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85/80	7.3%
85/85	7.9%

Ages	Rate
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12 cover story

Released in November, “National Treasure” weaves Masonry into a dizzying plot to steal the Declaration of Independence in an attempt to protect an ancient treasure hidden by the Founding Fathers. The husband-and-wife scriptwriting team tells the California Freemason how their research led to the use of Masonry in the movie and what they learned in the process. In this feature story, which includes an extensive side bar of movies that use Masonic elements to advance the plot, Richard Berman explores the larger issue of Masonic secrecy and its Hollywood appeal.

For more articles of interest, check out California Freemason Online at www.freemason.org.



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From landmark to legend—read how the 1921 home of Hollywood Lodge has served Masonry and the motion picture industry for more than a quarter century.



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Lights, Camera, Action



"Lights, camera, action" calls the people in Hollywood to perform at their best, because the whole world could be watching. If people in Hollywood

don't like their performance, they just keep doing it over and over again until they get it just right; then and only then will the world see how well they performed. How many times have we wished we could yell, "cut" and get the chance to do something over? Unfortunately, life does not give us that option. But those of us who have chosen to become Masons have committed ourselves to continuous self-improvement.

We are on a lifelong journey of learning to circumscribe our desires and keeping our passions within due bounds toward all mankind. This effort helps us get it right the first time and displays to the world the values of Freemasonry, which makes our communities a better place to live.

I am a strong believer in Masonic education and the values of Freemasonry. When we look at the history of our state and nation we admire many Masons who have made a difference. Whether they were national leaders such as Past Grand Master of Masons in California Earl Warren, who was a former governor of California and chief justice of the United States, or Hollywood legends such as Brothers Gene Autry and Will Rogers, it is what they did when the cameras were turned off that made them great.

We are reminded that each of us can, and do, make a difference in the world by how we act in our daily lives. Our actions are shining

examples for others to follow and we brighten our communities.

The Grand Lodge of California is committed to helping its lodges and their members to improve themselves and to make a difference in their communities. I look forward to working with each of you this year to make the family of Freemasonry stronger in California. Our values brighten the world we live in. Share the light of Freemasonry in your daily lives. ✧

David R. Doan
Grand Master



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The former Hollywood Lodge building, located next to the El Capitan Theater, currently houses the set for the Jimmy Kimmel show.

A Landmark LEGACY

By Terry L. Mendez

for Hollywood Lodge

Early development of California towns usually included a Masonic lodge that became a lasting part of the architecture of the community. This is especially true in Hollywood, where the lodge began as a landmark and grew to a legend.

The history of the Hollywood Lodge is closely tied to Brother Charles Toberman, who was considered Hollywood's most important real estate developer in the 1920s. When Hollywood Boulevard was primarily a residential street dotted with citrus groves and a few buildings, Toberman's vision was to build majestic theaters for the emerging film industry.

The first lodge building on Hollywood Boulevard served members from 1903 to 1921. Toberman, who

was Master of the lodge in 1914, constructed a new temple in 1921. It was the first of many grand buildings that were rising on Hollywood Boulevard.

The temple's architect was John Austin, who also worked on the Shrine Auditorium, Griffith Observatory, and Los Angeles City Hall. Commentary at the time described the neoclassical building as "unsurpassed for beauty, attractiveness, and richness of equipment." Hollywood Lodge moved out of the building in 1980 and relocated to Van Nuys, and then to Tarzana, where it became Hollywood-West Valley Lodge No. 355. Even though the Hollywood Masons began to meet elsewhere, the building itself was rooted to Hollywood Boulevard

and in 1984 received designation as a historic cultural landmark.

The Walt Disney Company's Buena Vista Theaters leased the building for several years, using the space for special events tied to Disney films. Disney helped bring Toberman's original vision of Hollywood Boulevard back to life with building restorations that were part of a major neighborhood redevelopment begun in 1989.

Disney purchased the building in 1998, restored it to its original grandeur, and rededicated it as the El Capitan Entertainment Centre. Buena Vista used the building to create movie-themed environments for film premieres. ✨

AROUND THE WORLD

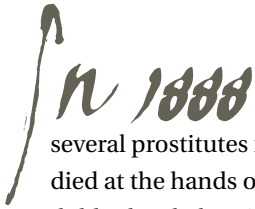
Johnny Depp plays inspector Fred Abberline, a man whose addiction to opium enables him to see the future victims of the serial killer known only as Jack the Ripper in "From Hell" by 20th Century Fox.

Courtesy of 20th Century Fox

By Richard Berman

CHASING THE DRAGON

How “From Hell” Links Masonry to a Notorious Crime



several prostitutes in London's East End died at the hands of a vicious serial killer dubbed Jack the Ripper by the press. Few crimes in history have generated as much interest as these murders, not only because of their shocking brutality, but because the perpetrator was never caught. For more than a century, the “real” identity of Jack has been the subject of countless books, movies, and even a television series. Many of these conjecture that the killings were not the work of a single deranged person, but were actually part of a far-ranging plot involving prominent English aristocrats. Not surprisingly, the Freemasons often play a leading role in these conspiracy theories.

Although this alleged connection has been bandied about by the small but fanatical network of “Ripperologists” for nearly a century, the Masonic connection to the so-called Whitechapel murders hit the big screen in 2001 with the release of “From Hell,” a highly stylized Victorian murder mystery starring Johnny Depp as the London detective in charge of finding Jack. His search for the person who strangled, stabbed, and mutilated his victims’ bodies leads him to a plot orchestrated by a cabal of Masons at the highest levels of English society. Early in the film, Jack is revealed to be Sir William Gull, a Freemason and personal physician to the British royal family.

It's easy to dismiss this plot as fiction, but one of the reasons that Jack the Ripper has

captured the public imagination for more than 100 years is because there is virtually no evidence about the killer's identity or motivations, and almost everything that is commonly known about the case is based on hearsay. There were no witnesses to any of the cold-blooded murders—which numbered between four and nine, depending on the source—and many of the salacious details about the crimes were invented by the newspapers of the day. Even the killer's popular nickname has dubious roots: Among the hundreds of fraudulent letters sent to the police and newspapers claiming responsibility for the grisly slayings was one signed Jack the Ripper. Because of the sensational nature of the killings, and the lack of reliable information about the murderer, these unsolved crimes quickly embedded themselves into the realm of folklore.

The Mason-Whitechapel link in “From Hell” has an interesting pedigree. Because the victims’ bodies were mutilated with a knife, suspicion immediately rose that the perpetrator must have been a medical doctor. The idea of Jack the Ripper being an educated person, rather than a run-of-the-mill street criminal, intrigued the public, and for several decades London swirled with fanciful theories about how—and why—the killer preyed upon his random victims with such ferocity.

In 1976 a British writer called Stephen Knight wrote “Jack the Ripper: The Final

Solution,” which was the latest in a long line of theories about the identity of the famous killer. Unlike previous books on the topic, however, Knight did not pin the blame on a single person. Instead, he focused on a wide-ranging conspiracy to murder prostitutes who knew a dark secret about the royal family. Knight, who had a history of mental-health problems, epilepsy, and brain tumors, posited that a group of high-level Masons orchestrated the ritual slayings of the women in order to protect Prince Eddy, heir to the throne of England. Based on the commercial success of this book, he went on to write “The Brotherhood: The Secret World of the Freemasons,” which claimed that Masonry was working in conjunction with the Soviet KGB to control the world.

Knight’s work inspired award-winning comic-book writer Alan Moore to explore the story of Jack the Ripper. Moore had already established an international reputation for creating dark, often violent, graphic novels for adults, and recreating the shadowy world of Victorian England in the context of the Whitechapel murders was a natural fit for his brooding style. He selected noted artist Eddie Campbell to bring his dystopian vision to life, and in 1988—exactly a century after the Ripper murders terrorized London—their collaborative effort, “From Hell,” was published. It became one of the most successful comics in history and was adapted to the silver screen in 2001.

From his home in Brisbane, Australia, Campbell told California Freemason how “From Hell” incorporated Masonry into the narrative. “We were interested in Stephen Knight’s work in the first place, but I don’t believe most of what he says. It’s what we were interested in initially, but we looked at other sources, too.”

