The California Ranger

A JOURNAL FOR PARK PROFESSIONALS

This then is life,
Here is what has come to the surface after so many throes and convulsions.

How curious! How real!
Underfoot the divine soil, overhead the sun.

Each is not for its own sake
I say the whole earth and all the stars in the sky are for religion's sake.

I say no man has ever yet been half devout enough
None has ever yet adored or worship'd half enough.
None has begun to think how divine he himself is, and how certain the future is.

Was someone asking to see the soul?
See, your own shape and countenance, persons, substances,
beasts, the trees, the running rivers, the rocks and sands.

All hold spiritual joys and after words loosen them;
How can the real body ever die and be buried?

A world primal again, vistas of glory incessant and branching . . .
You oceans that have been calm within me! How I feel you,
fathomless, stirring, preparing unprecedented waves and storms . . .

Hear the loud echoes of my songs . . .

WALT WHITMAN
Starting from Paumanok

In Memory

Dedicated to the memory of Ansel Adams . . . a man who shared his intimate insights and remarkable respect of nature's wonders with all of us, ensuring its preservation for future generations. The Earth will miss him.

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IN THIS ISSUE

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NOTES FROM THE EDITOR

This issue of *The California Ranger* focuses on the proceedings of the March 1984 joint CSPRA/PRAC/WIA Conference held in Santa Cruz. Several of the key presentations have been reprinted in order to share these special insights with members who were unable to attend, as well as to serve as a continuing source of inspiration and knowledge for those of us in attendance. For brevity the texts have been edited and the question/answer period omited.

Of particular interest is the feature article "Dignity of Stewardship" by Mr. Barry Lopez. As members of the park fraternity, it is our duty and obligation to perpetuate the ideals of our profession. So often we forget that no matter how bad the job may seem on a particular day, the people who visit our parks have chosen to spend their precious free time to "re-create" their spirits there. When the majority of use occurs in the Southern half of California where the minority of our parks exists, the urgency of our mission calls out even more vividly to you and I. Where is this all leading? Hopefully to the ballot box in June. We have an opportunity to achieve some very important goals. First, we must bring our State Parks system into focus within the minds of *all* Californians. We must not let the people forget that parks are an integral part of our healthy society and a source of pride and inspiration for all. If we, as park professionals, take every available opportunity to share our enthusiasm, pride, and appreciation of the land ethic we should have no problem when park bond acts appear on the ballot. As Mr. Lopez said during his closing remarks at the conference, "(Our) business is to protect and elucidate to unimpeachable sources our park lands. It is imperative that we bring out of themed relationships, valuable lessons obvious at very subtle levels for everyone."

CSPRA is working closely with the sponsors of Proposition 18 to ensure a June victory. The groundwork, however, must be made by every Ranger and park professional. We must get the park visitor as tuned into our parks as we are — whether it be the Redwood forests of the north coast or the glistening grains of sand at San Buenvetura State Beach. For further information on how you can help, contact CSPRA president Jeff Price.

Heidi Doyle

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FROM THE PARK OFFICE

by John Mott

As past President of our nation's largest association of State Park employees I have been continually impressed by the dedication of our membership and by the positive impacts individual members have made simply by communicating their concerns to our Association's officers.

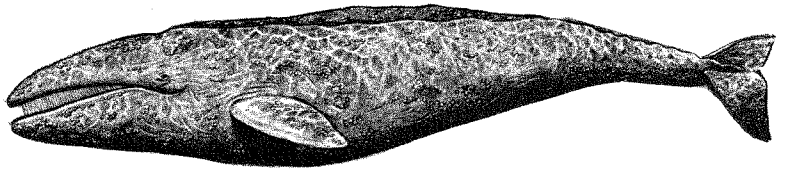
Let me give you a few examples:

1) Since 1982 Ranger Wendy Leiber has been gathering information and presenting testimony regarding marine bird and mammal kills due to unrestricted gill netting along the San Mateo County coastline. In 1983 through a conversation with CSPRA's Environmental Issues Committee Chairman, she was appointed the official CSPRA spokesperson on the gill netting issue. As a CSPRA representative, she not only established a close liaison with CA Fish and Game Biologists, but also played a major role last fall in helping Senator Milton Marks draft SB2266, a bill to restrict gill netting offshore of S.F. Bay Area counties. In Wendy's words, "Having CSPRA's backing increased my credibility 500%."
2) Several members working at a State Historic Park Unit felt the proposed use of an historic building was not consistent with the traditional intent of the unit. By contacting CSPRA's officers, the members were able to get the support and insights they needed to have the use of the building seriously reexamined. A use more in keeping with the traditional intent of the unit now appears likely.
3) The tragic disappearance of Big Basin Park Aid Shaun Fahey last November prompted several members to contact CSPRA regarding setting up a reward fund, which was approved by the Board of Directors (see Feb. '84 *Newsletter*).

These actions all came about because an individual member cared enough to make a phone call or write a letter. They happened because a single member (not unlike yourself) said to themselves, "I am going to see if anyone else cares, maybe CSPRA can help."

The key to CSPRA's successes and activities has been and always will be your involvement. Jeff Price, our new President, and the Board of Directors now have the responsibility to represent *you*, the professional State Park employee. As members, it is our responsibility to support, advise and assist our Association's leaders as much as possible.

In this, my last President's message, I want to thank all the CSPRA Directors, Committee Chairs and members with whom I have had the pleasure of working with during the past 2 years. The experience has been extremely rewarding and well worth the required effort and energy. I am sure that under Jeff's leadership and with your continued involvement, CSPRA will continue to advance the objectives and ideals upon which our fine State Park System was founded.



Oops, we goofed . . .

In the Winter 1983 issue, Lean Tuck should have been credited with the excellent book review of *Making It Together as a Two-Career Couple.* The article was reprinted, with permission, from the National Park Rangers' Association's *Newsletter.*

FEATURE ARTICLE

Dignity of Stewardship

by Barry Lopez

I want to stick to the theme of enlightenment and bring up an ugly word — *resources.*

To other cultures, to have simply told the truth was enough. You didn't have any statistical support. This is not true for us. We have to have statistical support. We have to make up arguments that are anthetical to the places that we defend in order to defend them. We have to develop a language that is foreign to the land in order to defend it. This terrible word "resource" is one of those things.

A national resource is not a deposit of coal. It's not a deposit of oil. It's not a deposit of millendum. It is not a deposit of cinnabar. A national park — a state park of any kind — should not be made to defend its existence insofar as it can make itself understood in the terms that economists use and industries use.

