

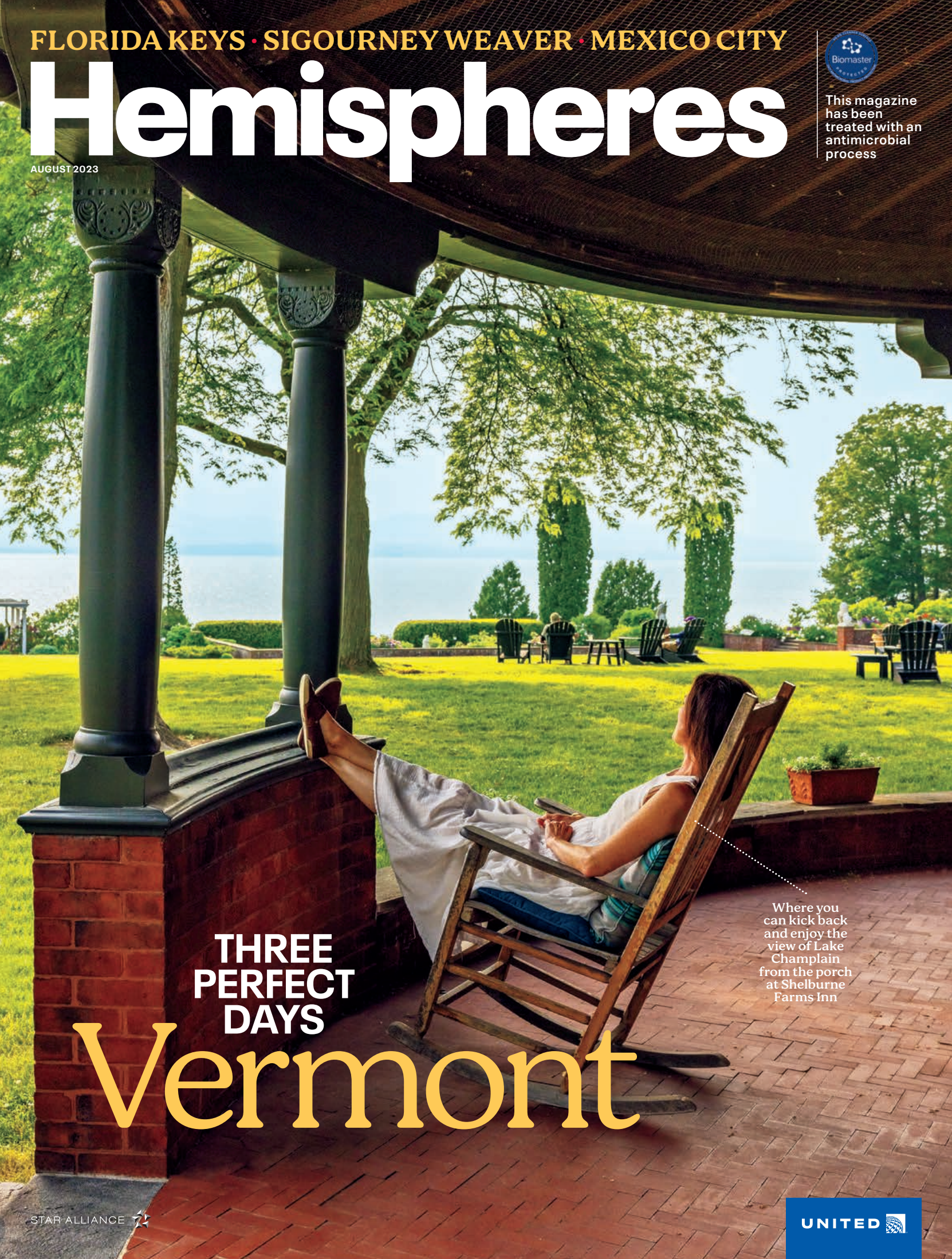
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THE FUTURE OF DATING

DATING HAS EVOLVED, BUT ONE THING IS CERTAIN: FACE-TO-FACE DATES ARE STILL THE BEST WAY TO DETERMINE IF THERE IS CHEMISTRY WITH A POTENTIAL PARTNER.

Sandra, IJL Matchmaker →

► The pandemic changed how we approach dating – from swiping and scrolling fatigue, to mask-fishing and unconventional dates (hello socially distanced happy hours!). But, not once was dating ever canceled! So, as we enter the next phase, It's Just Lunch, the world's #1 personalized matchmaking service, has some insights and tips for how we are dating now.

The professional matchmakers at It's Just Lunch have helped singles navigate tricky dating landscapes for decades, so we asked Sandra Hatton, an IJL matchmaker, for her thoughts about this new age of dating.

How has dating changed since the pandemic began?

Sandra: Singles are burnt out from from endlessly searching

and swiping through dating profiles over the last two years! They want to “cut to the chase” and find someone who is serious about being in a relationship. They are intentional and focused.

How are singles meeting people now?

S: Work with It's Just Lunch! Our clients are busy professionals who come to us because they are ready to meet someone special, but don't have the time or patience for online dating and dating apps.

And it's not just exaggerated bios and filtered photos you have to worry about. According to the Federal Trade Commission, in 2020 scammers stole more than \$139 million from singles through romance schemes on dating apps and websites.

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hand-select matches that align with your relationship goals. Best of all, we guarantee you'll go on real, in-person dates.

Now that we are thinking about a post pandemic phase, what tips do you have for singles who are ready to start dating again?

S: Make a commitment to yourself to get back out there. Start with a quick, face-to-face lunch date or round of drinks after work. What's the worst that can happen? After all, It's Just Lunch.

The professional matchmakers at It's Just Lunch use intuition, not algorithms, to curate high-quality matches and arrange fun first dates for singles worldwide. **Over the last 30 years, they've set up more than two million first dates and counting.**

Get in touch at 800-858-6526 or visit ItsJustLunch.com.

It's a Match



Social Singles
Married for 6 yrs

With active social lives and busy work schedules, Ellen and Andrew enjoyed the convenience of having a personal matchmaker.



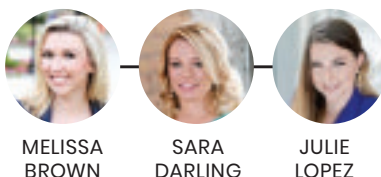
Young Professionals
Married for 7 yrs

Ulunna, a surgeon, had little time for dating, and James felt like online dating was a waste of time. The two outsourced their search to IJL, and the rest is history.



Looking for More
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Recently relocated during the pandemic, Terra was looking for a serious relationship. She met Keith on both of their first IJL dates and have been together ever since.



MELISSA BROWN

SARA DARLING

JULIE LOPEZ

"Finding a match takes a lot of work – but let it be my job. Then you can go have the fun." —Melissa Brown

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Kai, has helped several beginners master their first waves—with the encouragement of waiting experts. “I was worried that when a first-timer wiped out, people would be laughing or saying, ‘You’re a kook,’ but those are the people who get the most applause,” Kaulukukui says. “There are all these rippers in line, and they’re cheering the loudest for the beginner getting up and riding the wave. The first time you figure it out, people are going to be psyched for you.”

From top: a surfer rides the Wai Kai Wave in front of a crowd on the complex’s opening night; stand-up paddleboarders on the Wai Kai Lagoon

Apart from the wave, the complex features two restaurants helmed by Todd Humphries, the Michelin-starred chef of Kitchen Door Napa, and the 52-acre Wai Kai Lagoon, where patrons can rent stand-up paddleboards, outrigger canoes, and other watercraft to reach floating cabanas. There’s also the LookOut restaurant and bar, perched right above the wave, which Kaulukukui says brings O’ahu’s various surf communities together. “They’re filming each other and talking story, hanging out,” he says. “It’s become this cool hangout environment. I’m like, ‘Don’t you have to go to work or something?’”



Watching Hawaii’s top surfers used to require a massive zoom lens or a potentially foolhardy urge to paddle out with them. Now, at the new Wai Kai recreation complex, about 45 minutes west of Waikiki at the Hoakalei Resort, pros and novices alike can take turns riding the 100-foot-wide Wai Kai Wave—the first deep-water standing wave in Hawaii—just steps from onlookers.

“It takes a little time to adapt to the energy,” says Buzzy Kerbox, winner of the 1978 World Cup at Sunset Beach on O’ahu’s North Shore and one of the originators of tow-in surfing, a practice that allows big-wave surfers to reach breaks far offshore. “But once you adapt, to go on the wave and ride for so long and practice different kinds of turns is amazing.”

The proximity to the action for spectators is just one of the revolutionary aspects of the wave (which takes its name from the Hawaiian words for freshwater, *wai*, and seawater, *kai*).

There’s also the wave’s reliability—after all, no one has to wait for Mother Nature to do her part—and the way it actually feels. As Kerbox explains, while an ocean wave propels surfers forward, the standing wave, which is created by powerful pumps in a pool that holds 1.5 million gallons of water, can pull them back; surfers either push down on their front foot, he says, or “it’s just *vroom*, you’re gone and into the back of the pool.”

You don’t need to be in the World Surf League to tackle Wai Kai, though. Kerbox has recommended the park to both his eldest son, Kody, a surf instructor and former professional stand-up paddler (“It took him a couple rides to adapt to its energy, and then he was terrorizing the pool”), and to less experienced friends. “It’s a great place to go and practice,” he says. “It’s a shortcut to getting some riding time that can improve your skills quickly.”

Ikaika Kaulukukui, manager of surf operations at The LineUp at Wai



THE MEMENTO

House of Mana Up’s Duke Kahanamoku Collection

Surfers of all abilities take inspiration from the sport’s first ambassador, Duke Kahanamoku, whose lei-draped statue overlooks the beach in Waikiki. Now, thanks to local retailer **House of Mana Up**, they can pay tribute to the Olympic swimmer and surf legend with a new line of beach essentials.

Eight Hawaii-based small businesses recently received permission to design products—including T-shirts, a microfiber towel, and reef-safe sunscreen—bearing Kahanamoku’s name and likeness. The items are available only at House of Mana Up’s two Waikiki stores and its online shop, and 10 percent of the proceeds of sales go to a pair of nonprofits: the Outrigger Duke Kahanamoku Foundation and Nā Kama Kai, which was founded by world champion surfer Duane DeSoto to teach children about ocean stewardship. Want to dive deeper into Kahanamoku’s legacy? Check out the Duke Kahanamoku Ocean Festival (August 18–27) in Waikiki. —*Jeanne Cooper*

Courtesy of Wai Kai (wave, lagoon); courtesy of House of Mana Up (products)



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Virginia Is for Wine Lovers

A tour of Loudoun County, the increasingly easy-to-reach wine region just outside Washington, D.C.

Convenience is a selling point for the 50-plus wineries and tasting rooms in Loudoun County, Virginia—after all, the county is only about 25 miles west of Washington, D.C. and is home to Dulles International Airport. Now, the recent expansion of the Washington Metro Silver Line to the airport and beyond has made it even easier to explore “D.C.’s Wine Country.”

