album and which also features Willie Nelson on bass guitar, dreams are explicitly mentioned in nearly a third of the songs, wherein Morpheus (from here on called Dream) seeks to pilot our narrator through romantic strife and help him achieve catharsis.

Things sometimes don’t make sense on this album, just as they don’t make sense in a dream. The album begins with Price singing “Night Life,” while simultaneously narrating over his own singing via overdubbing. Beyond paying homage to the frequently nonsensical nature of dreams, the narration expressly introduces the lyrical content of the album: “songs that reflects the emotion of people that live in the night life; songs of happiness; sadness; heartbreak. Songs of the night life.” Later in the track, when Price introduces a song “written specially for us,” strands of a nightmare peep through the halcyon haze of dream in the form of a single echous guitar note which appears from nowhere- as monsters in dreams do- grows louder, and then recedes back into the ether as quickly as it came. Like a dream unfolding itself before the mind of the dreamer, Price says that he is “knocking on your record player;” casting himself as an arbiter of truth much like Dream was viewed to be.

The second track, like a recurring dream, is also “Night Life,” but this time without the overdubbed narration. With the narration removed, the lyrics become easier to understand, and the narrator sings that his life is “just another scene from the world of broken dreams.” An achievement in sound mixing, the lyrics and vocals take a back seat to the instrumentation as the song progresses, as the instruments become louder and more prevalent in the mix. Eventually, when Price insists that the listener “listen to what the blues are saying,” the instrumentation completely overtakes the vocals in a mad, swirling vortex of electric guitar which feels like a liminal portal between the day life and the night life – or the Waking Self and the Dream Self, as the case may be. The progressive focus and prominence of the instrumentation in this song versus the initial lyrical focus represents the transition between these two selves, and the

# ALBUM OF THE MONTH

NIGHTLIFE

RAY PRICE, 1963

subordination of logic and reason of the Waking Self to the instinct and emotion of the Dream Self. The first stop that Dream has in store for the narrator is “Lonely Street,” an ode to the refuge that dreams can offer. In this song, the narrator pines for a place he can “go and weep;” where “dim lights bring forgetfulness” and “broken dreams and memories meet.” In other words, the narrator’s Waking Self longs for the cathartic balm that dreams provide for a suffering mind — the emotional processing achieved by dreaming. In “A Girl in the Night,” the lovesick narrator projects onto Dream the visage of a lonely woman, which may be viewed as a spiteful fantasy the narrator harbors about a former lover, or else a potential romantic opportunity to satisfy both his and the girl’s loneliness. The first verse of this song is told from the omniscient point-of-view, while the second and third are told from a limited one. Whereas the second and third verses are about the girl herself, the first focuses much more on setting:

*She lives her life in honky tonks...And the crowded back street bar  
A world of make-believe that knows...No sun, no moon or star  
Just the glitter of the great white way...And the glare of city light  
Where the music's loud, she's in the crowd...A lonely girl in the night*

This verse serves to introduce the recurring symbol of the honky-tonk, which represents this particular narrator’s dreamscape. If the narrator was someone else, this dreamscape may have presented itself as a castle, or a middle school, or an office cubicle, just as the woman in someone else’s dream may not have been lonely, but instead cruel, timid, lost, or loyal. Being that these are the dreams of this particular narrator, however, the honky-tonk remains symbolic of the dreamscape, and the woman will remain lonely. The fact that her loneliness is an imposition of the narrator is reflected in the song’s title, where that quality is omitted.

On “The Wild Life” and “No Fool Like a Young Fool,” the narrator foresees (or perhaps fantasizes about) a calamitous end for the girl, who, now referred to as a “honky-tonk angel,” becomes consumed by a life of excess and casual sexual encounters. Again, Dream adopts the identity of a lonely woman and, again, the honky-tonk remains the setting for the dreamscape. The eventualization of the lonely girl’s fate leads the dreamer to the joyous epiphany of “Bright Lights and Blonde Haired Women,” wherein he realizes a higher romantic calling so that he may achieve happiness whilst sparing the girl (and himself, as made plain on “Sittin’ and Thinkin’”) from the emotional desolation of barroom solitude. The final track on the album, “Let Me Talk to You Again,” is a twilight valediction to Dream, entreating that he visit the dreamer again, as he does us all every night.

