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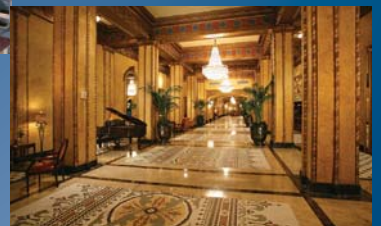


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# Change for Good



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As hard as it may be to believe, this is my final column of the decade. That a decade has come and gone so quickly seems odd, almost unsettling. Then again, it has been an unsettling 10 years in many ways. Certainly for American Airlines, there has never been another decade when our airline has encountered — and overcome — so many threats to its future. So I want to take this opportunity to salute and thank my colleagues for the resilience, stamina, and ingenuity they have shown in helping us meet one extraordinary challenge after another over the past 10 years. Our team has, out of necessity, become very adept at managing change. What I want to talk about this month is an opportunity you have to take the change in your pockets and make a big difference in the lives of children who are in desperate need of help.

It is heartbreaking and maddening that every day, 24,000 children die from preventable causes. And without a determined global effort, millions more will die in the years to come. Fortunately, the United Nations Children's Fund (UNICEF) makes it almost effortless to play a role in such an endeavor to help. A recipient of the Nobel Peace Prize, UNICEF provides medicine, immunizations, clean water, and other lifesaving assistance to vulnerable children in more than 150 countries around the world. UNICEF is the official charity of the oneworld alliance, and since 1999, the oneworld carriers have raised tens of millions of dollars to help children in need. Much of that money has come from the Change for Good program, one of UNICEF's best-known and longest-running campaigns. Those of you who travel internationally may already be familiar with the program, whereby any unused currency you care to donate is collected by our flight attendants and then passed on to UNICEF. American Airlines has been the proud partner of the Change for Good program in the United States since 1994.

A handful of coins or a few loose bills may seem like a small contribution, but the impact is anything but small. A \$3 donation to

UNICEF is enough to provide a large wool blanket to keep a child warm during a cold-weather emergency. A \$5 donation could pay for the syringes used to immunize 100 children. And if you want to aim a little higher, a \$244 donation is enough to buy an emergency health kit stocked with basic drugs, medical supplies, and equipment for 1,000 people for three months.

Change for Good works — and by “works,” I mean it saves children's lives — because customers like you give generously and because our flight attendants, who are the driving force behind the program, are passionate and committed to its success. But Change for Good is not the only opportunity we have to help. I'm sure you are, as I am, on the lookout for meaningful gift ideas this holiday season. So I hope you'll visit [www.unicefusa.org/shop](http://www.unicefusa.org/shop), where you will find not just an array of cards and gifts but also an opportunity to honor your friends and loved ones while helping children in need.

As we embark on a new decade, there are so many big challenges in the world, it is easy to feel overwhelmed or powerless. But the old Talmudic saying, “To save one life is to save the world,” reminds me that we cannot let the enormity of the world's problems blind us to the many opportunities we have to reach out and help our fellow man. To me, that's what the holiday season is all about. I want to thank UNICEF, our flight attendants, and, of course, all our customers for taking action on behalf of our most vulnerable neighbors. By the way, you certainly don't have to be an international traveler to get involved. If you would like to contribute to or learn more about UNICEF, please visit [www.unicefusa.org](http://www.unicefusa.org).

Thanks for flying with us today. Have a great trip, and happy holidays!

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# Up Here, in the Air



At 11:15 p.m. and from 37,000 feet in the air, I pass over what I think is Dubuque, Iowa. Or at the very least, I pass over what I hope is Dubuque, Iowa. I'm in seat 14A of a new 737, packed with travelers who, like me, are making their way eastward from LAX on the red-eye. Usually, this flight is more motel than bus, and in travels past, it wasn't so uncommon for mine to be one of the three or four reading lights on in a darkened hull.

That's not to say the scene is different tonight, but strangely, I'm neither tired from a long day nor anxious to get home. My senses are heightened and my antennae raised, which is why I'm so keyed into the plane's exact location at 11:15 p.m. It's also why I'm feverishly searching below for Dubuque, Iowa. But I'll get back to that in a minute.

The guy next to me is reading the product roundup in *Men's Journal*. "Does he use their suggestions when he goes shopping?" I ask myself. Two rows and two seats over, a lady is watching a movie on her Dell laptop. "Does she have a Dell desktop too?" Next to her, a teenager sleeps behind Oakley sunglasses. "Why Oakley? Were they a gift, or did he purposefully buy them?"

Strange questions on such a quiet flight. Yet I'm returning from L.A. after having just watched the movie *Up in the Air*.

Want to sign up for free e-mail notification of Adam's column or to see past columns? Go to [www.americanwaymag.com/whatsnew](http://www.americanwaymag.com/whatsnew).

Tellingly, these questions are not only apropos, they're important.

It goes to the concept of loyalty. In the movie, George Clooney and his cinematic love interest, Vera Farmiga (read her profile on page 46), are fiercely loyal AA frequent fliers. In fact, everything they do — from the cars they rent to the hotels they stay in to the clothes they wear — is procured with a certain brand in mind. I suppose we're all brand loyal to a certain extent, but in the movie, their allegiances transcend any concept I have of commitment. If Coke is not available, I'll drink Pepsi. No Papa John's in Amarillo? Pizza Hut is cool. You're out of Budweiser? Gimme a Miller High Life.

These decisions would be unfathomable to Clooney's and Farmiga's characters. In fact, if the previous scenarios were put in front of them, they'd most likely abstain from eating and drinking altogether. I say this because their roles were so well played and defined that they actually have me believing that such a person exists and isn't just some Hollywood creation.

So as the time zones pass on my flight, and as I observe my fellow travelers and their brands, I can't help but wonder if their product decisions were intentional or merely purchases of circumstance.

And then we fly over Dubuque, Iowa. Or what I hope is Dubuque, Iowa, anyway.

In the movie, Clooney hits his 10 millionth mile as the plane passes Dubuque. He's recognized with a Champagne toast by the flight attendants and a seminal meeting with chief pilot captain Maynard Finch (played by Sam Elliott), who presents Clooney a card with his name and the number "7" on it, as he is only the seventh AAdvantage member to hit this milestone. (In reality, there are many more AAdvantage members with 10 million miles). As the lights of what I hope is Dubuque twinkle below me, I have an epiphany: People like Clooney's character do exist, and I am one of them.

I've been flying this airline for 30 years, first because it was what my parents flew and then later because it was comfortable and consistent. Even when

I worked as the senior editor at another airline's in-flight magazine, I'd fly AA every chance I got. They've always treated me right, and for that, they've always had my business. There's honor in sticking with something through thick and thin. Long before I worked for this company, I'd made a subconscious decision that I'm an AA man, and for the long haul.

I won't take this extreme loyalty into everything I do. After all, Miller High Life is one dang fine beer. But there are some brands out there for which I just won't compromise. This is what runs through my mind as I read *Men's Journal* over a guy's shoulder. This is what I consider as I watch a flight attendant chat with a businessman as though they're lifelong friends. And this is what I think about at 11:15 p.m. as I'm up here, in the air, over what I hope is Dubuque, Iowa.

Adam Pitluk  
Editor



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PHOTOGRAPHS BY ARTURO RODRIGUEZ / STYLED BY TROY STEAKLEY



- 1** **Cinemin Swivel** portable multimedia pico projector for iPhone and iPod, \$349, [www.cinemin.tv](http://www.cinemin.tv) **2** **Casio Exilim EX-FS10** with high-speed burst mode for capturing up to 30 images per second with just one click, \$300, [www.exilim.casio.com](http://www.exilim.casio.com) **3** **Moxi HD DVR** that works with programming from user's cable provider as well as with Internet sites like Hulu, Netflix, and YouTube; \$499; [www.moxi.com](http://www.moxi.com) **4** **Verizon MiFi 2200** Intelligent Mobile Hotspot that provides Internet access for up to five Wi-Fi-enabled devices, \$150, [www.verizonwireless.com](http://www.verizonwireless.com) **5** **Chumby** streaming Internet media player with more than 1,500 widgets in 30 categories, \$200, [www.chumby.com](http://www.chumby.com) **6** **Sony PSPgo**, the smallest PlayStation Portable yet; \$250; [www.us.playstation.com](http://www.us.playstation.com) **7** **TwitterPeek** portable device for tweeting on the go, \$99 for six-month service or \$199 with lifetime service, [www.twitterpeek.com](http://www.twitterpeek.com) **8** **HP Photosmart Premium TouchSmart Web Printer** with one-touch, wireless on-demand access to web content like Google maps, Coupons.com, Fandango, Snapfish, DreamWorks, and more; \$400; [www.hp.com](http://www.hp.com) **9** **Planon PrintStik** for printing on the go from any BlackBerry or Pocket PC, \$400, [www.planon.com](http://www.planon.com) **10** **Jabra Stone** Bluetooth headset with wireless portable charger and Noise Blackout Extreme noise-canceling technology, \$129, [www.jabrapstone.com](http://www.jabrapstone.com) **11** **Bluelounge Refresh** charging station with six universal connectors (two iPod, a micro USB, a mini USB, and two USB), \$90, [www.bluelounge.com](http://www.bluelounge.com) **12** **iHome iPi Speaker System** for iPod/iPhone featuring Bongiovi Acoustics' Digital Power Station (DPS) technology for premium sound, \$300, [www.ihomeaudio.com/](http://www.ihomeaudio.com/) **13** **Yubz Magnum** speakerphone and portable speaker for cell phones via Bluetooth, \$110, [www.yubz.com](http://www.yubz.com)

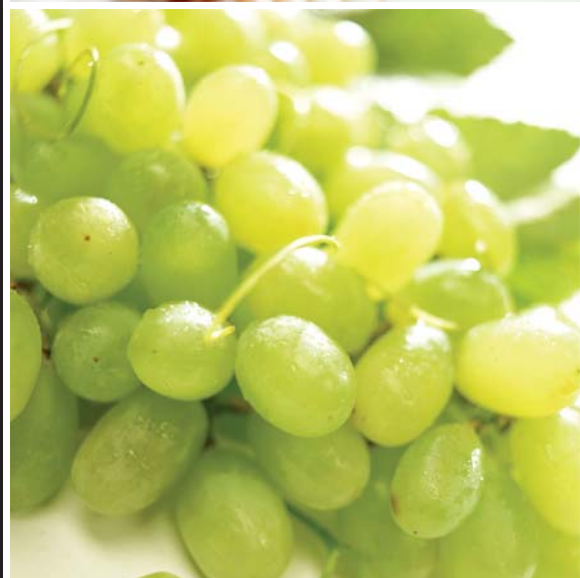
## 2. FASHION



**1** J.Crew ties; (from left) \$70, \$50, and \$70; [www.jcrew.com](http://www.jcrew.com) **2** Paige Gamble red lizard and agate clutch; \$1,200; [www.shop.paigegamble.com](http://www.shop.paigegamble.com) **3** Armani Exchange twisted-handle satchel, \$98, [www.armanisexchange.com](http://www.armanisexchange.com) **4** Rebecca Taylor Loopey Cadet cardigan, \$350, [www.rebeccataylor.com](http://www.rebeccataylor.com) **5** Barneys New York Co-op cardigan, \$250, [www.barneys.com](http://www.barneys.com) **6** Marc by Marc Jacobs Winter Check scarf, \$98, [www.barneys.com](http://www.barneys.com) **7** Diane von Furstenberg strapless dress, \$585, [www.barneys.com](http://www.barneys.com) **8** Miz Mooz Bowery boot, \$150, [www.infinityshoes.com](http://www.infinityshoes.com) **9** Ann Taylor Be-ribboned long-sleeve cardigan, \$100, [www.annataylor.com](http://www.annataylor.com) **10** J.Crew girl's glimmer pom-pom scarf, \$42, and mitten, \$32; [www.jcrew.com](http://www.jcrew.com) **11** J.Crew wool Sherpa hat, \$34, [www.jcrew.com](http://www.jcrew.com) **12** Fiorentini + Baker Esso boot, \$410, [www.barneys.com](http://www.barneys.com) **13** Banana Republic wool Military Snap-Button sweater, \$132, [www.bananarepublic.com](http://www.bananarepublic.com) **14** Andres Sarda red lace bra, \$248, [www.myintimacy.com](http://www.myintimacy.com) **15** Ann Taylor Perfect Platform pump, \$179, [www.annataylor.com](http://www.annataylor.com) **16** Hammitt Getty wristlet, \$150, [www.bloomingdales.com](http://www.bloomingdales.com)



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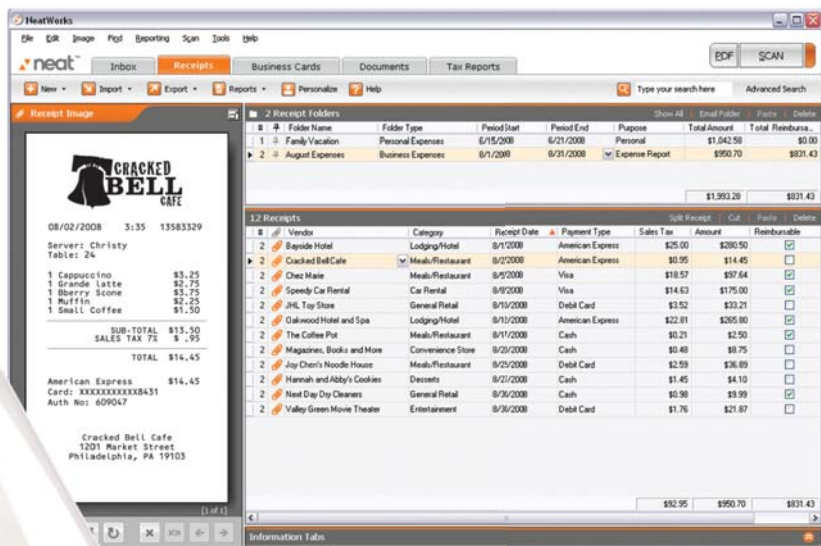
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1 Ann Taylor pearl and ribbon Torsade necklace, \$65, [www.anntaylor.com](http://www.anntaylor.com) 2 Banana Republic chandelier earrings, \$46, and 3 Banana Republic metal corsage cuff, \$70; [www.bananarepublic.com](http://www.bananarepublic.com) 4 Notting Hill Jewelry art-deco rhinestone circa 1930s buckle necklace, \$325, [www.nottinghilljewelry.com](http://www.nottinghilljewelry.com) 5 J.Crew Multistrand Fireball necklace (left), \$65, and Rock and Fire necklace (right), \$39; [www.jcrew.com](http://www.jcrew.com) 6 Rosena Sammi Mandala earrings with citrine and garnet, \$320, [www.shoprorenasammi.com](http://www.shoprorenasammi.com) 7 Sarah McGuire silver cuff bracelet, \$320, [www.thisisauto.com](http://www.thisisauto.com) 8 Farrah Dragon Poppy ring in gold, \$935, [www.thisisauto.com](http://www.thisisauto.com) 9 Robindira Unsworth Nest ring with iolite stone, \$225, [www.robindira.com](http://www.robindira.com) 10 Jennifer Elizabeth Affluent Nymph necklace, \$375, [www.jenniferelizabeth.com](http://www.jenniferelizabeth.com) 11 Ian Saude Pirouette ring in 18-karat gold with swirling pavé band and floating pearl; \$4,775; [www.iansaude.com](http://www.iansaude.com) 12 Emily Elizabeth Jewelry Fern Leaf bangle, \$100, [www.emilyelizabethjewelry.com](http://www.emilyelizabethjewelry.com)





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# Tricks of the Trade

In a tough economy, more businesses are turning to old-fashioned bartering.  
By Chris Warren

**W**hen Carol Kirchner looks around her business, there are plenty of things she can spy that she didn't pay for. In the retail outlet of her Savannah, Georgia, company Smart Feet — which Kirchner describes as a “foot comfort” store, meaning that she helps fit customers with shoes that both look good and precisely match the contours of their feet — she need only glance up at the shelves she had installed to display her wares or down at the clean carpet or perhaps outside at her business's sign to see them. At her home, the new garage door and the plantation shutters are among them. Even her stay at a swank Chicago hotel while on a trip to see her two sons and their families didn't involve her laying down one cent of cash.

No, it's not what you may be thinking — and shame on you for thinking it — Kirchner isn't some kind of swindler. Instead, Kirchner, like a lot of big- and small-business owners do in this down economy, relies more and more on the age-old economic system of bartering, in which individuals and companies exchange goods and services rather than cold, hard cash. With it being difficult or impossible to get credit and it becoming harder and harder to find and retain customers, the



barter economy has soared recently. Indeed, the International Reciprocal Trade Association, a nonprofit industry group based in Portsmouth, Virginia, reports that about 300,000 North American companies conducted approximately \$5 billion in barter transactions in 2008, an increase of about 10 percent from 2007. Additionally, Craigslist reports a 100 percent increase over last year in the number of barter ads posted to its website.

**IF YOUR IMAGE OF BARTERING** is one of, say, a restaurant offering a few dinners to a carpenter for a custom-built table or some chairs, you're only partially correct. That sort of direct, one-to-one trade between businesses does happen — a Los Angeles artist, for instance, recently traded paintings for everything from haircuts to legal assistance to plastic surgery. Still, that kind of quid pro quo bartering can be difficult to pull off.

“The challenge of business-to-business bartering in a direct fashion is that you have to have a trading partner who has exactly what you want at the same exact time for the exact same value. We call it a coincidence of one, and it's



difficult to find," says Jason Richards, head of marketing for BizXchange, a Seattle-based barter-exchange business that helps facilitate transactions between companies. "And there's financial risk. What happens if a printer does the job and receives gift certificates from a restaurant, but it [then] goes out of business? They're exposing themselves to financial risk."

By contrast, barter-exchange companies — there are more than 250 in the country, including BizXchange, NuBarter, Itext, and International Monetary Systems — help businesses exchange goods and services whenever and with whomever they wish. Here's how it works: Let's say a hotel is a member of a barter exchange and has a \$300-per-night room to offer to another member of the exchange. Supplying that \$300 room — meaning that someone else in the network actually uses it — earns the hotel \$300 worth of what are typically known as "trade dollars" (it's a dollar-for-dollar conversion), which the hotel owner can turn around and use to acquire just about anything from another exchange member. "There's just about every type of product and service, from ads to psychotherapy to a house remodel to Mother's Day presents," says Gary Field, president of NuBarter, a Savannah-based exchange company that, like most others do, charges a sign-up fee as well as a commission on each transaction. Members can search an online database at NuBarter to find fellow members who may have something they need or want.

**OBVIOUSLY, THE QUALITY** of the barter-exchange network is vital; the more diverse the collection of companies, the better the selection of goods and services. "Any barter exchange is limited by the scope and breadth of its immediate membership base," says Ron Whitney, executive director of the International Reciprocal Trade Association. When an exchange's membership is diverse, bartering can provide businesses plenty of benefits, many of which are particularly helpful in today's soft economy. "The two primary benefits are (1) new sales and (2) saving cash," says Richards of BizXchange. "The two things companies right now are having the most trouble with are generating additional sales and cash-flow problems, and that's why the demand for our services

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## BUSINESS

is increasing so dramatically.”

For Kirchner, not only has bartering allowed her to conserve precious cash, it has also drawn people into her store who otherwise probably would never venture inside. “One of the biggest advantages in barter is that people will come into the store who would not otherwise come in. There’s an overall perception that comfort-shoe stores are for old people with really bad feet who are willing to wear really ugly shoes,” she says. “It gets people into the store who would not respond to ads.” Even better, Kirchner says, once people come inside and see that comfortable shoes don’t have to be hideous, they refer their friends, who then often become valuable cash-paying customers.

For many companies, bartering is also a meaningful way to get some value out of excess capacity. “The engine that drives barter is the unused or excess capacity that any business has,” says Whitney. “In a hotel, a wonderful market is a 92 percent occupancy rate, but, hey, you still have eight percent unused rooms. In a bad economy, it’s 50 percent occupancy, and barter can help in both cases; you can go from 92 percent to 98 percent, and from 50 percent to 60 percent or 70 percent.”

While bartering can certainly help companies preserve cash and survive in a down economy, perhaps the biggest beneficiaries of the increasing interest in it are the barter-exchange companies themselves. “We do well in a good economy, and we do great in a bad economy,” says Field. He says it’s much easier to get people to sign up for bartering during the recession and that the number of transactions has tripled over last year; in fact, he says that last May, NuBarter was processing about 300 transactions per month and that by the end of 2008, the number was up to between 600 and 700. He says that as of fall 2009, NuBarter is making 900 transactions a month and is on pace to reach 1,000.

For his part, Richards doesn’t foresee his company suffering when the economy makes its eventual rebound. “We still provide companies the ability to gain market share and save cash,” he says. “There’s never a time when those two things are not important.” **AW**

**CHRIS WARREN** is a Los Angeles-based writer who once traded his large (now valuable) baseball-card collection for some candy.

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# Whiz Kids

American teens' math and science scores are dismally low. Competitions like the Intel International Science and Engineering Fair may be the solution. By Joseph Guinto

**W**hat you're about to read may not be pleasant or intelligible. But it's important, and it will be over quickly. So, let's talk about knots.

These knots are not the kind you make with a shoelace. They are one-dimensional knots — the kind you'd draw with a pencil. But not exactly. These particular knots, you see, exist not on a flat piece of paper but in a 3-D space. Think of it as the kind of space in which *Jaws 3-D* was filmed, only these knots aren't as stupid as *Jaws 3-D*. Finally, these knots, like extension cords plugged into themselves, have no loose ends. (This sets them apart from *Jaws 3-D*, which had plenty of loose ends.)

Keep up; we're almost done. Let's summarize: one-dimensional, continuous loops floating in a 3-D space. What are they? They are what we call mathematical knots. Your brain probably hurts just thinking about that, doesn't it? Now you and your aching head can comprehend how smart 19-year-old Sana Raoof must be. She won a \$50,000 scholarship at the 2008 Intel International Science and Engineering Fair (Intel ISEF) — the biggest competition of its kind in the world — for her work on a project called Computation of the Alexander-Conway Polynomial on the Chord Diagrams of Singular Knots. Polynomials? Chord diagrams? Singular knots? Ouch.

Even if most of us will never understand such concepts, Raoof can teach us something else. Now a sophomore at Harvard University, she had planned to be a doctor even before entering the Intel ISEF. Well, her parents had planned





for her to be a doctor, anyway. "I was born a doctor, even if I didn't know it," she says.

But her winning project gave her a new direction. Now she wants to get an MD and PhD and become a mathematical biologist. "If I hadn't done that project," Raoof says, "I would have always lacked the confidence about my ability to make some real contributions to math."

Okay, now you can forget about mathematical knots. Here's the *really* important part of Raoof's story: Each year, there is a scientific competition that rewards the best and brightest kids, often with cash, and inspires them to challenge themselves in ways they might never have otherwise. And that kind of competition matters now more than ever because American kids can use a little inspiration and, yes, some cash motivation to improve in math and science.

Now, let's talk about math. This time, it'll be easy to understand. For the past several years, U.S. teenagers have been slipping in math and science compared with their international counterparts. In 2006, America's 15-year-olds ranked behind those in 24 other developed nations in math, with Finland snagging the top spot. That is according to scores earned on a standardized test called the Program for International Student Assessment (PISA), which is given every three years to kids all over the world. American teens weren't much better in science, either, ranking 21st out of 30 developed nations. (Finland came in first in this category as well.)

Experts have done plenty of pencil chewing to try to figure out why American kids seem to be losing their grasp on what was once believed to be a commanding lead in these subjects. There's been plenty of blame passed around — it's Twitter's fault or maybe TMZ's. But talk to past winners of the Intel ISEF and you'll hear solutions, not blame. And their solutions usually involve more competition.

