

River Voices



Three River Words Three River Words

Inhabit; ROOTS; atonement

Inhabit

1. Inhabit

Every creek and river I've known intimately, all my life, has ended up in the Pacific. In crossing a spine of mountains just half an hour's drive east of my Montana home, the creeks and rivers all trade that familiar trajectory and set out for the Gulf of Mexico. This changes nothing, really. Yet it changes everything: no more salmon, sea lions, gray whales or orcas downstream of me; no living connection to any known living family members; no more cedar/spruce/ hemlock/ alder temperate forests; no totem-carving sea-going Raven-worshipping mythology or tribes; none of the cities I've known since I was a boy, including Portland, city of my birth, city I've moved back to and away from seven different times.

Those who have left every such connection behind and feel they're doing fine could fairly ask: So what? Who needs all those connections?

I wouldn't argue. I feel no need to present my case. The need I feel is to represent it. I choose to live this life under the influence of mountains and rivers that tilt toward the Pacific, because when I first awakened to this life I was already under that influence. I didn't ask to be born, or to be put precisely here. But I've grown to trust the mysterious indigenous wisdom that took care of that for me.

by David James Duncan



Lino cut: Ennis Carter

The truth is, I no longer just trust that wisdom: I've come to revere it so deeply that, more days than not these past 30 or so years, I have reinforced my trust with a walk not so much along, as in, a Pacific-tilted stream or river. These riverwalks are not just idle, however idle they may appear to be. They've become a habit — a word that used to worry me, due perhaps to the formidable-looking garb of nuns. Then, reading a book called *Grass Roots* by a farmer named Paul Gruchow, I found this passage:

To inhabit a place means literally to have made it a habit to have learned how to wear a place like a garment like the garments of sanctity that nuns once wore. The word Habit, in its now-dim original form, means to own. We own places not because we possess the deeds to them but because they have entered the continuum of our lives. What is strange to us, unfamiliar, can never be home."

At the age of 25 or so, I consciously chose a life of rivers, words and contemplation over, among other things, any real possibility of a large

income. I made it my habit — my wearable habit — to walk in water as often as could be. I used to call these walks "fishing trips." For diplomatic purposes among those scared of pagans — or worse, mystics—I still do. But I long ago realized that these wet walks show me, more than almost anything else I do, how to inhabit and wear my chosen home.

I've spent thousands of days now, in the waders I call my 'portable sweat lodge,'

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Rivers
and
the
Arts

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River Network is a national nonprofit organization whose mission is to protect and restore rivers and watersheds through active partnerships.

We support river and watershed advocates at the local, state and regional levels, help them build effective organizations, and promote our working together to build a nationwide movement for rivers and watersheds.

River Network also acquires and conserves riverlands that are critical to the services that rivers perform for human communities: drinking water supply, floodplain management, fish and wildlife habitat, recreation and open space.

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From the President

Art has the power to speak to many people at the same time, to bring us together, to restore forgotten connections. Each of us experiences peak moments, and those often have to do with our interaction with other human beings, and with nature. For many of us, the experience of oneness with another human being, or with a river, forest or mountain—or with a single bird—can represent the most precious experience of life.

In spite of this, we spend most of our waking hours out of touch with these experiences. We focus on getting to work and accomplishing tasks, on buying toothpaste and taking care of our families.

Art is the human endeavor to forget about the tasks and the toothpaste for a while, and to retrieve contact with those experiences so splendid that they define what life is about.

For many people working to protect watersheds, the feelings we experience when we are in or alongside rivers remain a strong motivating force. Of course, we understand the fundamental importance of drinking water, the need to maintain flows for aquatic plants, animals and for human uses. And we appreciate that over the long run, the health of rivers helps determine the health of the oceans. But, often, it is the feelings that we get from being in touch with rivers that energizes our work.



© photo by Linda Kliever



art becomes
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science or
advocacy

By evoking these feelings—among many others, of course—art becomes a unique partner in communicating some things about rivers that simply can't be reached through science or advocacy. For that reason, we highlight in this issue river and watershed groups who use art as a way to attract new supporters, while galvanizing those who are already active. Paintings, poetry and plays can energize people around rivers that need protecting. And because art is most satisfying when it touches the truth of our natures, it can return us to the feelings invoked by the natural world.

We suggest to river leaders that you expand your use of art as a communications tool. Help people rediscover for themselves the feeling that moving water can elicit. More importantly, forget the pile of papers on your desk for a while and renew yourself by experiencing the art that records our human response to rivers.

Sincerely,



Ken Margolis
President

In Memory of



**Sibyl Wiancko
1918-1998**

This issue of *River Voices* is dedicated to the memory of Sibyl Wiancko, who understood the connection between spirit and nature.

Inhabit; **ROOTS**; atonement

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simply walking in water. I possess no deed to any creek or river I've strolled. Yet I possess no friend or family member, not even the closest, with whom I've spent more time than I've spent in rivers. And I dare say that—in their hard-to-describe, cold, wild way — rivers have befriended me in return. They're very serious and strange in their friendships. They're incapable of sentimentality or preferential treatment, and would always as soon drown as coddle you. Yet if you touch a river's skin with the least tip of your finger, it instantly reconfigures everything it was doing in instantaneous response. Is there a better name than friend for something this ceaselessly vigilant, this ready to respond to your most nuanced touch?

Roots

2. Roots

My friendships with a few rivers have resulted in a couple of river books. As the author of these books, I've had the good fortune, more times than I deserve, to speak to gatherings of river-lovers. Twice these gatherings were for events deemed "national." In preparing those two talks, I felt I should perhaps say a little something about "the nation's rivers." I discovered that my mind, in the presence of such a vast concept, simply wilted.

I am 72 inches long. At a full shout my voice carries a quarter mile or so. I can walk maybe 20 miles at a go without quite dying. I've lived my whole life on a few small Oregon and Montana streams. How does a creature like me address a national anything?

I tried. In the name of Democracy or Rhetorical Grandiosity or some damn thing, I tried to write some remarks that would be found equally interesting by every member of a 50-state audience. What emerged from my mouth were sentences of such fiberless banality and gross generality they could have served as a Bob Dole speech:

"Good evening, National River People. Powerful wet stuff, our national water. As a thing to float your boat-on, you can't beat it. Oil. Gas. Beer. They'll float 'er, too. But not as cost effective.

"We had water back home. Powerful wet stuff, as I recall, though of course we stayed out of it, unless we had on the swim trunks. We were Kansas, not Hollywood. Swam clothed, if at all. You had to love the water, though. So wet, as I remember it. And on the reservoirs of water, we had our boaters. Fishin' in it, we had our fisherfolk. And our farmers would, uh, squirt the crops with it when the, uh, sky water—'rain' as we called it there in Kansas—wasn't gettin' the job done. Not gettin' the job done. Remind you of anybody we know in a big white house in Washington? Maybe it's time America squirted me on the crops.

"One thing I'll say about our national water situation. The two hydrogens, but only the one oxygen. My fellow Republicans and I are troubled by this. What kind of a democracy is H₂-O?

This is not the America I fought for, not the NAFTA/ GATT/Free Trade/Global America I've served in Congress. Should the nation choose to squirt me on the crops, you can bet your big Kansas

swim trunks I'll fight to give our oxygen the same opportunities as our hydrogens.

"That's the national water situation as I see it. Thank you."

The great Irish poet, W.B. Yeats, once explained his approach to both life and poetry in these words:

If I had written to convince others, I would have asked myself not 'Is that exactly what I think and feel?' but 'How would that strike so-and-so? How will they think and feel when they read it?' And all would be oratorical and insincere. If we understand our own minds, and the things that are striving to utter themselves through our minds, we move others—not because we have understood or thought about those others, but because all life has the same root.

For all my love of rivers, "our nation's rivers" have not moved me once. The rivers that have moved me are those I've fished and fallen into and canoed and swam and slept beside; those I've lived on, nearly drowned in, dreamt about, sipped tea and wine by, taught kids to swim in, pulled a thousand fish from, fought and fought to defend. So in my relationship with creeks and rivers, I try to imitate Yeats: I ask myself not how my rhetoric will strike so and so, but how the river makes me feel. It is the personal geography, the one experienced in daily depth, that we can, in the nun-sensical sense, in-habit. And it is the personal geography that has that mysterious Yeatsian ability to connect us, root by root, to people and places we've never seen.

I have never layed eyes on the Ohio River, except perhaps from a jet 30,000 feet overhead. But I have been so moved and haunted by my own Columbia River's struggle for life that, when I read the poet James Wright on his dying Ohio, I was moved to tears.

