The play’s the thing

Tribal Members contribute to story’s evolution

“The Ballad of Kenai” tells a story – actually, several stories – about the impact of change on a community.

But the production itself also has a story, one to which several Tribal Members contributed during a 50th anniversary performance in November.

“The Ballad of Kenai” interweaves the story of a growing city of Kenai with the changes that come to the Dena’ina community with first contact from Russian.

Much of the discussion at the Jan. 12 Quarterly Meeting revolved around the Secretarial election, which had been on hold due to the federal government shutdown.

Council Member Liisia Blizzard, who is also a member of the Secretarial Election Committee, said the process had been going well up until the shutdown.

“Our next step was to mail out the ballots,” Blizzard said. “Then we had the government shutdown, so right now, we’re in a holding pattern.”

Under the initial election timeline, a notice of election was sent to Tribal Members on Nov. 26, 2018. Voter registrations were to have been returned by Dec. 17, 2018. Ballots were to have been mailed to voters on Jan. 3, to be returned and counted on Jan. 24.

However, the shutdown began Dec. 22, 2018. Because the Secretarial election is under BIA oversight, work on the election has been halted.

Secretarial election delayed by shutdown

Tribal Members updated at Quarterly Meeting

All fun and games

Yaghanen NYO team jumps into another season

The Native Youth Olympics are unlike other sporting events. Competitors demonstrate impressive strength, agility and skill. But while athletes strive to jump higher and farther, they are also just as likely to help their fellow competitors do the same.

“NYO is different,” Doug Gates, a Yaghanen Youth Program Youth Advocate, explained in a pep talk prior to a recent practice session. “NYO is about cooperation. There will be cooperation between teams. You might see an athlete from one team go up to an athlete from another team, and tell them how they can jump farther, or kick higher. So athletes will help each other.”

The reason for cooperation, even in a competitive environment? Gates said he thinks it’s because cooperation is crucial to the Native cultures from which the games have been passed down over generations.

“We want you to go out there, have a good time in the events, try your best, if you win a medal, awesome, we’ll be proud of you. If you do not win a medal, well, if you tried your best, that’s all we really want,” Gates said.

The current NYO format includes 11

Seal makeover

Tribe’s emblem gets an update

Kenaitze Indian Tribal Members and employees will soon have a new Tribal seal and updated logo adorning their correspondence and clothing.

Tribal Council Members recently unveiled the new seal. The most significant change is the addition of the Kenai River and Cook Inlet to the design. Tribal Council Chairperson Wayne D. Wilson Jr. said that is important for the Kahtnuht’ana Dena’a.

“That’s the biggest thing – because we’re the River People,” Wilson said.

The current seal came into use in 2008 and was based on the Tribal Court seal, which was first used after the court was established in 1986. The seal was inspired by the Tribe’s original flag, which was designed by Tribal Member Elsie Maillelle in 1972.

A new Tribal seal features Kahtnu – the Kenai River.
The Counting Cord is a publication for members of the Kenai Indian Tribe and the Tribe’s customers.

Find more information on the Tribe’s website at kenaitze.org.

For story suggestions or questions about content, contact Editor M. Scott Moon at 907-335-7237 or by email at smoon@kenaitze.org.

Go to www.kenaitze.com/careers for more information and to apply.

Apply now for the Tribal Fishery Education Assistant, Russian River Fish Technician, or other great positions at the Tribe.

Land a great job!
Ballad, from P. 1

The production explores the loss that can come with "progress" and "growth."

"The Ballad of Kenai" was first staged in 1969 as a dance performance. It was expanded into a full-length musical in 1975, and later compressed into a one-hour performance in 1981. It was revived again in 1991.

For the 50th anniversary production, director Phil Morin revisited the 1975 two-act version, working with the original creators to revise the script and reorchestrate the music for a contemporary audience.

Sharing Dena'ina Culture

Tribe member Bunny Swan Gease served as a cultural ambassador for the production, a role Peter Kalifornsky filled in the past. "They were very conscientious about wanting to present our tribal communities with respect," Swan said.

