

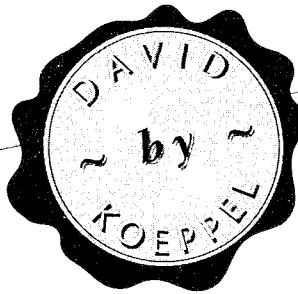


WESTERN TANAGER

The Los Angeles Chapter of
The National Audubon Society

Volume 59 Number 7 April 1993

And The Winner
(for Best Supporting Bird)
Is...



FADE IN:

EXTERIOR SOUTH AMERICA - HIGH JUNGLE - DAY

Mountain peaks against sky in dense, lush rain forest... Ragged jutting canyon walls are half hidden by its thick mists... A group of men make their way along a narrow trail across the green face of the canyon... At the head of the party is an American, *INDIANA JONES*. He wears a short leather jacket, a flapped holster, and a brimmed felt hat; there is a whip swaying at his hip... Behind him come some *QUECHUA INDIANS* leading a team of donkeys.*

We HEAR sounds of the jungle: crickets, parrots, monkeys, a willow ptarmigan.

A willowptarmigan? House lights please! Isn't this suppose to be the opening scene of "Raiders of the Lost Ark?" What's a bird of the Arctic tundra doing in an Amazon rain forest?

If that question never exactly plagued director Steven Spielberg or the production heads at Paramount Studios, it certainly crossed the minds

of a small number of bird-literate cognoscenti who saw the movie. Yet, it wasn't the first time they had ever spilled their popcorn over a miscast feathered extra. That ptarmigan sounding off in the first reel of "Raiders" has lots of company. Hollywood's record in accurately filling avian roles has been, well, for the birds.

The authenticity of birds on film falters for many of the same reasons— inexperience, confusion, ignorance—that birders misidentify them in the field. On a movie set, these shortcomings are often compounded by the im-

* Reprinted from the original screenplay "Raiders of the Lost Ark." © 1981 by Lawrence Kasdan.

practicality of obtaining or working with certain species. The cumulative result is enough embarrassing footage on birds to rival the length of "Gone with the Wind." Here are some classic examples:

In the biographical drama "Birdman of Alcatraz" (1962), when inmate Robert Stroud (played by Burt Lancaster) is asked by the warden what kind of bird it is he has found in the prison courtyard, Lancaster replies, "A sparrow." But the bird that actually appears on screen isn't a sparrow at all; in fact, no less than three kinds of exotic finches were used to perform various functions in place of whatever species — presumably a House Sparrow — the real Stroud found and reared in his cell. Pay particular attention to a scene in which Lancaster demonstrates his pet's ability to pull a miniature cart: in close-up, the bird's tail suddenly lengthens by about two inches.

After able-bodied ornithologist Blair Brown has led gasping newspa-

Norman, listen. The loons! They're welcoming us back," declares Kathryn Hepburn in the opening lines from "On Golden Pond." (To which a curmudgeonly Henry Fonda retorts, "I don't hear a thing!") Few birds on film are as memorable as the Common Loons whose calls evoke nostalgia in this tender 1981 story about family redemption. Bird vocalization, while seldom this conspicuous, is nonetheless a key component of background effects in motion pictures.

It's also notoriously flawed. As we have already learned from "Raiders of the Lost Ark," wildly inappropriate calls can end up on a finished print. Even the redoubtable Francis Ford Coppola, whose scrupulous attention to detail is legendary, has stumbled. In "The Godfather—Part III" (1990), during an alfresco meeting of two dons, a Rufous-sided Towhee chortles cheerily offscreen. That would hardly seem out of the ordinary but for one important detail... the scene takes place in Sicily.

a California Quail. Unforgivable.

"Thunderheart," an engrossing drama set in South Dakota badlands, contains a climactic night scene in which we hear the call of a Common Poorwill. That's original and it adds tension; unfortunately, we're well out of the bird's more westerly range.



How does the movie industry manage to let so many bungled birds go by unchecked? That's like asking how the auto industry manages to sell so many cars with defects. Part of the answer lies in how sound and picture are put together. A brief overview of the process is instructive:

Of the three categories of sound recorded for film—dialogue, sound effects and music—birds fall under the heading of sound effects ("FX" in the lingo of the industry). Rare exceptions might be a talking parrot or a bird song that must somehow be integrated with a musical score. During the actual shooting of a movie, the only type of sound that must be faithfully recorded simultaneous with picture is dialogue; specifically, the lines spoken by performers who talk on camera. Car horns, telephones, wind, birds — in short, all other sounds, regardless of how available they are or critical they may be to a scene — are recorded separately and added later. All this in the interest of eliminating all extraneous sound and capturing the "cleanest" dialogue possible. (Hence the exhortation "Quiet on the set!"

