

# Los Angeles Times

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## COLUMN ONE

## Putting a Price on Pain

■ It's Matt Garretson's job to divide \$3 million among 132 victims of sexual abuse. But he fears there is no way to quantify their anguish.

By STEPHANIE SIMON  
Times Staff Writer

CINCINNATI — For four months, lawyer Matt Garretson has immersed himself in halting accounts of rape and crude seduction, frenzied groping, terror and shame. He has come to understand the pain of sexual abuse.

Now he must put a price on it.

Garretson administers a fund set up by the Archdiocese of Cincinnati to compensate victims of clergy abuse. In the next few weeks, he will divide \$3 million among the 132 men and women who have trusted him with their anguish.

The 16-year-old molested by his Catholic school principal in an athletic club shower — how much is he due? He quit playing basketball after the assault, giving up his shot at a college scholarship. His mother urged him to Mass, but he found he could not pray. How to value his loss?

And what of the 13-year-old fondled by a priest who had taken him in for counseling? The priest called it God's will. The boy, swamped with shame, slumped into addiction, obesity and depression that lasted decades. How much for him?

Garretson, 34, is an expert at such calculations. Trained in economics and law, he travels the nation, assigning value to injury. When a train derailed, sending a toxic plume across a town,



AL SEIB Los Angeles Times

**COMMISERATION:** Regular rider Theresa Dunaway hugs Metrolink conductor Dalton Parker after arriving at the Glendale station. She was among many passengers who reflected on lost friends and lives changed by the crash a day earlier that killed 11 people.

## Tightknit 'Train Family' United in Grief, Buoyed by Their Bonds

By DARYL KELLEY  
AND FRED ALVAREZ  
Times Staff Writers

They are a "train family," early risers who file into Metrolink cars before sunup and in no time at all know one another's pets and kids, work and hobbies, strengths and weaknesses.

That's why, less than 24 hours after 11 people died when the 5:07 out of Moorpark crashed south of Burbank, survivors and those

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"These are people I see every day, and I had to find out how they are," said Russell Murry, a Metropolitan Transportation

morning, unconcerned for his safety.

Train 100, which he had been taking for only a month, was canceled Thursday. So Murry and fellow survivors mixed with the regulars on the 6:02 a.m. — a departure time chillingly close to the moment when Wednesday's 5:07 slammed into an SUV, setting off a three-train wreck.

"You don't think lightning is going to strike twice," he said of his return. "But I've aged 10 years

## Long Road to Cleanup, Recovery Begins

Crews prepare to remove wreckage of the three derailed trains. Hospitalized victims face painful rehabilitation from their injuries.

## FBI in Talks to Extend Reach

Some past and present CIA officials see the bureau's push to change the ground rules of intelligence gathering as a threat to their agency.

By RICHARD B. SCHMITT  
AND GREG MILLER  
Times Staff Writers

WASHINGTON — The FBI is significantly expanding its intelligence-gathering activities in the U.S., including stepped-up efforts to collect and report intelligence on foreign figures and governments, a function that long has been principally the CIA's domain, intelligence and congressional sources said Thursday.

The bureau in December launched discussions with top CIA officials to rewrite the two-decade-old ground rules covering how the agencies conduct their intelligence efforts in the U.S. and abroad. That effort reflects an acceleration of the FBI's foreign-intelligence collection efforts in the U.S. in recent months, as well as the desire of top bureau officials to assert what they view as their legal duty to track CIA activities in the U.S. and coordinate with the agency's operations.

The moves are causing concern among some current and former CIA officials, who see them as another sign of the diminished standing of the beleaguered agency, which also is confronted by recent Pentagon moves to increase its military in-



LANDSCAPE: "Black Rock, Red Rock," acrylic on canvas, is included in an exhibit of June Harwood's work at Louis Stern.

# With just a touch of abstraction

By HOLLY MYERS  
Special to The Times

June Harwood began her career in the 1960s as a Hard Edge Abstractionist, producing sharp, brightly colored paintings in the vein of Lorser Feitelson and Karl Benjamin. (Her late husband, the critic Jules Langsner, coined the term "Hard Edge" in 1959.) In the 1970s — to sketch an admittedly reductive chronology — her forms began to splinter and swirl. In the 1980s the edges broke down and the forms mingled, and in the 1990s a gravelly texture entered in and the paintings developed a gestural feel. Her show at Louis Stern Fine

Arts features paintings made from 2002 to 2004, and these come close to leaving the realm of abstraction altogether. Horizon lines have emerged, along with plain indications of clouds, mountains and trees. In basic structural terms, the paintings are clearly landscapes.

Their power, however, lies in their abstract roots. In each work, one senses Harwood zeroing in on the richest, most essential forms presented by the vista at hand: a jagged band of mountains above the horizon line; a mass of green reflected in a still lake below it; volumes of clouds and clusters of trees.