The rivers that have moved me are those I've fished and fallen into and canoed and swam and slept beside; those I've lived on, nearly drowned in, dreamt about, sipped tea and wine by, taught kids to swim in, pulled a thousand fish from, fought and fought to defend.

Before I ever laid eyes on Montana's Big Blackfoot River, I was so enthralled by the wild fish and flow of Oregon's Deschutes, and so crushed by the loss of a brother, that when I read Norman Maclean on the Blackfoot and the loss of his brother, I was enthralled and crushed all over again.

These are not geographical linkages: these are roots touching roots.

Atonement

I've come to realize, after thousands of river walks, that I am no longer interested in saving the planet. Planet-saving once struck me as a worthy ideal, and I still admire it in children, but in adults who aspire to function compassionately, "planet-saving" has come to strike me as a complete waste of time. Christ and Buddha were Enlightened Beings. Neither spoke of "planet-saving." You've got to turn to an op-ed page or TV or radio talk-show or international environmental conference to find things as sizable as planets getting saved.

My objection, as you might guess by my take on "the national water situation," is the scale of the undertaking. Even tiny planets, like Mercury, are huge. A human being, in contrast, is very very small. I know there are fatal billions of us altogether. But there is only one of each of us. I find the smallness and singleness of myself crucial to effectively planning my day. When some of the all-out planet-savers I know open their mouths, they seem so sure they're speaking for large swaths of the populace that, if I remind them that there is only one of them talking, they get mad and call me "cynical."

I call them "abstract." And my daily work—fiction writing—uses up about all the tolerance I have for abstraction. I am interested in inhabiting my home; I am interested in seeing my river, and saying exactly what I see. When I leave my desk each evening, I long for the

photo: Mark Alan Wilson



Copper Creek in Montana.

particular and concrete: my specific kids (Tom, Celia, Ellie), their specific pet chickens (Missy, Muttly, Daisy, Denise, Spike, Cute Face, Clara, Fig, Big Guy), the specific stream behind the house; its specific flowers, birds, rocks, trees, aquatic insects and fish.

Joseph Campbell once said: 'We must claim the land, must turn the land where we live into a place of spiritual relevance.' This is a pretty thought. But it is also mere editorializing until we have in mind a personal geography—an inhabitable place—which in the case of most of us means just a yard, a garden, a neighborhood, a stretch of improvable hiking trail, stretch of creek; or maybe just some animal or human we're trying to help. When I'm on the road, traveling in jets and airports, I make an

effort to turn the stalls in the men's rooms and pouches of the airplane seats in front of me into places of spiritual relevance by leaving them all a bit cleaner than I find them. Lacking such specifics, "we must claim the land"

becomes an op-ed abstraction.

Wendell Berry honed in on how land is spiritually claimed when he wrote: "It is not out of the abstract ministrations of (those)... outside the immediate life of a place that the ceremonies of atonement with the creation arise, but out of the thousand small acts, repeated

year after year and generation after generation, by which men relate to their soil." If, to the word "men" we add women, and to the word "soil" we add

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**I am interested
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Inhabit; **ROOTS**; atonement

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air and water, we're getting sufficiently de-abstracted to pull on our workgloves and hipboots and get to work.

What I enjoy these days, in lieu of planet saving, is struggling to inhabit my personal geography through a thousand small acts of atonement. What I like is wading down the creek behind my house, packing out all the glass, cans and plastic I can find. I like giving *The Streamkeeper's Guide* to local school teachers, and teaching kids how to tell



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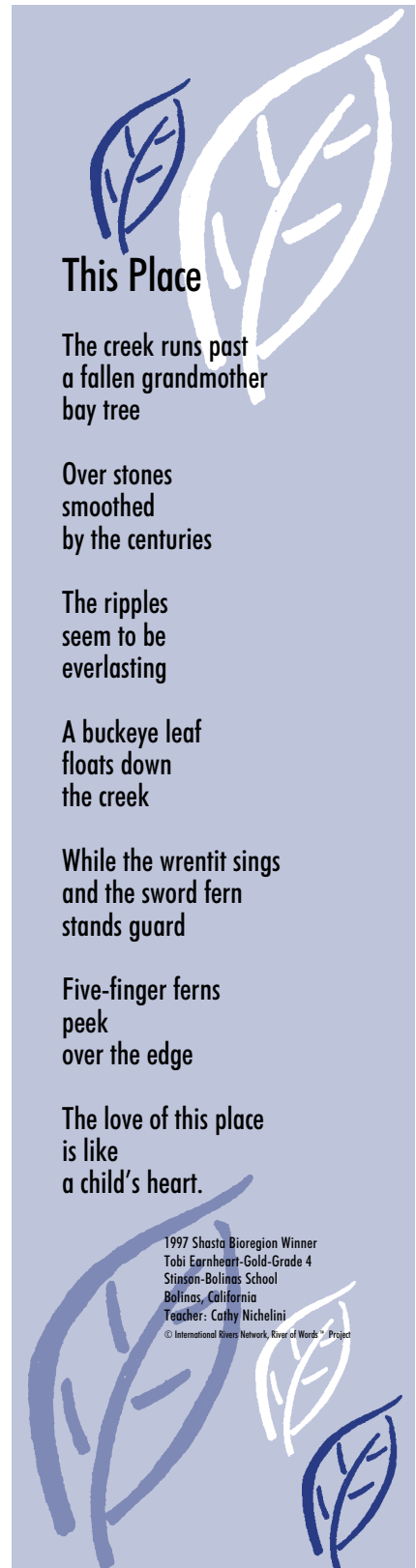
stone from may from caddis flies and trout fingerlings from whitefish from dace. I like putting out suet for nuthatches and woodpeckers, sunflower seeds for grosbeaks and chickadees, sweet water for four species of hummingbirds, millet for buntings and siskins, and watching the tuxedoed but nest-robbing magpies scrape by all winter on the dog's turds. I like trapping any feral cat who tries to stalk even the magpies, and moving them to places infested with rodents instead of birds. I like sculpting logjams for trout cover, catching the trout that finds the cover, apologizing for scaring the shit out of it, and letting it go. I like creating my own woodpile. I like to cut and stack words—including some that show people inventing their own small acts of atonement. And, now and then,

some that necessarily attack the industrial plans of those for whom the words "atonement," "root" and "river" mean nothing.

None of these actions will save anything as large as even the three pine trees in my backyard, let alone the planet. And if I remember my high school science correctly, the planet is sooner or later going to fall into the sun, or the sun is going to explode. But if Christ and Buddha are right there is, even now, such a thing as salvation. It just isn't planetary or physical. And I suspect it is something my friend, the river, offers me. Not the other way around.

In alluding to nonphysical salvations I realize I'm treading close to the once-infamous James Watt's territory. But there is no great truth that stupidity can't make use of. And I don't much care if my preoccupation with spiritual matters appears absurd to some people, since I'll eventually be dying not with those people but all by myself. Salvation, according to the world's great wisdom traditions, has never been physical or planetary. It comes to a part of us more essential than the physical. And where I sense its balm most clearly is not in a church pew, or a folding chair at an environmental conference, but at any moment that finds me inhabiting, sinking roots, or seeking atonement with my native landscape and creek, be it with a child, a black plastic garbage bag, a hoe, a flyrod, a pencil. 🐟

David James Duncan is the author of River Teeth, The Brothers K, The River Why, and many stories and essays. He lives with his family on a troutstream in Montana, and considers himself "an upper Columbia River writer trying, unlike many Montanans, to send something besides heavy metals and cow crop to old friends living downstream."



This Place

The creek runs past a fallen grandmother bay tree

Over stones smoothed by the centuries

The ripples seem to be everlasting

A buckeye leaf floats down the creek

While the wrentit sings and the sword fern stands guard

Five-finger ferns peek over the edge

The love of this place is like a child's heart.

1997 Shasta Bioregion Winner
Tobi Earnheart-Gold-Grade 4
Stinson-Bolin School
Bolin, California
Teacher: Cathy Nichelini
© International Rivers Network, River of Words™ Project

Overview

Including the Arts in Your River Work

by Kathy Luscher

The arts and rivers are natural partners. Both inspire. Both can mean different things to different people. And, perhaps, most importantly, both take on a variety of shapes, sizes and colors. The use of the arts can enable you to educate the community, build awareness about your river, motivate, energize, or even raise a little money.

You don't need to be Pablo Picasso or Ansel Adams to incorporate the arts into your river conservation strategy. The following story highlights a few successful projects groups and individuals have woven into their conservation work. As you will see, the possibilities are endless. Just take some time to reflect upon what drives you to dedicate endless hours protecting your river and allow your creativity to take control.

