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## Conversations in Legal Education: C. Hugh Friedman, September 30, 2005

C. Hugh Friedman

*University of San Diego School of Law*

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University of San Diego

*Legal Research Center*

## CONVERSATIONS IN LEGAL EDUCATION:

ORAL HISTORIES OF THE FIRST HALF-CENTURY OF THE UNIVERSITY OF SAN DIEGO SCHOOL OF LAW

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Narrator: Professor C. Hugh Friedman

Interviewer: Ruth Levor

Recorder: Ruth Levor

Date: September 30, 2005

Accession No: OH-LRC-Friedman-2005-1a

TAPE 1a: SIDE A

RL: This is an interview of Professor Hugh Friedman for the project: Conversations in Legal Education: Oral Histories of the First Half-Century of the University of San Diego School of Law. The interview is being conducted by Ruth Levor at the University of San Diego School of Law Legal Research Center on September 30, 2005. This is the first session of this set of interviews. Tapes and transcripts of this interview will be archived at the University of San Diego's Copley Library.

Professor Friedman, I want to thank you so much for taking the time during your sabbatical, which is really above and beyond the call of duty, to come in to the Legal Research Center and to participate in this project of ours to try and record the history of our law school and of the luminaries of our law school, so thank you very much.

CHF: Well, it's a pleasure. Actually, a sabbatical is a good time, the best time, to do some reflection about the past.

RL: Great. Well, let's start with just a few questions about your personal background. Where did you grow up?

CHF: Well, the first ten years, I grew up in East Chicago, Indiana. It's just a little suburb of Chicago, but it's on the Indiana side of the border.

RL: What were your parents' occupations?

CHF: My mother was a mother. I had a younger sister, two years younger, and when I was six and my sister was two—my mother was still at home caring for us—my father died. He had been a lawyer, so I grew up wanting to fill his shoes.

RL: What was her name, your mother?

CHF: Her name was Marigold, Marigold Barker.

RL: And your sister's name?

CHF: Sheila.

RL: Were your parents born in the United States?

CHF: Yes.

RL: Did they grow up in that area as well?

CHF: They both grew up in the Chicago area. My mother had, I think, although she'd been born in Chicago, her parents, my grandparents on her side, had moved to Oakland, California, early on, and she grew up in Oakland. My grandfather, her father, was a railroader, and he worked for the City of San Francisco, City of Oakland, Chicago Northwestern, Union Pacific, Southern Pacific consortium trains, the passenger trains that carried passengers between the Oakland-San Francisco Bay Area and Chicago. He was a cook, and then, he became a steward on the railroad, and he retired from the railroad, and he went into some part-time cooking in various restaurants around Oakland.

RL: Do you know if he was a union man on the railroad?

CHF: Oh, yes, definitely.

RL: Was that part of your background growing up?

CHF: Well, I heard a lot about the railroad unions. They were very powerful in those days, and they were very important to such as my grandfather.

RL: Can you tell me something about your family now?

CHF: Well, my mom has long been deceased. My sister died, my younger sister, several years ago, untimely. My grandparents are gone, all sides, so I'm kind of the last in the line. I have three children. I have five grandchildren and a great-grandchild and hopefully, more to come.

RL: Wonderful. Are any of the children in the legal profession?

CHF: No, no, sadly not, and I hope it's not a reflection of my lack of enthusiasm. I've always been enthusiastic about the law, and it's been so good to me as a career, but I always wanted them to choose their own way, and I tried, probably tried too hard, not to steer. I probably should have let them know how important it was to me that one of them, at least, [laughter] follow in my footsteps, but it wasn't to be.

RL: I'm sure they're productive in their own professions, and they probably appreciate your laissez-faire approach.

CHF: Well, they're all happy, and they've all found their niche, and they're doing very well, and they're very independent and have their own families.

RL: You put an intriguing acknowledgement in your acclaimed Rutter Group corporations materials. You said: "Above all, I thank my wife with whose encouragement, but without whose

help and in whose absence, this book was written,” and I assume that refers to Lynn’s amazing professional energy and accomplishments. Would you like to tell us something about that?

CHF: Yes, that was a little bit of my whimsy, but I did it, of course, with her full blessing. When the book was ready to come out, I was asked if I wanted to do acknowledgements, and I had several colleagues here and other colleagues in the practice and in government, Corporations Commission particularly, and tax specialists, who had given me assistance or been a sounding board for me to make sure that I was on course and had accurately summarized those areas, and so, I wanted to acknowledge them, and I thought I ought to say something about Lynn.

When I undertook this, it was when Lynn was in Sacramento, spending most of each week there in the Governor Jerry Brown cabinet. She was first chief deputy secretary of the Business and Transportation and Housing Agency—it was the mega-agency—and then became the secretary in due course, and I asked her early on if she wanted to look at any of the drafts as I was developing the treatise, the practice guide, and she said she really would prefer not to [chuckle] unless I insisted. She had enough on her plate. She was just inundated with reading all the time to keep up, and so I understood that, and so basically I didn’t get the benefit of—since she’s a lawyer and has great insights and instincts, I would have been benefited if I could have read some of it to her, just for style—is it understandable?—because it was designed and still is maintained as a basic guide for practitioners who have little or no experience or background. We keep getting more and more intricate and sophisticated as we go along, but it’s still the goal that it’s the kind of thing that should take you by the hand if you’re a beginning practitioner or an experienced practitioner who doesn’t do much corporate work.

In any event, so I designed this dedication. I said at the end, “Above all, I thank my wife, without whose help and in whose absence, this book was written.”

Later on, I softened, and I added “with whose encouragement.” [laughter]

RL: I see.

CHF: But when I first wrote it, we went off to celebrate when it went to press, or was going to press—it was in galleys—and the publisher, Bill Rutter, called me. We were in Hawaii for a few

days, and he called me there, I recall, and said, “Hugh, we’re going to press with this, but,” he said, “there’s a sentence in your dedication that’s got some typos in it, or there’s something wrong with it, and I wanted to make sure that it got corrected before we print it.”

And I said, “What’s that, Bill?”

I knew, I thought I knew what he was ..., and he read that sentence to me, “... without whose help and in whose absence, this book was written.”

And I said, “Well, Bill, that’s deliberate, and Lynn’s right here if you need to have her confirm that she’s okay with it.”

Because he said, “Are you getting divorced? Is this going to cause a problem here?”

[Laughter] I said, “No.”

