NINE O’CLOCK INTERPOLATION

a public ceremony of
DeMolay International

Issued by

The Supreme Council
of
DeMolay International

This revision has been prepared under the authority and direction of The Supreme Council of DeMolay International by the Committee on Ritual.

Fifth Edition
1995
Issued by the Grand Secretary’s Office
GENERAL INSTRUCTIONS

It is recommended that all Open Ceremonies be used at every available opportunity. Written Invitations to Masonic and Community dignitaries will be beneficial toward improving community relations. These ceremonies can also increase Chapter enthusiasm for performing our ritual. A good effect can be achieved by combining various ceremonies, but care should be taken to avoid lengthy programs.

When more than one ceremony from this monitor is presented on the same occasion, repetitious use of opening prayers, and entrances and exits of Officers can materially detract from the beauty of the occasion. Therefore, it is recommended that only one opening and closing prayer be used and that there be only one formal entrance and exit of Officers on such occasions. Changes in Officers’ stations should be done informally, but in as dignified and graceful a manner as possible.

The texts of these ceremonies must be followed to the letter; no additions or deletions are permitted, but they may be amplified with such special features as a musical program, address, presentation of jewels or other token, as may be desired. They should be made as impressive as possible, since they are opportunities for DeMolays to explain and exemplify the purpose of the Order to those who may never learn them otherwise.

Room arrangements and paraphernalia

Room Arrangement: The Altar, the Councilor's seats and pedestals, the stations of the officers and chairs for members should be arranged as shown on Diagram One or as close to that arrangement as the circumstances of the room permit. For example: Some Chapters may find it necessary to place Preceptor 1, 2, and 3 on the South side of the room and Preceptors 4, 5, 6, and 7 on the North side. If the door through which most officers, members and other normally enter the Chapter room is not located at the point indicated as “A” on Diagram One, the Junior Deacon and Sentinel would necessarily be relocated to that door to enable them to control access.

Required Paraphernalia: In an open meeting, a Chapter room should be furnished with the following paraphernalia: two gavels; seven candlesticks with candles; Bible; school books; National Flag in stand; Chime.

Optional Items: Altar cloth; flowers; Chapter banner; baton for Marshal; Bible marker; gavel for the Junior Councilor.

Candles: The candles should be arranged about and to the East of the Altar as shown on Diagram One.

Flag and Banner: The National flag and the Chapter banner should be placed in standards at the positions shown on Diagram One.

Gavels: A gavel should be on the pedestal at the stations of the Master Councilor and Junior Councilor.

Altar: In an open meeting, only the Holy Bible and school books must be placed on the Altar. If desired, only an Altar cloth, Bible marker and flowers may be added.

If flowers are used, they should be placed around the Holy Bible, but not on it. If a Bible marker is used, the DeMolay emblem upon it, if any, should be toward the West side of the Altar, whether
the Bible is open or closed. If there is a DeMolay emblem on the Altar cloth, it should be on the West side.

Robes: The uniform robe adopted by The International Supreme Council for use by Chapter Officers is a black cape robe lined with red with the DeMolay emblem on the wearer’s right breast. That robe is for use by all Officers in Open Ceremonies.

Pronunciations and Definitions: Appendix A contains a brief dictionary of words used in DeMolay ceremonies, including correct pronunciations. DeMolay members preparing a ritual part should consult Appendix A for a thorough understanding of the meanings of the words and correct pronunciations so they may more effectively teach the lessons contained in the ceremonies.

Music: Appendix B contains a program of selected music titles. The use of music in all DeMolay Ritual work is strongly recommended. Throughout the text, blanks for the entry of suggested music are provided. A Standard cassette tape of musical selections is available from The International Supreme Council headquarters.

Diagrams and Figures: Appendix C contains diagrams showing the Chapter room set-up, the position of the Officers, the letter designations used in describing the floor movements, and figures displaying a series of photographs of the correct way to conduct persons, carrying the flag, etc.

Conduct in the Chapter Room

Floor Movements: After the Master Councilor or the equivalent presiding officer has called the Chapter to order, no person shall pass between the Altar and the East except when the Monitor expressly requires it.

All floor movements should be made in a clockwise direction except when specifically noted otherwise. The shaded area on Diagram One represents a walking band, which is always wide enough for two Officers to walk side by side. All Officers’ movements about the Chapter room are directed by a letter on Diagram One. X is the station of the Officer(s) being directed. Z is the point on the walking band nearest the station of the Officer(s) being directed.