"Kids need a challenge outside of the classroom," says Erika Ebbel, who won a grand prize from the Intel ISEF in 1997 and who is founder and CEO of the WhizKids Foundation, which has helped more than 3,000 high schoolers get involved in science.

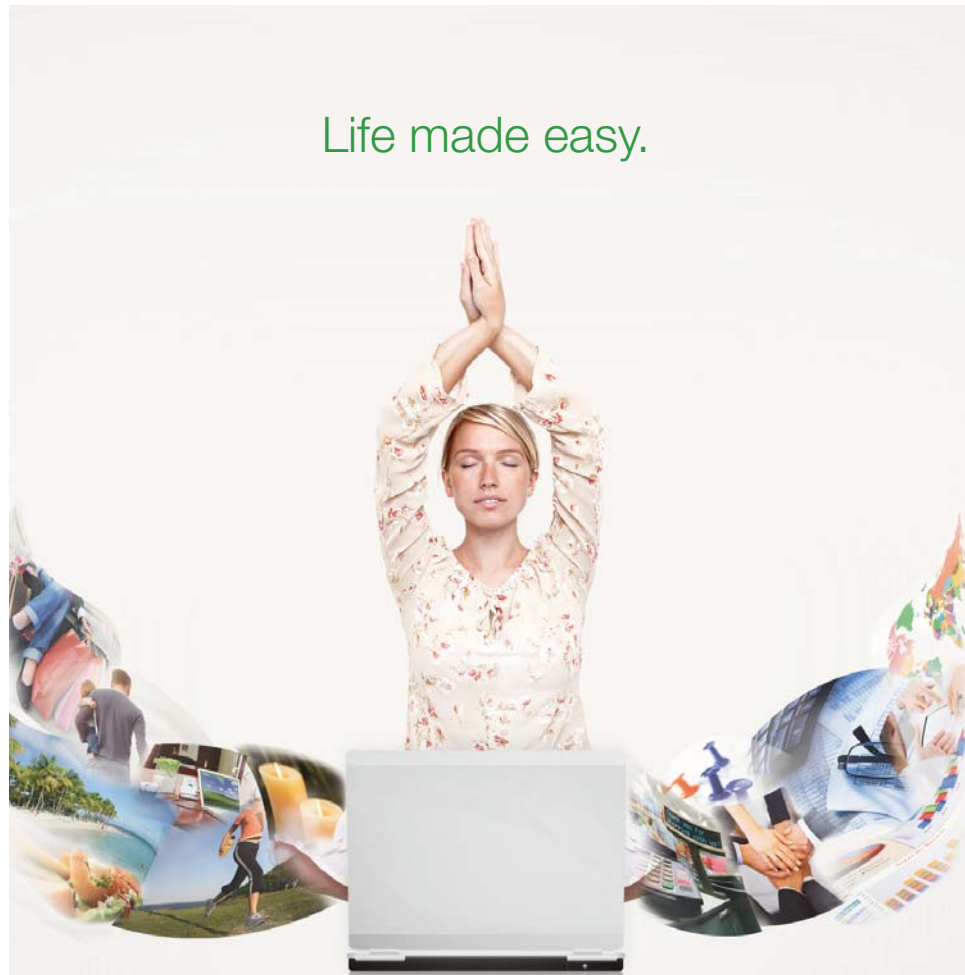
Ebbel was also a winner of Intel's annual talent search, which recognizes the 40 most accomplished young scientists and engineers and awards them huge cash and

scholarship prizes — up to \$100,000 each. She used her winnings to get a degree in chemistry from the Massachusetts Institute of Technology. Along the way, she was, incidentally, also crowned Miss Massachusetts.

Ebbel won her Intel ISEF prize for proving that simple herbs could be used to treat the virus that causes cold sores. But she says she couldn't have won without the help of

the scientists she worked with at Genentech and the United States Department of Agriculture. It was an experience unlike anything she'd had in the classroom.

"One of the reasons I'm still in science," says Ebbel, who is on her way to earning a PhD in analytical biochemistry at the Boston University School of Medicine, "is that science came to life for me [during the



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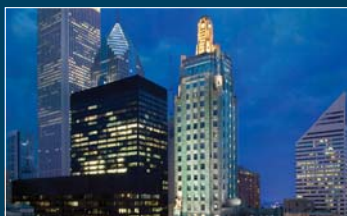
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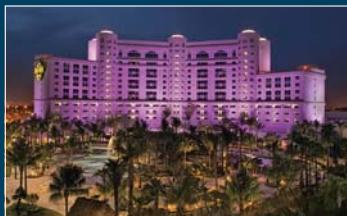
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SCIENCE FAIR

competitions].”

Competitions such as Intel ISEF can bring science to life for the rest of us, too, if we can just get past the brain-tangling knot-theory stuff. In a sense, these contests are *America's Got Talent*, only with engineering instead of juggling and with academic judges instead of David Hasselhoff. But like a game show, there are prizes — Intel and its nonprofit partner, the Society for Science & the Public, award about \$4 million in cash and scholarships every year. This year, there was audience input as well: A People's Choice Award was handed out to one lucky entrant.

Admittedly, some of us will have a difficult time deciphering what a few of the Intel ISEF projects are all about. But other projects are easy for us to understand the benefits of.

- Colorado's Ryan Patterson won several Intel ISEF awards, including one for the Sleuthbot Robotic Search Tool, a robot designed to search school buildings and report on anyone inside. Patterson came up with the idea after the Columbine High School shootings. In 2001, he followed the Sleuthbot up with an electronics-studded glove that translates sign language into typewritten text, allowing a deaf person to communicate with anyone, anywhere.

- Saudi student Ahmed Khalid Al-Nuaimi developed a shoe in 2007 that is embedded with electronic sensors and alarms that can help the blind and visually impaired avoid obstacles.

- Pennsylvania's Elena Leah Glassman created software that helps people suffering from muscular disabilities to control personal computers — with their *brains*.

- Canadian Ben Gulak won an award in 2007 for developing a no-emission, single-wheel electric vehicle called the Uno. It looks and rides more like a motorcycle than a Segway.

- Oklahoma's Mary Masterman used \$300 worth of parts from a digital camera, a microscope, an inexpensive laser, and other gadgets to build a spectrometer, a device that measures light at a molecular level. Spectrometers typically cost somewhere between \$20,000 and \$100,000 to make.

Since we were just speaking of game shows, it makes sense to mention that Gulak recently took home about \$1 million for his Uno when he became a winner on *Dragons'*

*Den*, a Canadian TV show that has entrepreneurs invest money in start-up companies. (The U.S. version, which premiered this past August, is called *Shark Tank*, which unfortunately is probably not an homage to *Jaws 3-D*.) Gulak's success made for a very rare direct crossover from Intel ISEF project to commercial product. But the TV appearance helped Intel accomplish one of its goals: to treat Intel ISEF winners like celebrities.

“I hope that more young people will look at these [Intel ISEF winners] and realize they can be recognized for using their brains,” Intel chairman Craig Barrett has said. “You don't have to be a quarterback, a basketball player, or a baseball player to be recognized by your peers and the public.”

Patterson also proves that. His translation glove landed him in *Time* magazine and *GQ*. The latter dubbed him “Electric Boy Genius,” and the story was nearly developed into a feature film by Disney.

Patterson is doing fine without the big-screen treatment. After graduating from the University of Colorado at Boulder, he was hired by Lockheed Martin, where executives created a job specifically for him. Now he's making a living designing things like lunar excavators that are the size of a toy truck. And even though he says he'd likely have ended up as an electrical engineer anyway, Patterson credits science fairs like Intel ISEF for helping him do his most significant work.

“Science fairs give you a focus, a motivation to complete a project, rather than just tinkering around for a few weeks on one thing or another,” he says.

Still, Patterson doesn't expect to see an Intel ISEF winner on the cover of *GQ* anytime soon. Nor does he expect that kids with no interest in science and math will suddenly become involved because they see an Intel ISEF winner on a game show.

But he and others like him are convinced that Intel ISEF and science fairs in general will play a critical role in the nation's future. “We really are falling behind the rest of the world as far as science and engineering go, so we need to encourage kids as soon as we can,” he says.

Okay, then. So who wants to talk more about knots? **EW**

**JOSEPH GUINTO** is a freelance writer based in Washington, D.C., who has never won a science or math competition and often needs a calculator to figure out what to tip taxi drivers.



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# Yoga to the People

Stretch your budget — and your body — with donation-based yoga. *By Ethan Rouen*

The yoga business has ballooned into a \$5.7-billion-a-year industry, but the teachers at Yoga to the People (YTTP) aren't demanding a penny of that disposable income. Really.

Unlike so many studios that charge up to \$25 a class for a chance to be secretly nitpicked by students with designer mats and fancy clothes, Yoga to the People works on a donation basis, welcoming anyone who wanders into one of its three studios.

"It's not just because it's cheap," YTTP founder Greg Gumucio says, explaining the studios' success. "That's definitely an element, but it's also because there's a sense of community. We get a lot of students, artists, actors, dancers — those with creative juices who really don't have the money to pay."

On YTTP's website, the suggested donation is \$10, and after a class, students place their donations in a tissue box near the exit.

Gumucio, who previously owned eight traditional yoga studios, decided to try the donation-based model four years ago while teaching a class in New York's Midtown Manhattan. He asked people to pay what they could, and within three weeks, he had to turn away students.

A few months later, he opened Yoga to the People in a studio apartment in a walk-up building in New York's achingly trendy East Village.

"Within four months, the place was packed," he says. "We expanded and opened up another floor."

Now, he has three studios in the building and more than 15 instructors who together teach 20 classes a day. Last year, he sent two of his teachers to Berkeley, California, to open a studio, and it has thrived in



that yoga-saturated city; this past May, he opened another one in San Francisco. He is now looking to expand again, this time to Chicago, Austin, and Brooklyn, New York.

The concept of offering donation-based yoga has been tried several times since the 1980s, according to Andrea Ferretti, deputy editor of *Yoga Journal*. While many have failed, Gumucio seems to have found a thriving business model in an economic climate that has caused many to cut back on luxuries like gym memberships.

The term *donation based* may conjure up images of elementary school basements and the local YMCA, but walking into a YTTP studio is more like entering an opulent retreat. The walls are beautiful exposed brick, polished hardwood floors and recessed lighting set a relaxing mood, and stereo speakers hum calming music.

In addition to creating luxurious surroundings, Gumucio has been able to negotiate favorable leases in some of the most expensive real estate markets in the country. When he first signed the contract for his Manhattan studio, he was able to instill in the landlord his enthusiasm — to the point that the landlord not only rented the space for less than he was asking, but he also gave Gumucio an unheard-of four-month lease with a five-year option.

“He just said, ‘I don’t know if your crazy thing is going to work, but I hope it does,’” Gumucio recalls. “In four months, we broke even.”

Gumucio says the amount of donations has fallen off some with the economic downturn, but still, there are those benefactors who seem to surface just to prove that karma really does exist.

After reading about YTTP’s mission, Zobha, a company that makes yoga clothing that is sold at some of the swankiest gyms in the country, donated \$10,000 worth of merchandise to YTTP to sell at its studios.

And what YTTP has lacked in the quality of daily donations, it has more than made up for in quantity.

As many as 800 people attend classes each day at the Manhattan studios, and 150 a day come through the door in Berkeley.

“What’s amazing is that we started with three students in this room,” says Hillary Hayward-Thomas, an instructor who was one of Gumucio’s first students. “Now, it’s

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always full. That's done by word of mouth. It's done because people want to practice yoga. It's inspirational."

While the mass of students makes it possible to offer classes throughout the day, seven days a week, it also creates an intimate experience that may have a student sucking in her neighbor's bad breath while focusing on her own breathing.

More than 60 people often pack into a single studio, panting, stretching, and sweating together. As the instructor ramps up the pace of the Vinyasa flow, the temperature skyrockets to tropical, and a stray foot may end up on another person's mat.

"It gets crowded, but it starts to feel like a community," says Carlo Alcantara, a fashion designer who donates what he can each class.

That community feeling is ultimately what Gumucio has been trying to achieve. Unlike most yoga studios, YTTP offers no teacher biographies and no regular schedules. It's impossible to anticipate who is going to be at the head of the room in any given class.

"We didn't want people committed to teachers; we wanted them committed to practice," Gumucio explains. "We try to strip all those huge personalities away and allow people to find their own practice, regardless of the teacher. Even if they move and go somewhere else, they can take up yoga wherever they go."

Offering people classes at prices they can afford on a daily basis also allows students to "do yoga as a part of living, instead of just as an activity," he says.

Chloe Pollack-Robbins, a modeling agent in New York, couldn't afford to attend yoga classes with any kind of frequency at pay-per-class studios. Since discovering Yoga to the People more than a year ago, she has become a regular yoga practitioner, spending \$20 a week on four classes.

To lower her living expenses, she has been going out less and eating most meals at home. But yoga, she says, no longer has to be sacrificed.

"It has balanced out my life," she says. "I wouldn't cut this out, because I can always afford it — and it's what makes me feel good." **AW**

**ETHAN ROUEN** is a New York-based writer and editor. He blogs about the great books of Western civilization at [www.college.columbia.edu/cct/coreblog](http://www.college.columbia.edu/cct/coreblog).



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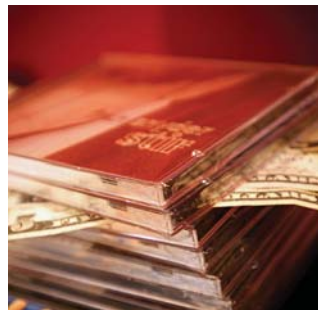
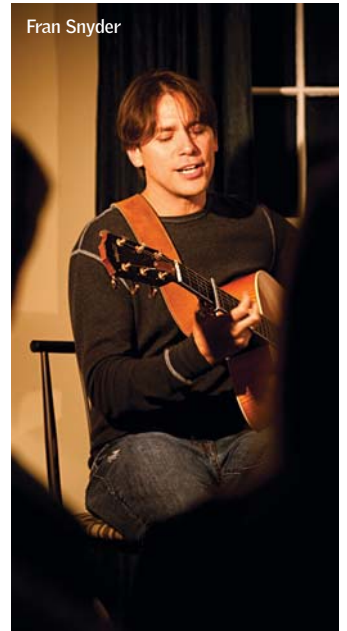
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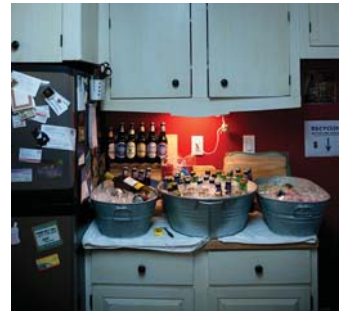
All photos are from the Concerts on Bonnie Branch house show in Ellicott City, Maryland.



Fran Snyder



David Glaser



# Live from Your Living Room

House concerts are becoming a popular way for independent artists to get up close and personal with their fans. By Sam Machkovech

**WHEN I ATTENDED MY FIRST HOUSE CONCERT**, it was merely a job perk. I was a music reporter, so bands in my city occasionally invited me to their homes to catch their rehearsals. A mess of musical equipment would occupy the living room (sometimes, the drum set would spill over into the kitchen), and upon



my arrival, someone would turn the lights down to set the mood for a private set list.

A few of those bands went on to receive national accolades; most didn't. Still, the shows meant a lot to me for reasons beyond the "I saw 'em back then" factor. Attending those shows made me feel like part of a secret, creative circle. The line between entertainer and fan was blurred.

But I soon learned that it doesn't take a snazzy gig to be able to see that kind of intimate performance. House concerts — where everyday fans host independent musical acts in their private abodes — have gained popularity in recent years. I've now watched concerts in backyards, dorm rooms, and suburban living rooms, sometimes seated next to men with kids in their laps and sometimes barefoot among bottles of wine and yoga mats. None have been exclusive, really; friends and neighbors come and go, often without invites. But these events certainly *feel* exclusive.

For music lovers of all kinds, the shows are far more intimate and often family-friendly alternatives to massive halls and dingy clubs. And performers who dip their toes in the house-concert circuit often have a tough time going back to more traditional venues.

"It's not an overstatement to say [house concerts] are all I do now," says singer-songwriter Fran Snyder with a chuckle. The 40-year-old from Lawrence, Kansas, played his first house concert eight years ago, and he has since remodeled his career around playing, hosting, and promoting such shows through his website [ConcertsInYourHome.com](http://ConcertsInYourHome.com), the world's largest online community for acoustic living-room concerts. After half a decade of playing for friends and fans in their homes, Snyder built the site in 2006 to fill the promotional gaps that sites like MySpace were overlooking, particularly in connecting inexperienced hosts to independent musicians.

But for much of his career, the aspiring singer-songwriter was clueless about the house-concert concept, focusing his earliest efforts on the stereotypical small-time musician path: spending weeks on the road in a beaten-down van, hitting every nightclub along the way, and playing the occasional big-time opening gig. During a 2001 tour, he found himself with a night off, which he

refers to as "a night you're losing money." On a lark, Snyder called an old friend who lived in the area and suggested throwing a one-off show in his basement. He thought a few friends and fans might pay to attend.

The basement could comfortably seat 25 or so. With little advance notice, 50 fans showed up, so Snyder played two capacity shows that night. "It was a fabulous time, and I was instantly hooked," he says.

**While club profits have to be used for staff salaries and overhead costs in addition to performer pay, house concerts have to be generous affairs by default.**

Snyder began booking the occasional house concert, and since then, his touring life has completely changed. No more hunting for hotels or food — Snyder's hosts typically have potluck dinners on hand, along with a free bed or couch for him to sleep on. Attendees are far more engaged than audiences in a noisy nightclub setting are. And he no longer worries about nights of losing money. As an example, Snyder points to a recent show he hosted at his home for a Chicago singer-songwriter friend, Edie Carey. "The night before, she made \$60 playing at a club," he says. "She played at my house and made \$600."

While club profits have to be used for staff salaries and overhead costs in addition to performer pay, house concerts have to be generous affairs by default. By law, they can't be run for the homeowner's profit, so guests' donations (which typically are a suggested \$10 to \$20) go straight to the artist. In addition, house concerts draw devoted crowds that are likely to buy CDs after the show — another key source of income for artists.

The take isn't just cash, of course. Andy Bothwell, who goes by the stage name of Astronautalis and is a musician from Jacksonville, Florida, has built much of his career through house concerts. His genre-

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Fran Snyder



The audience at the Concerts on Bonnie Branch house show



## Try This at Home

Have designs for turning your living room into a musical mecca? ConcertsInYourHome.com founder Fran Snyder offers a few tips for budding promoters.

### Where to Begin

While a site like Fran Snyder's is a good start, it's just as simple to look up a musician you love and send a friendly e-mail or two. Let the musician know that you're a fan, your friends are fans, and you'd love to host a show if he

or she comes through town. Guaranteeing a crowd and a bed to crash on is no small thing for the up-and-coming touring musician.

### Be a Good Host

Snyder calls house concerts altruistic, and in terms of local laws, they have to be lest a host run afoul of local licensing laws. Additionally, house-concert hosts typically offer the performer a place to sleep and a meal. Getting your guests to chip in some dishes à la potluck makes the latter easier and more fun.

### Start Small

Keep in mind that a full band isn't going to sound great in your living room. "Setting up a drum set is going to be rough acoustically and take up half the space," Snyder points out. Unless you've rigged a stage in a spacious backyard, you'll want to stick to solo artists and duos.

### Regularity Isn't Necessary

Though some die-hard music fans host frequent events, Snyder recognizes that not everyone wants to "rearrange their furniture every month." It's common to limit your philanthropy to a favorite artist or band, and musicians tend to prefer having a favorite fan in a given city to visit on an annual basis.

### Don't shout, "Freebird!"

"When some people hear *house concert*, they think *house party*," Snyder says. With living-room concerts, don't expect to shove a band in the corner while your friends mingle loudly; these musicians plan to perform their own songs and tell stories in between. "The beauty of house concerts is how well they focus the audience on the entertainer," he says.





blending style and penchant for telling long, humorous stories between songs are well suited for such intimate shows and settings, as is his lack of a full band (Bothwell raps and sings to prerecorded tracks, which he plays from his laptop). While Bothwell has grown in popularity and started playing at bigger clubs that have begun to recruit him, he still attempts to recreate the feeling of the more than 300 house concerts he's performed. "I try to manufacture the intimacy of the house show [wherever I go] by sitting on the edge of the stage, walking in the crowd, and talking directly to the audience," he says. "I want people to walk away from my show feeling like they were a part of something special."

House concerts provide a unique way for neighbors and families to connect — they're a twenty-first-century take on the block party. And musicians reap the benefits of them as well. Beyond money or free lodging, it's the experience, they say, that often means the most.

"My wife jokes about this," Snyder remarks. "She says, 'You get to visit friends for a living.'" **AW**

**SAM MACHKOVECH** is a music and technology writer based in Seattle, Washington, where he has attended, hosted, and even performed at a few house concerts. If those performances were any indication, he won't be quitting his day job anytime soon.

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# The Eyes Have It

Vera Farmiga's steely gaze has bewitched Hollywood's leading directors, all of whom are clamoring to work with the up-and-coming actress. In her new movie, *Up in the Air*, audiences, too, will fall under her spell. By Jeffrey Ressler.



M

agazine articles about actress Vera Farmiga, who this month costars as George Clooney's gal pal in *Up in the Air*, inevitably begin by describing the small herd of Nubian and Angora goats — she owns four of the critters — that reside at her upstate New York homestead. Not this time, however. We'd much rather lead with her most engaging facial feature: her eyes.

"They're beautiful, just beautiful," says Martin Scorsese, who cast her in his Oscar-winning film *The Departed*, starring Leonardo DiCaprio, Matt Damon, and Jack Nicholson. "She has an angularity to her face, and the line of her body is quite unique, but it's especially her eyes. Her eyes really tell the story."





Vera Farmiga in *Up in the Air*

Yes, a Farmiga performance is all about that vision thing, as was her childhood; as an aspiring optometrist as a youngster, she literally prayed for bad eyesight and then collected different styles of glasses until undergoing LASIK surgery later in life.

Farmiga herself describes her eye color as “blue, light blue,” though they vacillate between gray, green, and azure, depending on the light. “In daylight, they’re quite blue,” she continues, “but get me on a black soundstage with a really poor cinematographer and a bad lighting designer, and I can have very blanched, gray eyes.” So varied are the emotions they convey that director Rod Lurie, who cast Farmiga as an ousted CIA agent in last year’s *Nothing but the Truth*, enthuses, “She has eyes that you can shoot an entire movie around.”

In her latest project, *Up in the Air*, it’s Clooney’s eyes that zero in on the actress, who portrays a career woman named Alex. Clooney plays Ryan Bingham, a self-absorbed, obsessive frequent-flier-mile collector who happily works as a “career-transition counselor,” jetting around the country to fire employees of firms that are downsizing. He and Alex are fellow road warriors who have a flighty affair that soon blossoms into something more. In the novel that serves as

the basis for the film, Alex is never fully fleshed out, a cipher whose “sense of space is complicated.” Director and coscreenwriter Jason Reitman fashioned the now-pivotal character around Farmiga when he adapted the book.

“I basically wrote the role for her,” he says. “The Alex in the movie is my own creation. [Unlike in the novel,] she had probably 40 scenes [in the movie], so there was a lot of work for her.”

Even more challenging was that Farmiga had to arrive on the set just weeks after delivering her first child — not to mention that the role called for her to be a sashaying sexpot, complete with a rather revealing scene. “Her character had to be cool as a cucumber, with family being the last thing on her mind,” Reitman recalls. “I was constantly amazed by Vera, who in real life was an excited young mother, but when I’d say, ‘Action!’ all of a sudden, she’d go toe-toe with Clooney.”

The actress laughs in remembering her postpartum shoot and admires what she refers to as the “old-fashioned, Fonda-meets-Stanwyck romance” Reitman weaved throughout the script. She spent a month filming on location in Detroit, St. Louis, Omaha, Miami, and Las Vegas, working about three days a week and bringing her newborn on the road with her.