Enter, sandman.

# HAPPY MASONIC BIRTHDAY

- Bro. Mark Mathew Adams, June 20, 4 years
- Bro. Joel Scott Armstrong, June 21, 28 years
- Bro. Robert Blaine Baber Jr., June 30, 48 years
- Wor. Michael Lee Bailey, June 1, 17 years
- Wor. David Gabriel Bella, June 7, 5 years
- Bro. William John Black, June 19, 50 years
- Bro. Pascal Bussiere, June 25, 25 years
- Bro. Keith Ross Butler, June 16, 20 years
- Bro. Thomas Eugene Diaforli, June 21, 47 years
- Bro. James Timothy Edwards, June 28, 5 years
- Wor. Paul Hamlett Goforth, June 15, 42 years
- Bro. Rufus Baxter Griffith Jr., June 23, 48 years
- Bro. Nelo Allen Hamilton Jr., June 20, 4 years
- Bro. Kevin Mark Kern, June 28, 34 years
- Bro. Donald Saunders Litman esq., June 9, 37 years
- Bro. Charles William McElwee, June 4, 53 years
- Bro. Christopher Norton, June 7, 26 years
- Bro. Bruce Harrison Phillips, June 3, 47 years
- Bro. John Pipta, June 22, 59 years
- Bro. Matthew Roman, June 15, 19 years
- Bro. Robert William Rondeau, June 30, 26 years
- Bro. Douglas Jeffrey Snow, June 15, 27 years
- Bro. James Madison Snyder, June 16, 71 years
- Bro. Luis Angel Vega Jr., June 2, 24 years
- Wor. Larry Edward Williams, June 7, 40 years

## 2023 LODGE OFFICERS

Wor. David Gabriel Bella.....	Worshipful Master
<i>Mobile: 228-282-0906 Email: Master@AW22.org</i>	
Bro. Nelo Allen Hamilton, Jr.....	Senior Warden
Bro. Phillip Adam Smartt.....	Junior Warden
Wor. Michael Lee Bailey, PM.....	Treasurer
Wor. Daniel Elias Froggett, PM.....	Secretary
<i>Phone: 703-549-9234 Email: Secretary@AW22.org 101 Callahan Dr., Alexandria, Va. 22301</i>	
Rt. Wor. Granville Clayton "Jack" Canard, Jr., PDDGM.....	Secretary Emeritus
Bro. Jonathan Joseph Siudmak.....	Senior Deacon
Bro. Ronald Earl Craft, Jr.....	Junior Deacon
Wor. Denislav Valeriev Dantev, PM.....	Chaplain
Bro. Christopher Gared Sterbling.....	Senior Steward
Bro. James Henry Ferguson.....	Marshal
Wor. Pablo Alejandro Rocha, PM.....	Tiler

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Rt. Wor. Mark W. Underwood, PDDGM.....	2023
Bro. Jeffrey W. C. Conn.....	2024
Wor. James Berkely Stone, PM.....	2025
Wor. Jesse T. McMahan, V, PM.....	2026
Wor. Nikola N. Nikolav, PM.....	2027

## LIVING PAST MASTERS ON THE ROLLS

1975	Donald M. Robey, PGM	2004	Frank S. Skwirut
1976	James B. Stone	2005	Jesse T. McMahan, V
1988	William A. Jones	2006	Thomas G. Little
1991	Earl C. Million	2007	Robert G. Watkins, PDDGM
1992	Granville C. Canard, JR, PDDGM	2009	Heber C. Willis, III
1995	George D. Seghers, PDDGM	2011	John P. Olson
1996,18	Mark W. Underwood, PDDGM	2012	Michael L. Bailey
1997	Walter L. Margeson, II	2013	Joshua D. Adler
1998	Philip J. Hays	2014	Robert T. Weston
1999,17	Michael P. Bible, PDDGM	2016	Stephen J. Pezzetti
2000	Terry L. Gigure	2019	Nikola N. Nikolov
2001	Brent N. Campbell	2020	Daniel E. Froggett
2002	Daniel M. Clark, PDDGM	2021	Michael T. Huff
2003	James M. Stevenson	2022	Denislav V. Dantev