In fact, Moore freely admits in the 42 pages of detailed research notes that



The lodge room is a setting in Alan Moore’s graphic novel “From Hell,” brought to life by Eddie Campbell’s illustrations.

accompany the comic that the bulk of “Jack the Ripper: The Final Solution” may have been an “ingenious hoax,” and he clearly does not consider Knight’s book to be a definitive history of the Whitechapel murders. Campbell points out that “From Hell” is a work of fiction inspired by real events. “There are a lot of theories about these crimes, but none of them are conclusive. What we really created was a look at the abuses of power and influence. We weren’t out to solve the mystery.”

Masonic imagery and symbolism play a critical role in the film version of “From Hell.” Early in the movie the camera zooms in on the killer’s medical kit emblazoned with the square and compass, and throughout the movie a group of prominent men, ranging from senior police officials to elected officials to British nobles, meet in a subterranean chamber and invoke the name of the Great Architect.

When confronted about the crimes, Sir William Gull proclaims that he is “a Mason fulfilling a duty.” Unlike Knight’s book, which portrays Masonry in an entirely negative way, “From Hell” manages to redeem the craft. Gull’s Masonic brethren

are aghast at his crimes, and the film ends with the doctor receiving horrific retribution from his “circle of friends.”

As with all theories about the identity of Jack the Ripper, the Gull angle proved to have a short shelf life. Only a year after “From Hell” was released, noted crime novelist and forensic scientist Patricia Cornwell used archived documents and DNA samples to posit that the real killer was an artist named Walter Richard Sickert. Sickert’s name has long been associated with the killings, and many Ripperologists have long felt that he could have been the murderer. Nevertheless, Cornwell’s book immediately became the subject of intense scrutiny, and few devotees of the Whitechapel murders are willing to concede that the case is closed.

So who was the real Jack the Ripper, and what motivated him to kill and mutilate his anonymous victims? After remaining open for more than a century, it is unlikely that the case will ever be solved with any degree of certainty. Moore and Campbell dedicated “From Hell” to the murder victims, saying “you and your demise: Of these things alone we are certain. Goodnight, ladies.” ♦

ANTI-MASONRY

By John L. Cooper III, Grand Secretary

Through the Centuries

Freemasonry has attracted opponents from early in its history. Nineteen years before the formation of the first Grand Lodge in 1717, a pamphlet appeared in the streets of London attacking Freemasonry as being a devilish sect of men, evil-doers, and corrupt people. The pamphlet further warned, “take care lest their Ceremonies and Swearings take hold of you; and be wary that none cause you to err from Godliness.” The pamphlet was probably a sermon, printed for distribution.

The organization of the first Grand Lodge did nothing to stop attacks on Freemasonry. However, the decades after 1717 saw ridicule added to the attacks on the craft. Masons

themselves sometimes joined in holding up the Fraternity to ridicule—especially when the actions of some Masons earned it. William Hogarth, for example, was a member of the lodge that met at the Hand and Apple Tree Tavern in Little Queen Street, London, and was Grand Steward in 1735. Nevertheless, Hogarth published engravings that poked fun at the drunken activities of some lodges at the time. His famous engraving, “Night,” shows the master of a Masonic lodge walking home at night through the streets of London, accompanied by his tiler. Both are evidently quite drunk, and are raising a row as they go through the streets singing at the top of their lungs—much to the displeasure of the neighborhood. One disgruntled matron is shown emptying the contents of a chamberpot out her second-story window onto them!

Some anti-Masonry results from a misunderstanding of Freemasonry, some from jealousy of those who are not members, and some from political regimes who are intolerant of those who are not under their control. But some anti-Masonry results directly from our own actions as Masons and our inability to explain Freemasonry to the world at large. There is little we can do about the former, but much we can do about the latter. Our own behavior as Freemasons must always be beyond reproach. The avoidance of scandal starts with a commitment to always doing what we know to be right—without compromise. In addition, we can become well informed about Freemasonry so that we can explain it to others, whether to family and friends, or to the society in which we live.

We do have secret signs, tokens and words by which we are known to one another, but we are not a secret society. Masonic “secrecy” has nothing to do with hiding anything from non-Masons that we do not wish the world to know.

Our principles and our teachings are, and should be, public. How we communicate those principles and teachings forms the basis of our “secret” work—the ritual through which Freemasonry is taught. We owe no apology or explanation to the world for this fact. But we should never shy away from telling the story of Freemasonry openly to others. Light is an important Masonic symbol, and it is an important privilege and duty to share the light of Freemasonry with others. ✧

We do have secret signs, tokens and words by which we are known to one another, but we are not a secret society.

Nicholas Cage steals the Declaration of Independence in order to prevent the treasure map on the back from falling into the wrong hands.

A full-page photograph of Nicholas Cage in a room with several empty, ornate picture frames on the wall. He is holding a large, aged document, which is the Declaration of Independence, and looking over it with a concerned expression. The document is slightly tilted and shows some text, including "United States of America".

MASONRY

THE REAL NATIONAL TREASURE



Robert Zuckerman © 2004 Buena Vista Pictures Distribution. All rights reserved.

By Richard Berman

For a so-called “secret society,” Freemasons aren’t very secretive. Not only are lodge meetings posted in newspapers throughout the United States, but Masonic halls in hundreds of towns and cities are adorned with the symbols of the craft, including the square and compass. Many Masons proudly wear their rings in their homes, jobs, and places of worship—hardly the sign of a subversive cabal based on secrecy and anonymity.

Despite this level of openness, the idea of a far-reaching Masonic conspiracy continues to appeal to the popular imagination. Hundreds of theories linking the craft to a wide variety of plots have been circulated for more than two centuries. All of them have proven to be at best fanciful, and at worst defamatory.

One of the lightning rods for these theories is probably in your wallet right now: the one-dollar bill. A careful look at the currency reveals symbols, slogans, and designs that fuel endless speculation about their meaning. According to movie scriptwriters Cormac and Marianne Wibberley, “the All-Seeing Eye and the Unfinished Pyramid are symbols you see every day and wonder why those are on our money. We tried to suggest a possible answer.”

The Wibberleys are a successful husband-and-wife writing team whose credits include the imaginative sci-fi thriller, “The Sixth Day,” starring Arnold Schwarzenegger. Their latest project is the new blockbuster film, “National

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Treasure,” which weaves Masonry into a dizzying plot to steal the Declaration of Independence in an attempt to protect an ancient treasure hidden by the Founding Fathers. The clues to the treasure are on a secret map on the back of the document, as well as all over the commonly circulated dollar bill.

“National Treasure” writers Cormac and Marianne Wibberley didn’t know much about Masonry when they started working on their script, and headed to their local library to do some research. “We went up to the circulation desk to ask a question, and there was this guy wearing a Masonic ring and necklace. It was a sign! We found out that there was a Masonic lodge not two miles from our house.”

If art does indeed imitate life, it is not surprising that Hollywood has often explored the supposed “dark side” of Masonry. The 1826 disappearance of a New York man named William Morgan ignited a national firestorm of criticism, and two years later the Anti-Masons became the first third party in American history to field a presidential candidate. In the 1832 election the Anti-Masons won seven electoral votes, and for several

decades prominent Americans, including John Quincy Adams and William Seward, issued stern warnings about the influence of the brotherhood. Morgan’s widow later married Joseph Smith, founder of the Mormon Church, and William Morgan was actually given a post-mortem baptism in the Church of Latter-day Saints. For many conspiracy aficionados, this is further evidence of a far-ranging plot that includes a stunning array of alleged fellow travelers including the Jews, the Illuminati, the Trilateral Commission, the Bilderberg Group, and the Vatican.

In creating “National Treasure,” the Wibberleys focused their interest on a specific—and intriguing—plot line. “Our story doesn’t deal with the religious, world-domination, or supernatural aspects of some other Hollywood conspiracy movies. Ours simply poses the questions: What if our Founding Fathers really were protecting the famous Templar treasure, which had been lost in France centuries ago? What if they left behind clues that only other Masons could decipher? What if the treasure is buried here in America, right under our noses?”

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Cinema is the modern storyteller for our collective human mythologies and fantasies. The great Swedish director Ingmar Bergman once noted “no art passes our conscience in the way film does.” One of the ways that movies make such an impression is by creating—and reinforcing—images that convey strong associations. Freemasonry’s mystique, symbolism, and, its secrecy have long been employed by Hollywood to provide “instant recognition” for the audience. In many ways, the craft provides perfect shorthand for filmmakers who want to convey an air of secrecy and conspiracy. And Masonic references show up in films of all genres, from sci-fi to westerns.