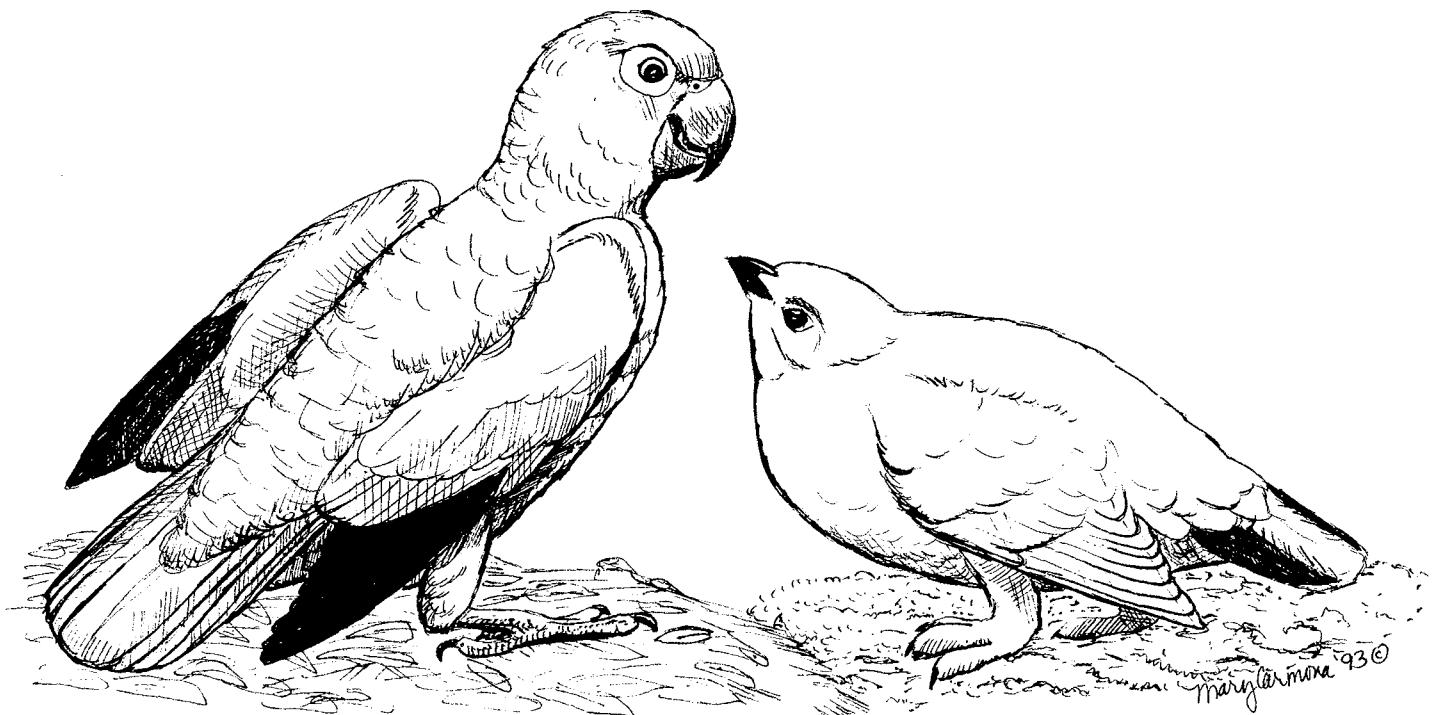
The responsibility for adding sound effects to a motion picture soundtrack falls to a sound effects editor, who is usually hired after the film is finished shooting. If the picture has been done on location, he or she must research the birds that would be likely to occur there during the time frame of the story. Ideally, an effects editor will actually visit the site itself

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the evocative calls of Common Nighthawks
at twilight instead of the hackneyed hoots of
Great-horned Owls?

perman John Belushi up the crest of the Rockies in the 1985 romantic comedy "Continental Divide," she points out a nest belonging to a pair of Bald Eagles. The aerie, perched high above treeline on a rocky ledge, not only looks more fitting for a Golden Eagle than a Bald, but its occupants — two stuffed replicas that we're suppose to believe are juveniles — have full white heads!

Last year's crop of movies had its share of errors too:

In "Unforgiven," an otherwise beautifully textured soundtrack is marred somewhat by the inclusion of the wrong bird. In a scene during which the sheriff (played by Gene Hackman) is building his summer cabin on the sagebrush steppes of eastern Wyoming, we hear the offscreen wailing of



and personally record indigenous bird calls with a portable tape recorder.

It's when sound effects editors don't go to location that the trouble often begins. Since they must then rely exclusively on available bird recordings stored in their libraries, there's far more room for error. Good effects editors, of course, have everything cataloged by species and make their selection with care. But second-rate editors will often "sweeten" effects tracks with anything that sounds good or feels right to them, drawing from libraries that are so vague, they'd give even the most liberal of lumpers an ulcer. Headings like SONGBIRDS, OWLS, JUNGLE BIRDS, HAWKS and SEA GULLS are not uncommon. Consequently, birds from widely disparate habitats and locales are more or less used interchangeably.

After the sound editor has finished his or her work, it's up to a trio of mixers to balance and integrate the multiple units of dialogue, effects and music into a single element. Because mixers are given the power to emphasize, suppress or exclude any of the sounds the effects editor has assembled, they too have a stake in what au-

diences eventually get to hear.

After the sound has been mixed, it is then permanently affixed or "married" to the film's final print and released with the rest of the movie in theaters nationwide.

During any one of the above stages, a director can intervene and impose his will on the process. That is apparently what happened on "Unforgiven." Supervising sound editor Alan Murray (who is normally meticulous about cutting in bird sounds that are correct) smiles upon being reminded about the misapplied quail. "The director [Clint Eastwood] asked for it," Murray confesses. "He wanted something quintessentially western, something audiences would recognize." (And did we ever!) Hey Clint, would you settle for a Sharp-tailed Grouse next time?

• • •

It would be unfair to carp endlessly about Hollywood's mishandling of birds without acknowledging the many films (besides "On Golden Pond") that contain accurate and interesting renderings of them. Indeed,

birds have played supporting roles, of sorts, in an astonishing number of theatrical films. Aside from lending their songs, quacks, cackles and chirps to countless movie soundtracks, they have appeared in front of the lens in capacities ranging from live adornments to fully functional plot devices. Between the silent era and modern times, we find cockatoos adding visual counterpoint to the Gothic imageries of films like "Mad Love" (1935) and "Citizen Kane" (1941), flamingos extolling a continent's beauty in "Out of Africa" (1985) and Turkey Vultures signaling a character's imminent death in westerns too numerous to name.

Alfred Hitchcock's fondness for avian subjects is renown and dates back to films made even before "The Birds" (1963), his apocalyptic tale of birds gone berserk. In "Sabotage" (1936), a terrorist who fronts as the proprietor of a bird shop (and who has a special gift for eliciting songs from tight-beaked canaries) delivers a bomb with a pair of his winged wares. And in "Blackmail" (1929), Hitchcock's first talkie, we are treated to what may well have been the

first use of bird sound in a motion picture: a caged songbird that croons in murderer Sara Allgood's bedroom.

Here are some other vignettes that come to mind:

"Deliverance" (1972). Director John Boorman and crew get high marks for the variegated and dead-accurate bird calls that run through this taut drama, set in the deep South. Boorman, who is terrific with atmospherics, outdoes himself in a later work, "Emerald Forest" (1985), which takes place in Brazil.

"The Electric Horseman" (1979). Somehow, the Red-tailed Hawk screams that pierce the stony silence of the Nevada desert in this quasi-western seem to convey a perfect sense of place, as anyone who has birded the desert knows.

"Paradise" (1991). At one point in this Don Johnson/Melanie Griffith star vehicle, a close-up of a singing Painted Bunting is used for scene transition. It's not only a nice touch, but a plausible one; the setting for the film is rural South Carolina.

