

#12.95

Bud Lilly and  
Paul Schullery

# BUD LILLY'S GUIDE TO WESTERN FLY FISHING

Bud Lilly and Paul Schullery

*Illustrated by Lee Stroncek*

**T**he West offers fly fishing at its best, from the fabled Henry's Fork of the Snake to the Rockies' many mountain lakes. And no one knows the world of western fly fishing better than Bud Lilly.

Lilly, for years one of the region's foremost fishing guides, has teamed up with Paul Schullery in this authoritative and practical guide. **BUD LILLY'S GUIDE TO WESTERN FLY FISHING** begins with a detailed look at the flies and equipment the western-bound fly fisherman should bring, and offers professional tips on special techniques, from fishing the big rivers to high lakes, from the lightning-fast casts of a float trip to the strategic intensity of fishing intimate spring creeks. There is also a chapter on fishing with guides, probably the most direct and effective tactic for the newcomer in search of the West's best fishing.

Throughout **BUD LILLY'S GUIDE TO WESTERN FLY FISHING** the focus is on what the authors term "The Total Experience": the opportunity to fish in spectacular natural surroundings, amid abundant wildlife, on the nation's most vibrant and fascinating waters. **BUD LILLY'S GUIDE** is a delightful and informative introduction to that "Total Experience."

**BUD LILLY** spent his career as a teacher, guide, and outfitter and was the proprietor of the famous *Bud Lilly's Trout Shop* in West Yellowstone. **PAUL SCHULLERY**, Bud's close friend, is the author of *Mountain Time* and *American Fly Fishing: A History*.



Nick Lyons Books  
31 West 21st Street  
New York, NY 10010

Write for a complete list of the finest books  
on the outdoors from Nick Lyons Books.  
Printed in the United States of America.

Cover photograph by Dan Abrams.



Nick  
Lyons  
Books

ISBN: 0-941130-33-9

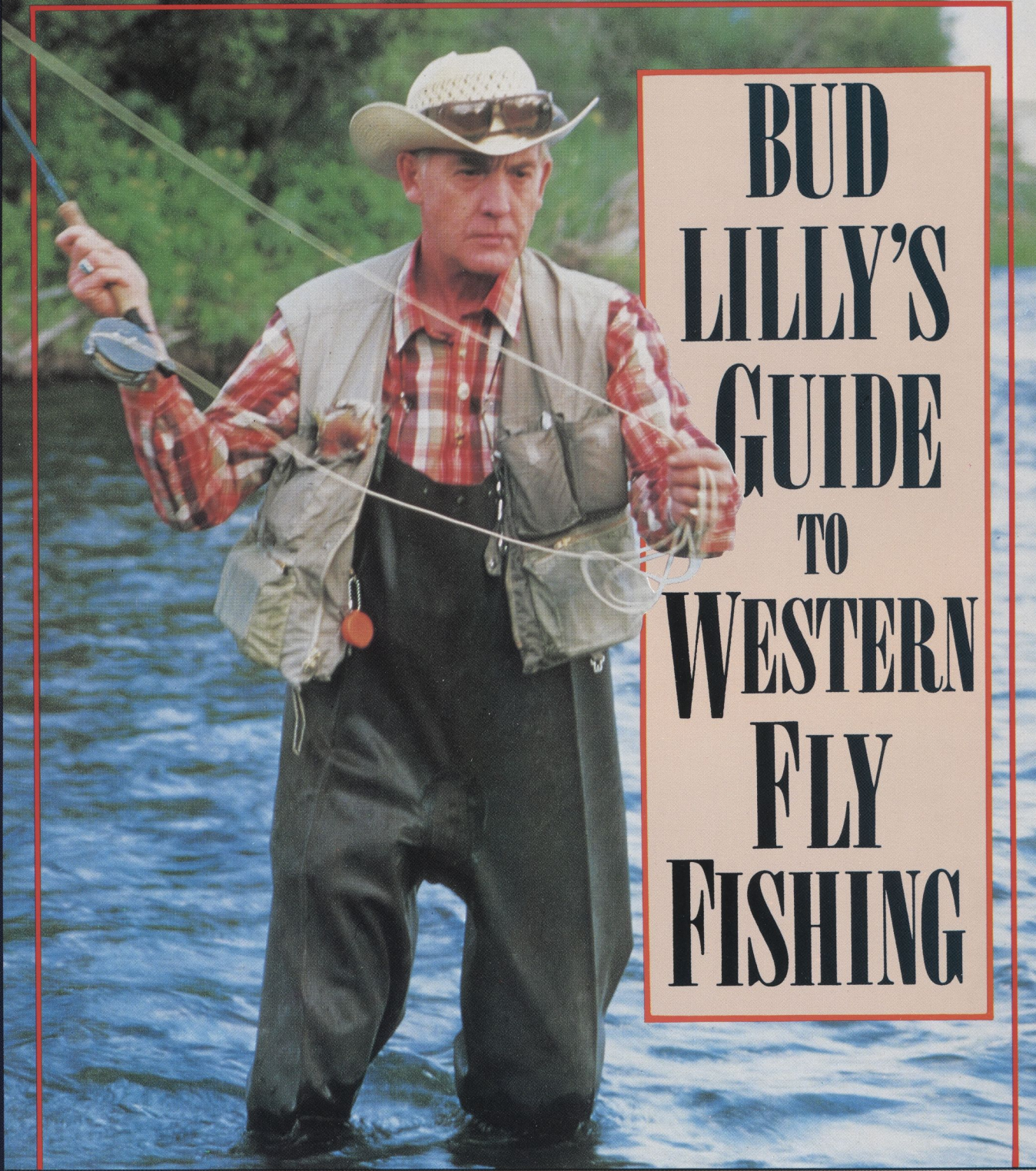
BUD LILLY'S GUIDE TO WESTERN FLY FISHING

Bud Lilly and  
Paul Schullery

BUD LILLY'S GUIDE TO WESTERN FLY FISHING

NLB

Nick  
Lyons  
Books



**BUD  
LILLY'S  
GUIDE  
TO  
WESTERN  
FLY  
FISHING**

**BUD LILLY AND PAUL SCHULLERY**

# the Interpreter



Special Events and Activities

Summer, 1987

## In Memorium: Horace M. Albright

**H**orace Albright passed away earlier this year. His passing drew relatively little attention because it was overshadowed by the multitude of accomplishments during his lifetime. As interpreters, as people who value America's outdoors, we will owe this man a debt of gratitude for generations.

Albright took some time out of his law studies at U.C. Berkeley in 1913 to accept a short term assistantship under a former professor in Washington, D.C. He soon became involved in the drive to establish a National Park Service and spent the next 20 years shaping that organization. As a special assistant to Stephen Mather he was involved in uniting 11 new parks, managed by almost as many agencies, into the core of the new National Park Service.

After serving for ten years as Superintendent of Yellowstone, Albright succeeded Stephen Mather as the Director of the National Park Service. He was a skillful politician and soon befriended Franklin Roosevelt while riding at Camp David. The result was an Executive Order which transferred over fifty new parks, monuments, and other sites into the custody of the park service. Roosevelt assigned thousands of men enlisted in the new Civilian Conservation Corps to work at building trails, roads, and facilities in the booming system of parks — again thanks to the efforts of Albright. After 20 years with the park service in an official capacity, Horace left to start a second career in the private sector, with the understanding that he could still devote time to promoting the cause of the National Park Service which he continued to do for another 50 years.

Horace Albright identified closely with the park ranger and saw the ranger as the backbone of the park service. He developed the concept of the all-around park ranger who was a steward of the land, friend to all visitors, and vigilant watchdog over the park's resources. Because of the image and standards he established, because of the "ranger mystique" he promoted, the American public came to value rangers as highly as the parks they inhabited. Indirectly he was responsible for many of us wanting to share that image by making it a career, and the park service honored this effort by creating the Albright Training Center at Grand Canyon to develop the finest rangers to serve in the national parks.

Mr. Albright was an Honorary Member of WIA in recognition of his many contributions to the field. He was an active member of most of the major conservation organizations in this country and earned awards and honors ranging from two honorary Doctor of Law degrees to the Honorary Vice President of the Sierra Club (for over 50 years). In 1980, he was awarded the Presidential Medal of Freedom by President Carter.

Our National Park System, "America's Crown Jewels" as he liked to call them, will stand as a tribute to Horace Albright for all time. In his 1985 book entitled *The Birth of the National Park Service*, Albright has a chapter entitled "In My Heart I Never Left." In our hearts he never will.

— Jim Covell



# the Interpreter

The Western Interpreters Association  
Journal for Environmental Communicators

Volume XVIII, Number 3

Summer, 1987

## *the Interpreter* Staff

Publisher/Editor : Greg Starypan  
Assistant Editor : Mark L. Bowles  
Production Staff : Marsha Erickson  
Art Daniels  
Dedee Manning

## National Officers

Executive Manager : Doug Bryce  
President : Jim Covell  
Past President : Alan Kaplan  
Vice President : Robert Flasher  
Secretary : Karen Hardesty  
Treasurer : Linda Yemoto  
Historian : Dick Kaufman  
Member Services : Harry Heafer

## Chapter Presidents

Oregon : Sally Jacobsen  
Sierra-San Joaquin : Art Cowley  
Midwest : Pat Parker  
Bay Area : Mike Nicholson  
Colorado : Kurt Cunningham  
Northcoast : Suzy Ellis  
Border : Douglas Ruth  
Sacramento : Lisa Brochu  
Southern California : Kit Gillem

*The Interpreter* is published quarterly by the Western Interpreters Association (WIA), a national, non-profit, professional organization dedicated to enhancing the profession of natural and cultural interpreters. For the purposes of WIA an interpreter is defined as one who practices the art of revealing meanings and relationships in natural and cultural environments. The individual views expressed in *the Interpreter* do not necessarily reflect the policy of WIA. Bulk rate postage is paid at Eatonville, Washington. Subscription to *the Interpreter* is included in all classes of membership in WIA.

Membership information and back issues of *the Interpreter* are available from Doug Bryce, Executive Manager, Western Interpreters Association, Post Office Box 28366, Sacramento, California 95828.

## Columns

- |   |                        |                  |
|---|------------------------|------------------|
| 2 | On Change              | Jim Covell       |
| 3 | Storyteller            | Paul Schullery   |
| 4 | The Meaning of Meaning | William J. Lewis |

## Feature Articles

- |    |   |                 |
|----|---|-----------------|
| 5  | Setting Up a Simulated<br>Excavation Program                                  | Mary Wainwright |
| 8  | Siskiyou County Museum's Christmas<br>Candlelight Tour Brings History to Life | Michael Hendryx |
| 12 | Special Opportunities in Special Events                                       | Ron Russo       |

## Speaking of Interpretation

- |    |  |                   |
|----|--|-------------------|
| 16 | Accommodating the Disabled:<br>How Much Is Enough? | Michael Paskowsky |
| 20 | The "Nice Young Ranger" Syndrome                   | Laurie Farber     |

**FRONT COVER:** The photograph pictured on this issue of *the Interpreter* was taken from the Siskiyou County Museum's invitation for its 1985 Christmas Candlelight Tour (see feature article on page 8).

