

Imposters - The Flies We Fish And The Fish They Catch

With Skip Morris and Carol Ann Morris

D. Roger Maves: [00:00:00] Welcome to Ask About Fly Fishing Internet Radio, your source for learning more about fly fishing in cold water, warm water, and saltwater. Hello, I'm Roger Maves, your host for tonight's show. On this broadcast, we'll be featuring Skip and Carol Ann Morris, and they'll be answering your questions on Imposters - The Flies We Fish And The Fish They Catch.

This show will be 90 minutes in length, and we're broadcasting live over the internet. If you'd like to ask Skip or Carol Ann a question, just go to our homepage at askaboutflyfishing.com and use the Q&A text box to send us your question. We'll receive your question immediately, and we'll try to answer as many of them as possible on the show tonight.

And while you're there, make sure you sign up to receive our announcements, so you don't miss out on any of our future broadcasts. Just fill out the form on the right side of our homepage, and we'll let you know when the next live show will be. This broadcast is being recorded and will be available for playback on our website about 48 hours after the show ends.

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And when you do, use #askaboutflyfishing and #flyfishing. In fact, if you have a moment, do it right now while you're enjoying the show. The content of this broadcast is copyrighted and is the property of The Knowledge Group Inc., doing business as Ask About Fly Fishing. When we return, we'll be talking more with Skip and Carol Ann Morris about Imposters.

Fly Fishers International needs your support. Its conservation projects at both the national and club level are addressing critical issues of importance to fly fishers. The organization provides grants to help with the restoration of habitats like the Wolf Creek in Idaho and Sands Creek in Delaware County, New York, and funds projects that collect valuable data about fish and their [00:02:00] habitats like the peacock bass study in Miami, Florida.

FFI serves as a strong advocate for fly fishing in all waters for all fish, to preserve and to promote the arts of fly casting and fly tying, and to help ensure future generations can continue to enjoy these one of a kind experiences. These efforts won't be nearly as effective without your help. If you're not already a member, we invite you to join Fly Fishers International as they work to cultivate conservation, education, and community within the sport of fly fishing.

Join Fly Fishers International today and help support their fine work. For more information, go to their website at flyfishersinternational.org. Again, that's flyfishersinternational.org.

Before we introduce Skip and Carol Ann, we'd like to let you know about the great prizes we have to give away tonight.

For our drawing tonight, we'll be giving away a one year membership to Fly Fishers International and a one year membership to Trout Unlimited. Now, if you haven't registered yet for the drawing, you can do so now. Just go to our homepage, which is at askaboutflyfishing.com, [00:03:00] and look for the link under tonight's section that says register for our free drawing.

Click on that link and fill out the form and we'll announce the winners at the end of the show. We'll also be giving away a copy of Skip and Carol Ann's latest book, *Imposters*, courtesy of Stackpole Books. So if you wanna learn more about Stackpole, go to stackpolebooks.com. We also have their latest book on the homepage of our website tonight, and on the right side you'll find several other books that Skip and Carol Ann have published over the years.

So, uh, take a look there. But, uh, if you want to try to win tonight a copy of *Imposters*, here's what you gotta do. You gotta be the first person to answer the question I ask at the end of the show, and the question will be about something that Skip and Carol Ann and I talk about during the show. So listen carefully, take a lot of notes, and then submit your answer along with your name and location using that text box on our homepage.

That's the same box that you can use to ask questions in during the show. So listen closely and we'll... Hopefully you'll be [00:04:00] the new proud owner of the book *Imposters*.

Tonight our guests are Skip and Carol Ann Morris. Skip has published 20 fly fishing books, including genuine bestseller currently in its 22nd printing, *Fly Tying Made Clear and Simple*. He's authored many other books including *Advanced Techniques of Fly Tying Clear and Simple*, *The Art of Tying the Nymph*, *The Art of Tying the Dry Fly*, *The Art of Tying Bass*, and many more. If that's not enough, he's written over 300 magazine articles on fly fishing in many different publications. Skip has written and published over 200 articles on fly fishing and fly tying, along with which have appeared in *Fly Rod & Reel*, *Fly Tyer*, *Fly Fishing and Fly Tying Journal*, *Warm Water Fly Fishing*, *Fly Tying*, *American Angler*, *Salmon & Trout Steelhead*, *Western Outdoors*, and on and on and on.

The fall 1996 issue of *Fly Tying Magazine* contained a feature article about Skip titled "Skip Morris: The Man in the Painting."

Skip's [00:05:00] original fly patterns are tied and distributed by the Solitude Fly Company of Alhambra, California, and their current catalog contains about 30 of Skip's patterns. The Fly Shop in California, one of the major fly fishing mail-order houses, carries several of Skip's patterns in its catalog and its website. He's been the instructor on six videos and has worked in radio and television as both fly fishing host and celebrity guest.

Carol Ann is a fly fishing photographer, speaker, videographer, and artist illustrator, and she partners with her husband, fly designer and author Skip Morris, so on his fly fishing books, articles, and instructional videos.

Her Etsy store, [CarolAMorrisFlyFish](https://www.etsy.com/shop/CarolAMorrisFlyFish), features photos, artwork, and custom pieces that reflect her love of fly fishing. Over the past two decades, Carol's photographs and paintings have not only appeared in most of her husband's 21 fly fishing and tying books, but also on the covers of and

interior pages of such [00:06:00] magazines and books as Gray's Sporting Journal, Fly Fisherman, Yale Angler's Journal, American Angler, Fly Fishing & Tying Journal, and America's Favorite Flies.

She's performed her PowerPoint show, Fly Fishing Photography 101 on how to capture what you see all over the West in Washington, Oregon, British Columbia, California, New Mexico, and in the East in Michigan, Ohio, and at fly fishing clubs and sportsman shows and fly fishing expositions.

Skip and Carol Ann, welcome back to Fly Fishing Internet Radio.

Carol Ann Morris: Thank you.

Skip Morris: Thank you, Roger.

Carol Ann Morris: Thanks, Roger.

D. Roger Maves: Yeah.

Carol Ann Morris: Thanks for having us.

D. Roger Maves: Good to have you, good to have you back, both back. I mean, we've, uh ... Folks, we've had Skip on multiple times, and if you just type in, if you go on our website at the top, go to podcast archive and type, click on search archive and put in Morris, you'll see all the shows we've done. We did one with Skip, Fly Tying Made Clear and Simple; with Carol Ann, Photography: How to Capture What You [00:07:00] See Out There While You're Fishing; 500 Trout Streams; Fly Fishing Tips for Trout, Bass, and Panfish; Salmon Flies and Golden Stones; Large Bass and Bugs. So there you go. If you wanna hear more after night, tonight, and I'm sure you will, we've got lots from this very talented couples.

Well, good. Good to have you guys back. Tell me, this new book, Imposters from Stackpole I always like to see what Stackpole comes up with next. But how did this idea come about for your book, Imposters, and how did you decide to work together rather closely on this one, I think?

Skip Morris: You wanna go first or you want me to, Carol?

Carol Ann Morris: Oh yeah, go ahead.

D. Roger Maves: Okay. Well, about 12 years ago I decided that I'd always wanted to write literature. I decided if I was ever gonna do it, I better darn well do it, so I quit music altogether. I was a professional musician for a lot of years, and in fact I even wrote a column for about 15 years in a jazz guitar magazine.

But I quit music, and I practically [00:08:00] quit writing the how-to articles and books, not entirely, but almost, and just put all that time and more into trying to figure out how to write a, a true essay I could be proud of and that worked, and, you know, just came alive. And so I did that for a lot of years, and then I don't know how I got the fly idea.

Imposters, this book of essays, all the essays are anchored in flies, something about flies. Some of them are barely about flies, but somewhere at their base there is a fly that holds everything together. And then others are more fly-centered, but it's... I don't know exactly how I, so there's my long answer that really doesn't answer your question, Roger.

I don't know how I came about the idea of doing one on flies except that I suppose it's such a natural for me. I've written so many articles on fly tying and flies, and I've written quite a few books. I don't know, what is it, Carol? Nine, 10, 11? You have a memory still.

Carol Ann Morris: Um, as far as books on instructional-[00:09:00]

Skip Morris: Yeah

Carol Ann Morris: Books?

Skip Morris: Fly tying f- books about flies.

Carol Ann Morris: Yeah, it's somewhere in that category.

Skip Morris: There you go.

Carol Ann Morris: I mean, yeah. Something like that.

Skip Morris: Yeah. So that narrows it down. Anyway, yeah, so it's kind of a natural setup for me to do that, and I, I am fascinated by flies still after all these years. I mean, since I first tied my... So I tied my first fly somewhere around age 10 or 11.

And then since I have an artist wife, we just collaborated. It just made sense, and the, the publisher, Stackpole, they went for it. So there are a lot of drawings in that book, and, um-

D. Roger Maves: Right

Skip Morris: Yeah. I said 83, Carol?

Carol Ann Morris: There's 82. The 83rd one is a compilation of five different flies at the beginning of the book.

Skip Morris: Oh, okay.

Carol Ann Morris: It's that one, so yeah.

Skip Morris: Well, I was very close.

Carol Ann Morris: You were.

Skip Morris: That's almost within a percent.

Carol Ann Morris: Yes. Yes. Yeah.

Skip Morris: And so that, that's, from my perspective, that's how it happened, and it took me about, I don't-

D. Roger Maves: So did you write, uh, did you write the essays over a period of years and then compiled them for the book, or were they all [00:10:00] written specifically for the book?

Skip Morris: You know, some were already written, Roger. I guess as I say, I kinda, you know, gravitate toward flies. So I already had some written and then it took me about four years to write, to get all the essays cleaned up-

D. Roger Maves: Oh, wow ...

Skip Morris: and ready to go.

