



GW

THE GEORGE
WASHINGTON
UNIVERSITY
MAGAZINE
SPRING 2019

OF WAR AND ELEPHANTS

INSIDE THE POACHING CRISIS



GW MAGAZINE SPRING 2019

A MAGAZINE FOR ALUMNI AND FRIENDS

CONTENTS

FEATURES

30 / Of War and Elephants

In 2010, worn down by a decade of covering the worst of humanity, alumna and conflict photographer Kate Brooks turned her lens elsewhere. She's spent the past six years making *The Last Animals*, a documentary about poaching and the illegal ivory and rhino horn trades. This is how she went from combat to conservation.

/ By Matthew Stoss /

44 / 'I'm the One Wearing the Watch'

For eight years, Mark Weinberg, BA '91, served as an assistant press secretary to President Ronald Reagan and spent most weekends on duty at Camp David, the mountain retreat where he watched hundreds of movies with the president and first lady Nancy Reagan, both of them former actors. In an excerpt adapted from his book, *Movie Nights with the Reagans*, Weinberg recalls the first time they screened a film from the president's canon.

PLUS 50 / A Front-Row Seat

What's it like to watch hundreds of movies with a president and a first lady? Mark Weinberg takes us behind the scenes.

/ Q&A by Danny Freedman, BA '01 /

DEPARTMENTS

4 / Postmarks

6 / GW News

56 / Class Notes

On the cover:

Photojournalist Kate Brooks captures the burning of 105 tons of ivory and 1.35 tons of rhino horn—part of Kenya's effort to combat poaching—in April 2016 in Nairobi National Park.



Ronald and Nancy Reagan sit in the family theater at the White House in 1986, during the taping of a TV program with Barbara Walters.

COURTESY RONALD REAGAN LIBRARY



SIGN UP TO RECEIVE THE
LATEST NEWS
FROM GW TODAY VIA E-MAIL

Be Informed | Be Connected | Be Notified
gwtoday.gwu.edu

GW
TODAY

GW MAGAZINE

Spring 2019
Volume 29, Issue 2

If you could show somebody any movie, which would it be?



Three Amigos: Because all of us have an El Guapo to face.

Tommy Boy: That says all you need to know about my maturity level—also because it's peak Farley and Spade.

The World, the Flesh and the Devil: This 1959 film does what a good movie should do—provide a basis for discussion about a serious topic: race relations in the United States.



Midnight in Paris:

It's clever, poetic and charming. I love the exploration of nostalgia as a theme through the use of historical artistic cultural icons.

Leah Rosen, BBA '96, MTA '02
ASSOCIATE VICE PRESIDENT FOR MARKETING AND CREATIVE SERVICES

MANAGING EDITOR // Danny Freedman, BA '01

ASSOCIATE EDITOR // Matthew Stoss

PHOTO EDITOR // William Atkins

DESIGN // GW Marketing & Creative Services

ART DIRECTOR // Dominic N. Abbate, BA '09, MBA '15

ART DIRECTOR // John McGlasson, BA '00, MFA '03

EDITORIAL ASSISTANT // Jennifer Cheng, CCAS '2021

CONTRIBUTOR // Keith Harriston, senior managing editor *GW Today*

CONTRIBUTOR // Briahna Brown, *GW Today*

CONTRIBUTOR // Kurtis Hiatt, *GW Today*

CONTRIBUTOR // Tatyana Hopkins, *GW Today*

CONTRIBUTOR // Kristen Mitchell, *GW Today*

CONTRIBUTOR // Ruth Steinhardt, *GW Today*

Thomas J. LeBlanc

PRESIDENT OF THE UNIVERSITY

Donna Arbide

VICE PRESIDENT FOR DEVELOPMENT AND ALUMNI RELATIONS

Lorraine Voles, BA '81

VICE PRESIDENT FOR EXTERNAL RELATIONS

Sarah Gegenheimer Baldassaro
ASSOCIATE VICE PRESIDENT FOR COMMUNICATIONS



The History of Future Folk: An oddball and charming little gem, billed as "the best alien folk-duo sci-fi action romance comedy movie ever made."

Ponyo: Its glory is in its wholesomeness and its surprisingly star-studded voice-acting cast of Disney's English adaptation.

To Wong Foo, Thanks for Everything! Julie Newmar: Sure, it's only 41 percent on Rotten Tomatoes but it's also Patrick Swayze in drag. It's hilarious and heartwarming.



Spike Lee's **Clockers** because it's a heavily underrated classic among his more popular films and it just tells a great story.

Cinema Paradiso: Because it's the most lovely movie and will make you cry.

Rachel Muir
EXECUTIVE DIRECTOR FOR EDITORIAL SERVICES

GW Magazine (ISSN 2162-6464) is published three times per year by GW's Division of External Relations, 2100 Pennsylvania Avenue NW, 4th Floor, Washington, D.C. 20052. Phone: 202-994-5709; email: magazine@gwu.edu.

© 2019 The George Washington University. The George Washington University is an equal opportunity/affirmative action institution.

Opinions expressed in these pages are those of the individuals and do not necessarily reflect official positions of the university.

POSTMASTER Please send change-of-address notices to GW Magazine, GW Alumni Records Office, 2033 K St., NW, Suite 300, Washington, D.C. 20052. Notices can also be sent via alumni.gwu.edu/update, email to alumrecs@gwu.edu, or 202-994-9350. Postage paid at Washington, D.C., and additional mailing offices.



A Brag, If We May ...

A big shout out to all of you who have created a contemporary, beautifully designed, well-written publication with great subject matter.

Thanks and keep it coming.

Clay Purdy, BA '78

Compliments to the [Writer of the Story About the] Chef

I wanted to write to commend you on your excellent article, "The Lord of Little Washington," profiling Chef Patrick O'Connell and his extraordinary restaurant. This was not only the best alumni magazine article that I've read, but one of the better arts/culture/food features that I recall reading in a long time.

The hard work that you put into this piece is evident from the high-quality writing, the many insightful interviews with both Inn alumni and food critics, and the beautiful photos included throughout. I have yet to visit the Inn but look forward to doing so, just as I anticipate enjoying more excellent journalism from *GW Magazine*.

Jeremy Schlosser, JD '10

Well done, Matthew Stoss, with respect to Patrick O'Connell and his Inn at Little Washington.

I write not only as one with a bit of experience with this Inn, well-deserving of three Michelin stars, but also as one who is personally acquainted with a number of three-star restaurants in France and count some of their owners as personal friends. Stoss not only recognizes the same fervor in O'Connell that O'Connell's confreres possess throughout "the Hexagon," but also accurately presents the challenges of excelling in a very competitive profession. His piece is more than a restaurant review; it is a glimpse into the soul of a creative, determined personality, one immersed in visual, sensual and culinary arts. I also appreciated learning of O'Connell's GW connections.

Allen Dale Olson,
MA Ed&HD '67, EdD '72
Albuquerque, N.M.

Room for Comments

I find it interesting that your fall issue included a pledge from the university to create a new, integrated, volunteer-led, alumni association that will provide counsel and support to the Office of Alumni Relations. The writers claim to welcome comments, questions and ideas, and yet include no email addresses or phone numbers to which readers can respond.

I, for one, love the *GW Magazine* and read each issue from cover to cover. But I would like to see a regular, alumni-written column that would demonstrate personal connections to the university and the linkages between alumni, students and faculty, which might add to the proposed new legacy programs for alumni with college-aged students.

Kathy A. Megyeri, MA '69, MA '83
Washington, D.C.

[We're glad you asked: Comments, questions and ideas related to the new alumni association can be sent to alumni@gwu.edu or (202) 994-6435. And we're always open to ideas like this for GW Magazine, too. We can be reached at magazine@gwu.edu or (202) 994-5709. —Eds.]



Memory Bank

Recently we asked: **What keepsakes—objects, photos, etc.—do you keep around as reminders of your time at GW?** Here's some of what we're hearing.

(Have a keepsake you want to tell us about? Write us at magazine@gwu.edu or on Twitter at [@TheGWMagazine](https://twitter.com/TheGWMagazine); we'll feature some of them in this space in future issues.)



"I have recently given my GW keepsake to my college bound granddaughter—my well-worn Kittredge edition of Shakespeare's complete work. I was privileged to be in the Shakespeare class of

Frederick Tupper. Time in his classroom was transformative. Surely Shakespeare could not have read his lines better than Dr. Tupper did. He created a lifelong appreciation of Shakespeare's world and the power of his drama.

"Dr. Tupper told us what book to buy for his class. Nothing else would do. He related a sad moment in his life when he read a "for sale" note on the college bulletin board which said: "For Sale. Cheap. Kittredge edition of Shakespeare, hardly used."

June Mesriow Statmore, BA '59

"The playbill from our premiere engagement at the Radio City Music Hall in the summer of 1960. There were many unique and interesting aspects to our six-week engagement—for instance, we needed a few replacement singers after some of us couldn't be there the entire time, and one of those singers was an aspiring young actor by the name of Bob Duvall."

Douglas L. Jones, BS '63, MS '65, DSc '70
GW professor emeritus of engineering

Do you remember Woodstock?

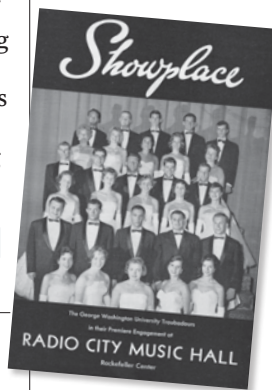
In August 1969, nearly half a million people came together on a dairy farm in New York for the iconic Woodstock Music and Art Fair. Were you among them, or do you have another connection to the event? *GW Today* and *GW Magazine* are seeking memories and photos for an upcoming story.



A WIN/WIN FOR ALL! MORE UNIVERSITIES SHOULD FOLLOW #GW's LEAD! 2018 GW GIFT GUIDE



@travelwAnn



FOLLOW UP

In November, poet and best-selling novelist Elizabeth Acevedo, BA '10, was awarded a National Book Award for her debut novel, *The Poet X*. If you missed our summer 2018 cover story, "Liz Acevedo Verses the Novel," it can be found at GWMagazine.com.

Correction:

The feature article, "To Simply Name It Aloud," misstated the age that alumna and *Craigslist Confessional* founder Helena Bala was in 2001; she was 13, not 11.

The article, "Pieces of Eleanor," about GW's Eleanor Roosevelt Papers Project, erroneously stated that President Theodore Roosevelt was Eleanor Roosevelt's cousin; he was her uncle.

The "In Memoriam" item featuring Robert Louis Stilmar, BL '55, included a typo in the spelling of "Army Signal Corps."



All Write!

We want to hear from you, too. Contact us through our website,

gwmagazine.com,
on Twitter
([@TheGWMagazine](https://twitter.com/TheGWMagazine))

or send a note to:

GW Magazine
2100 Pennsylvania Avenue NW
4th Floor
Washington, DC 20052

magazine@gwu.edu

Please include your name, degree/year, address and a daytime phone number.

Letters may be edited for clarity and space.

Prelude

NEWS AND INSIGHTS FROM CAMPUS AND BEYOND



'Freedoms' On Display

P. 12

'Cautious Clay'



P. 16

Events Calendar



P. 18

Hallowed Grounds



P. 22

Upper Crust



“

[As a leader] you can be an advocate out there but, in here, if you're not a critic you're not doing anything. You can't make the place right if you're not willing to see what's wrong.

Nelson Carbonell Jr., BS '85, who this summer concludes a 17-year tenure on GW's Board of Trustees, including the past six as chairman.

P. 14

CARBONELL: WILLIAM ATKINS / 'FREEDOMS': HARRISON JONES / BASEBALL FIELD: WASHINGTON NATIONALS YOUTH BASEBALL ACADEMY

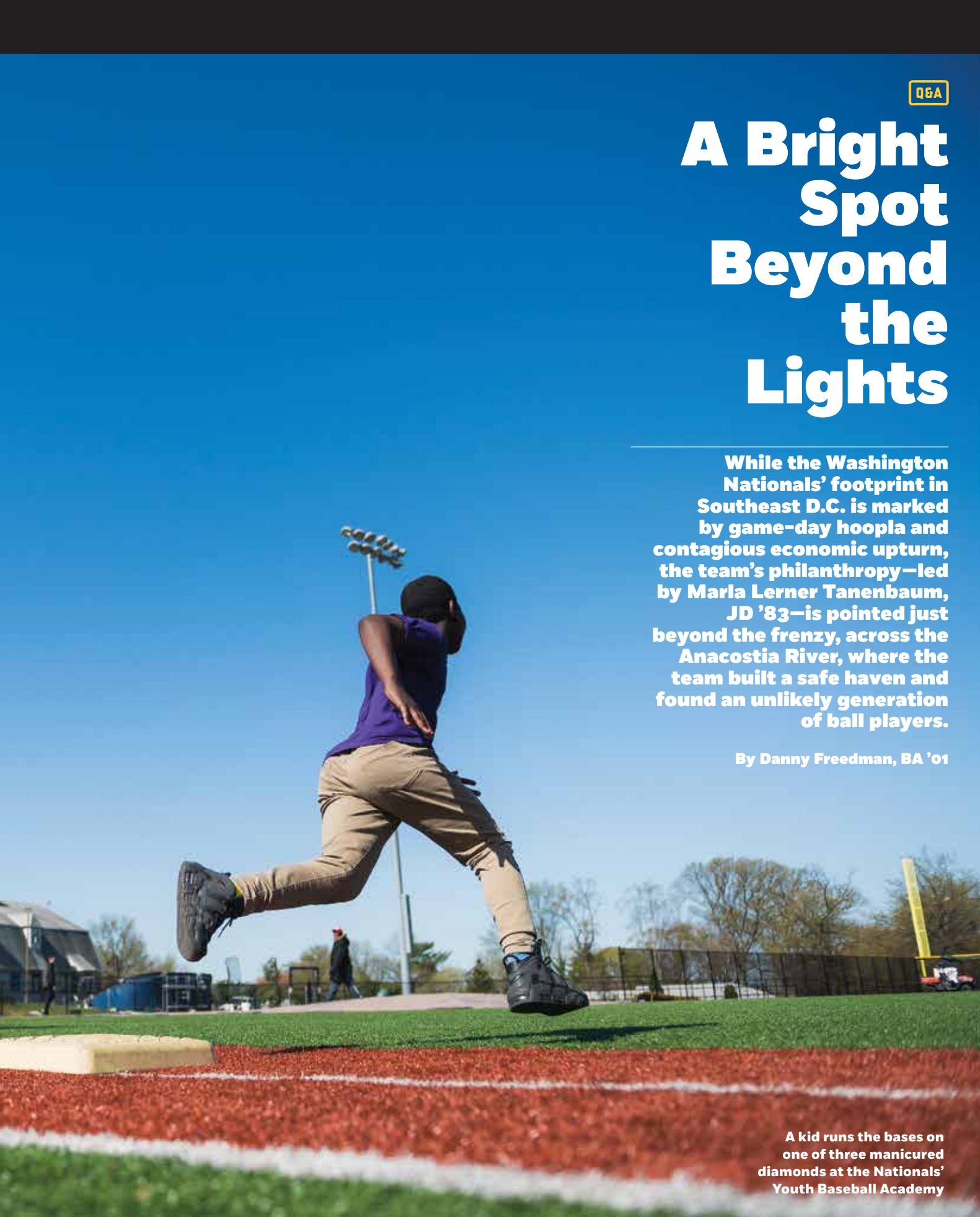


Q&A

A Bright Spot Beyond the Lights

While the Washington Nationals' footprint in Southeast D.C. is marked by game-day hoopla and contagious economic upturn, the team's philanthropy—led by Marla Lerner Tanenbaum, JD '83—is pointed just beyond the frenzy, across the Anacostia River, where the team built a safe haven and found an unlikely generation of ball players.

By Danny Freedman, BA '01



A kid runs the bases on one of three manicured diamonds at the Nationals' Youth Baseball Academy



F

From a singular moment of stillness, a hailstorm of plush balls erupts in the air overhead. The teams thin out quickly.

One kid goes down, then theatrically drags himself out of the line of dodgeball fire and onto the sidelines to join the fallen.

“You out, you out, you out,” a teenage boy says, pointing, as he makes his way down the line with a smirk from inside the game.

This is the Washington Nationals Youth Baseball Academy. And so is the kitchen upstairs, piled high this bracing January evening with apples and snacks before a hot dinner is served. So are the classrooms, where kids are doing homework with tutors, or sometimes building birdhouses or learning to meditate. So is the “Field of Greens” garden. So are the on-site eye exams and dental checkups for the 150 or so kids who, like those dodgeballers, are enrolled in the academy’s signature program: a free, three-day-per-week after-school program (and all-day, five days per week in summer). It’s open only to kids nearby, in D.C.’s Wards 7 and 8, who can come year-round from third grade through eighth. Buses pick them up from school to be sure getting here isn’t an issue.

There’s baseball, too: three impeccable turf diamonds; skills are drilled; science and math get the peanuts-and-cracker-jack treatment, where home runs are studied as geometry. For more than 800 other kids, there are year-round baseball and softball clinics, and travel teams for both sports. The academy’s also home field to last year’s D.C. Little League champs, the first all-African-American team to win the title in the league’s 31 years. Most of the team’s players learned the game at the academy.

The term “youth baseball academy,” though, almost seems a misnomer. It wasn’t built to turn out prospective

players, or even fans, in a town that went 33 years without a Major League Baseball franchise, and in an era where the percentage of African-American MLB players withered to single digits and stuck there. The academy, instead, is a nearly \$18 million complex in Southeast D.C.—half a mile from where a 17-year-old was shot dead on the street one Wednesday afternoon last year—that seems designed at an atomic level to meet neighborhood kids and families where they stand.

And for Marla Lerner Tanenbaum, JD ’83, it’s a start.

A member of the family ownership that bought the Washington Nationals in 2006—including her father and mother, Ted Lerner, AA ’48, BL ’50, and his wife, Annette; her brother Mark Lerner, BBA ’75, and his wife, Judy; her sister Debra Cohen and Cohen’s husband, Ed; and Lerner Tanenbaum’s husband, Robert, JD ’82—she built and leads the team’s philanthropic arm: the donation- and grant-giving Washington Nationals Dream Foundation and the Youth Baseball Academy, which opened in March 2014.

Visiting the academy the next year, MLB Commissioner Rob Manfred said it represented the league “at its best. What the Nationals have done here is unbelievable.”

In a statement for this article, he said Lerner Tanenbaum’s efforts already have produced “a lasting impact on children and families.”

Now, with the two nonprofits recently merged, Lerner Tanenbaum is looking toward a significant widening of the team’s role in the city.

In this edited interview from her office at Nationals Park, Lerner Tanenbaum spoke about the yearslong

grind to build the academy, the future of the team’s philanthropy and her view of the Nationals as a “public trust.”

How did the Dream Foundation come about?

The team came to Washington in 2005; we became owners in 2006. There was so much to do at that point, and it was clear which paths most of us were going to take. I’d had some experience in foundations and it was what interested me, so I started exploring what this means for us: When we create a baseball organization, how do we create the philanthropy? What’s the standard in Major League Baseball and who is outstanding?

I thought the Red Sox were really the standard of excellence, and it’s what I wanted us to aspire to be. Not only did they do a lot that was really effective, but their name recognition within Red Sox Nation was almost on par with the Red Sox themselves. People immediately knew, “Oh yeah, the Red Sox—their scholars, their Jimmy Fund.” I thought we should aspire to that.

Then the next step was to determine what are the needs of the community. Our first initiative for the foundation was the Diabetes Care Complex at Children’s National.

Was the idea always that there would be a foundation attached to the team?

There was never a question about that. One way or another people expect you, as a major sports organization, to be philanthropic. So if you want to do it in an organized fashion you really need to create a foundation and not have the expectation always be, “Well, the Lerner should do that.” The expectation is that the team should do that. It’s bigger and more profound than just our family. And there are things that sports organizations can do—people just love baseball. I was so struck



by that my first year. I've raised money for other organizations, [but with this] people were just like, "Baseball? Where do I sign?"

What was it like for you when you started looking into the city's issues and where the organization could help?

Well you always have to remind yourself that perfection is the enemy of the good. I don't have academic credentials in urban planning or poverty, nor am I a government agency, yet it's essential to have direction or else you're just going to get picked to bits by people. So our first direction was children. That gave us an overarching way to look at things.

So the Youth Baseball Academy came after the Dream Foundation?

No, it came at the same time ... It just took a very long time.

Tell me about that.

The YBA was basically a letter agreement, one page—I can still see the format in my brain because I looked at it so much—that was a side agreement to the overarching, massive contract. [D.C. Council Member] Vince Gray [BS '64] was the one who said: *Wait a minute, we're not getting enough from Major League Baseball. We want a baseball academy.* And he knew about the Compton Youth Academy, which was at the time, I believe, Major League Baseball's only academy for training future Major League players. And Vince, bless his heart, said, *Wait, you've got to do something for us in that regard.*

He was a huge baseball player in his day, so he wanted that and threw that in—but with enough [detail] to make it dangerous and not enough to give you any guidance. It was basically: The Nationals shall contribute \$1 million and the city shall contribute the land. And that

was it.

So what do you do with that? You could do a million things. I think we could've just written a check for a million dollars and the city could've just taken it. But I knew that the private sector needed to do this if it was going to be good.

The family agreed we should be the lead on this, but the city was supposed to provide the land. The city chose this land that they would lease to us in Fort Dupont Park, which they had no control over; it was National Park Service land. So then we're off and running, working with the federal government. But that was a huge process. It took six years. And I was told that was expedited.

That was a lonely time; there were some long years there. But when it came together, it came together fast.

The silver lining is it gave us a lot of time to think about what we wanted to do there, what we wanted to build, and it changed as we talked to different people.

Harlem RBI [now known as Dream] was basically our model, because education was a big part of its after-school program.

We just felt like we're not going to build a baseball academy in the sense of Compton—Washington is not that kind of town. We're not a sunshine-12-months-a-year town, and we're not going to put that in Ward 7 or 8 and expect that baseball players are going to be coming out of the walls. We haven't had baseball in a generation here. What the city needs is more after-school opportunities to keep kids safe, so education was always going to be a part of it.