An Officer directed to move X Z moves directly forward from his station to the walking band, except: the Councilors, Scribe and Treasurer. These Officers will move by the most direct route to walking band, but around the pedestals or desks in their paths. An Officer directed to move Z X returns to his station by retracing his X Z route.

Floor Movement Examples: Movements of Chaplain and Marshal from their stations by way of the South to the West side of the Altar would be noted thus: Ch. and Mar. move X Z I J. Their return from the West side of the Altar by way of the North to their stations would be noted: Ch. and Mar. move J K V Z X.

Recognition: When a person wishes to be recognized by the Master Councilor, or other equivalent presiding officer, he should rise, face the Master Councilor, and remain silent until he is recognized. When a person is addressed by the Master Councilor by name, or an Officer by title, he shall rise immediately and face the Master Councilor. No other salute of any kind is to be given to the Master Councilor. Except during prayers, all Officers (including the Master Councilor) and all others stand when speaking.

Gavel Raps: Except when this Monitor expressly requires otherwise, when a gavel is rapped once, all Officers standing at stations and all others standing will go to appropriate seats and sit
down; when rapped twice, all Officers sitting will stand; when rapped three times, all persons sitting will stand.

**Marshal Conducts:** When the Marshal conducts an Officer or any other person, he shall use his right arm and hand to take hold of that Officer’s or person’s left forearm and wrist as shown in figure 2. The marshal may carry a baton. If he does so, one end of the baton should be in his left hand; the other end should be tucked under his left arm as shown in figure 4.

**Prayers:** During prayers, allActive DeMolays (except the Chaplain and Marshal) kneel facing the Altar. An Active DeMolay kneels on his left knee, his right elbow resting on his right knee. His forehead resting in his right hand as shown, his left hand around his right elbow (see Figure 1.). The chaplain kneels at the Altar on both knees, both hands palms down on the Holy Bible, body erect, and head slightly turned up; eyes may be opened or closed. (See Figure 5.) The Marshal, all Senior DeMolays and all Master Masons who are not Active DeMolays remain standing facing the Altar. Active DeMolays kneel and rise in unison with the Chaplain. Special rules are here set forth for the Marshal: The Marshal in the formation of the Triangle kneels with the other Officers. If the Marshal is carrying a baton, he kneels placing the baton across his right leg, behind his right elbow (see Figure 3.).

At the close of prayer and before rising, Active DeMolays respond “Amen”, except after the Nine O’clock Interpolation prayer, when they respond “God bless mother. God bless father. God bless the purposes of DeMolay. Amen.”

**Forms of Address:** An Active DeMolay who is not an Officer of the Chapter is addressed by the title “Brother” followed by his last name. An Officer of the Chapter is addressed by his title “Brother” followed by the title of his office. An Advisor is addresses by the title “Dad” followed by his last name. A Senior DeMolay who is not an Advisor is addressed by the title “Brother” followed by his last name. A Master Mason who is not an Advisor or an Active DeMolay is addressed by the title “Mister” followed by his last name.
NINE O’CLOCK INTERPUSDATION

All Chapter meetings, weather public or private, require the giving of the Nine o’Clock Interpolation if the meeting includes the hour of nine o’clock in the evening. The Nine o’Clock Interpolation may also be given on other public DeMolay occasions which include the hour of nine o’clock in the evening when the circumstances are appropriate to the nature of the ceremony.

When the hour of nine o’clock arrives – or as soon thereafter as the proceedings will not be too greatly disturbed – all lights except the candles are dimmed. A gong is struck nine times. The striking of the gong and dimming of the lights may be omitted at public occasions if the circumstances are such that that would be more appropriate.

M.C. Brethren, at this hour, all over our land, mothers are bending above the beds wherein lie the children they love. At this hour also, the guests in homes and hospitals are preparing for the hour of rest. Let us pause a moment in our deliberations while the chaplain offers a prayer.

Suggested music cue:

M.C. *** (3 raps)

All Stand.

M.C. Brother Chaplain you will lead us in prayer.

Ch., conducted by Mar., moves X Z I J. As Ch. and Mar. leave their stations, all Active DeMolays in the East and the S.C. and J.C. descend to floor level.

Mar. and Ch. halt at point J. Mar. takes one further step North; both face East. Ch. takes one step toward Altar; simultaneously Mar. takes one step backward away from Altar. At public occasions outside the Chapter room where no Altar is available, M.C. will proceed directly to next speech.