We fall into that trap all the time. We are always talking about the resource. The resource is not the park. The resource is the relationship between the park and the land. And from my point of view as a writer, that is always how I understand the story. When you tell a story you are making manifest the relationship betweenan interior landscape — an interior, a heart, a human need, a living thing — and that exterior landscape in all of its complexity. The story relates to those two things. That's the resource — that's what you are taking care of.

A person doesn't learn integrity; a person doesn't learn how to behave well; a person doesn't learn how to sing or to dance by staring at other people. They learn because of the reverberation between themselves and the land. That reverberation is the story and the formal organization of all people who interpret parks. Interpretation is making that direct relationship, the oldest relationship in human history, clear. The relationship between an individual human being and this piece of land, this building or this historical monument of whatever it happens to be is the story.

These are things we all know but I say it because someone should stand up once in a while and say "Look, the language that you've given us to explain and defend the places that we love is not the language we would choose if we were allowed to choose the language. But because you make us go through these demoralizing, demeaning, and undignified processes in order to gain money to run a park or to defend a park or to take care of a park and to carry out our daily affairs, we have fallen into these traps." The resource is the story — the relationship that an interpreter sets up with the public.

We've established some national parks so they were monuments to individual things — to a waterfall or to a huge mountain or to a magnificent canyon. In fact, what you're trying to do in the park is not preserve things but relationships. And that, of course, is a lesson in ecology. The relationship between the trout and the stream or between the wolf and the caribou or the butterfly and a certain kind of flower, those relationship persevere in time and they change as an eco-system evolves. If you fall into the trap of defending things, you'll only be left with a collection of things. What you want to preserve is a set of relationships. You want to preserve a set of relationships in a landscape, you want to preserve an eco-system.

The reason is both simple and complicated. Our lives, our internal lives, our emotional and spiritual lives and our professional lives, are a matter of maintaining an elucidating relationship, not taking care of things.

When a person finally begins to understand the landscape, they begin to see patterns. A person who truly knows a piece of land is a person who can tell you something about its patterns. They can anticipate weather. They can do other things that to us at times seem astounding because they seem to recognize a certain pattern in the land — not the things but the relationships between things.

I have been privileged in the past two years to hunt at various times with Eskimo

people. One of the clearest lessons of those times is how you arrive at a place by virtue of silently appreciating all of the relationships that are there before you; a certain kind of ice, a certain movement of wind on water. All of these things start to come together and you arrive at the place where food is — actually pulling a harpoon or pulling a trigger on a rifle is something that happens in a secondary way at a much more mundane level. Those people when they are hunting, in my experience, have an intimatcy with the land that our culture yearns to recapture. Part of what you try to do in interpretation is to discern what the intimate relationships are in the places where you work — the parks. And once having understood those relationships, to make them clear in an exhibit or around a campfire or in meeting with people or whatever it is.

And what happens to people when they go away? If you have discovered an intimacy in the landscape and you have communicated it in an intimate way with another human being, they carry something away with them that allows them to reorder their own interior landscapes. In a sense, interpreters are in the business of creating stories.

When you tell a story, you set up a series of relationships. You reemphasize a series of relationships that the conscious minds may have forgotton. When you hear a good story, you feel better. This disorder that we feel — the malaise that we feel that we think is generated by the kind of culture we live in — is reordered. You read a good story and you feel physically better. You feel rejuvenated.

The same thing happens in a park. When someone goes into the back country there is no longer a need to make excuses or to explain yourself to anybody. You are just there, you strip away a part of yourself and you are very open to what is out there. The more open you are the more landscape gets up there inside of you. The relationships that exist in a landscape are so long-lived, so innately full of truth, so powerful, and so dignified that they create the same kind of situation inside of you. Those parts of you that are in disarray, become arrayed.

This rejuvenation happens at two levels. It happens in that intimate association between an individual being and a landscape. The job that you face all the time is getting in between those two. Because of constraints to time or an inability to travel a great distance, many people can't go to these places. You must say, "What can I see out there? How can I make it alive on a piece of paper or on a piece of film?" Your goal is that when another person comes in contact with your work, they will feel a state of health. They will feel rejuvenated. When they are in that state, they truly understand the reason for preserving that particular park and it certainly isn't to play volleyball — not to denegrate volleyball.

If you travel around the United States, one of the more awe-inspiring aspects of our collection of national parks is how utterly different they all are. You could fall in love with the light in the Everglades. You could spend your whole life in the Everglades mesmerized by the qualities of tropical light. You could go to another park to another place in another time on the Colorado Plateau and spend your life endlessly enthralled with the relationship of pastel colors. Each part of the country is different and it's very important to always keep that in mind and to resist anybody who tries to push all the parts and say they are the same. They can use the same program for advertising, etc. No.

For the same reason that we have different musicians and different sculptors and different dancers and different painters, and different architects, we have different parks. It's important to preserve differences between all the different parks. All the parks should be inviolate in their differences. Their interpretative programs should not all be the same because each piece of the land does not speak with a voice that can be standardized. It's always important to keep that in mind.

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One of the things I admire when I travel and one of the most attractive kinds of human beings I've ever encountered are people who have spent a long time in one place. You innately sense that they aren't having fun with you.

Some of the people that you meet never went to school, as though somehow school imbued us all with wisdom. It does, of course imbue us with the ability to find wisdom. The best thing you learn after what are the things that endure, the relationships that I can trust in my language for example (grammar and vocabulary, etc.) is what are the relationships that I can pass on to my children that aren't going to fall apart like dust in my children's hands. The next thing that you learn is how to learn — how to find out the truth.

Often wisdom derives from having been in one place long enough to see the relationships in that place that endure and from that to derive a life of relationships (a sort of interior landscape) that resonates with the same kind of truth. That's one of the attractions we have for Aboriginal people. They've been residents so long in one place and taking such care of their story that they can exude truth and integrity in the most miserable of circumstances. There is an attraction to people who take care of their stories and who are a reflection of the place where they are.

The obligation is to never set up a false relationship because the false relationship, while it might entertain for a moment, ultimately is the killing thing. And the longer you spend in the parks, the longer you talk to people who live in that region, the more time you spend with the animals resident in that region, the more times, the more seasons, the more life that you see passing through those environs, the more you will understand the truth of the place you are and the more informed you will be when you write even a single sentence about that place. That quality is probably the most difficult quality to watch over in the work that you do because we all fall prey to lies. None of us is well-educated enough. None of us is residents long enough in a place to really understand — it's always presumption.