But it’s interesting how few people read that sort of thing. I mean, in all these years, the book’s been out and come out each year as a new edition—same dedication, except with the addition of “with whose encouragement,” and I think I’ve only had about five or six eyebrows raised, I mean people who’ve commented, in all that time.

RL: Well, librarians do read these things, but it didn’t really raise my eyebrows. I took it as, in a way, very proud of your wife and her high profile.

CHF: Yes, well, you knew of her, but others who would read that cold, especially without “with whose encouragement,” might think that it’s kind of a slap, and that worried me a little, I mean, unless they knew how active she in her own right had been pursuing her career.

RL: Well, as I told you before we starting taping, she was one of the first luminaries that I was introduced to when I came here, and so I’ve known all along how much in the public eye she is.

Before we follow up on talking about your work with publishing and your work with teaching, I also wanted to bring up the fact that you have an unusual avocation for a law professor, and that is jazz clarinet. I wanted to just have you tell us how that came about.

CHF: My mother wanted, I think most parents in those days I’ve ever encountered, wanted to make sure their children were exposed to music. Usually, the path was get them a piano teacher

and see how they do, and I had a piano teacher at about age seven, seven or so, and I remember going to little recitals and playing piano, and I got to the point where I had some proficiency, I suppose. I could play the Minute Waltz in slightly under one minute, things like that, and a number of recitals, and my grandparents being very thrilled. My mother by then was working—my dad died when I was six—so she had to go to work, and she worked full-time as a secretary in East Chicago, but my grandparents were kind of the ..., they were at home, at least my grandmother was. My grandfather was on the railroad back and forth. His long layover was in Oakland, and he had a shorter one in Chicago.

But I didn't like the piano. I mean, I guess I just didn't enjoy it. I remember when I was about ten or eleven—by then, we had moved to Oakland, California, to live with my grandparents. I remember going to the movies on a Saturday. They used to have matinees where they had double features and they gave prizes, like drawings, like a bicycle, and things like that, and they also had, every now and then, a big band that would come live and play. They'd come up between the movies, up out of the theater pit, the orchestra pit, on a riser.

I remember seeing Artie Shaw and his band. I mean, I was star-struck. This guy was standing up there so cool. I don't know if that word was used then, but he was a cool cat, and he was playing the clarinet. I went home, and to make a long story short, I think I must have bargained with my mother, "Can I give up piano?"

She'd always said, "Oh, yes, if you pick another instrument," because my piano teacher, I think churning for more work or not to lose the job, had said I had talent musically, I had a good ear, so she [my mother] said, "I'm insisting you stay with music, Hugh, but if there's some other instrument you'd prefer ..."

And I said, "Well, I'd like to play the clarinet."

I had never played one. I didn't have one, but I thought that would be fun to ..., I'd like to look like Artie Shaw. So we rented a clarinet—they had one in the school I was in, the elementary school or whatever—and I got a little metal, well, I called it a tin, but it wasn't, it was a little metal clarinet, all one piece, and I loved it. I squeaked—my poor grandmother had to listen to me—but I thought I was just plain great, and I practiced and practiced, and I loved it.

So in a couple of years, I was fairly proficient, and I went on to Piedmont High School, and they had an orchestra, a band. I played in the band. By the time I got to be a junior in high

school, I had a little jazz group, kind of the equivalent of what today the kids do with their guitars and speakers and electronics, and we played for some of the school events. We had assemblies where there were talent shows, and we won some of that.

I joined the union, Musicians' Union, Local Six, San Francisco, because I had a couple of calls from musicians who said they'd heard about me and wanted to know if I'd like to play here and there. I was playing at age sixteen and seventeen, I'm sure it was illegal, in little night clubs around where the Alameda County Fair was during the summer, playing at night. My mother let me do it. She trusted me. I remember I got eight dollars a night for playing, plus my share of tips, in a little trio. There was a married couple, who were adults, and they were the drums and piano, and they hired me to be the front guy.

So anyway, I loved the clarinet. I stayed with it. I played summers and eventually had jobs down in Santa Cruz on weekends and other places, resorts, and when I went to college at Yale, I played in New York and around, and I loved it. As a matter of fact, in my second year at Yale—I was an English major, and I was heading still to a career in law, as my father had had cut short his—I began to think more about music. Mel Powell, who was a great jazz pianist with Benny Goodman, had come to the Yale music school and joined the faculty and was offering classes in jazz and modern music, and I heard him lecture, and I thought, "Geez, I ought to at least shift from a French minor, if not my English major, into music."

And I called my mother—in those days, no cell phones. Calls were expensive, and I was fully on scholarship, so I didn't have any real discretionary spending money to speak of, except what I could pick up playing in gigs we called them, and I did play at the women's colleges. In those days, it was men's and women's colleges all over, so the only way they could get together was have dances and parties where they had music. Now, I don't know that there's that much pressure or need to ... In any event, I called her, and she said, "No, don't do that, Hugh, don't. You should go through with your plan of being a lawyer, but don't ..."

Music can be an avocation, as you put it, and it has been. It's been a wonderful one. I played through law school. I continued to play for the first couple years out of law school, when I was first practicing law, and I still play. It's a joy. It's an outlet. It's a release, and when you're playing, and I'm sure—I've talked to many musicians, classical and otherwise, jazz and popular, and to a person, they say the same thing—when you're performing or even practicing, your mind

is pure. All of the worries, the cares, the concerns, whatever else that you're thinking about when you're driving or when you're doing other things, it all flees; it's forced out, like toothpaste out of a tube of toothpaste. When you're playing, it's only the music, You're concentrating on what comes next, listening to what you're doing and what others are doing. It's wonderful.

RL: I think that I've heard you play with a group of lawyer musicians, is that correct?

CHF: When I came to San Diego, after my first two years out of law school, which were spent with the attorney general, California attorney general—Pat Brown was the attorney general before he became governor—in San Francisco, and as I said, I played a fair amount at nights. Then, when I came to San Diego, I didn't have any connections musically, but pretty quickly, I identified some musicians who were lawyers, one of whom is George Lefebvre, who was an early, early graduate when we were part-time, just evening, and he became a senior attorney for Convair, and he went to Egypt for General Dynamics and had a good career in law and contract work and is retired, but he played trumpet, and he was well connected to the music business here. His older brother, Gary Lefebvre, is still playing. He's a fabulous tenor sax man, played with the big bands, very musical family, and his sister actually played organ and piano in a number of the finest restaurants around Mission Bay and San Diego on a regular basis.