Articles may be reprinted from *the Interpreter*, providing credit is given to the WIA, *the Interpreter*, and the author of the article. An exception is when the article is copyrighted and reprinted from another source.

Back issues of *the Interpreter* can be purchased for \$1.50 each from the Executive Manager, Box 28366, Sacramento, CA 95828.

# On Change

by

*Jim Covell*

I made a startling discovery about myself a while back — I have a very real fear of change. As an interpreter I have given countless talks on the dynamic state of the natural world, how all things from atoms to the very planet we live upon are constantly in motion, changing form and substance. The reality of our world is that nothing is static; so why do so many people, like myself, have difficulty accepting change? Perhaps it is a fear of the unknown, perhaps the inconvenience of coping with a new set of challenges just when we have mastered control over the present situation. There are no simple answers.

"The difference between a rut and a grave is the dimensions," I was once told by an old codger (who seemed to have one foot in each, but I was too young to respect the wisdom of his years at the time). I vowed not to wind up in either and wondered how animals felt about change. Do the critters of the earth Resent Darwin for his notion of evolution? Or do they realize that stagnation is death in a changing world? All right, I'll get to the point of this discussion.

I sense this same aversion to change is making it difficult for some of our members to accept the fact that WIA will soon be the National Interpretation Association. They want things to stay just the way they were, which would be comfortable but probably not practical. In the twenty years or more that WIA has been in existence, the field of interpretation, of parks and recreation in general, has changed dramatically. WIA grew with those changes and evolved to serve the profession quite well. Looking back, I recall that many past modifications were controversial at the time but now seem to be essential improvements in retrospect. And most of you stuck with us through all of it.

Despite the usual uneasiness with change, I am excited about this new move toward a unified organization to serve the needs of interpreters for the next 20 years and beyond. Our evolving society has handed us a new set of conditions to work with: new parameters of funding, visitor patterns, agency demands, and personal expectations to name a few. Our new organization offers an opportunity not just to survive, but to grow and develop a vigorous profession



which will stand up to competition from other recreation activities vying for ever decreasing resources.

The conference in St. Louis will be our first good look at ourselves in this new context. We are already feeling the synergy being generated by this effort, and as November draws closer, the enthusiasm will grow geometrically. This will be a landmark gathering in a year of historic changes in interpretation. We all should take advantage of the opportunity to be a part of this effort and tap into the new energy which is being generated.

So if you are still skeptical about this new National Interpretation Association, join us and see firsthand what the benefits are for your particular needs. Just think back to your childhood when you didn't like asparagus or brussels sprouts, but eventually you were persuaded to try something new and found that stuff was actually pretty good. Now I don't mean to draw any direct parallel between vegetables and professional organizations, the idea is that sometimes something new is good for us.

I will look forward to seeing you in St. Louis. In the meantime, you will have an opportunity to choose the officers of the National Interpretation Association who will speak for you in determining the form and future direction of that organization. Make sure you are heard in this process and that your needs are recognized. Then I hope you will join me in welcoming the new officers and ushering in what promises to be an exciting new era in interpretation.

# Storyteller

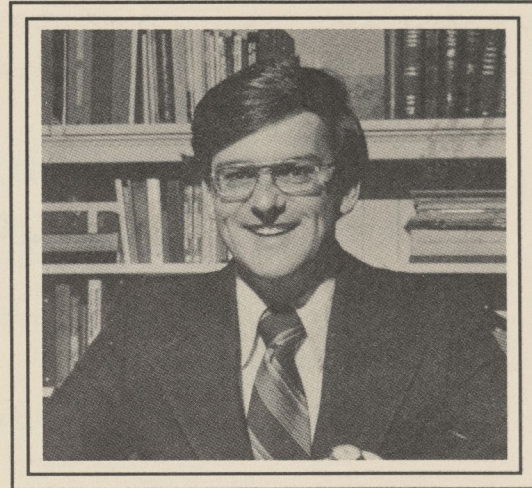
by  
*Paul Schullery*

Last summer I had the pleasure of helping a great storyteller write two books. Bud Lilly is a fisherman by trade and by avocation, just recently retired from running a very famous and successful trout shop in Montana. For thirty years he guided, advised, and served fishermen, in the process becoming the most famous trout fishing guide in the country as he became a remarkably knowledgeable and skilled fisherman. For years he was pestered by publishers and friends about writing "his book," and finally he got in the mood. I was honored and delighted when he asked me to help him. We signed up with a publisher, got out our tackle, and, as we often told our wives, went out to do some "field research."

I had known Bud for more than ten years, being one of the many faithful who visited his shop for advice and the chance to paw through all the delicious and wickedly expensive gear he carried there. He was famous not only for his fishing wisdom but for his general good sense, wit, and vast accumulation of stories, and over the past few years we'd spent a fair amount of time together on some conservation work, so we were already at ease when we started our "work."

Work consisted of going fishing through a season — from March to October — and me getting Bud talking about various topics related to the various seasons and types of fishing we experienced. I taped him by the hour, mostly in the car as we traveled from place to place, but sometimes at home or sitting along the stream. It quickly became clear that the book we were signed up to write — a straightforward manual on how to fly fish the West — would only do justice to a small part of this man's gift. As the tapes and transcripts piled up I realized that there was more than one book here; I was getting far too many great tales of fish and fishermen that wouldn't fit in the book. I suggested we do a second book, a personal memoir that Bud immediately began to refer to as "Rambo II."

Whether you enjoy fishing stories or not, you would have to admire Bud's talent, mostly because it is the result of experience, not training; he simply says what he knows, with no contrivance or artificiality, and he has all the skills of a great storyteller: perfect choice of words, timing,



inflection, and all the rest. I've known none better, none who covered the whole spectrum of emotion any easier. The best storytellers, it seems, have a knack for knowing what constitutes a good story, that is what has an emotional meaning, or an amusing or ironic twist. They see and hear more than most of us, or they see and hear it in a more active way, so that they recognize pattern and wisdom and foolishness where the rest of us see only life going by. Bud had the perceptual edge that is the storyteller's most important gift.

But when I got home and sat down to transcribe the tapes, I discovered a great *spoken* story does not necessarily make even a good prose passage. Transferred to the unsmiling, gestureless sameness of letters on a page, a story may turn flat. It has that same heart that makes it worth telling, but it loses its color, and may even sound lame.

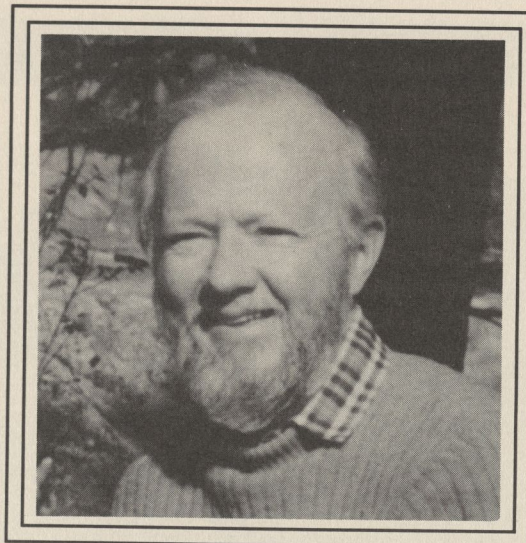
But I also discovered that such stories could be revived. Sometimes it took only a shift of emphasis, a verbal pause created by a few words to set up the proper timing for the last line. Sometimes it took complete rewriting to adequately set the stage before the heart of the story. This all would have been much easier if I had been writing it in third person, telling readers what he said. But we had decided that the book, both books, in fact, should be in Bud's own voice, so I could not simply slip in and out of his dialogue but had to maintain his manner throughout. It was one of the most fascinating and rewarding experiences I've had in communication, to say nothing of what it meant to me as a sportsman and a friend of Bud's.

It taught me many things about writing and listening, but most of all it taught me that the forms we use in our work as communicators are remarkably fluid; that a good lesson or an important point has great resiliency and can be adapted and adjusted in many ways without harm to them — anybody's message, however they present it, need not be limited to the form of its original presentation; and

*(continued on page 7)*

# The Meaning of Meaning

by  
*William J. Lewis*



I recently gave a presentation at the National Park Service's Mather Training Center at Harpers Ferry, West Virginia, to a group of first-line supervisors representing 26 different NPS areas. Believing that all messages should be adapted to the needs and interests of the receivers, I made a list of the various areas and began researching each of them, especially the 11 areas on the list I hadn't visited. The list included 2 battlefields, 9 historic areas (national historic sites or parks), 2 water preserves, 5 recreational areas, 4 national monuments (two of which were primarily historical — Scotts Bluff and Fort Clatsop), and 4 national parks. I was intrigued by the diversity of the areas, and challenged as to what I could say that would appeal to all of their representatives.

While I was pondering the task confronting me, I thought the list might be useful for the "Sociology of Leisure" course I teach at the University of Vermont. We were, at the time, exploring the relationship between tourism and leisure. I gave copies of the list to each of the 43 students and asked them to tell me what its meaning was. We had been doing some reading in Dean MacCannell's *The Tourist* in which he demonstrates, among other things, how sites marked as tourist attractions in any society tell us a great deal about that society. If you want to understand a society, study its tourist attractions. Within this context, I was expecting class members to make comments such as:

"I note that half of the areas on the list are historical. The government must believe that citizens should understand its country's roots."

or

"Seven of the areas have to do with warfare. Perhaps the list indicates a violent society."

or

"I haven't heard about a lot of these places. Were they established because state and local governments or business organizations used political pressure to have an income-producing tourist attraction set aside in their areas?"

Instead of making statements like these, the students responded to my query about the meaning of the list with a long period of silence. Finally, someone suggested that the government had seen fit to preserve some of the environment for tourists to visit. The class discussion continued for quite some time with no one mentioning the historical areas. I was reminded that while we easily see the familiar, we are usually blind to the remainder. My students readily recognized such places as Yellowstone National Park and Fire Island National Seashore (many of them are from the New York City area), but only one had any idea where the Golden Spike National Historic Site was, and none knew anything about Fort Clatsop.

Fort Clatsop is one of my favorite places, but I was not surprised that it was not well known to my class. Unless one has studied the Lewis and Clark expedition in some detail, it isn't likely that one would know it was the place where the expedition wintered at the end of their westward exploration. What is the meaning of Fort Clatsop? What is the meaning of any of the areas we interpret? Is there only one meaning? How many are there? Which should we interpret? Are we blinded, as my students were, to some meanings because of unfamiliarity caused by lack of study or research? Are some of the meanings recognized but unused for fear they wouldn't be understood or appreciated by visitors?