Do the best you can and never try to make yourself look better than you are by making up something that doesn't occur in the land. The reason for this is very simple. The service that parks render to people disappears when they become just platforms for entertainment. When they have to be given their dignity or when a story is made up about them in order to make them look better, the service disappears. It's most illuminating to look at the history of the treatment of minority people in North America. Look at the way language is used to describe those people. Look at the kinds of language used to describe those people and look at the language used to describe the parks. It's often very much the same.

What happens to thepark is OK as long as it wears this kind of clothing, it does this it does that, it does the other thing. The park has to be made presentable and most parks are presentable in some way or another because they are spectacular. The park that is not spectacular, the park that is not a pin-up, the park that's just part of the landscape has a tougher time in the legislature because it's not something that fits on a Sierra Club calendar very easily. You need both parks. Look at the way a park is made into something that it's not quite in order to sell it to somebody. Then it's just a commodity — not what *it* is. You break something that's sacred in that stewardship that you maintain with those parks.

If you spend enough time with a park to see the relationships—the ones that are evident and the ones that are subtle and many times unpronounceable — you will recognize that those same kinds of relationships exist in a more disordered way in a human being. The work that you do as an interpreter is to create a story from the unimpeachable sources — the parks. Landscapes and the relationship with the landscape is where we derive our architecture, our culture, and our language. They are the unimpeachable sources. They are the blueprints for everything.

The business about lies should be understood in two ways from an interpreter's point of view. One is that you can't write what you don't know about. When you work in an interpretative position, you're charged with finding those relationships in a park or in whatever aspect of park work you are doing and making them clear. As far as you can, never be party to a lie. That is, never set up a relationship that doesn't exist, or a relationship that is false, or a relationship that serves the politician, or a relationship that serves an economist, or a relationship that serves a park administrator. Obviously, you have to be tactful. But I think you all know what I am driving at. The value of interpreters in parks is in direct proportion to their apprehension about lying in any way about what they are doing. You have to work at different levels to reach different people but you must always be truthful.

We didn't have parks 10,000 years ago. We did but we didn't call them parks. The reason for using such an elevated term as "unimpeachable source" for parks is that when society goes wrong it has to have some place to check its direction. It has to have a ground against which it can check itself. Those grounds are places that are preserved

Your business is to protect and elucidate to unimpeachable sources what you're trying to bring out of themed relationships; these long-lived, valuable relationships at obviously very subtle levels for everybody. The analogy here is the library. It is depressing and frightening to realize that when the people start cutting budgets, two places they go to are parks and libraries. This is an act of insanity.

I think or hope at this point some of the reasons why this is an insane thing to do are clear. Not just the parks in which natural history plays a primary role should be protected, but also parks in which the edifices and experiments of human life are preserved for people to go back and scratch their head and say — "oh what was the nature of this relationship and why did it or did it not work?" The idea of preserving these places is so that brighter minds than the ones that exist today, or a mind that matures in a culture different from our own with different values, can go back to these blueprints and not have them so altered that they are no longer the blueprints against which things can be checked. In the libraries they are doing exactly the same things. Too many people are telling librarians that their job is not to preserve the stories that have endured, but that their job is to turn over visitors with a lot more best sellers and fewer of the books that are not read by quite so many people. The analogy to parks become apparent immediatly. The difference between best seller parks and the parks that are not quite as well-known but everybody recognizes as infinitely important is understanding what a system of parks is all about. The same is true of these libraries. We sit in the council meetings and listen to people say they must turn over more visitors in order to have this project. You must do this in the library. You must do this in the park. You just want to rest your forehead on the table and wonder where people ever got an education.

It is demonstrated time after time in every culture that if you do not take care of the relationships that are in the landscape, the children will not know the truth. In our culture we have set down some of those relationships in books. We have decided among ourselves over a period of years that the relationships that are elucidated in this book are so good and so well stated that I will trust my child with this book and my child can trust his child with it. This is something you can hold onto — this is real. This is not the manufactured element of an industrial society. This is the trust. That's what a library is all about. It's a place where you can check your ideas. When you have learned how to learn and when you have learned something about the enduring relationships, what are the things I can trust in my whole life — you can go to the library and check those. And I

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can find ones that other people with the same integrity have worked to preserve. You can do it in the library and you an do it in the parks. It's very much the same thing.

It is just to recognize that the place you're working has certain relationships that everybody knows about in the same way. When you study caribou and wolves, you see a predator relationship that's very evident. But there are subtle relationships there too and it takes a long time to understand those. Understanding the relationship between the caribou and the wolf is not hard. The tough one is the one that takes your whole life. That is to understand why they are doing what they are doing — exactly that in this place — exactly this place on the earth. When you begin to understand that, you begin to feel you could put a few words down about it. The value of that to another human being is as much as all the meat or grain that has kept human beings alive and able to maintain this experiment for 10,000 years. What you all do is extraordinarily important and the world does not applaud it enough. I am very honored to be here with you.

Mr. Barry Lopez is an essayist, journalist, and short-story writer. His books include *Of Wolves and Men* and several works of fiction. He is a regular contributor to a variety of magazines, including *Harper's, Geo, Audubon,* and the *New York Times.* Mr. Lopez is a recipient of the John Burroughs Medal and other awards; and a former contributing editor to *Harper's.* Mr. Lopez grew up in the San Fernando Valley. For the past 14 years he has made his home in a small logging community in the Oregon Cascades.

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FEATURE ARTICLE

A Field Guide To Marketing Your Park Volunteer Program

by Chris Crockett

In today's period of fiscal despair, many public agencies have been forced to seek alternatives for continuing quality public services. This has been especially true for many park agencies whose programs and services have been walloped by significant budget reductions. With this, "volunteerism" has become an area which many agencies are now looking to for relief.

A decade ago volunteer programs were used in the general park setting informally and infrequently. Today, though, volunteers are being seen by more park professionals as an important and viable resource. This upswing in interest and demand has caused many to ask the important question: How do I recruit volunteers? The answer is to develop a plan which will outline the way you want to recruit and operate your program. Every volunteer plan should contain three major components: analysis, promotion and evaluation. These components will be the core of your program and should never be overlooked.

ANALYSIS

In analyzing a volunteer program, or any program for that matter, five important areas should be examined. The first thing you, the park professional, must do is a *needs assessment.* In assessing your needs the primary question you should ask is: "What jobs do I need done that I currently don't have the time or resources to handle"? In answering this question a detailed list of needed projects should emerge. Examples might include litter pick up along a creek, manning a vistors center, or constructing a nature trail, etc. Once this is complete you should then be able to forget your market.