“True Grit”

(1969) Starring John Wayne. Directed by Henry Hathaway. (Western)

Widely regarded as John Wayne’s best film, it features the Duke as one-eyed sheriff Rooster Cogburn helping a young girl and a gruff bounty hunter track down her father’s killer. The trio heads off into uncharted Indian territory in search of justice, and in one of the movie’s most moving scenes, the girl informs Wayne that she wants her father to be buried in his Masonic apron.



"The Man Who Would be King"

(1975) Starring Sean Connery and Michael Caine. Directed by John Huston. (Drama) Based on a short story by Brother Rudyard Kipling.

Connery and Caine play two charming adventurer scoundrels who happen to be Freemasons. Ever the masters of their own destiny, they seek to conquer a small country near Afghanistan and install themselves as kings. Things go awry when one of them falsely uses an accident of circumstance to his benefit and misrepresents himself as a god. Freemasonry, brought to the country by Alexander the Great, provides the basis by which this story plays itself out.

"Murder by Decree"

(1979) Starring Christopher Plummer and James Mason. Directed by Bob Clark. (Mystery) Sherlock Holmes and Watson hunt Jack the Ripper. The Masonic conspiracy is in the forefront. Preceding "From Hell" by over 20 years, the entire plot was directly influenced by Stephen Knight's paranoid and heavily flawed book, "The Brotherhood."

"Flash Gordon"

(1980) Starring Sam. J. Jones. Directed by Mike Hodges. (Sci-Fi) Featuring a reluctant space hero, Masonry makes a curious cameo in the form of a breastplate worn by Ming's court torturer, Klytus. No reference is made to the craft, but it is certainly jarring to see the square and compass prominently placed on his armor.

"Peggy Sue Got Married"

(1986) Starring Kathleen Turner and Nicolas Cage. Directed by Francis Ford Coppola. (Comedy/Drama)

In order to return to her own time, Peggy enlists the aid of her grandfather and his friends who belong to a time travelers' lodge complete with an altar and a ritual using gavel raps. They appear to have been waiting for a time to put their ritual brand of time traveling to good use.

"Like Water for Chocolate"

(1992) Starring Marco Leonardi, Directed by Alfonso Arau. (Romance) Based on the novel by Laura Esquivel, who also wrote the screenplay.

Although Freemasonry is not the central theme of this movie, the director, purportedly a Mason himself, infuses the film with Masonic symbolism. Special note is given to the Masonic funeral briefly shown in the beginning and also to what seems to be a tracing board later in the film.

"Cremaster Cycle"

(1995–2002) Series of five movies directed and written by Matthew Barney. (Musical/Drama)

Avant garde director Matthew Barney appears as "The Entered Apprentice" in the delirious and disturbing "Cremaster Cycle." "Cremaster 3" (actually the fifth film in the series and is the director's own interpretation of the legend of Hiram Abif) focuses on New York's Chrysler building as the vortex of a Masonic plot. The film includes several scenes of Masonic rites blended together with Barney fighting against the Order of the Rainbow for Girls, who appear as a tightly choreographed dance line.

"Ghosts of Mississippi"

(1996) Starring Alec Baldwin and James Woods. Directed by Rob Reiner. 138 (Drama)

This true-crime film focuses on the trial of Byron De La Beckwith, who was brought to justice in 1994 for the 1963 murder of civil rights leader Medgar Evers. In the movie De La Beckwith, played by James Wood, wears a Shriners pin and has a star and crescent hanging from his car mirror. In fact, De La Beckwith was expelled from Masonry in the late 1970s even after being acquitted in two earlier trials.

The mysteries surrounding the relationship between the Freemasons and Knights Templar are indeed fascinating. The original order was created during the First Crusade, and within 200 years had become a powerful faction within the Catholic Church. Wary of the group's wealth and power, King Philip I of France had the members of the Knights Templar arrested, tortured, and executed. In 1314 the last Grand Master of the Knights Templar, Jacques de Molay, was burned at the stake. For nearly 700 years there have been endless rumors and legends about a secret plot to protect the secrets and treasures of the order, and it is hardly surprising that Masonry plays a prominent role in many of these myths. This was the jumping-off point for Cormac and Marianne Wibberley when they began to write "National Treasure."

"When looking for a lost treasure that had connections to the Founding Fathers, we stumbled upon a story about President Franklin D. Roosevelt sending an expedition to Nova Scotia in search of the famous lost Templar

treasure. We looked into the Templar Knights and discovered there were all sorts of connections to Masonry. The Order of Free Masons was supposedly established by a Templar who had connections to Jacques de Molay. If you do a Google search on Founding Fathers and Masons, you get thousands of hits linking the signers of the Declaration of Independence to Masonry, including Ben Franklin. And then, of course, there's also George Washington, another famous Freemason. Masonry made an appealing plot element because not only were Masons connected to this famous lost Templar treasure, but they were also sworn to protect it from tyrants."

In "National Treasure," many of the clues to the Templar mystery are found on the American dollar, a piece of currency so rich with arcane symbolism that it has kept conspiracy theory fans busy since it was redesigned in 1957. The most famous Masonic image on the bill is the All-Seeing Eye atop the Egyptian pyramid, which is often cited as "evidence" that the United States

Nicholas Cage, Diane Kruger, and Jon Voight in the search for the National Treasure.



is really run by a Masonic cabal so powerful that it openly imprints its logo on the country's money. Other design elements related to the craft include a square, a set of scales, a key, 13 stars, and a sun. And then there is the eagle with 33 feathers on one wing and 32 on the other, representing the number of degrees in Scottish Rite Masonry, and nine tail feathers symbolizing the number of degrees in the Chapter, Council, and Commandery of the York Rite. And right on the front of the dollar bill is a portrait of George Washington, who served as Acting Grand Master at the laying of the cornerstone for the U.S. Capitol and who was buried at Mount Vernon with Masonic rites conducted by Alexandria Lodge No. 22.

Unlike the army of anti-Masonic conspiracy theorists, the Wibberleys are quick to point out that they set out to create a work of fiction rather than a historical look at the craft. "When you're talking about something that stretches all the way back to the builders of the pyramids and that includes so many prominent figures from history, there are bound to be conspiracy theories. In fact, we suppose we're guilty of adding to such theories by contributing to this movie!"

Nevertheless, the writers tried to be as accurate as possible. "We did a lot of research and didn't get to use nearly as much of it as we had wanted. The Washington Monument, built by Masons, wasn't old enough to play into the story. What we did find was that Benjamin Franklin, a Freemason, fit into the story quite nicely—but we don't want to give any of that away!"

"National Treasure" is the latest in a spate of historically based fiction pieces that focus on ancient secret societies. Dan Brown's best-selling novels, "The Da Vinci Code" and "Angels and Demons," explored topics ranging from the Illuminati to Opus Dei to the Knights Templar. Why are today's readers so fascinated by the idea of secretive and subversive plots?

One answer can be found in the easy flow of knowledge in today's information age. For the first time, fringe groups and individuals have the ability to reach a mass market far beyond a small number of devotees. This has taken anti-Masonic and other plots into the mainstream, where the casual reader can easily access even the most far-fetched aspersions and accusations. Unfortunately, there is very little context provided by the many Internet sites that promote global conspiracy theories. In this environment, it is very difficult to tell experts from crackpots, and fact from fiction.

Throughout the course of their research and writing, Cormac and Marianne Wibberley were surprised to learn that Freemasonry not only was an important part of America's history, but continues to be active today. "At first, we thought Masonry was an ancient order shrouded in secrecy whose membership included all the deep thinkers, movers, and shakers of the past. After doing our research, we realized our perception wasn't so far from the truth. Except that Masonry is hardly extinct—as evidenced by our local librarian." ✨

"Lone Star"

(1996) Starring Kris Kristofferson. Directed and written by John Sayles. (Mystery)

Upon the discovery in the Texas desert of a skeleton wearing a Masonic ring, a police officer investigates the mysterious death of a corrupt and brutal sheriff. Although the craft is used as a plot point with the explanation of the ring, the character that wore it before his death certainly reflects dishonor on our fraternity. The open mind will consider it a story of caution about those who would receive our mysteries despite their ignorance and ill-gotten gain.