Let me illustrate *my* meaning by addressing the question asked earlier: "What is the meaning of Fort Clatsop?" Here are some possibilities. *First*, as a significant part of the Lewis and Clark expedition, it vividly illustrates purposeful adventure. The story of the expedition is surely one of the great epics in human achievement. *Second*, the exploration of Jefferson's Louisiana Purchase was vital to the

(continued on page 15)



# Setting Up a Simulated Excavation Program

by  
*Mary Wainwright*

The Strathcona Archaeological Centre, located in Edmonton, Alberta, is a small, interpretive center run by Alberta Culture, Historic Sites Service. The center contains exhibits and hands-on materials which deal with the archaeology and prehistory of Alberta. The center is adjacent to an excavation site to which field school students come every year to uncover evidence of a 4,000 year old campsite and lithic workshop. Since its opening in 1981, the archaeological center has been offering interpretive programs to over 12,000 people each spring and summer. Many of those people are students who come with their school to learn more about their heritage.

This year, the education programs have been expanded to include five separate programs which better meet the needs of the different grade levels and curriculum topics. Drama, role-playing, and hands-on activities are used to help children understand and appreciate archaeology and prehistory. One of these new programs is called "You Can Dig It" and is offered to school children in grades 6 through 12. What follows is a description of how this excavation activity was set up and how it is conducted.

To prepare for this program, four simulated excavation pits were constructed. Each pit is housed in a 1 x 1 square meter box (see diagram) the same size as the excavation units at the Strathcona Site. The boxes are 80 centimeters high, and each has a lid which serves as counter space when not in use. They are all mounted on wheels to make them transportable. The excavation box is detachable from the wheeled base, and the base contains a drawer in which artifacts and tools are stored. The excavation boxes contain 30 to 40 centimeters of sand in which are buried an assemblage of artifacts similar to those that could be found at the Strathcona Site. The assemblages include five pieces of bison bone, five pieces of fire broken rock, a biface, a uniface, a piece of petrified rock, and five stone flakes. Before each program, the artifacts are buried and the recording sheets and tools are prepared. Each pit is supplied with a trowel, a dustpan, a one inch paintbrush, a whisk,

a bucket, a measuring tape, a line level on a string attached to the northwest corner of the pit, an artifact measurement recording sheet, an artifact identification sheet, two clipboards and pencils, and numbered artifact bags. A large garbage can is set up to hold the excavated sand, and a comparative collection of artifacts is provided which the students use to help them identify their finds.

Each class is divided into two groups. Group I is introduced to the role of an archaeologist. A discussion follows as to how the archaeological sites are located, what

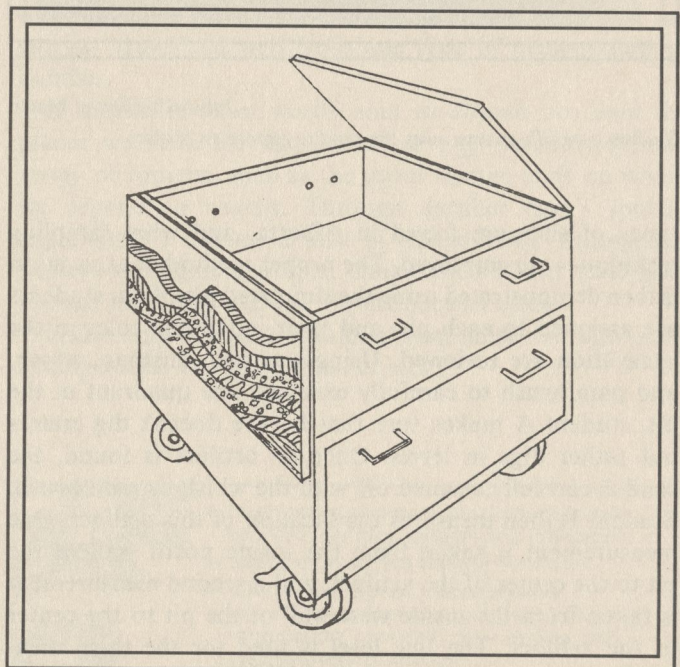


Illustration by: Paul M. Sembaliuk

*Simulated Excavation Pit (Portable)*  
*Pit Size: 1 m x 1 m x 40 cm wood box*  
*Pit box mounted on box with drawer on trolley*  
*Total Height: 80 cm*  
*Double Lid - piano hinged*  
*Graphics inside of lids*



photo by: David Match

*Student carefully sweeps away the sand to expose an artifact.*

types of sites are found in Alberta, and what sampling techniques are employed. The proper method of excavation is then demonstrated using the simulated pits. Four students are assigned to each pit, and their individual roles in the excavation are reviewed. Using a trowel, dustpan, whisk, and paintbrush to carefully excavate one quadrant of the pit, student A makes sure that he/she doesn't dig craters but rather digs in levels. Once an artifact is found, the sand is carefully cleaned off with the whisk or paintbrush. Student B then measures the location of this artifact. One measurement is taken from the inside north wall of the pit to the center of the artifact, and a second measurement is taken from the inside west wall of the pit to the center of the artifact. The line level is used for the third measurement which is taken from the top of the pit to the middle of the artifact to find out how far into the pit the artifact is buried. Student C records these measurements on the artifact measurement sheet and records the unit number (excavation pit number), matrix (sand), date, the names of the people in the excavation team, and the artifact number (1-18). Student D then removes the artifact from

the pit and takes it to the comparative collection and identifies it. This information is then recorded on the artifact identification sheet along with the date, unit number, team members, artifact number, what the artifact is made of, and what it looks like (this requires a rough sketch). The artifact is placed in a numbered bag which is stored in the drawer under the pit. Once all this is completed, the team members switch roles and start again with student B excavating in a different quadrant.

During this demonstration, the importance of excavating in levels and of not using the point of the trowel or fingers for poking at the sand to find artifacts is stressed. After the demonstration, the students are sent off to their pits and for the next half hour are supervised and helped as required. It takes about 50 minutes for the introduction, the demonstration, and for each of the team members to assume each role at least once. Once they have all had a turn, the children are asked to tidy up their pits and tools and to close the lids of the pits. (Group II will continue where Group I left off.) The students are then gathered together and what they have done is reviewed. The important

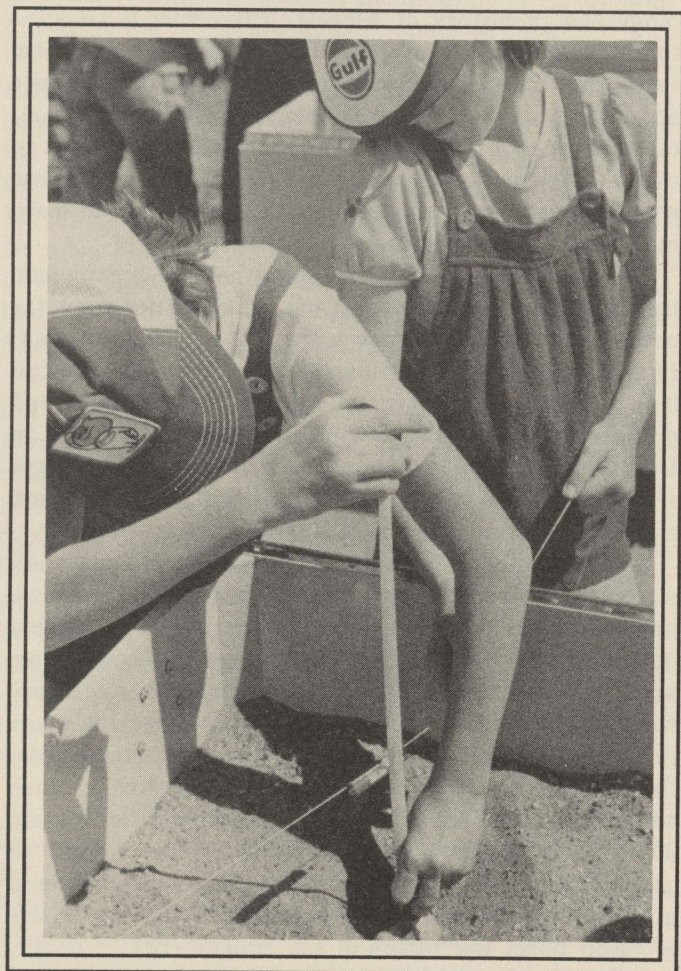


photo by: David Match

*Once an artifact is found, measurements are taken to determine its exact location.*

rules of excavation are stressed, and the tools they used and the artifacts they found are discussed. The children are then asked to try to decide what may have happened long ago for that assemblage of artifacts to have been left behind like that. The importance of finding things in context and why pot-hunting is undesirable is covered.

Group II starts their tour in the display area where they too start off with a discussion of what an archaeologist is and what he/she does. How the Strathcona Site was found and its significance is then discussed. A discussion and demonstration of the types of artifacts found at the site is conducted and what we know about them and their uses. The lifestyle of the people who used to live here is covered briefly, and the group is then taken out onto the wooden boardwalk that runs through the site. Here we point out the different sampling methods and excavation techniques used, the different resources available at the site, and how they were utilized by the prehistoric inhabitants.

After an hour, Groups I and II switch. When the program is over, the whole class is gathered together for a review and wrap-up. As the group leaves, the teacher is given some graph paper which the students can use to map out the location of their artifacts so that they can see them in context. Hopefully, this classroom activity leads the class to further investigate the archaeological process.

The program has been very successful. Specifically, it allows children of all abilities to get involved and to make their own discoveries. The pits themselves have many advantages. For example, their maneuverability allows them to be moved outside or to be stored out of the way. The drawer at the bottom allows the tools and artifacts to be stored safely and to prevent loss. The height of the pits allows students to work comfortably at waist level, and the size of the pits allows four students to work around each one easily. The pits can be quickly reseeded as there are only 30 to 40 centimeters of dirt in each one. Another advantage is that the design is relatively simple, and it is possible for the students themselves to make the pits in a shop class.

Artifacts for pits can be gathered or made fairly easily. We obtained bones from an abattoir, and we had kind archaeologists knap stone tools for us. Historic sites can also be used as the subject for your excavations. A keen leader with lots of time can add stratigraphy and features such as post holes to the pits. We found these additions to be impractical for this program, but we have tried it successfully for special events. If you are not fortunate to have a site next door, you can substitute the real thing with a comprehensive slide show or film on archaeology in your area.

Although this program takes some work to set up properly to ensure that one is teaching the students correct techniques and attitudes towards archaeology (and not encouraging pot-hunting), anyone involved with teaching archaeology should consider trying it out in their classroom

or facility. The possibilities are endless and are very exciting. We have found that even the most sophisticated twelve year olds become fascinated with the program and are enthralled with their discoveries.

---

Mary Wainwright is the Programme Coordinator at the Strathcona Archaeological Centre. She can be contacted at the Strathcona Archaeological Centre, Alberta Culture Historic Sites Services, Old St. Stephen's College, 8820 - 112 Street, Edmonton, Alberta, Canada T6G 2P8.

---

## Storyteller

by

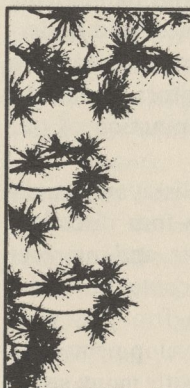
*Paul Schullery*

*(continued from page 3)*

that the mark of a truly fine storyteller is often that his stories "travel" so well from one type of presentation to another.