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Market targeting is matching your needs in a park with skills and interests available in the community. For instance, you don't want a person skilled and interested in fence repair leading nature walks. Therefore it is your task to identify individuals and groups in the community who can confidently perform needed tasks. You must then promote to those people. Mismatching your targets can be both detrimental to you, the volunteer, and the program.

The third area of analysis is a *determination of benefits* for both you and the volunteer. The obvious benefit to you and the program will be extra manpower performing tasks which might otherwise be neglected. Other benefits might include increased community support and positive public relations. Volunteer benefits can include personal satisfaction from performing beneficial community work, valuable vocational experience, exposure to new friends, or free use of parks. Benefits can be important program selling points when recruitment time comes.

A *determination of costs* for you and prospective volunteers should also be addressed when analyzing your program needs. For you the primary costs will be budgetary. (How much will materials cost? How much staff time will be required, etc.). For the prospective volunteer: possible costs are more variable. How many hours will I have to work? What materials will I need? Will this cost me any money? Your ability to anticipate these questions will determine your program's success in the long run.

The final thing you should do in analyzing your program is *study the competition*! Many times this step is overlooked. By studying the competition, in this case other volunteer agencies, you can obtain additional insight into the four areas of analysis listed above. You will also find methods of program implementation which might have otherwise been overlooked, and might be beneficial to your program.

PROMOTION

After you have analyzed your volunteer market the next step is to promote your program. There are three major ways you can promote your program to the public. The first way is *advertising.* Advertising is the promotion of your program through three primary media sources: television, radio, and printed news. Methods of advertisement include press releases in newspapers, public service announcements on television and radio, and articles in magazines. With you as a public, non-profit agency, media sources are usually willing to run non-paid ads for worthwhile programs of community interest. These types of promotion should be utilized a primary means of recruiting volunteers for your programs. Paid advertisement can also be used as a supplement during periods of intense recruitment.

Distribution includes mailings of promotional literature (i.e., brochures, flyers) and other means of getting promotional material to your target groups. Distribution is an effective way to get your message to the groups *you* want to hit, whereas advertising is more scattered in its approach.

Probably the most effective way to promote a program is via *public contact.* This allows you to meet prospective volunteers and to describe your program in person. People enjoy receiving personal attention, which is a primary factor for the success of this type of promotion. Types of public contact include speeches, discussions and seminars, and audio-visual presentations (i.e., slide shows, films) which can attractively describe your program and implant a positve image in the mind of a potential volunteer.

One should always carefully budget a promotions program. Though there are times when a paid ad or brochure must be used for best effect. Free promotion can also be used to effectively get the word out to your potential clients. Free promotional opportunities should not be minimized and never overlooked.

EVALUATION

Every program must be evaluated periodically. Evaluation is your feedback tool! Without it you have no means of determining the strengths and weakness of your program. In order to be useful ,evaluation should be both quantitative and qualitative.

Quantitative evaluation measures numerical data such as number of man hours generated, number of projects completed, money saved in doing projects with volunteer help, etc. It is an important means of quickly identifying positive and negative trends, and will allow you to make program adjustments where needed.

Of equal importance is *qualitative evaluation* which measures subjective data including feelings and attitudes held by these people involved with the program. Both volunteers and staff members should be periodically surveyed for suggestions, comments, complaints and compliments on the program. Unfortunately, qualitative analysis is many times overlooked, which is a major mistake, because it is people and their attitudes which make or break any program.

Once you have accounted for analysis, promotion, and evaluation your volunteer program plan should be complete. You should now let your administrative personnel and, if possible, a private marketing consultant examine your plan for its validity and workability. Once this is done it is possible for you to start recruiting volunteers for the jobs you needed in order to make your park the ultimate community showplace!

NOTE: An excellent general resource for park programming is entitled "Marketing Parks and Recreation" by the National Park Service. This book provides with detailed, step by step information on marketing various programs. Copies can be purchased by writing to Venture Publishing, Inc., 1640 Oxford Circle, State College, PA 16801, (814) 234-4561.

Chris Crockett is the Marketing Coordinator for the Monterey County Parks Department, and frequently works as a park ranger for the Santa Clara County Parks & Recreation Department. She may be reached c/o Monterey County Parks, P.O. Box 367, Salinas, California 93902.

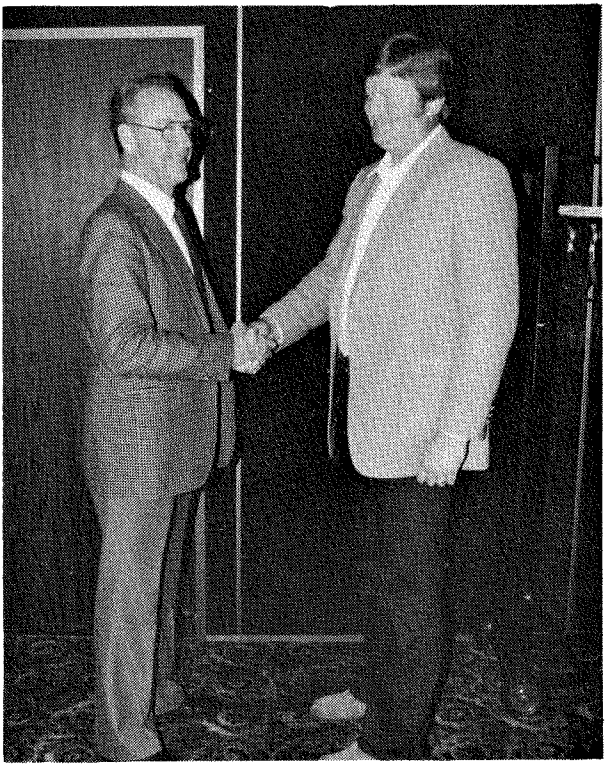
CONFERENCE SCRAPBOOK

Photos by Frank Bathis

John Mott receiving Past President plaque.

Photo Contest Award Winners — Congratulations!

Joe and Catherine Stone become CSPRA's newest Honorary Members



Director Briner and CSPRA President Jeff Price.

Computers: The New Frontier in Park Management

by Dave Martin

Little computers will fill an increasingly important role in park management in the future. The common perception of computers until recent years, was one of huge complicated machines designed to do huge, complicated tasks that required computer experts to operate. Computers simply were not seen as practical tools for every day use, particularly in the park office. Today microcomputers can do many small jobs that we do by hand or are done by large computers. Examples include typing memos, note taking, sorting, indexing, report preparation, making tables and graphs, indexing files of maps and photos, updating lists, filling out forms, preparing cost estimates, budgets, etc. All these are jobs that can be done in the park office with a microcomputer.