Farmiga’s own childhood was different, to be sure. Born in 1973 as the second of seven kids, she grew up sheltered within a tight-knit Ukrainian-American community in Irvington, New Jersey, and spoke no English until she entered public school at the age of six. “My parents both spoke Ukrainian at home, and I went to a Ukrainian Catholic preschool,” she says. “And my after-school activities all revolved around Ukrainian folk dancing. It was important at the time, but once I started school and swimming and making friends, it wasn’t something I continued.”

Years later, sidelined from high school soccer finals, she tried out for the drama department’s production of a vampire drama and won the lead female role. Bitten by the acting bug, she then studied

“I basically wrote  
the role for her.”  
— Jason Reitman

at Syracuse University’s performing-arts college and hit New York’s floorboards before landing her first recurring TV role, on Fox’s *Roar*, a 1997 *Xena: Warrior Princess* knockoff that lasted one season and starred a young Heath Ledger as an orphaned Celtic prince.

Over the next seven years, Farmiga took small parts in telefilms and feature films, occasionally appearing alongside major stars, including Robert De Niro, Richard Gere, and Christopher Walken.



Though she worked constantly and was certainly noticed, she never made it onto any casting agent's must-see list. Then, she landed the starring role in a \$250,000 independent feature that turned her life around.

*Down to the Bone* is a harrowing film you won't see on network television. It barely made it into a couple of theaters for a week-long Academy Awards-qualifying run. But the story of a small-town grocery clerk and mother struggling with her painful drug addiction is one of those small indie surprises that makes a powerful impression on everyone who sees it; it even won the 2004 Sundance Film Festival's Dramatic-Directing Award for first-time filmmaker Debra Granik and a Special Jury Prize for Farmiga's performance.

"Vera had always been one of those mystery actresses lurking in the shadows that we wanted to see in a larger role," says Granik, who has remained a close friend to the star and even shot the video for Farmiga's second wedding last year. "At Sundance, people would ask me, 'Where has this actress been all these years?' But let me tell you, she busted her [butt] to make it."

Shot on digital video in Ulster County near the famous town of Woodstock, New York — a stone's throw from Farmiga's own home — *Down to the Bone* features several of Farmiga's real-life friends and neighbors from the area. Though she lived in New York's East Village until 1999, she then moved upstate, where she still lives, close to her aunt and uncle's farm and an old resort complex at which she once participated in folk-dancing workshops.

"I have romantic associations with this part of the world," she swoons. "It's like the Carpathian Mountains up here."

When Farmiga is not working on a soundstage, she's a real homebody and can often be found cultivating roses and perennials. "My state of mind is closely associated with the status of my flower beds; when my garden needs weeding, so does my head," she says. She also enjoys household chores — "I painted 300 feet of fencing today," she proudly e-mailed me shortly after our interview — and spending quality time with those four goats; her newborn son, Fynn; and her husband, Renn Hawkey.

Hawkey, who occasionally goes by the kooky stage name Dr. Nner, is a keyboardist

for the on-again, off-again band known as Deadsy, which was formed in 1996 by Elijah Blue, the son of Cher and Gregg Allman. A musical mash of 1970s glam, 1980s hard rock, and 1990s goth, Deadsy is currently on hiatus, leaving Hawkey to pursue other careers as a woodworker and a goat herder, building furniture pieces and producing organic goat cheese.

Asked to describe the night they met, Farmiga says that after she noticed Hawkey's "beet-stained lips, eyeliner, and lofty blond hair," he had her at hello, à la *Jerry Maguire*. Adds the actress, "He reeked of the finest Indonesian sandalwood and had a Gene Wilder-esque mischievous gaze."

Hawkey would eventually help Farmiga vie for roles, directing elaborate homemade

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audition videos in which she'd portray the character in full makeup. "It's almost a way of working it out for myself before I actually do the role — a way to experiment, a little dress rehearsal," she says.

She got her next big break thanks to Scorsese, who had previously considered her for 1999's *Bringing Out the Dead* but instead gave the part to star Patricia Arquette, then Nicolas Cage's wife. Bowled over by Farmiga's performance in *Down to the Bone*, the director wanted her for *The Departed*, a double-crossing cops-and-robbers saga in which she'd play a police psychiatrist who develops relationships with the two lead

improvise and develop her character to the point where the woman in the film is represented as fully as possible."

After the release of *The Departed*, Farmiga met with Rod Lurie, a writer/director known for featuring strong women in his projects. Lurie gave her the coveted part of an outed CIA agent in his film *Nothing but the Truth*, which was loosely based on the real-life saga of Valerie Plame Wilson. Throughout the filming, he admired Farmiga's sense of play and enthusiasm.

"Vera would sometimes yammer away in Ukrainian," he says, recalling how she dropped her native tongue into an

*"She has an angularity to her face, and the line of her body is quite unique, but it's especially her eyes. Her eyes really tell the story."*

*Martin Scorsese*

characters, roles held by DiCaprio and Damon. (The studio agreed to hire Farmiga, a relative unknown, Scorsese says, after being placated by all the A-listers he had already lined up.)

On the film, Farmiga learned about the rare intersection where art meets religion. "It was a very holy set, much like entering a church — a very sacred space," she says. "Marty likes his sets to be very quiet."

Nevertheless, she continued to speak up for her character's realism and sense of humanity. Farmiga felt her lines were that of a stereotypical girlfriend and tried to deepen the character. "In these types of pictures, as in *Goodfellas*, the men are in the forefront of the action," Scorsese admits. "Female roles are somewhat difficult to incorporate. Someone like Vera is very rare — she could pull from her own experiences to write and

improvised bit during a scene with her CIA boss. "She'd pace around on the set because she's very eager, almost impatient, to get the cameras rolling. She really wants to act, and she's ready. When a scene would start, it'd be like opening a furnace door and feeling this flame roaring out."

Bad luck befell again, however, and the distributor filed for Chapter 11 weeks before the movie's premiere. Though it played in a couple of film festivals, *Nothing but the Truth* had just a weeklong Oscar-qualifying run in New York and Los Angeles theaters and then went straight to DVD, leaving Farmiga's glowing reviews to gather dust. (The *New York Times* said she "fills out her size 0 with macho swagger," while *Rolling Stone* raved that she "goes so deep into her character, you can feel her nerve endings.")

Fortunately, another director mesmerized



by Farmiga's *Down to the Bone* performance stepped up. Jason Reitman, the young tyro whose 2007 low-budget *Juno* was a critical and commercial smash, recalls seeing Farmiga's Sundance hit two years before his own debut feature, *Thank You for Smoking*, screened there. "I see 30 to 40 films at Sundance," Reitman says. "I read the synopsis, and it sounded interesting. So I attended the premiere, and like every other director who saw it, I wondered, 'Who is this woman, and how soon can I work with her?'"

The Farmiga of *Up in the Air* is an altogether different actress than the one who faced the spotlight at Sundance five years ago. No longer hosting the gaunt, bone-thin frame of her addict character in *Down to the Bone*, she's wonderfully voluptuous in the new picture. Her cheekbones, while well defined, don't look nearly as angular or dagger sharp. And, of course, there's a knowing, savvy sparkle to her new character, who gives Clooney as good as she gets and then some.

Farmiga's Alex turns out to be more complex than expected. But it's a wonder Farmiga was able to keep a straight face, given Clooney's clowning on the set. "He continually played every scene using that Billy Bob Thornton voice from *Sling Blade*," she recalls. "He'd do it before scenes, during scenes, and when he was [off camera] feeding me lines during my [close-up] takes. It made me shriek like a banshee."

Audiences will be able to see Farmiga again soon, this time portraying a French baroness in a nineteenth-century costume drama titled *The Vintner's Luck*. Recently, she's starred in a pair of World War II prison-camp films, *In Tranzit* and *The Boy in the Striped Pajamas*, as well as in two horror movies, the recent *Orphan* and 2007's *Joshua*. Farmiga, who's made roughly three movies a year over the past decade, says she's drawn to scripts for their characters. "I hardly ever care about the end result, and collaboration is everything to me," she explains. "I care more about working with great cinematographers and hair-and-makeup teams than with all-star directors or actors."

The characters she's portrayed have varied greatly, and though she's unsure as to what kinds of roles she'll pursue from this point on, she knows they'll only be those that grab her the right way.

"If I had compassion for a character in *Transformers 3*, I would absolutely take the part," she says. "For me, it's about the material. I want something my brain can chew on; I want to be challenged. I want to be tickled, to be prodded; I want enlightenment, a career that makes me perceive and question more, a career that doesn't define me."

As if her wish list had grown too long, she

sums up her desires succinctly. "I envision a career based on inspiration, compassion, and creativity," she says. "Is that too much to ask?"

And before you can answer, her eyes already have. **AW**

**JEFFREY RESSNER** has worked as a writer and correspondent for *Rolling Stone*, *Time*, and *Politico*, among other publications. Like the main characters in *Up in the Air*, he loves to fly.

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## ■ How has dating changed over the years?

From my perspective, technology has changed everything. When we started *It's Just Lunch* eighteen years ago, singles simply introduced themselves and began talking – done. Now, couples chat, email, instant message, tweet, text and even video chat. People relate through their computers and mobile phones. This makes it easier than ever to stay in touch with someone you already know – but nearly impossible to meet someone you don't. Now the methods that people used to rely on for romantic introductions are gone, and people usually find themselves with just one network in their city: the office. That's not always ideal and busy singles don't have the time or desire to cruise the bars or scan online profiles. This is exactly where *It's Just Lunch* comes in. We introduce our clients to real people – not online profiles or phone numbers. We provide that missing network, and we do it in a way that fits into everyone's hectic schedule.

## ■ What about internet dating sites?

While these sites are highly accessible (especially for singles who are already on a computer all day), they can become extremely time consuming. There's enrollments, questionnaires, email correspondence, followed by looking through literally thousands of profiles, and then – finally – trying to arrange a meeting over more email. I think many singles wind up discouraged. There's just so little you can learn about a person from an internet profile and a low-resolution picture – and there are thousands to look through. Either it's a fruitless game of trying to choose a book by the cover, or you're trusting a computer to decide if you would click with someone.

## ■ How does *It's Just Lunch* “match” singles?

We believe that nothing replaces the human touch, and we don't believe in “computer matches.” It doesn't matter if you both like to jog, both like Chinese food, and both would like something long term – you can like all the same things and still not like each other. That's why we use our

intuition to create the match. First, we interview each client like you would get to know a new friend, learning about their personalities, their likes and dislikes, and their relationship goals. Then, we call to arrange their first date. We contact both clients, get their schedules, find a convenient time and place for them to meet, and even make them a reservation. There are no online profiles for the world to see, and it's up to the clients if they want to share more details during their date and exchange cards in order to meet again. As part of our policy, we don't give out our clients' last names or phone numbers.

“When you are ready to start dating, you want to start immediately.”

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## ■ What kind of people would I meet through *It's Just Lunch*?

*It's Just Lunch* clients are a diverse group representing many different professions, career stages and educational backgrounds. Some have just moved to a new city and want to fast-forward to meeting like-minded people. We commonly see singles spending

most of their time with people from work, but they realize the pitfalls of dating coworkers. They come to us to expand their social circle outside of work. Our clients do have one thing in common, though: they're ready to meet someone new.

## ■ Any advice for the first-date conversation?

Rule number one: Never talk about a past relationship. It can instill feelings of jealousy, awkwardness, or insecurity in seconds. If it comes up, give a brief answer and change the subject. Avoid topics such as politics and religion until you've gotten to know each other better. Make a conscious effort to ask or answer questions from your most positive perspective. If you don't know what to say, ask a question instead – studies show people find you more interesting when you ask questions about them. If you don't know what to ask, pause for a moment to think... silence can be sexy and mysterious.

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Ground Zero Blues Club



Nachos from Ground Zero Blues Club



lunchtime at the Ground Zero Blues Club on a typical weekday. The air is

heavy and humid, and nothing seems to be happening around the crumbling, vacant buildings that make up downtown Clarksdale, Mississippi. Outside the club, an older couple from New Zealand chats up a pair of young women from Finland; inside, a few locals order catfish plates.

At the bar is a middle-aged biker from Kentucky who has been touring the South — didn't much care for Memphis, he says — but he's decided to linger in Clarksdale to check out an off-the-radar authentic juke joint. He's staying in the Riverside Hotel, a former hospital for African-Americans where Bessie Smith, the "Empress of the Blues," died in 1937 after a car accident.

Drawn by the legacy of the blues, these visitors aren't far from the mythical intersection where Robert Johnson supposedly traded his soul to the devil so he could make magic on a guitar. Folks here

have memorialized the Crossroads, where U.S. 61 meets U.S. 49, with a kitschy sculpture of three giant blue guitars, but there's no sign of Lucifer, unless he's hanging at the nearby gas stations or the Church's Chicken.

Located in an old warehouse that had stood vacant for 30 years, Ground Zero Blues Club was opened in May 2001 by actor and Mississippi native Morgan Freeman and Clarksdale businessmen Bill Luckett and Howard Stovall. Featuring four nights a week of live local and national blues acts, the club is designed to preserve and celebrate the town's reputation as ground zero for the blues.

Surprisingly, even though the area is steeped in blues history, the idea of opening a blues club actually came from outside the region.

"I learned, in my legal work, that there were some people from Europe who were interested in starting a blues club in Clarksdale," Luckett says. "I asked myself, 'Does it take people from Amsterdam or London to show us the way?'"

The partners' investment was a rare vote of confidence in a



Playing the blues







Bill Luckett, cofounder of Ground Zero Blues Club

community that's seen a steady exodus of talent and wealth for decades, and Luckett admits he and his partners have had their share of doubters.

That comes as no great surprise; Clarksdale, like much of the Delta, has long been in a state of decline. There's evidence of great wealth and gripping poverty, and not much in between. The never-ending hard times endured by many in this region gave birth to the blues and shaped our national culture.

The Delta, which stretches about 200 miles south of Memphis, is actually not a delta but an alluvial plain on which the Mississippi River and its tributaries have deposited some of the richest topsoil in the world. Through the years, it has remained one of the nation's best growing regions, with cotton still a dominant crop, especially in northwestern Mississippi. That agricultural legacy, though, also explains the poverty; cotton production used to be labor intensive, and most of the heavy work — the chopping and picking — was done by humans. When production was mechanized, starting in the

1940s, the jobs began to disappear. Millions left the Delta to find employment in Memphis, St. Louis, and Chicago. Those who stayed struggled to eke out a life in a land that offered very little.

In places like Tunica County, Mississippi, situated about 40 miles north of Clarksdale, more than half the residents lived in third-world conditions well into the 1980s. Rev. Jesse Jackson called Tunica "America's Ethiopia," a label that stung — and stuck. It was common for national politicians to come to the Delta and leave a few sound bites and little else in their wake. But back in 1985, Jackson wasn't far off the mark: Housing conditions for some people were abysmal, with open sewage running in ditches, and children were going to bed hungry.

In 1988, pushed by Delta lawmakers, Congress authorized the creation of a commission to take a hard look at a broader region — from Cairo, Illinois, at the confluence of the Ohio and Mississippi rivers, down to Louisiana.

Starting in 1989, the Lower Mississippi Delta Development



Ground Zero Blues Club



Ground Zero Blues Club



Commission, chaired by then-Arkansas-governor Bill Clinton, held hearings documenting the plight and came up with a laundry list of solutions. One of its main recommendations — something also championed by the Memphis-based Center for Southern Folklore and others — called for building on and marketing the region's rich history and cultural legacy.

The commission spawned some initiatives and follow-up studies but fell far short of its promise. Stanley Hyland, PhD, head of the School of Urban Affairs and Public Policy and professor of anthropology at the University of Memphis, served as principal researcher for the commission. He says Clinton opposed the idea of creating a permanent agency — something akin to the Appalachian Regional Commission — which could have served as a guiding force for all the disparate stakeholders in the Delta. Such an agency would have been particularly useful to the Delta, an area with a culture of individualism and isolation, where people don't "naturally come together," Hyland says.

"Clinton launched his [1992] presidential campaign by going up and down the Delta, but as president, he never really came back and built anything of great substance," he says.

**INDEED,** the biggest transformation in the Delta, the arrival of legalized gambling, wasn't even addressed by the commission.

In 1990, the state of Mississippi authorized riverboat casinos along "Old Man River" and the Gulf of Mexico coast, enacting one of the most liberal gaming laws in the nation. Tunica became the first Delta



Images from the Delta Blues Museum



county to jump aboard, beginning an unprecedented land rush and the construction of giant mega-gaming palaces. Today, Tunica County has nine casinos, and it remains one of the nation's top gambling destinations. "America's Ethiopia" has attracted as many as 14 million visitors a year since casinos opened; gaming has generated more than \$40 million a year in tax revenues for the county, according to Lyn Arnold, president of the Tunica County Chamber of Commerce and Economic Development Foundation. It has paid for new schools, new roads and sewers, an airport with an 8,500-foot runway, a health-and-wellness center, three community centers, and many other amenities.

From the beginning, there have been clear winners in the gambling game. The landowners who unloaded flood-prone acreage made out like bandits. A Memphis businessman made a fortune by locking up billboard rights along U.S. 61 in the early 1990s; a Texas-based media conglomerate owns the signs now. The region's media still lean heavily on casino advertising.

But like any game of chance, there have been losers too. While some tourists who go to the casinos visit nearby Memphis to see Elvis Presley's Graceland and the clubs on Beale Street, the Tennessee city has trouble competing due to the lack of the draw of gambling. W.W. Herenton, who resigned as Memphis's mayor this July after an unprecedented 17 years in office, pushed for legalized gaming in Tennessee, hoping to stanch the loss of tax revenue, but he couldn't overcome the resistance from lawmakers in Nashville.

But if Herenton was looking for a magic bullet to solve the city's socioeconomic troubles, he may have been looking in the wrong place.

In her 2006 study of the Delta, Sharon Wright Austin, PhD, associate professor of political science at the University of Florida (and a Memphis native), says the casinos haven't solved the deep-seated problems of the region. Austin presented evidence in her book, *The Transformation of Plantation*



Tunica casino strip



*Politics: Black Politics, Concentrated Poverty, and Social Capital in the Mississippi Delta*, that contradicted the spin gaming promoters had peddled as gospel.

Casinos, she found, didn't have much of a positive impact outside Tunica County; moreover, even in Tunica, they really didn't address the structural problems of poverty. Because of the relatively low wages paid to employees, casinos did little more than transform the unemployed poor into the working poor, she says.

"Before the casinos opened, unemployment in Tunica County was always in the double-digits, even exceeding 20 percent. But it was always the case, during the period I researched, [that] even though unemployment was low, people were still poor and the poverty rate was high," Austin says.

So Tunica has looked for ways to diversify, to give tourists more reasons to visit and stay in the region. Golf has become a significant draw, for example, as Tunica now has three quality courses. And local promoters are embracing the blues in a big way: They have plans to open a \$2 million Gateway to the Blues Visitor Center in 2010 along U.S. 61. The center, which will be based in a relocated train depot, will feature museum-quality exhibits on loan from Harrah's Tunica.

"It's kind of funny — when you grow up with it at your front door, you sometimes don't recognize the value it has for other people," Arnold says. "But we get a lot of international visitors who come through here to follow the Blues Trail."

"The culture and heritage of the Delta is something we need to be marketing," says Webster Franklin, president and CEO of the Tunica Convention and Visitors Bureau, which is leading the promotional effort. "What I hope happens is that we'll draw the blues enthusiasts to the state and give them an authentic experience while they're here, and that at the same time, they'll stay in our hotels and hopefully play a few slot machines. But the greater impact is if we can get many of those gaming patrons to learn a little more about the heritage of the area and get out and explore more. It'd be good for the economy of the whole region."

**THE NEW TUNICA** visitor center will join dozens of other places in the Delta celebrating the region's unique cultural contribution.

In Clarksdale, just a stone's throw from the Ground Zero Blues Club, is the Delta Blues Museum, which occupies a converted train depot. Visitors to the museum get a taste of the rich legacy of sound that came from here, a testimony to blues artists who have been iconic in American cultural history. Exhibits include Muddy Waters's family home, salvaged from the

Stovall Plantation, as well as guitars, costumes, and other memorabilia from John Lee Hooker, Big Joe Williams, and Jimmy Burns. There's even a sign from the place where Robert Johnson performed his last gig and was allegedly poisoned.

Mississippi's been promoting its blues heritage for about three years now and is in the process of placing more than 150

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**Ground Zero Blues Club**  
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[www.groundzerobluesclub.com](http://www.groundzerobluesclub.com)

**The Mississippi Blues Trail**  
[www.msbluestrail.org](http://www.msbluestrail.org)

historical markers and interpretive sites, most of them concentrated in the Delta. Among the locations in Mississippi are B.B. King's birthplace in Berclair; the Holly Ridge gravesite of blues giant Charley Patton; and Greenville's Nelson Street, which became a hot spot for down-home Southern blues in the 1940s and early '50s. Detailed

maps are available at various venues, at welcome centers, and online.

On the other side of the Mississippi River, Arkansas offers its own rich sampling of blues heritage. Like Clarksdale, Helena-West Helena has seen better days; visitors who cross the narrow U.S. 49 bridge on the way to the city's downtown pass dozens of abandoned and dilapidated structures, including an ornate high school that's been closed for more than a half century and is now engulfed in vines.

"If this was St. Louis or Chicago," quips a local, "it'd be condominiums by now. But this is Helena."

Near the levee there, the Delta Cultural Center occupies a beautiful, renovated train station that was originally built in 1912 by the Missouri Pacific Railroad. Its exhibits include accounts and artifacts about slavery, the forced removal of Quapaw Indians in the early nineteenth century, the Union's defeat of the Confederates in the 1863 Battle of Helena, and the calamitous Great Flood of 1927.

Up the street, at the visitor's center,

tourists can learn about Arkansas blues legends like Sonny Boy Williamson, Louis Jordan, and Albert King, and watch the daily live broadcast of the *King Biscuit Time* radio half hour, the nation's longest-running blues radio program. One of the nation's largest gatherings of blues musicians, the three-day Arkansas Blues & Heritage Festival, is held in Helena each October.

Luckett, who's lived in Clarksdale for most of his 60 years, says it's still a revelation to him that so many people are drawn to something he took for granted for so long. "I still marvel at the places the folks come from," he says. "I've met people from the Czech Republic, from all over Europe, Asia, and Africa. Robert Plant, [Led Zepelin's front man], has been in each of the last three summers.

"We had our detractors. We still have people who live in Clarksdale and bad-mouth it. But clearly, we're doing something right." **AW**

**ROLAND KLOSE**, former editor of the *Illinois Times*, lives and works in Memphis, Tennessee.



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Avatar star  
**Zoe Saldana** may  
look dainty, but she's tough  
as nails — and now has her own  
action figure to prove it.  
BY SONA CHARAIPOTRA

[dl]  
downlow

# Beauty and Brawn





Growing up, Zoe Saldana had one dream in mind. "I always wanted to be a ballerina," says the classically trained dancer. "But it just wasn't meant to be. I simply didn't have the feet for it. And with my attitude and ambition, I'm just not cut out to be in the background."



Zoe Saldana in: 1. *Avatar*, 2. *Center Stage*, 3. *Pirates of the Caribbean: The Curse of the Black Pearl*, 4. *Star Trek*



Ironically, it was those ill-fitting feet that launched Saldana, now 31, onto a path that has put her front and center in the testosterone-laden world of action heroes. Since stealing scenes as a sassy, chain-smoking dance-school dropout in the 2000 teen hit *Center Stage*, Saldana has found her niche as a lady among men in flicks like *Pirates of the Caribbean: The Curse of the Black Pearl*, last summer's *Star Trek* reboot, and this month's feverishly anticipated *Avatar*, James Cameron's first film since 1997's *Titanic*.

