

wulff-joan-2014-01-01.mp4

[00:00:10] When I was five or six years old I went my father, let's start over. My father had an outdoor store in Paterson New Jersey. Everything was hunting, fishing, and dogs in our lives.

[00:00:24] He wrote an outdoor column for The Paterson Evening News in the morning call at two different times he became elected not Commissioner but it was the people on the, on the board of... Alright, don't leave it alone.

[00:00:52] And so when I was five or six years old I was invited to go with my mother and dad to Greenwood lake while Dad fished for bass with a fly rod. Mother rowed the boat. She did not know how to row a boat. She was not a fisherman. So all night long she was either too far away from the lily pads or too close which I got to hear. At any rate at some point my dad was casting with bass bugs and suddenly a bass took his bass bug from below. Came up with a great explosion and I'm sitting there like "Oh! What is this monster from underneath the lily pads? And so dad ended up handing me the rod with the bass on it but the bass opened his mouth and the lure came out and I was ready to cry and Dad said "No I was going to release it anyway," and so that, just that one thing, that business of seeing that bass take the fly and being able to hold the rod and feel its life is what turned me on to fishing.

[00:01:57] Wonderful.

[00:01:59] And so I didn't get to fish much after that but when I was we had a Patterson casting club Patterson New Jersey. It met at a pond right near our home. Every Sunday morning and when I was nine or ten I had two brothers my father started to take my two brothers to the casting club leaving me out because I was a girl the girl didn't fish. And so I asked my mom if I could borrow because I wanted to do it I loved the look of fly casting especially when I asked my mother if I could borrow my father's fly rod and try it myself. She said yes. So I took it down to the dock at the pond put it together did my idea of waving it around and the tip separated from the butt and now it's six feet of water and Dad's coming home at five o'clock for dinner and so I go home crying obviously mother. Luckily the man next door to us came home earlier. He got a rake and he saved my life by getting that tip out, and my mother's life. But anyway my dad was not angry. He then asked me if I wanted to join him and my brothers on Sunday mornings at the casting club. And that was my beginning and I went on to win New Jersey championships and eastern and eventually national championships. But there were a lot of kids fishing at that time. There were probably 50 kids in one of the events that they had casting events and we were casting plug casting, bait casting, and fly. We had no spinning until nineteen forty seven or eight so that was a... It was good.

[00:03:46] And there were actually a couple of people who were teaching kids to cast through high school programs.

[00:03:51] So it really, you know, there were more kids than you can imagine from what we see nowadays. And there were several girls now they eventually when they got to high school they, they gave up fishing and I did not. They went into boys and all that sort of thing. So my casting career was from my from nineteen thirty seven to nineteen sixty and I did win my first national in 1943 in Chicago and it got to be that I went to every national from 1943 to 1960 minus two or three years. And it was an education in many ways. I did not go to college but I got to travel the country being part of this casting competition. I went

to Europe in nineteen forty eight. I met Charles Fritz at the New York sportsmen's show and he invited me to come and at the time I had a dancing school and had enough money to be able to pay my way to Europe and got to meet some of the great casters of the time. We went first to Paris and then later to London where the first casting championships international championships after the war were being held.

[00:05:13] And so that took me through that's 1948 and I continued to go to the casting competitions and then I started had a dancing school with a partner that we started in 1944 and in 1952 I woke up one morning and thought if I don't leave this dancing school I'll be happily teaching dancing when I'm 75 or whatever. But I was making a hundred and fifty dollars a week. And I thought I want to try to make a living in the fishing world. And so I gave up the dancing school.

[00:05:52] And where was this school located?

[00:05:54] In Patterson New Jersey.

[00:05:55] OK.

[00:05:56] I taught tap dancing and baton twirling and my partner taught ballet and taught ballet and acrobatics and we had two hundred and sixty five students.

[00:06:05] Wow.

[00:06:06] That we would see once a week when I decided to leave it. Well I didn't have a lot of money and it was impossible to make a living in the angling world unless you were a salesman. I could do sportsman shows which is what I did where I would do demonstrations and so forth. These are sportsmen shows where you had retrievers and Sharkey the seal.

