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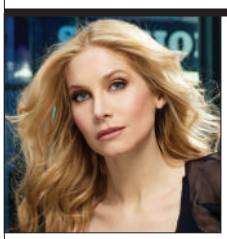


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One of the blessings of operating a large airline is the ability we have to swiftly and effectively get people and life-saving supplies where they need to go during a crisis. While January's terrible earthquake in Haiti is the most recent example of this, we have been providing "help from above" for decades.

More than 60 years ago, American Overseas Airlines (AOA), a subsidiary of American Airlines, played an important role in the Berlin Airlift, a response by the United States and the United Kingdom to the Soviet Union's blockade of all rail and road traffic into Berlin. While the city itself was divided between the Soviets and the Western Allies, Berlin was 100 miles inside the Soviet-controlled zone of defeated Germany. On June 26, 1948, the United States and Britain began to supply the city with food, medicine, fuel, and other critical supplies from the air. AOA supported the airlift by flying tons of supplies from the United States to Frankfurt's Rhein-Main Air Base, where they were picked up and flown into Berlin on military aircraft. AOA was also the only U.S. carrier to actually fly into Berlin during the airlift. By the time the Soviets lifted their blockade, in May 1949, AOA had operated 2,000 scheduled flights and carried nearly 29,000 people and 13 million pounds of supplies in support of the airlift.

The Berlin Airlift helped sustain life in that city during a time of great hardship and signaled the determination of the Allied Powers to resist Soviet expansion in Europe. Years later, in one of his most famous speeches, President John F. Kennedy galvanized the world with these words: "All free men, wherever they may live, are citizens of Berlin, and therefore, as a free man, I take pride in the words 'Ich bin ein Berliner!'" Translation: I am a Berliner.

Today, we are all Haitians. Just as the world rallied around Berlin's struggle for freedom in 1948, today the world is rallying around Haiti's struggle to survive and recover from the devastation of the January 12 earthquake. While there is no silver lining to a tragedy of this magnitude, we consider ourselves fortunate to be able to help. Within hours of the quake (before the U.S. military took control of the airport), we flew multiple relief missions into Port-au-Prince. And since then, we have continued to transport relief workers, critical supplies, and evacuees. We are also working around the clock with the Government of Haiti and Odebrecht Construction to fix our facilities and return to our full complement of service.

As a company, we are based in North Texas. But as a global airline, we have 250 "hometowns" around the world, including Port-au-Prince, a city we have served for nearly four decades. We have strong ties in the community and a lot of wonderful Haitian employees — all of whom, I am happy to report, survived the earthquake. So it was no surprise when AAers around the world immediately took action to help their colleagues' homeland. Money was raised through bake sales, Caribbean food sales, and other initiatives, and more than 350 American Airlines and American Eagle employees helped staff phones during the "Relief for Haiti Now" telethon.

We are determined to do our part in helping Haiti get back on its feet. But of course, you don't need a fleet of aircraft or a team of employees to make a difference. We are collaborating with the American Red Cross to encourage our customers to help earthquake victims. Through March 31, AAdvantage members can earn a one-time award of 250 bonus miles for a minimum donation of $50 to the American Red Cross or 500 bonus miles for a donation of $100 or more. If you would like to participate, please visit www.aa.com/disasterrelief.

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I'm the type of guy who doesn't do too well with change. I'm still wearing the same clothes from college (and some from high school) because they still fit and they're not all ragged. I still don the same pair of shoes every morning that I bought in the fall of 1996 (these are ragged and they barely fit, but they look cool). I recently drove 50 miles to pick up some printer ink that I bought on Craigslist because even though the printer itself has been discontinued, the thing still works and I don't want to fuss with a new one. And my cell phone is so old that you have to turn a crank to start it.

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

My whole repertoire of activities, from my day-to-day life to my future road-trip plans in my wife's 2001, 90,000-mile-plus Jeep Liberty, is practiced in a familiar, consistent manner. All but one, that is. When it comes to traveling and vacationing, I like to let my sails out; I like to let my hair down, so to speak, which is usually easy because I only get one haircut a year and have only gotten one haircut a year since I was 18.

But the older my kids get, the harder it is to vacation. I assume that's because one is four, one is one, and they're both super high-strung. In fact, my wife and I weren't going to vacation at all this year. That's when I had an idea, and it went a little something like this:

My mother lives in Phoenix and has for years. I didn't grow up there, but I've been visiting for so long that I know the town very well. As such, every time I take the family out to Arizona, we visit the old reliables: the Phoenix Zoo and the McCormick-Stillman Railroad Park. When I booked our trip out there in January, I had the same MO. Yet that's hardly a vacation for my wife and me. We could just as easily make our daughters happy back home with a trip to the Dallas Zoo or to the carousel at Stonebriar Centre mall in Frisco. So, on this trip to Phoenix, I decided to leave the kids with their grandmother for a night and take Kimberly to the Four Seasons Resort Scottsdale at Troon North. Even though we know the Phoenix/Scottsdale area like the back of our daughters' hands, we've never gone out to the desert to partake in the pampering that the desert is known for. The catch: We only had one night. After all, Kimberly and I have a hard-enough time chasing after our kiddos, so I didn't want to saddle my 60-year-old mother with the terror tandem for too long.

Immediately after checking into our ornate casita and only moments after taking in the untrammeled view of Pinnacle Peak, we saw qualities of the desert that had passed us by over the past decade. The ground was parched and red, but we reveled in the anomaly that it still managed to produce life, as all the cacti and overgrowth were lush and green. Of course you'd expect such landscapes at the foot of a Four Seasons property, but to be honest, this surpassed even the Four Seasons' standards.

A bottle of wine down, we headed over to the spa for a couples massage. I'd had a massage only one other time in my life, because, well, I don't like them. After 60 minutes with Fists of Fury (my nickname for the masseuse), I now want to get one every single day. And our one-night vacation was topped off by dinner at Talavera. Panoramic views of the Valley of the Sun, a bottle of BV Reserve, and as Kimberly so aptly put it, "the best filet in the history of ever."

The only thing that marred the evening was my attire. "I didn't like that outfit when we were in college," she quipped, "and I don't like it now."

Baby steps.



Adam Pitluk
Editor

A slice of the good life.

{COMPLIMENTS OF THE CHEF}



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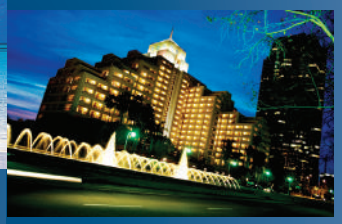


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Food in the raw. Or at least 105 degrees raw, anyway. Page 14.



UpFront

ORANGE CRUSH

Whether it's on your lips, your cheeks, your eyes, or your nails, coral is the go-to color of spring. To avoid looking like an Oompa Loompa, though, we suggest you pick one spot at a time to highlight. Other than that, crush away!

BY ANNA FIALHO



1 MAC Nail Lacquer in Malibu Peach, $12, www.maccosmetics.com **2 MAC Blush Ombre in Ripe Peach**, $25, www.maccosmetics.com **3 Jouer Hydrating Lipstick in Valerie**, $22, www.jouercosmetics.com **4 Estée Lauder Bronze Goddess Exotic Lip Gloss in Wild Coral**, $18, www.esteelauder.com **5 Clinique Superbalm Moisturizing Lip Gloss in Mango**, $14, www.clinique.com **6 Origins Eyeshadow in Copper Penny**, $14, www.origins.com **7 Bobbi Brown Pot Rouge in Cabo Coral**, $22, www.bobbibrown.com **8 Bobbi Brown Metallic Lip Color in Coral Reef**, $22, www.bobbibrown.com **9 Priti Nail Polish in Snapdragon**, $12.50, www.pritinyc.com **10 Christopher Drummond Beauty Lip Gloss in Carnival**, $17.50, www.christopherdrummond.com **11 TheBalm BalmShelter SPF 17 Tinted Gloss in Girly Girl**, $19, www.thebalm.com **12 Jouer Tint in Poppy**, $20, www.jouercosmetics.com

PHOTOGRAPH BY ARTURO RODRIGUEZ / STYLED BY LISA CUROTTO


Spinach gnocchi with porcini cream and chanterelles


Pecan tart with maple cream

IN THE RAW

BY NEAL WEBSTER TURNAGE

WHAT TO ORDER — heirloom-tomato lasagna with pistachio pesto or the blue-corn tostada with baby zucchini? Tough decision.

Time to consider the deal breaker: Which one will taste better raw?

That's right, raw. As in uncooked. Or at least not heated above 105 degrees. It's the principle behind the cuisine at Oklahoma City's 105degrees Café, which is a part of the 105degrees Academy. Here you can dine, take classes, or enroll in an (un)cooking school to get an education and/or begin a career in raw food, or "living cuisine."

105degrees is the first state-licensed living-cuisine academy in the country — and Oklahoma, despite its steak-and-potatoes rep, has proved to be an ideal locale. "People here are willing to try something new," says Matthew Kenney, director of culinary arts and operations and twice a James Beard Rising Chef Award nominee. "It's a city where everything is accessible — and evolving."

Kenney likes to approach the academy, the café, and the retail shop where prepackaged food is sold with a similar sensibility. "We're always true to the source of the dish, so it's easy for people to feel comfortable," he explains. "The 105degrees Café utilizes a number of menu descriptions, and even presentations common to traditional cuisine, [but] the end result is highly unique. Our ultimate goal with living cuisine is to develop an entirely new lexicon for all living-food dishes. Thus, living food will become a verifiable cuisine with dishes that reflect its individuality." Not to mention, Kenney hopes, firmly establish 105degrees, both the food and the Oklahoma landmark it evokes, as a culinary presence in mainstream culture. *(405) 842-1050, www.105degreesacademy.com*


Kitchen at 105degrees Café



LOOK TO THE STARS

How many times did your mother say, "If your best friend jumped off a bridge, would you do it too?" Well, we're not advocating that, but you must admit the following celebs look pretty darn good, and we're betting it has a lot to do with their raw-food lifestyle.

DEMI MOORE / WOODY HARRELSON / ALICIA SILVERSTONE / DAVID BOWIE / FAMKE JANSSEN / UMA THURMAN / STELLA McCARTNEY / PAUL McCARTNEY / NATALIE PORTMAN / EVA MENDES / MICHAEL FRANTI / GISELE BÜNDCHEN / OWEN WILSON

"It gives me a renewed energy ... the health and wellness benefits are fantastic." — Donna Karan



105DEGREES: A SNAPSHOT

For Students
Offers professional chef certification. Level one's "The Fundamentals of Raw Cuisine" is offered monthly and highlights core techniques. Level two's "Advanced Raw Cuisine" is offered seasonally. Students participate in menu planning and budgeting, work alongside a mentor chef, and learn advanced flavor and wine service techniques. *Level one: $3,650; Level two: $8,450; or $12,100 for the entire program.*

For the Public
The public can take individual Raw Food Daily classes, which are offered every month. Spring courses (which focus on the theme of spring cleaning) include "Raw Foods for Weight Loss," "Healthy and Indulgent Desserts," "Gourmet Raw Meals," and "Elements of Cleansing." Cost is $40 per two-hour class.

Special Events
Monthly "Rawkstar Chef" dinners feature local and national celebrity guest chefs. Upcoming chefs include former Dallas Cowboys coach Barry Switzer.

Sunday Suppers feature level-two students preparing dinner for the public in the café.




A Night at the Museum at the American Museum of Natural History

NIGHT AT THE MUSEUM (OR ZOO ... OR AQUARIUM)

BY RANI LONG

If you've ever wondered what would happen if you were locked in a museum at closing time, here's your chance to find out. Many museums, aquariums, and zoos are offering overnight events that give participants a unique behind-the-scenes perspective. "It's a great blend of education and fun," says Luz Montez, associate director of audience development at the American Museum of Natural History in New York City. "There is nothing more charming than seeing a band of eight-year-olds gathered with flashlights, trying to figure out the answers for the dinosaur scavenger hunt — they're immersed and excited at the same time!" Midnight tours and scavenger hunts along darkened halls are just some of the activities offered through this sampling of nocturnal adventures.

San Diego Zoo
CALIFORNIA
Roar & Snore sleepovers at the Wild Animal Park
Kids don't get all the fun. While the zoo does offer popular overnight programs designed for youths (allowing them to take guided safari tours, play drums around the campfire, and fall asleep to exotic animal calls), it also offers all-night "Adventure" events just for adults.
Cost: Depends upon age and tent options
Upcoming dates: Vary, depending on the program and extend through November
Contact: (619) 718-3000, www.sandiegozoo.org

Museum of Nature and Science
DALLAS
Snore and Explore
After-hours access to this museum includes a nighttime Electric Theatre performance or a Fire and Ice show that will do anything *but* lull you to sleep. Wake up to an IMAX film first thing in the morning.
Cost: $35/child, $20/adult chaperone
Upcoming dates: Through May
Contact: (214) 428-5555, ext. 8; www.natureandscience.org

National Aquarium
BALTIMORE
Sleepover with the Sharks
What do sharks do at night? You'll get up close and personal to find the answer as you spend the evening in the underwater viewing area. Visit includes a film in the 4-D Immersion Theater and a *Jeopardy*-style test of shark knowledge after breakfast the next morning.
Cost: $95/person
Upcoming dates: Year-round
Contact: (410) 576-3833, www.aqua.org

Wisconsin Maritime Museum
MANITOWOC, WISCONSIN
Submarine Sleepover
Join the Navy for a night and sleep on the restored World War II submarine *USS Cobia*, a National Historic Landmark. Nighttime "watch groups" learn how to decode messages and find out how torpedoes are fired.
Cost: $39/person
Upcoming dates: July and August
Contact: (920) 684-0218, www.wisconsinmaritime.org

American Museum of Natural History
NEW YORK CITY
A Night at the Museum
Flashlight in hand, tiptoe past the famous fossils after dark. Sleep under the giant blue whale or beneath the dioramas in the Hall of Northern American Animals.
Cost: $129/person
Upcoming dates: Through June
Contact: (212) 769-5200, www.amnh.org

YOUR GUIDE TO SXSW 2010

BY SAM MACHKOVECH

South by Southwest, Austin's annual music festival (March 17–21), is the biggest in the nation, almost to a fault. How is someone supposed to see all of the nearly 2,000 international music acts over just five days? (You might have to skip that show with the banjo-playing DJ. But that's okay.) SXSW's diverse music selection and intimate club venues make up for the sheer numbers — and if you sneak these handpicked fest faves into your schedule and follow our short list of tips for things to know before you go, your SXSW experience will be unforgettable. And maybe even life-altering. (Hey, you never know.)

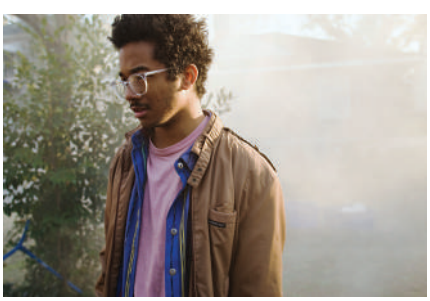
10 ACTS NOT TO MISS



The xx *London*
This trio landed on every 2009 top 10 list that matters (*Rolling Stone*, the *Guardian*, Pitchfork Media) with a debut album that stripped the poppier spectrum of hip-hop to the bone. Cosingers Romy Madley Croft and Oliver Smith croon about romance over paper-thin synth beeps and guitar plinks, yet despite the minimalism, the melodies stick.



Darker My Love *Los Angeles*
SXSW never has a shortage of psychedelic rock bands, but Darker My Love leads this genre with more aggression and punch than their droning, feedback-soaked peers. The reason: They add a hearty pinch of Black Sabbath-like urgency. With a new album dropping this summer, expect to hear some new tracks.



Toro Y Moi *Columbia, South Carolina*
The term *blisscore* describes indie acts that combine the synthy, R&B-tinged pop sounds of the '80s with effects like thick reverb and looped samples — think Debbie Gibson through a Purple Haze. One-man band Toro Y Moi is the brightest new act in the blisscore crowd, mixing dreamy soundscapes with infectious, memorable pop songs.



Midlake *Denton, Texas*
Midlake eschewed most modern rock trends with their 2006 breakout record *The Trials of Van Occupanther*, citing Fleetwood Mac and America as inspirations. Four years later, they've regressed further, mining the late '60s sounds of Fairport Convention and Jethro Tull to craft a darker, urgent folk-rock sound on their most confident record yet, *The Courage of Others*.

KNOW BEFORE YOU GO

MAKE A LIST, CHECK IT TWICE: You'll panic if you don't prepare a personal schedule before the hectic fest starts. Along with favorite bands, pick a few sleepers in case your dream concert sells out — and with such tiny venues, it's definitely possible.

AVOID THE FRAY: When you get hungry around SXSW's main strip of venues, Austin's cabs and bike-taxis will speed you to better barbecue and Tex-Mex spots outside the crowded fest nexus of 6th Street.

To preview songs from all of these artists, go to www.americanwaymag.com/SXSW.



We Were Promised Jetpacks
Glasgow, Scotland
They'll win for quirkiest SXSW band name, and their heart-on-the-sleeve take on post-punk — think Bloc Party crossing paths with U2 — should keep fans at the gig long after chuckling at the name.



Fool's Gold *Los Angeles*
Fool's Gold embraces the Afropop genre via meandering songs ripe with chanting, horn sections, and aimless choruses. As such, you may never hear Fool's Gold burn up the pop charts, but no matter; this band's authentic celebration of Afropop will prove more intimate — and dance-worthy — at SXSW as a result.



Efterklang *Copenhagen, Denmark*
While no strangers to SXSW in their 10-year run, this Danish band's February major-label debut on prestigious 4AD records would make you think otherwise. Their rebirth in *Magic Chairs* eschews the band's more experimental past, and they explode with an orchestral pop that's more epic than hipster icon Sufjan Stevens — yet more accessible than the Polyphonic Spree.



Blue Scholars *Seattle*
Seattle's hip-hop renaissance will send a number of ambassadors to this year's SXSW, but Blue Scholars remain the Northwest's best-known duo with an approach that's equal parts positive and uncompromising. At last year's SXSW, they worked a capacity club into a frenzy of hands in the air; expect a raucous repeat.



White Ghost Shivers *Austin*
Say it with me: Prohibition-era vaudeville jazz. Weird, right? But this group has steadily built a fan base over the past decade in SXSW's hometown, avoiding the pitfalls of the '90s swing-dance fad by dabbling in genres like Western swing, calypso, and Meatloaf-era metal.



Jaill *Milwaukee*
This quartet deep-fries the best of classic punk and garage bands like 13th Floor Elevators, X, and the Ramones into crispy, danceable delights. Harmony vocals, fuzz-dripping solos, and hooky choruses will keep songs like "Always Wrong" and "Biggest Nugget of Them All" stuck in your head long after you've rocked out to them in a tiny SXSW nightclub.

HOTEL (IN) CALIFORNIA:
Hopefully, you've booked a room by now, since most hotels fill up by the end of February. If not, you can probably still find a good bed at least 10 miles up the highway from the Convention Center.

ENJOY A FREE AFTERNOON:
SXSW doesn't officially endorse most free daytime concerts around downtown, but we'd be remiss not to recommend a few, especially in the case of nighttime schedule conflicts. Search Google and you'll find showtimes. Also, check your favorite bands' MySpace pages. Unofficial SXSW shows are often listed there too.

WITH FRIENDS LIKE THESE:
Austinites tend to warm up to visitors, especially if you chat them up at a concert you both happen to like. They're the quickest route to the best local music, food, and afterparty recommendations.



Want a Dating Service That's as Savvy as You Are? Meet Your Match.

Dating specialist Sara Darling reveals the ins and outs of helping single professionals spice up their dating lives. She's one of the many expert consultants at It's Just Lunch — the personal dating service that's helped countless people around the globe make exciting connections.

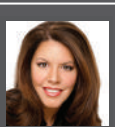
What typically gets between singles and a rewarding dating life?

I'd say the top three challenges are making the time, knowing where to find like-minded people, and protecting your personal privacy. For most people, the problem is very rarely getting a date. The problem is actually connecting with someone interesting who you're attracted to and who you can really have fun with.

I have a lot of clients who are very active in the community and in the business world who come to me specifically because they don't want to date within those same circles. It's too uncomfortable.

It's Just Lunch has professional dating consultants just like Sara all around the world. Call us and discover how we can help you create a more rewarding dating life today.


PJ Osgood


Jennifer Donnelly


Allie Houlton


Lisa Purdum

I also work with people who have recently moved or who have ended a long-term relationship and just don't know where to start looking. The bar scene isn't typically a viable option. And when it comes to online dating, there's not enough security or personal privacy. No one wants to be Googled or continuously emailed by people they have no interest in dating.

What's the best way to meet compatible people?

Making a connection through someone who knows you and is really looking out for you is the key to success. I think that's why It's Just Lunch has grown to be such a respected organization over the past 18 years. Our dating consultants handle everything in a very personalized and efficient manner… from finding the right matches to making all the arrangements for a date. All our clients have to do is show up and focus on having fun with someone new.

Why do people trust you with their personal lives?

I think it comes down to discretion, standards, and personal service. When people call me to schedule an interview, it's usually because they've made the decision to make a proactive change in their personal lives. And our service is completely confidential, so it makes taking that next step a lot easier. In fact, we never share last names or phone numbers with clients, even when we match people for a date. And then there's the fact that we're selective, just like the people we work with.

Another major distinction is that we personally hand-select every match. We're not like dating services that believe an algorithm is a good way to match people. What we do is more of an art than a science. And we individually interview every candidate, which is incredibly important these days considering the fact that many people using online dating services are actually in a relationship or not very serious about dating.

What are the most common dating mistakes you see?

Number one is putting too much pressure on yourself. This happens a lot with people who don't have a lot of connections to other singles. They meet someone and think, "I've got to make this work out. It could be six months before I find someone else even remotely interesting."

My clients know that I have plenty of great matches for them, so they can relax and not feel rushed. That's really the focus of It's Just Lunch — a casual, low-pressure way for people to meet for lunch, or a drink after work. My main focus is to arrange that first date for my clients, so they can decide if there's enough interest for a second date.