"Last of the Mohicans" (1992). Blue Jays, American Robins and even an exquisitely apropos Red-eyed Vireo all supply some of the ambiance of the eastern hardwood forests in which the French and Indian War was fought and that are the setting for this film.

wonder what a Red-tailed Hawk is doing in medieval France when the bird can transform itself into Michelle Pfeiffer? Do we quibble over a mechanized American Robin in the England of "Mary Poppins" (1964) when it can carry a catchy tune like "Spoonful of Sugar?" Or blanch when another American Robin, no less artificial, warbles weirdly at the end of David

Artistic license
in the realms of
horror, fantasy and farce
is not only excusable,
but it should be encouraged.

Lynch's macabre and surreal "Blue Velvet?" (1986)? Even when a Screech Owl lets out a ludicrous, blood-curdling scream that awakens attorney Joe Pesci in "My Cousin Vinnie" (1992), we are not offended. In the context of this movie — an irreverent send-up of American jurisprudence — it works just fine.

My quarrel is with dramas, especially historical dramas — the proverbial "slice-of-life" films that strive to create illusions of reality. If period costumes, famous battles, vintage aircraft and even the contents of wastebaskets (remember "All the President's Men?") can be re-created with unerring detail, shouldn't birds — so ubiquitous, so emblematic of time and place — be treated with an equal degree of verisimilitude?

When the Oscars for best sound and best sound effects editing are announced at this spring's Academy Awards ceremony, it is unlikely that considerations about birds will

have had anything to do with who wins. However, Oscar glory need not be all that motivates Hollywood's sound sorcerers to try a little harder. Incentives like competition and the quest for perfection might one day raise standards from the ridiculous to the sublime, to a day when nearly every director, producer, mixer and sound editor in town will attend to the topic of birds with an obsession.

Ideally, that obsession would translate into more inventive uses of birds, too. What bird lover wouldn't relish hearing the refreshing calls of a Willet, a Black-bellied Plover or a flock of sandpipers in place of the sea gulls (yawn) that are foisted on us almost every time a scene is set by the ocean? Similarly, wouldn't it be nice to hear, just once, the evocative calls of Common Night-hawks at twilight instead of the hackneyed hoots of Great-horned Owls? I also hope that some day Hollywood will call upon the services of the American desert's most undiscovered talent — the Cactus Wren. This underappreciated denizen of the Southwest cries out for a bit part in someone's revisionist western.

As with almost anything else one sees or hears on the big screen, veracity and innovation should be bywords when it comes to the portrayal of avi-fauna. The quality of movies would be well served and the disbelief of filmgoers, especially those who watch birds, would remain safely suspended.

David Koeppel is a film editor and the voice of the Southern California Rare Bird Alert. He invites readers to send in their favorite recollections of birds on film or television for a possible follow-up to this article.

Bookstore News

by Brenda Grinde

New from Los Angeles Audubon Society Bookstore

Handbook of the Birds of the World Volume 1 (Ostrich to Ducks); Published 1992; 696 pp; Cloth bound.

A Birder's Guide to Thailand; Keith Taylor; Published 1993; 210 pp; Spiral bound.

The Birds of Tikal; Randell A. Beavers; Published 1992; 153 pp; Paper bound.

Newman's Birds of Southern Africa, Expanded Edition; Kenneth Newman; Published 1992; 510 pp; Paper bound.

Birds of Malawi: A supplement to Newman's Birds of Southern Africa; Kenneth Newman, Nigel Johnston-Stewart and Bob Medland; Published 1992; 110 pp; Paper bound.

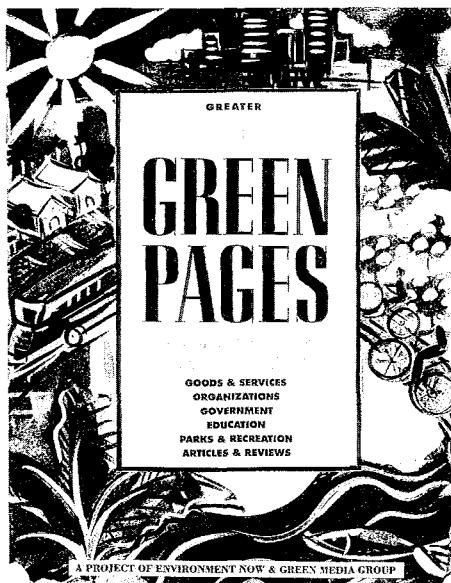
A Birder's Guide To Wyoming; Oliver K. Scott; Published 1993; 246 pp; Paper bound.

English Name Index and Supplement No. 1 Birds of the World - A Checklist 4th Edition; James F. Clements; Published 1993; 68 pp; Paper bound.

The Birds of Chile - A Field Guide; Braulio Araya and Sharon Chester; Published; Available March 1993; 400 pp.

A Photographic Guide to the Birds of Peninsular Malaysia and Singapore; Morten Strange and Allen Jeyarajasingam; Published 1993; 273 pp.

Greater Los Angeles Green Pages: The Local Handbook for Planet Maintenance; Published; Available March 1993; 384 pp; Paper bound.



Our local hills and the deserts should be ablaze with bloom. For up-to-date information, call the California Native Plant Society hotline at (818) 768-3533.

Education Program Wish List

The National Audubon Society's Ballona Wetlands Education Program provides hands-on outdoor classroom experiences for thousands of local schoolchildren. They are in need of old (or new!) binoculars, spotting scopes and field guides. If you would like to donate any of the above, please contact Edna Russell or Dan Kahane at (310) 574-2799. 

Errata

Latin scholars may have noticed the typo in the March issue's title. *Veni, Vidi, Vici* is correct.