[00:06:36] Sure sure sure.

[00:06:37] And other things but I got again I got to travel. I remember getting to British Columbia one year and catching my first salmon out there and all that sort of thing and so I struggled. I could not really make a living. I never have been able to make a living just straight through fishing, no. I.

[00:07:02] Really do. As a I have never really hurt myself. Casting. And it's not cast, fly casting is not really about strength. It's about using the rod to produce good casts and so that my sense of timing but my sense of using my body instead of just using my wrist which is what most people did they put a book under your arm and say it's all on the wrist you know. Well I end up giving that up. When I was probably 15 because I could cast the accuracy drive fly accuracy targets were from 20 feet to 50 feet and once I got out to 40 feet the wrist wouldn't do it for me because I was a kid. And so I ended up lifting my arm and using my upper arm my whole arm.

[00:07:47] And nobody did that except one man who said that my first national in 1943 in Chicago and he did it. Name was Frank steel. And we were the only two in the whole tournament who used our whole arm.

[00:08:02] So that was all part of what got me into the way I cast. And then in the casting club there was a man named William Taylor. He made rods and he made me a dry fly

accuracy rod. But he's the man who actually created my, not created my style, but, but gave me my style, of casting. And it wasn't, he didn't teach me, he said, "Do it like this," which is how most people taught casting which is all part of my whole story is that you can't say "do it like this" and expect people to know what the heck you're talking about, what you do. And so Mr. Taylor was a distance caster and he didn't have a car and I had a car. And so I would pick him up he had a little candy store behind which he made his bamboo rods and I would take him practicing and I got to the point where I wanted to do this the distance casting because it was so physical. Well I couldn't even get the line out of the water with the rod he was using which probably weighed seven and a half or eight ounces so he made a rod for me that weighed six and three quarter ounces. And then he had to design a silk fly line which he made in pieces and put together and there were limits on the line it had to weigh no more than an ounce and a half overall. So I, the one he made for me weighed an ounce three eighths. It was still so heavy I could pick up the 50 foot and we had a head, shooting head out of the silk line.

[00:09:38] And then monofilament, monofilament behind it for shooting line which only came into our lives in nineteen forty six. The San Francisco casting club brought that in as a secret weapon and took the first five positions in the contest.

[00:09:55] But anyway even with this lighter outfit I could never false cast it, it was too heavy so I had to pick up the 52 foot head shoot line on the back cast and shoot forward, one cast. And in 1960 I cast a fly one hundred and sixty one feet in a new jersey registered tournament.

[00:10:27] It's definitely developed through my accuracy casting and distance casting in tournaments. The caster I am now came about through teaching and writing about it. And there are people who say oh John Wolfe only casts you know, vertically. Well, no, you cast at any angle from three o'clock on the one side of your body to nine o'clock on the other side of your body depending on what the circumstances are Lee's casting was based on an oval shape. He would bring the line in under the rod tip and let it ride up behind the rod and then make a standard forward cast and we call it, he called it the oval. And so that's another one of the kinds of casts that I teach.

[00:11:13] Whatever.

[00:11:18] I might add I really think your take on dynamics of casting could be added to the collection that Jim has and it would demonstrate what you just described.

[00:11:33] And so you know the other reason I gave up the dancing school.

[00:11:38] Was I wanted to fish and I didn't have enough time in with the dancing school. And so that was 1960 and we moved to Florida at that time. And so I got to be moved into saltwater fishing which was fantastic. I remember you know the first time I ever saw tarpon on the flats. We were two boats and Ted Williams was in the second boat and I was with someone else but we were out there together and I remember them pointing out a black dot you know maybe a quarter of a mile away in the water and watching it come closer and become a school of Tarpon. And right in front of us it went into a daisy chain. And so my guide said OK you know cast at 10:00 which I did and this tarpon took it and I struck and I held like didn't let it go.