The other mistake people make is repeatedly dating the same type of person and expecting different results. I always encourage my clients to open themselves up to connecting with people who have similar core values but different professions, backgrounds, and interests. And we have a very diverse clientele, so there's always a wide variety of interesting people to meet.

What's the biggest reason people use a dating service like yours?

It's definitely the time factor. Not in the sense that our clients don't have time to meet people. They do. It's just that the last thing they want to do is waste valuable personal time making a connection with someone who isn't exactly what he or she made themselves out to be. We take that frustration away and make it easy to meet people well worth spending time with.

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Camp Champions


Greenwoods Camp for Boys


Lake of the Woods Camp for Girls

Summer, Unplugged

More and more, kids around the country are powering down and living it up at summer camps. By Winston Ross

HANNAH VIROSLAV isn't bashful about recounting the pain involved in relinquishing her iPhone for the three weeks she spends each summer at Camp Champions in Central Texas's Hill Country. Untethering the San Antonio 17-year-old from text messages, phone calls, and Facebook is a bit like hitting her finger with a hammer: It's excruciating.

"It's extremely difficult," Hannah says. "It's, like, your whole life."

Once she's unplugged, though, she's completely liberated, free to frolic in the outdoors for a blissful 21 days, which she spends water skiing, horseback riding, climbing, and making crafts. Hard as it may be to put technology on hold, it's a trial Hannah looks forward to every year.

"It's kind of like a symbolic way of stepping out of the real world," she says. "It allows me to take off from home, leave my worries, thoughts about college, and stress behind. I just go escape."

It makes perfect sense, really, that kids such as Viroslav would relish the opportunity to back slowly away from their cell phones and PlayStation controllers for a few weeks each year and rediscover the outdoors at one of the myriad options available to them nationwide via the American Camp Association (ACA). But what's striking is how much that's actually happening, in light of the full-on assault of competition these camps face from video games, hundreds of television channels, the ubiquitous Internet, and a raft of other programmed activities that make today's overscheduled child busier than a high-flying executive.

Attendance at camps across America isn't shrinking, despite the fact that childhood obesity rates are at an all-time high, not to mention that the average young person now spends nearly eight hours a day plugged into some sort of electronic media, according to a 2010 study from the Kaiser Family Foundation. In fact, for at least the past several years, attendance at camps nationwide has grown by an average of one to three percent per year, and nearly 65 percent of camps surveyed in 2006 reported an increase of four to 10 percent, which explains the ACA's otherwise cheeky goal of increasing participation numbers of school-age kids to 20 million by the year 2020. Currently, about 11 million of the country's 53 million school-age children attend camp each year. That means the ACA is looking to nearly double its numbers over the next decade.

Glance over at that child-shaped dent in the living room sofa, and that may seem a Herculean task. But it's the very proliferation of technology's tentacles that has helped parents discover camp, it turns out; they're desperate for a safe way to nudge youngsters outdoors again.

"Parents see an opportunity for kids to be kids," says Dayna Hardin, owner and director of the Lake of the Woods Camp for Girls and Greenwoods Camp for Boys in Decatur, Michigan. "It brings kids back to the world before texting, Facebooking, instant messaging, and constant communication."

Years ago, American children were booted out of their homes after breakfast every summer and advised to not come back until dinner. They'd spread out into

the neighborhood with their temporarily evicted peers and turn the world into one big playground, building forts, playing cops and robbers, and piling into sandboxes.

Times have changed, though. Whether it's their perception or reality, parents now fear that this kind of unscripted romp is simply too dangerous, which leaves two options: They can either keep little Johnny under lock and key — where he's likely to gravitate toward something that requires a power outlet — or micromanage an action-packed schedule from dawn to dusk, replete with soccer practice, playdates, and paint-your-own pottery.

"We refer to them as helicopter parents," says Harriet Lowe, director of communications at the ACA, which is based in Martinsville, Indiana. "Their children are in the house, helicoptered over, being sedentary, being obese, playing video games."

The cases of both the overscheduled and the sedentary child present problems. The latter may develop "nature-deficit disorder," a term introduced by author Richard Louv in his book *Last Child in the Woods*. The concept attributes a host of behavioral problems to spending too little time outdoors, from attention-deficit disorders to depression. Louv submits that being outside is practically a physiological need, and that when children are deprived of it, they are prone to suffering.


Lake of the Woods Camp for Girls

"We already know our children are not going to be as healthy as our generation, which is the first time we've ever seen that reverse," says Peg Smith, chief executive officer of the ACA. "That's a frightening realization for parents."

The overscheduled child can suffer repercussions, too, most of them stress-related. But what's heartening is that parents seem to be recognizing that they need to break their children loose from some of these vise grips, even if it's within the structure of a three-week program.

"For three weeks, they're disconnected from the electrical umbilical [cord]," says Steve Baskin, who, with his wife Susie, co-owns Camp Champions, the camp Hannah attends. "What replaces it is true interaction, being fully present with another human being. I say 'I'm not taking your phone away from you; I'm giving you the gift of knowing you can be spectacular without it.'"

Something certainly seems to be working. In 1996, Camp Champions' inaugural year, attendance was at 600; today, it is 1,100. Between 1999 and 2005, their annual enrollment among high school students surged from 43 to 210, where it has stayed, simply because the camp is at capacity. And in the last five years, the number of kindergartners and first graders in attendance has doubled.

The growth in camp attendance also reflects the ACA's efforts to stay relevant in a changing world. The association has accomplished this in two primary ways: by helping parents realize that a few weeks at camp is about much more than giving a child the chance to goof off with a bow and arrow and by diversifying the types of camp experiences available to young people, so as to broaden the very definition of camp itself.

The first effort has a lot to do with marketing, Baskin says. Camp Champions, for instance, redesigned its brochure to play up the potential for growth as well as the relationships that children can expect to build with each other and with their counselors, instead of merely listing activities offered at the camp.

"We realized we're not in the activity business; we're in the youth-development business," Baskin says. "So in parents' minds, we've moved away from the part of the budget where they have cruise ships and Disney World and into the budget where they have Sylvan Learning Centers, music, and trips to the Smithsonian. They'll beat a path to your door once they understand what camp is. It's not about archery. It's about role models."

Beyond that, there are now numerous opportunities for children who might not fancy a traditional camp setting. Emagination is a program offered in several major cities that combines technological skills with outdoor pursuits, according to director Craig Whiting. In this way, the camp can interest electronically inspired children with 3-D animation workshops, lessons on creating Flash games and iPhone apps, robot building, and C++ programming. But they also require that a portion of the experience involves "getting unplugged."

"They spend four and a half hours a day in a classroom, learning, and three hours in recreation — swimming, soccer, tennis, basketball, or in outdoor camps," Whiting says. "Many of our campers would like to be on a computer 24/7. We think it's important that they not be."

There are also camps that focus on learning new languages, such as Concordia Language Villages, a camp in Minnesota's North Woods that uses immersion-style techniques to integrate language learning with an array of activities that emphasize culture as much as vocabulary.

Hannah Viroslav isn't the only one in her family who attends camp; her two siblings do too. That includes her 13-year-old sister, Olivia, who has a rare genetic disorder called Prader-Willi syndrome, which can have debilitating effects on diet, stamina, strength, and balance. She attends a camp that emphasizes less-strenuous outdoor activities.

"She has a fabulous time," says the girls' mother, Alice Viroslav. The same can be said for Hannah, who knows all too well that there are no wires in the wilderness. And that's a good thing. AW

WINSTON ROSS, a freelance journalist based in Eugene, Oregon, spends as much time staving off nature-deficit disorder as he can — when he's not sending text messages.

The Cold, Card Truth

After a boom-and-bust cycle, baseball-card collecting is back on the upswing. By Larry Dobrow



In the minds of nonbelievers, baseball-card collecting has traditionally ranked somewhere between scrapbooking and pet-rock maintenance on the scale of innocuous hobbies. Those who never spent an afternoon poring through piles of the lavishly illustrated, meticulously annotated pieces of cardboard — who never experienced the adrenaline surge that coincides with the arrival of a virgin box or chomped down on the pavement-hard sticks of gum that accompanied the packs of years past — never truly understood what could prompt grown men to indulge in what they perceived to be a young boy's hobby.

And if they didn't understand the hobby's appeal in the days before high-definition TV and multiplayer video games, well, they sure don't understand it now. But despite the perception in some quarters that baseball-card collecting is a quaint relic of a bygone era, there's reason to believe that the hobby remains vital. Indeed, as technology affords collectors better ways to connect, and as card companies better tailor their offerings to both pikers and whales (the latter of which is card-store lingo for customers who drop five grand each time they walk in the door), baseball-card collecting is on the cusp of reinventing itself.

"Just like every category in the age of the Internet and technology, the hobby is changing," says Clay Luraschi — who, as director of product development for venerable card maker the Topps Company, obviously has a vested interest in the matter. "Is it where it [was] in the late '80s and early '90s? No. But it's still here, has a very strong base, and can still excite kids when executed properly."

The boom period to which Luraschi alludes saw aggressive expansion within the industry. As collectors clamored for more product and upstart card companies fought for the privilege to supply it, Major League Baseball and its players weren't about to refuse the licensing-fee bounties being tossed at their feet. As a result, the market quickly approached saturation, with longtime collectors bemoaning the quality and ubiquity of the new lines.

"It was just glutted, plus the people buying up the cards weren't collectors — they were speculators," recalls Dan Fox, owner of Fox Sports Cards in Marion, Illinois. It certainly didn't thrill Fox and his ilk when the news media fanned the frenzy, instructing its viewers to raid grandma's attic for the lucrative cache that may have survived the Great Spring House-Cleaning Purge of 2002.

Alas, that rush followed the trajectory of every other rush, and baseball-card collecting settled into the lower-profile space it currently occupies. Assessing the state of the baseball-card union with any degree of accuracy, however, is a challenging assignment.

On one hand, industry cheerleaders report anecdotally that card stores and collectors' klatches have never been more vibrant. On the other, both Topps and Upper Deck are privately held, so there's no telling how many cards they're moving vis-à-vis the boom period. Similarly, despite a few half-baited attempts to compile a tally, nobody knows just how many card stores currently exist — and that's before one throws into the mix comic-book stores that stock

baseball cards, online-only sellers (hello, eBay), and big-box behemoths like Walmart and Toys "R" Us.

The product offerings have similarly changed. Casual collectors can still purchase 99-cent packs of cards, though they're rarely carried by corner stores anymore. But generating the most collector buzz are the cards targeted exclusively at high-end consumers — like Upper Deck's Exquisite Collection, which UD sports marketing manager Chris Carlin describes as "kind of the Bentley of trading-card releases."

Owing to the set's limited availability, each pack of six costs a jaw-dropping $600 to $650. Not only are the Exquisite cards thicker and more lushly appointed, but they're also engineered (and *engineered* is the proper term) in a way that those who abandoned the hobby years ago will find amazing. Some of the cards come embedded with thin shards of a game-used Shoeless Joe Jackson bat or fabric swaths from a Derek Jeter jersey; by comparison, the authenticated autographs found on other cards seem almost old-fashioned.

With smaller quantities of a product comes increased rarity, thus propelling values skyward from the moment a treasured card is freed from its plastic-sealed tomb. Collectors don't have to scour flea markets to find a rare, and potentially valuable, treasure; they can happen upon one in a new pack. Carlin says that Upper Deck's autographed card of Stephen Strasburg, the college phenom taken by the Washington Nationals with the first pick in the 2009 draft, has been valued at $500 — and that's before Strasburg has thrown a single big-league pitch.

Clearly, new product lines and any offering with the faint tinge of authenticity will

"When I was 10, it was either a candy bar or baseball cards. I'm 47 years old, and I'll say this: You can never get past that thrill of opening a pack of cards."

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keep collectors interested. But most believe that the future of baseball-card collecting hinges on card makers' ability to integrate new technology — a hard-to-envision prospect given how card makers only have a 2.5-inch by 3.5-inch piece of cardboard canvas upon which to work. Collectors and execs say they expect cards to become "more interactive," but they've yet to stumble upon an application that bridges the digital/cardboard gap.

There's also the question of what the industry can do to pass along the hobby to the next generation. As much as every person within the baseball-card food chain preaches the purity and sanctity of collecting, nobody seems to know how to capture kids' imagination as they ping-pong from one blinking stimulus to the next. "We can't expect them to just pick up a pack of cards and have the same experience that we had when we bought cards. It's a different world," Luraschi says.

To that end, Topps recently issued its Attax line of cards, which doubles as a game, and has integrated its cards with codes that unlock content on the ToppsTown website.

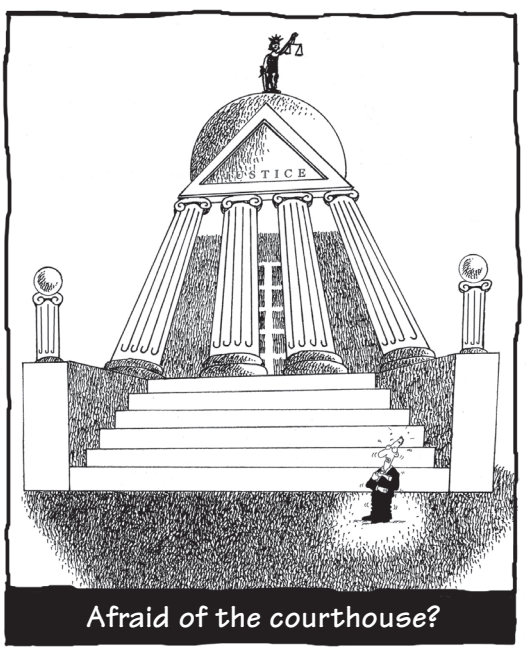


Collectors and execs say they expect cards to become "more interactive," but they've yet to stumble upon an application that bridges the digital/cardboard gap.

Store owners, for their part, have pushed forward with grassroots programs of their own. Fox not only gives away hundreds of card packs to fledgling collectors, but he also hosts scout troops, church groups, little-league teams, and anyone else who shows a burgeoning interest in the hobby.

He does so out of love and, in a way, out of obligation. "When I was 10, it was either a candy bar or baseball cards," he recalls. "I'm 47 years old, and I'll say this: You can never get past that thrill of opening a pack of cards. There aren't too many things you can do at age six that you can enjoy as much at 47 or 87. Something like that should be passed on." AW

LARRY DOBROW, a New York–based writer, still keeps a 1994 Don Mattingly card (Topps #600) in his wallet.



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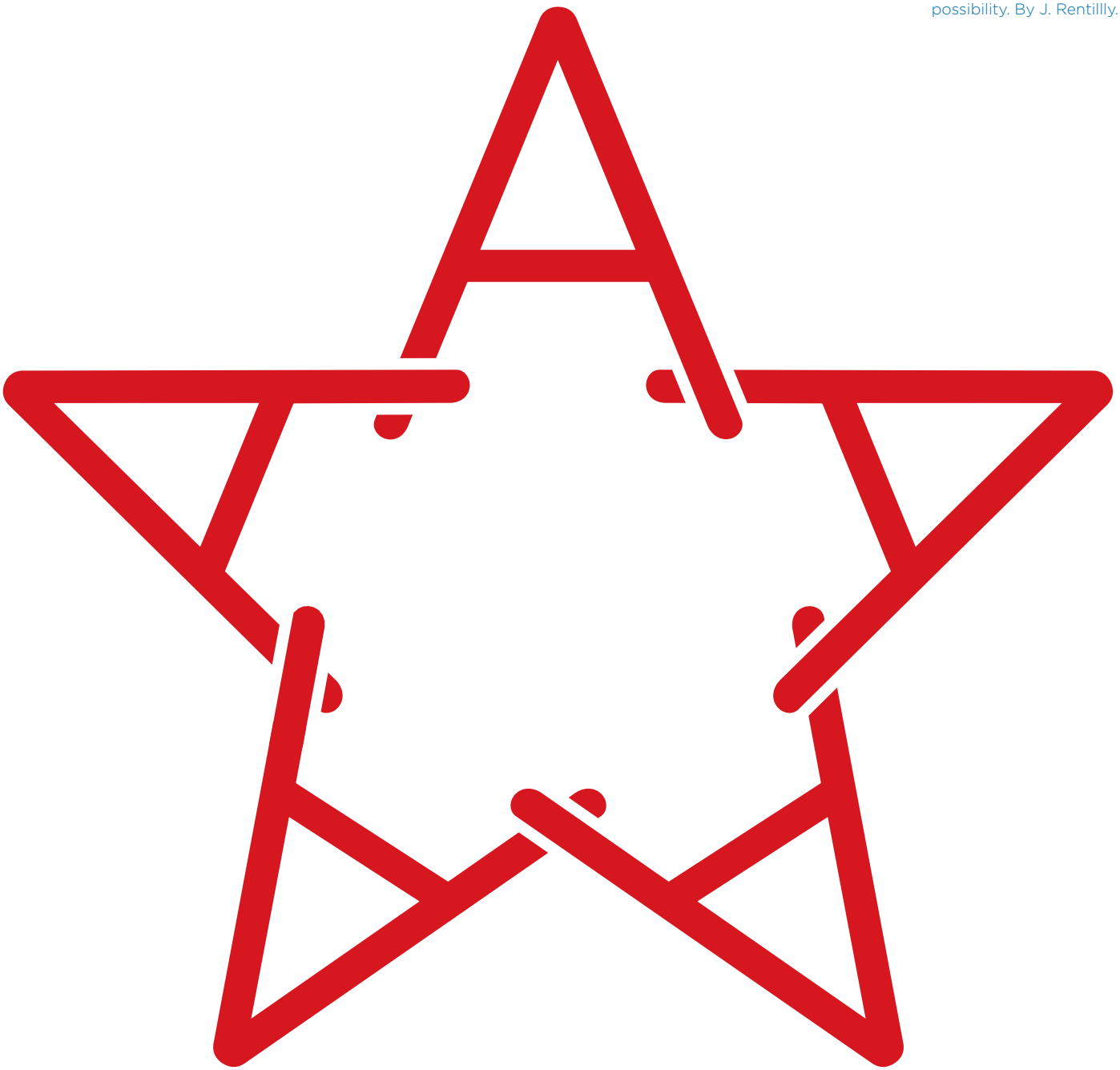
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America, the Beautiful

As *Ugly Betty* comes to a close, America Ferrera is sitting pretty with two new films and a future filled with possibility. By J. Rentillly.





America Ferrera's improbable story couldn't sound more like a rags-to-riches fairy tale if it had been scripted by a Disney writer. Growing up, she was the prototypical outsider: a quixotic misfit with impossible dreams and a continent-long list of quirks. But she wasted no time waiting for a glass slipper to transform her life. Instead, even as a child, Ferrera stuck to her singular ambition of becoming an actress. And in the process, she dictated her own fish-out-of-water story, complete with a colorful family life, suburban misadventures, and, eventually, Cinderella-like success.

"I think there's definitely a fairy-tale quality to America's ascent to stardom," says Silvio Horta, creator and executive producer of ABC's *Ugly Betty*, the show largely responsible for making Ferrera a household name and which will end its four-season run next month. "But I think the 'fairy tale' take romanticizes America's incredible dedication to her craft. I've gotten to see firsthand what makes her successful: her incredible talent, her tremendous work ethic, and her resolve to never [settle for] 'good enough.'"

Chloe O'Gara, the director of education and child development at Save the Children, a charity where Ferrera frequently volunteers, agrees. "America's life story — like Ugly Betty's — is the Cinderella fairy tale, but with a twist: America isn't waiting for a prince to make a fantastic life," she says. "America makes her own reality with smarts, hard work, and her own special style."

Born the sixth child of Honduran immigrants, given a grandiosely patriotic name, and raised in the Los Angeles suburb of Woodland Hills, California, by a single mother who worked as an executive director of the housekeeping department at a Hilton hotel, Ferrera says she often felt like an outsider. Yet despite her humble background — and solely because of her vaulting ambition — she has managed to catapult herself into the pop-culture stratosphere. Her résumé, which in addition to *Betty* includes the films *Real Women Have Curves* and *The Sisterhood of the Traveling Pants*, is a testament to hard work and determination.

"You can't teach what America's got; you're born with it," says comedian Carlos Mencia, who costars with Ferrera in the upcoming romantic comedy *Our Family Wedding*. "She is the everywoman — soft and kind but capable of being fierce and hard. America is the person you want to love you and would fear if she didn't like you."

For her part, Ferrera, now 25, is counting her blessings. She pauses for a moment when a journalist suggests that she tends to choose roles playing outsiders who, much like her, triumph without having to compromise their own uniqueness or integrity. She insists it's been an unintentional coincidence.

"I've always chosen roles that I can really relate to, that I believe in, and I've been truly blessed that they've connected so deeply with people," Ferrera says. "You're lucky if you get *one* role like that in a lifetime, so I've been incredibly blessed to get a couple of them." She laughs and then adds, "I don't really think you can say I made these acting decisions on purpose. I was so determined to become an actor when I was starting out that I would have played an Oreo cookie in a glass of milk if that were the job they offered me, and I would have done it with every ounce of my soul."

The acting bug took hold of Ferrera at the age of eight when she was treading the boards in a youth Shakespeare production of *Romeo and Juliet*. Two years later, a role as the Artful Dodger in her school's production of *Oliver Twist* cinched the deal; acting was the only option for the young thespian, who, at 13, took public transportation to participate in the California Youth Theatre in West Hollywood.

"When you're the youngest of six, you have to fight for your moment in the sun and for your voice to be heard," she says. "I don't know what the cold, hard numbers are, but I'm betting a lot of youngest children are in the arts. I love my older siblings, but I'm sure being the youngest fed my desire to be an actor. I was standing onstage, playing pretend, and being applauded for it. It was great."

Acting was also a quick method for Ferrera to find a place where she belonged. Before she discovered acting, she struggled with her sense of self. That was in part the result of her growing up in a Spanish-speaking, distinctly Latin-American home while attending a school with much more of a So-Cal culture. The experience left Ferrera stuck somewhere in the middle.