It taught, in other words, that we should not limit the places we look for inspiration to any narrowly-defined group of sources, such as the usual written stuff on which we depend so heavily. Through another man's spoken experiences I learned a host of things about fishing, the western setting, and people, things that I would never have learned had I not had the opportunity to listen.

It also taught me about some almost breathtakingly good fishing spots. But that's another story.



- Interpretive and nonformal educational services planning, design, and evaluation.
- Interpreter/docent training seminars.
- Interpretive exhibit concept plans, storyline development, goal/objective formulation, research, copy writing, and effectiveness evaluation.
- Subcontracting to other firms for interpretive services expertise.

Museums • Zoos • Parks • Historic Sites  
Urban Centers • Tourism Agencies

**John Veverka & Associates**

P.O. Box 26095, Lansing, MI 48909  
(517) 394-5355

# Siskiyou County Museum's Christmas Candlelight Tour Brings History to Life

by

*Michael Hendryx*

The philosophy of museum function has changed over the years, and now more museums than ever are using innovative interpretive methods to disseminate information about their collections and introduce visitors to local or regional history. Glass cases are being replaced by free-standing panels and period environments; "Do Not Touch" signs are slowly disappearing in favor of participatory exhibits which invite people to experience and learn in a new way. Interpretive programs are becoming exhibits in themselves, capsulizing concepts in a moment of time.

Interpretation, however, has not always been a prime consideration for museum administrators, especially in those smaller institutions where finances are directed solely toward artifact care and conservation, maintenance and/or salaried personnel. Today, administrators are capitalizing on interpretation since it fosters an awareness and understanding of museum collections and also presents an opportunity to affect the attitudes of visitors about the importance of the preservation and dissemination of our cultural heritage.

When I was hired as the Director for the Siskiyou County Museum in Yreka, California, I was given four directives of operation: to collect, preserve, disseminate, and interpret the history of Siskiyou County. Within the context of those directives my first goal was to develop a five year plan including curatorial priorities, exhibit development, and interpretive programming. As is the case with many small

museums, however, forty years of tradition is not easily overcome, and I suddenly realized a more pressing need — a need to favorably promote myself within the community. With the respect and trust of county citizens, I would be able to proceed with a plan and gradually move the museum on a path more suited to its existing collections and available resources. This course of action proved to be the most beneficial aid to achieving my desired goals.

To further promote public understanding of the museum, I quickly designed an interpretive program we now call the Christmas Candlelight Tour. Held early in December, the tour makes use of interpretive historical segments as an innovative way to introduce the general public to county history. This single program did more to gain exposure and generate ultimate community support for the "new" county museum than all the proposals I could have written to convince the community of what was necessary for museum growth and development.

Each year's tour is developed around an historic theme in such a way that it will have appeal to visitors of all ages and educational and cultural backgrounds. In 1985, for example, the candlelight tour theme was *Logging in Siskiyou County*. In order to portray this theme, three stage settings were designed, constructed, and built where trained volunteers, through action and dialogue, painted a realistic picture of the period. The first set consisted of a forest

1 · 9 · 8 · 5

## CHRISTMAS CANDLELIGHT TOUR



scene and campfire where James T. Rock, Cultural Resource Specialist for Klamath National Forest, interpreted the overall picture of the lumber industry in Siskiyou County. Mr. Rock employed slides of actual county, historic logging camp photographs and equipment to illustrate his talk. There was an opening between the trees at the rear of his set where photographs appeared, dissolved to other photographs, and faded away on a night-lit cyclorama. The effect drew people into the time period without destroying the continuity of the scene.

The second set depicted an 1895 parlor, which was indicative of those built in company town homes in Siskiyou County around the turn of the century. Within this setting, four women of the Ladies Aid Society packed a missionary barrel for their church and, in the process, interpreted life in a typical lumber town. They bantered back and forth the cares and concerns of their limited world.

The tour continued with a brief stop at a circa 1914 cookshack. Visitors learned that loggers came from all over the world and were noted for their great muscles, insatiable appetites, and pioneer spirit. A cook and his "flunkie" conveyed to the audience through contrived dialogue that the best camps had the best cooks. No one crossed the cook, and the camp with the best cook had the best workers.

Presently, the candlelight tour consists of thirteen free tours a night for three consecutive evenings. Tours accommodate 28 to 30 people and last approximately one-half hour. They begin on the main floor of the museum every fifteen minutes where guides with oil lamps light the way. Groups proceed from one set to another and are then escorted to the museum basement where a visitor participation and refreshment session is held. Period refreshments are provided, and visitors can enjoy a live orchestra, playing music of the era, and talk with craftsmen, performing traditional crafts that parallel the theme. This gathering which ends the tour, encourages interaction and fellowship between museum staff, volunteers, and visitors. It reinforces through personal contact the public's awareness of local history and the candlelight tour's theme.

The first candlelight tour, *Christmas Traditions in Siskiyou County*, was scheduled for one evening with eight tours. The response was so overwhelming that in 1984, the *Gold Mining* candlelight tour was expanded to two evenings and accommodated 500 people. The following year, 750 tour enthusiasts made reservations for *Siskiyou County Logging*, and there was a waiting list of over 200 people. In 1986, the program was increased to three nights, and more than 1,100 visitors learned about *Railroading in*

*Siskiyou County* one hundred years ago. Due to its great success, the candlelight tour has become an annual event which brings people to the museum from all corners of Siskiyou County as well as many parts of Northern California and Southern Oregon.

The success of a particular interpretive program depends on a number of factors including staff, management, use of available resources, educational value, common sense, ingenuity, evaluation, and a raft of other elements too numerous to mention. The success of the Siskiyou County Museum's candlelight tour is due largely to the hard work of the museum's small staff and group of volunteers whose enthusiasm for the program and its goals is overwhelmingly infectious. Their attitude and unselfish giving of time and talent (and in some cases money) are resources so valuable that they cannot be measured monetarily.

Siskiyou County Museum is not a mandated department of Siskiyou County government and is, therefore, minimally funded with no provision for interpretive programming. Since the first candlelight tour in 1983, it has become the

responsibility of museum staff and volunteers to raise enough money during the course of a year to produce special interpretive events and exhibits. To meet this need, six dedicated volunteers jointly approached state and federal governments with a statement of purpose to irrevocably donate generated funds to the museum for the promotion of Siskiyou County history. Recognized now as a non-profit corporation, these volunteers design and carry out activities which financially benefit the museum and provide the funds needed for implementation of the facility's interpretive programs.

Cooperation and involvement of outside organizations also contributes to the candlelight tour's success. For example, in preparation for the 1986 tour, McCloud River Railroad helped with the filming of background scenery for a rear projection which gave the illusion of motion to an 1887 parlor car set. At no cost to the museum, the railroad provided a track tender that was used on a spur line as a moving platform for museum cameramen and equipment. Klamath National Forest has assisted the tour



photo by: Michael Hendryx

*Volunteers interpret life in a Siskiyou County lumber company town during the 1890's. Parlor set is part of the 1985 Christmas Candlelight Tour.*



photo by: Michael Hendryx

*The diversity of people traveling together in confinement provided an ideal medium for the interpretation of Siskiyou County Railroads. Candlelight Tour, 1986.*

effort by giving time, personnel, and historical information when needed, as well as loans of equipment. Local antique shops fill prop list items not available from museum collections. Several private citizens, who are interested but not directly involved with the tour, donate their talents to help with costumes or refreshments. Even county newspapers give front page coverage of the candlelight tour, thereby encouraging the public to support their local museum.

It was once difficult to find and secure musicians for candlelight tour orchestras (each historical period dictates its own style of music and instruments to convey it). Now, musicians are asking in advance to be involved. "The atmosphere of the museum during the tour, the history, the smell of greenery, spices and hot cider, the music, and being around all those wonderful costumes is an experience I'd like to have all year long," one violin player remarked.

But the candlelight tour, even though a great success, is also the most demanding interpretive program the museum produces. It is costly. It requires dedication and long hours of hard work from both staff and volunteers. It takes up to eight months of advance planning and research to develop characterizations and produce 10 to 15 minute scripts. Weeks before the tour, volunteers build sets to exacting specifications and sew costumes according to fashion magazines of the era. If a particular pattern isn't available, someone makes one. If a script calls for rain, volunteers band together and figure out a way to create it. Lights are fashioned from one pound coffee cans,

and aluminum flashing and intravenous tubing are used to create moveable barn doors. Everything needed is either made, scavenged, or borrowed; only those items that cannot be obtained in other ways are purchased.

Due to the unique nature of each tour theme, unusual script requirements or difficulties arise year after year. These challenges are enthusiastically faced by our volunteers. Yet, in spite of enthusiasm, there are constant frustrations: funding is always less than desirable ("Wouldn't it be nice to just buy materials without begging for them or borrowing?"); specialty items are often unavailable; there are often more female docents and interpreters than their male counterparts; and there are constraints imposed by time limits on borrowed equipment and lack of adequate storage facilities for costumes and sets. At least once a year during critique sessions, the question arises as to whether we should continue with the candlelight tour tradition which is now only one of many interpretive events the museum has developed. Without fail, the special quality of the tour prevails, and planning begins on the next year's theme.

A major goal of the Siskiyou County Museum's Candlelight Tour is to sensitively lead visitors into a fascinating era of county history while providing them with a pleasurable experience. Every effort is made to insure that the message is accurate, valid, and of sufficient depth. Also, the settings, dress, and experiences depicted are presented in such a way that they are accepted and understood by all.

The candlelight tour provides a communication link between museum visitors and Siskiyou County's history. It's a program that allows participants to learn about the area's natural and cultural history while favorably promoting the museum within the community.

This year marks the fifth year for the tour. Staff and volunteers are already preparing for implementation of the theme, *Military History in Siskiyou County, 1852-1865*. Money is scarce, space prohibits part of a necessary set to be constructed, and three nights of the program won't accommodate the number of people who desire to see it. But still, there's excitement brewing. The anticipation and ultimate satisfaction of helping the public to discover and appreciate Siskiyou County's colorful history has become a priority for the candlelight tour crew. These volunteers have not only brought professionalism to the interpretive discipline, but also have made the candlelight tour a new tradition for the people of Siskiyou County — a tradition that speaks highly of a small museum where history seemingly comes to life.

---

Michael Hendryx is the Director of the Siskiyou County Museum and also serves in the capacity of Interpretive Specialist. He can be contacted at The Siskiyou County Museum, 910 South Main Street, Yreka, California 96097.

---

# Special Opportunities in Special Events

by  
Ron Russo

It's Mark Twain country, and it's 1960. The air is bone-dry hot, and just down the road is the tiny hamlet of Angel's Camp. Each year, the residents of this gold country town join together to observe and enjoy the Calaveras County Frog Jumping Contest. But, in time, the word gets out. Sunset Magazine publishes an article, and the times and people's interests change. What once attracted a purely local audience of a couple thousand folks, now draws well over 50,000 people from all over the world. Now, many of the local people have stopped going.

