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The Bancroft Library

University of California
Berkeley, California

East Bay Regional Park District Oral History Project

Judy Irving:
A Life in Documentary Film, EBRPD

Interviews conducted by
Shanna Farrell
in 2018

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Interview sponsored by the East Bay Regional Park District

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Judy Irving, 2014



Judy Irving, 2014



Judy Irving, 2015

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Judy Irving is a Sundance-and-Emmy-Award-winning filmmaker whose theatrical credits include *The Wild Parrots of Telegraph Hill*, a feature documentary about the relationship between a homeless street musician and a flock of wild parrots in San Francisco, *Pelican Dreams*, about California brown pelicans and the people who know them best, and *Dark Circle*, a personal film about the impact of the nuclear industry on ordinary citizens. In 2015 Judy was elected to the Academy of Motion Picture Arts & Sciences' Documentary Branch. In this interview, Irving discusses growing up in New Jersey, developing an interest in filmmaking, various documentary projects, moving to the Bay Area, meeting Bob Walker, and working with the East Bay Regional Park District to collaborate on several documentaries.

Table of Contents — Judy Irving

Interview 1: December 6, 2018

Hour 1 1

Birth in 1946 New Jersey — Father's involvement in film — Florence Irving: first graduating class of Syracuse — Denial of married couples at workplace — Mothers involvement in Leonia paper — Journaling — Early memories of siblings — Connecticut College for Women — Attempts at freelance writing — Stanford Film school — Environmental Issues — Documenting stories of Hiroshima — Working independently — Mentors in film industry — Initial involvement with East Bay Regional Parks District — Long dissolve between time lapses — Bob Doyle — Bob Walker the freelance photographer — Creating an urban limit — Special effects — Meeting Christopher Beaver — *Treasures of the Green Belt*

Hour 2 19

Open Space premiere — Park districts help with recording — Helicopter rides with Andy — Foundation funding for films — Planned shots — *Secrets of the Bay* — 1986 Bay swimming — Falling in love with the bay — Urban and nature — Bob Walker and special effects — Aerial shots throughout bay — Lyman Fancher and seal recording — Bay area as a vast resource — Walker's involvement in other films — Impact of Bob Walker — Cathartic film after nuclear issues — The ability to tell stories — Hopes for environmentally related stories — *Wild Parrots of Telegraph Hill*

The East Bay Regional Park District Oral History Project

The East Bay Regional Park District (EBRPD) is a special regional district that stretches across both Alameda and Contra Costa Counties. First established in 1934 by Alameda County voters, the EBRPD slowly expanded to Contra Costa in 1964 and has continued to grow and preserve the East Bay's most scenic and historically significant parklands. The EBRPD's core mission is to acquire, develop, and maintain diverse and interconnected parklands in order to provide the public with usable natural spaces and to preserve the region's natural and cultural resources.

This oral history project—The East Bay Regional Park District Oral History Project—records and preserves the voices and experiences of formative, retired EBRPD field staff, individuals associated with land use of EBRPD parklands prior to district acquisition, and individuals who continue to use parklands for agriculture and ranching.

The Oral History Center (OHC) of The Bancroft Library at the University of California, Berkeley first engaged in conversations with the EBRPD in the fall of 2016 about the possibility of restarting an oral history project on the parklands. The OHC, previously the Regional Oral History Office, had conducted interviews with EBRPD board members, supervisors and individuals historically associated with the parklands throughout the 1970s and early 2000s. After the completion of a successful pilot project in late 2016, the EBRPD and OHC began a more robust partnership in early 2017 that has resulted in an expansive collection of interviews.

The interviews in this collection reflect the diverse yet interconnected ecology of individuals and places that have helped shape and define the East Bay Regional Park District and East Bay local history.

Interview 1: December 6, 2018

01-00:00:05

Farrell: All right, this is Shanna Farrell with Judy Irving on Thursday, December 6, 2018. We're in North Beach, San Francisco, and this is an interview for the East Bay Regional Park District Parkland Oral History Project. Judy, can you start by telling me where and when you were born, and a little bit about your early life?

01-00:00:28

Irving: Okay. I was born in New Jersey, right outside New York City, in 1946, and my dad worked for NBC News and I sort of grew up around video and film and photography, because he was also a still photographer. We spent summers on Long Island, so I really got to love tidal wetlands, the smell of mud, and rowing around in these little places with a tiny little boat. It was a combination of basically suburban—a very old suburb of New York where I grew up, but summers out on Long Island with that great freedom, and salt water.

01-00:01:20

Farrell: Can you tell me your father's name and what he did at NBC?

01-00:01:25

Irving: My dad's name is Jack Irving. He was known as Whispering Jack, because he always yelled. He started out as a cameraman way early on, when TV was just getting started in the late '40s. He did sound for a while, and then he was a technical director for most of his career. He worked at NBC Studios in Rockefeller Center.

01-00:01:56

Farrell: Where in New Jersey specifically are you from?

01-00:01:59

Irving: I'm from Leonia, New Jersey, which is a little town that was established in 1668, and it's between Englewood and Palisades Park. It's right across the George Washington Bridge from New York. I learned early on how to take the bus and the subway down to visit my dad at Studio 8-G in NBC, and ride around on the dollies on the *Johnny Carson* set.

01-00:02:28

Farrell: Oh, cool. That's really cool. Can you tell me about some more of your memories about your dad's involvement in film and how that influenced your childhood?

01-00:02:37

Irving: Yeah. Well, he started out as a still photographer for the *Rochester Democrat and Chronicle*, the paper in Rochester, New York. That's where he met my mom. My mom was a reporter. I kind of got interested in both photography and writing through my parents. When television started up, he decided to take a risk and they moved back to Leonia—well, for him it was the first time,

but my mom had grown up there. They moved in with her parents and he started working at NBC and loved it. He did live television. I'm not that guy. I can't take that stress. I understand why he drank martinis. [Laughs]

But, for instance, I have a big photograph of him, sort of a poster, of him standing with an old video camera on top of the Astar Hotel lobby entranceway, photographing the VE Day parade in New York. Huge, huge long, packed street, and he's a lone cameraman on top of the Astar Hotel, filming it. It's great. So, that's his past. He worked there. He was in the union. He loved it.

He did you know, Kennedy's funeral, JFK's funeral on the road, basically. He did a lot of shoots that were live but were not in the studio. The first splashdown of a satellite that had gone to the moon or something, and during Kennedy's funeral, he was talking to some of his sound people and they were up in a tree because they needed to keep getting good sound all along this long procession. He said, "Point the shotgun over there!" Immediately, these FBI guys came and glommed onto him and they were gonna take him away in chains, and he said, "No, no. It's sound. It's audio!" Stuff like that. He had great stories.

01-00:05:01

Farrell:

So he had to explain to them what a shotgun mic was?

01-00:05:03

Irving:

Yeah. Yeah.

01-00:05:04

Farrell:

How about your mom? What was her name and what kind of reporting did she do?

01-00:05:09

Irving:

My mom's name is Florence Irving—Florence James Irving. She went to college, which was unusual during the Depression, from '33 to '37. She was in the first graduating class of the new School of Journalism at Syracuse. She got a job right away at the *Rochester Democrat and Chronicle*; she was a daily beat reporter. At first they sent her out sort of in the boondocks, and then she got to be on the city desk, and she really loved it. She loved it. She met my dad there.

But, what was really sad was that, when she decided to marry him, she was forced to quit her job because they were not letting married couples, both of them, work at the paper. It was during the war. I don't know why, but it was always the man who got to stay. She said, "Even if he was just a delivery boy, if he delivered the paper the guy got to stay and the woman had to quit." So, that was an instance of prejudice, shall we say? She wasn't happy about it.

01-00:06:29

Farrell: Did that prompt the move to New Jersey?

01-00:06:34

Irving: No, not really. They moved to New Jersey when television was just getting started and my dad was excited about it, and he wanted to go into video from still photography.

01-00:06:47

Farrell: Okay.

01-00:06:47

Irving: He also thought that it would be a good move, career-wise. My mother was wondering whether he was right; she wasn't so sure. But, he was right.

01-00:06:59

Farrell: Yeah. Was your mom working when you were growing up?

01-00:07:04

Irving: She actually did edit the weekly Leonia paper, called the *Leonia Life*. It was one of those papers where the back pages are sort of basic news that everyone gets, all these different communities get the same thing. But, the front few pages are filled up by local people and local news, so she did that. She edited the paper and she got the stories and everything, and she's typing away in the basement of our house. I was about five years old, and she arranged for me to play with different things down in the basement while she was trying to type and get the paper out. It was cool.

01-00:07:53

Farrell: How did that influence your childhood? Did you grow up around cameras or writing, or being curious about talking to people?

01-00:08:00

Irving: Definitely grew up around writing and cameras. Respect for education, you know, the encyclopedia, always looking stuff up, doing research, doing projects. My dad had a still camera that he would hold in one hand, and then he had this strobe light, and he was always taking pictures of us, boom, and the strobe would flash at us, when we were kids, black and white pictures.

My mom was always writing for the paper, you know, and then she also encouraged me to write a lot. I actually started a journal. A friend of my mom's gave me a journal when I was thirteen, and I started writing in a journal then and I'm still writing in a journal; I'm seventy-two now.

01-00:08:56

Farrell: That's fantastic.

01-00:08:56

Irving: Different journal, but. [laughter].

01-00:09:00

Farrell: Can you tell me about, did you have siblings?

01-00:09:03

Irving: Yeah.

01-00:09:05

Farrell: Can you tell me their names and some of your early memories of them?