M.C. Active DeMolay will kneel on left knee. All others will remain standing.

Active DeMolays except Mar. kneel in unison as Ch. kneels.

Ch. Our Father, as sons of loving and indulgent parents, we invoke Thy divine blessing upon all the fathers and mothers of our country and of all the world and wilt thou pour out a special blessing for our mothers who have watched over us with unceasing care during all the years of our lives. We ask Thy benediction upon all who labor for the relief of suffering and need. May we ever realize that we are brothers of the helpless and suffering and rejoice to every call to the relief of pain or the alleviation of sorrow. Wilt Thou help us to lead upright and patriotic lives worthy of the devotion of all who have labored for our beloved country in every field of sacrifice and service. Amen.

ALL (In Unison) God bless mother, God bless father, God bless the purposes of DeMolay. Amen.

Suggested music cue:
Active DeMolays rise as Ch. rises. Ch. takes one step backward away from Altar. Simultaneously Mar. takes one step forward. Both face North. Ch. takes one step forward to Mar.’s side. Ch. conducted by Mar. moves J K V Z. Ch. crosses in front of Mar. and moves to X, stands facing his station. Mar. moves Z X and both Ch. and Mar. simultaneously face West. As Mar. and Ch. leave Altar, all Active DeMolays who were in the East and S.C. and J.C. return to daises. Lights are raised to full.

M.C.  * (rap)

All sit down
<table>
<thead>
<tr>
<th>Term</th>
<th>Pronunciation</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>alleviating</td>
<td>ā - lē'-vē - āt - īŋ.</td>
<td>Relieving, lessening as to make more bearable.</td>
</tr>
<tr>
<td>anticipates</td>
<td>ān - ĭs'-ī - pāts.</td>
<td>Foresees or deals with in advance.</td>
</tr>
<tr>
<td>avaricious</td>
<td>āv - ā - rîsh - ūs.</td>
<td>Greedy of gain; excessively acquisitive, especially in seeking to hoard riches.</td>
</tr>
<tr>
<td>barbarously</td>
<td>bār' - bā - rūs - ī.</td>
<td>Mercilessly harsh or cruel.</td>
</tr>
<tr>
<td>blaspheme</td>
<td>blās'- fēm.</td>
<td>To speak of or address with irreverence.</td>
</tr>
<tr>
<td>blasphemy</td>
<td>blās'- fī - mē.</td>
<td>Irreverence toward something considered sacred or inviolable.</td>
</tr>
<tr>
<td>cleanness</td>
<td>klēn' - nēs.</td>
<td>Free from moral corruption or sinister connections of any kind.</td>
</tr>
<tr>
<td>consecrate</td>
<td>kōn' - sē - krāt.</td>
<td>To devote to a purpose with, or as with, deep solemnity or dedication.</td>
</tr>
<tr>
<td>contemplate</td>
<td>kōn' - tēm - plāt.</td>
<td>To view or consider with continued attention.</td>
</tr>
<tr>
<td>courteous</td>
<td>kēr' - tē - ūs.</td>
<td>Marked by respect toward others.</td>
</tr>
<tr>
<td>courtesy</td>
<td>kēr' - tē - sē.</td>
<td>Consideration, cooperation and respect in dealing with others.</td>
</tr>
<tr>
<td>crises</td>
<td>krī' - sēz.</td>
<td>Unstable or crucial time or states of affairs whose outcomes will make a decisive difference for better or worse.</td>
</tr>
<tr>
<td>dais(es):</td>
<td>dā' - ĭs( -ēs).</td>
<td>A raised platform usually above the floor of a hall or large room.</td>
</tr>
<tr>
<td>Damon and Pythias:</td>
<td>Dā' – mūn; Pīth' - ē - ūs.</td>
<td>In Roman legend, exemplars of perfect friendship. Damon willingly served as hostage for the return of his condemned friend, Pythias who wished to visit his family before dying. Pythias returned for execution, saving Damon. and was then pardoned.</td>
</tr>
<tr>
<td>debauches</td>
<td>dī - bauch' - ēs.</td>
<td>Leads away from virtue or excellence.</td>
</tr>
<tr>
<td>decorous</td>
<td>dēk' - ē - rūs.</td>
<td>Marked by propriety and good taste.</td>
</tr>
<tr>
<td>defaming</td>
<td>dī - fām' - īŋ.</td>
<td>Harming the reputation of. by libel or slander.</td>
</tr>
<tr>
<td>defile</td>
<td>dī - fīl'.</td>
<td>To make unclean or impure.</td>
</tr>
<tr>
<td>dissipation</td>
<td>dīs - ī - pā' - shūn.</td>
<td>To cause to spread so thin to the point of</td>
</tr>
</tbody>
</table>
vanishing; to use up foolishly; to he extravagant in the pursuit of pleasure.

