Civil Air Patrol

Unit Honor Guard Program

CIVIL AIR PATROL

CAPP 52-8 1 June 2003

This pamphlet was written primarily by Lt Col Amanda B. Anderson, CAP. Lt Col Anderson would like to thank all those who contributed towards this work, especially to Lt Col David S. Friedenberg, CAP, and Lt Col Johnnetta “Jett” C. Mayhew, CAP.

A special expression of thanks goes to the hundreds of cadets that have gone through the Honor Guard Academy, now a National Cadet Special Activity, without whose efforts this pamphlet would not have been possible.

Note: Photographs used throughout this pamphlet are used to illustrate the Honor Guard program. Units should not rely on these photographs as demonstrations of specific maneuvers. All photographs courtesy of Lt Col Amanda Anderson, CAP, and the outstanding cadets of the National Honor Guard Academy. Used with permission.

Table of Contents

Honor Guard Creed ..... Page 4

Chapter 1 - General Information ..... Page 5

Chapter 2 - What Is An Honor Guard ..... Page 7

Chapter 3 - Senior Members in Your Program ..... Page 10

Chapter 4 - How to Start an Honor Guard ..... Page 12

Chapter 5 - Colors Element ..... Page 15

Chapter 6 - Ceremonial / Demonstration Element ..... Page 23

Chapter 7 - Funeral Element ..... Page 47

Chapter 8 - Drama Element ..... Page 65

Chapter 9 - Award Ceremonies ..... Page 68

Chapter 10 - Retreat Ceremony ..... Page 72

Chapter 11 - Honor Cordon ..... Page 78

Chapter 12 – Wreath Laying ..... Page 81

Glossary ..... Page 90

Attachment 1 - Worksheets ..... Page 91

Attachment 2 - Templates ..... Page 94

Attachment 3 – Flag Folding Ceremony, How to Fold the Flag and Flag Folding Positions ..... Page 98

Attachment 4 – DDR Information, Speaking to Kids, DDR Skit, Guidelines on Drugs ..... Page 103

HONOR GUARD CREED

I am a proud member of a Civil Air Patrol Honor Guard.

My Standards of Conduct and high level of professionalism show the respect for and dedication to my craft and those with whom I serve.

I have earned the right to wear the Ceremonial Uniform, which is steeped in rich tradition and history.

I am superbly conditioned to perfect all movements in every drill or ceremony.

Neither the type of ceremony, severity of temperature, nor size of the audience will ever dictate the level of quality of my performance.

I am constantly driven to excel by a strong sense of dedication, patriotism, love for my fellow man, God, Country, and Civil Air Patrol.

While performing, I stand sharp and crisp; motionless by choice, for I have voluntarily chosen to represent every member, past and present, of the United States Air Force Auxiliary – Civil Air Patrol.
I am a Ceremonial Guardsman.

***NOTE**: The Civil Air Patrol Honor Guard does not deny membership as an Honor Guardsman in any way – race, sex, age, color, religion, national origin, or disability. The reciting or knowing the Honor Guard Creed is not a criterion for membership in the Civil Air Patrol Honor Guard.*

"Honor Guard - Not to set the standards, but to exceed them!"

Chapter 1
GENERAL INFORMATION

1.1. General. Civil Air Patrol (CAP) regulation 52-16, *Cadet Program Management*, states that units may establish a local honor guard program. This pamphlet helps to provide some standardization to the optional CAP Unit Honor Guard Program. Wing commanders may make changes to this publication to better fit the needs of the wing or squadrons within the wing.

1.1.1. The Honor Guard program is a very serious matter in nature, appearance, and commitment. If a unit Honor Guard has committed to perform at a function, it is necessary for that Honor Guard to fulfill its commitment. Failure to be on time or a "no-show" may endanger the Honor Guard program nationally.

1.1.2. A CAP unit needs to be careful not to over-obligate its resources. While it would be nice to have a CAP Honor Guard at every ceremony, with literally hundreds of thousands such ceremonies taking place yearly, CAP could not keep up with the demand, even if this were the only duty CAP had.

1.1.3. This pamphlet describes the four main "elements" of a CAP Honor Guard: Colors Element, Ceremonial / Demonstration Element, Funeral Element, and Drama Element. Unit Honor Guards may choose just one element to begin their program. Then, as more cadets become part of the Unit Honor Guard, other program elements can be explored.

1.1.4. The intent of this optional Unit Honor Guard Program is to provide a service and performance opportunity to your community.

1.1.5. Definitions of Key Terms. There are a few key staffing positions that are mentioned throughout this pamphlet. They are:

1.1.5.1. HGOIC - Senior Member in Charge of Honor Guard.

1.1.5.2. C / HGC – Overall Cadet Honor Guard Commander.

1.1.5.3. C / OIC - Cadet Officer-in-Charge.

1.1.5.4. C / NCOIC - Cadet Non-commissioned Officer-in-Charge.

1.1.5.5. NCE – C / NCOIC of Colors Element (US Flag Bearer).

1.1.5.6. NPB – Cadet OIC / NCOIC of the flag folding detail.

1.2. Authority. Wing commanders determine the scope of Unit Honor Guards within their wings. As a result, squadrons wishing to start a Unit Honor Guard need the wing commander's approval. Wing and region commanders may elect to have members of different Unit Honor Guards form a wing or region Honor Guard as deemed necessary by the appropriate commander.

1.3. Restrictions. CAP regulations are the standards that all CAP members follow. Some of these regulations impact the Unit Honor Guard. For example, CAP Regulation 52-16 states that devices that can be used as a weapon are **not** allowed. Only non-operating (meaning not capable of firing) rifles are

allowed. Therefore, no bayonets, sabers, swords, and the like, are allowed. Similarly, our National Board recently approved standardized uniforms for Unit Honor Guards. Details about these uniforms are available at http://www.cap-honorguard.org/overview.html and should be included in the next rewrite of CAPM 39-1, *CAP Uniform Manual*. The Unit Honor Guard uniform is worn only during Honor Guard performances or duties. However, our National Board recently ruled that the Honor Guard cord may be worn at all times with any blue combination as long as the cadet is an active member of the Honor Guard. Only cadet members are authorized to wear the CAP Honor Guard uniform or cord. Commanders need to be mindful of the expenses associated with these uniforms and may opt to start their Unit Honor Guard with the "short sleeve combination" until the team is able to sustain the full "performance combination."

1.3.1. CAP does not provide a firing party for funerals of any type at any time. Firing party instructions are not included in the Civil Air Patrol Unit Honor Guard Program, but may be referenced.

SAFETY FIRST

1.3.2. Civil Air Patrol Honor Guard members may carry the casket or urn ONLY if the family requests it. The senior ranking honor guard member present must consider the limitations of the team before performing heavy lifting. This is for the safety of our team and to ensure that the casket is not mishandled or dropped. A church truck can be used, if available.

1.3.3. The Honor Guard may fold the flag, if non-military pallbearers are used. If the Honor Guard folds the flag, it is handed to the minister or senior military representative for presentation to the family. If the family specifically requests that the CAP Honor Guard present the flag to the family, the Honor Guard may do so.

1.3.4. Family wishes dictate the Honor Guard's involvement in the funeral. CAP should not solicit unwelcome services to the bereaved. Rather, CAP should work with the funeral director in advance to ensure the dignity of the ceremonies is maintained.

1.3.5. SAFETY is the guiding factor in all that the CAP Honor Guard members do. Those members performing in an unsafe manner may be placed on suspension from the honor guard until the appropriate commander is satisfied that all safety guidelines are being observed or the member in question may be removed from the Honor Guard at the appropriate commander's discretion.

1.3.6. Membership in any CAP Honor Guard is not a right, but a privilege and encouraged. Active participation in the Honor Guard is necessary in order for the member to maintain his or her proficiency. Guidelines for participation and requirements are the responsibility of the senior member in charge of that Honor Guard and are approved by the appropriate commander. It is important that Honor Guard members present themselves in the best possible light at all times. Therefore, it may be necessary to have classes in etiquette, public speaking, flag history and protocol, military and CAP protocol, and information on the dangers of drugs in addition to being proficient in all CAP Honor Guard movements and duties.

1.4. Records. Many wings may desire a detailed accounting of all Unit Honor Guard performances and practices. A worksheet has been developed that may help (see Chapter 3 and Attachment 1). This worksheet is optional. Your wing may have other requirements or may elect to only use some sections of the worksheet.

1.5. Activities. The Honor Guard may perform many and varied functions within their unit, wing or region. They may include: Awards Ceremonies, Honor Cordon, Funerals, Recruiting, DDR skits for civic organizations as well as CAP groups, weddings, presentation of the colors, demonstration of rifle drill at various events, VIP escorts, etc. You will discover many ways that the Unit Honor Guard may be used with time and exposure.

Chapter 2
WHAT IS AN HONOR GUARD?

2.1. Although Honor Guard units may be mistaken as "drill teams," Honor Guardsmen are "Ambassadors for Civil Air Patrol." It is their duty to assist in recruiting and retention, to assist in making this a drug-free universe by supporting the Drug Demand Reduction Program, to assist any ceremonies, to present the colors when the unit color guard is not available, and to assist in funerals when requested. To be part of the Unit Honor Guard, members must have high standards in appearance, education, conduct; an aptitude for ceremonial duty, professionalism; and the will to make a difference to the future of America.

2.1.1. The Honor Guard's uniform is similar to the United State Air Force Honor Guard, but with differences. The shoulder cord is not the same style, only the color. The silver stripe is not worn on the sleeve, trousers, or slacks nor does the service hat have a silver trimmed bill or silver chinstrap. The Air Force Honor Guard Ceremonial belt is not worn, but instead a white pistol belt with nickel hardware is worn. The patch on the ascot is a different shape and color.

2.1.2. CAP does not anticipate its cadets participating in veteran's funerals, unless specifically requested. CAP can assist the local United States Air Force Honor Guards by providing support for the ceremonial honors aspect of the Air Force Honor Guard program.

2.1.3. The one thing that all Honor Guards do have in common is Honor and Pride. The Honor Guard of Civil Air Patrol, United States Air Force Auxiliary, takes pride in, and is honored to, represent our nation as the Air Force's auxiliary.

2.1.4. Each unit can represent their wing, region, and sometimes, national headquarters. The Unit Honor Guard members put in a lot of effort, money, and time, into being some of the best representatives of CAP. All unit Honor Guards are commended for their individuality and encouraged to continue to uphold the professionalism and leadership of Civil Air Patrol.

2.2. **Elements.** The Civil Air Patrol Honor Guard is divided into four elements. They are: The Ceremonial/Demonstration Element, Colors Element, Funeral Element, and Drama Element. There is an overall cadet honor guard commander (C/HGC) and a senior member officer-in-charge (HGOIC) for each unit Honor Guard. Each element may have it's own cadet commander (leader) reporting to the C/HGC.

2.3. **Demonstration/Ceremonial Element.** This element has many purposes, but competing is not one of them. They assist in recruiting and retention, perform complex maneuvers with non-operational rifles, and demonstrate the overwhelming aspects of teamwork, professionalism and discipline. The element may be divided into two or more flights, each with a flight commander. The cadet leader of this element is the element commander. This position may be filled by the C/HGC as determined by the HGOIC.

2.3.1. This unit needs be able to adapt for all circumstances of a performance. The performance area is not always the same. For example (if indoors), the ceiling, entrance, lighting fixtures and audience

location needs to be taken into consideration. Safety is first! Details need to be considered with safety in mind at all times. Sometimes, this program element does not have the privilege of knowing what they have to work with until they arrive at the performance area.

2.3.2. They also perform the following duties, but are not limited to:

2.3.2.1. Public speaking

2.3.2.2. VIP escorts

2.3.2.3. Represent the USAF Auxiliary as and when needed

2.3.2.4. Change of command or retirement ceremonies

2.3.2.5. Congressional receptions

2.3.2.6. Work with schools and organizations for Drug Awareness

2.3.2.7. Assist other military units when needed

2.3.2.8. Ceremonial memorials

2.4. Colors Element. This unit does not compete in competitions, but is present when the Demonstration / Ceremonial Element performs. This unit is responsible for carrying the US flag and the Civil Air Patrol flag. The Colors Element is made available to the wing when the wing color guard is not available. The cadet leader of this element is the US flag bearer.

2.4.1. The Colors Element consists of no less than four members: Two flag bearers and two guards (When the Civil Air Patrol flag is not available, the colors element may carry the US and / or state flags). The Colors Element may consist of as many as needed to present the colors of the United States, State, Civil Air Patrol, all branches of services, POW and MIA flags. This typically happens on occasions such as Veterans Memorial ceremonies and Armed Forces Day ceremonies.

2.4.2. Their duties consist of, but are not limited to:

2.4.2.1. Parades

2.4.2.2. Change of command and retirement ceremonies

2.4.2.3. Assist military on Armed Forced Day

2.4.2.4. Assist in Veterans Memorial ceremonies

2.4.2.5. Assist when wing color guard is not available

2.4.3. It is difficult at times for the wing color guard to perform official duties. There may be occasions where the wing color guard has a previous commitment at the squadron level. Since all members of the Honor Guard are trained in the Colors Element, it is possible for the wing to be represented in several places at once by the use of the Honor Guard Colors Element in addition to the Color Guard.

2.5. Funeral Element. This unit may be called upon to assist at a funeral. It is an honor for this unit to escort the remains of a person to their final resting-place. Strength, determination, pride, honor and teamwork are essential for the bearers to keep the casket level if they carry it. They may have the honor of

folding the United States Flag and handing it to the senior representative or clergy for presentation to the grieving family. There is no firing unit attached to this element. The cadet leader of this element is C/OIC or C/NCOIC of pallbearers.

2.5.1. This element may be called upon to assist in the laying of a Memorial Day wreath, the playing of Taps, to stand guard at a funeral home, or to assist in any way deemed appropriate.

2.5.2. Even though this is the most solemn of the elements, the precise slow cadence and movements are essential for honor, pride, and dignity required of this element.

2.6. Drama Element. This particular element is challenging. This is the highest visible unit to the public community in support of the Drug Demand Reduction Program. This unit writes and produces plays, scripts, videos, and dramatic speeches, which reflects how alcohol and drugs are affecting the future of America. The unit is responsible for using the dramatic method for getting the Honor Guard's message to all ages that require help in making this a drug-free universe. It is this unit's responsibility to design and develop the props necessary to accomplish this task. Supporting the Drug Demand Reduction Program of Civil Air Patrol does not mean that the Unit Honor Guard receives money through the Drug Demand Reduction Program (although they are free to apply, following guidelines found in CAPP 55, *CAP Drug Demand Reduction Program*). The cadet leader for this element is the director.

Chapter 3
SENIOR MEMBERS IN YOUR PROGRAM

3.1. General. Leadership is often claimed to be intangible, hard to measure, and difficult to describe. The Air Force defines leadership as the "art of influencing and directing people in a way that will win their obedience, confidence, respect, and loyal cooperation in achieving a common objective." As such, leadership should be recognized as the key to mission accomplishment, whether it is the Air Force missions, the missions of Civil Air Patrol, the missions of the Honor Guard, or any other organizational mission.

3.2. Attributes. Certain attributes have been identified as being desirable in a leader because they increase the probability of his or her success in helping the unit obtain the common objective, such as to successfully accomplish the mission. These common basic traits are as follows: integrity of character, enthusiasm, emotional stability, sense of responsibility, professional competence, humanness, and self-confidence.

3.3. The Role of Senior Members in the Honor Guard. Senior members play a critical role in the Honor Guard. As the Civil Air Patrol and the Air Force work out an expanded Honor Guard program, senior members are expected to play a more active role; however, senior members do not perform with an Honor Guard. The ideal senior member is one who is devoted, involved, or has had experience in the cadet program.

3.3.1. Senior members need to be able to maintain a fine balance between strong role modeling and mentoring, while encouraging cadets to take on leadership roles themselves. Senior members should be aware that, not only are they supporting a performing unit, they are also serving as mentors and guides. For example, senior members may be called upon to facilitate discussions among the Honor Guard members and other cadets about drug use and its prevention, building self-esteem, and other topics. Even the least experienced Honor Guard senior members can perform many valuable functions, including viewing the performance from the audience's point of view and reporting "how it looks" to the trainer or commander. Senior members also perform the usual logistical support tasks such as driving the vans, maintaining the equipment, etc.

3.3.2. The Honor Guard senior members should be totally familiar with the AFMAN 36-2203, *Drill and Ceremonies;* the US Army Field Manual FM 22-5, *Drill and Ceremonies*, Appendix G, Manual of Arms; CAPR 900-2, *Civil Air Patrol Seal, Emblem and Flag Etiquette;* and AFI 34-242, *Mortuary Affairs Program*. It is not necessary for the senior member to be able to accomplish all the rifle maneuvers, but they should be familiar with the way they are done. A senior member cannot teach what he or she does not know. Air Force publications are available on line at www.af.mil.

3.3.3. The senior member is the driving force behind the Honor Guard. This person or persons are responsible for scheduling the practices, performances, publicity, logistical requirements, and much more. Therefore, the measure of a successful honor guard is in direct proportion to the senior member's dedication.

3.4. Records (see Attachment 1). The HGOIC should maintain records of the unit honor guard activities. Some optional worksheets are included in this pamphlet as an aid for each Unit Honor Guard. Your wing or squadron may request additional information.

3.4.1. Honor Guard worksheet. This worksheet covers most of the activities of a Unit Honor Guard. The back of the worksheet may be used for any additional information not covered or requested by your wing. Keep the original in your Unit Honor Guard files; send a copy to the wing HGOIC, if applicable. Wing HGOICs may want to compile the unit worksheets and forward a copy to the region HGOIC, if applicable.

3.4.2. Member Profile. This is a great worksheet to use to have the information on the members of the Unit Honor Guard. This optional worksheet may be adjusted to suit the needs of an individual Unit Honor Guard.

3.4.3. Equipment Inventory. It is important to keep a complete inventory of Unit Honor Guard equipment belonging to the unit that has been either issued to an individual or loaned for a performance. The Equipment Inventory helps in that task. It is up to each unit commander, supply officer, and Honor Guard HGOIC to work out the appropriate accountability, issuance, storage and maintenance for Honor guard equipment.

Chapter 4
HOW TO START AN HONOR GUARD

4.1. General. Honor Guards are the up and coming cadet activity that is taking Civil Air Patrol by storm. This kind of team is the way for the cadets to demonstrate to their community, state, and Civil Air Patrol what they have learned and how serious they are about the program. It offers the chance for cadet members to "give back" to the program and their communities while helping their peers make American society drug-free. How do you start an Honor Guard? This chapter should help you to establish your goals and priorities and explain the need for an Honor Guard in your unit.

4.2. Getting Started. Once the senior member project officer has been selected, it is time to begin the publicity blitz. Advertise! Advertise! Advertise! Get the word out that you are starting an Honor Guard, and all interested members (both cadet and senior member) should contact you or come to a predetermined meeting place and time. Use every means at your disposal to get the information to all members in your area. If you are one of several units in the same area, it may be more beneficial to combine forces in order not to compete for recognition within the same community.

4.2.1. Joining forces in an area give you a wider base of members to draw from. Talk to all branches of service JROTC cadets in your area. They can help make your task a lot easier. Do not worry if they are not Air Force JROTC. Even though there are some differences in drill, you can teach them the style used by the Air Force. Remember that we are the United States Air Force Auxiliary and we use its' style of drill and ceremonies. Any joint activities with other organizations require wing commander approval, in advance.

4.2.2. The senior member OIC should work with the group or wing Director of Cadet Programs to establish a formal agreement so that the Unit Honor Guard members are not penalized for prior Unit Honor Guard commitments that may conflict with group or wing cadet activities.

4.3. Location. One of the first tasks you do is to find a suitable location to hold practices. This should be done at the same time as you are recruiting members. Try to find several places for practice so that you do not practice in the same location every time. This enables you to expand and have more people get involved, both cadets and senior members. This change in location might require the senior member to do some traveling at the beginning in driving cadets to practice; however, once more senior members and involved, this becomes a much easier task.

4.4. Some things to look for in a practice meeting location are:

4.4.1. Ease of getting to and centrally located.

4.4.2. Large enough space to practice throwing the practice rifles and spreading out for complex maneuvers, both indoor and outdoor. The indoor space becomes very helpful during the winter or inclement weather.

4.4.3. Facilities. Do they include bathrooms, water fountains, telephones you can use, eating facilities, and the ability to allow you to stay overnight? National Guard armories make wonderful practice facilities. You need to get your wing's State Director or Deputy State Director to help you obtain the permission for using military facilities.

4.5. **Training.** There is a standard Air Force Drill manual (AFMAN 36-2203, *Drill and Ceremonies*). This manual is the foundation for basic drill. However, this manual does not list many of the maneuvers of Honor Guards; so use CAPP 52-8 as a guide that will help bridge the gap. By using AFMAN 36-2203 and CAPP 52-8, the training is standardized and allows for Unit Honor Guards from around the country to merge as one unit at major events. The Unit Honor Guard is encouraged to exercise their own creativity in developing unique performance routines, keeping safety first. However, the team and anyone assisting with the training program needs to emphasize learning and mastering the basics according to the Air Force Honor Guard movements described in the following chapters.

SAFETY FIRST

4.5.1. DO NOT LET THE CADETS DO ANYTHING WITH PRACTICE RIFLES until you have given the information below.

4.5.2. Two important rules to remember: There is standard Air Force drill, and there is Honor Guard Drill. There is standard Manual of Arms, and there is Honor Guard Manual of Arms. The two are not the same nor should you intermix them. As a member of an Honor Guard, you are teaching and using Honor Guard Drill and Manual of Arms. Do not let the members get the two confused.

4.5.3. Try to have your first practice as a weekend practice—that is the key to success! The team is formed and camaraderie is born. Bring the practice rifles with you along with sandpaper and duct tape. Explain the four elements of the Honor Guard; go over some Honor Guard history and the difference between the Honor Guard and the National Competition teams. After you go over these topics get the members to understand what the Honor Guard is about, and YOUR GOALS as a unit, it is time for them to become familiar with the wooden practice rifle.

4.5.4. Here is the second key to success. Hand each person sandpaper and have them go outside and start sanding the rough edges of their practice "rifles." As they are sanding, you may find communications really starting in team building.

4.5.5. Start with the simple maneuvers: Attention, right face, left face, and about face (the Air Force Honor Guard way). Then move on to port, right shoulder, and left shoulder arms. They need to practice this until everyone is doing it together. By now you might see that they are starting to get bored because they want to do the fancy stuff. So, teach them a half spin. They need to be able to do it together. Then do the half spin in a ripple effect. Take a break, eat lunch. Do not be surprised if you see cadets starting to practice as soon as lunch is over. Now that they have learned some maneuvers, start marching them while doing maneuvers at the same time. If at the end of the day they are still practicing periodically, you have succeeded. The next day put some of the drills (movements) together. Tell them they can take the practice rifle home with them and decorate it as they wish. Have them make the practice rifle their own style so that they know the practice rifle is theirs.

4.6. **Attendance.** Honor Guard members should be encouraged to attend regular training sessions faithfully, not show up just for major events. There is a constant demand for Honor Guard performances several times a month and, sometimes, several times each weekend—often without much notice. As an example, a CAP Honor Guard had about a week's notice for its performance at the Pentagon, where they met the Secretary of Defense. If the team does not train regularly, you may not be able to provide a high-quality performance on short notice. Beyond the practical considerations, you eventually destroy your team's *esprit-de-corps* if you allow performers, no matter how skilled, to show up at the last minute. The

quality of the performance is always secondary to the team's ability to deliver the CAP and the anti-drug message effectively. A team with resentment is not effective as "Civil Air Patrol Ambassadors."

4.7. **Resources.** No matter where you are located in the nation, to support your ambitions to build an Honor Guard there are probably resources around. Your CAP-USAF State Director or Deputy State Director can help you identify such resources as:

4.7.1. Honor Guard personnel at your local Air Force, Air National Guard base, or Air Force Reserve installation.

4.7.2. Honor Guard personnel at any other nearby military installation.

4.7.3. Active Duty or retired members of the Armed Forces with experience in rifle drill.

4.7.4. Present or past members of ROTC units.

4.7.5. Air Force or other recruiting offices.

4.7.6. Of course, advice, materials, and personnel from other Civil Air Patrol Honor Guards.

4.8. Practice rifles are most easily and economically made of 2" x 4"s or 2" x 6"s. ENSURE THAT THE USE OF POWER TOOLS AND WOODWORKING EQUIPMENT IS LIMITED TO THOSE WITH SUBSTANTIAL PREVIOUS EXPERIENCE IN THEIR USE OR IS ACTIVELY SUPERVISED BY AN ADULT WITH SUCH EXPERIENCE.

SAFETY FIRST

4.8.1. Take a 10 ft 2" x 4" and cut it into three lengths of 37 inches, or if you prefer to use 2" x 6" and follow the same instructions (adjust lengths so practice rifles fit). Place the template so that the straight part of the practice rifle is on each long straight edge of the board. The template should be placed so that the barrel sections of the practice rifle overlap (see the template in Attachment 2).

4.8.2. Using a performance practice rifle template or a "real" rifle and pencil or marker, trace a practice rifle outline on each piece. Make the long straight cuts with a band saw. Round off the corners with a sander or a plane. If you do not have access to power tools, contact your local high school or vocational technical school, and ask if the carpenter apprentice class would be willing to make the practice rifles. Once the school knows what you plan to do with the finished product, you probably will get a lot of support.

4.8.3. Once it is cut and rough-sanded, give the piece of wood to each member along with a piece of sandpaper. Encourage each member to finish and personalize the practice rifle with duct tape, paint, stain, further sculpting, or whatever. This type of practice rifle "takes a lickin' and keep on tickin'." **Note**: If you have wooden non-operating performance rifles, they will soon fall apart. These rifles can then be given or sold to members as practice rifles.

4.9. Starting an Honor Guard is one of the most difficult, time-consuming, expensive, and rewarding things you can do within Civil Air Patrol. Do not let the demands overshadow the rewards!

Chapter 5
COLORS ELEMENT

5.1. Introduction. A Unit Honor Guard Colors Element should consist of four people of about equal height. They are: (1) Bearer of the National Colors (NCE); (2) The bearer for the Civil Air Patrol flag; and (3) Two guards. All members need to be familiar with all positions on the team. **NOTE**: A Unit Honor Guard Colors Element may consist of more than two flag bearers. In this case, the flags are in order of precedence from left to right as you look at the team from the front. In the event that the team is not equal in height, the team is arranged in a tall (center) to short (sides) manner. This remains true for the four-person colors element also. All commands given by the NCE are to be given in sufficient volume to be heard by the Colors Element members only.

5.2. Definition of Terms.

5.2.1. Colors Turn: There are two positions in which a colors turn is executed: Standing still and marking time. When standing still, the command **Colors Turn, MARCH** is given by the NCE, the whole team takes four steps, in place, while turning 90 degrees to the right. After completing the turn on the fourth step, the entire team slides off on step five, being the next left foot. The Colors Turn is also done while marking time to position and halt the team for the presentation of colors. The command **Colors** is given on the left foot while marking time. The team then takes four steps in place while rotating 90 degrees to the left. The NCE gives the command **Halt** on the left foot.

5.2.2. Left About: The command is **Left About, MARCH**. The left about is a sixteen-count wheel movement. The **Left About** is done shoulder-to-shoulder turning to the left in a wheeling manner on the NCE's command. The colors element rotates in a half-circle pivoting on the central point of the team. After the turn is completed, the colors are given Forward March or Halted. This command is called on the left foot.

5.2.3. Right/Left Wheel: The command is **Right/Left Wheel, MARCH**. The Colors Element stand shoulder to shoulder while marching or marking time. They wheel around to the right or left with the pivot point being the central point (middle) of the colors element.

5.2.4. MARK TIME: the command given while marching, **MARK TIME** is used to suspend progress temporarily.

5.2.5. Dress Center, Dress: Dress Center, DRESS, is given to align the colors evenly. On the command, each member of the team lowers his or her head in a three-count movement. The NCE decides if anyone needs to move forward, backward, or sideways. All members of the team dress on the NCE. When the team is aligned properly, the NCE commands, **Ready, FRONT**, and the team raises their heads in a three-count movement to the original position.

5.2.6. Stand Fast: Stand Fast is a term used by the colors to remain in a certain position while other units are performing another movement.

5.2.7. Colors, Stand At EASE: This two-count movement is executed when the colors are at the "Order" position. On the command of execution, **EASE**, from the NCE, the guards move the left foot twelve inches to the left. On the second count, the guards twist the wrist of their right hand counterclockwise. At the same time, they center the right hand with weapon directly below the ceremonial belt. The left hand is brought straight across the body to grasp the weapon above the right hand in a fist. The first count for the flag bearers is the same as mentioned above for the guards. The flag bearers keep their right hand in position along the seam of the trousers/slacks. On the second count, grasp the socket of the sling with the left hand. The hand should be cupped, fingers tightly together.

5.2.8. Dip: Dipping the flag is accomplished by fully extending the right arm to a horizontal position. The wrist is locked and the movement is completed with a silent three count when rendering honors.

5.2.9. Ready Cut Sequence: At the position of "Order," the "Ready Cut" position is used to return the flag bearer's left hand to the position of attention. The preparatory command is "Ready;" the command of execution is "Cut." On the command of execution, the flag bearer sharply returns the hand straight back to the normal position of attention.

5.3. General Rules for Colors.

5.3.1. Never dip the American flag.

5.3.2. All commands echoed by the NCE are performed on the escort officer's command of execution. Example: If the command **Present, ARMS** is given by the C/HGC, the NCE echoes the command **Present** and the movement is executed on the command **ARMS**.

5.3.3. All commands given or echoed by the NCE while marching is given and executed on the left foot, except **Right Shoulder, ARMS**.

5.3.4. Chin Straps Down.

5.3.4.1. Color bearers and guards always wear their rear chinstraps down.

5.3.4.2. When they come down to the "Order" position from the shoulder, often times the flag is caught momentarily around the hat, which may cause it to fall off.

5.4. Implementation.

5.4.1. Formation: The Colors Element is formed in a single rank from the right to left with the right rifle guard in position first, followed by the National Colors, the Civil Air Patrol flag, and the left rifle guard.

5.4.2. Receiving, Posting and Retiring the Colors: The colors are presented prior to each full-honor and standard-honor funeral service, the arrival/departure of a distinguished visitor, and retirement ceremonies. The colors are posted on the command of the Officer-in-Charge or the escort officer and retired on the last command of **Present, ARMS**.

5.4.2.1. At a military funeral, the colors are carried aloft and free.

5.4.2.2. The flag bearers do not dip the flag on the first **Present ARMS** and the last **Present ARMS** of the aforementioned ceremonies because honors are being rendered to all colors.

5.5. Responsibilities.

5.5.1. Right and Left Guards: The primary responsibility of the right and left guards is to show respect to the National and Civil Air Patrol Colors. The guards should politely tell others not to walk between the colors and other elements. The guards also assist in the alignment of the colors while marching during windy days.

5.5.2. Bearer of National Colors: The bearer of National Colors (NCE) is responsible for the entire colors element including personal colors. The bearer is responsible for the appearance, conduct, and performance of the colors element. The bearer is responsible for calling the correct command at the right time and in a way that other members of the team can hear the commands, clearly and distinctly. This position on the colors element is considered to be one of honor.