While much of technological evolution seems to have produced ever more specialized tools, a computer is truly a multipurpose machine. Each successful application seems to suggest several additional ones, leading to an almost geometric growth in real or imagined possibilities. The use of microcomputers for park and recreation management areas could yield surprising results.

A few years ago word processors, microcomputers, and mainframe terminals were quite distinct pieces of equipment. This has changed. The same piece of hardware can now serve all three functions in the park office by simply changing the software. Microcomputers that function as word processors cost much less than dedicated word processors. Manufacturers are developing computer networks wherein individual work stations (e.g. microcomputers) can operate independently, can communicate with each other and share peripheral equipment (mass storage devices, printers, etc.), and can communicate with mainframe computers.

The following is a list and brief description of some of the readily available software that might be beneficially applied to park management. This list is not complete, and is biased towards microcomputer programs which are most available today. although these are presented as individual pieces of software, the trend is to incorporate several or all these functions into a single package, which facilitates their use and cuts down on the amount of time required to learn to operate them efficiently.

WORD PROCESSING — enter and edit text. Word processing programs allow the user to compose new text, insert additions, delete or move blocks of existing text around, change page formats, margins, line spacing, find and replace specified words and phrases, justify margins, store and print text, create form letters using name and address files, etc. The most efficient use of word processors will see the author composing the document at the word processor, rather than hand writing or typing a draft that must then be keyed by a typist, printed and returned for editing, ad nauseam. Uses include letters, work orders, form letters, reports, notes, mailing lists, and more. Word processors can include features that check spelling, grammar and style, and create an index or table of contents. Words and phrases can be added to the dictionaries supplied with many word processing programs.

DATABASE MANAGEMENT SYSTEMS — These programs can probably best be compared to card files or filing cabinets in terms of their potential uses, although the capabilities of many go well beyond that of a manual card file. Each electronic "card" (record) holds information about a particular item, artifact, employee, interpretive program, or any number of other data. This listed, and/or summarized on the screen, printer or a storage information, change the structure of the record, and transfer the information to other programs such as word processor, spreadsheet or graphics package. Most database management systems use fixed field formats, that is, each item

(field) must be defined to indicate the length and whether it will be numbers or letters, etc. While this works well for many applications, it is not efficient for others, such as historical research notes, where length and contents of the records vary widely. There are, however, other programs that permit creation of variable length field formats with a word processor, which can then be indexed, searched and selected on the basis of key words. Uses include equipment inventories, reservation systems, employee files, visitor attendance records, mailing lists of volunteers, capital projects, budgets, vehicle records and more.

SPREADSHEETS — These are electronic tables designed primarily to deal with numeric data. Although a spreadsheet can be used simply to make tables and store columns and rows of numbers, their main power lies in the ability to perform calculations based on those numbers. To accomplish this, equations as well as numbers can be entered into the cells. For example, the equation "C1 + C2" in cell C3 would display the sum of the values in cells C1 and C2 in the cell at the intersection of column C, row 3. Complex calculations can be performed in this way. Further, when any values are changed, the spreadsheet automatically recalculates all other dependent values, eliminating the need to manually recalculate column totals, etc. Templates for spreadsheets can be set up to do a variety of tasks. An archeological project cost estimating spreadsheet has been developed that makes it easy to change variables like crew size, amount of earth to be excavated, excavation rate, etc., and see how the total project changes. Spreadsheets support a host of functions to edit, format, move, sort and print the resulting tables. Uses of spreadsheets include budgets, visitor attendance, job cost estimating, maintenance scheduling, account, "what-if?" planning questions and many more.

GRAPHICS — There are a number of independent programs available which produce line graphs, bar charts and pie charts; in addition some new spreadsheets have sophisticated graphics capabilities built in. Graphics programs usually permit input of data from the keyboard or from files created by other programs (e.g. database systems or spreadsheets). Graphics can be printed with a plotter or dot matrix printer. uses of graphics include graphing visitor attendance, revenue, budgets, maintenance needs, origin of visitors, staffing needs, climatic data and others.

continued on next page

Computers continued from page 15

OPERATING SYSTEMS, UTILITIES — The operating system is the series of programs that integrate the computer's hardware, permitting passage of data between the keyboard, central processor, disks, screen, etc. Although the operating systems are usually invisible to the user, it largely determines what software can be run and the communications potential of the hardware. Utilities are housekeeping programs that usually are provided with the operating system, to accomplish tasks such as formatting and copying disks, erasing and copying files, showing how much space is left on a disk, etc. Common operating systems include CPM (Control Program Microcomputer), MS-DOS (Micro Soft Disk Operating System), and many others. CPM is widely used.

COMMUNICATIONS SOFTWARE — Communications software, as well as hardware (telewphone modem, transmission lines, etc.) are required to permit two or more individual computers to 'talk' to each other. Microcomputers with modems and terminal software can function as a terminal to access databases on mainframe computers, bulletin board systems, information services, etc. Access is available to services like The Source, Compuserve, Dialog and FAPHERS. Data such as visitor attendance data from a microcomputer at a park could be uploaded to a mainframe computer at headquarters and personnel data from headquarters could be down loaded. Electronic mail between a network of microcomputers in park units is possible.

PROGRAMMING LANGUAGES — Programming languages of several different levels are available for most microcomputers. In some of these languages (e.g. assembly), instructions are rudimentary, and programming requires considerable understanding of exactly how and where the computer stores information, does calculations, etc. Other languages, such as BASIC, COBOL, Fortran and PASCAL are easier to use, and permit the user to focus on the solution of the problem itself, rather than the internal workings of the computer. BASIC and comparable languages contain powerful statements but are slower and more restrictive than assembly languages. Other higher level languages are beginning to appear. At least one of the more popular database management programs is also a programming language, in which a single line of code can accomplish what would require dozens or hundreds of program lines in a language such as BASIC. With the development of easy to use programs such as spreadsheets and database management systems, it seems less likely that users will have to learn to write their own software or that professional programmers will be needed to write specialized programs.

Dave Martin is a Park and Recreation Specialist with the State Department of Parks and Recreation Grants Management Unit. His experience includes work with the Department's Systems Development unit and a ranger at Mount Jacinto State Wilderness.

Are you currently utilizing a computer for park applications?