endeavors: ēn' - dē' - 'ĕrs. Activities directed toward a goal.

fanaticism: fā' - nāt' - ĕ - sīz - īm. Excessive enthusiasm or unreasoning zeal on any subject, as religion.

fidelity: fē' - āl - tē. Intense and compelling fidelity.

ferret: fēr' - ēt. Mammal noted for its ferocious relentless pursuit of prey. To find or bring to light by intensive search or pursuit.

fidelity: fī - dēl' - ī - tē. The quality or state of being faithful.

filial: fil' - ē - ēl. Of, relating to, or befitting a son or daughter.

gibbet: jīb' - ēt. An upright post with a projecting arm for hanging the bodies of executed criminals as a warning.

Godfrey de Goneville: Gōd- frē dū Gōn' - vil.

Guy of Auvergne: Gī of Ō - vērn'.

heresy: hēr' - ĕ - sē. An opinion or doctrine contrary to church dogma.

Hughes de Peralde: Hū dū Pā - rāld'.

hypocrisy: hī - pōk - rī - sē. The false assumption of an appearance of virtue or religion.

imperceptibly: ĭm' - pēr - sép' - tī- blē. Extremely slight; little by little.

impious: ĭm' - pē - ūs. Lacking in reverence or proper respect (as for God).

impotent: ĭm' - pē - tēnt. Lacking power or authority.

inculcating: ĭn' - kēl - kāt - ĭng. Teaching or impressing by frequent repetitions or admonitions.

indissoluble: ĭn - dīl' - āl' - yā - bēl. Incapable or being annulled, undone, or broken.

indulgent: ĭn - dēl' - jēnt. Disposed to show favor.

infamous: ĭn' - fā - mūs. Having a reputation of the worst kind.

insidious: ĭn - sīd' - ē - ūs. Harmful but enticing.

Jacques DeMolay: Zhāk Dē Mō - lā'.

levity: lēv' - īt - ē. Excessive or unseemly frivolity or lack of seriousness.

miter: mīr' - tēr. Headdress worn by bishops and abbots as a mark of rank.

obscene: �specific. Disgusting to the senses; designed to incite lust or depravity.
patriotism: pā’ - trē - ā - tīz - ĭm. Love for or devotion to one's country.

phoenix: fē’ - nĭks. Legendary bird which lived 500 years, burned itself to ashes, then rose from the ashes to live another 500 years.

Pythias: see 'Damon and Pythias'.

rack: rāk. Instrument of torture which stretches the victim's joints.

rapacious: rā - pā’ - shūs. Excessively greedy or covetous.

reposed: rē - pōzd’. Confidence or trust placed in someone or something.

sacrifice: sāk’ - rī - fis. To accept the loss or destruction of something for an end, cause or ideal.

tyranny: tīr’ - ā - nē. Oppressive power exercised by one person.

unswerving ūn - swēr’ - ŭng. Following a chosen course without turning aside for any obstacle or distraction.