In any event, he introduced me around, and we got the idea of forming a lawyers' band to play for some of the upcoming lawyers' events. The lawyers' wives put on parties and dances, and so we became kind of the official, unofficial musical aggregation, and we even played for some of the bar conventions and so forth. It was fun, but sadly, most of those guys have passed away, and the music has changed. Now, I believe there are some lawyers in the Bar Association who play for similar kinds of things, and they play, you know, rock and roll, and they play mostly guitars and all highly amplified, but that's just reflecting the change in the music world.

RL: Did you play also here with professional musicians who were not lawyers?

CHF: Oh, yeah, yeah. When I got here early on, I was doing an awful lot of—I lived in Point Loma then and was practicing downtown full-time, but when I started teaching here, it was at

night; that was what we had. It was a wholly part-time faculty, classes all at night, and I found that I was driving back and forth between my home and the campus here to teach, especially driving home. I'd come from downtown, but I'd go home by way of Midway, and I kept seeing what is now the Body Shop or some such conglomerate of, I don't know, it's not porn, but it's that sort of erotica, but in those days, that was the Honey Bucket, and it was a Dixieland jazz venue, and I became acquainted with the musicians there, who were being hired by an Orange County exploiter, who owned it and was paying them peanuts, and was not doing well as a business.

So they, this group came to me. I used to go in there and have a beer on the way home or something. I'd sometimes take some of the students in there. I got acquainted with the musicians. I'd sit in with them, and then, they said they wanted to buy the place from the owner and negotiated a buy. I helped them put it together, and they did. They owned it and operated it as a musician-owned club for a couple years, but they drank all the profits [laughter], they and their friends. You know how that goes, "C'mon down! We have a club."

Every one of them was an owner, the musicians, and so they lost a lot of money, and it folded. Then, it became ...

RL: ... what it is now.

CHF: That's the way the world changed.

RL: Right. What are some of the names of those musicians, do you remember?

CHF: Well, yes, I do. John Best is one of them. Johnny was a legend. He died here a couple of years ago, but he was one of the great trumpet players of the big band era. He played with Artie Shaw. He recorded "Stardust" and some of those solos. He did "What's New?" with Bob Crosby. He played with the Bob Crosby Bobcats—fine, fine guy, trumpet player.

I became his lawyer as well. In those days, I was practicing, and so I did some legal work for a lot of those fellows. He was rather fun to play music with as well.

The only other one who's still alive is Bob McKeown, who played clarinet and saxophone, still does. He has had the band with . . . , well, he took it over from Bart Hazlitt, who was the leader of the Hazlitt Dixies, Bart Hazlitt. Bart had a music store on Morena Boulevard, where there's now a light store, selling light bulbs, but it was right next to the Musicians' Union. In those days, he started that, built that building with his partner, and they had a music store—gave lessons, sold instruments, repaired instruments, sold music. He was the founder and leader of the Dixie Hasslers, that played at the Honey Bucket and other places. He also had the Charger band. He led the San Diego Charger band, the marching band during football.

I was able, because I was involved with the San Diego Twenty-second District Agricultural Association, the Fair Board, to get his band to play during the fair. They're the band that always played at the entrance, right after you came through the gates at the County Fair, for those who attended it. They would play upbeat jazz and Dixieland in the mornings. He had that job every year at the fair for thirty-five years or maybe forty years now. He just passed away.

I did get to know a lot of them, and through them, every now and then, the musicians would come into town for a special event or something. I know Pete Fountain played with us, they came through, Al Hirt. That was the style then. That was the kind of jazz that was being played. Now, at the same time, there was, you know, Charlie Parker and progressive jazz, very much more cerebral, cool jazz. I mean, Dixieland is fun, and you get your passions out, and you growl, and you talk, and you know, everybody'd scream and cheer. The club scene was changing into more progressive. Everybody was very cool, very cerebral, I mean, incredibly challenging, stimulating intellectually to listen to the way the music was shaping and changing, and very difficult. It required much more schooling than I had had in music

And then, rock and roll came along, and I was out of work [laughter]. Clarinet is not good, and it wasn't until Buddy DeFranco and Eddie Daniels and a few of the great clarinetists were able to revive . . . , and they were doing it in the cool jazz, modern jazz way. It wasn't swing, but I grew up with swing, Benny Goodman, Artie Shaw, and the Dixieland guys. That was my era.

RL: I wanted to hear about that before we got down into the grim, serious business of law.

CHF: Yes, sure, but here at the faculty over the years, occasionally, especially when Kristine Strachan was dean, she loved this sort of music, and she would ask me if I'd put together a little group, which I was happy to do as a courtesy, I mean certainly not for, for fun, not for pay, for the faculty. She'd have faculty dinners and other events. In fact, when they honored me on my fortieth, ...

RL: That's what I remember.

CHF: ... I arranged for the guys that I was then playing with—these are some of those that I've now done my CD with, and I still play with regularly. I call them the Septuagenarians—I'm the youngest in the group. So they played that night, but there have been other occasions, and Theresa has asked me if I'd like to play sometimes. We've had faculty events, you know, over here at the Degheri Center, but if I play, which I love doing, then I can't socialize, and these kind of start of the academic year events, I'd rather spend time meeting some of the newer faculty and being able to chat. If I start playing, I get immersed in it, so I opt out.

RL: Well, let's give your CD a plug.

CHF: Well, we don't sell it. The band actually, the leader sells it. They sell it for about cost, what it costs, but it's vanity, a vanity production, and I had a bunch of them I bought, and I hand them out to friends and family and people who I think will enjoy it.

RL: What did you folks call it?

CHF: Well, the first one came about this way. I was having a seventieth birthday come up, and my kids were driving my wife crazy. What could they get Dad, who appears to have everything? And I said to her, "You know, I've always wanted to know what I sound like, really sound like, as others hear it."

When you play a horn or anything else, it's like when you talk on the phone or record your outgoing message. It doesn't sound like you. I mean, you say to yourself, "Is that what I sound like? That doesn't sound like what I sound like to myself."

Well, the same thing with music, if anything more, because clarinet, it rolls around the sound, and it comes out your ears, and what you're hearing is quite different potentially than what others are hearing. So I said, "I'd like to go to a studio, a good, qualified recording studio, and have a record made of how I sound, play some of my favorite tunes, get some of my favorite musicians, and maybe do a little rehearsing." (I'm sorry, my eyes are watering, one eye.)

They said, "Let's do that."

My oldest son, who's into tech stuff, arranged for it, and the group was willing to do it, and we rehearsed some tunes that I picked, and we spent two half-days in the recording studio recording this CD. Then we did some mixing. We called it, let's see, what did we call it? Hmmm.