5.5.3. Bearer of Civil Air Patrol Flag: The bearer of Civil Air Patrol flag is placed to the left of the National Colors.

5.5.4. The colors element only takes commands from the bearer of the National Colors.

5.5.5. Guards carry their non-operating parade rifles at the position of "Port Arms" or "Shoulder Arms" only.

5.6. Equipment.

5.6.1. The minimum equipment of a colors element consists of:

5.6.1.1. The National Colors

5.6.1.2. The Civil Air Patrol flag

5.6.1.3. Unit award streamers

5.6.1.4. Two flag slings

5.6.4.5. Two web parade belts

5.6.1.6. Two non-operating parade rifles with slings.

5.7. Positions of the Staff.

5.7.1. Position of the Order: At the order, rest the ferrule of the staff on the ground touching the outside of the right shoe, opposite the ball of the right foot. Hold the staff with the right hand, forefinger pointing down the front of the staff with the wrist rolled towards the front of the staff.

5.7.2. Straight Port Arms Position: At the command of **Straight Port, ARMS**, bring your left arm across your chest with fingers joined and extended. With the left hand, raise the staff two to three inches off the ground. The left arm remains flared at the "Ready Cut" position until the command of **Order, ARMS** is given (also known as the "Carry Arms Position").

5.7.3. Angle Port Arms Position: At the "Port Arms" position, the staff is at a 45-degree angle and diagonally across the waist. The staff is held with the left hand approximately one-half of the distance down the staff. The right hand is approximately three-quarters of the distance down the staff. In this position, the USAF flag bearer holds his or her port arm lower than the National Colors.

5.7.4. Position of Right Shoulder (Carry Colors):

5.7.4.1. On the command **Right Shoulder**, move your right hand to a comfortable position on the staff in preparation to carry out the command.

5.7.4.2. Grasp the staff with the fingers of the right hand so that on the command of execution **ARMS**, the staff can be brought up with one sharp movement to be centered on and aligned with the socket. At that time, the ferrule of the staff is placed in the socket. The right hand does not go higher than eye level.

5.7.4.3. Hold the staff with the right hand; the knuckle of the right thumb is against the base of the nose. Hold the socket of the sling with the left hand forming a circle around the socket to guide the staff in. The left hand remains on the socket of the sling until the command **Ready, CUT** is given. On **Ready, CUT** the left hand is dropped smartly to the side.

5.7.4.4. **Present Arms** is the same as that of Shoulder Arms, only the Civil Air Patrol Colors is dipped at specific times during a ceremony. If other flags are in the team, they dip also, excluding foreign nationals. If at any time the colors cannot go to the "Shoulder" position, the National Colors bearer stands fast, the Civil Air Patrol Colors bearer (or other bearer) brings the left arm up parallel with the ground and across the chest, palm down, the fingers are joined and extended, resting against the staff.

5.8. Weapons Movement (Guards).

5.8.1. **Port Arms from Attention**: This movement is executed in two counts. The command is **Port, ARMS**.

5.8.1.1. Grasp the upper hand guard of the non-operating parade rifle with the right hand. Lift the non-operating parade rifle to the left front of the body, so that the right hand is in front of the left eye. The forearm is parallel to the ground. On the same count, grasp the non-operating parade rifle at the balance with the left hand. The fingers are joined tightly together, the sling included in the grip, and the thumb is positioned at the rear hand guard band. The upper band is positioned at the left corner of the chin. **NOTE:** This first count is the basic first count for all shoulder and present movement from the "Order" position.

5.8.1.2. Move the right hand from the upper hand guard to the small of the stock. Upon completing the movement, both elbows are against the sides, and the right forearm is parallel to the ground. The left thumb is a fist length in front of the center of the body. (Order Arms from Port Arms is the same as ordering arms from Right Shoulder, except you remove the right hand from the small of the stock to grasp the upper hand guard instead of removing the right hand from the butt).

5.8.2. **Order Arms from Port Arms**. This is a three-count movement given from the position of attention only.

5.8.2.1. Remove the right hand from the small of the stock and smartly grasp the upper hand guard. Keep the elbow up and forearm level (Count 1).

5.8.2.2. Release the balance with the left hand and lower the non-operating parade rifle down in front of the body, thrusting it out to a flare position. While lowering the non-operating parade rifle, move the left hand, thumb and fingers straight, and joined sharply on top of the right thumb, to steady the non-operating parade rifle. The forearm and wrist are straight (Count 2).

5.8.2.3. Bring right arm back to your side (do not butt slam), at the same time moving the left hand back to the cupped position pinned to the left leg as in attention (count 3).

5.8.3. Colors, Stand At Ease. This is a two-count movement given from the position of attention only.

5.8.3.1. On the command, **Colors, Stand At, EASE**, the right foot is kept in place and the left foot is moved smartly, twelve inches to the left (count 1). Keep the butt of the weapon on the ground in line with the front of the right shoe.

5.8.3.2. With the right hand push the non-operating parade rifle across the front of the body and, at the same time, grasp the barrel with the left hand above the right hand (count 2). The non-operating parade rifle should be held at the front, four inches from your belt buckle.

5.8.4. Attention from Stand At Ease. The command for this movement is **Colors, ATTENTION**.

5.8.4.1. The preparatory command is **Colors**.

5.8.4.2. Upon the command of execution, **ATTENTION**, come to the position of attention by pulling the weapon back to the right side, along the leg. At the same time, bring the left hand back to the left side as in the position of attention.

5.8.5. Present Arms from Attention. The command is **Present, ARMS** (3 counts).

5.8.5.1. On the command of execution, **ARMS**, keep the right elbow tight against the side; grasp the upper hand guard with the right hand. Using the right forearm, bring the non-operating parade rifle up in front of the body so that the right hand is at the nose. (Make sure that the non-operating parade rifle is positioned in front of the center of the body and at a fist length away from the body, and the non-operating parade rifle sling is facing to the left). At the same time grasp the balance of the weapon with the left hand, thumb on the rear hand guard band, fingers joined, sling included in the grip, and elbow against the body. The stacking swivel is at the same level as your eyes (count 1).

5.8.5.2. Move your right hand directly to the small of the stock and grasp it. Both elbows are at the side (count 2).

5.8.5.3. Twist the weapon, using the small of the stock, so that the sling faces away from the chest, and the weapon's sight is at eye level (count 3). The weapon remains a fist-width away from the body. The barrel of the weapon should be vertical.

5.8.6. Order Arms from Present. This movement is executed in four counts. The command is **Order, ARMS.**

5.8.6.1. On the command of execution **ARMS**, rotate the weapon counter-clockwise using the right hand, so that the weapon is at the "Port Arms" position (count 1).

5.8.6.2. Remove the right hand from the small of the stock and smartly grasp the upper hand guard (count 2). Keep the elbow up and forearm level.

5.8.6.3. Release the balance with the left hand and lower the non-operating parade rifle down in front of the body, thrusting it out to a flare position (count 3). While lowering it, move the left hand, thumb and fingers straight and joined, sharply on top of the right thumb, to steady the non-operating parade rifle. The forearm and wrist are straight.

5.8.6.4. Bring your right arm back to your side (do not butt slam), at the same time returning the left hand to the position of attention.

5.8.7. Right Shoulder, ARMS. This is a four-count movement when executed from attention.

5.8.7.1. On the command of execution, **ARMS**, grasp the front (upper) hand guard of it with the right hand. Lift the non-operating parade rifle to the left front of the body so that the right hand is in front of the left eye. The forearm is parallel to the ground. On this same count, grasp the non-operating parade rifle at the balance with the left hand (count 1). The fingers are joined tightly together, sling included in the grip, and the thumb is pointed at the rear (lower) hand guard band. The lower band is positioned at the left corner of the chin.

5.8.7.2. Remove the right hand from the upper hand guard and grip the heel of the butt plate between the first two fingers of the right hand. Close your thumb and fingers around the stock (count 2).

5.8.7.3. Keep your right elbow tight to the side; slide the non-operating parade rifle up to the right shoulder using the forearm. At the same time, place it on the shoulder and guide the non-operating parade rifle up without changing the grip on the butt. After it is at a 45-degree angle to the ground, take the left hand with fingers and thumb tightly together, and position the first joint of fore finger at the rear of the receiver (count 3). The left elbow is tight to the left side. The left wrist is straight and the left forearm level with the ground.

5.8.7.4. The final movement is to cut away and return the left hand to the position of attention smartly (count 4).

5.8.8. Port Arms from Right Shoulder. This is a three-count movement. The command is **Port, ARMS**.

5.8.8.1. On the command of execution, **ARMS**, slide the butt down so the non-operating parade rifle springs from the shoulder. Hold it in this upright position perpendicular to the ground, using only the right hand (count 1).

5.8.8.2. Twist the non-operating parade rifle clockwise so that the non-operating parade rifle falls in front of your chest with the barrel centered over your left eye. Raise the left hand smartly to grasp the balance (approximately 8 inches above the trigger guard) a fist-width away from the center of your chest (count 2).

5.8.8.3. Move the right hand directly to the small of the stock (count 3).

5.8.9. Order Arms from Right Shoulder. The command is **Order, ARMS**. This movement is executed in five counts.

5.8.9.1. On the command of execution, **ARMS**, slide the butt down so the non-operating parade rifle springs from the shoulder. Hold it in this upright position perpendicular to the ground, using only the right hand (count 1).

5.8.9.2. Twist the non-operating parade rifle clockwise so that it falls in front of your chest with the barrel centered over your left eye. Raise the left hand smartly to grasp the balance (approximately 8 inches above the trigger guard) a fist-width away from the center of your chest (count 2).

5.8.9.3. Remove the right hand from the butt and smartly grasp the upper hand guard (count 3). Keep the elbow up and forearm level.

5.8.9.4. Release the balance with the left hand and lower the non-operating parade rifle down in front of the body, thrusting it out to a flare position (count 4). While lowering it, move the left hand, thumb and fingers straight and joined, sharply on top of the right thumb, to steady it. The forearm and wrist are straight.

5.8.9.5. Bring right arm back to your side (do not butt slam), at the same time moving the left hand back to the position of attention (count 5).

5.8.10. Right Shoulder Arms from Port Arms. This is a three-count movement. The command is **Right Shoulder, ARMS.**

5.8.10.1. On the command of execution, **ARMS**, remove the right hand from the small of the stock and grip the heel of the butt-plate between the first two fingers of your right hand (count 1).

5.8.10.2. Place the non-operating parade rifle on the shoulder and guide it up without changing the grip on the butt. After the non-operating parade rifle is at a 45-degree angle to the ground and the right forearm is parallel to the ground, take the left hand, with fingers and thumb tightly together, and position it smartly at the rear of the receiver (count 2).

5.8.10.3. Cut the left hand smartly to the side, as at attention (count 3).

5.8.11. Left Shoulder Arms from Attention. This movement is executed in four counts. The command is **Left Shoulder, ARMS**

5.8.11.1. On the command of execution, **ARMS**, grasp the upper hand guard of the non-operating parade rifle with the right hand. Lift it to the left front of the body so that the right hand is in front of the left eye. The forearm is parallel to the ground. On the same count grasp it at the balance with the left hand, the fingers are joined tightly together in the grip. The thumb is positioned on the lower hand guard band (count 1).

5.8.11.2. Release the upper hand guard and grip the small of the stock with the right hand (count 2).

5.8.11.3. Release the left hand and place the non-operating parade rifle on the left shoulder with the right hand. At the same time, take the heel of the butt between the first two fingers of the left hand. Close the left thumb and fingers around the stock. The thumb and index finger touch. The non-operating parade rifle is at a 45-degree angle to the ground. The left elbow is against the side; the left forearm is parallel to the ground (count 3).

5.8.11.4. Sharply cut the right hand back to the position pinned on the leg as at attention (count 4).

5.8.12. Left Shoulder Arms from Port Arms. This movement is executed in two counts. The command is **Left Shoulder, ARMS.**

5.8.12.1. On the command of execution, **ARMS**, release the left hand and place the non-operating parade rifle on the left shoulder with the right hand. At the same time, take the heel of the butt between the first two fingers of the left hand. Close the left thumb and fingers around the stock. The thumb and index finger touch. The non-operating parade rifle is at a 45-degree angle to the ground. The left elbow is against the side; the left forearm is parallel to the ground (count 1).

5.8.12.2. Sharply cut the right hand away and pin it to the right leg as at attention (count 2).

5.8.13. Order Arms from Left Shoulder Arms. The command is **Order, ARMS.** (5 counts)

5.8.13.1. On the command of execution **ARMS,** place the right hand on the small of the stock (count 1).

5.8.13.2. Move the non-operating parade rifle across your body with the right hand and grasp the balance with your left hand. You are now at the “Port arms” position (count 2).

5.8.13.3. Move the right hand to the upper hand guard, keeping your forearm parallel to the ground (count 3).

5.8.13.4. Release the balance with the left hand and lower the non-operating parade rifle down in front of your body, thrusting it out into the flare position. While lowering it, move the left hand, thumb and fingers straight and joined, sharply to the top of your right thumb to steady the non-operating parade rifle. The forearm and wrist are straight (count 4).

5.8.13.5. Bring the right arm back to your side (do not butt slam the non-operating parade rifle) while moving your left back to the position of attention (count 5).

5.8.14. Present Arms from Shoulder / Shoulder from Present Arms.

5.8.14.1. When going to the position of "Present Arms," the movements are executed in the same manner as going to port arms with a final added count in which the weapon is twisted clockwise, so that the sling faces away from the body (3 counts).

5.8.14.2. When returning to the "Right Shoulder" or "Left Shoulder" positions, the movements are executed using the "From Port arms" directions (to the appropriate shoulder); however, the first count includes twisting the non-operating parade rifle to the "Port Arms." For Left Shoulder Arms, the second step is a dead count. This means the guard executes count 1, pauses for count 2, and then continues with counts 3 and 4 (4 counts).

Chapter 6

CEREMONIAL/DEMONSTRATION ELEMENT

Section A - Basic Standing Manuals (Without Non-operating parade rifle)

6.1. Introduction: This section explains the basic standing movements, which needs to be mastered before attempting to accomplish the more complex drill and ceremonies with a non-operating parade rifle. Many of the drill movements resemble those covered in AFM 36-2203, *Drill and Ceremonies*, and others are unique to the Honor Guard. **Safety is to be observed at all times.**

6.2. Position of Attention. The command is **Attention**. To come to attention, bring the feet together smartly and on line with heels and toes together. NOTE: Feet must remain together facing forward – so when butt slamming with the rifle, hitting your toes is avoided. Keep the legs straight without stiffening or locking the knees. The body is erect with hips level, chest lifted, and shoulders square and even. Arms hang straight down along side the body and wrists are not bent. Place thumbs, which are resting along the first joint of the forefinger, along the seams of the trousers / slacks. Hands are cupped (but not clenched in a fist) with palms facing the leg. Head is erect, neck is vertical with the body, and eyes are facing forward with the line of sight parallel to the ground. The weight of the body rests equally on the heels and balls of both feet, and silence and immobility are required.

6.3. Rest Positions.

6.3.1. Parade Rest:

6.3.1.1. The command is **Parade, REST.** On the command **REST**, lift up the left foot and move it to the left so that the feet are shoulder width apart. Feet point straight forward, legs are straight but not stiff, and the heels are on line.

6.3.1.2. As the left foot moves, bring your arms behind you, bend your elbows, uncup your hands and place your hands into the small of your back and centered on the belt, palms facing out, right hand inside of the left hand with fingers extended and joined, thumbs inter-locked.

6.3.2. At Ease.

6.3.2.1. The command is **AT EASE.** Relax; keep the right foot in place.

6.3.2.2. The position in the formation does not change, silence is maintained.

6.3.3. Rest.

6.3.3.1. The command is **REST**. Relax; keep the right foot in place.

6.3.3.2. You may talk in low, conversational tones. The position in the formation does not change.

6.3.4. Fall out. The command is **FALL OUT**. From the position of attention, execute an about face, step off with the left foot, and leave the formation. Unless told otherwise, remain in the immediate area.

6.4. Facing Movements.

6.4.1. About Face. The command for the movement is **About, FACE**. This is a two-count movement. At the command FACE, lift up the right foot just enough to clear the ground and place it behind the left foot forming a "T" with both feet. This is the first count of the movement. The position of the left foot is not changed. Most of the weight of the body is resting on the ball of the right foot. On the second count, pivot 180 degrees to the right on the right foot, pivoting off of the ball of the left foot. At the completion of the turn, bring the feet together resuming the position of attention. Keep the arms suspended at the side for the entire movement.

6.4.2. Three-Count About Face. There is no command for this movement and it is a "Three-Count Movement." Lift up the left foot just enough to clear the ground and place it in front of the right foot forming a "T" with both feet. This is the first count of the movement. The position of the right foot is not changed. On the second count, lift the right foot just high enough to clear the ground and pivot 180 degrees to form an "L" then bring the left foot next to the right foot, resuming the position of attention. Keep the arms suspended at the side for the entire movement.

6.4.3. Left (Right) Face. The command for the movement is **Left (Right), FACE**. This is a two-count movement. To complete count one of the movement, from the position of attention, lift up the left (right) foot and place it down perpendicular to the right (left) foot forming an "L." The heel of the left (right) foot should be up against the heel of the right (left) foot. The rest of the body remains at the position of attention. To complete count two of the movement, distribute the weight of the body to the left (right) foot. Lift up the right (left) foot and, with snap, bring it along side the left (right) foot and turn the body 90 degrees to the left (right) simultaneously. The rest of the body remains at the position of attention.

6.5. Formation of the Flight.

6.5.1. The purpose of the movement is to form a flight in line formation.

6.5.2. The command for the movement is **FALL IN**.

6.5.3. Upon the command Fall In: The guide moves to a position so that the formation is three paces away and centered on the flight commander (to do this, he or she takes the size of the formation into consideration). Once in position, the guide executes an automatic dress right dress without turning his or her head. The first element leader falls into a position to the left of the guide so that his or her right shoulder is touching the fingertips of the guide and executes an automatic dress right dress. The second and third element leaders fall into a position behind the first element leader, establishing a 40-inch distance.

6.5.4. Each succeeding member of the formation falls into a position to the left of the element leaders, executing an automatic dress right dress and establishing dress and cover. It is the responsibility of the first element to establish the interval. It is important to square off the formation. When there is an odd number, fill the formation in from the third element forward.

6.6. Present Arms/Order Arms.

6.6.1. The command is **Present, ARMS**. Upon the command of execution, from the position of attention, raise the right hand up the center of the body, uncupping the hand and extending the fingers and thumb at belt level. Continue to raise the right hand until the upper arm is parallel with the ground and slightly forward of the body. The line between the middle finger and elbow should be straight (do not bend your wrist or cup your hand). Touch the middle finger to the right front corner of the brim of the hat, the outer right point of the eyebrow, or the right outer point on the eyeglasses, depending on what is worn. Thumb and fingers are extended and joined.

6.6.2. To return to the position of attention, the command is **Order, ARMS**. Upon the command of execution, simply reverse your movements backward from Present Arms recupping your hand at belt level. During present arms, silence and immobility are required. When performing this movement with a formation that is drilling with a non-operating parade rifle, present arms should last for a count of two, and order arms should last for a count of three.

6.7. Forward March.

6.7.1. The command is **Forward, MARCH**. Upon the command of execution, step off with the left foot, sliding your heel for the first step. Pick up coordinated arm swing "six to the front and three to the rear." March with 24-inch steps as measured between the heels. When marching, place one foot in front of the other as if walking on a line. To aid in maintaining cadence, the individual marching the formation can call cadence. The cadence counts are **Hut, Two, Three, Four** and are called in sets of two. Hut is given on the left foot, two on the right foot, three on the left foot, and four on the right foot.

6.7.2. To halt, the command is **Flight, Escort, or Honor Guard, HALT**. Upon the command of execution, take one more step and return to the position of attention. **NOTE:** Forward March can be given in incremental steps by using the command ____ (number of steps between one and four to be taken) **Paces Forward, MARCH**. Upon the command of execution, steps off with the left foot and marches forward the number of steps commanded. On the last step, simply bring the feet together and resume the position of attention. This movement is executed when there is not enough room to successfully execute a Flight Halt.

6.8. To Align the Flight in Line.

6.8.1. The purpose of this movement is to align the flight in line formation, much like the command "cover" does in column formation.

6.8.2. The commands for this movement are **Dress Right (Left), Standby, DRESS**. Upon the preparatory command members of the first, middle, and last ranks snaps their heads down to visually establish their mark and ensure that they are on it. Stand-by is given to ready for the command of execution. Upon the command of execution, everyone except the first file turns their head 45-degrees to the right (left) looking down line to align themselves to the right (left) and making sure that they are directly behind the person in front of them. Simultaneously everyone, except the last file, brings the left arm up, parallel to the ground, fingers extended, and joined, palm facing down. The rest of the body remains at the position of attention. To adjust yourself within the formation, take short choppy steps. The first element maintains fingertip to shoulder contact. The remaining elements can use the "long arm short arm" rule as it applies. Silence is maintained. At the completion of this movement, each element should be aligned from the right or left flank of the formation.

6.8.3. To return to the position of attention, the command is **Ready, FRONT**. Upon the command of execution, bring the head back to the front and the arm down to the side.

6.8.4. This movement can also be executed at close interval. The commands are **At Close Interval, Dress Right (Left), Standby, DRESS.**

6.8.5. To execute the movement, everything is the same except: the left hand slides up to the hip with the palm resting on the hip, fingers extended and joined pointing down. The elbow is bent at 45 degrees. The first rank acquires elbow to arm contact.

6.9. Open Ranks.

6.9.1. The purpose of this movement is to open up the formation for inspection.

6.9.2. The command for this movement is **Open Ranks, March**. Upon the command of execution, the first element takes two paces forward, halts, and performs an automatic Dress Right, Dress. The second element takes one pace forward, halts, and performs an automatic Dress Right, Dress. The third element remains in place and executes an automatic Dress Right, Dress. At the completion of this movement, each element should be aligned from the right flank of the formation.

6.9.3. Once alignment is complete, everyone is brought back to the position of attention with the command, **Ready, FRONT**. This is accomplished by simply returning to the position of attention.

6.9.4. Once the inspection sequence is complete, the flight is ready to be closed up. This is done with the command, **Close Ranks, MARCH.** Upon the command of execution, the first rank stands fast, the second rank takes one step forward and halts, and the third rank takes two steps forward and halts. This all happens simultaneously, with each element halting at the position of attention.

6.10. Mark Time.

6.10.1. The purpose of this movement is to march in place.

6.10.2. The command for this movement is **Mark Time, MARCH**. Upon the command of execution lift the left leg and begin marching in place, lifting each foot six inches off the ground. Keep the arms suspended at your side. The rest of the body remains at the position of attention. This movement can be executed from a march. The command is **Mark Time, MARCH.** Upon the command of execution, take one more twenty-four inch step and then pick up a Mark Time ensuring you suspend your arms to your side.

6.10.3. To halt, the command is **Flight, Escort, or Honor Guard, HALT.** Upon the command of execution, take one more step, then bring the feet together and halt at the position of attention.

6.10.4. To pick up a march, the command is **Forward, MARCH**. At which time one more step at mark time is taken and then step out with a 24-inch step. Pick up normal arm swing.

6.11. Right (Left) Flank.

6.11.1. The purpose of this movement is to turn a formation 90-degrees to the right (left) while marching, changing the direction of the formation.

6.11.2. The command for this movement is **Right (Left) Flank, MARCH**.

6.11.3. Upon the command of execution, take one more step, suspend your arms to your side, pivot on the ball of the left (right) foot 90-degrees to the right (left), and step off with a full twenty-four inch step, picking up coordinated arm swing.

6.12. Alignment Procedures.

6.12.1. Alignment procedures are used to ensure each rank is properly aligned.

6.12.2. Once the formation has been given the appropriate dressing command, the flight commander moves, by the most direct route, to the end of the first element on which dress is achieved. From this position, the front rank is aligned. If necessary, individuals are instructed to adjust their placement by name or number. The flight commander takes short side steps to verify alignment. He or she then faces to the left (right), marches forward, halts on the end of each succeeding rank, executes right (left) face, and aligns the rank.

6.12.3. After verifying the alignment of the last rank, the flight commander faces to the right (left) and takes two paces forward, executes an about face, takes eight paces forward (enough paces so that he or she is positioned three paces from the front rank) halts and executes a right (left) face so that he or she is facing the flight. The command **Ready, FRONT** is given. The flight commander takes his or her post by the most direct route to the front, middle of the formation, and three paces from the front rank. The flight commander faces away from the flight.

Section B - Non-operating Parade Rifle Handling Techniques

6.13. Beginning An Element.

6.13.1. The minimum manning for a ceremonial/demonstration element is two people. From there, more members may be added. Ensuring each member has a partner for exchanges broadens the range of drill movements to be performed. Example: Start with two people, then add a third and then add a fourth. Eventually work up to a twelve- or sixteen-man team.

6.13.2. There is no set time limit to the length of a routine. Allow adequate time for the proper execution of movements and to showcase teamwork. Give the audience a thrill, and leave them wanting to see more. Do not be redundant in the drill movements; use variety. A good time limit for a short demonstration routine with a small number of performers is five to seven minutes and fifteen to twenty minutes for a long routine with a large number of performers.

6.13.3. The routine itself does not have to be technically challenging. Keeping the routine simple helps the performers as well as giving newer members in the Honor Guard incentive to learn it. Once a demonstration routine is established, it is best that is not changed for a year. Making the appropriate changes to a routine at the beginning of a demonstration season allows consistency throughout the year. Keeping to that routine eliminates guesswork as to what is performed.

6.13.4. Practice is the key to the success of any ceremonial/demonstration element. Each member needs to do the same movement exactly the same way. The individuals and their willingness to put in the time to practice helps to determine the difficulty of your routine. Scheduling practices may be helpful to keep proficient in your movements.

6.13.5. Ensure every element member receives the proper training. Learning how to use the proper techniques in drill keeps you and others from injury.

6.13.6. An element commander should be established to provide guidance and to enforce standards of excellence and precision. This individual should have some drill experience and training.

.14. Building a Routine

6.14.1. Once the ceremonial/demonstration element members are in place, the next step is to decide what they will perform. Keep in mind the routine should be exciting as well as precise. Pick movements in the following segments to put in the routine as well as some movements you already know. Sequencing has two definitions in drill. One definition is placing drill movements one after the other. For example: starting from the position of attention, kick up roll to shoulder, flat order to side standby, throw the side double, then throw into right shoulder, is a drill movement sequence. The other definition of a sequence in drill is making formations and putting them in an order from start to finish. Using some grid paper does this. Using the X and Y-axis, place the performers in the formation they are to look like. For example: If the performers are to look like a "V," draw the formation on the grid paper. Place each of the performers in their spots. Now move them to the place they started from. If they started from a 4x4 formation, that is where they return. Each element is one step from the other. Each rank is one step from the other. An ideal formation would be a sixteen-person, 4x4 formation. In this formation, each member has a partner with more options to exchange. Work the drill sequence backward to forwards. In other words, start on the drawing board at the end of the sequence and then work towards where the sequence starts. Be creative and build sequences that make the ceremonial/demonstration element distinctive.

6.14.2. The two things that have potential to destroy a drill routine are cadence and dress. Practice the drill in a slow and steady cadence. When performing, adrenaline naturally tends to speed up the drill. Dress is another important element of the drill. Always stress the alignment of the team.

6.14.3. Keep the drill routine in the center of the performance area. For example: If there is a performance at the Central High School gymnasium for a half time performance, most of the drill is performed at center court. Different areas of the floor may be used; however, the element should return to the center. An example of this would be: The team is in a 4x4 formation, and an element split is being executed. Elements one and three take eight paces to the right, and elements two and four take eight paces to the left, each performing a non-operating parade rifle manual. At the end of the non-operating parade rifle manual, everyone does an About Face and takes eight paces back to the center of the performing area to return to the 4x4 formation. This allows the audience to see everything the team is doing.

6.14.4. Balance the routine by placing the non-operating parade rifle sequences and formation sequences in an order to evenly distribute the exciting areas. An example of this would be in the routine where there are two parts. In the first part, there are overhead exchanges with a line sequence. To balance that in the second part, have a walk through and a back-to-back sequence. Now there are equally exciting movements that balance the two parts and eliminates audience boredom.

6.14.5. When developing the drill routine, keep in mind the amount of space needed to complete the performance. Determine ceiling height, floor space, and distance from the audience to the performers. Always be safe. If certain conditions inhibit the performance, then it would be best not to perform.

6.14.6. Avoid modifying or changing the routine at the last minute to fit the occasion. Although some modifications may be necessary, last minute changes can mix up the way the routine is normally performed, which could cause errors.

6.14.7. It is wise to check the drill location before performing there. Getting a visual picture of the environment eliminates guesswork. Check to see if the location meets the ceiling height, floor space, and distance from the audience criterion. Again, if major modifications to the routine need to be made to accommodate the performance, then it would be best not to perform.

6.15. Safety and Preparation.

6.15.1. Before getting into some actual drill movements, let us go over a few safety tips. We recommend the use of fiberglass non-operating parade rifles. The stock numbers and ordering procedures for the fiberglass non-operating parade rifles can be found in Attachment 2, Equipment List. Experience has taught us that using the fiberglass non-operating parade rifles, the non-operating parade rifle can handle more abuse with out breaking apart. The fiberglass non-operating parade rifles are not much different in weight to the wooden non-operating parade rifle. We suggest using the wooden practice rifles for practice (see Attachment 2 for details on making a practice rifle).

6.15.2. The sling should be as tight as possible. The clip is placed slightly ahead of the small of the stock. The buckle is as close to the upper sling swivel assembly as possible. (**NOTE**: This refers to the portion of the sling that actually attaches to the stock near the butt and the piece that adjusts. Adjust the slide to be three finger widths from the hook. Then simply pull the end of the sling as tight as you can. Pull the buckle down as far as you can. You are, in effect, pulling it as close to the swivel as possible.)

6.15.3. Gloves are used for all performances. We recommend the non-slip type, but the choice is up to each member.

6.15.4. When performing drill, a service cap is worn at all times. During performances, the rear chinstrap is worn down. This is to prevent the hat from being removed by a non-operating parade rifle or wind.

6.16. Tips.

6.16.1. The non-operating parade rifle has one balance point.

6.16.2. The secret of drill is to utilize the balance point while performing the movements.

6.16.3. Manipulation of the non-operating parade rifle. Do not feel bad if the movement is not learned right away; keep practicing.

6.17. Nomenclature. (See Attachment 2)

6.17.1. Starting at top of non-operating parade rifle:

6.17.1.1. Barrel

6.17.1.2. Upper hand guard

6.17.1.3. Upper sling swivel

6.17.1.4. Lower hand guard

6.17.1.5. Balance

6.17.1.6. Bolt Assembly and Receiver Group

6.17.1.7. Stock

6.17.1.8. Trigger guard

6.17.1.9. Small of the stock

6.17.1.10. Heel of butt

6.17.1.11. Toe of butt

6.17.1.12. Lower sling swivel

6.17.1.13. Sling

6.17.2. **Caution**: Drilling with a non-operating parade rifle is dangerous. Use extreme care while learning these movements. Ensure that all members adhere to all safety precautions.