APPENDIX B

Suggested Music Titles

The Water Music  
G. F. Handel
Music for the Royal Fireworks  
G. F. Handel
Judas Maccabaeus  
G. F. Handel
Allegro (1st Movement) Mandolin Concerto in C Major  
Vivaldi
The Four Seasons  
Vivaldi
Concerto in C Major for Two Trumpets  
Vivaldi
Fanfare for the Common Man  
Aaron Copeland
Appalachian Spring  
Aaron Copeland
Symphony No. 4 (Italian) Fourth Movement  
Mendelssohn
Fingal's Cave Overture  
Mendelssohn
Pomp and Circumstance Marches 1-5  
Sir Edward Elgar
Canon in D Major  
Johann Pachelbel
War March of the Priests  
Mendelssohn
Grand March from Aida  
Giuseppe Verdi
Coronation March  
Meyerbeer
Trumpet Voluntary  
Henry Purcell
Organ Symphony No. 5 (Finale)  
Carl M. Vidor
Procession of the Nobles  
Rimsky-Korsakov
Orb and Sceptre  
William Walton
Belshazzar's Feast  
William Walton
Symphonic Phantastique  
Berlioz
Adagio for Strings  
Samuel Barber
Bolero  
Maruice Ravel
Hohenfriedberger March  
Frederick the Great
Rondeau  
Mouret
Albason  
Reiche
Adagio in G Minor  
Albinoni
<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
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<tbody>
<tr>
<td>The Moldau</td>
<td>Smetana</td>
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<tr>
<td>Piece Heroic</td>
<td>Frank</td>
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<tr>
<td>Fountains of Rome</td>
<td>Respighi</td>
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<tr>
<td>Symphony No. 2</td>
<td>Sibelius</td>
</tr>
<tr>
<td>Also Sprach Zarathustra</td>
<td>R. Strauss</td>
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<tr>
<td>Til Eulenspiegel</td>
<td>R. Strauss</td>
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<tr>
<td>Buglar’s Dream (Olympic Fanfare)</td>
<td>Leo Arnaud</td>
</tr>
<tr>
<td>Somewhere In Time</td>
<td>John Barry</td>
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<tr>
<td>Terms of Endearment</td>
<td>Michael Gore</td>
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<tr>
<td>Star Trek - The Motion Picture</td>
<td>Jerry Goldsmith</td>
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<tr>
<td>Raiders of the Lost Ark</td>
<td>John Williams</td>
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<td>E.T.</td>
<td>John Williams</td>
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<tr>
<td>Star Wars</td>
<td>John Williams</td>
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<td>The Empire Strikes Back</td>
<td>John Williams</td>
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<td>The Cowboys</td>
<td>John Williams</td>
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<tr>
<td>Midway</td>
<td>John Williams</td>
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<tr>
<td>Battlestar Galactica</td>
<td>Stu Phillips-Glen Larson</td>
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<tr>
<td>Superman</td>
<td>John Williams</td>
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<tr>
<td>Romeo and Juliet</td>
<td>Nino Rota</td>
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<tr>
<td>Krull</td>
<td>James Homer</td>
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<tr>
<td>Conan the Barbarian</td>
<td>Basil Poledouris</td>
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<td>The Last Starfighter</td>
<td>Craig Safan</td>
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<tr>
<td>Hercules</td>
<td>Pino Donaggio</td>
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<tr>
<td>Beastmaster</td>
<td>Lee Holdridge</td>
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<tr>
<td>Greystoke</td>
<td>John Scott</td>
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<tr>
<td>Patton</td>
<td>Jerry Goldsmith</td>
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<tr>
<td>On Golden Pond</td>
<td>David Grusin</td>
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<td>Chariots of Fire</td>
<td>Vangelis</td>
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<tr>
<td>Amadeus</td>
<td>Mozart</td>
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<td>Silverado</td>
<td>Bruce Broughton</td>
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<tr>
<td>Ice Castles</td>
<td>Marvin Hamlish</td>
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<tr>
<td>Song of the Blacksmith</td>
<td>Holst</td>
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<tr>
<td>1984 Olympic Theme</td>
<td>John Williams</td>
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<tr>
<td>Rhapsody on a Theme by Paganini</td>
<td>Rachmoninoff</td>
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<tr>
<td>Concerto for Orchestra</td>
<td>Bartok</td>
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<tr>
<td>Die Meistersinger Overture</td>
<td>Wagner</td>
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<tr>
<td>Flying Dutchman Overture</td>
<td>Wagner</td>
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<tr>
<td>Nocturne from Carmen</td>
<td>Bizet</td>
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<tr>
<td>Children’s Prayer from Hanzel and Gretel</td>
<td>Humperdinck</td>
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<tr>
<td>Prince Georg of Denmark March</td>
<td>Jeremiah Clarke</td>
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<tr>
<td>Pictures at an Exhibition</td>
<td>Mussorgsky</td>
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<tr>
<td>Symphony No. 1 in B Flat Minor</td>
<td>Schumann</td>
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<td>Symphony No. 2 in B Minor</td>
<td>Gustav Mahler</td>
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<tr>
<td>Les Preludes</td>
<td>Liszt</td>
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<tr>
<td>Symphony No. 101 in D Major</td>
<td>Haydn</td>
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<tr>
<td>Coronation March for Tsar Alexander III</td>
<td>Tchaikovsky</td>
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<tr>
<td>Hamlet Overture</td>
<td>Tchaikovsky</td>
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<tr>
<td>Romeo and Juliet Overture</td>
<td>Tchaikovsky</td>
</tr>
<tr>
<td>Francesca Da Rimini</td>
<td>Tchaikovsky</td>
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<tr>
<td>Symphony No. 2 in D Major</td>
<td>Brahms</td>
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<tr>
<td>Symphony No. 6 in F Major (Pastorale)</td>
<td>Beethoven</td>
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<tr>
<td>Symphony No. 5</td>
<td>Shostakovich</td>
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<tr>
<td>Piano Concerto in E Flat (Third Movement)</td>
<td>Mozart</td>
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<tr>
<td>Symphony No. 96</td>
<td>Mozart</td>
</tr>
<tr>
<td>Cantata No. 56</td>
<td>Bach</td>
</tr>
<tr>
<td>Cantata No. 82</td>
<td>Bach</td>
</tr>
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</table>
**The following are tune names:**
Austria, Beecher, Coronation, Eventide, Hyfrydol, Pilot, Toplady, Melita, Bohemian Brethren, Vigiles et Sancti, Duke Street, Nicea, St. Anne, St. Agnes, Rockingham.