Puppets

Cielo Myczack and her husband Leaf know that two people cannot change the world, but they are doing their best to make people aware of current and future environmental problems. Through "Earth Voices," their unique ecological puppet show, the couple (who have spent the last 3 1/2 years monitoring the Tennessee River) bring their message



of environmental concern to school children. The Myczack's use life-size puppets, called River Livers, to illustrate the fact that all living things deserve respect. For more information, contact Cielo at cielosand@mindspring.com or (423) 332-0748 (voice and fax).

Exhibition

River Art is a unique event that brings together artists and environmentalists for a common cause: the Neponset River. Co-sponsored by the Neponset River Watershed Association (NepRWA) and the Captain Forbes House Museum, River Art combines a juried exhibition with an opening day festival. The exhibit features plein air art, or art created on site; in this case within the Neponset River Watershed. The artwork can be purchased throughout the six week exhibit, and a portion of the proceeds are donated to the two organizations. A Children's Art Show, which featured more than 130 pieces this year, is on display during opening day. At this year's 4th Annual River Art opening day festival, participants admired the 45-piece exhibit and enjoyed a wide array of family activities.

NepRWA was founded in 1967 to preserve, protect, and restore the Neponset River and its watershed in eastern Massachusetts within the metropolitan Boston area. For more information contact Jennifer Liner, outreach and education director, (781) 575-0354 or nepnwa@worldnet.att.net.

Photography

The Clark Fork-Pend Oreille Coalition hosted a color photo exhibit to help protect the Blackfoot River. Held at a local bakery, Mark Alan Wilson displayed 14 stunning photos of the

Theatre
Plays
Puppets
Sculpture
Poetry
Paintings
Music
Essays
CDs
Murals
Concerts
Choirs

Photography

Contests

Calendars

Books

Web Pages

Postcards

Video

Poetry

Posters

Exhibits

Dance

Pottery

Quilts

Collage

Maps

area of the Blackfoot now threatened by a proposed gold mine. Wilson began photographing the river two years ago, after hearing a presentation on the proposed gold mine by a member of the Coalition. "I quickly fell under the river's spell, and found myself exploring its quiet scenes, its secluded bends, and its secret moments whenever I could get away," he said. Proceeds from the exhibit supported the Coalition's work to protect the river from the proposed, open-pit mine.

For more information, contact Karen Knudsen at the Clark-Fork Pend Oreille Coalition, P.O. Box 7593, Missoula, MT, 59087; (406) 542-0539; cfpoc@montana.com.



photo: Mark Alan Wilson

Journals

The Pine Butte Preserve of the Nature Conservancy hosted a field-journal class at its

local watershed in Montana. Children (ages 5 to 13) who attended the day camp explored and recorded sounds, sights, and feelings in their journals. The children also studied and drew various aquatic life, learned about the hydrology and ecology of wetlands, and upon completion of the camp, could explain the concept of a watershed. For more information contact: Carolyn Duckworth, P.O. Box 362, Gardiner, MT 59030. ➔

Journal excerpt from camp member, Gabe Madel:

"I've been to the creek lots of times but it's never been this beautiful. Plants give off nice smells... When we finished at the spring we found horseflies, butterflies, deerflies, and a muskrat and six species of birds: golden eagle, northern harrier, clay-colored sparrow, common yellowthroat, kestrel, fly catcher. We saw a lot of insects. I heard katydids and grasshoppers. I smelled sweet clover. There was a lot of mosquitoes. The sun was warm and hardly any clouds in the sky."

photo: Carolyn Duckworth



On Stage

Theater as a Political Tool

Human Nature

In the job of saving nature, theater can play an especially effective role. Biological fact, when we are so lucky as to grasp it clearly, is only a starting point in any meaningful discussion about environmental issues. Each biological truth has complex political, economic and social implications. Theater can show the larger context, where biology and society inevitably meet, where the real choices that affect the future are made. If it can do so with humor and grace, the result becomes more than just educational—it can be a force for transformation.

Our theater company HUMAN NATURE, comes out of a remote valley in the Cascadian Northwest of the United States, home of the greatest temperate rain forests of the Northern Hemisphere.

By 1990, our valley had reached a dangerous stage of polarization between people oriented toward environmental restoration and those dependent upon resource extraction. We had reached a point of deep conflict within our community, driven by forces that came from far beyond the ridges that defined our watershed.

HUMAN NATURE's first full-scale musical comedy, involving a company of 20 community residents was called "Queen Salmon," a play on the name 'king salmon', the largest and most economically valuable salmon species that returns from the ocean to our river to spawn each year. "Queen Salmon" was our story. We tried to tell it in as even-handed fashion as possible. We made gentle fun of everyone—of loggers who, though they loved the salmon, were required by their need for income

to participate in the destruction of the fish's habitat; and environmentalists who brought with them dreamy notions of what ought to be. Government agents took a beating for their inability to rise above the limits imposed by the allegiances their agencies required.

"Queen Salmon" worked. Along with other positive factors that came into play, it brought the situation back from the brink of violence and helped forge a new political alliance within the valley. It did so by getting people to laugh at themselves and each other in the non-threatening environment of a dark room, the theater. It helped enable people to celebrate a common affection, both for the salmon and for the place we live.

Our next show, "The Wolf at the Door," is an attempt to deal with an issue that affects a broader geographical base. Efforts, first in the western United States and then in the Northeast, to reintroduce the largest free-ranging predator have called into question many of the basic tenets underlying humans' orientation to nature and the wild. "The Wolf at the Door" takes on many facets

of the relationship between wolves and humans—in myth, history and the present.

These efforts at dealing with critical environmental issues have met with some small success. In essence, they have shown people, in an atmosphere of mutual fun, the true face of existing circumstance and the potential routes toward positive change. The effective-



photo: Chris Benton

ness of theater in accomplishing this task cannot easily be replaced through any other medium—not through public meetings or long bureaucratic processes, not through lectures or text-books or computer programs. In the end, it is the effectiveness of hearts opening to the truth and to each other. 🐟

This article was excerpted from a story by David Simpson of HUMAN NATURE.

Celebrating the River

The Walkabout Clearwater Chorus

Building Community Around the Hudson

by Thalia Zepatos

The Clearwater Sloop was built in 1996 by singer Pete Seeger and others to dramatize the plight of the Hudson River and begin the long process of reclaiming it.

As an organization, Clearwater has three main focus areas: education, advocacy and celebration. And they take their celebrations seriously! Clearwater and its



“Music really brings people together.”

affiliates conduct dozens of waterfront festivals, which bring together tens of thousands of people each year for music, dance, folk arts, crafts, and environmental education. More than 20,000 people attend The Great Hudson River Revival each summer. Shad, strawberry, corn, and pumpkin festivals bring people to the river to celebrate the fruits of the river valley, each in their own season, and remind people that the vitality of the region is tied to the health of the environment.

Up and down the Hudson, 10 Sloop Clubs are affiliated with Clearwater. The Clubs help Clearwater extend its activities into local communities. One club, Walkabout Clearwater, takes Clearwater’s message—along with a seven-foot scale model of the Hudson River Sloop Clearwater—inland, where the “big sloop” cannot go. Accompanying the replica of the sloop is the Walkabout Clearwater Chorus, who perform once or twice each month at festivals, rallies, and concerts in New York, New Jersey, and Connecticut.

Jean Havens, a Walkabout Chorus volunteer, explains, “More than 100 people are involved in Walkabout, and a core of about 40 sing. It’s a true people’s chorus, in the sense that anyone who likes to sing can join. We tell people to judge for themselves how close to stand to the microphone.”

The Chorus sings a wide selection of folk songs, many written or adapted by members, with themes such as environmental conservation, peace, and racial harmony. Listeners are encouraged to sing along, often dissolving the distinction between performer and audience.

The Chorus also organizes a monthly coffeehouse where national folk entertainers perform. “Music really brings people together, adds Haven. “We have an hour of Teachabout, where we teach people choruses of songs, so they can sing along with the performers. Sometimes, they join the Chorus. The whole thing builds community.”

For more information, contact Jean Havens, Coordinator, 914/241-4518. ➤



River of Words

Children Reclaim Lost Landscapes

Environmental Arts and Education

by Pamela Michael

We need to know where we are, so that we may dwell in our place with a full heart. Scott Russell Sanders

A recent study in the United States showed that while children could identify thousands of corporate logos, few could recognize and name more than a handful of the plants and trees that grew in their own neighborhoods. As a nation we have, within our lifetimes, lost our understanding of the natural world, our sense of connection and belonging to a particular place.