But while she might look fragile, Saldana swears she can hold her own. "I grew up in a house full of girls," says Saldana, who was raised, along with her two sisters, by a working mother first in Queens, New York, and later in the Dominican Republic. "But I am so not the girly girl. I can totally hang with the boys. I look pretty delicate, but I feel very strong. And once I open my mouth, that delicate thing flies right out the window. I'm kind of tomboyish."

In fact, she says she's surprised many of her male

directors, who have included Steven Spielberg, J.J. Abrams, and Cameron. A sci-fi and action fan, Saldana grew up idolizing trailblazers like Sigourney Weaver (who also stars in *Avatar*) and Linda Hamilton.

"Women are so sexy when they're being physically powerful," Saldana says. "I'd love to be the type who can be that strong icon, like Sigourney or Linda or even Angelina [Jolie], who were sort of like the pioneers for my generation. These are women who seriously showed themselves as a match for any man."

With her own *Avatar* action figure now available at a toy store near you, Saldana is proud to join their ranks. "You know you've made it when you have your own action figure," says Saldana, laughing about the mini version of her character, Neytiri, the eerily beautiful alien whose face has been plastered on billboards across the nation since summer. "It's really surreal," she continues. "I've been shooting *Avatar* for more than four years, so it's amazing to see it finally come to fruition."

Saldana admits that she's always been a perfectionist but that working with the notoriously demanding Cameron pushed her to work even harder. By the end of filming, she says, she'd become addicted to the rush that comes with achieving a perfect take. Luckily, Saldana's close-knit family is able to keep the adrenaline junkie down-to-earth on her days off.

"Downtime, to me, is all about my family, friends, and wine," says Saldana, who hangs with her mom and sisters whenever she can. "That's what I do. My sisters and I are kind of one. We're not even like three different entities, we're so close. It's like we compose one body together. They're really the ones I turn to when I need to get away from everything. They're teaching me to relax more."

And for the Los Angeles-based actress, relaxing means occasionally hitting the theater to check out a movie — or three. "I just love being swept away into another world," she says. "It's why I do this in the first place."



*Dreaming...*  
*of a*  
*White Christmas*



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# Criminal Mind

No one does legal drama like *Law & Order* creator Dick Wolf. By Bryan Reesman



1. Dick Wolf, 2. *Law & Order*, 3. *Law & Order: Special Victims Unit*, 4. The late Jerry Orbach (left) and cast mates from *Law & Order*, 5. *Law & Order: Criminal Intent*

**WHEN DICK WOLF CREATED** the original *Law & Order* in 1990, the writer/producer likely had no idea that the based-on-real-events crime-solving show would blow up into a multiseries franchise that would last 19 years (and counting), go into endless syndication, and inspire overseas incarnations. Though the *Law & Order: Trial by Jury* spin-off made it only one season and the documentary series *Crime & Punishment* ended after three seasons, *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent* have both found their footing, with *Special Victims Unit* currently in its 11th season and *Criminal Intent* heading toward its ninth. We caught up with Wolf to get the inside scoop on the shows and the secret to their success.

**You have had many characters come and go, but you rarely kill anybody off. Why is that?** Because you never know when you might want them to come back.

**Do you ever receive any backlash about stories taken from real-life headlines?** Yeah, but what I've said for years is that we take the headline, not the body copy. You may think that it's that story, but it very rarely is. The one I use as an example is an episode that suggested it was the Martha Stewart story, and Martha is a friend of mine. She thought it was very amusing, but she's never killed anybody, [while the character on the show did].

**Some people worry that Elliot and Olivia will hook up on *Law & Order: Special Victims***

**Unit. Will that ever happen?** I can definitively state it never will. Every time it's ever happened on a show, that's the end of the show. Look at *Moonlighting*. Subliminal sexual tension is great. Having that actually happen destroys the illusion. It's everybody's nightmare. "What are they going to do *now*?" It takes away the mystery.

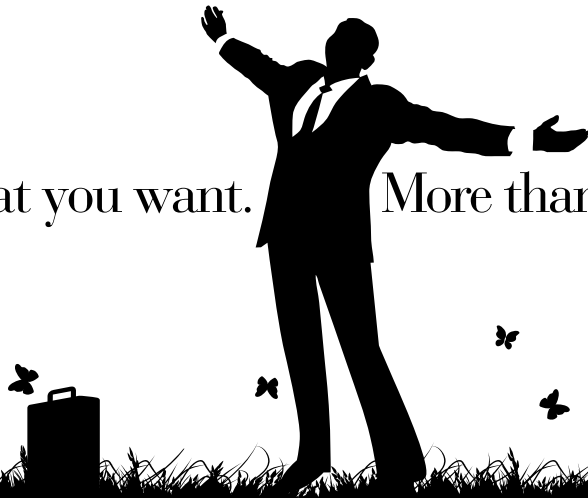
**The late Jerry Orbach visited police stations to do research. What about the other actors?** They all do. It's not a requirement, but you'd be worried about an actor who didn't want to do it. It doesn't hurt to have just that level of exposure, because the cops love it and the prosecutors love it. "Oh, I get to go around with this guy, and he's going to be playing me." It's mutually beneficial.

**What do you miss the most about Orbach?** I miss him every day. He was a terrific actor, and he had the ability to give a zinger and not have it look forced. But basically, I miss him as a person. He was just a terrific guy.

**Why do you not use establishing shots in any *Law & Order* episode?** We don't have time. If we did what other shows do with establishing shots — people driving up and getting out of cars and getting into elevators — each half hour would be enough for either a cop show or a legal show. There's no time. It works better. When was the last time you saw a movie that moved too fast? That's the bottom line. You want to keep going and going and going.



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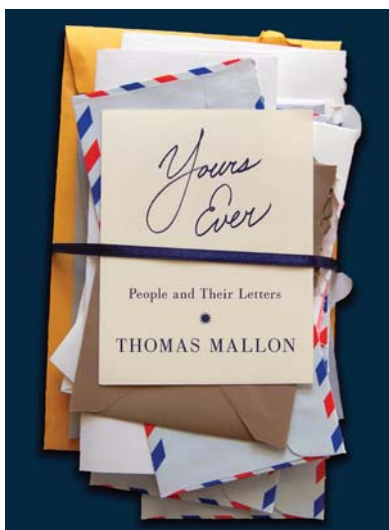
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# Signed, Sealed, Delivered

Thomas Mallon excerpts the private letters of notable figures in his book *Yours Ever* to give readers intimate — and often surprising — glimpses into their lives. By Natalie Danford



**IN AN AGE WHEN EVEN E-MAIL** is quickly growing outdated in the face of Twitter and texting, receiving a letter still feels special. In *Yours Ever: People and Their Letters* (Pantheon, \$27), Thomas Mallon, the author of seven novels and a book on diary writing, samples personal communication written by public figures and examines why, even in the age of technology, letter writing continues to be something sacred.

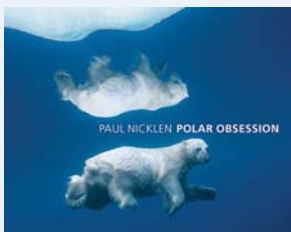
Rather than reprinting entire letters, Mallon plucks the choicest bits to include, and he groups the correspondences by category. There are letters of friendship, letters of advice, and confessional letters. There are even chapters dedicated to epistles penned in prison and during war.

*Yours Ever* contains so many terrifically quotable lines that it would be impossible to choose a favorite. Over and over, well-known figures reveal previously



# The Ice Man

Photographer Paul Nicklen braves subzero temperatures and the occasionally overfriendly leopard seal to produce breathtakingly beautiful pictures like the ones in his newest book, *Polar Obsession*. By Joseph Guinto



**YOU WOULDN'T THINK** that a man who makes his living photographing dangerous animals in the world's coldest waters would be afraid of sharks. But Paul Nicklen is. "If you've seen all the *Jaws* movies, the fear becomes ingrained in you," says 41-year-old Nicklen, the world's leading cold-weather, underwater wildlife photographer. "Like, if I'm floating on the surface of the water where there are orcas — killer whales — and I'm watching a seven-foot-tall dorsal fin come toward me, I'm absolutely terrified."

But here's the thing: Steven Spielberg's influence can be negated. All you have to do is dive under. "Underwater, everything becomes absolutely peaceful," Nicklen says. "Those animals are so graceful and balletlike that you're just in awe of their beauty."

Much of that awesome beauty has been collected in *Polar Obsession* (National Geographic Focal Point, \$50), Nicklen's first book produced in conjunction with National Geographic. In words and large-format images, Nicklen recounts some of the most harrowing and remarkable experiences he's had while working in the icy extremes at both ends of the world. There was the time he was nearly crushed to death on South Georgia, an island in the far South Atlantic, by a 9,000-pound elephant seal that thought Nicklen wanted to engage in chest-to-chest battle. And the time in Antarctica when a 12-foot-long leopard seal, out of either sympathy or friendship, tried to feed Nicklen penguins as he took her picture.





hidden sides through their words. The notes that beat icon Neal Cassady wrote to his wife while serving in California's San Quentin State Prison after attempting to sell marijuana to an undercover police officer are predictably full of jittery wordplay. But the letters he wrote to his children (who were kept in the dark about his whereabouts during his jail stint) are disarmingly sweet and bourgeois, or as Mallon describes them, "gently, touchingly pedantic, full of vocabulary builders and math problems and explanations of the Four Freedoms."

Other letters in the book induce the kind of nostalgic hindsight usually inspired by one's own old love letters; for example, there's Richard Nixon's disgruntled May 1971 memo to his chief of staff H.R. Halde- man in which he notes, "What I want everybody to realize is that as we approach the election we are in a fight to the death for the big prize."

Mallon strings together these and other examples ably, and the letters themselves are wonderful — by turns poignant and shocking, amusing and moving.

*Yours Ever* contains so many terrifically quotable lines that it would be impossible to choose a favorite.

The only criticism is that their arrangement feels episodic rather than accumulative toward some larger meaning; the book is a survey rather than a treatise (and Mallon never claims otherwise).

Unsurprisingly, writers craft great letters, as is proven time and time again throughout the book. But often, the sentiments they express can be unexpected. Charles Dickens sighs that because his work is sympathetic to the poor, he is the recipient of "begging letters" from people "dirtying the stream of true benevolence." He derides the typical requests, such as "a greatcoat, to go to India in; a pound, to set him up in life for ever; a pair of boots, to take him to the coast of China; a hat, to get him into a permanent situation under Government." Based on the comments of Dickens and others, lamenting their lot is a favorite pastime of writers. However, only the best do so as entertainingly as British poet Philip Larkin, who compared the act of publishing a book to passing gas at a party: "You have to wait till people stop looking at you before you can behave normally again."



Nicklen declined the meal, in part because he was wearing scuba gear, holding a camera encased in a waterproof bubble, and documenting the seal's gesture in a series of dramatic pictures.

Nicklen is no stranger to bizarre foods. He grew up on Baffin Island in Nunavut, one of Canada's northernmost territories and a place where temperatures regularly fall to 40 degrees below zero Fahrenheit. The island community is composed of a tiny, mostly Inuit population that dines on anything it can pull from beneath frozen waters. "I loved the dramatic weather and the wildlife," says Nicklen, who used to nest himself in huge snowbanks after a big storm. "I was maybe a bit of a weird kid."

In his late teens, Nicklen took up photography and began merging his artistic interest with biology studies at the University of Victoria in British Columbia, Canada. Just a few years after graduation, he became a full-time photographer, working in the Arctic, a place where other photojournalists were a rarity and still are. "There's not a lot of competition," Nicklen admits. "That's not because of the technical challenges of shooting there so much as the challenges of personal survival. If you took someone from New York who had never been to the Arctic before and said, 'Go do a story on narwhals,' that person would probably

spend 90 percent of their time just trying to survive. But because of where I grew up and because I am so comfortable there, I can spend 95 percent of my time working and just five percent trying to stay warm. Of course, I was just in New York, and I told my friends there that I'm more scared of being in the New York subway than I am of being in the wild. That's just not my element."

Nicklen's new book, and much of his work in photojournalism, makes a subtle case that more must be done to protect cold-weather creatures and their environments — especially from polar-ice-melting climate change. "We stand to lose an entire polar ecosystem because of climate change," he contends.

That's why Nicklen hopes *Polar Obsession* will make the world's most otherworldly regions seem a little more accessible to those of us who don't get to share his subzero experiences. Funny thing about that, though, is, if he could, Nicklen would leave the camera at his home in the Yukon Territory. "I'm always looking at these amazing things through this little box instead of just experiencing them," he says. "When you've got a leopard seal the size of a grizzly bear engulfing your whole head in its jaws, it would be amazing to just watch."

He pauses and reconsiders: "Well, actually, maybe it is a little less scary if you get to see those jaws through a fish-eye lens."

# Sudoku

To complete a Sudoku puzzle, fill in the grid so that every row, column, and box contains the digits 1 through 9. However, no row, column, or box can contain more than one of the same number. It's easy to learn but takes a lifetime to master. The answers are on page 86. Good luck!

GENTLE

2		3				5		
		8	4	6				
			3		1			
5		4				6	3	
	2			4			9	
	9	1				8		5
			7		2			
				8	9	2		
		2				1		7

## Sudoku board game

If you like doing these Sudoku puzzles, you will love playing Imagination's Sudoku board game. It's the same great puzzle in an exciting multiplayer board game format. When you land, buy it online at [www.gsn.com/shop](http://www.gsn.com/shop).

MODERATE

1			7	4			3	
						2		
5	9						1	
		7	5	6				4
4			2		7			8
6				9	8	7		
	4						8	1
		9						
	1			8	2			9

DIABOLICAL

2			7			3		
					9	5		1
	3			6				
7			4		3		6	
	1				6			9
				4			1	
8		4	6	3		7		
		1			8			2

# Imagine...

wearing this magazine as a hat and doing the chicken dance each time the person next to you writes a number in their Sudoku puzzle.



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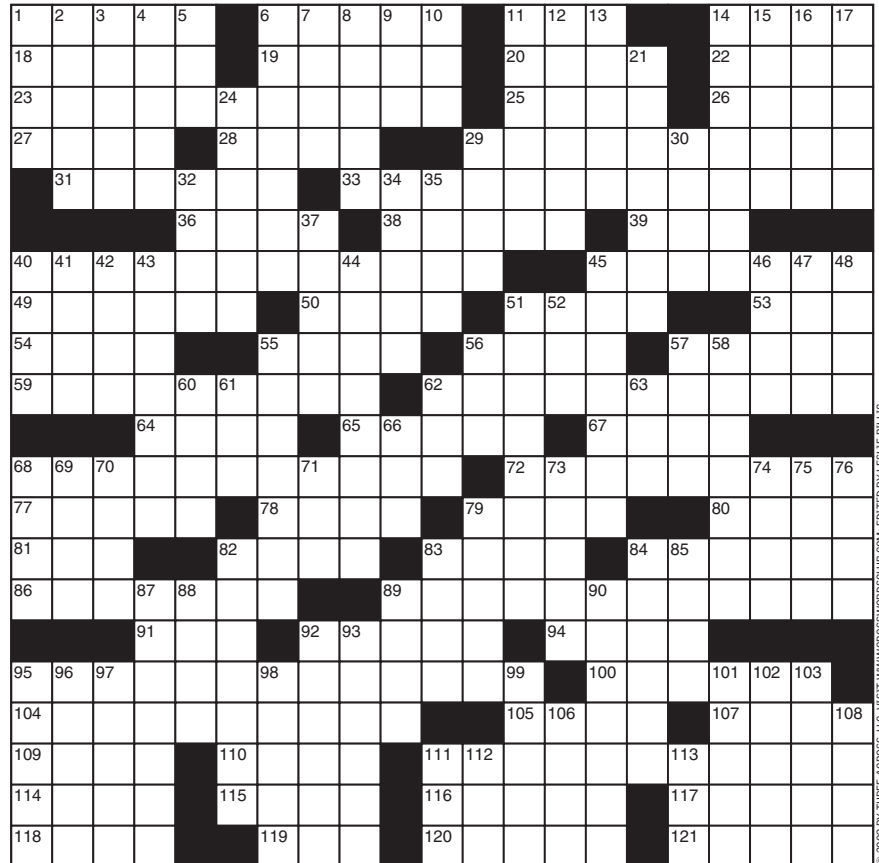
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DIVERSIONS

# Pulling the Switch

BY PANTO HARRISON



Stumped? Find the solution on page 86.

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**ACROSS**

- |                              |                                        |                                                     |                                       |
|------------------------------|----------------------------------------|-----------------------------------------------------|---------------------------------------|
| 1 Pal of Pancho              | 33 Job for actress Marcia's protector? | 62 Muscle-pain reliever?                            | 89 Hi-Steam or Sunbeam, e.g.?         |
| 6 Opera villain, often       | 36 <i>Hairspray</i> mom                | 64 Raised                                           | 91 Pet name for Attila?               |
| 11 Spanish she-bear          | 38 Barfly's seat                       | 65 Folklore being                                   | 92 Actress Anouk                      |
| 14 Central points            | 39 Outback bird                        | 67 Gyro bread                                       | 94 NBC's peacock, e.g.                |
| 18 It may be bid             | 40 Respite from sleeping in the woods? | 68 The actors in <i>Sorry, Wrong Number</i> , e.g.? | 95 Preferring Indian food?            |
| 19 Arctic abode              | 45 Periodic-table listing              | 72 It's a backbreaker                               | 100 Bank named on a credit card       |
| 20 Electrical unit           | 49 Malleable                           | 77 Is optimistic                                    | 104 With 55 Down, Joe Torre's team    |
| 22 Lone Star State sch.      | 50 Kind of suit                        | 78 Wagner's earth goddess                           | 105 Canadian gas brand                |
| 23 Whirling wahoo?           | 51 Unaccompanied                       | 79 Clean, as windows                                | 107 40 Down, e.g.                     |
| 25 Lamb's alias              | 53 Eastern "way"                       | 80 It marches on                                    | 109 Seed covering                     |
| 26 Swan lover of myth        | 54 Like lingerie                       | 81 Heart chart                                      | 110 Climate control, initially        |
| 27 Glazier's insert          | 55 Nora of <i>SNL</i> fame             | 82 Turkey chaser?                                   | 111 Speech in support of a candidate? |
| 28 Abba of Israel            | 56 Latin list ender                    | 83 Crude dude                                       | 114 Homeowner's pmt.                  |
| 29 Sitcom set in Hooterville | 57 Houston player                      | 84 Gridiron complement                              |                                       |
| 31 California fossil site    | 59 Nickname for Kotter's students      | 86 Total disasters                                  |                                       |

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- 115 Trillion: prefix  
 116 Best way to enter  
 117 Bridal path  
 118 Beach blanket  
 119 Dem.'s opponent  
 120 Composer Franz  
 121 Giggle sound

**DOWN**

- 1 Find fault  
 2 Perfect  
 3 Tuscan cathedral city  
 4 Star, briefly  
 5 Yes, to Yves  
 6 Start of the universe, perhaps  
 7 Fuji competitor  
 8 Arm support  
 9 Help-wanted notice?  
 10 Aah's partner  
 11 Lay on too thick  
 12 Cirque du \_\_\_\_  
 13 Not from here  
 14 Pivotal point  
 15 Alamogordo's county  
 16 Hands over  
 17 Bridge declaration  
 21 Citrus hybrid  
 24 "You \_\_\_\_ bother"  
 29 Totally get, à la Heinlein  
 30 Wile E. Coyote's mail-order house  
 32 Steed steerer  
 34 Apply to  
 35 Rat-\_\_\_\_  
 37 Feminist Bella  
 40 Pfc's' superiors  
 41 What "there oughta be"  
 42 Mickey and Minnie  
 43 Due  
 44 Singer Linda  
 45 Orbital path  
 46 Bluesy James  
 47 Bust maker  
 48 Filched  
 51 Studhorse
- 52 Stable particle?  
 55 See 104 Across  
 56 Sushi fish  
 57 FBI employees  
 58 Paint like Pollock  
 60 Speaker in the Hall of Fame  
 61 Brood tender  
 62 How some like it  
 63 Start to pick?  
 66 Cape Town's home (abbr.)  
 68 Gordon Ramsay, for one  
 69 Golfer Isao  
 70 Org. that 69 Down doesn't qualify for  
 71 \_\_\_\_-Magnon  
 73 Earth Day month  
 74 1972 Kentucky Derby winner \_\_\_\_ Ridge  
 75 "You said it!"  
 76 Proceed  
 79 One going to court  
 82 *West Side Story* song  
 83 Southern sibling  
 84 Goads  
 85 Some Wall St. deals  
 87 Gathered in schools  
 88 Toe woe  
 89 Shock jock Don  
 90 More raucous  
 92 Harshly bright  
 93 Polar feature  
 95 Certain drumbeats  
 96 Left-ventricle outlet  
 97 Churchill gesture  
 98 Not even once  
 99 "That's gross!"  
 101 Set free  
 102 Online currency  
 103 Emmy winner Esther  
 106 Arctic seabird  
 108 \_\_\_\_-Ball  
 111 Arg. neighbor  
 112 Gas suffix  
 113 Roscoe



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# Mensa Quiz

The following questions are provided by the folks at American Mensa, the High IQ Society. Can you provide the answers? If you find that you do need some help, the answers are on page 86.  
By Dr. Abbie F. Salny

1. A simple substitution code has been used to conceal the "quote" below. Work out the code to decipher the words.

Jack and Jill:

23-5'-22-5 4-5-3-9-4-5-4 14-15-20 20-15  
20-1-11-5 21-16 13-15-21-14-20-1-9-14  
3-12-9-13-2-9-14-7.

2. Find the five-digit number in which the first digit is four more than the second, the second digit is two more than the third, the fourth digit is one less than the third, and the last is nothing. The sum of all the digits is 19.

3. Sam is now half as old as his sister Samantha. Four years ago, he was three-tenths her age. Six years ago, he was one-eighth her age. How old are they now?

4. Choose the word that best completes the following sequence.

Chain Instead Adore \_\_\_\_\_  
a.) Ignore b.) Reject c.) Inside d.) Over

5. What two words, formed from different arrangements of the same seven letters, can be used to complete the sentences below?

The merchant was quickly forced to be a \_\_\_\_\_.  
An item that \_\_\_\_\_ for 2x dollars could not cost him more than 1x dollars.

6. Dolly always bikes to work. She leaves home one hour before her office building opens every workday. If she bikes at four mph, she arrives half an hour late. If she bikes at 12 mph, she arrives half an hour early and finds all the doors locked. How far away is her office from her home?

7. Think of a word for a kind of record; then, remove the first letter to get a word that means "central part." Think of a word that means "to begin"; remove the first letter to get a word for a kind of pastry.

8. Start with the number of stars in the Big Dipper, multiply that by the number of Fates in Greek mythology, and then subtract the number of the winds. What number do you get?

**Bonus Question:** The 2003 film titled *My Architect: A Son's Journey* was written and directed by the son of what well-known American architect who died in 1974?

American Mensa Limited, known as the High IQ Society, is an organization for individuals who have one common trait: a score in the top two percent on any supervised standardized intelligence test. For more information about American Mensa or to take the Mensa Home Test, visit [www.us.mensa.org/americanway](http://www.us.mensa.org/americanway) or call (800) 66-MENSA.

Dr. Abbie F. Salny was the supervisory psychologist for American Mensa and Mensa International for more than 25 years. She is a coauthor of the *Mensa Think Smart Book*. Quiz © 2009 by Dr. Abbie F. Salny and American Mensa Limited from the *Mensa Page-A-Day Calendar* (Workman Publishing). The 2010 edition of the calendar is available for sale now.