A few good, solid brushstrokes anchor these forms while fuzzy clouds of muted pigment spill out around them. Distinct edges appear occasionally, primarily along the horizon, but the energy they carried in earlier work seems to have diffused across the canvas into organic masses of gently modulating color.

They're beautifully confident



DOODLINGS: Gary Taxali's "Unfamous" at La Luz de Jesus. Taxali draws characters, phrases and icons on book leaves.

paintings — lush yet delicate, grounded yet spacious and compositionally sound yet gracefully atmospheric. Though relatively imposing in scale — most are 4 to 5 square feet — they have a gentle, affable presence and a generosity comparable, one imagines, to the environments they depict.

It's common to see abstraction developing out of or alluding to landscape — Kandinsky and Mondrian are two classic examples. Witnessing the reversal of that process — watching landscape emerge in the context of abstraction — is equally exciting and reminds one of the continuing relevance of that dialogue. Harwood, standing at the pinnacle of a 50-year career, appears to have distilled the best of both.

Louis Stern Fine Arts, 9002 Melrose Ave., West Hollywood, (310) 276-0147, through Feb. 26. Closed Sundays and Mondays.

which makes the peculiarities it documents all the more jarring.

The hilltop series is the most dramatic. There is something profoundly disorienting about looking at a house from its underside. The others are subtler but similarly disconcerting. The pools have a dizzying effect, while the fireplaces are perplexing and rather ridiculous.

Viewed as a group, the three series challenge everyday perceptions of domestic architecture, encouraging viewers — as do periodic floods and mudslides — to reevaluate the line between permanent and impermanent, stable and unstable, real and unreal.

MAK Center for Art and Architecture at the Schindler House, 835 N. Kings Road, West Hollywood, (323) 651-1510, through Feb. 20. Closed Mondays and Tuesdays.

Roberts & Tilton, 6150 Wilshire Blvd., Los Angeles, (323) 549-0223, through Feb. 5. Closed Mondays and Tuesdays.

## A dramatic gaze up at the hilltop

Amir Zaki's large-scale photographs of hilltop houses in the San Fernando Valley play on a trope all too familiar in the wake of this season's record-breaking rains: the fundamental instability of the Southern California landscape.

The houses are boxy, Modernist constructions, portions of which are cantilevered to float above the descending hillside. Zaki has photographed them from below and digitally removed any columns or supports, so as to give the thrilling impression that the ground has fallen away and the houses are launching upward.

The series is the strongest of three now assembled at the MAK Center. (A clever triptych from this series is also on view at Roberts & Tilton Gallery.) The second series portrays swimming pools shot from above and at skewed angles; the third, printed in a smaller format, shows domestic fireplaces that have been filled in with brick or stone.

The tone of the work is staid and matter-of-fact, even banal,

## Challenging bodily perceptions

Naida Osline's last show at Acuna-Hansen Gallery, two years ago, was an unsettlingly elegant catalog of horrors. A collection of Polaroids detailed a daunting assortment of bodily mutations, prosthetically constructed and photographed with terrific delicacy.

In her current show, she takes the risky turn of trading physical prosthetics for digital manipulation. But the results are equally rigorous and no less creepy.

The format is more or less the same — a single figure or body part positioned against a solid background, though the backgrounds are only black or white in this case (the previous included color) and the prints are much larger (up to 33 by 25 inches), which gives the work a starker impact.

The underlying preoccupations seem to have less to do with disease — the earlier work was filled with boils, gashes, wrinkles, protrusions and the like — than

[See Galleries, Page E25]

# "MEET THE FOCKERS" IS FUNNIER AND SWEETER THAN 'MEET THE PARENTS'."

RICHARD ROEPER, Ebert & Roeper

## "MEET THE FOCKERS" IS A LAUGH RIOT.

I haven't had this much fun at the movies since 'Meet the Parents.' The cast had a wonderful time and so will you. A pure delight."