Several years ago the search for new tools to help children reclaim their lost landscapes and their places in them led a group of artists, poets and environmental activists to develop a unique curriculum model that combines environmental and arts education. The River of Words Project is the result of an ongoing collaboration between California-based International Rivers Network (an environmental and human rights group), United States Poet Laureate (1995-1997) Robert Hass, and The Library of Congress Center for the Book.

River of Words (ROW) sponsors an annual poetry and art contest, open to children ages 5-19. By blending science, cultural and natural history and the arts, River of Words seeks to help children discover their "ecological address" by exploring and interpreting their local watersheds, the contest theme. The annual contest itself is part of an extensive project that encompasses curriculum development, community building, partnerships in support of

education and watershed protection, and the strengthening of local arts and conservation groups.

Community support is an important component of River of Words. Every community has a wealth of underutilized expertise and energy—an elder who can identify animal tracks, a farmer who dowses for water, bird watchers, anglers, a local history buff, people who might welcome the chance to work with local schools or park districts and share their knowledge and experience. Through the Project, hundreds of these people have become involved in enriching the educational experience of the young people in their communities.

The River of Words Project brings science, history, English and art teachers together to explore and interpret their schoolyard, neighborhood or region with students. The curriculum bridges the gap between the humanities and the sciences and is structured to promote local participation, cooperation and awareness. Finally, and most importantly, River of Words strives to foster in our children a sense of belonging, kinship and stewardship for the places where they live. The project offers a variety of classroom and field activities for teachers, park rangers, librarians, and others, in a 50-page Teacher's Guide.

Contest winners (eight national and one international), their parents and the ROW Teacher of the Year are awarded all-expense paid trips to Washington, DC, where they are honored at an awards luncheon, public reading and art show at The Library of Congress. Winning and finalist work is also

displayed year-round at museums, conferences, libraries and other venues throughout the U.S. and abroad, and is published in newspapers and magazines.

The melding of art and science is not only a powerful combination, but a logical one: both disciplines are based on observation and experimentation. The careful articulation of the natural world that River of Words encourages, the metaphors children create from meticulous observation, all serve to clarify scientific phenomena and to connect students to their surroundings in very profound ways.

Emily Forbes-Kindergarten, Lewis Elementary School, Kennesaw, Georgia, Teacher: Mrs. Hampton
1997 River of Words™ First Place Winner, © International Rivers Network, River of Words™ Project



"Seeing the Pond from the Pipe"

By studying their particular watershed and the art and literature it has inspired, students can discover their place in a wider community and learn about their geographical history, weather patterns, flora and fauna, indigenous cultural traditions, the history of local migration and commerce—in short, their ecological address.

*Pamela Michael is director and co-founder of the River of Words Project™
(continued on page 12)*

Contest Rules

There is no charge to enter the contest. U.S. entries must be postmarked on or before February 15, 1999. For contest and entry forms (free) or the Teacher's Guide (\$6) contact:

River of Words Project™
 1847 Berkeley Way
 Berkeley, CA 94703
 Tel: (510) 433-7020 (voice mail)
 Email: row@irn.org
 Website: www.irn.org



The Forest's Haiku
 Walking the deer path
 Milkweed seeds catch in my hair
 Eight quail in bramble

Ben Santos-Grade 8, 1997 Row Grand Prize, Category III (Grades 7-9)
 Columbia, Missouri, West Jr. High School
 Teacher: Mrs. Durand
 © International Rivers Network, River of Words™ Project



Johnny Pump Down
 We siphon off water from
 the Johnny pump.
 Rebelliously and
 Quite naturally.
 For the simple
 fact —
 It's HOT!!!
 No one
 in their
 right mind
 gonna wait
 to the
 next rain drop.
 Controllers
 of the inner city,
 Water irrigation systems—
 Victims of
 Water fights,
 Get more,
 but cops come around
 Yellin' bout they laws
 We close up shop
 till they leave
 then enjoy summer once more.

1997 ROW Finalist, David Reeves-Grade 12
 Student Conservation Association, Newark, New Jersey
 Teacher: Ms. Bartlett
 © International Rivers Network, River of Words™ Project

"River of Life"



Amy Williams-Grade 7, Barrington, Rhode Island, Barrington Middle School, Teacher: Mrs. Viveiros,
 Finalist 1997 River of Words™, © International Rivers Network, River of Words™ Project

Heron

High
 on 2 silver legs
 blue ice cream
 tipped wings
 stretching
 golden vanilla
 beak,
 creamy white neck
 bent over shimmering water
 silky smooth
 peach fuzz wings
 flooded
 with a perfect
 golden
 ray of light
 even stars
 back away at its beauty.

1997 ROW Finalist, Abigail Hemenway-Grade 5
 Abington Friends School, Jenkintown, Pennsylvania
 Teacher: Anne Fields

© International Rivers Network, River of Words™ Project

“Sun, Water, Life, Earth”

Maria Karsgaard-11th grade, First Place Winner 1996 ROW, Kendall Park, New Jersey, Stuart Country Day School of the Sacred Heart, Teacher: Mary Vaughn, © International Rivers Network, River of Words™ Project



The Art of Creeks

When the sun sets,
the creek turns
shiny yellow,
which I paint.
When the moon
is in the sky,
the creek is shiny white,
which I paint.

Slithering water
keeps going,
keeps going.
While under
the water,
the shiny gold rocks
live.
The water is their blanket.

The creek of coldness
shakes your hand
as it turns
blue.
Quickly I pull out
with cold
ripples
where I was.

The winter chills
the quiet creek.
That blizzard
rushed away
the noise.
I need the
Spring
to come.

1996 ROW Grand Prize Winner, Category II (Grades 3-6)
Lyle Leder Friedman-3rd Grade
Windmoor, Pottsville, Abington Friends School
Teacher: Jane McVeigh-Schultz

© International Rivers Network, River of Words™ Project



“Where Flows the River, Flows Life”

Kathy Cedeja-Grade 7, Barrington Middle School, Barrington, Rhode Island, Teacher: D. Viveiros
1997 River of Words™ First Place Winner, © International Rivers Network, River of Words™ Project

Using Creativity

Nashua River Watershed Association

Blending the Arts and Science

by Sally Soule

Recently, the Nashua River Watershed Association (NRWA) in Groton, Massachusetts, decided to adopt a new strategy for watershed education: blend the arts with stewardship and science. The NRWA conducts educational programs for the watershed's citizens, municipal officials, and students to help people understand the science and policy of watershed protection.

"We add an arts component to our programs because we find that people's desire to embrace environmental science and watershed protection is greater when they are encouraged to express themselves in creative ways," explains NRWA's Executive Director Elizabeth Ainsley Campbell.

The NRWA's programs incorporate the arts in many different ways:

Art in School-based Programs

During a recent NRWA watershed science project, art was used to help present data from an aquatic insect survey

conducted by students from Nashua High School. The students summarized the project's results in a presentation to city officials, natural resource managers, and NRWA board members. Several students displayed detailed and colorful site maps and field sketches created during the project. Others shared elaborate drawings of their favorite "bugs," accompanied by written information about the critters' life histories. Many students felt that their artwork helped showcase their scientific research in a unique way.

Adult Watershed Education

Last fall the NRWA added an arts twist to adult watershed education programs by sponsoring a poetry reading series at a local art gallery. Over two hundred people attended the series of readings, where regional poets read poetry that highlighted local rivers and natural places. The poetry reading series appealed not only to regular NRWA program attendees, but also to community members who are interested in arts events. To reach this "new" audience, the NRWA increased and diversified the event's publicity.