01-00:09:07

Irving: I have an older brother, Jeff, and a younger sister, Janice. My father, Jack—his real name is John Lancaster Irving—Jack wanted all the kids to have names starting with J, so that's how that happened. Jeff is three and a half years older than me and he lives in Virginia. He's married. He has two kids, and he was a freelance headhunter for corporations. That's what he ended up doing. He majored in psychology in college, and then he went on to do HR for some companies, and then he went freelance.

My sister, Janice, is five years younger than me. She lives in Pennsylvania. She, very early on, became interested in horses. It was my fault. I was obsessed with horses when I was a little kid, and I had all these horse figurines, and little pieces of mane that I'd cut off various horses that I'd ridden and tied with string and everything. Eventually, I gave all that stuff to Janice when I started getting interested in boys. She took it up big time. She ended up working at various racetracks in New York as what they call a "hot walker," and then she was a jockey briefly. She started out so young that she couldn't even drive in New York State.

My mother and I would drive her to Belmont Racetrack so she could work. We'd leave in the middle of the night practically because she had to be there really early. But, she worked at various tracks all her life until recently. Now she's working at a beautiful Standardbred breeding farm where they breed trotters. And, with the white picket fence, and the adorable foals, and you know, the yearlings that she takes care of. She's still involved in that. She's also very interested in dogs. She's got Jack Russells, and she trains them in these agility trials. Her dogs always win.

01-00:11:35

Farrell: Where is she living now? Where's the Standardbred farm?

01-00:11:37

Irving: She's in Ben Salem, Pennsylvania.

01-00:11:41

Farrell: Okay.

01-00:11:42

Irving: And the farm is not far from where she lives.

01-00:11:44

Farrell: Okay. That makes sense, yeah.

01-00:11:47

Irving: She's still got her interest in dogs and horses, and she has a little place that she goes to in the Poconos, too. She's an East Coast gal and my brother stayed on the East Coast, too.

01-00:12:00

Farrell: When did you move out to the Bay Area?

01-00:12:04

Irving: Let me see. I went to Montreal in '69, and I worked there for a while as a freelance writer for *Time Magazine*, and I tried to be a writer. This was right after I got out of college. That wasn't really working too well; I was just barely making a living. So, I hitchhiked across Canada with my boyfriend, and we ended up living on a raft in a hut in the Queen Charlotte Islands, in the winter of '70, '71, in there. I came to California from the Queen Charlottes to go to film school at Stanford, in '71.

01-00:13:00

Farrell: Okay. Sorry, backing up a little bit. Where did you go to school for your undergraduate degree?

01-00:13:07

Irving: I went through public high school in Leonia. It was a really good public high school. I went to Connecticut College for Women, the last four years that they were women only. It was from '64 to '68 in New London, and I majored in psychology. At the time, I wasn't really into biology or natural history or anything. I got interested in all that both when I was a kid, and later. But then, I wanted to be a writer.

I wanted to be a non-fiction or fiction writer. That was my dream, and so, I tried that for three years after I got out of school, and then ended up going to Stanford film school. I'd written some freelance articles. They'd been published in like the stringer pieces in *Time Magazine* and some Canadian publications, and in *Mademoiselle Magazine*, and stuff like that, but it just wasn't enough to make a living. I started taking stills to go with the articles, so I learned photography that way. Then, it was just a natural evolution getting interested in movies, because there were so many good movies coming out in 1970-71 that combined documentary and fiction, like *Medium Cool*. And, *Last Picture Show* was another favorite.

So, I applied to film school while I was living in this hut on this raft, and it turns out Stanford, the film department, really likes that kind of application. They wanted people who were living more adventuresome lives than just going straight from college to graduate school. I got lucky, got in, and it was a great program at Stanford.

01:00:15:12

Farrell:

What were some of the things you were learning or you were interested in pursuing—like, projects you were interested in when you were in film school?

01:00:15:20

Irving:

Well, at the time I was sort of starting to wake up to environmental issues, feminist issues, anti-nuclear, and I happened to go to the inaugural concert where Greenpeace announced that they were forming Greenpeace. This was a concert in Canada in Vancouver, in 1971—I'm pretty sure it was '71.

I went to this concert and was just blown away. They were talking about this proposed nuclear test on Amchitka Island in Alaska, and they were against that, and I was against that, and I went up to Alaska briefly before I went to film school, and just more and more got interested in these issues. You know how you're very naïve when you're young and you want to save the world? I kind of got into that. I went to film school specifically for documentaries, not to LA for fiction films, because I wanted to save the world.

01:00:16:46

Farrell:

That's a good reason to go to film school, though. You feel like you want to do something and you start learning how to do that.

01:00:16:53

Irving:

Yeah. I felt like I could have a bigger impact. I saw how hard it was to be a freelance writer. I didn't know how hard it would be to be a freelance filmmaker, but I have made that work over the years.

01:00:17:09

Farrell:

What were some of the pressing environmental issues that you were interested in? I mean, this is after Silent Spring has come out, this is the beginning of the environmental decade when all the environmental laws were being written.

01:00:17:19

Irving:

Exactly. I really was influenced by the culture. I was not ahead of the culture; the culture was ahead of me. The Clean Air Act, the Clean Water Act, the establishment of the Endangered Species Act, all these things. And, Nixon signed a lot of these laws. It was a Democratic congress and I was influenced by that. Friends of mine were getting interested in environmental issues. Groups were starting to form like Defenders of Wildlife and all kinds of groups like that.

I got interested in the nuclear issue because, in 1974, Karen Silkwood was killed. I don't know if you know about her, but she was a plutonium worker for Kerr-McGee Nuclear in Oklahoma. It was a very high profile lawsuit after she was killed on her way to talk to a *New York Times* reporter about bad welds in these fuel rods that they were sending to Hanford, plutonium contamination, all kinds of horrendous things. She was going to tell the

reporter, but she got killed on the way. She got run off the road, and there was a big lawsuit in Oklahoma.

I read all about that and ended up going to Oklahoma City to sit in on the trial, and it really affected me deeply because Karen Silkwood was the same age as I was. She was killed when she was 28, and I had just gone to film school and I was just on the verge of getting ready to make my first big film, which was called *Dark Circle*, about the nuclear issue and about the links between nuclear weapons and nuclear power. It was the beginning of a lot of research that I did on that issue. It became an obsession for about ten years.

We filmed a lot about Karen Silkwood, and that ended up being a separate short film, sort of a thriller called *Hidden Voices*. *Dark Circle* itself was filmed mainly at Rocky Flats, near Denver, which was the plutonium facility where they made the plutonium triggers for nuclear bombs. And at Diablo Canyon, in California, which was under construction. Those two were the main locations here, and then we also went to Hiroshima and Nagasaki, and we filmed interviews with survivors in 1979.

01:00:20:11

Farrell:

Wow.

01:00:20:12

Irving:

Those are very, very important interviews now because most of the survivors have died. Believe it or not, we kept being told in Hiroshima and Nagasaki that our film crew was the first American film crew that had ever visited those two cities. John Hershey had been there, a writer. Still photographers had been there from the US, but we were the first film crew to go and film actual film interviews with survivors. There are several of those in the movie, and then a subsequent film called *Nagasaki Journey*. I made all of these with various small crews, but my main partner was Christopher Beaver.

01:00:20:55

Farrell:

Okay.

01:00:20:56

Irving:

My film partner. [Narrator addendum: We also lived together.]

01:00:20:57

Farrell:

Yeah, who later worked with you on the East Bay Regional District Films, as well?

01:00:21:01

Irving:

Yes.

01:00:21:02

Farrell:

Yeah. I recognize his name from the credits.

01:00:21:04

Irving: Right.

01:00:21:06

Farrell: At that point, when you're working on this and you're out of film school, are you working independently, are you working for a film company?

01:00:21:16

Irving: We worked independently. We established a non-profit called The Independent Documentary Group, in 1978, and it's still going strong. It's now called Pelican Media, and you're in the offices of Pelican Media, the world headquarters, right now. But, it's a 501(c)(3), and so, we did that because we found out from Barbara Koppel, who had made *Harlan County* in '76, she had her own non-profit called Cabin Creek Films. We got to know her, and she said, "Oh, you've got to establish a non-profit. That way you can get grants and you can get individual donations, and it's all tax deductible."

I was really glad to have done that so early because my one main experience with doing a sponsored film—in other words, doing a film for somebody else—didn't turn out well. It was a film that Chris and I made up in Alaska for the Sierra Club. You would think that would be great. And it was great; we got to travel all around Alaska to film proposed national parks and refuges up there in 1974. We finished it in 1975 and for a variety of reasons, we had a female narrator, we had a sort of a spare narration, a lot of sound effects, some music, it was recut, it was taken away from us. This male narration was put in. To my mind, it ended up being like a 1950s industrial film. You know how those are; you fall asleep to them in class.

01:00:23:08

Farrell: Yep.

01:00:23:09

Irving: This guy who had volunteered for the Sierra Club took it away from us, put his own voice in there, recut it. That sent me off, whew, on the freelance trajectory for the rest of my film career. I never wanted to do another sponsored film because it was just devastating to have your work recut like that. But, it was great because, from then on, I've been a freelancer and I get to do what I want to do, and I get to have final cut.

01:00:23:49

Farrell: Along the way, did you have any mentors or people you were learning from that you were working with?