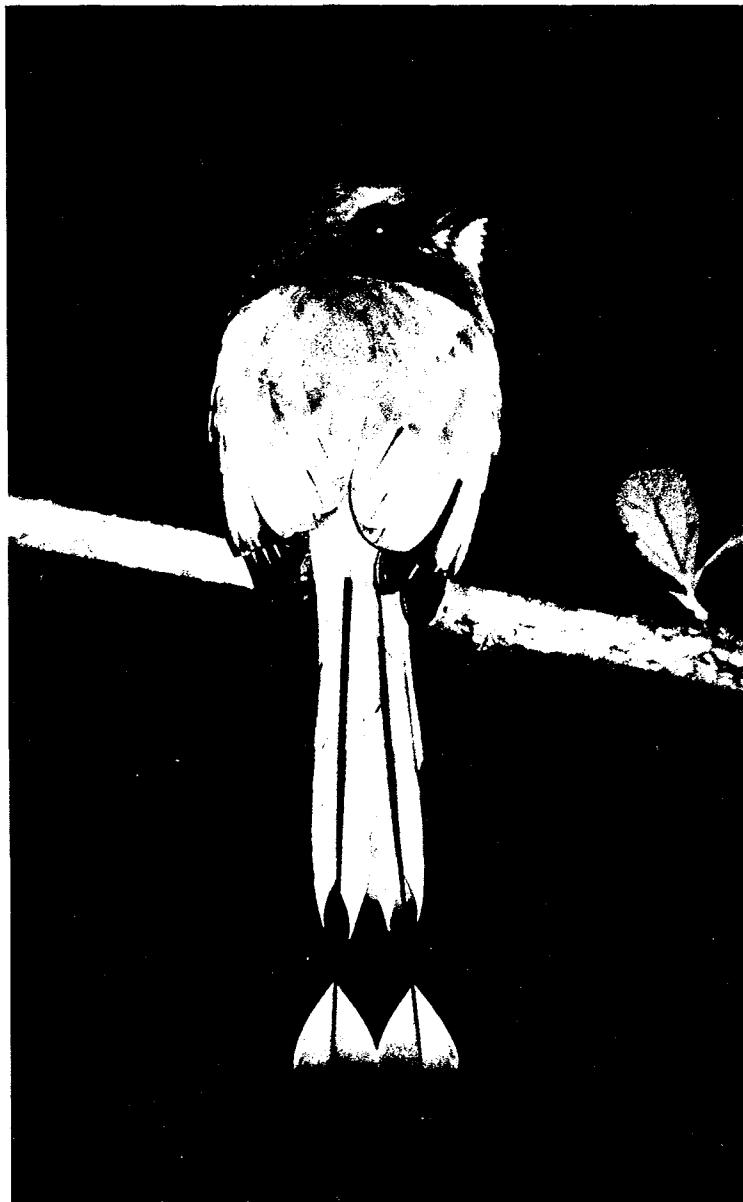
Donation Opportunity

Union Federal Bank has a wonderful Charitable Donations Program for non-profit organizations. Donations are given on all accounts, including checking, savings, retirement accounts and CDs. If you have an existing Union Federal account, or if you open a new one, be sure to code it with the LAAS group number, #199.

LAAS will then receive an annual donation from Union Federal. This donation is in addition to your interest.

All accounts at Union Federal Bank are fully insured by the Federal Deposit Insurance Corporation (FDIC) to \$100,000.

For more information, please call the branch manager at your local Union Federal Bank branch. 



1st Place

Broad-billed Motmot

Photo by Ed Craven.

Shot at La Selva, Costa Rica.

Nikon 8008 with 70-210mm zoom lens and flash; Ektachrome 400.

3rd Place

Six Snowy Egrets Watching

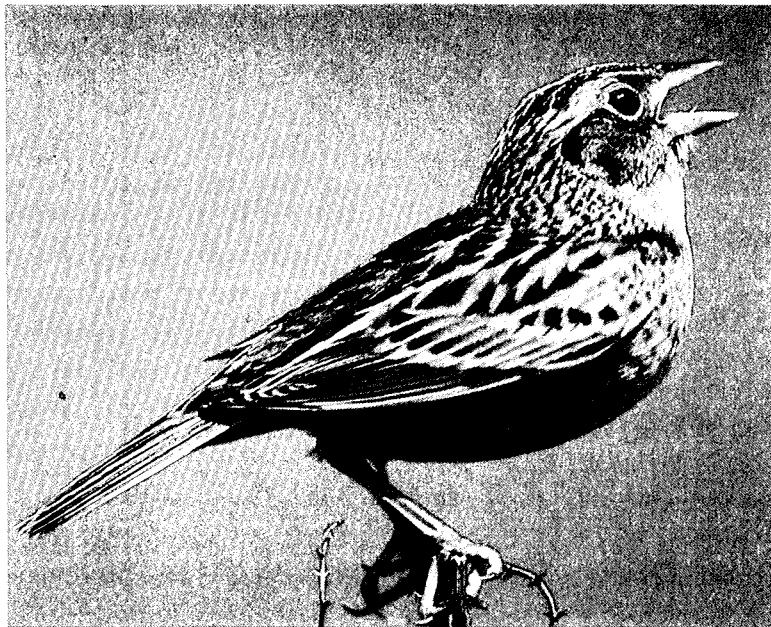
Peregrine Falcon

Photo by Brad Sillasen.

Shot at Ventura County Game Preserve,
California.

Nikon 8008 with Nikor 500-4P lens and
1.4 teleconverter; 1/250 sec @ f5.8;
Fujichrome 100.





Thanks

Thanks to Studio Image in Burbank for donating the high-quality scans of photographs used in the *Western Tanager*.

"People's Choice"