"Revelation"

(2001) Starring Terence Stamp. Directed by Stuart Urban. (Drama)

The Knights Templar is searching for an ancient relic, the Loculus, so that they can resurrect Christ. The film is replete with a Knights Templar ceremony, several all-seeing eye symbols, and pentagrams. A TV newscast mentions an illegal Masonic order called the P2 (the P2—Logia Propaganda Due—was an actual clandestine banking scam involving an odd collusion of the CIA, the Vatican, and Italian crime syndicates that was eventually exposed in the 1980s). The camera then pans to the word "Masonic" on a newspaper headline. The overall theme of the movie could be considered anti-Masonic by way of playing on fears of misunderstood symbolism and popular conspiracy fantasies.

"League of Extraordinary Gentlemen"

(2003) Starring Sean Connery. Directed by Stephen Norrington. (Sci-Fi) Based on a graphic novel by Alan Moore, who also gave us "From Hell."

Sean Connery assembles a team of fictional Victorian-era characters (including Dorian Gray and Captain Nemo) fighting a powerful enemy called the Fantom, who wears a large ring emblazoned with the square and compass. Although the square and compass appear several times and the villain is purported to be a Freemason, it is never clearly explained in the movie why the villain is linked with the craft. Many other Masonic references can be found in the novel in which villain and good guy display the symbolism of the craft.



Masons in Hollywood

By Richard Berman

Past Grand Master Don Ingalls shares his life in film

As this issue of California Freemason shows, Masonry is a popular topic in the entertainment industry. In addition to being portrayed in movies, books, comics, and television programs—usually as cogs in a secretive and sinister plot—Freemasons have also played an important role on the other side of the camera. One of Hollywood's most successful writers and producers in the 1960s and 1970s was Donald Ingalls, who also had the

distinction of serving as Grand Master of Masons in California.

From modest beginnings as a writer for local television shows in Southern California, Ingalls became one of the most sought-after scriptwriters in television. Over the course of 25 years he wrote more than 70 network series episodes, as well as big-screen blockbusters such as "Airport 1975." But he is best known as the producer of "Fantasy Island," one of the

Don Ingalls was Grand Master in 1978.

most popular shows in history. “I started as a writer, became script editor and then producer,” Ingalls remembers. “I ended up writing more than 30 episodes in seven years.” The show made him a household name and a major force in Hollywood, and through it all Masonry provided him with a strong moral compass.

“Being a Freemason provided a steadying ethical influence for me in many ways. First and foremost, I was able to create lifelong friendships with some very fine people. I was also able to take advantage of a Masonic education, and I had the opportunity to work on my public

In 1969 he became affiliated with Ventura Poinsettia Ojai No. 214 and also began his involvement with Masonic lodges in Washington state, where he currently lives.

After wearying of the high casualty rate among the pilots in his Air Force division, which tested new aircraft and engines, Ingalls returned to Los Angeles, where he had lived since he was a child. He took a job in the public information division of the city’s police department. “It was a great job,” he recalls. “I got to write a lot of different things. It was definitely an exciting field.”

It was in this position that Ingalls

Over the next two decades Ingalls would go on to write and produce for a variety of shows including “Bonanza,” “Adam-12,” “Serpico,” “Police Story,” and “Star Trek.” “Gene Roddenberry and I had worked in the police department together, and when he created ‘Star Trek’ he asked me to come in and do some writing.” The two episodes Ingalls wrote, “The Alternative Factor” and “A Private Little War,” are regarded among the legendary sci-fi show’s best.

Even as his television career was taking off, Ingalls remained active in North Hollywood Lodge, which was home to World War II hero Audie Murphy and other Los Angeles celebrities. “I had the pleasure of being associated with many fine men through Masonry,” he explains from his home in Olympia. “I got to meet Gene Autry, Roy Rogers, John Wayne, and Ernest Borgnine. Burl Ives became a good friend, and I later ended up writing a show for him.”

Ingalls’ gift for language not only made him a successful television and movie writer, but he was able to make a strong impression on his fellow Masons. Most Worshipful William Holsinger, Past Grand Master of Masons in California, remembers his effect on other Masons in the state. “Having served as Grand Orator during the year that Most Worshipful Don Ingalls was Grand Master, I can say that he has the ability, through his writings, to turn his Masonic impressions into words that make his writings windows through which his readers might feel what he feels about Masonry.”

Nowhere was this level of eloquence and love for Masonry more apparent than when he became Grand Master in October 1978. Following his installation, Ingalls proclaimed to the state’s Masonic leadership: “The Light of Masonry leads the way with a willingness of the heart.” More than 25 years later, these words still resonate with a timeless truth. ✨

EVEN AS HIS TELEVISION CAREER WAS TAKING OFF, INGALLS REMAINED ACTIVE IN NORTH HOLLYWOOD LODGE, WHICH WAS HOME TO WORLD WAR II HERO AUDIE MURPHY AND OTHER LOS ANGELES CELEBRITIES.

speaking and writing in my home lodge and the Grand Lodge of California.” In 1976 Ingalls wrote and produced a musical program called “Music America” that was performed at the Shrine Auditorium in Los Angeles. This event featured traditional American songs performed as part of a show that focused on contributions the craft has made to this country.

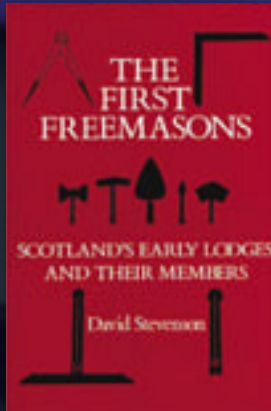
Ingalls was raised as a Master Mason in 1948, soon after ending his career as a military pilot. He remembers that two of his uncles not only encouraged him to join, but that they paid his initial dues. “My father had left the family when I was young, and was out of the picture. We didn’t have much money, but my uncles made sure that I was able to become a Mason. It was my 30th-birthday present.” Ingalls was raised as a Master Mason in North Hollywood No. 542, which has been his home lodge for more than 56 years. He served as Master in 1958.

developed the skills that he would later use as a Mason and a professional scriptwriter. The position allowed him to write speeches for the chief and edit the LAPD newsletter. “I had never spoken in public before, and here I was writing speeches for the police brass and acting as a spokesman for the department. It really gave me confidence that would later help make me a better writer and also a better Mason.”

After nearly 10 years with the LAPD, during which time he wrote for local television shows “that no one remembers,” Ingalls got his first national exposure in 1957 as a writer for “Have Gun, Will Travel.” “I definitely think my experience in the department helped me,” he says. “I worked on a lot of police shows over the years, and I used my own experiences in my writing.” Indeed, many of the cases that found their way into Ingalls’ shows were based on actual events he saw or heard about when he was with the department.

The First Freemasons

Scotland's Early Lodges and Their Members



David Stevenson
MacMillan Publishing Company
ISBN 0080377246
Copyright 1989
(Softcover, 280 pages)

By Dennis V. Chornenky

Written by historian David Stevenson, who is not a Mason, this book offers an in-depth look into the formative period of speculative Freemasonry and its Scottish roots. The book discusses 25 different lodges and their members during the 17th and early 18th centuries. It provides a fascinating look at the social and cultural circumstances in which the lodges functioned throughout Scotland and sheds

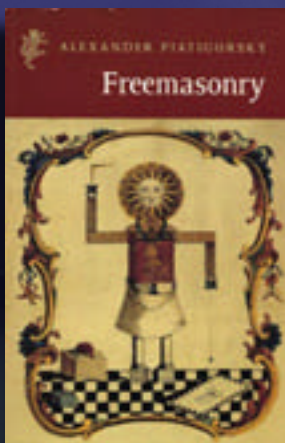
light on their role in the development of Scottish civil society.

Stevenson seeks to correct the two common misconceptions: that modern Freemasonry first emerged in England and that the process was one of a slow evolution from the operative craft of the Middle Ages. He maintains that the evidence shows the emergence of Freemasonry involved "an act of creation, not just evolution." The author paints a larger picture of how the "legacy of the Middle Ages was remodeled and combined with Renaissance themes and obsessions to create a new movement."

Anyone serious about understanding the early period of Freemasonry and the impact of Renaissance ideals and philosophies on its development must consider this expertly researched work.