Drop a line to *The California Ranger* and let us know about your hardware configuration as well as the software being used for your park related applications. Specifically, how are you using your home computer to simplify your work? Be sure to include your name and address. If enough interest is indicated, a network of RATS (Rangers At Terminals) can be formed. A listing of responses will be reprinted in an upcoming issue of the *Newsletter.*

Editor

RESOLUTION

Whereas, the 1984 proposed State Park Bond Act, hereinafter called "Park Bond," insures and enhances the quality of the State Park System, and,

Whereas, the Park Bond is necessary for rehabilitation of facilities and,

Whereas, the Park Bond provides for development of the units of the State Park System and,

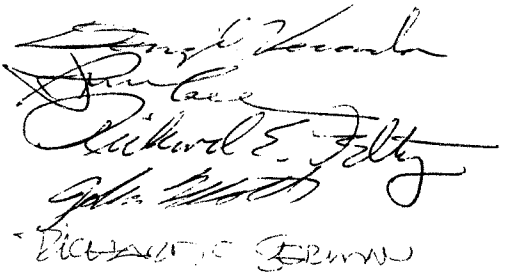
Whereas, the Park Bond allocates funds for the acquisition of inholdings and,

Whereas, the Park Bond contains funding for continuation of volunteer enhancement and,

Whereas, the Park Bond provides for city, county, and special district park agencies,

Therefore, Be It Resolved, that the California State Park Rangers Association actively support the efforts to gain passage of Proposition 18, the California Park and Recreation Facilities Act of 1984.

Signed:



FYI CSPRA

MEMBERSHIP STATUS
March 9, 1984

Active	460
Active Retired	44
Supporting	10
Honorary	17
Total Members	531
Non-Members on Mailing	30
Total Mailing List	561

INTERPRETIVE NOTES

THE BEST NORTH STAR EVER:

Astronomy and Techniques To Teach It By

by Alan I. Kaplan

The purpose of this article is to give you some information and ideas to add to your own sky interpretation programs, and it discusses briefly the Pole Star, eclipses, Halley's Comet, measuring sizes in the sky by hand, our dizzying trip through space, the "new" eighth planet, using the moon as a signpost in the heavens, and scaling the solar system to imagine the unimaginable.

Best North Star Ever

Because of the gravitational pull of the Sun and the Moon on the Earth's equatorial bulge (the Earth is not a perfect sphere), the Earth's axis of rotation makes a slow circle around the imaginary vertical axis of its path around the sun. In turn, the Earth's imaginary North-South verticle axis points to different bright stars in this circle, taking 25,800 years for a complete cycle. When the Egyptians built the Pyramids, the Pole Star was Thuban, the brightest star in the constellation Draco. In A.D. 7500, the Pole Star will be Alpha Cephei, in the constellation Cepheus. And in A.D. 14000, the star Vega, which we now know as a bright member of the Summer Triangle, will be visible every night of the year as that era's Pole Star.

But tonight's North Pole Star, Polaris, the last star in the handle of the Little Dipper, is The Best North Star Ever!

Of all the stars towards which the Earth's axis inclines in its 25,800 year cycle of wobble, Polaris in Ursa Minor is the brightest and comes closest to the point of the axis projected onto the sky. Even as recently as Columbus' voyages to the New world, Polaris was not close enough to the true North Celestial Pole to be useful by itself for navigation. It has improved over the last 500 years and will get even better till, in A.D. 2102, it will be less than ½° (the width of the full moon) from the North Celestial Pole. In contrast, the best South Pole Star today is Sigma Octans, no closer than 1° away from the South Celestial Pole, and very faint, almost at the limit of naked-eye viewing.

Total Eclipses

Total eclipses are common in general, occurring someplace on Earth about every year and a half. But for any particular place, they are a rare event, occuring once every 300 years on the average. And in the distant future, they no longer will occur.

In our era, the Moon is as many times closer to the Earth than the Sun is, as the Sun is larger than the Moon, so they appear to be the same size (the factor is 400). When the Moon is new, and directly in line between the Sun and the Earth, and the dark central part of its shadow can sweep across the Earth's surface, a total eclipse occurs. Because the Moon is not a constant distance from the Earth, its shadow does not always reach us, and only an annular eclipse (leaving a large ring of sunlight visible) may occur even though the Sun-Moon-Earth alignment is present.

When some places on Earth have a total eclipse, it occurs only on a band of the Earth's surface about 100 miles wide, and lasts for from a relatively few seconds to 7 minutes, 31 seconds (a theoretical maximum). At the same time, a partial eclipse is seen on a band of the Earth that is 2000 miles wide. The line of demarcation of where the total eclipse stops and the partial eclipse starts can be sharp: in the eclipse of January 24, 1925, the dividing line between partial and totality was 96th Street in Manhattan — north of that street you saw a total eclipse, south of it a partial one!

Solar total eclipses are important for the glimpse they give us of the Sun's outer layers, and the impressive light effects as well as the interesting effects they have on

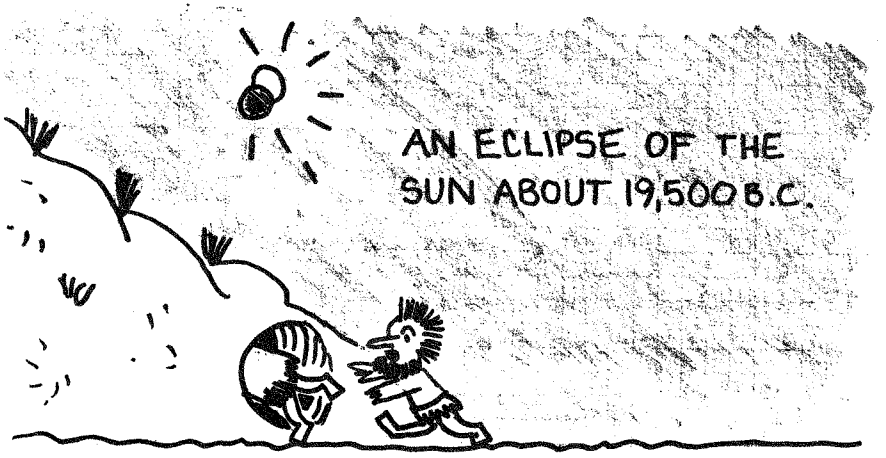
animal behavior and the role they have played in human myth and history.

The solar corona is seen as a silvery halo with plumes behind the black disc of the moon as it blocks out the sun — it is the outermost layer of the solar atmosphere, composed of electrons in its center and dust particles in its periphery, with a temperature of a million degrees.

The Diamond Ring effect is a flash of light just before or after total darkness, immediately followed by Baily's Beads, the last bits of sunlight as they shine between the lunar mountains.