We don't have a frog-jumping contest in the East Bay Regional Park District, but our special events have leap-frogged in popularity. Most of our events started out with small crowds of a few hundred people each. Some of those same events now draw 3,000 to 6,000 people on a mild weather weekend. In 1986, the Interpretive Division of the Park District sponsored 17 special events that drew over 26,000 visitors. These events generated \$9,000 in revenue. We spent less than \$40,000 in materials, supplies, rentals, honoraria, flyers, posters and programs.

Between March and November, visitors can try their skill at bobbing for apples at the Garin Apple Festival; learn rock climbing at Sunol's Wilderness Fair; spin freshly clipped wool from a sheep at Tilden's Harvest Fair; observe the re-creation of a Victorian era wedding; eat home-made ice cream; and participate in an assortment of sack races, egg tosses, tug-o-war's and old fashioned lawn games. There are demonstrations on honey extraction, apple grafting, cider making, knot tying, seamanship, horseshoeing, plowing, harness-making, canning, fish filleting, cedar shingle splitting, and countless others. Each special event is jam-packed with enough diversity in demonstrations, food, music and participatory activities that there is something for everyone.

The value of these special events cannot be measured in dollar terms. The investment we make in sponsoring

these events comes back to us many times over in public good will and support. And, perhaps, one of the greatest benefits of all is that people who have never been to one of our parks come to an event because of a special craft or demonstration that hooks their interest, or because someone they know is going or will be performing. Although there is a strong educational element to these events, they also serve an equally strong public relations function.

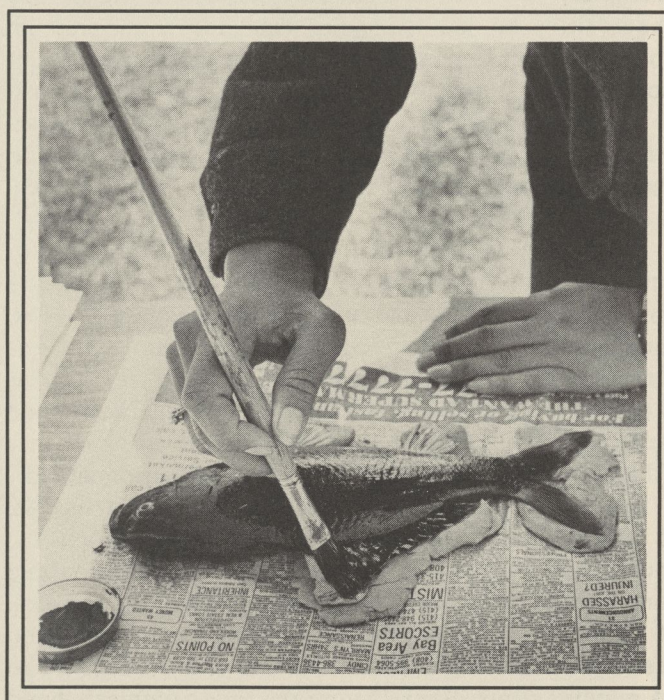


photo by: Nancy McKay

*At Crab Cove's Sea Faire, people are taught the ancient art of Japanese fish prints, Gyo-taku, as well as something about the biology of fish and people's dependence on marine resources.*



The real secret to success in special events is to skillfully gauge your audience and plan an event that has a non-commercial, well-balanced array of fun activities; interesting, theme-oriented demonstrations; good food and music. If the event is open to everyone, with a minimum number of activities or services that cost money, it will make it a lot easier for people to relax, participate and enjoy the day. If the public senses that they are being charged for something every time they turn around, the event assumes a different character. Some of the objectives of the event will be impossible to achieve under these circumstances. Our purpose has always been to take a day or two to celebrate the public's support of the parks by offering them a diversity of fun, learning experiences in a relaxing atmosphere.

When our staff begins planning for an event, they generally allow four to six months lead time. Our staff develop their events on the basis of a team approach. Each

member of the team has a specific role and assignment. A considerable amount of time is spent on the phone locating people in the community who have special skills or knowledge appropriate to the event. Establishing rapport with them and getting them to volunteer or, in some cases, participate for an honorarium is a consuming task. Also, a lot of hard work goes into lining up materials, programs and services; printing a program flyer; getting press releases out; distributing posters; and, of course, making those hundreds of phone calls. Then, on the actual day of the event, most of our staff oversee the activities and facilitate the demonstrator's and other participant's needs, but basically step out of the way to let the event happen. There are some event programs that are actually conducted by staff. However, the events run largely from the energies of all the volunteers and citizens. One of the strongest, positive elements of our special events is that, in a sense, they are community-sponsored. Our staff arrange the scene,



photo by: Nancy McKay

*Parents and children dress up in early settler's clothes to participate in Sunol Regional Wilderness' Pioneer Folk Festival.*

coordinate, and publicize the activities, but it is the people from the area's communities that actually conduct the activities of the day. This, in itself, is a wonderful way to engender community ownership and investment in a park and park system.

Instead of staff entertaining, teaching, and running the whole show, the public is given a "stage," in a sense, upon which they can demonstrate their craft, knowledge and skill. The park becomes their vehicle for community service and recognition. The atmosphere surrounding these events is incredibly energizing. Folks just love it. After all the hard work, it is actually enjoyable to watch others having fun while learning and teaching.

On the practical side of special events, we:

- \* develop contracts with food concessionaires which gives the district 10-15% of their gross for the event(s).
- \* prohibit anyone from selling actual historical artifacts during history-related events and insure that any other items sold by vendors are appropriate.
- \* make sure that staff dress according to the nature of the event.
- \* arrange for identifying ribbons or buttons for volunteers, demonstrators and staff, as well as certificates of appreciation for all those who help.

- \* hold an evaluation session soon after the event.
- \* develop written contracts with musical performers that include a package of information specifying type of music or songs, appropriate dress, sound system arrangements, recordings, and method of payment.
- \* develop formal invitations that are mailed to select dignitaries for some events. The observation, by these dignitaries, of the public having fun and the feedback they receive is critical to developing political support for the facility.
- \* draw on staff support from throughout the agency. Many people in different divisions have talents and skills that can really make the difference in the success of the event.
- \* develop information packets that go to all participants. These packets provide information on the history of the park and event; the philosophy and goals; the schedule of performances and demonstrations; the list of participants and donors; and any special requirements, policies or rules which may be applicable.

A complete "how to" discussion of special event arrangements with sample vendor agreements, contracts, letters, etc. is available from my office upon request. These materials are found in the Interpretive Methods Training

## LINK THE PAST WITH THE PRESENT!

The interpreter plays an important role in maintaining the fragile chain of understanding that our rich heritage provides us!

If budgetary constraints, lack of time or personnel prevent you from providing the continual visitor support that you feel is necessary, seek the GRAPHIC SOLUTION! When custom designed, screenprinted and embedded in fiberglass, the interpretive exhibit becomes the most cost effective method of interpreting our heritage.



**GS** Graphic Solutions

P.O. Box 1288 • 355 South Potomac St. • Hagerstown, Maryland 21740 • (301) 791-6920

Member of **SPAI**

Graphic Solutions • Division of Advertising, Inc.



photo by: Nancy McKay

Wheelbarrow races at Tilden Nature Area's Harvest Faire always draw enthusiastic participants.

Reference Guide for 1986, for those of you that have copies. These guides are also available but at a cost of seven dollars.

There is one other opportunity that arises from sponsoring special events. When you look over the course of a year or two, ask yourself what your facility has done that was out of the ordinary, that challenged staff, and created a great sense of accomplishment. Sponsoring a special event also serves to create an opportunity for staff to sink their teeth into something different, something that breaks the routine of month after month of pre-schoolers, or saturday morning walks. A special event challenges one's creativity, energy, determination, and community resourcefulness.

After it is all over, you have a wonderful sense of accomplishment and pride in what you helped pull together for thousands of people. The good memories of a special event lead to a boost in morale and pride and pave the way for the next major, interpretive challenge. Indeed, there are many special opportunities in special events. They only require an atmosphere of a free-thinking creativity, an energized staff, a modest budget, and unqualified support from management.

---

Ron Russo is Chief Naturalist of the East Bay Regional Park District. His mailing address is: 11500 Skyline Boulevard, Oakland, California 94619-2443.

---

# The Meaning of Meaning

by

William J. Lewis

(continued from page 4)

westward expansion of the United States. *Third*, "... in the person of humble, patient, loyal Sacajawea, a precious addition to the world's roster of heroines had been disclosed." (*Concise Dictionary of American History*, p. 551) *Fourth*, survival in a hostile environment requires great fortitude. Lewis wrote in his journal on Christmas, 1805, "The rain confined us to the house, and our only luxuries in honor of the season, were some poor elk, so much spoiled that we eat it through mere necessity, a few roots, and some spoiled pounded fish." (Lewis, Vol. II, p. 499) *Fifth*, the description of the native inhabitants of Fort Clatsop in Lewis' journal may illustrate the principle that the evaluation of another group, race, or people as inferior is often the prelude to their subjugation and elimination. Lewis writes: "... nor have we seen any more disgusting object than a Chinook or Clatsop beauty in full attire. Their broad flat foreheads, their falling breasts, their ill-shaped limbs, the awkwardness [sic] of their positions, and the filth which intrudes through their finery; all these render a Chinook or Clatsop beauty in full attire, one of the most disgusting objects in nature." (Lewis, Vol. II, p. 530) He also derides the Indians for giving their women to members of the expedition for sexual pleasure in return for favors granted to the Indians. What happens when one ethnic group sees itself as superior to another? Did the attitude toward the Clatsop Indians represent a general feeling among early Americans? Did this feeling make it possible for the United States to place Indians on reservations after overrunning and claiming their land?

Interpretation helps people understand meanings. Do we ignore controversial, thought-provoking, disturbing meanings because we are afraid of alienating the public or because we ourselves are unable to see these meanings?

## References Cited

Cochran, Thomas C. (advisory editor) and Wayne Andrews (ed.). *Concise Dictionary of American History*. New York: Charles Scribner's Sons:

Lewis, Meriwether. *The Lewis and Clark Expedition*. Vol. II. Philadelphia: J. B. Lippincott Co., 1961.

MacCannell, Dean. *The Tourist: A New Theory of the Leisure Class*. New York: Schocken Books, 1976.

# Accommodating the Disabled: How Much Is Enough?

by

*Michael Paskowsky*

Everyone agrees that providing accessible facilities for persons with physical and mental impairments is an important part of planning interpretive media and programs. Not only is it the socially responsible thing to do, it is the explicit policy of the National Park Service and our legal mandate to do so. In the past, much of the discussion of "Special Populations" has focused on instilling planners, designers, and managers with sensitivity to the needs of the disabled community and for developing appropriate guidelines and policies. These efforts have accomplished much and have broadened the opportunities for countless people who might otherwise have been denied park experiences. But now, we must turn our attention toward implementing these policies and balancing these needs with our other responsibilities. Despite the great strides that have been made in recent years, unresolved issues still remain, and many tough decisions lie before us. This article attempts to focus attention on the process of making sound decisions and to define the minimal acceptable level of accessibility for interpretive facilities. In this way we can be certain of consistently providing a basic level of accommodation throughout the National Park System.