Freemasonry

A Study of Phenomenon



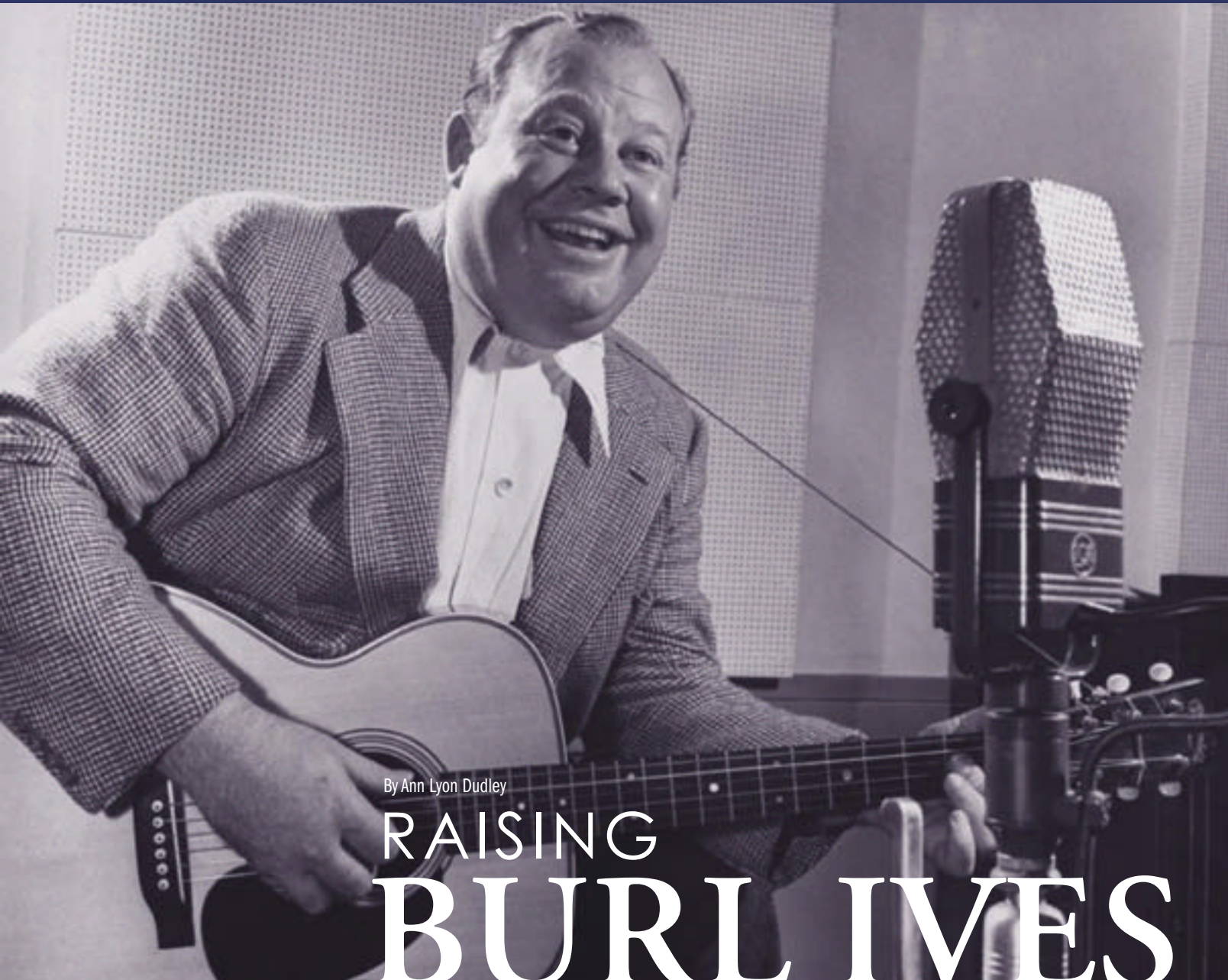
Alexander M. Piatigorsky
Harvill Press
ISBN: 1860462650
Copyright 2000
(Softcover, 416 pages)

By John L. Cooper III, Grand Secretary

Ready to dig into an intellectual treasure trove about Freemasonry? Do not pass up the chance to read "Freemasonry: A Study of a Phenomenon." This book is an exciting intellectual adventure awaiting the astute reader.

The first part of the book is an excellent recap of the history of Freemasonry as viewed by reputable, contemporary historians. But the true intellectual adventure begins in the second part. Piatigorsky is a student of comparative religion and he understands the arguments of anti-Masons who oppose the institution because they believe it to be a religion—a religion of naturalistic philosophy that cannot be accepted by adherents of revealed religions. Piatigorsky takes the reader to the heart of the argument and clearly explains the philosophical foundations upon which Freemasonry is based.

If you want to know what the argument about Freemasonry being a religion is all about—and want to understand why it is often misrepresented as being a religion (as opposed to a religious institution)—you will find it all here.



By Ann Lyon Dudley

RAISING BURL IVES

Julian Endsley Chronicles important friendship to Homes Staff

This is a true story with a happy ending. The opening scene takes place in Hollywood in the early 1960s. The tale ends 90 miles away in Santa Barbara in 1976, the year of America's bicentennial celebration and, coincidentally, the centennial of the Magnolia Lodge No. 242 in Santa Barbara, an important locale in this tale. The stars are America's great folksinger, Burl Ives, and a dedicated Master Mason and author named Julian Endsley.

During the '60s, Burl and Dorothy Ives and Julian and Marion Endsley lived near one another in West Hollywood. The men became acquaintances during morning walks in their neighborhood.

Neither man could have imagined at that time that 35 years later Julian would become the chronicler of Burl's Masonic progress, an evolution that would start in Santa Barbara, where both couples eventually moved, the Endsleys in 1963 and the Ives in 1975.

Julian Endsley was a civil engineer. Both his grandfather and father were Masons and though Julian had joined the Brotherhood at the age of 30, he was not an active member at the time he and Ives first met.

Burl Ives, a farm boy from Illinois, was a famous folksinger, movie and TV actor, and recording artist who traveled the world with his guitar performing before live audiences. And though he was both the grandson and son of a Mason, other than a brief time in his youth as a DeMolay, Ives had no official ties to Masonry. As his widow Dorothy Ives explains, he was too busy “singing for his supper” to take on any additional activities.

Fast forward to 1975. Burl and Dorothy are relaxing on the veranda of their home on Laurel Canyon in Hollywood. An especially busy period in their lives had just ended. Burl had recently completed a tour of duty with the President’s Handicap Committee and work on the movie, “The Bold Ones.” Mrs. Ives, thinking of all the work he had done to help others through the years, asked her husband, “What is the one thing you’ve wanted to do for yourself that you haven’t?”

Burl thoughtfully replied, “I’ve always wanted to be a Mason.” Dorothy Ives says, “That got the ball rolling.”

Mrs. Ives believes that Burl’s desire to join the brotherhood may have been sparked in 1974 when he read a script for a film titled “1776” (it was never made). Burl was to play the role of Benjamin Franklin, a man he admired and who, he learned, had been a Grand Master in Philadelphia.

Shortly after this conversation Burl and Dorothy left Hollywood for the beautiful seaside community of Santa Barbara, where the Endsleys had moved in the mid 1960s.

Encouraged by his wife, on August 5, 1975, Burl

petitioned Magnolia Lodge No. 242 in Santa Barbara. He was 67 years old and an internationally known entertainer. But, as Dorothy Ives recalls, “it was as though he had been a Mason in a previous life. He was born with Masonic values and he embraced Masonry and found being a Mason both fruitful and fulfilling.”

On September 2, he became an Entered Apprentice, beginning, as Julian Endsley says, “nineteen years of distinguished service to and advancement in the Masonic Fraternity highlighted by outstanding honors.”

Burl thoughtfully replied, “I’ve always wanted to be a Mason.” Dorothy Ives says, “That got the ball rolling.”

Though Ives was a celebrity by any standard, Endsley said he quickly fit in at the lodge as one of the boys. The brothers felt they could relax around him and found Ives to be both “disarming and charming.” He was quickly on a first-name basis with

the other members of the lodge.

Ives’ second degree was taken on December 9, 1975, setting the stage for his advancement to the third degree that happened just two months later on February 10, 1976. Julian Endsley was worshipful master of the lodge at the time. In the chronicle he later compiled, called “The Masonic Progress of Burl Icle Ives, Thirty-third Degree, Grand Cross,” he writes extensively about the ceremony surrounding Burl’s third degree. He recalls Ives’ plea a few days before the degree: “Please don’t let this turn into a circus.”