Singing Grasshopper Sparrow

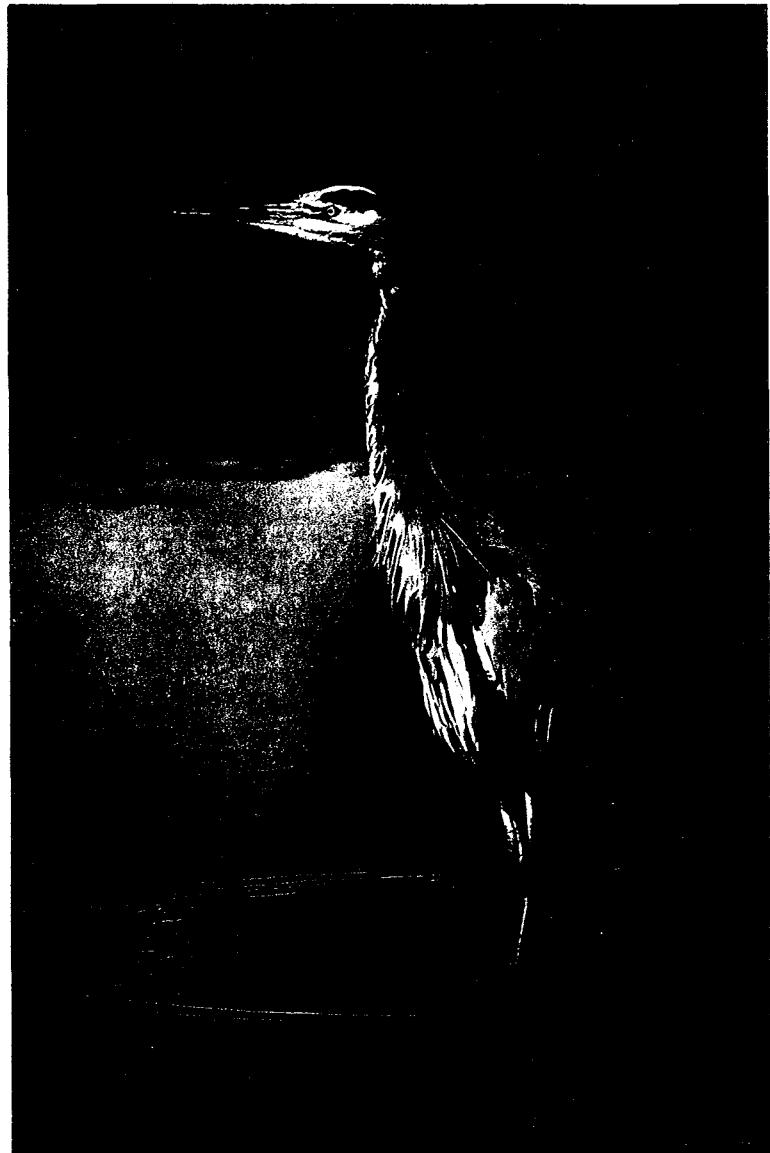
Photo by Brad Sillasen.

Shot at Sierra Vista, California.

Nikon 8008 with Nikor 500-4P lens and

1.4 teleconverter; 1/250 sec @ f5.6;

Fujichrome Velvia.



2nd Place

Great Blue Heron

Photo by Don Des Jardin.

Shot at Goleta Beach, California.

Ricoh RX-M with Sigma 600 mm f8 fixed lens; 1/250 sec; Fujichrome 100.

Conservation Conversation

by Sandy Wohlgemuth

In fall and winter, a few miles south of Gorman, the hills east of the Golden State Freeway are brown and smooth and voluptuous against the cold blue sky. In springtime, like a butterfly emerging from its chrysalis, the hills burst forth in a dazzling profusion of color. The spectacle is so rare and beautiful that it has been declared a Significant Ecological Area. The blend of color is extraordinary: yellow coreopsis, sun cups and fiddlenecks, the blazing orange of California poppies, the blue and lavender of gilias and lupines. What we have here is nothing less than a national treasure. Nowhere else in America is there a floral display equal to the Gorman hills. It has been compared to the splendor of New England in the fall, the turning of the leaves, an aesthetic experience that attracts tourists from all over the country.

For many southern Californians, enjoying the flowers has become a yearly pilgrimage. On weekends, Gorman Post Road at the base of the hills is alive with visitors bringing whole families, taking miles of pictures and having a great time. This is not the same as going to Disneyland or a ball game. It is unstructured, there are no rules. You don't have to buy a ticket, and you can stay as long as you like.

Into this bucolic scene creeps the Quail Lake Outlet Center. On the east side of I-5, just north of Hwy. 138, there are plans to build 90 outlet stores for famous-name companies with three restaurants, two gas stations, a convenience market, an 80-unit 2-story motel and parking for hundreds of cars. This unseemly development will be the foreground of the panorama of flowers:

glaring signs, banks of autos and the smell of frying hamburgers. The all-too-familiar clash and jangle of the city will be injected into the rural ambience.

Factory outlets are fast becoming a national craze. They are a nifty device for big-time manufacturers to unload their overstock and their seconds on the public. They are a pernicious menace, gobbling up cheap land and dwindling open space as they entice people to travel dozens of miles, wasting gasoline that adds to the price of dubious bargains.

In a perfect world, the aesthetic and natural values of the Gorman phenomenon would be enough to deny this commercial development out of hand. There are other reasons to turn it down.

- There is no available water source other than an aquifer of unknown capacity. Underground gas tanks in service stations have been known to leak into ground water.
- The project lies a stone's throw from the San Andreas fault. A 750,000 gallon water tank is to sit on a knoll behind the stores; a seismic event of any consequence could flood the outlet center with devastating effect on lives and property. Broken service station gas tanks could be a serious fire hazard.
- The Tejon Pass corridor is part of the historic range of the California Condor, eagles, hawks and falcons. One of the first two condors released died a few months ago from ingestion of antifreeze. Six more condors were released in December.
- It is inevitable that the outlet center will stimulate residential and additional commercial development along I-5 and Hwy. 138. We may have the makings of a new town with all the questionable attributes of the city.

In October, the Los Angeles County Planning Commission — hardly the trustees of a perfect world — voted unanimously to approve the project. In December, the Board of Supervisors listened to testimony but put off a decision. LAAS and the Sierra Club spoke strongly against the center at both hearings. The developer has carefully cultivated the residents of nearby Frazier Park and Pine Mountain, contributing generously to school activities and spending time with church groups and the Chamber of Commerce. They spoke of 900 jobs, the convenience of shopping close to home and the increased tax base for the county. The hearing room was crowded with enthusiastic neighbors who had been bussed in.

On February 11th, the Board of Supervisors approved the Quail Lake Outlet Center 3 to 1. Ed Edelman was the only one opposed. Gloria Molina inexplicably abstained.

Chalk up another victory for "progress." Most of the people who live in the area chose to do so because they wanted to get away from city life and embrace country living. Now they are bringing the city into the country with all its negative aspects. They will gain a few conveniences — and, for the most part, low-paying service jobs — but will they be happy with the downside of city life? Is this the inevitable direction of the '90s? Must the environment bow to what is thought to be the economic necessity?

We are told a lawsuit may challenge this decision. If this occurs, it will mean at least a delay in construction. Hurry to Gorman this spring with the kids, cameras and flower guides before the bulldozers arrive. 