Morin said the evolution of the Dena'ina scenes was significant, intentional, and purposeful. In previous productions, the Dena'ina scenes actually occurred within the bar. The lights would fade out, Morin said, and Rapid Robert, an Alask Native character who dances and sings in his vision would come into the bar scene and move back out.

One of his changes was to move those scenes out of the bar. "The Dena'ina scenes were shorter, and they were restricted by space as well. We expanded it to the main stage and featured it," Morin said.

Swan said she was especially pleased to see the way the set was designed, with the production's bar scenes up front on the same level as the audience, and the Dena'ina scenes elevated on the main stage behind the bar. "The director placed the bar on the floor, so folks could feel like they were there at Joe's (Bar), and then he gave this kind of middle ground for Rapid Robert, the Na- to man who is kind of lost in the cultures, between the two," Bunny Swan said. "He's looking at people partying and carrying on, but he could see that he needed this middle ground.

"And then, beautifully, (the director) gave Mount Redoubt to Yaghan. That was special. I heard this from others who have seen the play, and every version, that this time, Phil had really given a presence to the culture, a rich presence. Folks felt that they could really see that there was insight in the culture, and success in the Dena'ina culture." Morin said that staging the play that way was deliberate. He wanted

Jeff Swan, Hanna Wilson and Savanna Wilson rehearse a scene from "The Ballad of the Kenai." the distant past to be in the distance, and he wanted the middle ground to be a dark and vague transition area.

"It was intended to represent the gap, the struggle I see the Dena'ina dealing with in the last few years and last few decades," Morin said. "There's that gap between the old ways and the new ways, which is sort of a universal theme. So I wanted the three levels, and distances, to emphasize time, and yet also represent the cultural struggle and vagaries. Robert was the Native narrator, voicing the thoughts and concerns and uncertainties of how was it, how did we get here and what's going on now?"

Morin said that during his research, he found 11 versions of the script, written by Lance Petersen with original music by Robert C. Richardson. He said as the script evolved, the Dena'ina scenes became more predominant. He also discovered that in 1992 or 1993, Petersen wrote a play dedicated to the Native narrative called "Raven's Place."

Bunny recruited her brother Jeff Swan to play Kazage, a Dena'ina leader from the past. Kazage has one of the most powerful moments in the production, when he lamented the loss of his people due to the introduction of disease from contact with Europeans. Jeff Swan said it was an emotional performance for him.

"When we listen to a song, either the emotion comes through, or it doesn't," Jeff Swan said. "In this case, reading it, memorizing the lines with everyone else," Morin said. "Robert only had two or three lines with everyone else," Morin said. "I think the answer would have been, you carry on."

"I learned a lot of little details, things I didn't know about my history," Wilson said.

"Adding to the story"

This version of "The Ballad of Kenai" also included Bunny Swan's song "Where Are the Drums," which she wrote for Tyonek in 1984, a time when that community was struggling with change.

Morin explained that in his research, he found that "Kazage's Lament" and Kalifornsky's "Song of the Lonely Man" appeared in different sequences in primary scripts, and in some cases, even in different acts. However, he said that in working with Bunny and Jeff, he detected a greater sense of optimism about where the Tribe is now and wanted to change the end of the play to be more uplifting.

"I wanted to end the show with Peter's being the last voice, but I needed something else to go with (Kazage's Lament)," Morin said. "And Bunny said, 'Well, I have a song I did for the Tyonek folks.'"

See BALLAD, p. 3

Seal, from P. 1

The new Tribal seal maintains the elements from the previous version. It depicts Yaghan, the Good Land. Mount Redoubt represents the strength, endurance and steadfastness of the Kenaitze people. The salmon represents the spirit of the Kenaitze people. The snowshoes show that the Kenaitze people continue to walk with surety on the Earth.

The river means forever, and its representation is enhanced in the new design. Also in the new design is Kalgin Island, and the seal gives the impression that it is springtime, with green in the landscape but some snow still left on the ground.

The coloration along the side of the salmon is a traditional Dena'ina bead pattern.