D. Roger Maves: Wow. Wow.

Skip Morris: Yeah. Yeah, it's-

D. Roger Maves: A lot of work ...

Skip Morris: trying to write lit, you know, make words do more than they were ever intended to do is, I find it at least, a huge challenge.

D. Roger Maves: Yeah, yeah, yeah. Well, good. Well, good. That gives us some insight on how it came about, an interesting approach, and fun to read. Yeah, it's nice tying the stories together with the flies. I think that's always great.

We had a question come in from James in Idaho, he says, "Skip, I've been following you since 1986. You've been wearing the same hat throughout. How do you keep it so clean?"

Skip Morris: Well, I hate to hurt your feelings, James, but I've been through a number of hats. I just, I just kinda like a certain style of hat, so that's probably ... [00:11:00] I tend to go for khaki, so they all-

D. Roger Maves: Yeah ...

Skip Morris: Kinda look the same. I admit that-

D. Roger Maves: Yeah ...

Skip Morris: Certainly. But, uh, that's how I keep it so clean, is I keep replacing them.

D. Roger Maves: Yeah. Yeah. Yeah. You guys forget about the next one. That's the type of thing I did on our, on our little agenda. So let's understand what makes a fly work, Skip. The title of the book is Imposters at the most basic level, were we really asking fish to believe when we put an artificial fly in front of it?

Skip Morris: You know, that's ... the one problem is nobody's been able to communicate with a trout so far, at least in language or anything that would give us a clear idea of how their brains work, but I can tell you what I think.

D. Roger Maves: No trout whisperers out there, huh?

Skip Morris: You know, I ... No, I mean, there is definitely an answer to that. It's just that we're so limited. We're humans trying to, you know, figure out the brain of a trout. Yeah. And I can't figure out most human brains at all. But I think I have a better lock on trout brains than human brains, actually.

I think there are two typical situations, and [00:12:00] this goes back to flies again, but you have imitative flies, and then when a trout takes an imitative fly, especially when it imitates something that the trout seems to be or is clearly focused on, because trout will certainly focus on one type of feed, then I believe they are taking it for another.

Whatever that is, another shad minnow or another stonefly nymph or another mayfly dun. Then there's the other side of it, which is attractor flies, and they're crazy flies, and they've gotten crazier. I mean, the Royal Coachman and then eventually the Royal Wulff were pretty crazy flies in their day, but now you look at all these Chernobyl ant variations, and they're just insane.

They're weird. And why does a trout eat those? There are a number of theories. I can give you one or two briefly, but one is curiosity, that here's this thing coming down that's strange, and so they come up and they bite it. The other reason they might bite it is because trout, [00:13:00] for example, a certain hatch comes off for two weeks every year.

By the end of a year, they don't remember that hatch, so they constantly have to be experimenting to find out if certain things are edible. And so if this thing comes along that they don't remember, s-a Chernobyl ant, and they go, "Well, it might be edible. It's kinda wiggling its legs like something alive," and so they try it.

And so you've got curiosity. You've got the need to keep exploring to find new foods and rediscover old foods. And there are other theories on top of that, but, you know, we probably don't wanna keep going on with that forever.

D. Roger Maves: Yeah, okay. Well, Don in Bozeman, Montana wrote in and he says, "Speaking of imposters, could you provide some insight into how flies which appear to represent nothing in nature seem to catch flies like crazy?"

And so maybe you could stem off of that about some of those crazy looking flies that we all use.

Skip Morris: Yeah. Well, and this ties into what I was just saying, of course.

D. Roger Maves: Right.

Skip Morris: Those are... He's talking [00:14:00] about attractor flies, and they have gotten crazier and crazier. I mean, the mop fly, you know. I mean, sometimes a fly just isn't appropriate. I used to do that with, well, I still do sometimes, with what we call glow bugs, and they're just this round, fuzzy ball of bright color that is supposed to look like a fish egg. And when there are fish eggs around, they work, but sometimes when there are absolutely no fish eggs around and none of them are the size of a glow bug, a glow bug can kill, just, just slay the fish. And I don't think anybody knows why. I gave those two theories, and there are others, but I will say this also, I find that maybe one third or one fourth of the time that attractor flies, unnatural flies, outfish imitative flies. And again, if somebody can read the mind of a trout, then I'd like to know why that is.

D. Roger Maves: Yeah. Yeah, that was kind of leads into the next question, which is some fly tyers become obsessed with making the fly looking exactly like the insect they're imitating. [00:15:00] How much does anatomical accuracy really matter to the fish?

Skip Morris: Yeah, it's... These are all excellent questions. I was about to say that's a great question, but they're all great questions.

I can tell you what I think, of course. That's probably why I'm at this end of the line. I think that really convincing semi-realistic flies may, with the smartest fish in the slowest, clearest water especially, have a slight edge, but if they do, it's slight. And you have to remember, I mean, maybe the, all that detail and all that precision can draw the fish's attention away from the fact that there's this big bend of a hook sticking out of it, you know? Which is

Carol Ann Morris: Mm-hmm ...

Skip Morris: Should be kind of a dead giveaway. But I really think that on the smartest fish, like spring creek fish that have been fished over a lot, they get tons of food, and they've been caught and released before, they're just, you know, they're edgy. They're, they've learned to watch out for anglers.

There might be an advantage, and I have designed flies that are [00:16:00] semi-realistic, and they really do catch fish. But on the other hand, there are some very crazy simple flies that I have used myself, I mean, just flies with a tail and some dubbing-

D. Roger Maves: Yeah ...

Skip Morris: To catch really smart fish. So this is part of what I love about fly fishing, is that you never have these simple, final, complete answers.

It's not as though four and four always add up to eight. In fly fishing, there's always a lot of doubt, and a lot of theory, and a lot of evidence to have, in favor of an idea, but then there's evidence to the contrary of the idea. And it's kind of what intrigues me about fly fishing. It probably drives some people who have to have simple, hard answers, probably drives them nuts, but I like the mystery of fly fishing, and it's never going away.

D. Roger Maves: Yeah. Yeah, I think about, and I think we've all had these days where, just for an example, you put on a pheasant tail, or one of these old patterns, or a hare's ear, and you fish [00:17:00] it for hours, and you catch fish on it, and it just gets more raggedy and ugly as you-

Skip Morris: Yeah ...

D. Roger Maves: But you don't take it off, you know? And it, it resembles-

Skip Morris: Yeah

D. Roger Maves: Absolutely nothing at one point almost. And you're still catching fish, right? You know, so yeah, go figure.

Carol Ann Morris: I think this really segues into something that Skip always talks about, these are really his ideas, but one thing is he talks about the elements of imitation, and there's five different elements, and you can talk about that, Skip. And then you also have a quote that you tell people that I think really works into the questions that are being asked right now.

Skip Morris: Well, yeah, you know, Carol makes a good point, and I'd say that even if she didn't because we have to live together. But, um, but she does actually make an excellent point, and I do have a rule.

I have a saying, and I, I have lots of other sayings, and they all got dumped 'cause they were all pretty useless, but this one's good. And it is, how you fish a fly is at least as important as which fly you fish. So in other words, if you [00:18:00] fish a, just a passable fly, one that barely I- you know, just looks so, sort of like what the fish are taking, and you fish it well, you'll probably do much better than if you have the absolute perfect imitation and you fish it poorly.

So how you fish a fly is just, again, it's even more important than the fly that you chose to fish.

D. Roger Maves: Right. Yeah.

Carol Ann Morris: And then the elements of imitation, Skip.

Skip Morris: Yeah. Well, let's see if I can remember those. I kn- That's my title for it, but I think most experienced fly fishers would agree that number one is action.

So this has nothing to do with the actual design of the fly, but, you know, if it's supposed to look like a minnow, it better swim like a minnow. If it's supposed to ride sedately like a mayfly as though it's unattached to a tippet, it had better ride that way or it won't imitate a mayfly, or the other fly won't imitate a minnow. So that's action.

Then there's size because trout especially are really sensitive to size sometimes. In fact, it's not uncommon at all. And then you get form, [00:19:00] so does it have the same form as the thing that you're imitating? And then you get into hue or what would ... shade, I guess, would be a better word. In other words, is it dark or light?

And then you finally get to actual color, which human beings being not trout, we tend to think that color is so important, but I think it's probably the least important of the five.

D. Roger Maves: Hmm. Interesting. Yeah, 'cause when you get down as it, especially with nymphs, gets lower in the water column, right? The color kinda disappears, I would think, right?

Skip Morris: That might be.

D. Roger Maves: These type of blues, reds, and ... Yeah, yeah. Um-

Skip Morris: Yeah, but I do think that if the insect is ... Even if they're up where they can see it near the surface, I think if the insect is light gray and the fly is light olive, you know, if, if the size is right and everything else, the presentation and so forth-

D. Roger Maves: Yeah

Skip Morris: Even a really cautious trout is gonna take it.

D. Roger Maves: Yeah. Yeah. Hang tight here, we're gonna take a quick break, and when we come back, uh, I got some [00:20:00] questions for Carol Ann here. So stick with me, and give me about 30 seconds. We'll be right back.

The Ugly Bug Fly Shop in Casper, Wyoming has been serving fly fishers in Wyoming and around the world since 1983.

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You're listening to Ask About Fly Fishing Internet Radio. We're talking with Skip and Carol Ann Morris about Imposters - The Flies We fish And The Fish They Catch. If you'd like to ask Skip and Carol Ann a question, just go to our homepage, at askaboutflyfishing.com, and use that Q&A text box to send us your question.[00:21:00]

Okay. Before I get back into the questions, tell me what you guys are up to now. You just finished this book, which was always, you know, a big project and a lot of work, I know. But are you guys speaking? Are you fishing? What are you up to in the fly fishing world?