It should be understood that there are two aspects to accessibility — physical barriers and programmatic access. Physical access to buildings and facilities is regulated by the Architectural Barriers Act. It applies to new construction (after 1968) which received full or partial federal funding. Programmatic access, on the other hand, is mandated by Section 504 of the Rehabilitation Act. This law is particularly relevant to interpretation since it requires that "no otherwise qualified individual shall, solely by reason of his/her handicap, be denied the benefits of or participation in any program or activity funded or conducted by a Federal Agency." One of our greatest challenges will be to fully comply with this far-sweeping public policy.

## Legal Requirements and Social Responsibility

In June of 1983, the National Park Service issued Special Directive 83-3 to comply with the Architectural Barriers Act of 1968 and Section 504 of the Rehabilitation Act of 1973 as amended. The directive still accurately reflects the policy of the National Park Service and should be used as a baseline for measuring compliance. The policy statement is provided below:

"In the planning, construction, and renovation of buildings and facilities and in the provisions of programs and services to the public and employees, it is the policy of the National Park Service to provide the highest level of accessibility possible and feasible for persons with visual, hearing, mobility, and mental impairments, consistent with the obligation to conserve park resources and preserve the quality of the park experience for everyone."

(Special Directive 83-3: Accessibility for Disabled Persons)

It is important to note that accessibility in National Park settings is qualified by two significant considerations. First, that "... the highest level of accessibility possible and feasible" be provided, and secondly, that the accommodations be "consistent with the nature of the area and consistent with the obligation to conserve park resources and preserve the quality of the park experience for everyone." While accessibility is and of itself a laudable goal and an inherent part of our social responsibility, it must be balanced by both needs and desires of the disabled community and the other pressing concerns of park management. Special Directive 83-3 also provides some basic principles for guiding policy implementation. In cases where

accommodation cannot be reasonably afforded for existing programs and facilities, special, separate, or alternative facilities and programs are to be provided. This is particularly appropriate when conflicts arise between accessibility and historic preservation requirements.

Furthermore, while maximum accessibility is the goal, it is recognized that this is not always possible, and that partial accessibility is better than none. Nonetheless, every reasonable attempt should be made to provide access into significant buildings and facilities. Once there, the disabled should receive the same benefits, services, and information provided to all visitors. We should strive for the ideal but must not shrink to apathy or disillusionment if everything cannot be achieved immediately. Not only are these good policies which should be supported, they are our legal mandate and are the socially responsible thing to do.

Nonetheless, as much as we would like to provide the optimum level of accommodation for the disabled, this is not always possible or even practical. Accommodations made for one type of disability sometimes interfere with

the use and enjoyment of other groups. Furthermore, with increasing pressure for tighter financial management, questions regarding the relative costs versus benefit are inevitable. Dollars to provide accommodation must compete directly with other basic needs.

It is estimated that approximately one-sixth of our nation's population has some form of physical, mental, or sensory impairment. To truly meet our responsibility to provide for the enjoyment of scenic, historic, and natural resources for *all* citizens, we must make every effort to provide adequate facilities and programs. But the difficult question still remains, where do we draw the line — how much is enough?

### Defining the Problem

Before it is possible to answer that question with any degree of confidence, it is necessary to get a sense of the deficiencies or obstacles to be overcome. Since conditions vary considerably from park to park, each case must be viewed as a unique challenge. A good place to start is by conducting an accessibility survey. A checklist for interpretive program accessibility is included as an appendix to *Interpretation for Disabled Visitors in the National Park System*. This checklist can be performed by the park staff and will go a long way in identifying areas which need attention. Additional help is generally available from the local disabled community. In fact, NPS policy encourages the use of disabled persons to participate in all phases of the planning process.

Consulting with disabled persons in an advisory capacity has many advantages. It provides insight into the specific problems from the perspective of those who have to cope with them. It draws on the experience and expertise of those who faced similar problems elsewhere and can adapt successful solutions to park situations. Perhaps most importantly, it makes a positive statement regarding our commitment to accessibility and can help attract new park audiences and constituencies. The end product of this interaction should be the development of a prioritized listing of practical recommendations.

### Toward Developing Realistic Goals

With the problems more or less defined, now comes the task of developing a strategy for implementing the improvements. The solutions can generally be placed into two categories: those that can quickly and easily be accomplished with the park staff at little expense, and those larger issues that will require professional assistance. The first group should be implemented as quickly as possible. Again this will demonstrate commitment for providing accessible facilities and might increase awareness and use of the park by the disabled community. Increasing visitation in the short term might provide additional justification for long term improvements.

The more complex and elaborate changes require careful



photo by: Michael Paskowsky

*Nothing quite compares to the real thing. The full scale copper replica provides a sense of the Statue of Liberty's colossal scale. All visitors to Liberty Island appreciate close encounters of this kind.*

# The "Nice Young Ranger" Syndrome

by

Laurie Farber

Several summers ago, I watched over and over again as people came into the visitor center, asked a question of the interpreter on duty and left just as puzzled as when they came in. What was happening was what I came to refer to as the "nice young ranger" syndrome.

In this particular instance, the interpreter was from another section of the country and spoke with a heavy accent. The local visitors had a difficult time understanding him and usually had to ask him to repeat what he'd said. However, they would never ask more than once because they didn't want to hurt the feelings of the "nice young ranger." Time and time again, I've seen people be tolerant, be patient, and do things that they had no previous intention of doing . . . all to avoid hurting the feelings of the "nice young ranger."

It's nice to know you can count on people listening to you go on for ten minutes describing some event scheduled for later that day; you're so excited that they won't stop you, even though they're leaving the park in an hour. If you're handing out informational leaflets, you know the visitors will take one from you because they know it's your job to hand them out, and they want to help you. Perhaps it helps to know that no matter how poor a presentation you give, someone will tell you they enjoyed it. Why? Because you're a "nice young ranger."

How many times have visitors asked you what college you attend (even though you may be long past your Master's degree)? How often are you told that being a park ranger must be a wonderful way for a young person to spend the summer (despite the fact that you may consider it a career)? Apparently, many visitors conclude that the smiling faces that greet them in our parks during the summer must be college students. After all, who else is out of high school and still working at a "summer job?" Maybe those fresh out of college, also — young people who haven't yet settled down. Perhaps that's why they don't want to disappoint

us or let us down; they believe we are young, enthusiastic, and still idealistic.

Fortunately, those are excellent qualities for interpreters. The best interpreters never outgrow a sense of wonder, an exuberance in experiencing the world around them, and a passion for communicating the essence of the park's story. Therefore, if you are clever, you can take advantage of the "nice young ranger" syndrome. You can get people to do things they may never have thought of doing before. They'll cooperate because they'll see your enthusiasm and won't want to disappoint you. And at the same time, they can become active participants in the learning process.

We all know that people learn and understand best what they do, rather than what they hear or see. Yet many park visitors are reluctant to accept more than a passive role — probably out of habit. (Think back on all the learning situations you've been in.) If you approach the situation with the full expectation that everyone will participate, if you have no question in your mind about it, then that is exactly what will happen. I have taught visitors (adults) a new dance step that effectively imitates how the sand moves down the beach with the longshore current; I have had visitors fill out a menu of wild edibles; I have invited visitors to join me on a safari into the salt marsh. They don't turn away; they actively participate and, therefore, leave with a better understanding. Why? Because they believe that I'm a "nice young ranger." So the next time a visitor asks about your college or how you like your summer job, smile and invite him along on a participatory, interpretive adventure.

---

Laurie Farber has worked several seasons as an interpreter at Fire Island National Seashore. She can be contacted at: 79 Martin Court, Jericho, New York 11753.

---

# The Western Interpreters Association

## President

Jim Covell  
2934 Grinnel Drive  
Davis, CA 95616  
home (916) 758-2336  
work (916) 421-7275

## Secretary

Karen Hardesty  
1842 South Pierson Ct.  
Lakewood, CO 80226  
home (303) 986-2883  
work (303) 659-1160

## Editor — The Interpreter

Greg Starypan  
Program Development Coordinator  
Northwest Trek Wildlife Park  
Eatonville, WA 98328  
home (206) 752-1028  
work (206) 847-1901

## Border

Douglas W. Ruth  
1299 Dunsmuir Street  
El Cajun, CA 92021  
home (619) 447-2161  
work (619) 565-3621

## Northcoast

Suzy Ellis  
10 Tepona Lane  
Trinidad, CA 95570  
home (707) 677-0672

## Southern California

Kit Gillem  
Oak Canyon Nature Center  
200 So. Anaheim Boulevard  
Anaheim, CA 92805  
home (213) 374-7184  
work (714) 998-8380

## Executive Manager

Doug Bryce  
P.O. Box 28366  
Sacramento, CA 95828  
home (916) 383-2530  
work (916) 381-4620

## Treasurer

Linda Yemoto  
Tilden Nature Area  
Berkeley, CA 94708  
work (415) 525-2233

## Editor — National Newsletter

Alan Capelle  
1276 East Wincrest  
Winona, MN 55987  
home (507) 454-1971

## Chapter Presidents

### Sierra-San Joaquin

Art Cowley  
1681 West Memory Lane  
Porterville, CA 93257  
home (209) 784-3408  
work (209) 784-1500

### Oregon

Sallie Jacobsen  
6800 - 5th NW Cape Meares  
Tillamook, OR 97141  
home (503) 620-0968  
work (503) 231-6191

### Colorado

Kurt Cunningham  
CSU Extension Service  
1520 West 6th Street  
Golden, CO 80401  
work (303) 277-8980

## Vice President

Robert Flasher  
1406 Josephine Street  
Berkeley, CA 94703  
home (415) 526-6626

## Historian

Dick Kaufmann  
215 - 40th Street Way  
Oakland, CA 94611  
home (415) 654-1908  
work (415) 355-8808

## Member Services Coord.

Harry Heafer  
3550 "X" Street  
Lincoln, NB 68503  
home (402) 464-2174

## Midwest

Pat Parker, Organizer  
Westwood Hills Environmental  
Education Center  
8300 West Franklin Ave.  
St. Louis Park, MN 55426  
work (612) 544-7912

## Bay Area

Mike Nicholson  
3880 Link Court  
Castro Valley, CA 94546  
home (415) 538-8494  
work (415) 447-7300

## Sacramento Valley

Lisa Brochu  
504 Falls Avenue  
Lodi, CA 95240  
home (209) 334-4390

*The Interpreter*, the official journal of the Western Interpreters Association (WIA), is published and distributed quarterly to members of the Association to help enhance their skills in the field of interpretation. For the purposes of WIA an interpreter is defined as one who practices the art of revealing meanings and relationships in natural and cultural environments.