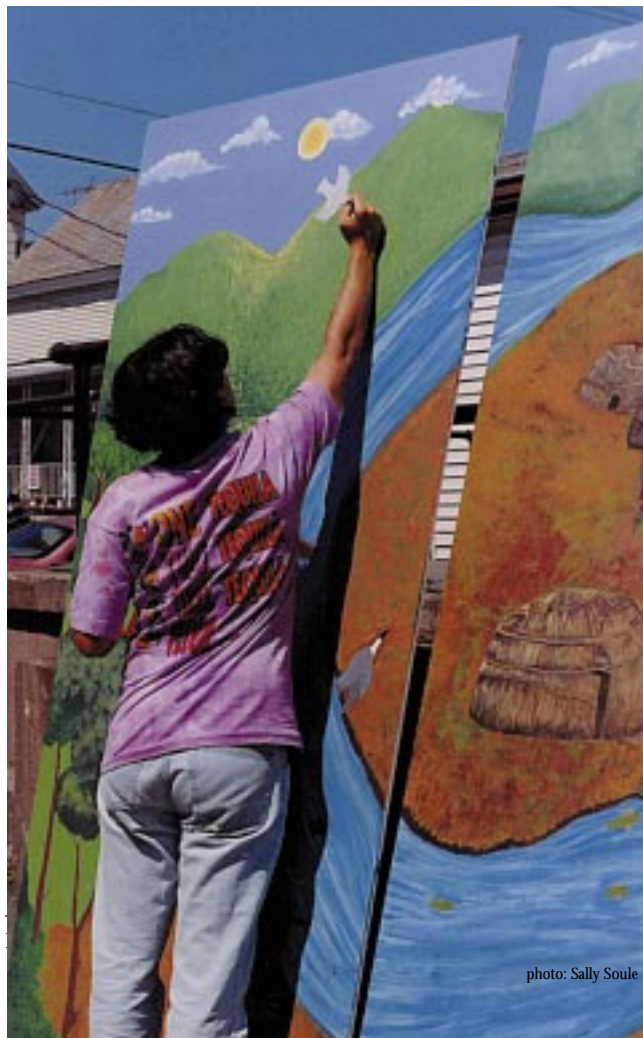
Art, Watershed Awareness, and Urban Youth

The NRWA has most successfully incorporated arts into watershed education programs during two recent summer programs for urban Latino youth from the Fitchburg Spanish Council (FSC).

For the 1997 Nashua River Mural project with FSC students, the NRWA first sought financial and volunteer support from an existing business partner: General Electric - Fitchburg (GE). GE agreed to provide volunteers to help with the project's logistics, space for the mural on an exterior wall facing the city's public library, funding for the project's interns, and materials. Engaging a business partner on all levels of the mural's production was an important step in ensuring the project's completion.

Mural project participants spent five weeks researching, designing and painting the 8 x 32 foot mural which illustrated the Nashua River's history as a working river flowing through the heart of Fitchburg. During the research phase of the project, FSC students—the mural's principal designers and artists—attended drawing and painting workshops, visited local art and historical museums, and conducted library searches for information about the river and the city.

At the mural's installation ceremony Elvin Rivera, a student from the project, touched the mural and said proudly



Jorge deVillasante brushes finishing touches on the Nashua River Mural during the 1997 mural project.

photo: Sally Soule

creativity

photo: Sally Soule



to a gathering of volunteers, city residents and GE officials, “We made this mural. It’s our mural. And it’s good. It’s a really good way to show we care for the river.” Jorge de Villasante, an NRWA intern who worked on the mural, adds, “This project was just amazing. We all really came to appreciate and understand the Nashua River and its role in this community through art and education. We couldn’t have done the project without the extraordinary team work of the students and the strong community partnerships.”

Another NRWA project for urban youth involving the arts is the 1998 Nashua River Watershed Stewards program, which also involved students from the Fitchburg Spanish Council. Students participated in a variety of watershed education and stewardship projects including stream surveys, gardening, watershed mapping, nest box building, and river clean-ups.

For the program’s main project, the students worked together to create a sculpture from trash collected during their weekly river and neighborhood clean up activities. The students designed the sculpture to raise public awareness of solid waste reduction and recycling. After making a group decision to design the art piece in the shape of the widely recognized recycling symbol, the students built a form from wood and then affixed selected trash items to create the actual sculpture. Information about solid waste reduction, recycling, and household hazardous waste was used to create bilingual “trash fact tags” which were hung from the sculpture’s form to make the sculpture an interactive part of an NRWA traveling exhibit.

Getting Started

Committing to including arts in watershed awareness programs can seem intimidating at first, but there are many low-cost, low-risk ways to add arts to watershed education efforts. The easiest, and cheapest, are field sketching workshops for adults and children. Local artists and friends of the organization donate their time to lead the workshops, which are a popular alternative to slide shows and traditional nature walks. Participants say they enjoy the opportunity to slow down and observe nature closely and quietly. Many people also say that field sketching helps them understand nature as a whole rather than just collection of plants and animals they’ve learned to identify from a book.

The words and actions of program participants help the NRWA believe that its decision to use arts in educational

Lessons Learned are Positive

The NRWA passes along these lessons for using art to foster watershed awareness:

- Self-expression through art is a powerful way to connect people to their watersheds.
- People who are encouraged to see the beauty of colors, patterns, sounds, and forms in their environment are more likely to protect natural places and wildlife.
- Watershed residents, especially young people, who envision local rivers through the eyes of a scientist, steward, artist, and community member are more likely to advocate for watershed protection. ➔

programs really can make a difference. Julio Lugo, a high school student in the 1998 Nashua River Watershed Stewards program, used his final journal entry to explain his feelings about how art can help educate people about rivers: “In this program, I used science, but I was also creative and artistic. And I helped my community. Now, if I need to tell people about protecting this River, I will know what to say.” ➔

For more information, contact: Nashua River Watershed Association, 592 Main Street, Groton, MA 01450, (978) 448-0299, nrwa@ma.ultranet.com.

Amigos Bravos

The Power of Story

Oral History Project

by Ernie Atencio

In 1997 Amigos Bravos began a long-term project to collect oral histories from elders living in traditional communities within the upper Rio Grande watershed. Through ongoing interviews with Hispanic and Native American elders who have centuries-old roots in the area, Amigos Bravos seeks to record, preserve, and publicize stories about historic cultural values, water-use traditions, and ecology along the Rio Grande and its tributaries. In addition to its value in collecting and disseminating traditional knowledge about rivers, the project is also a valuable outreach tool for Amigos Bravos to build and strengthen bridges to traditional ethnic communities throughout northern New Mexico.

The Oral History Project was initially conceived as a way to collect information about historic conditions along the Rio Grande and its tributaries for use in guiding management plans, restoration efforts, and sustainable water-use projects. In the early phase of the project we quickly realized its wider value in providing opportunities for making solid contact with residents of traditional communities, learning and helping to preserve traditional wisdom and values regarding rivers, and gaining insight into community perspectives toward Amigos Bravos.

Collecting oral histories helps not only to preserve vital cultural knowledge, it reaffirms it as valid and useful information for the local community. To this end, Amigos Bravos has begun publicizing the oral histories to a wider

audience through our bimonthly bulletin and will be contacting the media to draw attention to these fundamental cultural issues regarding New Mexico's rivers.

Recording and disseminating stories and wisdom about our rivers is an integral part of helping to preserve a healthy environment. As ethnobotanist Gary Nabhan has written, "ultimately, the most potent way of conserving biological diversity may be to protect the diversity of the cultures that have stewarded the plant and animal communities... It is ironic how many conservationists have presumed that biodiversity can survive where indigenous cultures have been displaced."

During the summer of 1997, with the invaluable help of intern and anthropology graduate student Lorenzo Sotelo, we collected and transcribed 15 oral histories in several rural communities, focusing on watersheds where we are currently involved in a range of issues, including the Rio Costilla, the Red River, the Rio Hondo, the Rio Pueblo/Rio Embudo, and the greater Taos Valley/Rio Grande Gorge area. We also initiated a collaborative project with The Taos Pueblo Environment Department to distribute questionnaires to tribal members to collect baseline data on the historic condition of the Rio Pueblo de Taos, which flows through the Taos reservation. The pristine condition of the Rio Pueblo, evidenced by the fact that it is still drinkable, makes it an ideal example of the kind of values and stewardship that could be applied to other watersheds.

Another graduate student intern, Eirian Humphreys is continuing the fieldwork of collecting oral histories. A fluent Spanish speaker, Eirian has worked with organizations in both the U.S. and Mexico on immigration and environmental justice issues.



"My Precious Water, I Kiss You"

Parkpoom Poamporn-Grade 9, Fort Myers High School, Fort Myers, Florida, Teacher: Irene Linn, 1996 River of Words™ First Place Winner, © International Rivers Network, River of Words™ Project

The Amigos Bravos staff will continue to excerpt oral history interviews for our bimonthly bulletin and prepare and circulate other public education materials. Amigos Bravos Projects Director Ernie Atencio continues to manage the project.

ORAL HISTORY

Isabel Trujillo Rendon

Isabel Trujillo Rendon still lives in the house in which she was born in Arroyo Hondo. She has enjoyed a lifetime of fishing the Rio Hondo, gathering herbs and flowers along its banks, and, once upon a time, listening to the croaking of frogs from the nearby cienaga. Though she has witnessed the slow deterioration of water quality and of the traditional community ethic of sharing the river, Mrs. Rendon is cheerful in her reminiscence and still feels a powerful attachment to the river which flows just outside her front door.