Local tour operators are taking advantage, with some picking up groups at the airport and at Metro stations. Today, I’ve booked just such a jaunt with **Cork & Keg Tours**. Renee Ventrice, who cofounded the company with her husband after they both retired from the military, picks me up at Dulles in her Mercedes-Benz Sprinter van, which can hold up to 13 passengers and is equipped with plush seating, TVs, and a sparkling wine bar.

“When we first started coming to wine country [20 years ago], there were only four or five wineries, and the wine, quite honestly, wasn’t good,” Ventrice tells me. “In the past 15 years, it has exploded. They’re planting varieties that work better here, and there are better winemakers, and that’s resulting in world-class wines.”



It’s about a 30-minute drive through rolling green hills to our first stop of the day, **Williams Gap Vineyard**. In the hilltop tasting room, I snack on an Italian panini while sipping estate petit manseng and cabernet franc. “Our focus is definitely on providing high-quality wines, but all from the estate,” says tasting room manager Bridgette Smith. “It’s important that when you see Williams Gap on the label, you know it’s from here.”

From here, we head north, past horse farms and bed and breakfasts, to **Breaux Vineyards**. A 400-acre estate surrounding a mansion with ironwork that evokes New Orleans, the property produces Bordeaux varietals as well as a tasty, well-aged nebbiolo. Next, we double back through the quaint town of Hillsboro to **Walsh Family Wine**. Co-owners Sarah and Nate Walsh produce mostly single-vineyard wines—everything from merlot to tannat to albariño—and also run a Winemaker’s Studio, where up-and-coming vintners can try their hand at the craft.

“There aren’t a lot of things that anchor us to a place anymore,” Nate Walsh says of his focus on vineyard-designated wines, “and wine can be one of those things that celebrates a very specific place.”

No matter the place, four tastings is ambitious for one



day, but Ventrice, who’s almost as bubbly as the cava in the van, insists we make one more stop, at **Stone Tower Winery**. One of the highlights here is the Wild Boar Porton, a fortified wine made with the local grape variety Norton, which I try while looking out over the scenic Hogback Mountain property.

I’m about to turn into a pumpkin, so while there are other spots I want to hit—pioneering Chrysalis, award-winning Sunset Hills—we’re off to Leesburg’s **Lansdowne Resort**, where I’ve booked a room for the night. Ventrice drops me off with a hug, and after a dinner of Chesapeake rockfish downstairs at Piedmont’s, I’m off to bed to count sheep. Wait, are those woolly critters jumping over grapevines?

From top: Stone Tower Winery’s property on Hogback Mountain; a group enjoys a tasting at Walsh Family Wine; Bridgette Smith and Renee Ventrice pour drinks for a Cork & Keg tour group at Williams Gap Vineyard



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The Second Home

By Ellen Carpenter



Home Is Where the Hard Work Is

New residential properties are catering to the WFH crowd



From top: the coworking lab at The Elser in Miami; a conference room at One Wall Street in New York; work pods at 1289 Lexington, also in New York

While many assumed return-to-office mandates would be the norm this year, hybrid work seems to be here to stay. A recent Stanford University survey found that

29 percent of full-time employees in the U.S. identified as hybrid workers, and major companies such as Allstate and Verizon are letting many of their employees choose where they clock in.

Those looking to limit their commute to a few floors are in luck: Many properties are doubling down on resident-only office spaces—and even executive boardrooms—to make the WFH lifestyle as cushy as possible. New York City, unsurprisingly, has lots of options, including **1289 Lexington**, a new luxury condo on the Upper East

Side that has individual work pods reminiscent of university library study carrels (but with ergonomic chairs), as well as an eight-person conference room.



In the Financial District, **One Wall Street** boasts 6,500 square feet of coworking spaces, with individual work areas, two conference rooms, and podcasting studios. (We have a feeling those will be even tougher to book than a table at the private restaurant.)

Florida, too, is catering to hardworking homebodies who need to have the whole team over for a meeting. **The Elser**, a new luxury tower with 646 residences and a hotel in downtown Miami, has dedicated two floors to a “coworking lab” with 11 reservable conference rooms. And **Olara**, an upcoming residential development in West Palm Beach, promises a coworking lounge, private offices, and conference spaces. Once the day is done, head out to the leisure pool—just remind your coworkers to bring their swimsuits.



THE LISTING

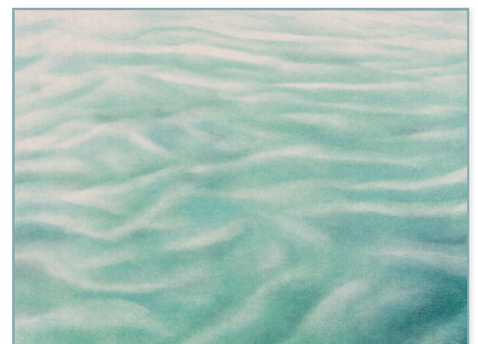
The Falls at Reed's Island

One of the most famous vacation rentals in the world, The Falls at Reed's Island is perched on a bluff near a picture-postcard waterfall, surrounded by dense rain forest on the Island of Hawaii. The house's minimalist design and floor-to-ceiling windows keep the focus on the lush scenery outside, and the property feels utterly secluded, even though it's only a mile from the historic Hilo town center. The new owners are welcome to continue renting the place—or to keep it all to themselves. *286 Kaiulani Street, Hilo, Hawaii; 2,696 square feet; 3 bedrooms, 3.5 bathrooms; \$2.495 million, compass.com*

THE UPGRADE

Ruggable x Gray Malin Rug

Wish your bedroom felt more like the beach? Now it can, thanks to photographer Gray Malin, who has collaborated with Ruggable on a line of 21 rugs and mats inspired by some of his best seaside shots. This Nantucket Waves Aqua Rug is a take on Malin's *Ocean Rain, Nantucket* photo and will bring an easy, breezy (and machine washable) vibe to any room. If you really want to double down on that vacation feeling, Malin also sells prints of the image on his site. *Rugs and mats from \$129, ruggable.com*



Courtesy of The Elser (The Elser); Colin Miller (One Wall Street, 1289 Lexington); JBR Life Media (The Falls at Reed's Island)

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The Frequent Flyer

By Ellen Carpenter



Brian Wallach

Get to know your fellow passenger

What do you do for a living?

I'm a lawyer, advocate, and entrepreneur. In 2017, when I was diagnosed with ALS, I was an Assistant United States Attorney. After my diagnosis, I returned to my law firm, Skadden, Arps, and have been practicing there ever since. In 2019, my wife, Sandra [Abrevaya], and I launched I AM ALS, which quickly grew into the most effective advocacy organization in the ALS community, with leaders like U.S. Senators Richard Durbin and Lisa Murkowski helping us increase federal funding for ALS research by more than \$600 million. In 2021, we built Synapticure, which is the first national virtual clinic for people living with neurodegenerative diseases.

You helped get the Accelerating Access to Critical Therapies for ALS Act signed into law in 2021. How did that feel?

I helped write the bill with Congressman Mike Quigley to address a dire need

among ALS patients: providing expanded access to promising therapies for the 90 percent of people living with ALS that do not qualify for clinical trials. At first, I was in shock that it passed by unanimous consent, which means that no one opposed the bill. My shock quickly gave way to joy and excitement.

Last year you released your documentary, *No Ordinary Campaign*, and traveled to many film festivals. Any highlights from the festival circuit?

Festival after festival, the audience gave standing ovations. Before our showing at South by Southwest, the Obama Foundation had an event at the historic Arlyn Studios. Katie Couric was with us, and Rachel Platten played one of the most amazing sets of music I have ever heard. To top it off, President Obama came to the event and spoke to the crowd about how proud he was of the work that we were doing.

Any tips for traveling with a wheelchair?

We arrive at the airport two hours before boarding so that we do not have to feel rushed. Sandra and I both have TSA PreCheck, which I highly recommend to anyone traveling in a wheelchair. About half an hour before boarding, we go up to the gate agent to do the paperwork for my wheelchair and to confirm the aisle chair assist



Clockwise from top left: Wallach; with Katie Couric, Chris Burke, Rachel Platten, and Sandra Abrevaya at South by Southwest; ready to fly; Dr. Martin Luther King Jr.; Steamboat Springs, Colorado



is coming to help me. We have found that the United agents are really helpful and kind. In particular, Souhier Boutros and Steve Hobbs on the United team in Chicago have gone out of their way to make travel as smooth and as enjoyable as possible for us.

What's the most meaningful trip you've taken?

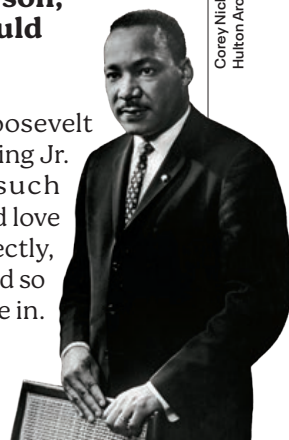
Two years ago, our family went to Steamboat Springs, Colorado. Before ALS, I was an avid skier, and this was the first time I was able to do adaptive skiing. The adaptive ski program, Steamboat STARS, is amazing and allowed me to have the sensation of skiing again—and to ski with my daughters for the first time.

What place is at the top of your bucket list?

It's a tie between Japan, Cape Town, and Buenos Aires. Each of these places has so much history and so much natural beauty that is unlike anything I have seen before.

Which famous person, living or dead, would be your dream seatmate?

Franklin Delano Roosevelt or Dr. Martin Luther King Jr. Both of them led such incredible lives. I would love to hear from them directly, as their work has shaped so much of the world I live in.



Corey Nickols/Getty Images for IMDB (SXS); Josh Lehnw/Adobe Stock (Steamboat Springs); Hulton Archive/Getty Images (MLK); courtesy of Brian Wallach (other photos)

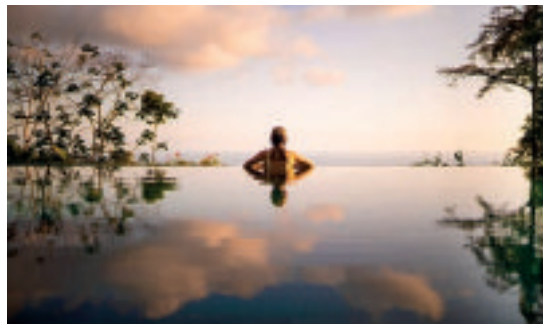
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TAKING OFF

High Octane

Emmy Award winner Jharrel Jerome fuels two new streaming series, *Full Circle* and *I'm a Virgo*

By Tom Smyth

Big City of Dreams

As a 13-year-old in the Bronx, Jharrel Jerome applied to performing arts high schools across New York City. While he did have an interest in acting, his priority was to get a change of scenery. "I simply didn't wanna stay in my area for high school, so my mom and aunt came up with this idea as a way to get out and see something new," explains Jerome, now 25. He was accepted everywhere he auditioned and ended up attending the renowned Fiorello H. LaGuardia High School of Music & Art and Performing Arts in Manhattan. There, his passion took hold: "As I studied more and more, it just became implanted in my head that this was all I wanted to do."