[00:12:38] So we got the fly back pretty fast. It broke it off. I had never hooked a fish bigger than a six pound bass. So that was the beginning and I still think about that whenever I go

out on the flats I literally say, throw my arms up in the air and say, "this is where I want to be," because there is so much there, there's so much mystery in saltwater fly fishing compared to the trout fishing you know where a trout's going to be and it's a whole different thing than saltwater fly fishing.

[00:13:13] So it just thrills me that there are so many facets to our sport. You know you can, anything that you can catch on the fly you can catch on the fly and you can you know everyone is exploring that all the time.

[00:13:33] In 19 I was working for the Garcia corporation and after I left the dancing school I had met the Garcia people at Sportsman's show. So in 1959 they offered me a job and my job was to go to different shows or to different, not to different, but to tackle shops and give demonstrations and teach people basically and by that time it was spinning and bait casting and fly casting. So I did those demonstrations and did, and taught. And then in 19 and they would send me, or it was Garcia who sent me around the country to do this. I got to travel first class. It was a great job but I only did it for one third of my time because I had a husband and two children so I didn't do it, you know, all the way. And then in 1967 the American sportsman, or my boss at Garcia his name was Dick Wolf called me up one day and said How would you like to go to Newfoundland to fish for giant bluefin tuna with Lee Wolf. So Racing through my head is Newfoundland fog, giant bluefin tuna. I get seasick. Lee Wolf. I've met him, but he's kind of a hermit like guy. And so I'm saying "sure when" at the same time I'm thinking of all of it. So that was how Lee and I got together. I caught everyone what he was going to make. He always had a reason for making his films. I mean he had a message to get across. And he wanted to have a woman who had never really fished before catch a giant bluefin tuna five times their own weight. They had chosen the singer Kay Starr who was famous for a song called Wheel of Fortune. Her wheel she became ill and couldn't go. And American sportsman called, Garcia who called me and her wheel of fortune turned to me.

[00:15:30] Wonderful.

[00:15:31] So I caught a 572 pound tuna and it wasn't foggy we fished in Conception Bay out of St. John's. It was gorgeous. There were wonderful schools of tuna jumping around. And at that time Lee was deciding he was going to cast to tuna. And so I had picked up an artificial squid at the tackle show in Chicago and took it with me. And so he cast it on a 9 0 real and hooked a tuna on it literally casted it was just this wonderful thing but eventually it broke off. So on the way back to the hotel that night he stopped at a butcher shop and bought two big slabs of bacon and carved out squid.

[00:16:16] Again.

[00:16:19] Wonderful.

[00:16:20] Well that's not about fly fishing. So I guess [00:16:21]we're going. [0.0s]

[00:16:21] You're good, sorry.

[00:16:22] But anyway, Lee and I were married in 1967, right, and we worked for Garcia together. Lee did all the conservation talks, and I with the little rod, the fly-o. Which was a three foot rod which was Lee's idea. I found the yarn and we put it together and we would do the, I call it the rubber chicken circuit which was Trout Unlimited dinners and he would do a conservation talk. And I would do a casting talk. So that was the beginning again of

my learning how to teach by having to explain. And we really had a long very good fishing life. We fished in South America, and Norway, and Scotland, and Canada, and Central America, and so on. We really, we really had wonderful fishing through.

[00:17:21] You know as time has gone on and people say "Where's your favorite place to fish and what is your favorite fish?" The answer to both is. Wherever I am.

[00:17:33] Sure.

[00:17:34] And whatever I am fishing for, because all of the places we fish are beautiful, the water is clean. We're there with nature's creatures. We can, we can hook a fish and we can feel its life force through our hand.

[00:17:50] Certainly.

[00:17:50] There's something else you can do that, except person to person, whatever, and you can admire it. You can say I'm releasing you to go back and spawn and grow and all of those things. And that's what I love about fly fishing. I mean it's really the essence of living with the natural world. It's really just fantastic.