01:00:23:56

Irving: Well, I would say that my main mentor as a beginning filmmaker was my teacher, Ron Alexander, at Stanford. Ron had just started teaching at Stanford the year that I came. I was really lucky. From '71 to '72 he taught us. He came from the Canadian Film Board. I don't know if you're familiar with them, but they are just famous for making fabulous sequence-based documentaries. In

other words, there's a narrative storyline. You tell a story with sequences. You don't just do talking heads and b-roll. Talking heads and b-roll come from news. It's boring, you know? We got taught the right way to make a movie, and ever since then, I've been trying to do that. Staying away from talking heads. This is a talking head, but that's okay; it's an oral history. [Laughs]

01-00:25:02

Farrell: I love it. Breaking the fourth wall. [Laughs]

01-00:25:04

Irving: But really, I mean, if you're making a movie you want it to move. My thesis film was called *Satellite House Call*. I'm going backward in the biography. But, that was finished in 1973 and it was a film about native health aides—Athabascan women health aides in little tiny villages all along the Yukon River in the interior of Alaska, communicating with a doctor via satellite radio. The doctor was in Tanana, and then these health aides were in Huslia, and Allakaket, and Beaver. There are no roads to these places, and so it was a big innovation and they were happy about it.

I did this film in these far out places where you have to fly in, you know, and do the sequence. I tried to include as much village life in the movie—and I basically didn't do any talking heads. They were moving cabins with rolling logs, they were building cabins by hand. It was unbelievable. They were fishing with this wonderful fish wheel in the Yukon River and drying the fish, they were taking their dogs out on runs in Anaktuvuk Pass, which is way up north. They were hunting caribou, so I went out on a snowmobile and filmed them cutting the skin off the caribou and storing the meat. You know, that kind of stuff.

I learned from Ron that it's more interesting to see people doing what they do in their lives, and then you can use voiceover to get across what you need to in the movie. It has to have a narrative arc. He was my first and most important mentor.

In terms of how we should proceed and be freelancers, Barbara Koppel really helped a lot because she had already done it. She had formed Cabin Creek Films I think maybe in '75, and she finished *Harlan County USA* in 1976. Fantastic film, also sequence based, about coal mining and unions and tough problems, and fights, in West Virginia and Kentucky. This film blew me away and I'm pretty sure it won an Academy Award.

01-00:27:58

Farrell: It did; it won Best Documentary that year, yeah.

01-00:28:00

Irving: Yeah. We got to know her and she taught us the ropes so that we could get started as freelancers and not do any more sponsored films. That's how it happened.

01-00:28:12

Farrell: That's fantastic. That's really great that you got to work with her.

01-00:28:16

Irving: I didn't really work with her, but we got to know her and she told us what we should do out here, because she was based in New York and we kept going back to see friends and relatives and stuff, so.

01-00:28:31

Farrell: How did you initially get involved with the East Bay Regional Park District?

01-00:28:36

Irving: The park district connection started—let me think—I'm pretty sure it was 1985. This was after *Dark Circle* was finished, the nuclear film, and then we had done another film called *Hidden Voices* about Karen Silkwood. We hadn't done *Nagasaki Journey* yet, which was in 1995. But, so the nuclear issue was still very much in my mind, and I was kind of, frankly, burned out about thinking about Armageddon, and I'd been obsessed with nuclear genocide for ten years. I wanted to point my camera at something beautiful, something local—because *Dark Circle* required that we travel a lot—and something positive.

We were living in Noe Valley and our across-the-hallway neighbor said, "Hey, People For Open Space want a film made about the greenbelt." It wasn't called the Greenbelt Alliance at the time; it was called People For Open Space.

We started talking to the folks at People For Open Space—Larry Orman and other people—and I said to them, "Yeah, I'd be interested in doing that if I get to raise the money and have final cut. I will definitely consult with you folks, and I will essentially do what you want, but I'm making the movie and you're consulting with us and telling us what you need." So, that's how we made that film.

When we got started doing it, I can't remember who told me about Bob Walker, but—oh, no. I called Bob Doyle at the park district because we needed to do some aerials, and Bob Doyle said, "Okay, I can set you up with aerials. Andy White can fly you around. Meanwhile, you need to talk to Bob Walker because he knows the East Bay and I want you to make sure that you film in the East Bay, and you can have access to the parks and everything for this greenbelt movie." That's how that started. We met Bob Walker then, and he was definitely up for it, very enthusiastic that we were making it.

Now, jumping back a few years—well, many years—I had always been interested in the passage of time and how you can show the passage of time filmically or photographically by filming at different times of day, by filming at different times of the year.

I realized my interest in it started when I went to France years and years before, because I learned how to speak French and I worked in France in the '60s. I saw these paintings that Monet had done, impressionist paintings of a cathedral at Rouen at four different times of day. They were beautiful, and they were very, very different. I just thought, "Wow, that's fantastic."

01-00:32:26

After we made the Alaska film for the Sierra Club, I went to Hawaii and I was camping out for a week on the Island of Lanai, and I photographed this one cove in the morning, at noon, and just before sunset, the same frame as much as I could figure it. I looked at those slides and I thought, "Yeah, that's my Monet series!" You know?

Okay, so now, when I met Bob Walker, I went over to his apartment on Clayton Street in the Haight, and on his wall were two framed photographs that he had taken in the East Bay parks, hills and trees, in the fall and in the spring. Beautiful, same frame. And, I thought—because I'd been wanting to do seasonal special effects in this greenbelt movie. Like, not the usual time-lapse footage where it's all jerky and you're seeing the clouds going by and they're jerking, jerking, jerking, or you're seeing from morning to night really fast? No.

01-00:33:47

I wanted to do spring, and six months later I wanted to do fall, and I wanted to try a long, long dissolve between the two. This was something that nobody else had tried. I just thought it would be smoother, it would be beautiful, and in the East Bay parks with their fabulous, golden rolling hills, the golden hills, the oaks, you know, you could film a scene in the dry fall, and then you could do the long dissolve if you had the exact same frame, and watch it green up in the spring. You could film a dry streambed. All these things are in, now, the greenbelt film. It's our seasonal special effects sequence, and Bob Walker did most of them.

He knew the locations in the East Bay—a lot of them are in the parks—and I knew what I wanted. You know, like I want golden rolling hills with oak trees. I would love to see a dry stream fill up with water. You know, how about an apple orchard with the bare trees and then the apples? All kinds of things like that.

Chris and I taught Bob how to use a Bolex 16mm camera. He had been a still photographer up until that point, and he took to it immediately. He totally knew the locations. He did a lot more research to find new ones. You can see those in the greenbelt movie. He did fantastic work.

The way we figured out how to get the same frame was, set up the tripod, put pegs into the ground, like rebar, pound it into the ground at the three tripod points. Note how high the tripod is, hopefully, it's all the way down. You know, or all the way up. It's not somewhere in between. Note the lens that you use, and take the shot. We did that in the fall of '85. We did all the dry shots. No, sorry. We did a lot of the spring shots first and then we did the fall, but in the movie we switched them around and had them green up.

But, the challenge was to go back and find those pegs and frame up the shot to do the spring or the fall equivalent, you know? I swear to God, we did a spring shot in this beautiful cow pasture, but it was green grass and all that. Well, we went back in the fall and Bob and I were on our hands and knees for two and a half hours looking for the pegs, because we didn't want to mark them with red tape or anything because we were afraid somebody would pull them out, or maybe a cow would come by and think it was something to eat. We just pounded them in and we made notes, you know, like, "Okay, twenty yards from the third post on the barbed wire fence," and he knew how to triangulate, so we would do these triangulation instructions on where they were, but even so, one time we were just like two hours, we finally found them.

01-00:37:51

Farrell:

How many times did you go back to the same spot?

01-00:37:54

Irving:

Normally, usually it was just twice; spring and fall. But, one time, we decided to do—it was such a beautiful scene in the Tassajara Hills that, what we did was, we filmed four times. It was a hay field, and we filmed the green shoots coming up, and we filmed the full, beautiful green grass blowing, then we filmed it getting dry, very dry, and then we filmed it when they were cutting it. Bob found out—he made sure to find out when the tractor would be there cutting the rows. There are these windrows of cut hay, and then it's all gone. We filmed four times. That's in there, too.

01-00:38:57

Farrell:

I want to back up a little bit and ask how you met Bob Doyle originally.

01-00:39:03

Irving:

Bob Doyle, I called on the phone at first, and I'm sure that Larry Orman must have told me—from People for Open Space—"Call Bob Doyle. He can help you out. He knows all these places." I was especially interested in getting set up to do aerials because I knew I would need them, and so, I called him and then I met him. Bob Walker was working very closely with Bob Doyle at the time because, at that time, Bob Doyle was the guy who would become aware of ranches and other pieces of land that might be for sale, and he was supposed to do the acquisitions for the park district.

Bob Walker just was constantly telling Bob Doyle, this ranch is for sale, that ranch is for sale. He was out there, walking around with his dog, and he often knew what was for sale before Bob Doyle did. In particular, the Marshall property. He was really keen to have the park district purchase the Marshall property, which would make a continuous corridor between Morgan Territory, which he loved—Bob Walker loved it out there—and Mount Diablo State Park. He eventually succeeded in getting the park district to buy that property.

Bob Walker had his own methods for bringing the ranchers around to being willing to sell their land to the park district. What he would do would be, he would—first of all, he knew a lot about photography. He knew about light. He loved the west-facing slopes of the park district land in the East Bay parks, and he knew that—because he knew that, just before sunset, those slopes got beautiful light. They also tended to be less forested and have more variety, like, grassland and trees. He did a lot of photography on the west facing slopes.

01-00:41:34

He would wait until the perfect time of day and year, and he would take a beautiful picture of someone's ranch, that he wanted to obtain for the park district, and he would print it up in color, big, 16 x 20 or something, mat it and frame it, sign it.