These effects, indeed the whole phenomenon of total solar eclipses, are an artifact of the Moon appearing to be as big as the Sun in our sky. Once the Moon may have been as close as 140,000 miles to Earth, as they formed from the gaseous clouds which was the origin of our solar system. Today, the Moon is 236,000 miles from the Earth and is receeding by 1½ inches each year. The tides in the Earth's seas dissipate energy of rotation, slowing the Earth and (by the law of conservation of angular momentum) raising the Moon to a higher orbit. So your day really is getting longer, and in your lifetime the Moon will have moved about 9 feet further away from the Earth.

Eventually the moon will be far enough away that its shadow will not reach the Earth's surface, and there will be no more total solar eclipses in a few hundred million years. And 200 million years from now, the day will be an hour longer.



Halley's Comet

Edmond Halley (pronounced Haw-ley, not Hail-ley or Hal-ley) was not the first to see the comet, as is the criteria for naming comets today, but he was the first to state that some comets return over and over again, and predicted the return in 1758 of the comet that ever since has borne his name.

Some comets are influenced by the gravitational pull of the gas giant planets of our outer solar system and return to travel around the Sun every five to eight years (short-period comets). Others may come once in a hundred or a million years (long-period comets). Halley's at 76-78 years per return is neither fish nor fowl, but a dirtball of frozen ammonia, frozen water and dust particles.

Some comets are sun-grazers, members of a group of comets that can come as close as 60,000 miles to the solar surface. Ikeya-Seki was one such sun-grazing comet, coming within 307,000 miles of the Sun. Halley's comet at its closest will still be millions of miles from the Sun (and no closer than 37 million miles to the Earth).

Observation of Halley's Comet in late 1985 and early 1986 will be poor from the

continued on next page

Best North Star continued from page 19

Northern Hemisphere, and the best viewing will, Grid willing, be in the last few days of April, 1986. Your best bet might be to watch Halley's Comet on television from "Down Under", as it will be brightest in the Southern Hemisphere when closest to the Earth that April.

Neptune/Pluto Switch: a "new" eighth planet

Pluto, discovered in 1930, has long been called the last of the planets. Most of us learned the planetary order as a chant: Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto. But starting in 1983 and through the rest of this century, the final order is Uranus, *Pluto,* Neptuine. The eccentricity of the ice-planet's orbit (how much off a circular orbit it is) brings it within the orbit of Neptune for about 20 years.

This fuels the argument that Pluto is merely a former moon of Neptune, perhaps ejected into its own orbit by a near-collision with another moon of Neptune, Triton. But Pluto is respectable in some sense as a planet: it does have its own satellite, Charon, and a recently detected methane atmosphere.

Moon as Signpost

How to visualize ourselves *in* space as we speed *through* space is difficult. The Moon can help.

When the Moon is 1/2 lit up on the left side of it, it is called a last-quarter moon. The last-quarter moon is where the Earth will be (at that point in space) in about 3½ hours. You see the last-quarter moon at dawn and through the morning hours. If you point to it, you are pointing towards the direction the Earth is moving in space. The first-quarter moon (half-illuminated, but on the right side) is where the Earth *was,* 3½ hours ago. This is seen in the evening, and will probably be the signpost you use with your sky interpretation audiences. You might point out the last-quarter moon when on an early morning birdwalk, and say, "If our walk lasts 3 hours we will be *there* in the heavens, where the Moon now hangs, when we are done."

When we see the full-moon, it draws us out towards the outer solar system, in the direction of the vast reaches of distant space beyond.

Getting Your Degree

If you can find the North Star and can see or approximate the horizon, you can find your latitude by measuring the height of the North Star above the horizon with your hand. From the horizon to straight overhead is 90°. Your little finger held at arm's length marks out ½° (which is also the apparent size of the full-moon in the sky). Your closed fist at arm's length is 10° across, the three fingers of the Scout Oath make ° across, and the "amno cornuto" or cuckold's sign(little finger and pointer extended like horns) is 15° wide. So, At Santa Cruz we are two horned hands, one Boy Scout's oath, and four pinkies North latitude. How much is that in degreees?

Distance to the Nearest Star, or imagining the Unimaginable.

I have been collecting these analogies for a while, and would appreciate hearing about others from you.

To try to put the vast distances of space in perspective, let's start with a model of the Sun, 4 inches in diameter. On this scale, the Earth is a grain of sand 25 feet away. Pluto is smaller than a grain of sand 400 yards away, and the nearest star is another 4 inch globe, 1500 *miles* away.

Too vast? Ok, the Sun is a ping-pong ball, Pluto is a speck of dust 492 feet from it, and the nearest star is another ping-pong ball, 621 *miles* away.

Too vast, still? Then the Sun is a pea (pre-split), the Earth is a pinhead 2⅓ feet away, Pluto is a mere pinpoint 91 feet away, and the nearest star is another pea, 113 *miles* away.

Still too big for a demonstration at your campfire circle? If you are the Sun, then your fist held at arm's length is the Earth, and the closest star is the Area Manager's (or Regional Director's) office, 100 *miles* away.

Ok, we are talking tiny here: if the Sun to Earth distance of 93 million miles is scaled to just 1 inch, the nearest star would *still* be 4½ *miles* away!

I mean, why do you think they call it space?

How Fast are We Going, and Where?

You may want to sit down for this section, if you're standing, because you are speeding way beyond the 55 mph limit, with no cosmic cop to stop you!

First, the Earth is turning about 1000 miles an hour, trying to spin its 25,000 mile long equator around in 24 hours to keep up with night and day. This is rotation. We are also revolving around the Sun, at 19 miles a second, and our entire solar system is moving right along towards Hercules (the constellation, not the town) at 12 miles per second.

The Sun is pulling us along in its journey around the Milky Way Galaxy at 155 miles per second, and our galaxy itself is trotting along among other galaxies at 62 miles per second.

And everyday, we journey a distance of 43 million miles through space, the sun of all these whirlings, spinnings, and speedings around.

I think I'll go lay down for awhile.

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Alan Kaplain has been with the East Bay Regional Park District in a variety of naturalist jobs since 1972. He is currently President of the Western Interpreters Association.

MOMENTS IN STATE PARK HISTORY

Big Basin State Park's Salad Days

by Joan Raymond

Big changes started to take place in Big Basin in 1930 — 28 years after it was founded as California's first state park.

By that time, the park had become popular not only with families and hikers, but with governors, senators, Congressmen, foreign heads of state, the heads of large national and international corporations and other influential persons. Roy Fulmer, the park's photographer at the time, made his living taking pictures of visitors against the majestic backdrop of the redwoods, then selling the photographs. Fulmer's photographs were also reprinted and sold by the millions as postcards.