It wasn’t a circus, but it was an extremely well-attended event. Masons came from as far away as Long Beach and

Burl Ives’ Degree Progress

Excerpted from “The Masonic Progress of Burl Icle Ives” By Julian Endsley

Order of DeMolay December 5, 1927 (Illinois)
First Degree September 2, 1975
Second Degree December 9, 1975
Third Degree February 10, 1976
 (all at Magnolia Lodge No. 242, Santa Barbara)

32 °, Scottish Rite Shriner May 21, 1977 (Santa Barbara)
KCCH November 5, 1977 (Los Angeles)
33 ° October 21, 1985
Grand Cross October 21, 1987 (Long Beach)
 October 1993

Royal Arch Mason Santa Barbara, April 8, 1978
Cryptic Mason Ventura, April 14, 1978
Knight Templar Santa Barbara, April 15, 1978

Torrance to the south. The master of Magnolia Lodge canceled a dinner planned for the evening because many of the brothers wishing to attend would not be able to fit into the dining room and he decided it was better not to hold a dinner than to disappoint so many Masons who would be excluded from the event.

Endsley writes that the third degree was impeccably presented and Burl proved himself an excellent candidate. At the end of the third degree, Ives addressed the group expressing his delight at being a part of Masonry. His attitude was one of open and pleasurable acceptance of Masonry and he disarmed the crowd with a sincerity that he was “a Master Mason and proud to be one.”

Dorothy Ives remembers that upon receiving his third degree she became aware of “a great calming effect, a sense of spiritual and emotional relief which came upon Burl. His temperament and outlook on life underwent very noticeable, relaxing changes that Burl counted among his blessings.” Mrs. Ives states their marriage and the “wonderful impact of Masonry” were the two greatest blessings they ever had.

On the night of the third degree, Burl received an exceptionally beautiful Masonic ring that his wife had helped design and slipped into the lodge in the care of one of the brothers.

The year 1976 was eventful for both the nation and Magnolia Lodge. The lodge celebrated the centennial of its charter and the United States celebrated the bicentennial of the Declaration of Independence. Santa Barbara-area Masons were involved in both of these activities at the local level. One month prior to attaining his third degree, Burl Ives was invited to entertain on

the station platform for 20 minutes when the train pulled into Santa Barbara. He ended up playing for two hours.

From the night of his third degree in February 1976, Burl Ives went on to advance further in Masonry, receiving Scottish and York Rite degrees, though Endsley states that he always believed that the third degree is the “bottom line” and the foundation of all Masonic learning and moral conduct.

Burl Ives died in 1995 and today in his memory there is a room dedicated to him in the Hall of Honor of the House of the Temple, Washington, D.C., that displays the Burl Ives collection donated by Mrs. Ives. Julian Endsley’s account of Ives’ “Masonic Progress” is also displayed in the collection. Only 33 Masons have been honored by inclusion in the Hall.

Today, Mrs. Ives lives in the Pacific Northwest and is always willing and eager to talk about her late husband’s devotion to Masonry that so enriched his later years.

Julian and Marion Endsley now live in San Luis Obispo, and it is through Julian’s unique chronicle about Burl Ives that so much is known about the ballad singer’s Masonic story, an inspiration to many who read about him. The Endsleys have contacted the staff of the Masonic Homes of California for help in coping with issues of aging. Julian says with sincerity, “I have never met more wonderful people.”

Julian is generous with his time in recalling events surrounding Burl Ives’ third degree that took place 28 years ago at Magnolia Lodge and remains a highlight in the lives of the brothers who were fortunate enough to be present. ☆



Highlights of Burl Ives’ Professional Career

Excerpted from “The Masonic Progress of Burl Ives” By Julian Endsley

SONGS

“Blue Tail Fly,” “Big Rock Candy Mountain,” “Jimmy Crack Corn,” “Rudolph the Red-Nosed Reindeer,” “Frosty the Snowman”

MOVIES

“Cat on a Hot Tin Roof,” “Gifts of An Eagle,” “The Big Country” (he won an Oscar), “Robin and the Seven Hoods,” “Desire Under the Elms,” “Our Man in Havana”

PLAYS

“Cat on a Hot Tin Roof,” “Knickerbocker Holiday,” “The Man Who Came to Dinner”

TV

“Roots,” “The Bold Ones”

News You Can Use



Revamped Web Site >

As part of our ongoing effort to improve our communications with the membership, we have recently revamped the Web site for the Masonic Homes of California. You can now read about the latest developments in the Homes, download recent mailings to the membership, and learn all about the programs and services we provide. Please visit our site at www.masonichome.org.



Calls for Masonic Assistance >

Reaching the Masonic Homes of California just got easier. As of August 2nd, we have created a new Centralized Intake function for all calls for Masonic Assistance.

A single phone call is all it takes to address your questions and need for services. So if you are considering applying for admission to the Masonic Homes or for assistance through our Masonic Outreach Services (MOS) department, call us today at **888/466-3642 (888/HOME MHC)**.



Wait Times for Admission >

If you are considering admission to the Masonic Homes, we urge you to plan ahead. At this time, there is a 12–18-month wait for independent living units on both campuses and a 24–36-month wait for assisted-living units. To ensure that members' needs are promptly and effectively met, those on the waiting list with immediate needs are referred to Masonic Outreach Services (MOS) for assistance.



Masonic Outreach Services (MOS) >

We know that many of our constituents prefer to live out their lives in their own homes or home communities. Yet many need help coping with the challenges and issues associated with aging. In response, the Masonic Homes of California has expanded the Masonic Outreach Services (MOS) program to better meet the needs of those who wish to remain in their own home or community.

Our goal is to provide our fraternal family members access to the services and resources they need to stay healthy and safe in their own homes or in retirement facilities in their home communities.

Our services include ongoing financial and care support for those with demonstrated need, interim financial and care support for those on the waiting list for the Masonic Homes, and information and referrals to community-based senior providers across California. For more information on MOS, please contact us at **888/466-3642 (888/HOME MHC)** or npuplamp@mhcuc.org.

Information on Senior Services in Your Community >

Finding accurate information about the programs and services available to seniors and how to access them can be daunting and confusing.

To help negotiate the maze of services and providers, we have compiled a list of resources for seniors in each county in California. We can help answer questions about providers of home-care services, resources for Alzheimer's and dementia care, or long-term care insurance—whatever the issue may be, we will help track down and locate appropriate resources in your area. We may not have all the answers, but our commitment is to work with you on finding them.