New Moon

Only five months after graduating from LaGuardia, Jerome landed the role of Kevin, the high school love interest of Chiron in Barry Jenkins's Oscar-winning film *Moonlight*. "The audition was on my 18th birthday, and I got the part a week later," Jerome remembers. "It was all lightning speed." Soon after, he played Korey Wise in *When They See Us*, Ava DuVernay's limited series about the Central Park Five, earning a Primetime Emmy Award for his performance. Among the actors he beat out for the award was his *Moonlight* costar Mahershala Ali. "It was a very full circle moment for me," Jerome says. "He came up after I won and shook my hand and gave me a look I'll never forget."

Double Duty

Full Circle, coincidentally, is the title of one of Jerome's latest projects. The miniseries, which premiered on Max in July and depicts a botched kidnapping, was directed by Steven Soderbergh. "He's a legend," Jerome says. "Just saying his name makes you go, *Oh, whoa*." Jerome also got to show off his versatility this summer with some lighter fare: the Prime Video comedy series *I'm a Virgo*, in which he plays a 13-foot-tall Black man in Oakland, California. How did Jerome and director Boots Riley bring the massive character to the small screen? "We shot all forced-perspective," the actor says, "so it came with a lot of mental gymnastics, because I had to look at a green X-mark for all my takes."

Next Verse

In addition to acting, Jerome is exploring his other passion: music. He has released a handful of singles as a rapper, with more in the works. "For me, they go hand in hand," he says of his creative pursuits. "I think improv on stage is very similar to freestyling in front of a crowd, and figuring out dialects is the same as trying to figure out what cadence you want to use for a song." Jerome draws inspiration, he says, from Donald Glover (aka Childish Gambino), who's "able to transition between both fields pretty much seamlessly. He's not an actor, he's not a rapper, he's not a writer, he's not a comedian—he's an artist. I want to follow in those footsteps."

Josh Telles

Every Body Wins

In a new National Geographic series, Jeff Jenkins shows anybody can have an adventure

By Tykesha Burton

Adventure travel shows often feature hosts testing their physical endurance as they jet around the globe on swash-buckling exploits. In the new National Geographic show *Never Say Never with Jeff Jenkins*, the eponymous host does travel to far-flung locations to push his limits, but his goal is different: to challenge a trope that often doesn't include plus-size people. "It's all about redefining travel," says Jenkins. "That's my biggest mission—taking away those stereotypes and stigmas. Statistically, I'm not supposed to be able to do this."

An award-winning travel journalist based in Austin, Texas, Jenkins has spent years promoting body positivity and advocating for more plus-size and Black representation in the travel industry. "I want people who look like me to be inspired and motivated to get out there," he says, noting that the transformative power of travel is for everyone. "Travel has created more of an open-mindedness that I didn't



have before, and that causes me to try things I've never done before."

In each of the eight episodes of *Never Say Never*, which premiered July 9 on National Geographic (the show is also streaming on Hulu and Disney+), Jenkins tackles a frightening challenge. He rafts Class V rapids in New Zealand, sails through a windstorm in Argentina, and climbs a 70-foot rock face in the Adirondacks. Although he says scaling a mountain was one of the most terrifying things he has ever done, it was the fear of failing while on a shoot that truly scared him. "Not knowing if I could do these adventures for

the show made me the most uncomfortable," he says. "There were people around who would be able to see me do it—or fail."

Spoiler alert: He succeeds, and *Never Say Never* also succeeds, by showing how the travel industry can, and should, be more inclusive. Jenkins says he hopes the series "will show viewers they can get out there, and perhaps lessen the boundaries they might face or perceive when it comes to travel or adventure." At the same time, he notes that it's important to "arm yourself with the knowledge before you go, to make travel more comfortable."

Ultimately, Jenkins stresses that he wants people to accept themselves and not let their size hold them back. "Body positivity is accepting your body for what it is right now and being OK with it," he says. "You might never get to your ideal weight—or it could take years—and you don't know what life events can happen during that time. I say live life now."

Clockwise from top: Jeff Jenkins climbs Notch Mountain in New York's Adirondacks; the vivacious host of *Never Say Never*; rafting at New Zealand's Tutea Falls



National Geographic for Disney/Jon Kroll (climbing, rafting); Tykesha Burton (portrait)

Buffalo Thrills

After a major expansion, a Western New York art museum steps out on the global stage

By Robin Cherry

From its 33 Clyfford Still paintings to its kaleidoscopic *Mirrored Room*, the Albright-Knox Art Gallery, in Buffalo, New York, has long boasted a world-class collection. As of this summer, the 161-year-old institution, now renamed the Buffalo AKG Art Museum, has a stunning, updated facility to match.

The museum celebrated its grand reopening in June, the culmination of a four-year expansion and a \$230 million capital campaign—the largest for a cultural institution in Western New York’s history. Janne Sirén, the museum’s Peggy Pierce Elfvin director, championed the project and brought on architect Shohei Shigematsu, a partner at the firm OMA, to lead the design.

“To create a campus such as ours, knitting together historic and new architecture, is an immense and complicated task,” Sirén says. “OMA’s flexibility and willingness to devise collaborative solutions has been invaluable. Shohei and his team made every effort to understand our community’s needs and aspirations.”

Indeed, the architect and museum leadership held a series of town hall meetings to involve the community in the planning process, and the end product is dazzling. Shigematsu, in



collaboration with Cooper Robertson, designed a three-story glass structure—named for local philanthropist Jeffrey E. Gundlach, who donated \$65 million to the expansion—that adds more than 30,000 square feet of exhibition space to the museum’s galleries and connects to the renovated 1905 Neo-Classical Robert and Elisabeth Wilmers Building via a serpentine glass bridge. “Shohei and OMA created a space that is both transparent and solid,” Sirén says, “one filled with light and with infinite possibilities for artists, curators, and visitors.”

The grounds underwent a total reimagination as well. Shigematsu moved the parking lot underground, replacing it with a grand lawn; restored the 1905 building’s entrance staircase, which had been removed in a previous renovation; and reoriented the campus to embrace its prized location on the edge of the Frederick Law Olmsted-designed Delaware Park.

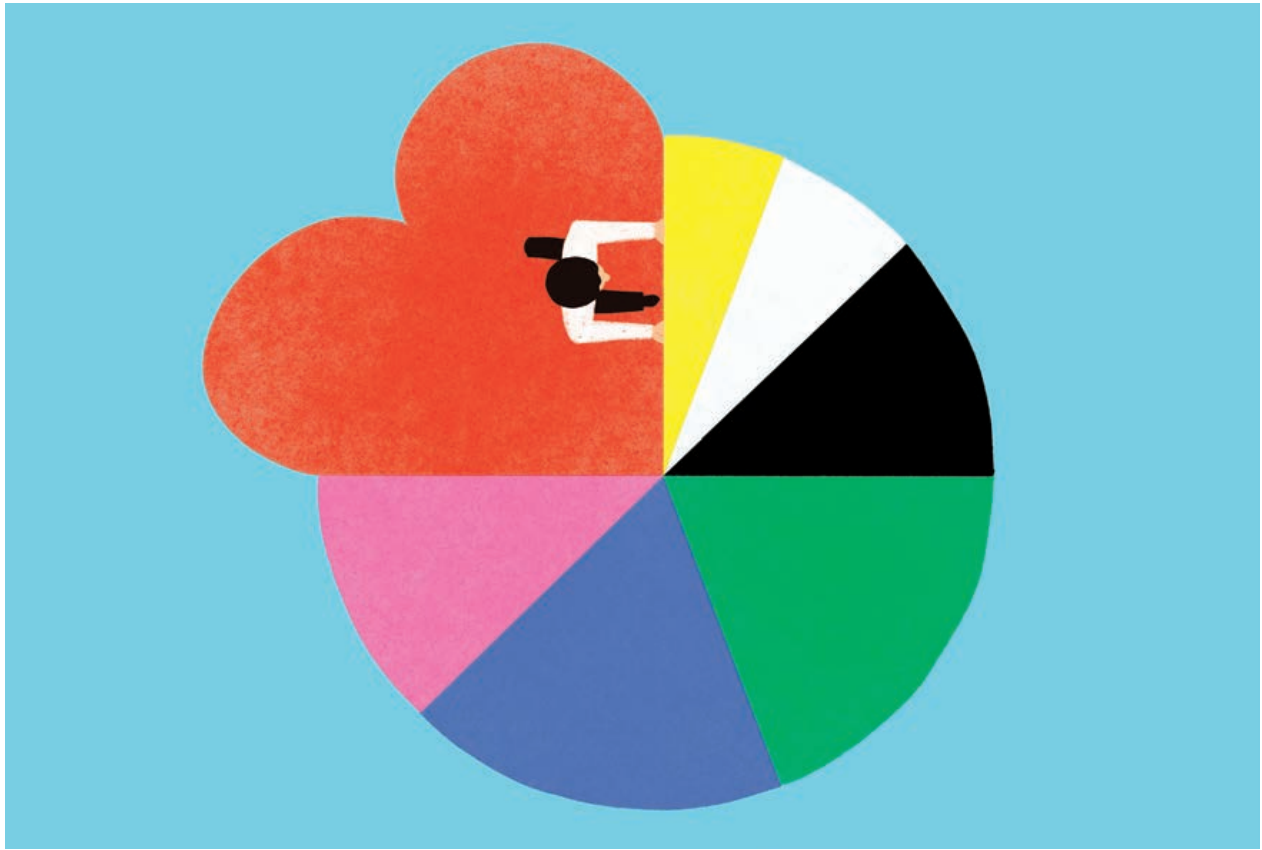
Together, these changes make for an eye-catching campus worthy of an institution that was an early supporter of Frida Kahlo, Andy Warhol, and Still, whose first museum survey show took place here. (The 33 Still paintings in the permanent collection are all on display during the inaugural exhibition.) The museum also remains home to legendary works such as Paul Gauguin’s *The Yellow Christ* and Jackson Pollock’s *Convergence*.

“The changes we have made to our historic campus enable people from all walks of life to experience and enjoy the museum’s collection, programs, special events, and so much more, whether they are citizens of Buffalo or visitors from around the world,” Sirén says. “Those of us who are lucky enough to call Buffalo home know how incredible this city is. With the opening of the Buffalo AKG, we hope to spread the word far and wide.”