"I grew up feeling like I had to straddle two worlds — like I didn't belong 100 percent in either world," she says. "I left the house every morning where we all spoke Spanish to each other and went to school where no one else spoke Spanish, so I wouldn't want to speak Spanish because who wants to be that different when you're a kid? I wanted to fit in, like most people do. But when I was younger, no matter what room I walked into, I didn't feel like I fit in 100

"She is the everywoman — soft and kind but capable of being fierce and hard. America is the person you want to love you and would fear if she didn't like you."

percent. I always felt on the outside — like a watcher, not a participant."

To make matters worse, Ferrera bore a rather conspicuous moniker, one that she inherited from her mother. She remembers the dread she would experience on the first day of school each year, as the time came for roll call. "It would just *kill* me when they would call out *America Ferrera*. Every single head would turn around because they *had* to see: 'What freak is called *America*?'" she recalls. "There wasn't really anything typical about me growing up."

But experiences like those are what make Ferrera so relatable in her work today. Writer/director Antonio Negret, who worked with Ferrera on the thriller *Towards Darkness*, says she's different in that way from many of her peers. "A lot of actresses are so focused on being in front of the camera that they bring no *real* life experience to their work," he says. "With America, there is something very interesting about her and very real. You know she's at least as interesting after the director yells 'cut' as she is after he calls 'action.'"

Bearing Ferrera's history in mind, no part could be more perfectly suited to her than her starmaking role as *Ugly Betty*'s Betty Suarez, a sweet but unsophisticated girl trying to fit in at a high-fashion magazine. It seemed as though the character could have been created especially for her — which almost makes it seem unfair that she's been awarded Golden Globe, Screen Actor's Guild, and Emmy awards for her portrayal.

"Of course audiences love America as Betty — there is a very organic connection between America Ferrera and Betty Suarez," says Horta. "America dug into her past all the time to create that performance. She's lived that role."

Ken Kwapis, who directed Ferrera in *The Sisterhood of the Traveling Pants*, believes the young actress's upbringing lends her a soulfulness and grit uncommon in artists of her delicate age. "In *Sisterhood*, there's a climactic confrontation between her character and the character of her father. In the scene, America unloads all the hurt and anger she's been harboring toward him," he says. "Most young actresses wouldn't have a clue how to plumb the emotional depths required to bring this scene to life. But America did. She did take after take — 15 takes in total. Each time she attacked the scene, it seemed to spring from a whole new place. America's fearlessness, her ability to be so raw — so emotionally naked — in front of the camera still leaves me breathless."

For Ferrera, it's all in a day's work.

"I just love the work. My hunger has never been to be famous or well known or to win awards. I've never been interested in whatever the industry-prescribed definitions of success might be. My passion has always been to just *do* it — wherever I can, wherever they'll let me, whenever possible. I've always been single-minded, a horse with blinders on," she says. "And it's probably a good thing because I'm not the archetype of the Hollywood starlet. I'm Latino, and even now there's not a huge range of roles for Latino actors. I'm not stick-thin. There's probably a long list of roles I'm 'wrong' for because of who I am, but that very rarely crosses my mind, because I'm always focused on creating a reality that will allow me to work hard."

Playwright and novelist Josefina Lopez met Ferrera almost a decade ago when the then up-and-coming actress played a key



Ferrera in *Our Family Wedding*

role in the HBO movie version of Lopez's *Real Women Have Curves*. "I don't think America has ever tried to be 'cute' or a 'girl' to get ahead. She's not had time to; she's been a woman for a long time," Lopez says. "The character she played in *Curves* came to life because America brought all of herself to the role without apology for not looking like a typical ingenue. She's got a fire within her."

Audiences most familiar with Ferrera's full-blooded but genteel performances in projects like *Betty* and *Sisterhood* finally get to see her mature into a world-class actress in *The Dry Land*, a gut-wrenching war drama that she also produced and that her longtime paramour, Ryan Piers Williams, directed. In the film, which premiered at the Sundance Film Festival in January, Ferrera plays the wife of a struggling war veteran. "It's probably the most grown-up role I've played. When I did *Sisterhood*, I was 20 playing 16. With *Betty*, I always played younger than I am. I'm known for these coming-of-age characters, but in this movie, I'm a grown-up, dealing with grown-up questions of sacrifice and redemption and homecoming," she says. "It's an important movie for me."

This month, she'll add two new titles to her ever-growing résumé. Ferrera will grace the big screen first in *Our Family Wedding*, which costars Forest Whitaker and Taye Diggs. That will be followed by *How to Train Your Dragon*, an animated film from the makers of *Shrek* and *Kung Fu Panda*. Ferrera says she enjoyed the challenge of doing her first voice-only performance.

"I loved doing the voice work," she says. "It's a whole different ball game. I'm used to doing film and television and stage, but when you're doing the voice work, you lose your face and your body. Your toolbox gets emptied out, so you have to be as great as you can with only one tool: your voice. That was a huge learning process for me."

But perhaps most of all, it was the subject matter of the project — which involves Vikings, dragons, and other mythical beings — that drew her to it.

"It's a fairy tale," she says. "And I love fairy tales. You might have guessed." AW

J. RENTILLY is an award-winning journalist based in Los Angeles. His first book, *Thanksgiving: 50 Celebrities on the Power of Gratitude,* will be published in November 2010 by Adams Media.

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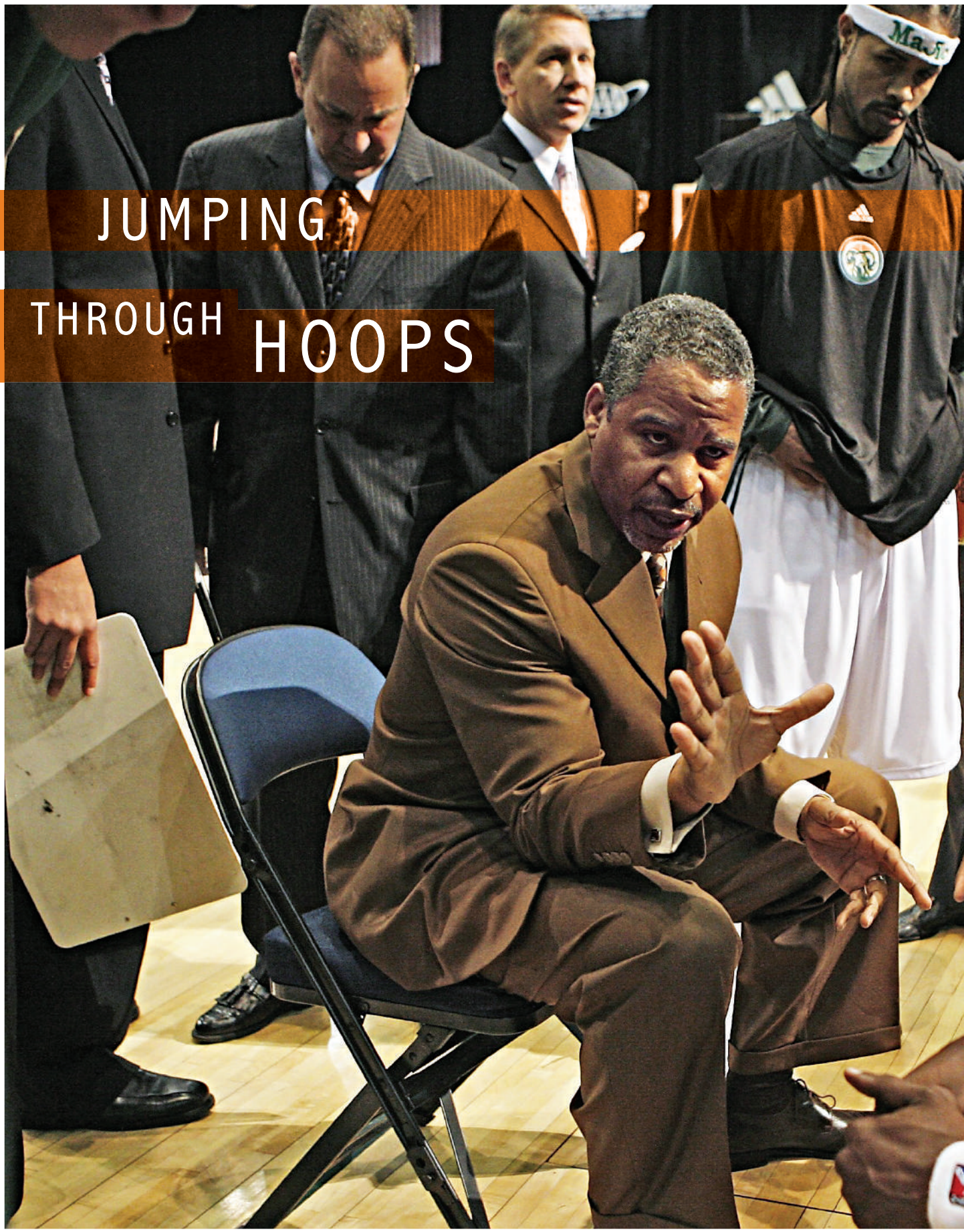
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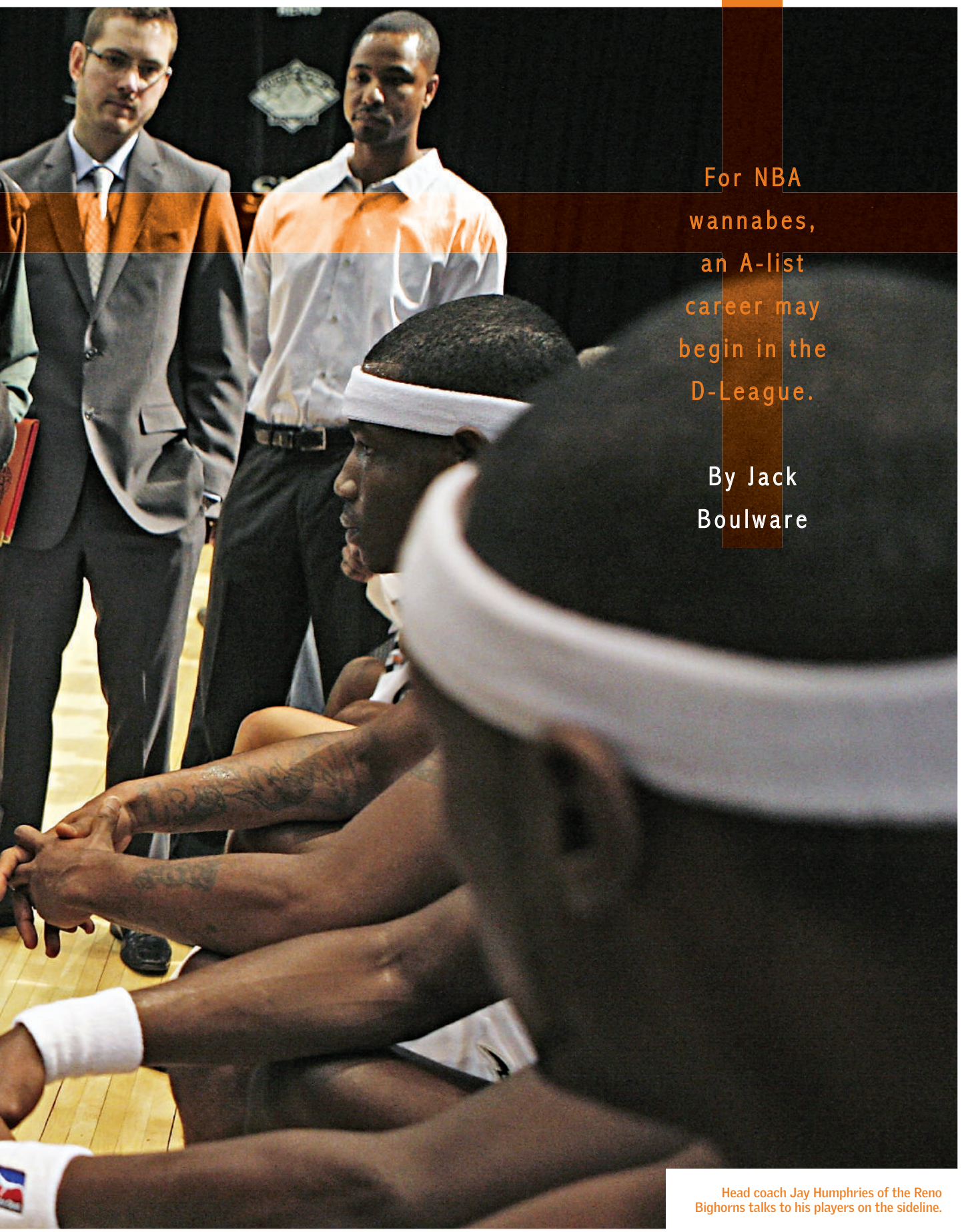
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JUMPING THROUGH HOOPS





For NBA wannabes, an A-list career may begin in the D-League.

By Jack Boulware

Head coach Jay Humphries of the Reno Bighorns talks to his players on the sideline.

TWENTY MINUTES SOUTH OF DOWNTOWN RENO, NEVADA, INSIDE A MIRRORED-GLASS COMPLEX, 12 GUYS IN PRACTICE JERSEYS ARE RUNNING THROUGH PLAYS ON A BASKETBALL COURT. THEY'RE HUSTLING HARD, MOVING THE BALL, AND JOSTLING UNDER THE HOOP. THIS ISN'T A WEEKEND GAME AMONG CIVILIANS — EVERYONE KNOWS WHAT THEY'RE DOING HERE. BUT SOMETHING FEELS A BIT ASKEW.



J.C. Mathis of the Idaho Stampede lays up a shot against Cezary Trybánski of the Reno Bighorns.

People are missing passes, and shots fall short. It's clear the players are not very familiar with one another. But the group needs to get its act together — and quickly — because the first game of the season is only 11 days away. As of this morning, the Reno Bighorns have been a team for exactly one week.

Head coach Jay Humphries blows a whistle to stop the action, walks into the clump of players, and instructs center Rod Benson: "Go headhunt the guy and get him in the paint — make him go *here*, and then you got an easy shot."

Benson nods and jogs back into position. This is Humphries' second season coaching the Bighorns. It's also the Bighorns' second year as a franchise in the NBA's Development League, the official minor league for professional basketball.

Comprising 16 teams in secondary markets like Reno, Albuquerque, and Bismarck, the so-called D-League acts as a farm system for NBA franchises. Players join the league and are either drafted or allocated to a team with the goal of being called up to the pro level.

It's a logical structure and a more organized counterpart to the labyrinth of minor and semipro leagues that support other sports. But when asked about the D-League, few sports fans have even heard of it.

"Our first season was 2001–2002," explains Dan Reed, president of the D-League. "There were a handful of minor leagues with loose associations to the NBA. But there wasn't a consistent affiliated system. Our commissioner, David Stern, had a vision that a true minor league in the NBA would be a good thing. He saw it as a holistic development of not only players but also coaches, refs, and salespeople."

The D-League has grown exponentially ever since. For the 2009–2010 season, the league unveiled two more teams, the Maine Red Claws and the Springfield (Massachusetts) Armor. Each D-League team is affiliated with at least one NBA franchise. Four NBA teams — the Los Angeles Lakers, the San Antonio Spurs, the Oklahoma City Thunder, and the Houston Rockets — actually own their affiliates.

To boost awareness, the NBA broadcasts all D-League games live and free of charge on its Futurecast website, and it recently finalized a deal to have 16 games aired on Versus. The D-League schedule runs parallel with that of the NBA, and personnel can be moved between the two leagues throughout the season.



The Reno Bighorns

"Last season, 20 players were called up," Reed says. "Twenty-seven of the 30 NBA teams have D-League players on their rosters. Every referee from the NBA has come exclusively from the D-League. We've called up 22 coaches."

Like other professional sports leagues, the NBA heavily scouts college teams for future talent. But sometimes players take a different path to play pro basketball. And for them, that's the D-League.

"We cast a pretty wide net," says Chris Alpert, vice president of basketball operations and player personnel for the D-League. "We sign guys who get released from NBA teams. We go to all the draft camps, the summer leagues. We go overseas and scout the top European players."

For example, last year's star for the Bighorns was 24-year-old point guard Russell Robinson, who was drafted after playing at the University of Kansas and leading his college team in points, steals, and assists. He attracted big attention from the NBA, but after stepping up to play Summer League with the Orlando Magic and then preseason with the Cleveland Cavaliers, he was cut from the league. He's now back with the Bighorns.

Rod Benson

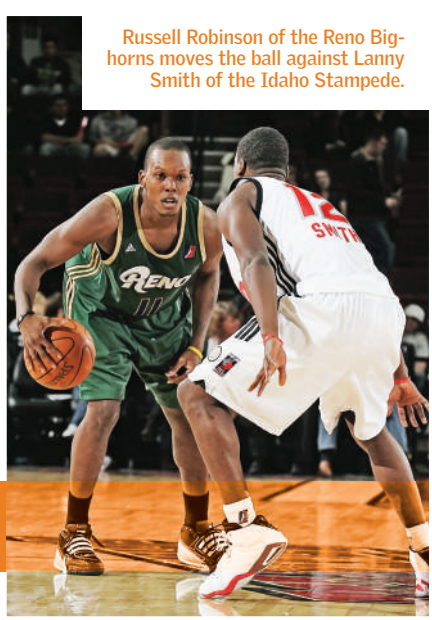


"That was a good experience," Robinson says after the Bighorns' practice ends. "That was all due to my play here last year. So, I plan on building off that and having a better year this year."

Like every D-League player, Robinson knows the scouts are watching. At any moment, the phone could ring. "You know they're there," he says. "It's a matter of playing well, and then if [they're interested], they talk to your agent. And you take things from there. You just go out there and hope for the best."

While they're waiting for "the call," D-League players use the opportunity to improve their skills, playing under NBA rules with NBA referees. The money isn't much — $20,000 to $30,000 a year, compared with the average NBA salary of $5.3 million — but in a way, it's like getting paid to practice and develop in front of NBA recruiters.

The D-League even provides skill consultants, says Alpert, who travel around the country helping players in specific areas. "We have a shooting consultant who works with players on mechanics and practice routines. We've had a 'big man' consultant; he works with the post players on their foot moves. We've had a strength and conditioning consultant to talk about how to stay in shape. We also have a coaches' consultant; he helps our coaches work on being more efficient, running practices, breaking down film after a game."



Russell Robinson of the Reno Bighorns moves the ball against Lanny Smith of the Idaho Stampede.

"TWENTY-SEVEN OF THE 30 NBA TEAMS HAVE D-LEAGUE PLAYERS ON THEIR ROSTERS. EVERY REFEREE FROM THE NBA HAS COME EXCLUSIVELY FROM THE D-LEAGUE. WE'VE CALLED UP 22 COACHES."

SUCCESS STORIES ARE MANY, but one name that keeps coming up as the league's poster child is Ramon Sessions, guard for the NBA's Minnesota Timberwolves. Bighorns assistant coach Jason Glover remembers Sessions vividly from when he played college ball for the University of Nevada, Reno.

"I run the Nevada Basketball Academy here in town," Glover says, "so a lot of the players in the summertime work out with me. Ramon would come by, and I'd work out with him. He's got a great work ethic; he's very strong, physical, and can play multiple positions. We're not real close, but we'd talk about moving to the next level. He was like a sponge. He took it in."

The Milwaukee Bucks drafted Sessions straight out of college, and he quickly landed a slot playing with the Tulsa 66ers franchise, the Bucks' D-League affiliate at the time. After one season, the Bucks called him up to the NBA, and this year he was picked up on waivers by Minnesota for a cool four-year, $16 million deal.

And yet, for every Ramon Sessions, there are a number of players who move in the opposite direction. The league's official term for that is *assignment*, but it's basically what happens when an NBA team thinks a player needs more experience before playing at the pro level and sends someone back down the ladder to their D-League affiliate.

"From the team's perspective, it's a chance to accelerate their development," explains Alpert. "There's nothing like game-playing experience. You can't simulate that. It's an opportunity for those players to build up their confidence. It's excellent competition for them, and they recognize that if they don't come prepared and ready to play, the D-League players are gonna be gunning for them."

The D-League also attracts the journeymen, or players who spend years shuttling between teams, playing pro and semi-pro ball, and eventually end up in the D-League. Maybe they will get called back up to the NBA. Maybe this is where their career ends.

Cezary Trybánski, currently the center for the Bighorns, is originally from Warsaw, Poland, and at 30, he is the oldest player on the squad. He started his career in Europe and has since played with several NBA teams, from the Memphis Grizzlies to the Phoenix Suns to the New York Knicks. After two months with the Chicago Bulls during training camp, he was waived in October 2004. The following year he was drafted into the D-League by the 66ers and then called back up to the NBA by the Toronto Raptors in 2006. When the Raptors released him before he had even logged any playing time with them, Trybánski ended up back with the 66ers and then moved to the NBA's Sacramento Kings for the Summer League. He spent a year in Greece with a pro league, and then he returned to the United States and signed with the Bighorns last year as a free agent.

"My life is really crazy," Trybánski says. "I started playing basketball when I was 17, I came here, and I signed a contract, so I told my parents I'll stay here. They can't believe it happened so fast. I just left and never went back."

BESIDES BEING A TRAINING stop for players, coaches, and referees, the D-League keeps local communities excited about basketball. As Reed puts it, the league offers "a fan-friendly experience at affordable prices."

And in many ways, it is like the NBA. The D-League does an official draft, gives out MVP Awards, and hosts an annual All-Star Game. Teams may have peculiar names — Fort Wayne Mad Ants, Iowa Energy, Dakota Wizards — but they all boast mascots and cheerleading squads, and they sell official clothing. Fans can become "virtual scouts."

Despite the backing of the NBA, though, nothing is really certain. Eleven D-League teams have either moved or folded in the past nine years. The 2009 champions, the Colorado 14ers, called it quits one month after winning the title. (The league has since moved the team to Frisco, Texas, and will relaunch it with a new name, logo, and colors this fall.)