Skip Morris: What are we up to, Carol? Do you remember?

Carol Ann Morris: Well, we just got back from a couple weeks in Montana. I've been working on getting Skip's, the kind of our combination websites, Skip Morris Fly Tying, that up to date, my own website, and the Etsy store, it, which is taking a ton of time because there's 82 illustrations. So I'm putting all that together, and we're fishing locally too. That's the other thing. We were just out for sea runs the other day with a friend.

Skip Morris: Sea run cutthroat trout.

Carol Ann Morris: Yeah.

D. Roger Maves: Oh, nice.

Carol Ann Morris: Sea run cutthroat trout.

D. Roger Maves: Nice.

Carol Ann Morris: And that was a ton of fun. It was a beautiful day, so you know, it just keeps, we keep marching forward. We have another... There's gonna be another essay that we're gonna [00:22:00] do for Big Sky Journal that's coming up for their fly fishing issue next year.

So there's a lot-

D. Roger Maves: Nice ...

Carol Ann Morris: on the docket. Yeah.

D. Roger Maves: Yeah. Yeah. Well, tell everyone how they can follow you on your different websites and Etsy again. Uh, what, what are-

Carol Ann Morris: Oh, okay. Sure ... yeah. So the Skip Morris Fly Tying website has been up for a number of years. It's got a, you know, probably 150 pages or something on that with a free fly proportion chart that people can download that's really helpful just to get trout flies in the proper dimensions and stuff.

That's something Skip put together. My new website is, it's a long name, but I really think if you just type in Carol Ann Morris, either fly fishing or artist, it'll come up. It's Carol Ann Morris Fly Fishing and Nature Artist. And then the Etsy store is CarolAMorrisFlyFish. And-

D. Roger Maves: Okay ...

Carol Ann Morris: so that has, that one I was putting up so that if people wanted a signed copy of the book, [00:23:00] all the artwork has an option under it to select only the book, and we'll sign it for you. So there's that.

D. Roger Maves: Great. Great.

Skip Morris: Yeah. And I've been fishing and writing. That's about it. Fishing, writing, you know, sleeping, eating, whatever, but- ... mostly fishing and writing.

D. Roger Maves: Okay, good. Good. Good for you. Well, you guys are quite the team. Well, Carol Ann, you just brought up dimensions of flies and so forth. Skip said in the book, he said that the two

of you checked the dimensions of the fly drawings with a draftsman's divider so the tails, wings, hackles, thoraxes, and other components would have correct proportions.

Why was that level of accuracy important to you, and how difficult is it to draw a fly accurately enough that a fly tyer could actually learn from the illustration?

Carol Ann Morris: Yeah, that particular thing about getting those, everything in proper proportion was Skip's idea. And the mainly the thing [00:24:00] is that since we d- weren't doing photographs, we wanted to get something that people actually knew what the fly looked like. 'Cause, you know, different tyers can tie different, the same fly and they can look vastly different. So we wanted this as close to the proper proportions as we could get. And kind of the way we did that was Skip would do an initial drawing measuring everything out, the hook, the gape, the shank, whether it was a, you know, straight eye, down eye, the bend of the hook, whether it was a dry fly hook or a nymph hook.

I overemphasized the size of the hooks just to show that a nymph hook is thicker, but you really can't tell when you look at it, you know-

Skip Morris: It's not much ...

Carol Ann Morris: Holding it in hand. But in the drawings they're thicker to, to emphasize that it's a nymph hook. And then so he would draw an initial drawing with this is how long this needs to be in relation to the shank, the body needs to be like this, the thorax.

And then I would go off on my own and do my best to [00:25:00] replicate that, and then have him, then bring it back to him. I couldn't really have him looking over my shoulder 'cause it makes me really nervous. But it's, it's kind of a way around that, you know? I'd go do it. He'd come back and say, "You need to adjust this or that," and then I would go and do that, and then we'd come up with something that he approved in the end.

So we felt we could really look at that drawing and be able to imitate it really closely.

D. Roger Maves: I get this picture in my head of Skip over your shoulder with a huge magnifying glass.

Carol Ann Morris: Yeah, it can be intimidating.

Skip Morris: No, I know better than to do that.

D. Roger Maves: "Did I approve it or not?"

Skip Morris: Well, it wasn't, it wasn't like a judge, you know, whacking my gavel. I... We would just go over it together and say, "Well, do you think that's about or that's close enough?" And-

D. Roger Maves: Yeah. No ...

Skip Morris: But we, I was pretty picky about it because, you know, fly tyers need that, and the book is a book of essays and art. But at the same time it has the fly dressings, so if they wanna [00:26:00] tie 'em, they needed to see the proportions, I felt.

D. Roger Maves: Yeah. Well, along those same lines, Caroline, did you find that when drawing a fly it forces you to notice details about its proportions, materials, or construction that even the person tying it might overlook?

Carol Ann Morris: Oh, absolutely. That kinda goes with everything. When I was doing... You know, when I do a lot of photography or if I'm doing a lot of drawing, there's things that you don't really even think about until you're looking closely, and one of those that was really hard to capture was peacock herl.

D. Roger Maves: Oh.

Carol Ann Morris: And, um, a number of the flies, you know, every time I'd get one with peacock herl, I was like, "Oh, no." Oh. 'Cause we've got shine, and we've got, you know, just all these little tiny projections off the herl. And I mean, I think that's something that I could study for a while and get better and better, but it was kinda like I have to call that good enough 'cause there's a deadline, you know? So, but that one was tough. And so you start seeing things. I mean, [00:27:00] certain things like ribs and the shine on the rib, dubbing, not too hard to do. Anything bigger, like hackle. When you get into things like- The Morris Minnows, where they're just using a really shiny- Mylar material, and you have to have three layers of it, that took a very long time to do.

D. Roger Maves: Mm.

Carol Ann Morris: And kinda interestingly enough, the Griffith's Gnat, that one, uh, this little tiny fly was so hard to draw because of that peacock herl. It was just-

D. Roger Maves: Yeah, I bet.

Carol Ann Morris: I, I kept trying over and over like, "This just doesn't look right," you know? I mean, I spent hours on that one. And there were some of the other ones, you know, some of the big ones like Rainey's Grand Hopper or even like Joe's Hopper or some of the, the hopper flies, not as tough as the Griffith's Gnat.

Skip Morris: Yeah, complicated flies.

Carol Ann Morris: Yeah. Yeah.

D. Roger Maves: Well, I can imagine that, you know, the peacock herl is, it's such a unique material. I [00:28:00] mean, it's beautiful, and it's tiny, and the reflections, and I can imagine that that would be very difficult.

Carol Ann Morris: Yeah, it's, it's the iridescence of it too because-

D. Roger Maves: Yeah, yeah ...

Carol Ann Morris: So now you have a black-and-white drawing that's gotta have the impression at least of a shine and of different shades in it.

D. Roger Maves: Mm-hmm.

Carol Ann Morris: And it just, it just got... I mean, there's so many things I discover when I start looking really deeply at something, even when I'm drawing insects, that I thought-

D. Roger Maves: Yeah ...

Carol Ann Morris: "Oh, I never saw that before." So yeah.

D. Roger Maves: Did you, were you working in pencils and charcoal or ink or what medium, what kind of medium?

Carol Ann Morris: Oh, it was, it's graphite, so it's pencils. And I was using, I looked at some kinda Derwent pencils that had anywhere from... I'm trying to think of how many. I think there's 12 different grades of graphite in it. So it's, so you don't, so you're using some that are really hard so you get kinda that soft look, and then it works up [00:29:00] to a very bold, uh, like an 8B that's really dark that you don't have to...

It doesn't take much effort to get the shading in. So there's all those gradations that I could use. It was quite fun actually to work with.

D. Roger Maves: Hmm.

Carol Ann Morris: Which for me as an artist, I've always drawn as a kid, and I, somewhere along the line, I ran across a magazine article that really kinda h- gave me a little more confidence in that, in that they said most, when you divide artists up, either you can draw or you can paint.

And I've always struggled with watercolor. I'm much better now, but I had to really work at that. But they said most people are gonna be in one category or the other, and I'm sure there's people out there that can do both very well. I wasn't one of them, but drawing was something that was very easy for me-

D. Roger Maves: Yeah

Carol Ann Morris: Overall.

D. Roger Maves: Yeah.

Carol Ann Morris: Yeah.

D. Roger Maves: Interesting. Yeah, I can see how that one is very fluid and one is very precise, it seems like, in many ways. Um-

Carol Ann Morris: Yes.

D. Roger Maves: Yeah, yeah. Um-

Carol Ann Morris: Yeah, and detail is something that [00:30:00] actually both Skip and I are really keyed into. I'm very visual.

D. Roger Maves: Mm-hmm.

Carol Ann Morris: And he really is too, as a craftsman, as a designer of flies, he's really looking at a lot of details. Yeah.

D. Roger Maves: Yeah, yeah. Skip, in The Promise, The Beaver and The Branch, which is one of your essays, an apparently insignificant piece of water turns out to be much better than you expected. What can that experience teach us about learning to read water without prejudging it?

Skip Morris: Uh, another excellent question. Where are you getting all these? These are great.

Well, you know, that is one thing about fishing trout streams. It's true, too, of smallmouth bass water, in fact, perhaps even more so, but when I fish a trout stream, I actually kind of have a knack, I think, for finding those odd places that everybody misses, not everybody, but most people miss, and, uh, maybe it isn't a knack, maybe it's just an interest in that, [00:31:00] but I tend to find trouts a lot of times in some really odd places that certainly don't qualify as classic, like a tail or a head of a pool or a riffle or a run.