Clockwise from top: *Common Sky*, an installation on the Buffalo AKG Art Museum campus; the new Jeffrey E. Gundlach Building (left) and the renovated Robert and Elisabeth Wilmers Building; a gallery inside the Wilmers Building; marveling at artist Lucas Samaras’s *Mirrored Room*

Marco Cappelletti/courtesy of the Buffalo AKG Art Museum, OMA, Cooper Robertson, and Studio Other Spaces (*Common Sky*); Marco Cappelletti/courtesy of the Buffalo AKG Art Museum, OMA, Cooper Robertson (exterior, gallery); courtesy of the Buffalo AKG Art Museum Digital Assets Collection and Archives (*Mirrored Room*)





Family Matters

Why the best move for an entrepreneur is sometimes to take a step back from the business

By Chris Wright • Illustration by Melanie Lambrick

Steve Chou got his first taste of entrepreneurial success with the online store BumblebeeLinens.com, which he launched with his wife, Jen, in 2007. Over time, the start-up grew to the point that the couple were able to quit their day jobs and devote themselves to the business. It was everything they had hoped for—and it nearly ruined their marriage.

The problem was that Bumblebee Linens had grown too big too fast, to the point where the couple could no longer control its momentum or meet its demands. Jen, in particular, was overwhelmed, but Steve was so fixated on the job that he was oblivious to the misery it caused—until the day Jen had a mini-breakdown in front of him.

“When you’re not used to making money, and all of a sudden you start making a lot of it, you get a sort of fever—you want more and more,” he recalls. “It’s like scoring points in a video game. You lose track of why you got into this in the first place.”

While some business owners might look to solve this problem by hiring additional staff or coming up with a new time-management system, the Chous took a different approach: They dialed back their ambitions. Steve recounts this decision and its aftereffects in his new book, *The Family First Entrepreneur: How to Achieve Financial Freedom Without Sacrificing What Matters Most* (Harper Business). “If you want to spend more time with family and

friends or focus on your health,” he writes, “then guess what? Your businesses will not be as successful.”

Of course, Chou isn’t saying we should all quit our jobs and become van-lifers. He and his wife still run Bumblebee Linens, but by taking a step back, they were able to pursue other interests (such as their business advice website, MyWifeQuitHerJob.com) and also spend more time with their two young children. Speaking of the kids, they might need to take a peek at their dad’s book, since they’ve begun to demonstrate entrepreneurial ambitions of their own.

“My son and daughter started selling T-shirts when they were nine and 11,” Chou says. “My daughter is 15 now and on her second store.”

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Do It Live

On a festival scene dominated by global corporations, Gregg W. Perloff's Another Planet Entertainment stands alone as a world-class independent concert producer

By Chris Norris • Illustration by Lucie Birant

In 2008, Gregg W. Perloff, a longtime Bay Area music promoter who came up under bare-knuckled '60s-rock impresario Bill Graham, was five years into leading his own promo company when he staged an event that no multinational competitor had dared attempt in San Francisco: a three-night, 60-act music festival, headlined by Tom Petty and Radiohead, with arena-rock sound levels blaring through Golden Gate Park until 10 p.m. Perloff's Another Planet Entertainment (APE), along with coproducers Superfly, overcame countless logistical and political hurdles on the way to staging the inaugural Outside Lands Music & Arts Festival, which ultimately brought around 120,000 music fans to the City by the Bay.

That festival established APE as a sort of *Chez Panisse* of live music—an independent Bay Area producer of a quality experience at every level. The company has since helped cultivate the development of artists such as Billie Eilish and Lizzo, booking them as up-and-coming acts at smaller clubs (say, The Independent in SF) and then at progressively larger venues (Berkeley's Greek Theatre or Oakland's Fox Theater) until they're superstars. Outside Lands celebrates its 15th anniversary this month—featuring Kendrick Lamar, Foo Fighters, Janelle Monáe, and more than 70 other performers—and APE is continuing to grow, having opened a 1,600-capacity venue, The Bellwether, in Downtown Los Angeles last month. Here, Perloff discusses the benefits of being independent, how his events company survived COVID, and the best shows he has seen.

On independence: “When we started Another Planet with five people, everyone said, ‘You can’t do that. Where’s your money from? How will you ever get to scale?’ And we just said, ‘Well, we think we understand the market better than anyone,’ and we valued [the Bay Area] as our home. Once we secured the essentials to survive—controlling certain venues, finding cash flow—we could pursue our other commitments, like giving back to the community and featuring a certain percentage of local artists. We started small, didn’t need to raise a gazillion dollars, and today Outside Lands generates over \$70 million annually for the local economy, and close to \$1 billion since its inception. I think [that success] comes from knowing you’re dealing with human beings, not widgets. You don’t always need to make 15 percent more profit than last year. It’s served me very well to be a human being, which means understanding that you don’t go for the short dollar, you play the long game, and you have a conscience about what you do.”

On finding your passion: “I always say that the one thing an artist doesn’t get to enjoy at their concert is seeing the joy in people who came to see them. They greet the crowd, play their set, then head to the dressing room. I’m the one who gets to stand in the front of the building and watch everyone coming out, saying ‘Oh my God, that was the greatest thing I’ve ever seen.’ To me, *that’s* the greatest thing you can see: people leaving smiling and feeling warm, excited, and safe after one of my shows.”

On memorable shows: “[I saw] Bob Marley at the Greek Theatre at UC Berkeley in 1978. Marley did his show, went back for an encore, then headed down to his dressing room, and the audience didn’t move. They simply wouldn’t leave. They were applauding for 10, 15, 20 minutes. Marley realized what was going on and came back to do several more songs. The intensity of that devotion was something I’d never seen before. About 40 years later, we presented Radiohead’s Thom Yorke at the Fox Theater [in Oakland], and the same thing happened. The audience would not leave. In my career, this has only happened twice, and they were the most exciting yet anxiety-producing moments, since you’re worried about what might happen.”

On riding out the bumps: “The pandemic changed everything for us, and I’m very proud that we were one of the very few companies to keep 100 percent of our employees on 100 percent salary. We didn’t want to have to rebuild the whole company, and we were confident things would improve. We definitely got crushed, lost literally millions of dollars, but when we opened back up, first with Outside Lands, we hit about 50 percent of our previous earnings, and a year later the other 50 percent of the audience felt safe enough to return. I think what people learned, more than anything else, was how important live music is in their lives. People realized they’d taken it for granted. It’s something I never doubted.”

The Second Home

By Ellen Carpenter



Home Is Where the Hard Work Is

New residential properties are catering to the WFH crowd



From top: the coworking lab at The Elser in Miami; a conference room at One Wall Street in New York; work pods at 1289 Lexington, also in New York

While many assumed return-to-office mandates would be the norm this year, hybrid work seems to be here to stay. A recent Stanford University survey found that

29 percent of full-time employees in the U.S. identified as hybrid workers, and major companies such as Allstate and Verizon are letting many of their employees choose where they clock in.

Those looking to limit their commute to a few floors are in luck: Many properties are doubling down on resident-only office spaces—and even executive boardrooms—to make the WFH lifestyle as cushy as possible. New York City, unsurprisingly, has lots of options, including **1289 Lexington**, a new luxury condo on the Upper East

Side that has individual work pods reminiscent of university library study carrels (but with ergonomic chairs), as well as an eight-person conference room.



In the Financial District, **One Wall Street** boasts 6,500 square feet of coworking spaces, with individual work areas, two conference rooms, and podcasting studios. (We have a feeling those will be even tougher to book than a table at the private restaurant.)

Florida, too, is catering to hardworking homebodies who need to have the whole team over for a meeting. **The Elser**, a new luxury tower with 646 residences and a hotel in downtown Miami, has dedicated two floors to a “coworking lab” with 11 reservable conference rooms. And **Olara**, an upcoming residential development in West Palm Beach, promises a coworking lounge, private offices, and conference spaces. Once the day is done, head out to the leisure pool—just remind your coworkers to bring their swimsuits.



THE LISTING

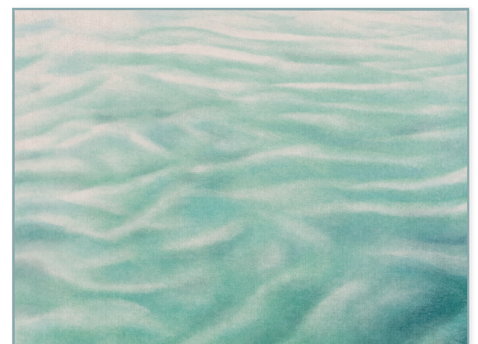
The Falls at Reed's Island

One of the most famous vacation rentals in the world, The Falls at Reed's Island is perched on a bluff near a picture-postcard waterfall, surrounded by dense rain forest on the Island of Hawaii. The house's minimalist design and floor-to-ceiling windows keep the focus on the lush scenery outside, and the property feels utterly secluded, even though it's only a mile from the historic Hilo town center. The new owners are welcome to continue renting the place—or to keep it all to themselves. *286 Kaiulani Street, Hilo, Hawaii; 2,696 square feet; 3 bedrooms, 3.5 bathrooms; \$2.495 million, compass.com*

THE UPGRADE

Ruggable x Gray Malin Rug

Wish your bedroom felt more like the beach? Now it can, thanks to photographer Gray Malin, who has collaborated with Ruggable on a line of 21 rugs and mats inspired by some of his best seaside shots. This Nantucket Waves Aqua Rug is a take on Malin's *Ocean Rain, Nantucket* photo and will bring an easy, breezy (and machine washable) vibe to any room. If you really want to double down on that vacation feeling, Malin also sells prints of the image on his site. *Rugs and mats from \$129, ruggable.com*



Courtesy of The Elser (The Elser); Colin Miller (One Wall Street, 1289 Lexington); JBR Life Media (The Falls at Reed's Island)



From left: biking on the Island Line Trail; The Grey Jay's Cara Tobin



"I feel as if I'm cycling on water, cormorants hot on my tail, as I take in views of the Adirondacks and the Greens."

South End at **Burlington Beer Company**, located in a 14,000-square-foot warehouse once occupied by the Lumière Brothers, the inventors of one of the first motion picture cameras. I excavate some indulgent Korean nachos—piled with local beef, kimchi kraut, and

walkers, cross-country skaters, and cyclists. Everyone smiles or waves, which could be small-town good cheer, the effects of the cloudless day, or a response to the huge smile plastered on my face.

My plan is to head into the nearby Green Mountains, but first I stop in the city's

SKIING IN VERMONT

Vermont might be best known for its leaves-ablazing autumns, but with 20 Alpine and 30 cross-country resorts around the state, it's also the biggest ski destination in the Northeast. Leading the pack, **Killington Ski Resort**—known as the Beast of the East—encompasses seven peaks, including the second-highest in the state (4,241-foot Killington). Not high enough? Since 1937, skiers have been carving on the state's tallest mountain, Mansfield, at **Stowe Mountain Resort**, which is also home to the nation's oldest Ski Patrol.

As Nordic fans in these parts like to say, "Real skiers ski uphill." The 2,600-acre **Trapp Family Lodge** in Stowe was billed as the nation's first cross-country ski center. On the west slope of the Green Mountains, an average of more than 300 inches of snow falls annually at **Bolton Valley**, which has more than 60 miles of Nordic and backcountry trails, as well as 71 trails and glades for Alpine skiing. In southern Vermont, the highest Nordic ski area, **Prospect Mountain Nordic Ski Center**, sits at 2,250 feet, with around 20 miles of groomed trails.