“We are truthful in what we tell because we have so much respect and care for what we have here. We have nothing to hide, we just tell what we know. And the Rio Hondo is just right down there and it runs just a few yards from the house.

“There is good fish in that river. I don't know how healthy they are anymore.

“I guess it was five years ago that I was with one of my grandsons, he's my fishing buddy.... But we were fishing a little further down and this lady came by and she startled me. And she said, 'You are fishing in my river.' And I said, 'Your river? I thought this belonged to everybody.' It hurt. My grandson asked me, 'Grandma is it her river?' And I said

I didn't want to talk about it so we went.... I don't know if they really bought the river or who sold the river. I don't know. But I don't think it should have been done because the river should have it's own right-of-way.

“It's the same as the ditch that goes through our property here. Just because the ditch crosses my property does it mean that it is my ditch. I cannot stop that water and I cannot say that it is mine. The water belongs to the community. So I say the river should belong to the community and we should have access to go fishing whenever we want.

“We used to pick wild flowers for the church. That was very important but now people can't even go pick flowers. To me the church is so important, and flowers for the church are for the whole community. It's something beautiful.

“We used to go down here to the river to catch frogs. There were a lot of frogs but now we don't even hear or see frogs.... We used to hear them croak

[but] I have not seen a frog here for the longest time. My grandchildren have never seen a live frog.

“When we were young we could drink the water.... We used to spend time at my uncle's home and I used to love to help my cousins to go and fetch water. That was one of the things that I really looked forward to, running down the old crossroads from San Cristobal to Hondo to fetch water. We used to go three or four times to fetch the water.... We always had our own private well in the area but there were people down the river who did not have wells and they would drink the water. We used to go down and just sit on the ground and drink the water right out of the river. It was safe for human consumption-as I have said many times-but as soon as Twining [Taos Ski Valley] got developed ... they started to use the Rio to

discharge their waste. Now I don't think it's safe even for fishing.

“We used to go up [to Twining] to dig osha, which we use for medicinal purposes, and then that's when we noticed. We used to cross a stream and I noticed that there was this grey matter, it looked like atole, and it was this sewage coming into the river. And then after a few years it was just fenced off so we were not permitted to go get the osha. So we don't even go there anymore.”

Asked about the impact of Molycorp on the Red River just up the road, Mrs. Rendon responded, “Have you seen it? The white water that comes through at the fish hatchery. I had not seen it until about two months ago that we went up there. We started to fish there where the water was clean and we started to go further up and you

can see where it is white and I said, 'We're getting out of here.' And my grandson asked why. And I said that the water is bad. I can see why the people

“It would be nice to have clean water, not so much for myself but for our grandchildren.”

up in Questa complain about it all the time. I saw it with my own eyes and it's terrible.... Well if you could have both clean water and jobs that would be good. Because that is what people need. But it is sad to know that [with some jobs] you have a dirty environment too.

“I think the people's attitudes towards the pollution of water is that they don't like it. We have had community groups to save the Hondo. The discharge into the river has all these chemicals and we know it is bad. The people don't want that.

“[The river] is very important. I think that it is one of the top natural resources in this community. Agua. It is very important and we should be able to say that we can do whatever we want with it. We should be able to drink it, wash our hands with it and feel safe. It

(continued on page 18)

Right: Anthropology graduate student intern Lorenzo Sofelo (l) interviews Rev. Romero for the oral history project.

should be something natural and something clean.

"One time my husband and I were on the trails near Questa and I think it was too hot and we ran out of water. There was a stream there but we did not dare drink from it so we had to wait until we got to our truck. I don't know if that water will ever be clean enough to drink. It would be nice to have clean water, not so much for myself but for our grandchildren and other children who will be in this area for a long time. I would like for them to see clean water like I did."

Mrs. Rendon called the Amigos Bravos office recently to tell us that her retirement party would be decorated not with conventional floral bouquets, but with arrangements of cattails, watercress, and images of frogs, "because," she said, "we have always been river people." We congratulate Mrs. Rendon on her retirement and wish her and her grandchildren many more years of good fishing.

ORAL HISTORY

Rev. Profirio Romero

Rev. Profirio Romero was born 88 years ago along the Rio Trampas in El Valle and has spent most of his life in the Rio Pueblo/Rio Embudo watershed or in Ranchos de Taos. Before going away to a Presbyterian seminary in 1935, he recalls that the river was a focal point of his early life in the village. After he returned to minister in the area, rivers remained an important part of his life.

“We would go fishing every Sunday. In those days we didn't go to church because we were Catholic at that time. The only place to go to church was at

Pehasco, and every three months the priest would come up to El Valle. We practically never went to church on Sundays so that is when we had our free time. We used to go up the canyon. (We caught) cutthroats, but now they are all gone. Now they have stockers. In the past they were all cutthroats.”

Rev. Romero said he stopped seeing native cutthroat trout in the area in the 1930s. He used to see eels in the Rio Grande as well, but believes they stopped coming up the river because of Elephant Butte Dam.

“The water was always very clean, but now there are too many cattle in the valley and quite a few pollutions so you can't drink the water anymore.” When asked when he last drank from the river, Rev. Romero answered, “Oh, it was probably around 1940, somewhere right around there. See my folks lived in El Valle, but after I graduated from the seminary my folks used a well.”

As a teenager, he used to help his father cut timber for railroad ties and float them down the Trampas to the Embudo and Rio Grande. He explained, “They used to make ties and flumes with water and we used to have a couple of miles or more and float the logs down to the river. From there they would put them in the river and then get them out at Dixon and Embudo. I remember the ties used to be piled up there at Apodaca. They would get them out of the river at Apodaca. I think they used to go further down the Rio Grande.”

Reflecting on the amount of water in the rivers, Rev. Romero said, “Maybe (there is) a little less because of all the lumbering and they cut the trees down. Most of the water, when it rains, just goes on the ground. There is no more growth.

“Oregano used to grow by the river. Most of it has disappeared though because of the grazing. They step on it. But we used to go and pick up oregano. And there were other things that we used to gather, like yerba buena. Some people knew some medicinal plants too. Practically all of those plants are gone. We used to also have a plant that we used to get for chewing gum, but you don't see it no more.

“The protection of the rivers is good. That's what our livelihood is. I



Photo: Lorezo Sotelo

love it. I like to go by the river. Well, to me, going down to the river and picnicking is very enjoyable. We used to

go picnicking up the canyon. I miss that.

“At one time they were thinking of making a dam at El Valle. They wanted to save the water but people objected

because it would flood over their land, so they put up a fight. (Other people) need water too, but I think the water should be used by the people where it was born.”

“The water should be used by the people where it was born.”

Ernie Atencio is a northern New Mexico native, and has an M.A. in applied anthropology and a broad range of ethnographic research experience, including collecting oral histories from northern Arizona cowboys and members of the Havasupai Tribe.



photo: Joe Cantrell, Tsalagi photographer

Elizabeth Woody, an enrolled member of the Confederated Tribes of Warm Springs, Oregon, standing in front of She-Who-Watches.

She-Who-Watches is a petroglyph on the Columbia River. She was originally a woman chief, the last, before Coyote changes her into rock to watch over her people and the male chiefs who followed her. Celilo Falls was the longest site of habitation for Indian people in the Northwest, an estimated 14,000 years. In 1957 it was sold to accommodate The Dalles Dam on the Columbia River.

photo: Joe Cantrell, Tsalagi photographer



She-Who-Watches, The Names Are Prayer
For David Sohapp, April 25, 1925-May 7, 1991

*My humanness is an embellished tongue,
the bell, a yellow mouth of September's
moon beats outward. She speaks for all
the names that clang in memorial.*

There is Celilo,
dispossessed, the village of neglect
and bad structure.
The falls are faint rocks enrippled
in the placid lake of back waters.
With a sad, stone grief and wisdom
I overlook the railroad.
The tight bands rail along
the whirls of the Columbia.
Drowning is a sensation
fishermen and their wives know of.
Men who fished son after father.
There are drownings in The Dalles,
hanging in jails and off-reservation suicide-towns.

A strange land awaits
the fishermen,
as it had for the Nez Perce, the Navajo, the
Cheyenne,
those who wailed in the Long Walks,
keened open the graves of their families.
The dead children.
My children,
with names handed down and unused.