Larry King

# "IT'S ONE OF THOSE RARE SEQUELS THAT PRACTICALLY DEMANDED TO BE MADE TO RESTORE SOME KIND OF BALANCE IN THE UNIVERSE."

Carina Chocano, LOS ANGELES TIMES

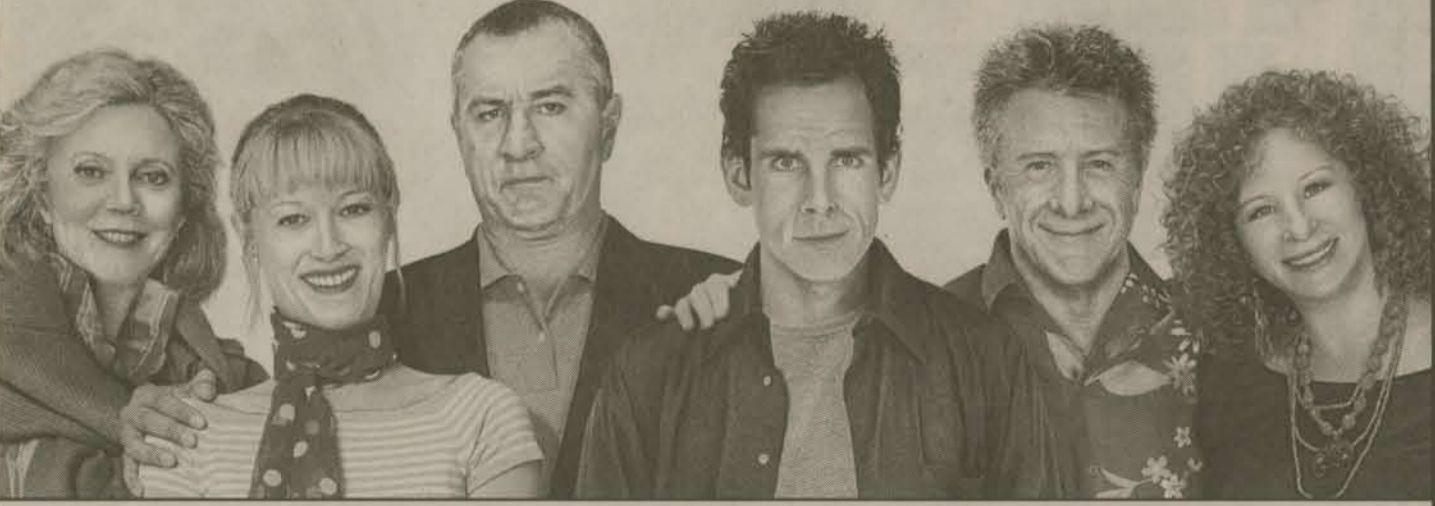
## "MEET THE FOCKERS" IS HYSTERICAL.

The comedy keeps on coming and never quits."

Thelma Adams, US WEEKLY

Robert De Niro Ben Stiller Dustin Hoffman and Barbra Streisand

# Meet the Fockers



UNIVERSAL PICTURES AND DREAMWORKS PICTURES PRESENT A TRIBECA/EVERYMAN PICTURES PRODUCTION A JAY ROACH FILM ROBERT DE NIRO BEN STILLER DUSTIN HOFFMAN AND BARBRA STREISAND "MEET THE FOCKERS" BLYTHE DANNER TERI POLO MUSIC BY RANDY NEWMAN COSTUME DESIGNER CAROL RAMSEY PRODUCER JON POLL EDITED BY JON POLL LEE HAXALL PRODUCTION DESIGNER RUSTY SMITH DIRECTOR OF PHOTOGRAPHY JOHN SCHWARTZMAN ASC BASED ON CHARACTERS CREATED BY GREG GLIENNA & MARY RUTH CLARKE EXECUTIVE PRODUCERS NANCY TENENBAUM AMY SAYRES PRODUCED BY JANE ROSENTHAL ROBERT DE NIRO JAY ROACH STORY BY JIM HERZFELD AND MARC HYMAN SCREENPLAY BY JIM HERZFELD AND JOHN HAMBURG DIRECTED BY JAY ROACH

PG-13 PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13  
CRUDE AND SEXUAL HUMOR, LANGUAGE AND A BRIEF DRUG REFERENCE

www.meetthefockers.com

- HOLLYWOOD Arclight Hollywood at Sunset & Vine 323/464-4226
- BEVERLY HILLS Pacific The Grove Stadium 14 323/992-0829
- CENTURY CITY AMC Century 14 310/288-4444
- UNIVERSAL CITY Loews Cineplex 833 Universal Studios Cinema 800/FANDANGO #707
- SANTA MONICA AMC Santa Monica Seven Theatres 310/289-4444
- WEST LOS ANGELES The Bridge Cinema De Lux 310/568-3375
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- BAKERSFIELD United Artists East Hills Mall 800/FANDANGO #497
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- CHINO KIKIORTON's Chino Spectrum Marketplace 12
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- IRVINE Edwards Westpark Cinema 8 800/FANDANGO #144
- JURUPA VALLEY 833 Pacific's Marketplace
- LONG BEACH Edwards Long Beach Stadium 29 Cinemas 800/FANDANGO #148
- ORANGE A Capitol Bloods Village Theatre 714/808-0400
- RANCHO MIRAGE Century 15 48 The Bower 760/862-9997
- SAN CLEMENTE KIKIORTON's San Clemente Cinema 6 949/961-7489
- SAN JACINTO Regal Cinemas
- TARZANA 818/996-1300
- TEMECULA Edwards Temecula Stadium 15



LOOKING UP: Amir Zaki's photographs of hilltop homes with their supports digitally removed are at the MAK Center.