Did people think this was more of a talent-scouting center?

Yes. People assumed we were going to charge the kids; we were never going to charge. And we wanted it to be clear that these kids were going to come from



YOUTH BASEBALL ACADEMY

Offers a free after-school and summer program, year-round baseball and softball clinics, YBA "Hustle" travel teams, a teaching garden, a neighborhood farmers market and cooking classes at various levels, both for local teens and for parents

LEGACY FIELDS

Rehabs one youth baseball or softball field in the D.C. area each year, including dugouts, lights and a scoreboard



Wards 7 and 8 *only*. We just wanted the city to feel confident in that, and we wanted the neighborhoods to feel [confident] that we're not going to charge the kids. That's not what this is about—and they don't have to be good at baseball. We expect that they won't know anything about baseball.

And the neighborhoods were on board?

Absolutely. And now I feel that they are very protective of the facility. In the beginning there was a little bit of vandalism, but once the community got to know us, that disappeared. And we have adult community programs, too, so even if you don't have kids that are that age, you can participate in some of our nutrition programs.

What do you see as the role of baseball at the YBA?

Well I guess it's the core part of it. Programs like this, and there are wonderful ones that do ice skating and golf, I think all of the people who run those look on that sport as the carrot to get the kid in. We wouldn't be who we are without the baseball—but the baseball wouldn't really be supported unless there were the academics and the nutrition and the mentoring; they're symbiotic.

What's been the impact?

I look at those boys and girls who just want more programs, just want to come and work on their skills on a day when we don't have the core program at the YBA; seeing these kids go off to high school and identifying themselves as academy kids; seeing those kids go to the Little League [Mid-Atlantic Regionals], and they're a group, they're cohesive. I'm not there all the time but when I hear these stories, I must say it really does get to me. I think that it's just an amazing support for kids that are in really challenging circumstances.

What's been the impact on you?

This is going to sound cheesy, but I really feel like I was super lucky to be at the right place at the right time. My kids were about to leave home, and it gave me—just at the time in my life when I was looking for it—a great goal to get this going. And I could see, just raising three kids in privileged circumstances, how much support kids need, and my kids were lucky enough to have two parents and schools and all that. Sometimes it does take a village. So it was a great opportunity for me to give back to the city that my family is from. It's just been really wonderful.

Have there been things that surprised you about this job?

I don't think any of the other baseball organizations or clubs look on us as competitors, and nor do we them. So many teams have come to see our academy because they want to replicate it in their own vision, like at the beginning when I went and knocked on some doors, asked some questions. We are still doing that.

People like Ian Desmond and Anthony Rendon are two of our players who've been amazing. I think they see the value in what we're doing. So I was surprised and pleased by how many Washington National, when asked, has been like, *Yeah, I'll come over.* Bryce Harper came over, at times completely unannounced; no photo op, just wanted to be there. Max Scherzer has been unbelievable, as has his wife. I'm surprised that these very busy people see all that this small little organization has to offer and they dive right in.

As for the kids, really baseball was like completely foreign to all of them. We haven't had a baseball team in nearly 35 years, so we expected kind of that baseball wasteland. How quickly that's turned around has been a surprise to me. I didn't think we'd be able to field that many kids, this many leagues, as we are at this point. And some of these kids are really into it. They want as much instruction as they can get.

Are there things about the city that your eyes have been opened to?

I was born and raised in Maryland and went to school in D.C., but I feel like I knew 5 percent of the city. And now my eyes are open to so many more people and neighborhoods, I have such different kinds of connections. Honestly I think for most people who live outside of Wards 7 and 8, they may have never been there. I've just become a huge advocate for that part of the city.

You see how the city is just changing—I mean look at the construction right outside my office, all of the cranes—but for the people east of the Anacostia not too much has changed.

What do you see for the long term, now that



DREAM FOUNDATION

Helped fund the Washington Nationals Diabetes Care Complex at Children's National Medical Center as well as Miracle Field, for the Miracle League of Montgomery County, Md., a specially designed baseball field that caters to the needs of kids with mental or physical disabilities

the Dream Foundation and the YBA are one entity?

We created a bigger vision for the work that we do. We want more fan and player engagement with philanthropic projects. Not just our projects, but fan and player projects and we would become a conduit, a way for them to create and execute.

We're experimenting with it. We've been doing something along those lines all along, but now we really want to engage the fans in a more substantive way. Rather than: Send us \$100 and we'll do this, let's put a team together to work on this project in Ward 4 or 5 or 6, whatever. We're looking more to be seen and to act as a civic organization, as taking more responsibility and broadening our mission to do more things in this city.

I'd read there was some movement toward getting involved in affordable housing?

Yes, that's a broader, bigger project. It's more like a revitalization of a neighborhood. It's been done in other communities. Like in Atlanta, they brought a charter school into a neighborhood where people didn't want to live or go to school, and they made it so outstanding that it brought in development and revitalized a neighborhood. I don't know whether we can do it in that way here, but we're looking at it and looking to do it east of the river.

We've gone down to Atlanta and spent a day with them, and what we learned is we haven't put nearly enough thought into this. We need to just think about this for a couple of years and how we would approach it, because you don't want to fail. You'd be letting a lot of people down.

Did you feel any of that pressure with setting up the Youth Baseball Academy?


It's funny, talking to you is reminding me of some restless nights. I always described it to people like I was trying to tap dance faster than I was capable. You're trying to keep the project moving yet not promise too much. It was a very delicate maneuver. Sometimes I would get a document from the city and I'd realize we can't do it if those are the terms. There were some difficult moments.

You weren't worried whether the academy would succeed, it was just about that infinity of logistics falling into place?

Well if they didn't fall into place, it wasn't going to happen. We didn't have a Plan B for the land [if the transfer didn't happen].

The team has this very public face—the stadium, the fans, the merchandise. But there's this other side of the organization that's also laying roots, which most people may not be aware of. I'm curious what you think of that.

Well the baseball team is privately owned, but it is also like a public trust. We're lucky enough to manage that at this point, our family, and now we kind of look at it like what we do off the field is almost as important as what we do on the field. It wouldn't be possible without the on-field, so I have to acknowledge that importance. But good times and bad—and there will be good and bad times ahead on the field—we will always have this work that we've done, and we can always be proud of that.

I always joke when people are questioning what we're doing: Look at me as insurance. One day, when you have a disappointing season, people will say, "Yeah, but they're doing such good work." 





ART

‘Freedoms’ On Display

The original, large-scale versions of Norman Rockwell’s iconic “Four Freedoms” paintings arrive as part of an international tour.



In his 1941 State of the Union address, 11 months before the attack on Pearl Harbor, President Franklin D. Roosevelt articulated

^
Rockwell’s iconic “Four Freedoms” series, on campus as part of a seven-city international tour

four essential freedoms he saw as universal human rights: freedom of speech, freedom of worship, freedom from want and freedom from fear.

Two years later, with the U.S. embroiled in World War II, the speech inspired artist Norman Rockwell—already then an established master whose illustrations for *The Saturday Evening Post* arrived weekly in millions of American households—to create a series of paintings based on those ideals. And the public response was overwhelming. The images were so popular that the U.S. Treasury Department and *The Post* took them on a 16-city national tour, which raised more than \$130 million in bond and stamp sales, and the images helped shape the way a generation of Americans thought about their country, their ideals and the war.

This February, Rockwell’s large-scale, original “Four Freedoms” series arrived at GW as part of a seven-city international tour. GW is the

tour’s only D.C. stop and the only academic institution to host.

Organized by the Norman Rockwell Museum in Stockbridge, Mass., the exhibit at the joint George Washington University Museum and The Textile Museum will be on view through April 29.

The exhibition, “Enduring Ideals: Rockwell, Roosevelt & the Four Freedoms,” also includes props used by Rockwell’s models, his drafts and sketches, and later works that show the evolution of his thinking on freedom and civil rights. Among them: his works “The Problem We All Live With,” “Murder in Mississippi,” “The Right to Know” and selections from his “Willie Gillis” series. The exhibit also includes documentary material and propaganda surrounding the Great Depression and the beginning of World War II, placing the four freedoms in context, and a section showcasing contemporary artwork on the theme of freedom today. —**Ruth Steinhardt**

MUSIC

The Infinite Shape of 'Clay'

Musician, composer and producer Cautious Clay—aka Joshua Karpeh, BA '15—roams across genres and sounds with fluidity and confidence. And the world has begun to notice.

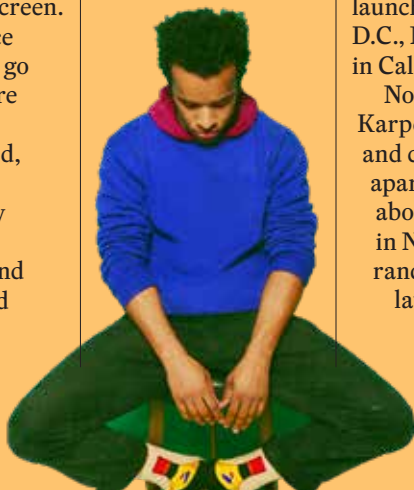
// By Julyssa Lopez

W

When HBO's Emmy-nominated series *Insecure* returned for its third season last August, Joshua Karpeh, BA '15, watched the premiere like hundreds of thousands of other fans. But unlike any other fan, as a pivotal scene unfolded toward the end of the episode, Karpeh heard his own voice, smooth and soaring, break through the tension on screen.

It was less than a year and a half since Karpeh had quit his job in real estate to go all-in on his music. For a few years before that, the singer, producer and multi-instrumentalist had been an understated, one-man act, plying the space between indie and R&B, cultivated in the privacy of his home. There was praise in *The Fader*, *The New York Times*, *Billboard* and *Pitchfork*. And then this TV spot seemed to light the fuse on what's been a seven-month (and counting) boom.

In under two years, Karpeh has gone from Soundcloud to features on HBO and NPR.



Karpeh, who works under the name Cautious Clay—a reference, he says, both to his careful style of production and to boxing legend Muhammad Ali—had submitted his song “Cold War” to a friend who helps the *Insecure* creator and star Issa Rae curate each episode’s soundtrack. Rae is known as a tastemaker who’s helped boost the profile of R&B stars like SZA and Jorja Smith, and when she beamed out Karpeh’s soaring harmonies, fans latched on.

Karpeh, meanwhile, watched in awe as this personal reflection he’d written during the end of a serious relationship suddenly became infused with a life of its own. (By April 2019, it had been played more than 23 million times on Spotify.)

“A lot of this stuff is crazy because I don’t totally know how it happens, but it just kind of took off,” he says in an interview this winter, sounding still somewhat incredulous. “The song [“Cold War”] had been out for a year, but now it’s being played on SiriusXM radio and it’s growing in a way that is totally its own. Everything just keeps evolving.”

In October, NPR’s *All Songs Considered* host Bob Boilen had Karpeh play the well-known Tiny Desk Concert series. A few days later, John Mayer invited Karpeh to perform “Cold War” alongside him in an Instagram Live video. Then, in November, Karpeh flew to Nevada to take the stage at BET’s Soul Train Awards.

This January he hinted that a new EP was nearly done, his third. Then in February he launched a tour that sold out in D.C., New York and several cities in California.

None of it seems to ruffle Karpeh, who appears laid-back and composed in his Brooklyn apartment, even as he talks about fans recognizing him in New York City. (“It’s so random,” he deflects with a laugh.)

Still, it’s hard to shrug off how people have

connected with the versatility and intimacy of his music.

“What won me over was his dexterity on sax, flute, voice, and his sincerity,” NPR’s Boilen says, recalling the first time he saw Karpeh at a show at the U Street Corridor club DC9. “I also loved the way he straddled genres effortlessly, pulling in beats from hip-hop and electronica, sax lines from jazz, vocal inflections from R&B—whatever the song needed, that seemed to be what defined his sounds, not the other way around.”

Karpeh’s musical career has been a slow build that technically started when he picked up the flute as a 7-year-old in Cleveland. At GW he majored in international studies but made sure that music was part of his college experience: He made beats in his dorm room, sang backup vocals for the local band Lucky Dub, and he minored in jazz studies and played saxophone.

“The thing about Josh that I remember the most was that he didn’t fit into any boxes, which was a good thing,” says Peter Fraize, director of jazz studies at GW, who had Karpeh as a student. “He was already a very good flute player and had all kinds of other stuff he was pulling from. A lot of it was intuitive and it was fairly disorganized, but it was all very, very good.”

After graduating in 2015, Karpeh took a job in New York as a leasing associate for a management company and, two years later, as an account manager for a real estate company. In his free time he’d create beats and post them on Soundcloud. His page had a small following of friends, and later, he attracted new listeners by remixing popular songs—one of his first, a house-inspired take on Sam Smith’s “Lay Me Down,” showed off his eclectic, freewheeling tastes as a producer.

One of his breakthroughs



**Karpheh performing
this year at SXSW in
Austin, Texas**

was a remix he did of the singer Billie Eilish's song "Ocean Eyes," which got thousands of plays. In April 2017, a South Korean rap group found Karpheh's Soundcloud profile and emailed him about collaborating. Karpheh went to Seoul for a week in the summer and made a few songs for the Korean hip-hop artist E-Sens. The experience was a game-changer: He returned home, energized about making music professionally.

"That was such a crazy opportunity to me, and I was just like, 'Wow, this is stuff I've been doing for ages and now I'm finally getting something out of it. It's real,'" he says. "I was like, 'I need to start taking this seriously if I can get hired to do this.'"

Within a few weeks, he quit his job. And by February 2018 he'd composed, performed and produced enough material for a self-released EP called *Blood Type*.

In August, he dropped another, called *Resonance*. And this March, a third: *Table of Context*.

The songs on each project aren't just connected by Karpheh's wide-ranging influences—which reach from Miles Davis to Lil Bow Wow to Pharrell—or his quiet minimalism; there's a personal, insular quality to the tracks. "Elsewhere" includes lines about his frustration with financial debt, while "Stolen Moments" details his insecurities in a relationship. He frequently tackles his identity and experiences as a black man: "So you wanna be bad, but my skin is my apparel, so say no to a fad, in this life we were meant to fail," he sings on "French Riviera."

"Sometimes when I'm writing, I'm definitely nervous," he says. "I'm like, 'Damn, am I going to alienate my white fans or a certain group of people?' But then I'm like, 'Well, I don't care, because my fans will get it and the people who really know what I'm about will get it.'"

Part of his ability to stay honest and experimental in his music has to do with choosing to remain unsigned by a label—despite being approached multiple times, he says. It's given him flexibility and distance from industry pigeonholing.

For now, anyway. It's gotten him this far, and he thinks his sound will continue to evolve and to incorporate other genres.

"This definitely feels right," Karpheh says. "It's always a question I'm figuring out, but at this point, Cautious Clay stuff is really fun. I don't see myself doing anything else." **EW**

DISTILLED WISDOM

The Art of Trajectory



Eight insights into leadership and life from Nelson Carbonell Jr., BS '85, who this summer wraps up a 17-year tenure on the Board of Trustees, the past six as chairman

By Danny Freedman, BA '01

“

“I’ve never been a big fan of endings,” Nelson Carbonell Jr., BS '85, says with a laugh inside a conference room of the GW Board of Trustees' townhouse offices.

In June, Carbonell will step down from the Board of Trustees on which he's occupied a seat for 17 years, the past six as chairman. It's a move required by term limits.

But on his last day, when he buttons his suit jacket and exits onto 21st Street, Carbonell will be stepping into an unfolding future that he, perhaps as much as anyone, had a hand in designing: a deeper focus on research, signaled by the board's selection of past President Steven Knapp and current President Thomas LeBlanc, and the eight-story-high, city-block-wide Science and Engineering Hall that Carbonell championed; the raised mantle of GW's recent \$1 billion fundraising campaign; the shape of the Board of Trustees itself, which he pared to fewer than half of the 43 seats it had when he joined in 2002; and lasting elements of campus life that bear the Carbonell name: a scholarship fund for engineering students, an endowed professorship to help the Autism and Neurodevelopmental Disorders Initiative, and

WILLIAM ATKINS

an academic support center for athletes.

“It wouldn’t be overstated to say it was the best professional experience of my whole life,” Carbonell says.

All of it was born from an itch of indebtedness to the university that gave him a shot and free tuition nearly four decades ago.

His work on the board has been filtered through the eyes of an engineer, and of a CEO—first, of a software company he’d founded and then, since 2010, the consulting firm Nelson Carbonell & Associates—and of the oldest of seven children born to Cuban immigrants. His parents, as college students, fled to Miami during Fidel Castro’s rise to power; Carbonell’s father was recruited by the CIA and captured during the botched, U.S.-backed Bay of Pigs invasion in 1961, he says, and later freed.

Recently Carbonell spoke with *GW Magazine* about leadership, patience and the impossibility of merely maintaining.

I paid for my room and board, and then the scholarship covered tuition—I just had to maintain a 3.5 grade-point average in electrical engineering. How hard could that be? Harder than I thought. People were like “Boy, you were a really good student.” And I’m like, “I don’t remember having a choice.” **It’s amazing how good of a student you are when people tell you you’re not going to be one anymore if you’re not a good student.**

[Mine were] educated parents that really pushed you and understood why education was valuable. They were people who lost everything. I think that really drove almost a different level of pressure [than some first-generation stories], which was like—I don’t know how else to describe it—**somehow it’s up to you for us to make a comeback.** It’s like, “We’re

here, we understand what you need to do, and by the way your job is to get us back to where we started.” You carry that as the oldest son. It’s really tough, but it creates big advantages. I didn’t run out of gas very often, there was always more fuel in the tank.

Shortly after joining the board I gave a million dollars to the university to set up a scholarship. **It was a little bizarre. I mean, I’d never given anybody a million dollars.** It felt like, “Wow, is this crazy?”

But I always came back to: “No, this feels right; this feels like the right thing to do.” And that’s proven to be true.

Institutions like this are not built for change. They’re just very much designed so that change has to happen slowly, and after an enormous amount of duress sometimes. For everything else it’s like change is the norm—I was in the *technology business*. You could grow pretty frustrated. But I came to realize I just wasn’t looking at it right. Two-hundred-year-old institutions do change, but they don’t change visibly in an observable amount of time. **What change is about at institutions like this is trajectory.** If you take this place and you point it one degree left of where it was heading, in 10 years you’ll have noticed that it’s changed; in 20 years it’s changed; then in 50 years it’s unrecognizable from the place that it was before. If you try to make too much change too fast, what I call the immune system kicks in, and it kills you as a foreign body [*laughs*]. But if you change where we’re pointing a few degrees, people protest less and you just have to be patient.

What’s nice about having served this long is I saw some of the decisions that were being made in the ’03, ’04, ’05 time frame and what those produced today. They weren’t all the best

decisions in the world. But most of them were pretty good, and it changed the place in a way that I think is for the better.

With some of the transformational things we did, we still run into the question: “Well, what was wrong with us before?” And the answer is: nothing. But if you don’t aspire to something more than what you are, then you’re going to go the other direction. **The maintenance of where you stand is actually impossible. It’s the only impossible state.** You can go backwards, you can go forwards; you can get better, you can get worse; whatever words you want to use. I think the notion that we were “done” in 2000 or in 1980 or in 1905 is ridiculous. These places are built to do more, to aspire to more, and I think when we looked at ourselves doubling down on everything we were already good at, it didn’t seem like the right strategy. The biggest challenge in any large organization is there’s a win/lose mentality. You have to inspire people to see that the collective good is actually good for them, too. The bigger the place, the harder it is to do.

Nobody sees the whole pie. Steve Knapp and I used to sit next to each other at an event and somebody would say, “And now, Professor So-and-So is going to give a talk on topic XYZ; they’re the foremost expert on this topic in the world.” And the joke would be that we’d look at each other and be like, “Who knew?” There’s no way you can know. You can’t see what everybody’s doing. Where my focus got drawn to was: The underlying way that the place works and thinks about itself, is that doing OK? Because if that’s OK, the other stuff will just happen; you don’t have to control it.

If you’re running [an organization] **you can be an advocate out there but, in here, if you’re not a critic you’re not doing anything.** You can’t make the place right if you’re not willing to see what’s wrong.

Trustee is an interesting word. You’re entrusted. It’s not yours, you don’t own it. As a board we’ve been entrusted with this institution to preserve it for future generations, to preserve its mission, to make sure that the people that are there have an environment to thrive in. It can’t get any cooler than that. ☐

Calendar



25 / APRIL

WASHINGTON, D.C.

Opening of the Corcoran School of Art & Design's annual student showcase, *NEXT* (through May 18), at the school's Flagg Building. (corcoran.gwu.edu)

2 / MAY

NEW YORK CITY

Alumni reception featuring Larry Parnell, associate professor and strategic public relations program director at the Graduate School of Political Management. (alumni.gwu.edu/events)

9 / MAY

WASHINGTON, D.C.

Alumni workshop, "Introverts in the Workplace," led by Stephen Beattie, BBA '18, and Joe Rosenlicht, a career coach with GW School of Business' F. David Fowler Career Center. (alumni.gwu.edu/events)

18 / MAY

DENVER

The GW Denver Alumni Network's annual spring hike. (alumni.gwu.edu/events)

19 / MAY

LOS ANGELES

Docent-led tour of the Mount Wilson Observatory, which counts among the discoveries made there the first measurement of the Milky Way and Earth's location within it. (alumni.gwu.edu/events)

19 / MAY

WASHINGTON, D.C.

NBC News' Savannah Guthrie speaks at GW's Commencement, with honorary degrees given to former NASA "human computer" and lauded aerospace engineer Christine Darden, DSc '83, and businesswoman and philanthropist Cindy McCain, the widow of U.S. Sen. John McCain. (commencement.gwu.edu)

30 / MAY

LONDON

Reception with GW President LeBlanc, who will discuss the strategic initiatives that guide the university as its bicentennial approaches in 2021. (alumni.gwu.edu/events)

8 / JUNE

WASHINGTON, D.C.