**Motion Picture Soundtracks**
- The Robe: Miklos Rosza
- Quo Vadis: Miklos Rosza
- Ben Hum: Miklos Rosza
- The Ten Commandments: Elmer Bernstein
- Anne of A Thousand Days: Georges Delerue

**APPENDIX C**

**DIAGRAM ONE: CHAPTER ARRANGEMENT, FLOOR MOVEMENTS**

**Room Arrangement**

*This Monitor of Ceremonies of the order of DeMolay is the official standard for all non-secret ceremonial work of the Order. It presumes the existence of ideal conditions for the presentation of the work. In those instances in which the Chapter room or meeting hall impose physical limitations, the Chapter may make the adjustments necessary, so long as they adhere as closely as feasible to this official standard.*

*For example: Some Chapters may fine it necessary to place Preceptor 1, 2, and 3 on the South side of the room and Preceptors 4, 5, 6, and 7 on the North side. If the door through which most officers, members and others normally enter the Chapter room is not located at the point indicated as “A” on Diagram One, the Junior Deacon and Sentinel would necessarily be relocated to that door to enable them to control access.*

**Floor Movements**

*All floor movements should be made in a clockwise direction except when specifically noted otherwise. The shaded area on Diagram One represents a walking band, which is always wide enough for two Officers to walk side by side. All Officers’ movements about the Chapter room are directed by a letter on Diagram One. X is the station of the Officer(s) being directed. Z is the point on the walking band nearest the station of the Officer(s) being directed. An Officer directed to move X Z moves directly forward from his station to the walking band, except: the Councilors, Scribe and Treasurer. These Officers will move by the most direct route to walking band, but around the pedestals or desks in their paths. An Officer directed to move Z X returns to his station by retracing his X Z route.*

*Floor Movement Examples: Movements of Chaplain and Marshal from their stations by way of the South to the West side of the Altar would be noted thus: Ch. and Mar. move X Z I J. Their return from the West side of the Altar by way of the North to their stations would be noted: Ch. And Mar. move J K V Z X.*
DIAGRAM ONE:
ROOM ARRANGEMENT, FLOOR MOVEMENTS
DIAGRAM TWO: POSITIONS OF OFFICERS IN TRIANGLE OF INSTALLATION SERVICE.

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Diagram 1

Diagram 2

DIAGRAM THREE: OFFICERS' POSITIONS FOR FUNERAL SERVICE.

At the conclusion of ceremonies, the M.C. and J.C. move toward center position of casket with others following (all facing casket). M.C. and J.C. turn around and retire with others following in pairs.

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Figure 1

An Active DeMolay kneels on his left knee, his right elbow resting upon his right knee, his forehead resting in his right hand, his left hand around his right elbow.

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Figure 2

Marshal conducting Chaplain (or anyone; also shows how a second party follows behind). When Marshal conducts Chaplain or any other person, the Marshal uses his own right arm and hand to take hold of that person's left forearm and wrist.

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Figure 3

Marshal kneeling with a baton. Marshal kneels placing the baton across his right leg behind his right elbow.

Figure 4

 Marshal carrying a baton.

Figure 5

Chaplain kneels at Altar on both knees, both hands palms down on Holy Bible, body erect, head slightly turned up; eyes may be open or closed.

Figure 6

Standard Bearer carrying the National flag.