The second one we did, just a year ago, is called "Swonderful." That's the lead song. But I think the first one, I think it's just "Hugh Friedman and Friends," or something like that.. My wife had a big party for me down in the desert and invited friends and family and had a CD to give as one of the amenities in each room.



## CONVERSATIONS IN LEGAL EDUCATION:

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TAPE 1a: SIDE B

CHF: The first run of those CDs was just enough to cover that weekend event for my birthday, as we gave as part of the amenities in the gift package, but then we did a longer run of them, and they didn't focus so much on me and my birthday, that is, the packaging—same CD, same music—and that, the fellows, one of them, came up with the name of “Been There, Done That,” and it was the RB Swingtet; it's for Rancho Bernardo Swingtet.

The group that I've been playing with for now ten years or so are all from Rancho Bernardo, except for myself, and they're all retired engineers or something comparable. The drummer is the leader, and he was a chemical engineer executive with a number of big firms. They're almost all from the East, too, but they've retired out here after some years in Rancho Bernardo. The vibist, vibraphone player, is a structural engineer, retired, and for a while was president of a major, highly regarded, well-known real estate firm here in La Jolla. The piano player is an electrical engineer from Chicago, and his first cousin was Helen Ward, who was a great jazz singer with Benny Goodman and other big bands in the thirties, forties, fifties. The bass player is a Brit; he was an airline pilot when he retired for British Airways. He was flying the big seven forty-sevens across the Atlantic, and he plays bass.

That's basically the group. We sometimes augment with a guitar player.

RL: Do you get together on a regular basis still?

CHF: Well, we don't have a regular schedule to get together, but we do have a monthly concert we give, the second Monday of each month at the Rancho Bernardo Library that's very well

attended. It's become sort of family. These are all again oldsters by and large, retired people, from various retirement communities, and they're bussed in, some of them are brought by vans from some of their respective retirement facilities. But it's open to the public, and it holds two hundred, two hundred fifty people in the room there, and we've been doing that for eight, ten years now. We do that as a public service. Most of where we play is free, but the group will play for private parties, weddings, birthdays, anniversaries, and does so, and they play maybe sometimes twice on New Year's.

I don't—I made a commitment to Lynn, my wife, some years ago that she wouldn't be a band widow very much, certainly not on big holidays, and so I can't play, I don't play with them very often on weekends, when it's the only time really that people want, or most of them want, to have a band.

We rehearse—the week before the—we play a number of these retirement homes, they do, regularly, again, for free, and I'll go and sit in with them when I can. Sometimes it interferes with teaching or with student appointments or whatever else I have, because they're usually around three to four in the afternoon, and they're always out in North County, so I have to fight that traffic, but it's worth it if I can get away.

RL: Well, that's wonderful, and I'm glad we've chatted about that. It's hard to go back to the law after all of that ...

CHF: Yes!

RL: ... but let's do that, too. I was just wondering, do you know much about what your father's practice was?

CHF: It was a general civil practice. He apparently was extremely, extremely bright, and he set academic records that have never been surpassed. I visited the University of Illinois at Champaign in the law school, and he's still on the books [laughter], in the record books.

RL: What was his name?

CHF: Casil Harold. My first name is Casil, C-A-S-I-L—Casil Harold, and I'm Casil Hugh. He graduated, I think in twenty-eight or twenty-nine, and he'd been offered all kinds of jobs in the Chicago area with major firms, but he wanted to settle into a small town practice. He was ill then, and he may have known that he wasn't going to live a long life, and he wanted to spend it with a wife and get some children, and so he settled in East Chicago, which is not exactly the garden spot of Indiana, let alone of anywhere else.

RL: Is that steel mill country?

CHF: Well, Gary is right next door, exactly. It's a bedroom community of Gary. You go through Calumet City to get to Chicago from East Chicago, and if you go the other way, you hit Gary, and then you go to Hammond, you know, around the lake.

So he practiced a general practice.

RL: In addition to this memory and inspiration of your father, were there any others who inspired you or mentored you towards going to law school in your early life?

CHF: No, no, that was the only lodestar for me was the memory. I was programmed to become a lawyer [laughter] and be what my father had had cut short, and that was fine with me. I mean, it gave me a ..., when kids were struggling, what are they going to be when you grow up, I could say, "I'm going to be a lawyer" like my father had been.

It was very easy, but I must say, when I was at Stanford, toward the end of my first year facing my first finals, some of which finals were on subjects I had had several months before, because we had a first semester couple of courses, no finals until everything in June at the end of the year. But anyway, that really worried me, because I had to prepare stuff that I hadn't even thought about, and I remember going into finals saying, "You know, this is going to tell it. I mean, am I really cut out for this? I don't really know much about the law. I don't know much about what a lawyer does."

I used to go around summers, when I had time and wasn't working, which usually was rare, to the courthouse in Alameda County, and I'd walk into the courtrooms and see if I could get a feel for what ..., but this was trial work and litigation, and it was kind of ..., some was very boring, and others was quite exciting, but I had a feeling that that wasn't what lawyers did all the time [laughter]. Even in law school later on, Mel Belli was in San Francisco, and he was trying cases on the Peninsula, a mental park in Redwood City.

RL: Who was this?

CHF: Melvin Belli, and so I remember getting acquainted with him by sort of skulking around the courtroom when he was trying a case.

But no, I really had no mentors. I asked my mom if she would introduce me to the attorney or one of the attorneys for the East Bay Municipal Utility District. She worked for the general manager. She was his secretary. She'd worked her way into a very good job, and she did arrange that, and he was very nice, but he was a corporate attorney, and a utility attorney, and he really couldn't tell me much about what law practice was.

So I virtually went into law school and came out of law school without any real notion of what a lawyer did. In those days, they didn't have clinics, so I opted to take a job with the attorney general's office. The California attorney general's office had a very aggressive new recruiting program to get top graduates. Pat Brown had instituted that as the attorney general then, and I thought that would be a nice neutral perch. I was near the top of my class, so they extended me a nice offer. It paid as much or a little bit more than the beginning salaries of young associates in law firms around the state, and I thought, you know, "This way I'm not going to be tainted. I'll get a bird's-eye view of government and how it works, and I'll be dealing with private lawyers who have matters, various civil matters, criminal matters."