The "Beaded Prayers Project" exhibit opens at the George Washington University Museum and The Textile Museum (through July 15). The exhibit, initiated by artist Sonya Clark, invites visitors to contribute their own beaded "prayer packets" to this community-driven art installation that celebrates diversity and unity. (museum.gwu.edu)

8 / JUNE

ORANGE COUNTY, CALIF.

Alumni reception ahead of seeing the L.A. Angels play the Seattle Mariners. (alumni.gwu.edu/events)

12 / JUNE

SOUTH FLORIDA

Reception with ESIA Professor Joanna Spear, who will discuss topics including U.S. national security and the implications of Brexit. (alumni.gwu.edu/events)

15 / JUNE

WASHINGTON, D.C.

The exhibit, "Best Laid Plans: Designs for a Capital City," opens at the George Washington University Museum and The Textile Museum (through Dec. 22), examining unrealized designs for the Washington Monument, Memorial Bridge and other D.C. structures through historical prints and paintings. (museum.gwu.edu)

15 / JUNE

WASHINGTON, D.C.

The exhibit, "Songs of the Civil War," opens at the George Washington University Museum and The Textile Museum (through Dec. 22), showcasing historical sheet music that provided the soundtrack to a nation divided by war. (museum.gwu.edu)

19 / AUGUST

BOSTON

Learn about GW's Alumni Industry Networks, hear from the students participating in Career Quest and meet with staff from GW's Center for Career Services and the Office of Alumni Relations. (alumni.gwu.edu/events)

31 / AUGUST

WASHINGTON, D.C.

The exhibit, "Woven Interiors: Furnishing Early Medieval Egypt," opens at the George Washington University Museum and The Textile Museum (through Jan. 5), bringing together rarely displayed artworks from the fourth to the 12th centuries to reveal how textiles infused warmth and beauty into Egypt's interior spaces. (museum.gwu.edu)

19-22 / SEPTEMBER

WASHINGTON, D.C.

Colonials Weekend, the annual celebration of alumni, families, students and friends. (colonialsweekend.gwu.edu)



SPEAKERS

Historian Who Inspired 'Hamilton' Speaks, Raps at GW

Ron Chernow won the 2011 Pulitzer Prize for his biography *Washington: A Life*, but it was another one of his six bestsellers that brought Chernow to the university named for the first president. And the irony was not lost on him.

"I confess that I feel vaguely guilty that I am here talking about Alexander Hamilton tonight instead of George Washington," Chernow said in March at Lisner Auditorium. "But such is the appeal of a certain musical about Hamilton that it's a little hard for me to avoid the guy these days."

Chernow's 2004 biography, *Alexander Hamilton*, inspired Lin-Manuel Miranda to create the hip-hop infused Broadway smash *Hamilton*. Since the musical's debut in 2015, Chernow and his work have been in greater demand than ever.

"If you didn't think it was possible to be a rock-star biographer, you are going to learn tonight we have a rock star biographer on campus," GW President Thomas LeBlanc said as he introduced Chernow. The author's appearance marked the first in a new Presidential Distinguished Event Series, which was launched by LeBlanc in response to student requests for more free, on-campus opportunities to connect with high-profile speakers.

Chernow said he wrote the biography of Hamilton—whom he credits with creating the federal government system and Wall Street and paying off debts incurred from the Revolutionary War—to give him the attention Chernow thought he was due.

"He seemed to be fading into obscurity. Hamilton seemed to be regarded as a sort of second-string Founding Father," Chernow said. "He wasn't quite up there with George Washington, Benjamin Franklin and Thomas Jefferson, but he was as monumental as any other founder."

Chernow said he was skeptical that this complex figure's story could be told via hip-hop—"like any member of my generation, I had these stereotypes about hip-hop"—but his doubts eased after Miranda came to his Brooklyn home and performed an a cappella version of "Alexander Hamilton," which would become the musical's opening number.

Chernow recreated the scene on stage, snapping his fingers and rapping the first minute of the song.

Now, he said, he still can scarcely believe his book inspired the phenom that is *Hamilton*. "Nothing delights me more than we've gotten millions and millions of young people interested in American history," he said.

J.H. Rufford's *Major General McClellan's Grand March*, published in 1861.



ALBERT H. SMALL WASHINGTONIAN COLLECTION AS 2018.136 / CHERNOW: WILLIAM ATKINS

HISTORY

Memorial Day, Every Day

As the 75th anniversary of D-Day approaches in June and the focus turns to the iconic Normandy American Cemetery in France, the caretaker of U.S. military cemeteries, Tina Young, MHSA '83, talks about the job of maintaining these hallowed grounds.

// By Dan Carlinsky

H

How we bury our dead varies a bit from culture to culture, but most cemeteries consist of a random collection of stone markers with the grounds sometimes less cared for than the nearest golf course. Then there are the cemeteries of the American Battle Monuments Commission.

The ABMC is the federal agency that manages the 26 overseas U.S. military cemeteries and 30 monuments in 17 countries. ABMC cemeteries are meticulously maintained—dressed up, manicured, polished and fussed over like a high school kid ready for prom night.

Their images appear in news coverage each Memorial Day and Veterans Day—most often, perhaps, shots of the Normandy American cemetery in France, which is readying this year for a brighter than usual spotlight on June 6, marking the 75th anniversary of the D-Day invasion.

207,616

The number of U.S. war dead from WWI and WWII commemorated by the ABMC across 56 sites worldwide.

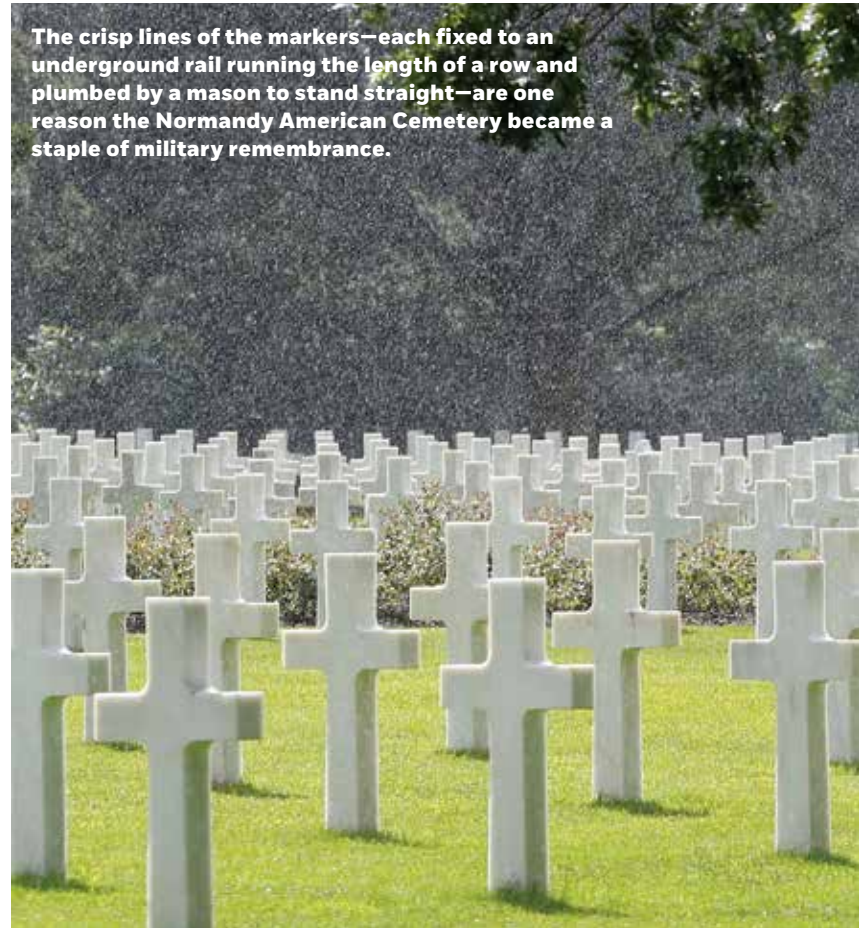
39

Percentage, approximately, of U.S. citizens killed in the two world wars whose next of kin opted to have the service member buried or memorialized at ABMC cemeteries.

SEVERAL HUNDRED

Families of fallen U.S. service members from the two world wars who opted not to disturb their remains. According to the ABMC, their isolated graves still can be found on European battlefields, in town cemeteries or in other nations' war cemeteries.

The crisp lines of the markers—each fixed to an underground rail running the length of a row and plumbed by a mason to stand straight—are one reason the Normandy American Cemetery became a staple of military remembrance.



The person in charge of keeping such places looking their best—in Normandy and at all the others—is Tina Young, MHSA '83, a retired Navy captain who in 2015 became the agency's director of cemetery operations.

"Normandy, with almost 9,400 graves, isn't our largest—Manila has more than 14,000—but it's the iconic one, our flagship," Young says. "It's on a battlefield, and the history is so significant. It's the most visited—better than two million visitors a year. This year we'll probably see more than that."

The Normandy site, overlooking Omaha Beach, offers geometrically flawless lines of white Lasa marble crosses and Stars of David spread across impossibly green lawns, with gleaming statuary and rows of trees standing like troops at attention.

These properties, Young says,

are more than cemeteries.

"They aren't active burial places," except on rare occasions, she says. "These are the graves of fallen soldiers We're a commemorative agency. We're reminding the world that these young Americans came to do something really important."

"General [John J.] Pershing was the first chairman of the ABMC. His motto was: 'Time will not dim the glory of their deeds.'"

So what does it take to keep their memory alive? To start with, mow the grass and use a scrub brush on each stone; when that's done, start all over again.

But even beyond that, "in some cemeteries, [there's] a visitor center to maintain, there are gardens and sculptures, a lot of brass and bronze," she says. "We have to prune trees, control weeds, combat pollution, winterize, remove



bird droppings. All told, we have 422 full-time equivalent employees, including a horticultural crew and mechanics to maintain the mowers at each cemetery, and masons for the granite and marble. Just as an example, we have 22 masons on staff, plus two more who run robots that re-engrave worn-out lettering.”

Young arrived at the ABMC in 2011, after managing a NATO airport in Kabul, and worked at three war cemeteries in Italy and Normandy before becoming director of cemetery operations. Based in Paris—nearly half of ABMC sites are in France—she oversees each superintendent in the field.

“Most of the superintendents live right on the cemetery grounds, often in a pretty remote spot,” she says. “It’s very difficult to understand what it’s like to live ‘above the store’ like that, so having done it myself is crucial to my being able to give the superintendents the support they need. I’ve been there.”

Like a school principal who misses the classroom, Young is nostalgic about her time spent on the ground.

“The most rewarding part of the work is

**“WE’RE A
COMMEM-
ORATIVE
AGENCY.
WE’RE
REMINING
THE WORLD
THAT THESE
YOUNG
AMERICANS
CAME TO DO
SOMETHING
REALLY
IMPORTANT.”**

helping family members find a gravesite,” she says. “The marble markers are white on white, which makes the lettering hard to read in a photo, so we sand the headstones—fill in the lettering so people can take a picture. We use sand from Omaha Beach. That gives us an opportunity to talk to them, to ask about Uncle Charlie or Grandpa Joe and hear their stories. Some of the stories we’ve heard are powerful and very moving—stories of wives left behind, of young children who never knew their father. I still get Christmas cards from some of the next of kin.”

Helping grieving family members locate a grave has become less and less of the job, though. “Now more and more, as we’re into the next generations, we’re educating, telling a story by putting a face to the names on the headstones. We can pass on some of the stories from

families of those buried in our cemeteries.”

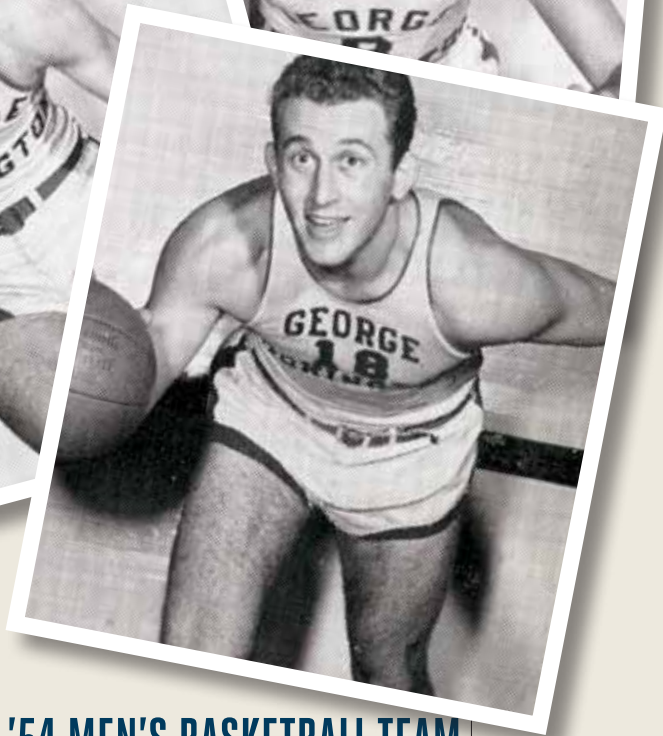
For Young, caring for these memorials comes from a deep place.

“My parents were both immigrants—my mother from Canada, my father from Romania,” she says. “My father felt the U.S. welcomed him with open arms. He always said [that] in return we owe something to the country. I believe that part of the price of freedom is serving your country, so my work, to me, is a mission.

“When I interview people for a superintendent job, I look for management ability, leadership skills, foreign languages. But I always ask, ‘Why do you want this job?’ I want to hear ‘It’s a calling. It’s a mission.’ If they don’t give that response, that’s the end right there. The job is not just taking care of grass.” **GM**



◀ Corky Devlin (top), John Holup (middle left), George Klein (middle right) and Elliot Karver (bottom)



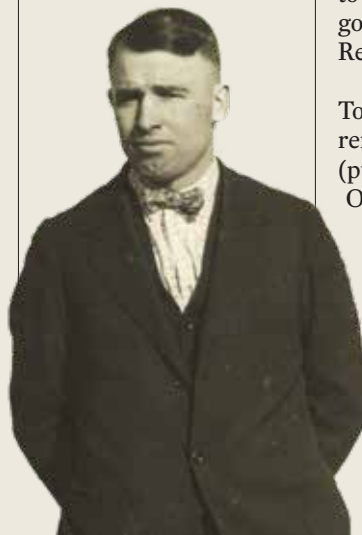
THE 1953-'54 MEN'S BASKETBALL TEAM

NBA Draftees

John Holup	1954	Philadelphia Warriors
Elliot Karver	1954	Baltimore Bullets
Corky Devlin	1955	Philadelphia Warriors
Joe Holup	1956	Syracuse Nationals

The Starting Five

Corky Devlin (PF, 6-5, Jr.)	21.2 ppg	
Joe Holup (C, 6-6, So.)	20 ppg	18.6 rpg
Elliot Karver (SG, 6-3, Sr.)	15 ppg	8 rpg
John Holup (SF, 6-5, Sr.)	7.3 ppg	6.2 rpg
George Klein (PG, 5-10, So.)	4.7 ppg	4.6 rpg



ARCHIVES

'They Had What We Would Call Today Attitude.'

Sixty-five years ago, the basketball team made the NCAA tournament for the first time. A former *Hatchet* sports editor remembers that team and its stoic coach.

// By Matthew Stoss

J

James Rudin, BA '55, today a rabbi, scholar, author, and professor at Saint Leo University in Florida, was a *GW Hatchet* sports editor in 1953-'54 and he covered the first GW men's basketball team to make the NCAA Tournament. The Colonials, Southern Conference champions that season and ranked as high as seventh by The Associated Press, went 23-3 overall and 10-0 in the conference, and lost in the NCAA Tournament's first round to North Carolina State, 75-73.

Rudin, then 19 years old, carpooled with players to road games as part of multi-car caravans and he got to know the team, as well as then-GW coach Bill Reinhart.

On the 65th anniversary of GW's first NCAA Tournament team, the now-84-year-old Rudin remembers the laconic Reinhart, the man who (purportedly) invented the fast break and built Oregon's program in the 1920s, mentored future Hall of Fame Boston Celtics coach Red Auerbach, BS '40, MA '41, HON '93, and finished with a 319-237 record at GW over 24 seasons between 1935 to 1966*. No coach has won more basketball games in GW history.

Bill Reinhart

Former Siena, Mount St. Mary's Coach Hired

The university hired former Siena College coach Jamion Christian in March to replace Maurice Joseph as its men's basketball coach.




"It was a difficult decision to leave Siena because I absolutely loved the people," Christian says. "But there were only a few jobs that could take me away, and I can't wait to get to work in Foggy Bottom. GW has a rich basketball history and the potential to become a juggernaut in the Atlantic 10. I'm looking forward to bringing an exciting style of basketball to the nation's capital."

Christian, who turns 37 in April, spent the 2018-'19 season at Siena after six at Mount St. Mary's, where he led his alma mater to NCAA Tournament appearances in 2014 and 2017. He also emphasized recruiting the talent-rich Washington, D.C., metro area and had the Saints playing a style predicated on aggressive defense, limiting turnovers on offense and 3-point shooting.

Siena went 17-16 last season, a nine-win improvement from the previous year. Picked to finish last in the Metro Atlantic Athletic Conference, the Saints instead finished in a tie for second, going 11-7 in the league.

Christian has been an assistant at Emory & Henry, Bucknell, William & Mary and Virginia Commonwealth, where he worked under Shaka Smart, now the coach at Texas. Christian graduated from Mount St. Mary's in 2004 and led the Mountaineers in scoring during the 2001-02 season, averaging 11.3 points per game.

Joseph, MA Ed&HD '13, went 44-57 over three seasons. The Colonials finished 9-24 overall and 4-14 in the Atlantic 10 this year, losing to George Mason in the second round of the conference tournament. 

“

The team itself—was it cocky? Was it aggressive? Was it quiet? Was it humble? Stoic would be a better word, and they had what we would call today *attitude*. They knew what they had to do. They were workmanlike. Teams often reflect their coach, and GW reflected Bill Reinhart.

Bill Reinhart didn't smile very much. He would be at the game and he would have his arms crossed, unlike a lot of coaches in the NBA or college today who run up and down the sidelines yelling at their players. Sometimes he sat. Sometimes he stood. But that was it. He was placid. You rarely could tell the score of the game by looking at his face. He was a nice man but he wasn't effusive. He knew the game very well and he recruited very well and he devised a lot of fast-break plays and he used his stars very well, but he was not flashy. I think the players understood he expected a lot from them. He did it in a quiet, assertive way.

He was a superior teacher of basketball but he was a little distant, particularly to journalists and particularly to a student journalist. He was never hostile or anything; he was just distant. He was always "Coach Reinhart." He was not "Bill." He'd been in the Navy during World War II and he was not a slap-on-the-back, "How you doin', Jim?" guy. But he was a great tactician. He was a quiet, brilliant strategist who got the best out of his players, and that was his magic.

Four of the five players from the '53-'54 team were drafted to the NBA. To bring that kind of talent to a basketball program that didn't have a permanent home gym**, did not have huge attendance, did not have, as far as I can remember, an exercise room or a training room—that's tremendous recruiting ability and he did it consistently. That was his genius.

*Reinhart, a commander in the U.S. Navy, did not coach GW between the 1942-'43 and 1946-'47 seasons because of World War II. GW did not even field a team in '43-'44 or '44-'45. Reinhart also served during World War I.

**During the 1953-'54 season, GW played its home games at Uline Arena, which on Feb. 11, 1964, hosted the first Beatles concert in the United States. What was Uline Arena now houses an REI store. It sits at the corner of M and 3rd Streets NE.

FOOD

Upper Crust

Baking brought them together. Now, 600 award ribbons later, a pair of married scientists and self-taught bakers have released a book that seeks both to demystify and re-mystify the world of pie.

// By Kurtis Hiatt, MPS '14

E

Even for experienced bakers, pie crust recipes can induce fear: Combine the powdery flour with cold cubes of butter (careful not to under mix—but don't over-mix!); add a nonspecific amount of water (... just until it looks right); roll into a thin round with delicately crimped edges, then bake until flaky and crisp (you'll know it when you see it).

"That is so not helpful," says Paul Arguin, BS '89. He and husband Chris Taylor set out in a new book, *The New Pie*, to demystify the quintessential American dessert, while making a case for the bold, unusual ingredients and decorating acrobatics that have become the pie's hallmark.

"While we are passionate about the tradition of pie," they write in the cookbook, "... we don't believe that pie should be confined to what it has always been."

For Arguin and Taylor that means creations like the "Cheese Course" (figs cooked in port and topped with a sweet Gorgonzola whipped cream); the "Hair of the Dog" (Bloody Mary custard in a Cheetos-

coated crust); and the "Fizzy Root Beer Float" (a chocolate Pop Rocks-studded root beer filling, topped with root beer whipped cream and a cookie straw).

Trust them. What they lack in formal training—they learn by cookbook and daylight as scientists at the Centers for Disease Control and Prevention—they make up for in award ribbons. More than 600 at last count. There's a wall in their home running out of space to prove it.

All of that began on "sort of a lark," says Arguin.

He and Taylor had long enjoyed baking. For their first date, a decade ago, while Taylor was living in Pittsburgh, they spent hours on the phone together making twin cakes on either end of the line. Then in 2011, with both of them living in Atlanta, they decided to enter a small-town pie contest in the mountains an hour north. Although Arguin's adventurous

Scotch-bonnet pepper beef pie fell to a more traditional chicken pot, Taylor's strawberry lemon took first place. And they were hooked.

Weekends started to revolve around baking. It gave them time together, but also added "glitter and sprinkles" to their more dry worklives, says Arguin, 51, a physician who works in malaria prevention and treatment; Taylor, 36, is an epidemiologist studying Alzheimer's disease.

From local competitions they advanced to state-fair level, regularly competing in more than 50 categories, including breads and biscuits. Pie was a favorite, though. It felt like the most challenging. Plus, Arguin says, "people always seem to appreciate pie."