But the athletes who have played in both the NBA and the D-League appreciate either opportunity, and they understand that at the end of the day, it's all just basketball. Still, there's a world of difference between playing pro and with a farm team. The D-League salary is peanuts, at least comparatively. The gymnasiums are small. Even with something as basic as commuting to games, players are constantly reminded of where they are in their career and where they are not.

"In the NBA, the team owns the plane. You got space. You can sit, lie down," Trybánski says. "It's different here. We bus, or we just go to the airport with everybody, take the plane, regular airline. Sometimes it's hard for me to fit in the chair." The seven-foot-two player laughs. "They always put me in the emergency-exit row!" AW

The D-League season continues through April 3. Visit www.nba.com/dleague for more info and schedule listings.

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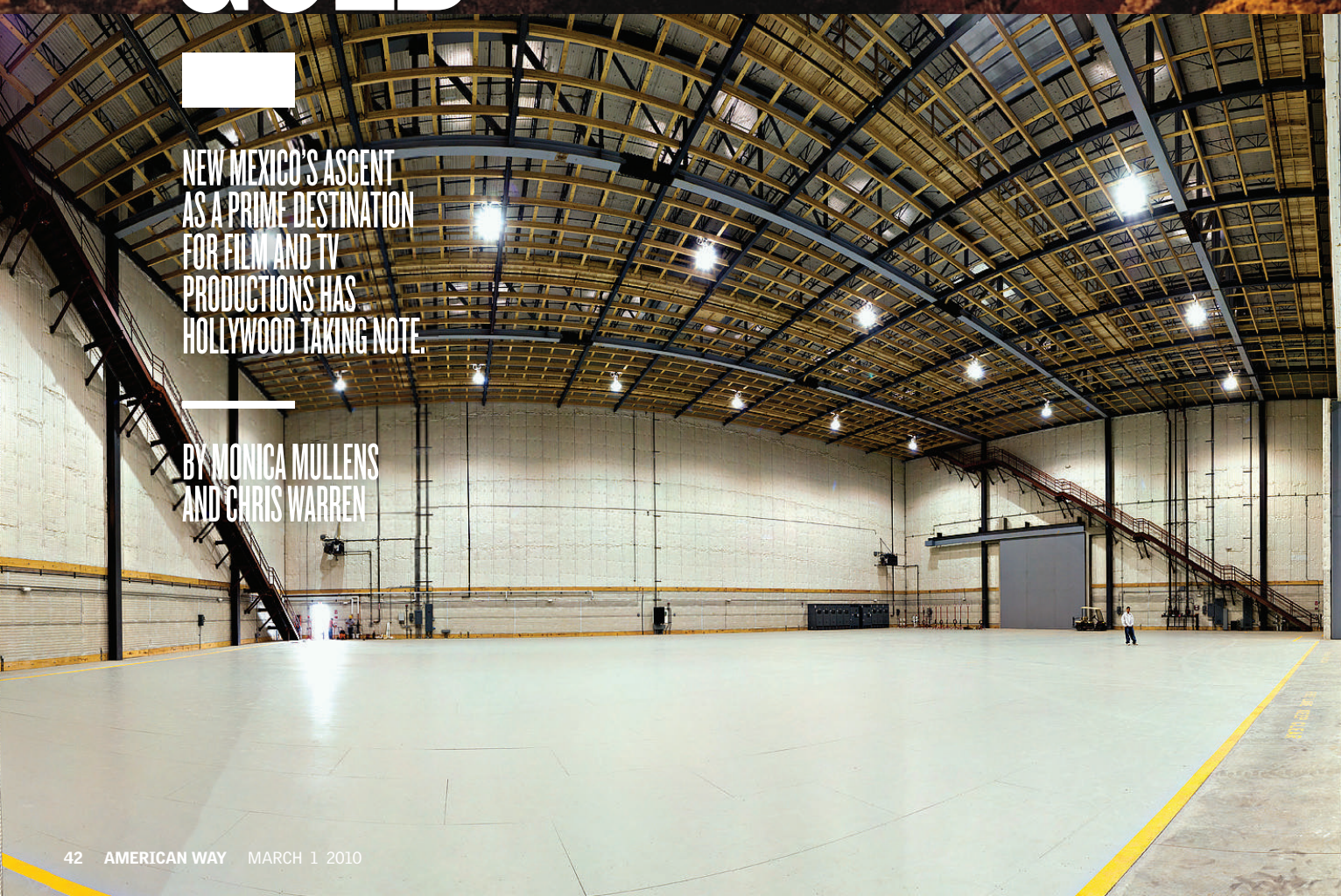
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NEW MEXICO'S ASCENT AS A PRIME DESTINATION FOR FILM AND TV PRODUCTIONS HAS HOLLYWOOD TAKING NOTE.

BY MONICA MULLENS AND CHRIS WARREN









IT'S THE TYPE OF SCENARIO any Hollywood studio chief would crave. At one point last year, Nick Smerigan could walk around a succession of soundstages and see an almost incomparable array of acting talent at work. On one set was two-time Emmy winner Bryan Cranston, the lead in the AMC series *Breaking Bad*. Not far away, Smerigan could pop his head in and watch two-time Oscar winner Denzel Washington as he filmed scenes for his movie about post-apocalypse America, *The Book of Eli*. As if that weren't enough, Smerigan could then take a spin on a golf cart (the preferred mode of transport on studio lots) and catch two-time Oscar winner Hilary Swank working on the thriller *The Resident*.

For anyone involved in the entertainment industry, this type of A-list activity is about more than simple bragging rights, although that's a nice perk, too; drawing big-name stars like Washington, Cranston, and Swank is an indication that a studio is not just legitimate but also an established player in the business. But besides its ability to attract top-notch film and TV productions, what's remarkable about Smerigan's studio is its location: on a pancake-flat patch of former cattle-grazing land located in Albuquerque, New Mexico, far, far, *far* from Hollywood's epicenter. And for Smerigan, the chief operating officer and founder of Albuquerque Studios — which in its brief, nearly three-year existence has hosted the filming of the action thriller *Terminator Salvation*, Gerard Butler's *Gamer*, and *The Hangover* director Todd Phillips's newest comedy, *Due Date* — it was a time of simultaneous validation and disbelief. "You are kind of going, 'Oh, my God, this actually worked,'" he says.

In fact, when it comes to hosting film and TV shoots, New Mexico has emerged as one of the most sought-after locations in the world. Indeed, a survey published last fall in the Hollywood trade publication *Variety* ranked New Mexico third, behind longtime stalwarts California and New York, as the best place for film production in North America. The ranking has real credibility, too, because it's based on the input of hundreds of location managers, cinematographers, directors, and assistant directors. And it's not just a function of the presence of Albuquerque Studios and its eight state-of-the-art soundstages, either; films and TV episodes are shot on location all around the state, and 2010 will see the start of construction of Santa Fe Studios, a facility designed to draw filmmakers to the state's bustling capital. In addition, last May actor Robert Redford and New Mexico Governor Bill Richardson announced a collaboration called Sundance in New Mexico, to provide training and support specifically geared to Native American and Hispanic filmmakers.

Add to all this the fact that actors and actresses such as Julia Roberts, Val Kilmer, Shirley MacLaine, and Jane Fonda all call New Mexico home, and it becomes more than a little tempting to call the state Hollywood Southwest or maybe Tinseltown in the Desert. David Valdes, who produced *The Book of Eli* and whose credits include *The Green Mile*, *In the Line of Fire*, and *Unforgiven*, spent seven months working in New Mexico in 2009 and goes even further in his assessment of the health of the film business in the state. "It's booming. It's much healthier in New Mexico than it is in Hollywood right now," he says.

TO SAY THAT NEW MEXICO has a long history of filmmaking is the ultimate understatement: The first movie filmed there was *Indian Day School*, a short film depicting Native American children that was produced by an up-and-coming auteur named Thomas Edison in 1898, 14 years before New Mexico became a state and 16 years before Hollywood's founding father, Cecil B. DeMille, made his first flick. Despite that promising start, the film business landed in California, and through the years New Mexico's for-



tunes as a location for Hollywood films has waxed and waned. "It was kind of the whim of the market, and it was largely driven by the popularity of specific genres at the time, mostly Westerns and science fiction," says Eric Witt, deputy chief of staff and film advisor to Governor Richardson.

Although the state already had incentives in place to lure filmmakers, the election of Richardson in 2002 was the beginning of a concerted effort to draw film and TV producers to New Mexico. It didn't hurt that the governor is a movie buff — his favorite movie is *Butch Cassidy and the Sundance Kid* (guess where part of it was filmed?) — says Witt, and that he has an encyclopedic knowledge of famous and obscure movie lines. But the real reason is economic. "Very few, if any, industries pump this amount of cash this quickly and across as broad a spectrum into a local economy as does film," says Witt, who points out that a recent TV series filmed in the state utilized more than 400 local vendors, everything from dry cleaning to paint and lumber supplies to babysitting. The town of Carrizozo welcomed the construction crew of *The Book of Eli* with a potluck dinner, where local businesses were encouraged to bring along literature and business cards as well as casseroles.

As a start, New Mexico focused on the financial incentives, offering producers a generous 25 percent tax rebate for so-called qualified expenses in a film or TV budget. In essence, what that means is that producers can receive a check from the state for a quarter of their budget, with the stipulation being that the rebate applies only to money spent in New Mexico or to hire New Mexicans; the economic benefit to the state is what makes an expense qualified. "If you're doing a $10 million movie and you spend all of your money on cast and crew in New Mexico, you could get $2.5 million just for that," Valdes says. "That's pretty phenomenal."

But Valdes would be the first to point out that financial incentives, while necessary, are hardly sufficient by themselves to lure Hollywood producers out of Los Angeles. In fact, these days, 43 states — along with numerous foreign countries — offer some sort of financial enticement to filmmakers, a fact that can muddy the thinking of some producers. "You have to be careful that you don't shoot a rebate instead of shooting a movie," Valdes says. What may even matter more is whether a state has the infrastructure and personnel necessary to handle the very complicated task of shooting a feature film or television series. In his experience, Valdes has learned to be dubious of boasts by state film commissions that are trying to win his business. "They have spent the money and time to build a soundstage, and you look at it and say, 'Oh, it's a glorified warehouse,'" he says.

IT WOULD BE IMPOSSIBLE TO look at Albuquerque Studios and imagine it's a warehouse. In fact, on a frigid December day, the temperature is the only thing that indicates you're not on a bustling Sony or Warner Bros. studio lot in Los Angeles. A phalanx of Star Waggons, the domicile of choice for working actors, clog the parking lot; groggy crew members form a line outside a Starbucks trailer; golf carts whiz by; and a flashing red light outside a soundstage alerts passersby that a shoot is in progress. In all, this sprawling complex has 168,000 square feet of soundstages, 95,000 square feet of production office space, another 100,000 square feet devoted to mill and production space for set building, as well as a full

"[THE FILM BUSINESS IS] MUCH HEALTHIER IN NEW MEXICO THAN IT IS IN HOLLYWOOD RIGHT NOW."



HAPPY BIRTHDAY, SANTA FE!

When it comes to historical vacations, places like Washington, D.C., Boston, and maybe Plymouth Rock get most of the love. But get this: Santa Fe, New Mexico, has Plymouth beat by about 10 years in terms of historical significance. That's when it became a capital city, America's oldest, as part of a Spanish colony. In 2010, New Mexico's capital city, already known for its art scene and fabulous cuisine, turns 400. If you visit, don't miss these Santa Fe highlights:

PALACE OF THE GOVERNORS

Originally Spain's seat of government, this adobe structure on the Plaza of Santa Fe is the oldest continuously occupied public building in the United States. Tours are available, and your ticket is also good for admittance to the New Mexico History Museum around the corner.

NEW MEXICO HISTORY MUSEUM

Opened in May 2009, this museum offers interactive features about the state's indigenous people, Spanish colonization, Mexican rule, and the Santa Fe Trail.

SAN MIGUEL MISSION (1)

Built between 1610 and 1628, this is the oldest Catholic church in the United States. Located on the Old Santa Fe Trail, the mission still celebrates Mass every Sunday.

SANTA FE FIESTA AND THE BURNING OF ZOZOBRA (2)

Begun in 1712, this is one of the oldest continually held community celebrations in the United States. The festival takes place the weekend after Labor Day and includes entertainment, food, crafts, parades, a carnival, and a Mass followed by a candlelight procession. The weekend kicks off with its most popular event, which was added in 1924: the Burning of Zozobra, a 50-foot-tall marionette meant to represent the gloom that people experience during the year.

THE RAILYARD

The first train pulled into the Santa Fe Railyard in 1880, ushering in an era of economic and social change. Recently, after the area had suffered decades of blight and neglect, the city came up with a revitalization plan. The Railyard is now a cultural and entertainment center, including becoming the permanent site of the Santa Fe Farmers Market and home to galleries, shops, and restaurants. In addition, the trains are running again, including the new RailRunner Express, which takes passengers all the way to Albuquerque.

THE CATHEDRAL BASILICA OF ST. FRANCIS OF ASSISI (3)

Although the original church on this site was destroyed long ago, a small part of the original structure still exists and now houses the oldest representation of the Virgin Mary in the United States, brought over from Spain in 1625. The cathedral was dedicated in 1887 and elevated to Basilica status in 2005.

ESCAPE FROM L.A. > American Airlines offers direct flights into Santa Fe from both Los Angeles and Dallas/Fort Worth. To see fares and to purchase tickets, please go to www.aa.com.

contingent of production-support partner companies that provide camera equipment, lighting and grip equipment, and heavy equipment. While this sort of grand scale allows Albuquerque Studios to accommodate numerous productions simultaneously, the sheer newness of the facility is also a draw. "In many respects, they are better than 75 percent or 80 percent of the studios in L.A. because they are brand-spanking-new," Valdes says. "Some that are used in L.A. are 50, 75 years old."

Of course, a big, modern, beautiful facility like this would be of little use if there were no skilled professionals around to staff it. For Witt, who worked for legendary Hollywood producer Dino De Laurentiis before returning home to New Mexico, creating a human infrastructure was an important way to differentiate the facility from its competition. Since 2003, the number of below-the-line crew in New Mexico — meaning the folks who work in set construction, electrical work, makeup, and costumes — has swelled from 60 to more than 2,000, making it the largest outside California and New York.

To accomplish this, the state has helped fund the Film Technicians' Training Program, which provides hands-on training to students at six community colleges throughout the state. And "hands-on" is not a euphemism in these programs. Indeed, one of the first things the students do is work on an actual production, usually something short, like a public-service announcement or a commercial. Monique Anair, a film and media-arts instructor at Santa Fe Community College, says the 12-hour days and heavy lifting typical of any shoot are an immediate antidote to glamorous Hollywood dreams. "They come in with stars in their eyes," she says. "They get kind of a real-life experience, and at that point many of them say, 'I've got three or four kids; this is not going to work for me.'" Around 50 percent of students drop out after their film boot camp, but the rest usually go on to an internship program and eventually into film or TV work, where they know exactly what they're getting into.

Other elements that make New Mexico so attractive to filmmakers simply can't be created through funding or new programs. Proximity to Los Angeles certainly helps because it means crew, executives, and stars are just a two-hour flight from family. It's also pretty hard to beat what New Mexico has to offer when it comes to cuisine, culture, and hotels — places like Santa Fe's Rosewood Inn of the Anasazi, a cozy, upscale boutique hotel in the heart of the city. Valdes says Denzel Washington and the international cast of *Eli* were more than content as temporary denizens of New Mexico. "I never got tired of the food, and I had cast members from all over the world — from England, from New York, from the West Coast — and everybody stayed in different places, and [they were] extremely happy," he says.

Perhaps the only people happier are the New Mexicans who now find themselves employed by or doing business with Hollywood. According to Witt, that's a lot of people. In 2002, he says, there was about



$8 million in total economic impact resulting from film and TV production in the state. From 2003 until today, though, that number has ballooned to $3 billion. "That represents about a billion dollars in direct spend and then an additional $2 billion in economic impact and about 10,000 jobs that are attributable to the industry here," he says. "So it's been significant."

FROM THE BACK OF VAL KILMER'S ranch in the high desert country north of Santa Fe, the view looks like it hasn't changed in, well, forever. The rocky Pecos River, flanked by sheer cliffs and centuries-old ponderosa pines, bends in such a picture-perfect way that it seems almost staged, particularly after an overnight snow. The interior of the main lodge, a hybrid log cabin/Pueblo-style building, looks well lived in. The actor's cowboy hats and baseball caps hang from pegs, and stacked on a table is an eclectic collection of books.

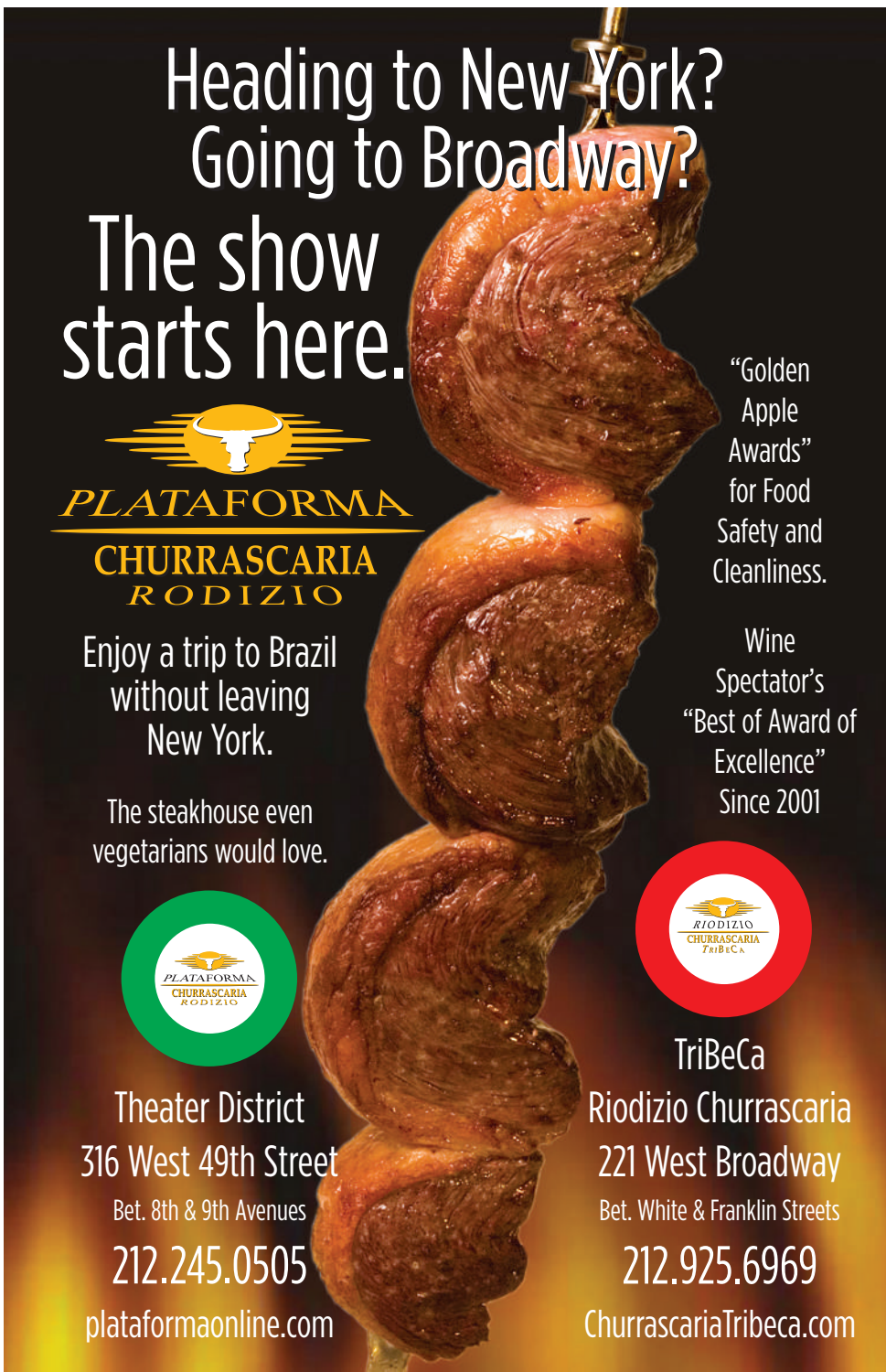
A longtime resident of New Mexico, Kilmer, who rose to fame in *Top Gun* and went on to play Jim Morrison in Oliver Stone's *The Doors*, along with countless other roles, is a big booster of the film business in his state. Far from being overprotective of his little piece of paradise, Kilmer has let film crews descend on his home, including for the recent Hugh Grant and Sarah Jessica Parker movie, *Did You Hear About the Morgans?*

The kind of welcoming spirit that prompts a well-known actor like Kilmer to open his home to filmmakers may be the secret ingredient behind New Mexico's ascent in the world of TV and film production. For instance, Witt says he gives his cell phone number to production managers in case they run into trouble. For all the modern facilities available at Albuquerque Studios, Nick Smerigan says his real emphasis is on service, making sure that the filmmakers have exactly what they need. For him, it means everything. "I use the analogy of going to a great party, and then you come out of the party and have to wait for your car from the valet for 50 minutes," he says. "Your first call the next day is to your friend going, 'Do you believe I had to wait 50 minutes for my car?' You don't talk about the great party and the great food."

That attitude of wanting to help and wanting to make a contribution extends to Santa Fe Community College, says Anair, who has been able to draw dozens of working filmmakers to become adjunct faculty members. "A lot of these folks are working and they want to give back," she says. "When I worked in L.A., even though I was in this great community in L.A., they're just too busy to come in."

For David Valdes, there's also something ineffable about the lure of the state, something that keeps him coming back and gets stronger with every visit. "There's a spiritual draw people have to New Mexico," he says. "And if you don't have it before you get there, you get infected with it once you're there." AW

California-based writer **MONICA MULLENS** brought her decade of experience working in Hollywood to reporting this story about New Mexico's flourishing film business. Cowriter **CHRIS WARREN** added his love of margaritas and Southwest cuisine.