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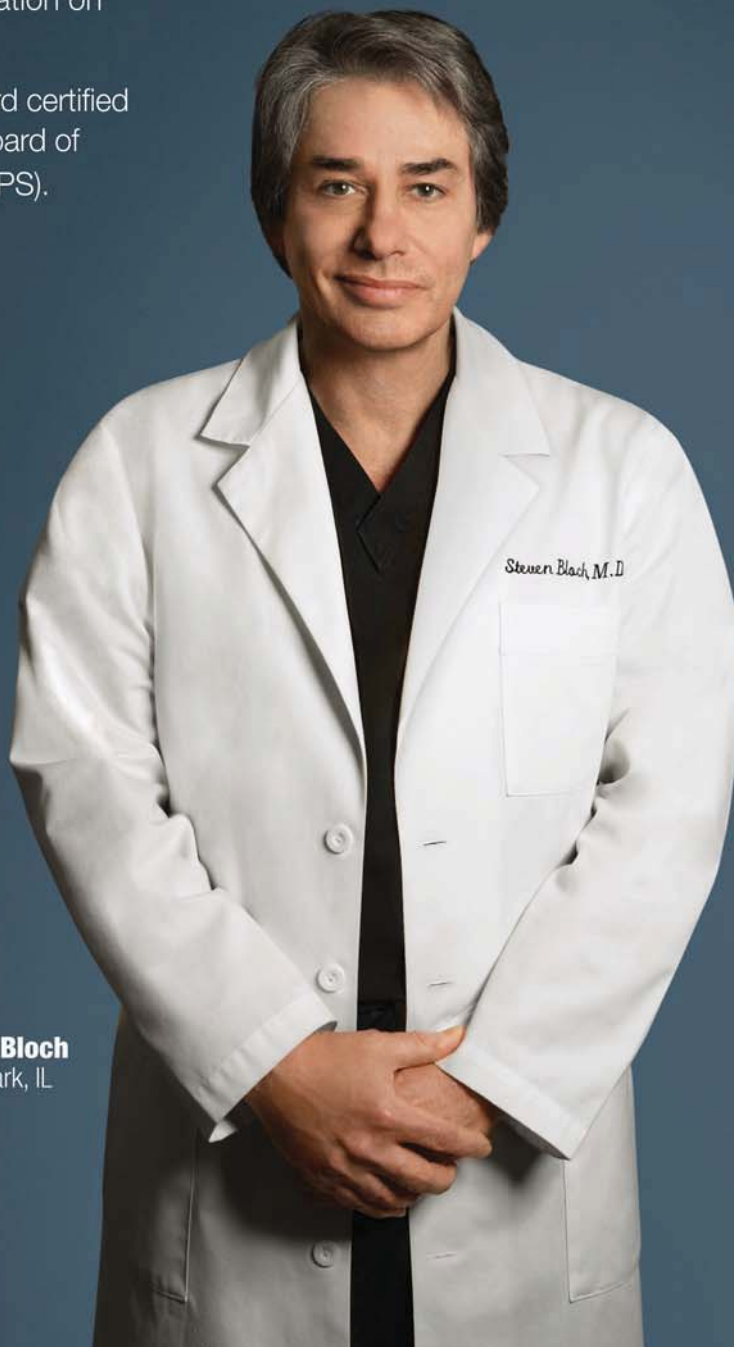
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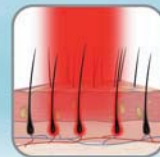
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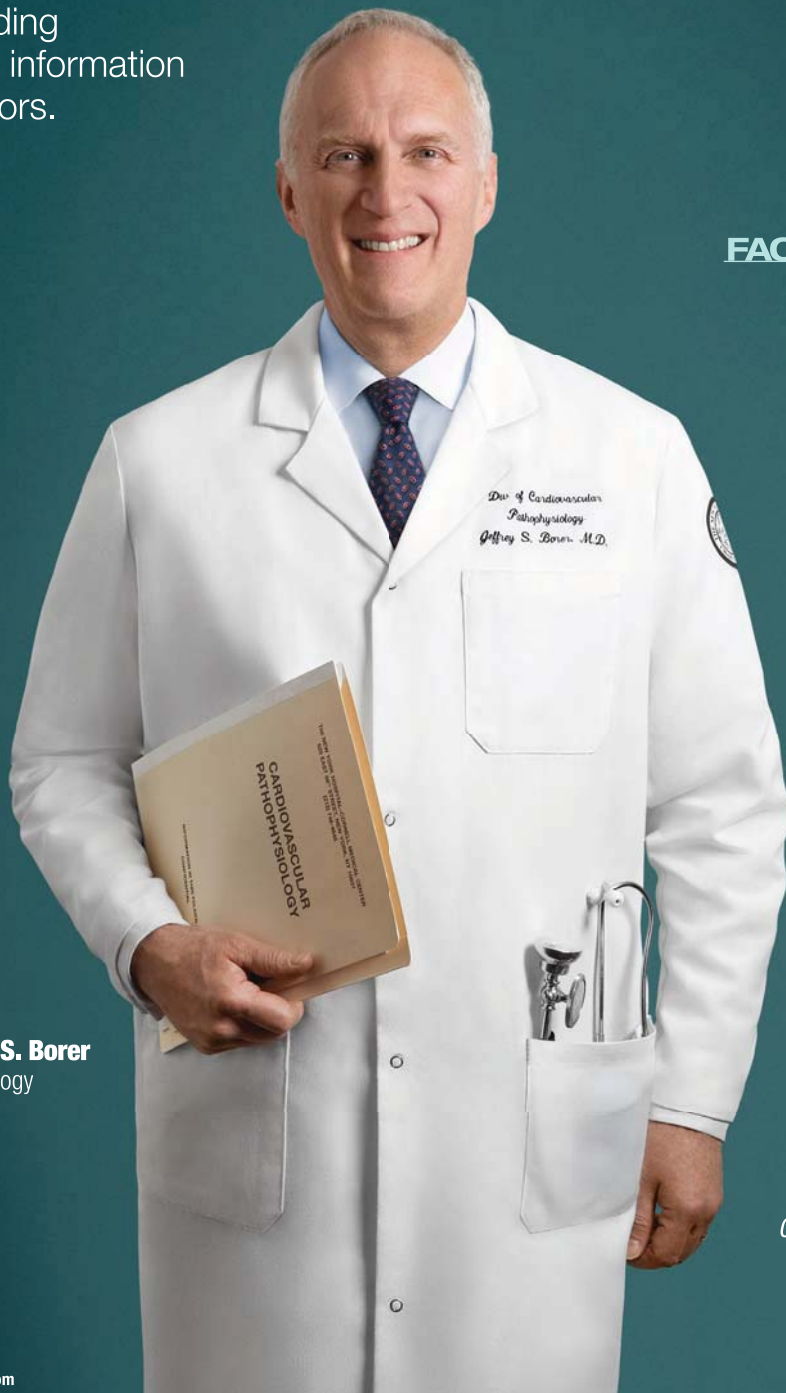


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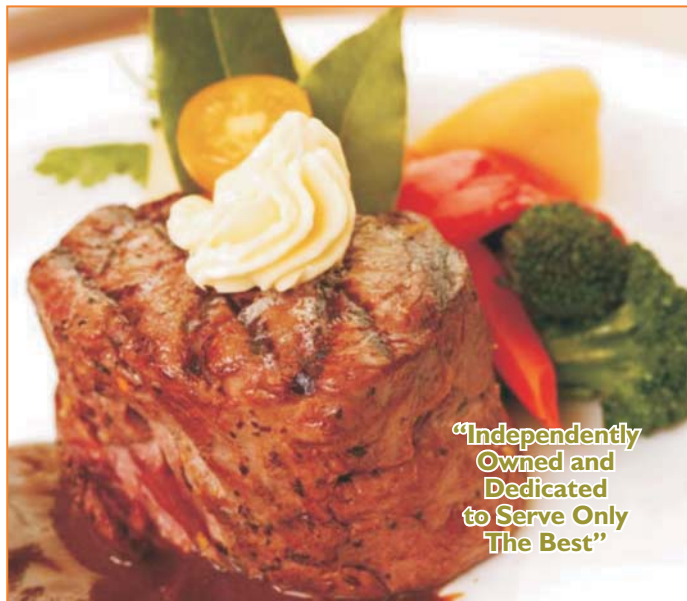
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### Sudoku Answers

Puzzles on page 72

#### GENTLE

2	4	3	8	9	7	5	1	6
7	1	8	4	6	5	3	2	9
6	5	9	3	2	1	4	7	8
5	7	4	9	1	8	6	3	2
8	2	6	5	4	3	7	9	1
3	9	1	2	7	6	8	4	5
1	8	5	7	3	2	9	6	4
4	6	7	1	8	9	2	5	3
9	3	2	6	5	4	1	8	7

#### MODERATE

1	6	2	7	4	9	8	3	5
3	7	4	8	5	1	2	9	6
5	9	8	3	2	6	4	1	7
9	8	7	5	6	3	1	2	4
4	3	5	2	1	7	9	6	8
6	2	1	4	9	8	7	5	3
2	4	6	9	7	5	3	8	1
8	5	9	1	3	4	6	7	2
7	1	3	6	8	2	5	4	9

#### DIABOLICAL

2	9	5	7	1	4	3	8	6
6	4	7	3	8	9	5	2	1
1	3	8	5	6	2	9	7	4
7	5	2	4	9	3	1	6	8
9	8	6	1	2	5	4	3	7
4	1	3	8	7	6	2	5	9
5	6	9	2	4	7	8	1	3
8	2	4	6	3	1	7	9	5
3	7	1	9	5	8	6	4	2

### Crossword Answers

Puzzle on page 74

C	I	S	C	O	B	A	S	S	O	S	A	F	O	C	I				
A	D	I	E	V	I	G	L	O	O	V	O	L	T	U	T	E	P		
R	E	E	L	I	N	G	F	I	S	H	E	L	I	A	L	E	D	A	
P	A	N	E	E	B	A	N	G	R	E	E	N	A	C	R	E	S		
L	A	B	R	E	A	G	U	A	R	D	I	N	G	C	R	O	S	S	
E	D	N	A	S	T	O	O	L	E	M	U								
C	A	M	P	I	N	G	B	R	E	A	K	E	L	E	M	E	N	T	
P	L	I	A	N	T	Z	O	O	T	S	O	L	O	T	A	O			
L	A	C	Y	D	U	N	N	E	T	A	L	A	S	T	R	O			
S	W	E	A	T	H	O	G	S	H	E	A	T	I	N	G	P	A	C	K
B	R	E	D	T	R	O	L	L	P	I	T	A							
C	A	L	L	I	N	G	C	A	S	T	L	A	S	T	S	T	R	A	W
H	O	P	E	S	E	R	D	A	W	I	P	E	T	I	M	E			
E	K	G	T	R	O	T	B	O	O	R	E	L	E	V	E	N			
F	L	A	S	H	O	S	I	R	O	N	I	N	G	B	R	A	N		
H	O	N	A	L	I	M	E	E	L	O	G	O							
F	A	V	O	R	I	N	G	U	R	R	I	L	I	S	S	U	E	R	
L	O	S	A	N	G	E	L	E	S	E	S	S	O	N	C	O	S		
A	R	I	L	H	V	A	C	B	A	C	K	I	N	G	T	A	L	K	
M	T	G	E	T	E	R	A	O	N	C	U	E	A	I	S	L	E		
S	A	N	D	R	E	P	L	E	H	A	R	T	E	H	E	E			

### Mensa Answers

Quiz on page 76

- We've decided not to take up mountain climbing. (Code: 1=A, 2=B, 3=C, etc.)
- 95,320
- Sam is seven, and Samantha is 14.
- b.) Reject (Each word starts with the last two letters of the previous word.)
- Realist, retails
- Six miles
- Score, core; start, tart
- 17 (7X3=21, 21-4=17)

For the answer to the Bonus Question, please visit our website, [www.americanwaymag.com](http://www.americanwaymag.com).

### Giving Credit

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B. I am: 3.  Single 4.  Married

C. My age is: 5.  Under 21 6.  21-35 7.  36-49  
8.  50-59 9.  60+

D. My annual household income is: 10.  Under \$75,000  
11.  \$75,000-\$99,999 12.  \$100,000-\$149,999  
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G. Where do you normally check in for flights?

22.  AA.com 23.  Airport

H. How many days do you typically spend on a family vacation?

24.  Less than 3 25.  3-5  
26.  5-7 27.  More than 7

I. From time to time, American Airlines Publishing conducts surveys via e-mail. Would you like to take part in future surveys and have a chance to win valuable prizes?

28.  Yes 29.  No

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# AA Insider

Your Guide to American Airlines

## Lights, Camera, Action!

The new Jason Reitman film, *Up in the Air*, arriving in theaters this month, tells the story of a businessman who, in just one year, traveled 322 days and logged 350,000 frequent-flier miles. By frequent-flier standards, those are some pretty impressive numbers. And what better time of year for the movie to premiere than during the holiday season, when so many people are traveling?

The dramatic comedy stars Oscar-winner George Clooney as Ryan Bingham, a business traveler whose cherished life on the road is threatened just as he is on the cusp of reaching 10,000,000 frequent-flier miles and after he's met the frequent-traveler woman of his dreams.

American Airlines' people and services provide the backdrop for the story, which depicts the air-travel experience through the eyes of Bingham. "American and our people are proud and excited to be part of a film that examines the life of a road warrior while showcasing the commitment we make as an airline to our busy, frequent travelers," says Roger Frizzell, vice president, advertising and corporate communications at American Airlines. "Working with talented director Jason Reitman and his incredible cast was an opportunity we could not pass up. We hope our customers enjoy watching the movie as much as we enjoyed being involved during its production."

Although American has had small roles in movies since the 1930s, when Shirley Temple sang "On the Good Ship Lollipop" in the aisle of a DC-2 in the movie *Bright Eyes*, the making of *Up in the Air* required American to do much more than simply provide an airplane. The company worked closely with the movie's director, producers, art department, locations department, set designers, wardrobe department, and Paramount Pictures to ensure that the American brand is properly represented.



It was equally important to Oscar-nominated director Reitman that the travel experience be portrayed accurately. As with all Hollywood films, a certain amount of creative license is taken, but American's staff worked with the producers and directors to ensure that the scenes were portrayed realistically. American also coordinated with the production staff in arranging access to airports, planes, a hangar, and an Admirals Club location for the filming of some scenes, which included several products and services already familiar to American's customers.

Filming took place in numerous airports and cities throughout American's system, including Detroit, St. Louis, Omaha, Miami, and Las Vegas. Nineteen departments within AA assisted with props and other special needs related to production.

*Up in the Air* is a movie you won't want to miss, and as an American Airlines customer, you'll have an insider's perspective. We'll see you at the movies!

### Check Out the AAdvantage Auction and Sweepstakes

To celebrate the release of *Up in the Air*, American has created the "Find Yourself Up in the Air" online auction and sweepstakes. Use your AAdvantage miles to bid on travel, unique experiences, movie-related items, and more.

Also, be sure to enter the sweepstakes, as one lucky winner will receive a first-class round-trip for two to Los Angeles.

A few of the items up for bid are:

- A one-year AAdvantage Gold membership.
- Lifetime AAdvantage Gold status.
- An American Airlines airplane-simulator ses-

sion for two with a licensed flight instructor and a tour of the American Airlines Flight Academy.

- A replica of Ryan Bingham's 10 Million Mile Card, as seen in the film.

Go to [www.aa.com/upintheair](http://www.aa.com/upintheair) today to start bidding and to enter. Both the auction and the sweepstakes run now through January 5, 2010.



Maria Elena Garreud

## Being There

Our Employees Go the Extra Mile

American Airlines employee Maria Elena Garreud is a woman of compassion. When Garreud was in high school in Lima, Peru, she spent Saturdays reading to sick children in

a local hospital. It was there that she met four-year-old Roger, a boy who had been abandoned by his family after being badly burned in an accident. Wrapped in bandages that covered his body and face and unable to talk or use his arms and hands, Roger blinked to show gratitude.

When she was 18 years old, Garreud found a doctor in Texas who agreed to do surgery for Roger. Garreud arranged to take two weeks off from work and escorted Roger to Texas. He had several surgeries and was later adopted by a family in Texas. Garreud reports that Roger is now "a successful accountant, and he remembers all of the experiences we lived through. This rewarding experience at such a young age made me realize that when you set your mind to helping others, everything is possible," says the 14-year flight-service manager at American. "I have been greatly blessed with unconditional help from so many people around me."

Garreud spends much of her spare time helping children in local orphanages and in the Peruvian highlands outside of Lima. She supervises about 150 AA flight attendants based in Lima, many of whom help in local orphanages. During the school year, they raise money for supplies and other items. Each year, Garreud, the flight attendants, and their families give a Christmas party for 200 children at Hogar Santa Maria and Hogar Caritas Felices, where young girls — victims of rape and abuse — are living, coping, and continuing their education. Visit [www.hogarsantamaria.org](http://www.hogarsantamaria.org) and [www.hogarcaritasfelices.org](http://www.hogarcaritasfelices.org) for more information.

## Contact Us Anytime

### Names and Numbers You Need to Know

- Want to make a reservation? Just log on to [www.aa.com](http://www.aa.com) or call Reservations at (800) 433-7300. *En español, llame al (800) 633-3711 o [www.aa.com/espanol](http://www.aa.com/espanol).*
- For automated flight information in English, call (800) 223-5436. *En español, llame al (800) 228-8356.*
- For information about Cargo and Priority Parcel Service within the United States (except Alaska), call (800) 227-4622.
- Contact American Airlines AAdvantage Reservations at (800) 882-8880.
- Contact American Airlines Group & Meeting Travel at (800) 221-2255.
- Contact American Airlines Vacations at (800) 321-2121.
- Contact Admirals Club Member Services at (800) 237-7971.
- To give feedback on how well American provided disability-related services, please call (817) 967-3000.

We welcome your comments and suggestions. For the quickest response, e-mail us via the Contact AA link at AA.com. Include your daytime phone number as well as the flight and date on which you traveled. For immediate help, see an AA agent or contact our Reservations office.

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## Noteworthy News

### American Airlines Implements TSA Secure Flight Program

American is collecting Secure Flight Passenger Data (SFPD) for reservations ticketed on or after September 15, 2009. SFPD includes the passenger's full name as it appears on the nonexpired, government-issued photo ID they'll use when traveling, date of birth, gender, and TSA-issued Redress Number, if applicable.

This information helps authorities address security threats in advance of travel while reducing the number of misidentified passengers. The TSA has stressed that the data will be handled in accordance with all applicable privacy laws. American's AAdvantage members can store their SFPD to their AAdvantage account for all future reservations under the "Contact Information and Password" tab at [www.aa.com/myaccount](http://www.aa.com/myaccount). AAdvantage members should verify that the first and last name on their account match the name that will appear on their ticket to ensure that AAdvantage miles will automatically post to their account. For more, visit [www.tsa.gov/secureflight](http://www.tsa.gov/secureflight) or [www.aa.com/secureflight](http://www.aa.com/secureflight). To become an AAdvantage member for free, go to [www.aa.com/enroll](http://www.aa.com/enroll).

## Around Our Community

### New Pet Carriers for Furry Friends

American Airlines, long known as a pet-friendly airline, is making travel with furry, four-legged companions even easier. American and Sherpa Pet Group have teamed up to guarantee customers and their pets a hassle-free trip onboard AA with the creation of American Airlines pet carriers and the Sherpa Guaranteed on Board program.

The Guaranteed on Board program assures that customers who purchase the carriers are guaranteed to fly onboard American's U.S. domestic flights with their pets, as long as they fill out the Guaranteed on Board form and comply with the terms of the form. If a customer is denied boarding, Sherpa will refund the price of the customer's ticket and pet-travel fee.

The AA-branded Sherpa carriers are tailored to meet American's specific onboard requirements. Patterned in American's signature red and blue, the carriers fit safely and easily under an aircraft seat. Customers can purchase the AA-branded Sherpa pet carrier for \$60 at PETCO stores and online at [www.petco.com](http://www.petco.com) or [www.sherpapet.com](http://www.sherpapet.com). For American's pet-travel policy, visit [www.aa.com/pets](http://www.aa.com/pets). To learn more, visit [www.sherpapet.com](http://www.sherpapet.com).



# Tips for Assistance When Your Flight Has Been Delayed or Canceled

We expect, as you do, that American Airlines and American Eagle will operate flights on time. On occasion, the weather or other challenges can make it difficult, if not impossible, to stay on schedule. When a delay or cancellation does occur, our goal is to get you to your destination safely and as quickly as possible.

## GETTING ON ANOTHER FLIGHT

In some cases, when a flight cancels, our system may confirm you on another flight a short time after the disruption. You can check to see whether you're confirmed on another flight and access the details in the following ways:

- If you booked on AA.com and are able to access the Internet, visit [www.aa.com](http://www.aa.com) and select My Reservations.
- If you booked your flight through a travel agency, call their office directly.
- Call AA Reservations.
- See an agent at the airport.

During busy travel times, there may be more customers waiting to be accommodated than there are open seats on the next flight. We manage these situations by creating a standby list. (Tip: You can do this on a Self-Service Check-In machine at some airports, or a customer service agent can place your name on a flight's standby list.) Here's what to expect at the gate if you are standing by for a flight:

- Customer service agents will board passengers who have previously confirmed reservations and reserved seats.
- About 15 minutes before departure, if seats are available, agents will begin to call standby passengers.
- After the last standby passenger boards and the door at the gate is closed, agents need five to 10 minutes to finish up their work for the flight. Afterward, they will move all unaccommodated passengers, in order, to the standby list of the next flight. They will make an announcement about that flight's gate and scheduled departure time.

## POSTPONING OR CANCELING YOUR TRIP

If your trip can be rescheduled, postponing or canceling may be an attractive alternative to waiting for an indeterminate length of time.

- If you decide to travel at a later date, call your travel agent or call AA Reservations as soon as possible for details on how to reuse your ticket. Generally, tickets must be used no later than one year from the date of purchase. Some changes may require a fee and/or an additional fare payment.
- If your originally scheduled flight was canceled and you decide not to travel, you can receive a full refund. To arrange for a refund, visit [AA.com](http://AA.com), call your travel agent, or call AA Reservations.

## SPENDING THE NIGHT AWAY FROM HOME

When bad weather causes a flight cancellation or a delay stretches overnight, we may be able to help defray some unexpected expenses. A "distressed-passenger rate" voucher — good for a discounted rate at an approved local hotel — may be available through customer service agents to help you with overnight accommodations. The discounted room charge and incidental charges (such as meals, telephone calls, transportation, etc.) are not covered by the airline and are at the traveler's expense.

Other options available to you:

- Check [AA.com](http://AA.com) for overnight options in the area.
- See whether the airport you are

in has a phone bank for local hotel and transportation options. (Tip: Some hotels provide a free shuttle service to and from the airport.)

## RETRIEVING CHECKED LUGGAGE

When you have to spend a night somewhere other than where you had planned, having your bags with you can make the situation a bit more tolerable. In some cases, however, circumstances can make it impossible for us to retrieve your luggage.

- If our airport personnel cannot retrieve your luggage, it will continue on to your scheduled destination and will be held there.
- If we can retrieve your luggage, it will be made available in the baggage-claim area of the airport.
- If you are spending the night in a local hotel, ask for an Overnight Amenity Kit.

## TRIP INSURANCE

Many travelers find trip insurance to be an affordable way to offset expenses associated with delayed or canceled flights. If you have purchased such coverage for this trip, please contact your insurance provider. If you are not familiar with trip insurance, please visit [AA.com](http://AA.com) by accessing [www.aa.com/tripinsurance](http://www.aa.com/tripinsurance) to learn more or to purchase coverage.

## American Airlines' website: [www.aa.com](http://www.aa.com)

AA.com isn't just for planning your trip in advance; it's also a valuable resource during travel, especially when plans have to be changed. Visit [www.aa.com/airporthelp](http://www.aa.com/airporthelp) for helpful information about the airports and cities we serve as well as additional tips and insight about travel on American and American Eagle. Here's what you'll find:

- Flight schedules and Flight Status Notifications
- Self-Service Check-In availability
- Airport terminal maps and hours
- Official airport websites (to learn about specific amenities at certain airports)
- Weather information

## ABOUT SAFETY

If it concerns your safety, American Airlines and American Eagle will delay, reroute, divert, or cancel a flight, even if it means some inconvenience. We ask for, and very much appreciate, your understanding of our ultimate responsibility to you.