Section C - Basic Drill Movements with Non-operating Parade Rifle

6.18. Basic Drill Movements With Non-operating Parade Rifle.

NOTE: The term "hand flare" means the fingers are fully extended and together, with the thumb against the forefingers.

6.18.1. Ceremonial-At-Ease. A three-count movement starting at the position of attention. The command of execution is **"Ease"**:

6.18.1.1. The right hand moves the non-operating parade rifle to the front center of the body (the non-operating parade rifle rests on its toe, touching the foot). The left hand meets the non-operating parade rifle resting on the top of the hand guard. The hand is flared and parallel to the non-operating parade rifle.

6.18.1.2. Extend right arm with hand flare and return to upper hand guard below the left hand. Hands form a "T" with the left hand on top of the right hand.

6.18.1.3. Left foot steps out shoulder-width (approximately twelve inches) with a stomp.

6.18.2. Team Tench Hut. A three-count movement starting from the position of Ceremonial-at-ease. The command of execution is **"Attention"**:

6.18.2.1. Extend right arm fully with hand flare and return to the upper hand guard, grasping with a fist.

6.18.2.2. The right hand brings the non-operating parade rifle to the right side of the body so that it is touching the right leg. The left hand, at a flare, goes to the small of your back making a noise.

6.18.2.3. The feet close together, left hand pinned to the left leg and the hand is cupped.

6.18.3. Port Arms. A two-count movement starting at the position of attention. The command of execution is **"Arms."**

6.18.3.1. The right hand moves the non-operating parade rifle in front of the body at a slight angle with the right forearm parallel to the ground, while the left hand grasps it at the balance with the middle finger on the lower hand guard retaining band. Note: proper distance of the non-operating parade rifle from your body, and alignment of upper hand guard over left eye, and band at chin level.

6.18.3.2. Extend the right arm with hand flare then bring into small of the stock.

6.18.4. Order Arms. A two-count movement starting at the position of port arms. The command of execution is **"Arms."**

6.18.4.1. Move the right hand from the small of the stock to the upper hand guard, grasping with a fist, forearm parallel to the ground.

6.18.4.2. Using the right hand, bring the non-operating parade rifle straight down to right side of leg, while the left hand returns to the left leg with a cupped hand. Note: Be sure the non-operating parade rifle hits on the heel of the butt. Then toe the non-operating parade rifle.

6.18.5. Right Shoulder, ARMS. A four-count movement starting at the position of port arms. The command of execution is **"Arms"**:

6.18.5.1. The cupped left hand extends no further than the left shoulder width and return to the stock at the lower hand guard-retaining band.

6.18.5.2. The right hand moves to the butt of the non-operating parade rifle, flicks it into the heel of the right hand, and moves it aligning it with the right shoulder. The left hand flares at the lower hand guard-retaining band.

6.18.5.3. The right hand lifts the non-operating parade rifle allowing it to fall into the right shoulder. The right arm is at a 90-degree angle with the right elbow pinned. The left hand follows it to the shoulder, at a flare, but moves to the receiver, the index and middle finger touch the housing. The left forearm is at a slight angle.

6.18.5.4. The left hand cuts sharply to pin at left leg.

6.18.6. Returning To the Position of Port Arms from Right Shoulder. A two-count movement starting at right shoulder. The command of execution is **"Arms."**

6.18.6.1. Drop the right hand so that the entire non-operating parade rifle is held by the right hand, grasping the butt tightly.

6.18.6.2. Move the right hand clockwise to twist the non-operating parade rifle to the port arms position allowing it to fall to the left; the left hand stops it at the balance position on the stock with the middle finger on the lower hand guard band. Note: the non-operating parade rifle should stop directly in front of your left eye.

6.18.6.3. Move the right hand from the butt and grasp the small of the stock.

6.18.7. Left Shoulder. A three-count movement starting at the position of port arms. The command of execution is **"Arms"**:

6.18.7.1. The right hand remains on the small of the stock, moving the non-operating parade rifle aligning it on the left shoulder; the left hand is next to the upper hand guard with the forearm touching the non-operating parade rifle. The upper hand guard is at the left ear.

6.18.7.2. The left hand then moves to the butt of the non-operating parade rifle while the right hand flares at the receiver with the index and middle fingers touching the housing. The right forearm is at a slight angle.

6.18.7.3. The right hand cuts sharply to pin at right leg.

6.18.8. Returning To the Position of Port Arms from Left Shoulder. A three-count movement starting at the position of left shoulder. The command of execution is **"Arms."**

6.18.8.1. Bring the right hand into the small of the stock and grasp it.

6.18.8.2. Simultaneously with the right hand bring the non-operating parade rifle in front of the body while pinning the left hand.

6.18.8.3. Bring the left hand to the stock at the lower hand guard-retaining band, dress the non-operating parade rifle to your eye and chin.

6.18.9. Flare. A one-count movement from the position of attention. Grasp the upper hand guard with the right hand and extend the right arm forward. This positions the non-operating parade rifle at a 45-degree angle with the trigger guard at the right knee.

6.18.10. High Secure. A two-count movement starting from the position of port arms.

6.18.10.1. Grasp the non-operating parade rifle on the lower hand guard with the right hand at the retaining band. The ring and middle finger of the right hand splits the operating rod handle position. Bring it in line with the right shoulder, in the vertical position. As it is being moved, move the left hand to the upper hand guard. Palm facing out, cupped around the upper hand guard, knuckles are in the shoulder.

6.18.10.2. Push forward with the left hand, and bring your right hand up so the non-operating parade rifle is in the horizontal position, sling up. The stock is in the right armpit. The left arm is extended and the hand flared. The index and middle fingers rest on the tracks (the long gap on the under side of the hand guard) of the upper hand guard, not to extend past the stacking swivel. The non-operating parade rifle is at a slight angle upward.

6.18.10.3. Back to port arms: The left arm lifts approximately three inches and tap the upper hand guard with the left hand.

6.18.10.4. Pin the left hand.

6.18.10.5. Using the right hand holding on to the non-operating parade rifle, bring it back to port arms, with right arm extended. Catch at balance with the left hand.

6.18.10.6. Flare the right arm and hand into the small of the stock.

6.18.11. Single Spin. A four-count movement starting from the position of port arms.

6.18.11.1. Slap the non-operating parade rifle with the left hand at port arms.

6.18.11.2. Using the right hand, tap underneath the left forearm at a flare.

6.18.11.3. Move the right hand palm up to the non-operating parade rifle at the small of the stock. Pin the left hand. As it starts to fall to the left in a counterclockwise rotation, twist the right wrist to complete one revolution with the non-operating parade rifle.

6.18.11.4. As the non-operating parade rifle completes the spin, stop the upper hand guard with the left hand in front of the left eye. The right hand flares back to the small of the stock.

6.18.12. Reverse Port Arms. A three-count movement starting from the position of right shoulder.

6.18.12.1. Pull the non-operating parade rifle down with the right hand in a counterclockwise twist to the front of the body. Sling facing to the right. As it is dropping, grasp the small of the stock with the left hand, and move the right hand to the stock by the lower hand guard-retaining band. The non-operating parade rifle is at reverse port arms.

6.18.12.2. With the right hand flip the non-operating parade rifle to the left hand in a half twist turn. The left hand catches it on the stock where the right hand was, and the right hand flares at the upper hand guard with the forearm along the non-operating parade rifle.

6.18.12.3. Move the right hand into the small of the stock. The non-operating parade rifle is at a port arms position.

6.18.13. Rock to Shoulder. A four-count movement starting from the position of attention.

6.18.13.1. Grasp the upper hand guard with the right hand and extend the right arm forward. The non-operating parade rifle is in the flare position. Left hand is pinned.

6.18.13.2. Bring the right hand up and twist the non-operating parade rifle in a half turn clockwise rotation. Keep the same grip it. The right arm looks as if you are doing a waving motion from left to right. Follow through with the motion by then dropping the right hand so that the barrel is pointing towards the ground. As the butt comes towards the right shoulder, catch it with the left hand at the small of the stock and put the knuckles into your shoulder. The left hand palm facing out. The sling facing forward.

6.18.13.3. Using the right hand guide the non-operating parade rifle into the right shoulder. As this is happening, the right hand moves to the butt. As soon as the right hand slaps the butt, flare the left hand at the receiver.

6.18.13.4. Cut the left hand to left leg.

Section D - Intermediate Drill Movements With Non-operating Parade Rifle

6.19. Intermediate Drill Movements with Non-operating Parade Rifle.

NOTE: During some of these maneuvers you may be required to move your head and eyes to follow the spinning of the rifle, otherwise, your head and eyes will remain at the position of attention.

6.19.1. Spin Port Arms. A two-count movement starting at the position of attention.

6.19.1.1. With right hand pull the non-operating parade rifle up and across the body. As the right hand gets to about the middle of the chest, turn the wrist in toward you. While still going up, snap the wrist out, it is in the vertical position, spinning clockwise one time. As it completes the spin, stop the rotation in the right hand on the upper hand guard and catch it in the left hand at the port arms position.

SAFETY FIRST

6.19.1.2. Move the right hand into the small of the stock with a flare.

6.19.2. Spin Right Order. A three-count movement starting at the position of port arms.

6.19.2.1. With the right hand reach up and grasp the upper hand guard. Forearm's parallel to the ground.

6.19.2.2. Spin the non-operating parade rifle one revolution in the vertical position clockwise, using the right hand. While doing this, it moves right. The left hand guides it and holds it pinned against the right forearm. No height should be lost during the movement.

6.19.2.3. Using the right hand, bring the non-operating parade rifle straight down to the right side of the body, to the position of attention. Use caution to butt slam on the heel of the non-operating parade rifle not on the toe. Pin the left hand to left leg.

6.19.3. Flat Order. A six-count movement starting from the position of right shoulder.

6.19.3.1. Drop the right hand so the non-operating parade rifle starts to fall forward.

6.19.3.2. Bring the left hand over in front of the body to the front of the right leg. Allow the non-operating parade rifle to fall into the left hand. The body may be turned to the right, however the head and eyes remain forward. The right hand holds onto the butt at ear level.

6.19.3.3. Push the butt of the non-operating parade rifle down with the right hand and pin.

6.19.3.4. The left hand rotates the non-operating parade rifle clockwise one time on the right side of the body.

6.19.3.5. As the non-operating parade rifle completes the spin, stop it with the right hand on the upper hand guard in the vertical position.

6.19.3.6. Drop the non-operating parade rifle to the position of attention using caution to butt slam on the heel of the stock.

6.19.4. Kick Up to Side Standby. A three-count movement starting at the position of attention.

6.19.4.1. Extend the right foot in front of the toe of the non-operating parade rifle, kick the butt gently back and extend the right hand forward to the flare position.

6.19.4.2. Close the heels of the feet to make the second count and bring the non-operating parade rifle in a half turn clockwise rotation.

6.19.4.3. Turn the right wrist out away from the body and catch the non-operating parade rifle at the small of the stock. The non-operating parade rifle is in the horizontal position at belt level.

6.19.5. Roll to Right Shoulder. A two-count movement starting at side standby on the right side of the body. Hand position—The left hand is near the small of the stock, the right hand is on the upper hand guard.

6.19.5.1. Push down with the right hand and perform a twisting clockwise motion with the left wrist, allowing the non-operating parade rifle to rotate to the shoulder. As it starts to land into the shoulder, grasp the butt with the right hand. As the right hand hits the stock, simultaneously flare the left hand at the receiver. Index and middle finger touching the corner. Arm at a slight angle.

6.19.5.2. Cut sharply with your left arm to pin at left leg.

6.19.6. Roll to Left Shoulder. A two count movement starting at side standby on the left side of the body. Hand Position—The right hand is near the small of the stock, the left hand is on the upper hand guard.

6.19.6.1. Push down with the left hand and perform a twisting counterclockwise motion with the right wrist, allowing the non-operating parade rifle to rotate to the shoulder. As it starts to land into the shoulder, grasp the butt with the left hand. As the left hand hits the stock, simultaneously flare the right hand at the receiver, the index and middle fingers touching the corner, and the right arm at a slight angle.

6.19.6.2. Cut sharply with your right arm to pin at right leg.

6.19.7. Nine Tap. A seventeen-count movement starting from the position of right shoulder.

6.19.7.1. Step forward, one half step with the left foot.

6.19.7.2. Drop the right hand so that the entire non-operating parade rifle is held by the right hand, grasping the butt tightly, as the right foot comes forward.

6.19.7.3. Move the right hand clockwise to twist the non-operating parade rifle to the port arms position allowing it to fall to the left; the left hand stops it at the port arms position.

6.19.7.4. Holding the non-operating parade rifle with the left hand, move the right hand towards the butt and tap to the left. The left wrist twists it clockwise.

6.19.7.5. While the non-operating parade rifle is rotating the right hand grasps the upper hand guard.

6.19.7.6. The left hand moves to support the non-operating parade rifle under the small of the stock. It is in the horizontal position sling facing up.

6.19.7.7. Tap the topside of the upper hand guard with the right hand to start the rotation clockwise. Twist the left wrist.

6.19.7.8. The right hand grasps the non-operating parade rifle at the small of the stock and left hand moves to the upper hand guard and tap down as it comes to the horizontal position and the right wrist twists it back to port arms counterclockwise.

6.19.7.9. The left hand stops the non-operating parade rifle at port arms.

6.19.7.10. Move the right hand to the small of the stock to support the non-operating parade rifle.

6.19.7.11. Pin the left hand to left leg.

6.19.7.12. Slap back to port arms with the left hand.

6.19.7.13. Lower the non-operating parade rifle back to port arms.

6.19.8. Neck Roll. A three-count movement starting at the position of left shoulder arms.

6.19.8.1. Move left with the left hand so the non-operating parade rifle is on the back of the neck; the sling is touching the neck. Grasp the upper hand guard with the right hand as it rotates around the neck.

6.19.8.2. Pin the left hand as the right hand continues to rotate the non-operating parade rifle. It stops in the horizontal position, barrel pointing forward, sling up.

6.19.8.3. Bring the right hand down; the non-operating parade rifle flips over the shoulder, and you catch it with the left hand under the small of the stock. The non-operating parade rifle is at side standby.

6.19.9. Slaw Toss. A four-count movement starting at the position of port arms.

6.19.9.1. Slap at port arms with the left hand.

6.19.9.2. Rotate the non-operating parade rifle counterclockwise one-half rotation. The left hand slaps the stock when it's barrel is pointing towards the ground.

6.19.9.3. Using the left hand, rotate the non-operating parade rifle clockwise one time. Right hand pins. As it completes the rotation, use the right hand to stop it in the vertical position on the upper hand guard, palm up, sling to the right, and barrel pointing down.

6.19.9.4. Using the right hand, in a counterclockwise rotation, flip the non-operating parade rifle one revolution back into port arms, catching it with the left hand on the upper portion of the stock and the right hand on the small of the stock.

Section E - Advanced Drill Movements With Non-operating Parade Rifle

SAFETY FIRST

6.20. Advanced Drill Movements with Non-operating Parade Rifle.

NOTE: During some of these maneuvers you may be required to move your head and eyes to follow the spinning of the rifle, otherwise, your head and eyes will remain at the position of attention.

6.20.1. Double. A two-count movement starting at right side standby. The non-operating parade rifle is parallel to the ground, at belt level; the right hand is holding the upper hand guard, thumb on top, and the left hand is holding the stock at the small of the stock underneath the sling, behind the trigger guard, thumb on top. Head is tilted slightly looking down at the butt.

6.20.1.1. To throw the non-operating parade rifle, push down with the right hand, allowing it to rotate in a clockwise direction; bring it up with the left hand while twisting with the left wrist. The right and left hand makes an X. Release it as the hands cross, simultaneously throwing the non-operating parade rifle up.

6.20.1.2. Looking at the non-operating parade rifle, after two rotations, catch it with the left hand on top of the small of the stock and the right hand underneath the upper hand guard. The head snaps forward once it is caught.

6.20.2. Vertical Flip. A six-count movement starting from the position of right shoulder.

6.20.2.1. Drop the right hand so the non-operating parade rifle starts to fall forward.

6.20.2.2. Bring the left hand over in front of the body to the front of the right leg. Allow the non-operating parade rifle to fall into the left hand. The body maybe turned to the right; however, the head and eyes remain forward. The right hand holds onto the butt at ear level.

6.20.2.3. Push the butt of the non-operating parade rifle down with the right hand and pin.

6.20.2.4. The left hand rotates the non-operating parade rifle clockwise one and one half times on the right side of the body.

6.20.2.5. As the butt of the non-operating parade rifle comes around, tap the rear sight to cause it to flip up in the same formation. Left hand is pinned.

6.20.2.6. Catch the non-operating parade rifle on the upper hand guard immediately after the flip. Guide it to the front of the body, belt level, and sling facing up. Support it with the left hand underneath the small of the stock.

6.20.3. Double Spins. A seven-count movement starting at port arms with the right hand, palm up, just underneath the trigger guard, and left hand on the upper hand guard, palm facing away from you.

6.20.3.1. With the left hand pull the non-operating parade rifle down while rotating it with the right hand in a counterclockwise rotation. The left hand is pinned to the left leg, while the right hand rotates the non-operating parade rifle twice. It hops in the hand.

6.20.3.2. As the second rotation finishes, the left hand grasps the non-operating parade rifle slightly below the upper sling swivel, while the right hand catches it on the stock by the butt. Its barrel is facing towards the ground, sling to the right.

6.20.3.3. Now, with the right hand, pull the non-operating parade rifle down to start the rotation and pin the right hand to the right leg. With the left hand, rotate it in a clockwise rotation twice. When it finishes the second rotation, the right hand catches it slightly below the trigger guard, and the left hand catches it on the upper hand guard. You now are at the same position you started in. Spreading the hands enables you to control the non-operating parade rifle during the catch. It starts and ends in a vertical position.

6.20.3.4. Upon catching the non-operating parade rifle at the end of the second set of spins, snap the head to the left. Then turn your body, and complete the spins on the left side.

6.20.3.5. When completed, upon catching the non-operating parade rifle at the end of the second set of spins, snap the head back to center, and complete the spins again.

6.20.3.6. When completed, upon catching the non-operating parade rifle at the end of the second set of spins, snap the head to the right, and complete the spins.

6.20.3.7. On the right side, complete one set of spins, then complete two spins with the right hand. At this point, the non-operating parade rifle's barrel is pointing to the ground. Complete a flat order to the position of attention.

6.20.4. Double Comeback. A six-count movement starting at the position of right shoulder.

6.20.4.1. Drop the right hand; hold tightly to the butt of the non-operating parade rifle; and catch it on the upper hand guard with the left hand, thumb at the band. The left forearm is parallel to the ground.

6.20.4.2. With the right hand bring the non-operating parade rifle straight up and back slightly, guiding it with the left hand. Toss and release it when the right hand is near the right ear. The barrel falls forward as the butt is thrown. While looking at the non-operating parade rifle, pin the left hand, as it rotates in a one-half counterclockwise rotation so the barrel is pointing 45 degrees toward the ground. Catch it with the right hand slightly below the upper sling swivel.

6.20.4.3. As soon as your hand makes contact with the non-operating parade rifle, the head snaps back to the forward position. Bring the left hand to the upper hand guard as it is brought into the right armpit. Barrel is facing towards the ground.

6.20.4.4. Using both hands, lift the non-operating parade rifle by the upper hand guard. Let the butt build momentum. Release it when the hands pass the right ear. Pin the left hand. The non-operating parade rifle completes two rotations in a clockwise direction on the right side of the body.

6.20.4.5. Watch the non-operating parade rifle. As it completes the second rotation, catch it with the right hand on the upper hand guard. When it is caught, the head snaps back forward.

6.20.4.6. Bring the non-operating parade rifle to port arms.

6.20.5. Self Toss. A two-count movement starting at the position of attention.

6.20.5.1. Grasping the upper hand guard with the right hand, lift the non-operating parade rifle so that the right forearm is parallel to the ground. Grasp it with the left hand at the small of the stock. It is at a slight angle. Head tilts down at a slight angle looking at the toe of the non-operating parade rifle.

6.20.5.2. Looking at the non-operating parade rifle, push down with the right hand while lifting and twisting it in a clockwise rotation with the left hand. Throw it high enough to catch it with the right hand at the upper hand guard after two rotations. After releasing it from the right hand, pin the hand at the right leg. As you catch it in the right hand, pin the left hand. Head snaps back to front once it is secure.

6.20.5.3. The non-operating parade rifle may be brought to port arms following the movement.

6.20.5.4. **Special Note**: Starting at the position of attention and kicking the non-operating parade rifle with the right heel to a flare, then bringing it to the standby position before throwing can also accomplish this movement.

6.20.6. Queen Ann. A three-count movement starting at right shoulder. Performed as one fluid motion.

6.20.6.1. Grasping the non-operating parade rifle firmly with the right hand, move the right hand towards the body until it is in a vertical position, and then toss it, using the right hand straight up in the air. The butt should rise no higher than the ear.

6.20.6.2. Looking at the non-operating parade rifle, simultaneously, as it is dropping, the right hand catches it at the receiver behind the small of the stock. The left hand catches it on the sling side near the upper sling swivel. The butt is on the outside of the right elbow. The left forearm is along the forehead; the right arm is pinned.

6.20.6.3. With the left hand slap the non-operating parade rifle to start the rotation forward allowing it to rotate using the right hand to grasp it firmly on the small of the stock. The right hand controls the movement; the left hand guides it until the upper hand guard rotates into the right armpit. While this motion is being performed, take a small step forward with the left foot and go down on the right knee. The left leg makes a 90-degree angle; the back is straight in a vertical position; the non-operating parade rifle is pinned along the right leg, and it remains in a vertical position. When the right knee touches the ground the left hand is pinned, then move out across the body at a flare hitting the chest, and then align at neck level. Arm is parallel to the ground. Feet remain straight, aligned with the leg. The butt remains approximately 3 inches off the ground.

6.20.6.4. To recover, tap the butt of the non-operating parade rifle on the ground, stand up bringing the right foot forward. Bring it around to the front of the body so that it is parallel to the ground. The butt should be to your right, trigger guard down, right hand grasping it with palm up at the trigger guard, left hand palm down grasping the barrel. From here, you can do a half spin, stock spin, or whatever the routine calls for to get back to port.

6.20.7. Wrist Breaker. A six-count movement starting at the position of attention. Although broken down in several steps, the movement is performed in a fluid motion.

6.20.7.1. Extend the right foot in front of the toe of the non-operating parade rifle, kick the butt gently back and extend the right hand forward to the flare position. Right arm fully extended with the trigger guard at the right knee.

6.20.7.2. While closing the heels of the feet bring the right hand up and twist the non-operating parade rifle in a half turn clockwise rotation. It is important to bend your arm keeping the elbow pinned. Keep the same grip on it. The right arm looks as if you are doing a waving motion from left to right. Follow through with the motion by then dropping the right hand so that the barrel is pointing towards the ground and the butt is by your shoulder. The non-operating parade rifle is on the outside of the arm sling facing forward.

6.20.7.3. Using the momentum created by the non-operating parade rifle, allow it to continue to rotate by bringing the right hand up towards the shoulder.

6.20.7.4. Once the right hand reaches the shoulder, release the non-operating parade rifle throwing it into the air. **Caution**: If you hold onto it, you risk serious injury to your wrist.

6.20.7.5. Allow the non-operating parade rifle to rotate one time, and with the right hand catch it on the upper hand guard. The left hand remains pinned throughout the movement.

6.20.7.6. The non-operating parade rifle may be brought to port arms following the movement. **NOTE**: If it counters during the movement, simply flip it into port arms similar to a spin port arms.

6.20.8. Marine Pitch-out. A one-count movement stating at the position of right shoulder.

6.20.8.1. Holding tightly to the butt of the non-operating parade rifle with the right hand, bring the right hand towards the chest until it is in a vertical position. Then bring the right hand straight up allowing it to pitch forward slightly, as this occurs, raise the right hand to the right ear and toss it. It rotates a half turn forward.

6.20.8.2. Catch the non-operating parade rifle on the upper hand guard with the right hand, arm parallel to the ground, non-operating parade rifle in the vertical position, sling facing out. The left hand stays pinned throughout the entire movement.

6.20.9. Air Force Pitch-out. A four-count movement starting at right shoulder.

6.20.9.1. Drop the right hand; hold tightly to the butt of the non-operating parade rifle; and catch it on the upper hand guard with the left hand, thumb at the band. The left forearm is parallel to the ground.

6.20.9.2. With the right hand, bring the non-operating parade rifle straight up and back slightly, guiding it with the left hand, toss and release it when the right hand is near the right ear. The barrel falls forward as the butt is thrown. While looking at it, pin the left hand, as it rotates in a one-half counterclockwise rotation so the barrel is pointing down. Catch it with the right hand slightly below the upper sling swivel.

6.20.9.3. As soon as your hand makes contact with the non-operating parade rifle, the head snaps back to the forward position. Using the momentum of the non-operating parade rifle, complete two rotations in a counterclockwise direction on the right side of the body with the right hand.

6.20.9.4. As the non-operating parade rifle completes the second rotation, catch it flat at belt level, the left hand near the trigger guard on the sling and the right hand on top of the upper hand guard. Head snaps to look at the butt.

6.20.10. Double Roll to Shoulder. A five-count movement starting from the position of side standby with your right forearm along the top of the non-operating parade rifle with it at a 45-degree angle.

6.20.10.1. Push down with the right hand and pin. Twist the left wrist in a clockwise rotation. Complete two rotations on the right side of the body. Head remains forward.

6.20.10.2. As the non-operating parade rifle completes the second rotation, let it go with the left hand, and bring the right hand to the upper hand guard to stop it at the ear. The left hand stops it on the small of the stock. It is at a 45-degree angle.

6.20.10.3. Using the left hand, guide the non-operating parade rifle into the right shoulder. As this is happening, the right hand moves to the butt.

6.20.10.4. As soon as the right hand slaps the butt, flare the left hand at the receiver.

6.20.10.5. Cut the left hand to left leg.

6.20.11. Sling Inspection Toss. A two-count movement starting at port arms.

6.20.11.1. With the right hand on the small of the stock, twist the non-operating parade rifle in a counterclockwise turn while simultaneously rotating it in a counterclockwise motion so that the barrel is facing the ground and the sling is to the left. The left hand remains on the upper hand guard; however, it twists so that the palm is facing in.

6.20.11.2. Throw the non-operating parade rifle in a clockwise rotation by bringing the left hand up and the right hand down. The non-operating parade rifle rotates one-an-one-half times. Catch it in the vertical position with the left hand on the small of the stock and the right hand on the upper hand guard.

6.20.12. Front Double. An eight-count movement starting at the position of port arms.

6.20.12.1. Slap at port arms with the left hand.

6.20.12.2. Flick the butt of the non-operating parade rifle into the heel of the right hand so the sling is facing you. The left hand flares along it, fingers do not go above the band, and forearm is touching it. The non-operating parade rifle remains in front of you, and the right arm is fully extended. The band is at chin level.

6.20.12.3. While holding the non-operating parade rifle in the vertical position, the left hand is pinned to the left leg.

6.20.12.4. With the right hand, allow the non-operating parade rifle to fall to the left in a counterclockwise rotation. Catch it on the upper hand guard with the left hand. It is again in the vertical position with the barrel facing the ground.

6.20.12.5. Throw the non-operating parade rifle by pulling up with the left hand and pulling down with the right hand. Pin the right hand as soon as you release it.

6.20.12.6. The non-operating parade rifle rotates two times in a clockwise rotation. Catch it flat in front of you at belt level. The left hand is on top of the upper hand guard and the right hand is near the trigger guard, underneath it.

6.20.12.7. Push down with the left hand and twist the right wrist to allow the non-operating parade rifle to rotate counterclockwise to port arms. Pin the left hand as you push down.

6.20.12.8. As the non-operating parade rifle comes to port arms, stop it with the left hand.

6.20.13. **Front One-and-One-Half**. A nine-count movement starting at the position of port arms.

6.20.13.1. Slap the non-operating parade rifle at port arms.

6.20.13.2. Rotate the non-operating parade rifle counterclockwise one-half rotation. The left hand slaps the stock when it's barrel in pointing toward the ground.

6.20.13.3. Using the left hand, rotate the non-operating parade rifle clockwise one-and-one-half times, and pin it to the left leg, barrel pointing down. The right hand is pinned.

6.20.13.4. Rotate the non-operating parade rifle to the horizontal position behind the back, and reach around with the right hand to grasp the upper hand guard. It is important not to change the grip on the upper hand guard. Now release it from the left hand and allow the butt end to fall. Pin the left hand.

6.20.13.5. As the non-operating parade rifle is falling, bring the right hand to front of the body. It swings out approximately one foot to the right.

6.20.13.6. The non-operating parade rifle swings in towards the front of the body, as this happens, the right hand twists. Raise the right hand in front of the body, and release it approximately at belt level.

6.20.13.7. The non-operating parade rifle rotates clockwise one-and-one-half times.

6.20.13.8. Catch the non-operating parade rifle flat in the horizontal position at belt level, sling facing down, and barrel pointing to the left. The left hand is on the top of the upper hand guard, and the right hand is on the sling side of the small of the stock.

6.20.13.9. Twist the non-operating parade rifle with the right wrist to rotate it back to the position of port arms. Pin the left hand as it leaves the upper hand guard.

6.20.14. **Back Drop**. A three-count movement starting from the position of left shoulder.

6.20.14.1. Move left with the left hand so that the non-operating parade rifle is on the back of the neck, sling is touching the neck.

6.20.14.2. Release the non-operating parade rifle with the left hand and pin. As it drops in the horizontal position, the right hand hooks back and catches it by the upper hand guard.

6.20.14.3. Once secure in the right hand, bring the non-operating parade rifle into the side standby position.

6.20.15. **Back Stretch**. A three-count movement starting from the position of right shoulder.

6.20.15.1. Bring the right hand to the right ear so the non-operating parade rifle falls over the shoulder.

6.20.15.2. Reach behind with the left hand and grasp the upper hand guard.

6.20.15.3. After releasing the butt, pin the right hand, and bring it to side standby at the left side. The left hand is on the upper hand guard and the right hand is underneath the small of the stock.

6.20.16. **Butt Inspection**. An eight-count movement starting from the position of port arms.

6.20.16.1. Slap at port arms with the left hand.

6.20.16.2. Move the right hand to the butt of the non-operating parade rifle, and flick the butt into the heel of the right hand so the sling is facing you. The non-operating parade rifle is in the vertical position. Make a one-quarter turn counterclockwise. The left hand flares along it; fingers do not go above the band; forearm is touching it.

6.20.16.3. While holding the non-operating parade rifle in the vertical position, the left hand is pinned to the left leg.

6.20.16.4. Allow the non-operating parade rifle to start to fall to the left. As this is happening, the right hand starts to twist the butt in a clockwise rotation. As it is falling, it makes a turn in the right hand so the sling is facing you. The right hand slides down the stock to the small of the stock, and the left hand meets the stock at a flare, fingers pointing up. At the same time, the head snaps down to look at the butt.

6.20.16.5. Pin the left hand.

6.20.16.6. Execute a three-quarter turn in a clockwise rotation in the vertical position with the right hand. While this is happening, snap the head up, and catch the non-operating parade rifle with the left hand on the lower hand guard at the retaining band. The right hand moves to the left side of the upper hand guard palm up.