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FACT VERSUS SCIENCE FICTION

Lost star Elizabeth Mitchell finds herself at home on the set of her newest project, *V*. By Bryan Reesman

Though Elizabeth Mitchell has made notable appearances on television in the past — her sexy stint on *ER* and playing the famous titular character in *The Linda McCartney Story*, among them — she has become best known for her turns as creepy, calculating doctor Juliet Burke on J.J. Abrams's megahit *Lost* and, most recently, as alien-fighting FBI Agent Erica Evans on the hit ABC reboot of *V*. The characters are so different — one is a duplicitous survivalist, the other a brave, noble freedom fighter — that one wonders how Mitchell was able to film both shows simultaneously without developing a split personality.



Here and right, Mitchell on *V*



"THE ONLY THING TO BE CAREFUL OF IS not to slip into one [character] or the other in either place. That's the only difficulty I've found. We did an interrogation scene on *V* where I slipped right into Juliet because my character was lying," she says. "It was really funny and really fun, but then at the end of it we had to redo it."

While the perky, friendly Mitchell seems quite far off from her villainous role of Juliet, she does share something in common with her character: island living. Specifically, Mitchell resides on Bainbridge Island, Washington, a small community near Seattle. But while the area's quiet remoteness was part of what attracted Mitchell and her family, it's a far cry from the desolate *Lost* habitat.

"I love how clean the air is, I love the water and how the water meets the land," says the Dallas native. "My husband and I flew over Seattle one time on the way to Montana, and we wanted to go there. We were looking for a place that I could easily get to L.A. for work and a place that would be easy to fly in and out of. And we were looking for a very safe and remote place to raise our little boy. That's what we found."

Another great thing about Bainbridge Island is its proximity to Vancouver, where *V* is filmed. The five-foot-nine-inch actress says she's enjoying the chance to show off her more physical side as a butt-kicking heroine on the show. It's been a dream of Mitchell's to tackle such a character since *Alien* and *Terminator* first hit the silver screen. And while the sci-fi genre of film has long been ripe with strong female protagonists, the same wasn't always true in television.

"I just read this wonderful college dissertation about how [*Buffy the Vampire Slayer* creator] Joss Whedon changed the face of television by making female action figures on television profitable," says Mitchell, who also points to Abrams's *Alias* as another prime example. "In science-fiction *literature*, female characters are always strong and always pretty fascinating."

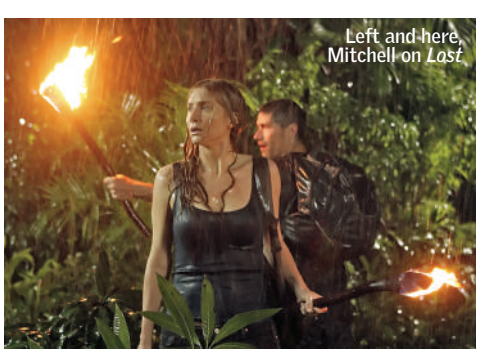
She should know. Growing up, Mitchell was an avid reader of science fiction. She enjoyed looking beyond what she knew and had been taught to consider other possibilities. She loved being drawn into detailed fantasy worlds in another place and time. (Not surprisingly, she was thrilled to get the chance to attend Comic-Con in San Diego this past summer as part of her promotional duties for *V*.)

"As a kid growing up in Texas, I just wanted to be [in those worlds]," recalls Mitchell, who adds that *Dune* author Frank Herbert was her favorite. "When I put down *Dune*, I think I read it seven more times. Madeleine L'Engle did the same thing. There's just something about people who create something and take these amazing, strong characters and then put them into these extraordinary situations."

Even while Mitchell was undergoing classical dramatic training in London, studying Shakespeare and Chekov, she had a "childlike longing" to do an action-adventure project. In that sense, *V* has been a dream come true.

"To be an adversary or a sly character on *Lost* was super fun and something that I didn't know," Mitchell says. "But it wasn't my childhood dream. [*V*] fulfills that 13-year-old girl going, 'I want to be able to do that!'"





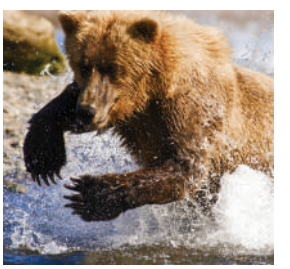
Left and here, Mitchell on *Lost*



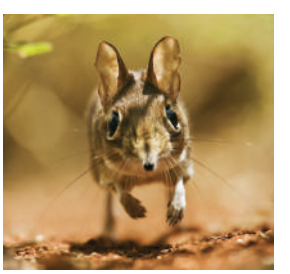












ANIMAL PLANET

This month, BBC and the Discovery Channel will unveil *Life*, a stunning documentary series that's more than four years in the making. By J. Rentilly

THREE CHEETAHS slink stealthily across the African savanna as they stalk an unsuspecting ostrich, an animal twice their weight. Then, with absolute precision and breathtaking teamwork, they fell the bird, effecting a perfect kill. Life, as it turns out, is no Disney flick.

Indeed, *Life* is the epic follow-up to 2007's Discovery Channel/BBC critical and commercial smash collaboration, *Planet Earth*. Filmed over 3,000 days in 50 countries on seven continents, *Life* is the holy grail of nature filmmaking — a high-definition fantasia of the exotic, the absurd, and the sublime. Narrated by Oprah Winfrey, the 11-hour series — which features episodes devoted to birds, sea creatures, insects, mammals, primates, reptiles, and more — premieres on the Discovery Channel later this month.

"In *Planet Earth*, the habitats took center stage," says Susan Winslow, executive producer for the Discovery Channel and of *Life*. "In *Life*, the animals — and, in one episode, plants — are the stars."

By design, most viewers will be unfamiliar with a good many of the series' stars, such as the South American pebble toad, the Hawaiian goby fish, and the Vogelkop bowerbird. Marquee players such as dolphins, tarantulas, and humpback whales get their share of screen time too. The goal, regardless of the animals' notoriety, was to capture them in ways never before seen.

"All the easy stuff has already been filmed; we wanted the rush of getting stuff no one's shot before," says Mike Gunton, creative director of the BBC's Natural History Unit and executive producer of *Life*. "I wanted to set the bar very high to bring new stories, new animals, and new ways of filming to every sequence."

Technology provided the key to fulfilling Gunton's ambitions. An international crew of 30 production personnel, 70 cinematographers, and 100 field assistants (including guides and scientific consultants), all armed with state-of-the-art equipment, was unleashed on an unsuspecting animal populace to create some of the most stunning nature photography of all time.

"The technology brings not only new, beautiful, and spectacular images but also new insight into life itself, showing you things you otherwise couldn't see," Gunton says. "By witnessing these things, you understand something new about the world and how it works."

Before a single frame was shot, Gunton spent months dreaming up each episode's dramatic arc, working diligently to ensure that each installment contained extreme entertainment value, a compelling story, and an illuminating conclusion. "We wanted people to leave each episode — and the series — smiling and thinking about the world in a different way," Winslow says. "Fact is far better than fiction. That's what *Life* demonstrates over and over again."

The crew traveled tens of thousands of miles, gently embedding themselves in the natural environments of some of the world's most unusual creatures. Often, the filmmakers shadowed their subjects as intently as a predatory animal would its prey. Such was the case, for instance, for the crew tracking a Komodo dragon that stalked its water buffalo prey for three arduous days.

"We have lots of rules about how we engage with the animals and the environment," Gunton says. "We try to make the minimum impact on the location we visit and on the animals themselves — not only because that's what's best for them, but because disturbed animals don't behave naturally."

Gunton hopes that the similarities between humans and the animals spotlighted, whom he calls "clever, cunning, Machiavellian, and even heroic," comes through in the finished product. And while audiences will undoubtedly be astounded by this visual masterpiece, Gunton knows that his experience making it was a singular one.

"We lived and breathed this series for four years," he says. "It really changes your life, the intense feeling of privilege of seeing the wonders of the world and what the animals are doing. It's sometimes almost unbelievable."





After a year of high-profile gigs like opening for Kings of Leon in sold-out stadiums, Southern rockers the Whigs are poised to break out with their new CD, *In the Dark*. By Bob Mehr

Georgia Peachy

AS FAR AS TRADITIONS GO, the college town of Athens, Georgia, has a pretty impressive musical legacy. This small city of 100,000 people, located in the shadow of the University of Georgia, has produced a steady stream of acts from R.E.M. and the B-52s to jam-band favorites Widespread Panic and indie-pop great Neutral Milk Hotel.

The latest in the long line of Athens talents are the Whigs. The trio, led by singer/guitarist Parker Gispert, has been winning over critics and fans — including musician Dave Matthews, who signed the band to his ATO label in 2006 — with a catalog of pop tunes, played with a punk intensity and rock-and-roll punch. The group, bubbling under the radar for the past five years thanks to a pair of LPs — *Give 'em All a Big Fat Lip* and *Mission Control* — seems poised for bigger things with the just-released *In the Dark*.

Dedicated road dogs, the Whigs came home after an intense year of touring in mid-2009 to begin recording *In the Dark* at Chase Park Transduction studio in Athens, just a mile or so from Gispert's house. With the sessions eventually stretching into studios in Nashville, the band also expanded its sonic palette. "We were talking about the Rolling Stones' *Beggars Banquet* a lot, and that [was an] influence when we were making the record. But, of course, the finished record sounds nothing like *Beggars Banquet*," Gispert says, laughing. In fact, the record flashes a wide array of influences, from the Stones to the horror punk of the Cramps to the twang of country music.

For Gispert, the process of writing and reworking the songs in the studio revealed what kind of record *In the Dark* would ultimately be. "We wrote way more songs than we recorded, and we recorded way more songs than we needed for the album," Gispert says. "I think it was really smart for us to do — it gave us a lot of options."

While the Whigs have been seen as being in thrall to 1990s indie-rock groups like Superchunk and Archers of Loaf (and even Nirvana), Gispert says *In the Dark* should do away with those comparisons. "This is the most current-sounding record we've made," he says. "That was definitely a goal; we didn't want to sound like we were 1990s revivalists or anything like that. We wanted to make something that sounded like 2010."

The past two years have given the band plenty of opportunity to show off their songwriting wares to increasingly large crowds, as they've become a favorite on the outdoor festival circuit. They also served as arena openers for fellow Southern rockers Kings of Leon. While some bands chafe at the warm-up role, the Whigs instead reveled in it.

"It really is a different beast than headlining your own show," Gispert says. "We actually like playing for people who don't know who we are. Trying to win a crowd over is a personal challenge that we enjoy."

Such flirtations with the big time have given Gispert a view of what massive success would look like. But for the Whigs, whether or not fame and fortune follow, their plans will remain the same.

"For all three of us, playing and writing songs is something that comes really naturally," Gispert says. "We're just lucky we have the opportunity to be touring and making records."

Left of Reckoning

Check out these three great groups, all of which hail from the Whigs' hometown of Athens, Georgia.



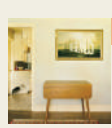
PYLON

Although contemporaries R.E.M. earned the lion's share of the attention, this group of art-schoolers — named after a William Faulkner novel — created the template for Athens's signature jangle-pop sound. Their discography was recently expanded and reissued by the hip DFA label.



OH-OK

This early-1980s art-pop combo featured Linda Hopper and Lynda Stipe, the sister of R.E.M. singer Michael Stipe. Their small but influential output was collected on 2002's *Oh-OK: The Complete Recordings*.



THE GLANDS

Although the band fell off the radar soon after the release of its second album in 2001, the Glands' hooky, shambling take on rock and roll made them one of the more beloved acts to emerge from the city in recent years.



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TRANSPERFECT

Years in the Making

Invisible Man author Ralph Ellison worked on his second novel for 40 years. More than 15 years after his death, we finally get to read it. By Jenna Schnuer

IT'S HARD TO BELIEVE, but it's true: *Invisible Man* was the first and only novel that groundbreaking author Ralph Ellison published during his lifetime. But Ellison did have plans for a second novel. Lots of plans. The Oklahoma-born Ellison began working on a book about his home state just as *Invisible Man* was published in 1952. And then he worked on it some more. And then some more.

When Ellison died, on April 16, 1994, the novel was still unfinished, but he left behind thousands of pages of manuscripts and notes. Adam Bradley, an associate professor of English at the University of Colorado, and John F. Callahan, a friend of Ellison's as well as the literary executor of Ellison's estate and a professor of humanities at Lewis & Clark College in Portland, Oregon, have poured over and analyzed Ellison's manuscripts to piece together a posthumous follow-up novel entitled *Three Days Before the Shooting ... : The Unfinished Second Novel* (Modern Library, $50).

Both Callahan and Bradley fell hard for Ellison's work during their college days: Callahan in the 1960s as the civil rights sit-ins were going strong down South and Bradley in 1993 when Callahan — then Bradley's professor at Lewis & Clark — put it on his reading list.

"I felt for sure as soon as I started reading that book that he was not only speaking for me but to me, about me, and through me," Bradley says.

After several painstaking years, Callahan and Bradley are finally ready to share Ellison's follow-up with the world. And boy, is it a doozy! The massive *Three Days* is a sweeping narrative about an African-American jazzman-turned-preacher named Alonzo Hickman who becomes the surrogate father to a child of "indeterminate race." The child grows up to become a racist politician, and Hickman learns of a plot to assassinate his former charge.

"It's a book very much about memory and the need to remember and the cost of rejecting your identity," Callahan says. "It's a book also about Ellison's mantra: that the true American, whatever else he or she is, was also somehow black."

> "It's a mystery. It's a puzzle. And it's quintessentially Ellison."



Three Days will undoubtedly challenge readers. While, according to Callahan, it includes Ellison's "latest and most complete drafts for each [section]," it is by no means a finished work. "My advice to the reader is relax into it," Callahan says. "It's a mystery. It's a puzzle. And it's quintessentially Ellison."

Three Days offers readers the chance to see a master writer at work and to imagine what might have been if Ellison were still with us today. It will also most certainly leave readers slack-jawed in awe of the beauty of what he previously delivered.

"This novel, because of its incompletion, is an empowering book in that it requires an active reader," Bradley says. "It insists on a reader taking on a role of cocreator. That is its greatest challenge but also its greatest opportunity."

Callahan assures readers, though, that the work they're reading has not been greatly marred by outside direction; rather, it is almost entirely Ellison's.

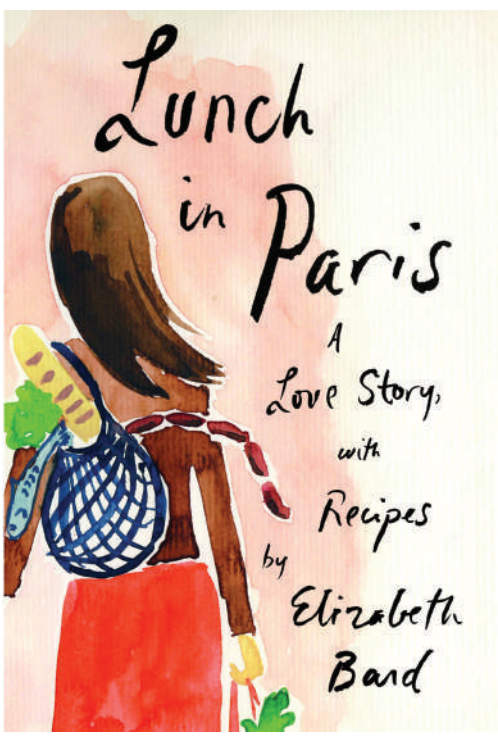
"Like [Franz] Schubert's 'Unfinished' symphony [*Symphony No. 8 in B Minor*], there [was] enough there that we felt the best course of action would be to present this in kind of an unmediated way," he says. "We did very little line-by-line editing. Whenever possible, we went with [Ellison's] words, punctuation, and grammar."

Adds Bradley: "Our job was to get out of his way as much as possible."

French Connection

In *Lunch in Paris*, author Elizabeth Bard tells a romantic, real, and riotously funny tale of discovering love and cuisine in the City of Light. By Natalie Danford

MEMOIRS OF AMERICANS IN EUROPE ARE HARDLY NEW, and neither is their message: Europe changes you. But what the multitude of authors who have penned such memoirs in recent years (many of them about fixing up villas in charming country towns) either don't understand or ignore is the flip side of the equation: You can't change Europe.



That's exactly the message that Elizabeth Bard relates in her frank, funny memoir, *Lunch in Paris: A Love Story, with Recipes* (Little, Brown and Company, $24). Rather than putting on rose-colored glasses to recount her transformation from footloose American grad student to the (sometimes) proper wife of a Frenchman, she tells her journey exactly like it was, and her chatty book is refreshing because of her honesty, witty sense of humor, and wicked phrasing.

But don't be misled into believing that the native New Yorker is sour or regretful about relocating overseas; she simply prefers the true Paris over any sugarcoated version. Give Paris in springtime to someone else — Bard will take the City of Light in winter, when it's "damp and close, so unlike the blinding sunshine and razor-sharp air of New York." Clearly, not everyone in her life feels the same way, as demonstrated when a friend comes to visit her and is shocked to learn that Bard doesn't live in a romantic garret or renovated country villa but in a typical (read: small) European rental. "I don't think she was expecting the mattress on the floor or a metal coatrack for a closet," Bard muses.

Soon after settling into life as a permanent Parisian, Bard begins to fill her time with daily visits to the markets, which help inspire her culinary fancy. In her typical style, Bard recounts her experiences vividly, for better or worse. "In France, the customer isn't always right," she notes about the strange relationship between vendors and their patrons. She even compares a trip to the butcher shop to catty high school politics. "Instead of blond girls with lip gloss," she writes, "the alpha females are blue-haired grannies with plaid shopping caddies, clicking their tongues with contempt as you dither over cuts of veal or forget the French word for 'deboned.'" And after another trip to buy a hunk of cheese, Bard recalls that her hand stinks, "as though I'd slept holding a wet gym sock."

Thankfully, Bard survives the markets and learns to cook classic French fare such as poached cod with wilted leeks and homemade mayonnaise, and a savory "cake" with bacon, chervil, and figs, as well as American comfort food like Grandma Elsie's spaghetti sauce with pork ribs and meatballs — all from the confines of her tiny French kitchen.

Bard punctuates each chapter with several recipes for dishes like these. And while her recipes are terrific, it's the author's clear-eyed observations that feel most novel. True, French women don't get fat, but they also control their portions with the precision of sharpshooters. Yes, the French value friends and family, but if you're an outsider, making friends can be a challenge. And when it comes to small talk at French parties, Bard notes, "Work is considered boring, money is out of the question, politics comes later (and only in like-minded company)."

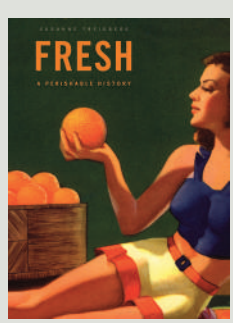
And, sure, Bard's Frenchman boyfriend-turned-husband is charming and smart, but it takes someone with American can-do spirit to convince him that he can create work he loves and needn't spend the next 30 years trudging toward a pension. Eventually Bard, too, creates work she loves: that would be *Lunch in Paris*, and the love comes across on every page.

First Impressions

A celebration of great opening lines in literature. By Steve Weinberg

"Unlike some kitchen appliances, the refrigerator doesn't cry out for attention. Sure, some fridges talk or broadcast TV, and some boast fancy brand names. But the best refrigerators are like clean windows: entirely forgettable."

— *Fresh: A Perishable History* by Susanne Freidberg (Belknap Press/Harvard University, $28)



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 70. Good luck!