Nee Mee Poo, Diné, Tsistsistas.
The people, pure in emergence.
The immense mother is crying.
"Human beings,"
the words are tremors in the rib cage
of hills.

The consumption of loneliness binds us.
Children lie on the railroad tracks
to die from the wail of night and spirits.
I watch for the rushing head of chaos
and flat hands grope from the cattle cars,
clamor in the swift, fresh air.
A sky is clicking through the regular slats.
The tail whips the dusty battles of the Indian Wars,
unsettling itself, nude and raw.
Celilo Falls sank unwillingly in the new trading
and everyone dissolved in the fall.

© 1988, 1994 by Elizabeth Woody. Reprinted from
Seven Hands, Seven Hearts, by permission of the author
and publisher, The Eighth Mountain Press.

POETRY

Words That Move the Soul

Elizabeth Woody

Reminiscent of Salmon Woman

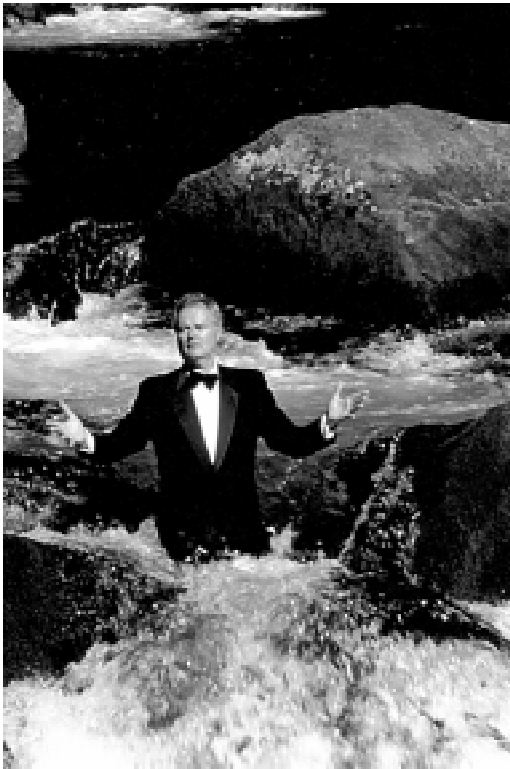
Abalone swinging on the ears of Salmon Woman signals
the time to witness. The dance of budding camas flowers,
yellowtail butterflies and wild roses.
Spring in green and blue. Light moves water.
In one motion, dawn and dusk separate into daylight.
Salmon Mother at the head of stream, speaks.
The spawning rush of salmon tails makes space for roe and milt.
The salmon's precise eyes glisten.
Diamonds reflect dark carbon of age in the center.
The passage absorbs the deep voice of her renewal song.
The woman's mouth breaks through the surface of tranquillity.

SONG

Mason Williams

Giving Rivers a Voice

Mason Williams is a guitarist and composer, comedy writer and performer. He is best known for his 1968 Grammy Award winning song, Classical Gas. Mason created Of Time and Rivers Flowing, a two-hour concert of songs and music about rivers and water. He spoke recently with River Voices co-editor Thalia Zepatos.



Mason, what's the source of your strong connection to rivers?

I consider myself one of the lucky people in the world, because I grew up on Salt Creek in Central Oregon. It runs about 100 feet from my front door; the fishing's good and you can still drink the water.

When you live on a river, it becomes a member of the family. And like a lot of family members, it's easy to take for granted. Then, on the 10th Anniversary of Earth Day, while taking part in the clean-up of the South Platte River in Denver, I realized I needed to start looking at my relationship to the river differently. If you only take and don't give back, the relationship dies.

When did you first put together *OF TIME AND RIVERS FLOWING*?

A friend dropped a flier at my door, announcing that a local utility company was planning to build several hydroelectric dams on my favorite trout stream. I realized that in all this talk about rivers, the River doesn't really get to speak for itself. So I thought the best way for me to take action was to do something with music, that might appeal to a large number of people.

I got together with the McKenzie Flyfishers and some other local conservation groups, and we put on a concert called *Of Time and Rivers Flowing*. That concert raised the money to pay for a lobbying effort in the Oregon Legislature. We passed a law designating the North Fork of the Willamette and its source, Waldo Lake, as State Scenic Waterways, and the dams were blocked.

From then on, I just kept collecting songs about rivers.

How many river songs do you know about?

I've collected about 1,000 so far, doing research on my own, and calling friends like Pete Seeger, who sent his list. In

When you live on a river, it becomes a member of the family.

fact, *Time and Rivers Flowing* is one of his tunes.

What's clear from the list is that the river flows through many different cultures, different styles and eras of music.

How have river songs changed over the years?

Courtship seems to take up a lot of the early material. And the early songs were about the rivers themselves. The voyageurs sang river songs to paddle with, and entertain themselves, and to break that awesome silence that the wilderness must have been. At the time when piano playing created a demand for sheet music, many river ballads were written.

River images from the Bible ended up in Methodist hymns. Lots of cowboy songs took place down by the river. By the turn of the century, you had songs about someone floating downstream in a canoe with their sweetheart and a parasol.

There are so many songs about rivers because they're beautiful places, and because rivers have always been part of people's lives. Most recently, river songs became an analogy for the concept of

MY DIRTY STREAM

(Hudson River Song)

Words and Music by
PETER SEEGER

Moderately

the flow of time. So we have songs about the river as metaphor and not about the river as a place.

In one sense, the rivers reflect our attitudes toward them.

There's a bumper sticker that says, ART SAVES LIVES. Do you think art can save rivers, too?

Art enriches our lives in ways that we may not ascribe directly. Someone who won't go to a meeting about a river will go to a concert.

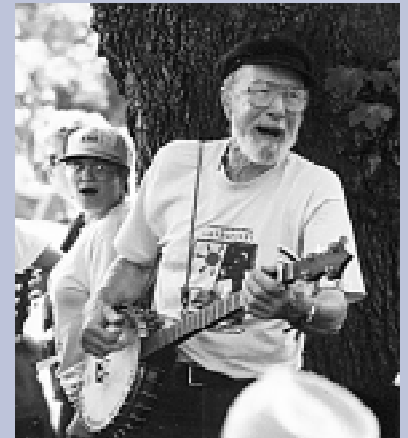
About ten years ago, I played some concerts in Bend, Oregon. They were going to put 16 dams on the Deschutes over there. We brought the river show to highlight the local campaign. We made a bit of money with the shows, but the real benefit was that several hundred more people joined the cause. Art attracted people to the event, where we were able to talk about what will happen to one particular river if those dams go in.

Art also brings factions together. Fly fisherman and boaters, who may not always get along, both attend, so the concert becomes a focal point for those otherwise at loggerheads over the use of the river to get together and protect it. In the end, we were able to stop 14 dams from going in.

The show has been instrumental in building campaigns. We stopped the city of San Francisco from building a dam on the American River in Fairview, California. We put on a show to create a

2 At Glenn Falls, five thousand honest hands
Work at the Consolidated Paper Plant
Five million gallons of waste a day—
"Why should we do it any other way?"
Down in the valley, one million toilet chains
Find my Hudson so convenient a place to drain
And each little city says, "Who, me?"
Do you think that sewage plants come free?"

3 Out in the ocean, they say the water's clear
But we live on the river here
Halfway between the mountains and the sea
Tacking to and fro, this thought returns to me
Sailing up my dirty stream
Still I love it, and I'll keep the dream
That someday, though maybe not this year
Yes, my Hudson and my country will run clear



©1964 (renewed) Fall River Music, Inc. 200 W. 57th Street, New York, NY

focal point, and the show acts like a prism to bring together different interests.