But, you know, the trout don't know about riffles and runs and pools. They just know- ... where they're comfortable and where they feel safe and where there's food. And so that's... I try to think that way. But, you know, you also have to experiment because that's what happened that day. I was sort of forced to experiment because Carol chose the main river, and then you have to read the essay to get the whole story, but I ended up with this little ribbon, uh, of slow water that didn't look like anything, and yet it seemed to have just enough depth and just enough cover, and the trout liked it.

And the main river, most of the volume of the river, Carol just couldn't find a place where the fish could hold. And over on my little ribbon, I found quite a few fish, really nice ones, some of them. But that's the kind of thing, you know, you can use your judgment, and then don't over trust your [00:32:00] judgment.

Don't write things off too quickly, I guess is the moral of that story. If something might even possibly have fish, it might be worth trying a couple of casts to see if it does hold fish, even if it's some weird looking or unpromising spot, 'cause it might, and if it does, you'll probably learn something, maybe not something that you can quantify, but you'll learn something. There'll be something that kind of gets into your head and into your gut that will help you in the future.

D. Roger Maves: Yeah, I know. So many times, you know, I look at a piece of water, you're floating by in a boat or you're wading a stream, and you go, "Oh." I mean, there's gotta be a fish there, right? There's just got to be.

Skip Morris: Mm-hmm.

D. Roger Maves: I mean, it's so fishy looking, and then nothing. You know? And then-

Skip Morris: Yeah, that happens, too.

Carol Ann Morris: Yeah.

D. Roger Maves: And then you float through-

Skip Morris: You bet ...

Carol Ann Morris: and you, you put a fly right perfectly, you're drifting through, and you go, "Darn, nothing." And then you lift- ... you lift to back cast, and you're hooked [00:33:00] up, you know?

Skip Morris: Oh, yeah. Well-

D. Roger Maves: It's like on the lift.

Carol Ann Morris: Yeah.

Skip Morris: We've all been there.

D. Roger Maves: How many times did that happen? Yeah, yeah. It's like ... But, um, yeah- Well- ... it works both ways, right? It can look very fishy, not be, and, and not look fishy, and be very fishy, right?

Go ahead, Carol.

Carol Ann Morris: I was just gonna say, I, you know, I've fished with Skip now since we started fishing together in '91, so I've seen a lot with him, and a lot of it is just like it is with anything that you're really good at, is just doing it a lot, experimenting a lot, and your intuition that just really picks up when you do it over and over.

And I just remember this one time we were fishing the Missouri, and it was really tough fishing conditions. There were a lot of people on it, and not a lot of people catching fish. And this one area that we were in, I was taking photographs, and I was watching Skip, and he picked three really nice trout out of that river when nobody e- people were floating through, there were people that were wading.

Nobody was catching fish. And I went to him and I asked him, "What, [00:34:00] what is it, how did you figure that out?" And he said, "All I saw-" was a change in the water over this spot where it looked like there was a shelf and that the fish could be holding there. And I swear I looked at that spot and I'm like, "That's something I could have completely overlooked," because you're looking at just the water's surface.

D. Roger Maves: Mm-hmm.

Carol Ann Morris: And he could see enough of the change that he put his fly in there, and he picked out three really nice trout. It was pretty amazing. But that's where-

D. Roger Maves: Yeah ...

Carol Ann Morris: Intuition, you know, and experience.

D. Roger Maves: Yeah.

Carol Ann Morris: Yeah.

D. Roger Maves: Yeah, there's that, I don't know, it's not a gut thing, but it's a... Yeah, it's... There's just something with some people that, with different things, not just fishing. You know what I mean?

Carol Ann Morris: Right.

Skip Morris: Yeah,

Carol Ann Morris: Exactly..

D. Roger Maves: That are, are just so intuitive about what they do, and it, and other people will look and I look and I go, "Wow, how did you know that?"

Carol Ann Morris: Yeah.

D. Roger Maves: "Or how did you do that?" You know? I mean-

Carol Ann Morris: Exactly.

D. Roger Maves: And, but yet they have something we all, others don't. And we all have those things, it's just we don't all have the same things.

Carol Ann Morris: With [00:35:00] different ... For sure.

D. Roger Maves: Yeah.

Skip Morris: Yeah.

D. Roger Maves: Yeah

Skip Morris: For sure. .

D. Roger Maves: Yeah.

Skip Morris: And again, I've been skunked, believe me.

D. Roger Maves: Oh, yeah. If you haven't been...

Skip Morris: Well.

D. Roger Maves: Yeah, I, I wonder.

Skip Morris: But I mean, not just once or twice.

D. Roger Maves: Yeah, right.

Skip Morris: Right.

D. Roger Maves: Yeah. ,

Skip Morris: I'm not a miracle worker.

D. Roger Maves: Yeah, yeah. Uh, Carol, in your chapter opening illustrations don't simply show flies, they often combine fly with fish, insects, anglers, wildlife or scenes from the essay.

For example, the opening illustration for The Promise of Beaver and The Branch brings together the trout, beaver, insect, branch and fly. How do you decide which elements of Skip's stories should become, you know, a visual story that you can illustrate?

Carol Ann Morris: Yeah, you know, these things, I kinda mentioned I'm very visual. And so when I read a story and when I've read story, I read a lot as a kid and I'd read these storybooks, and I'd see the pictures that go with them, and I thought it'd be so cool to do that. [00:36:00] And I think I was primed for it over the years doing just illustrative drawings for, to illustrate a technique or, you know, or something else in Skip's fishing books.

But what my mind goes to is the elements of the story that are very interesting. I think anybody that reads it and any artist that would read it may come up with something different, but The Promise of The Beaver and The Branch, it just... I was there when, obviously, when all that happened.

D. Roger Maves: Right.

Carol Ann Morris: And that's just the image that kinda came up. The beaver was the shock at the end, you know, with his branch. And it just, I think I've looked at enough art over the years and liked, 'cause I'm really, um, intrigued by design, which is just the way the elements work together to make a story. So, you know, color composition and light composition definitely.

So, you know, when I made that particular drawing, I wanted the [00:37:00] eye to go with the beaver, but also the two eyes are opposite corners of the trout and the beaver, so it kinda draws your eye through the picture. So there's all these elements that kinda come in. Again, with me it's a little bit instinctual because I've looked at so much art and I know what I like, and-

D. Roger Maves: Mm-hmm

Carol Ann Morris: So I'm picking out those parts of the story that really resonate with me-

D. Roger Maves: Yeah, yeah ...

Carol Ann Morris: To illustrate them. It kind of comes back to, we were looking at *The Wind in the Willows*, and, that children's book, and those kinds of illustrations where they really picked out a part of the story to stand out to give you a visual.

D. Roger Maves: Yeah.

Carol Ann Morris: So I try to kinda do that.

D. Roger Maves: The, I can relate to that. I just spent the past week taking care of my five-year-old grandson and my two-year-old grandson. Um-

Skip Morris: Wow ...

D. Roger Maves: And-

Skip Morris: Oh, man ...

D. Roger Maves: uh, uh, yeah.

Skip Morris: And you're still, you're still awake.

D. Roger Maves: You, you guys should send me an award or something or ... But [00:38:00] I read-

Skip Morris: I took care of my- ...

D. Roger Maves: So many children's books, and the favorite seemed to be-

Carol Ann Morris: Yeah

D. Roger Maves: *How to Babysit a Grandpa*. Uh, and, uh-

Carol Ann Morris: Yeah, that ...

D. Roger Maves: But the illustrations in those are, are sometimes incredible in those children's books.

Carol Ann Morris: Right, they are.

Skip Morris: Yeah. They,

Carol Ann Morris: They really are.

D. Roger Maves: I love 'em.

Carol Ann Morris: Like Paddington Bear and some of those, yeah.

D. Roger Maves: Yeah, so yeah, I can relate. Time to take a quick break here, so hold on, folks, and we'll be right back, and we'll talk more about flies and fishing, so hang tight.

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Speaking of which, Skip and Carol Ann, I have one in here. It's a rather long one, but I wanna take the time to present it to you because Greg, Gregory Goff in South Carolina spent a lot of time writing it, so-

Skip Morris: Oh ...

D. Roger Maves: Hang tight [00:40:00] and listen closely. Okay? He says, "I have encountered the, uh, issue of fishing attractor flies or junk flies as my brother-in-law in Montana refers to them."

"My brother-in-law told me years ago not to bring any of my southeast flies to Montana because the trout would not bite what they did not recognize. Well, I took the opposite of his advice. I brought several subsurface attractor flies, such as brass bead head green weenies," "hot pink squirmy worms, blood red squirmy worms, and wee willy wigglers."

"I fished them in tandem using nymphing technique. Result, multiple trout in less than 30 minutes on the Yellowstone River and Bighorn River. My brother-in-law extended a half-hearted apology. I then offered my theory. My theory is when an angler offers a fly that the trout have never seen before, the new fly will get the trout's attention and arouse curiosity."

There's your curiosity, Skip.

Skip Morris: Yeah.

D. Roger Maves: "Hence, the strange new fly [00:41:00] will incite at least a curiosity bite. I have experienced this situation too many times to count. Plus, the brighter the attractor fly the better. I suggest chartreuse, hot pink, bright red, and bright orange. What is your point of view on what I've written?"

In closing, I'm scheduled to fly to Montana on September 2nd. My brother-in-law has stated that the Bighorn is definitely a likely option due to its proximity, but more interestingly, he wants us to fish the Madison near Ennis, Montana. I've never fished the Madison. My brother-in-law has only fished it once, maybe twice in his life, but not within the five years.

Any advice?"