Birds Of The Season

by Hank Brodkin

April finds us in the climax of spring migration. Around the third week of the month, waves of flycatchers, warblers, vireos, Lazuli Buntings and Black-headed Grosbeaks move through our coastal canyons — and even more commonly across the floors of the desert valleys when conditions are right. A dependable close-in place to view this phenomenon is the Walker Ranch section of Placerita State and County Park (be sure you pay your \$23.00 yearly county trail fee!) where flowering oak trees can contain up to eight species of warblers. For other migration hot spots consult Hank Child's *Where Birders Go In Southern California* or Harold Holt's *A Birder's Guide to Southern California*, both available at the LAAS Bookstore. Wildflowers are also at their height this month. Both our local hills and the deserts should be ablaze with bloom. For up-to-date information, call the California Native Plant Society hotline at (818) 768-3533.

The most exciting news of the month comes from a research vessel doing a transect off the coast in early February. Peter Pyle reported Parakeet Auklets, very rare off our coast, between 62 and 71 miles west of Port San Luis, San Luis Obispo County. Other species seen included Laysan Albatross, Cook's Petrel and Red-billed Tropicbird. Hastily organized boat trips out of Ventura on 6 February and out of Port San Luis on 15 February found the Laysan Albatrosses and one briefly seen Cook's Petrel — but produced no certain sightings of the auklets.

A Red-necked Grebe was reported from Quail Lake on 14 February (Bob

Beckler). Only one other truly inland sighting of this bird exists in our area. A Tufted Duck was on the Lancaster Sewage Ponds on 27 January (John Ivanov), and two Common Goldeneyes were on Quail Lake on 31 January along with a Bald Eagle (Dustin Alcala). Eleven Hooded Mergansers were at the Big Tujunga Nature Preserve on 20 February (Bill Principe), and between 17 and 20 February three Swainson's Hawks had been seen in the Hansen Dam area, indicating an earlier-than-usual migration of these raptors (DA).

Eight Black Oystercatchers were on the Cabrillo breakwater on 6 February (Hank Childs). Two first winter Glaucous Gulls were reported, one at the mouth of the Santa Clara River on 31 January (Don Des Jardin) and another seen in L.A. Harbor on the LAAS pelagic trip of 6 February (Jean Brandt).

Lewis' Woodpeckers were reported from Lancaster on 27 January (JL) and from Quail Lake on 14 February (DA).

A Palm Warbler was at Harbor Lake on 24 January (Ann Koons), and two remained in the Sepulveda Basin through the heavy winter storms. An unusual winter sighting of Ovenbird came from Hansen Dam on 17-22 February (DA). More expected was the

Wilson's Warbler seen in Manhattan Beach on 5 February (Barry Giles and Margaret Von der Ahe).

A female Rusty Blackbird reported from Pepperdine University Malibu on 23 January (Howard King) may be the same individual reported at this location on 31 December (Sherman Suter).

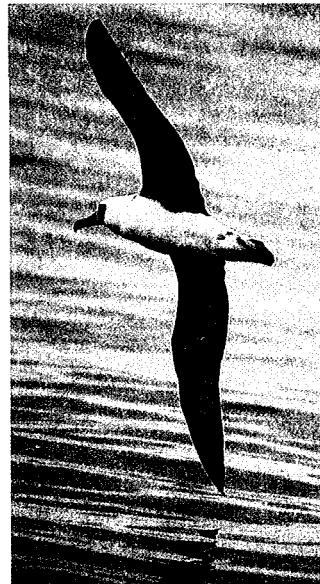
The North American clearinghouse for bird observations is the National Audubon Society publication *American Birds*. This magazine, besides publishing many articles of interest to birders, publishes bird sighting information, area by area, from all over the continent, Hawaii and the West Indies. The Southern Pacific Coast Region's editor is Guy McCaskie

(954 Grove Street, Imperial Beach, CA 92032). For publication of rarities, a complete description of the bird and conditions of the sighting is required. Photos and tapes are of course welcomed. Appropriate records will be forwarded by Guy to the California Rare Bird Records Committee. A subscription to this venerable and excellent publication can be had by sending \$30.00 to *American Birds*, 700 Broadway, New York, NY 10003.

Good Birding! 

Records of rare and unusual bird sightings reported in this column should be considered tentative pending review by the *American Birds* regional editors or, if appropriate, by the *California Bird Records Committee*. Send your bird observations with as many details as possible to:

Hank Brodkin OR David Koeppel
27-1/2 Mast Street (310) 454-2576
Marina del Rey, CA 90292
(310) 827-0407



Laysan Albatross.
Photo by Herbert Clarke

FIELD TRIPS

Continued from Page 12

Saturday, April 17 - Whittier Narrows Regional Park. Not second Saturday this April or May. Join **Bill Principe** at 8:00 a.m. to see migrating and resident birds. Meet at the Nature Center at 1000 Durfee Ave. Take the 60 Fwy to South El Monte, just W of the 605 Fwy, taking the Peck Drive exit S. Take the offramp onto Durfee Ave. heading W (right) and make a left into the Nature Center. (LA, p.47, D-5)

Sunday, April 18 - O'Melveny Park. Leader **Fred Machetanz**. Migration should be getting underway. Take the 405 or 5 Fwy N to the 118 Fwy W to Balboa Blvd. Head N a couple miles to Sesnon Blvd. and take a left into the park. Drive through the gate, and meet at the far end of the lot at 8:00 a.m..

Sunday, April 18 - Salton Sea. Leader **Chet McGaugh**, compiler of the NESS Christmas Bird Count. Breeding desert birds, late migrating shorebirds and other migrants. Meet at 7:00 a.m. at sign-in booth at Wister Refuge on Davis Rd. We will bird Davis Rd., Red Hill and vicinity, then proceed around the South End Refuge, up past Salton City and perhaps touch on the north end. \$8 plus refuge fee. Limit 15. Sign up with Audubon House.

Friday, April 23 - Chatsworth Park South. Join leader **Allan Keller** for a morning of prime migration birding. We will seek warblers, orioles, grosbeaks and others in this chaparral/oak woodland habitat. From 101 or 118 Fwys, take Topanga Canyon Blvd., go W on Devonshire and continue into lot by the Recreation Center. Meet at 8:00 a.m. (LA, p.6, B-2)

Saturday, April 24 - Grass Mountain Area. Leader **Doug Martin** will be touring the wilds of the Santa Susanna Mountains. Possible Pygmy Owl. Meet at Denny's near the 5 Fwy and Roxford in Sylmar at 7:30 a.m.