6.20.16.7. Lift the right hand to flip the non-operating parade rifle. It makes one-and-one-half rotations counterclockwise to the port arms position.

6.20.16.8. Catch the non-operating parade rifle at port arms.

Section F - Exchanges

SAFETY FIRST

6.21. Exchanges.

NOTE: During some of these maneuvers you may be required to move your head and eyes to follow the spinning of the rifle, otherwise, your head and eyes will remain at the position of attention.

6.21.1. Marching Set Back. A five-count movement starting at the position port arms.

NOTE: To do this move you need a partner positioned approximately two feet behind you. This is done while marching.

6.21.1.1. With the right hand grasp the upper hand guard and flare the non-operating parade rifle by the right leg.

6.21.1.2. Cut the left hand to a pin.

6.21.1.3. Stepping off with the left foot, on the next right foot, bring the right hand back, setting the non-operating parade rifle on the butt, slightly behind the heel of the right foot.

6.21.1.4. As you step with the next left, release the non-operating parade rifle with the right hand from the upper hand guard. It is important to bring the right hand to the side of the leg and not push the non-operating parade rifle out. Let it fall backwards.

6.21.1.5. The person behind, as he/she steps on the next left, receives the non-operating parade rifle in the right hand on the upper hand guard. On the next right step, bring it to port arms.

6.21.2. Marching Toss Back. A six-count movement starting from the position of attention.

NOTE: You need a partner approximately two feet behind you. This is done while marching.

6.21.2.1. Stepping off with the left foot, grasp the upper hand guard with the right hand and flare the non-operating parade rifle by the right leg.

6.21.2.2. On the next right foot, remain at flare.

6.21.2.3. On the next left foot, remain at flare.

6.21.2.4. On the next right foot, bring the right hand back, setting the non-operating parade rifle on the butt next to the heel of the right foot.

6.21.2.5. As you step with the next left, lift the non-operating parade rifle with the right hand, preparing to throw over the right shoulder. Release the non-operating parade rifle with the right hand from the upper hand guard as the right hand passes your ear. It does one revolution clockwise to the individual behind you.

6.21.2.6. The person receiving the non-operating parade rifle catches it on the upper hand guard with the right hand.

6.21.3. Right Shoulder Exchange. A three-count movement, starting at right shoulder.

NOTE: You need a partner for this movement positioned approximately two feet in front of and facing you. This exchange may be performed in a diamond formation.

6.21.3.1. Holding onto the non-operating parade rifle tightly with the right hand, drop the right hand so it falls forward towards your partner's left shoulder. The left hand remains pinned.

6.21.3.2. The person receiving the non-operating parade rifle catches it on the upper hand guard with the left hand. The right hand remains pinned.

6.21.3.3. With the left hand bring the non-operating parade rifle into reverse port arms. See the reverse port arms (Paragraph 6.18.12.1) explanation for movement.

6.21.4. Triple Present Exchange. A three-count movement starting from the position of port arms.

NOTE: You need a partner approximately two feet in front of and facing you.

6.21.4.1. Slap the non-operating parade rifle at port arms with the left hand.

6.21.4.2. Slap the non-operating parade rifle with the left hand, then twist it with the right hand clockwise one-quarter turn, sling facing away from body.

6.21.4.3. With the right hand, place the non-operating parade rifle in your partner's left hand, and receive his or her non-operating parade rifle with your left hand.

6.21.4.4. With the left hand, twist the non-operating parade rifle to the port arms position.

6.21.5. Split Exchange at Port Arms. A six-count movement starting at the position of port arms.

NOTE: You need a partner for this, facing you, three steps away. This exchange is executed as members pass one another.

6.21.5.1. Stepping off with the left foot, throw the non-operating parade rifle using your left hand into the right hand. It is in the vertical position sling facing away. Once it is in the right hand, pin the left hand.

6.21.5.2. On the next right foot, keeping the non-operating parade rifle in the vertical position, throw it to the left hand, and pin the right hand.

6.21.5.3. On the next left foot, throw the non-operating parade rifle to your partner. Turn slightly to the right to face the receiver.

6.21.5.4. The receiver catches the non-operating parade rifle in the right hand in the vertical position. Left hand pinned.

6.21.5.5. While continuing to march flip the non-operating parade rifle into port arms with the right hand. When the left hand catches it, the right hand flares along the upper hand guard, forearm is along the side of the non-operating parade rifle.

6.21.5.6. Flare the right hand into the port arms position.

6.21.6. **Underhand Toss**. A five-count movement starting at the position of attention.

NOTE: For this movement you need a partner positioned approximately five feet in front of and facing you.

6.21.6.1. Grasp the upper hand guard with the right hand, extend your arm fully, allowing it to act as a pendulum, extend the right foot in front of the toe of the non-operating parade rifle; kick the butt back hard enough to allow it to swing behind you approximately two feet.

6.21.6.2. As the non-operating parade rifle swings forward, release for the throw as if you were shaking someone's hand. It makes one full rotation to your partner. After releasing, pin the right hand. The left hand remains pinned, until catching your partner's non-operating parade rifle.

6.21.6.3. The person receiving the toss catches the non-operating parade rifle slightly below the upper sling ring and rotates it until the barrel is pointing down. Then pin it to the left leg.

6.21.6.4. Using the left hand, move the non-operating parade rifle in a counterclockwise rotation behind the back, so that the barrel is pointing to the right, and the sling is facing towards the ground. The right hand catches the non-operating parade rifle on the upper hand guard.

6.21.6.5. Release the non-operating parade rifle with the left hand and pin; the right hand brings the non-operating parade rifle to the side standby position. Bring the left hand to the right side of the body to it slightly behind the trigger guard.

6.21.7. **Overhead Toss**. A four-count movement starting at the position of right shoulder.

NOTE: For this movement you need a partner facing you approximately six feet away.

6.21.7.1. Drop the right hand; hold tightly to the butt of the non-operating parade rifle; and catch it on the upper hand guard with the left hand, thumb wrapping around the band. The left forearm is parallel to the ground.

6.21.7.2. With the right hand, bring the non-operating parade rifle straight up and forward slightly, guiding it with the left hand; throw the non-operating parade rifle, and release-flick the right hand back towards the ear to flip it to your partner. As it rotates once, pin the right hand.

6.21.7.3. The person catching the non-operating parade rifle does so with the left hand on the upper hand guard.

6.21.7.4. Once the non-operating parade rifle is caught bring it into the port arms position.

6.21.8. **Mini Under**. A six-count movement starting at the position of attention.

NOTE: You need a partner approximately two feet in front of and facing you.

6.21.8.1. Grasp the upper hand guard with the right hand; extend your arm fully, allowing it to act as a pendulum; extend the right foot in front of the toe of the non-operating parade rifle; kick the butt back hard enough to allow it to swing behind you approximately one foot.

6.21.8.2. As the non-operating parade rifle swings forward, raise the right arm slightly. Release for the throw as the right hand is rising past belt level. It makes one half rotation to your partner. After releasing, pin the right hand. The left-hand remains pinned, until catching your partner's non-operating parade rifle.

6.21.8.3. The person receiving the non-operating parade rifle catches it on the upper hand guard with the left hand. It is in the vertical position, barrel pointing down.

6.21.8.4. Once caught, allow the non-operating parade rifle to fall to the right, sling down, and catch with the right hand near the trigger guard. It is in the horizontal position at belt level.

6.21.8.5. Push down with the left hand, and twist the right wrist to allow the non-operating parade rifle to rotate counterclockwise to port arms. Pin the left hand as you push down.

6.21.8.6. As the non-operating parade rifle comes to port arms, stop it with the left hand.

6.21.9. **Back-to-Back toss**. A one-count movement starting at the position of attention.

NOTE: You need a partner. You need to have your back to your partner, and he or she is approximately six feet behind you, facing you.

6.21.9.1. Grasp the upper hand guard with the right hand; extend your arm fully, allowing it to act as a pendulum; extend the right foot in front of the toe of the non-operating parade rifle; kick the butt back hard enough to allow it to swing behind you approximately two feet.

6.21.9.2. As the non-operating parade rifle swings forward, lift it, keeping your arm extended. Bend the right elbow slightly as you bring the right hand near the right ear. It should be near the vertical position, barrel pointing toward the ground. Release for the throw as the right hand passes the right ear. Ensure the right hand is turned out so it does not go to the inside of the person receiving it. It makes one full rotation to your partner. After releasing, pin the right hand.

6.21.9.3. The person receiving the toss catches the non-operating parade rifle with the right hand on the upper hand guard.

6.21.9.4. Bring the non-operating parade rifle into the port arms position.

Chapter 7
FUNERAL ELEMENT

This unit may be called upon to assist at a funeral, if requested. The request of the family is to be followed at all times. See Paragraph 1.3 for restrictions for CAP Honor Guards involvement in funerals.

Section A - The Civil Air Patrol Standard Honor Funeral

NOTE: This ceremony may be modified for the use of civilian pallbearers, or if an urn is used. The standard funeral element forms as prescribed in this chapter, but follows the casket to the graveside. When the civilian pallbearers have placed the casket on the lowering device and departed from the casket location, the standard funeral element (flag folding detail) steps up to the casket, face it, and lift the flag as would be done if they were the pallbearers.

7.1. **General**. The Civil Air Patrol Standard Funeral is similar in activity to the Civil Air Patrol Full Honors Funeral. There are less honor guardsman involved in that the colors element is not present, nor a detachment of escort troops, band, etc.

7.2. Personnel.

7.2.1. Senior member Honor Guard Officer-in-Charge (HGOIC)

7.2.2. Cadet Officer-in-Charge (C/OIC).

7.2.3. Cadet noncommissioned Officer-in-Charge (C/NCOIC).

7.2.4. Spare honor guardsman.

7.2.5. Six to eight honor guardsmen (Pallbearers).

7.3. **Sequence of Events.** See paragraph 7.5 for the functions of the above listed personnel.

Section B - Civil Air Patrol Full Honors Funeral

7.4. Personnel.

7.4.1. Senior member Honor Guard Officer-in-Charge (HGOIC)

7.4.2. Cadet Officer-in-Charge (C/OIC).

7.4.3. Cadet noncommissioned Officer-in-Charge (C/NCOIC).

7.4.4. Spare honor guardsman.

7.4.4.1. Qualified honor guard member to fill any position within the standard funeral in case of unforeseen circumstances (i.e. premature fall-outs, sudden injuries, or in the event an additional member is needed.

7.4.4.2. Spare is positioned at curbside to stop all vehicles after the hearse has passed and then repositions him / herself at curbside unless needed as a fill.

7.4.5. Honor guard members (12). Total required (16).

7.5. Sequence of Events.

NOTE: Most of the pallbearer movements outlined below may be used to move a casket from a hearse into a chapel and returned to the hearse for transport to the gravesite.

7.5.1. Depending on the direction where the hearse enters for the ceremony, the C / NCOIC, Pallbearers (NPB) align the team appropriately ensuring that the NPB is in the front right (see diagram #1) of the formation after the team flanks and is facing the back of the hearse.

7.5.2. While at attention waiting for the hearse, the command "Stand-At-Ease" is given by the NPB. This command places your team in a more comfortable position while awaiting the hearse.

7.5.3. The command stand-at-ease is performed from the position of attention. On the first count of the movement, the pallbearers raise their left foot slightly just enough to feel their knee bend and place their left foot down on the ground approximately shoulder width apart. **The right foot does not move.**

7.5.4. On the next count of the movement, both hands come together in the front of your body.

7.5.5. Your hands are positioned left over right, with the thumbs interlocked.

7.5.6. Ensure that your arms hang down comfortably, your fingers are together, and that your hands lay on top of one another as if they were one.

7.5.7. When the procession for the funeral begins to near, the NPB calls the team to "attention" from "stand-at-ease."

7.5.8. When the command of "bearers, attention" is given, each member of the team positions their cupped hands next to their side with the thumbs along the seam of the trousers / slacks, while simultaneously bringing their heels together. Thus completing the position of attention.

7.5.9. The hearse passes the team and stop according to a predetermined location by the detail. It is the responsibility of the C / NCOIC or C / OIC of the ceremony to stop the hearse in the appropriate location.

7.5.10. The first team member the hearse passes salutes if there is a flag on the casket. This responsibility always falls on CARRY or HAND-OFF.

7.5.11. The Spare or the pallbearer that saluted the hearse ensures that the procession is halted ensuring enough room for the pallbearers to flank out to set-up behind the hearse. (Pallbearers hang-step and flank movements.)

7.5.12. After the hearse stops the NPB gives the command, "Step."

7.5.13. At this time, the pallbearer team lifts their left leg with toe extended straight ahead and pointing towards the ground.

7.5.14. Toes are pointed, keeping them as close to the ground as possible without touching it. However, if you begin to lose your balance place your toe on the ground lightly to help regain your balance.

7.5.15. After a slight pause raise the toe of the foot and place the heel on the ground. Remember to place your heel on the ground where your toe was pointing. This helps the team to take equal length steps.

7.5.16. Continue this same movement for each step.

7.5.17. This movement is smooth and ceremonious as if the team was gliding on the pavement. There is no specific count or cadence to the hang-step so the sets its own.

7.5.18. Your hands are pinned at the side with the thumbs placed along the seams of the trousers / slacks.

7.5.19. While hang stepping; the team keeps the appropriate dress, cover, interval, and distance.

7.6. Flanking Procedures.

7.6.1. The NPB starts his three-step command on the heel touching the ground in the direction they intend on flanking.

7.6.2. Once the first heel touches the ground parallel to the corner of the back bumper of the hearse, the NPB begins to call the flanking command.

7.6.3. The three commands are called on the opposite heels. If the team is to flank left, as the NPB becomes parallel to the corner of the back of hearse, the NPB calls “left” on the first available left heel.

7.6.4. The NPB calls “flank” on the next right heel.

7.6.5. The NPB calls the command of execution “Harch” on the next left heel.

7.6.6. Each member then places the toe of the right foot in the center of the left foot and forms a “T.” Next, the left foot is raised and turned 90 degrees to the left, placing you in the original hang-step position. Thus completing the flanking command of “left, flank, march,” called on each consecutive heel.

7.6.7. Once the team executes the flank, they only take three steps and stop.

7.6.8. If there is a lot of family, then the NPB gives the command “ceremonial-at-ease.”

7.6.9. Ceremonial-at-Ease is performed by bringing the right hand around and to the front of the body. This movement takes three seconds.

7.6.10. The left hand then moves over the right hand. This is also a three-second count.

7.6.11. Next, the left foot is raised slightly and moved away from the right approximately shoulder width apart. This is also a three-second movement. (All hand and feet placement concur to that of stand at ease.)

7.7. Removing the Casket from the Hearse.

7.7.1. The team is now waiting to remove casket from the rear of the hearse.

7.7.2. After the casket is prepared for retrieval and the family is in position, the command “secure” is given by either the C / NCOIC or C / OIC of the detail.

7.7.3. At that point, the NPB calls “step” and the team ceremoniously marches up to the rear of the hearse.

7.7.4. The NPB calls the command “mark time” three-paces from the back bumper on either heel.

7.7.5. The command of execution is “march” on the next, or opposite heel.

7.7.6. The command is Mark Time, MARCH.

7.7.7. The team performs “mark-time” at the rear of the hearse.

7.7.8. As the team is at “mark-time,” the NPB calls, **Bearers,** on the left foot.

7.7.9. On the next available left foot, he or she calls, **Halt**.

7.7.10. After calling **Bearers, Halt**, the team arrives at the position of attention.

7.7.11. Next, the team faces towards the center, executing either a left or right face, and closing at the same time (with the exception of HAND-OFF).

7.7.12. With the exception of HAND-OFF, the team takes one side step towards the hearse.

7.7.13. HAND-OFF steps in. The entire team brings their heels together at the same time to the position of attention.

7.7.14. As the team centers in, they make eye contact.

7.7.15. With the exception of HAND-OFF, all execute a three-second head drop.

7.7.16. At this point, HAND-OFF hang-steps to the rear of the casket, centered in between the team.

7.7.17. HAND-OFF stops and executes a 3-second head drop.

7.7.18. The NPB then informs HAND-OFF of the number of turning-steps the team needs to execute.

7.7.18.1. This information is given in the form of two numbers and a direction in which to travel.

7.7.18.2. For example: 6 and 5 to HAND-OFF. The 6 tells you how many side steps to take away from the hearse, and 5 tells you how many steps to take during the turning of the casket and the words to HAND-OFF indicates which direction to turn the casket.

7.7.19. HAND-OFF then pulls the casket out of the hearse, lifting his head at the same time.

7.7.20. NPB then tells FOLD, “**ready, take**.” This command between the NPB and FOLD prevents the casket from dropping onto the rear bumper of the hearse when removing it. This command is said only loud enough for those two to hear.

7.7.21. The casket is then removed from the hearse. CROSS MARK supports the weight of HANDS-OFF position.

7.7.22. When the casket is out, HAND-OFF steps around to his original position and CROSS MARK returns to his position.

7.7.23. HAND-OFF executes a head drop and tells NPB, “ready.”

7.7.24. The team’s palms are down with the thumbs facing the NPB.

7.7.25. The NPB then calls, “step.”

7.7.26. The team sidesteps down (without heel clicking), a pre-determined number of steps. This is the first of the two numbers given to HAND-OFF by the NPB when they first started to remove the casket from the hearse.

7.7.27. The casket then turns either to HAND-OFF or CARRY, depending on the direction of the carry.

7.7.28. While performing turning-steps it is important to step either forward or backward beginning with the foot farthest from the hearse.

7.7.29. Either MARK or CROSS MARK is always be the pivot points of the turn. These positions ensure that the casket rotates without drifting.

7.7.30. CROSS MARK steps back with his right foot but his is the pivot-point of this turn so he or she ensures that the casket rotates without drifting.

7.7.31. After your turning-steps, the command, “up” is given from the NPB.

7.7.32. On the command “up,” the team brings their head up in a three-second count to the upright position.

7.7.33. After the command “up,” the command “face” is given.

7.7.34. Every member of the team faces the gravesite using a three-second count.

7.7.35. The next command is “step.”

7.7.36. The team steps-off and proceed towards the grave.

7.7.37. The casket remains level during the carry.

7.7.38. To accomplish this, every member of the team extends their arms, roll their wrist, and press away from the casket with their forearm.

7.7.39. If one position’s side of the casket is low, or too high, then another member of the team lets them know inconspicuously.

7.7.40. In a low tone of voice say, “FOLD-up or down”, “front-up or front-down”.

7.7.41. The NPB guides the casket during the carry to graveside.

7.7.42. The NPB slightly pushes or pulls the casket in the appropriate direction.

7.7.43. To carry the casket over an obstacle, such as a tombstone, the command given by NPB is, “ready, up.” On the first available left foot, “ready” is called and “up” is called on the next left foot.

7.7.44. When this command is given, every member of the team raises the casket slowly, just enough to clear the obstacle.

7.7.45. After the casket has cleared the obstacle, HAND-OFF gives the command "**clear**."

7.7.46. The NPB then commands "down" on either foot and the team lowers the casket back down to the regular carrying position.

7.7.47. When the team arrives at the head end of the lowering device, the NPB gives the command, "**halt**."

7.7.48. This command is in a loud voice and dragged out. It is called on either foot when the heel of that foot strikes the ground.

7.7.49. The bearer team halts, without heel clicks, on the next available foot after the command is called.

7.7.50. The next command is, "**center**."

7.7.51. When the NPB gives this command; all the members face towards the casket in a three-second count.

7.7.52. Once the team centers in, they make eye contact and lower their heads as to focus on the top of the casket.

7.7.53. As they drop their heads, their rear hand turns with the palm-up.

7.7.54. The NPB then calls, "**step**."

7.7.55. All team members sidestep onto the mock-up or next to the gravesite if no mock-up is present.

7.7.56. It is important for everyone to carry their weight evenly while keeping their backs as straight as possible.

7.7.57. Each set of bearers across from one another should step up to the lowering device at the same time.

7.7.58. When the casket is centered on the grave, the NPB commands "**halt**" then "**down**."

7.7.59. At this time, the four outside bearers release the casket with their outside hand and secure the flag to keep it from getting caught under the casket or touching the ground.

7.7.60. After the corners are secure, the team sets the casket down slowly and evenly, bending their knees, not their backs.

7.7.61. After the casket has been placed on the lowering device, each pallbearer will lift the flag from the casket, using both hands, and prepare the flag for folding. They will step away from one another to pull the flag taut at belt level. Each member will be equally spaced on the flag and will hold the flag with his or her hands just wider than shoulder width.

7.8. Funeral Service Conducted at Crematory. This procedure may be altered to accommodate the standard Civil Air Patrol funeral. If the cremains are to be entombed in a columbarium, the rifle volleys and sounding of TAPS are accomplished at the crematory.

7.8.1. When the procession reaches the crematory, the OIC or escort commander gives the command HALT. The honorary pallbearers take their positions in a column of twos in a center face position at the

crematory entrance. The active pallbearers position themselves on each side of the drive, in a center face position, and wait for the funeral director to open the hearse door. The other elements take positions in relation to the catafalque similar to the positions they would occupy in relation to a gravesite.

7.8.2. When all elements are in position, the OIC or escort commander gives the command, "Present, ARMS." Upon this command, the honorary pallbearers, firing party, color guard (Colors Element), and bugler execute "Present, ARMS." If a band is used, the drum major executes the position of "Present, BATON." The band begins to play. The pallbearers remove the casket from the hearse and carry it to the catafalque in front of the crematory entrance.

7.8.3. When the casket is placed on the catafalque, the pallbearers take one step backward and execute "Present, ARMS." The band stops playing. The band leader then commands, "Presents, ARMS," and the drum major stays in the position of "Present, BATON." The escort commander, or NCOIC of the firing party, then commands the firing party to "Order, ARMS." He or she then gives the command, "Firing Party, LOAD." The volleys are fired. After the third volley is fired, the bugler executes "Order, ARMS," raises the bugle and sounds TAPS. The firing party and NCOIC, following the third volley, return to their original position facing the crematory. At "Order, ARMS," the firing party executes "Present, ARMS." The NCOIC renders a hand salute and stays in that position for the sounding of TAPS. The OIC or escort commander executes the hand salute. Immediately after TAPS are sounded, the pallbearers execute "Order, ARMS" and, preceded by the chaplain, carry the casket into the crematory through the two center face columns of honorary pallbearers. As the casket is carried past the honorary pallbearers, they execute "Order, ARMS," execute left or right face as appropriate, and follow the casket into the crematory. The family, societies, and friends follow along in that sequence.

7.8.4. When the casket is carried into the crematory, the escort commander comes to **"ATTENTION"** and commands the troop escort to **"Order, ARMS."** The firing party, color guard (Colors Element), bandleader, and drum major execute **"Order, ARMS"** upon that same command. The firing party then joins the troop escort at the command of the NCOIC, and the bugler marches into position in the band formation. The OIC escort commander then gives the command **"At EASE,"** at which time all funeral ceremonial team elements except the color guard (Colors Element) execute that position. The color guard (Colors Element) executes the position of **"Parade, REST."**

7.8.5. Inside the crematory, the duties of the chaplain and pallbearers are governed by whether or not a funeral service is conducted before the remains are turned over to the crematory officials. If such a service is conducted, upon completion of the service, the pallbearers fold the flag and hand it to the predetermined recipient.

7.8.6. The chaplain, pallbearers, and honorary pallbearers then join the other funeral ceremonial team elements and all march away from the crematory at quick time. If the service inside the crematory is to be excessively long, the troop escort, band, and color guard (Colors Element) are marched away immediately after the casket is carried into the crematory.

7.8.7. Funeral services for cremated remains include the chapel service, the procession o the grave, and the graveside service. All are conducted in similar fashion to the complete military funeral, except as follows:

7.8.8. If there is a ceremony conducted prior to the cremation and the flag that draped the casket was folded for ultimate presentation to the primary next of kin (NOK), as appropriate, no pallbearers are required. If secondary next of kin are present, pre-folded flags may be presented to them. However, a maximum of three persons perform as flag bearers, one for each of the folded flags presented, and an additional person as urn bearer. On the other hand, if there was no ceremony conducted prior to the cremation, the same personnel and equipment are required as for the complete funeral with the exception of the six pallbearers. Instead of pallbearers, five of those persons perform the role of flag bearers, and the

sixth person is the urn bearer. The flag bearers and urn bearer assume the positions usually occupied by pallbearers.

7.8.9. When the vehicle conveying the urn and bearer arrives at the chapel, the urn bearer carries the urn into the chapel. The leading flag bearer marches abreast of and to the right of the urn bearer and carries the folded flag. The other flag bearers (do not possess flags but will be flag folders) march in columns of two behind the urn bearer and flag bearer. The chaplain leads the procession.

7.8.10. Inside the chapel, the urn is placed on a small stand or table in front of the chancel and the folded flag is placed beside the urn. The urn and flag bearers then take their seat on the left side of the chapel.

7.8.11. After the chaplain completes the service, the urn bearer and flag bearers escort the cremains out of the chapel.

7.8.12. At the graveside, the ceremony is conducted generally as described in Paragraph 7.7, except when the flag has been folded at a previous ceremony. After TAPS are sounded, the folded flags are presented to the primary and secondary NOK, as appropriate. During the ceremony, the flag bearer holding the flag stands abreast of and to the right of the urn bearer with the remaining flag bearers behind them. Once the urn bearer places the urn on the lowering device at the grave, he or she then joins the flag bearers in unfolding the flag and holding it taut, waist high over the grave.

7.8.13. After the committal service is completed, the volleys fired, and TAPS sounded, the flag is refolded for presentation to the proper recipient.

7.8.14. Ceremonies held prior to shipment of remains include a chapel service and procession and are conducted in a manner similar to the procedure prescribed for standard funerals. Usually, the firing of volleys and the sounding of TAPS are omitted.

7.8.15. A chapel memorial service for remains not recovered is conducted with the following personnel:

- Chaplain
- Flag Bearer
- Color Guard (Colors Element)
- Bugler
- Firing Party (if service is conducted in a cemetery)
- OIC or NCOIC

7.8.16. The chaplain, flag bearer (carrying the folded memorial flag), and color guard (Colors Element) move down the aisle, respectively, to the chapel. When they reach the pulpit, the flag bearer places the flag on a table provided for that purpose, steps back, and moves smartly out of the chapel. The United States flag bearer and one guard proceed to the right and the Civil Air Patrol (or service flag) flag bearer and one guard to the left. They come to a position facing the center aisle. The religious services are then conducted.

7.8.17. At the conclusion of the religious services, the chaplain steps forward and lifts the folded flag from the table. At this time, the service flag is dropped in salute; the two guards render a hand salute (rifles are not carried in the chapel). The bugler, positioned just outside the chapel, now sounds TAPS.

7.8.18. At the conclusion of TAPS, the chaplain presents the flag to the NOK or to another predetermined person who, in turn, presents the flag to the recipient. The chaplain then takes a position beside the pulpit. At this time, members of the color guard (Colors Element) move from their positions toward the aisle. Upon converging, the movement is coordinated so the United States flag is on the right with the service flag to its left. The color guard (Colors Element) with the chaplain following moves to the center and down the aisle and out of the chapel. This concludes the service.

Section C - Six or Eight Person Flag Folding Procedures

NOTE: For the purpose of folding the flag, the union end is referred to as the back, the stripe end as the front (because the casket travels foot first). Union side is left, stripe side is right. The positions used are: HAND-OFF (back left), CROSS MARK (center left), FOLD (front left), CARRY (back right), MARK (center right), and NPB (front right). See flag folding positions diagram in Attachment 3.

7.9. Full Honor Funeral/Standard Honor Funeral.

7.9.1. Positions. (See Attachment 3.)

7.9.1.1. NPB

7.9.1.2. FOLD

7.9.1.3. CARRY

7.9.1.4. HAND-OFF

7.9.1.5. MARK (may be two)

7.9.1.6. CROSS MARK (may be two)

7.9.2. Flag Folding Sequence

7.9.2.1. Upon receiving the cue to fold the flag from the clergyman or funeral representative after the playing of “Taps,” the NPB tugs the flag for three times to initiate the folding of the flag. (This is a three-count movement)

7.9.2.1.1. COUNT 1: NPB, FOLD, CARRY, and HAND-OFF slides his or her inside hand towards the hand holding the outside of the flag. MARK and CROSS MARK slides his or her farthest hand towards the blue field.

7.9.2.1.2. COUNT 2: NPB and CARRY replaces their outside hand with the inside while placing two fingers on the end of the flag, cutting the flag in half. MARK pinches the underside of the flag approximately in the middle. FOLD and HAND-OFF places his or her inside hand underneath for support.

7.9.2.1.3. COUNT 3: The bearers on the NPB side throws the flag over towards the blue field with palms up, and hands flared.

7.9.2.2. Bearers on the NPB side places their throw-over hand underneath the flag for support while the bearers on the FOLD side set the borders.

7.9.2.3. Once the borders have been set, MARK initiates the pulling out of support hands underneath the flag.

7.9.2.4. **NOTE**: Bring the two open ends of the flag together, leaving approximately three inches of border from the union side of the flag and the striped edge. This is known as establishing the border; the two open ends do not lie evenly upon each other; there needs to be a definite three-inch margin. NOTE: This margin is used to make certain that when the fold is complete, no red portion shows. This creates an additional three inches of insurance since everything folds into the blue of the union

7.9.2.5. Once all hands have been placed back in original positions, the flag is once again centered over the casket. (This sequence of events is repeated for the throw over of the flag)

7.9.2.6. The NPB and FOLD starts a triangular fold by bringing the striped corner of the folded edge to the open edge. Ensure the outside edge of the fold forms a 45-degree angle.

7.9.2.7. Next, fold the outer point inward, parallel with the open edge, to form a second triangle. Continue to fold the flag in this manner.

7.9.2.8. Throughout the flag folding sequence, MARK, CROSS MARK, CARRY, and HAND-OFF feeds the flag towards NPB and FOLD.

7.9.2.9. Every 2 & 1/2 folds the team slides their hands towards the other, thus feeding the flag.

7.9.2.10. Once a bearer's hands leave the flag, they should come to the position of Attention.

7.9.2.11. When the first fold enters the blue field, the two center bearers steps towards the NPB and FOLD. The bearer, whose back is to the family, to ensure they step at the same time may give an eyewink.

7.9.2.12. **NOTE**: The tip of the flag should enter the blue union and not exceed the second star. This is a rule of thumb to prevent the flag from being folded long and therefore not allowing for enough flag to be tucked at the end.

7.9.2.13. The fold continues through the union.

7.9.2.14. CROSS MARK ensures all red material is properly tucked by pulling out the union then rolling under any red material showing on the flag.

7.9.2.15. After making five more folds, the flag tip is approximately six inches from the hoist (white edge-band). MARK and CROSS MARK makes a 45-degree fold with the right side of the flag with his or her right hand, neatly tuck the remaining excess flag into the tuck pocket formed by the folded flag. They look for any red or white parts of the flag sticking out of the blue union and tuck them in so they are not visible.