Annual membership in the non-profit educational organization is \$33.00 Professional, \$28.00 Associate, \$28.00 Retired, \$28.00 Docent, \$20.00 Student, \$50.00 Institu-

tional, \$100.00 Sustaining, \$250.00 Benefactor. Family membership is also available for \$10.00 more than the highest membership category for which either spouse is eligible. Air mail to foreign countries is \$10.00 extra. Membership and subscription information should be directed to: Western Interpreters Association, P.O. Box 28366, Sacramento, CA 95828. *Interpreter* manuscript guidelines can be obtained by writing: Greg Starypan, Editor, *the Interpreter*, Northwest Trek Wildlife Park, Eatonville, Washington 98328.

Western Interpreters Association  
Northwest Trek Wildlife Park  
11610 Trek Drive East  
Eatonville, Washington 98328

NON-PROFIT ORG.  
U.S. POSTAGE  
**PAID**  
PERMIT NO. 19  
EATONVILLE, WA 98328





# T H E L Y O N S P R E S S

---

April 6, 1998

Richard Balkin  
The Balkin Agency  
PO Box 222  
Amherst, MA 01004

RE: *Bud Lilly's Guide to Western Fly Fishing*

Agreement date: April 11, 1986

Dear Rick:

Reference is made to the Agreement between Nick Lyons Books (now the Lyons Press) and Paul Schullery concerning the above Work.

The Agreement is hereby terminated without further obligations or liability between the parties in accordance with its terms and subject to this letter.

All rights granted to us shall revert to you, subject to any licenses previously granted including any extensions or renewals thereof (said licenses if any, are listed below\*). We also retain the right to dispose of any copies of the Work previously printed, subject to our royalty obligations. The warranties and indemnities provided to us in the Agreement shall survive termination hereof.

All rights to in any way reproduce copies from our editions of the Work (i.e., the actual book printed by us) shall remain our property and permission for such reproduction must be negotiated with us.

Sincerely,

Nick Lyons  
President

---

3 1 W E S T 2 1 S T R E E T • N E W Y O R K , N E W Y O R K 1 0 0 1 0

2 1 2 - 6 2 0 - 9 5 8 0 • F A X : 2 1 2 - 9 2 9 - 1 8 3 6

May 29, 1988

Thomas Widmar  
Fly Fishing Heritage  
Suite 20  
2025 South Brentwood Boulevard  
St. Louis, Missouri  
63144

*Bud - I'm amazed  
he didn't send you  
copies.*

Dear Tom:

Thanks for the copy of the magazine with the article by Bud and me.

Would you please send Bud a couple copies too? It's really his story, and he has only seen it in a borrowed copy. His address is 2007 Sourdough Road, Bozeman, Montana, 59715.

Thanks. I'll keep in touch. I do have an article idea that might interest you, but I don't know yet when I can get to it.

Sincerely,

Paul Schullery  
152 Briarcrest Townhouse  
Hershey, Pennsylvania  
17033

July 8, 1987

Bill Wolfstahl  
Nick Lyons Books  
New York, New York

Dear Bill:

I got to thinking about it and I don't think we have a good deal with the author's copies of the Guide to Western Fly Fishing. I'm sure that neither Bud nor I ever imagined we would be expected to take any paperback copies for our few author's copies. It hardly seems civilized, and certainly isn't anything I've encountered with any previous books. Do you do it routinely?

Anyway, here is what I want to do. I am going to send the three paperbacks back to you, along with the one I received as an advance copy and one I received as a review copy (I like being on these lists...). For those five paperback copies I'd like at least three, and better yet four, hardbound copies. Okay? I really do think my complimentary five copies should all have been hardbound, and I imagine that Bud is concerned about the same thing. I'll send him a copy of this letter so he knows what I'm up to.

I hate to be any more of a problem than I must, but this seems unusual to me.

I notice that Fly Fisherman got a paperback copy for review. Is that the best thing to do? I thought it was better to put the best foot forward, so to speak, and send hardbound copies for review purposes. But in that case I really don't know what works best, and I assume you do. I'm open to reassurance on the point, though.

I am sending the "Fishing Manners" chapter to Marty Sherman, as I suggested. If he decides to use it, he will contact you. I gave him your name and phone number. If I think of any more useful outlets I'll give them a try and keep you informed.

I have written to Nick and John Merwin about some possibilities for selling parts of the history. If they see any point in it, I'm sure you'll hear about it. I figured I'd better go through John and Nick because it's an institutional deal with the Museum holding the copyright and all that. I don't know if you guys have the time to mess with very many second serial submissions, or if they do a book like that much good. There seems to be some potential, though, so maybe it should be pursued.

Thanks.

Sincerely,

Paul Schullery

September 11, 1987

Dear Bud:

I write a column for the enclosed journal, published by the Western Interpreter's Association. This is an organization of state and national park rangers and naturalists. I doubt that the membership is 1,000. A few years ago they asked me to do a column on communication, so I write about all sorts of things, a little bullshit here, a little opinion there. You know, like teaching. Anyway, I couldn't pass up the opportunity to tell a story about our "total experience" as authors. Some day I'll settle down for an evening and write some long tale of our summer fishing, something that will try to do justice to all the good times and wonderful fishing. In the meantime, here's a little tribute that I hope won't make your hat fit tighter.

I talked to Nick about the Western Rivers Club. I told him that I thought it might be a good idea to put a pamphlet about the Club in the book, and he said he didn't think that would be a problem. He does it with a post card, you know. He says his cost for putting something in the books is four cents a book, and he would just ask you to cover his cost. I don't know if you have a pamphlet ready at the moment or not, but it's something to think about. Perhaps Jim Pruett would be willing to do that too.

I will try to remember to enclose a copy of the revised page of A Trout's Best Friend, where I have added the address of the Club. I will send this along to Jim Pruett right away.

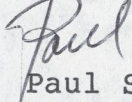
Boy we were sorry to hear about Esther's trouble with her shoulder, and we hope that's getting better as fast as possible.

Haven't been fishing much. I am very busy with a book for the next few months, supposed to have it written by December 1, then I want to not take on any more big projects for a long while.

The hot weather seems to have eased up some, though it's still awfully humid. Been in the 70s mostly, and we've had lots of rain. The rivers are up, except for the spring creeks, which still look good. It's an odd combination of rivers here; you'll have some spring-fed trout stream, and one drainage over will be a good old-fashioned muddy bass and catfish river that drains all the farmland. All kinds of fishing around, for those who take the time.

Not much other news. Keep in touch. Dianne sends her best to both of you.

Sincerely,



Paul Schullery

This revised rendition of "Fishing Manners" has gone to Fly Fishing. Marty Sherman is interested in it, and it would be nice coverage. I'm going to keep trying to sell other chapters.

Fishing Manners

by Bud Lilly and Paul Schullery

Note:

This material is adapted from Bud Lilly's Guide to Western Fly Fishing (New York: Nick Lyons Books). If you decide you want to use it in the magazine, please contact Bill Wolfstahl at Nick Lyons Books, 1-212-620-9580 about payment and wording of permission. They would very much like to have you do the article, Marty, so I assume there won't be any problems.

Thanks for your interest. All I've done here is change a few things to make it more an article and less a chapter. Any other suggestions are of course welcome.

It wouldn't seem possible that this could be happening in a day. Most of you have had an experience something like this. You're wading some stretch of river, happily oblivious to a hundred things ranging from overdue bills to nuclear war. All day you've been looking forward to fishing a favorite pool, one that's always been either very generous or very stingy - either way you look forward to trying it again. You finally reach it, wade in at the tail and start to cast up to the good water, only to be interrupted by someone hurrying down to the stream and unceremoniously wading in just thirty feet upstream of you. Sometimes he'll even give you a big friendly, "Howdy, how's it been?" as if he too, is totally oblivious to the real world. But even before he says a word, you've already become painfully aware of the real world, and are wishing it had left you alone just a little longer.

Or maybe you're one of the lucky ones, and you haven't had that happen to you. Maybe you've never had someone "long-line" the fish you're casting a dry fly to by feeding a nymph down to them from upstream. Maybe you've never watched in shock as some apparently intelligent, civilized person wades in right next to you and starts putting a fly over the very fish you're casting to, timing his casts so they come in between yours. Maybe you've never been even more shocked to realize that these fools actually don't know they're doing something wrong.

But don't worry, and don't feel left out. If you haven't encountered these problems yet, your turn is coming, and probably soon. Because more than ever before, fly fishing is plagued with ignorant, boorish people who just don't know any better.

It wouldn't seem possible that this could be happening in a day when the average education of American citizens is increasing, and when our society is more aware of "rights" than it ever has been before. But it is; we have a crisis on our hands because, however sophisticated we may be in our social graces, a lot of us have never had any introduction to some simple, old customs. There is a lot more to being a good fisherman than obeying the laws of the land and practicing conservation. There is something that used to be called "stream etiquette" but that could more practically just be called fishing manners.

In the past twenty years we've seen a big growth in interest in fly fishing, especially among people with hefty incomes. They get enthusiastic, and they go out and buy all the right gear (and speaking as a former tackle shop owner, I'm glad they do), and they take the sport very seriously. They would be offended or horrified if someone told them that their manners stink, because a lot of them were raised in upper class homes where you learned which fork to use as soon as you learned to sit at the table. They know they have good manners. But they forget that they had to learn them. Fishing is a whole new world to them. You don't buy manners when you buy your fly rod. You have to learn them just as you would in any other new pursuit with rules and traditions you don't understand. Some of the rules of good behavior on a stream would never occur to the newcomer no matter how he was raised. You just have to learn them. It's not hard, but it's very important. As more and more people are discovering the joys of fly fishing, it's going to be more and more important for us to know how to get along. But we'd better

learn if we want to keep fishing.

It is extremely important to be on your best behavior on any

### The Geography of Manners: Some General Guidelines

If you come from a crowded part of the country, you may think nothing of standing a few feet apart, dozens of fishermen, all fishing the same little pool. On the other hand, the scale of things is different in my part of the west - the Yellowstone country - and you must be very conscious of the distances you keep between you and other fishermen.

It's true that on some western waters, like the spring creeks, people can fish fairly close together because there are so many fish rising steadily that no one will have to move much anyway. But on most waters, you must give other fishermen lots of room. That is probably the most important general guideline: don't crowd. If someone else has the pool you want, and you think maybe you can just squeeze in ahead of him, think again. How would you feel if you were in the pool and he did that?

Always put yourself in the other guy's waders, and be honest with yourself - are you about to do something that will disturb his fishing?

### Private Waters

It used to be that kids were raised knowing how to treat other people's property, and how to deal with gates. Now, with most of our population being urban, people don't even know how to open a gate, much less how to honor its purposes. But we'd better



learn if we want to keep fishing.

It is extremely important to be on your best behavior on any private waters. Always ask permission, Always leave gates as you find them, Always avoid littering or making a fire. If you have to go too badly to wait until you get to a bathroom, don't make a mess in the trail or leave toilet paper spread all around. Don't try to "bribe" the landowner with a fifth of whiskey or any other gift. All the landowners I've dealt with have been much more sophisticated than that, and you're most likely just going to offend them. Don't offer to catch a "mess of trout" for some landowner if he'll let you fish; what would you do if someone made an offer like that to you? If he's letting you fish his property for free, there is probably nothing you can do to return the favor that will be as appreciated as just plain good manners.