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\*\*The Price Match Guarantee is applicable on any hotel marked with the Price Match Guarantee icon. If after booking a hotel that includes the Price Match Guarantee through AA.com, you find a lower rate available publicly online for the same dates at the same hotel in the same room category, you either will be refunded the difference or will be able to cancel the reservation without penalty for all qualifying bookings. You must contact (800) 960-7163 prior to the property's cancellation deadline. Deadlines vary by property and travel dates. Please refer to your booking-confirmation e-mail or to your reservation details for the applicable deadline. Bookings that cannot be canceled are not subject to this guarantee.

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# AA Products & Services



Join American Airlines in celebrating the release of *Up in the Air*, starring George Clooney, and use your AAdvantage miles to bid on travel, unique experiences, movie-related items, and more. Plus, enter for a chance to win an elite travel package to Los Angeles. Go to [www.aa.com/upintheair](http://www.aa.com/upintheair) today to start bidding and to enter, and see *Up in the Air*, arriving in theaters this month.



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The oneworld Alliance

On November 10, 2009, Mexicana — Mexico and Central America's leading airline — joined the **oneworld** alliance. Its subsidiaries, MexicanaClick and MexicanaLink, joined as affiliate members at the same time. AAdvantage members can already earn and redeem awards on all Mexicana flights, and effective November 10, these miles qualify for AAdvantage elite status. To learn more, visit [www.aa.com/mexicana](http://www.aa.com/mexicana).



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*Some guests may have paid a fee to appear. The opinions expressed on this program do not necessarily reflect those of American Airlines or of Sky Radio.*



01 EROICA TRIO



05 K'JON

01	MEASURE FOR MEASURE	Enjoy a classical-music playlist featuring the talents of the Eroica Trio, Yo-Yo Ma, and the Royal Scottish National Orchestra.
02	AFTER HOURS	Kick back and relax with this mellow and sophisticated blend of jazz instrumentals and vocals, including music from Brad Mehldau and Johnny Hartman.
03	33 1/3	The best rock of the twentieth century spins this month on 33 1/3. Hear your favorite songs from the Who, Stevie Wonder, and Bruce Springsteen.
04	CONNECTED	Connect to the hottest hit music on the planet, including new tracks from Pixie Lott, Rob Thomas, and Pink.
05	SPIRIT OF R&B	Find rhythm and blues in yesterday's hits and hear them reverberate through the next generation of artists. Enjoy tracks from Maxwell, K'Jon, and Keyshia Cole.
06	HARVEST	Country music's influence stretches far and wide. Hear it in today's music by artists such as Jason Aldean, Tim McGraw, and Reba McEntire.
07	SO '80S	Experience a totally awesome flashback to the decade you hate to love, the 1980s, with classic songs from artists such as Eurythmics and the Cure.
08	SKY RADIO	Listen in on incisive conversations with leading entrepreneurs, thinkers, and industry leaders regarding the latest advances in science and industry.
09	UP IN THE AIR	Oscar-nominated director Jason Reitman previews music from the soundtrack of his new movie, <i>Up in the Air</i> , and shares stories about making the film.
10	LATIN SHOWCASE	Latin music comprises a wide variety of sounds and influences. This month, the playlist includes songs by Reik and La Quinta Estación.
11	AMERICAN JUKEBOX	Go back to the malt shop and listen to the feel-good music of the 1950s and '60s. This month, hear classics from Bobby Vee, Elvis, and the Jackson 5.
12	SMOOTH	Whether from the fields of pop, R&B, or classic rock, these music offerings reflect a laid-back vibe. This month, check out tracks from Mazzy Star and Seal.
13*	JAPANESE HORIZONS	J-pop continues its march as one of the fastest-growing music genres. Hear the best of today's hits from artists such as Gleeen and Misia.
14*	PEACE	Enjoy a relaxing sonic atmosphere with an Asian influence. Listen to calming tracks from James Asher and Jens Buchert.
15*	HINDI BEATS	Get into the earth-shaking rhythms of bhangra beats and inspirational Hindi ballads.
16*	MANDARIN MIX	Climb the charts with some of the coolest artists from the ever-expanding Mandarin music scene.

\*ADDITIONAL CHANNELS AVAILABLE ON SELECT 777 FLIGHTS. FOR A COMPLETE SET LISTING, PLEASE LOG ON TO [AA.COM/MUSIC](http://AA.COM/MUSIC).



06 REBA McENTIRE



09 DIRECTOR JASON REITMAN



# FIND YOUR DESTINATION TO SEE WHAT'S PLAYING



## now showing

**BANDSLAM** > 1:51 minutes > Comedy.....

Vanessa Hudgens, Lisa Kudrow || The new kid in town forms an unlikely bond with the most popular girl in school over their love of music. Rated PG

**ELF** > 1:37 minutes > Comedy.....

James Caan, Will Ferrell || After crawling into Santa's bag of toys as a baby, Buddy is raised by elves at the North Pole until he learns about his real family and leaves to be reunited with them in New York City. Rated PG

**HARRY POTTER AND THE HALF-BLOOD PRINCE** > 2:34 minutes > Action/Adventure.....

Daniel Radcliffe, Emma Watson || Harry and Dumbledore work to find the key to unlock Voldemort's defenses, even going as far as to recruit unsuspecting bon vivant Professor Horace Slughorn, whom Dumbledore believes holds crucial information. Rated PG

**LEGALLY BLONDE** > 1:35 minutes > Comedy.....

Selma Blair, Reese Witherspoon || When dumped by her boyfriend, Elle, a blonde sorority queen, decides to follow him to Harvard to try to win him back. Rated PG-13

**MADAGASCAR: ESCAPE 2 AFRICA** > 1:29 minutes > Kids.....

Chris Rock, Ben Stiller || The zoo-raised New York City crew discover their roots in the vast plains of Africa, where they encounter species of their own kind for the very first time. Rated PG

**POST GRAD** > 1:39 minutes > Comedy.....

Alexis Bledel, Zach Gilford || A recent college grad moves back in with her family while she figures out what she wants to do next. Rated PG-13

**SHORTS** > 1:29 minutes > Kids.....

Jon Cryer, Leslie Mann || Eleven-year-old Toe Thompson just wants to make a few friends... until a mysterious rainbow-colored rock falls from the sky, hits him on the head, and changes everything. Rated PG

**THE TIME TRAVELER'S WIFE** > 1:48 minutes > Romance.....

Eric Bana, Rachel McAdams || Despite the fact that Henry's travels force them apart with no warning, Clare tries to build a life with her one true love. Rated PG-13

**UP** > 1:36 minutes > Kids.....

Edward Asner, John Ratzenburger || By tying thousands of balloons to his home, 78-year-old Carl Fredricksen sets out to fulfill his lifelong dream to see South America. After lifting off, however, he learns he isn't alone on his journey. Rated PG

### language key

[E] English [F] French [I] Italian  
 [LS] Latin Spanish [CS] Castilian Spanish  
 [G] German [P] Portuguese

### FLIGHTS ▼

### FLIGHT DIRECTION ▼

DOMESTIC // CANADA	EASTBOUND, SOUTHBOUND	WESTBOUND, NORTHBOUND
December 1 to 15	Post Grad [E] [LS]	Elf [E] [LS]
December 16 to 31	Shorts [E] [LS]	Bandslam [E] [LS]
HAWAII* // ALASKA	TO	FROM
December 1 to 15	Bandslam [E] [LS]	Shorts [E] [LS]
December 16 to 31	Elf [E] [LS]	Post Grad [E] [LS]
*Second Feature (From DFW and ORD only)	Legally Blonde [E] [LS]	
SAN JUAN // CARIBBEAN // MEXICO	TO	FROM
Feature	Up [E] [LS]	The Time Traveler's Wife [E] [LS]
UNITED KINGDOM // IRELAND	TO	FROM
First Feature	Up [E] [LS]	The Time Traveler's Wife [E] [LS]
Second Feature	Legally Blonde [E] [LS]	Madagascar: Escape 2 Africa [E] [LS]
GERMANY // SWITZERLAND	TO	FROM
First Feature	Up [E] [G]	The Time Traveler's Wife [E] [G]
Second Feature	Legally Blonde [E] [G]	Madagascar: Escape 2 Africa [E] [G]
FRANCE // BELGIUM	TO	FROM
First Feature	Up [E] [F]	Harry Potter and the Half-Blood Prince [E] [F]
Second Feature	Legally Blonde [E] [F]	Madagascar: Escape 2 Africa [E] [F]
SPAIN	TO	FROM
First Feature	Up [E] [CS]	Harry Potter and the Half-Blood Prince [E] [CS]
Second Feature	Legally Blonde [E] [CS]	Madagascar: Escape 2 Africa [E] [CS]
CENTRAL AND SOUTH AMERICA	TO	FROM
Feature	Up [E] [LS]	The Time Traveler's Wife [E] [LS]
BRAZIL	TO	FROM
Feature	Up [E] [P]	The Time Traveler's Wife [E] [P]
ITALY	TO	FROM
First Feature	Up [E] [I]	Harry Potter and the Half-Blood Prince [E] [I]
Second Feature	Legally Blonde [E] [I]	Madagascar: Escape 2 Africa [E] [I]
HAITI	TO	FROM
First Feature	Up [E] [F]	Harry Potter and the Half-Blood Prince [E] [F]



# Onboard Our Flights

**SafeTravel**  
SAFETY TIPS FOR TRAVELERS  
[HTTP://SAFETRAVEL.DOT.GOV](http://safetravel.dot.gov)

## What's in Your Baggage?

Some products used at home or at work can be dangerous when transported in an aircraft. Temperature and pressure variations can cause some items to leak, generate toxic fumes, or start a fire.

**Lithium and lithium-ion batteries** may catch fire when not handled properly. **Place spare lithium batteries in carry-on baggage, not in checked baggage.** See battery-size limitations at safetravel.dot.gov. It is preferable that you use the original packaging to store spares. If the original packaging is not available, store in separate plastic bags or use electrical tape on terminals to prevent batteries from making contact with metal objects. **Do not use aircraft powerports to charge lithium or lithium-ion batteries.**

**Dangerous Goods Prohibited on Aircraft:** Aerosols (spray cans) larger than 16 ounces, fuels, paints, solvents, starch, alcohols, nail polish, nail-polish remover, lighter refills, camping gas, fireworks, flares, black powder, bleaches, drain cleaners, lead-acid batteries, bottles of acid, strike-anywhere matches, gas-powered tools, self-heating meals, model-rocket motors, hydrogen peroxide 40 percent or greater, mace, and pepper spray.

**Remember that this list is not all-inclusive.** Carrying prohibited items onboard aircraft violates U.S. Federal law. Violators are subject to imprisonment and penalties of \$250,000 or more. Consult an agent or visit: safetravel.dot.gov, tsa.gov, faa.gov, or AA.com for details.

## Things You Need to Know to Make Your Trip Safe and Comfortable

■ **Check-In** We advise customers to check in 90 minutes before their scheduled departure for domestic flights when checking bags, 60 minutes with no bags, and two hours for international flights. (Please refer to the Travel Information section on AA.com for cities where earlier check-in is recommended.) This will help ensure your reservation and seat assignment. Please be onboard and in your seat with your seat belt fastened 10 minutes prior to departure time.

■ **Luggage** Effective for domestic economy-class tickets that include the U.S./Puerto Rico/U.S. Virgin Islands and were purchased on or after August 14, 2009, a \$20 charge applies for a first checked bag and a \$30 charge applies for a second checked bag. For economy-class tickets between the U.S./Puerto Rico/U.S. Virgin Islands and Europe or India that were purchased on or after September 14, 2009, a first bag may be checked at no charge and a \$50 charge applies for a second checked bag (exceptions apply for all baggage charges). The checked-bag charges between the U.S. and Canada remain \$15 for a first bag and \$25 for a second bag. Passengers may carry one piece of luggage and one personal item onboard. Carry-on items, which include laptop computers, must be placed in the overhead bin or under the seat in front of you. To avoid additional charges, all luggage must meet specific size and weight requirements. Liability for loss, delay, or damage to baggage is limited, so carry valuables onboard with you. Visit [www.aa.com/baggage](http://www.aa.com/baggage) for more.

■ **Beverage Service** Only alcohol served by a flight attendant to customers age 21 or older may be consumed onboard. By FAA rule, we may not serve alcohol to customers who appear intoxicated.

■ **Smoking** is not permitted.

■ **Seat Belts** Turbulence is air

movement that cannot be seen and often occurs unexpectedly. While we do everything possible to avoid turbulence, it is the most likely threat to your in-flight safety. Unless you must leave your seat, keep your seat belt fastened at all times, even when the seat-belt sign is off. Child-restraint seats (including CARES and the Aviation Child Safety Device) are not permitted in seats with Airbelts. Children under the age of two may only occupy a seat equipped with an Airbelt if held on an adult's lap.

■ **Disability Assistance** Customers who need assistance with disabilities, including obtaining wheelchairs, should contact an AA representative. Per government regulations, service animals traveling in the cabin to assist passengers with physical or emotional needs are not required to travel in a kennel. If you are in a bulkhead seat, you may be asked to move to accommodate a service animal. To give feedback on how well American provided disability-related services, call (817) 967-3000.

■ **Carry-on Pets** must stay in their kennels and under the seat in front of you. AA assumes no liability for the well-being of carry-on pets.

■ **Powerports** On most aircraft, there is a DC cigarette-lighter-style outlet at each seat in First and Business Class and in select rows in the Main Cabin for powering approved electronic devices. For information about powerports, visit AA.com. New B737 aircraft offer 110V AC power outlets in every row. Only one device per outlet is allowed.

■ **Electronic Equipment/Personal Devices** Personal electronic devices may be used during boarding until

**Federal law prohibits passengers from threatening or intimidating the flight crew or interfering as crew members perform their duties.**

the announcement to switch them off. After the announcement, all portable electronic devices must remain off and properly stored. During this period, noise-canceling headsets may be worn while switched off and devices without power switches (e.g., some PDAs) must be stored and remain in the sleep mode. During flight, your flight attendant will inform you when approved devices may be used. Cellular PDAs (provided they are in airplane/flight mode) are permitted. Audio and video equipment may be used only with headsets, and noise-canceling headsets may be activated. The use of still and video cameras, film or digital, is permitted only for recording of personal events. Unauthorized photography or video recording of airline personnel, other customers, aircraft equipment, or procedures is strictly prohibited. Never activate two-way pagers, radios, TV sets, remote controls, cordless computer mouses, or commercial TV cameras. E-cigarettes may not be activated at any time while onboard. All devices with transmitting capabilities must be switched off except Wi-Fi 802.11. Wi-Fi 802.11 devices may be used (when authorized) only on aircraft equipped with in-flight Internet service. If in-flight Internet service is provided, it is intended for customer access to the Internet, e-mail, and VPN only. Any voice, audio, video, or other photography (motion or still), recording, or transmission while on any American Airlines aircraft is strictly prohibited, except to the extent specifically permitted by American Airlines. Before landing, your flight attendant will announce when to switch off and store all electronic devices. These devices must remain off until the plane is at the gate and the seat-belt sign has been switched off.

\* The electronic-device policy may vary on American Eagle and AmericanConnection. Please see a flight attendant for specifics.



# Staying in Touch



## Making a Call Is Easy

In-flight satellite phones are available on all 777 and 767 aircraft. To place a call, put the phone to your ear and listen for instructions. Slide your credit card through the side of the phone and then dial 00 + country code + area or city code + number, followed by the # key. **All calls** must be dialed as international calls. When calling within or to the U.S. or Canada, dial 00 and 1 prior to the area code. Press NEW to place another call or END to hang up. Rates for satellite calls are \$5 to connect and \$10 per minute. Billing begins when a call is answered. Partial minutes are billed as a full minute. Major credit cards are accepted by the service provider, Vizada. For dialing assistance, dial **toll-free 12#**. This will connect you to the Vizada Satellite Services Customer Care RVA (recorded voice announcement). For other questions, contact Vizada Satellite Services Customer Care at (800) 685-7898 (toll-free in the U.S.) or (301) 838-7700 (worldwide), by fax at (301) 838-7701, or by e-mail at [customer.care@vizada.com](mailto:customer.care@vizada.com).

In the event of any problem making a call, American Airlines' and Vizada's liability is limited to the cost of the call.

## Cell Phones

You may use your cell phone onboard until the flight attendant advises that it must be switched off.\* During flight, cell phones may be activated only in the airplane/flight mode, with the cellular transmitting function switched off. After landing in the United States, the U.S. Virgin Islands, and Puerto Rico, cell phones may be used (when authorized) on certain aircraft.\* If you plan to use your phone after landing, keep it available, as FAA regulations require passengers to remain seated and all carry-on baggage to remain stored until the seat-belt sign has been switched off.

\*Does not apply to American Eagle ATR aircraft flights.

### PEANUT ALLERGY

**American recognizes that some passengers are allergic to peanuts. Although we do not serve peanuts, we do serve other nut products, and there may be trace elements of unspecified peanut ingredients, including peanut oils, in meals and snacks. We make no provisions to be peanut-free. Additionally, other customers may bring peanuts onboard. Therefore, we cannot guarantee customers will not be exposed to peanuts during flight, and we strongly encourage customers to take all necessary medical precautions to prepare for the possibility of exposure.**

# Your Personal Health: Deep Vein Thrombosis (DVT)

Our customers sometimes ask us about medical conditions and air travel. American Airlines appreciates its customers' interest in health topics and encourages passengers to consult with their doctors before traveling.

## What Is DVT?

A deep vein thrombosis (DVT) is a blood clot that develops in a deep vein, usually in a leg. This is a serious condition. Sometimes these clots can break away and travel through the bloodstream to vital organs of the body and can cause severe injury or death.

## Possible Risk Factors of DVT

Prolonged physical immobility, such as sitting for an extended period, is considered in the medical community to be a risk factor associated with DVT. People with certain medical conditions or who are taking some medications may also be at higher risk of developing a DVT, including conditions or medications that affect blood flow, alter normal blood-clotting mechanisms, or cause blood-vessel damage. Some of these are:

- Blood-clotting disorders
- Cancer
- Increasing age or smoking
- Major illness with hospitalization
- Obesity or heart disease
- Oral contraceptive use or hormone therapy
- Personal or family history of a DVT
- Pregnancy
- Recent major surgery or trauma

## Possible Symptoms of DVT

Many DVTs do not produce any symptoms. If symptoms occur, they may include pain, swelling, or redness in the affected area. Severe chest pain or problems breathing may indicate that a clot has traveled to the lungs. Any concern should be evaluated by a physician immediately.

## Possible Ways to Reduce the Risk of DVT

American encourages all passengers to consult with their doctors about DVT and other personal health issues before flying. Because the cause of a DVT is often not known, the best methods of preventing DVTs are still uncertain. To try to reduce the risk of DVT, many passengers may be advised by their doctors to take the following measures in flight:

- Regularly change leg position, and periodically move and stretch your legs and feet while seated. Your doctor may suggest leg exercises — such as those described in the box below — at regular intervals (at least every hour or so).
- If conditions allow and the aisles are clear, you may want to occasionally get up and walk around. But remember that you must remain seated when the seat belt light is on and should remain in your seat with your seat belt fastened whenever possible, because of the possibility of turbulence. And all passengers are required to comply with crew-member and/or FAA instructions — especially those relating to remaining seated.
- Avoid crossing the legs at the ankles or knees.
- Stay hydrated; drink adequate nondiuretic fluids — such as water, juice, and milk — and minimize alcohol and caffeine intake.
- Wear loose-fitting clothing.
- Wear graduated-compression stockings.

It is possible that no measure intended to prevent DVT will be effective. It is also possible that some of the measures listed above may not be recommended for some passengers, depending on their health situations as assessed by their doctors.

There are many sources of general information about air travel and health. For more information, visit [www.aa.com](http://www.aa.com) and type "personal health" in the search box.

## Possible In-Flight Exercises

**Ankle circles:** Lift your foot off the floor and draw a circle in the air with your toes pointed, alternating direction. Continue for 30 seconds. Repeat with your other foot.

**Foot pumps:** While keeping your heels on the floor, point your feet up as high as possible

toward your head. Put both feet back flat on the floor. While keeping the balls of your feet on the floor, lift both heels high. Continue for 30 seconds.

**Knee lifts:** While seated, march slowly in place by contracting each thigh muscle. Continue for 30 seconds.

**Knee to chest:** Hold your left knee and pull up toward your chest. Hold for 10 to 15 seconds. Slowly return to floor. Alternate legs 10 times.

These exercises should not be performed if they cause pain or discomfort or if they are not recommended by your doctor.

# Airline Partners



## oneworld® Alliance Partners



As a member of the oneworld global airline alliance, American works with 10 of the world's best airlines and more than 20 of their affiliate carriers to offer rewards and benefits no single airline could deliver on its own. When traveling on eligible oneworld flights, AAdvantage members earn elite-qualifying miles, and after qualifying for elite status, they enjoy special benefits such as priority check-in, seating, and standby as well as lounge access to some 550 airport lounges worldwide. Serving nearly 700 destinations in almost 150 countries, oneworld revolves around you. For more details about oneworld, visit [www.aa.com/oneworld](http://www.aa.com/oneworld).

Airline Partner	Based In	Earn Miles	Earn Elite-Qualifying Miles	Redeem Miles
American Airlines	North America	X	X	X
British Airways <sup>1</sup>	Europe	X <sup>2</sup>	X <sup>2</sup>	X <sup>2</sup>
Cathay Pacific <sup>3</sup>	Asia	X	X	X
Finnair	Europe	X	X	X
Iberia <sup>4</sup>	Europe	X	X	X
Japan Airlines <sup>5</sup>	Asia	X	X	X
LAN <sup>6</sup>	South America	X	X	X
Malév	Europe	X	X	X
Mexicana <sup>7</sup>	North America	X	X	X
Qantas <sup>8</sup>	Australia	X	X	X
Royal Jordanian	Middle East	X <sup>9</sup>	X <sup>9</sup>	X <sup>9</sup>

<sup>1</sup> British Airways includes BA Cityflyer, Comair, and Sun-Air of Scandinavia. <sup>2</sup> British Airways transatlantic flights between the United States and Europe are not eligible for mileage accrual or redemption. <sup>3</sup> Cathay Pacific includes Dragonair. <sup>4</sup> Iberia includes Air Nostrum. <sup>5</sup> Japan Airlines includes JALways, JAL Express, Japan Transocean Air, and J-Air. <sup>6</sup> LAN includes LAN Airlines, LAN Argentina, LAN Ecuador, LAN Express, and LAN Peru. <sup>7</sup> Mexicana includes MexicanaClick and MexicanaLink. <sup>8</sup> Qantas includes Jetconnect and QantasLink (Airlink/National Jet Systems, Eastern Australia Airlines, and Sunstate Airlines). <sup>9</sup> Royal Jordanian flights to and from Iraq are not eligible for mileage accrual or redemption.

## Other Airline Partners

American also has marketing agreements with select partners, expanding the opportunities for customers to earn and redeem miles for travel to over 800 destinations throughout the world.<sup>10</sup> For more information, visit [www.aa.com/participantairlines](http://www.aa.com/participantairlines).

### \*What is a Codeshare Flight?

American "codeshares" with oneworld and select partners, placing our AA code on services operated by our partners and marketing them as AA flights. In these cases, AAdvantage members earn elite-qualifying miles, points, and segments just as with any other AA-operated flight. Through our codeshare agreements, we offer the most convenient schedules to important destinations worldwide.