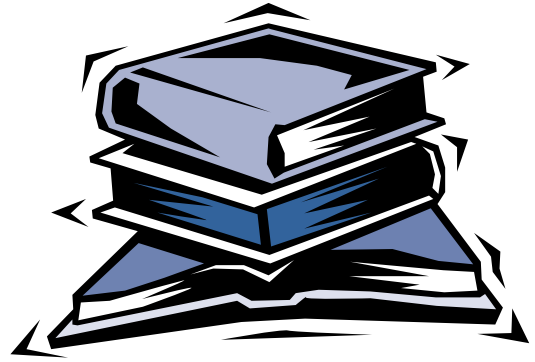
I've given over 50 concerts with a river theme, all across the country. The music shows our relationship to the river. It gives the river a profile. A voice which it doesn't have on its own. The river can speak for itself through the music. 🐟

Visit Mason Williams' web site or call him to purchase CD's and tapes of his river concert, or to contact him about bringing his show to your river!
www.efn.org/~masonwms
(503) 345-1418

BOOKSHELF

Memorable Picks

All-time River Favorites



We draw inspiration from the natural world, as well as from writings about it. River Network staff share this list of our all-time favorite river books:

- Abbey, Edward; *The Monkey Wrench Gang*, Avon, 1997.
- Barry, John; *Rising Tide: The Great Mississippi Flood of 1927 and How it Changed America*, Simon and Schuster, 1997.
- Bolling, David; *How to Save a River*, Island Press, 1994.
- Cody, Robin; *Voyage of a Summer Sun—Canoeing the Columbia*, Sasquatch Books, 1995.
- Conley, Cort; *Gathered Waters, An Anthology of River Poems*, Backeddy Books.
- Cronin, John and Kennedy, Robert F.; *The Riverkeepers: Two Activists Fight to Reclaim our Environment as a Basic Human Right*, Scribner, 1997.
- Duncan, David James; *The River Why*, Bantam Doubleday Dell, 1988.
- Eagan, Timothy; *The Good Rain: Across Time and Terrain in the Pacific Northwest*, Knopf, 1990.
- Fletcher, Colin; *River—One Man's Journey Down the Colorado, Source to Sea*, Random House Trade, 1997.
- Fletcher, Colin; *The Man Who Walked Through Time*, Alfred A. Knopf Inc., 1967.
- Fradkin, Philip; *A River No More: the Colorado River and the West*, Random House Trade, 1981.
- Harden, Blaine; *A River Lost: The Life and Death of the Columbia*, W.W. Norton and Co., 1997.
- Lopez, Barry; *River Notes*, Andrews and McMeel Inc., 1979.
- Lopez, Barry; *Crossing Open Ground*, New York Scribner's, 1988.
- MacLean, Norman; *A River Runs Through It*, University of Chicago Press, 1986.
- Moore, Kathleen Dean; *Riverwalking: Reflections on Moving Water*, Harcourt Brace & Co., 1995.
- Outwater, Alice; *Water: A Natural History*, 1997.
- Palmer, Tim; *Lifelines, The Case for River Conservation*, Island Press, 1994.
- Palmer, Tim; *Endangered Rivers and the Conservation Movement*, University of California, 1986.
- Smith, Annick; *Headwaters: Montana Writers on Water and Wilderness*, Hellgate Writers, Inc., 1996.
- Stegner, Wallace; *Beyond the Hundredth Meridian: John Wesley Powell and the Second Opening of the West*, Penguin USA, 1992.
- Twain, Mark; *Life on the Mississippi*, Random House Trade.
- Twain, Mark; *Tom Sawyer*, American Pub. Co., 1875.
- Waters, Frank; *People of the Valley*, Ohio University Press, 1969.
- Zwinger, Ann; *Run, River, Run: A Naturalist's Journey Down One of the Great Rivers of the American West*, University of Arizona Press, 1984.

This list is posted on our web site, www.rivernetwork.org, which also provides a direct link to Powell's Books, where you can order new or used copies of these and other books. If you'd like to add a favorite to the list, please email info@rivernetwork.org. ➤

The ORION
Society

The Orion Society, publisher of *Orion Magazine* and *Orion Afield*, invites you to take advantage of its grassroots communications and support network through the Orion Grassroots Initiative (OGI).

OGI organizational memberships include two quarterly magazines: *Orion*, widely acclaimed as the cultural, artistic, philosophic voice of the environmental movement, and *Orion Afield*, which reports on locally grown, locally effective projects from around the country, celebrating examples of healthy, biodiverse landscapes and communities.

Generate funds for your organization by offering your members a \$25 joint subscription to both publications; your organization receives \$10 for every subscription ordered.

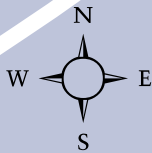
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By joining the River Network Partnership, we can help you navigate your river work



Since 1988 River Network has helped hundreds of river and watershed conservationists. Our vision is to have vigilant and effective citizen watershed organizations in each of America's 2,000 major watersheds. Helping river and watershed organizations through the Partnership is one strategy for making our vision a reality. Let us give you the tools you need to be effective in your watershed.

Here's some feedback from River Network Partners:

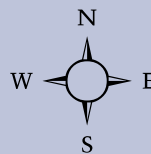


"WOW! If I had only known I would receive such a wide range of items for becoming a Partner, I would have joined sooner."

Tina Laidlaw
Water Watch Network, CO

"Everything we have received from River Network—the Fundraising Alert, the special publications—have been extremely helpful, providing the kind of practical information we badly need and can put to use."

Kevin Bixby, SW
Environmental Center, NM



"River Network has saved me endless hours of research time."

Fred Miller, Nine Mile
Creek Conservation
Council, NY

"Thanks for your very valuable assistance with board training. It was the perfect session to begin the new year and as such, will undoubtedly take us far on our path to watershed protection."

Lisa Jo Frech, Nanticoke
Watershed Alliance, MD

Partnership Dues

Joining the River Network Partnership is one of the best investments you can make in protecting your river and its watershed. You'll receive valuable publications (a \$122 value), plus one-on-one advice and the opportunity to network with hundreds of like-minded river and watershed conservationists from across the country.



YES, we would like to be a River Network Partner

Annual Partner Dues: \$60.00 Benefits include:

- annual subscriptions to *River Voices* and the *River Fundraising Alert*;
- a complimentary copy of *Funding Sources for River Conservation Organizations*;
- one-on-one assistance via our 1-800 hotline, and much, much more.

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New Partners

Blucher Creek Watershed Council, CA
Environmental Resource Program, CA
Florida Defenders of the Environment, Inc., FL
Des Plaines River Watershed Alliance, IL
Lake Michigan Federation, IL
Massachusetts Watershed Council, MA
Huron River Watershed Council, MI
Huron River Watershed Council, MI
Rio Grande Restoration, NM
Minnehaha Creek Watershed District, MN
Upper Mississippi River Campaign -National
Audubon Society, MN
Jesus People Against Pollution, MS
Rio Grande Restoration, NM
Lovers of the Tom Tigney, NS
Ohio Environmental Council, OH
Bend Riverway Project, OR
Friends of Elk River, OR
Tennessee Clean Water Network, TN
Montpelier Conservation Commission, VT
River Watch Network, VT
Fox - Wolf Basin 2000, WI

Renewed Partners

Alabama Rivers Alliance, AL
Battle Creek Watershed Project, CA
Big Chico Creek Watershed Alliance, CA
Coastal Watershed Council, CA
Friends of the Napa River, CA
Friends of the River, CA
Sacramento River Preservation Trust, CA
Santa Barbara Salmon Enhancement
Association, CA
Housatonic Valley Association, Inc., CT
Upper Chattahoochee Riverkeeper Fund, GA
River Action, Inc., IA
Portneuf Greenway Foundation, ID

Friends of the Fox River, IL
Neponset River Watershed Association, MA
Restore Olmsted's Waterway Coalition (ROW),
MA
Downeast Salmon Federation, ME
Friends of the Presumpscot River, ME
Friends of the Rouge, MI
Friends of the Mississippi River, MN
Institute for Agriculture and Trade Policy, MN
Rivers Council of Minnesota, MN
New Hampshire Rivers Council, NH
Pequannock River Coalition, NJ
Keel Haulers Canoe Club, OH
Mill Creek Watershed Council (MCWC), OH
Rivers Unlimited, OH
Fans of Fanno Creek, OR
For the Sake of the Salmon, OR
Sandy River Basin Watershed Council, OR
WaterWatch of Oregon, OR
Friends of the Reedy River, SC
Texas Rivers Protection Association, TX
Utah Rivers Council, UT
James River Association, VA
Opequon Watershed, Inc., VA
Potomac Conservancy, VA
Audubon Society - Central Basin, WA
Trout Unlimited - Kiap TU Wish Chapter, WI

New and Renewed Agency Partners

South Platte River Commission, CO
USDA Natural Resources Conservation
Service, CO
Connecticut River Coordination Office -
USF&W, MA
North Carolina Division of Water Resources,
NC

Watershed Management Education Network,
OH
Oklahoma Scenic Rivers Commission, OK
Columbia River Estuary Study Taskforce, OR
Lower Wisconsin State Riverway Board, WI

New and Renewed Activist Partners

Martha S. Davis, CA
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Coming Soon!

River Network is publishing a practical guide to the Clean Water Act, designed to help make the Act more accessible as a tool to improve water quality.

Serving as a double (Winter/Spring) issue of *River Voices*, this comprehensive guide has grown into a book, and will be sent to all River Network Partners in February, 1998.