Chadwick Estey (skier)



Clockwise from above left: Sam von Trapp at his famous family's brewery; rock faces and forest in Smugglers' Notch; the indoor pool at Topnotch Resort

cheddar—and sample the brewery's signature double IPA, It's Complicated Being a Wizard, while chasing pellets around the Ms. Pac-Man maze in the free game room.

Within 20 minutes of leaving Burlington, I'm deep

in farm country, distractedly driving among dairy barns, maple syrup shacks, and covered bridges. The landscape is idyllic, and made more so by the lack of ads, thanks to the state's ban on billboards. Route 104 heads east to Jeffersonville, where I turn south on Route 108, a seasonal road that passes several ski areas on the way through **Smugglers' Notch**, a narrow mountain pass named for illicit trade that began as early as 1807 with potash and continued during Prohibition with bootleg liquor.

The slow, curving road is a gateway to Green Mountain hiking, including the Long Trail, the nation's first long-distance trail, which requires about 30 perfect days. I park at **Smuggler's Cave**, where contraband was allegedly once hidden, and set out on the mile-long climb to Sterling Pond for panoramic

views of the pine-forested mountains. Back in the car, I head down the highway and then up Mount Mansfield's winding 4.5-mile Toll Road, topping out at 3,850 feet of windshield-framed splendor—not far from the 4,393-foot summit of the state's highest peak.

I find a reward for my Alpine efforts in the escapist town of Stowe at **Topnotch Resort**, a renowned tennis destination. Aside from the courts, the property boasts an elaborate spa that has three swimming pools (two of them outdoors), 30 treatment rooms, and more than 100 treatments. I go thematic with a signature massage that uses floral hops oil in honor of Vermont's breweries; I emerge unknotted, revived, and thirsty for the real thing.

If, like me, you grew up watching *The Sound of Music*,



Courtesy of Topnotch Resort (pool)



“If, like me, you grew up watching The Sound of Music, meeting a living von Trapp qualifies as a peak celebrity experience.”

meeting a living von Trapp qualifies as a peak celebrity experience. Sam von Trapp, the youngest child of the youngest child of Maria and Georg, helps run the Stowe-based family’s businesses, which include the Trapp Family Lodge (opened in 1950) and **von Trapp Brewing**, where I meet Sam for pints of pilsner. Beer banners hang from broad timber beams in the soaring, taxidermy-filled space, and a wall of windows

frames Mount Mansfield. “Vermont reminded my grandparents of Austria, not just in the geography, but in the hardworking, self-reliant, independent nature of Vermont farmers,” von Trapp says, adding that his father, Johannes, always wanted to open a brewery in the Austrian tradition. “There’s actually a saying in Austria that the best beer and the best bread come from around the corner.”

Back at Topnotch, “the hills are alive” repeats in my head as I gaze again at Mansfield, this time over miso-glazed Faroe Island salmon on the patio at the resort’s restaurant, **The Roost**. The dimming evening light cues a lullaby, courtesy of the tree frogs. After dark, a staffer lights the logs in a stone hearth and leaves me with complimentary s’mores fixings—a sweet send-off to bed.



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From left: enjoying ice-cream cones at the Ben & Jerry's factory; the Vermont State House, in Montpelier

retail operations manager Erica Burke tells me, noting that they're also found in Italian Parmesan. "That's a sign of really good milk made into a high-quality cheese that's aged well."

Having eaten my weight in cheese, I continue 15 minutes on to **Montpelier**, the nation's smallest state capital—and likely the only one where I can park my road-hogging Toyota Highlander directly opposite the State House. Designed in 1857, the building is a stunning example of Greek Revival architecture, and I freely wander the halls of power, ogling the art collection while rubbing elbows with state representatives, staffers, and press. A friend tipped me off to the cafeteria, and while she described the food as "public-servant," it's no matter; the setting, for this political junkie, is

"I freely wander the halls of power, ogling the art collection while rubbing elbows with state representatives."

an insider thrill with a side of clam chowder.

Next door, I tag along with a middle school field trip at the **Vermont History Museum**, where I ponder the origins of the state's environmental movement, the rise of its cheese production (as a way to preserve all that milk), and the dawn of its tourism industry while the kids zip between an Abenaki wigwam and a stuffed mountain lion known as a catamount.

Pursuing the local prescription for life in balance, I file the history lesson away and return to nature. Within 45 minutes, I'm back alongside Lake Champlain at **Shelburne Farms**, an educational nonprofit on a 1,400-acre working farm a few miles south of Burlington. Founded by an heir to the Vanderbilt fortune and designed by Frederick Law Olmsted, Shelburne has pedigree to spare, which is made apparent by its stately stone and shingle barn. Through a glass wall in the cheese-making room, I spy blocks of cheddar that have been pressed from 580 pounds of cheese curds. According to the schedule on the blackboard, milk was delivered at 8 a.m., worked into curds by 10, cut into slabs at 12:05, and "hooped" (molded) by 2:30. "We're here to connect people



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This page: the library at Shelburne Farms Inn; opposite page, from top: the Children's Farmyard at Shelburne Farms; fresh cuisine at the inn's restaurant



to where their food comes from," says communications director Holly Brough, who introduces me to the animals outside, including an energetic trio of Nigerian dwarf goats playing on a teeter-totter. After the 4 p.m. milking of a tolerant cow named Brewer, I'm handed a half-gallon of milk and directed to Tristan, a Braunvieh/Swiss Brown calf, who nearly

suctions the plastic bottle from my hands as he drains it.

After my close encounter with Tristan, I'm feeling a bit barnyard for the **Shelburne Farms Inn**, where I've booked a room for the night. The antique-filled, 19th-century mansion was the home of William Seward Webb and Lila Vanderbilt Webb, and I take a gaper's tour through the library, the

"I take a gaper's tour through the library, the light-flooded tea room, and the main hall of Shelburne Farms Inn."

light-flooded tea room, and the main hall before allowing the staff to guide me up to Overlook, Lila's old bedroom (and mine for the night), with its perfectly framed views of the front lawn and lake. I ask if I'm underdressed for dinner, but a front-desk staffer assures me, "You're still on a farm," adding that they see it all, from muck boots to ball gowns.

I spot at least one wedding dress on the lawn during cocktail hour, which I enjoy from one of the many Adirondack chairs strewn

WHERE TO STAY

Hotel Vermont *Burlington*

A wall of plants and loads of wood in the lobby nod to nature at this 125-room, Modernist homage to all things Vermont. The rooms feature locally made products, from Lunaroma shampoo to Vermont Flannel Company robes that guests can buy. Loaner bikes are available in three seasons, replaced by snowshoes in the winter. *From \$409; hotelvt.com*

Topnotch Resort *Stowe*

Whether you like your wellness routine adrenalized or chilled out, Topnotch delivers. In addition to easy access to hiking and skiing, the 120-acre, 68-room property has one of the region's most expansive spas and an acclaimed tennis academy. Burn it to earn it: Complimentary s'mores are on offer around the firepit. *From \$199; topnotchresort.com*

Shelburne Farms Inn *Shelburne*

Play the role of a Gilded Age hobby farmer at this Victorian estate turned 24-room inn. Take in forest and farmland alike with a stroll along the sprawling property's walking paths, enjoy one of Lake Champlain's celebrated sunsets, and dine on a restaurant menu that consists largely of farm-grown food. *From \$195; shelburnefarms.org*



across the broad lawn; the grass slopes down to a flower garden backdropped by the distant mountains for which the chairs are named. Inside, I dine as locally as possible, on a just-picked salad and tender farm-raised lamb, sitting beside a life-size

portrait of the lovely yet seemingly distant Lila. “She had a toothache that day,” says inn director Ari Sadri. “I always think she looks a little diffident.” She might be the only unengaged person I’ve met in Vermont.

Later, as the strains of “La Vie en Rose” played by the pianist in the library drift through my window and the moon rises over the lake, I think back on everything I’ve experienced over the last three days and come to a delightful realization: This creemee-style twist of nature and culture is all within a footprint so tiny I’ve barely used a quarter of a tank of gas on the trip. The best things really do come in small packages.

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THE

HEMI

Q&A

By
Ellen
Carpenter



Illustration
by
Hanoch
Piven

WITH

Sigourney Weaver



The queen of science fiction keeps her feet on the ground in the miniseries *The Lost Flowers of Alice Hart*

To hear Sigourney Weaver talk about the Australian-produced Prime Video miniseries *The Lost Flowers of Alice Hart*, you'd think she was a bit-part actress who had swindled her way into a lead role. "Australians have so many wonderful actors; why should they import someone?" she asks, calling from her home in Manhattan on the first day of summer. "I feel very grateful that I had enough of a name that I was valuable to them."

Weaver, obviously, has more than enough of a name. She has been an iconic presence as a powerful female figure at the center of popular culture for the past 40 years. She's the lone victor against the *Alien* xenomorphs who destroy all the men around her; the sexy, specter-stricken cellist who enchants Bill Murray in *Ghostbusters*; the intrepid real-life primatologist and conservationist Dian Fossey in *Gorillas in the Mist*; and, of course, both

the ethical scientist and the mystical Na'vi teenager in the *Avatar* films. Throw in a few dark psychodramas, such as *Death and the Maiden* and *The Ice Storm*, and her role in *The Lost Flowers* as a traumatized horticulturist grandmother seems almost made-to-order.

Weaver isn't one to take things for granted, though. She speaks of the past year—one of the most fruitful of her career, with five projects, including *Avatar: The Way of Water*, a sequel 13 years in the making for which the 73-year-old spent a year in free-diving training—with awe and gratitude. For her, each part is a chance to try something new, and *Lost Flowers*, in particular, gave her that. "Actors are so rarely pleased when they watch themselves, but I was pleased to see that I'd never seen that person before in a job I'd done," she says. "That made me very happy."

What drew you to *The Lost Flowers of Alice Hart*?

Initially, I received this project that was going to shoot in Australia, and my husband and I both went, "Australia, how exciting! Let's go!" He's a surfer from Hawaii, so it's understandable. Anyway, then I got to read the first three episodes, I read the book, and I fell in love with the scripts and with Holly Ringland's amazing novel. It seemed to be about so many incredibly relevant things.

Left: Weaver with Alyla Browne in *The Lost Flowers of Alice Hart*

It had so many wonderful women's roles of all ages, which is such a rarity.

It's also visually stunning—I'm getting Jane Campion vibes.

Its director, Glendyn Ivin, [is] extraordinary. I could tell from the way he talked about the story that he, as you just suggested, planned to film it in a very ambitious, glorious way. I've seen all seven episodes. It looks like nothing I've ever seen on television. It's absolutely this huge, sweeping story with incredible landscapes, fires burning down cane fields ... It's really a visit to these parts of Australia, which, for an audience member like me, is one of the things I love most about this medium.