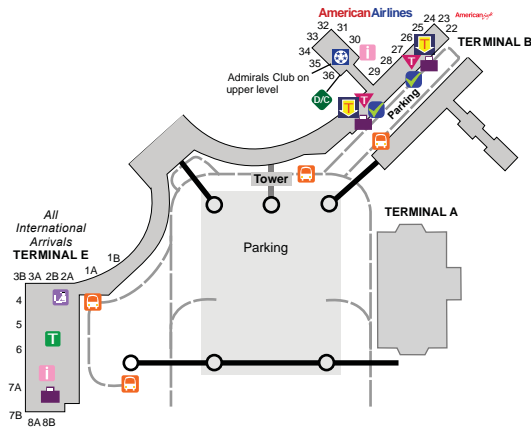
Airline/Rail Partner	Based In	Earn Miles	Earn Elite-Qualifying Miles	Redeem Miles
Air Pacific	Pacific	X		X
Air Tahiti Nui	Pacific	X		X
Alaska Airlines/Horizon Air	North America	X	X	X
Brussels Airlines	Europe	X	X <sup>10</sup>	X
China Eastern	Asia	X <sup>10</sup>	X <sup>10</sup>	
El Al	Middle East	X		X
Etihad Airways	Middle East	X <sup>10</sup>	X <sup>10</sup>	
EVA Air	Asia	X <sup>10</sup>	X <sup>10</sup>	
GOL	South America	X		
Gulf Air	Middle East	X	X <sup>10</sup>	X
Hawaiian Airlines	North America	X <sup>11</sup>	X <sup>10</sup>	X
Jet Airways	Asia	X <sup>12</sup>	X <sup>10</sup>	X
Deutsche Bahn (Rail)	Europe	X <sup>10</sup>	X <sup>10</sup>	
SNCF (Rail)	Europe	X <sup>10</sup>	X <sup>10</sup>	

<sup>10</sup> Must be booked as AA flight number. <sup>11</sup> Miles may be earned only on interisland flights. <sup>12</sup> Miles may not be earned for Jet Airways transatlantic flights taken solely between the United States and Belgium. Visit [www.aa.com/jetairways](http://www.aa.com/jetairways) for details. <sup>13</sup> Government restrictions prohibit earning or redeeming miles for travel to and from Cuba. Visit [www.aa.com/aadvantage](http://www.aa.com/aadvantage) for details.



# Terminal Maps

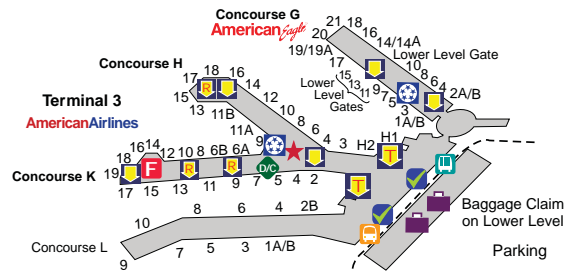
## Boston Logan International Airport



For transfers between Domestic Terminal B and International Terminal E, a bus operates continually and is located outside the lower level baggage-claim areas.

- Domestic Terminal A**  
Alaska Airlines
- Terminal B**  
American Airlines  
American Eagle
- International Terminal E**  
American Airlines (arrivals only)  
British Airways  
Finnair (seasonal)  
Iberia

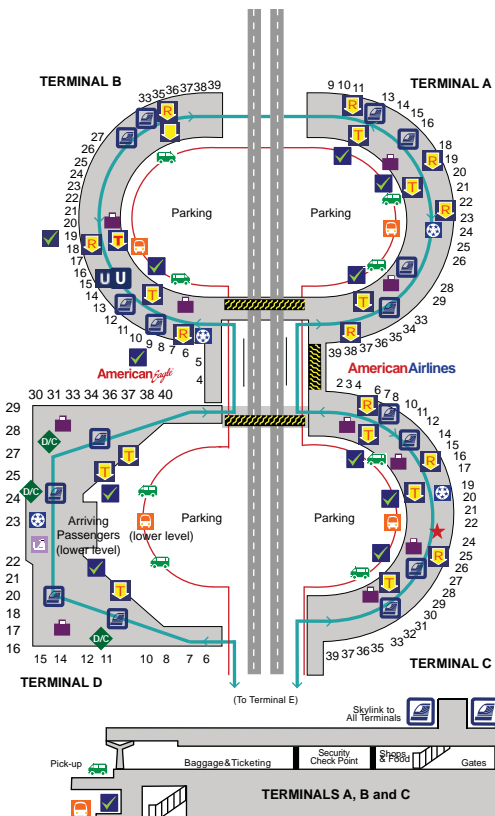
## Chicago O'Hare International Airport



- Terminal 3**  
American Airlines  
Alaska Airlines  
Iberia (departures only)
- Terminal 5**  
American Airlines (international arrivals only)  
British Airways  
Iberia (arrivals only)  
Japan Airlines  
Mexicana  
Royal Jordanian
- Concourse G**  
American Eagle
- Terminal 2**  
There is a USO Center on the mezzanine level.

## Dallas/Fort Worth International Airport

- Terminal A**  
American Airlines
- Terminal B**  
American Eagle
- Terminal C**  
American Airlines
- Terminal D**  
American Airlines  
American Eagle  
British Airways  
Mexicana
- Terminal E** (not shown)  
Alaska Airlines

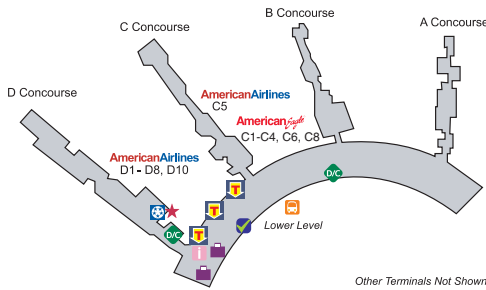


**Now open!** DFW Airport's new Skylink train may be the quickest way to reach the gate for your next flight, replacing the American Airlines TrAin. The automated bidirectional rail service, located inside the security area, runs every two minutes between the following gates: A13 and A16, A29 and A34, B9 and B12, B29 and B31, C8 and C12, C27 and C32, D11 and D20, and D24 and D36. The average ride time is five minutes. When you get off the plane and enter the terminal, you will find a gate map and directions to Skylink. This map will also tell you whether it's quicker to walk or take the Skylink to your connecting flight. **If you are returning home to DFW** and arrive at a different terminal than the one you departed from, DFW Airport's **free Terminal Link shuttle** service will take you directly back to your original terminal. To use Terminal Link, just follow the signs to the green pickup areas, which are located on the upper level outside the baggage-claim areas.

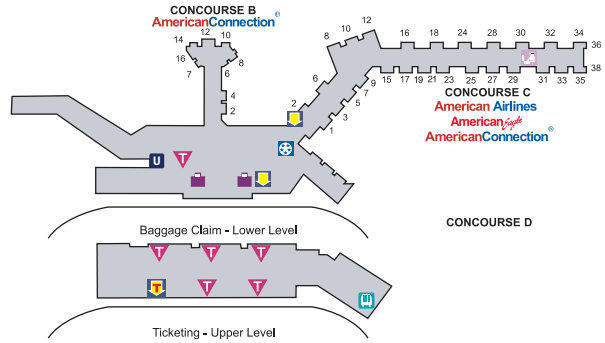
## Legend

- Ticket Counter
- Ticket Counter and Self-Service Check-In
- Self-Service Check-In
- Rebooking Center
- Curbside Check-In
- Baggage
- Admirals Club
- Executive Center
- USO Center
- Flagship Lounge
- Immigration/Customs
- Duty-free Currency
- Skylink Station
- Security
- Ground Transportation
- Moving Sidewalk
- Information
- Other Airport Lounge
- DFW Airport Terminal Link
- BART (Bay Area Rapid Transit)

## LaGuardia Airport New York

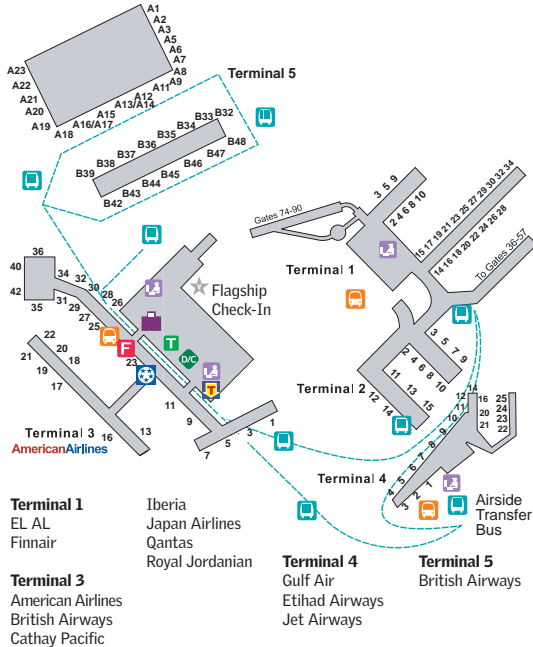


## Lambert St. Louis International Airport



- Concourse B**  
American Connection
- Concourse C**  
American Airlines  
American Eagle  
American Connection

## London Heathrow Airport



## Los Angeles International Airport

For transfers between American Airlines and American Eagle, a transfer bus operates between Terminal 4 and the American Eagle Remote Terminal. This bus can be accessed at Terminal 4, Gate 44 (Lower Level). Passengers using this bus do not need to clear airport security in order to move between terminals.

There is a tunnel linking TBIT to Terminal 4. The tunnel allows customers to deplane at TBIT, then walk underground to clear Customs/Immigration in Terminal 4.

There is a USO Center outside between Terminals 1 and 2.

### TOM BRADLEY INTERNATIONAL TERMINAL (TBIT)

- Air Pacific
- Air Tahiti Nui
- British Airways
- Eagle Remote Terminal
- Cathay Pacific
- China Eastern
- EL AL
- EVA AIR
- Japan Airlines
- LAN
- Mexicana
- Qantas (departures to Melbourne, Sydney, and New York/JFK)

### TERMINAL 2

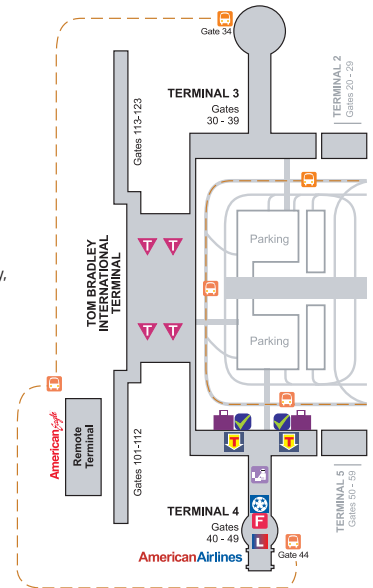
- Hawaiian Airlines

### TERMINAL 3

- Alaska Airlines
- Horizon Air

### TERMINAL 4

- American Airlines
- American Eagle
- Qantas (departures to Auckland and Brisbane)



## Miami International Airport

A connecting walkway is provided between Concourses D and E for the convenience of our passengers. Passengers using these walkways do not need to clear airport security in order to move between concourses. The walkway is located adjacent to Gate 32 in Concourse D and to Gate 5 in Concourse E (with the exception of High E gates 20-33, which

are accessible only by tram service from the main terminal), just inside the checkpoint (sterile area). Arrivals and departures for all American Eagle flights are through Gate D35.

Customs is located on the upper level in Concourse B and the lower level near Concourse E.

**Concourse A**  
American Airlines (Concourse A is under construction and is not currently in use.)

**Concourse C**  
American Airlines

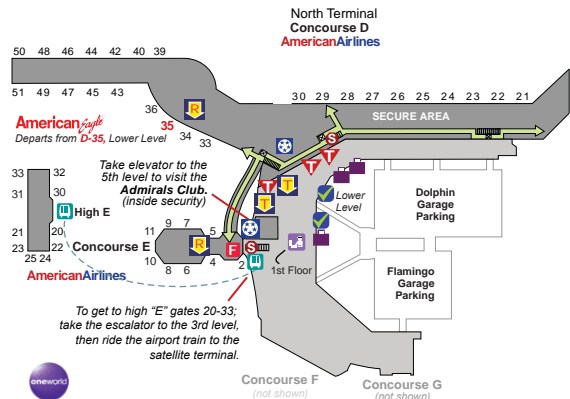
**Concourse D**  
American Airlines

**Concourse E**  
American Airlines  
Alaska Airlines  
Mexicana

**Concourse F** (not shown)  
British Airways

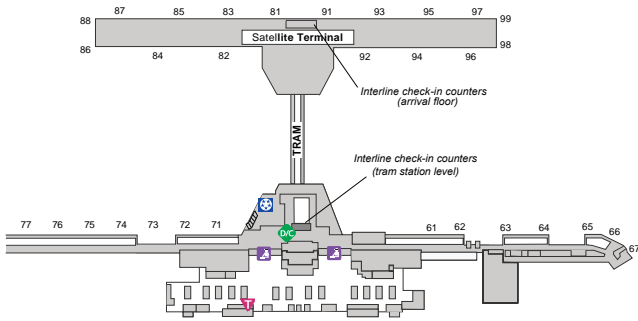
**Concourse G** (not shown)  
EL AL  
Iberia

**Concourse J** (not shown)  
LAN



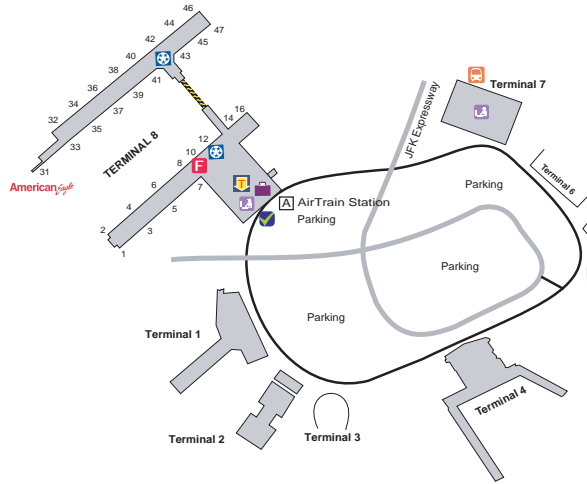


## Narita (Tokyo) International Airport



- |                                                             |                                                                                                                                                  |
|-------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Terminal 1 (not shown)</b><br>British Airways<br>EVA AIR | <b>Terminal 2</b><br>American Airlines<br>Air Pacific<br>Cathay Pacific<br>China Eastern Airlines<br>Finnair<br>Japan Airlines/JALways<br>Qantas |
|-------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|

## New York John F. Kennedy International Airport

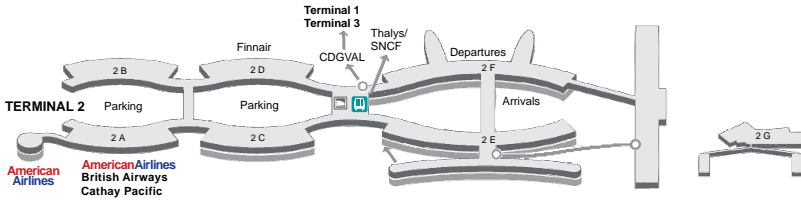


- |                                                                                                                   |
|-------------------------------------------------------------------------------------------------------------------|
| <b>Terminal 1</b><br>Japan Airlines                                                                               |
| <b>Terminal 4</b><br>Air Tahiti Nui<br>EL AL<br>LAN<br>Royal Jordanian                                            |
| <b>Terminal 7</b><br>British Airways (Gates 1-6)<br>Cathay Pacific<br>Iberia<br>Qantas                            |
| <b>Terminal 8</b><br>American Airlines<br>American Eagle<br>Finnair<br>Jet Airways<br>Malév Hungarian<br>Mexicana |

The JFK Airtrain now provides convenient connection service between all terminals at JFK, the subway, and Long Island Railroad. Just follow the Airtrain signs to the Airtrain station located at the front of the terminal. Once inside the Airtrain station, simply follow the directions to your terminal.

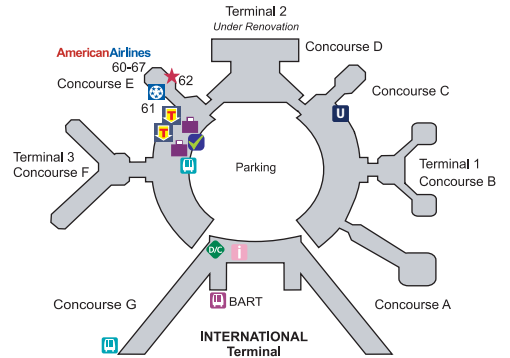
## Paris Charles de Gaulle Airport

- |                                                                                                                     |                                                 |                                         |
|---------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|-----------------------------------------|
| <b>Terminal 1 (not shown)</b><br>Gulf Air                                                                           | <b>2B</b><br>Malév Hungarian<br>Royal Jordanian | <b>2E</b><br>Japan Airlines             |
| <b>Terminal 2</b><br><b>2A</b><br>American Airlines<br>Air Tahiti Nui<br>British Airways<br>Cathay Pacific<br>EL AL | <b>2D</b><br>Finnair                            | <b>Rail Station</b><br>SNCF French Rail |

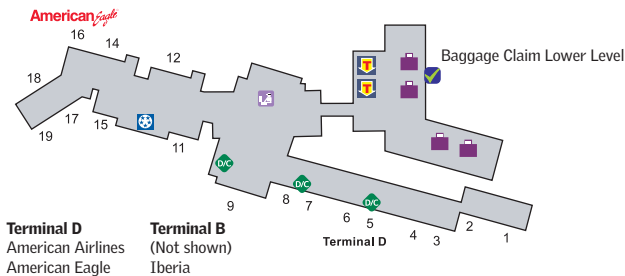


## San Francisco International Airport

- |                                                                 |                                                                                                                       |
|-----------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| <b>Terminal 1</b><br>Alaska Airlines<br>Hawaiian<br>Horizon Air | <b>International Terminal</b><br>British Airways<br>Cathay Pacific<br>EVA AIR<br>Japan Airlines<br>Mexicana<br>Qantas |
| <b>Terminal 3</b><br>American Airlines                          | <b>Terminal 2</b><br>Under Renovation                                                                                 |

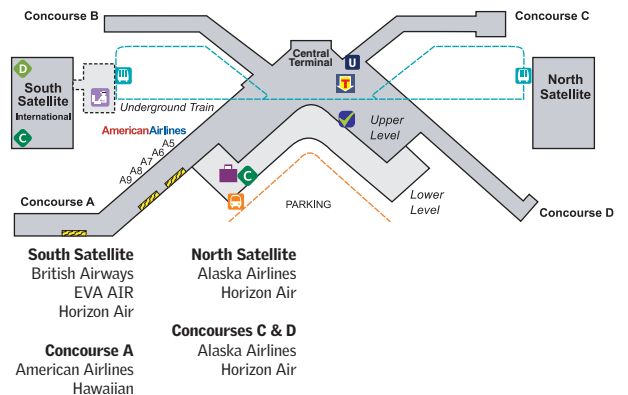


## San Juan Luis Muñoz Marín International Airport



- |                                                          |                                         |
|----------------------------------------------------------|-----------------------------------------|
| <b>Terminal D</b><br>American Airlines<br>American Eagle | <b>Terminal B (Not shown)</b><br>Iberia |
|----------------------------------------------------------|-----------------------------------------|

## Seattle-Tacoma International Airport



- |                                                                     |                                                               |
|---------------------------------------------------------------------|---------------------------------------------------------------|
| <b>South Satellite</b><br>British Airways<br>EVA AIR<br>Horizon Air | <b>North Satellite</b><br>Alaska Airlines<br>Horizon Air      |
| <b>Concourse A</b><br>American Airlines<br>Hawaiian                 | <b>Concourses C &amp; D</b><br>Alaska Airlines<br>Horizon Air |









- American Airlines cities
- Codeshare service with non-oneworld Alliance airline partner and/or Rail partner\*
- ◆ Codeshare service with oneworld Alliance partner\*
- ◆ oneworld Alliance destinations
- ★ Admirals Club
- \* Seasonal cities

\*For details, see American's Airline Partners within this section.

Time zones indicate Standard Time



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**verizon**wireless

All passengers (or one per family) are required to complete the customs declaration form prior to arrival in the United States. The form should be completed in English and in capital letters. Please be sure to sign your name on the front of the form. Thank you for your cooperation.

**Sample Form**  
Actual Forms Will Be Distributed Inflight

**U.S. Customs and Border Protection**  
**Customs Declaration** FORM APPROVED OMB NO. 1651-0009  
19 CFR 122.27, 148.12, 148.13, 148.105, 148.111, 148.9; 31 CFR 53.16  
Each arriving traveler or responsible family member must provide the following information (only ONE written declaration per family is required).