GENTLE

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

MODERATE

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

DIABOLICAL

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

Sudoku board game

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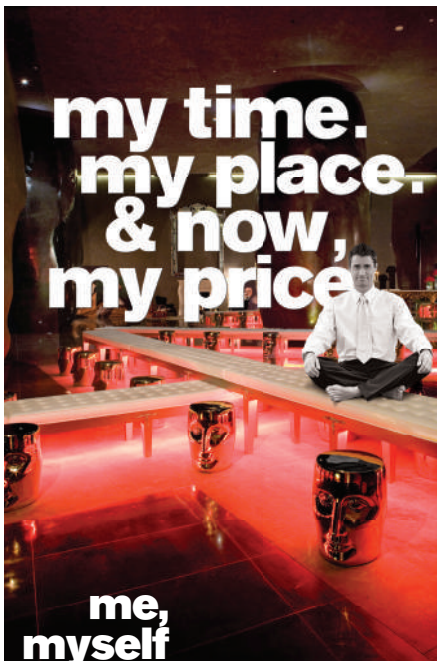
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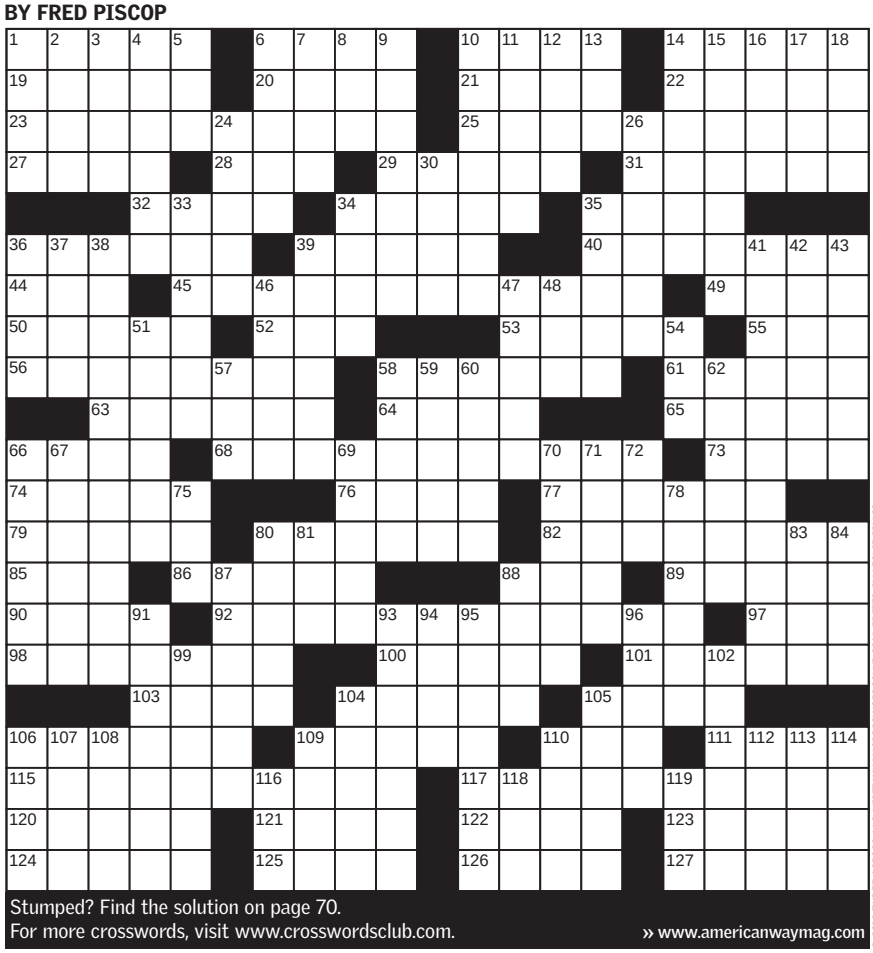
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Put Yourself First

BY FRED PISCOP



Stumped? Find the solution on page 70.
For more crosswords, visit www.crosswordsclub.com. » www.americanwaymag.com

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ACROSS

1 Pickling need
6 One of the Three Bs
10 Sailed through
14 Tomb raider Lara
19 Austerity
20 Big name in oil
21 Raisin rum cake
22 Sun: prefix
23 Painter of religious images?
25 Metal sculpture of Cosell?
27 Toiler of yore
28 "Gotcha!"
29 Symbol on a digital watch
31 Part of 5 Down
32 Queries
34 Runway sight
35 ___ von Bismarck
36 Introspective query
39 Rum, to some
40 "Fancy ___ you here!"
44 Many English degs.
45 Perfect wave?
49 Essayist's alias
50 *Eroica* key
52 What directors sit on (abbr.)
53 Joint part
55 "___ alive!"
56 Was purposely ambiguous
58 Movie awards
61 Garbage haulers
63 Blue state?
64 Go like heck
65 *L.A. Law* role
66 Pop
68 "Lance, meet our beauty pageant runners-up"?
73 Founded (abbr.)
74 Kudu's cousin
76 San ___, Italy
77 Swiss watches
79 Perfume the air
80 Husky
82 "Nor I"
85 Gigantic bird of myth
86 Vodka brand, for short
88 Despoiler of yore
89 "Way cool!"
90 Major util.
92 Offbeat headline about Mrs. Bowie?
97 Claptrap
98 Apartment balcony
100 Pikes, e.g.
101 Offenbach's *La belle* ___
103 JD holder
104 Vito Corleone's eldest
105 Mule's mother
106 Yalta's peninsula
109 *Paradise Lost* character
110 Sea dog
111 Sea dog
115 Pancake house's private label?
117 Angry returns filer?
120 *The Balcony* playwright
121 Uncommon

122 Chord component
123 Rocket stage
124 Nursery buy
125 Top banana
126 Influence
127 Untidy

DOWN

1 Jewish ceremony
2 Bridal shower
3 Memorable lab assistant
4 Skim
5 Pitcher's no.
6 They're drawn
7 Horne solo
8 IV units
9 Stylist's gadget
10 Chisholm Trail stop
11 Winter air
12 Black, to Blake
13 "Dapper" one
14 JFK's prep school
15 Did more than edit
16 Pearl Buck heroine
17 Send packing
18 *Sweeney* ___
24 Did a croupier's task
26 Prefix meaning 58 Down
30 Methane's lack
33 Strikes down
34 Alice's restaurant
35 Portents
36 Wirers' union (abbr.)
37 Palms-down call
38 Whirling dervish?
39 Beatnik's salutation
41 What was owed to King Priam?
42 Airhead
43 Likkered up
46 *Sun-Times* critic
47 Video-game name
48 Prefix with plop or flop
51 Most people
54 Hush-hush org.
57 Kauai keepsake
58 Different
59 Appears
60 Tippy craft
62 Whip up
66 Under wraps
67 *Corrida* chant
69 Get in shape
70 Like instant meals, maybe
71 Correct
72 Witness
75 ___ Moines, IA
78 Snap ingredient
80 Warm and comfy
81 Gran finale?
83 007's prep school
84 Learning method
87 Tiny mint
88 Lamarr of film
91 Tight on space
93 Ben, to Casey
94 New Rochelle college
95 Compounds in red wines
96 Chicago hub
99 Greenpeace concerns
102 *Gil Blas* author
104 Pelvic bones
105 Pirate's salutation
106 Smokes
107 Syngman of Korea
108 Skye of *Say Anything*
109 5 Down, e.g.
110 "Cheerio!"
112 Some floor votes
113 Lorgnette part
114 Room-service aid
116 Surgery ctrs.
118 Line of seats
119 *The Office* receptionist



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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 70.
By Dr. Abbie F. Salny

1. How many common English words can you make from the letters below, using each letter only once in each word?

E D T I

2. Unscramble the 14 letters below to make a common four-word expression that is very popular in the army.

A A D H I N P R R T U U W Y

3. Figure out the pattern in the first three examples and use it to figure out the last number.

7, 4, 3 (8)
9, 3, 3 (9)
7, 7, 2 (12)
8, 6, 3 (?)

4. Start with the number of legs on an arachnid, divide by the number of legs on a biped, and multiply by the number of legs on a tripod. What number do you get?

5. Find the number that best completes the sequence below.

1 12 3 14 5 16 7 18 ? 20 11

6. What one three-letter word can be inserted into all three blanks below to make two words in each row?

LIS___TACLE
HAS___DON
OF___DER

7. Ryan is now two-thirds Rachel's age. Six years ago, he was half her age. Six years from now, he will be as old as Rachel is now. How old are they now?

8. Fill in the blanks to complete the word shown below.

__ NS __ __ N __ A __ __ O __ __ L __

9. Figure out the pattern in the first three examples and use it to figure out the last number.

a, c, d (8)
d, e, f (15)
a, a, f (8)
f, a, b (?)

Bonus Question: Give the complete common name for Varecia variegata variegata, a creature found in Madagascar.

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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 © 2010 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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8	Mo's, A Place for Steaks		Milwaukee, WI 414-272-0720 Indianapolis, IN 317-624-0720 Houston, TX 713-877-0720
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Sudoku Answers

Puzzles on page 56

GENTLE

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

MODERATE

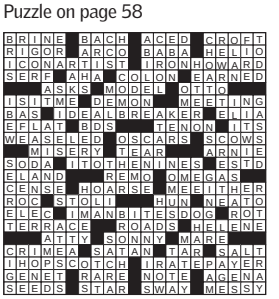
3	9	4	7	1	8	6	2	5
6	5	8	9	2	4	7	1	3
1	7	2	5	6	3	8	9	4
2	3	1	4	7	6	9	5	8
4	6	9	8	5	2	1	3	7
7	8	5	1	3	9	2	4	6
9	4	6	3	8	1	5	7	2
5	2	3	6	9	7	4	8	1
8	1	7	2	4	5	3	6	9

DIABOLICAL

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

Crossword Answers

Puzzle on page 58



Mensa Answers

Quiz on page 60

1. Diet, edit, tide, tied
2. Hurry up and wait.
3. (11) (Add the first two numbers and subtract the third.)
4. 12 (8÷2=4; 4x3=12)
5. 9 (There are two series: A) Start with "1" and count by twos; B) Start with "12" and count by twos.)
6. Ten (listen, tentacle; hasten, tendon; often, tender)
7. Ryan is 12, and Rachel is 18.
8. Instantaneously
9. (9) (Take the numbers that represent each letter's position in the alphabet and add them together.)

For the answer to the Bonus Question, please visit our website, www.americanwaymag.com.

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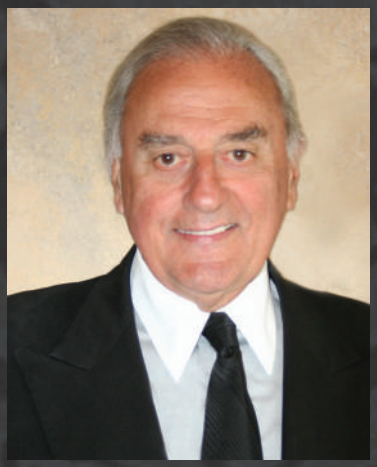
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B. I am: 3. ☐ Single 4. ☐ Married

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 13. ☐ $150,000-$199,999 14. ☐ $200,000+

E. I am: 15. ☐ An AAdvantage Member 16. ☐ AAdvantage Gold 17. ☐ AAdvantage Platinum 18. ☐ AAdvantage Executive Platinum 19. ☐ Not an AAdvantage Member

F. I am: 20. ☐ An Admirals Club Member 21. ☐ Not an Admirals Club Member

G. Where do you normally check in for flights?
22. ☐ AA.com 23. ☐ Airport

H. For your next vacation, what would be your ideal destination to visit?
24. ☐ Mexico 25. ☐ Jamaica 26. ☐ The Bahamas 27. ☐ The Dominican Republic

I. If you decide to visit Mexico and its beaches, which destination would you choose?
28. ☐ Mazatlan 29. ☐ Los Cabos 30. ☐ Cancun 31. ☐ Riviera Nayarit - Puerto Vallarta

J. If you decide to visit Los Cabos, would you prefer to travel:
32. ☐ With Spouse or Partner 33. ☐ With Friends 34. ☐ With Family

K. 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?
35. ☐ Yes 36. ☐ No

L. From time to time, advertisers in *American Way* offer special discounts and promotions exclusively for *American Way* readers. How would you like to be notified about these special opportunities?
37. ☐ E-mail 38. ☐ Posted mail 39. ☐ Do not notify

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AA Insider

Your Guide to American Airlines

Change Is Good

It's something most of us are left with after an international trip: extra change in the currency of the country we've just visited. Seeing a unique opportunity, American Airlines signed on in 1994 as the U.S. participating airline partner for UNICEF's Change for Good program, through which donated spare change helps the world's most vulnerable children. The program lets travelers on select international AA flights donate unused U.S. and foreign currencies, collected by flight attendants onboard.

UNICEF was founded in December 1946, when the global community declared a new ethic of protection for children, establishing the United Nations International Children's Emergency Fund (UNICEF) in order to respond to the millions of displaced and refugee children who were in need of shelter and food in the aftermath of World War II. Since then, UNICEF has evolved to take on a broader mission: to save, protect, and improve children's lives worldwide. Operating in more than 150 countries, UNICEF provides lifesaving medicine and immunizations, nutrition, clean water, HIV/AIDS treatment and prevention, education, child protection, and assistance during humanitarian emergencies.



American Airlines and the U.S. Fund for UNICEF continue to work together to save, protect, and improve children's lives through Change for Good, creating an opportunity for AA employees to get involved via the Champions for Children campaign, a volunteer program that empowers flight attendants and other employees to take action while they're on the job.

The Change for Good program on American Airlines is proudly supported by Airline Ambassadors International (AAI), a nonprofit humanitarian organization that provides aid to children and families as well as relief and development to underprivileged communities worldwide. AAI president and AA flight attendant Nancy Rivard (shown above with her husband, Dave, feeding an infant girl during an Airline Ambassadors mission in El Salvador) leads the effort to recruit Champions for Children volunteers.

CHANGE FOR GOOD ON AMERICAN AIRLINES:

unicef united states fund

Proudly Supported By: Airline Ambassadors International

American is one of several international airlines that support Change for Good, including **one**world partners Cathay Pacific, Finnair, Japan Airlines, and Qantas.

Over the years, American has collected more than $4 million in donations from customers, raising a record-breaking $1 million-plus in 2009. Together, the **one**world alliance partners have collected more than $90 million. In 2008 alone, the alliance raised nearly $8 million. Thanks to the generous support of customers, Change for Good and UNICEF are helping provide a healthier future for millions of children.

American Airlines customers can make donations to Change for Good (all currencies are accepted) on select international flights, including on flights to and from Argentina, Brazil, Chile, China, Europe, India, Japan, and Uruguay. Donations are also accepted at Admirals Club locations throughout our system.

Thanks a Million: Change for Good Helps in Haiti

American Airlines and UNICEF's Change for Good program is celebrating a wonderful milestone. In 2009, more than $1.2 million in spare currency was collected onboard AA flights and at Admirals Club locations. These funds will help UNICEF provide life-saving services and supplies to children around the world.

Adding to this impressive total, American Airlines has committed that all funds that were collected through Change for Good in January and February will be directed to UNICEF's relief, recovery, and rebuilding work for children in earthquake-ravaged Haiti.

Says Caryl M. Stern, President and CEO of the U.S. Fund for UNICEF, "The overwhelming generosity of American Airlines customers and incredible dedication of Champions for Children employee volunteers is playing a vital role in helping UNICEF save and improve the lives of children in Haiti and around the world."

Here are some examples of how donations can help:

$.06 provides a sachet of oral-rehydration salts to help children combat dehydration.

$2 immunizes 20 children against diphtheria, tetanus, and whooping cough.

$20 buys 20 packets of high-energy biscuits, specially developed for malnourished children.

$150 provides 10 families with Basic Family Water kits for use during emergency situations.

Please visit www.unicefusa.org for more information.



Helen Yu

Being There

Our Employees Go the Extra Mile

"It's substance, not appearance, that's important." So says Helen Yu, the senior litigation attorney at American Airlines. That outlook may explain why Yu was recently named 2009 Dallas Business Journal Best Corporate Counsel Champion of Diversity.

Yu, a five-year veteran of American, came from humble beginnings. "We were a typical immigrant family," she begins. "Mom was a seamstress; Dad was a chef at a Chinese restaurant. We lived in a tiny one-bedroom apartment in Queens [New York] over the garment factory."

Yu worked at a convenience store and at age 15 was placed in charge. She attended Bronx High School of Science, where she was captain of the varsity volleyball team. She also played on the Junior Olympics volleyball team representing New York City. Yu attended Boston University, intending to enter medical school, but a summer job at a law firm sparked a new interest. She attended Northeastern University School of Law on a full scholarship. She is a member of the California, New York, and Massachusetts bars and is awaiting admission to the Texas bar.

Yu takes minority law students at Texas Wesleyan School of Law in Fort Worth to legal hearings. She also takes an active role in the Chinese Youth Leadership Camp in Richardson, Texas, a summer program for high school students. Yu also serves as chairperson of the Diversity Committee in American's legal department. American partners with local law firms to take on pro bono cases in the community, and through that connection Yu handles local family-law cases.

"It's important to be a part of your community and to help others," she says. "I want to be a goodwill ambassador for diversity, as I believe we are enriched by our differences."

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Names and Numbers You Need to Know

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■ Contact American Airlines AAdvantage Reservations at (800) 882-8880.

■ Contact American Airlines Group & Meeting Travel at (800) 221-2255.

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■ 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

AA Receives Best in Business Travel Awards

American Airlines has once again been recognized by the readers of *Business Traveler* magazine as a leader in domestic travel. AA was named "Best North American Airline for First-Class Service" and "Best Airline for North American Travel" by *Business Traveler*'s 2009 Best in Business Travel Survey.

"We are honored that readers of *Business Traveler* believe our dedication to providing premium service and products is award worthy," says Lauri Curtis, American's vice president, Onboard Service.

Approximately 8,000 *Business Traveler* subscribers were randomly selected to participate in the 2009 Best in Business Travel Survey. Selections for the open-ended survey were submitted and finalized in September 2009.

"These awards reflect the dedication of all the employees at American Airlines who work to make air travel safe, dependable, and efficient for our loyal customers," says Kurt Stache, American's vice president and general sales manager.

Along with these awards, American also ranked second in the "Best North American Airline for International Travel" and "Best In-Flight Services in North America" categories.

AA Expands Cashless Cabins to All Flights

As of February 1, 2010, American became cashless onboard all flights. American accepts Citi/AAdvantage MasterCard as well as other major credit and debit cards for purchases made in flight. Cash is not accepted.

American Airlines implemented cashless cabins in June 2009 on flights within the continental United States as well as on flights to and from Hawaii, Alaska, and Canada. Customer feedback indicated that plastic payment options are convenient and a great way to conserve cash while being able to purchase items available on American Airlines flights.

"The implementation of cashless cabins on select flights last summer has simplified the in-flight transaction process for both customers and flight attendants," says Lauri Curtis, American's vice president, Onboard Service.

Flight attendants use handheld Onboard Sales Recorders — devices that American has used since May 2006 — to process transactions on credit and debit cards, eliminating the need for passengers to search for small bills or change. Receipts are provided to passengers upon request.

American Eagle and AmericanConnection flights will continue to accept only cash for onboard purchases.

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 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, 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 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 by accessing www.aa.com/tripinsurance to learn more or to purchase coverage.

American Airlines' website: www.aa.com

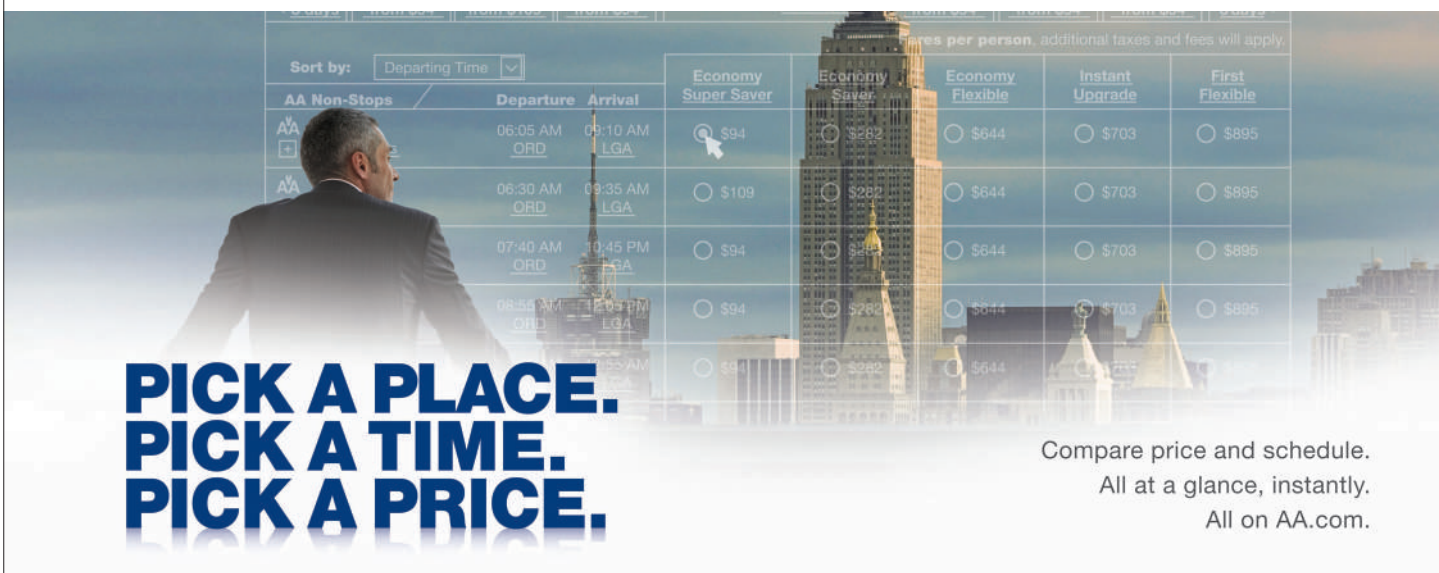
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- Flight schedules and Flight Status Notifications
- Self-Service Check-In availability
- Airport terminal maps and hours
- Official airport websites (to learn about specific amenities at certain airports)
- Weather information

ABOUT SAFETY

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The oneworld Alliance

Iberia now has a codeshare agreement with our future **one**world partner, S7, the largest Russian domestic air carrier (by the number of passengers), on flights between Moscow Domodedovo airport and Madrid. Iberia's code will be placed on the weekly flight that S7 operates between the Russian and Spanish capitals. The Russian airline will place its code on the 11 weekly flights that Iberia offers between both cities with Airbus A319 aircraft. Later this year, S7 will become a member of the **one**world alliance.

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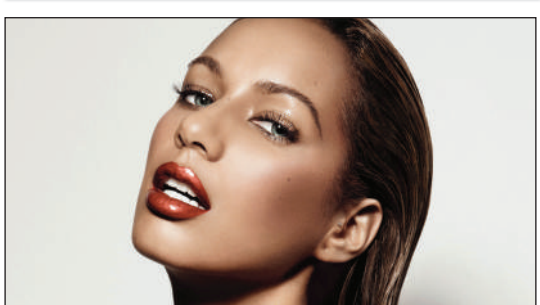
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04 LEONA LEWIS



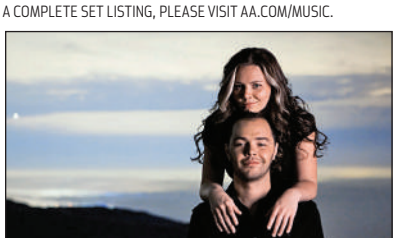
05 KEYSHIA COLE

01	MEASURE FOR MEASURE	Welcome to the wonderful world of classical music. This month, enjoy music from the Vienna Philharmonic and guitarist John Williams.
02	AFTER HOURS	Kick back and relax with this mellow and sophisticated blend of jazz instrumentals and vocals, including music from Michael Feinstien and Kenny Burrell.
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, Ten Years After, and Pink Floyd.
04	CONNECTED	Connect to the hottest hit music on the planet, including popular new tracks from Lady Gaga, Orianthi, and Leona Lewis.
05	SPIRIT OF R&B	Find rhythm and blues in yesterday's hits and hear it reverberate through the next generation of artists. Enjoy tracks from Dwele and Keyshia Cole.
06	HARVEST	Country music was alive and well from 2000 to 2009. We celebrate the award-winning artists that made the decade so memorable, such as Alan Jackson.
07	SO '80S	Experience a totally awesome flashback to the decade you hate to love, the 1980s, with classic songs from artists such as Culture Club and Bon Jovi.
08	SKY RADIO	Listen in on incisive conversations with leading entrepreneurs, thinkers, and industry trailblazers regarding the latest advances in science and industry.
09	SLEEP	Peaceful musical soundscapes blended with delta-wave pulses help quiet your mind and lead you into deep, restorative sleep.
10	LATIN SHOWCASE	Latin music comprises a wide variety of sounds and influences. This month, we feature songs from Jesse y Joy, María José, and Chayanne.
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 Ricky Nelson and James Darren.
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 Chara and Younha.
14*	PEACE	Enjoy a relaxing sonic atmosphere with an Asian influence. Listen to calming tracks from Solar Sound Club and Kopas.
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.