He would go to the ranch house, he'd knock on the door, and he'd say, "Hi. I'm Bob Walker. I just took a picture of your ranch." Or, he would do an aerial at that same beautiful time of day, of their land. They'd look at it and say "Wow, that's beautiful. Yeah, I recognize that." He'd say—I'm really shortening what his rap was—but, he'd say, "You really love your land, don't you? You'd love it to continue to look like this forever, wouldn't you?" And they'd say, "Yeah. Come on in, have a cup of coffee." [Narrator Addendum: And he'd give them the framed photograph.] He'd say, "Well, you should really consider selling your ranch to the park district because then it would be this way forever, and it would be a legacy. It would be your legacy and you could be proud of that."

He was always positive. He was always civil. It was the unmet friend, the rancher. He wasn't somebody that was an enemy. He did make a lot of friends in the East Bay and he was responsible for a lot of land being purchased.

01-00:43:14

Farrell:

Can you—just for people who may not be familiar —tell us a little bit about what Bob Walker's role within the district was?

01-00:43:25

Irving:

Right. Bob Walker started out—he came west from the Midwest. He went to Oberlin. He came west basically just for an adventure. He started walking his

dog in the East Bay, and he found out that the East Bay Parks allowed him to walk his dog there. So, that was great.

This was after he had been a bicyclist, a fanatical bicyclist, and he had already ridden all the roads in Marin and all that. He realized, "Oh, my god, I can walk on these little, tiny trails with my dog." That's how he started to get to know the East Bay, and it was love at first sight. He started out taking pictures and walking his dog, and he was a volunteer for the park district. They were really impressed with his photographs. His photographs are still on the wall at the park district headquarters. They're fabulous.

He got so active, that he started taking other people on walks and he would take pictures of them on the walks, and he also would give them postcards if he—he would take folks to an area that he thought should be bought by the park district. Everybody would fall in love with this area, and then he'd give them postcards to write to Bob Doyle and the district. They would be stamped already. They'd write them. He started his own lobbying campaign to get these places bought.

Pleasanton Ridge was how he cut his teeth. You know, that was an idea, maybe not his originally, but he certainly got very active trying to protect Pleasanton Ridge, because there were a lot of development proposals for that ridge, and that was one of his first big successes.

Eventually, Bob Walker got hired by the park district on a contract basis to be a freelance still photographer for the parks. "Go out, go forth, take good pictures of our parks." You know, take pictures of what should be park. This was like a dream job for him. His day job was that he was a property manager for an apartment building, and the woman who owned the building was very happy that Bob could also go off and be a photographer. She was totally supportive of that. So, that's how he got involved.

01-00:46:23

Farrell:

So he was key in the expansion that was happening for the park district in the '80s?

01-00:46:28

Irving:

Yes. Absolutely key. John Woodbury and Bob got together a lot and talked, and brainstormed. I'm not sure whether they came up with the idea of the Urban Limit Line, but that was an idea whose time had come, and if they didn't come up with it, maybe they got it from another part of the country. But, they pushed the idea of, let's encourage cities to have an urban limit line so that we do not have to keep fighting these battles piecemeal, these development proposals where they want to build suburbs out forever, into the greenbelt. Let's encourage cities, or towns, in the East Bay, to say, "Here's our limit. We're not going to build beyond here. We're gonna let the rest of it be greenbelt and all of our people are gonna be happy because they can walk

to that area." So, they did that. They worked on that really hard and they got a lot of urban limit lines established. Bob Walker and John Woodbury fought very hard for Measure AA, which was a big bond issue that was passed I believe in 1988. There was concern in the environmental community and the land acquisition community, you know, "God, maybe it's too early. Maybe we shouldn't do it this year. There's so many other things on the ballot. What if it doesn't pass?" They pushed hard to put it on the map. [Phone rings] Should we pause? Shoot.

01-00:48:19

Farrell: That's okay. I'll pause this for a second.

01-00:48:24

[Audio interruption]

01-00:48:25

Farrell: Okay, we're back.

01-00:48:26

Irving: So, to go back, John Woodbury and Bob Walker pushed very hard to put Measure AA on the ballot. They eventually prevailed. Folks thought, okay, let's do it. It passed, and they got a lot of money, and Bob Doyle got to buy a lot of land because Bob Doyle was the acquisitions person at the time. It was like, woo-hoo. Bob Walker was really happy. He was so knowledgeable about the East Bay, all the ranches, all the ranchettes, just whatever open space was available, he knew about it. He was a map person. He had maps all over one of the walls of his apartment in the Haight. Topographical maps of the East Bay and I think the Sierras as well, because he really knew the Sierras.

01-00:49:26

Farrell: Do you know how he originally got involved with photography?

01-00:49:32

Irving: Well, when he was walking with his dog he just saw all these beautiful landscapes, and one of his neighbors, Tony Heiderer—who's still a dear friend—was a *National Geographic* photographer. He was a freelance photographer. He lived in the Haight. He gave Bob his first still camera. I believe it was an old Pentax. It was a camera that he wasn't using anymore. He taught Bob the basics. He got a head start with a *National Geographic* photographer. Tony was always there to give him advice about light and how you really can't take a beautiful photograph unless there's beautiful light.

Bob also learned—maybe on his own, maybe from Tony—that beautiful light often happens right at the end of a big storm. He would often go out into the East Bay when it was raining and thundering and everything, and be there for when those shafts of light come through the clouds, and when there's beautiful, beautiful cloud formations instead of just straight blue sky. So, he knew what to do. He was very patient and he was willing to just go for it.

01:00:51:21

Farrell:

When you were working on the *Treasures of the Greenbelt*. That was, I'm assuming, the first movie that you had worked on with the district. That was the first one, right?

01:00:51:33

Irving:

Yes.

01:00:51:34

Farrell:

Okay. What were your first impressions of Bob Walker?

01:00:51:40

Irving:

When we first met Bob, we went over to his apartment to talk to him, and as I say, I saw those two photographs, spring and fall, and I thought, "Wow, this is our man." He was very intense, and he was very, very driven to preserve land in the East Bay, and he signed on immediately to help us. He said, "Okay, you've got to go out and location scout all the areas. Every single county."

There's nine counties around San Francisco Bay that are considered the greenbelt. We started taking these car trips all over the place. We would pick out one county each time and we did nine or ten full-day location scouting trips—I think we did two in Marin—but, they were fantastic. We would just drive around on these small back roads and look, and talk, and brainstorm about what to film, because the greenbelt movie, what they wanted was an overview, a beautiful overview, of the greenbelt, how important it was, how it was being ruined by these suburban developments that were continually carving it away at the edges, and what was out there for folks so that urban people could learn about what was out there and get out there and become advocates.

Bob was always, I would say, very intense. And, I'll tell you later why he was intense.

01:00:53:38

Farrell:

Is that something you want to share now, or do you want to wait?

01:00:53:40

Irving:

Later.

01:00:53:42

Farrell:

Okay. Okay. I noticed in the credits in a lot of the films you made, that Bob did special effect cinematography. What is that?

01:00:53:56

Irving:

Well, what we meant by that was that he shot the two shots for the seasonal dissolves. It wasn't really special effects the way you talk about it in Hollywood, but it was our special effects. He went and shot in the spring, and he found that same spot where he had his tripod and shot the same shot in the

fall. And then, as best he could—because he would bring a still photograph of that first shot, and he would line it up as best he could, horizon-wise and sideways, the frame—shoot another shot, and then what we did was, we took it to an optical printer—Mike Hinton at Monaco Lab—and he optically matched the horizon, and whatever vertical pieces were in there, like a tree or a telephone pole or something, he would match the horizon and the verticals exactly and produce an optical, with an eight-second dissolve. That's a ninety-six frame dissolve from dry to wet. In other words, you had this streambed that was empty, and then you could watch it over this eight seconds fill up with water. You could watch the golden rolling hills, slowly over eight seconds, become green.

Those were what we called our special effects. Bob didn't actually do the effects part, but he did the before and after.

01:00:55:35

Farrell:

Okay. I am interested in how you worked with Christopher Beaver, who was your partner on this. How did you meet him and what was his role versus yours in producing these films?

01:00:55:53

Irving:

Right. I met Chris at film school. We were both at Stanford. He was one year ahead of me so he knew more, and he taught me how to shoot sync sound. I mean, we were learning how to do that anyway, but he actually let me come with him on a shoot to Soledad Prison. I was the assistant cameraperson and I had to change the film inside the changing bag, and we did stuff like that. We kind of fell in love and moved in together in late '73, right after I had finished my thesis film.

Then, we went back up to Alaska to make the film for the Sierra Club, and then we made films together and lived together for the following twenty-seven years. And, those bay and delta and greenbelt films, we made together. We were collaborators, we [laughs] often fought—you know, because we were both strong-willed.

Chris loved to shoot and I did too, but often I would just give way and I would do sound. I didn't shoot as much as I wanted to, but I shot some, and he shot a lot, and we would edit. And, sometimes we edited with other people, and sometimes we just fought among ourselves. There were lots of creative differences, but on the whole, I think the arguments tended to make the films better in the end, because we were pointing out blind spots to the other person.

01:00:57:51

Farrell:

You also had the *Treasures of the Greenbelt* narrated by Jerry Graham.

01:00:57:56

Irving:

Yes.

01:00:57:57

Farrell: How did you encounter him, or why did you select him for the narration?

01:00:58:02

Irving: Right. Jerry Graham narrated *Treasures of the Greenbelt*, and also some other films later. He was the host of Bay Area Back Roads at the time. He had done a lot of television pieces on East Bay Park District land, special places you could go in the East Bay, trails, adventures you could have. He was a natural. He had a really good voice and he was a known TV host. So, that's how we met him. And then, *Secrets of the Bay*, which was the next film that we did in the series of local, environmental, animal related films, was Jan Yanehiro. She also was a TV person.

01:00:58:59

Farrell: Okay.

01:00:59:02

Irving: So, then we had Jerry do some other narrations, but that's how we met him.