They gradually took on an eat-with-your-eyes-first strategy, backing up their flavors with intricate decorations, like hand-piping hundreds of alternating squares of chocolate and caramel peanut butter atop a double-

A few of the hundreds of award ribbons that adorn a wall in Arguin and Taylor's Atlanta home





mousse filling that, when sliced, revealed a checkerboard pattern inside, too.

By 2017, six years after that first win, they reached the American Pie Council's National Pie Championships and won big: best-in-show (the checkerboard-patterned pie), best blueberry, best pumpkin, best chocolate cream, best gluten-free ... the list goes on.

That caught the attention of *The New York Times*, which led to a call from Raquel Pelzel, the editorial director for cookbooks at Clarkson Potter, an imprint of Crown Publishing, inviting them to pitch a book.

"They really just nailed it," says Pelzel. She saw in them a rare mix of compelling story, inventive and fastidious recipes and a playful style that landed their proposal at the top of the pile. "Every page you turn, you find something surprising and whimsical."

To their chapters on fruit, nut, cream and custard pies, Arguin and Taylor include step-by-step guides for sourcing equipment and ingredients, explanations for why the recipes work and how-tos on executing those decorative flourishes.

For that elusive crust, they provide detailed instructions and deploy a few tricks of the trade, like using a food processor for

▲
**Inside the
"Strawberry
Chocolate
Cosmos"
pie, which
the bakers
warn is a
two-day
affair**

standardized mixing, a silicone mat for no-stick dough rolling and, most important, a scale for weighing ingredients. (Volume measurements vary depending on how tightly ingredients are packed.)

"It's not that hard to get a little scale," says Arguin. "When you have a precise recipe and you can follow the instructions, it will work for you."

Arguin also uses sous vide to cook his apple pie filling to the perfect texture, taking the guesswork out of using fruits and thickeners.

The real showstoppers gild the lily, as Arguin says: edible white-chocolate spoons dunked into the "Saturday Morning Cartoon Cereal," or borrowing from the cookie-and-cake playbook by using stenciled designs, edible lace or impression mats to add wood-grain to crust.

Things can quickly get out

of hand. The most shocking masterpiece, the "Strawberry Chocolate Cosmos"—a crust topped with a cheesecake topped with one mousse hidden inside another, and all of it draped in a shiny chocolate glaze—comes with a disclaimer: "Spreading the work over two days is a good idea."

The next step for Arguin and Taylor is far less tactical: Follow the lark that got them here and see what opportunities arise. This spring, Arguin plans to retire from the CDC. The two will hit the road on a book tour, head back to the National Pie Championships and do a "heck of a lot more baking."

Just in case, there's room to grow. Their second kitchen is licensed for commercial use, and they still haven't had all four of their ovens running at once.

But they may need to find another wall for more ribbons. **EW**

RESEARCH

A Glass From the Past

A SEAS professor is working to classify the condition of historical glass, starting with 19th-century glass flutes.

School of Engineering and Applied Science Professor Murray Loew, an expert in medical imaging and image analysis, is trying to save rare, historical flutes—the ones that play music, not hold champagne—from deterioration and improve preservation guidelines for historical glass.

“Different people will look at the same piece of glass and define it differently,” says Loew, who in 2017, along with research partners at the Library of Congress and Catholic University, received a three-year grant from the National Endowment for the Humanities to research historical 19th-century glass. “So one of our goals is to provide objective, reproducible measures that can describe the glass as it ages.”

The team is developing a decision tree to help conservators evaluate the condition of glass artifacts, since symptoms of deterioration are often described with vague, undefined words like “weeping” or “crizzling.”

Claude Laurent, a 19th-century inventor who lived in Paris, designed the glass flutes at the center of this project.

In 1806, he patented a design for flutes made out of “crystal,” which today we would call leaded glass. At that time, flutes were primarily made out of wood and ivory, and those flutes would crack and change tone with temperature and humidity fluctuations.

Laurent’s crystal flutes were highly refractive glass, which made them sparkly and beautiful, even before he added artistic flairs such as jeweled keys. These flutes were owned by the elites of the day and have become collectors’ items over the past 200 years. The Library of Congress has several, including one gifted to President James Madison.

A few years ago, a concerned curator at the Library of Congress noticed that in her more than 20 years on the job, the Library’s flutes had changed slightly. She had an



▲
A Laurent glass flute in C from 1844

X-ray elemental analysis done and determined that not only are many flutes degrading, but that they’re made from potash glass—a less stable and lower quality glass than the crystal Laurent had patented.

“We don’t know why Laurent substituted potash glass, a potassium silicate glass,” says Lynn Brostoff, a research chemist at the Library of Congress and project collaborator. “We think he might have been trying to save money; we’re not sure; we don’t want to cast aspersions on his character, but we’re pretty sure it would have been less expensive.”

The team has done ultraviolet and X-ray imaging on the glass flutes and on aged replicas created in a Catholic University lab. By using the entire light spectrum for both imaging and chemical analysis, researchers will be able to collect as much information about the flutes as possible. Most of the analysis has been done at the Library of Congress to avoid moving the valuable flutes, but last year researchers brought some of the flutes to GW Hospital for a CT scan.

The team also brought a Laurent flute to GW’s optical coherence tomography lab, where researchers are creating 2D and 3D images of the glass surface. This technique is most commonly used by ophthalmologists.

In small, community museums and historical societies across the country, there are boxes of artifacts that sometimes sit untouched for generations. Small budgets and space restrictions often force many interesting items into storage for long periods.

The tools that will be published at the end of this project are designed to be useful for conservators and curators at all institutions—not just those with the kinds of resources available to the Library of Congress.

“We’d like to have a way that somebody who doesn’t have any equipment, or very little, could get some preliminary understanding of their glass,” Loew says. “It would be good to be able to sort your collection into ‘OK’ and ‘at-risk,’ and the NEH would like them to be able to do it at minimal cost.”

—Kristen Mitchell


A Laurent glass flute in C from 1818



Briefly...



A rendering was released of the new building that will house **GW Hillel** at its longtime location at 23rd and H streets. The Jewish student organization has been based in the Gewirz Center since 1986. Demolition work is expected to begin this summer, and the new building is expected to open in 2021.

25% 

The percentage of the 21,000-item textile collection in the George Washington University Museum and The Textile Museum that will be digitized under a \$250,000 grant from the Institute of Museum and Library Services. This would add to the 8 percent of the collection that already has been photographed.



Savannah Guthrie, co-anchor of NBC News' *Today* will deliver GW's Commencement address on May 19. Honorary degrees will be given to Christine Darden, DSc '83, a NASA "human computer" and, later, a lauded NASA aerospace engineer, and Cindy McCain, a businesswomen, philanthropist and humanitarian who is the widow of U.S. Sen. John McCain.



225,000
TRASH BAGS

The equivalent, roughly, of the 1,800 tons of waste—40 percent of GW's total waste—that was recycled, composted or reused in fiscal year 2017, diverting it from a landfill, according to a new university report on sustainability.

**MEANWHILE,
DOWN THE STREET ...**

PENNSYLVANIA AVE NW 



President Donald Trump's nominee for U.S. attorney general, **William P. Barr, JD '77**, was confirmed by the U.S. Senate in February. Barr also served in that position from 1991 to 1993 under President George H.W. Bush and most recently was a lawyer at international law firm Kirkland & Ellis.



President Trump nominated **David Bernhardt, JD '94**, to become secretary of the Interior Department, following the resignation of Secretary Ryan Zinke. Bernhardt is the current acting secretary, and served as deputy secretary under Zinke.



And **Christopher Scolese, MS '82, PhD '16**, has been nominated to become director of the National Reconnaissance Office, which builds, launches and maintains U.S. spy satellites. Since 2012, Scolese has been director of NASA's Goddard Space Flight Center in Greenbelt, Md.

Seven alumni were sworn in Jan. 3 as members of the 116th U.S. Congress:

 **REP. JULIA BROWNLY, BA '75 (D-CALIF.)**

 **REP. GIL CISNEROS, BA '94 (D-CALIF.)**

 **REP. NEAL DUNN, MD '79 (R-FLA.)**

 **REP. DARREN SOTO, JD '04 (D-FLA.)**

 **REP. WILLIAM TIMMONS, BA '06 (R-SC)**

 **SEN. ELIZABETH WARREN, ATT '66-'68 (D-MASS.)**

 **REP. SUSAN WILD, JD '82 (D-PA.)**

George Welcomes

Headliners at University Events



“The beautiful design ... that is our democracy anticipated these very moments, and we created checks and balances in our system. The design of our democracy is being tested right now.”

U.S. Sen. **Kamala Harris**, speaking in January amidst the longest government shutdown in U.S. history. The California Democrat, who launched her 2020 presidential campaign later that month, spoke with Pulitzer Prize winner Jonathan Capehart of *The Washington Post* at an event sponsored by GW and the Politics and Prose bookstore. Harris has two new books: *The Truths We Hold* and a children’s book, *Superheroes Are Everywhere*.

“You guys just paid respect to the great Satan.”

Jason Rezaian, *The Washington Post*’s former Tehran correspondent who spent 544 days imprisoned in Iran, recalling a bizarre interrogation in which he was urged to sing—which he did, but only if his captors would stand; when they did, he sang the U.S. national anthem. Accused of spying, Rezaian was arrested in 2014 along with his wife, who was later released. He spoke with School of Media and Public Affairs Director Frank Sesno in January at an event sponsored by GW and bookstore Politics and Prose, in support of his new book, *Prisoner*, which Rezaian wrote while on campus as an SMPA Terker Distinguished Fellow.

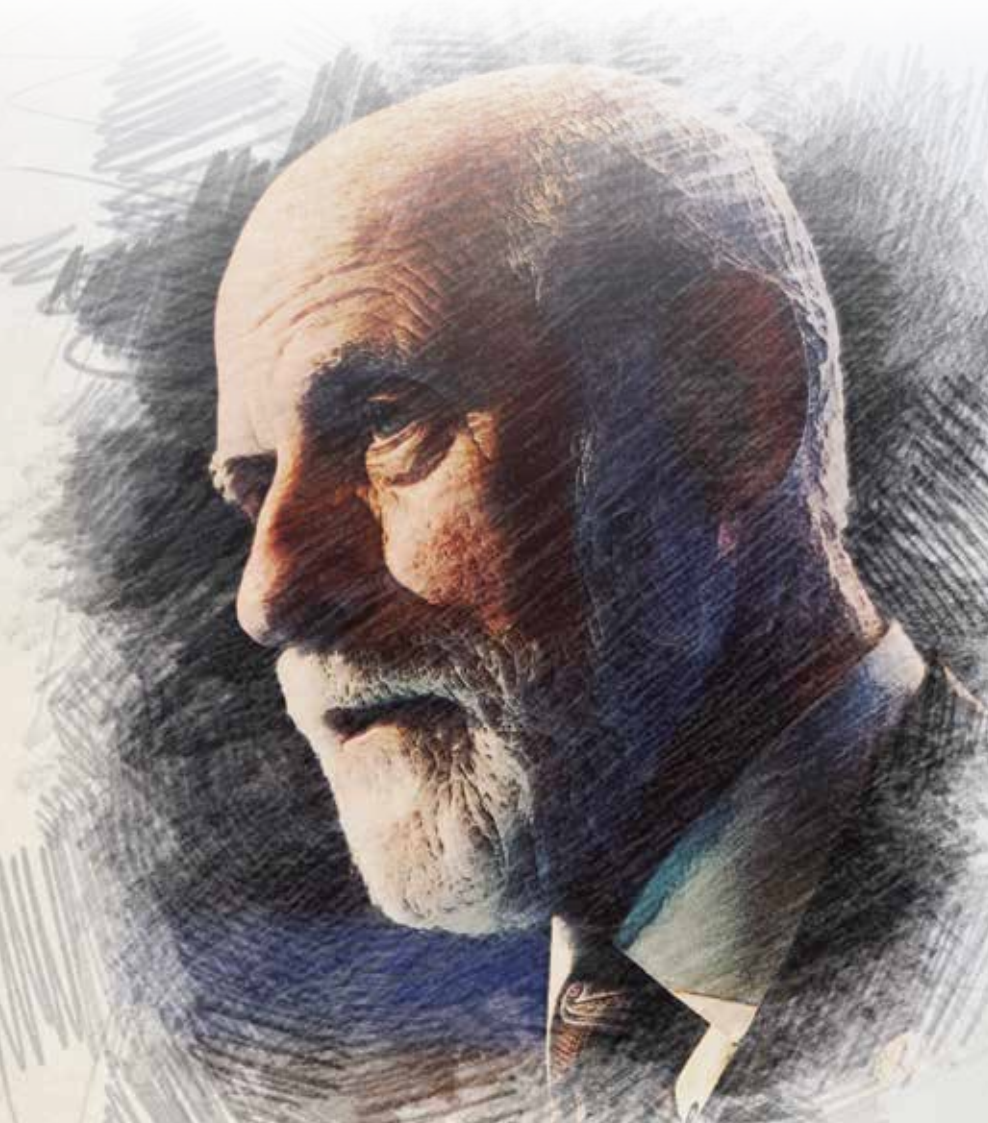


“For all the Latinos and Latinas in this room, I don’t want to be the only Latina justice on the Supreme Court. Hurry, grow up, work hard and either join me or take my place.”

U.S. Supreme Court Justice **Sonia Sotomayor** on getting more diversity in the United States’ highest court. Sotomayor, the first Latina appointed to the Supreme Court, spoke at Lisner Auditorium in March. Actress Eva Longoria moderated the Q&A.

“We are using computers to do things to augment our intellect. Yet if we’re not careful about things like this, we will allow ourselves to be beguiled by the power of computers and their apparent depth.”

Vint Cerf, one of the “fathers of the internet” and an executive at Google, speaking about artificial intelligence during an appearance in March at Jack Morton Auditorium. Cerf, who helped develop the architecture of the internet in the 1970s warned that modern computing is rife with challenges—from preservation issues to software bugs to ethical questions—and said he hoped to spark students and entrepreneurs to look for solutions. He spoke as part of the Computer Science Department’s Internet Distinguished Speaker Series.



“Some of you right now, right here, say, ‘The white kids don’t like me.’ Nobody gives a damn about you being liked. If you want to be liked, join Delta, join a church. You’re not here to be liked ... You’re here because some people died to get you here.”

Renowned poet **Nikki Giovanni**, speaking in February about the role of black sororities in the women’s rights movement at an event sponsored by the Mu Beta Chapter of Delta Sigma Theta, a predominantly black sorority, and GW’s Writing in the Disciplines program.

The book follows three couples: one arranged marriage, one "love" marriage and one marriage that is a hybrid of the two. More than 80 percent of marriages in India are arranged. Love marriages—like that of Maya and Veer—are far less common.

This is a cliché in Mumbai and in Hindi cinema. I wanted to open the book by turning that cliché on its head, signaling that while this book will tell filmi love stories, it will tell real ones, too.

Maya and Veer

IN MUMBAI, people say the monsoons make everyone fall in love. But this year the rains are late and the June nights are hot. So are tempers. Maya and Veer fight in the early mornings inside the bedroom of their eleventh-floor apartment, in a colony of concrete apartment buildings in a far-north suburb of the city.

Any time one of the book's subjects thinks a thought in the story, that is something the subject told me in an interview.

One morning, they fight so loudly it agitates four-year-old Janu, who is playing with his toys in his bedroom down the hall. He pushes the door open to their room to see his father, in dress pants and no shirt, shout and point a finger at Maya, who is seated on their low bed. "Do not raise your voice with my mother," Janu says, in his grown-up way of speaking. "I do not like that. Say you're sorry." My superhero, thinks Maya. To her, Janu looks every bit the part, even though he is so little, with his dimpled chin and gelled hair combed off to one side, a single lock falling onto his forehead. Maya once thought Veer also looked like a superhero, with his glossy hair, open face, and irresistible smile. She didn't even mind his six toes or lazy eye, which he said were signs of extra specialness and good fortune.

So many of the details included in this book—the silly, the sad and the intimate—were only possible because of the time spent on the project. I got to know these couples over the course of a decade and lived with each of them for weeks at a time while doing our interviews. I did interviews with each person with and without their partner. I came back on staggered visits and we built trust over time. Some of the people only opened up to me about important moments in their lives after nine or 10 years. I learned from this project how important it is to really spend the time.

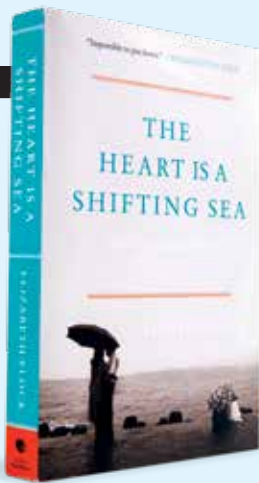
"I'm sorry," says Veer, not looking at Maya, as he gathers Janu up in his arms.

In the days that follow, Veer and Maya hold their tempers in check. On cooler days, it is easier. And on a Sunday morning not long after, when several fragile clouds arrive to mercifully block out the sun, Veer surprises his wife and tells her he won't go to work that Sunday.

Ordinarily, Veer spends Sundays as he does every day: working

This will become a recurring theme in their relationship—Veer's workaholic ways, and how Maya deals with that.

🔗 Annotated: Elizabeth Flock, CERT '13, offers insights into Page 1 of her book, *The Heart Is a Shifting Sea: Love and Marriage in Mumbai*.



The Heart Is a Shifting Sea: Love and Marriage in Mumbai (Harper Collins, 2018) By Elizabeth Flock, CERT '13

Love Factually

Journalist Elizabeth Flock, CERT '13, left Chicago for Mumbai in 2008 in search of work and adventure. Across two years of living and meeting people there, she became drawn to the city's showy, imaginative-display of love, which she thought might have been the missing ingredient in her parents' marriage, and in two more failed marriages of her father's. She began the reporting for what would become a 10-year book project, the book that she "wanted to read about India—that I wanted Americans to read about India—[which] did not exist," she writes.

To do that, Flock zeroed in on three marriages: two Hindu and one Muslim, each in their own way seeming "impatient with the old middle-class morals" in an era of political, social and cultural upheaval in India. Over time, she put her sources so at ease that they opened up about some of their innermost trials in married life: affairs, pornography, suicidal thoughts, abuses suffered, and struggles with impotence and miscarriage. The soliloquies she teases out, from both men and women, are Shakespearean, and the literary portraits and scenes she paints are extremely alluring. —Menachem Wecker, MA '09

The Kingdom of God Has No Borders: A Global History of American Evangelicals (Oxford University Press, 2018) By Melani McAlister, professor of American studies and international affairs

The story about American Evangelicalism which is often told—that Billy Graham led a group after World War II "out of the churches and into the voting booths, transforming American politics"—is only partially true, according to this book. "Those believers did not stop at the voting booth—or at the borders. They marched out across the globe and became enmeshed in global politics." But as much as God's kingdom may be without borders, the missionaries found the geopolitical world is not.

The Molecule of More: How a Single Chemical in Your Brain Drives Love, Sex, and Creativity—and Will Determine the Fate of the Human Race (BenBella Books, 2018) By Daniel Z. Lieberman, professor of psychiatry and behavioral sciences, and Michael E. Long

A handful of chemicals govern satisfaction with one's achievements, but a single molecule, dopamine, is responsible for motivating people "to pursue, to control, and to possess the world beyond your immediate grasp," the authors write. ".... Whether it's reaching across the table for the salt shaker, flying to the moon in a spaceship, or worshipping a god beyond space and time."

Not for Long: The Life and Career of the NFL Athlete (Oxford University Press, 2018) By Robert W. Turner II, assistant professor of clinical research and leadership, and of neurology

The title's play on the acronym "NFL" refers to the many factors—from injury to

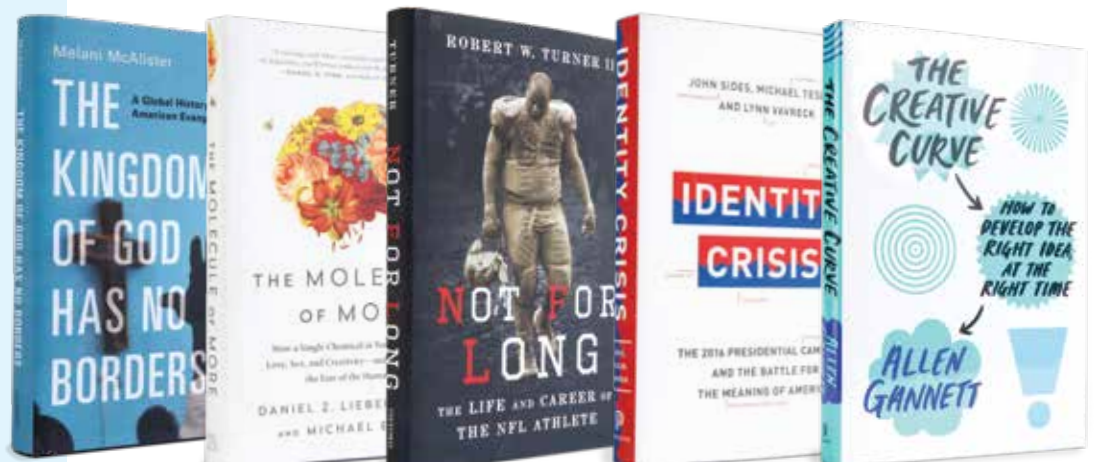
family matters to contract negotiations—that can derail a career in football. The author knows how tough it can be for an athlete, because it's his story. He felt "a crisis in my very soul" after a career in pro football leagues, including briefly in the NFL. Now a sociologist, Turner interviewed 140 current and former professional, collegiate and high school athletes to better understand "what *should* happen when your not-for-long career comes to a screeching halt."

Identity Crisis: The 2016 Presidential Campaign and the Battle for the Meaning of America (Princeton University Press, 2018) By John Sides, professor of political science, Michael Tesler and Lynn Vavreck

Violence and divisive language at campaign events, which Donald Trump appeared to condone, revealed what the election was really about: "a debate about not only what would, as Trump put it, 'make America great again,' but who is America—and American—in the first place," the authors write. While race, ethnicity, religion, gender, nationality and partisanship have long divided Americans, they write, "What made this election distinctive was how much those identities mattered to voters."