Sunday, April 25 - Starr Ranch Sanctuary. This unstrenuous walk through fairly untouched oak woodlands should be good for passerines and young raptors. Take the 5 or 405 Fwy to El Toro Rd., go NE to Santa Margarita Pkwy., take a right onto the parkway and continue to Antonio. Meet Park Ranger **Pete DeSimone** in the Ralph's lot at the NW corner near the Security Pacific Bank. Leave the lot at 8:30 a.m. and carpool into the park

in private vehicles. Reserve by phone with Audubon House. Rain cancels. \$5 donation to Starr Ranch optional. Do not send money to Audubon. Participation limited. (OC, p.66, quad.30 — not on some maps)

Sunday, May 2 - Topanga State Park. Leader **Gerry Haigh**. Meet at 8:00 a.m. First Sunday each month. See April 4 write-up for details.

Friday, Saturday and Sunday, May 7, 8 and 9 - Sierra Owl Workshop. Conducting the workshop will be **Steve Laymon** (he holds a Ph.D. in Spotted Owl research from Berkeley) and the KRRC staff. Meet in Kernville on Friday at 5:00 p.m. for dinner and orientation, then owl in the mountains. Friday and Saturday nights we will camp in the mountains at group campsites reserved by KRRC. *Be prepared for cold.* We will owl Saturday and Sunday early mornings as well as Saturday after dinner. Steve will give a comprehensive talk assisted by tapes, handouts and slides. Night sleeping will be

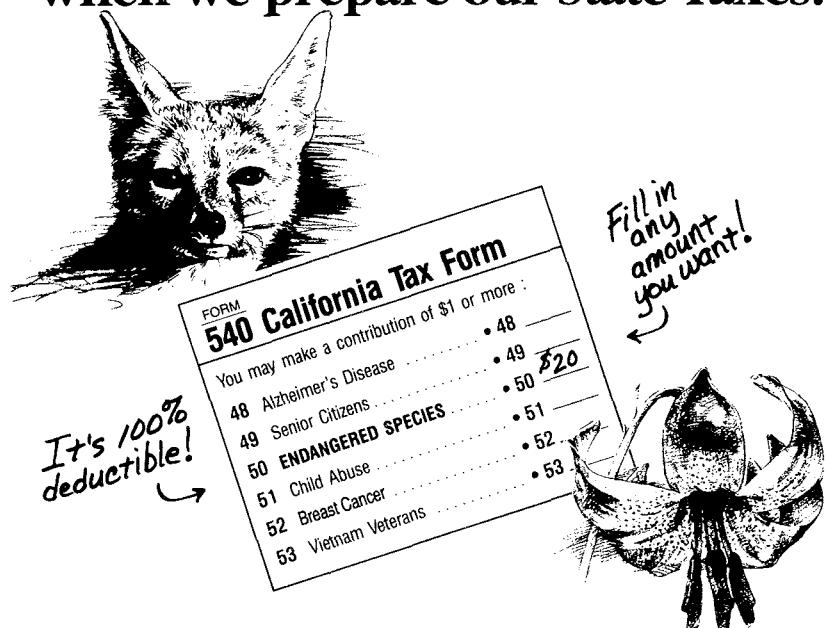
sparse, but we will siesta Saturday afternoon. There will be more owling than last year due to our camping and more scouting, thereby increasing our chances of seeing the more elusive owls. Offered jointly by LAAS and the Kern River Research Center, to which all proceeds go. We will work hard for small owls and Spotted Owl. Disruptive children and antsy adults need not apply, as silence is the essence of owling. No pets. Limit 10. Fee \$75. Meals, accommodations and camping fees extra.

Saturday, May 8 - Chatsworth Reservoir. Leader **Dustin Alcala**. Meet at 7:30 a.m. See April 10 write-up for details.

Saturday, May 15 - Whittier Narrows. Leader **Bob Pann**. Meet at 8:00 a.m. See April 17 write-up for details.

Saturday, May 16 - Butterbreyt Springs Lizards. L.A. Zoo herpetologist and LAAS member **Harvey Fischer** will lead our search for Leopard, Collared and other lizards. Carpool from Denny's at the 5 Fwy and Roxford at 6:30 a.m. *promptly* with full gas tanks or meet at 8:30 a.m. at the mouth of Jawbone Canyon and Hwy 14. Sign up by phone with Audubon House. Limit 16. 

We can help Endangered Species when we prepare our State Taxes.



There are more than 284 California wildlife species facing the threat of extinction. By filling in "Line 50" when we do our state taxes, we can really help them out. "Line 50" eases pressures on endangered species—primarily through the acquisition and enhancement of habitat. Please help if you can.

Pictured here: San Joaquin Kit Fox and the Western Lily (two of more than 284 California species at risk!)

PELAGIC TRIPS

Trips Aboard the Vantuna out of Los Angeles Harbor

Sunday, May 16. Santa Barbara Island and Osborne Banks or leeward side of island and out to sea; 6:00 a.m. to 6:00 p.m. Cost \$32. Leaders: Kimball Garrett and Jonathan Alderfer.

Saturday, June 5. Santa Barbara Island and out to sea; 6:00 a.m. to 6:00 p.m. Cost \$32. Leaders: Kimball Garrett and Arnold Small.

Saturday, July 10. Palos Verdes Escarpment to Redondo Canyon; 7:30 a.m. to 3:30 p.m. Cost \$20. Leaders: Sherman Suter and Mitch Heindel.

Saturday, August 7. Santa Barbara Island and out to sea; 6:00 a.m. to 6:00 p.m. Cost \$32. Leaders: Kimball Garrett and Herb Clarke.

Sunday, September 19. Santa Barbara Island and out to sea; 6:00 a.m. to 6:00 p.m. Cost \$32. Leaders: Arnold Small and Sherman Suter.

Saturday, October 16. Toward Santa Barbara Island; 6:00 a.m. to 6:00 p.m. Cost \$32. Leaders: Kimball Garrett and Jonathan Alderfer.

Sunday, November 7. Palos Verdes Escarpment to Redondo Canyon; 7:30 a.m. to 3:30 p.m. Cost \$20. Leaders: Kimball Garrett and Herb Clarke.

NOTE: Marine Mammal Expert Linda Lewis will be one of our leaders when her schedule permits.

Note: Changes have been made to the April 23-24 trip below – price, departure time and leader!