01:00:59:08

Farrell: Okay. As you've mentioned, *Treasures of the Greenbelt* deals a lot with open space versus developed land. It shows the value of agriculture and wildlife, and balancing that with industry and how people who live in that area need to make a living and support themselves, but I also kind of find it to be about what we lose when we develop too much.

01:00:59:31

Irving: Right

01:00:59:31

Farrell: Also, what the value of having green space adds to quality of life, and is what makes the Bay Area so special. I feel like those messages you get across really well. So, I'm wondering if you can tell me a little bit about your process of scripting the film, and how you created that narrative arc?

01:00:59:53

Irving: Well, we did these wonderful location scouts to the nine counties and we talked about what we needed to film. Things came up along the way, like, one of the first sequences we shot was the Smith farm with the pumpkin patch, you know, the horse-drawn carriage and folks going out to pick pumpkins. That ended up being the last sequence in the film, but it was one of the first ones that we shot.

We would discover things along the way, "Oh, god, that would be fantastic because this is people experiencing the greenbelt in a special way." I've never scripted a film ahead of time. I've always wanted the reality of what's out there to tell me how the film should be made, and that's how the *Greenbelt* was made, and all the bay films, and *Wild Parrots of Telegraph Hill*, and *Pelican Dreams*, and *Dark Circle*, it's all the same. It's like, you go out there,

you encounter what's real, you decide what to film, you film a lot even though it's expensive, you film a lot. There's a lot of outtakes.

And then, you start making the film in the editing room. To me, the best films are always made in the editing room. They're sequence-based. They're not based on words that people say, they're not based on transcripts—even though we do transcripts. They're based on storytelling. What we wanted to do—to me they seem a little bit dated now because—I know. They were on KQED and they were fine for the time in the '80s. I think they were fine, but they seem a little bit dated. But, to me, they were sequence-based and they were character-based.

We needed to find people to film and landscapes to film and animals to film, and then we needed to make a story. We made that story in the editing room. Then the narration got written in the editing room as we realized what we needed to say, and what transitions needed to happen verbally that way.

01-01:02:31

Farrell:

When you were putting together the film, what was the relationship like with the People for Open Space—which is now the Greenbelt Alliance—but, working with them on this, how did you balance what you wanted to do versus what they wanted to do?

01-01:02:49

Irving:

It actually worked out really smoothly and really well, partly because I raised all the money for the film. [Laughs] They were very happy to have a film delivered to them at no cost to them. We did a rough-cut screening with some folks from People For Open Space. I remember, before it was locked in stone, and we got some advice on, oh, could you add this, or could you highlight that. That kind of thing. And, that was easy to do so we did that.

We premiered the film—I believe it was September of 1986—in the East Bay. Two hundred fifty people came. It was a huge success. It was a film print—16mm film print. Everybody was there. Some of the folks who were in the film were there. Forrest Green, who was a cowboy who did all his work with a horse-drawn wagon—and he literally even crossed over Highway 37 with a horse-drawn wagon to take care of his cows on the other side. He was there. The Greenbelt folks were thrilled with it, and they used it for many years. They may still use sequences from it. I'm not sure.

01-01:04:30

Farrell:

How about working with the park district? Were they involved with this at all? I mean, aside from working with Bob Doyle and Bob Walker, were they involved in the producing of the film or the writing of it at all?

01-01:04:43

Irving:

No. The park district was the beneficiary of these films, particularly the greenbelt film, but also *Secrets of the Bay* and the other bay films because

some of their properties are right on the bay. But, in every case, because of what had happened earlier with my experience with sponsored films, I did not want anyone telling me what to do. And so, they were—let's say, enthusiastic cheerleaders—and also, they had a lot of good advice and they helped a lot. They had access to helicopters. They let us use those folks; Andy White was a fantastic East Bay Park District helicopter pilot who I still am in touch with and who has done a lot of aerials for us.

You've seen the greenbelt film. There was this late-light, beautiful, just by chance this tractor cutting green grass at the top of a hill. We didn't plan that; it just happened. Chris was shooting and it was so beautiful. My god. Andy White did that, and that was because of the East Bay Park District connection.

01-01:06:16

Farrell:

Would you have to pay for that, or would they just kind of lend you the helicopter and Andy's time?

01-01:06:22

Irving:

I don't remember. I don't think we had to pay. I think it was a case where, if Andy—because Andy was one of the—I think he was one of the park district police? It was the police or the rescue helicopters, or the helicopters that did business for the park district, okay? If he didn't have any business he had to do that day it was okay for us to go out with him.

01-01:06:53

Farrell:

Okay. That makes sense.

01-01:06:54

Irving:

I think that's what happened. He was on contract anyway, and they were going to get value out of it because we were shooting film. I'm pretty sure that's how that happened.

01-01:07:04

Farrell:

That's nice to have that relationship, especially if you're making a film that benefits them.

01-01:07:09

Irving:

It was fantastic. I know.

01-01:07:13

Farrell:

That actually makes me curious about how you found funding for the films.

01-01:07:19

Irving:

We found funding from foundations. One of the foundations that funded the greenbelt movie just recently funded my Pelican movie, and the Pelican Educational Outreach. That's the Mary Crocker Trust. I have long-standing relationships with some of these foundations. The Dean Witter Foundation came in and funded I think most of the bay movies. They came in a little bit later. The San Francisco Foundation funded these films, and individuals. It

was a good period. People were getting really concerned about environmental issues, and there was heavy development pressure in the East Bay.

One of my favorite shots was an aerial of one of those developments, that you could just see it carving out what had been beautiful East Bay green hills, but then the carved part was roads and housing pads, you know? A little further in the aerial you'll see that the houses have already been built, and you can just see the bad progress, you know, the step backward into suburban land. The greenbelt, the urban limit line goes further and further out. That's why it was so important that they get those blanket rules established in a lot of the cities in the East Bay, which was a great idea.

So, yeah, it was foundations and individuals. I think we probably also got small grants from People For Open Space, and Save the Bay, which was the group that we worked with when we did *Secrets of the Bay*. Then we worked with Marc Holmes on *San Pablo Baylands*. There was a *Partnership for the San Pablo Baylands*. He helped us get funding for that. It was all kinds of connections with environmentalists and with foundations that were interested in the environment.

01-01:09:44

Farrell:

How long did the whole production process for *Treasures of the Greenbelt* last for? How long did that take to make?

01-01:09:56

Irving:

The greenbelt film took about a year to make. I think we did our first location scout—we raised some money first and that was pretty easy because there was real concern about development. We took our first location scout trip in the fall of '85, and by the fall of '86 we were doing the premiere of the film.

We filmed heavily in the fall of '85, the dry shots and the golden rolling hills type shots, and the pumpkin patch in the fall, and stuff like that, and we morphed into the winter stuff, and the spring footage, and the beautiful green hills. I got really bad hay fever as it got green.

I remember having really bad hay fever in the spring of 1986. This isn't in the East Bay Park District, but it was one of my favorite shoots. It was in the Sonoma greenbelt, the hills, when we filmed this beautiful hillside, late light, with a herd of sheep. This sheep dog is herding them and there's a guy on horseback, and he's just sort of watching. The sheepdog is slowly herding the sheep up, up the hill and across the side. We set that up. We had done a location scout. We met the sheepherder guy, arranged for him to be on horseback there. We had a two-camera shoot. We had walkie-talkies, you know, and we just hoped for the best, and we just nailed it. This dog was fantastic. I did the wide shot, the slow pan of the whole thing, with the dog and the sheep just slowly—not panicking; the dog totally knew what to do—

and Chris was on a telephoto shoot with the horseback rider and the dog and the sheep. That was one of my favorites.

01-01:12:16

Farrell: Wow. Yeah.

01-01:12:16

Irving: Because it took so much to plan it out, and that's just one brief shot in the greenbelt movie.

01-01:12:22

Farrell: And then, in 1990, *Secrets of the Bay* came out, and that one was a lot about the local wildlife, the ecosystem, and endangered species, and also the ebb and flow of water and kind of the life cycle of water there, as well, and how important that is.

01-01:12:39

Irving: Yes. Could we take a pause for a sec?

01-01:12:40

Farrell: Absolutely. Yeah.

01-01:12:41

[Audio interruption]

01-01:12:43

Farrell: Okay. We are back. So, *Secrets of the Bay* came out in 1990 and it was a lot about local wildlife, the ecosystem, endangered species, water. I'm wondering, what initially inspired the film?

01-01:12:59

Irving: That's a good question. I started swimming in the bay in 1986, okay? A neighbor had been swimming in the bay for a long time, and he said to Chris and me, "Hey. I'll take you!" He shows up at our door at 5:45 in his car and we go swimming in the bay. Sometimes when it's pitch black—it was so exciting and it was really invigorating. We'd go to the Caffé Trieste here in North Beach and have a coffee. By 8:30 in the morning, you're just raring to go, okay?

I got hooked on bay swimming in '86, and I joined the South End Rowing Club, which is the oldest rowing club and swim club in the city, and maybe even west of the Mississippi, in '89, because I wanted to swim from Alcatraz. In '89 I did my first Alcatraz swim.

I got really interested in the bay; I wanted it to be clean, and I was curious about what other—we were encountering sea lions and cormorants and pelicans and other critters. It just was a natural evolution to get interested in doing a film about the bay. In fact, at the same time, the *Secrets of the Bay* folks—the people who received the film, Save the Bay—it used to be called

Save San Francisco Bay Association—Barry Nelson was there at the time. He said, “Hey, could you make a film for us like you made for People for Open Space?” It was perfect for me.