The Creative Curve: How to Develop the Idea, at the Right Time (Currency, 2018) By Allen Gannett, BA '12

Creativity is a science, writes Gannett, not just cartoon light bulbs going off. He talked to everyone from "culinary titans to bestselling novelists and even top YouTube Creators," plus scholars who study genius and neuroscience, and came away with a prescription for what he calls "the four laws of the creative curve." ☐





OF WAR AND

In 2010, worn down by nearly a decade of covering the worst of humanity, alumna and conflict photographer **KATE BROOKS** decided to turn her lens elsewhere. She's spent the past six years making *The Last Animals*, a documentary about poaching and the illegal ivory and rhino horn trades. This is how she went from combat to conservation.

// BY MATTHEW STOSS

A photograph showing a large stockpile of confiscated weapons and ivory. The items are stored behind a white chain-link fence. The ivory is stacked in large piles, with some pieces marked with red and blue numbers. A rifle is visible in the lower right corner. The scene is dimly lit, suggesting an indoor storeroom.

ELEPHANTS

A stockpile of confiscated weapons and ivory in a storeroom at Chad's Zakouma National Park

Kate Brooks is a widely traveled and well-imperiled photojournalist who has been a fixture in combat zones since 9/11. The quondam GW student—she truncated her college career at 19 years old to move abroad after a *National Geographic* internship—counts at least seven times when she thought tomorrow would be for everyone else.

Sitting in the first of three Washington, D.C., restaurants on an arctic Monday afternoon in January, this one a Columbia Heights coffee shop that looks like a thousand other coffee shops and is raring to close—two interview spots shuttered mid-chat and forced our decampment to more-unlocked venues—Brooks shares her I-could've-died figure by rote while eating a slice from an alluring phyla of chocolate pie, cream on the side.

“It depends on the circumstances,” she says. “For the most part, I had pretty close calls in Afghanistan—but I worked there over a period of 10 years. And if you added up all the days, it’s probably the equivalent of 700 days. In terms of the times I really thought it might be my last day, it was probably only seven times.”

Depending on how intimate you are with your mortality, a 1 percent rate of almost being killed is either untenable or pretty good. For Brooks, an outwardly reserved 41-year-old with a firm presence that precedes her, it’s pretty good.

“Yeah, it’s not bad,” she says. “But you go into a lot of situations and it’s a little bit nerve-wracking for the most part. It became more and more dangerous over time. Early on [in Afghanistan], people were quite vulnerable but the Taliban were collapsing, and then as time went on, they kind of reemerged as an anti-insurgent force. Obviously, you have suicide bombings and things all the time now.”

We veer from war to talk about why she’s in D.C. and not home in London, where the Buffalo, N.Y., native recently moved after eight years in Beirut and a longer-than-wanted sojourn in Los Angeles. Brooks spent the past six years planning, directing, editing and now promoting *The Last Animals*, a critically esteemed, unscripted documentary





about the poaching of African elephants and rhinoceroses for their tusks and horns, set primarily in the Democratic Republic of Congo's Garamba National Park.

She's been in L.A. touching up the film, which debuted at the 2017 Tribeca Film Festival, winning the Disruptor Innovation Award, and gets its U.S. release April 22. *The Last Animals* will debut on the National Geographic Channel at noon (Eastern Standard Time) and then be available on the Nat Geo website and various video-on-demand platforms. It comes to Hulu on May 1.

Right now, Brooks is in Washington for a conference at National Geographic headquarters. She's serving as the "Q" in a Q&A with a fellow photojournalist who, like Brooks, has of late detoured from war to conservation. Here at the first coffee shop, Brooks tells her only war story today, on a solemn afternoon that persisted for quiet hours into a colder evening.

"In 2005, I did this story for *Time* magazine called 'The Forgotten War' and it was about the situation in Afghanistan getting worse when all eyes were on Iraq," Brooks says. "I was embedded with a unit, and within the first 45 minutes of the embed, the vehicle in front of mine got blown up. This medevac team flew in in the dead of night. It was right after a firefight. The IED was actually the start of an ambush—cars driving towards us, people shooting at us, people in the fields around us, heavily armed. It was pretty terrifying."

It was September or October. The Humvee, part of an Army convoy, hit an IED. Four soldiers were in that Humvee. The medevac team shortly arrived.

"I was just very struck by their bravery," Brooks says. "So in 2010, I did a medevac embed in southern Afghanistan. It was truly horrific. Lots of soldiers who were double and triple amputees, day in and day out, and kids getting bombed who were basically getting hellfire strikes called in on them because a drone operator thought they were digging IEDs when they weren't."

Brooks's reservedness is only outward.

"At the end of the embed, I was scheduled to go to Kenya to visit a friend," she says. "She took me to the Masai Mara [National Reserve] and I was thinking about everything I'd just seen and witnessed. A lot of it was extremely disturbing, even though I'd been covering conflict for years. And I was sitting by a pool and looking through a pair of binoculars, and a herd of elephants walked across my eyeline, for the first time, in this really beautiful sunset. It was just a reminder that on a cellular level, that in spite of all this human destruction, on the plain, there's still a natural order. That's really what made me want to shift focus from human

conflict to environmental issues."

"How far away were the elephants?" I say.

"They're weren't super close."

"What were they doing?"

"They were just walking, being elephants."

It is somewhat weird to watch Kate Brooks, she who works upwind of death, just order iced coffee and chocolate pie in a cafe, backdropped by us regular sorts poking about on laptops. By the time we got our bachelor's degrees, Brooks had dispensed with all the self-preservation she could spare to chase war in strange and angry lands.

Brooks was 23 years old on Sept. 11, 2001, and at the time living in Moscow. Three years earlier, she broke international news, exposing Russian orphanages for abusing and neglecting children. The piece established her photojournalism gravitas, and the Sept. 11 World Trade Center attack, she says, inspired her to become a war photographer, calling it the "story of her generation" and saying that she couldn't "imagine being a photojournalist and not covering the aftermath of 9/11."

People magazine sent her to Pakistan where a four-day assignment became a two-and-a-half-year residence. Based in Islamabad, she traveled frequently to Afghanistan and Iraq and other combat-riven locales around and about the Middle East to document the "War on Terror" and the worst of men for *National Geographic*, *Newsweek*, *Smithsonian*, *Time* and *U.S. News and World Report*. She embedded with all manner of military in Earth's ancient, far-off places and she endured firefights and bombs and friends dying and things we only think we know about because of movies and TV.

"She does look tough," says Davida Heller, BA '99, who's been a dear friend of Brooks since college. Heller is now a senior vice president for corporate sustainability at Citi in New York. "She has seen so much suffering—but then you see some of her photos. They have such light. There's a glimmer. You think you're going to see this tough, hardened, intimidating person—but she's soft. It's right under the surface. You just to have knock and there it is. ... You get the feeling that she's really trying to make an impact, to make a difference."

Brooks, who wanted to be a veterinarian when she grew up, took a photojournalism class during the fall semester of her freshman year at GW and that shaped a then-inchoate photography interest latent since high school. (She went to Northfield Mount Hermon, a boarding school in western Massachusetts, where she learned Russian, feeding a Soviet fascination kindled by

her coming of age as the U.S.S.R. folded.) Longtime *National Geographic* photo editor John Echave taught the GW course. Brooks was 17. It led to a glamour-thin *National Geographic* internship the ensuing semester. She toiled in photo operations, organizing and sorting slides in those pre-digital times, but it gave her a deep peek inside the industry. This inspired her to abandon college during the second semester of her sophomore year, move to London and then Moscow and turn assuredly pro.

"I found her to be very focused," says Echave, retired from *Nat Geo* and professoring and now dabbling in documentary filmmaking. He and Brooks remain friends. If she goes what he feels like is too long between hellos, Echave emails her just to see if she's OK. "Of the whole class, she was the only one that you could tell was very intense and very focused on learning how to communicate an idea with pictures.

"For a project for the class, a kind of photo story, I think she went up to Columbia Heights and photographed, as often as she could, the place, the people, the surroundings to give us a sense as to what it was really like. ... What struck me was that she didn't just walk around the streets, just taking pictures of buildings and that kind of thing. As I remember, she was able to synthesize in her mind what she needed to do to convey the smell and the look and the essence of the place in photographs."

Brooks's work is bold, contemplative, scary, intimate, "in your face," Echave says. She eschews long lenses so she can be close to her subjects, has a feel for natural light and she layers her compositions. The foregrounds, middlegrounds and backgrounds are delineated as if the photo's some kind of flat diorama, often with background action complementing or subverting what's in front of it. Beyond war, Brooks has photographed poverty and wildlife, everyday existence as well as royalty and non-monarchical heads of state. She's done portraits of the Saudi royal family, former Pakistan president Pervez Musharraf and former Afghanistan president Hamid Karzai.

"She has a real compassion for the people she's photographing, for the places for the animals," says Molly Roberts, the chief photo editor at *National Geographic* who worked often with Brooks during a 16-year stint at *Smithsonian* magazine. She describes Brooks's eye as "quiet." "She's a very committed storyteller and she has what you'd call the tenacity to really get to the root of the story and to get the kind of access that she needs to tell the stories she tells.

"I think she's a bit fearless. I've always respected that about her. She can definitely wrangle access into places that I'm

sometimes surprised that she gets. ... I think there's something about her that elicits people's trust, and that's really an important quality to have. It's probably just an extension of her general good-naturedness, that compassionate quality. She's soft-spoken, but when she speaks, she's very thoughtful about the way she communicates, and I think when confronted by people like that, that often doors open that don't open to people who project that they're important and entitled to be there."

Kate Brooks, bundled all in black, and I have endured a short, unwarm walk to Venue the Second: another coffee shop. This one has less charm and worse music played louder. The staff drops a lot of things and there are cranberry-orange muffins. Brooks takes the window seat of an alcove that's aspiring to breakfast nook-dom.

She is discussing her conversion from war photographer to conservationist. Later, she would describe it as more thorough than an epiphany—as if it involved spontaneous and fiery ethereal light along a road to Damascus—but now she's getting into the fine print of her awakening.

"When I moved into conservation, nobody had any idea who I was or what I had done," Brooks says. "It was very strange because I had gotten used to, a lot of the time, depending on what I was doing, circumstances where people knew who I was and knew my work, and that alone would open doors. It was like starting from scratch."

"How did you end up with those guys, then?" I say. "What did you have to do to convince the park rangers to take you out on patrols?"

"It's not really convincing them so much. If you go out there to film, there's an extensive filming contract. It's really getting permission from the park administrators."

That took about nine months. Concurrently, she researched and read, courting and blandishing big-cheese conservationists to build her credibility and cultivate sources. She also did a fellowship in 2013 at the University of Michigan where she conceived the film that would be *The Last Animals*. The title, she says, came first. We are the last animals.

The documentary piggybacked off a major *Smithsonian* magazine story, "The Race to Stop Africa's Elephant Poachers," for which Brooks provided the photography. The story ran in July 2014 and was set in Chad's Zakouma National Park. A year earlier, in one incident hundreds of miles to the southwest, poachers killed at least 86 elephants near the Cameroon border.

"That's when my awareness of the

poaching crisis really started picking up," Brooks says. "Reading about that, I just knew I had to pick up my camera and try to tell their story, tell the story of what was happening to elephants."

The setting for *The Last Animals* is Garamba National Park, a Delaware-size hunk of natural majesty that geographically accounts for 0.35 percent of the 905,568 square-mile Democratic Republic of Congo. The preserve, founded in 1938 and designated a World Heritage site in 1980, occupies a northeastern bit of the DRC and sits flush against the South Sudan border.

It is a remote place.

Garamba is reached by odyssey only. First, you fly to the Ugandan city of Arua, which is a seven-hour drive on roads of varying fitnesses to the DRC's western border. The Garamba website, however, discourages driving because of the bad roads—the DRC's also still politically convalescing after a nine-year civil war that ended in 2003—and suggests would-be visitors hire a "small plane" out of Arua for a one-hour flight to the park's personal airstrip.

There, park rangers, assault rifles upon their persons, welcome visitors, almost all of which are scientists and journalists. Garamba woos few tourists. Brooks says she didn't see a single one during her and her three-man crew's two trips to film in the park. They spent three-and-a-half non-consecutive weeks—a day here, a day there—on patrol with the rangers, trudging bush and savanna in the wet and equatorial heat. Brooks, maybe underselling her stamina, says she did no sleep-out trips.

The rangers stay out for days at a time, bivouacking under quiet nights unmolested by man-lit light. These protectors—the exact strength of the force is unclear but it's not more than a few hundred—guard Garamba's wildlife, especially its 1,200 remaining elephants, each of which wears a GPS tracker. The last of Garamba's northern white rhinos is thought to have died around 2007. As of late March, there were only two white rhinos left worldwide. Both are female.

"[The rangers] make less than \$200 a month, which I think is decent by DRC standards," Brooks says. One U.S. dollar is equal to about 1,630 Congolese francs. "But they genuinely care about the park; they care about the wildlife."

The Last Animals follows those park rangers and the soldiers augmenting them, including DRC Army Col. Jacques Lusengo, and their daily, sometimes fatal efforts to repel well-funded and well-armed poachers. The poachers are bankrolled by international criminal organizations as well as terrorist groups such as the Lord's Resistance Army, which uses ivory, in part, to fund its diverse



Brooks's documentary on poaching and the illegal ivory and rhino horn trade, *The Last Animals*, will be available April 22 on National Geographic's website. It comes to Hulu on May 1.

A herd of elephants moves through Chad's Zakouma National Park. In 2013, more than 80 elephants in Chad were killed by poachers near the Cameroon border.





Noted veterinarian Pete Morkel throws kerosene on a burning pile of ivory in Chad's Zakouma National Park.





evils: human trafficking, kidnapping, murder and conscripting children into soldiering.

The rangers' job also can involve protecting the people living in and around Garamba from groups like the LRA.

"I'm trying to get a sense of who these rangers are and why they do this," I say. "It seems so much more than just protecting some elephants."

"It's their heritage," Brooks says. "They have a love and appreciation of nature. They recognize this as their sovereign territory."

In the movie, rangers apprehend four poachers, then question them. The interrogator says the poacher, a Congolese man, has attacked his "own" and "betrayed" his "country."

"It's hard not to feel sympathy for them, on some level," Brooks says of the poachers. "They're kind of a victim in this supply chain, and on other hand, they also know they're going in and it's illegal to be armed [in the DRC]. They're going into a protected space. It's illegal to kill the animals. Very often, they're shooting at rangers. So I think it's easy to look at them and think how they're so poor and vulnerable and it's just awful, but the flip side of that is they're also aware of the fact that they're engaging in illegal activity and killing animals and sometimes killing people, too. So where do you stop with the sympathy?"

It's estimated that poachers earn about 5 to 10 percent of the value of what they poach.

"What was it like being on patrol with the rangers?" I say. "I'm imagining it's a lot of inactivity."

"It goes from being totally quiet to all hell breaking loose."

"What's the mood like? Are the rangers solemn? Joking?"

"It depends on what's going on. But there's a camaraderie among them."

A few weeks after Brooks left Garamba, in October 2015, poachers surrounded a 10-man park patrol that included Lusengo, who started working in the park in 1986. A rescue helicopter got six of the men out but it got hit in the firefight and couldn't return for the remaining four, among them Lusengo. Poachers killed all of them.

There is a scene in *The Last Animals* in which Sam Wasser, a biologist at the University of Washington in Seattle, stands in front of a field of burning ivory in Nairobi National Park. The sky is gray. The smoke is black. He estimates, in the moment, that represented in that fire are 10,000 elephants.

Earlier in the film, Wasser, then in Singapore, surveys a 4.6-ton ivory seizure. He looks a lot like he will later, standing in the burning Kenyan field: tired, frustrated, furious, sad. Here, in a fenced-in parking lot

where tusks are arranged by size in curling rows, he estimates that spread along the cement are a thousand elephants.

"This whole tusk weighs point-one kilo," Wasser says in the film, examining a tusk the size of a small dagger. "I mean, why would you kill an elephant for a tenth-of-a-kilo tusk? If you look through there, there's no ivory in here. This is ridiculous. It's the hardest part for me, honestly. See all these little guys. Here." He puts his foot on the smallest tusks. "Here. Here. And there so many that are already taken away."

About hundred years ago, there were 5 million elephants in Africa, Wasser says. By 1979, there were 1.3 million. Ten years later, there were 600,000. Right now, there are about 400,000.

There is a timeline in which Africa has no more elephants, just as there is a timeline in which Africa has no more rhinoceroses. Today, there are about 25,000 rhinos. In the mid-19th century, there were more than a million. Kate Brooks spent six years, an undisclosed amount of her money and an unquantified portion of her well-being to make *The Last Animals* and avert those futures.

"She has incredibly tenacity and persistence," Wasser says. "She is extremely passionate, not only about filmmaking, but even more so about combating this trade. She didn't just pick a topic that she thought would be a good thing to make a film on; she lives and breathes this problem, this issue. She is truly an investigator and has contributed greatly and she has realized that one powerful thing she can do is get this message out there, and so she labored against a lot of odds to make sure that that message stood true in her film and she is now continuing to be relentless about getting the film viewed by as many people as possible—this is not to make money. She truly believes she's got a message here that needs to be conveyed, and in my opinion, there is no other film like this out there that has been able to convey the message the way that she did."

Elephants abound in religion, fiction and history. They star in the Hindu pantheon. They went skydiving in a Disney movie, and the thing most people remember about Hannibal isn't his double envelopment of 50,000 Roman soldiers at Cannae, it's that he took some elephants over the Alps.

Elephants have awed humans since the Paleolithic times—early humans painted elephants, the largest of extant land mammals, on cave walls—and like Wasser, John Baker wants to ensure they do not perish.

Baker is the chief program officer at WildAid, a nonprofit that uses data and marketing to promote conservation. WildAid

In this still from *The Last Animals*, a poacher is questioned after being captured in Garamba National Park.





Internationally Banned

The ivory and rhino horn trades have been banned internationally for decades. The Convention on International Trade in Endangered Species of Wild Fauna and Flora—an agreement among 189 countries to ensure the sale of animal products doesn't threaten the existence of a species—outlawed the sale of rhino horn in 1977 and ivory in 1989. The CITES bans, however, are hard to enforce because countries still make their own laws. That's why the ivory and rhino horn trades have persisted in Asia.



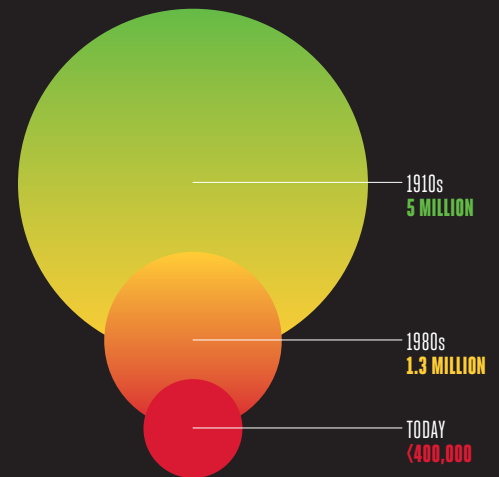
The Poaching Crisis

The poaching crisis of the 2010s peaked in 2014 and so did the value of ivory and rhino horn. That year, a kilogram of ivory could sell for as much as \$2,100 and a comparable amount of rhino horn could go for as much as \$65,000. Today, through various conservation efforts designed to reduce demand, a kilogram of ivory is worth about \$700 and a kilo of rhino horn is about \$22,000. Elephant and rhino kills also have been declining since 2014.



ELEPHANT POPULATION STATS

- It is estimated that **100,000** elephants were killed each year during the 1980s, with 80 percent of some herds being lost in some regions and about half of Africa's total elephant population.
- A hundred years ago, there were **5 million** elephants in Africa. In 1979, there were **1.3 million**. Today, there are **about 400,000**.
- Elephants are native to **37 African countries**.



RHINOCEROS POPULATION STATS

- There are five species of rhino: Javan, Sumatran, black, greater one-horned and white. Today, there are about **28,000** rhinos worldwide, most of them in Africa. There were 500,000 at the beginning of the 20th century. Fewer than 80 Sumatrans and 70 Javans remain. Since 1960, the rhino population is down 97.6 percent.
- In the past 10 years, nearly **8,000 rhinos** have been killed by poachers.
- Rhinos occupy **13 African countries**, mostly in the southern portion of the continent. They are found in four Asian countries.

RHINOS KILLED BY POACHERS IN LAST DECADE



Accused poachers and armed trespassers wait to see a judge at a courthouse in Kruger National Park in South Africa.



takes advertising campaigns, social media, and celebrity endorsements to hip the uninformed about the ills of wildlife vanity products: shark fin, rhino horn, ivory. In China, WildAid enlisted former NBA star Yao Ming in a multimedia push against elephant poaching.

“We have all the facts and figures on this,” Baker says. “When we started the campaign in 2012, only 46 percent of the Chinese public in the urban centers thought elephant poaching was a problem. Only 33 percent of the people at the time knew that you had to kill the elephant to get the ivory. A lot of people believed that ivory came from natural mortality or you could cut it and it could grow back or those elephants were on a farm. We put a lot of effort into improving a lot of people’s awareness level. If you buy ivory, you are actually partaking in the killing of an elephant.”

Brooks exercises similar tactics in *The*

Last Animals, establishing pathos and supplementing it with science.

“I have seen a bunch of these films,” Baker says, “... and from a filmmaking point of view, *The Last Animals* is the best of the bunch. I like how she connected, at the beginning of the film, the buying of products in northern Vietnam and then followed the thread all the way back, featuring the rangers in Garamba and the rhino efforts in Ol Pejeta [Conservancy in Kenya], getting the whole story of the northern white rhino and then going into the demand side and the fact that there was progress being made in Asia on reducing demand.”