Wilson said Kalgin Island was added because it's what you see different things – that folks didn't want to come see it because it either portrayed Native peoples in a bad light, or the city council and the community in a bad light," she said. "We think they were generous in having a little fun with each. You know, we must try to laugh at ourselves, our goodness, and do better."

Morin said the play does address some "hard truths," with the goal of sparking a conversation.

"The play isn't saying it's good; the play wasn't intended to say it was bad. The play was intended to report new standardized business card

operations. One of the goals is for each program to be easily identified as a Kenaitze Indian Tribe program.

Tribal Council Members worked together with the Tribe's graphic designer, Charles Atkins, to create the new seal.

"It was a group effort to come up with the final product," Wilson said.

The Seal of the Kenaitze, or Dena'ina logo, which depicts three volcanoes and includes the Tribe’s Mission “to assure the Kalhtnuht’ana thrive forever,” was also updated.

Two versions were created, one that will look good on light colored material, and one for dark colored material.

The Council also approved a new standardized business card for all employees.
NYO, FROM P. 6

Events. Some of the events showcase an essential hunting, fishing or survival skill, others help develop strength and coordination.

Athletes in the Yaghan program explained the events, and shared their thoughts on what they like about their favorites.

Alaskan High Kick
The Alaskan High Kick "just seems pretty cool," said William Vaudrin. Athletes stand next to the floor, and balance on one foot while reaching across their body to hold the opposite foot. Athletes lean back on their free hand, thrust the foot they were balancing on straight up to kick a suspended ball, then land on the kicking foot — all without losing their balance. Vaudrin said the event is a test of strength and balance.

"You need to have pretty good leg strength to kick yourself up, and good arm strength so you can pull your other leg up and kick higher," Vaudrin said.

Arm Pull
Samuel Wilson said the Arm Pull was his favorite event as a junior competitor, because he was able to use his strength and leverage to his advantage.

In the Arm Pull, competitors sit on the floor facing each other, with one leg over and one leg under the opponent's legs. Competitors lock arms at the elbow, placing their free hand on the opponent's foot. With a signal from the official, competitors pull straight back without jerking or twisting until their opponent's foot straightens or they pull their opponent toward them.

Eskimo Stick Pull
Competitors sit on the floor facing each other with their feet touching and knees at a 45-degree angle. They grip a stick placed over their toes, and when the pulling begins, each athlete tries to pull the competitor toward them with a steady effort — no jerking the stick. If a competitor is pulled over or loses their grip, they lose the pull.

Samuel Wilson said the Eskimo Stick Pull is his favorite event, because it gives him the opportunity to use his strength and leverage. The key, he said, is that there's more to it than just pulling with your arms.

"You have to push with your legs, too, and keep a straight back," Wilson said.

Indian Stick Pull
In the Indian Stick Pull, competitors stand next to each other, facing opposite directions. They each grab an end of a foot-long dowel, tapered at each end. The dowel is greased with Crisco-type lard, simulating the slippery skin of a salmon. When the official gives the signal, competitors try to wrestle the stick from their opponent’s hand by pushing, pulling, twisting and jerking the stick. Intentional body contact is not allowed.

"You want to have a good grip," said Corbin Stuive. "If you lose your balance, or let go of the stick, that's how you lose."

Cooper Bernard said that because of the grease, you might not even realize when you've lost your grip.

"When you actually get it out of their hand, you can barely feel it in your hand," Bernard said.

Kneel Jump
Kya Ahlers is a fan of the Kneel Jump — "scrapped up feet and all."

"I have scars on my feet from rubbing on the wood floor. But once you're doing it, you don't really think about that. You just think about doing your best and having fun," Ahlers said.

In the Kneel Jump, competitors start in a kneeling position, with the top of their feet flat on the floor. From there, they jump up and forward, landing on both feet. The event tests an athlete's leg strength and balance.

"I don't think you need to have your arms straight when you jump, you have to really swing your arms and get your upper body into it."

And when you jump, you have to stick the landing," Semaken said.

One-Foot High Kick
In the One-Foot High Kick, competitors launch themselves off both feet, kick a suspended ball with one foot, and land on the kicking foot without losing their balance. While it sounds straightforward, doing it well requires a combination of strength, flexibility and good technique.