That’s how I started filming the Bay movie, and also filmed one of the colorful swimmers, who ends up in the film. He was part of the “wildlife” of the bay, George Farnsworth, and all the bay swimmers who swim on New Year’s Day. That was filmed January 1, 1990, and ended up in the movie.

01-01:15:20

It was trying to make people fall in love with the bay. That was what we decided would work, because most people just drive across on the bridge, they look at the glittery surface, they know nothing about it. They think it’s really polluted, and it isn’t, and they don’t know anything about the hidden wildlife around the edges of the bay. That’s what we wanted to focus on; not only the human wildlife, the swimmers, but the Clapper rail in the Palo Alto Baylands, for instance, which was an endangered species, still is. Now it’s called the Ridgway’s rail, I think. And, other little secret pockets of the bay where shorebirds can go, the Elsie Roemer Wetland in the East Bay.

I found out about all kinds of wonderful places. Frank Quan, the last of the Chinese shrimp fishermen, who lived at the time at China Camp. That was his home. We went out on the boat with him, and he had an egret fly and land on his boat when we were filming. It was really sweet.

I just got really interested in the bay, being immersed in it. I ended up being a year round bay swimmer, no wet suit, and I’ve been doing it ever since. I went swimming yesterday; fifty-five degrees right now.

01-01:17:05

Farrell: That’s impressive.

01-01:17:07

Irving: It really wakes you up.

01-01:17:11

Farrell: Especially coming from the East Coast where the water is warmer, to this, that’s impressive.

01-01:17:17

Irving: Well, you can get used to it. It’s always cold when you first go in. I have to do this whole mental thing with myself; “You can do it.” Especially as it’s getting colder now, because it’s going to be dropping fast. But, the colder it gets the more invigorating it is when you’re warming up in the sauna and the shower, and then the rest of the day you feel like you can do anything. It just gives you a perspective on things.

It also is an adventure that, as an urban person I can do this. This is nature. Sometimes I look up from swimming and there's a sea lion there, or a cormorant, or a pelican. Yesterday there were pelicans flying over and I always love that, because I love pelicans. [Laughs]

01-01:18:10

Farrell:

Can you tell me a little bit about how Bob Walker was involved in the filming of *Secrets of the Bay*?

01-01:18:20

Irving:

Bob, let's see. I remember a trip that we took to the delta with Bob, because he had taken beautiful sunset pictures up there. I know that he told us about certain delta locations. He knew all the East Bay locations, basically, and then he also—I'm pretty sure he went to the Palo Alto Baylands with us, too. He could just tell us, "You should go here, you should go there," and sometimes we went with him. He wasn't as involved, except that he was involved because we wanted to do tidal special effects in *Secrets of the Bay*.

In *Greenbelt* we went from season to season, six months apart. For the tides, what we wanted Bob to do—and he did this—was to set up the tripod in the same place, and film low tide. Then would wait there for six hours and film high tide. He would have to figure out, okay, let's see. It has to be light both before and after; it can't be dark. He had to look at the tide charts, he had to figure out beautiful locations.

One of the locations is the Emeryville Crescent, which is now an East Bay park. It wasn't at the time, but it was a beautiful location and I'm sure he picked it out because he wanted it to be a park. And, he did it.

He went up the rivers into the delta as well to do some delta shots. He also did one on the beach, right outside the swim clubs at Aquatic Park in San Francisco, and he picked the day when they were doing sand castles. They had all these sand castles that the kids had built at low tide. So, you saw those. And then you watched, during the eight-second dissolve, the sand castles went away, the historic ships slightly went up because the tide came up. You couldn't get them to stop doing that, right?

01-01:20:52

Farrell:

[Laughs]

01-01:20:54

Irving:

But yeah, he always figured out a neat thing to have happen in these shots. One time, he was in the East Bay, I forget what the location was, but the earthquake happened in 1989, during the time that he was sitting there waiting for the tide to rise. It kind of moved the mud and everything and he just sat there; he didn't know exactly what was going on. But, he just did the next shot, and then he found out, "Oh, my god, that was the '89 earthquake."

01-01:21:36

Farrell: Wow, so he had before and after shots of the earthquake?

01-01:21:39

Irving: Well, of that scene. But, it didn't really change that much.

01-01:21:46

Farrell: Okay.

01-01:21:46

Irving: It was an inlet. I think it was the one where this little black girl is coming toward us with a bucket—it's low tide, and then she sort of dissolves out and the inlet fills with water.

01-01:22:00

Farrell: How interesting.

01-01:22:01

Irving: But, he was there doing these paired shots during the earthquake.

01-01:22:07

Farrell: Okay. Wow, that's really interesting.

01-01:22:09

Irving: Yeah.

01-01:22:12

Farrell: I know that you, on that one, worked with Andy White, the helicopter pilot, to take some of those shots as well.

01-01:22:20

Irving: Yes.

01-01:22:20

Farrell: What were some of the locations in the East Bay that you were—you had mentioned a couple—but, were there any other that you shot for *Secrets of the Bay*?

01-01:22:32

Irving: I'm pretty sure that there are some salt pond aerials in the film. I'm not positive. Oops.

01-01:22:42

Farrell: You're fine.

01-01:22:42

Irving: Sorry.

01-01:22:44

Farrell: No, you're totally fine.

01-01:22:45

Irving: Hang on. Later I did a film about the salt ponds, and we definitely did aerials down there for that. What were some of the other areas? I know for Elsie Roemer we were on the ground, but the birds were in the air. Can I look at my notes for a second?

01-01:23:07

Farrell: Of course.

01-01:23:07

Irving: Okay. Hang on.

01-01:23:08

Farrell: Do you want me to pause it, or?

01-01:23:09

Irving: Yeah, yeah.

01-01:23:12

[Audio interruption]

01-01:23:12

Farrell: Okay, we're back.

01-01:23:13

Irving: Okay, so yeah, we did some aerials with Andy White of edges of the bay, but most of it was on the ground. One of my favorite places was Mowry Slough in the East Bay, which, you can't really get there in a car; you drive to a certain place and then there's a trail that you can take. There was a harbor seal haul-out that we had heard about that I wanted to film at high tide and low tide, because the harbor seals come with their pups in the spring and they haul out at high tide; it's easier to get up onto the grassy knolls that are right there at the water's edge. And, they sleep. They take a nap. Then, at low tide, they go back into the water and they fish at night.

We had met this guy named Lyman Fancher because of our research on *Secrets of the Bay* and needing to do these wonderful locations around the edge. Lyman was the guy who sat in the railroad bridge down near the Dumbarton Bridge. It's a separate railroad bridge. He would open up the bridge when anybody needed to get by in a tall boat.

He's a very shy, interesting, slightly eccentric guy. He may have told us about the harbor seals, and he offered to build us a blind right opposite where they haul out, and he did that. Bless his heart. He built a wooden platform in the marsh, and on it he built us a little hut with a hole in it for the lens, and he brought us out there at a time when the harbor seals were not there. We got ourselves ensconced in this little hut and waited, and waited, and waited. It was several hours before high tide, and we had figured out—this was in the morning—we had figured out that it would be a good light for high tide and

good light for low tide. All day long. We're in there, we're waiting, and they came and they hauled out, we were able to film. They didn't know we were there. They looked at the hut a little bit, but nothing was moving.

We waited and waited and waited while the harbor seals rested, and the tide went down, and it was really cute because the adult harbor seals would go down off this little mud cliff, first, and then they would look back up and say, "Come on, kids," you know, because they had had their pups and the pups were like, "Ah, this cliff is longer than I am," you know? We got some really cute little flops and summersaults of pups. We put sound effects in later, mud, you know. They would haul themselves through the mud to get to the edge of the bay, and then they'd disappear. We filmed all that thanks to Lyman, but it took all day.

01-01:26:50

Farrell: Wow.

01-01:26:50

Irving: But it took all day. Literally all day.

01-01:26:53

Farrell: That's really cool. What was the reception of that film when it premiered in 1990?

01-01:27:02

Irving: That film did very well. I believe we showed it first at the California Academy of Sciences. The greenbelt film was also shown at the Academy of Sciences after its premiere in the East Bay. They were keen to show this film. It was also on KQED. In fact, all the bay and greenbelt films were on Channel 9, and they were also on various regional public television stations.

01-01:27:36

Farrell: Okay, and that actually makes me think about how your intended audience was for these films. What were you thinking?

01-01:27:46

Irving: The audience for all these bay and greenbelt and delta films was primarily for locals. Look what we have here. This is precious. Let's not ruin it. It was a celebration of what we still had, and it was sort of an exhortation, but in a nice way, "Let's protect what we have." You know, here's what the threats are, but trying not to come down too heavy so that people didn't get discouraged. You know, you really have to walk a fine line with environmental films; people can get turned off.

The whole point of these five bay, delta, greenbelt films was to point out the beauty and the richness of the greenbelt and the bay and the delta, the rivers, the sloughs, all of it. It's so close to the urban reality. It's easy to get to and it's not that hard to protect, if you're aware of it, of what's great about it. I'm

still kind of amazed that a lot of people don't understand what wealth we have around here in the San Francisco Bay Area, in terms of open space, waterways, wildlife. It's astonishing.

01-01:29:19

Farrell: It's remarkable, especially when you compare it to other parts of the country.

01-01:29:24

Irving: Yeah. We're really lucky. We can get there easily. It's thanks to the East Bay Park District that we can do that. I'm sure you've had people talk about what an innovative idea it was at the beginning to create a regional park district that goes across city boundaries, it goes across county boundaries, it goes across all kinds of administrative, bureaucratic, governmental, political boundaries, and yet, it works. Everybody has decided, yes, this is a good thing. Let's do it. I think that other areas in the country have probably used it as a template. It's a great thing.