[00:18:16] They'll always be there. I'm involved with the Atlantic Salmon Federation and that's our biggest problem now is that Atlantic salmon are being killed one way or another. We don't know what effects of global warming are completely but we knew, do know that even though five, there are five provinces in Canada four of them do not let you keep large salmon. But Quebec does and so you are allowed to keep the grills which are the one year, sea feeding salmon. And they give you depending on your license you can have a catch and release License or you can have it used to be, you could catch eight grills in the season. I think it's been reduced to four because in Lee's day he thought the grills were different species almost but they're not. They go back to sea and grow to be full size salmon. And so the growth population has got to be worried about then we have Greenland and other countries killing fish to sell commercially. And so we have done as much as we could, well we continue to do it. We have bought out, we bought out the salmon fishermen of Iceland but now they see that we in this continent are killing maybe 40000 salmon and that's about what they were taking commercially and so they are saying you know you're doing it, we're not gonna, you can't pay us not to do it. We're gonna do it. So you have this kind of political and yet real situation going on all the time so the Atlantic Salmon Federation is doing the best job it can. The Canadian government is still in favor of farmed Atlantic salmon and they pose a very great threat. Also the, the global warming is bringing stripers into the beginnings of the, the salmon rivers. I'm sure you know that we all know that global warming is changing where fish are and how they are going to interact with other wild fish. And so it's, it's a pretty depressing situation if you think about that too much. But you have to think about any of the good things that are going on.

[00:20:40] I see a threat.

[00:20:48] Okay.

[00:20:49] Absolutely there is something going on now where they are trying. They are being able to raise salmon in closed containment inside the country, not in the ocean and it, it can work. And they've actually had a couple of dinners where they're serving those salmon. But it's a matter of being able to produce the huge numbers because everyone eats salmon. I no longer eat farmed salmon because I know what's in them. And I, you

know, spread the word as much as I can. So I'm still, and I buy fish it's going to be wild caught Pacific salmon or whatever. And sometimes you can buy wild caught Atlantic cod. Right. But I think that the whole, the whole farmed salmon you know the whole farmed salmon operation is the worst threat we have.

[00:21:42] To, to fisheries because of the, the genetic mixing?

[00:21:45] Yes

[00:21:46] OK.

[00:21:46] Right. You're not going to keep your gene pool pure.

[00:21:48] Correct. Yes.

[00:21:50] You know, so that's all part of that.

[00:21:58] I don't seem to be very good at that.

[00:22:02] Because to me it is so obvious. You know there's proof. We know what's up in the air that's giving us global warming. And yet people think it, "oh well this happened once before," or whatever. I really do not know how to reach everybody that way. I mean it, I have no two answers.

[00:22:27] So if I go back to then Lee I started the fishing school in 19- that we moved to the Catskills in order to do it because this is a perfectly wonderful place. This is the best clean water area ever. I mean in the east. So we opened the school in 1979 and Lee was the primary person. He even had a salmon school here. Believe it or not you have no salmon and no big river to take our people to. But he could keep the students, keep their attention by the way he romanticized it all about the fish coming into the river and having to wait until they could spawn and all that sort of thing and not eating all that time. And so anyway my part in this was to teach the casting and we didn't have a language even though you'd say fly casting would be a sophisticated way of fishing. We did not, if people would say do it like this, watch me, etc. So teaching casting was in its infancy and so I figured out that in order to teach anybody anything we had to be able to talk about it. And so I started to analyze the cast and the parts of it and came up with names, in other words, I developed the mechanics. What, what did you do with your arms, what happened with the line and the rod. All of that sort of thing. And Lee and Nick Lyons said I had to write a book, and I thought I can't write a book. I don't know everything. You know, you don't just write a book about whatever but they convinced me I had to do this. And so I started. And that's when I learned what I knew because I had to take a three dimensional sport and put it into words, black and white print. And it was, it was a great adventure for me. It was a journey, because by the time I finished the book I knew how to cast or why it worked and all that sort of thing, and Lee challenged me all the way. And so we would get out this little three foot rod with the yarn on it and I would talk about something and he whatever, whatever. And so it was you know I wasn't just doing it by myself. I was doing it under challenge which was good. So that book came out in 1987 and nobody said a word for five years. No one knew what I was talking about. And then in 1989 fly rod and, it was rod and reel at the time asked me to write a column. And so I wrote a fly casting column, the only one there ever has been for that length of time for 22 years. And again I had to get a, had to get an illustrator, that was the hard part to show the physical things illustratively. But that went on and it became fly rod and reel and I guess I finished with 89 to nine through 1991