Ivory is a luxury item, now coveted largely to demonstrate status, at least in China and Southeast Asia. In the past, it served, too, a utilitarian function. Ivory—just big elephant teeth—is strong yet easy to carve, aesthetically pleasing and non-splintering. Since the sixth century B.C. or so, it’s been

used to make many, many things: buttons, combs, needles, chopsticks, billiard balls and, perhaps most famously, piano keys.

Until a law banning ivory sales took effect last year, China hosted the most robust ivory market on the planet. A just-emerged and flush middle class drove demand, and in 2014 at the peak of the poaching crisis, a kilogram of ivory could cost as much as \$2,100. Now it’s down to about \$700 because of campaigns waged by groups like WildAid and more adamant laws in ivory-lusting places such as Vietnam and Thailand.

Rhino horn also has a luxe appeal, but demand is driven by more than common opulence. In Southeast Asia, rhino horns are traditionally believed to possess an absurd panoply of medicinal powers. For almost 2,000 years, rhino horn has been believed capable of curing, among other maladies, fever, gout, liver problems, cancer and hangovers, despite being made of keratin.

That means rhino horns are basically fingernails—and a total nostrum. And yet, in 2014, a kilogram of rhino horn could sell for as much as \$65,000. Even today, a kilo of is worth \$22,000. A comparable amount of gold goes for about \$42,000.

Again, as with ivory, awareness efforts and laws have neutered demand, thus lowering prices and making the villainous enterprise less profitable for poachers and their criminal overlords who are often involved in other, as-villainous businesses: weapons and narcotics trafficking, terrorism and slavery.

It is estimated that poachers kill about 20,000 African elephants, 1,000 rhinos and 25 African park rangers each year.

In the backseat of a smartphone-summoned cab—a generic Barbie car-looking plastic sedan driven by a quiet man—Kate Brooks is comparing the six years of making *The Last Animals* to the year and a half she spent exposing cruelty in Russian orphanages.

“I felt like with both of these projects,” she says, “these were more like soul projects than passion projects, for whatever reason. I’m not a religious person but I really felt like at a certain point that I’m meant to do this; I need to see this through. And every time I thought there was no way further forward, or that I would have to give up because I couldn’t find a way forward and I had pushed everything to the absolute limits, a door would open. Something would happen to keep me going.”

Coffee Shop II closed minutes ago and we were shooed into the ebbing sunlight and flowing cold. We got the taxi because it’s a long walk and neither of us brought earmuffs.

Venue the Third is a Petworth Italian restaurant, its interior red brick trendily exposed. We commandeer a bar high-top and order drinks as happy hour breaks and the restaurant slowly peels.

“I felt,” Brooks says, “it was critical that I followed through on my commitment to all these people who trusted me to tell this story.”

A moment passes.

“There’s no soft way to ask this,” I say. “How many of the rangers that you were with in the park died after you left? I didn’t want to ask you that in the back of a cab. The whole thing just seems emotionally exhausting—where you’re so involved with a group of people for so many years doing something that is, in a way, one of the saddest things I’ve ever heard. Do you have trouble sleeping? I don’t know, I think I would.”

“I don’t have trouble sleeping now,” Brooks says. “I remember when I got the news that Col. Jacques and the other guys had been killed. I wept for days.”

The four men killed by poachers in

October 2015 are survived by 14 children.

“Col. Jacques,” Brooks says, “I felt a very strong connection to him and just really liked him.” She pauses. “I set up a foundation, and it’s still in its infancy, but the idea is to help the children and the families in Garamba National Park. We’re raising funds for a school.”

“If I had a crystal ball,” Brooks continues, “and I had known and I could’ve looked in and seen certain experiences that I was going to have throughout the process, about the film, or known that it was going to be a six-year process and how difficult it was going to be at times, I don’t think I would’ve had the courage to start it.”

“Really?” I say. “After all the stuff you’ve done and where you’ve been?”

“To take on a six-year project and you’re 35? There’s a lot of personal sacrifice. Throughout that period of time, I started to think about having a family.”

Brooks says that for the first year and a half of making *The Last Animals*, which commenced filming in June 2013, she paid the crew instead of herself. Almost two years in, her funding, always piecemeal, ran thin, forcing her to cut a sizzle reel—Mark Monroe, a *Last Animals* co-writer who also wrote the 2009 Oscar-winning documentary *The Cove*, helped with that—and seek investors. She was supposed to spend five months editing in Los Angeles and then move to London. She stayed in L.A. about a year and a half, her stuff stuck in limbo and stewarded somewhere between Lebanon and London by a shipping company. Her cat, a ginger named Charlotte plucked from the streets of Beirut, has been with her mom in Oregon since the summer of 2017. It’s a life lived in “suspended animation.”

Brooks notices me ogling a pizza en route to others. It’s a Margherita heretically embellished with fontina cheese.

“If you order one,” she says, “I’ll definitely have a slice.”

We order a pizza and sequels to our drinks and I ask her if she has talents beyond photography and durability. She walked off typhoid in 2001 and has otherwise evaded injury and infirmity. She says she doesn’t have other talents, although a friend claims Brooks is a competent dancer.

I ask about the bad things she’s seen.

“I’ve always attributed that experience that I had with the elephants in Kenya to me having been able to process all these really horrific things I’d just seen,” Brooks says, “and feeling like I wanted to talk about it in the film—give them back what they had given me.”

Brooks narrates *The Last Animals*. She says that if there was going to be narration, it never occurred to her that she wouldn’t be the one doing it.

“Did you have trouble processing it before you saw the elephants?” I say.

“You’re talking about a few days between leaving Afghanistan and going to Kenya,” Brooks says. “But yeah, I was consumed by these things that I had just seen. They were awful. ... It was the medevac thing. That’s when I was seeing lots of people, day in and day out, losing their limbs, soldiers committing suicide, children getting blown up.”

“But you’d seen that before, hadn’t you?”

“This was different.”

“Was it just the volume that you were seeing then?”

“A lot of it was the volume.”

“Or were you closer to it than you had been?”

“No, it was just different. Just different.”

The restaurant is louder but Brooks isn’t.

“What was it about the elephants?” I say.

“It’s something about creation, something that’s about beauty rather than man-made destruction,” Brooks says, “and that led me to want to help protect that.”

“Would you describe it as epiphanous?”

“I feel like epiphany might be kind of trite, in terms of what it was. It was actually much deeper than that. There’s a line in the film where I say nothing makes sense anymore, and it was literally that. It was just like, I ***** can’t—I can’t understand what human beings are doing to each other.”

That was nine years ago.

“I don’t know that it’d been festering,” Brooks says. “I’d seen lots of horrific things and I’m sure there must have been something cumulative, but it was very specific about that medevac assignment.”

“I had assumed at some level you would be inured,” I say. “Just, you see so much stuff, and to deal with that, I just thought, to continue on—and I’m not saying I thought you’d be desensitized—but as a coping mechanism, I just thought you’d have to be inured. But just everything you say, you’re on the verge of crying—”

“I’m sorry.”

“No—it’s heartening. I’m just trying to figure out how you did that for so long.

In combat situations, seeing the killed elephants, did you just go back to your hotel and cry? I don’t know how you kept it together.”

“I’m pretty resilient.”



Another Side of Conservation

Alumna Natalie Barefoot uses her legal expertise to help protect whales, dolphins and porpoises. See Institutional Knowledge on page 64.



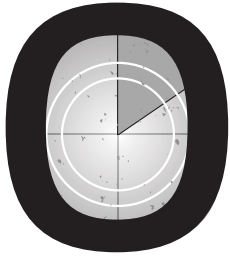
Ronald Reagan and Peggy, a chimpanzee, seen in a colorized publicity still for the 1951 film *Bedtime for Bonzo*. Reagan kept a sense of humor about the movie over the decades, despite criticism.

‘I’m the One Wearing the Watch’

For eight years, **Mark Weinberg, BA '91**, served as an assistant press secretary to President Ronald Reagan and spent most weekends on duty at Camp David, the mountain retreat where he watched hundreds of movies with the president and first lady Nancy Reagan, both of them former actors. In an excerpt adapted from his new book, *Movie Nights with the Reagans*, Weinberg recalls the first time the group screened a film from the president’s canon.



Book excerpt p. 46 // Author Q&A p. 50



On June 22, 1984, the military aide to the president boarded the presidential helicopter, Marine

One, en route to Camp David, with two precious possessions: one was the “football” containing the codes the president would need to launch a nuclear strike. The other was a brown paper bag. When asked about its contents, the aide replied curtly that it was a “personal item” for the president. He did not elaborate further, which only added to the mystery.

The mystery was cleared up a few hours later, when the gang gathered at Aspen Lodge for the Friday night movie. Before anyone sat down, President Reagan said that he had been disappointed in the level of entertainment at Camp David. Tonight, he explained, he had brought his own selection. The face of the Camp David commander, whose most important mission was to keep the president happy while there, fell. No one wanted to disappoint a kind man like Reagan.

But then Reagan’s eyes twinkled, and everyone knew he had something special in store.

By the time the group got to Camp David that weekend, everyone in the entourage was ready for a rest, except the president. He did not seem tired or worn out by what had been a busy time, even by White House reelection-mode standards.

At the beginning of the week, he and Mrs. Reagan hosted a state dinner for the president of Sri Lanka. A number of Hollywood legends were on the guest list, including Fred MacMurray, Robert Conrad, Rich Little, Tony Randall, Jane Powell and Frank Sinatra, one of Mrs. Reagan’s favorites, who provided the entertainment that evening.

Even though state dinners made for a long day, I liked working them. The first lady’s press office was in charge of coverage, but I was on hand to monitor what the president said to reporters. Around 6:30 or so, I would close the door of my office, pull together the flimsy curtains on my window facing Pennsylvania Avenue—so as to spare tourists a horrifying (or thrilling) experience—and change into my tuxedo. I would then proceed to the North Portico of the White House to witness the president and Mrs. Reagan greeting the visiting world leader and spouse. Rarely, pretty much never, did anyone in the



Excerpted from *Movie Nights with the Reagans* by Mark Weinberg. Copyright 2018 by Mark D. Weinberg. Published by Simon & Schuster. Reprinted by permission of the author.

assembled press corps there shout a question at the president, but I was present just in case. We then moved inside to watch the Reagans pose with their guests at the foot of the grand staircase in the White House’s main foyer, and then the press and working staff departed until it was time for toasts, mingling, entertainment and dancing. During the state dinner itself, the staff in attendance would eat in the White House Staff Mess, usually with our counterparts on the staff of the visiting dignitary. At an appointed hour, we would escort the press pool to the State Dining Room, where they would cover the president and his guest exchanging toasts. Sometimes the toasts occurred at the beginning of the dinner so as to make news deadlines, but not always.

Whenever the dinner ended, the Reagans and their guests had coffee and liqueurs in the Red, Blue and Green rooms while the East Room was being set up for entertainment. It was a long-standing custom that a small group of reporters from the wire services, newspapers and magazines mingled with the guests. Theoretically, the reporters were there only to observe and listen, but it rarely worked out that way.

My usual practice was to go into the White House usher’s office, a few paces from the Blue Room, call the press duty officer just before the reporters were to arrive, and ask if there was anything the president needed to be aware of in advance. If there was, I would pull him aside and brief him. As soon as they arrived on the State Floor, the reporters rushed over to the president, who was always in the Blue Room. Sometimes they just hovered nearby to hear what he was saying. I always tapped him on the shoulder, raised my eyebrows, and gestured to the reporters nearby so that he would know he was being overheard. Many times they ignored the “rules” and approached him with questions.

After a few minutes of this mini press conference, I would say in a loud voice, “Mr. President, I believe some of your guests are waiting to chat with you.” He understood and pivoted to a waiting guest, at which point the reporters would scowl at me and move toward the East Room to cover the evening’s entertainment. But if the president had “made news” during this encounter, they would be escorted back to the Press Briefing Room to file their stories and then be brought back up to the East Room. Likewise, if he had said something newsworthy, I would again retreat to the usher’s office to call the press duty officer to tell him or her what the president had said.

After the evening’s entertainment, everyone moved to the Cross Hall on the State Floor, including the pool of reporters. Usually

the Reagans would escort their guests to the front door of the White House, bid farewell and come back in for a dance or two. (Occasionally, but not too often, the visiting leader and spouse would dance before leaving, too.) The reporters present rarely approached the president. After their dances, the Reagans would very leisurely walk toward the elevator that would take them to the residence, talking with guests and posing for photos on the way. The second they were in the elevator on their way upstairs, I headed home.

The visit of the Sri Lankan president was only one part of what had been a busy week in the Reagan White House. The president spoke at dedication ceremonies for the new building of the National Geographic Society, at a presentation ceremony for a large group of recent high school graduates recognized as Presidential Scholars, and at bill signings designating wilderness areas. He also traveled to River Dell High School in Oradell, N.J., where he spoke about efforts to curb drunk driving. Giving a heartfelt and strong speech, Reagan departed from his prepared text, something he rarely did. Here's part of what he said:

I'm going to depart from the main theme here to tell you that Nancy and I discussed what I would be saying here. And we want you to know that we're aware that the problem we have on our highways isn't just drinking and driving. It's also drinking and drugging ... I speak as one who has lived 73 years ... I've seen a lot. I lived a good part of my adult life in Hollywood and Los Angeles. And I saw a lot of people who were living fast lives. And I just want to tell you: don't take drugs. Don't abuse your mind and body that way.

Later that day, the president traveled to Connecticut to address the National Sheriffs' Association. As he did often, Reagan used his Hollywood experience to establish a bond with his audience, telling the sheriffs, "Back in those days when I was doing television, I once played a sheriff, a western sheriff, in a TV drama. And the gist of the story was that the sheriff thought he could do the job

without a gun. It was a 30-minute show. I was dead in 27 minutes." The audience roared.

The day's schedule did not end there. That evening, he and Mrs. Reagan hosted a Congressional Fish Fry on the South Lawn of the White House, which featured the legendary southern rocker and country singer Charlie Daniels as the evening's entertainment.

Even though the president had disagreements, some quite sharp, with many members of Congress, he and Mrs. Reagan enjoyed hosting these events. The Reagans did not view such events as chores and never rushed to get through them. They knew that the social relationships built at such events could come in handy in business situations down the road. They did a lot of that with state legislators when Ronald Reagan was governor of California. Similarly, they liked to get to know members of Congress, from both sides of the aisle, as people and never let politics get in the way of friendship.

I think it surprised (and maybe even annoyed) some people on the White House staff that the Reagans were friendly with two Democrats from Massachusetts: especially Speaker of the House Tip O'Neill and his wife, as well as Sen. Edward Kennedy and his wife. There were those who simply could not get beyond a person's politics and could not see any redeeming values in anyone who was not on the same side of an issue. Not Ronald Reagan. He meant it when he said politics ended at 6 o'clock. Political beliefs were not a factor in whether the Reagans liked or socialized with someone.

Despite such a rigorous schedule, Ronald Reagan was not tired when he arrived at Camp David for what was an unusual weekend in late June. Mrs. Reagan was not there. She was probably on a trip related to her campaign against drug abuse. I suspect that because he

did not want to be lonely, the president invited guests who were close to him and Nancy: specifically, longtime close aide and Deputy White House Chief of Staff Mike Deaver and his wife and family, and longtime friend and colleague Sen. Paul Laxalt of Nevada and his wife. This was a rare occurrence. The Reagans almost never had guests at Camp David. Sometimes they had family members there

Aspen Lodge, the president's cabin at Camp David, as seen in August 1982



with them, and White House chiefs of staff James A. Baker III and Ken Duberstein occasionally came with their families. That was very much the exception rather than the rule. Most of the time it was just the Reagans and a very small group of staff in attendance.

Since the Aspen Movie Club convened at Camp David, we'd been bugging the president to screen one of his own films. He'd finally given in.

"Well, tonight we have a treat, or what I hope you will think is a treat," he said, "and that's one of my old movies. Now, I would like to remind you that you are the ones who've requested these, so here we go. Roll 'em." The president had picked one of the best-known of his films: the one his political opponents liked to make fun of, *Bedtime for Bonzo*. Bonzo, of course, was a chimpanzee. Incredibly, this was the first time that Reagan had ever watched the 1951 film in its entirety.

It was a typical comedy of the era: light, appropriate for all ages, with many genuinely funny scenes. Contrary to popular impression, *Bedtime for Bonzo* got great reviews at the time, and some said it may have helped revive Reagan's popularity, which had been on the wane. Like all good comedy, the movie was based on a solid, believable foundation. Briefly, Bonzo was an experimental animal at a university where Reagan was a professor. His character, Peter Boyd, and a colleague embarked on the kind of experiment conducted at universities to see what would happen if they raised Bonzo the chimp in a home like a child, to see what level of environment could enhance his ability to learn.

Admittedly, the movie was not deep or particularly thought provoking. But in rewatching it years later, I did notice something interesting. In a scene where Reagan was mad at a misbehaving Bonzo, he threatened the chimp by saying, "I will tan your hide." That struck me because the phrase Ronald Reagan used most often when angry with reporters who wrote negatively about Nancy (one of the few things that infuriated him) was "Damn their hides." And even that was infrequent.

Reagan had remained a good sport about Bonzo and the film they shared throughout his political career. He was once asked to sign a picture of himself with the chimp, and he did so, adding: "I'm the one wearing the watch." On another occasion, he told a group of business leaders, "I have to confess that I am amazed that a Hollywood actor who costarred with a monkey could ever

"When President Reagan heard that a senior Soviet official had dismissed him as a 'reckless cowboy' actor, he pointed out that he played in only a couple of Westerns and that maybe he should send the official a print of *Bedtime for Bonzo*."



1951
BEDTIME
FOR BONZO

Here's a few other highlights from Reagan's filmography:



1940
KNUTE ROCKNE
ALL AMERICAN

1942
KINGS ROW



1942
DESPERATE
JOURNEY



1953
LAW AND ORDER



1964
THE KILLERS

make it in politics." From time to time, he also would mention the movie in speeches. At a campaign rally in Atlanta in 1984, he said to the applauding and enthusiastic crowd, "If you had done this a few years ago when I was making *Bedtime for Bonzo*, I'd still be there"—meaning Hollywood. And at another political rally in 1986 in North Carolina, he told the crowd to vote for the GOP opponent of Democrat Terry Sanford, quipping, "Believe me, when it comes to reruns, *Bedtime for Bonzo* is better than tax time with Terry." When President Reagan heard that a senior Soviet official had dismissed him as a "reckless cowboy" actor, he pointed out that he played in only a couple of Westerns and that maybe he should send the official a print of *Bedtime for Bonzo*—presumably to show the range of his acting skills!

Reagan would often say that while *Bedtime for Bonzo* was perhaps the most fun movie he ever made, he did sometimes wonder if he should have heeded the advice of a director who once warned him never to share the stage with animals or children. Also, though he did make self-deprecating remarks about his involvement in the film, it annoyed him when critics pointed to it as an example of silliness; specifically, his starring opposite a chimpanzee. He did not see it that way. In his 1965 autobiography, *Where's the Rest of Me?*, Reagan recalled the movie:

*Universal [Pictures Company], where I was supposed to realize my action ambitions, came up with another comedy. Diana Lynn, Walter Slezak, and I fought a losing battle against a scene-stealer with a built-in edge: he was a chimpanzee, and he even had us rooting for him. The picture was called *Bedtime for Bonzo*, and he was Bonzo ... On the set, he learned our business so well that going to work was a fascinating experience. Naturally, his trainer was on the set, and the normal procedure called for the director, Fred De Cordova, to tell the trainer what he wanted from Bonzo. But time after time, Freddie, like the rest of us, was so captivated that he'd forget and start to direct Bonzo as he did the human cast members. He'd say, "No, Bonzo, in this scene you should—" Then he'd hit his head and cry, "What the hell am I doing?"*

Despite attempts to belittle Reagan because of the movie, he was not embarrassed by it. In August 1982 his costar in the film, Walter Slezak sent him a letter. Chatty and respectful, the



The Reagans watch the film *Lord Jim* and snack on popcorn at Camp David in May 1985

Austrian-born actor recalled their work together on the movie; told the president that he collected literary, musical and political manuscripts; and asked for a signed photo. In a reply hand signed “Ron,” the president volunteered to Slezak that “when I see some of what is coming out of the industry today, *Bonzo* is looking better and better!” and inscribed a photo referring to the memories of their work together as “fresh and warm.”

That was not the only time Ronald Reagan wrote in support of *Bedtime for Bonzo*. In a letter to my mother, he again made the case for watching it. I had been home to suburban Cleveland in January 1985. My parents and I had hoped to see a movie while I was there, but everything they suggested I had already seen at Camp David with the Reagans. That prompted my mother to write a note to the president in which she complained good-naturedly, “When Mark was recently home, we tried to find a movie to take him to, but no luck; he had seen them all with you!” The president felt bad and wrote back to her, “I’m sorry about the movies; we’ll try to run some ‘Golden Oldies’ instead of the current crop so Mark can see one now and then with you. To tell you the truth, I’d like an excuse to do that because I’m partial to the ones we used to make. I got carried away one weekend and made them look at *Bedtime for Bonzo*.”

Though not originally Republicans, my parents adored Ronald Reagan. My working for him was what drew them to him, but that was by no means the only reason. They supported and respected what he accomplished as president, and were struck by how kind and gracious he was to them every time they saw him. I remember that one time my mother thanked him for “taking care” of me, and he looked at her, smiled, winked, and said, “I think Mark thinks he is taking care of *me!*”

My mom and dad seemed amazed that their son had a relationship with a president of the United States and that the president was so unpretentious and welcoming. It was particularly exciting for my father, a World War II veteran, who could not quite believe he had talked with a commander-in-chief. My parents were also quite fond of Mrs. Reagan. My mother was bothered by news reports that were critical of the first lady, and frequently reminded me to be kind to her. “It’s not easy being a mother,” she would say.

My parents and siblings came to Washington several times during the years I was in the White House. Each time, the president received

them. If she was in town, Mrs. Reagan did too. And my parents saw the president whenever we traveled to Cleveland. On his final trip there as president, he gave them a shout-out from the presidential podium at the beginning of his speech before the prestigious City Club, saying, “A special hello to

Clevelanders Herb and Judy Weinberg, who are the parents of my assistant press secretary, Mark Weinberg.” They beamed for weeks.