I wasn't sure what I wanted to do. I thought I wanted to be a trial lawyer because that's all I had seen, and it kind of looked glamorous. Part of me is a ham, so I like to act out, but after two years, I had sort of just willy-nilly been put into representing the Corporation Commissioner and some of the business departments of state government who didn't have very many, or any, of their own lawyers in those days, their own legal staff, and the attorney general's office

performed that service, provided that service, for many of the state agencies and boards and commissions and departments. So I did a lot of corporate work, which was my lowest grade in law school, I'm fond of telling students. I didn't know anything about corporate law. I had nobody in the family that had a corporation or had a business of any magnitude, and ironically, I became a corporate lawyer because that was where I was wanted and needed and placed, and I found I enjoyed it. It was challenging.

RL: So that serendipitous first job really was formative of your career.

CHF: Yes, oh yes, indeed.

RL: You went to Yale undergraduate, just to summarize, and you majored in English there, and at that time, your family lived in California.

CHF: Yes, Oakland. I had some of my father's side of the family still living in the Chicago area, and I still have two cousins from one of my father's brothers, one of my uncles, living in that area. My cousin, one of them, developed ..., my grandfather left—he had been apparently very wealthy. There were newspaper articles when my mother and father were married—my grandfather, it was right before the crash, twenty-eight—"Multimillionaire's Son Marries" and all that, but he lost everything, my grandfather, except he had a little jewelry store left in East Chicago. My father wasn't interested, and my mother, when my father died, my grandfather died a few years later, and he left it to the two remaining sons.

One was interested in the business, and one wasn't. The one that was had a daughter whose name was Jewel. I think they were playing up to my grandfather to get that jewelry business [laughter]. Anyway, she's a genius, she and her husband, have built that one little store into a huge chain. It's the largest chain of privately owned, family-owned jewelry stores in the country.

RL: What's the name of the chain?

CHF: It's called Rogers and Holland or Holland and Rogers, Rogers and Holland, I think. Their MO is to build these lovely upscale jewelry stores in shopping malls. There's one in Water Tower Place on Michigan Avenue in Chicago and all around the major states in the center of the country. So they do that.

RL: But Connecticut, to go to school in Connecticut, was really the farthest east ...

CHF: Oh, yes! I came out of high school—I loved high school. I really bloomed in high school. I was an athlete. I ran track. I was fast and skinny, and with a little wind behind me, I could break records and stuff, and it was great. Even in football, I got letters, because they'd put me in, and if the bigger guys would break enough of a hole, I could scoot through before they could get a hand on me. And I was in drama, and I was the valedictorian, and I loved high school!

I had actually lived in Oakland across the tracks, but somehow my mother was able to get me admitted to Piedmont High, which was college preparatory, and I loved it. I had a great time. And as I say, I played in band. Some of my classmates would come out and see me in these night clubs and ??? and the county fair and things like that, and so that gave me a little cachet.

Anyway, when I was graduating from high school, the Dean of Boys said to me one day, "Would you be interested applying to Yale? They've announced a new regional scholarship program, and we've never had anybody go to Yale. We're college preparatory, and most of them matriculate to U.C. Berkeley and Stanford," and he said, "I think you could do it. You're very rounded, and they're looking for diversity geographically, and we'd love to help you if you're interested. May I talk to your mother about it?"

And I said, "Well, please do."

And I mentioned it to her. Next thing I knew, I was doing an application. I graduated in January from Piedmont. I was a mid-year graduate, so I had applied to Yale, but I wouldn't know and wouldn't be admitted, if at all, until the following fall, so I went to Berkeley for that one spring semester, and I enjoyed it. I took some good courses, but I got admitted to Yale full scholarship, and at the end of the summer, where I'd nest-egged as much money as I could from playing in bands and working for the water company during the day—my mother was able to get me summer jobs in those days—my friends saw me off, and I took the train.

My grandfather had retired from the railroad, but he still had connections in the dining car, and so I was able to work my way across to save money. I got free passage on the train, “room and board,” quote, by washing dishes, and I washed my way, I stood, rocked and rolled across the country all the way to Chicago. Now, from Chicago on, I was a passenger [laughter]. I had to buy a ticket to get to New Haven. I’ll tell you, that was an experience, washing dishes across the country. But you know, that was fun. I wouldn’t have traded it for anything. It was great.

RL: Was that your first time on the East Coast?

CHF: Yes, I had been back to Chicago when I was fifteen. My grandmother was still alive then, my father’s mother, and she’d invited me back, and I saw my cousins and spent some time with them. They lived in Miller, near Gary. It was right on the sand dunes, right on the beach on Lake Michigan, and that was a nice summer. I enjoyed it. But I never got east of there until I went to Yale.

And on the train with me was Ed Meese. He had graduated from Oakland and had applied for Yale and been accepted, so we went back together. We encountered the old campus in our freshman early days together and became very good friends and remain such.

RL: But you just met him on the train?

CHF: Yes, well, I think I recall meeting him during the interviews at the University Club in San Francisco when we were being interviewed for Yale as candidates, but a very brief meeting, and I didn’t know him, but we became pretty good friends at Yale, although we politically were ... He was much more activist and interested in politics than I was, and the politics that he was interested in were not my politics so much. Although I was a Republican and still am, I was nowhere near the conservative that he was or is.

But we were friends, and actually, I helped him, or at least I certainly tried to facilitate whatever I could to get him to come here when the Reagan administration, the California governorship, ended and they were looking to part, because Reagan was probably going to run

for President, but who knew when and how far that would take him. Ed wanted to come down here, and I encouraged him to and was able to, along with help from other people, get him a good job and this and that, and he had Scaife money.

RL: Scaife money?

CHF: Yes, Scaife, the Scaife Foundation helped fund his Criminal Justice Center. Don Weckstein was the dean then, and I was still in full time practice then downtown, and I had started the Board of Visitors at Don's request and been its first chair—you know, an adjunct support group of community leaders and businesspeople and some distinguished alums and judges.

So we got Ed, among other things. He wanted to come down here, and he got a job at Ryan or something. I'm not certain of the specifics, but he was interested in pursuing criminal justice even then. He was coming out of the governor's office as the governor's chief of staff. He had ended up being chief of staff with Reagan in Sacramento. So even then, he was interested in criminal justice, and he taught here. He was very well liked. He'd done research, and they generated some papers. And then, of course, Reagan eventually ran for President, and Ed took a leave and ended up—the rest is history. He's still been a loyal friend to the university. He's on the Board of Visitors. He's come out here frequently.

RL: His Criminal Justice Center here was affiliated with the law school?

CHF: Well, it was USD's Criminal Justice Center. He was the director, but the funding, and I don't know any of the details, but I understood the funding had come in part at least from the Scaife Foundation or one of its affiliates.