something like that 92. And so I have written four books all together, the last one came out in two twelve. The mechanics are still the same but I've learned how to explain them more subtly and so on and all of the little extra things there are in casting the, the changing from one plane to another and things you could do with your arms in between strokes and all the things that make you able to handle anything in any circumstances.

[00:26:18] No. The Federation of Fly Fishers has a program and they are the closest to having the same rules. But I, I have stayed away from it for the last 10 years because what I had to offer was not enough. They didn't want to talk about what did the terms mean. And so their terms are different from my terms. The place you teach it differently with all of the people you mentioned kids or whatever it was just in the way you do it. And in the things that you concentrate on, you know for a child you've got to keep his interests and you have it for about 10 minutes. For grown-ups you have we have it, you know, my book is a textbook and I have terrific instructors and all of my instructors are using my terms. We are all teaching the same thing in terms of mechanics but they can use different words if they want for different parts of the cast or the way they introduce it. All that sort of thing. Floyd Frankie was one of my instructors and became the head instructor and I decided to kind of step back and Floyd was very involved with casting in the Federation for their casting program. He was the head, he was head of the Board of Governors for five years and he really brought that whole program up from being, "oh well you know how to cast I'll certify you" that sort of thing. And he really brought the certification process up to speed. Did a great, great job and they now, you know there's a board of governors and there are people writing about it. May Federation has a monthly, they have a publication called The Loop which is all about casting.

[00:28:13] Wonderful.

[00:28:20] Just briefly because it is all recorded somewhere Dame Juliana was given credit with controversy for the first written words about fly fishing and 1496 is a visitor associated with her and I remember when it was 500 years later. And even though there was controversy they never could find anyone else who could have written the treatise.

[00:28:47] Although I read her hunting treatise and I read the fishing treatises and they were not the same style however as Paul so said she gives us it may be a myth that she gives us something to center around her. She is our mother and then in this country we had a group of women just mentioned their name Sarah McBride entomology Cornelia fly rod cross the first guide in Maine. Again the first main guide license. Mary Auguste Marbury who gathered flies in her history Carrie Frost fly tying Carrie Stephens fly tying Elizabeth Gregg by tying Helen Shaw Kessler so the rest of the women are all famous for fly time when the daddy and the Derby famous in the Catskills. And so they contributed at a time when no one else was doing what they were doing. So it's always you know you make contributions when the time is right and time was right. And then in my days there were very very few women and part of the reason was the tackle and the gear the waders that we had were only four men.

[00:30:05] They were made of canvas and rubber and I literally call them death traps but it hardly walk in them let alone handle other things. However what we did was boy's hip boots. That was our access to street.

[00:30:23] The rods were bamboo when I started so they were heavy and I know people think well what's a couple of ounces. It makes a real difference and I can remember when I was only able to fish even for Atlantic salmon. I could fish for a day and a half out of a

week. And then I would start to hurt because the rods weighed five ounces or so. And so the other thing was that that men have determined the rules for fishing and I was perfectly happy with that. They made the rules. I lived up to them as best I could.

[00:31:01] Which would be how you played fish how you how you treated other people on the river. All that sort of thing. I was not a natural born fisherman meaning that I would look at water and I would see pretty patterns on the surface. I wasn't looking to see where would a fish lie. Where's his safety food and comfort. And so with only being able to cast that enables me to become a fisherman because even if I didn't know where the fish were if I covered all of the water I found out. And so that was I think a fly casting as a passport to fishing. That is the one thing and for a beginning angler you need to learn to cast. You need to take instruction. You do not learn from anyone you are emotionally involved with.