Watching it, I immediately wanted to be there.

Yes, absolutely. I miss it terribly, especially because we were surrounded by these amazing flowers. They're so different from the plants we have in America—they're much more rugged, a lot of seed pods and things that have thorns—but they're incredibly beautiful.

You're on the board at the New York Botanical Garden, so it seems fitting that you have two projects this year about flowers—this one and the Paul Schrader film *Master Gardener*. Do you have a favorite flower?

My favorite flower in Australia is the kangaroo paw. My character, June, is the grandmother of little Alice Hart, and [she has] a beautiful greenhouse, and as I take [Alice] through, one of the things I introduce her to is the kangaroo paw. They're so unlike anything that we have in this country, and they come in so many different colors.



Corey Nickols/Getty Images for IMDb; (portrait); Hugh Stewart/Amazon Studios (*Alice Hart*)

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The Hemi Q&A with Sigourney Weaver

I suppose if I had a favorite American flower, not that it's *American*, I would choose the peony, just because it means that spring is here. There's a language of flowers that Holly [Ringland] came up with to enable people to say things that are too difficult to say in words. It's something that I wish would catch on, because I think it's very perceptive of her to realize that there's some things that could be said better with flowers.

Speaking of language, I have to ask, what was more difficult: learning to hold your breath underwater for six and a half minutes to film *Avatar: The Way of Water*, or learning to do an Australian accent for this series?

[Laughs.] I think they're equally challenging in completely different ways. I worked very hard on the accent. They didn't want the accent to be very broad, which was helpful, but you had to really keep at it because when you're working, when you're playing the character, you don't want to be thinking about your sounds. I found it challenging. I had an amazing coach who I worked with every week on Zoom. I had to do it, or I wouldn't have been able to do the show. I was willing to do anything to do the show.

I was looking back at the *New York Times* review of *Alien* from 1979...

Oh my goodness.

... and the writer described your Ripley as "a young woman who manages to act tough, efficient, and sexy all at the same time." I think that can be said about a lot of your characters: You have this ability to act tough and sexy at the same time, which I don't think is easy. Where does that come from?

Well, I'm sure the costume design has something to do with it. People say to me, "Oh, you play strong women." To me, women *are* strong. It's women who end up taking care of the family, taking care of the old people, taking care of whatever needs to be done. I was always drawn to parts about

women who are isolated and have to come forward—whatever courage and resourcefulness they have has to come forward in the project. I think women are sexy, and I don't think sexiness and strength are oppositional.

You also seem so confident in your physicality. Is that partly from being nearly 6 feet tall by the time you turned 11 and just having to embrace that? Or is it something you learned in drama school, where they teach you to fully be in your body?

I don't think I learned much at drama school. I had a very short mother who kept saying, "You're so lucky, you're so lucky, but put your shoulders back." She said, "Someday, you'll be so happy you're this tall." I was hopeless at basketball. When I came into high school, everyone looked at me and went, "Yes! We're going

to get the championship!", and I was terrible. I went right into modern dance for the next five years. I did a lot of improvisation choreography, and it gave me a chance to develop a center. I knew I had to, other-

wise I'd be drifting along with my head down and my shoulders hunched. I just knew that that was not cool. I grew up with a mother who constantly kept herself fit; she was the first person I ever knew who did calisthenics in the living room, who was jogging along FDR Drive before anyone else did. So it was very natural for me to go, "Oh, I want to keep doing the things I love," and to do that, you really need to work on your balance, your strength, all those things. I'm getting these wonderful opportunities later in life—especially playing a 14-year-old—so thank goodness I've kept at it, because actors really need a lot of stamina.

What was it like, tapping into 14-year-old Sigourney in order to play Kiri, your new teenage Na'vi character in the *Avatar* films?

[I was] able to go back and unearth that 14-year-old girl and use that very uncomfortable human being—how sensitive they are and how excited



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Left: Kiri, Weaver's 14-year-old Na'vi character in *Avatar: The Way of Water*

get to play the maid in one and then the queen in the next. It's an incredibly challenging and exciting way to work.

But you realized that kind of job is few and far between.

So I thought, *Well, it doesn't matter, because I can pretend to myself that I'm in my own repertory company and play the maid in one and the queen in the other, and do comedy and drama and anything in between.* I think it's one of the reasons why I wasn't a snob about any of these other genres—the more, the better. I didn't go, "Ehh, science fiction..." Science fiction is an incredibly underestimated genre, because it is about the future; it is about what human beings are, and their decisions and their visions. That's why I think it's so popular: because it's never obsolete.

they get, all those extremes that you feel when you're an adolescent. I still had it all inside of me, hidden away. To let it out in the performance capture that Jim [Cameron] has designed and developed—it's so actor-centric, and I didn't have to push. I didn't have to demonstrate or *play 14*; it was all going on inside of me, and it's caught by these amazing cameras.

I took two 10-year-old boys to see it, and—this is a testament to how good it is—during the three-plus hours they never got up to pee.

Oh my god. I'm impressed. That is a great compliment.

There are plans for three more Avatar films in the next few years. Is it comforting knowing you have this work lined up? Or do you feel even more pressure to do other projects and not stay stuck in one world?

I often forget that I have more to do, and I think that's why *Lost Flowers* meant so much to me, because it was so ambitious, and it's so sweeping and

raw. To be able to do something as completely different as *Lost Flowers* was an incredible privilege, because as much as I love the *Avatars*, you've got to get away from them.

I read that you always wanted to do repertory theater, and that's the model you've used for your film career. I love that idea—can you tell me more about it?

I'm glad you picked up on that, because most people probably don't understand what it means. My dream when I went to drama school was to work at a place like the Guthrie in Minneapolis, which is an old-fashioned repertory theater where they have a company, and the company does all the plays that year, which can be up to six to eight plays. I would probably never play the ingénue, but maybe you

"Science fiction is an incredibly underestimated genre, because it is about what human beings are, and their decisions and their visions. That's why I think it's so popular: because it's never obsolete."

How concerned were you with prestige versus success?

This sounds silly, but I never wanted an arty career. I really wanted a commercial career—my father's influence on me. He'd read a script I was going to do, but he'd go, "Well, this is not going to get many people in those seats." I tried to alternate between those wonderful small movies

and bigger movies, like *Ghostbusters* or the *Alien* movies. Listen, I'm so fortunate that I had these opportunities, and no one is more aware of that than I am. I have friends who are just as talented as I am who did not get those opportunities, and a day doesn't go by without me going, "Wow, I'm so lucky."

BY THE NUMBERS

14

Age at which Susan Alexandra Weaver started going by Sigourney, a name she found in *The Great Gatsby*

1952

Year her father, Sylvester "Pat" Weaver, an NBC executive, created the *Today* show

\$50

Payment she received for her first movie role, an unnamed character in 1977's *Annie Hall*



\$11 Million

Her salary for 1997's *Alien: Resurrection*—the same as the entire budget of the first *Alien* film

2

Golden Globes she won in 1989 (for *Gorillas in the Mist* and *Working Girl*); she was the first person to win two acting Globes in one year

\$2.923 Billion

Worldwide box-office gross of *Avatar*, the highest-grossing film ever



20th Century Studios (*Avatar*); Maximium Film/Alamy Stock Photo (*Alien*); Allstar Picture Library Limited/Alamy Stock Photo (*Gorillas in the Mist*)

There are only two reasons you'll ever learn a language—because you really love it or because you really need it,” says Pachi, my Spanish coach, who happens to speak four additional languages. I stare blankly at him as the afternoon sun streams through the window of our two-person classroom. I'm in the third of my four hours of instruction for the day, midway through the intensive, week-long Fluenz Spanish language immersion program in Mexico City. To put it plainly, my brain has hit a wall.

I sit there, pondering his statement. Do I need Spanish? As a resident of Washington, D.C., the simple answer is no. Do I love it? Well, that's a bit more complicated.

I can still remember coming home from pre-school and counting to 10 in Spanish on my tiny fingers for my impressed parents. From that point on, mastering the language became something of a low-simmering obsession. As a kid in Arlington, Virginia, in the 1990s, I learned from teachers who spoke and taught us Spanish, and my friends reflected the wide swath of Latin American immigrants in the D.C. area.

In middle school, a Spanish teacher flipped my language-learning world upside down. He incorporated Spanish into my classmates' daily lives and, more importantly, into pop culture. We listened to Ricky Martin and Shakira before they burst onto the American music scene, and we learned all the words to “La Copa de la Vida” before watching the 1998 FIFA World Cup. It was the first time Spanish felt alive to me—not just something in a workbook.

Five years after college, I spent a year in Madrid as an English language assistant in a public high school. That's when speaking Spanish clicked in a way it never had before—because I truly needed it. At first, my brain was exhausted, my speech clunky. Then I started dreaming in Spanish. I began to forget English words. The highlight of my entire year was when an elder señora asked me for directions, and I replied to her in Spanish without carefully translating my words. I was hooked.

Until I wasn't. After I moved back to the States, life got in the way. In addition to losing some of my Spanish-speaking skills, I lost my confidence. While living in North Carolina, I briefly tried attending a meet-up group for those wanting to practice their Spanish at my local library, but although I could understand the conversations around me, I felt too tongue-tied to speak. Craving a more international experience—including language-learning opportunities—I moved back to D.C., but it simply didn't happen. I never took the opportunity to order in Spanish at Latin American restaurants, didn't watch television shows in Spanish. Unintentionally, I settled back into a single-language life. My Spanish vocabulary never left me, but the ability to express myself confidently in complete sentences did.

“Learning Spanish is like a telenovela. You're going to experience all the emotions: happiness, betrayal, sadness, and frustration.”

By the time the pandemic hit, it had been six years since my Madrid sojourn. Like many others during that weird, isolating time, I tried the language-learning app Duolingo and listened to Spanish-speaking podcasts to brush up on my skills, but nothing stuck. I knew that if I wanted to regain the Spanish I had lost, I needed to be immersed.

As the world reopened to travel, a few of my friends booked long stays in Mexico City, opting to wait out the continuing pandemic in a country whose doors never closed to Americans. Though I knew nothing about the city, I remembered that my favorite online yoga teacher, Adriene Mishler

of Yoga with Adriene, had led a yoga and Spanish immersion program there to help her connect with her Mexican heritage. After some creative Googling, I found her language instruction partner: Fluenz.

Sonia Gil and Carlos Lizarralde started Fluenz in 2007, and although the company has grown from a self-learning platform to now offer Spanish immersions in 10 cities across five countries, I wanted to start in its original location. Mexico City has hosted Fluenz students and teachers since 2018, and the program is a well-oiled machine, complete with a six-night stay at the Pug Seal Anatole France hotel in the chic Polanco neighborhood, a seven-course private dinner with wine pairings at the world-famous restaurant Pujol, a private evening visit to the National Museum of Anthropology, and, of course, daily classes. Best of all for me, there were openings for the spring immersion sessions. I booked a flight.