Skip Morris: Oh, boy.

D. Roger Maves: Comments, comments, criticisms, suggestions are welcome.

Skip Morris: What was the name of that fly, that last one? Was it the green weenie or something?

D. Roger Maves: The last one, uh, uh-

Skip Morris: The little green weenie ...

D. Roger Maves: No, Wee willy wiggles. wee willy wiggles.

Skip Morris: Oh, Oh.

D. Roger Maves: Whatever those are.

Skip Morris: Wee willy wiggles.

D. Roger Maves: Yeah. [00:42:00] You there?

Oops

Okay.

Skip, I see you there

Carol Ann Morris: Yeah, can you hear us?

D. Roger Maves: Yeah. You both dropped off at the same time.

Carol Ann Morris: Yeah, something happened I think on our end. I'm not sure.

Skip Morris: Yeah, I think I did it.

D. Roger Maves: Yeah.

Skip Morris: I don't know what I did, but are we on the air?

D. Roger Maves: Yeah, both of you are on the ... Yeah, you're back. All right, Tom's supposed to be the tech guy.

Skip Morris: Okay. Well, let's see. We were talking about that fly that I don't wanna ever see.

D. Roger Maves: The wee willy wiggler.

Skip Morris: And then he asked for some advice on, was it the Bighorn?

D. Roger Maves: Madison. Yeah.

Skip Morris: The Madison. Yeah, I've only fished that one day in my life. I fished a lot in Montana, we go there almost every year, but for some reason we don't end up on the Madison, so my advice is don't look for advice from me.

D. Roger Maves: Go to Kelly Galloup's shop on the Madison. They can help you out there.

Carol Ann Morris: There we go.

Skip Morris: There you go.

D. Roger Maves: Yeah. Yeah. Um-

Skip Morris: Kelly knows his, his stuff.

D. Roger Maves: Yeah. Yeah. So I think-

Skip Morris: So what was the rest of the question? Oh, it was about flies and [00:43:00] whether-

D. Roger Maves: Curiosity, probably ...

Skip Morris: Whether his flies would work in Montana?

D. Roger Maves: Well, I think it's more about the curiosity of, uh, you know, flies they haven't seen before working in a, a whole new environment.

Carol Ann Morris: Right.

D. Roger Maves: Yeah. And I think-

Skip Morris: Yeah, and that, that ... Oh, go ahead. I'm sorry. I didn't mean to cut you off, Roger.

D. Roger Maves: No, I, I think you had kind of addressed this earlier and kind of agree with him, I think, about that.

Skip Morris: I do agree with him. I would also add that flies get popular, and then fish get used to them. They start to recognize them.

Nobody can prove it, I can't, but I really believe it. The smart trout start to go, "Oh, look, a Copper John." And it's a good fly, but when they see enough of them, or a Royal Wulff or something. So then you bring some flies that haven't been fished in that area or that nobody's fishing practically, old flies, obscure flies, weird flies you make up, whatever, and then the trout go, "Huh."

And then maybe they try that one. So

D. Roger Maves: Yeah.

Skip Morris: Yeah. I [00:44:00] think there's value in keeping and changing out your flies, trying flies that aren't popular or commonly fished.

D. Roger Maves: Yeah. Yeah. There was another question that came in on the internet here. Jeff in Las Cruces, New Mexico, "How important is underwater photography in your studies of fly patterns and why they work?"

Skip Morris: Hmm. Underwater photography I haven't done. I've certainly looked at flies in a bathtub and in the water and from the side view in an aquarium, but no. I think there could be value in underwater photography, but, uh, not ... I haven't gotten to that point. I just look.

Carol Ann Morris: I do-

D. Roger Maves: Yeah ...

Carol Ann Morris: I do have a comment on that.

There was a video that Rick Hafele and I watched one night that was really illuminating. So it was underwater video of, um ... And they put ... It, it was interesting 'cause they put a stake down in, like, this back eddy. So the currents were going different directions, and they put [00:45:00] ribbons on this stake. So you could see that the current was going in different directions.

It was swirling around. And there was a trout down there feeding, and it was feeding only on molted stonefly nymphs, so they were white.

Skip Morris: Yeah.

Carol Ann Morris: They were white, and he was selectively feeding on that. And that video really opened my eyes to, you know, just be a little more broad-minded about... Because some of those things, you don't see the molted ones so often, you know?

Not, not out. You're usually seeing them when they're coming out to hatch, but they're different colors, and this, these were white, so it was selectively feeding on white insects.

D. Roger Maves: Wow.

Skip Morris: Yeah, and the other thing that you said about the way this guy put these stakes in the bottom was interesting because it's right out in the middle of a riffle, not an eddy like that you would see along the side of a river.

And here right at the bottom of the river, this behind this boulder, the current at the bottom was actually going upstream.

Carol Ann Morris: Yeah.

Skip Morris: So the trout were [00:46:00] facing downstream into the current. I mean, you don't expect that, and you don't think about that, but that shows you how little we know about trout-

D. Roger Maves: Yeah ...

Skip Morris: And other fishes and their environments.

Carol Ann Morris: And wa- water currents and all that.

Skip Morris: Yeah.

Carol Ann Morris: Yeah. Yeah, it was really illuminating.

D. Roger Maves: Yeah. I did an interview with Ralph Cutter, uh-

Skip Morris: That's who did that video, I think ...

D. Roger Maves: Yeah, Fish Food was his book, I think. But in talking with him, and he did a lot of underwater observation, but it's kinda like what we've been talking about all evening, is that in the case of Carol Ann's, you know, viewing of that video, it was selective.

But he said a lot of what they took in their mouth was just could be dirt, sticks-

Carol Ann Morris: Yeah ...

D. Roger Maves: All kinds of stuff.

Skip Morris: Yeah.

D. Roger Maves: That they're just- Yeah ... trying it, and if it turns into food, great. If not, it's out of there.

Carol Ann Morris: Yeah.

Skip Morris: Yeah.

D. Roger Maves: It was quicker than it came in. In and out,

Carol Ann Morris: Yeah.

D. Roger Maves: And his whole thing was that it was about sometimes it doesn't matter what the fly is as long as it's in front of them.

Again, which you had said earlier. [00:47:00] And then the other thing is that sometimes it doesn't even have to look like a bug, 'cause it's just coming by so fast that they have to try it or, or miss it.

Carol Ann Morris: Right.

D. Roger Maves: Um, but that's a lot of what he observed in his, you know, underwater photography. That- So I thought that was interesting.

Carol Ann Morris: Yeah. Right, and that's really interesting because that actually goes back to what Dave Hughes and Rick Haefeli, when they were fishing this one creek, Dave was up on the side watching Rick nymph this section of water. And they were trying to see what, you know, 'cause he had a strike indicator on, and the indicator wouldn't move, but they would see the trout take the fly in and spit it out quickly.

D. Roger Maves: Yeah. Yeah.

Carol Ann Morris: And so it kind of goes back to what you're saying about these trout being down there trying a little bit of everything, but they spit it out really quickly. So it kind of goes back to what they were saying after they did their little experiment, was set more often than you think you need to.

Skip Morris: Yeah.

Carol Ann Morris: And don't watch the indicator only.

D. Roger Maves: Right.

Carol Ann Morris: Just set. Yeah. Try it.

D. Roger Maves: Yeah. [00:48:00] Yeah. Yeah, everybody says you just-

Skip Morris: Yeah, sometimes you just set on in- Oh, go ahead.

D. Roger Maves: Yeah, y- yeah, set on instinct, right. Yeah, I mean, you know, everybody that I've talked to says we miss more fish than have any-

Carol Ann Morris: Yeah ...

D. Roger Maves: Idea of because they've-

Carol Ann Morris: Right

D. Roger Maves: Taken it and spit it out, so, um.

Carol Ann Morris: Yeah.

Skip Morris: I think that's true in nymph fishing. I really do.

D. Roger Maves: Yeah. Yeah, and I think the other thing is, like, I guess when you start to put all these pieces together, it's like what Carol Ann said, okay, selective, uh, being selective with the nymphs going by. Now, you know, on the surface that's a different story, but the nymphs are coming by pretty quickly underneath.

So at times they might be selective, at other times there might not be anything to be selective about, so they're trying everything. It's like a smorgasbord, right? Right. Right. A little of this- Yeah ... a little of that, and see which tastes good, and if it's good I'll eat it, if not I'll let it go. But, um-

Carol Ann Morris: Yeah

D. Roger Maves: Yeah, another mystery, right? Right.

Skip Morris: Well, and I think even on a, on really rich waters when there's a hatch, when there's a bunch of the same identical [00:49:00] insect all migrating to metamorphose from an underwater insect to an insect of the air, then the fish are especially gonna be really particular. They're really gonna hone in and identify one of them or two of them as food, and then just zero in on only that insect.

But then most of the time there's no big hatch going on, and the fish would starve if they didn't grab what came by.

D. Roger Maves: Right. Right. Yeah. They've gotta eat. Yeah. Right. Yeah.

Skip Morris: So that, that just supports what you're saying, I think, Roger.

D. Roger Maves: Yeah. Yeah. I'm gonna jump to, 'cause you mentioned, uh, Rick Hafele, and, um, James in Idaho, who had asked the question about your hat earlier.

Uh, he says, "Your buddies Dave Hughes and Rick Hafele, what have you learned from them over the years to become the great fly fisher and tyer that you are today?"

Skip Morris: Uh, let's see. What have I learned from Rick and Dave? Uh, it's, it's overwhelming to learn from Rick, because-

D. Roger Maves: Yeah ...

Skip Morris: [00:50:00] Rick knows a ridiculous amount about insects.