[00:31:53] One is to learn to cast and the other is to study the entomology. If you're a trout fishing medal or even if you're a bone fisherman you've got to know what they want to eat how they get to have it again the food safety and comfort of the fish you're seeking is what you need to to come to understand.

[00:32:16] Well you've developed it over time but you really need to find out about how to do it in the beginning. Sure. Yeah. That's your comfort. If you're if you're reading the water and safety also comes into reading the water. So in my generation there were very few women. And so it was a matter of actually I remember in the fishing school the first we opened in nineteen seventy nine. And if women came to the school they came as appendages to their husbands to find out where what they were doing on weekends.

[00:33:03] And it was like nineteen eighty three when a woman came from Saint Lewis all by herself to take the school. And so that was. This is a long slow process. The thing that changed now by having the fishing school and my writing and having publicity I really feel that that I did help bring some women into the sport. They figure if she can do it I can do it. That's how we do everything. But it was Robert Redford who brought women into the sport. Nineteen ninety two the River Runs Through It made a splash like nothing else. And we need another one. And so he was in the Fishing School. We had 180 students a year and from 1992 to 2004 he was a 12 year stretch. We had more women than men in the school. So that was the really big time for women in fly fishing. Then it went down to half and half or whatever. We started having women's fishing clubs which had been nonexistent except for the woman fly fishers which was an offshoot originally from the Anguish Club of New York in 1932 the then president's wife decided that she wanted to have a club and she started it then and it is still going on I'm a member of it. Wonderful woman's life. But other than that I remember that there was the International Women's Fishing Association headquartered in Palm Beach started in the 50s. And I became a member of that and that was mostly about competition but they were fishing big game and small game and all that sort of thing. So you had you know that the women's club in New York and then you had the International Women's Fishing Association and that was it. Except if there were small ones I didn't know about. So after the movie then we started to have fishing clubs for women. And in 1996 and international I think it called the International Festival of Fly Fishers. That was a headquarters meeting in San Francisco. And that is still thriving. And this includes people from all over the world women I should say. And they have a gathering every year and then they have individual little clubs together. That's really neat.

[00:35:34] What was it that you think about the film that that was so popular with the majority of anglers that were men. That was one of the three things. You were a beautiful

places fly casting when you watch it is mesmerizing. And all those handsome men I used to have all to myself then had to say I never would have a marriage really Wolf of all of those women because I was so alone that I got to have so many good things happen to me.

[00:36:11] And so it is still you know those things I mentioned are all part of what appeals to women coming in but we now have some women Diana Rudolph from Florida in Chicago. Really one of the top women fly fishers. She writes articles I'm trying to get her to write a book for women because I wrote a book in nineteen ninety one for women but it was early I mean it didn't have the impact one would have. Lori and Murphy worked with orcas and worked I guess on women's clothing that sort of thing. And she now runs one of the Caribbean lodges. I can't think of the name that right now. And then there's now I've learned of a woman named April Loki in British Columbia who is doing films a series I think. And she's a guide and is writing and that's what you have to do. We convince me of that you can make all the films you want but if you don't write you're not going to be remembered. And that's going to have the same impact.

[00:37:21] One other thing about women we haven't I read this in the Newsweek magazine in nineteen eighty three when they were taking women into the armed services women have approximately 55 percent of the strength of upper body strength that really makes a difference. That was why I couldn't really cast fish for a day and a half with my five ounce. And so it's it's something that women have to know about. So when a man tries to talk them into heavy rods they should resist and start with lighter rods. And the other thing was in the in the late 70s graphite came in which made a heck the difference after that weight of bamboo and even Glass. Glass is heavy. And then for me I had to keep fishing for salmon with a six white Rod. And then I went to work for Winston and they came in with a combination.

[00:38:19] And they call it went to be X to boron and graphite. And that Rod enabled me to fish forever with an eight wait rod which I could not do before that came out because only way less than three ounces.