7.9.3. NPB Flag Dressing Sequence

7.9.3.1. NPB takes hold of the flag and pull it in towards his body.

7.9.3.2. NPB has both hands at the top portion of the flag. Slowly slide the left hand down, flare out, and cup underneath the flag. Repeat this flaring process with the right hand, however the right hand sweeps across the front of the flag to the left corner.

7.9.3.3. The right hand slowly slides up to the top point of the flag.

7.9.3.4. Rotate the flag in a clockwise motion with the right hand while simultaneously lifting the flag up towards the sky. Rotation is complete once the top tip of the flag is directly in front of the nose, and the bottom of the flag, now on the top, is parallel to the ground.

7.9.3.5. Lower the flag until the upper portion of the flag is at eye level.

7.9.3.6. The left hand comes up and join the right hand, ensuring the fingers are together.

7.9.3.7. The dressing sequence is now complete and the flag is ready to be handed off to the Chaplain or person as decided earlier.

7.9.3.8. NPB performs, **Present**, **ARMS** in tribute to the flag.

7.9.3.9. The NPB centers in and faces the team.

7.9.3.10. Once the flag has been presented to the next of kin, the C/NCOIC or C/OIC gives the command "**Bearers, POST**."

7.9.3.11. The NPB gives the command "**Face, ME**" or "**Face, AWAY**" and the team departs.

Section D - Two-Person Funeral

7.10. Purpose.

7.10.1. The two-person funeral is primarily used for veterans.

7.10.2. Provides military representation to present the flag to the next of kin.

7.11. Sequence.

7.11.1. Two qualified Honor Guard members pre-position themselves at curbside awaiting the procession.

7.11.2. When the hearse approaches, both members execute **Present, Arms**.

7.11.3. Once the hearse passes, both members execute **Order, Arms**.

7.11.4. The family designated pallbearers secure the casket and proceed to graveside.

7.11.5. Honor Guard members follow the pallbearers to graveside and position themselves at both ends of the casket once it has been placed on the lowering device.

7.11.6. The Honor Guard members wait for a cue from the chaplain or funeral representative after Taps has been played before folding the flag (see two person flag fold section for detailed instructions). While the eulogy or sermon is given, the honor guard personnel stand at the position of **Stand**, **AT EASE**, once given their cue they simultaneously move to the position of **ATTENTION**.

7.11.7. Upon completion of the flag fold, one member presents the flag to the military representative or clergy who gives remarks of condolence to the next of kin. If the family wishes and authorized by the funeral director, a member of the Honor Guard may have this honor.

7.11.8. The same member executes **Present**, **ARMS**.

7.11.9. Both members execute the appropriate facing movement together and depart the ceremony area.

7.11.10. Return to the pre-designated area.

7.11.11. Ceremony complete.

7.12. Two Person Flag Folding Procedures.

7.12.1. Two qualified honor guard personnel to fold the flag.

7.12.2. One honor guardsman is positioned at each end of the flag.

7.13. Flag Folding Responsibilities.

7.13.1. Before the ceremony begins, establish between the two personnel who takes charge during the ceremony.

7.13.2. Determine who is the primary folder of the flag.

7.13.3. The other individual is responsible for holding the opposite end of the flag, ensuring it stays level while the flag is being folded.

7.13.4. Determine who presents the flag to the next of kin and recite the message of condolence.

7.14. Flag Folding Sequence After "Taps" Has Been Played.

7.14.1. The individual who folds the flag initiates each movement. The other individual follows his or her lead.

7.14.2. Both members secure the four corners of the flag over the casket.

7.14.3. Two side steps away from family and friends is taken to clear the flag from the casket, ensuring enough room is provided to enable the folder to step towards the hoist end of the flag while they fold.

7.14.4. Step 1: Bring the two open ends of the flag together, leaving approximately three inches of border from the union side of the flag and the striped edge. This is known as establishing the border; the two open ends do not lie evenly upon each other; there is a definite three-inch margin. NOTE: This margin is used to make certain that when the fold is complete, no red portion shows. This creates an additional three inches of insurance since everything folds into the blue of the union.

7.14.5. Step 2: Bring the hand not securing the established border back to the opposite corner. The individual at the union end of the flag flares down with the right hand and secure the other corner. The individual at the striped end flares down with the left hand and secure the -opposite corner.

7.14.6. Step 3: Repeat steps 1 and 2.

7.14.7. Step 4: The individual folding the flag begins by making a triangular fold bringing the striped corner of the folded edge to the open edge. Ensure the outside edge of the fold forms a 45-degree angle.

7.14.8. Step 5: Fold the outer point inward, parallel with the open edge, to form a second triangle.

7.14.9. Step 6: Continue folding the flag alternating steps 4 and 5 until the flag reaches the end (approximately 6-10 inches but may vary). This process usually involves ten folds on the standard interment flag.

7.14.10. Step 7: The individual who folded the flag reaches underneath the flag with his or her right hand. This position resembles an individual cradling the flag. With the left hand and it's thumb, "MARK" holds the flag by placing the thumb parallel to the folded portion of the flag with the rest of the hand remaining underneath the flag.

7.14.11. Step 8: The individual that secured the flag during the folding imitates the same procedures as the folder did in step 7, but on the opposite side of the flag. This is known as the "CROSS MARK."

7.14.12. Step 9: With both thumbs in position, the individual securing the flag makes a 45 degree fold with the right side of the flag with his or her right hand.

7.14.13. Step 10: Crease the excess portions of the flag and neatly tuck it in the pocket formed by the folded flag.

7.15. Flag Dressing Sequence.

7.15.1. Step 1: The individual that presents the flag secures the flag next to his or her chest.

7.15.2. Step 2: Position both hands at the top portion of the flag. Slowly slide the left hand down, flare out, and cup underneath with the left hand. Repeat this flaring process with the right hand; however, the right hand sweeps across the front of the flag to the left corner of the flag.

7.15.3. Step 3: The right hand slowly slides up to the top point of the flag.

7.15.4. Step 4: Rotate the flag in a clockwise motion with the right hand while simultaneously lifting the flag up towards the sky. Rotation is complete once the top tip of the flag is directly in front of the nose and the bottom of the flag, now on the top, is parallel to the ground.

7.15.5. Lower the flag until the upper portion of the flag is at eye level.

7.15.6. The left hand comes up and joins the right hand, ensuring the fingers are joined and remain together.

7.15.7. The dressing sequence is now complete, and the flag is ready to be handed off to the Chaplain or person as decided earlier.

Section E – Colors Element Funeral Sequences

7.16. Full Honor Funerals.

7.16.1. Graveside Service: Upon arrival of the hearse, the NCE commands, **Colors**, **ATTENTION**. Upon the salute of the C/OIC or C/NCOIC, the NCE commands **Present, ARMS**. Colors remain at that position until the C/OIC or C/NCOIC of the ceremony drops his salute at the graveside. At this time, the NCE commands, **Order, ARMS**; **Ready, CUT**; **Stand at, EASE** (all in a quiet tone). After the service is completed, the OIC/NCOIC of the ceremony assumes the position of attention and "Present Arms." This is the cue for the colors to do the same. The NCE commands, **Colors, ATTENTION**; **Present, ARMS**. After "Taps" is completed, the NCE commands, **Order, ARMS**; **Ready, CUT** and remain at the position of attention.

7.16.2. Retiring the Colors: After the flag has been presented to the family, the pallbearers start their departure sequence. This is the cue for the colors to leave the graveside. The NCE commands, **Port, ARMS**; **Colors Turn**, **MARCH**, and depart for the transportation. Upon arrival at the transportation, the NCE commands, **Mark Time**, **MARCH**. The right non-operating parade rifle guard marks time, the NCE, CAP flag bearer, and left non-operating parade rifle guard advances forward to the left side of the right non-operating parade rifle guard. The NCE commands **Colors, HALT**; **Order, ARMS**: **Present, ARMS** (pause) **Order, ARMS**; **Ready, CUT; FALLOUT.**

7.17. Memorial Chapel Service.

7.17.1. Explanation: Memorial services are conducted based upon the entitlement of the deceased. The term "Memorial Service" usually refers to a ceremony for those remains not recovered.

7.17.2. Advancing the Colors/Responsibilities of the Flag Bearer: Prior to the beginning of the memorial service, the family is in the chapel. A color element (without hats or weapons since it is customary not to take weapons inside a church) and a flag bearer are pre-positioned in the vestibule of the chapel. (The color team follows the flag bearer.) The colors are at "Carry Colors." The Chaplain moves to the rear of the chapel, executing an "About Face" immediately in front of the color team. As the chaplain steps off, the NCE commands, **Forward, MARCH**. The colors and the flag bearer steps off. When the formation arrives at the front of the chapel, the chaplain moves to the pulpit, the NCE commands, **Ready**, **SPLIT**. The colors execute a split and curl movement. When the colors are in position, the NCE commands, **MARK TIME**; **Colors, HALT**. The flag bearer moves forward and place the pre-folded flag on the small table located in front of the altar. The bearer then executes an "About Face" and return to the vestibule area by proceeding down the center aisle. The NCE commands, **Order, ARMS**; **Ready, CUT**; **Colors, Stand At, EASE**. At the conclusion of the service, the NCE of colors commands, **Colors, ATTENTION**; **Right Shoulder, ARMS**; **Ready, CUT**. The chaplain steps down from the pulpit, advances toward the table, and picks up the flag. He or she remains standing at attention with the flag in the palms of his hands. This is the cue to the HGOIC of the ceremony to signal the bugler for "Taps."

7.17.3. Retiring the Colors: When the NCE of the color team sees the chaplain pick up the flag, the NCE commands, **Present, ARMS**. Upon completion of the playing "Taps," the NCE of the Color team commands, **Right Shoulder, ARMS**. The chaplain takes the pre-folded flag, proceed down through the colors to the family, and present the flag. At this time, the NCE commands, **Forward, MARCH,** the color team moves forward, and march down the center aisle and out the chapel. This concludes the memorial service. **NOTE**: Both non-operating parade rifle guards execute a hand salute upon the command of **Present, ARMS**.

Section F - Bugler and Bagpipes

7.18. If bugler or buglers are used, they are stationed off to one side out of sight of the family. TAPS or Echo TAPS is played after the non-CAP firing party but before the flag is folded. The cue is when the chaplain (brief the chaplain ahead of time) steps back.

7.19. If a bagpiper or bagpipers are used, the player is stationed off to one side out of sight of the family. "Amazing Grace" is the traditional piece played by the bagpipers and should be played before the Colors Element, the non-CAP firing party and bugler is called to **ATTENTION**. The cue for the bagpipers to begin is same as above.

7.20. Sequence of Events.

7.20.1. When the Chaplain finishes the religious service, he or she steps back two paces to indicate the completion of the service. Either on that cue or a predetermined nod from the HGOIC, C/OIC or C/NCOIC, the non-CAP firing party, bugler, and colors elements are commanded **ATTENTION** or **Order, ARMS**, as appropriate. This is immediately followed by the bugler and colors element executing the position of **Present, ARMS**.

7.20.2. The non-CAP firing party executes the firing of volleys and, on completion, return to their original position facing the grave. At **Order, ARMS**, the non-CAP firing party executes **Present, ARMS** while the bugler sounds TAPS.

7.20.3. As soon as the last volley is fired, the bugler executes **Order, ARMS**, raising the bugle, and sounding TAPS. At the conclusion of TAPS, all elements are given the command **Order**, **ARMS**.

7.20.4. The pallbearers fold the flag and give it to the predetermined recipient.

7.20.5. After the flag presentation, the pallbearers and C/OIC or C/NCOIC execute the proper military movements, march away from the gravesite and join the other participating elements at the a predetermined location. The NCOIC of the non-CAP firing party commands the non-CAP firing party and bugler to rejoin the pallbearers and color element. When all are ready, the OIC or NCOIC of the funeral ceremonial team gives the appropriate commands and all elements move off at quick time and proceed to the assembly point. When halted near the military vehicle, the non-CAP firing party clears and inspects its rifles.

Arrival of Hearse

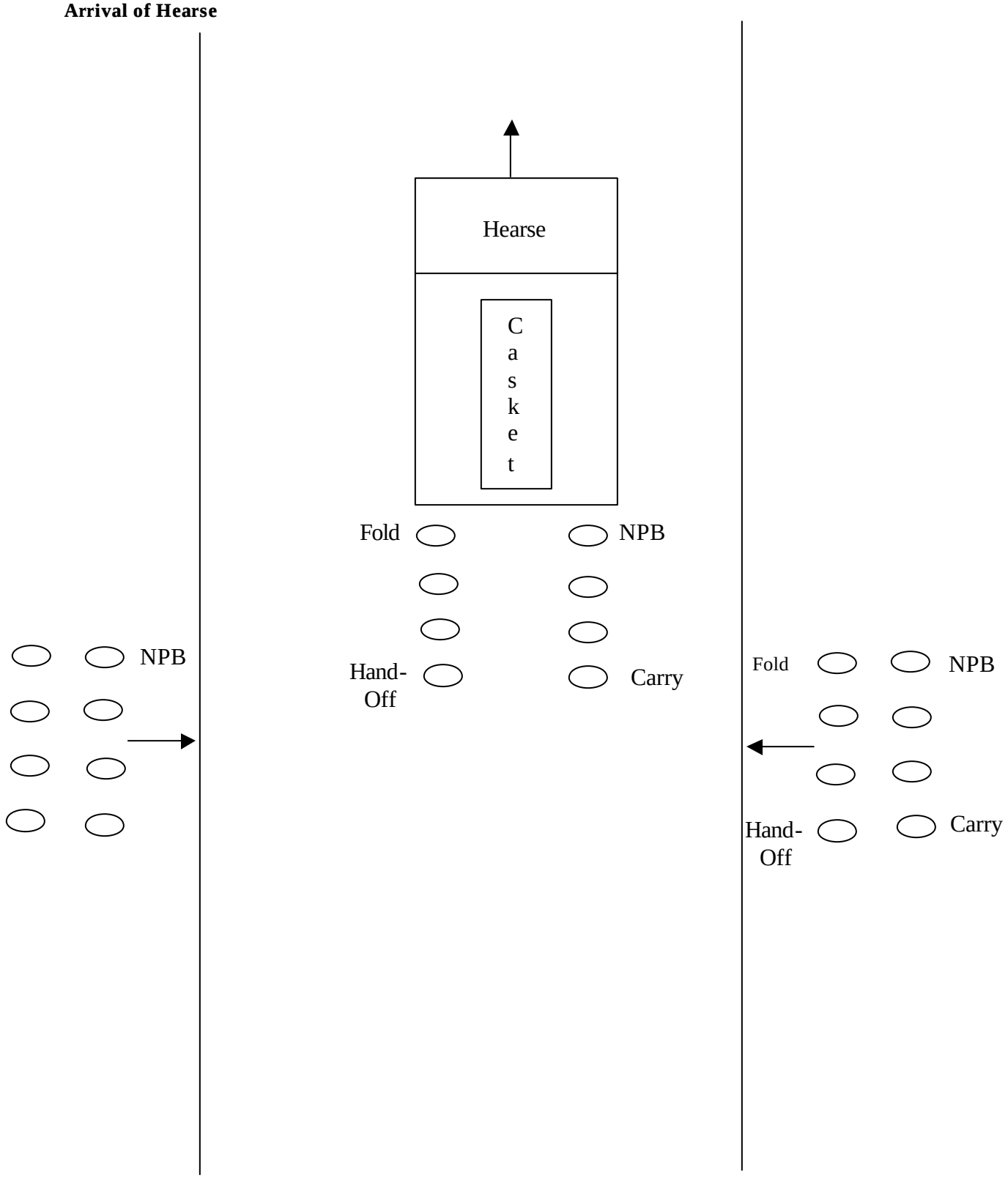
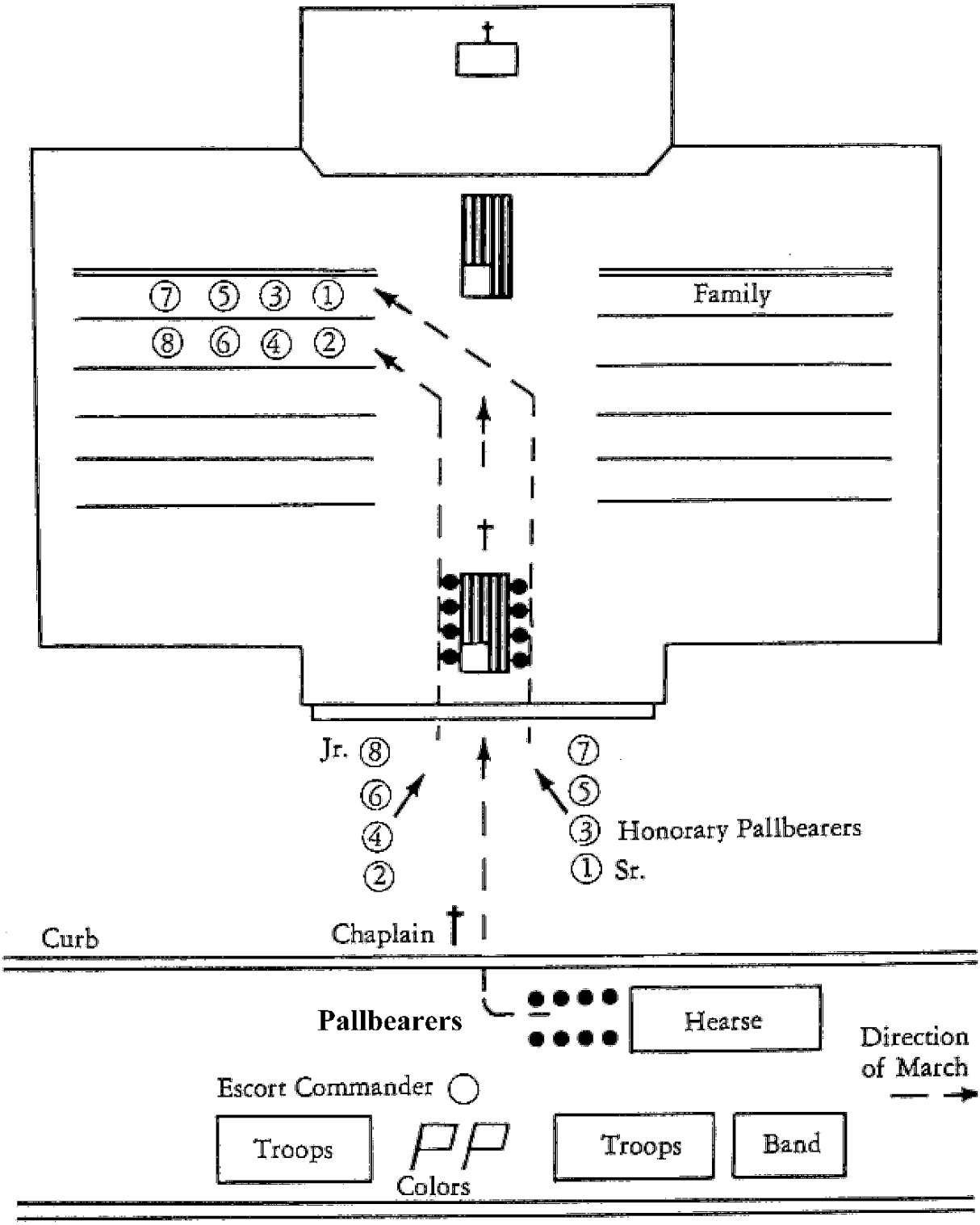


Figure 1 - Arrival of Hearse



Honorary pallbearers salute while honors are being rendered; then they fall in behind the casket to enter the chapel.

Figure 2 - Entering the Chapel

Honorary pallbearers precede the casket out of the chapel and take positions in reverse of the ones they took before the service, as indicated. They salute while escort renders honors and hold the salute until the band ceases playing; then they take positions on either side of the hearse or caisson. (If riding, they proceed to cars ahead of the chaplain's car.)

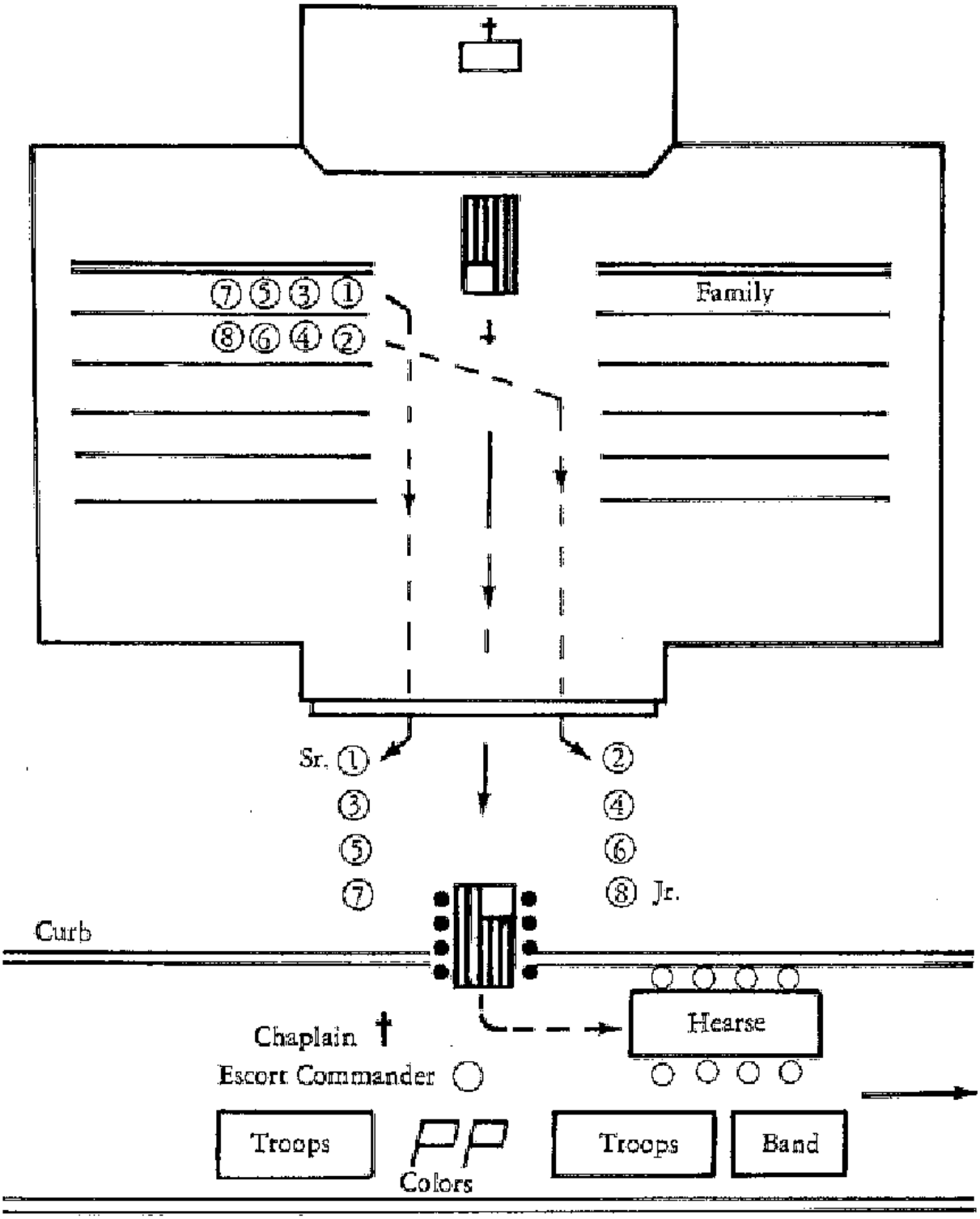


Figure 3 - Leaving the Chapel

Chapter 8
DRAMA ELEMENT

8.1. General. CAP needs to be part of the program to do something to warn younger people against the dangers of drugs and alcohol. The Drama Element has been used for this purpose.

The Element is responsible for writing, producing, and performing skits that support the Civil Air Patrol's Drug Demand Reduction (DDR) Program. Support of the DDR program in this manner does not imply that you receive DDR money. This is a support program that helps make America drug free.

8.1.1. There are several ways that the Drama Element supports the DDR. The best known is with skits showing the results of using drugs and alcohol.

8.1.2. Other ways that DDR support can be shown is by talking with the audience after a performance, participating in the Red Ribbon Week, community programs on drug awareness, the local health department's Health Fair, K-Mart's Race Against Drugs, etc. The important thing is to be involved.

8.2. Skits and Props. America has a problem. That problem is drugs. The country is fighting for its youth in the war against drugs. How can Civil Air Patrol Honor Guards help in this fight? With so much information available, the material for building a skit around is easily attained. One of the best ways is just talking with the cadets, which we cover in this lesson. But first, let us look at how to develop a skit.

8.2.1. One of the elements of an Honor Guard is the Drama Element. This is the element that is the primary source of skits and props. However, that does not mean that members of other elements cannot be used in a skit, on stage or behind the stage. Putting on a skit takes the whole team working together. If you have some cadets on the Honor Guard who are involved in drama in school, use them. They are a huge help and asset to the Drama Element.

8.2.2. Before you start with the words, you need to know your subject and audience. The skit needs to relate to the audience and show how drugs can affect teenagers. It is sad to say, but children in elementary school today are using drugs as well. Target your skit to the age of the audience. Have a different skit for each age group you plan to present the skit to. Do not try to write a skit for an audience of all ages unless it is one that reflects a universal problem such as smoking or drinking. Remember the KISS principle: Keep It Short and Simple. The length is not as important as the impact on the audience.

8.2.3. One good source might be a poem that you have read or heard about on the topic of drunk driving, getting high, or being alone and fighting depression. You might even find an advertisement that can be used. Check the various drug education web sites for possible material. You may even have a talented cadet that comes up with an idea or even the entire script. Look for items that express the effects of drug use and how it makes those around the user feel.

8.2.4. Once you have the idea and the scenes for the skit, it is time to fill out the words that make the skit take shape. Remember that the skit changes as you start to act it out. You do not have to be an experienced director; you just have to believe in the message.

8.2.5. You now have some ideas on finding written material for a skit. Another way to generate materials is by talking to cadets for ideas of what they face every day.

8.3. Getting the cadets to talk to you openly and honestly is one of the hardest things to accomplish. Cadets normally do not talk to adults about their problems or things that bother them in their everyday life. Once you have the cadets gathered around, ask some questions and then just let them talk. You listen (this is the most important thing you can do).

8.3.1. What questions? That's is hard. Here are a few ideas to get you started.

8.3.1.1. What are you faced with at home, neighborhood, or family regarding drugs?

8.3.1.2. What is the big deal on selling drugs in school? What is hot now?

8.3.1.3. How do you feel when a friend is "hooked"?

8.3.1.4. Do you look the other way or try to help a friend break a habit?

8.3.1.5. If one of your friends dies from an overdose, do you ever think about what you could have done to prevent the death? How do you feel about this friend dying?

8.3.1.6. Have you ever thought about suicide? Why? What stopped you? How can you use that to help someone else?

8.3.2. Again, listen to the cadets; take notes, and then you can format the skit. The best-received skits come from real life.

8.4. Now that you have the idea, let us put it into action. Put your ideas on paper, write the script, and put the skit together. How can you make it better visually? Props! You are not a professional artist or a prop builder? Let us find out what you can use to aid in getting the message across.

8.4.1. Have you ever seen a play where they use a few props that suggest more? This is how many stage plays handle props because of cost, ease of setting up and moving them, as well as the confines of the space on the stage. You can do the same thing. You can use sounds off stage to suggest police or ambulance or any other activity that does not have to been shown to understand what is going on. A simple wreath and cardboard headstone for a grave gets the message across. Use your imagination. Costumes are props also. Try for everyday clothes that you can borrow that are easily obtained or found in someone's closet.

8.4.2. Some props have to be made for a particular skit. If this is the case, then keep in mind that you need to transport all the props, including costumes, along with the members to the location. Parents can become an invaluable asset to the Drama Element by helping with the building of the needed props, the transportation, sewing, etc. Recruit them!

8.5. Putting it all together can the hardest part of the entire process, or it can be the easiest. How is that, you ask? Let us take a look at the process of putting the skit together.

8.5.1. First is the idea. Once you have decided on one particular idea, you then decide what age audience you are presenting this skit to. Once you decide on the audience, the script is written with the audience's level of comprehension in mind. If you are writing for an elementary school audience, you do not write your materials the same way as you would for a high school audience.

8.5.2. While you are writing the script, make notes in the margin concerning props, costumes, sounds, etc. that you think might be appropriate. While you are writing the script, do not forget to keep a tally of the number of characters that are needed. You need to note any actions that are taking place.

8.5.3. Once the script is to your liking, have the various characters "walk through" the script. They do not have to memorize their lines at this point. Some very successful skits use a narrator off stage rather than character lines. While conducting the "walk through," make sure you note any changes or words to the script. There are changes, so do not get upset if it seems that the script needs a lot of changes. This is a natural process of fine-tuning the skit.

8.5.4. Once you are satisfied with the script and the characters, it is time to discuss the costumes, props, and sounds using the notes you have made. When that is agreed on and everything seems to work together the way you want, start with the practices until the skit flows smoothly from start to finish. See; you can do it! Good luck!

8.6. Additional Information. Attachment 4 has a skit that has been performed with great success for you to see how a skit may be developed. Also in Attachment 4 is a DDR Guideline and Information that has been very helpful.

Chapter 9
AWARD CEREMONIES

9.1. General. CAP Honor Guardsmen may be used during a ceremony where awards are presented. This requires one or two members and may be performed by members of any of the four elements. Awards may be any of the promotions, decorations, recognition, certificates or trophies used in Civil Air Patrol.

Section A - Awards Bearer Procedures

9.2. Pre-ceremony Procedures.

9.2.1. Participate in a talk-through meeting with key personnel to rehearse the ceremony.

9.2.2. Ensure essential items are brought to the ceremony.

9.2.2.1. A neat, serviceable awards pillow (see Attachment 2).

9.2.2.2. All medals, letters, certificates, flowers, etc.

9.2.3. Survey ceremonial area.

9.2.4. Set up an awards table, preferably near the narrator's podium; this is the called "ready area."

9.2.4.1. Arrange awards along the table in the order they are presented.

9.2.4.2. Ensure awards are complete and presentable.

9.2.4.3. Determine exact positions of host and awardee; this is called "center stage."

9.2.4.4. Ensure a direct, clear route is established between the ready area and center stage.

9.2.4.4.1. Route should ensure bearer remains on host's right.

9.2.4.4.2. The awards bearer never crosses in front of awardee.

9.2.5. Set cues.

9.2.5.1. Ensure narrator sets cues in the narration to signal when the awards bearer should began.

9.2.5.2. Cues are timed so the narration ends with bearer's arrival at center stage.

9.2.5.3. A phrase or word in narration is the best signal.

9.3. Ceremony Procedures.

9.3.1. Before the citations are read, gather all awards to be given to that awardee.

9.3.1.1. The first award should be placed on the pillow.

9.3.1.2. Remaining awards are placed underneath the pillow in the order they are to be presented.

9.3.2. Remain in the ready area until narrator gives the cue to begin walking.

9.3.3. With strict bearing proceed ceremonially to center stage, halting 1 pace from host's right side.

9.3.4. Extend the pillow slightly to the host with the forearms parallel to the ground.

9.3.4.1. If the award is a medal (or awardee keeps the award), take 2 steps back after it is taken from the pillow.

9.3.4.2. If the award is a citation (or the award is given back to the awards bearer), take 1 step back after the award is taken from the pillow.