I haven't explored the East Bay parks as much as I still want to. You know, one of Bob Walker's favorite places was the Ohlone Wilderness. You know, he would go camping there. He would even camp on what's now called Walker Ridge, named after him, in Morgan Territory. You weren't supposed to camp there, but he did it. [Laughs] And yeah, it's just a fabulous resource.

01-01:30:47

Farrell: What impact did you see these films having at the time that they premiered and were broadcast on KQED?

01-01:30:58

Irving: Oh, boy. Well, they were used to help get the word out about Measure AA, the bond issue, particularly—not the Bay films, but the greenbelt film was used to encourage folks to vote for that, and they did, thank God. You know, everyone always thinks, oh, the land is so expensive. How are we ever going to get the money? But, it's always more expensive later if you wait. So, that was a really good thing.

And then, the Bay films, I'm not sure what specific impact they had on either bond issues or regulations, but I know that Baykeeper has sprung up in the meantime and they are really great about monitoring pollution in the bay, taking water samples and literally threatening to sue or suing industries that are polluting the bay. It's a lot cleaner than it was.

Save the Bay is still very, very active and they used the film to promote their programs. One of the biggest things that they do, and still do, is that they have contracts to do restoration work. They put together these wonderful groups of trained restoration people and volunteers—volunteers from corporations, volunteers from schools—and they go out and they remove invasive species along the bay edge, around the salt ponds, et cetera, on the levees, and they plant native plants. They do all kinds of things. They get rid of garbage.

So, *Secrets of the Bay* was used to promote their programs, and then the subsequent Bay movies were used to highlight different areas. Natural Process Restoration in the delta, the Cosumnes River, and then *San Pablo Baylands* was to highlight just the fabulous open space up there and how important, not only the natural areas were, but also the hay farming and the way the farmers were protecting the land by farming it.

01-01:33:36

Farrell:

What was the level of Bob Walker's involvement in all five films, so the few other ones that you made?

01-01:33:44

Irving:

Well, Bob was such a traveler, he knew the areas so well and he had the maps. He gave us advice on locations for all the films. When the Cosumnes River film idea came up, he knew all about it. He knew that it was the last undammed river coming out of the Sierras that flowed into San Francisco Bay. He said, "Oh, that's fantastic. You've got to do that one."

Chris and I, at the same time that we were making these Bay movies, we were also interested in doing fiction films. We started training ourselves by directing plays. One of the plays that I directed was called *Out of the Way*, and it was about an out-of-the-way café. We decided, after a whole bunch of other film projects didn't get off the ground—more expensive projects that didn't get funded—we decided, hey, let's film *Out of the Way* with those actors, and call it *Out of the Way Café*. Bob was the one who recommended that we go to this fabulous little café in Sunol, in the South Bay, to film there. He also knew other locations. He told us about all kinds of locations for *Out of the Way Café*.

01-01:35:30

Farrell:

How did he have such a good sense of where things were? All the hidden gems?

01-01:35:35

Irving:

He had a good sense of where things were because he had been there. He marked them on his maps. He had these huge maps, and he'd come home from every trip and he'd make little marks and little pinpoint areas.

He just had an amazing understanding of watersheds. I didn't know what a watershed was until I met Bob Walker. What's a watershed? Okay, a watershed is an area of land that drains all the water from two ridges, or two hillsides, down into the watershed. That's a watershed. You know, let's protect the watershed. He was really gung-ho on watershed awareness.

And also ridgelines. Bob hated it when developers built houses up on the ridgeline because we all had to look at that. It was in his view shed, and he didn't like it. You should be able to look at a natural ridgeline. Build your

houses down below, hide them in the valley. Don't mess it up for the rest of us. We want to be able to look at open space. I became aware of all of that through Bob. He was intense.

He was really intense and focused. He was in a hurry. Because he had known since 1985 that he was HIV positive. And so, he was on a roll. He wanted to save as much land as he could before he got sick. He started to lose a lot of weight around 1991, and he started looking really bad in 1992, and I noticed that he'd lost a lot of weight, and I invited him over to dinner in early '92.

This was after I'd taken two week-long backpack trips with Bob and with John Woodbury, and his wife Renata, in the High Sierras in '88 and '89. They were absolutely unforgettable trips, where these three people were such experts they could read the topo maps. We went off trail. They could triangulate and find out where they were. We camped at a different high altitude lake every night. It was stunning and fantastic, and that was with Bob Walker.

So, we'd done that. We'd done all these things. He had advised us on all these film locations. He had helped us film. All this time he knew he was HIV positive.

01-01:38:40

Irving:

And he didn't share that with you?

01-01:38:42

Irving:

He did not share that with anyone. He fought for Pleasanton Ridge when he knew it. All this very focused activism came about because he knew that he didn't have long to live. He was one of the early HIV folks, which meant that he did not have great meds. He was taking AZT and that was not so good. They have much better medications now.

In early '92 I invited him over to dinner, and I said, "Bob, you're looking kind of—you've lost some weight. What's going on?" He said, "Oh, boy. I was trying to hold out as long as I could. You're on the A list with my mom. I'm only telling you as late as I possibly can because I can't stand telling people because it hurts too much. I have AIDS." He was starting to get infections and so forth. And, later, he told his mom.

He told his good friends very late, and he got sick and he died September 19, 1992. He had a small cadre of friends who helped him figure out his estate, figure out what to do with his 35,000 slides. They were donated to the Oakland Museum, and most of them were of the East Bay. A fantastic slide collection.

We also figured out what to do with his apartment, and you know, the belongings and so forth. But, on the day that he died, I happened to be there in

the apartment with Bob, with Tony Heiderer, who had given Bob his first camera. Tony and I were on watch because it was—Bob had gone off his meds five days before. He had been told by his doctor that he would probably die in five days, and in fact, he did die on the fifth day, and Tony and I were there.

So, that was Bob. He really made an impact on me. I realized later why he was so intense. You know, and why he was so focused, and why he was so effective. He just knew that the clock was ticking, and I wish I had that kind of fire under me all the time because I saw how much he got done.

01-01:41:41

Farrell: Mm-hmm.

01-01:41:42

Irving: He died when he was only forty.

01-01:41:44

Farrell: So young.

01-01:41:45

Irving: Yeah. Too young.

01-01:41:48

Farrell: How does Bob's work, and Bob, live on in your work?

01-01:41:56

Irving: Bob lives on in me. You can tell. Also, to honor Bob, Chris Beaver and Ellen Manchester and I co-curated an exhibit of Bob Walker photographs in 2001 that was up at the Oakland Museum, and it was a big show in their Natural Sciences galleries. And then, I believe it traveled, too.

And then, a further homage to Bob, my partner—who was by then my ex-partner, but we're still friends—Chris Beaver, edited and wrote the text for a book called *After the Storm*, a book of photography, featuring Bob Walker's photographs. That came out in 2007. That was a project that the East Bay Park District was very much involved with.

Those two things last as a real photo exhibit and a real book, but also just in my heart I think about Bob a lot, and I love his intensity, but also he had a great sense of humor. I realized what he was grappling with after the fact and I think about that, too. He didn't want people to be thinking of him as sick, until he really got sick. He just wanted to do his work, as much as he could and as efficiently as he could. He didn't have time to waste.

He also didn't have time to be mean to ranchers or dismissive of them. He was always civil. That stuck with me. There's lots of environmental, this side and

that side and all that. Well, he was able to bridge that in a really wonderful way. He was a charming guy. He just died too young.

You know, so I'm seventy-two now. I'm still a filmmaker. I'm also a still photographer. For ten years, from 2004 to 2014, I took photographs down in the salt ponds, the South Bay salt ponds, for the habitat restoration project down there. It documents restoration, it documents wildlife use of the ponds before and after restoration. It documents some of the Save the Bay projects, the habitat restoration and so forth along the levees. I always think about Bob when I'm down there with a camera. I love being out there, I love being out in nature with a camera, and I feel like I'm carrying on what he would have done himself. You know?

01-01:45:25

Farrell:

Yeah. How do you hope his work is remembered?

01-01:45:31

Irving:

Well, one thing that really pleases me is that Bob Doyle told me that they still have framed photographs of Bob Walker's up on the walls in the East Bay Park District headquarters. That's really great. They remember Bob every day. They should keep them there because he was really one of the first. I mean, obviously there's a lot of landscape photographers who have been out there in the East Bay parks since Bob died in '92. That's a long time.

But, he was the first and most active photographer out there, and I hope that this book, *After the Storm*, lives on, and I hope that the photographs live on; they are all at the Oakland Museum. Folks can go look at them and they can order prints. Bob, before he died, by the way, we helped him—he made big prints, and we helped him mat and frame at least fifty big prints that he wanted to give away to people as thank-yous. He was very generous.

01-01:46:50

Farrell:

Oh, that's nice.

01-01:46:51

Irving:

A lot of people have these prints in their houses and I'm one of them. That's another way that he lives on.

01-01:46:58

Farrell:

How about these five films that you made? I know you've made more than five, but these five, are they archived anywhere?

01-01:47:07

Irving:

Yes. The five bay, delta, and greenbelt films are now safe and sound at the East Bay Park District archive.

01-01:47:19

Farrell:

Oh, great.

01-01:47:19

Irving:

Brenda Montano is the archivist, and she roped me into this oral history interview. But yeah, it's the perfect place for them because it totally ties into their mission. It's a visual record of what was around then, and then they can fill in with what's around now.

01-01:47:50

Farrell:

Yeah.