[00:38:47] Thirty four years ago and the clothing. You know I work with Royal Red Bull in the 70s and they brought out the first lightweight waders and I said I thought the other we have a death trap. OK. So finally they had nylon waders. They were they work for men or women depending on that. And I have a picture of me doing clicking my heels jumping and clicking my heels and giving a demonstration because of those lightweight waders.

[00:39:16] So that made a real difference.

[00:39:23] And I actually when I worked for Garcia I talked him into letting me develop a line of rods for women. And when we presented them to the salesman at the sales meeting they said they're very nice but we can't sell them. And so they never even tried to sell them because there weren't enough women. I mean that's that's the story of my life. It's only since Robert Redford came along that there starts to be expected to be enough women. I even wanted to start a woman's magazine called Diana the goddess of hunting. So that we could get something started that it was to her. That was in 1972.

[00:39:59] None of that worked.

[00:40:02] And so I'm very very happy I have lived long enough to see women coming into the sport and appreciating it and loving it just as much as any man ever did. We still have

our physical limitations but there is some you know we can have any kind of a fishing life we want because of the place to go and the guides are good and we know about it. You know we have a.

[00:40:34] I would like to suggest spinning took away the sanctuary that Trump had fish have the fly fishing because I could always go down to the bottom movie whatever. But you spinning you could get us a war anywhere so it's a sanctuary word is what I read.

[00:40:52] I see almost that maybe spinning is a more effective or more invasive method and that's why it's maybe more dead.

[00:41:01] I had never considered that that was the word that Lee introduced me to. Wonderful. That was the reason that fly fishing with some wonderful.

[00:41:15] One other thing I'd like to talk about.

[00:41:17] Just the stages that we go through as fly fishers and everybody really knows this.

[00:41:26] The first stage is how many fish did you catch. The second stage is how big the fish. You call the third stage gets to be where you are a little more discerning and you say how difficult is it to catch these fish and so you choose to catch brown trout rather than brook trout. I will never get over my joy brook trout.

[00:41:48] I grew up fishing for them in Wisconsin they're still my favorite trout.

[00:41:52] But my picture is of a six inch brook trout jumping a foot out of the water to come down on a royal of this wonderful 400 that's brook trout from now after that third stage then the fourth stage is giving back and that's when you get involved with conservation organizations and realize that this resource cannot go on forever without caring about it.

[00:42:18] The fifth stage is just being there meaning that whether you catch fish or not you are where you want to be. You're in a river you're in a boat you're casting you're in the wonderful natural world. And so that adds a whole new dimension to catching fish.

[00:42:38] And the sixth stage. So I'm say just being there is the fifth stage and the sixth stage is finding someone that you can pass all of this onto to replace yourself.

[00:42:57] So the usual ordinary expectation will be your children and your grandchildren. I have two grandsons. I started to teach them to cast with a role cast because that's the simplest one stroke cast. When they were five and a half years old at this point they're taking the trading training wheels off their bikes or starting the base to baseball all that sort of stuff and so they are ready to take instruction and it's just the first year. Just the role cast and tried to get them into a place where they can catch fish and my both my grandsons wanted to tie flies. Time flies is a very big part of teaching kids to fish. I think it's outside of casting that's where you've got to go. So they get connected to the world of entomology and so that last stage is replacing yourself. And I think it was very obvious. We have to. We were challenged by all of the games that kids are playing on phones and pads and all of that sort of thing. But maybe the importance of that will change or alter or something or other. These are not the first problems we ever had in our lives with kids. So I think that we just have to keep trying. If you can get the kids to hook a fish.

[00:44:23] That's when I say you have to make sure when you start them fishing that they end up actually feeling the life of that creature that either strikes them and hits that cord or it doesn't but if it does you've got them for life they've got to make sure it happens.

[00:44:42] Fishing renews me sometimes.

[00:44:46] Now I don't have to fish as often as I used to have to fish and sometimes Ted and I would just go out and sit on the bank of the river and watch for insect catchers or fish or whatever whatever but it's the water I need to be on water or in water.

[00:45:02] It's part of my life and that's the essence of fishing. It's wonderful.