I have actually learned a lot, but there's so much that went by that I didn't, you know ... I guess, how many hairs there are on the foreleg of a, what, baetis something or other. I- That stuff's beyond me.

D. Roger Maves: But Dave,

Skip Morris: Yeah. You know, and I, and it doesn't concern me greatly either, actually. They can have all the hairs they want.

But I have actually learned a lot about insects just kind of hanging around Rick and asking him questions. He's ... I've used him as a source for a lot of years. If I have doubts about something and I can't find the answer, or I just want confirmation, he's always been very generous about that.

D. Roger Maves: Mm-hmm.

Skip Morris: And Dave and I fish together, eh, fairly often, for sometimes for pretty good size periods of time.

I think one of the things I finally learned from Dave- And I should have learned this a long time ago, 'cause Dave and I have been fishing together since the '80s, since before I met Carol, and he always has been writing about soft tackles and wet flies, and I just never [00:51:00] quite got over the fence and tried them.

And now I'm an absolute believer in wet flies and soft tackles, but particularly wet flies. He wrote this, he wrote that there are a lot of caddisflies-- well, not a lot of, but there are quite a few of the species of caddisflies, the females come back to the water and swim down or climb down and then get, of course, get pulled off of what they're climbing on by the current to lay their eggs, and they've got wings. So they're a wet fly. They look just like a wet fly, and they swim down or climb down, lay their eggs, and swim back up.

And then there are a number of mayflies, I mean, a lot of them. In, in fact, western mayflies, it's a number of the most common mayflies. Pale morning duns often do it, green drakes. There's a long list really out of the western common mayflies.

A good percentage of them escape their shucks before they reach the surface. Now, I wouldn't do it if I were a mayfly because I think it's a [00:52:00] ridiculous idea. Why do you want wings underwater? And that's the concept that kept me from using wet flies after I messed around with them when I was a kid. And now last, I don't know, six, eight years, I've been fishing them a lot.

And a lot of times... In fact, this happened in Montana on this last trip. Had an evening rise. Friend of mine was fishing a good dry fly and fishing it well, and he was not-- I think he finally got one strike, and there were fish rising everywhere, and it was kind of a tight spot. And I just watching him, trying to stay out of his way, and he said, "Try your wet in there."

And I started hooking fish like crazy.

D. Roger Maves: Mm.

Skip Morris: Wet fly, slowly swung, looks like a mayfly swimming up with its wings out, or it looks like a caddisfly swimming up or swimming down, and it really can be deadly. And I don't do it quite the same way that Davey Watton does. He tends to fish a bunch of wets and kind of search the water.

D. Roger Maves: Right.

Skip Morris: I usually use a wet fly when I have a rising trout that won't come to a, any kind of a floating fly, a half floating emerger or a full floating [00:53:00] fly. I'll swing a wet at them, and a lot of times that makes a difference. Now, I'm not saying people should throw away their dry flies. Dry fly can certainly be better than a wet, and there are plenty of situations where a dry is the only fly that makes sense, like mayfly spinners that have fallen on the water Caddisflies that are dropped on the water, females to lay their eggs, same with stoneflies. So there are lots, you know, terrestrials, ants, grasshoppers, they fall in the water. They're floating, so that makes perfect sense, and sometimes, certainly a lot of times, on a emerger that half floats or even fully floats can be very deadly on rising trout. But when those things aren't d- when they aren't deadly on rising trout, I often find that a swung wet fly is j- k- is r- it really works.

D. Roger Maves: Yeah, that's really interesting.

Skip Morris: So that's something I got from Dave.

D. Roger Maves: Yeah, yeah, yeah.

Skip Morris: Eventually.

D. Roger Maves: Eventually.

Skip Morris: Yeah, it only took me, like, decades, but I got there.

D. Roger Maves: Well, that, and then you, yeah, some of these people, the way, like Davey, [00:54:00] you know, I've interviewed him on wet fly fishing, and yeah, uh, I mean, he's done that his whole life, you know?

Skip Morris: Oh, yeah.

D. Roger Maves: And yeah, it's ... He knows that intimately, let's put it that way.

Carol Ann Morris: Yeah.

D. Roger Maves: That wet fly-

Skip Morris: Oh, he really does. I mean, one thing that he does is he keeps his rod tip up, whether it's an upstream soft tackle, which he believes that's how soft tackle should be fished, and I actually agree with him, or whether it's a downstream swung wet, he keeps his rod tip up.

This puts a belly or some slack, kind of a hanging slack in the line, and that means that when the fish takes the fly, goes up to suck it in, you know, shoot the trout blasts a little bit of water through its gills to suck in the fly, the fly goes in because there's that lack of resistance. There's that hanging line-

D. Roger Maves: Ah

Skip Morris: That's putting almost no resistance, and so when the fish takes ... I mean, I, I started using that, and my percentage of hookups on, solid hookups on a wet fly just skyrocketed.

D. Roger Maves: Wow, [00:55:00] that's a good tip.

Skip Morris: And that's a-

D. Roger Maves: I don't remember him telling me that.

Skip Morris: Yeah, I got that from Davey.

D. Roger Maves: Wow.

Skip Morris: Yeah, I got that from Davey.

I spent quite a bit of time sort of dissecting his brain for this essay book-

D. Roger Maves: Yeah ...

Skip Morris: And for some articles and things.

D. Roger Maves: Yeah, and sometimes people that are really good at, are at that and have been, done it so long- don't always tell you those little things 'cause they just do it. They're not thinking about it.

You know what I mean? Right. Yeah. I learned that early on when I went to, um, when I got out of school for photography and I went to teach a basic photography class. And you've probably done this in your books too, Skip, is that you have to rewind. You know what I mean? You, you have to remember all the things you've learned so that you can teach them again.

Carol Ann Morris: Yeah.

D. Roger Maves: Because you-

Skip Morris: Yeah ...

D. Roger Maves: you're past that point of the basics, right? And it's not easy to go back there, and I think a lot of the things these expert fly fishing people do is like that. I mean, it's natural. I've been doing this for years, and I don't even think about [00:56:00] that little belly, but there it is, um, one of those secrets that you dug out of them.

Which I'm gonna have to remember that one. That sounds like a good one.

Skip Morris: Well, you know, I think that's absolutely true. I think, you know, this has been my experience both as a musician, because I've taught guitar, I taught it at college, and, and as, especially as a teacher through my books and through clinics and all the things that I've done, I have found that some people are great at doing and horrid at teaching.

It's hard to be good at both because I think especially as you say, Roger, you get ... You learn things and then you basically forget them. They just become part ... They become instinctive. And so when you go back to a beginner, you've got to be able to inhabit their skin again, the same as it was for you when you were starting out.

And then if you can do that, then you can, I think, is a big, an important quality in being a good teacher is to be able to do that.

D. Roger Maves: Right. Yeah, I agree. I agree.

Skip Morris: And a lot of people can't. They can ... They're amazing musicians or, or killer fishermen, and if they try to [00:57:00] teach somebody else to play the guitar or fish, that person would just be lost.

D. Roger Maves: Yeah. Yep. I've experienced that over the years in a business situation I was in, and it wasn't until I went out and saw this guy teaching what he was supposed to be teaching that I realized he couldn't do it. But he was excellent at the, the programming. He, he ... His was computer programming, and he was excellent at that and brilliant, but he couldn't teach anybody anything.

So. Yeah. Yeah. Yeah. Uh, but I, I had to go watch, you know, and see for myself. Yeah. But yeah. Yeah, I mean-

Skip Morris: Yep ...

D. Roger Maves: That's, that's it. That's why we have some really good teachers out there. They're really good at what they do. Um-

Carol Ann Morris: Yeah ...

D. Roger Maves: I wanna just address this one really simple question, I think, from John Bennett in Ohio. He says, "I'm a new fly tyer. What pattern is a good start for me for an imposter pattern?"

Skip Morris: So I guess he's saying an imitative pattern. But I think, uh, or else he's referring to the book, which is very kind of him.

D. Roger Maves: Right.

Skip Morris: But [00:58:00] I think it's the first... Is it the first or the second? Is the f- is the woolly bugger the first or the second book in Fly Tying Made Clear and Simple, Carol?

Carol Ann Morris: Oh, I think it's in the first book.

Skip Morris: Well, no, no, it definitely is. I mean, is it the first or second fly?

Carol Ann Morris: Oh, that I'm not sure.

Skip Morris: Okay.

Carol Ann Morris: I think it's probably the second, 'cause I think he did, like, the Rick's Caddis-

D. Roger Maves: Uh-huh ...

Carol Ann Morris: First.

Skip Morris: I think... Yeah, I think you're right. So anyway, yeah, it's pretty hard to beat the woolly bugger for a first fly 'cause it's usually tied large. It's only got three components and, you know, the fly drives me a little nuts because a lot of people use it at times when other flies would be better, but it's a really reliable all around kinda, "What am I gonna use? I'll try a woolly bugger fly." And it's not only a good fly for, uh, trout, it's a good fly for largemouth- it's, well, it's not a great fly for largemouth bass, but it's a good one. And it's maybe not a g- maybe is a g- really good fly for smallmouth, but, um, I mean, it, it's a real vers- I guess the thing is it's a real versatile fly that [00:59:00] most of the time will do somewhere between mediocre and well as a fishing fly, and it's also really easy to tie.

The only kinda fly that I would say is maybe a smidge easier is a fly that's all dubbing.

D. Roger Maves: Mm-hmm.

Skip Morris: And I have one of those, and that's how, what I started Fly Tying Clear and Simple with. And it, it was hard to find a fly that would just do some dubbing and then do a little more dubbing in a different color and you're done, but I found one.

And it's a good one. It's a good one.