9.3.5. When host turns to place the citation back on the pillow, take 1 step forward to retrieve the award.

9.3.6. After final presentation, take 2 steps back, execute a three-count about-face and proceed to the ready area.

9.3.6.1. If there is a flower bearer, remain at attention until the flower bearer has concluded.

9.3.6.2. When the flower bearer steps back and joins the awards bearer, they leave together by executing a three-count-about face, then proceeding to ready area.

9.3.7. Repeat the procedures for each dignitary or awardee.

9.4. Post Ceremony Procedures.

9.4.1. Ensure all awards have been given to each awardee.

9.4.2. Ensure all remaining items have been returned.

9.4.3. Attend a debriefing (or after action report) with key personnel to critique the ceremony.

Section B - Flower Bearer

9.5. If a female escort of an awardee is also being recognized, you might want to present flowers to her. If so, these are the procedures for the flower bearer.

9.6. Pre-Ceremony Procedures.

9.6.1. Participate in a talk-through meeting with key personnel to rehearse the ceremony.

9.6.2. Ensure proper items are brought to the ceremony:

9.6.2.1. All needed flower bouquets.

9.6.2.2. Ensure they are neat, clean, and fresh.

9.6.3. Survey ceremony area.

9.6.3.1. Help set up an awards table, preferably near the narrator's podium; this is called the "ready area."

9.6.3.1.1. Arrange flowers along the table in order they are presented.

9.6.3.1.2. Ensure the bouquets are complete and presentable.

9.6.3.2. Determine the exact positions of the host and awardee; this is called "center stage."

9.6.3.3. Ensure a direct, clear route is established between the ready area and center stage.

9.6.3.3.1. The route should ensure bearer remains on host's right.

9.6.3.3.2. The flower bearer never crosses in front of awardee.

9.6.3.4. Ensure the narrator sets cues to signal when the flower bearer should begin walking.

9.6.3.4.1. The flower bearer's arrival to center stage is synchronized with the end of the citation prior to floral presentation.

9.6.3.4.2. A phrase or word in the narration is the best signal.

9.7. Ceremony Procedures.

9.7.1. Approach

9.7.1.1. Before the last citation is read, gather the flowers to be given to that particular awardee.

9.7.1.1.1. The awards bearer is already at center stage.

9.7.1.1.2. Bouquets are given **stems first**, so the bulbs are at your right shoulder, stems to the left.

9.7.1.1.3. Keep the flowers near the body, forearms parallel to ground.

9.7.1.2. Remain at the ready area until the narrator gives you the cue to post.

9.7.1.3. With strict bearing proceed slowly to center stage. Halt two paces from the host's right, and directly to the right of the awards bearer.

9.7.1.4. As the spousal certificate is read, take two paces forward and extend the bouquet to the host. As the host secures the flowers, come back to attention.

9.7.1.5. Floral bouquets are usually the final presentation.

9.7.1.5.1. Take two paces back, coming alongside and even with the awards bearer's right.

9.7.1.5.2. When the flower bearer is even with the awards bearer, they leave together.

9.7.1.5.3. Simultaneously, execute a three-count-about face, and proceed to the ready area.

9.7.1.5.4. Repeat the procedures for each dignitary or awardee.

9.8. Post-Ceremony Procedures.

9.8.1. Ensure all bouquets have been given to awardee, and all remaining items are returned.

9.8.2. Police the ready area, route, and center stage for any foliage from the floral arrangement.

9.8.3. Attend a debriefing (or after action report) with key personnel to critique the ceremony.

Chapter 10
RETREAT CEREMONY

10.1. Personnel.

10.1.1. (1) Officer-in-Charge (HGOIC)

10.1.2. (1) Cadet Officer-in-Charge (C/OIC)

10.1.3. Band (Optional)

10.1.4. (4 to 8) Flag Detail

10.1.5. (30) Flight Personnel (2 x 15) with parade rifles

10.1.6. (2) Flight Commanders

10.1.7. (2) Guides with parade rifles

10.1.8. (2) Spares

10.1.9. (1) Guidon Bearer

10.2. Equipment.

10.2.1. Base Flag or All purpose flag

10.2.2. Recorded music if band not available

10.3. Preparation.

10.3.1. Schedule at least one practice, one day prior to the ceremony.

10.3.2. The HGOIC ensures that the base security force is notified of the upcoming retreat ceremony in order to provide the necessary traffic control.

10.3.3. The intersections surrounding the flagpole should be blocked off 15 minutes prior to retreat time and the street should be marked for the flights' positions.

10.4. Sequence Of Events.

10.4.1. HGOIC oversees activity from no specific location. The C/OIC and the guidon bearer come to the position of Attention. The C/OIC gives the command **Guidon, Forward, MARCH**. The C/OIC and guidon bearer advances forward to a position six paces in front of the flight(s).

10.4.2. The C/OIC gives the command **Mark Time, MARCH**; **Guidon, HALT**. The guidon bearer stands fast and the C/OIC executes a "Three-Count-About Face" and gives the command **Honor Guard, ATTENTION**. Flight commanders echo preparatory commands, as appropriate.

10.4.3. The C/OIC gives the preparatory command **Right**. All elements in the formation execute movement on the C/OIC's command of execution, **FACE**.

10.4.4. The flight commanders and guides execute the “Flight Commanders / Guides Posting Sequence”

10.4.5. The C / OIC gives the command **Right Shoulder, ARMS**. The C / OIC gives the command **Guidon, Ready, FACE**. The C / OIC executes a “Left Face” as the guidon bearer executes a “Right Face,” and they both automatically advance forward.

10.4.6. The C / OIC and the guidon bearer advance six paces to the front of the squadron, and the C / OIC commands **MARK TIME; Guidon, HALT**.

10.4.7. The C / OIC executes a Three-Count-About Face and gives the preparatory command **Forward**. All elements of the formation execute movement on the command of execution **MARCH**.

10.4.8. As the C / OIC and guidon bearer approach their position at the flagpole, the C / OIC gives the command **Left Flank, MARCH.** They then proceed to their appropriate marks. The C / OIC then gives the command **MARK TIME**; **Guidon, HALT** and executes a “Three-Count-About Face.”

10.4.9. The C / OIC gives the command **Mark Time, MARCH** as the flag detail stops exactly in line with the C / OIC’s position. The C / OIC gives the preparatory command **Honor Guard**. All elements in the formation cease movement on the C / OIC’s command of execution **HALT**.

10.4.10. The C / OIC gives the preparatory command **Order**. The flight(s) execute movement on the C / OIC's command of **ARMS**.

10.4.11. The C / OIC gives the preparatory command of **Left**. All elements execute movement on the C / OIC command **FACE**.

10.4.12. The C / OIC then commands, **Flight Commanders, Dress Your Flights**.

10.4.13. Flight commanders salute the C / OIC at the same time and the C / OIC returns the salute. The flight commanders do a “Three-Count About Face.”

10.4.14. "A" flight commander commands, **Dress Left,** at which time the base file of the flight drops their heads and line up on their marks. The flight commander then commands, **Stand By**, **DRESS,** at which time the flight dresses to its left.

10.4.15. "B" flight proceeds as "A" flight did except that the command is **Dress Right**, **Stand By**, **DRESS**.

10.4.16. Flight commanders proceed to dress their flights and, after dressing the flights, command **Ready, FRONT**, beginning with tall flight and ending with short flight. Once the flight commander of "B" flight gives the command **Ready, FRONT**, both flight commanders proceed back to their original positions in front of their flights.

10.4.17. Once the flight commanders reach their original positions, the C / OIC then gives the command, **Stand At, EASE**.

10.4.18. The C / OIC does a “Three-Count-About Face,” goes to “Stand At Ease,” and waits for the proper retreat time.

10.4.19. The C / OIC comes to attention, does a “Three-Count-About-Face” and gives the preparatory command, **Honor Guard**. Elements execute movement on the command of execution **ATTENTION**.

10.4.20. The C/OIC then commands, **Guidon, Ready, FACE**. The C/OIC executes a "Left Face;" at the same time the guidon bearer executes a right face; and they step off together taking four paces, halt, and automatically execute an "Three-Count About Face."

10.4.21. The C/NCOIC of the flag detail commands **Forward, MARCH**, and the flag detail moves into position.

10.4.21.1. C/NCOIC is six paces away from, just to the right of, and facing the flagpole.

10.4.21.2. There is a guardsman on each halyard; they stand one pace back and facing the flagpole on either side.

10.4.21.3. The flag bearer stands on the leeward side (the direction in which the wind blows) and six paces back from the flagpole.

10.4.22. The C/OIC commands, **Guidon, Ready, STEP**. The C/OIC and guidon step off, take four paces forward, and halt, and both face front and automatically execute "Ceremonial-At-Ease."

10.4.23. The C/OIC comes to attention and commands, **Sound Retreat,** and returns to "Ceremonial-At-Ease."

10.4.24. Band plays "Retreat."

10.4.25. While "Retreat" is playing, the guardsmen untie the halyards from the cleat and arrange the halyards for the lowering of the flag.

10.4.26. "Retreat" complete; C/OIC comes to attention and executes a "Three-Count-About Face," and gives **Honor Guard, ATTENTION** followed by **Present**, **ARMS**. The C/OIC does a "Three-Count-About Face," and presents arms.

10.4.27. The flag detail presents arms except for the members lowering the flag.

10.4.28. Band plays the "Star-Spangled Banner."

10.4.29. On the first note of the music, the halyardsmen begin lowering the flag.

10.4.30. On the last note of the national anthem, the flag detail secures the flag.

10.4.31. C/OIC terminates his/her salute, executes a "Three-Count-About Face" and gives the preparatory command, **Order**. All elements execute movement on the command of execution **ARMS**.

10.4.32. The flag detail folds the flag while the C/NCOIC of the detail remains at attention facing the flagpole.

10.4.33. When the flag is folded, the flag detail marches back to their position between the flights facing the C/OIC with the C/NCOIC of the detail on the right and the flag bearer in the middle.

10.4.34. The C/NCOIC of the flag detail salutes and reports, **Sir/Ma'am, The Flag Is Secure**. The C/OIC returns the salute.

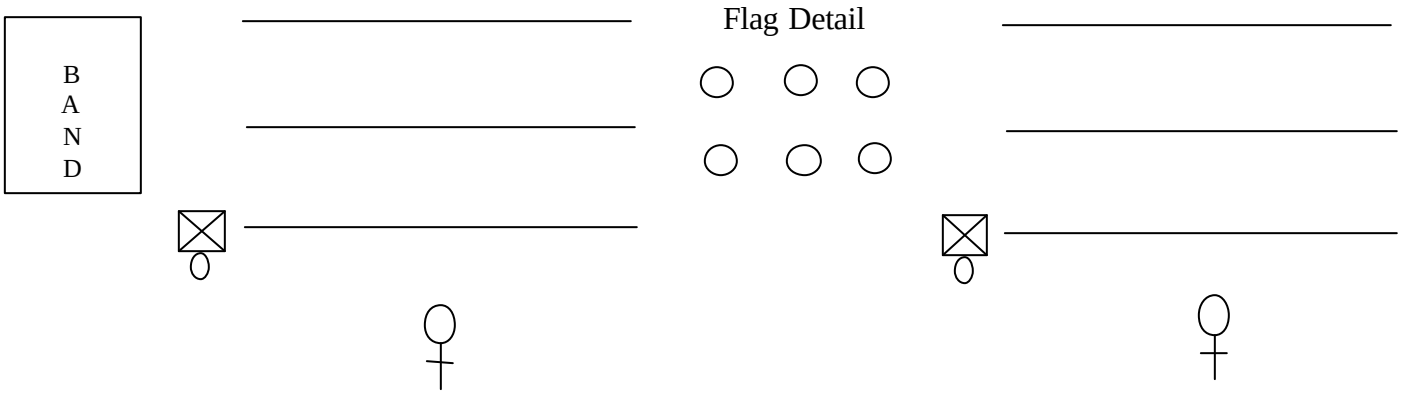
10.4.35. The C/OIC gives the commands **Right, FACE; Port, ARMS**. After the flights execute these commands the C/OIC then commands **Guidon, Ready, FACE**. Guidon bearer faces right and the C/OIC faces left, and both automatically step off and proceed to the front of the flights.

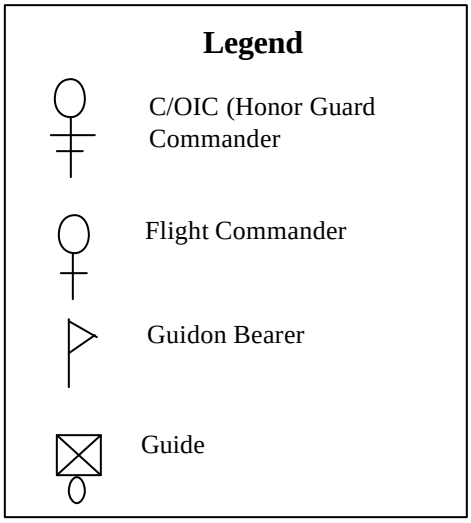
10.4.36. The C/OIC commands **Forward, MARCH**.

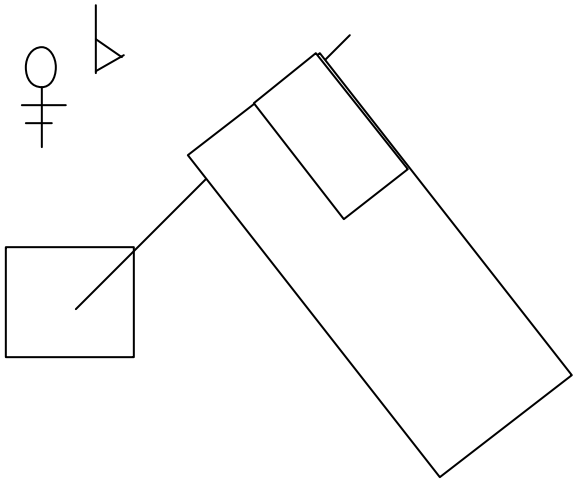
10.4.37. C/OIC marches the formation back to the fallout area, retires the colors, and dismisses the formation.

10.4.38. This ceremony is based on the USAF Honor Guard method and may be changed to meet local requirements. The flag detail may be omitted from being a part of the honor squadron and operate as its on entity.

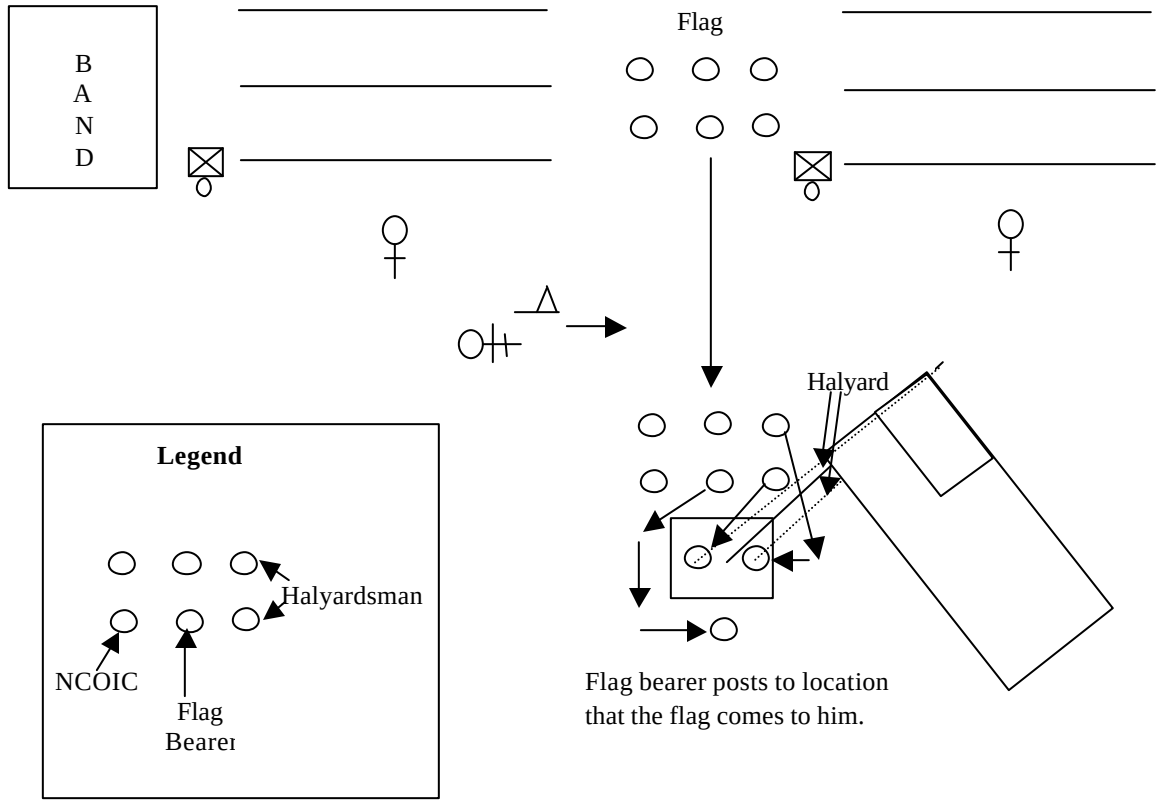
Retreat


Flag Detail
B
A
N
D


Legend
C/OIC (Honor Guard Commander
Flight Commander
Guidon Bearer
Guide



Retreat (continued)



Chapter 11
HONOR CORDON

11.1. General. A cordon is used by the military services to provide part of the honors and ceremonies accorded distinguished visitors. The cordon is composed of enlisted personnel equal to the number of gun volleys that their position is authorized. An honor cordon of 11 personnel is authorized for a Brigadier General. The Commander-In-Chief (or CINC; otherwise known as the President of the United States) warrants 21.

11.2. Advancement of Cordon.

11.2.1. THE C/NCOIC gives the command **Port, ARMS**. The cordon executes port arms.

11.2.2. The C/NCOIC gives the command **Forward, MARCH**. The cordon marches to a predetermined position and pick up an automatic mark time.

11.2.3. The C/NCOIC gives the command **Cordon, HALT**. The cordon halts.

11.2.4. The C/NCOIC gives the command **Order, ARMS**. The cordon executes order arms.

11.3. Dressing Sequence.

11.3.1. The C/NCOIC gives the command **Center, FACE**. Each element of the cordon faces towards the center, now facing each other.

11.3.2. The C/NCOIC gives the command **Dress Center, DRESS**. The cordon drops their heads and adjusts to the marks. The C/NCOIC gives the command **Ready, TWO**. The cordon snaps their heads in the direction the official party travels. The C/NCOIC gives the command **Ready, FRONT**. The cordon snaps their heads forward.

11.3.3. The C/NCOIC gives the command **Stand, AT EASE**. The cordon goes to ceremonial at ease and awaits the arrival of the official party.

11.4. Arrival.

11.4.1. Upon the arrival of the official party, the C/NCOIC gives the command **Cordon, ATTENTION**. The cordon comes to attention.

11.4.2. The C/NCOIC gives the command **Present, ARMS**. The cordon executes present arms. The official party passes through the cordon.

11.4.3. The C/NCOIC gives the command **Order, ARMS**. The cordon executes order arms.

11.5. Departure.

11.5.1. Upon the departure of the official party, the C/NCOIC gives the command **Present, ARMS**. The cordon executes present arms. The official party departs through the cordon.

11.5.2. The C/NCOIC gives the command **Order, ARMS**. The cordon executes orders arms.

11.6. March Off.

11.6.1. The C/NCOIC gives the command **Ready, FACE**. Both elements of the cordon face the direction that they marched on from.

11.6.2. The C/NCOIC gives the command **Port, ARMS**. The cordon executes port arms.

11.6.3. The C/NCOIC gives the command **Forward, MARCH**. The cordon marches off.

11.7. Cordon Sizes.

11.7.1. President/Ex-President, 21 man

11.7.2. Vice-President, 19 man

11.7.3. Secretary of Defense, 19 man

11.7.4. CJCS/Chief of Staff, 19 man

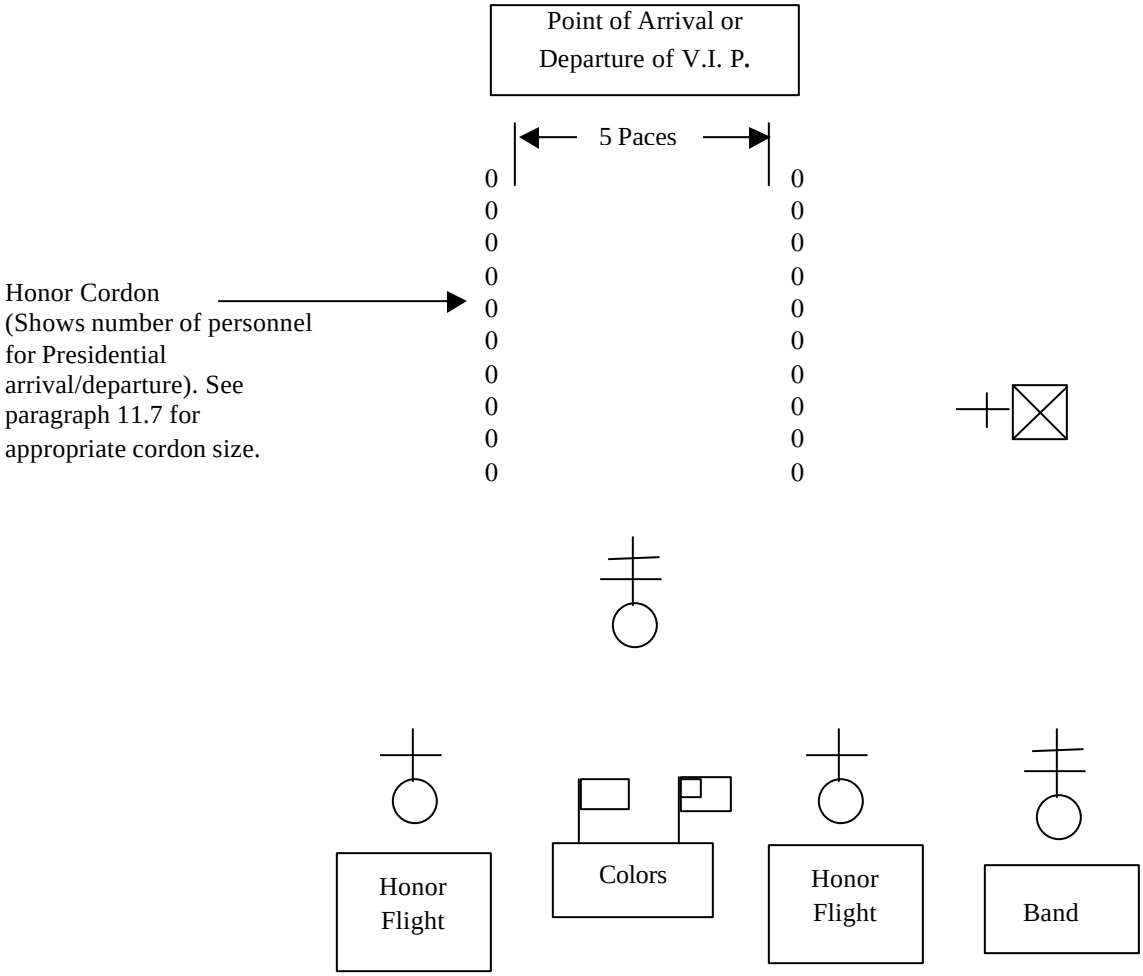
11.7.5. 4-Star General, 17 man

11.7.6. 3-Star General, 15 man

11.7.7. 2-Star General, 13 man

11.7.8. 1-Star General, 11 man

Honor Cordon



General layout of a full honors arrival / departure

Chapter 12
WREATH LAYING

NOTE: The following wreath laying ceremony procedures is a general guideline for any wreath laying ceremony the Unit Honor Guard may be requested to perform. Each occasion requires a different style of ceremony based on location and purpose. If only one Colors Element is used, adjust accordingly. If an item is not used, disregard all references to that item and adjust. All ceremonies should be conducted flawlessly with dignity and full military decorum.

12.1. General:

12.1.1. Terms.

12.1.1.1. HGOIC – Senior Member in Charge of Honor Guard.

12.1.1.2. C / HGC – Overall Cadet Honor Guard Commander.

12.1.1.3. C / OIC – Cadet Officer-in-Charge.

12.1.1.4. C / NCOIC – Cadet Non-commissioned Officer-in-Charge.

12.1.1.5. COT – Commander of Troops, Overall Cadet Honor Guard Commander

12.1.1.6. NCOR – C / NCOIC of Honor Cordon

12.1.1.7. NCT (A and B) C / NCOIC of Colors Element

12.1.1.8. NPC – C / NCOIC of Personal Colors Team (As needed)

12.1.1.9. DO – Door Opener

12.1.1.10. PC – Personal Colors (As needed)

12.1.1.11. WB – Wreath Bearer(s)

12.1.2. Personnel.

12.1.2.1. HGOIC

12.1.2.2. C / HGC

12.1.2.3. C / NCOIC

12.1.2.4. Wreath Bearer(s)

12.1.1.5. NCOR

12.1.1.6. 10 Person Cordon

12.1.1.7. Spare

12.1.1.8. Two 4 Person Colors Teams
12.1.1.9. 3 Person PC Team

12.1.1.10. Door Openers

12.1.1.11. Escorts

12.1.1.12. Radio Operator(s)

12.1.1.13. Narrator

12.1.2. Equipment.

12.1.2.1. Color Team Marking Stick

12.1.2.2. Cordon Marking Stick

12.1.2.3. 10 Non-operating Parade Rifles

12.1.2.4. 3 Radios

12.1.2.5. Foreign PC flag

12.1.2.6. 4 Flag Slings

12.1.2.7. 2 US National Flags

12.1.2.8. 2 CAP Flags with Unit Citation Streamers

12.1.2.9. Appropriate wreath and mat

12.1.2.10. Briefing Board

12.1.2.11. Commitment, Checklists, and Sequence of Events

12.2. Responsibilities:

12.2.1. C/NCOIC ensures that:

12.2.1.1. At least one rehearsal is scheduled, one day prior to the actual ceremony.

12.2.1.2. One day prior to the actual ceremony, the sequence of events and briefing boards are completed and reviewed by the HGOIC.

12.2.1.3. All other key players have completed their responsibilities.

12.2.2. HGOIC ensures:

12.2.2.1. That he or she attends rehearsal prior to ceremony.

12.2.2.2. Not later than 45 minutes prior to ceremony attends talk-through in an area located close to the ceremony site.

12.2.3. COT ensures:

12.2.3.1. All participants attend rehearsal prior to ceremony.

12.2.3.2. Not later than 45 minutes prior to ceremony attends talk-through in an area located close to the ceremony site.

12.2.4. Wreath Bearer(s) ensures:

12.2.4.1. The wreath is obtained and on hand.

12.2.4.2. Not later than 45 minutes prior to ceremony attends talk-through in an area located close to the ceremony site.

12.2.5. NCOR ensures:

12.2.5.1. Ceremony area has been marked for all cordon positions as early as possible.

12.2.5.2. All cordon members have their equipment and uniform is complete and correct.

12.2.5.3. Not later than 45 minutes prior to ceremony attends talk-through in an area located close to the ceremony site.

12.2.6. Spare ensures:

12.2.6.1. Vehicle(s), as needed, is (are) thoroughly clean inside and out.

12.2.6.2. Radio properly functions from ceremony area.

12.2.6.3. Coordinate departure time for driving Honor Guard personnel as needed to ceremony site.

12.2.7. NCT A ensures:

12.2.7.1. Ceremony area has been marked for all colors positions as early as possible.

12.2.7.2. Ensure all team members have their equipment and the uniforms are complete and correct.

12.2.7.3. Not later than 45 minutes prior to ceremony attends talk-through in an area located close to the ceremony site.

12.2.8. NPC ensures that the ceremony area is clear of all obstacles.

12.2.9. Radio Operator ensures:

12.2.9.1. Vehicle(s), as needed, is (are) thoroughly clean inside and out.

12.2.9.2. Radio properly functions from ceremony area.

12.2.9.3. Map of ceremony area outlining motorcade path, if used, with alternate route.

12.2.10. Narrator ensures:

12.2.10.1. Briefing board prepared 1 day prior to ceremony.

12.2.10.2. Upon arrival at ceremony area place briefing board in ready area.

12.2.10.3. Not later than 45 minutes prior to ceremony attends talk-through in an area located close to the ceremony site.

12.2.10.4. Retrieve briefing board after ceremony is completed.

12.3. Procedures:

12.3.1. Pre-Dignitary Arrival Sequence.

12.3.1.1. Protocol notifies Radio Operator to advance motorcade and signals C/NCOIC to commence with the pre-dignitary arrival sequence.

12.3.1.2. C/NCOIC cues NCT A by head nod.

12.3.1.3. NCT A commands **Ready, STEP.**

12.3.1.4. NCT B commands **Ready, STEP.**

12.3.1.5. A and B color teams halt on marks at the same time.

12.3.1.6. NCT A commands **Order, ARMS.**

12.3.1.7. NCT B commands **Order, ARMS.**

12.3.1.8. NCT A commands **Colors, Ready, CUT.**

12.3.1.9. NCT B commands **Colors, Ready, CUT.**

12.3.1.10. NCT A commands **Colors, Dress Center, DRESS.**

12.3.1.11. NCT B commands **Colors, Dress Center, DRESS.**

12.3.1.12. NCT A commands **Ready, FRONT.**

12.3.1.13. NCT B commands **Ready, FRONT.**

12.3.1.14. NCT A commands **Stand At, EASE.**

12.3.1.15. NCT B commands **Stand At, EASE.**

12.3.1.16. C/NCOIC cues NCOR by head nod.

12.3.1.17. NCOR gets on mark, facing Cordon and comes to attention.

12.3.1.18. COT simultaneously gets on mark, facing same direction as Cordon is facing and comes to attention.

12.3.1.19. NCOR commands **Cordon, ATTENTION**; **Port, ARMS.** NCOR faces left then commands **Forward, MARCH.** (no arm swing)

12.3.1.20. NCOR watches for lead right file, right foot to pass designated spot/point and commands **Column Right, MARCH.** NCOR takes six more steps and flanks right.

12.3.1.21. COT marches forward and inclines right to COT exchange mark, halts, and then executes ceremonial at-ease.

12.3.1.22. WB marches out with Cordon and halts on mark, faces right with no heel click.

12.3.1.23. NCOR gets on NCOR exchange mark, halts, and executes a right face.

12.3.1.24. Cordon marches to marks then automatically mark time.

12.3.1.25. NCOR commands **Cordon, HALT**; **Right File, Right File Only, Nine Paces Forward**, **MARCH**. Right file of Cordon takes nine paces forward and halts with no heel click. NCOR then commands **Order, ARMS**; **Ceremonial, AT-EASE.** NCOR does a three count about after the Cordon goes to ceremonial at-ease and automatically salutes.

12.3.1.26. As NCOR commands ceremonial at-ease, COT comes to attention, faces right. Timing the last heel click together with NCOR's three count about. (COT/NCOR are now facing each other. COT returns salute of NCOR.

12.3.1.27. NCOR orders down and automatically faces left at the same time as the COT faces left. NCOR then marches off with arm swing.