1993 Trips out of Ventura Marina

Friday and Saturday, April 23 and 24. A 24-hour trip from Ventura due west to the Continental trough (9,000 ft. depth), 10 hours along this slope and returning by San Nicholas Island. Friday, 10:00 p.m. to Saturday, 10:00 p.m. Cost: \$125 per person. Includes bunk and three meals (beer and sodas extra). Please bring binocs, cameras and wet gear only. Leaders: Kimball Garrett and Mitch Heindel.

Saturday, July 4. Seaward side of Santa Rosa and Santa Cruz Islands via Anacapa Island. 7:00 a.m. to 7:00 p.m. Cost: \$64. Leaders: Arnold Small and Mitch Heindel.

Saturday, September 4. Seaward side of Santa Rosa and Santa Cruz Islands via Anacapa Island. 7:00 a.m. to 7:00 p.m. Cost: \$64. Leaders: Kimball Garrett and Mitch Heindel.

WESTERN TANAGER
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Annual membership in both societies is \$35 per year, \$21 for seniors and presently \$20 for new members for their first year. Members receive the *Western Tanager* newsletter and *Audubon* magazine, a national publication.

Renewals of membership are computerized by National Audubon and should not normally be sent to LAAS. New memberships and renewal of lapsed memberships may be sent to Los Angeles Audubon House at the above address. Make checks payable to the order of National Audubon Society.

Non-members may subscribe to the *Western Tanager* for \$15 per year. The newsletter is sent by first class mail to subscribers and members who pay an additional \$7. Make checks payable to Los Angeles Audubon Society.

National Headquarters, New York
212 832-3200
Los Angeles Audubon Headquarters, Library
and Bookstore are open
Tuesday – Saturday
10:00 a.m. – 3:00 p.m.
213 876-0202 - office
213 876-7609 - fax
213 874-1318 - bird tape
(updated Thursdays)

RESERVATION AND FEE EVENTS (Limited Participation) POLICY AND PROCEDURE

Reservations will be accepted ONLY if ALL the following information is supplied:

- (1) Trip desired
- (2) Names of people in your party
- (3) Phone numbers (a) usual and (b) evening before event, in case of emergency cancellation
- (4) Separate check (no cash please) to LAAS for exact amount for each trip
- (5) Self-addressed stamped envelope for confirmation and associated trip information

Send to Reservations Chairman Millie Newton, LAAS, 7377 Santa Monica Blvd., West Hollywood, CA 90046-6694.

If there is insufficient response, the trip will be cancelled two Wednesdays prior to the scheduled date (four weeks for pelagics) and you will be so notified and your fee returned. Your cancellation after that time will bring a refund only if there is a paid replacement.

Millie Newton is available at Audubon House on Tuesdays 10 - 3 to answer questions about field trips. If you desire to carpool to an event, she can also provide contacts for you. Our office staff is also available Tuesday – Saturday for most reservation services.

C A L E N D A R

E V E N I N G M E E T I N G S

Meet at 8:00 p.m. in Plummer Park
ID Workshop precedes the meeting at 7:30 p.m.

April 13 - Ty Garrison - *You Can't Get There From Here: The Nature and Importance of Habitat Linkages*. In order to preserve biodiversity it is necessary to maintain genetic diversity. In this time of increasingly fragmented open space, habitat linkages or wildlife movement corridors provide a route for dispersal of genetic materials and individuals between habitat islands or population centers. Mr. Garrison will present an illustrated talk on the increasingly vital ecological links in the southern California region.

ID Workshop: Larry Allen - *Little Brown Jobs*.

May 11 - Dr. Charles Collins - *The Elegant Arrival: Current Status of the Black Skimmer and the Elegant Tern in southern California*.

F I E L D T R I P S

CALL THE TAPE!

Before setting out on any field trip, call the Audubon bird tape at (213) 874-1318 for special instructions or possible cancellations that may have occurred by the Thursday before the trip. Notations in parentheses after trip listings refer to pre-1992 Thomas Bros. map page and grid coordinates (county, page number, grid coordinates).

Sunday, March 28 - L.A. Zoo Tour. Leaders Guy and Louise Commeau have extensive familiarity with mammals, birds and the L.A. Zoo. Meet at 9:30 a.m. at the main gate; picnic or buy lunch and continue into the afternoon if you like. Binoculars work well at the zoo. Zoo fees: adult \$5-7, children \$2-3, depending on group size.

Saturday, April 3 - Bird, Butterfly & Blossom Bonanza. Fred Heath will spend the day looking for specialty birds of the Antelope Valley and fields of magnificent flowers including poppies and owl clover and the butterflies attracted to them. Take Hwy 14 N to Lamont-Odett Overlook. Meet at 7:30 a.m. Finish near Gorman. Call Fred at (805) 527-0986 for more information.

Sunday, April 4 - Topanga State Park. Gerry Haigh will lead participants through this diverse coastal mountain area.

This is an ideal trip for a beginning birder or for someone new in the area. A plant person is usually in attendance. From Topanga Canyon Blvd. heading SW from the Valley, turn E (uphill) on Entrada Dr. (7 miles S of Ventura Blvd., 1 mile N of Topanga Village). Follow the signs and make a left into the park. Meet in the parking lot of Trippet Ranch at 8:00 a.m. \$5 parking fee. (LA, p.109, D-4)

Saturday, April 10 - Chatsworth Reservoir. Leader Dustin Alcala. Open grassland with oak woodland and savannah, several ponds, riparian areas and scrub. Raptors, Tricolored Blackbirds and migrating shorebirds and songbirds. Finish up early afternoon. Take the 405 Fwy N to Roscoe Blvd., head W to Fallbrook Ave., go N to the DWP entrance at the end. Meet at the gate at 7:30 a.m. Bring lunch and water. No restrooms. (LA, p.6, A-6)

Saturday, April 17 - Hansen Dam. Join Dustin Alcala as he searches for birds in a variety of habitats filling the old lake bed. Meet at 7:30 a.m. From the 170, 5, or 405 Fwy N, take the 118 Fwy (Simi Valley Fwy) E to the Glenoaks Blvd. offramp, continue SE for one mile, turn left on Osborne St., then right on Dronfield St. Drive straight into the parking lot. (LA, p.9, C-2)

Los Angeles Audubon Society field trips are a great way to do a Birdathon. All you need to do is sign up a few sponsors and ask the field trip leader to help you find the birds. Your efforts will help to sponsor Audubon Adventures in Los Angeles County classrooms.

Trips listed with this symbol are suggested Birdathon trips.

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