RL: Was it a clinic type of program?

CHF: I don't believe so. I could be wrong. I think it was more research and generating policy papers and positions, but I'm sure there was some practical stuff. Ed had been in, when he got

out of Yale, he went into the D.A.'s office in Alameda County. I think his father had been the clerk of Alameda County Courts or something. I mean, he was well known in Alameda County government, that is, his father, and I think Ed was the deputy D.A., and that whetted his appetite for the criminal justice system and improving it, being involved in it.

RL: Do you know how he met Reagan?

CHF: Well, several of my classmates that I was quite friendly with ended up being part of his team and inner circle on his staff when he was elected governor first off. Paul Haerle was one of them—Paul was a lawyer in San Francisco who had come out of Yale and graduated in our class—and Ed and Herb—gosh, it escapes me now, I can just see him—but another was Herb somebody who deserves more than I'm giving him, remembering. I think they were all active in the Republican party. Ed had been, I think, at some point became chairman of the California state Republican party, and Paul Haerle was chairman of it. They were just really interested, even in Yale, Ed was very active in the political union. He was in debates, very high profile in the political activities on campus, and Republican, and so I think it was a natural that they gravitated to somebody like Reagan, and they became part of his inner circle.

RL: And his cabinet.

CHF: And when he was elected, they would come down here, and they would call me, and I'd say, "Come on over," and they arranged for me to meet with Reagan. I'd get pictures with him [chuckle], and they put me on several boards and commissions. They asked me if I'd like to serve.

RL: During Reagan's term as governor?

CHF: Yes, and on the Judicial Selection Advisory Committee down here. Those were good times. And I was then working as a corporate lawyer for a corporate conglomerate, and the head

of it and principal owner was a very, very Mr. Republican down there, and he obviously knew Reagan.

RL: Who was that?

CHF: His name was Arnholt Smith, C. Arnholt Smith.

RL: So while they were being very political at Yale, I know that you were being musical, and what was ...?

CHF: I was teaching. Well, I was practicing. I was helping Mr. Smith and his organization build its conglomerate. They were acquiring banks on the bank side, and they had tuna canneries, and they were expanding worldwide, you know, Puerto Rico and so forth. They were based here. They had a fleet of tuna boats that they owned or leased or syndicated that caught the fish to provide the cannery to can, and they had a controlling ownership of National Steel and Shipbuilding, which they then sold, they being the company for whom I served as a counsel. They went into airline activities. They acquired Air California, which was like a PSA, like an intrastate carrier, and golden West Airlines, a little commuter airline, and they acquired Yellow Cab Companies throughout the state and into Arizona. Every day there was something new, and I was running around learning about all kinds of things that were special legal entities regulated by the C.A.B. and the P.U.C. and the Arizona State Commission and Corporation Commissioner and Banking Commissioner and Superintendent of Banks, and it was fabulous!

And I was it. I mean, we could hire outside counsel and did from time to time, but mostly we did it the best we could. So I was doing that and teaching at night here and playing my clarinet when I could.

RL: Quite a full life. When you finished at Yale, did you know you wanted to go to Stanford?

CHF: Well, I knew as my graduation from Yale approached that I wanted to go to law school, and the question was where. I knew I would need a full scholarship again to go to any of the

private schools. I had gotten good grades at Yale, good enough to let me think that I could probably get admitted most places I would apply. In those days, I don't think it was as hard. I could be wrong, but I get the impression today that, I think that most of us feel today we couldn't get into Yale, we couldn't get into Stanford [laughter], couldn't get into USD, you know, but that said, I finally decided to apply to Harvard, Yale, and Stanford, thinking those were the three best law schools around. I didn't buy insurance—I didn't apply to UC or anything else. I guess I just was willing to gut it out, and I was admitted to all three, accepted at all three, I should say, and offered full scholarships at all three.

But my grandmother had taken ill and had died at the end of my junior year at Yale, and my mom was struggling with my grandfather. He was beginning to develop some problems, and I thought I ought to be home. And she also had my younger sister, who was just coming out of high school and was a handful, and I just felt some responsibility, and I also thought, "I probably will practice in California. I like California, and why not develop in three years the kind of relationships and get a better feel for what law practice is all about in California."

And finally, the difference was the transportation cost. I mean, I could do it much more inexpensively if I were at Stanford near Oakland than way back in the East, so I went to Stanford. I accepted that scholarship, and I've never regretted that. Lynn makes fun of me. She says, "You could have gone to Harvard [laughter]."

Yes, but I didn't really think I wanted to.

RL: Right, that sounds like good reasons to me.

CHF: And more recently, "You could have gone to Yale," you know, where a lot of presidents have gone—Clinton, Bush.

RL: Right, exactly. No, I don't think going to Stanford is anything to sneeze at.

CHF: No, no, no, of course not, it was always called the Yale or Harvard of the West, and it's highly, highly regarded.

RL: Did you live on campus when you went to law school there?

CHF: Yes, having a scholarship, I was given an opportunity to do some work in the library and other things that were very congenial and non-burdensome, and again, I played, I had a chance to play a lot of music, and then again, being there in summers, I could play in the resorts around the Bay Area at night or weekends while I worked again for the water company during the day, so I had a little more discretionary income that way.



University of San Diego

*Legal Research Center*

## CONVERSATIONS IN LEGAL EDUCATION:

ORAL HISTORIES OF THE FIRST HALF-CENTURY OF THE UNIVERSITY OF SAN DIEGO SCHOOL OF LAW

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Narrator: Professor C. Hugh Friedman

Interviewer: Ruth Levor

Recorder: Ruth Levor

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TAPE 1b: SIDE A

RL: Do any of the faculty at Stanford Law School remain memorable to you?

CHF: Oh, yes, faculty that I had when I was a student and some of my classmates, two of them notably, with whom I served on our law review at Stanford, went on the faculty after we graduated and distinguished themselves. One is now passed away; the other's still alive, and I've kept in touch with them.

But, yes, I remember some of my faculty.

RL: Can you name some names and ...?

CHF: Well, I remember in our first year, we had Harold Shepard, who wrote Contracts, one of the contracts casebooks. I liked him very much.

John, I'm sorry, um, Harold Osborne, I think it was Harold. We called him Professor Osborne, George, George Osborne. He suffered from some kind of physical infirmity. He was a short man, but he had a loud booming voice, and he was a terror. He was the ..., what's the fellow's name in ...?

RL: Kingsfield.

CHF: Kingsfield, he was the Kingsfield. He was that kind of guy. He would call on you—very demanding.