When I arrive at the airport in Mexico City, there's a driver waiting to whisk me off to the Pug Seal. I briefly consider starting a conversation in Spanish about the city with him, but because of my internal panic I stick to a comment about the music on the radio: “Me gusta Bad Bunny.” We share a laugh, which helps me relax. I'd been steadily practicing at home on the Fluenz app (an immersion course grants you lifetime access), and the digital class on ordering in a restaurant comes in handy that night, when I dine solo at La Única, a lively indoor/outdoor restaurant in Polanco that specializes in cuisine from northern Mexico and the Pacific coast. Determined to order in Spanish—even though most of the staff speak English—I stumble through, only receiving one dish I don't quite recognize.

Bright and early the next morning, I meet my 12 Fluenz classmates over chilaquiles and breakfast tacos at the hotel. Cofounder Carlos Lizarralde introduces the coaches and gives us a warning: “Learning Spanish is like a telenovela,” he says. “You're going to experience all the emotions: happiness,

betrayal, sadness, and frustration. You have to trust the process.”

Nervousness is the first emotion I experience, but I soon realize it’s not warranted. Walking the few blocks over to class, I speak Spanglish with my student partner for the week, Melissa, a lovely grandmother from Tennessee whose skills are impressive thanks to her months-long practice on the Fluenz software. I’m comfortable speaking in the present tense, but I start to struggle when we take our seats in the classroom and dive into preterit and reflexive verbs. Our exercises include listening to paragraphs of audio in Spanish and then filling in the blanks in a written version of the same paragraph, or taking the subjunctive versions of verbs and using them in a sentence with a correct conjugation. My brain is spinning as I scribble notes, but thankfully our Venezuelan coach, Camila, allows us to ask questions in English as the new information settles into our brains.

My apprehension shifts to excitement during that first class. Verb tenses and

vocab words are coming back to me, and I feel myself finding the flow of the language. By the time we get back to the hotel for lunch, I’m so confident I opt to sit at the Spanish-speaking table instead of the English-speaking one. I immediately realize this is a mistake, however, as I struggle to follow the conversation around me. I make a mental note to give my brain ample breaks during the coming week.

The language really starts to come alive for me that night, when, over tequila and tamales, Mexican writer and cultural critic Adrián Pascoe gives a presentation about the country’s history, focused especially on Mexico City, the largest and oldest city in the Western Hemisphere. He breezily takes us from the founding of the Aztec Empire in 1325 to Spanish colonization to the election of the current president, Andrés Manuel López Obrador. Although there are English subtitles for the talk, I find myself understanding much of the Spanish. Cue my next telenovela emotion: happiness.

Each day, my fluency improves, but my main stumbling block is the use of demonstratives—*this, that, these, those*—which in Spanish have masculine, feminine, and non-gendered forms. These words summon the next prophesied telenovela emotion: betrayal. My brain simply refuses to register the proper usage of these words, even though I find myself easily discussing my favorite movies and books and picking up Spanish colloquialisms from my Madrid-born coach, Pachi. Finally, on the fourth day, while in class with Melissa and Pachi, I correctly use the non-gendered form of *these*; we all cheer.

My success with the course gets me curious about Fluenz’s beginnings. Over brunch at Cafe Toscano, Sonia Gil tells me the story. The program, it turns out, grew out of the Venezuela native’s own failed attempt to pick up French using Rosetta Stone. “The methodology didn’t work for me,” she recalls. “How do I go from looking at pictures and hearing phrases





to actually knowing what's going on?" She and Lizarralde set out to come up with their own method.

For research purposes, they traveled to Shanghai to do a two-week immersion in Mandarin, a language with which neither of them had any experience. "There were 10 of us in an office building in class for six hours a day, and after the first week, we couldn't really say much," Gil remembers. "I could say things like 'My boss is an engineer,' but I couldn't go down to the café and order." She ended up staying in China for an additional six months, determined to both understand Mandarin and learn a better way to teach a language. She moved to Guangzhou, wrote her own lesson plans in English, and hired two private tutors to teach her the lessons in Mandarin. This became the blueprint for both Fluenz's online program and its immersion experiences.

"Many language-learning companies don't adapt their lessons to the native language of the student," Gil says. "What's unique about Fluenz is that our program is specifically for English speakers, which means that our team is deeply knowledgeable about both the language you speak and the

language you want to learn. We can break down your new language from the English point of view."

For Gil, cultural education is a major part of learning a language. On both the app and Zoom immersion experiences, students are given recommendations for foreign films and invited to participate in virtual cooking classes, yoga sessions, and history talks—all in their new language. The on-site immersion program sets up cultural experiences each night, to help attendees gain a deeper understanding of the city and its people.

These outings are also a major highlight of the week. At Pujol, which ranks 13th on this year's World's 50 Best Restaurants list, we sample chef Enrique Olvera's signature Mole Madre, a complex, rich mole sauce aged for 3,037 days. Even more astounding is our private, after-hours tour of the National Museum of Anthropology. Our guide, Jacinta Cámara, breaks down Mayan and Aztec history and

art, showing us everything from pottery to jewelry to the enormous sun stone, which was used as a sacrificial altar. The intricate jade death mask of the Mayan king Pakal the Great stops all of us in our tracks; discovered in 1952 on an archaeological dig in Chiapas, it was stolen from the museum on Christmas Eve, 1985, and was lost for nearly four years before police found it in the Mexico City home of one of the thieves. Cámara shares this information entirely in Spanish, and I somehow absorb all of it.

On our final day of classes, we convene in the Pug Seal's courtyard and give 90-second presentations in both English and Spanish on a topic of our choosing. One of my classmates shares an account of whale-watching in Cabo San Lucas, while another performs a rap she wrote that includes a line about each student in our cohort. Inspired by a discussion about our favorite movies in class earlier that week, I give a scathing critique of the true villain in one of my favorite films, *The Devil Wears Prada*. (I mean the boyfriend, not the couture-clad boss lady.) When we finish, Chris, a fellow student, walks into the courtyard with his arms full of sunflowers and hands them out to everyone. I'm moved to tears.

Not ready to head home quite yet, I decide to stay a few extra days to explore Mexico City on my own and

continue practicing my Spanish. Popping in and out of Ubers, I notice a shift: I no longer have a problem engaging in casual conversation with the drivers, telling them where I'm from and what I'm doing in town. On my ride to the airport, I even stun

myself by making a joke in Spanish about the traffic. When the driver laughs, I feel an emotion not on the telenovela-inspired list: pride.

I also feel determined—both to keep learning and to come back to Mexico City. Maybe I don't technically *need* Spanish, but this week has helped me discover, once again, that I do love it.

"On my ride to the airport, I stun myself by making a joke in Spanish about the traffic."

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“Welcome to warm weather,” a baggage handler says as I exit the plane after a three-hour flight from Newark. The arrival hall at the Key West airport has two mini-carousels for luggage, a rental-car counter, and a small bar outfitted with pre-made cocktail dispensers. In the men’s room, an ad for something called the Hangover Hospital boasts, “Key West’s ONLY Doctor Run IV Service!”

Key West’s fun-in-the-sun reputation sure does precede it ... but I haven’t flown in for a stumbling tour of Duval Street’s honky-tonks. Rather, I’ve come in search of something more elusive. Well, two things, really: The first is a living connection to Key West in the 1970s, a shining moment during which an artier and less commercialized party scene flourished. The second is the tarpon, a legendary game fish that many an angler dreams of hooking.

This mission is not as incongruous as it may sound. The two themes are closely related, as I learned several years ago from the obscure 1973 documentary *Tarpon*. Impossible to find for decades, the 50-minute film resurfaced on DVD around 15 years ago, and I sought it out because it features rare footage of two of my favorite writers, Tom McGuane and the late Jim Harrison. The film portrayed a group of artist-anglers in Key West living what some (including me) would consider the dream: drinking beers, cracking jokes, waxing philosophical about metallic-looking tarpon that soar out



of the water in almost psychedelic slow motion. The gilding on the tropical art-house lily was a twangy instrumental soundtrack by Jimmy Buffett, who also lived in Key West at the time and who eventually became more famous than everyone else in the film combined.

Of that group, McGuane is the one whose life and work I admire most. He arrived in Key West in the late 1960s and began penning saltwater fishing stories for *Sports Illustrated*, much as Ernest Hemingway had done for *Esquire* decades before. It was here

that McGuane wrote his breakout novel, *Ninety-Two in the Shade*, a tale of feuding fishing guides that beautifully captured the intergenerational frictions of the era and earned him the moniker “the hippie Hemingway.”

McGuane helped spread the word about the island’s superb fishery and anything-goes nightlife; soon, counter-culture figures such as Harrison, the poet Richard Brautigan, and the painter Russell Chatham were showing up on fishing trips. The watering hole of choice for this wild bunch—possibly the most talented gang of creative sportsmen ever assembled—was the pocket-size Chart Room, where a 20-something Buffett (who hadn’t yet caught the fishing bug) performed for drinks.

I was surprised to learn, while planning my trip, that the Chart Room is still around. What’s more, it’s almost totally unchanged—still tiny (barely wide enough for two pickup trucks) and still tucked inside the several-times-expanded Pier House Resort & Spa. Upon arriving, I enter to find the walls and ceiling plastered with old party photos, boat flags, nautical charts, and dollar bills. I’m a few sips into my



From top: former Chart Room bartender Chris Robinson at the beginning of a day of fishing; wall decorations at the Chart Room



Above: Will Benson pilots his Chittum skiff

My companion is Carol Shaughnessy, a writer and publicist who came to the tropics from Minnesota in 1976 and once worked for Buffett. “Is Margaritaville a real place?” she says. “No. But if it were, it would be here in Key West, which was the cradle of Jimmy’s creativity. It was where he became Jimmy Buffett.”

Shaughnessy helped open the first Margaritaville T-shirt shop on Margaret Street in 1985 and was the original editor of Buffett’s mail-order newsletter. “We weren’t selling T-shirts,” she says; “we were selling a lifestyle.” Millions of Americans have since bought into that lifestyle, one of the reasons why the unpackaged Key West of the ’70s seems so distant now. Yet Shaughnessy, who has fond memories of dancing barefoot in the Old Town streets and dating the smuggler who inspired Buffett’s “A Pirate Looks at Forty,” insists that the broad appeal of the place is part of what continues to make it special. “People are where they’ve chosen to be, leading lives they’ve chosen to live,” she says. “That’s why everyone here is so friendly.” As we leave, I notice

our Jamaican waitress is dancing with another patron. I can see Shaughnessy’s point—they both seem to be having a great time.

Now let’s get back to the thing that brought my literary heroes and me here in the first place. Many people think of fly-fishing as meditative; saltwater fly-fishing isn’t that. It’s more like hunting than the freshwater version of the sport, with fish that tend to be bigger and more powerful—not to mention on the move. Whereas fly-casting into a pond or river can feel like shooting free throws, here it’s like completing a pass to a zig-zagging receiver, often with just one chance to get it right. It’s aggravating, and it’s also addictive.