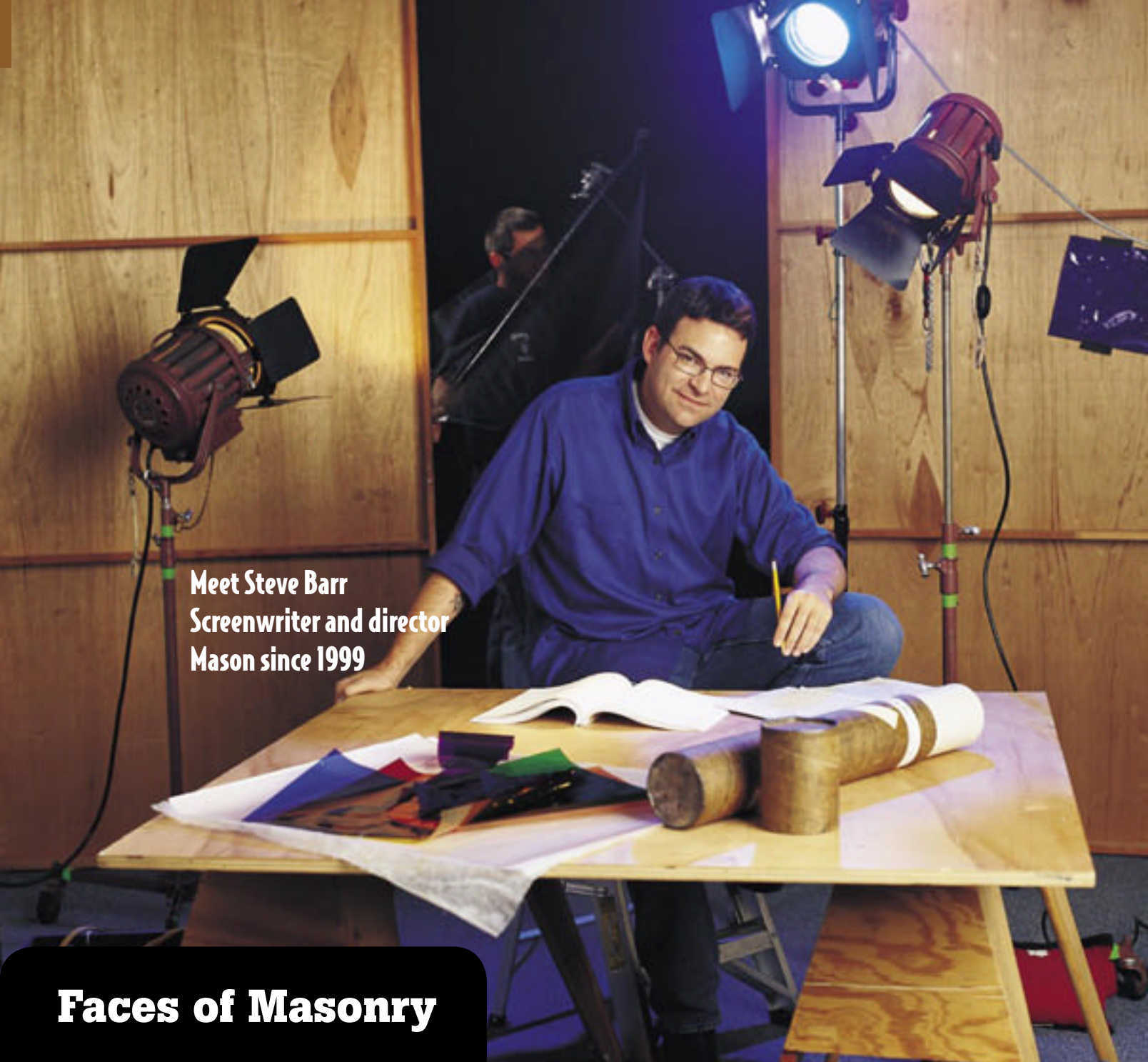
A call to our toll-free number, **888/466-3642 (888/HOME MHC)**, is all that is needed to begin discussing your options with our trained staff. You can also e-mail us at npuplamp@mhcuc.org.

Children's Services >

For information on our children's program or to find out how to sponsor a child in need, please contact Masonic Home for Children, 1650 Old Badillo Street, Covina, CA 91722, **626/251-2226**, mespinoza@mhccov.org.

Communications >

The Masonic Homes has speakers available to come to your lodge or function to speak about the services available through the Homes and other issues related to aging. For more information, please contact the communications office at **510/675-1245** or communications@mhcuc.org. We look forward to hearing from you.

A photograph of Steve Barr, a man with glasses and a blue shirt, sitting at a wooden table in a film studio. He is surrounded by professional lighting equipment, including large studio lights on stands. On the table in front of him are various items: a rolled-up document, a wooden mallet, and some papers. The background is a wooden wall.

Meet Steve Barr
Screenwriter and director
Mason since 1999

Faces of Masonry

For Steve Barr, Masonry has been a great place to learn leadership and teaching skills. "Especially when working with volunteers," says Steve, "convincing people to follow your vision is much more effective than attempting to coerce them." Next year Steve will be junior warden of North Hollywood Lodge No. 542 and has served as the Head Candidates' coach and as president of his hall association. His father, Chuck Barr, is the master of Morgan Hill Lodge No. 463, and both his maternal grandfather and great-grandfather were Masons in England.

As a founder of the SoCal Film Group, Steve takes pride in the films that he helps produce. "For an industry that's known for huge egos," says Steve, "our group has remained easy-going and result-based. One may be the director on one project and sweep the sets on the next. The cross-training has worked so well because we treat each other on the level, a lesson I learned in Freemasonry."

Steve, 32, lives in Tarzana with his wife Cecilia. He works at Universal Studios in Labor Relations.



Masons of California

FRONT ROW L TO R:

Harold A. Macy, Grand Lecturer; Melvyn B. Stein, Senior Grand Warden; David R. Doan, Grand Master; Frederick L. Sorsabal, Deputy Grand Master; Richard W. Hopper, Junior Grand Warden; John L. Cooper III, Grand Secretary.

SECOND ROW L TO R:

Christopher Morris, Grand Organist; Donald R. Taylor, Sr., Grand Tiler; Robert D. Rowan, Jr., AGL Division I; A. Glenn MacBride, AGL Division II; Michael D. Castelli, Grand Pursuivant; Robert A. Haldeman, Assistant Grand Tiler; Frank Loui, Senior Grand Deacon; Lionel G. Ruhman, Junior Grand Steward; Jack B. McEnterfer, Junior Grand Deacon; Arthur H. Weiss, Grand Marshall; Harold M. Hand, Assistant Grand Organist


THIRD ROW L TO R:

E. Dale Armstrong, AGL Division V; Allan L. Casalou, Assistant Grand Secretary; John F. Lowe, Grand Orator; Eric J. Hendrickson, Senior Grand Steward; Ronald M. Charles, Sr., Grand Standard Bearer; Jack M. Rose, AGL Division IV; Stuart A. Wright, Grand Sword Bearer; Vernon M. Dandridge, AGL Division III; Reuben B. Zari, Grand Chaplin; Allen S. Weisser, Grand Bible Bearer

Not pictured: Warren J. Blomseth, Grand Treasurer



Grand Lodge Officers
2004-2005

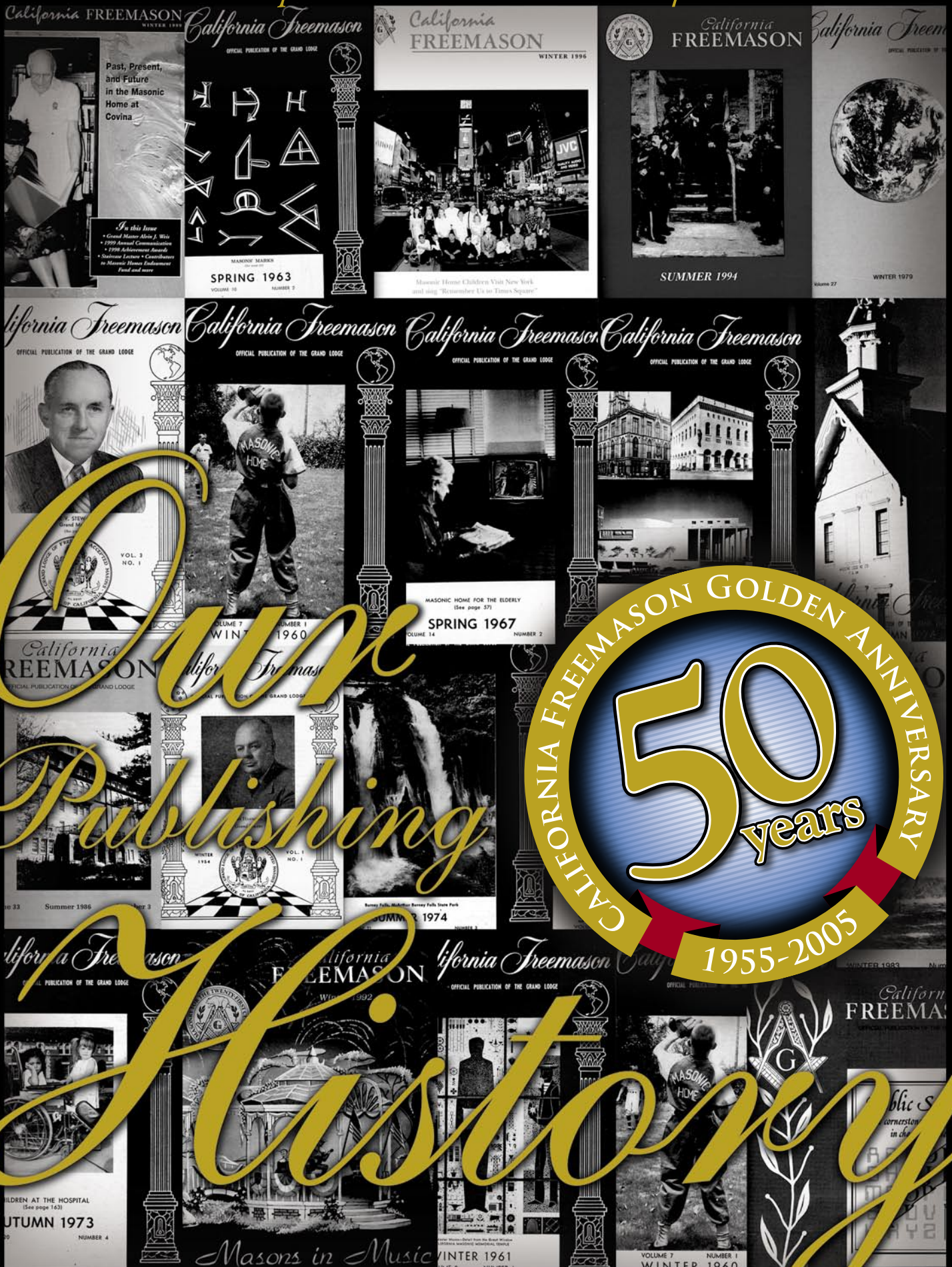
 Grand Lodge F & AM of California
1111 California Street
San Francisco, California 94108

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AND AT ADDITIONAL
MAILING OFFICES

Special Insert Winter 2004



Secret Treasure: Are we hiding something?