12.3.1.28. COT goes to ceremonial at-ease.

12.3.2. March-On Sequence.

12.3.2.1. DOs open car doors allowing dignitaries to exit with HGOIC.

12.3.2.2. Once car doors open the PC bearer commands **Colors, ATTENTION.** After dignitaries are in place NPC commands **Ready, STEP** and PC Teams does a left wheel and steps 4 close on 5 while going to shoulder arms (only when personal colors are used).

12.3.2.3. HGOIC signals C/NCOIC to cue Narrator.

12.3.2.4. C/NCOIC cues Narrator by head nod.

12.3.2.5. Narrator marches out to marks and halts. Narrator does a left face, a solo present arms, a solo order arms, then three count about face. Narration is given and then does a three count about face.

12.3.2.6. COT comes to attention while Narrator completes a three count about face so that they both heel click simultaneously.

12.3.2.7. Narrator does a solo presents arms; a solo order arms; left face; marches off.

12.3.2.8. NCT A commands **Standby, Colors, ATTENTION**; **Right Shoulder, ARMS**; **Colors, Ready, CUT.**

12.3.2.9. COT marches towards marks at the same time Narrator starts marching off. COT halts; faces left; does a solo present arms; a solo order arms; a three count about face; commands **Cordon, ATTENTION; Port, ARMS; Forward, MARCH.** COT commands **Column Left, MARCH** when the right file element leader's left foot is at or slightly after pre designated spot/point.

12.3.2.10. WB steps to mark slightly left of mat after COT commands "**Forward, MARCH**."

12.3.2.11. Cordon approaches marks and automatically marks time.

12.3.2.12. COT commands **Cordon, HALT; Order, ARMS; Center, FACE; Ready, TWO; Ready, FRONT;** completes a three count about face. COT commands **ADVANCE THE COLORS.**

12.3.2.13. NCT A commands **Colors, Forward, MARCH; Mark Time, MARCH; Ready, STEP; Mark Time, MARCH; Colors, HALT.**

12.3.2.14. COT does a three count about face and commands **Present** (NCT A echoes **Present**), **ARMS,** COT does a three count about face, a solo present arms, a solo order arms, then a three count about face, and commands **Order** (NCT A echoes **Right Shoulder**), **ARMS.** COT does a right face and marches to mark and halts, does a three count about face (all heel clicks are distinct and loud.).

12.3.3. Wreath Laying Sequence.

12.3.3.1. HGOIC or C/OIC gestures dignitaries to proceed.

12.3.3.2. NPC commands **Ready, STEP** and follows and then colors guards automatically present arms (only if personal colors are involved).

12.3.3.3. COT commands **Present** (NCT A echoes **Present**), **ARMS** when dignitaries reach a predetermined mark, then does a solo present arms.

12.3.3.4. Dignitaries approach a line (pre-drawn) and stop with C/OIC.

12.3.3.5. National anthems, as appropriate, are played.

12.3.3.6. COT orders down and commands **Order** (NCT A echoes **Right Shoulder**), **ARMS**.

12.3.3.7. WB (after "home of the brave" during the *Star Spangled Banner*) orders down and automatically steps off to pre-designated mark, halts, performs a right face, and extends the wreath.

12.3.3.8. COT commands, **Present** (NCT A echoes **Present**), **ARMS,** when dignitary's hand is on wreath.

12.3.3.9. After wreath is in place WB gestures dignitary back to marks. WB steps off with right foot and executes an immediate right flank and quickly marches back to mark in vicinity of COT and halts. WB executes a two count about face and a solo present arms ending both moves at the same time.

12.3.3.10. Muffled ruffles and taps are played, if available.

12.3.3.11. COT orders down on last note of taps and commands **Order** (NCT A echoes **Right Shoulder**), **ARMS.**

12.3.3.12. NPC commands **Step** after COT has commanded **Order** and executes the movement after COT has commanded **ARMS.**

12.3.3.13. C/OIC gestures dignitaries back towards assembly area once PC Team halts.

12.3.3.14. PC Team flanks left and repositions awaiting dignitary departure.

12.3.4. March-Off Sequence.

12.3.4.1. WB does a three count about face and marches off once dignitaries enter assembly area.

12.3.4.2. COT marches toward front of ceremony area once the dignitaries enter the assembly area. COT halts on marks, left face, then commands, **ADVANCE THE COLORS.**

12.3.4.3. NCT A Commands **Colors, Forward MARCH; Mark Time, MARCH; Colors, HALT.**

12.3.4.4. COT does a three count about face and commands **Present** (NCT A echoes **Present**), **ARMS,** does a three count about face, a solo present arms, a solo order arms, a three count about face, then commands **Order** (NCT A echoes **Right Shoulder**), **ARMS**; **RETIRE THE COLORS.**

12.3.4.5. NCT A commands **Colors, Colors By Four, Ready, STEP; Mark Time, MARCH; Ready, STEP;** both teams march off and ripple down simultaneously.

12.3.4.6. COT does a three count about and commands **Ready, FACE; Port, ARMS; Forward, MARCH.**

12.3.4.7. Cordon automatically performs a column right.

12.3.4.8. NCOR marches out to marks after hearing "forward, march" from COT.

12.3.4.9. COT does a three count about face once Cordon is halfway to NCOR, does a solo present arms, a solo order arms, a left face, and marches back to marks for COT/NCOR exchange.

12.3.4.10. Cordon approaches marks and automatically marks time.

12.3.4.11. NCOR commands **Cordon, HALT** once Cordon marks time on marks.

12.3.4.12. COT halts on marks with distinct heel click. Upon heel click COT and NCOR face left towards each other. NCOR automatically salutes, COT returns salute, NCOR drops salute and COT/NCOR face away from ceremony area.

12.3.4.13. NCOR commands **Forward, MARCH** and moves off with Cordon and COT.

12.3.4.14. Key personnel await dignitary departure and meet in front of ceremony area.

12.4. Coordination Processes:

12.4.1. HGOIC finalizes script and ensures copies are distributed to the C/HGC, COT, Narrator, and the C/NCOIC.

12.4.2. C/NCOIC coordinates with HGOIC on any changes to the script or any timelines that may change.

CIVIL AIR PATROL WREATH LAYING CEREMONY CHECKLIST

- Ceremony area marked as early as possible on the morning of the ceremony, weather permitting. If raining, mark the ceremony area 30 minutes prior to job.

- Not later than 1 hour and 45 minutes prior to ceremony, Honor Guard personnel arrive.

  - NCOR and Cordon practice and get their movements precise and together.
  - NCT A & B and Colors Teams practice and get their movements precise and together.

- Not later than 1 hour prior to ceremony ensure Escorts, Door Openers, and other personnel are in-place at DV arrival area in front of ceremony area for a briefing.

- Not later than 45 minutes prior to ceremony conduct talk-through in an area located close to the ceremony site with C / NCOIC, HGOIC, COT, NCOR, NCT A, NPC, Narrator, and Wreath Bearer.

- Not later than 30 minutes prior to ceremony ensure:

  - Escorts, Door Openers, and Honor Guards are in-place and bloused.
  - Radio Operator is standing by on appropriate radio frequency.
  - Sequence of Events and briefing boards are in-place in the designated area.
  - Color Teams are standing by at the receiving area.
  - Wreath Bearer has acquired wreath from the appropriate source.
  - All unauthorized personnel have exited the ceremony area and reserved DV areas.

- Not later than 20 minutes prior to ceremony ensure:

  - NCOR, Cordon, Spare, COT, Narrator, Wreath Bearer are in-place and bloused.
  - C / NCOIC in position.

CIVIL AIR PATROL WREATH LAYING CEREMONY
SEQUENCE OF EVENTS

- Radio Operator signals C/HGC to the arrival of dignitaries.
- C/HGC signals C/NCOIC to prepare for troop march-on.
- C/NCOIC cues Colors to march on. Once Colors are in place C/NCOIC then cues NCOR to move into position along with Cordon, COT, Wreath Bearer, and Narrator.
- Dignitaries arrive in front of ceremony area, are greeted by CAP representatives, and are escorted to assembly area.
- HGOIC and Honor Guard members escort additional visiting officers to their positions.
- Upon conclusion of briefing, dignitaries are shown to their positions to observe troop march-on. After dignitaries are in position, Narrator marches out, gives narration, and then marches off.
- Cordon march into position. Color teams advance the colors to predetermined position and then COT commands **Present, ARMS; Order, ARMS.**
- Dignitaries proceed (COT commands present arms) through the cordon and are shown to their positions followed by PC Team.
- National anthems are played and then COT commands **Order, ARMS.**
- Wreath bearer moves into position and presents wreath. The dignitary places wreath on stand and returns to original position.
- As dignitary places hands on wreath, COT commands **Present, ARMS.** Wreath Bearer marches back to marks and presents arms. Muffled Ruffles and Taps are played. COT then commands **Order, ARMS.**
- Dignitaries and additional visiting officers are escorted back to assembly area.
- Once dignitaries are in the assembly area COT retires the colors and marches off Tomb.
- Dignitaries and visiting officers are escorted back to their vehicles for departure.

Glossary

Term	Meaning
*CARRY	Back right position of the flag folding detail.
*CROSS-MARK	Center left of the flag folding detail.
*FOLD	Front left position of the flag folding detail.
*HAND-OFF	Back left position of the flag folding detail.
*MARK	Center right of the flag folding detail.
*NPB	Cadet OIC/NCOIC of the flag folding detail.
C/HGC	Cadet Honor Guard Commander
C/NCOIC	Cadet Non-Commissioned Officer-in-Charge
C/OIC	Cadet Officer-in-Charge
Cut	Returning the hand to the position of Attention.
DDR	Demand Drug Reduction Program
HGOIC	Senior Member Honor Guard Officer-in-Charge
NCE/NCT	C/NCOIC of Colors Element (US Flag Bearer)
COT	Commander of Troops
NCOR	C/NCOIC of Honor Cordon
DO	Door Opener
PC	Personal Colors
WB	Wreath Bearer

***NOTE**: For the purpose of folding the flag, the union end is referred to as the back, the stripe end as the front (because the casket travels foot first). Union side is left, stripe side is right. The positions used are: HAND-OFF (back left), CROSS-MARK (center left), FOLD (front left), CARRY (back right), MARK (center right), and NPB (front right). See flag folding positions diagram in Attachment 3.

Worksheet: HONOR GUARD MEMBER PROFILE

NAME: _____ CAP GRADE: _____

CAPID: _____ CHARTER NUMBER: _____

HOW LONG IN CAP? _____

NAME OF SQUADRON: _____

YOUR ADDRESS: _____

_____

YOUR PHONE NO: _____

YOUR PAGER NUMBER: _____

YOUR E-MAIL ADDRESS: _____

SCHOOL NAME: _____ SCHOOL GRADE: _____

DO YOU WORK? _____
DO YOU HAVE DRIVER LICENSE? _____ IS IT RESTRICTED? _____
DO YOU HAVE YOUR OWN CAR? _____

HOBBIES:

If you know of any other cadets or senior members who would be interested in joining the CAP Honor Guard, please let us know by listing their name, CAP grade, squadron and contact information below (Use additional paper if needed.)!

UNIT HONOR GUARD WORKSHEET

INSTRUCTIONS: The Unit Honor Guard Project Officer signs and completes appropriate items for each honors ceremony requested. Keep the original worksheet in the Unit Honor Guard files. Some wings may request this, or similar, information to be forwarded to the wing. Check with your wing for any additional reporting requirements.

SECTION I. HONORS REQUEST DATA

1. HONOR GUARD UNIT ADDRESS (*Include ZIP code*)	2. NAME / ADDRESS OF HONORS REQUESTER	3. TELEPHONE (*Include Area Code*)
		4. DATE / TIME OF REQUEST

5. TYPE OF HONORS REQUESTED:				6. LOCATION FOR HONORS PRESENTATION:			
	Colors Element		Change of Command		Church / Chapel		Public Event
	Ceremonial Element		Memorial Services		Conference		CAP Special Activity
	Funeral Element		Escort		Cemetery		Military Event
	Drama Element		Awards Ceremony		Funeral Home		School
	Other *(Specify):*				Other *(Specify):*		

SECTION II. INFORMATION FOR FUNERAL OR MEMORIAL HONORS

7. NAME OF DECEASED	8. GRADE	9. SSN	10. SERVICE BRANCH	11. DUTY STATUS

12. NAME / ADDRESS / TELEPHONE OF NEXT OF KIN OR REPRESENTATIVE	13. FUNERAL HOME INFORMATION AND FUNERAL DIRECTOR'S NAME

14. DATE / TIME OF SERVICE	15. LOCATION OF SERVICE	16. NAME / ADDRESS OF CEMETERY

SECTION III. INFORMATION FOR FUNCTIONS OTHER THAN FUNERAL OR MEMORIAL SERVICE

17. ADDRESS FOR FUNCTION	18. DATE AND TIME	19. POINT OF CONTACT	20. FUNCTION DESCRIPTION
21. INSIDE OR OUTSIDE	22. SIZE OF AREA	23. OBSTACLES	24. OTHER NOTES

SECTION IV. FACTS AND ACTIONS TAKEN FOR REQUESTED HONORS

25. HONORS REQUEST		APPROVE	26. NAME OF APPROVING / DISAPPROVING OFFICIAL	27. DATE AND TIME
		DISAPPROVE		

28. REASON FOR DISAPPROVAL:

29. HONORS ELEMENTS AND PERSONNEL PROVIDED		PALLBEARERS		COLORS ELEMENT		OTHER
		CHAPLAIN		CEREMONIAL UNIT		ONE REPRESENTATIVE
		HONORARY PALLBEARERS		MEMBER IN CHARGE		

30. NAME / GRADE OF HONOR GUARD CONTACT	31. NAME / GRADE OF FUNERAL CONTACT	32. NAME OF OTHER EVENT CONTACT

33. INSPECTION AND COMMENTS	YES	NO
a. PARTICIPANTS BRIEFED AND INSPECTED PRIOR TO RELEASE FOR CEREMONY		
b. ALL PARTICIPANTS RECEIVED TRAINING PRIOR TO CEREMONY		
c. ALL PARTICIPANTS DRESSED IN PRESCRIBED UNIFORMS		

34. UNUSUAL CIRCUMSTANCES RESULTING IN UNFAVORABLE REFLECTION ON CAP		NO		YES *(If Yes, explain in Remarks)*

35. NAME / GRADE OF HONOR GUARD PROJECT OFFICER OR ESCORT	SIGNATURE

SECTION V. RESOURCE EXPENSE DATA

36. TIME SPAN OF ACTIVITY	37. ACTIVITY MILEAGE ONE WAY	38. DRIVER:		CAP		CIVILIAN

39. TYPE OF VEHICLES USED		CORPORATE VAN		POV		OTHER *(Indicate what type)*

40. TOTAL NUMBER MAN-HOURS SPENT	LOCAL	TDY

41. COSTS INCURRED (*NOTE: Total cost for all participants per category. Also, note which agency pays.)*

a. TRAVEL	$
b. FOOD	
c. LODGING	
d. OTHER	
e. TOTAL COST FOR THIS CEREMONY	

42. REMARKS: *(Continue on reverse if necessary)*	Activity Number:

43. NAME AND GRADE OF HONOR GUARD PROJECT OFFICER	SIGNATURE
ADDITIONAL NOTES:	

Honor Guard Equipment List
(When ordering, indicate you are Civil Air Patrol Honor Guard member)
Order from Glendale 1-800-653-5515 Monday – Friday 0900 – 1700 (ET)
www.ParadeStore.com*

Item	Description	Stock Number
Rifle	Mark 1 parade rifle brown / white sling	#1006
	M-1 parade rifle brown / white sling	#1000
Shoulder Cord	Army Style - Metallic Silver	#486
Parade Gloves	Plastic dotted non-slip palm, medium weight, white, S, M, L, XL	#1055

Order from the CAP Bookstore 1-800-633-8768 Monday – Friday 0730 – 1500 (CT)

Item	Description	Stock Number
Parade Belt	White with nickel hardware 48" adjustable	#1018B
Scarf	Velcro Bib Scarf – White	#1018Q
Patch	Civil Air Patrol Honor Guard Patch	#0639L

Order from Vanguard 1-800-221-1264 Monday – Friday 0800 – 1700 (ET)
www.vanguardmil.com*

Item	Description	Stock Number
Rear Chinstrap	Black leather with buckle	#3080205
Cheaters	Taps to be worn on inside of heels	#1275

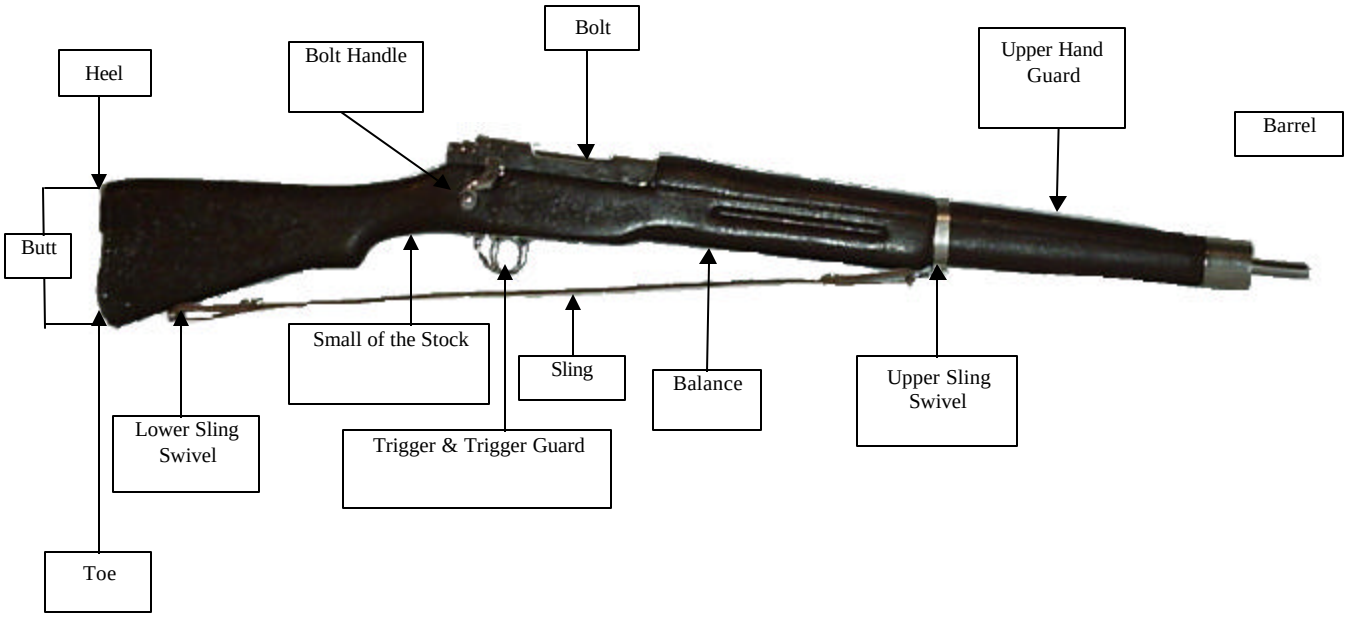
Purchase from local vendors

Item	Description
Rifle Case	Soft sided rifle case with loop on barrel end of case
Heel Taps	Horseshoe full heel taps for bottom of heel

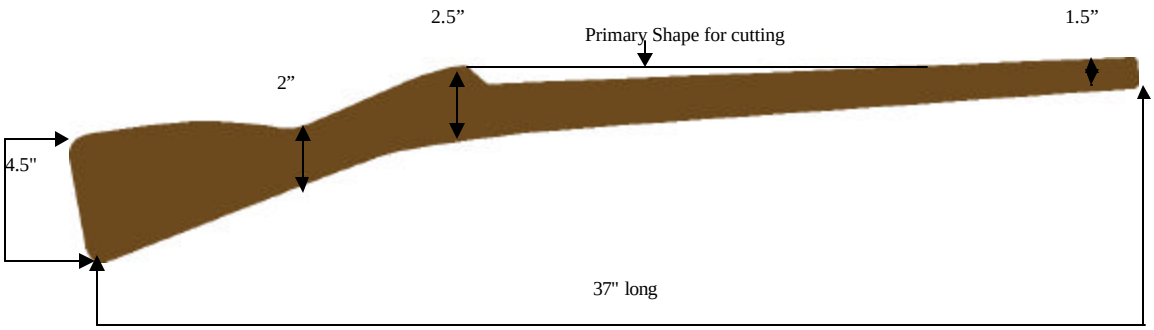
Check with vendor for current pricing.

*Links or references to individuals or companies do not constitute an endorsement of any information, product or service you may receive from such sources.

Nomenclature of the Non-operating Parade Rifle



Practice Rifle



Shopping List:

1 - 2” x 4” piece of lumber (for 1 rifle) or 1 - 2” x 6” piece of lumber (for 2 rifles)
Saw
Sandpaper
Duct tape

Instructions:

1. Take a 10 ft 2” x 4” and cut it into three lengths of 37 inches, or if you prefer to use 2” x 6”, follow the same instructions, only place the template so that the straight part of the rifle is on each long straight edge of the board. The template should be placed so that the barrel sections of the rifle overlap.

2. Using a performance rifle template or a “real” rifle and pencil or marker, trace a rifle outline on each piece. Make the long straight cuts with a band saw. Round off the corners with a sander or a plane. If you do not have access to power tools, contact your local high school or vocational technical school, and ask if the carpenter apprentice class would be willing to make the rifles. Once the school knows what you plan to do with the finished product, you will probably get a lot of support.

3. Once it is cut and rough-sanded, give the piece of wood to each member along with a piece of sandpaper. Encourage each member to finish and personalize the rifle with tape, paint, stain, further sculpting, or whatever. This type of practice rifle will” take a lickin’ and keep on tickin’.” **Note**: If you have wooden performance rifles, they soon will they fall apart. These rifles can then can be given or sold to members as practice rifles.

Awards Pillow

Sample of an Awards Pillow

Materials:

1 Yard Material
Trim
4 Tassels, if desired
1 Pillow form 18” x 18” or Polyfill
NOTE: 18” square is the smallest recommended size.

Instructions:

Cut material into two 20-inch squares. With right sides together, sew three sides together using a 1-inch seam allowance. Trim and clip seam allowance as needed. Turn material right side out making sure corners are square. Add trim and tassels as desired. Insert pillow form or fill with the polyfill. Fold open side seam allowances inside and slip stitch close. NOTE: Some trims are sewn in as you stitch the material. If this is the case, make sure you stitch the trim to one of the seam allowances of the open edge. Then fold other raw edge over and slip stitch to trim.

Recommend a blue and silver or gray combination. If you use blue material, use silver or gray trim. If you use silver or gray material, use blue trim.

Flag Folding Ceremony

The flag folding ceremony described by the Uniformed Services is a dramatic and uplifting way to honor the flag on special days, like Memorial Day or Veterans Day, and is sometimes used at retirement ceremonies.

Here is a typical sequence of the reading:

(Begin reading as Honor Guard or Flag Detail is coming forward).

The flag folding ceremony represents the same religious principles on which our country was originally founded. The portion of the flag denoting honor is the canton of blue containing the stars representing the states our veterans served in uniform. The canton field of blue dresses from left to right and is inverted when draped as a pall on a casket of a veteran who has served our country in uniform.

In the Armed Forces of the United States, at the ceremony of retreat the flag is lowered, folded in a triangle fold and kept under watch throughout the night as a tribute to our nation's honored dead. The next morning it is brought out and, at the ceremony of reveille, run aloft as a symbol of our belief in the resurrection of the body.

(Wait for the Honor Guard or Flag Detail to unravel and fold the flag into a quarter fold – resume reading when Honor Guard is standing ready.)

The first fold of our flag is a symbol of life.

The second fold is a symbol of our belief in the eternal life.

The third fold is made in honor and remembrance of the veteran departing our ranks who gave a portion of life for the defense of our country to attain a peace throughout the world.

The fourth fold represents our weaker nature, for as American citizens trusting in God, it is to Him we turn in times of peace as well as in times of war for His divine guidance.

The fifth fold is a tribute to our country, for in the words of Stephen Decatur, "Our country, in dealing with other countries, may she always be right; but it is still our country, right or wrong."

The sixth fold is for where our hearts lie. It is with our heart that we pledge allegiance to the flag of the United States of America, and to the republic for which it stands, one nation, under God, indivisible, with liberty and justice for all.

The seventh fold is a tribute to our Armed Forces, for it is through the Armed Forces that we protect our country and our flag against all her enemies, whether they are found within or without the boundaries of our republic.
The eighth fold is a tribute to the one who entered in to the valley of the shadow of death, that we might see the light of day, and to honor mother, for whom it flies on mother's day.

The ninth fold is a tribute to womanhood; for it has been through their faith, love, loyalty and devotion that the character of the men and women who have made this country great have been molded.

The tenth fold is a tribute to father, for he, too, has given his sons and daughters for the defense of our country since they were first born.

The eleventh fold, in the eyes of a Hebrew citizen, represents the lower portion of the seal of King David and King Solomon, and glorifies, in their eyes, the God of Abraham, Isaac, and Jacob.

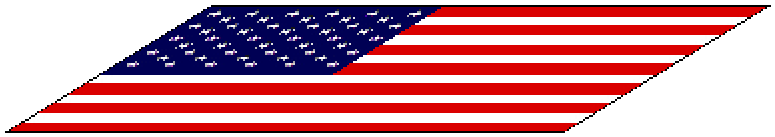
The twelfth fold, in the eyes of a Christian citizen, represents an emblem of eternity and glorifies, in their eyes, God the Father, the Son, and Holy Ghost.
When the flag is completely folded, the stars are uppermost, reminding us of our national motto, "In God We Trust."

(Wait for the Honor Guard or Flag Detail to inspect the flag – after the inspection, resume reading.)

After the flag is completely folded and tucked in, it takes on the appearance of a cocked hat, ever reminding us of the soldiers who served under General George Washington and the sailors and marines who served under Captain John Paul Jones who were followed by their comrades and shipmates in the Armed Forces of the United States, preserving for us the rights, privileges, and freedoms we enjoy today.

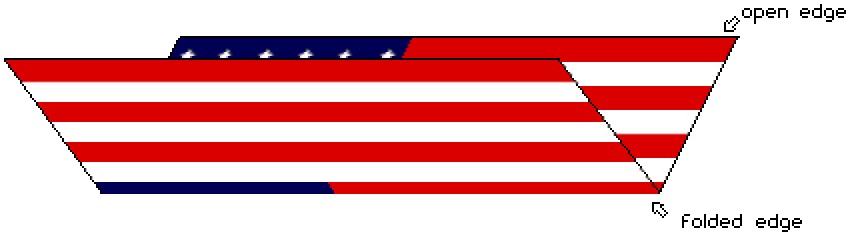
How to fold the Flag

Step 1



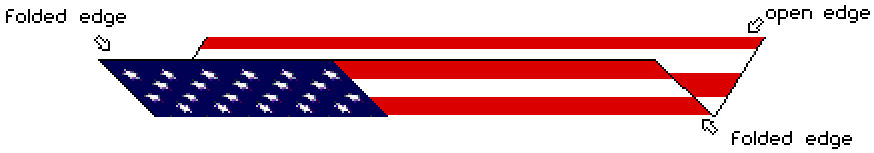
To properly fold the Flag, begin by holding it waist-high with another person so that its surface is parallel to the ground.

Step 2



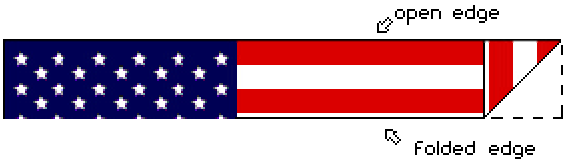
Fold the lower half of the stripe section lengthwise **over** the field of stars, holding the bottom and top edges securely.

Step 3



Fold the flag **again** lengthwise with the blue field on the **outside**.

Step 4

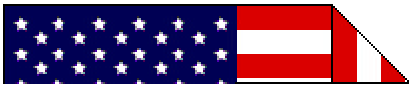


Make a triangular fold by bringing the striped corner of the folded edge to meet the open (top) edge of the flag.

Step 5

Turn the outer (end) point inward, parallel to the open edge, to form a second triangle.

Step 6



The triangular folding is continued until the entire length of the flag is folded in this manner.

Step 7

When the flag is completely folded, only a triangular blue field of stars should be visible

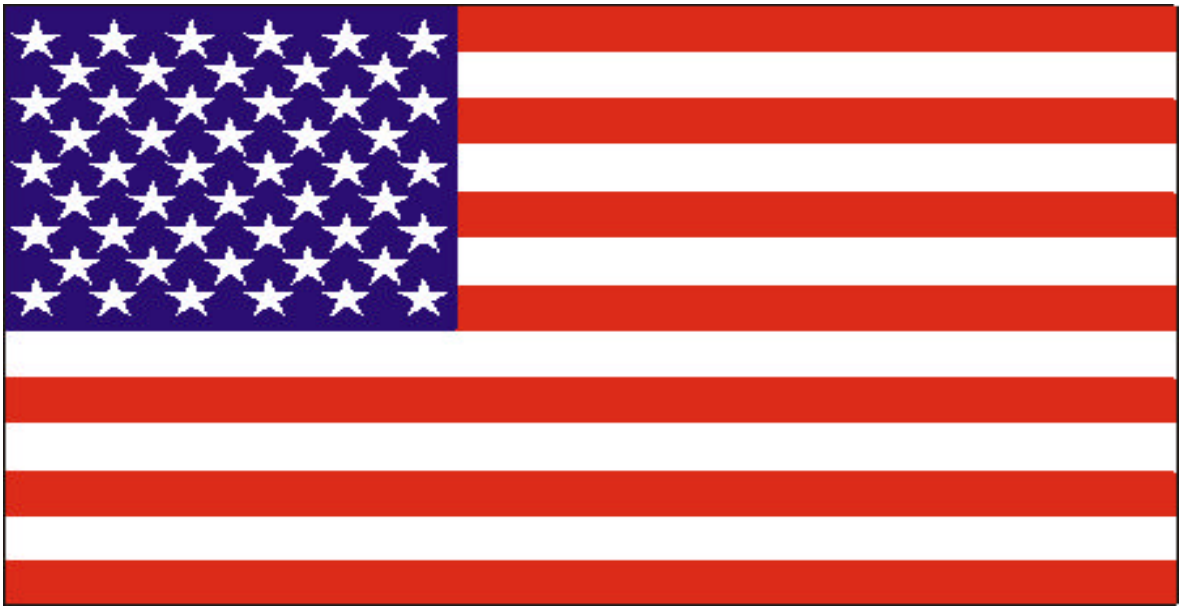
For more information on flag etiquette, see CAPR 900-2, *Civil Air Patrol Seal, Emblem and Flag Etiquette*.

Flag Folding Positions

HAND-OFF

CROSS-MARK

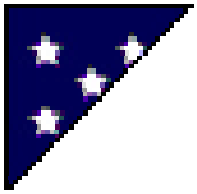
FOLD



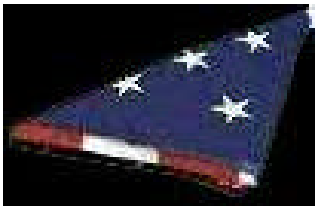
CARRY

MARK

NPB



Folded Correctly



Folded Incorrectly

DDR Information

One of the five purposes of the Civil Air Patrol, stated in Article VI of the Civil Air Patrol constitution is "To provide an organization of private citizens with adequate facilities to assist in meeting local and national emergencies." The Honor Guard considers the use of alcohol and drugs in this country and the impact is has on our future to be very much an emergency.