Krisha Connor said she's working on putting her whole body into her launch, rather than jumping off her toes.

"I have to bend down and swing my arms," she said.

Doug Gates, Yaghanen Youth Advocate, has one other piece of advice: Always stick the landing. Competitors sometimes think they’ve missed the ball while they may have just brushed it, but if they put their other foot down, it won't count.

"Always stick your landing — even if you think you've missed," Gates said.

One-Hand Reach
The One-Hand Reach requires athletes to balance their body weight on one hand and reach with their free hand to touch a suspended ball. Athletes must then place their free hand back on the floor while keeping the rest of their body off of it.

"It think it's a lot fun," Kya Ahlers said.

"You don't have to do much of anything but you need strength and a lot of core balance to do it," Ahlers said.

Athlers said the One-Hand Reach is something you can do at home with friends. In fact, she got a ball at the Alaska Federation of Natives convention and has it hanging from a stair railing.

"All it takes is a ball and a string," Ahlers said.

Scissors Broad Jump
The Scissors Broad Jump simulates the balance and technique necessary to jump from ice floe to ice floe — a skill William Vaudrin said he has put to use in Chevak.

Athletes start standing on both feet. They leap forward onto one foot, swinging the other leg behind their landing leg, shift their weight to that foot, and jump forward again, landing on both feet. Athletes compete to see who can jump the farthest.

"If the river is frozen but breaks apart, you have to jump on ice floes to get home," Vaudrin said.

Vaudrin said he was able to pick up the motion fairly easily, but it takes beginners some practice to get the technique down.

Seal Hop
Emlasse Wilson shared the key to being good at the Seal Hop: "Abs!"

In the Seal Hop, competitors assume a push-up position and hop like a seal on their hands and toes. The goal is for competitors to go as far as they can without stopping or touching the floor with their knees or stomachs. Junior competitors and senior girls keep their arms straight and palms flat; the senior boys and competitions use a lowered push-up position and support their weight on the heel of their hands and their knuckles.

"I like that it makes me tough, and I like what the backstory is," Wilson said.

"Our ancestors would hop so the seals wouldn't be startled when we hunted them."

The reason boys hop on their knuckles is to simulate stalking a seal while holding a spear.

Wilson said developing skills in other events helps her in the Seal Hop.

"I rarely practice (the Seal Hop), but I think it's a great way to improve my floor skills and strength," she said.

Two-Foot High Kick
William Wilson likes jumping, so the Two-Foot High Kick is a natural fit.

"It's fun to do, kind of like the One-Foot High Kick," Wilson said.

The two-foot version tests a competitor's strength and balance. Competitors must jump with both feet, kick a suspended ball, and land on both feet without falling backward.

Wilson said the challenge is to get your footwork down.

"You want to make sure that you're jumping in the correct place," he said.

Wrist Carry
Andrew Wilson said his first attempt at the Wrist Carry didn't go so well.

"It was during practice. I didn't get very far, and I cried," Wilson said.

Since then, he's improved quite a bit at the event in which competitor hooks his or her wrist around a long pole held by two carriers. Competitors then must hold themselves up off the floor for as long as they can while the two carriers walk or run through a course.

Wilson said that during a competition, he keeps his focus on "just trying to hold on as long as I can."

The event is a test of strength, endurance and toughness.

"Your hand just stays in a fist for a few seconds," Wilson said of the muscle fatigue that sets in. "When you try to open it, it gets stuck, and your wrist gets red."

At top, Eli Gordon (Homer Halibuts), Joseph Whittom and Judah Eason (Yaghanen Program’s Salamotat team) and Porter Rockwell (Team Seward) celebrate their accomplishments in the one-hand reach from atop the winner’s podium during the Kenaitze’s Indian Tribe’s Native Youth Olympics Invitational.

Center, Kenaitze’s William Wilson competes in the wrist carry event.

Bottom, children from several different teams bond during a break in the competition. Native Youth Olympic events stress sportsmanship.
Learning starts in the home

Tribe launches Early Head Start program

Samuel Semaken is a bundle of energy.