Not everyone in the president’s inner circle was a fan of *Bedtime for Bonzo*. Stu Spencer, the legendary and blunt Republican strategist who’d managed Reagan’s 1966 campaign for governor of California and the 1980 presidential campaign, was one of the few people who would tell his boss that he did not like one of his movies. Spencer told the president he did not think *Bonzo* was a very good movie.

The president launched into a lengthy defense of *Bedtime for Bonzo*, but Spencer would not be swayed, telling him, “Ever since I have known you, you’ve been bitching about playing second fiddle to Errol Flynn, and in this movie, you play second fiddle to a chimpanzee. How in the world can that be a good movie?”

At the end of the movie, the small group applauded and the president bowed. There was then a long talk about virtually every aspect of the movie. Reagan’s memory of script issues, special effects, stunts, makeup and even bloopers, was amazing.

According to the president, *Bonzo* could be a pain. Sometimes the chimp would disrupt the action by deciding to climb to the top of the studio. No amount of calling or cajoling could get the chimp to come down. Out of options, the president said, all of the lights were turned off, leaving the studio pitch black. Then someone would make a surprised grunt or yell as *Bonzo*, who was afraid of the dark, would follow the voice and land on the human he knew.

What an evening! Perhaps Terry Dake, the pilot of the presidential helicopter, Marine One (who would go on to become a four-star general and assistant commandant of the U.S. Marine Corps), said it best: “It was a study in contrasts to see a youthful Ronald Reagan on the screen going through antics with a chimpanzee and a dignified President Reagan sitting on the couch, watching and laughing.”



A Front-Row Seat



**What's it like to watch a movie,
or hundreds of them, with a
president and first lady? We
asked Mark Weinberg to take
us behind the scenes.**

INTERVIEW // DANNY FREEDMAN, BA '01



On many Friday and Saturday nights at Camp David

in the 1980s, a framed print would be taken off the wall behind a couch in the president's cabin, exposing the lens of a reel-to-reel projector. A screen would descend, so would the lights, and up would come the opening sequence of *The Karate Kid*. Or *The Purple Rose of Cairo*, or *Out of Africa*, or *Broadcast News* or *Who Framed Roger Rabbit*.

In the light of the projector, President Ronald Reagan and his wife, Nancy, found a personal retreat within a presidential one.

Then-Assistant Press Secretary **Mark Weinberg**—who arrived at GW in 1975, left to join the campaign and graduated in 1991 (“the 16-year plan”)—was dispatched to the mountain outpost most weekends, where the Reagans would invite him and half a dozen other regulars—traveling staff like the president's physician and the Marine One pilot—to join them for screenings of the nearly 350 movies they watched during their eight years there. Weinberg's new book, *Movie Nights with the Reagans*, pulls from that filmography to track a memoir of the Reagan years.

In this edited interview, Weinberg spoke with *GW Magazine* about the character of the president, the types of movies he and the first lady liked best, and why the couple even invited the group to join them in the first place.

Then press-aide Weinberg, at Camp David, presents Ronald Reagan with a shirt that asks if Soviet leader Mikhail Gorbachev is “tougher than Errol Flynn,” with whom Reagan costarred in *Santa Fe Trail* and *Desperate Journey*.



Mark Weinberg: When I was studying journalism at GW—which, by the way, I took instead of political science because political science required statistics back then, and I can barely add two and two without coming up with five or three. So I took journalism. And in the journalism department you wrote your stories on typewriters.

You know what a typewriter is, right?

GW Magazine: Of course.

I have to tell my kids. GW, to its credit, forced the students in the journalism program to take advantage of being in Washington by working for a newspaper, a broadcast entity, a congressional press office, a news service in the National Press Building. And that's what I did. I got involved in political campaigns, so much so that I didn't finish on time.

OK, let's go back. So you're 23 and you find yourself spending weekends at Camp David watching movies with the president.

Yes.

What do your friends make of this?

Well, my friends were intrigued by it. They were both impressed and bemused, I guess.

Tell me about the research you did for this. How did you shake the memories loose—did you rewatch movies?

I rewatched some of the movies. I didn't keep a diary, but President Reagan did. So I got hold of his private diary [at the Reagan Library] and read through it for all the weekends at Camp David. I called and spoke by phone with many of the people who were with me there on the weekends—Secret Service agents, military aides, helicopter pilots, Camp David staff, presidential physicians, the president's personal aide—and we had extensive conversations and email exchanges. And then I went out and talked to Mrs. Reagan; it was the last interview she gave before she passed away. I also went through the archives at the Reagan Library to look into his relationships with some of the people in Hollywood and every movie we saw, every weekend. There are records of all these things.

Was there anything in that process that surprised you?

I had forgotten how many movies we saw; there were hundreds. And how routine it became, and how quickly those eight years went by.

As I read the list of the movies, I'd think, *Oh gosh, I forgot about that.* And then I matched up the movies with his diary and his autobiography and what was going on in the country at the time. I thought, *Gosh. Oh my. There was a lot going on!*

But you know, you don't appreciate how special those things are in the moment. It's always retrospectively. When you work in the White House and you go there every day, and everybody says, "God, you really work here?" and you say, "Yeah, this is where I work." And, you know, it's your job and you're grateful for it, but you're not in awe of it until it's gone. You need to be appreciative of it and savor the moments, but you also have work to do.

In reading the book, it seems like you had a level of awareness that going to Camp David was special.

I knew it was special. I knew that very, very few people on the White House staff, at any level, ever got to Camp David. And I was conscious of and grateful for the opportunity to do that.

I credit four people for that: [White House Press Secretary] Jim Brady and his successor, Larry Speakes, in being sure that a press aide was in attendance with the Reagans at Camp David; and President and Mrs. Reagan, for allowing me and the others to come into their home and join them on the weekends for the movies.

They didn't have to do that. They could very easily have gone to their cabin and said to everybody, "Well, we'll see you Sunday when we leave." But they didn't. They opened their door every Friday and Saturday night to the small group there to join them for a movie. And that was an extraordinary privilege and opportunity and example of their generosity and openness.

That was one of the things that struck me, that this was pretty intimate time with them, right?

Yes.

It sounds like it was a time when the Reagans were in their natural element.

The interesting thing about watching movies with the Reagans was they came from Hollywood. They met in Hollywood, and that was their background and their original knowledge base and in some respects their comfort zone. So when you watched a movie with Nancy and Ronald Reagan, you had the unique perspective of true Hollywood veterans.

And, by the way, they studied the movie. They didn't just sit there



“They could very easily have gone to their cabin and said to everybody, ‘Well, we’ll see you Sunday when we leave.’ But they didn’t.”



The 1957 movie *Hellcats of the Navy* is the only one in which Ronald and Nancy Reagan (credited as Nancy Davis), appeared together. It was screened at Camp David in September 1985.

and, you know, watch it. They *watched* it. [President Reagan's] eyes never left the screen. And the minute the movie was over he would look at his watch to check the timing of it. He still paid attention closely to the details of the craft.

After the movies, you would have a conversation and get their insights, and then often it would lead to a discussion of their years in Hollywood. And they would talk about their experiences with George Burns and Jimmy Stewart and Errol Flynn like you and I would talk about our neighbors, because these were their friends and their reference points and people that they knew and acted with.

And they watched movies to be entertained—to take two hours and just exhale—and they wanted to be in touch with pop culture. They just wanted to relax and enjoy and see movies.

Watching movies can be a vulnerable time, too. Did you get the sense that there was a potential for seeing them be emotional or surprised or uncomfortable?

There were some uncomfortable moments. They were not fond of movies that glamorized drug use or violence or sex. That was not their thing. They preferred movies that were more wholesome. They liked a movie that would make them laugh or entertain them. The president would say you always have to have somebody to root for. There always has to be a hero.

Movies that were emotional or made people cry weren't necessarily the top of their list, but they didn't avoid them. Big,

robust, red-white-and-blue, pro-America stories that glamorized the military and things of that kind were always welcome.

Was there a time when you wished that you weren't in the room for the movies?


No, not really. I mean some were—I think it was *Show Boat*, I fell asleep. And there was the interesting awkward moment in *Back to the Future* when they say that Jane Wyman [Reagan's first wife] was first lady of the United States, and everybody thought, *Oh my golly*. We didn't quite know how to react to that.

The image of the president you paint in the book, overall, is a very gentlemanly one. Even when he's being stern, it has a courtly quality to it. Is that what you were going for?

He was a gentleman: He had good manners, he treated women with respect. He was I guess what you would now call old-school about things of that kind. He was a nice, decent person, happy in his own skin, who enjoyed life. He didn't have enemies and there wasn't always somebody that he was opposing. He was a principled man; he knew what he wanted to accomplish and how he wanted to get there.

And there are moments in the book where you seem surprised to find him so down to earth.

Yes, I was. One of the big reveals of Camp David was [that] the Reagans were the Reagans. I don't know what I was expecting when we finally landed and got in the privacy of their cabin. But they were the same people in the White House as they were at Camp David, as they were at the ranch, as they were at Buckingham Palace, as they



**“One of the big reveals of
Camp David was [that]
the Reagans were the
Reagans. ... [T]hey were
the same people in the
White House as they
were at Camp David,
as they were at the
ranch, as they were at
Buckingham Palace, as
they were in the Vatican.”**



were in the Vatican. There were not two Ronald or Nancy Reagans.

And for a man who had been a movie star, governor of California and president of the United States, he could have been very different than he was. But he liked people. And it annoyed him when his staff acted in a way that made it seem like we thought he was better or more important than anybody else. That got under his skin when we occasionally would inconvenience people on his behalf. He didn't like that.

Was President Reagan aware, even in the years after the White House, that this idea for a book was on your mind?

No, because it wasn't. I'd never really thought about it. There were so many books written about him.

My wife said to me, "You should write a book about your experiences." And I said, "Well, everybody's written about everything. How many books about Reagan can there be?" She said, "You have the perspective that's unique and a story that only you can tell." And she said, "By the way, it's the only story you can tell."

I talked to folks and literary agents and so forth and finally came up with a proposal that made some sense. And I made sure that Mrs. Reagan was comfortable with that. I never would have done this without her permission.

When you sat down with Mrs. Reagan, was there anything in particular that you wanted to know?

I wanted to know why they had us in for movies. No one would've blamed them if they had said, "This our time to be together. Enjoy your weekend everybody, we'll see you Sunday." We would have said: Good for them; give them some privacy, let them have their time together. They don't need us hanging around. If they want to watch a movie, just the two of them, fair enough!

So I wanted to know why. Where did the idea come from? Why did you do that?

What did she say?

She said: "Well it just seemed like the thing to do." It was as matter-of-fact as you could get. It just seemed so natural. It was almost as if [she'd looked at me like], *Why do you ask?* It wasn't anything over-thought or over-calculated or anything of the kind. It was just: *Well sure, come on in and why don't you join us?*

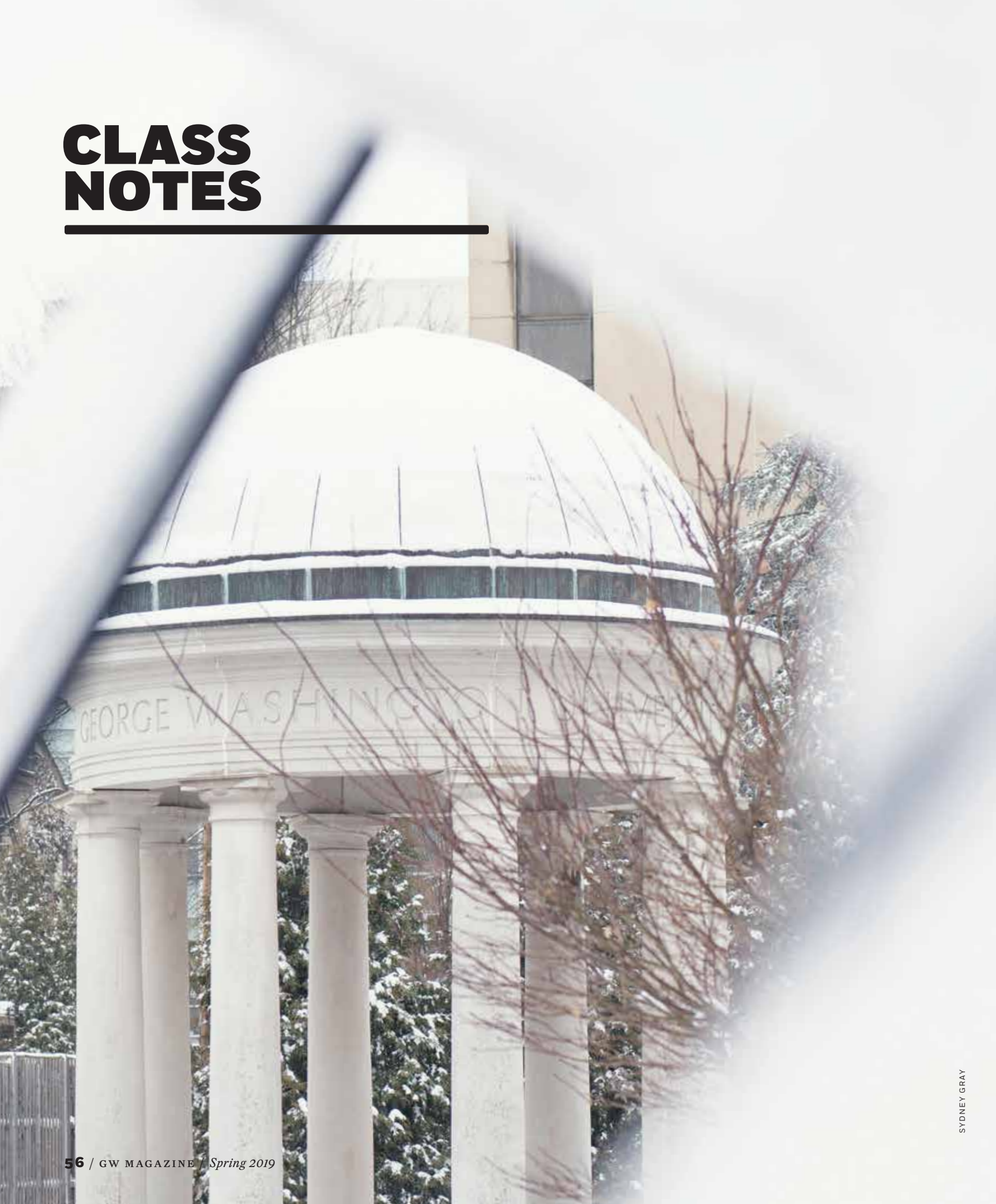
Wow. That's interesting.

I gave it more thought than she did.

When you think of your time there with them, is there a moment you come back to often in your mind?

There's just so many vignettes. I remember *Ferris Bueller's Day Off*, particularly the Chicago parade where Matthew Broderick is singing *Danke Schoen*. That was a moment that you could just see the Reagans purely enjoyed it. I mean, as pure as it gets. They just enjoyed watching that scene. They were just two people who were entertained. ☐

CLASS NOTES



// 1960s AND EARLIER

Jean “Star” Lawrence, BA ’66, was a finalist in the global script contest at the 2018 Oaxaca Filmfest, for her script for *Paw & Order*. In an animated tale filled with mystery, humor and more bad puns than the law allows, lead cops Detective Lupine, a wolf, and Sergeant Buzzy, a bee, chase down the thief of a TV dish, leading to a raucous trial in which a peacock prosecutor and a rattlesnake defense attorney battle it out.

Neil Thomas Proto, MA ’69, JD ’72, established a scholar and civic fund in law and social justice at Southern Connecticut State University. The fund supports annual scholarly and performance-based presentations that draw on the themes of law and social justice while promoting students’ civic engagement.

// '70s

Richard Harless, MA ’71, authored *George Washington and Native Americans: “Learn Our Arts and Ways of Life”* (George Mason University Press, February 2019). The book delves into Washington’s complex, lifelong interactions with, and beliefs about, U.S. indigenous peoples, from his service alongside and against them during the French and Indian War to his program that aimed to “civilize” them.

J. Phillip London, DBA ’71, received in November the Meritorious Citation from the Navy League of the United States in recognition of more than 50 years of Navy partnership and his long and faithful service to the Navy League. London is the executive chairman of CACI International, an information solutions and services company in Arlington, Va.

Don Greene, MA ’75, authored *College Prep for Musicians: A Comprehensive Guide for Students, Parents, Teachers and Counselors* (Performance Mastery Project, Inc., December 2018), a step-by-step guide that outlines how to apply, prepare for, and get auditions at top music schools.

Marilyn R. London, BA ’77, was awarded the Provost’s Excellence Award for Professional Track Faculty in April 2018 at the University of Maryland, where she has been teaching part-time for more than 20 years. She directs an annual field school that partners the university with the U.S. Department of Defense to recover from Europe the remains of still-missing-in-action World War II military personnel.

Paul R. Ried, MBA ’78, founder and president of Paul R. Ried Financial Group, LLC, in Bellevue, Wash., was named one of the top wealth advisors for 2018 by *Forbes*.

Chris Formant, MBA ’79, authored *Saving Washington: The Forgotten Story of the Maryland 400 and the Battle of Brooklyn* (Permuted Press, February 2019), which tells the story of how a group of citizen-soldiers from Maryland fought elite British forces to preserve the Continental Army and save George Washington’s life.

// '80s

Jeff Sacks, BA ’80, in October collected his 100th career win as the varsity tennis coach at the Baldwin School, all-girl K-12 school in Bryn Mawr, Pa.

Paul D’Ambrosio, BA ’81, was named executive editor of the *Asbury Park Press* and *APP.com*, one of New Jersey’s largest news sites. He will oversee a staff of 80 at the *Press* and its sister publications, the *Home News Tribune* and *Courier News*.

David M. Fusco, BA ’81, a managing partner at Schwarzwald McNair & Fusco LLP in Cleveland, was inducted as a fellow in the American College of Employee Benefits Counsel in recognition of his expertise in, and contributions to, the advancement of employee benefits law.

Siavosh Agahy, BS ’82, was promoted to associate vice president at the professional services firm Dewberry in Fairfax, Va.

Susan Ellis Wild, JD ’82, was elected in November to the U.S. House of Representatives. A Democrat, she represents Pennsylvania’s 7th Congressional District.

Elliott Kugel, MS ’83, was recognized as one of “America’s Top 250 Wealth Advisors,” in the Sept. 30, 2018, issue of *Forbes* in 2018. Kugel is a managing director of investments at Merrill Lynch in Bridgewater, N.J.

Karen Perez, BA ’84, joined Freese and Nichols, Inc., in El Paso, Texas, and will lead the firm’s water, wastewater and stormwater expansion efforts throughout the metropolitan area.

Pat Rumbaugh, MA ’85, was featured in the Indiana University of Pennsylvania magazine for her advocacy work and her nonprofit, Let’s Play America, which she co-founded in 2015. Based in Takoma Park, Md., the organization, sponsoring free community events, encourages people of all ages to play.

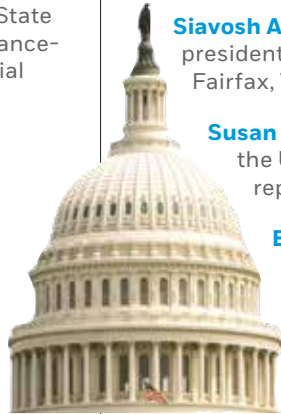
Frederick Costanzo, MS ’86, delivered the keynote address at the 2017 Shock and Vibration Symposium, an international forum for the exchange of technical information related to military and industry engineering applications.

George F. Indest III, LLM ’86, president and managing partner of The Health Law Firm, was recognized by the American Health Lawyers Association for top honors in 2018. Indest also was extensively quoted in a *Florida Record* article reporting on Walgreens and CVS being added as parties in an opioid lawsuit for their alleged role in adding to the crisis.

Christine Jackson, BA ’88, authored *Pitch Black* (CreateSpace, May 2013). Set in segregated Washington, D.C., in the 1950s, the novel follows teenager Benny Turner, who is estranged from his parents and pursuing of his dream of playing major league baseball.

John Perkinson, MBA ’89, was presented with the International Labor Communications Association’s 2018 Max Steinbock Award—the organization’s highest honor for journalistic excellence—for his article, “Flying Heroes: ALPA Pilots Deliver Aid to Hurricane-Ravaged Puerto Rico.” The story appeared in the November 2017 issue of *Air Line Pilot* magazine.

Bill Thirsk, BBA ’89, was appointed chief digital and information officer at Brown University.



// '90s

Dave Bauer, MBA '90, was unanimously named president and chief executive officer of the Washington, D.C.-based American Road & Transportation Builders Association. Bauer joined the ARTBA in 1997. Established in 1902, the ARTBA represents the U.S. transportation construction industry before Congress, the White House, federal agencies, the courts, news media and the general public.

Doug Most, BA '90, left *The Boston Globe* in 2018 after 15 years as a managing editor to become the assistant vice president and executive editor at Boston University. Most—who authored *The Race Underground* (St. Martin's Press, February 2014), a history of subways in America that became a PBS/American Experience documentary—will oversee all digital and print editorial content at BU.

Haig Najarian, BA '90, is the managing director (legal and compliance) at Starwood Infrastructure Finance, the energy and infrastructure lending arm of Starwood Property Trust, which is headquartered in Greenwich, Conn.

Harlan M. Sands, MBA '90, took office in June as the seventh president of Cleveland State University. Sands previously served as the vice dean of finance and administration, chief financial officer and chief administrative officer at the Wharton School at the University of Pennsylvania.

Liliane Blom, BA '91, was commissioned by the Norwegian Embassy to create ocean-themed, recycled ornaments for the Christmas tree in Washington, D.C.'s Union Station. The tree was on display from December 2018 to January 2019. With the help of children from elementary schools in the D.C. metro area, Blom made more than 600 ornaments from recycled plastic bottles and bags and old CDs.

Kelley Kenney, EdD '92, is a 2019 Diamond Honoree by the American College Personnel Association. Kenney serves as a professor and director of the Student Affairs in Higher Education graduate program at Kutztown University.