1. Family Name  
First (Given) Middle  
2. Birth date Day Month Year  
3. Number of Family members traveling with you  
4. U.S. Street Address (hotel name/destination)  
(b) City (c) State  
5. Passport issued by (country)  
6. Passport number  
7. Country of Residence  
8. Countries visited on this trip prior to U.S. arrival  
9. Airline/Flight No. or Vessel Name  
10. The primary purpose of this trip is business: Yes No  
11. I am (We are) bringing:  
(a) fruits, vegetables, plants, seeds, food, insects: Yes No  
(b) meats, animals, animal/wildlife products: Yes No  
(c) disease agents, cell cultures, snails: Yes No  
(d) soil or have been on a farm/ranch/pasture: Yes No  
12. I have (We have) been in close proximity of (such as touching or handling) livestock: Yes No  
13. I am (We are) carrying currency or monetary instruments over \$10,000 U.S. or foreign equivalent: Yes No  
(see definition of monetary instruments on reverse)  
14. I have (We have) commercial merchandise: Yes No  
(articles for sale, samples used for soliciting orders, or goods that are not considered personal effects)  
15. Residents — the total value of all goods, including commercial merchandise I've purchased or acquired abroad, (including gifts for someone else, but not items mailed to the U.S.) and am/are bringing to the U.S. is: \$  
Visitors — the total value of all articles that will remain in the U.S., including commercial merchandise is: \$  
Read the instructions on the back of this form. Space is provided to list all the items you must declare.  
**I HAVE READ THE IMPORTANT INFORMATION ON THE REVERSE SIDE OF THIS FORM AND HAVE MADE A TRUTHFUL DECLARATION.**  
X (Signature) Date (day/month/year)  
For Official Use Only  
CBP Form 6050B (01/04)

**Front**

**Description of Articles** (List may continue on another CBP Form 6050B) Value Use Only  
CBP Form 6050B (01/04)

**Back**

**PAPERWORK REDUCTION ACT NOTICE:** The Paperwork Reduction Act says we must tell you why we are collecting this information, how we will use it, and whether you have to give it to us. The information collected on this form is needed to carry out the Customs, Agriculture, and Commerce laws of the United States. CBP requires this information on this form to ensure that travelers are complying with these laws and to allow us to figure and collect the right amount of duty and tax. Your response is mandatory. An agency may not conduct or sponsor, and a person is not required to respond to, a collection of information unless it displays a valid OMB control number. The estimated average burden associated with this collection of information is 4 minutes per response (including reviewing instructions, reviewing existing records, gathering the data, reviewing the information for accuracy, and reviewing the instructions for reducing the burden) should be directed to U.S. Customs and Border Protection, Records Clearance Office, Information Services Branch, Washington, DC 20529, and to the Office of Management and Budget, Paperwork Reduction Project (1651-0009), Washington, DC 20503. THIS FORM MAY NOT BE REPRODUCED WITHOUT APPROVAL FROM THE CBP FORMS MANAGER.  
CBP Form 6050B (01/04)

# Customs Form

**Japanese**

米国へ到着の各々の旅行者、又は家族の責任者が以下のデータを記入してください。(1 家族で一枚提出のこと。)

- 姓名  
ミドルネーム
- 生年月日: 日 月 年
- 西暦  
一緒に旅行している家族の人数
- (a) 米国国内での住所 (滞在するホテルの名前/目的地)  
(b) 都市  
(c) 州
- パスポートの発行国名
- パスポート番号
- 居住国名
- 今回米国へ到着する前に立ち寄った国
- 航空会社名/路線番号又は船舶便名
- 主な旅行目的は商用です。はい いいえ
- 私は (私達は) 以下の物を持ち込みます。  
(a) 果物、植物、食品、昆虫: はい いいえ  
(b) 肉、動物、動物性食品/野生動物製品: はい いいえ  
(c) 病原体、細胞培養、カタツムリ: はい いいえ  
(d) 土壌、又は農場、牧場、牧草地を歩きました。(にいました。) はい いいえ
- 私は (私達は) 家畜の近くに行った (触ったり、世話をした) ことがあります。はい いいえ
- 私は (私達は) 一万ドル以上の現金か貨幣調節手段、又はそれと同じ位の外国貨幣を持っています。はい いいえ  
(貨幣調節手段の説明については裏面を参照してください。)
- 私は (私達は) 商品もっています。はい いいえ  
(販売用の物件、セールス用のサンプル、又は個人私物とみなされない品。)
- 米国居住者: 商品を含めて、私が (私達が) 外国で購入又は入手し、米国へ持ち帰ろうとしている品物の総金額 (他人の為に得た贈り物も含む。米国へ郵送した物品は含まれない):  
\_\_\_\_\_ドル  
訪問者: 商品を含み米国に留まる品物の総額:  
\_\_\_\_\_ドル  
このフォームの裏面の説明をお読みください。空欄に真実な申告しなければならぬ品物のリストを記入してください。私はこのフォームの裏面の重要な内容を読みました。そして真実に基づいて申告いたします。  
サイン \_\_\_\_\_

日付 (日/月/西暦年)

**Português**

Todo passageiro ou responsável por família deve obrigatoriamente preencher as informações a seguir (somente se exige UMA declaração por família):

- Sobrenome (último)  
Nome Outro sobrenome
- Data de nascimento  
Dia Mês Ano
- Número de membros da família viajando com você
- (a) Endereço nos EUA (nome do hotel/destino)  
(b) Cidade (c) Estado
- País de emissão do passaporte
- Número do passaporte
- País de residência
- Países visitados nesta viagem antes de se chegar aos EUA
- Cia. aérea/Nº do voo ou nome do navio
- O propósito principal desta viagem é empresarial: Sim Não
- Eu estou (nós estamos) trazendo (a) frutas, plantas, alimentos, insetos: Sim Não  
(b) carnes, animais, produtos animais/selvagens: Sim Não  
(c) agentes patológicos, culturas celulares, caracóis: Sim Não  
(d) terra; ou estive(mos) em cultivos/fazendas/pastos: Sim Não
- Eu estive (nós estivemos) em contato direto (em posição de tocar ou manipular) gado: Sim Não
- Eu estou (nós estamos) de posse de um montante em moeda ou equivalente superior a US\$ 10.000,00 (dez mil dólares norte-americanos) ou o equivalente em moeda de outro país: Sim Não  
(Veja a definição de instrumentos equivalentes a moeda corrente no verso)
- Eu estou (nós estamos) de posse de mercadorias: Sim Não  
(artigos comerciais, amostras para pedidos futuros ou bens que não possam ser considerados de uso pessoal)
- Para residentes – todas as mercadorias, incluindo mercadorias comerciais, compradas por mim/nós ou adquiridas no esnolindo presentes para terceiros, mas não itens enviados pelo correio aos EUA) que estou (estamos) trazendo para os EUA têm um valor total de: US\$ \_\_\_\_\_  
Para turistas – o valor total de todos os artigos que permanecerão nos EUA, incluindo-se mercadorias comerciais, é de: US\$ \_\_\_\_\_

**Français**

Chaque voyageur ou chef de famille qui arrive doit fournir les informations suivantes à l'arrivée (UNE seule déclaration écrite est requise par famille):

- Nom de famille  
Prénom Deuxième prénom
- Date de naissance  
Jour Mois Année
- Nombre de membres de votre famille voyageant avec vous
- (a) Adresse aux E.U. (rue et numéro) (nom de l'hôtel/destination)  
(b) Ville (c) État
- Passport délivré par (pays)
- Numéro de passeport
- Pays de résidence
- Pays visités au cours de ce voyage avant d'arriver aux États-Unis
- Compagnie aérienne/No. de vol ou nom du navire
- Le but principal de ce voyage est pour affaires: Oui Non
- Je transporte (nous transportons) (a) des fruits, des plantes, des produits alimentaires, des insectes: Oui Non  
(b) de la viande, des animaux, des produits de la faune/flore: Oui Non  
(c) des agents pathologiques, des cultures de cellules, des escargots: Oui Non  
(d) de la terre ou j'ai visité une ferme/un ranch/un pré: Oui Non
- J'ai (nous avons) été dans la proximité immédiate (comme toucher ou manipuler) de bétail: Oui Non
- Je transporte (nous transportons) une somme ou des effets monétaires supérieurs à 10 000 USD ou l'équivalent dans une autre devise: Oui Non
- J'ai (nous avons) des marchandises commerciales: Oui Non  
(articles à vendre, échantillons utilisés pour obtenir des commandes, ou des marchandises qui ne sont pas considérées comme des effets personnels)
- Résidents – la valeur totale de toutes les articles, y compris les marchandises commerciales que j'ai/que nous avons achetées ou acquies à l'étranger (y compris les cadeaux pour quelqu'un d'autre, mais non les articles envoyés aux U.S.A. par la poste) et que j'apporte/nous apportons aux U.S.A. est de: \$ \_\_\_\_\_  
Visiteurs – la valeur totale de tous les articles qui resteront aux U.S.A., y compris les marchandises commerciales est de: \$ \_\_\_\_\_

**Español**

Antes de su llegada, cada pasajero, o un miembro responsable de la familia, deberá proporcionar la siguiente información (sólo se requiere UNA declaración escrita por familia):

- Apellido  
Nombre Inicial del segundo nombre
- Fecha de nacimiento  
Día Mes Año
- Número de familiares que viajan con usted
- (a) Dirección en EE.UU. (nombre del hotel/ destino)  
(b) Ciudad (c) Estado
- Pasaporte emitido por (país)
- Número de pasaporte
- País de residencia
- Países visitados durante este viaje antes de llegar a EE.UU.
- Aerolínea/No. de vuelo o nombre de embarcación
- Este viaje es principalmente de negocios: Sí No
- Traigo (traemos) (a) frutas, plantas, alimentos, insectos: Sí No  
(b) carnes, animales, productos de origen animal/silvestre: Sí No  
(c) agentes patógenos/cultivos celulares/carcacoles: Sí No  
(d) tierra, o hemos estado en una finca/granja/pastizal: Sí No
- He (hemos) estado cerca de (tocado o manipulado) ganado: Sí No
- Traigo (traemos) moneda o instrumentos monetarios por un valor superior a US\$10,000 o su equivalente en moneda extranjera: Sí No
- Tengo (tenemos) mercancía comercial (artículos para la venta, muestras utilizadas para solicitar pedidos, o productos no considerados efectos personales): Sí No
- Residentes – el valor total de todos los productos, incluyendo la mercancía comercial, que he (hemos) comprado o adquirido en el extranjero (incluyendo regalos para otros, pero no productos enviados por correo a EE.UU.), y que traigo (traemos) a EE.UU. es de: US\$ \_\_\_\_\_  
Visitantes – el valor total de todos los artículos que permanecerán en EE.UU., incluyendo la mercancía comercial, es de: US\$ \_\_\_\_\_



# I-94 Form

## Sample Form Actual Forms Will Be Distributed In-flight

### English

DEPARTMENT OF HOMELAND SECURITY  
U.S. Customs and Border Protection OMB No. 1551-0011

Return to the United States  
1-4 (Arrival/Departure Record)

This form must be completed by all persons entering U.S. Customs, including resident aliens, along with immigrant visas, and Canadian Citizens visiting or in transit.

U.S. citizens flying with pass to the U.S. CUSTOMS LETTERS (Last English) Do not write on the back of this form.

This form has two pages. Please complete both the Arrival Record (Pages 1 through 17) and the Departure Record (Pages 18 through 25).

When all items are completed, please file them in the CBP Office.

Note: If you are entering the United States by land, enter LAND in this space. If you are entering the United States by air, enter SEA in this space.

Arrival Record  
0000000000 00  
[Grid for Arrival Record]

1. Family Name  
[Grid for Family Name]

2. Given Name  
[Grid for Given Name]

3. Date of Birth (DDMMYY)  
[Grid for Date of Birth]

4. Sex (M or F)  
[Grid for Sex]

5. Country of Birth (3 letters)  
[Grid for Country of Birth]

6. Country of Issuance (3 letters)  
[Grid for Country of Issuance]

7. Date of Issuance (DDMMYY)  
[Grid for Date of Issuance]

8. Type of Visa (3 letters)  
[Grid for Type of Visa]

9. Number of Visa  
[Grid for Number of Visa]

10. Date of Expiration (DDMMYY)  
[Grid for Date of Expiration]

11. Number of Passport  
[Grid for Number of Passport]

12. Airline and Number  
[Grid for Airline and Number]

13. Class of Service  
[Grid for Class of Service]

14. Port of Origin  
[Grid for Port of Origin]

15. Port of Call  
[Grid for Port of Call]

16. Port of Destination  
[Grid for Port of Destination]

17. Date of Arrival (DDMMYY)  
[Grid for Date of Arrival]

DEPARTMENT OF HOMELAND SECURITY  
U.S. Customs and Border Protection OMB No. 1551-0011

Departure Record  
0000000000 00  
[Grid for Departure Record]

18. Family Name  
[Grid for Family Name]

19. Given Name  
[Grid for Given Name]

20. Date of Birth (DDMMYY)  
[Grid for Date of Birth]

21. Sex (M or F)  
[Grid for Sex]

22. Country of Birth (3 letters)  
[Grid for Country of Birth]

23. Country of Issuance (3 letters)  
[Grid for Country of Issuance]

24. Date of Issuance (DDMMYY)  
[Grid for Date of Issuance]

25. Type of Visa (3 letters)  
[Grid for Type of Visa]

26. Number of Visa  
[Grid for Number of Visa]

27. Date of Expiration (DDMMYY)  
[Grid for Date of Expiration]

28. Number of Passport  
[Grid for Number of Passport]

29. Airline and Number  
[Grid for Airline and Number]

30. Class of Service  
[Grid for Class of Service]

31. Port of Origin  
[Grid for Port of Origin]

32. Port of Call  
[Grid for Port of Call]

33. Port of Destination  
[Grid for Port of Destination]

34. Date of Departure (DDMMYY)  
[Grid for Date of Departure]

DEPARTMENT OF HOMELAND SECURITY  
U.S. Customs and Border Protection OMB No. 1551-0011

### Japanese

DEPARTMENT OF HOMELAND SECURITY  
U.S. Customs and Border Protection OMB No. 1551-0011

アメリカ合衆国に入国する  
I-4 (到着記録)

この表は、米国に入国するすべての外国人、および米国に滞在する外国人、並びに米国に滞在する外国人の家族を含むすべての外国人が、米国に入国する際に必ず記入する必要があります。

この表は2ページあります。到着記録(ページ1から17)と出発記録(ページ18から25)の両方を記入してください。

米国に入国する際は、この表を米国税関で提出する必要があります。

注意: 陸路で米国に入国する場合は、この欄に「陸路」を記入してください。空路で米国に入国する場合は、この欄に「空路」を記入してください。

到着記録  
0000000000 00  
[Grid for Arrival Record]

1. 姓  
[Grid for Family Name]

2. 名  
[Grid for Given Name]

3. 生年月日(YYMMDD)  
[Grid for Date of Birth]

4. 性別(男か女)  
[Grid for Sex]

5. 出生国(3文字)  
[Grid for Country of Birth]

6. 発給国(3文字)  
[Grid for Country of Issuance]

7. 発給日(YYMMDD)  
[Grid for Date of Issuance]

8. ビザの種類(3文字)  
[Grid for Type of Visa]

9. ビザ番号  
[Grid for Number of Visa]

10. 有効期限(YYMMDD)  
[Grid for Date of Expiration]

11. パスポート番号  
[Grid for Number of Passport]

12. 航空会社と番号  
[Grid for Airline and Number]

13. サービスクラス  
[Grid for Class of Service]

14. 出発港  
[Grid for Port of Origin]

15. 経由港  
[Grid for Port of Call]

16. 到着港  
[Grid for Port of Destination]

17. 到着日(YYMMDD)  
[Grid for Date of Arrival]

DEPARTMENT OF HOMELAND SECURITY  
U.S. Customs and Border Protection OMB No. 1551-0011

出発記録  
0000000000 00  
[Grid for Departure Record]

18. 姓  
[Grid for Family Name]

19. 名  
[Grid for Given Name]

20. 生年月日(YYMMDD)  
[Grid for Date of Birth]

21. 性別(男か女)  
[Grid for Sex]

22. 出生国(3文字)  
[Grid for Country of Birth]

23. 発給国(3文字)  
[Grid for Country of Issuance]

24. 発給日(YYMMDD)  
[Grid for Date of Issuance]

25. ビザの種類(3文字)  
[Grid for Type of Visa]

26. ビザ番号  
[Grid for Number of Visa]

27. 有効期限(YYMMDD)  
[Grid for Date of Expiration]

28. パスポート番号  
[Grid for Number of Passport]

29. 航空会社と番号  
[Grid for Airline and Number]

30. サービスクラス  
[Grid for Class of Service]

31. 出発港  
[Grid for Port of Origin]

32. 経由港  
[Grid for Port of Call]

33. 到着港  
[Grid for Port of Destination]

34. 出発日(YYMMDD)  
[Grid for Date of Departure]

DEPARTMENT OF HOMELAND SECURITY  
U.S. Customs and Border Protection OMB No. 1551-0011

### Français

Tous les ressortissants étrangers, à l'exception des ressortissants américains, des résidents permanents de retour aux États-Unis, des étrangers en possession de visa d'immigration, ainsi que des ressortissants canadiens en visite ou en transit, doivent compléter le formulaire d'Arrivée et de Départ I-94.

Ce formulaire enregistre l'arrivée et le départ des visiteurs aux États-Unis. Veuillez remplir seulement la première page du formulaire en anglais et en majuscules. Veuillez garder ce formulaire jusqu'à votre départ des États-Unis. Nous vous remercions de votre collaboration.

- Nom de famille
- Prénom
- Date de naissance (jour/mois/an)
- Pays de nationalité
- Sexe (masculin ou féminin)
- Date de délivrance du passeport (jour/mois/an)
- Date d'expiration du passeport (jour/mois/an)
- Numéro de passeport
- Ligne aérienne et numéro de vol
- Pays de résidence
- Ville où vous avez embarqué
- Ville où le visa a été délivré
- Date de délivrance (jour/mois/an)
- Adresse lors de votre séjour aux États-Unis (Numéro et rue)
- Ville et état
- Numéro de téléphone aux États-Unis permettant de prendre contact avec vous
- Adresse électronique
- Nom de famille
- Prénom
- Date de naissance (jour/mois/an)
- Pays de nationalité

### Português

O formulário I-94, Registro de Chegada/Saída, deve ser preenchido por todas as pessoas, exceto cidadãos americanos, estrangeiros residentes nos Estados Unidos, estrangeiros com vistos de imigrante e cidadãos canadenses em visita ou em trânsito. Este formulário registra a chegada e saída de visitantes aos Estados Unidos. Escreva apenas na parte da frente, em inglês e em letras maiúsculas. Guarde este formulário até a sua saída dos Estados Unidos. Agradecemos a sua colaboração.

- Sobrenome
- Nome
- Data de nascimento (dia/mês/ano)
- País de cidadania
- Sexo (masculino ou feminino)
- Data de emissão do passaporte (dia/mês/ano)
- Data de vencimento do passaporte (dia/mês/ano)
- Número do passaporte
- Companhia aérea e número do voo
- País de residência
- Cidade de embarque
- Cidade da emissão do visto
- Data da emissão (dia/mês/ano)
- Endereço enquanto estiver nos Estados Unidos (Número e rua)
- Cidade e Estado
- Telefone onde poderá ser localizado nos EUA
- Endereço de e-mail
- Sobrenome
- Nome
- Data de nascimento (dia/mês/ano)
- País de cidadania

### Español

El formulario I-94, Registro de Llegada/Salida, debe ser llenado por toda persona (excepto ciudadanos de los Estados Unidos, extranjeros residentes en Estados Unidos que están regresando, extranjeros con visa de inmigrante, y ciudadanos de Canadá de visita o de tránsito). Este formulario registra la llegada y salida de visitantes a los Estados Unidos. Escriba en el anverso solamente, con letra mayúscula y en inglés. Guarde este formulario hasta que salga de los Estados Unidos, y gracias por su cooperación.

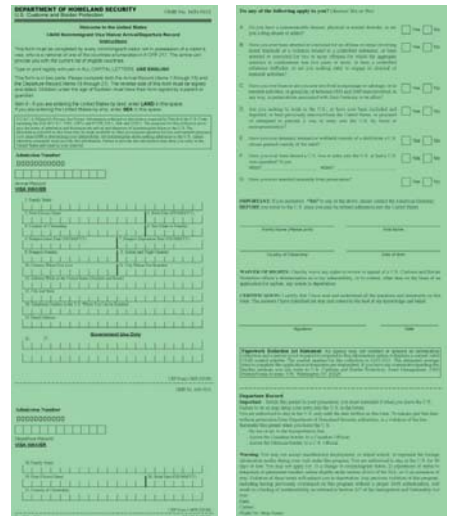
- Apellido paterno
- Primer nombre
- Fecha de nacimiento (día/mes/año)
- País de ciudadanía
- Sexo (masculino o femenino)
- Fecha en que se expidió el pasaporte (día/mes/año)
- Fecha en que expira el pasaporte (día/mes/año)
- Número de pasaporte
- Línea aérea y número de vuelo
- País donde Ud. vive
- Ciudad donde abordó el avión
- Ciudad donde se emitió su visa
- Fecha emitida (día/mes/año)
- Su dirección mientras esté en los Estados Unidos (Número y calle)
- Ciudad y Estado
- Número telefónico dónde localizarlo en Estados Unidos
- Dirección electrónica (email)
- Apellido paterno
- Primer nombre
- Fecha de nacimiento (día/mes/año)
- País de ciudadanía

**Import Restrictions:** There are strict procedures and veterinary controls on the introduction of products of animal origin into the European Union. Travelers must surrender these products to Customs in order to avoid fines and/or criminal prosecution. Please check notices in the baggage hall for additional information.

# I-94W Visa Waiver Form

The I-94W Nonimmigrant Visa Waiver Arrival/Departure form must be completed by every nonimmigrant visitor not in possession of a valid visa who is a national of one of the following countries:

ANDORRA	ESTONIA	ITALY	MONACO	SLOVAK REPUBLIC
AUSTRALIA	FINLAND	JAPAN	NETHERLANDS	SLOVENIA
AUSTRIA	FRANCE	LATVIA	NEW ZEALAND	SOUTH KOREA
BELGIUM	GERMANY	LIECHTENSTEIN	NORWAY	SPAIN
BRUNEI	HUNGARY	LITHUANIA	PORTUGAL	SWEDEN
CZECH REPUBLIC	ICELAND	LUXEMBOURG	SAN MARINO	SWITZERLAND
DENMARK	IRELAND	MALTA	SINGAPORE	UNITED KINGDOM



# The Magic of Golden Pond

By Cathy Booth Thomas

**YIKES, CHRISTMAS IS** just weeks away, and as usual, my holiday cards aren't done. And yet again, my husband's family in New Hampshire will be sending us their picture-perfect collage of photos: little Joe's splashing in Little Squam Lake, Merritt in his boat, Annie True on skis, maybe Chuck on his new BMW motorcycle. They will look like they are having the time of their lives — and they are. We know that from our own summer visits to Squam Lakes. Never heard of it? Remember that classic 1981 film with Henry and Jane Fonda, *On Golden Pond*? That was Squam Lakes.

It's certainly golden in my memories, which is odd. For years, as a foreign correspondent, I couldn't wait to jet off to Europe. I ate my way south in France, to the Riviera; took in art at the Louvre and the Uffizi; and strolled the canals of Venice, Italy, and Brugge, Belgium. Now I can't wait to make the two-hour trip up from Boston to New Hampshire, where we escape at the family "camp" — a row of aging cabins spilling down a pine-covered hill to a sandy beach on Little Squam. How can you beat a day of belly flopping into slightly chilly waters and watching the loons dive for dinner while anticipating your own bowl of chowder or Aunt Alma's homemade cherry pie?

To give the teenagers space and save our sanity, we took a room this year at the Inn on Golden Pond in Holderness, New Hampshire, on the north side of Little Squam. We parked ourselves on the porch of the 130-year-old house and read best sellers between hikes into the White Mountains. We made several forays to Sandwich, a village that dates to the 1700s. As for the kids, well, it was hard to get them away from Little Squam. They stayed wet most of the trip.

I can still picture one magical night on Little Squam of cruising in a Chris-Craft runabout, a work of art in varnished mahogany that was built in 1942. While fiberglass boats belly-slap the waters around us, the Chris-Craft knives its way elegantly across the lake. (My mother-in-law, Jan, with her head scarf flying in the breeze, adds to the Hollywood-style glamour.) The Abenaki nation of Algonquian Indians once plied these waters, but what we talk about instead is our modern-day destination: the gazebo used in *On Golden Pond*. Henry Fonda won an Oscar for playing the cantankerous 80-year-old Norman Thayer



Jr. opposite his daughter Jane and Katharine Hepburn. I remember Jane's character sitting in the gazebo, whining to her mother, played by Hepburn, about her father calling her "a little fat girl." Her mother tells her to grow up and "get on" with life!

The gazebo in the film is a simple thing made of tree limbs — not the sturdy wooden structure of tourist photos. It turns out that the filmmakers gifted the original gazebo to a local, so our guide and boat captain, Sid Lovett, obtains permission for us to visit it. Sid, a minister, onetime New Hampshire legislator, and gubernatorial hopeful, is quite the raconteur and character. While laying out a picnic for us, he says apologetically, "The potables are not very exciting." (Does anybody talk like that anymore? Potables?) We pour the Pinot Grigio and Cabernet Sauvignon and open bags of chips and tubs of hummus as Sid regales us with local gossip about the movie. The juiciest tale involves Jane's inviting Michael Jackson, then in his 20s, for a week on the lake. It seems she thought he was having parent problems and needed a getaway. Michael was often seen out with Jane and even went fishing one day. It's not the story I had expected to hear.

One day, we pried the teenagers off the beach with promises of homemade ice cream

in Sandwich, where the white clapboard houses remind you of Revolutionary times. At the Corner House Inn, a lodging newcomer built in 1849, we lunch on corn crab cakes and lobster salad; then we set out down a dirt road to find the Sandwich Creamery. An hour later, after getting lost, we pull up to the farm and rummage through tubs of peach ice cream, red-raspberry sorbet, and Cow Tracks vanilla ice cream with peanut butter and fudge. The creamery operates by the honor system, and we leave what we think is the right change. We eat it all. Guilty that we have nothing for little Joe, we stop in Moultonborough at the Old Country Store and Museum — which claims to be "perhaps the oldest in the United States" — to buy candy for him: Squirrel Nut Zippers, Mary Janes, and Root Beer Barrels. The girls take one last swim that night as rain pours.

Enough reminiscing. It's time to do my cards. It's winter up in New Hampshire now, and the cousins will be readying snowmobiles for the day Little Squam freezes over. I'd like to see the men in their "bob houses" on the lake — huts that keep them warm while they ice fish — but I'm counting on Alma and Sally and Ren to send pictures instead. Jealous or not, I can't wait to see their Christmas card this year. **AW**



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