D. Roger Maves: Yeah.

Skip Morris: Which gets back to that simple flies can be very effective. But, uh, yeah, so I would say woolly bugger, or if not a woolly bugger, something just ridiculously simple like the one that's in Clear and Simple is called the Rick's Caddis, and it's just... It's, um, looks like a caddis fly larva, and you just dub a semi-thick body up most of the shank, and then you make a...

You dub some more with the dark dubbing, and then you're done.

Carol Ann Morris: Yeah.

D. Roger Maves: Yeah. Yeah. Well, there, um, I-

Skip Morris: Start simple

D. Roger Maves: I think, [01:00:00] uh, John, you know, you might check out, check out, uh, Skip's book, and it's right there on our homepage by the way, or on their website I'm sure. But Fly Tying Made Clear and Simple would probably be a good book to get if you're just beginning.

Yeah. And, and the other thing is go to your local fly shop, and usually they're doing how-to lessons like every Saturday or something, right?

Carol Ann Morris: Yeah.

D. Roger Maves: And that's a good place to learn from people that are doing it all the time. Yeah. Yeah, yeah. Um-

Skip Morris: And they have courses too.

D. Roger Maves: Yeah. Yeah.

Skip Morris: Yeah.

D. Roger Maves: Well, nowadays... Yeah, you got no excuse nowadays, right? I mean, when we started tying flies, you know, it was... I, I still have his book too, but, you know, everything was from a, a few books. You know Jack Dennis' book.

Skip Morris: Oh, yeah.

D. Roger Maves: Got his-

Carol Ann Morris: Yeah, for sure ...

D. Roger Maves: His that... I can't remember the title. I got it and it's beat up to hell. But, uh-

Skip Morris: I'm trying to think too. I mean, we know Jack, but-

D. Roger Maves: I still have it.

Skip Morris: Yeah. No, he did... Yeah, those books were great.

Carol Ann Morris: Was it- American Fly Tying Manual?

Skip Morris: Yeah, Western [01:01:00] something.

Carol Ann Morris: Western Fly Tying Manual.

Skip Morris: That might be it.

D. Roger Maves: Yeah.

Skip Morris: There were two volumes.

D. Roger Maves: This goes back to the late '60s or early '70s or something like that. Yeah.

Carol Ann Morris: Yeah.

D. Roger Maves: Yeah.

Skip Morris: Something like that.

D. Roger Maves: I like, I like-

Skip Morris: If you go back far enough-

D. Roger Maves: Yeah, go ahead.

Skip Morris: Oh, okay. If you go back far enough to the books that I started with, 'cause Jack Dennis's books came out long after I started fly tying at age 10, something like that, the earliest books were really pretty bad. It was good for me to see that 'cause you can learn a lot from the bad. You can learn what not to do.

But the illustrations, there were very few of them. Maybe the photos you could make out what they were, some kind of a blob on a lighter background. And, and then the instructions would just be all over the place and not very thorough. And even the patterns, they wouldn't, you know, they, they wouldn't tell you what kind of thread to use.

What, what color, what weight, anything, you know? And sometimes they wouldn't tell you what kind of hook to use even.

D. Roger Maves: Yeah.

Skip Morris: Pretty, uh, pretty frustrating.

D. Roger Maves: Yeah.

Skip Morris: So you just had to make up half of it [01:02:00] yourself.

D. Roger Maves: I was trying to remem- I don't know which essay it was, but you talk about that in your book.

Carol Ann Morris: Yes.

D. Roger Maves: Um, and I remember reading about that because of those first books that came out of...

Yeah. When you talked about a hook, what was the hook you were s- um, gosh, I, I can't remember now. Um, but anyway, you were referring to one of those old books and how it described the hook, and you said, I think you said in your essay, "I, I have no clue what he's talking about or something like that." Yeah, yeah.

Yeah. So, well, you know, we've come a long ways. Now we have videos, we got all this stuff to, to help us out, which is amazing.

Carol Ann Morris: Oh, yeah.

Skip Morris: Oh, yeah.

D. Roger Maves: It's totally amazing.

Uh, just looking over some of the questions here.

Okay, this is a good question. If someone primarily fishes dry flies and wants to become competent with nymphs, what are the first two or three things you would have them learn?

Skip Morris: Well, [01:03:00] you know, I think the most important thing is not the details and the technique, although those are definitely important in nymph fishing, but I think it's concepts to start with that are most important. And these are, what I'm gonna say is very general, but at least to start with, but, um, I think very important too, that'll, really can make a big difference. And the first thing is to work up some confidence in what you're doing in that fly and that technique because so many people who try nymph fishing at first, or even sometimes if people are trying a new fly that they don't really trust, they won't fish it. They won't try very hard. They, it's not a conscious thing. It's sort of like it's not gonna work, so why am I doing this or why bother or, you know, they just, they don't... It's not that they don't care, but some part of them doesn't care or has given up hope. And so you really have to convince yourself right off that nymphs can catch fish and that you can make them work.

I think that's a really important point. The other is [01:04:00] another is whether you're Czech nymphing or you're indicator fishing, and I think both have their place, and a lot of people agree with me, like George Daniel.

You need to be extremely ... I mean, there's no way to overemphasize how sensitive you have to be to, in Czech nymphing, the sighter, or in indicator fishing, the indicator.

You know, sometimes, yeah, the fish will just yank on it. That's not uncommon. But a lot of times the fish will take and spit out the fly, and all it will do is just make that slow-moving indicator just slow mo- a little more or just turn a little or something, and you just tighten. And a lot of times you're wrong, there are no fish there, but that's all right.

Do it anyway. Same thing with the Czech nymphing. You gotta just really watch that sighter, and if it stiffens a little or, or slows or s- when the sighter is barely moving to the side and it stops, that's not much difference, but you have to put your whole self [01:05:00] into reading that sighter or that strike indicator.

If you don't, you're just gonna miss fish right and left. It's ... There's no middle of the road on this. You can't just be a pretty good reader of indicators and sighters. You have to really give it everything you've got or it's not gonna work very well at all.

D. Roger Maves: Yeah, really, really, uh, focused concentration, which, um, sometimes we get distracted on the water, right?

Pretty trees.

Skip Morris: Oh, oh, yeah.

D. Roger Maves: Pretty birds.

Skip Morris: I got a friend who was born distracted. I think he came out of the- ... you know, came out of his mother and just couldn't concentrate on anything from that moment on. And when I was teaching him to nymph fish, I had to just about get a, a club and bash him in the head to get him to just keep his eye on the indicator.

And I'll give him the name, just some common name, like, what would you think? Uh- Alfonso. So Alfonso is watching his indicator, and then he hears a bird and he looks away. Indicator goes down, plain as day. Comes back up and he looks back again [01:06:00] and I say, "Alfonso, you missed a fish." "No, no, I was watching." "No, you weren't. You looked at that bird."

And then he would do that over and over, and somehow the fish knew exactly when Alfonso looked away. They do know that. And he would look up 'cause a plane was going by or he liked a cloud or something. I mean, this guy could not do it until I just ... You know, I try to be very patient and kind.

There's no reason to make this personal or to be critical, but I just kept going back to him and saying, "Alfonso, you have to s- keep your eyes on that indicator. If you have to blink, get it over with fast, but that is your world." And I kept saying that until Alfonso broke down and did it, and he became a much better nymph fisherman after that.

But oh my God, what it took to get that guy. Anything that could possibly distract any human being would distract Alfonso

D. Roger Maves: Yeah, yeah, that's funny. That's funny, yeah. I've been there. I've done that.

Carol Ann Morris: Oh, [01:07:00] yeah.

Skip Morris: Well, I've done it too.

D. Roger Maves: Maybe, maybe not, not quite as much.

Carol Ann Morris: Yeah.

Skip Morris: Oh no, I've done it.

Carol Ann Morris: Oh, yeah.

Skip Morris: Many times.

D. Roger Maves: Sometimes I just, uh, reel the line in, hook the fly on the rod, and just stand there. And look around.

Skip Morris: Well, there's nothing wrong with that.

D. Roger Maves: That's, yeah, that's why we're out there too, right? Tell me about-

Skip Morris: Yeah, it's not-

D. Roger Maves: Uh, you did this essay on the guest box. Tell me about the guest box

Skip Morris: Oh yeah, the guest box.

Well, for years I had a box and I actually made up a little label. I wrote, hand wrote guest box on there and took some clear strapping tape or whatever you call it, packaging tape, and stuck it to the box so I could pick it out in my box of fly boxes. And I put in the flies that people would, that I would normally fish in my area here.

And so when I had a guest, family, friend, whatever, I would just hand them the guest box and say, "Here you go." And, uh, this was [01:08:00] quite a while ago. This was, gee, this was back late '90s, early 2000s. And then I got tired of messing with the flies in the guest box because my preference in flies as I continue to learn my waters better and get, and learn new techniques and so forth, I kept having to change flies.

And so I gave up and I just chucked the thing, and I think I might have taken the label off 'cause I couldn't identify it later. But then that essay is about what I would put in a guest box if I put one together now. Now that I know my waters so much better and have experimented so much more with them. And so I just kinda go fly by fly and then talk about why I would put that in there and why it applies to my waters, you know, and try to make it not technical. I think that's the thing in an essay is you're trying to make people see and feel more than you are to inform them, and that's, then we get back to the whole writing thing.

That's the challenge is to make people see and feel and [01:09:00] to understand ideas and not, it's, you don't want dry. Literary dry writing is, I don't think it ever is dry, not if it's good.