01-01:47:49

Irving:

You know, there's also aerials of the bay that go back even further than those films. The archive itself has aerials that I shot for another film about the bay in 1977, called *Thin Edge of the Bay*. It was done for the League of Women Voters, and the director was another Stanford grad friend of mine, Ruth Landy, who was the co-producer on *Dark Circle*, the nuclear film. But, I shot the film for her in '77. She was just getting out of film school then. There's literally historic aerials of particularly the South Bay salt ponds, but other areas, too, where you could compare 1977, do the same flyover and see what has changed, you know?

01-01:48:43

Farrell:

How has your relationship with the district continued since the nineties?

01-01:48:55

Irving:

Well, let's see. My heaviest participation in the East Bay Park District locations and parks and everything was in the eighties. The '80s and early '90s. Chris and I made some more films about the bay and delta and greenbelt. So, that was a little bit further ranging.

Then we were pretty focused on fiction films and we shot this *Out of the Way Café*. Those were also, in some cases, East Bay Park District locations. I didn't really have a lot of day-to-day, or even frequent, contact with Bob Doyle. I didn't. My contact was always through Bob Walker.

01-01:49:53

Farrell:

Okay.

01-01:49:54

Irving:

When he died, that kind of stopped. But then what happened much more recently was that I started looking for appropriate archival homes for a lot of the film material, not only from the bay and greenbelt films, but from *Dark Circle*, and from *Pelican Dreams* and *Wild Parrots of Telegraph Hill*, and my Alaska films and all that. I've been finding good archival homes for these collections.

You know, it was sort of, would the Sacramento History Museum be the best location for this bay, greenbelt, delta collection, or would the East Bay Park District? We always felt that the park district would be the most appropriate. I sent Bob Doyle an email out of the blue, just recently, a few months ago,

saying—maybe six months ago—saying, “You probably don’t remember me, but I was a friend of Bob Walker and I made the *Greenbelt* film,” and I said, “I have all these film materials—I have original tapes, I have 16mm film, I have transcripts, I have logs. Would you like them?” He wrote back and said, “Yes! Yes, I remember you, yes we want them. I’m going to put you in touch with our archivist.” That’s how that happened.

01-01:51:25

Farrell:

Yeah. When you were making these films about the bay, the delta, the greenbelt, did you find them cathartic to make after you work with nuclear issues?

01-01:51:39

Irving:

Absolutely. After my ten-year obsession with nuclear weapons and nuclear power, and mass genocide, which I experienced really literally first-hand in a way by going to Hiroshima and Nagasaki. That was from about 1974 to about 1984.

Then, in 1985, we started the research for the greenbelt film, and we started shooting the greenbelt film, and it was absolutely what I needed. I needed to point my camera at something positive, something beautiful, something hopeful, something close by. Something that was just more contained and more of local interest. In all those ways it was a change from thinking about this global nuclear issue, and the links between nuclear power and nuclear weapons that the government didn’t want you to know about. That kind of thing. That was real tough. Lots of nightmares.

But then, making the greenbelt film and the bay film, I would have wonderful dreams. I’d have dreams about golden rolling hills, and harbor seals popping up to say hi, and swimming. It was helpful. That may have been why I ended up making so many of them. I don’t know. I just kept wanting to do it.

01-01:53:19

Farrell:

Yeah. What has it meant to you to make these films that have educated people about urban life and development around urban sites, but also—you know, the balancing of development and more open space, particularly because education has always been a part of your life stemming back to your parents?

01-01:53:45

Irving:

Well, the bay and greenbelt and delta films are all part of my attempt to save the world. The nuclear film was to save the whole world; these films are to save the San Francisco Bay Area. It’s ridiculous. You can’t save the world as an individual, but you can do your part.

What was fun about making those films was that they were primarily celebratory, and they were trying to point out what we have here that is unique and that’s beautiful and that deserves to be protected; animals, landscapes,

relationships between people and animals, how close these areas are to the urban landscape that we have here in San Francisco. All that.

I think it was an extension of this crazy-ass desire to save the world. I don't really want to be a didactic educational filmmaker; I've always wanted to tell stories. So, hopefully those films tell their own stories and focus on their own characters and so forth, and I've gone on in an even more intense way with storytelling since I finished those movies.

01-01:55:19

Farrell:

What has it meant to you to be able to tell these stories?

01-01:55:28

Irving:

One of the greatest and most fun things about making these films is that I got to know my own area so much better than I ever would have if I didn't have the focus of a movie. We took these nine separate location scouting road trips in the nine counties around the bay, to look at the greenbelt and figure out what we should film. I never would have done that otherwise. I didn't know what was out there. So, it was discovery.

In terms of the bay and delta, that was discovery, too. I had started swimming in the bay and so, I was a huge fanatic about keeping the bay clean, but I also didn't know about how much wildlife was still out there along the edges of the bay.

I met a woman named Peg Woodin in the South Bay in connection with filming the Clapper rails for *Secrets of the Bay*, and she was another total character that I never would have met if I hadn't been making a movie. She lived in a trailer behind the San Francisco Bay Bird Observatory building, which is a brick building in Alviso. She had a lot of cats, and she also did a lot of bird surveys. She used to do bird surveys at Mono Lake, and she did gull surveys and picking up ducks that had botulism and all kinds of things I didn't know about. But, Peg liked it, the rougher it got, the better she liked it. I went out a lot with her in her small boat with a motor, and we were out there on the bay in gale force winds and stuff.

I never would have had that adventure, either. It's just a series of adventures. That's what filmmaking is for me. It's also learning about what you're filming about.

01-01:57:36

Farrell:

What are your hopes for how people continue to tell these environmentally related stories? How do you hope we continue to do that?

01-01:57:48

Irving:

Well, in 2015 I was asked if I wanted to become part of the Academy of Motion Picture Arts and Sciences. The Documentary Branch. I said sure! It was a great honor and it was based on the fact that I had had several feature

documentaries theatrically released that did well in theaters; one was *Dark Circle*, and then two of them were ones we haven't really talked about, *The Wild Parrots of Telegraph Hill*, and *Pelican Dreams*.

Once I was in the Academy, for the past few years I've watched a lot of feature documentaries because I have to vote on them, and I'm happy to say that the work is ongoing. There are young kids out there with small cameras. It's gotten much easier to tell a story. We had heavy, 16mm camera equipment for most of my career. I just started shooting HD video—I was one of the last people to go to HD in early 2010. But, I'd been shooting film for thirty years before that.

But no, there's a lot of young people who are extremely environmentally concerned, and they have a right to be, and they're out there telling the stories that need to be told. They're able to do it because it doesn't cost as much to raise the money. You can often do it yourself, like you're doing! You don't have to have a huge crew.

I think it will go on, and I know it has to, because we're now in a really bad free-fall with climate change and with our current administration denying it, and with the acidification of the ocean. I've seen a lot of things myself as a bay swimmer. I've seen the starfish that used to cling to the breakwater that I swim by die of a wasting disease. They haven't come back yet. I used to see a lot of harbor seals and sea lions in Aquatic Park. There is one harbor seal who hangs out there now, but I don't see very many sea lions anymore, and sometimes they get sick from domoic acid poisoning and they get crazy and they bite people. They don't bite swimmers if they're not ill.

I've seen it myself having swum in the bay for thirty-two years. You can tell. And, it's warmer. It's fifty-five degrees now. I've been keeping temperature records all this time. Normally it's about fifty-two by now. It goes down to about fifty at New Year's. It's got to drop real fast for it to be normal again.

01-02:00:59

Farrell:

Yeah. Interesting. Well, is there anything else that you'd like to add?

01-02:01:05

Irving:

Well, I'd love to add a discussion of how I happened to come upon the *Wild Parrots of Telegraph Hill*, and then *Pelican Dreams*, but that can be for another. [Laughs] That can be later.

01-02:01:22

Farrell:

We can always add, too, to the transcript, if you want to even write something about that. We can do sort of an addendum if you want. Or, if you want to talk about it now, you're welcome to.

01-02:01:35

Irving:

Well, it doesn't really have to do with the East Bay Park District.

01-02:01:41

Farrell: Okay.

01-02:01:42

Irving: But, I will say that I have always been looking for stories, and I particularly love the relationship of people and animals in a landscape. When two people who are birder friends of mine told me, hey, I should make a film about this guy who feeds the parrots, I finally—when the second person told me—I finally called him up and, long story short, made the most popular, most successful film I ever made, *The Wild Parrots of Telegraph Hill*, which is a feature doc, which was in 500 theaters across the country. It's the film that I made that most people know about.

01-02:02:25

Farrell: Yeah.

01-02:02:26

Irving: Okay. It has done well. It's still out there. It's on iTunes, it's on Amazon Prime.

01-02:02:35

Farrell: What year did that come out?

01-02:02:36

Irving: That came out in 2005 in theaters. It played around here. There was still a pretty vibrant art house scene, and it played around this area, including San Jose, for about a year. Films don't play that long in theaters anymore.

01-02:02:52

Farrell: Yeah.

01-02:02:53

Irving: And then, *Pelican Dreams*, I'll briefly talk about that. It came out in 2014. It's another feature doc about my favorite bird, the pelican. I've seen them flying over me when I swim. I first met them thanks to my grandparents who used to winter in Florida. We would go down there and visit them in Florida. So that's like a valentine to this wonderful bird that any urban person can see flying around the edge of the bay.

01-02:03:32

Farrell: It's also a great movie poster.

01-02:03:36

Irving: Yeah. It was such a fun film to make. I wanted to get to know a flying dinosaur, and I did.

01-02:03:44

Farrell: Yeah.

01-02:03:44

Irving: You have to watch *Pelican Dreams* to find out who that is. [Laughs]

01-02:03:48

Farrell: I like that. I like that. Well, thank you so much for your time. This has been a real pleasure to talk to you about your experiences.

01-02:03:55

Irving: Thank you. Thank you.

[End of Interview]