RL: What did he teach?

CHF: He taught Remedies and Equity. That was a first-year course on sort of a common law remedies and equity and sort of a catchall introductory course to law.

And Sam Thurman taught Torts, who became the dean eventually and then became dean at the University of Utah law school.

So I remember them very well in first year. We also had Criminal Law from Professor John Hurlbut, who was very dynamic. He made criminal law come alive.

And in Property, we had, oh gosh, I can just see him. He was one of the youngest faculty members, so he stayed there for a number of years. I think he just recently passed away, I'm not sure. He was pretty blind. He looked like, he had pink coloring, and I think he had, the coloration had something to do with his affliction, and he had very unfortunately poor eyesight. He would have to hold the papers very close to his face to be able to read his notes and so forth, but he was a marvelous lecturer, and he taught Personal Property. He also later in the school curriculum taught Art History and Art Law. He was very erudite. I'm drawing a blank on his name, but I would know it, I'd recognize it.

Anyway, the second year and third year, there were several professors that I liked a lot. One was Professor Mann. He taught Labor Law. He was often called on by the president or somebody in the federal government to go out and mediate labor disputes or prevent strikes, that kind of settle-settle strikes. He was very high-profile, and he traveled a lot—*Keith* Mann. He was handling a strike, a labor dispute down here at the fairgrounds after I moved to San Diego, shortly after I moved here, and so he looked me up. We had him out to dinner and had a nice evening, and it was kind of nice to have a former professor. It was kind of special.

He was always the acting dean; he was our Grant Morris. He served as acting dean every time they were looking for another dean, and he was usually associate dean and professor in between.

There were several others. Harry Wellington was a graduate student when I was in the law school who taught some Con Law, as he was getting his J.S.D. or S.J.D. or something. I'm

not sure what he was pursuing, but he then went to Yale and became dean at Yale eventually, as a young dean at the Yale law school.

It's funny, if I saw the roster ... It was all very vivid then, and it's fifty years ago.

RL: I know what you mean. What were your favorite subjects?

CHF: I liked Evidence. I liked Torts. I think I liked Community Property, but I'm not sure, and strangely enough, I enjoyed Tax. I did *not* like Corporations. I can't remember who taught it even. Maybe I blanked that out, but it's so strange and serendipitous that I would end up spending most of my life in the field. Maybe that was my revenge. I decided, "By God, I'm going to master this."

As I say, I didn't have any subject or course orientation or career orientation. I just didn't know what kind of lawyer I could be or become, even when I graduated. That's why I was grateful for this opportunity to take a state position where I wouldn't be tainted with any particular training or reputation for training or not by a law firm in a geographic area where all of a sudden I'd be circumscribed, maybe, by this is where I have to build my clients now. I spent two years in this community and that sort of thing. I figured if I just stayed where I was in the Bay Area and went into the attorney general's office, then maybe in a couple, three years, if I liked it I could stay there, make a career of it, but odds out I'd probably go into practice, but it could be a place where I chose.

I think I believed, and I think it was true, I had a little more marketability, and as it turned out, that was true, because when I decided to go to San Diego, I landed an offer very quickly from a law firm here that was highly regarded. It wasn't one of the biggest firms, but it had a good reputation.

RL: What firm was that?

CHF: It was Hillyer, Crake and Irwin, and they did a lot of real estate work and contract, construction work and litigation and business work. Hillyer was the son of Hillyer's Pleadings.<sup>1</sup>

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<sup>1</sup> CURTIS HILLYER, ANNOTATED FORMS OF PLEADING AND PRACTICE IN CIVIL CASES (1938).

It's a very famous law book author, and he was the senior partner. They made me an offer—I then had a wife and a child, a daughter, and another child on the way. I gave notice to the attorney general's office and to my landlord, and about two weeks before we were set to move down and I would start my new job down here, they called and said they were very sorry, but they had to postpone--and on pressing them, it was a postponement that seemed somewhat indefinite--my coming aboard with them and going on the payroll because there'd been a downturn in the San Diego real estate economy and development and the construction market and blah, blah, blah, and they just really weren't sure they could use me immediately.

I thought that was a terrible thing to do to somebody, really rotten, so I came on down and met then with my then wife's, one of her best friend's father, who was Arnholt Smith. I'd met him previously, only socially, and said, "I'm coming down here, thought I had a job. Can you use me?"

He said, "Well, we're building, we're growing, we're expanding. Why don't you go see my general attorney, my chief attorney, Doug Giddings--Doug was a Stanford graduate some years earlier—and talk to him. I'm sure he can find a good spot for you."

I said, "Well, I want to be useful. I want to jump in with both feet."

He said, "Well, we have plenty of work to do. We have Seal Company, shipbuilding company; we have a cannery; we have tuna boats that we're syndicating so we can control the source of our supply that we can. We're expanding into international canning down in Puerto Rico. ..."

They had not talked about airlines then, and he had no plans for transportation then. That was to come later.

"... and the bank is growing, and we're thinking of doing some real estate."

So I joined them and set up my office there.

RL: Were you looking at San Diego because your wife was from here?

CHF: Her father was a dermatologist who had been in the Navy during the war, World War II, and was out here with his family. They'd come from Fort Wayne, Indiana—it was just coincidence—and he had three daughters and a son. He headed up the Navy hospital

dermatologic ward, and they were getting all the stuff from the South Pacific, so he had a real challenge. He learned a lot. He became the dean of the dermatologists in San Diego.

Anyway, they decided to stay after the war rather than go back to Fort Wayne. So they did, and he built his practice here. I had visited down here when I was courting my first wife. We decided we needed another reason to stay in San Francisco for a couple of years. We were married in my senior year, and she was a coed, and this was her senior year as well, undergraduate, and then we had a child within a year of our marriage, and so we decided we needed a little space, but when Pat Brown said he was going to run for governor, I thought, "I've spent two years in this. I think I'm ready to practice."

So we thought of San Diego. We'd come down at least where her parents were. My mother was still alive then. My grandfather was institutionalized. I know it was hard for me to leave, but she had my sister then and her family. She was married and had children, and they were very close. You know, sons do that [laughter]. I think it's the way of the world. So, anyway, I moved to San Diego, which wasn't all that far away. We had her down a lot and all. So I ended up wanting to settle in San Diego, and I'm glad I did.

When we came here in 1958,[interstate] eight was not built. The highway through the valley was just a two- to three-lane road. Hazard<sup>2</sup> was building what became a divided highway, although it wasn't anywhere near what it is now with all the lanes. It wasn't called an interstate; there were none. They used to have signs saying "Pardon our Hazard—We're building a highway."