On this particular Wednesday morning, that energy is focused on applying paint to paper. The lesson had started with painting ice cubes before moving to painting paper, and Semaken is holding his canvas with color. Throughout the lesson, Samuel’s sing-song “ha-ha” fills the room.

Samuel, age 2, and his family are participants in the Tribe’s new Early Head Start program. Working with Samuel are Abby Hanna and Vicky Glick. Early Head Start helps provide support and encouragement for parents to be their child’s primary teacher.

“I love Kenaitze’s Head Start, the people over there,” said Sandi Semaken, Samuel’s mother.

Semaken said her oldest child attended Head Start’s preschool program and it helped prepare them for school. So, when she heard about the Early Childhood Center’s newest program, she jumped at the opportunity.

“I really wanted that with Samuel, too,” Semaken said of the benefits she sees with Head Start. “We can’t get any better with children than to start them early with opportunities.

A closer connection

Samuel, age 2, and his family

During their home visit, while Samuel and Glick are painting, Hanna is able to go over some paperwork with Semaken, and discuss ways to work on some of Samuel’s challenging behavior.

“Helping me with issues he has,” Semaken said. “It’s really about building him as an individual. They come up with so many good ideas.”

Part of what home visitors do is to show parents how to make any activity into a learning opportunity. With Samuel, as the visit moved from painting to playing with oversized dice to rolling balls, he was still identifying numbers and colors, and using words to communicate.

“We use things people have in their home, instead of a bunch of fancy toys that they don’t have,” Hanna said.

The program also uses a gathering space in its N’cini building office for meet-ups and parenting sessions. For babies, that might just be tummy time while toddlers can work on making music or a dance song. Toddlers can also start to develop the social skills they’ll need as they get into a classroom setting, such as sharing with others.

The meet-ups allow parents to reach out to other parents, too, forming an informal support network.

Helping with transitions

Once a child reaches 30 months, Glick said they begin to talk about transitioning, whether it’s to Kenaitze’s Head Start preschool, or a different preschool program in the area. The Early Head Start staff is a part of that process, too.

“We don’t want to give them the tools and then just leave,” Hanna said. “We want to make sure they know how to use those tools,”

Hanna said home visitors use some of the same techniques as the preschool staff, so things will seem familiar when a child makes that transition. Home visitors also will work with the child on their fire or play two of preschool, so they see a familiar face.

Hanna said she thinks Early Head Start will help Samuel when he transitions into a classroom setting.

“It will be interesting to see how it goes with him,” Semaken said. “I think the connection he’s got to the school and the teachers, is going to be an asset – building that bridge with his teachers.”

In his home visit, Samuel moves on to jump, worthy of a Native Youth Olympics competition, before things wrap up with an intense game that involves rolling a ball through the legs of a line of chairs. Hanna and Glick are able to talk with Semaken about what will come next for Samuel, and they also ask about things Semaken would like to work on for the next week’s visit.

“We want to make sure he can be successful with where he goes next,” Hanna says.

Information about Early Childhood Center programs, including Early Head Start, Head Start, and the After-School program, can be found at www.kenaitze.org/programs/early-childhood-center.

Event celebrates indigenous culture

Like the people who wear them, no two pairs of moccasins are the same.

“One pair is custom not only to the person who is wearing them, but also to the person who constructed them,” explained Estelle Thomon, a Traditional Healer with the Tribe.

Thomson said that traditionally, a tape measure was never used in making a pair of moccasins. There are some people so skilled, they can make a perfectly sized pair just by sight.

“For those of us that do need a little extra help, we do use our heimat, our familiar face. We use a familiar when a child makes that transition, whether it’s to another preschool or another social media.

In fact, Rock Your Mocs has its roots as a social media event, featuring photos of their traditional footwear on social media.

As a way to address the challenges facing Alaska Native and American Indian people.

Lageson, who also serves as the Alaska Area Vice President, said, “As a people, we need to stick together,” Lageson said.

He said the groundwork for the Municipal Muckluk initiative was laid last year when he sought support from other tribes for a resolution regarding the Bureau of Indian Education funding in Alaska.