D. Roger Maves: Yeah. Yeah.

Skip Morris: And so that's the challenge in the guest box essay was to, to make people feel like, oh, yeah, that's why I'd fish that fly, too, and I can imagine now. I can see where he would fish it and why he would... I can imagine it in that water. So I went through a long, quite a few flies 'cause I fish locally a lot, more than I did for quite some time and, and I fish such a variety. I fish, well, let's see, trout in lakes, trout in streams. I fish all the panfishes we have locally, which are yellow perch, crappies, bluegills, pumpkinseed sunfish. I think that covers that.

And then we have one lake that has some smallmouth. I love smallmouth, but we don't have a lot of them around here, but we have largemouth, and I fish for those. And then we have the saltwater with the sea run cutthroat, and that's [01:10:00] probably it, but that adds up to a lot of flies.

D. Roger Maves: Yeah. Oh, yeah, yeah. Yeah, flies is, that's a whole topic in and of itself, what you should have in a box.

Skip Morris: Oh, yeah. Oh, yes.

D. Roger Maves: Right? You know. Yeah, I, I ran into a guy here on the north fork of the South Platte one day, and, and I'm putting on my vest, and I have all this stuff on, and I'm g- kinda seem amazing, 20 pounds or something, right?

Skip Morris: Yeah.

D. Roger Maves: And this guy's standing there, and he's got this little thing on his chest, and he said... I said, "Oh, yeah, you fish really?" He goes, "Yeah." And he goes, he goes, "Yeah." I says, I said, "Well, what fly?" He says, "Well, I only take these." And he had a, it was like a Altoids box, right?

Carol Ann Morris: Oh, no. Oh.

D. Roger Maves: And everything he had was in that box.

Carol Ann Morris: Wow.

D. Roger Maves: In that Altoid box. And he said- This is all I ever take, these same flies all the time. I catch fish every time I go fishing. I don't have any problems.

Skip Morris: Wow.

D. Roger Maves: After that day, I got rid of that big vest. And I got [01:11:00] me a little, you know ...

Skip Morris: I wouldn't wanna be that limited, but ...

D. Roger Maves: yeah, one of these chest things, and I still have a lot of flies in there, but it showed me I don't need to be carrying all that stuff. It was like, you know, I mean, you get caught up sometimes in-

Carol Ann Morris: Yes ...

D. Roger Maves: Reading Fly Fishing Magazine and, you know, that kind of thing.

Skip Morris: Yeah.

D. Roger Maves: "I need this, I need that," and, uh, you go to a show and they got this or that, and you pick that up and all of a sudden you got all this, a ton of gear hanging off you, you know? But, uh ...

Carol Ann Morris: Oh, yeah ...

D. Roger Maves: Anyway, yeah, just, um, yeah.

Skip Morris: No, you're right. You're right.

D. Roger Maves: It, it, it teach me something though,

Skip Morris: I think. And, and it does, I think that does get back to that whole thing about, you know, this guy you were talking to, it probably fished those few flies very well.

D. Roger Maves: Yeah, yeah. He was probably very good at what he did, and he didn't need much more, and they probably represented most of what he was seeing in the Colorado Rivers, just like you said, your local, you know, fisheries as well. Once you know, I mean, it, it-

Skip Morris: If you know where you're fishing and when you're fishing- ... and really know your water and you don't, there, there aren't gonna be that many flies probably b- that you need to have.

D. Roger Maves: [01:12:00] Right, right, right.

Skip Morris: But if you go to another water ...

D. Roger Maves: Yeah, yeah, then it's a whole different story.

Skip Morris: That could change.

D. Roger Maves: Yeah, yeah, whole different story.

Well, folks, we are out of time. Went by really quick tonight. I tell you, I had a lot of fun talking. But, um, hang tight with me 'cause we're gonna give away your book, Imposters, and so let's just do that and then we can call it a night. Sound good?

Carol Ann Morris: Okay.

Skip Morris: Okay.

D. Roger Maves: All right, all right. Before we do that, well, we're gonna give away a membership to Fly Fishers International, one year membership to Trout Unlimited, uh, and we'll also be giving away a copy of Skip and Carol Ann's latest book, *Imposters*, courtesy of Stackpole Books. For that, I wanna just do a quick announcement for the Bonefish and Tarpon Trust, so hang tight and I'll do that now.

The Bonefish and Tarpon Trust works very hard to safeguard the future of our beloved flats fisheries from protecting spawning sites threatened by unsustainable fishing pressure [01:13:00] to securing historic funding to restore Florida's Everglades and estuaries. Thanks to their members, they've expanded their conservation to the Bahamas, Belize, and Mexico.

There's still much more work to be done, and they need your help. With your support, they can ensure that the flats fishery is healthy and sustainable now and for generations to come. Visit btt.org and become a member of the Bonefish and Tarpon Trust today. Again, that's btt.org. And just a quick reminder to everyone, before you leave the website tonight, please take a minute and give us your feedback about the show.

You can find a link on our homepage in the section under tonight's show that says, "What did you think of the show?" Just click on the link and leave your comments. We'd really appreciate it.

Now it's time to give away our prizes. The winners for our drawings are randomly selected from this show's registration database.

If you didn't register for tonight's show, it's too late now, but make sure you do so for the next show so you don't miss out on winning one of these great prizes. If you are one of the lucky winners, we will collect your information after the show [01:14:00] so that we can deliver the prize to you at a later date.

So let's see here. Give me one second. I've gotta get my act together here and get my database up and running

And let's see here

We can find a winner for Fly Fishers International here. Come on. Go, computer, go

And it's working, it's thinking. And we have Mike Sousa. Mike Sousa in New Hampshire. So congratulations, Mike, on winning that one-year membership to Fly Fishers International. And now let's see... And if you don't know about them, go to flyfishersinternational.org. We did a [01:15:00] nice announcement earlier. Great organization to support if you're not already a member.

Likewise with Trout Unlimited, tu.org. And let me get a winner for that. Kevin McIntyre. Kevin McIntyre in Oklahoma. So congratulations, Kevin, on winning that membership to Trout Unlimited. So there you go.

Now let's give away Imposters. And let's see here. Okay. All right. So the way we do this is that you have to fill in the name of... I mean, the answer to the question I'm gonna ask in that form on our homepage with your name and location, email address. So let's see.

When I asked Carol Ann what kind of, what did she use to do her [01:16:00] drawings, what was the medium that she used to create her drawings? Was it ink? Was it graphite? Was it watercolor?

What was it that she was using?

And we'll, okay. First one I got in here, Carol Ann, was charcoal.

I don't think that was quite it, right, Carol Ann?

Carol Ann Morris: No, it's not quite. Close.

D. Roger Maves: Okay. Next one I got is graphite.

Carol Ann Morris: That's correct.

D. Roger Maves: That's correct. Okay. Greg Vester in St. Louis, you just won a copy of Imposters, so congratulations. I knew I'd throw him for a loop, a non-fishing question.

Carol Ann Morris: Right.

D. Roger Maves: Sometimes I get, sometimes I get answers, you know, before I even ask the question showing up in my dashboard here.

Carol Ann Morris: Oh.

D. Roger Maves: Like, uh, like, come on now. Come on, you're guessing, you know, what [01:17:00] question I'm gonna even ask, you know? So I figured I'd throw a loop in there tonight and give them an artist question.

Carol Ann Morris: Right, exactly.

D. Roger Maves: Yeah. Yes. So, uh, anyway, we do have a winner and, Greg, what you need to do is in that same form that you just answered the question in, provide me with your shipping address.

I do have your, of course, your email address here and so forth, but your shipping address 'cause, uh, this will ship out directly from, uh, Stackpole Books. So put that in that form and send it to me, and we'll get that, and we'll get, uh, Stackpole to send that out to you. So congratulations and thanks for paying attention.

I appreciate it. Yeah. Well, Skip and Carol Ann, thank you so much for being with me again. It's always fun to talk to you two, and, uh, you're, you're such a talented team and do such fine work, and I know the fly fishing world really appreciates it.

Carol Ann Morris: Well, thank you so much, Roger. We enjoy talking to you, and hi to everybody that came on.[01:18:00]

Skip Morris: Yeah. Thank you, Roger, for having me back, and this time having Carol as well, and, uh, always a real pleasure, and it was again this time, as always.

Carol Ann Morris: Yes.

D. Roger Maves: Well, thank you.

Well, folks, if you haven't found the podcast archive on our website, just look for the link on the top of my menu. In that archive, you'll find all of our past shows and the keywords.

And like I said, put in Morris there, and then you'll get all the back shows that we did with Skip and Carol Ann. So be sure to check those out. Lots of good information in those past shows as well. Our next broadcast will be on September 2nd, 7:00 PM Mountain, 9:00 PM Eastern Time. On that show, I'll interview Joe Howell, and our show will be Fly Fishing the Legendary North Umpqua for Steelhead.

The North Umpqua is, uh, legendary among steelhead fly fishers, but success on this demanding river takes more than simply showing up with a fly rod. Former guide and author Joe Howell shares what you need to know to fish the North Umpqua with confidence. Discover how to read the distinctive water, choose [01:19:00] productive flies and techniques, and approach steelhead effectively, and adapt to the changing river conditions.

Along the way, Joe draws on years of experience to help you better understand and appreciate one of America's most storied steelhead rivers. Be sure to add that upcoming show to your calendar. Just click on that link under Joe's picture on our homepage, and it'll add it to your calendar, and you'll be all set.

I'd like to thank Fly Fishers International, Trout Unlimited, Bonefish & Tarpon Trust, Olympic Peninsula Skagit Tactics, and The Ugly Bug Fly Shop. For sponsoring our show tonight. Don't forget to visit our website, askaboutflyfishing.com, and make sure you sign up to receive our announcements so you don't miss out on any of our future live broadcasts.

Thanks for listening to Ask About Fly Fishing Internet Radio. We hope you enjoyed the show. That's it. Good night everyone, and good fishing