Fulmer recalled: "Unfortunately, it never occurred to me that hundreds of the negatives I made would ever have any historical value. I photographed many notables, printed their pictures and was paid the going rate at the time . . . I didn't think about history. I was just making a living. I threw them away."

One of Fulmer's best and most lucrative picture-taking spots was the "auto tree" — a redwood more than 300-feet high which had its interior burned out by fire. The hollow of the tree was large enough to encase the back end of a car.

At Fulmer's direction, tourists backed their cars into the tree, then proudly posed next to their vehicles while Fulmer snapped their pictures.

"I've taken thousands of pictures of this tree," said Fulmer, 82, as he stood before the towering auto tree on a recent visit to Big Basin.

One of Fulmer's best customers was an Indian raja who arrived one year in a Cadillac "filled with beautiful blondes and brunettes."

"He had a cane, but he didn't use it to walk with," recalled Fulmer.

The raja bought redwood burl souvenirs from Fulmer's park gift shop by the dozens. Fulmer said he responded by giving a musical cigar-box to an attendant to give to the raja.

The attendant presented the box to the waiting raja, then returned shortly to Fulmer saying: "He wants a dozen of them."

"The raja returned the next year and did the same thing," said Fulmer.

Fulmer said he charged dignitaries the same fees as regular tourists to take their pictures.

"Nobody was too important to me," said Fulmer, who served two terms as the Mayor of Santa Cruz during the World War II years.

One dignitary who Fulmer did not charge was former President Herbert Hoover.

"I never took any pictures of Hoover and asked him to pay for it, but he never asked me to take any. I asked him," said Fulmer.

Mrs. Hoover, as honorary head of the Girl Scouts, was a frequent visitor to Big Basin. One of the largest scout camps in the country, called "Camp Chaparral" was located at Big Basin.

In its most robust days, Big Basin included a lodge and restaurant, dozens of cottages and gala events at the park amphitheatre. There was swimming and boating on Opal Creek, and tennis courts.

The amusements were gradually phased out as park rules became more strict to deal with more tourists.

In the early days, Fulmer has written, "many people placed their tents and camping equipment, including beds, cookware and other items used during the summer, in a burned-out tree, then nailed up boards to protect them until the following spring when they would return and set up camp. Many people had the same camp for years. Everything free."

New rules set the fee for camping at 50-cents per night and $4 per month.

Later, stricter rules banned equipment in trees. Wood gathering and nails in trees were not allowed.

Fulmer wrote: "There was a tremendous outburst of indignation from the public, especially those who had camped there for so many years."

Eventually camping fees were increased even more and campers were limited in their length of stay. An entrance fee was charged to use the park during the day.

About 1933 A California Conservation Corp camp was established at Big Basin. The CC crew made new campsites and trails. Lavatories, fire hydrants and garbage cans appeared at the campsites.

Fences were built around the larger trees and parts of the trail so people could not wander around the trees at will, said Fulmer. A post was placed in front of the auto tree so that cars could not be backed into it.

The nightly campfire gatherings became less entertaining and more intellectual, with rangers giving lectures about the park.

Rangers appeared in uniforms. In the early days, all park employees wore civilian clothes. And the rangers were called "wardens."

Huckleberry-picking was banned and trout disappeared from the streams.

Fulmer recalled: "For years in the early days I could go down to Opal Creek any morning and be back in thirty minutes with twelve or fifteen trout. Then we would have hot cakes and trout . . .

"For several years now it is unlawful to pick huckleberries in Big Basin and the trout are long gone."

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LETTERS

I was interested in your coverage of the revenue issue in your Winter edition. Heather Fargo responded responsbily to current political and economic realities and suggested some ways park managers can make modest accommodations without destroying essential park values. Bud Getty, somewhat playing the devil's advocate, seemed oblivious to the fact that times have changed — a large majority of taxpayer-voters strongly oppose tax increases and additional public agency expenditures — for any purpose. Now, taxpayers prefer that users defray a larger share of the cost of services they enjoy. And it's hard to argue with this idea — our entire economic system is solidly rooted in just this philosophy.

This is the reason state parks has been directed to support an increasing share of its operation's costs from current revenues. And we can expect this policy to remain intact for the forseeable future. No amount of bleating, wishful thinking, humorous asides or glib forensic footwork can alter the basic facts of political life in the 80s.

Responsible park managers must figure out ways to improve their efficiency and increase the revenue productivity of their facilities. Those who say this can't be done or insist that any compromise is a pact with the devil (or Jim Watt) are contributing directly to the destruction of our park programs.

As Heather points out, there are many things we can do to improve our financial situation. Making more money needn't mean that we damage our park resources or trivialize the experiences we offer the public. To the contrary, added revenue can give us the wherewithal to do a better job of operating our parks and protecting important values — thereby enhancing and enriching the visitor's experiences. The sooner we face the facts of political and economic change and get on with the job of working out reasonable accommodations, the better.

Merick Chaffee
Planning Division

I would like to respond to the article "Revenue Generation" (Winter 1983) in which Heather Fargo and Bud Getty expounded upon their philosophies and idealogies concerning this subject and resource preservation. Specifically, I would like to comment on some of Mr. Getty's statements. First, I would like to state I am very supportive of the preservation ethic in principle and commend him for making such a stand when the Department seems to be headed towards the urbanization concept of state parks and the utilitarian ethic being espoused by many. However, Mr. Getty touched a raw nerve when he questioned the department's sanctioning of endurance rides, ride and tie races and marathons being held in some of our units. It's my feeling that these particular events characterize and epitomize what the park system and people in general should strive for. I have been very active in these particular sports pursuits and find the benefits and experiences very rewarding.

How can one condone these venicles which create noise problems, run over plants and animals, create erosion problems, are unaesthetically appealing to the eye and on top of that are dangerous, and then denounce marathoning and endurance rides which are both natural forms of recreational expression. When I run or ride I feel a oneness with nature. It provides me with an opportunity to contemplate and enjoy the serenity and peacefulness of the out-of-doors. Granted, John Muir didn't go to the 14th floor of the resources building to seek wisdom and knowledge, and I'm just as certain he didn't look for peace and happiness in a 4wd. But, I bet he probably rode a horse on more than one occassion and probably would have related well to marathoners, most of whom prefer running in wilderness settings and who are trying to achieve some of the same principles that Muir strove for: peace, health, happiness and a oneness with nature.

Still running and riding at Malakoff,
Michael Callen

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