“Through cooperation with other tribes, if we work with them on their issues, they can work with us on our issues,” Lageson said.

Feeling it still in Washington D.C.

The Washington, D.C. rally also attracted support from other present and tribal members.

Several of the band’s members, including lead singer John Baldwin Gourley, grew up in Alaska, an experience that gave him an appreciation for the challenges facing Alaska Native and American Indian issues, frequently inviting leaders from local organizations on stage during concerts.

“I’m looking forward to see if the work with the Muckluk Project comes to fruition,” Lageson said.
No slowing them down

On a recent Wednesday morning, Michael Dotomain, a Personal Trainer at the Denaina Wellness Center, was across campus at Tyotkas Elder Center to lead a “Move with Michael” exercise class.

On this particular day, a half dozen people participated in the class, which involved some gentle movement combined with easy stretching. This group was on the small side, Dotomain said he’s had as many as 20 people take part.

The program promotes wellness by providing an opportunity and motivation for Elders to keep moving, especially during a time of year when many people are sedentary.

Dotomain said that when planning the workout, he focuses on exercises to improve mobility and flexibility.

“It’s all things you can do without a lot of things you didn’t take up until after you retired,” Hobson said. “I wish I would have started earlier,” Hobson said exercising with a group helps.

“I’m glad to see a lot of people that do it,” she said.

“It’s more fun,” Noelia Lopez said about exercising with a group. “And you do a better job when you do it with a group.”

Lopez said she feels good after exercising, though she said she should start doing more at home, too.

“Once a week is not enough,” Hobson said.

Dotomain said wellness staff had discussed a Strong People class for Elders in the past, but getting Elders over to the Wellness Center gym never caught on. So, they figured, why not bring it to them? Dotomain stops by Tyotkas

Participants in a “Move With Michael” fitness class get fit together in the library at Tyotkas Elder Center.

Personal Trainer Michael Dotomain leads participants through a stretching routine.

As the temperature drops outside, there’s nothing better than warming up inside with a hot, hearty meal. On this page, find a tasty way to serve up moose meat, a recipe to add a rich boost to ramen noodles, and an easy recipe for stew.

What’s cooking in your kitchen? Do you have a favorite recipe to share? We’d love to hear from you! Email hottopics@kenaitze.org.

You can also use the “Contact Us” button on the Tribe’s web page, www.kenaitze.org.

The challenge helps to hold them accountable.” Hobson said that before the challenge, she didn’t realize how much she was moving.

“You don’t think you take that many steps in a week,” Hobson said.

Elders interested in participating in the Step-Up Challenge can contact Dotomain at 907-335-7588. The contest includes prizes for reaching goals.

The Move with Michael schedule is posted at Tyotkas. For more information, call 907-335-7280.

The contest includes prizes for reaching goals.

The Move with Michael schedule is posted at Tyotkas. For more information, call 907-335-7280.
The Big Picture

Participants in this year’s Rock Your Mocs event show off their footwear at the Dena’ina Wellness Center. See story, p. 9.

Our Mission
To assure Kahtnuht’ana Dena’ina thrive forever.

Our Values
These are the beliefs and principles that define our people and will assure our future as a tribe:

- **Family:** Honoring and sustaining health and happiness of family as a first responsibility
- **Stewardship:** Respectful use of land, resources and all creations
- **Spiritual Beliefs:** Acknowledging the existence of a higher power and respecting spiritual beliefs
- **Education:** Passing down cultural knowledge and traditions and supporting formal education

Our Vision
By 2025, the Kahtnuht’ana Dena’ina have enhanced and strengthened the prosperity, health and culture of their people and tribe by:

- working toward united effort with Native organizations and other governments that impact our people.
- developing and implementing a tribal education system.
- living our traditional values and practices.
- empowering our sovereignty.
- continuing to demonstrate resiliency.
- striving for excellence in all of our programs.
- elevating the wellness of our people.
- using our talents and resources to ensure we are able to take care of ourselves and share with others.

Addresses and phone numbers

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<td>150 N. Willow St., Kenai, AK 99611</td>
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<td>130 N. Willow St., Kenai, AK 99611</td>
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