Joe Murphy, MA '92, directed and starred in *The Place Just Right*, which was awarded the Stage 32 prize at the Next Big Thing Independent Filmmakers Festival. The film tells the story of a father, played by Murphy, and two young daughters struggling to create a normal life at home and on the road after a pandemic leaves them unable to speak.

Jon A. Schmidt, BS '92, MS '94, is serving a one-year term as president of the National Council of Structural Engineers Associations. He has been an officer on the organization's board of directors since 2015, having spent the previous 10 years chairing the editorial board for its magazine, *STRUCTURE*.

Patrick Tadie, MBA '93, was promoted to senior vice president of M&T Bank's global capital markets group for structured finance. He is also a member of M&T Bank's asset liability and scenario development committees and regularly speaks at industry conferences all over the world.

Jennifer Hardwick, BA '96, joined the corporate security and safety team at Worldpay as a security program and compliance leader.

Dianne Duva, BA '97, a certified financial planner, co-hosts the Santa Barbara, Calif.-based radio program *Money Talk*, which had its 100th episode in October 2018. The hourlong program—which airs live at Mondays at 2 p.m. and is repeated Mondays at 11 p.m. and Saturdays at 6 p.m. on KZSB-AM 1290—covers finances, current events, financial well-being, real estate, travel, financial planning and global investment markets.

Monica Hawkins, MPH '97, authored *Raising Girls Into Extraordinary Young Women: A Mother's Perspective* (Authorhouse, October 2018), which offers a blueprint for how parents can raise their daughters to be articulate, self-confident, intelligent and extraordinary young women and leaders. She also authored *Raising Boys Into Extraordinary Young Men: A Mother's Perspective* (Authorhouse, May 2018).

Matthew J. Jeanneret, MA '97, was named executive vice president and chief operating officer of the Washington, D.C.-based American Road & Transportation Builders Association. Established in 1902, the ARTBA represents the U.S. transportation construction industry before Congress, the White House, federal agencies, the courts, news media and the general public.

Rachel A. Fernbach, JD '98, was promoted to counsel at Moritt Hock & Hamroff LLP in New York.

Irana Hawkins, MPH '98, edited *Promoting Biodiversity in Food Systems* (CRC Press, October 2018), which provides practical recommendations on how proper food systems can sustain a healthier planet and protect biodiversity, delineating the nexus of food, food systems, health and healthcare. Hawkins is a contributing faculty member in the public health doctoral program at Walden University.

Michael R. Casey, JD '99, returned to Oblon, McClelland, Maier & Neustadt, LLP, as a partner at the firm's Alexandria, Va., office. Casey began his career in 1994 at Oblon as a technical advisor.

// '00s

Tema Watsky Encarnacion, BA '00, authored *Secrets of the Moon* (CreateSpace, September 2018). The novel tells the story of young Luz and her mother, Esperanza, as they each flee violence in El Salvador and are reunited in the United States. Through alternating narratives, a poignant tale unfolds as mother and daughter reveal why they emigrated.

J. Eric Holland, BA '01, was appointed partner at Reed Smith in its financial industry group in Houston.

Timothy Tobin, EdD '02, authored his second book, *Peak Leadership Fitness: Elevating Your Leadership Game* (Association for Talent Development, February 2019), which shares the lessons the author learned at the intersection of physical and leadership fitness.

Amir A. Afkhami, MD '03, authored *A Modern Contagion: Imperialism and Public Health in Iran's Age of Cholera* (Johns Hopkins University Press, February 2019), which provides an overview of pandemic cholera in Iran from the early 19th century through World War I, contextualizing the epidemics with the country's particular sociobiological vulnerabilities and the impact on the nation's paradigms of medicine and government.

David I. Brody, BA '03, an associate at Sherin and Lodgen LLP in Boston, was named a “Rising Star” and recognized on the 2018 *Massachusetts Super Lawyers* list.

Ahmadu Garba, BA '03, co-wrote the film *Shine*. Set in Spanish Harlem, *Shine* explores the tension between two brothers, who have grown apart, and the impact of gentrification. Garba also worked as a screenwriter on the TV show *Happy!* which airs on SyFy.

Benjamin Pascal, BA '03, co-founded 13 years ago the company Invisible Sentinel, which was acquired by bioMérieux for \$75 million in February.

Devon Tutak Steven, BA '03, and her husband, John, welcomed their second child, Miles Austin Steven, on Aug. 29, 2018, at GW Hospital. Steven also contributed a chapter, “Building Community Partnerships to Support Family Learning,” to the book *Getting Ready to Learn: Creating Effective, Educational Children’s Media* (Routledge, December 2018). The book highlights how educational media plays a role in meeting the learning needs of children, parents and teachers.

Keith Fechtman, AS '04, authored *Malina’s Farm Adventure* (Koehler Kids, July 2018), the second book in a series that follows Malina, a girl who has dyslexia, as she tries to identify farm animals. Based on Fechtman’s own experience with dyslexia, the series encourages children and their parents to work together through challenges in life.

Michael Stinziano, MPA '04, was elected auditor in Franklin County, Ohio—the most populous county in Ohio; it has 1.2 million people—in November 2018, becoming the first Democrat in 80 years to lead that office.

Parul Amin, MS '05, was promoted to associate at the professional services firm Dewberry in Fairfax, Va.

Patti Kuhn Babin, MA '05, joined Quinn Evans Architects as an architectural historian at the firm’s Washington, D.C., office.

Seth Linnick, BBA '05, was recognized on the 2019 Ohio “Rising Stars” list.

Omar Woodard, BA '05, MPA '07, was elected to the board of directors for the Pennsylvania Humanities Council, an independent partner of the National Endowment for the Humanities.

Adventure Awaits
GW Travel Program

Join GW alumni and friends to venture beyond the typical vacation. Take part in a world-class travel program specializing in cultural immersion and educational experiences.

Learn more about upcoming trips:
go.gwu.edu/adventures

THE GEORGE WASHINGTON UNIVERSITY
 WASHINGTON, DC

Taylor Asen, BA '06, was appointed to serve on the state's Right to Know Advisory Committee, a resource concerning Maine's freedom of access laws, by the speaker of the Maine House of Representatives.

Sarah H. Brennan, BA '06, was promoted to partner at Lippes Mathias Wexler Friedman LLP in Buffalo, N.Y.

Gianfranco Finizio, BBA '06, was elected partner at Kilpatrick Townsend & Stockton. Finizio is a member of the bankruptcy and financial restructuring team in the firm's New York office.

Ali Fishbein, BA '06, JD '11, joined Blank Rome LLP as an associate in its matrimonial and family law group in Los Angeles.

David A. Michel, BA '06, an associate at Sherin and Lodgen LLP in Boston, was named a "Rising Star" and recognized on the 2018 *Massachusetts Super Lawyers* list.

Lisa Childress, EdD '07, authored *The Twenty-First Century University: Developing Faculty Engagement in Internationalization* (Peter Lang, August 2018), now in its second edition. The book identifies what successful universities have done to overcome endogenous challenges and successfully engage faculty in the internationalization process.

Elliot Bell-Krasner, BA '08, got engaged to Emily Lewis on Dec. 5, 2018. Bell-Krasner is a program manager with the American Council of Young Political Leaders, where he has worked for six years. Lewis teaches Latin and is a co-chair of world languages for Fairfax County Public Schools in Virginia. She graduated from Bryn Mawr College in 2007.

Michael Keough, BA '08, has relocated from New York to San Francisco and continues to work for Steptoe & Johnson LLP in their white collar defense and commercial litigation groups.

Michael G. McDonough, BA '08, was named partner at the litigation law firm of Egan, Flanagan & Cohen, P.C., in Springfield, Mass.

Carlos Paz, BA '08, is the director of Hispanic media and press secretary for U.S. Sen. Chuck Schumer (D-N.Y.), the Senate minority leader. Paz previously served as the deputy chief of staff and communications director of the Congressional Hispanic Caucus.

Joshua Suchoff, BA '08, received his certified fundraising executive credential.

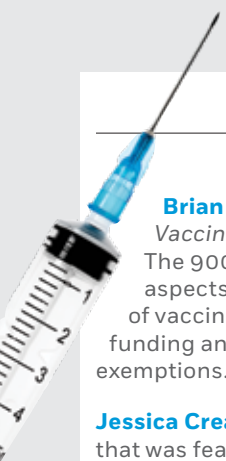
**SHOW YOUR GW PRIDE
COMING AND GOING**

The GW license plate* lets everyone know you hail from GW.
alumni.gwu.edu/show-your-gw-pride

Not a D.C., MD, or VA resident? Sport a GW license plate frame!
go.gwu.edu/licenseplateframes

* Available to residents of the District of Columbia, Maryland, and Virginia only

THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON, DC



Brian Dean Abramson, LL.M. '09, authored *Vaccine, Vaccination, and Immunization Law* (Bloomberg Law, 2018). The 900-page treatise is the first to comprehensively cover all aspects of vaccine law, including topics such as the regulation of vaccine development, intellectual property protection, funding and access issues and vaccination mandates and exemptions.

Jessica Creane, BA '09, developed "Chaos Theory," a performance that was featured in the 2018 New York International Fringe Festival. The show involved a series of interactive games and comedic lectures framed as mathematical experiments that explore the underlying nature of chaos and order in our lives.

Michael M. Denci, BA '09, joined Blank Rome LLP as an associate in the real estate group in the firm's New York office.

Victoria Lanteigne, MPP '09, was appointed the director of strategic partnerships at FOX Architects, an architecture and interior design firm in Washington, D.C.

Geeta Nayyar, MBA '09, was a speaker at the 2018 Quality Talks in Washington, D.C., hosted by the National Committee for Quality Assurance.

// '10s

Frederico Bartels, MA '11, was awarded a yearlong Public Policy Fellowship with The Fund for American Studies in Washington, D.C.

David V. Baxter, MA '12, and his wife, Lori, welcomed their second child, Riley Ernest, on Oct. 5, 2018, in their hometown of Roseburg, Ore. The family returned in December to Vientiane, Laos, where they have lived for the past two years. Follow their expat family adventures at AwayGoWe.com.

Nello DeBlasio, MFA '12, played the Earl of Douglas and the Archbishop of York in the Chesapeake Shakespeare Company's production of *Henry IV*, Parts I and II, which ran from February to April 2019 in Baltimore.

Bhavya Lal, PhD '12, was nominated for a second two-year term on the National Oceanic and Atmospheric Administration's advisory committee on commercial remote sensing.

Ashley Selmon, BA '12, was elected to the 18-member DuPage County Board in Illinois. This is the first time she's run for political office.

Rachel L. Cohn, JD '13, joined Blank Rome LLP as an associate in the corporate litigation group in the firm's New York office.

Travis Cottom, MA '13, joined the Institute for Defense Analyses as a research associate in its joint advanced warfighting division.

Claire Poulin, MA '13, volunteered in Mozambique where she worked on a preschool project with a local couple. She is in the process of raising funds to help build a new classroom. Visit gf.me/u/q3f4kq for more information.

Joshua Tallis, BA '13, authored *The War For Muddy Waters: Pirates, Terrorists, Traffickers, and Maritime Insecurity* (Naval Institute Press, June 2019). Historically, operations and studies regarding maritime security focus on individual threats—piracy, terrorism, narcotics, et cetera, and individual measures to target them. The book explores an overall strategy for maritime security, integrating these issues into a single framework.

Rob Russo, JD '14, is a co-host and co-creator of a Broadway podcast, *The Fabulous Invalid*. Russo also is a longtime Hillary Clinton staffer and the founder of *Stage Left*, a website and weekly email newsletter covering the New York performing arts scene, featuring reviews, news and tips for scoring affordable seats.

Carla M. Voigt, JD '14, joined Babst Calland in Pittsburgh as an associate in the litigation group.

Matthew Zapadka, JD '14, joined Bass, Berry & Sims PLC as an associate in its Washington, D.C., office.

Brennan Murray, BA '15, joined McLarty Associates, an international strategic advisory firm, as a senior associate in its Beijing office.

Randa Radwan, PhD '15, was named director of the Highway Safety Research Center at the University of North Carolina.

Chris Stone, EdD '15, director of the Disability Resource Center at the University of North Carolina-Wilmington, was elected to a three-year term as director-at-large on the Association on Higher Education and Disability board.

Séamus Miller, MFA '17, played Prince Henry in the Chesapeake Shakespeare Company's production of *Henry IV*, Parts I and II, which ran from February to April 2019 in Baltimore.

Lindsay Davis, PhD '18, joined the Worcester Polytechnic Institute as an assistant teaching professor in the department of history.

Sydney Deatherage, MA '18, joined the Institute for Defense Analyses in Alexandria, Va., as a research associate.



Let's stay in touch, whether you're near or far!



Update your contact information
and be in the know about the latest news,
programs, and much more.

alumni.gwu.edu/update

THE GEORGE WASHINGTON UNIVERSITY

WASHINGTON, DC

IN MEMORIAM

Martin A. Hertz, BA '62, JD '64, (Nov. 19, 2018, Peoria, Ariz., 79) practiced law for 35 years and performed pro bono work for adoption organizations. At GW, he served as president of the Pi Kappa Alpha fraternity. He loved to be with family and friends, played tennis, jogged, and loved going to the theater. He also loved the beach, dogs and appreciated beautiful sunsets over the bay in Delaware.

Gail Frederick Donnalley, MS '70, (Sept. 7, 2015, Falls Church, Va., 91) was a CIA officer who had served as director of communications and director of data processing. During World War II, he was a cryptologist for the Office of Strategic Services, the CIA's predecessor. He loved crossword puzzles, terrible puns and to travel. Over his 35 years with the CIA, he saw more than 60 countries and visited both the North and South Pole. He and his wife, Jean, traveled to five continents together, and their favorite place was Tibet.

Thomas Michael Vojtek, MA '72, (Dec. 27, 2018, Virginia Beach, Va., 87) served for 30 years in the U.S. Navy and retired as a captain. His military decorations include the Defense Superior Service Medal, Meritorious Service Medal, Navy Commendation, and National Defense Medal. After retirement, he was an adjunct professor of law and government at Saint Leo University in St. Leo, Fla., for nearly 28 years.

Albert "Al" Miles Thomas, Jr., MA '78, (Sept. 21, 2018, Washington, D.C., 79) served in the U.S. Army after completing high school and was an educator for Fairfax County Public Schools in Virginia for 26 years. At GW, he met his wife, Dianne, whom he married in 1980. They have two sons. He enjoyed fishing, archery, hunting, singing, crafting and traveling on what he called "the back roads... out with the people."

Keith D. Kincaid, MA '03, (March 22, 2018, Fairfax, Va., 42) originally from Canastota, N.Y., was a political and media consultant in the Washington, D.C., area. While studying for his master's degree at GW, he began working for SKDKnickerbocker during the 2000 presidential election. In 2016, he founded his own consulting firm, 2K Strategies. He loved spending time with family, playing poker and basketball, and living life to the fullest. He is survived by his wife, Ariana, and daughter, Kalea, born in February 2018.

Kathryn Schurtz, BA '05, (Nov. 14, 2018, Windsor Township, Pa., 35) was the head of platform partnerships for Oracle Data Cloud in New York. In high school, she was involved with the performing arts company. She was a talented dancer and cook, and is remembered for her love of reading, cooking and traveling. She passed away, along with her fiance, in a car accident on their way to their wedding in Pittsburgh.

Garry Burnett Jr., PhD '08, (Oct. 7, 2018, 50) was an executive information technology advisor with Hartman Executive Advisors in Timonium, Md., serving as interim chief information officer for multiple educational institutions. He enjoyed playing, watching and officiating basketball. He loved his wife of 18 years, Meredith, dearly and was always there for his daughters, Naomi and Sloane, cooking meals with them and attending Alpha Kappa Alpha father-daughter dinner dances.

FACULTY AND STAFF

Joseph Phillip Dymond (Jan. 18, 2019, Baltimore, 53) was an assistant professor of geography at GW, where he received multiple accolades for excellence in teaching, including an appointment to the GW Academy of Distinguished Teachers and the Morton A. Bender Teaching Award. His passion for teaching came through during his lively, engaging lectures, and he is remembered for his humor, kindness and sense of adventure. He was fluent in Spanish and loved to travel, visiting 28 countries throughout Europe, Latin America, North America, Africa and Southeast and Southwest Asia. He was an avid skier and hiker (he climbed Mt. Kilimanjaro) and a craft beer lover. Contributions to the Joseph Dymond Scholarship in Geography Fund can be made at go.gwu.edu/josephdymond.

Natalie Larmon (Oct. 31, 2018, Washington, D.C., 37) was a member of GW's Division of Development and Alumni Relations, where she worked as a senior prospect analyst. She spent much of her career in Southern California, where she grew up, before coming to GW in 2016. She had a talent for bringing people together and was passionate about the arts and enjoyed DJ'ing with friends on weekends.

Frederick W. Lindahl (Oct. 27, 2018, 76) was a professor of accountancy at GW and a colonel in the U.S. Air Force Reserve. He served in the Vietnam War and Operation Desert Storm and was awarded the Distinguished Flying Cross and Legion of Merit. A GW faculty member since 1993, he received the Outstanding Master of Accountancy Faculty Award in May 2018. He cherished the outdoors and his visits to Cape Cod beaches, Shenandoah National Park and Finland, his ancestral home.

Leo Paul Ribuffo (Nov. 27, 2018, Washington, D.C., 73), was a mainstay of the GW Department of History for more than 40 years and a scholar specializing in the rise of the far-right political movement. One of his most widely known publications, *The Old Christian Right: The Protestant Far Right from the Great Depression to the Cold War*, was awarded the 1985 Merle Curti Prize for best book in intellectual history by the Organization of American Historians. He was a mentor to generations of graduate students in the department and is remembered by his friends and colleagues for his intelligence, erudition and sardonic wit. He was a fan of operas and Cuban cigars.

Wisdom and How-Tos from Experts in the GW Community

Another Side of Conservation

Alumna Natalie Barefoot uses the law in creative ways to protect whales, dolphins and porpoises. // By Matthew Stoss

Natalie Barefoot, BBA '97, and her cetacean-focused nonprofit Cet Law have, of late, been helping people in Dominica devise laws to protect and preserve the Caribbean island nation's sperm whale population.

"We do a lot of consulting," Barefoot says of her four-year-old nonprofit. "We do research, provide policy options, legislation options, draft legislation and rules and regulation, facilitate dialogues."

Cet Law is composed of executive director Barefoot, a five-person board of directors and a staff of three volunteers and it works to protect whales, dolphins and porpoises in the wild. ("Cet" is short for cetacean, a taxonomic term for whales, dolphins and porpoises.) The organization—financed by a melange of donations, underwritings and fees—occupies a niche within the conservation world.

Conversation efforts, roughly, fall into three symbiotic categories: research, awareness and legislation. Research is scientists finding facts and diagnosing problems. In Dominica, they figured out that the sperm whale population is declining

because of overly invasive human activities.

Awareness is the prong that works on public opinion, using things like marketing campaigns and documentaries to massage and sway what people think.

Prong 3 is where Barefoot and Cet Law made their nook.

A University of Miami environmental law professor who since 2005 has been licensed to practice in Florida, Barefoot doesn't file lawsuits at Cet Law. Instead, she acts as a kind of a law-guided mediator.

"The starting point is that the local community is the one with the knowledge," Barefoot says. "They know best how everything functions within their communities; they know the whales the best. So in that sense, the best regulations for a

whale-watching community are homegrown. It's a matter of facilitating those discussions, and where the expertise comes in for my side is having exposure from different places around the world."

Among the things Cet Law is working on

in Dominica: keeping the whale-watching industry local, codifying minimum distances for watercraft to observe when boating near the whales, and establishing lanes for shipping traffic and cruise lines to minimize ship-to-whale collisions as well as noise in the water, which can disrupt and shorten the range of a whale's echolocation abilities.


"Our tagline is, 'Translating science and knowledge into protections,'" says Barefoot, who was born in Canada but grew up in Easton, Pa. "That was based on my experience being out in the field and meeting with researchers and people who are on the ground."

That helps Cet Law work species-specific.

Orcas, for example, are social, curious and spend a lot of time playing on the surface. They frequently investigate whale-watchers.

Sperm whales are less genial. Among the deepest- and longest-diving whales, they can spend 90 minutes underwater and swim to depths of more than 3,000 feet when hunting. When they surface, sperm whales like to rest, not play, and aren't as OK with humans gawking off noisy boats.

Eventually, Barefoot says, Dominica wants to have codified laws protecting its sperm whales, but not all communities do—or even need them. Vancouver Island North in British Columbia, the coastal waters of which are home to humpback whales and orcas, employs a community-enforced code of conduct that developed out of a decades-old culture of respectful whale watching.

"This is not glamorous," Barefoot says of Cet Law's work. "Most of the scientists I talk to hate this stuff. ... I have to work with humans and all of the influencers that come into creating law and policy, and that's politics, that's personalities, that's economics. It's real issues and they're not as easy as, 'The science says this, so it should be so.'" 



Natalie Barefoot, BBA '97

GW POWER & Promise

"This gift has allowed me to have a wonderful experience at GW."



"I can't remember a greater moment of relief than when I finally received my financial aid package because it meant that I could return to GW for my studies. This scholarship gives me the means to pursue a world-class education. My parents and my community have done so much to put me in the position to succeed and this scholarship allows all of their hard work to come to fruition."

David Ojeda, SEAS '20

**Every student deserves to pursue their dreams.
Support the Power & Promise Fund for scholarships and fellowships.
go.gwu.edu/give2scholarships**

THE GEORGE
WASHINGTON
UNIVERSITY

WASHINGTON, DC

The George Washington University
Washington, D.C. 20052
Change Service Requested



Alumni, Families, Students, and Friends:

SAVE THE DATE

SEPTEMBER 19-22, 2019

To Celebrate!

Every year, the GW community comes together to *Raise High* and celebrate during Colonials Weekend! Learn more at:

colonialswweekend.gwu.edu