Now they say we're hiding a national treasure. Maybe we are.

In this issue, the 50th anniversary edition of the California Freemason, we explore Hollywood's attraction to Freemasonry—an attraction that began even before the first star was set in the sidewalks of Hollywood Boulevard and

which continues today with Disney's latest feature film, "National Treasure."

Released a few weeks ago in movie theaters around the world, this conspiracy plot claims that the Founding Fathers used Freemasonry to hide some valuable national asset and the central clues to its hiding place are alleged Masonic symbols on the dollar bill and behind the Declaration of Independence. It is fitting that this feature story should make the cover of our Golden Anniversary issue as it illustrates the very mission of our publication.

For 50 years the California Freemason has served as a source of truth and light for the members of our jurisdiction. Founding editor Newcomb Condee led the magazine's early years with a commitment to provide as much information about important Masonic history and philosophy as was necessary to enable readers

to develop informed and thoroughly considered opinions. In his thought-provoking editorials, Ralph Head challenged us to see the relevance of these principles and apply them to our daily lives. Today, as we launch the next era of the magazine, the aims of our predecessors are vital guides as we strive to contribute to our collective ability to understand and convey the wisdom of Freemasonry to the next generation.

In a recent reader survey, an overwhelming majority of respondents identified thought-provoking articles about Freemasonry as their number one reading interest. This is a positive sign that our membership is genuinely interested in the serious and significant qualities of our fraternity. The California Freemason is committed to being an important partner in the quest to shine more light on the great assets of knowledge that Masonry has to offer the world.

Indeed, if we are hiding a national treasure, it is not on the back of the Declaration of Independence, but behind the doors of our lodge rooms and within the hearts and minds of our members. Freemasonry is a real treasure, and as its custodians we must protect and preserve it. We protect it by endeavoring to live by its principles, and we preserve it by sharing Freemasonry with each generation in a way that is relevant and meaningful to them.

As movies and other elements of popular culture highlight Freemasonry in good light or bad, more people are likely to wonder about it. So let's bring a luster to this treasure of ours and put it on display for the entire world to see, and study, and admire.

The world deserves as much.

A handwritten signature in black ink that reads "Allan Casalou".

Allan L. Casalou
Editor in Chief

January 1954

First published as an experimental run from 25 Van Ness Avenue, San Francisco, by Committee on Correspondence with Newcomb Condee as Chairman.

January 1955

Grand Lodge voted in October 1954 to ask members to pay \$1.00 per year and requested that members appoint themselves as a committee of one to solicit subscriptions from fellow Masons. Created a subscription office at 394 Pacific Avenue in San Francisco.

January 1958

Grand Lodge voted in October 1957 to put "the publication of the magazine firmly in the ordinances by a five-sixths vote," and it was amended to permit lodges to use lodge funds to take subscriptions for their members. Subscription office moves to 942 Howard Street in San Francisco.

Autumn 1958

Souvenir dedication edition celebrated the dedication of the California Masonic Memorial Temple on September 29.

January 1960

Subscription office moves to California Masonic Memorial Temple, 1111 California Street in San Francisco.

April 1960

Newcomb Condee first listed as Editor.

Spring 1965

First issue sent to all California members (no subscription needed) per Grand Lodge vote in October 1964. Publication office moves to Masonic Home for Children in Covina.

Winter 1966

Newcomb Condee has title of Editor in Chief and the committee is no longer listed.

Spring 1974

Newcomb Condee retires as Editor in Chief after 18 years and 79 issues.

Summer 1974

Ralph H. Head becomes the magazine's second editor.

Autumn 1974

A revised cover and new masthead appears for the first time.

At the Helm

A legacy of leadership for California Freemason

For its first 47 years, the California Freemason was led by only two different editors, each serving at least 20 years. Newcomb Condee, founding editor, published 79 issues from 1955 to 1974. Ralph H. Head, editor from 1974 until summer 2002, published 113 issues.

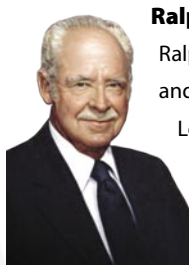


Newcomb Condee (1898–1974)

Newcomb Condee became a Mason in 1924 and was a past master of Larchmont Lodge No. 614 in Los Angeles. He served as president of several Masonic organizations,

including the Red Cross of Constantine, and was coroneted a 33° Mason in 1947. Condee was born a third-generation Californian and graduated from Stanford Law School in 1920. In 1933 Condee was appointed judge of Los Angeles Municipal Court, and in 1941 he was elevated to Superior Court.

Judge Condee was the founding editor of the California Freemason and continued at the helm for over 20 years. Condee's goal was to present various subjects of interest to the readers of the California Freemason, without advancing dogma, to allow readers form their own opinion. "Freemasonry has a basic principle often overlooked," wrote Condee in 1960. "This fundamental philosophy is that a man must think for himself. Intellect and reason are God's greatest gifts to man and should be used by him and never surrendered to another."



Ralph H. Head (1913–2002)

Ralph Head became a Mason in 1935 and was a past master of Sunset Lodge No. 352 in Los Angeles. He served Grand Lodge in many capacities, including Grand Orator and Grand Treasurer. For 25 years he was a trustee of

the Masonic Homes of California, serving as president several times, and the Ralph H. Head Administrative Building at the Union City Home was dedicated to him in 2002. Head also served the Board of Governors of the Los Angeles Unit of the Shriners Hospitals for Children, and in 2001 was accorded one of the highest honors in the Scottish Rite, Knight Grand Cross of the Court of Honour. The Grand Lodge recognized the tremendous impact that Head made on Freemasonry by honoring him in 1985 with the coveted title of Mason of the Year.

During his 28 years as editor, Head shared his vision of applied Masonry with the world. Through this magazine, he enlightened several generations of Masons on the meaning of Freemasonry and the impact it could have on their lives. "This publication must serve as a real and valuable channel of communication between Grand Lodge and the Masons of California," Head wrote in 1974. "No California Mason should open the pages of this magazine without finding some commentary of viable and genuine interest."

Winter 1983

Masthead is revised for a second time.

Autumn 1986

First full-color insert appears in magazine as a four-page spread about the Masonic Homes.

Spring 1988

Size is changed from a 48-page 5" x 8" format to a 16-page 8 1/2" x 11" format.

Winter 1992

Full-color covers appear for the first time.

Autumn 1996

First issue with full-color images inside.

Spring 1997

Non-member subscription rate goes from \$1.00 inside the United States to \$1.20.

Spring 1998

Publication office moved from Masonic Home at Covina to Grand Lodge in San Francisco.

Winter 1998

Non-member subscription rate goes from \$1.20 inside the United States to \$1.30.

Winter 2000

Non-member subscription rate goes from \$1.30 inside the United States to \$2.00.

Summer 2001

Masonic widows receive the magazine free of charge.

Summer 2002

Ralph H. Head retires as Editor in Chief after 30 years and 113 issues.

Fall 2002

Magazine undergoes major editorial and design changes with Allan L. Casalou as Managing Editor. Also, first issue that is sent to Entered Apprentices and Fellowcrafts.

Winter 2003

Allan L. Casalou becomes Editor in Chief.

Spring 2004

California Freemason joins Society of National Association Publications (SNAP) and is considered for several publishing awards.