Through strengthening the Cadet Program and supporting our cadets in a drug awareness program, we make the public aware that Civil Air Patrol is doing something about drugs. Our cadets live with drugs and alcohol abuse every day in school, in the neighborhood and sometimes even within their families. By the time our cadets graduate from high school, they will know someone who was killed by a drunk driver or someone dead from drugs. This is their reality as sure as their parents' reality was knowing someone hurt, killed or missing in Vietnam or their grandparents reality of someone hurt, killed or missing in World War II.

Civil Air Patrol cadets have the chance to "have a life" as well as save lives. They want to extend that chance to others through awareness programs and through sharing Civil Air Patrol Programs with other kids. Civil Air Patrol cadets are already part of the solution, whether through Students Against Drunk Drivers, DARE, or similar programs in school, or through keeping their lives clean.

These guidelines can assist you in recruiting, retention and opening the doors to communication with the cadets, their families. Our goal is to assist you in how you can get your cadets involved in helping to make this a "Drug Free Universe."

How the Cadet Program Speaks to Kids

KIDS LISTEN TO KIDS
No matter what adults think, kids do not really listen to adults that much. If you want to convince a kid to do something, have someone his or her own age talk with him or her. Civil Air Patrol relies on its cadets to recruit members to save lives, and we can rely on them to talk with kids about **drugs**.

KIDS – ALL PEOPLE – WANT RECOGNITION
Everybody wants to be recognized for their accomplishments, but young people building their character and their independence need it particularly. The Cadet Program recognizes and rewards cadets every step of the way, with rank, ribbons, and respect. In Civil Air Patrol, hard work gets you something, whether it is the right to wear a Ground Team medal or the privilege of attending a special meeting, activity or training course as the Civil Air Patrol representative. The system offers you a variety of avenues and to reward your efforts. What you get out of Civil Air Patrol depends on what you put into it.

KIDS CRAVE A SENSE IF BELONGING: THEY NEED STABLE ROOTS
Civil Air Patrol provides a structure that cadets can take all over the country, even around the world. When you have made sergeant, you do not have to go through all of that again the next time you move. Your emergency services qualifications are respected in any Wing. If your column -right is okay here, it does not embarrass you in a new squadron halfway across the country. Your wing patch may change, but you are always in CAP and you never have to move on or leave it.

KIDS WANT IT NOW
While Civil Air Patrol does not provide instant gratification, the program teaches the benefits of investing time and effort towards goals. These goals may be near, shorter-term goals in the younger ranks, such as promotions, ribbons, playing volleyball after drill practices, and the right to participate in search and rescue training and operations. Then comes participation in the many summer conferences and encampments depending on the cadet's interest. In the longer term, cadets can set their sights on getting a pilot's license, traveling abroad with International Air Cadet Exchange, or getting college scholarships.

KIDS NEED ACTIVITIES THAT BUILD SELF-ESTEEM
In Civil Air Patrol, teenagers have the opportunity to have frequent individual and team accomplishments, no matter what their interests. From survival skills to precision drill, first aid and other emergency medical training to communications, from writing press releases and making television programs to working on a pilot's license. Civil Air Patrol has a progression of activities and increasing levels of achievement that is essential to building a sense of self-worth and accomplishments at any age.

KIDS IN THE MILITARY NEED ACTIVITIES THAT ARE MEANINGFUL TO THEM AND HELP THEM DEFINE THEIR OWN VALUES
Some military dependents say they hate the military. They do not want to do anything that involves a uniform. Yet, many join Civil Air Patrol. Why? They understand the Civil Air Patrol is all about saving lives, exploring your **own** interests, working and playing with a team, and growing up into the kind of person that **you** want to be. Once they can establish that Civil Air Patrol is for **them**, not for their parents or anyone else, they willingly put on the uniform and become a proud member of the team.

I N H A L A N T S

CLASSIFICATION
Inhalants are mood-altering substances that are voluntarily inhaled. The use of inhalants can be traced to the earliest of civilized times. Most of the substances abused are commercial and household items that are easily obtained.

AEROSOLS
These usually contain three major components: propellant, solvent and active ingredients. Propellants usually contain gases of chlorinated of fluorinated hydrocarbons that have severe intoxicating effects. Aerosols that are misused include:

- ***Hair Sprays***
- ***Glass chillers***
- ***Insecticides***
- ***Vegetable frying pan lubricants***

DANGERS
As tolerance develops, a user must "sniff" more & more often, increasing the amount of products inhaled. Permanent brain damage results from prolonged usage. Death results from suffocation when the oxygen in the lungs is blocked and the central nervous system is depressed to the point of increasingly slowed breathing. Death may occur when addiction inhibits the body's ability to reproduce blood cells.

SOURCE

VOLATILE SOLVENTS, producing intoxicating effects:

- ***Plastic cement (airplane clue)***
- ***Fingernail polish remover***
- ***Petroleum products***
- ***Household products***
- ***Lacquer and paint thinners***

SYMPTOMS

- *Odor and residue of substance*
- *Sneezing, coughing, runny nose*
- *Impaired & divided attention*
- *Poor balance or coordination*
- *Slurred speech*
- *Involuntary eye movement*

EFFECTS

- *Impaired driving ability*
- *Disorientation and confusion*
- *Headaches, dizziness & weakness*
- *Nosebleeds*
- *Loss of appetite*
- *Irritability*

S T I M U L A N T S

C O C A I N E

CLASSIFICATION

The possession, distribution and manufactured of cocaine are illegal. Cocaine is the most potent stimulant or organic origin, and the most widely abused of the stimulants. Pure cocaine, the principal psychoactive ingredient, was first isolated in the 1800s. It was first used as an anesthetic in eye surgery for which no previously known drug had been suitable. Because of its ability to numb tissue while simultaneously constricting blood vessels and limiting bleeding, it became particularly useful in nose and throat surgery. Although cocaine has been used as a topical anesthetic, its therapeutic application has been limited because of the development of safer anesthetics. **Cocaine is an addictive drug leading to physical and psychological dependence. Research has discovered that an addicted animal will prefer cocaine to food, even if starved**

SOURCE

Coca bush leaves cultivated in the Andean highlands in South America.

SLANG TERMS

Coke, toot, tootski, blow, snow, flake, white, Nose Candy, Big C, snowbirds and lady

APPEARANCE

A white crystalline powder often diluted with a variety of other ingredients. The most common diluents are sugars, such as lactose and inositol. The variety of other diluents with which cocaine is mixed may cause the cocaine powder to have a yellow or pink tint.

COCAINE IS USED IN THESE FORMS

COCAINE POWDER: Sniffed or snorted, usually on a smooth surface such as a mirror or glass table and cut (divided) with a razor blade to fluff up the powder while separating it into smaller amounts - "lines." The powder is sniffed into one nostril with the aid of a straw or makeshift straw, or sniffed from a small spoon known as a "coke spoon." The "high" tends to last for approximately 30 minutes, depending on the purity of the cocaine and the amounts smoked or inhaled. **As the user "comes does", cocaine leaves one wanting more cocaine to regain the sensation.**

FREEBASE: The process of mixing powdered cocaine with ether and sodium bicarbonate is called free-basing. This separates the active drug from its salt base creating "freebase." **Conversion of the cocaine powder to "freebase" yields a substance that becomes volatile when heated.** Inhalation of cocaine fumes produces effects that are very fast on the onset, very intense and momentary in duration. **Free-basing has the potential for extraordinary psychic and physical dependency or addiction.** The "high" is of short duration. Freebase cocaine reaches the brain in ten seconds or less and the "high" lasts from five to ten minutes, followed by a crashing, devastating "low". This contributes to the need to smoke or snort cocaine again to maintain the desired level of sensation. The cycle of "highs" and "lows" reinforces and increases the dependency. **Addiction quickly follows.**

CRACK

"CRACK" OR "ROCK": Cocaine processed into tiny chips having the appearance of slivers of soap with the pure look of porcelain or small chunks of plaster. "Crack", also known as "rock", is a purer form of cocaine and is usually packaged in small vials **"Crack" is rapidly becoming the most popular form of cocaine.** Since "crack" is sold in the processed form, it can be smoked in an ordinary pipe with no preparation. **The name "crack" is thought to be due t the "cracking" sound that is heard when chunks of freebase cocaine are smoked.** The resulting "high" which lasts for 5 - 10 minutes, is the same as that derived from "freebase."
COCAINE LIQUID: Cocaine powder mixed with water is injected directly into the bloodstream. The strength and length of the high is the same as that achieved with "crack" and "freebase." Injection is the least popular method of cocaine use.

DANGERS

- Addiction
- Over-excitability and anxiety
- Paranoia, depression, suicidal tendencies
- Headaches
- Nausea
- Overdose can cause convulsions, respiratory paralysis or death
- Distorted thinking
- Chronic use can destroy nasal tissues
- Irreversible brain damage
- Inability to drive
- Lung damage & respiratory problems
- Possibility of fire-when "free-basing" users have been severely burned or killed when the open flame has been placed too near the rum or the ether, causing it to ignite
- Increased pulse rate, rapid heartbeat increased body temperature
- Inability to operate machinery that requires motor skills & coordination
- Because of the cost of cocaine, there is a tendency to adulterate or "cut" the product at each level of distribution. This is an added danger because the user does not know the strength being supplied or ingredients added some of that could be poisonous and lethal.

EFFECTS

- Acts as a stimulant to the central nervous system
- Impaired driving ability
- A rush of pleasurable sensation - a feeling of well being, sharpened of heightened psychic & body energies
- Generates feeling of increased and intensified sexuality
- Accelerated pulse, blood pressure & respiration
- Generates a heightened, but momentary, feeling of confidence,
- Strength and endurance

INDICATIONS OF ABUSE

Paraphernalia such as small spoons, razor blades, smooth surface such as a mirror, straws, unexplained items such as ether, small torch, pipes, bowls or small vials. Possibility of use of alcohol, marijuana or depressant drugs to reduce "comedown" jitters.

SYMPTOMS

- Sniffles and / or runny nose
- Excitability, anxiety, uncontrolled talkativeness
- Distorted thinking
- Body tremors
- Difficulty focusing / dilated pupils
- Teeth grinding
- Paranoia
- Sleeplessness and / or chronic fatigue

DEPRESSANTS

ALCOHOL

CLASSIFICATION
Alcohol is the most commonly used depressant, affecting the central nervous system by slowing down the functions of the brain, and depressing the pulse rate, blood pressure, respiration and other body functions. **Alcohol is the most abused drug in the nation.**

SYMPTOMS
- **Slurred speech**
- **Bloodshot, watery eyes**
- **Poor balance**
- **Odor on breath**
- **Spasmodic movement of eyes**

SOURCE
Alcoholic beverages, wine, beer and hard liquors.

SLANG TERMS
Booze, juice, sauce, brew, vino

EFFECTS
A bottle of beer, a glass of wine and a shot of whiskey all have about the same alcohol content and potential for inebriation. The effects of alcohol consumption are:
- Greatly impaired driving ability
- Reduced coordination and reflex action
- Impaired vision and judgment
- Inability to divide attention
- Lower inhibitions
- Depressed genital reflexes, contrary to popular belief that alcohol enhances sexual drive of potency
- "Hangovers" from over-indulgence include:

Headaches	Unclear thinking
Unsettled digestion	Aching muscles
Nausea	Dehydration

DANGERS
- Neglect of proper diet, resulting in serious vitamin and mineral deficiencies
- Amnesia - "blackouts" lasting from a few minutes up to days
- Increased risk of miscarriage and premature birth
- Impotency
- Physical dangers are as follows:
  - Ruptured veins
  - Heart - weakens and decreases the pumping action of the heart - leading cause of hypertension and high blood pressure
  - Stomach - inflammation
  - Pancreas - poisonous reaction
  - Brain cells - permanent damage
  - Development of cancer
  - Liver - death from cirrhosis of the liver
- Contributing factor in boating and auto accidents, fire deaths and drowning
- Alcohol related violence of child abuse, crime and murder
- Addiction

INDICATIONS OF ALCOHOL ABUSE

- Frequent smell of alcohol on breath or excessive use of mouthwash or mints to cover odor
- Change of interests towards alcohol oriented activities
- Hidden drinking or evidence of concealed supplies
- Change of drinking patterns; gulping drinks, drinking before parties, drinking in the morning
- "Blackouts" - not remembering the night before
- Problems with school, employer or employees
- Substituting alcohol for food, leading to malnutrition
- Interrupted or changed sleep patterns
- Exaggerated reactions of irritability and impatience
- Extreme changes of personality

ADDICTION

Alcoholism is a progressive disease. The body becomes increasingly dependent on the use of alcohol. This dependency can lead to uncontrollable drinking habits that interfere with normal life patterns. The progressive stages of alcoholism vary, but the following is a typical pattern:

- Social drinking and occasional use to escape tensions and frustrations
- Increased tolerance and a progressive preoccupation with alcohol - inability to stop at one drink, drinking alone and experiencing feelings of embarrassment and guilt.
- Complete change of behavior toward family
- Concealment of drinking habits
- Complete dependency - drinking from morning to night

WITHDRAWAL

Alcohol withdrawal can be fatal. Symptoms of withdrawal are tremors, jitters, anxiety, nausea, sweating, vomiting, cramps, frightening hallucinations, convulsions, exhaustion, coma and circulatory and heart failure.

The alcohol needs professional medical attention for withdrawal. It takes several weeks to achieve withdrawal.

Organized therapy groups for the alcoholic encourage abstinence by giving emotional security and support to the alcoholic.

SUBSTANCE ABUSE AND CRIME

One motor vehicle theft every 29 seconds

Statistics of the National Institute of Justice indicate that over 70% of individuals incarcerated were convicted of crimes that related in some way to alcohol and drugs. The cost of is exorbitant. Much of the emotional, personal and financial losses incurred by crime are suffered as a result of drug and alcohol abuse. The epidemic rate increase in drug and alcohol abuse is plaguing society causing a steady rise in taxes to cover costs of rehabilitation programs, law enforcement, jails and prisons. There are numerous federal, state and local laws regulating the manufacture, sale and use of drugs and drug paraphernalia that require law enforcement and public financial support. **According to date collected by the federal agency administering the Uniform Crime Report, the following crimes are being committed in the United States at this frequency:**

- One forcible rape every 6 minutes
- One burglary every 10 seconds
- One aggravated assault every 44 seconds
- One crime index offense every 3 seconds
- One robbery every 5 seconds
- One property crime every 3 seconds
- One murder every 28 minutes

Drug users steal to support “habits” and do not care if only five to ten cents on the dollar is the revenue from the sale of stolen property. The only concern of the drug user is to obtain drugs. The cost of drug and alcohol abuse heavily affects everyone in:

- Lost property from damage and theft
- Higher cost of goods and services
- Higher insurance rates on property, automobiles and medical coverage
- Higher taxes

Laws and law enforcement agencies can only do so much to reduce drug and alcohol abuse. Help is needed from every responsible individual. Involvement is important for the private sector. One can study the laws of the community, inquire if local law enforcement agencies need help in strengthening laws and penalties and offer personal support to agencies and organizations working with drug and alcohol prevention and rehabilitation.

"Saying NO to Drugs
is
Saying YES to Self-respect"

Adults and adolescents who "say NO" to alcohol and drugs base their choice on self-image.

Fear is not an effective deterrent to substance abuse. The decision to "SAY YES" to self-respect and "NO" to alcohol and drugs is one of the most important decisions in a lifetime; this decision determines the quality of life and even life itself.

Some people, who apparently seem to be able to temporarily get away with using alcohol or drugs without suffering terrible effects, promote drugs as being GREAT.

These misguided and unfortunate users of alcohol and drugs try to persuade others to be cool. They spread incorrect information based on hearsay or untruths that are one-sided, twisted or misquoted to promote drug and alcohol usage.

The urge to conform is a strong motivator. The fears of losing acquaintances, which seem to be friends, being lonely or rejected, are weighed against devastating consequences that result from substance abuse.

The commitment to a drug-free life-style requires continuing forceful communication to those who may try to influence to the contrary. The attempt to negatively influence another person is often referred to as "peer pressure." **However, why be a follower and do what others say, when one can be the leader and exert positive peer pressure for freedom from drugs and alcohol?**

An effective way to deal with an uncomfortable situation is face-to-face. After "saying NO", a positive activity can be suggested. If the invitation is not accepted, one need not hesitate to move on to that choice to reconsider their present or future choices.

PERSONAL VIOLENCE

THE LINK TO SUBSTANCE ABUSE

More the 70% of reported cases of personal violence involves alcohol and/or drug abuse. Drugs and alcohol alter the personality or temperament of the abuser in such ways as extreme irritability, moodiness, impaired judgment and paranoia, which trigger conflict and violence that may not have otherwise surface.

ALL TYPES OF MENTAL, EMOTIONAL AND PHYSICAL ABUSE ARE EVIDENT AT EVERY AGE LEVEL, ranging from infancy to the elderly. These abuses are often caused by the use of alcohol and drugs. Many instances of children, women and men being abused by family members go unreported. Because law enforcement and other authorities do not receive all reports of domestic violence, it can only be estimated that 30% to 50% of all acts of violence occur in the home.

REASONS FOR UNREPORTED INSTANCES OF PERSONAL ABUSE ARE:

- FEAR OF FURTHER VIOLENCE
- FEAR OF HUMILIATION
- SHAME
- FEAR OF RIDICULE
- FRUSTRATION
- INSUFFICIENT OR UNKNOWN SOURCES OF HELP
- PERSONAL GUILT

SUBSTANCE ABUSE AND INDUSTRY

Substance abuse consequences cost business and industry, whether small or large, millions of dollars each year. In addition to the cost to industry, personal losses are traumatic, such as loss of employment and accidents resulting in minor or major debilitating, injuries.

COST TO INDUSTRY ARE:

- Loss in production time - tardiness & absenteeism
- Damage to company equipment
- Poor production creating higher costs to compensate losses
- Increased insurance costs

INDUSTRY RECOGNIZES THAT PEOPLE ARE ITS MOST VALUABLE ASSET AND RESOURCE

Employers no longer ignore the need for revised policies regarding substance abuse. Due to increased awareness, pressure from government and the impact of the media, management and labor are getting involved and responding with positive action in the battle against chemical substance abuse through the formation of Employee Assistance Programs.

EMPLOYERS BEGAN TO INSTITUTE NEW POLICIES:

- Drug testing before a person is hired
- Establishment of consistent policies regarding discovery of substance abuse in the workplace
- Education of supervisory personnel to be alert to symptoms and indications of alcohol and drug trafficking
- Emphasis on physical fitness
- Maintenance of direct lines of communication with employees
- Offers of educational incentive programs and potential promotions
- Recommendations for treatment and offer of continuing employment if treatment is successful
- Rehabilitative programs for employees

DRUGS AND ALCOHOL

A Special Problem for the Elderly

The elderly make up only 11% of the population but they use 25% of all medications for treatment of chronic and short-term ailments. Older people listen attentively to drug advertising and risk the greatest chance of suffering from mismanagement of medications

SOME REASONS WHY THE ELDERLY ARE AT RISK FOR MISUSE OF PRESCRIBED AND OVER-THE-COUNTER DRUGS INCLUDE:

- As a person gets older, the body changes and reacts differently to medications
- The elderly have more aches, pains and illnesses leading them to seek medications more frequently
- It is common for an older person to have a number of physical problems at the same time and therefore, to take several different medications which can cause harmful reactions
- Many over-the-counter drugs may not be lethal in themselves, but they can alter the actions of prescribed medications.

TAKE RESPONSIBILITY FOR MANAGING PRESCRIBED MEDICATIONS

- One should not compare the type, dosage or method of taking medications with those previously taken, or with the prescriptions of friends and relatives
- Never borrow or share prescriptions with anyone
- Report all unanticipated effects
- Take accurate dosages
- NO ALCOHOL SHOULD BE TAKEN
- Follow doctor's instructions

PROBLEMS FACING ELDERLY THAT MAY CAUSE ALCOHOL ABUSE:

- Unstructured free time
- Retirement adjustment with its boredom, change of roles and loss of income
- Lose of loved ones
- Loneliness
- Lowered physiological tolerance for alcohol

THE MOST SUCCESSFUL SOLUTION TO THE ALCOHOL ABUSE PROBLEM IS FOR THE RETIRED CITIZEN TO ENGAGE IN FULFILLING RETIREMENT ACTIVITIES

DRINKING, DRUG USE AND DRIVING

Alcohol is the most commonly abused drug. It is a major factor in at least one-half of the 50,000 traffic fatalities that occur each year.

There are approximately 150 million drivers in the United States. Of these, 70% drink alcoholic beverages at least occasionally. Alcohol **is a major factor in at least 50% of all traffic fatalities.**

Approximately 50,000 people die in highway accidents each year. Thousands more are injured, sometimes permanently. **Traffic accidents do not always happen to the other person!** Anyone can become a victim. Thousands of innocent people, especially children, passengers or non-drinking drivers, are crippled or killed by alcohol-impaired drivers. Even the social drinker, occasional drinker or alcoholic can contribute to the traumatic injuries or loss of life.

Alcohol is a depressant and is the most commonly abused drug. It slows down the central nervous system and brain functions, reduces coordination and reflex actions. Alcohol also impairs vision and judgment. Under the influence of alcohol, emotions can be distorted and intensified, leading to extreme reactions and loss of control.

IF YOU MAKE THE CHOICE TO DRINK:

- Eat before drinking. Food is the stomach will slow down the rate of alcohol absorption into the bloodstream
- Drink slowly, sip the drink and space drinks
- Set a limit; do not exceed it!
- Stop while still in control
- Do not let friends drive drunk. Do NOT drive after drinking. Take turns being a designated non-drinking responsible driver.
- Offer food and safe chauffeuring.

When socializing includes drinking, the host or hostess should accept the responsibility of reducing the amount of alcohol made available.

A CHECKLIST FOR THOSE WHO CARE

When concerned about the possibility of a loved one or friend experiencing problems with alcohol and drugs, the results of this awareness checklist may be a warning. If the YES answers outnumber the NO's, there is a strong indication of alcohol and / or drug abuse.

HAVE YOU NOTICED:		YES	NO
1.	Recent sudden changes in behavior, someone who normally takes pride in appearance, suddenly does not.....	❑	❑
2.	Dramatic change in appetite or eating habits, sudden weight gain or loss.....	❑	❑
3.	Sleeping difficulties or a desire to sleep all the time.....	❑	❑
4.	Poor performance in school or on the job.....	❑	❑
5.	Difficulty in concentrating.....	❑	❑
6.	Nervousness or agitation.....	❑	❑
7.	Loss of energy and / or excessive fatigue.....	❑	❑
8.	Constant expression of worthlessness.....	❑	❑
9.	Unnecessary risk-taking.....	❑	❑
10.	Sudden change in choice of companions.....	❑	❑
11.	Drugs or alcohol missing from home.....	❑	❑
12.	Items of value missing from home or office.....	❑	❑
13.	Lying, avoiding friends and family and concealing problems.....	❑	❑
14.	Unexplainable large amount of money.....	❑	❑

This checklist may determine the need to seek intervention assistance from local chemical abuse centers or professional counselors. Please refer to the crisis resource numbers we have made available to you.

HELP IS JUST A PHONE CALL AWAY!

NATIONAL HOT LINE NUMBERS:

Alcohol and Drug Referral Hot Line (A.A. Info— see note below) 1-800-252-6465
Child Help's—National Child Abuse Hot Line 1-800-422-4453
National A.I.D.S. Hot Line 1-800-342-2437
National Cocaine Hot Line 1-800-262-2463
National Hepatitis Hot Line 1-800-223-0179
National Runaway Switchboard 1-800-621-4000
National Sexually Transmitted Diseases Hot Line 1-800-227-8922
Suicide and Rape 24-Hour Emergency Services 1-800-333-4444

NATIONAL ASSISTANCE GROUPS:

Al-Anon 1-800-344-2666
Drug Information and Strategy Clearinghouse 1-800-578-3472
Food and Drug Administration ..... (301) 443-1240
Just Say No International 1-800-258-2766
Mothers Against Drunk Driving (MADD) 1-800-438-6233
Narcotics Anonymous ..... (818) 780-3951
National Association of Children of Alcoholics ..... (301) 468-0985
National Association of Anorexia Nervosa and Associated Disorders ..... (708) 831-3438
National Clearinghouse for Alcohol and Drug Information ..... (301) 468-2600
National Council of Child Abuse and Family Violence 1-800-222-2000
National Federation of State High School Associations—Target Programs 1-800-366-6667
National Institute of Drug Abuse—Drug and Treatment Information 1-800-662-4357
National Steroid Research Center and Other Drugs of Abuse in Sports 1-800-783-7643
Parent Resource Institute for Drug Education (PRIDE) 1-800-487-7743
Students Against Drunk Driving (SADD) ..... (508) 481-3568
Tough Love 1-800-333-1069

NOTE: Alcoholics Anonymous (A.A.)—local chapter information and phone numbers can be obtained by calling the alcohol and Drug Referral Hot Line.

LESSON PLANS FOR THE DDR CLASS
Open the communications line with your students.
Ask questions like:

A. What are drugs?
B. Who uses drugs?
C. What is drug abuse?
D. Why do people abuse drugs?

The key to this open line of communication is to let the cadets speak freely. DO NOT CUT THEM OFF!
Remember busy minds make busy bodies.
Discuss the following:

A. Making up your mind about drugs
B. Steps for good decision making
C. Alternatives to drug abuse
D. Hands on activities as alternatives
E. Alcohol and tobacco

Drug Demand Reduction Skit

One of the Wings put together a skit to act out a very popular and meaningful poem that informs your audience that the Teen Alcohol problem is very close to home. We would like to share this with other members in Civil Air Patrol and to those that visit our web site. When performed it is very dramatic and, if done properly, makes your audience want to help you in making your community aware of the alcohol crisis.

Cast List
Girl who will not drink
Girl's voice
Drunk Driver
Party people
2 Paramedics
2 Policemen
Tape of car crash and sirens
Cadets to carry casket
Cadet to carry wreath-saying DADDY'S GIRL
Cadet or family member to speak about girl

Props List
Sound System
Tape Recorder
Sound Effects/party music
Backboard and various medical items
Policemen outfits
Casket
Flowers (wreath for casket) with sash printed DADDY'S GIRL on it
Cooler (with brown bottles root beer, for the actors to drink onstage)
Balloon
Handcuffs
Emergency Lights (Blue for Police and Red for Paramedics)

“A Daughter’s Final Words” or “Daddy’s Girl”

Have another girl read the following poem offstage with sincerity.

“I went to a party, Mom.
“I remember what you said.
“You told me not to drink, Mom,
“So I drank soda instead.”

Open the scene with a party drinking dancing trying to get GIRL to drink but she keeps saying “No”

“I felt really proud inside, Mom,
“The way you said I would.
“I didn’t drink and drive, Mom,
“Even though the others said I should.
“I know I did the right thing, Mom.
“I know you’re always right.
“Now, the party’s finally ending, Mom.”

Everyone drives out of sight. Everyone starts to leave the GIRL is helping to clean up than leaves. Lights fade.

“As I got into my car, Mom,
“I knew I’d get home in one piece,
“Because of the way you raised me, Mom,
“So responsible and so sweet.
“I started to drive away, Mom,
“But as I pulled down onto the road
“The other car didn’t see me, Mom,
“And it hit me like a load.”

GIRL’S Voice Stops Reading. Sound of a GIRL screaming and cars crashing along with the image of the GIRL crashing with the other driver, voices of paramedics and a policeman, then sirens. TWO PARAMEDICS appear and find the GIRL lying on the ground in a puddle of blood. On the other side of the stage, POLICEMAN enters finding the DRUNK DRIVER that hit the GIRL. GIRL’S Voice Continues Reading.

“As I lie here on the pavement, Mom,
“I hear the policeman say
“The other guy is drunk, Mom,
“And now I’m the one who’ll pay.”

The POLICEMAN has the DRUNK DRIVER. GIRL’S voice sounds angry.

“I’m lying here dying, Mom.
“I wish you could get here soon.
“How come this happened to me, Mom?
“My life burst like a balloon.”

POLICEMAN has DRUNK walking straight line and then blowing up a balloon then putting on handcuffs.

“There’s blood all around me, Mom,
“Most of it’s mine.
“I hear the paramedics say, Mom,
“I’ll be dead in a short time.”

GIRL starts to sound weak. PARAMEDICS look sad and shake their heads in a slow motion.

“I just wanted to tell you, Mom,
“I swear I didn’t drink.
“It was the others, Mom.
“The others didn’t think.”

GIRL sounding weaker.

“He didn’t know where he was going, Mom.
“He was probably at the same party as I.
“The only difference is, Mom,
“He drank and I will die.
“Why do people drink, Mom?
“It can ruin your whole life.
“I’m feeling sharp pains now, Mom,
“Pains just like a knife.”

GIRL sounds in pain. POLICEMAN and DRUNK DRIVER slowly cross the stage, POLICEMAN on each side. DRUNK looks at GIRL.

“The guy who hit me is walking, Mom.
“I don’t think it’s fair, (pause)
(Insert a line here)
“While all he can do is stare.”

POLICEMAN and DRUNK DRIVER exit.

“I’m lying here dying, Mom.
“Tell Daddy to be brave
“And when I get to heaven, Mom,
“Write “Daddy’s Girl” on my grave.”

PARAMEDICS cover the GIRL with a sheet; lift her on a backboard and exit carrying her out the same way as police.

“Somebody should have told him, Mom,
“Not to drink and drive.
“If only they had taken the time, Mom,
“I would still be alive.”

The rest of the poem from here forward should be read SLOW, the GIRL is getting very weak now, and it is getting hard to breathe.

"My breath is getting shorter, Mom.
"I'm becoming very scared.
"Please don't cry for me, Mom,
"'Caused when I needed you, you were always there.
"I have one last question, Mom,
"Before I say goodbye.
"I didn't ever drink, Mom,
"So why am I to die?
"This is the end, Mom.
"I wish I could look you in the eye
"To say these final words, Mom.
"I Love You……...Goodbye…."

The lights fade and then are slowly brought up again. From the back of the room, through the audience if possible, the HONOR GUARD enters carrying a coffin with a cadet carrying a wreath behind the coffin with a sash on it saying "Daddy's Girl."

Bring it to the front of the room or up onto the stage. The HONOR GUARD lowers the coffin to the floor. HONOR GUARD salutes very slow, and steps to each side of coffin.

Cadet carrying the wreath then places the wreath in front of the coffin so the audience can see "Daddy's Girl." The cadets then form up and march out very slowly.

Afterward, a teenager or cadet stand and give a brief speech about what this girl is going to miss in life because of a drunken driver (*i.e.*: prom dances, graduation, college, marriage, children, etc.) then continue on as to what the parents are going to miss (*i.e.*: loud music, coming home late, messy room, wedding, grandchildren, *etc.*)

~~~ [end] ~~~
~~~