And it was all lined with dairy farms--you could smell them; you could hear them—little horse ranches further in where the Fashion Valley is. Smith, one of his companies owned property, and they had little horse ranches for his daughter and his friends. Eventually, that became Westgate Park, the first baseball park.

That was another thing that Smith had. He had just acquired the Pacific Coast League Padres team, a hundred percent of the ownership, from Bill Starr, and was moving the field from Lane Field, which was down at the bottom of Broadway, the foot of Broadway, to a new park he was going to build, a new baseball park, in what is now Fashion Valley, where May Company is. So I did the legal work for that. I was on the board of the Padres.

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<sup>2</sup> Hazard Construction Company

Then, I was the lawyer who negotiated, or was responsible for putting together, the franchise bid for the National League franchise when it opened up, and we got it, and the rest is history. As a matter of fact, it's very nice of John Moores, who is interested in the history of what he acquires—He contacted me early on when he came to town and was buying the Padres, and my name had come up, and he identified me as somebody who'd been involved in the early days of the franchise, and just recently, he's asked me to join the board again, which is a nice ...

RL: That's wonderful. When the team became a National League team, who was the first manager of the team, do you remember?

CHF: Well, Ralph Kiner was a fine hitter and player, married to a Nancy Chaffee, who was a large tennis star in her day, and they were the managers of the Pacific Coast League team, but when Smith acquired the National League franchise, he had to, in his bid, indicate who would be a managing owner that had baseball credentials, and at that point, Buzzy Bavasi, who had been with the Dodgers, the Brooklyn Dodgers and then the LA Dodgers, working with Walter O'Malley—They had moved out to LA—Buzzy was offered a piece by Smith, and he took it, so Buzzy became the, kind of the baseball guy. There were a series of managers, Preston and others whose names I don't remember right now.

Jim Mulvaney was a lawyer from Chicago who had preceded me in the Smith organization, and he was doing worker's comp insurance, doing some of the work at National Steel when I arrived. They also had the Kona Kai Club that they had built, so he was doing some of that, on Shelter Island, and he was president. Smith had made him president. He was a very young president of the Padres, the PCL Padres, and then, when we got the National League franchise, Jim became president. I was vice president and corporate counsel and on the board.

RL: Do you remember any of the original players?

CHF: You know, I don't. I mean, I would recognize them if I saw a roster. It would bring it back, but as I sit here now ...

RL: You probably didn't have direct contact with the players.

CHF: Not much. I would go and see them, you know. We'd go to spring training. I'd take my kids.

RL: Where did they have spring training?

CHF: Well, it used to be down in Yuma.

RL: I see. That's really fascinating. I'm a big baseball fan, so I have to ask these questions.

CHF: Well, you're welcome.

RL: What was it like, then, to come from San Francisco, which was pretty bustling at that time? It sounds like San Diego was very rural.

CHF: Yes, it was. It was sleepier. It was not as fast moving, a lot of open space. You know, you could buy a brand new home for twenty, twenty-five thousand dollars.

RL: Where did you first live?

CHF: We moved down here and rented at South Mission Beach briefly, and then, we found a home fairly quickly in Point Loma—no view but a nice neighborhood off Catalina Boulevard—and I think we paid twenty thousand dollars for it. It was a three bedroom, two bath. It was suitable for one child and another one coming. Then, after being there several years, we had another child coming, and we had a chance to buy a lot and build a home on the old Sefton estate, which had a wonderful view, and it was right on the top of one of the parts of Point Loma right off of Catalina. So we did that, we built a house. By the time we moved in, we were three children.

RL: That was larger and had more bedrooms?

CHF: Yes. We had one bedroom the boys shared. We had another boy, so the two sons shared that room, but it was really spacious. They each had their own bed, you know, they weren't up or down lower. They each had their own desk, but they shared a bathroom, and then the daughter had her own room, and then we had another room where we had a maid. We had a full-time, live-in au pair or whatever you call her. She'd come from Britain. We'd been traveling in Europe, and in those days, a lot of young girls wanted to come here. She was from England, so she spoke English, and there was no problem. So that was her room. It was a fairly nice size house, about three thousand square feet.

RL: Very nice. Where did the children end up getting their education?

CHF: Well, they started up at Silvergate Elementary, up on the top of Point Loma, and then they went to, right down the hill from the house, Dana Junior High, and then, Paul and Marsha went to Point Loma High, but Greg, the youngest, by then, his mother and I had been divorced. She had stayed up there, but then she remarried right away, so they just stayed right there. He went to Mission Bay High. I think he had a choice, and it turned out to be good for him.

Meanwhile, I had moved to Mission Beach, and then I met Lynn, and then I moved to La Jolla. We got married.

So they grew up here in San Diego.

RL: So it was much easier to move here in those days than it is now, in terms of housing and cost of living and all of that.

CHF: Well, everything is relative. I mean, I remember being intimidated somewhat by buying a first house at twenty thousand dollars. Where would I get it? It's the old problem with down payments. I had no inheritance, hadn't saved anything really because of paying my way through school with what I needed to supplement the scholarships, but fortunately, Mr. Smith and the Westgate Company was willing to give a guarantee that I would make the mortgage payments,

and my first father-in-law was able to borrow on his insurance and help us buy that lot, so we were able to build that second home, and I was so glad when I could pay him off in a couple of years, but you know, in those days, if you had borrowed ten thousand dollars, within a couple of years, you were making double what you were making before.

I mean, there was inflation, a lot of it, there's been very little here, I think, to speak of, relative to what there was, and it was a very steep income curve in those days. When I started out in the attorney general's office I was making four hundred and thirty-six dollars a month, and that, as I mentioned, was competitive with private firms, a little more, maybe—four hundred and thirty-six dollars a month! And you could live on it!

In those days, lawyers who were making ten, twelve thousand a year, maybe say, a thousand a month, twelve thousand a year were doing quite well. You could have a home and a couple of cars and maybe a couple of bottles of scotch and decent wine or whatever. If you made twenty thousand a year, that was big money—doctors, you know, senior lawyers, corporate executives. There wasn't the kind of level of compensation that we're talking today. What's happened is everything, all costs have gone up, of course, with that, but if costs have gone up ten, fifteen times, twenty times, incomes have gone up, on a professional and a higher corporate level, they've gone up double or triple that.

RL: Why don't we just start talking a little, ... Well, maybe not, I'm looking at the clock.