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06 ALAN JACKSON



10 JESSE Y JOY

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FLIGHTS ▼ FLIGHT DIRECTION ▼

DOMESTIC // CANADA	EASTBOUND, SOUTHBOUND	WESTBOUND, NORTHBOUND
March 1 to 15	*Everybody's Fine* [E] [LS]	*Up in the Air* [E] [LS]
March 16 to 31	*Planet 51* [E] [LS]	*The Blind Side* [E] [LS]
HAWAII* // ALASKA	**TO**	**FROM**
March 1 to 15	*The Blind Side* [E] [LS]	*Planet 51* [E] [LS]
March 16 to 31	*Up in the Air* [E] [LS]	*Everybody's Fine* [E] [LS]
*Second Feature (from DFW and ORD only)	*Star Trek XI* [E] [LS]	
SAN JUAN // CARIBBEAN // MEXICO	**TO**	**FROM**
Feature	*Where the Wild Things Are* [E] [LS]	*The Invention of Lying* [E] [LS]
UNITED KINGDOM // IRELAND	**TO**	**FROM**
First Feature	*Where the Wild Things Are* [E] [LS]	*The Invention of Lying* [E] [LS]
Second Feature (may not be available on all flights)	*Star Trek XI* [E] [LS]	*Ghost Town* [E] [LS]
GERMANY // SWITZERLAND	**TO**	**FROM**
First Feature	*Where the Wild Things Are* [E] [G]	*The Invention of Lying* [E] [G]
Second Feature	*Star Trek XI* [E] [G]	*Ghost Town* [E] [G]
FRANCE // BELGIUM	**TO**	**FROM**
First Feature	*Where the Wild Things Are* [E] [F]	*The Invention of Lying* [E] [F]
Second Feature	*Star Trek XI* [E] [F]	*Ghost Town* [E] [F]
SPAIN	**TO**	**FROM**
First Feature	*Where the Wild Things Are* [E] [CS]	*The Invention of Lying* [E] [CS]
Second Feature	*Star Trek XI* [E] [CS]	*Ghost Town* [E] [CS]
CENTRAL AND SOUTH AMERICA // HAITI	**TO**	**FROM**
Feature	*Where the Wild Things Are* [E] [LS] [F]	*The Invention of Lying* [E] [LS] [F]
BRAZIL	**TO**	**FROM**
Feature	*Where the Wild Things Are* [E] [P]	*The Invention of Lying* [E] [P]
ITALY	**TO**	**FROM**
First Feature	*Where the Wild Things Are* [E] [I]	*The Invention of Lying* [E] [I]
Second Feature	*Star Trek XI* [E] [I]	*Ghost Town* [E] [I]

now showing

THE BLIND SIDE > 2:09 minutes > Drama

Sandra Bullock, Quinton Aaron || Michael Oher, a homeless African-American teen, is taken in by a loving family, allowing him to fulfill his dreams of playing in the NFL. Rated PG-13

2009 Golden Globe Winner for Best Actress (Sandra Bullock)

EVERYBODY'S FINE > 1:39 minutes > Drama

Drew Barrymore, Robert De Niro || Realizing his only connection to his family was through his wife, a widower takes an impromptu holiday road trip to reunite with each of his grown children. Rated PG-13

GHOST TOWN > 1:42 minutes > Comedy

Ricky Gervais, Greg Kinnear || Bertram Pincus has the annoying ability to see ghosts, particularly Frank Herlihy, who pesters Pincus into breaking up the impending marriage of his widow. Rated PG-13

THE INVENTION OF LYING > 1:40 minutes > Comedy

Jennifer Garner, Ricky Gervais || A down-on-his-luck loser finds that not telling the truth has its rewards in a world in which no one has ever lied. Rated PG-13

PLANET 51 > 1:31 minutes > Kids

Jessica Biel, Dwayne Johnson || Astronaut Charles "Chuck" Baker lands on Planet 51 and discovers the planet is inhabited by little green people who are happily living in a white-picket-fence world. Their only fear is alien invaders … like Chuck. Rated PG

STAR TREK XI > 2:02 minutes > Action/Adventure

Chris Pine, Zachary Quinto || James T. Kirk and the young *USS Enterprise* crew come to the aid of a Federation starship that is being attacked by a vicious Romulan in search of the unassuming Spock. Rated PG-13

UP IN THE AIR > 1:49 minutes > Drama

George Clooney, Anna Kendrick || Ryan Bingham is a corporate downsizing expert whose cherished life on the road is threatened just as he is on the cusp of reaching 10 million frequent-flier miles and just after he's met the frequent-traveler woman of his dreams. Rated R

2009 Golden Globe Winner for Best Screenplay

WHERE THE WILD THINGS ARE > 1:41 minutes > Drama

Catherine Keener, Max Records || Max, a rambunctious and sensitive boy, feels misunderstood at home and escapes to where the Wild Things are — an island where he meets mysterious and strange creatures whose emotions are as wild and unpredictable as their actions. Rated PG

language key

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

Onboard Our Flights

SafeTravel
SAFETY TIPS FOR TRAVELERS
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 February 1, 2010, a $25 charge applies for a first checked bag and a $35 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 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.

■ **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 another seat 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 at all times. 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 the flight attendant's announcement to switch them off. After the announcement, all portable electronic devices must remain off and properly stored (electronic devices include but are not limited to e-books). 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.

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

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

Staying in Touch



Wi-Fi in the Sky

Internet connectivity is now available on all Boeing 767-200 aircraft and select MD80s and is coming soon to our 737 fleet. Enjoy complimentary access to AA.com, including the ability to book flights, hotel rooms, or rental cars and to check your AAdvantage account. With Gogo Inflight Internet service, you can stay connected during your flight with full broadband web, VPN, and e-mail access for as low as $4.95 per session. Gogo Inflight Internet works with all Wi-Fi–enabled devices, so you can check your e-mail, send instant messages, or just surf using your laptop or smartphone (platforms supported include BlackBerry, Windows Mobile, Apple, and Nokia Symbian 560). For instructions on how to log on, review the card in your seatback. Details on connectivity and pricing can be found at www.gogoinflight.com. To find out if Wi-Fi is on your next flight, visit www.aa.com/wifiwidget 24 hours before your departure.

The information above is for onboard Wi-Fi connectivity only. For information on American's onboard cell phone policy, see below.

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 crewmember 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 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 **one**world 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 **one**world 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, **one**world revolves around you. For more details about **one**world, visit 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[1]	Europe	X[2]	X[2]	X[2]
Cathay Pacific[3]	Asia	X	X	X
Finnair	Europe	X	X	X
Iberia[4]	Europe	X	X	X
Japan Airlines[5]	Asia	X	X	X
LAN[6]	South America	X	X	X
Malév	Europe	X	X	X
Mexicana[7]	North America	X	X	X
Qantas[8]	Australia	X	X	X
Royal Jordanian	Middle East	X[9]	X[9]	X[9]

[1] British Airways includes BA Cityflyer, Comair, and Sun-Air of Scandinavia. [2] British Airways transatlantic flights between the United States and Europe are not eligible for mileage accrual or redemption. [3] Cathay Pacific includes Dragonair. [4] Iberia includes Air Nostrum. [5] Japan Airlines includes JALways, JAL Express, Japan Transocean Air, and J-Air. [6] LAN includes LAN Airlines, LAN Argentina, LAN Ecuador, LAN Express, and LAN Peru. [7] Mexicana includes MexicanaClick and MexicanaLink. [8] Qantas includes Jetconnect and QantasLink (Airlink/National Jet Systems, Eastern Australia Airlines, and Sunstate Airlines). [9] 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.[13] For more information, visit www.aa.com/participantairlines.

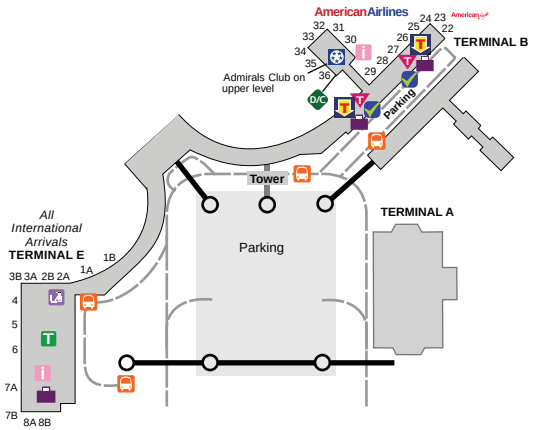
***What is a Codeshare Flight?**
American "codeshares" with **one**world and select partners, placing our AA code on services operated by our partners and marketing them as AA flights. In these cases, AAdvantage members earn elite-qualifying miles, points, and segments just as with any other AA-operated 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
Alaska Airlines/Horizon Air	North America	X	X	X
Brussels Airlines	Europe	X	X[10]	X
China Eastern	Asia	X[10]	X[10]	
El Al	Middle East	X		X
Etihad Airways	Middle East	X[10]	X[10]	
EVA Air	Asia	X[10]	X[10]	
GOL	South America	X		X
Gulf Air	Middle East	X	X[10]	X
Hawaiian Airlines	North America	X[11]	X[10]	X
Jet Airways	Asia	X[12]	X[10]	X
Deutsche Bahn (Rail)	Europe	X[10]	X[10]	
SNCF (Rail)	Europe	X[10]	X[10]	

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

Terminal Maps

Boston Logan International Airport



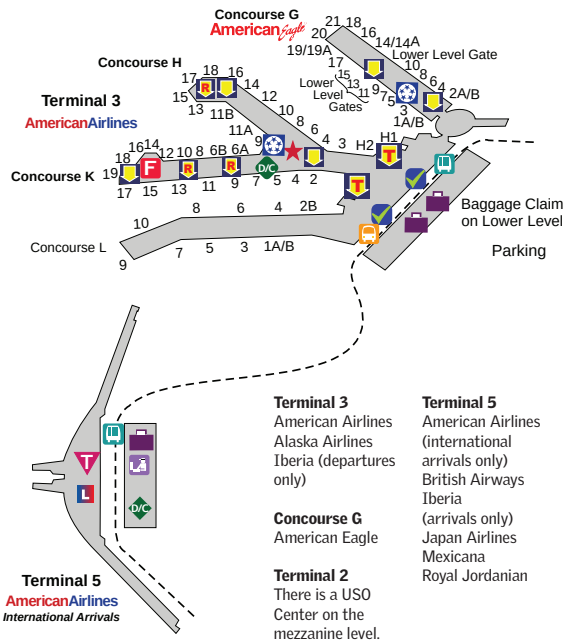
For transfers between Domestic Terminal B and International Terminal E, a bus operates continually and is located outside the lower level baggage-claim areas.

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)

Concourse G
American Eagle

Terminal 2
There is a USO Center on the mezzanine level.

Terminal 5
American Airlines (international arrivals only)
British Airways
Iberia (arrivals only)
Japan Airlines
Mexicana
Royal Jordanian

Dallas/Fort Worth International Airport

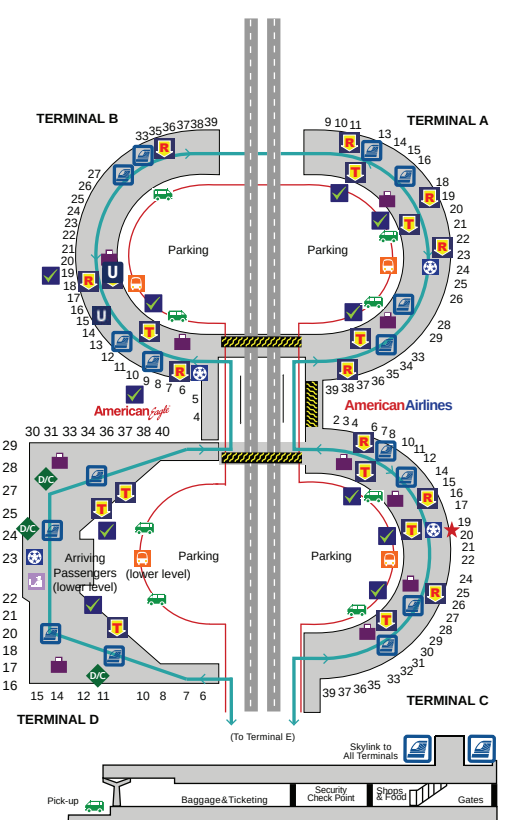
Terminal A
American Airlines

Terminal B
American Eagle

Terminal C
American Airlines

Terminal D
American Airlines
American Eagle
British Airways
Mexicana

Terminal E
(not shown)
Alaska Airlines

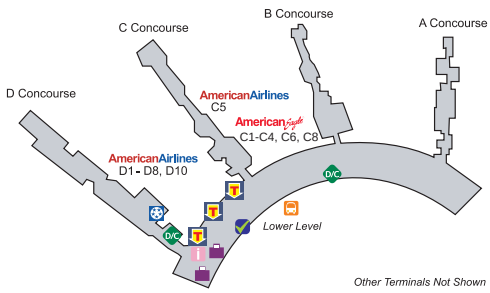


Now open! DFW Airport's new **Skylink** train may be the quickest way to reach the gate for your next flight, replacing the American Airlines TrAAin. The automated bidirectional rail service, located inside the security area, runs every two minutes between the following gates: A13 and A16, A29 and A34, 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.

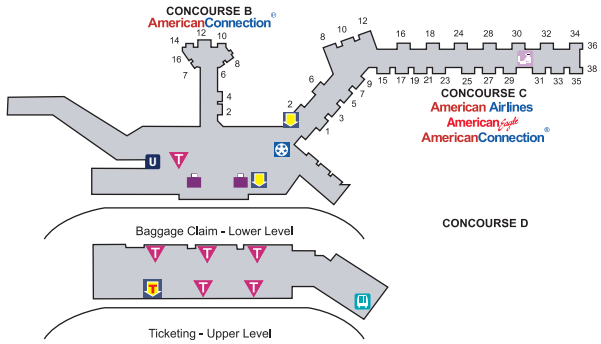
Legend

- 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



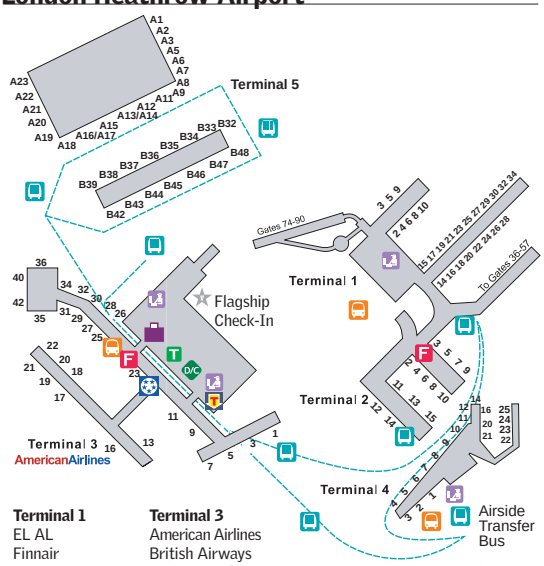
Lambert St. Louis International Airport



Concourse B
AmericanConnection

Concourse C
American Airlines
American Eagle
AmericanConnection

London Heathrow Airport



Terminal 1
EL AL
Finnair

Terminal 3
American Airlines
British Airways
Cathay Pacific
Iberia
Japan Airlines
Qantas
Royal Jordanian

Terminal 4
Etihad Airways
Gulf Air
Jet Airways

Terminal 5
British Airways

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.

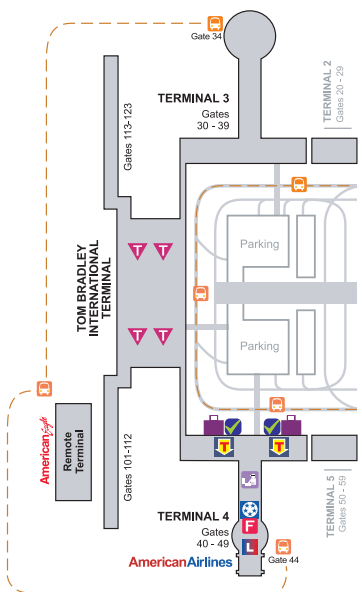
There is a USO Center outside between Terminals 1 and 2.

TOM BRADLEY INTERNATIONAL TERMINAL (TBIT)
Air Pacific
Air Tahiti Nui
British Airways
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 check-point/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.)

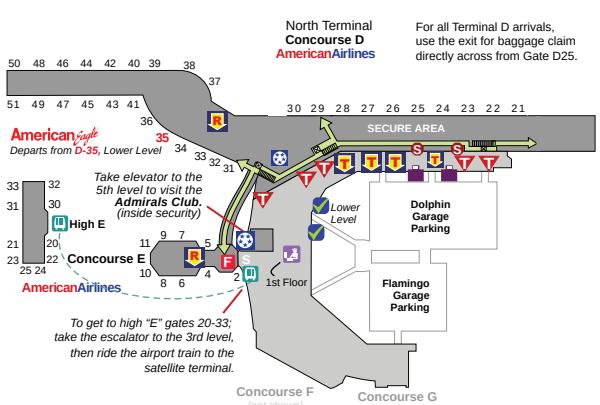
Concourse D
American Airlines

Concourse E
American Airlines
Alaska Airlines
Mexicana

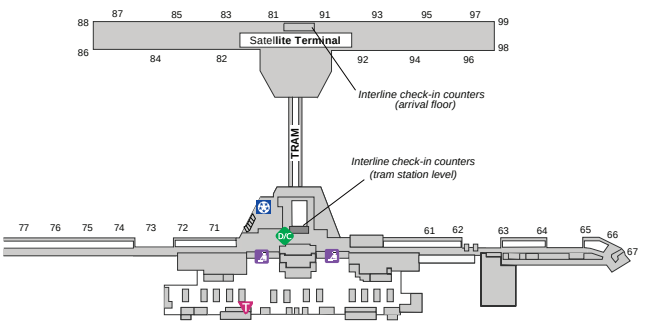
Concourse F
(not shown)
British Airways

Concourse G
(not shown)
EL AL
Iberia

Concourse J
(not shown)
LAN



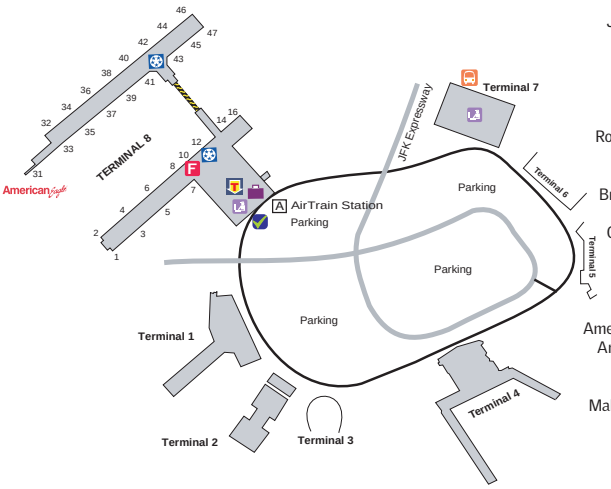
Narita (Tokyo) International Airport



Terminal 1 (not shown)
British Airways
EVA AIR

Terminal 2
American Airlines
Air Pacific
Cathay Pacific
China Eastern Airlines
Finnair
Japan Airlines/JALways
Qantas

New York John F. Kennedy International Airport



Terminal 1
Japan Airlines

Terminal 4
Air Tahiti Nui
EL AL
LAN
Royal Jordanian

Terminal 7
British Airways
(Gates 1-6)
Cathay Pacific
Iberia
Qantas

Terminal 8
American Airlines
American Eagle
Finnair
Jet Airways
Malév Hungarian
Mexicana

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Paris Charles de Gaulle Airport

Terminal 1
(not shown)
Gulf Air

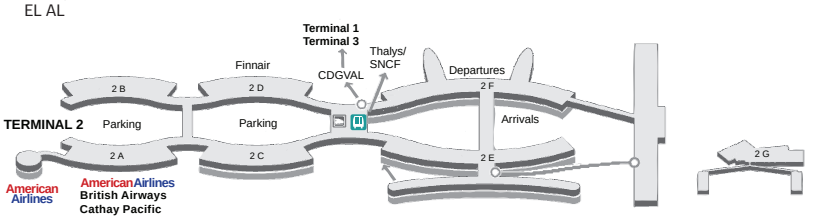
Terminal 2
2A
American Airlines
Air Tahiti Nui
British Airways
Cathay Pacific
EL AL

2B
Malév Hungarian
Royal Jordanian

2D
Finnair

2E
Japan Airlines

Rail Station
SNCF French Rail



San Francisco International Airport

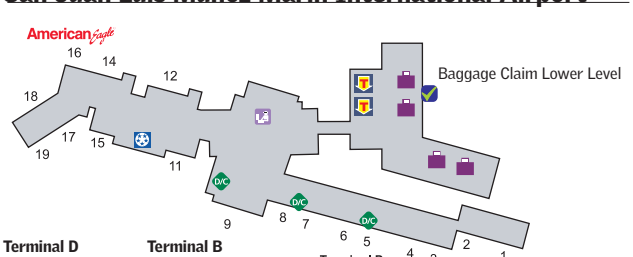
Terminal 1
Alaska Airlines
Hawaiian
Horizon Air

Terminal 3
American Airlines

International Terminal
British Airways
Cathay Pacific
EVA AIR
Japan Airlines
Mexicana
Qantas