#### Rules of the Stream

Don't be a hog. Specifically, never cut in front of someone who is fishing in an obvious direction, whether upstream or down. You may have a right to go fishing, but that right does not include spoiling someone else's sport. We all get annoyed when we find someone else has beaten us to a favorite spot, but that does not give us the right to cut in on them and fish water they were only a moment or two away from fishing.

If a fisherman is working his way up a bank, for example, casting dry flies to a series of rising fish that are spread out along 30 feet of the bank, only a jerk will get into the water above him and start working a wet fly down to those same fish.

Let him alone and find another place. The fish aren't that important.

But what should you do if you're fishing in one direction, say upstream with a dry fly, and you round a bend and see another fisherman coming toward you, fishing the downstream? Who has preference then? In a case like that, it's pretty much up to the two of you to have the decency and courtesy required to sort it out. You'll make someone's day if you defer to him, and you'll give him an example he won't forget.

If you're on your way to a favorite stretch of the stream and have to pass other water, don't walk along the banks, or walk up to the bank, when a fisherman is obviously working fish in that area; you may put them down. On some streams fish can be spooked from 100 feet away. Many of us have had the experience of carefully stalking to within casting distance of a rising fish only to have a carload of people pull up, send the kids out to "look at the river," and put down the fish. Fishermen do that to each other much too often.

Also keep in mind that on many streams, especially those with undercut banks, your footsteps may be telegraphed to the fish as you walk along the bank. It's hard to overdo keeping a good distance between you and other fishermen. On some really difficult streams, such as the Letort in Pennsylvania and some of the western spring creeks, you'll see a path that goes right along the water, but if you look carefully you'll see another path, way back from the bank, where the smart, considerate fishermen walk to avoid scaring fish.

Don't walk along the bank even if you don't see any other fishermen. Just because you aren't going to fish a pool doesn't mean someone else won't come along in ten minutes and want to fish it.

Always give other fishermen more room than you think they need. There is nothing wrong with a little exaggerated courtesy, and remember that if you come to a possible conflict, or a situation where you really aren't sure how to handle some other fisherman's possible "rights," the best thing to do is ask him. "Where do you plan to fish, upstream or down?" "Will I be in your way if I go up there?"

The same thing is true even in congested waters, like the rush-hour conditions on the Henry's Fork in Idaho. If you hook a big trout in close quarters, don't try to wade around among all the other fishermen, putting down their fish, just trying to land it.

There is a type of angler who seems to be a sort of athlete. Maybe they were frustrated football players in high school. Whatever the reason, they feel a need to put on a real show whenever they hook a fish. There's nothing wrong with a little genuine whooping and cussing now and then, but I'm talking here about something else. I'm talking about the guy who likes to run up and down the river, kicking water all over, fighting a trout like it's a theatrical event. Most of that is unnecessary if you handle the fish firmly, and unless it's a truly exceptional trout, it's more sporting to risk losing it than to ruin everyone else's fishing.

## When in Rome

Always be aware of local customs. For example, there is the complicated matter of rotating pools. In some waters, local custom has established that when you have a pool and are fishing it, you stay until you want to leave or have to follow a trout downstream. In other waters, rotating is practiced. This is simply a matter of several anglers working their way through a pool, casting as they go, in a series, and as they finish casting at the lower end they can either leave or get back in line at the top of the pool. This is usually the case with very busy steelhead pools and some trout pools, where wet flies are being used. It rarely seems to be the case in pools usually fished with dry flies, where trout are visibly rising. The difference seems to be that an angler, once he starts to work on a rising fish, has certain sporting rights to try his best to take that fish however long he needs or the fish cooperates. In the rotation situations, the fish are often either sea-run or spawning-run fish, with no clear indication of any individual fish feeding, so the anglers are making their casts in a less specific manner.

Rotation or non-rotation are usually matters of local custom, and the best policy for the visitor is a "when in Rome" philosophy. If you see a line of fishermen, watch to see if they are fishing cooperatively before you just slosh in between them. Ask.

## Keeping Peace

I hear more and more stories of how streams, especially around my home in Bozeman, Montana, are getting crowded, and how all the crowding is causing fights. There are still more fish than we can possibly hope to catch in these waters, and even though I'd rather not see more crowds I know we can live with them and still enjoy great fishing. Crowding doesn't cause fights. Bad manners does. If you're looking to prove your manhood, a busy weekend day on the Madison is as good a time as any to try it; with a little rudeness you'll soon get an invitation to step ashore.

But if you're looking to enjoy fly fishing as it was always intended to be enjoyed, you can make a little effort (less than it takes to even lose a fight) and let the people around you know that you care about their fishing and that you don't want to be any more of a nuisance to them than you have to. Treat people that way and almost all of them will return the favor. Fishing manners works just as well as any other kind of manners.

Bud:  
Fly  
Mike and  
thing and  
it puts them  
best  
N. br

Mike and  
I hope  
on the  
good  
br.



Nick Lyons Books

25 January 1988

Dear Mike:

That's a perfectly splendid letter and I thank you very much for writing it. Unless that fellow is an absolute ass, he should now start to carry the book. You put the matter as clearly and directly and honestly as it could be put.

I'll let you know what I hear.

Paul, whom you got to catch a first trout on a fly, is now twenty-nine and teaching English at the University of North Carolina in Chapel Hill. He fly fishes a bit for bass down there but I don't think fishing ever "took" with him or with my other three children. I'd have liked at least a regular pal or two in the bunch but I stopped pressing when I realized that mostly went because they thought I wanted them to go. Still, that was a memorable day, and I'll never forget the look on Paul's face when he rose that trout in the ~~shall~~ channel. I've floated from Varney four or five times since then and have always wanted to stop there again but could never find the spot.

(Best--and thanks!

31 West 21 Street New York, New York 10010 212-620-9580

LILLY, ANDRIOLO & SCHRAUDNER

ATTORNEYS AT LAW

MICHAEL J. LILLY, P.C.  
RICHARD J. ANDRIOLO  
LEANNE M. SCHRAUDNER

THE BALTIMORE, SUITE 301  
222 EAST MAIN STREET  
BOZEMAN, MONTANA 59715  
TELEPHONE (406) 586-7686

January 20, 1988

Mr. Herb Van Dyke  
Pro Tackle Wholesale  
224 Bethel Pike  
Souderton, Pennsylvania 18964

RE: The Trout Shop, Inc.

Dear Mr. Van Dyke:

Recently, Nick Lyons contacted me concerning your distribution, or lack thereof, of my father's recent book. He is very concerned that a firm of your abilities, energy, and know-how, is unwilling to distribute the book.

I recall our telephone conversation of some months ago concerning your position. As I recall that telephone call, you were refusing to distribute my father's book unless he were to pay the Trout Shop Inc.'s obligation of approximately \$300. I explained to you that my father had no association whatsoever with the Trout Shop Inc. when it placed that order and incurred that obligation, and therefore had neither a moral nor a legal obligation to pay it. Although I gathered you understood my legal position, you did not accept the moral position advanced.

Since our telephone conversation, the sales of my father's book have been excellent. I expect those sales to be even better with the publication of an upcoming laudatory review in the May issue of Fly Fisherman magazine. There have already been a number of such complimentary reviews, and I anticipate even more.

It seems to me that your refusal to distribute this book is harming not only my father and Nick Lyons Books, but your firm as well. I am sure, had you aggressively marketed this book since its publication, that you would have earned more than the \$300 which is in dispute. Such conduct can

LILLY, ANDRIOLO & SCHRAUDNER  
ATTORNEYS AT LAW

THE BALTIC HOME SUITE 201  
200 EAST MAIN STREET  
BOZEMAN, MONTANA 59715  
TELEPHONE (406) 595-7858

Mr. Herb Van Dyke  
January 20, 1988  
Page 2

only be categorized as "cutting off one's nose to spite one's face".

In light of the foregoing, I would ask that you reconsider your position. Nick Lyons speaks very highly of your firm and its abilities, and we would like you to distribute the book to all parties' benefit.

I should advise you, if you do not already know, that the Trout Shop, Inc. and Fred Terwilliger have filed bankruptcy under Chapter 7. As a result, your obligation has been discharged in bankruptcy exonerating Fred Terwilliger and the Trout Shop, Inc. from its payment. I will also advise you that the same bankruptcy exonerated Fred Terwilliger from repayment of an extremely large debt owed to my father.

That being "water under the bridge", it seems to me that it would be best for all parties concerned to consider it just that, "water under the bridge", and to look upstream, to cooperate with one another, and mutually benefit.

Thank you for your consideration.

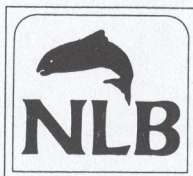
Sincerely,

Michael J. Lilly

MJL:rhk

cc: Bud Lilly, 2007 Sourdough Road, Bozeman, MT 59715  
Nick Lyons, 31 West 21st St., New York, NY, 10010





## Nick Lyons Books

5 February 1987

Dear Bud:

I rushed a color stat of our jacket design for your book off to Greg Express Mail the other day and hope it arrived in time for him to use it with his mailing. I asked him to give you a look, since we can still make corrections before we run the final jacket--but we all like it very much. Let me know what you think, please.

I'm delighted that Esther was able to sell the Armitage Ranch! What a coup! The commission on that will keep you guys in salmon eggs for a good while, I'll bet.

Grace Brooks called the other day, saying she'd be putting their house outside of West Yellowstone up for sale. I told her that Esther was in the business and hope she'll get in touch; she seems to need some expert advice--and help.

Bad news on my article for the Times: after a couple of revisions, they've agreed to use it, but I've had to shred the thing down from the twenty-page manuscript it was to some ten manuscript pages, cutting where they insisted. They cut everything on the Montana Land Reliance, and a page and a half of quotes I had from you. Their conception of the piece was much narrower than what I'd thought--or they changed it; what they really wanted was the nature of the passion for fly fishing (which I hadn't included, but now have) and quotes from the chief executives. I'm sorry, Bud--and I'm really grateful for your help. I'd like to do a piece just on the Montana Land Reliance and I'd like, before too much longer, to do a piece on you.

I'm glad you've started up the Western Rivers Club again--and would love to help if I can. The best way is with names, so I'm enclosing the TGF roster, with a batch of them circled (please let me have this back when you're done; if you think it worthwhile to mail to all 800 members, write to Walter Kaufmann and ask for permission to do so--he can pull a printout on labels). And I'll look for opportunities to mention it as I can. You ought to get up a one-page "publicity release" and send it to a couple of dozen of the major outdoor writers across the country--I'll include some with this letter. I'd be glad to look it over before you send it out, if you'll draft something; keep it to one page, double-spaced, and be sure to include your address and a couple of lines about you.

Best, always,

31 West 21 Street New York, New York 10010 212-620-9580