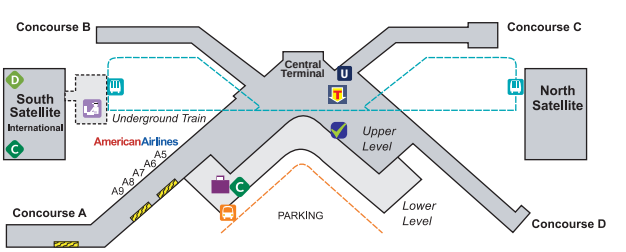
San Juan Luis Muñoz Marin International Airport



Terminal D
American Airlines
American Eagle

Terminal B
(Not shown)
Iberia

Seattle-Tacoma International Airport



South Satellite
British Airways
EVA AIR
Horizon Air

Concourse A
American Airlines
Hawaiian

North Satellite
Alaska Airlines
Horizon Air

Concourses C & D
Alaska Airlines
Horizon Air



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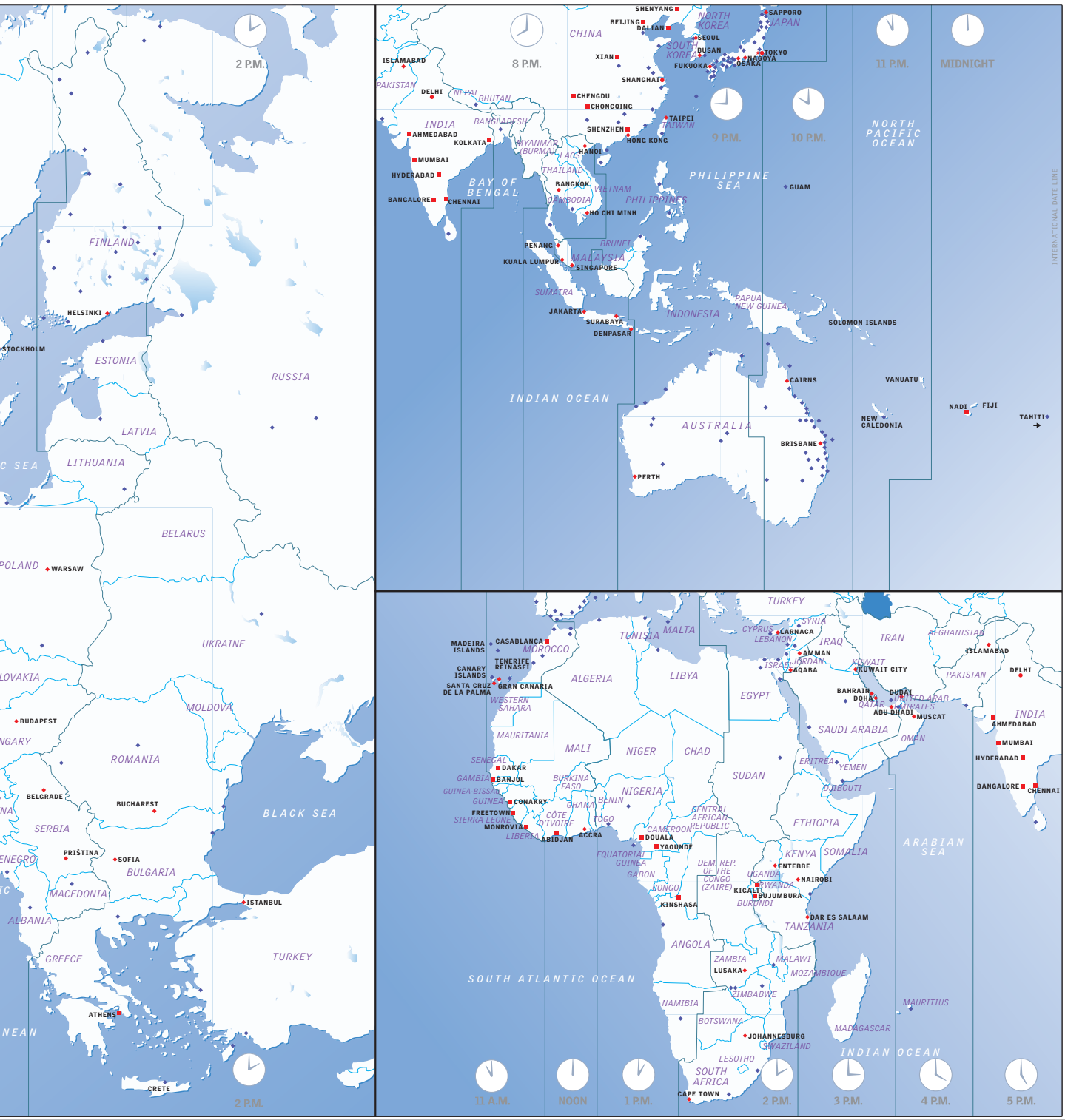
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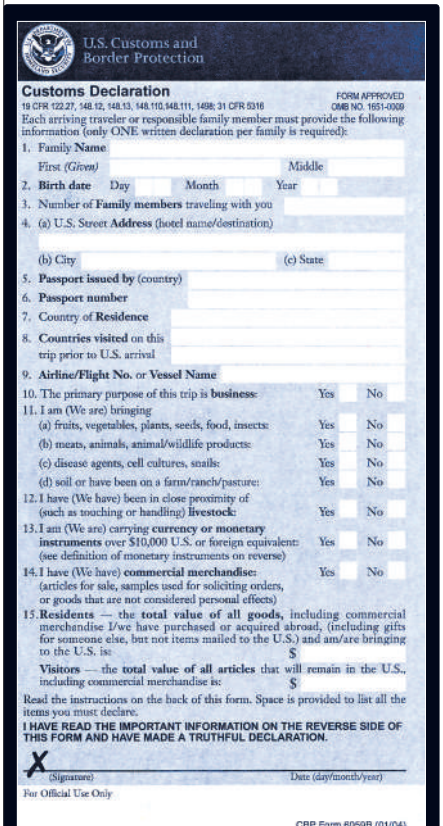


verizon wireless

Customs Form

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, 148.110,148.111, 1498; 31 CFR 5316

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. (a) 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/we have 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.

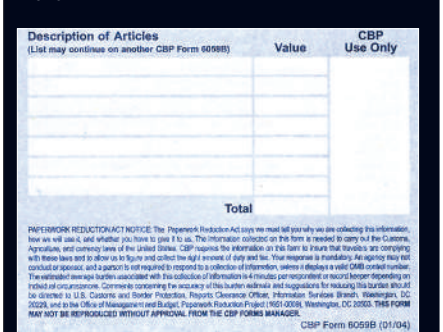
I HAVE READ THE IMPORTANT INFORMATION ON THE REVERSE SIDE OF THIS FORM AND HAVE MADE A TRUTHFUL DECLARATION.

X
(Signature) Date (day/month/year)

For Official Use Only

CBP Form 6059B (01/04)

Front



Description of Articles (List may continue on another CBP Form 6059B)	Value	CBP Use Only
Total		

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 currency laws of the United States. CBP requires the 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 respondent or record keeper depending on individual circumstances. Comments concerning the accuracy of this burden estimate and suggestions for reducing this burden should be directed to U.S. Customs and Border Protection, Reports Clearance Officer, Information Services Branch, Washington, DC 20229, 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 6059B (01/04)

Back

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。）

1. 姓
   名
   ミドルネーム
2. 生年月日：
   日 月
   西暦
3. 一緒に旅行している家族の人数
4. (a) 米国内での住所（滞在するホテルの名前/目的地）
   (b) 都市
   (c) 州
5. パスポートの発行国名
6. パスポート番号
7. 居住国名
8. 今回米国へ到着する前に立ち寄った国
9. 航空会社名/路線番号又は船舶便名
10. 主な旅行目的は商用です。
    はい いいえ
11. 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/野生生物製品：
    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
12. 私は（私達は）家畜の近くにいた（触ったり、世話をしたり）ことがあります。はい いいえ
13. 私は（私達は）一万米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。）
14. 私は（私達は）商品をもっています。
    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。）
15. 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物品の総額：
    _____ドル
    このフォームの裏面の説明をお読みください。空欄に貴方が申告しなければならない物品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 rsponsável por família deve obrigatoriamente preencher as informações a seguir (somente se exige UMA declaração por família):

1. Sobrenome (último)
   Nome Outro sobrenome
2. Data de nascimento
   Dia Mês Ano
3. Número de membros da família viajando com você
4. (a) Endereço nos EUA (nome do hotel/destino)
   (b) Cidade (c) Estado
5. País de emissão do passaporte
6. Número do passaporte
7. País de residência
8. Países visitados nesta viagem antes de se chegar aos EUA
9. Cia. aérea/N° do vôo ou nome do navio
10. O propósito principal desta viagem é empresarial
    Sim Não
11. 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
12. Eu estive (nós estivemos) em contato direto (em posição de tocar ou manipular) gado:
    Sim Não
13. 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)
14. Eu estou (nós estamos) de posse de mercadorias: Sim Não
    (artigos comerciáveis, amostras para pedidos futuros ou bens que não possam ser considerados de uso pessoal)
15. Para residentes – todas ` as mercadorias, inclindo mercadorias comer ciáveis, compradas por mim/nós ou adquiridas no esncluindo presentes para terceiros, mas não itens enviados pelo correio aos EUA) que estou (estamos) trazendo para os EUA têm um valor total de: US$_____
    Para turistas – o valor to tal de todos os artigos que permanecerão nos EUA, incluindo-se mercadorias comer ciáveis, é de: US$_____

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) :

1. Nom de famille
   Prénom Deuxième prénom
2. Date de naissance
   Jour Mois Année
3. Nombre de membres de votre famille voyageant avec vous
4. a) Adresse aux E.U. (rue et numéro) (nom de l'hôtel/destination)
   (b) Ville (c) État
5. Passeport délivré par (pays)
6. Numéro de passeport
7. Pays de résidence
8. Pays visités au cours de ce voyage avant d'arriver aux États-Unis
9. Compagnie aérienne/No. de vol ou nom du navire
10. Le but principal de ce voyage est pour affaires
    Oui Non
11. 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
12. J'ai (nous avons) été dans la proximité immédiate (comme toucher ou manipuler) de bétail :
    Oui Non
13. Je transporte (nous transportons) une somme ou des effets monétaires supérieurs à 10 000 USD ou l'équivalent dans une autre devise : Oui Non
14. 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)
15. Résidents – la valeur totale de toutes les articles, y compris les marchandises commerciales que j'ai/que nous avons achetés ou acquis 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 : $_____

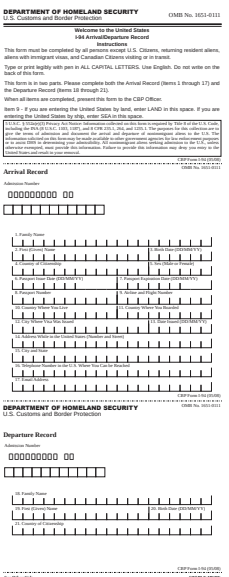
Español

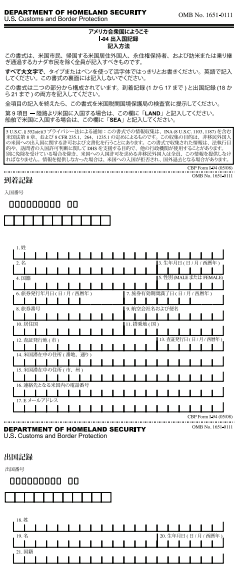
Antes de su llegada, cada pasajero, o un miembro responsable de la familia, deberá proporcionar la siguiente información (sólo se requiere UNA declaración escrita por familia):

1. Apellido
   Nombre Inicial del segundo nombre
2. Fecha de nacimiento
   Día Mes Año
3. Número de familiares que viajan con usted
4. (a) Dirección en EE.UU. (nombre del hotel/destino)
   (b) Ciudad (c) Estado
5. Pasaporte emitido por (país)
6. Número de pasaporte
7. País de residencia
8. Países visitados durante este viaje antes de llegar a EE.UU.
9. Aerolínea/No. de vuelo o nombre de embarcación
10. Este viaje es principalmente de negocios:
    Sí No
11. Traigo (traemos)
    (a) frutas, plantas, alimentos, insectos:
    Sí No
    (b) carnes, animales, productos de origen animal/silvestre:
    Sí No
    (c) agentes patógenos/cultivos celulares/caracoles: Sí No
    (d) tierra, o hemos estado en una finca/granja/pastizal: Sí No
12. He (hemos) estado cerca de (tocado o manipulado) ganado: Sí No
13. Traigo (traemos) moneda o instrumentos monetarios por un valor superior a US$10.000 o su equivalente en moneda extranjera: Sí No
14. Tengo (tenemos) mercancía comercial (artículos para la venta, muestras utilizadas para solicitar pedidos, o productos no considerados efectos personales):
    Sí No
15. Residentes – el valor total de todos los productos, incluyendo la mercancía comercial, que he (hemos) comprado o adquirido en el extranjero (incluyendo regalos para otros, pero no productos enviados por correo a EE.UU.), y que traigo (traemos) a EE.UU. es de: US$_____
    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

1. Family Name
2. First (Given) Name
3. Birth Date (DD/MM/YY)
4. Country
5. Passport Number
6. Airline and Flight Number
7. Country Where You Live
8. Country Where You Boarded
9. City Where You Visited
10. Date Arrived (DD/MM/YY)
11. Address While in the United States (Number and Street)
12. City and State
13. Telephone Number in the U.S. Where You Can be Reached
14. Email Address

Japanese

1. 姓
2. 名
3. 生年月日（日/月/年）
4. 国名
5. パスポート番号
6. 航空会社名および便名
7. 居住国
8. 搭乗国
9. 訪問都市
10. 米国到着日（日/月/年）
11. 米国滞在中の住所（番地・通り）
12. 都市名および州名
13. 米国内の連絡先電話番号
14. 電子メールアドレス

Français

Tous les ressortissants étrangers, à l'exception des ressortissants américains, des résidents permanents de retour aux Etats-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 Etats-Unis. Veuillez remplir seulement la première page du formulaire en anglais et en majuscules. Veuillez garder ce formulaire jusqu'à votre départ des
Etats-Unis. Nous vous remercions de votre collaboration.

1. Nom de famille
2. Prénom
3. Date de naissance (jour/mois/an)
4. Pays de nationalité
5. Sexe (masculin ou féminin)
6. Date de délivrance du passeport (jour/mois/an)
7. Date d' expiration du passeport (jour/mois/an)
8. Numéro de passeport
9. Ligne aérienne et numéro de vol
10. Pays de résidence
11. Ville où vous avez embarqué
12. Ville où le visa a été délivré
13. Date de délivrance (jour/mois/an)
14. Adresse lors de votre séjour aux Etats-Unis (Numéro et rue)
15. Ville et état
16. Numéro de téléphone aux États-Unis permettant de prendre contact avec vous
17. Adresse électronique
18. Nom de famille
19. Prénom
20. Date de naissance (jour/mois/an)
21. 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.

1. Sobrenome
2. Nome
3. Data de nascimento (dia/mês/ano)
4. País de cidadania
5. Sexo (masculino ou feminino)
6. Data de emissão do passaporte (dia/mês/ano)
7. Data de vencimento do passaporte (dia/mês/ano)
8. Número do passaporte
9. Companhia aérea e número do vôo
10. País de residência
11. Cidade de embarque
12. Cidade da emissão do visto
13. Data da emissão (dia/mês/ano)
14. Endereço enquanto estiver nos Estados Unidos (Número e rua)
15. Cidade e Estado
16. Telefone onde poderá ser localizado nos EUA
17. Endereço de e-mail
18. Sobrenome
19. Nome
20. Data de nascimento (dia/mês/ano)
21. 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 hast que salga de los Estados Unidos, y gracias por su cooperación.

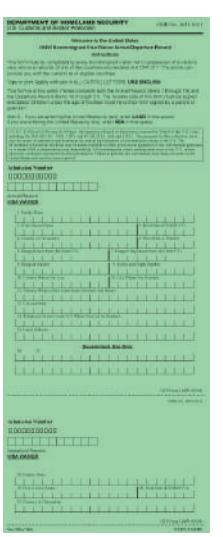
1. Apellido paterno
2. Primer nombre
3. Fecha de nacimiento (día/mes/año)
4. País de ciudadanía
5. Sexo (masculino o femenino)
6. Fecha en que se expidió el pasaporte (día/mes/año)
7. Fecha en que expira el pasaporte (día/mes/año)
8. Número de pasaporte
9. Línea aérea y número de vuelo
10. País donde Ud. vive
11. Ciudad donde abordó el avión
12. Ciudad donde se emitió su visa
13. Fecha emitida (día/mes/año)
14. Su dirección mientras esté en los Estados Unidos (Número y calle)
15. Ciudad y Estado
16. Número telefónico dónde localizarlo en Estados Unidos
17. Dirección electrónica (email)
18. Apellido paterno
19. Primer nombre
20. Fecha de nacimiento (día/mes/año)
21. País de ciudadanía

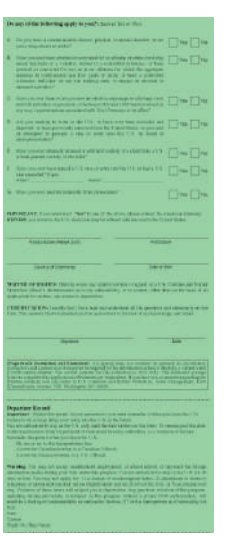
Import Restrictions: There are strict procedures and veterinary controls on the introduction of products of animal origin into the European Union. Travelers must surrender these products to Customs in order to avoid fines and/or criminal prosecution. Please check notices in the baggage hall for additional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





Countdown to Spaceport America

By Cathy Booth Thomas

STEVE WAID STANDS in the middle of the Chihuahuan Desert, listening to the sound of the future. We're in the middle of nowhere — 32 miles from the nearest town, Truth or Consequences, New Mexico — on land sacred since the 1500s, when the Spaniards first trekked through New Mexico on El Camino Real, or the Royal Road. Today, trucks carrying asphalt thunder past us while Peterbilt "belly dump" trailers lumber along with their cargo of aggregate rock. A paver beeps as it creates a layer cake of hot asphalt atop soil and cement.

A dust devil swirls off in the distance, reminding us just how desolate this place is. At night, rabbits and coyote take back the land from man and his machines.

Waid, an employee of David Montoya Construction and a New Mexico native, is overseeing construction of the 200-foot-wide and nearly two-mile-long runway, the first phase of Spaceport America. It is the world's first purpose-built spaceport designed specifically for commercial space travel. "This isn't a pie-in-the-sky deal. I'm building a spaceport," Waid says, patting a Caterpillar. The spaceport's runway should be finished this summer, he says, as construction continues on the Terminal Hangar Facility — a futuristic bit of architecture where private astronauts (each paying up to $200,000 to Virgin Galactic) will check in and train before taking a thrill ride into suborbital space.

It could all happen as early as 2011. Yet despite the tech wizardry of the spaceships, the spaceport itself couldn't be simpler: cement and asphalt launching a dream. Waid, as project engineer for the runway, oversees bulldozers and graders fitted with lasers, robotics, and a GPS to make sure the landing strip is exactly 48 inches thick, which includes a base of two feet of compacted soil, covered by six inches of soil cement, then four inches of asphalt, topped by a 14-inch-thick layer of concrete, all for spacecraft that will literally glide back to Earth from nearly 70 miles up. "Romans invented concrete, and now we're using the same material for private space travel," muses Waid. "I'm so proud of this project and so proud to be part of it. My family goes back to the Spanish land grants in the 1500s here in New Mexico."



The Wright brothers were, of course, dubbed liars for claiming they could fly. If Spaceport America seems equally ludicrous, consider that the New Mexico Spaceport Authority has let $90 million in contracts and boasts clients such as Virgin Galactic and Lockheed Martin. Plans for construction of tourist welcome centers in Truth or Consequences and Hatch, New Mexico, are in the works for next year, and there's even a hard-hat tour of the construction site (www.spaceportamerica.com).

On the tour, what strikes you is the history of the place — explorers seeking new worlds, overcoming nature's odds. Spaceport America lies in a barren stretch of New Mexico known as El Jornada del Muerto, or the Journey of Death, because of its lack of water. That didn't faze Spanish conquistador Don Juan de Oñate, who somehow survived a trip up El Camino Real with 400 people and 7,000 head of cattle. The trail became a busy trade route between Mexico City and Santa Fe, luring army scout Kit Carson and Apache warrior Geronimo as well as outlaw Billy the Kid.

Today in New Mexico, the dry weather and desert isolation that proved so daunting to early travelers are what appeal to the rocketeers. The father of modern rocketry, J. Robert Oppenheimer, fled to Roswell in the mid-1940s after being ridiculed for his ideas. Werner von Braun launched his V-2 rocket — the first human artifact to go suborbital — from nearby White Sands Proving Ground in the 1940s. NASA still uses White Sands for astronaut training and as a communications hub for its satellites worldwide.

Spaceport America takes advantage of White Sands' no-fly zone — one of only two in the U.S. where all commercial air traffic is banned (the other is over the White House). It doesn't hurt that the area also offers 300-plus days of ideal weather and a mile-high elevation, which saves energy and fuel. Stand out on the desert floor now, and you can already catch experimental rockets going up from spaceport land: There were three launches in 2009, including a secretive Lockheed Martin test shot, with four or five set for this year. One client — Celestis Inc. — sends up the ashes of loved ones for sub-space memorials.

"The idea is to create a low-cost window to space," says David Wilson, a one-time Spaceport skeptic who is now Spaceport America's PR man. "It's not all about space tourism. That's the sexy thing. It's about the emerging commercial space industry. The bigger deal is incubating a spaceline, traveling from Spaceport America to Australia in a couple of hours, skating on the edge of space where there is no atmosphere," says Wilson.

Lunatic maybe, but I keep thinking of Steve Waid out there, his hand on that massive Caterpillar, watching the paver lay asphalt for the runway. The Wright brothers and Don Juan de Oñate seemed crazy too. Look how that turned out. AW

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