Finding a tarpon can take hours of intensive searching, and even after you’ve located your quarry, so many things can go wrong. The guide must quietly position the boat just so. The wind might kick up, or coils of fly line might get tangled in your feet. One bungled cast usually means game over—and all these worries arise before you even have a fish on. Tarpon have

bony lower jaws and great leaping abilities, meaning they’re adept at both spitting hooks and snapping lines. Are they as powerful as marlin, which require grown men to strap themselves into bolted-down chairs to avoid being hauled overboard? Well, no; a big marlin weighs nearly half a ton, whereas the heaviest tarpon ever caught on a fly was just above 200 pounds. But the skill involved in hooking and fighting a tarpon on light tackle—in addition to the fact that you often get to watch them take the fly in shallow water—have convinced many a well-traveled angler that they are the most exciting game fish on the planet.

The guide I hope will bring me to my first tarpon is Will Benson, who at 43 is just a year older than I am but is connected to the glory days by his parents, who moved here in the ’70s. Even at \$800 a day, he’s much in demand, and I’m optimistic we’ll have a great day of fishing and reminiscing.

It’s already T-shirt weather when we meet at 8 a.m. at Lower Sugarloaf Key, a 25-minute drive from Key West. As we head out into the backcountry,



From top: tarpon flies; the mid-century Sugarloaf Lodge, on Sugarloaf Key

additional action as a bonus. I know for a fact that this is a tough sell for some sport-fishermen, but it's of

a piece with the advocacy work that Benson does for the Bonefish & Tarpon Trust, a model conservation organization based in South Florida. I believe him when he says that if nothing is done about the upsurge in anglers engaged in social media–fueled competition, the tarpon fishery of the Lower Keys is headed for serious trouble. (That's not the only threat, either: A recent study cosponsored by BTT and Florida International University found worrying levels of pharmaceutical contaminants in Florida game fish.)

After a fruitless 90 minutes on the ocean side of the highway—a mere “trickle” of tarpon, Benson complains—we cross back over to the bay side. He opens the throttle of his baby blue Chittum, the Ferrari of flats skiffs, and we rip along at upward of 60 miles an hour. “At the end of the day, fishing is an excuse to go on a nice boat ride,” he muses once the roar of the engine has died down. I recognize this as a guide's tactful way of getting his client to accept a skunking.

Soon, though, I'm startled by the close-range sighting of a tarpon, which fixes a primeval eye on me, flashes its emerald back ... and rejects my fly. Minutes later, another one

beneath blue skies and sparse white clouds, Benson calmly scans the water of a mangrove-enclosed channel. We emerge into a stretch that is shallow enough for me to see down to the turtle grass and tire-shaped loggerhead sponges at the bottom.

An angler aboard a distant skiff is casting to rolling tarpon; I can just make out their dorsal fins sliding in and out of the water. Benson watches in silence for two or three minutes. “They didn't like that last cast,” he mutters. From several hundred feet away, he has picked up a shift in the school's behavior that has completely eluded me.

It would be a breach of etiquette to barge in, and the tarpon have moved on anyway, so we look elsewhere. Later that morning, at a spot that's within view of Route 1, I get my first proper look at one—a six-foot-long torpedo that advances with unsettling quickness, even though its fins and tail seem spookily motionless. At Benson's direction, I cast the fly in front of it, jam the rod under my armpit, and begin quickly stripping the fly in using both hands.

The tarpon ignores it. Sometimes that's just what happens, my guide explains, but sometimes an angler's anxious movements put them off. This is the cruel irony of tarpon fishing: Right at the tensest, most anticipatory moment, it is imperative that you settle your nerves. “You got a bit of the jitters,” Benson says. “That's normal.”

To take some of the pressure off, we discuss the film *Tarpon*. Benson loves the obscure doc as much as I do, if not more: He says it inspired him to try his

hand at filmmaking. He tells me he cherishes it as a portrait of “a magical place and time”—and of a group that pioneered a do-less-harm approach to tarpon fishing. While other anglers were competing in tournaments and hauling carcasses off to the weigh station, McGuane's crew were admiring

“My slack line begins racing out, and a scaled chrome slab hurls itself clear of the water.”

the sheer beauty of the leaping tarpon and releasing their catches back into the water. “By just doing their thing, they landed on this new mentality that was way ahead of their time,” Benson marvels. The sport is less bloody now as a result.

On the flip side, there are more anglers on the water nowadays, and fewer fish, which has left Benson trying to get ahead of the next conservation curve himself. He refuses to endanger tarpon for the sake of an Instagram photo and advises clients to fight them faster, so as to avoid exhausting them or turning them into shark food.

He also urges his clients to appreciate simply being lucky enough to hook one of these majestic creatures and watch it jump, and to treat any



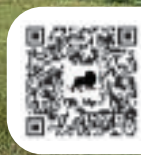


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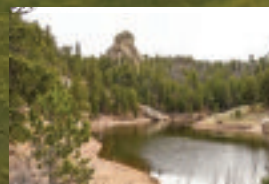
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A tarpon leaps out of the water in an attempt to get off the hook

comes bearing down on us from 12 o'clock. The requisite 40-foot straight-ahead cast is not a difficult one.

I strip the line once or twice, and Benson says something I haven't heard all day: "He took it." Two seconds seem to pass, though he assures me afterward that it was "more like point-two seconds." Then my slack line begins racing out, and a scaled chrome slab hurls itself clear of the water surprisingly far away. It thrashes once in midair, and before I know what's happened the line has gone limp again. The fish has broken off.

I did a couple of technical things wrong, which I'll dwell on later, but Benson grins and gives me a fist-bump. "That's what we're here for!" he exclaims. "Also, that was a tank—a hundred pounds at least." Speechless, I think back to a scene in *Tarpon* in which Brautigan describes the sensation I've just felt as "immediate unreality." There is no better way of saying it.

The bohemian scene portrayed in that documentary has mostly drained out of Key West. It's not a surprise—after all, most of the personalities who defined that era have died or moved on, including McGuane, who left in the late '70s. Yet, as Benson points

out, the ecosystem that brought those characters here remains a reality.

"The real magic of the Keys back then was only partly the people," he says. "It was really about the islands, the fish; they're the heart and soul of the Keys. They've been here before and are going to be here after."

As long as they (and I) are around, I'd like to enjoy those islands—in pursuit of those legendary fish.

Darrell Hartman is the author of *Battle of Ink and Ice: A Sensational Story of News Barons, North Pole Explorers, and the Making of Modern Media* (Viking).

THE KEYS TO KEY WEST

STAY

The 142-room-and-suite **Pier House Resort & Spa** (pierhouse.com) has a private beach and the **Chart Room**, a classic Key West watering hole. Die-hard anglers might prefer the no-frills **Sugarloaf Lodge** (sugarloaflodge.net), a mid-century roadside motel perched right on the fish-filled water around Sugarloaf Key. **Margaritaville Beach House Key West** (pictured, margaritavilleresorts.com) is a convenient option for families, as 154 of the 186



accommodations are suites, and some have kitchens.

EAT & DRINK

Splurge on upscale Caribbean-American fare such as sautéed Gulf shrimp and grits at **Louie's Backyard**, a landmark Victorian house with the outdoor **Afterdeck Bar**, the best place in town for sunset drinks. The mahi-mahi tacos and cracked conch sandwich are highlights at **B.O.'s Fish Wagon**, an open-air shack draped in old buoys, fishing nets, and water skis.

FISH

For a beginner-friendly experience, **Capt. Chris Robinson** of Big Kahuna Charters guides out of Cudjoe Key (bigkahunacharters.net, 305-304-5498). For more experienced anglers, **Capt. Will Benson** guides fly-fishing-only expeditions out of Sugarloaf Key (305-923-6114). To learn more about the conservation of tarpon and other saltwater species in South Florida, look up the **Bonefish & Tarpon Trust** (bonefishtarpontrust.org).

Endless Summer Guide



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Inspired by her Emmy-winning work on *Euphoria*, makeup artist Donni Davy created HALF MAGIC BEAUTY to bring the show's iconic looks to makeup lovers and newbies alike. Whether you want to create a bold winged eyeliner look or simply add a little sparkle to your every day, Half Magic's award-winning products make self-expression easy. Available at HALFMAGICBEAUTY.COM and Ulta Beauty.



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SAKARA.COM



AWAY

This Month's Trending Hotels, Restaurants, and Destinations



THE PENINSULA NEW YORK

700 5th Ave., New York

The Peninsula New York is an ultra-luxe escape in the city that never sleeps. Located on Fifth Avenue and 55th Street in the heart of the city's most prestigious shopping, entertainment, and cultural district, The Peninsula serves as a hub for discerning guests who wish to have the ultimate New York experience. From rooftop cocktails with stunning views of the city at Salon de Ning to world-class meals at the hotel's signature restaurant, Clement, its dining outlets are unparalleled. A visit to the award-winning Peninsula Spa, with its 10 treatment rooms and serene indoor pool, is a must. The hotel has 236

guest rooms and suites, all of which feature luxurious amenities such as marble bathrooms, plush bedding, and floor-to-ceiling windows. The hotel, which opened in 1960, has been featured in numerous movies and television shows, including *Sex and the City* and *The Wolf of Wall Street*, and it also has its own Rolls-Royce fleet, which is used to chauffeur guests to and from the airport. The hotel's impeccable service, elegant accommodations, and prime location make it a truly unforgettable experience.

[PENINSULA.COM/EN/NEW-YORK](https://www.peninsula.com/en/new-york)



CARIBE ROYALE ORLANDO

8101 World Center Dr., Orlando, Florida

Following a complete property reimagining, this resort offers newly renovated 1-bedroom suites and 2-bedroom villas, the on-site Island Spa, a pool featuring a 75-foot waterslide, shuttle access to Walt Disney World Resort, and fine dining at the Venetian Chop House. Snap selfies with the pink flamingos featured in the hotel's custom wallpaper or lounge in a poolside private cabana and sip on a delightfully pink Spring Blossom Martini from Calypso's Pool Bar & Grill.

CARIBEROYALE.COM



THE VINOY RESORT & GOLF CLUB, AUTOGRAPH COLLECTION

501 5th Ave. NE, St. Petersburg, Florida

Opened in 1925, the Vinoy's original color—a pink-coral hue—was created by the Gutta Percha Paint Company exclusively for the hotel and named "Vinoy." The resort's electric house car, a "Vinoy Pink" Moke, is practically a modern-day Barbie Jeep. Amenities include a lush poolscape with private cabanas, a new French patisserie, the Veranda bar and restaurant overlooking the Tampa Bay, and an 18-hole championship golf course and an on-site marina.

THEVINOY.COM



THE MANCHESTER

941 Manchester St., Lexington, Kentucky

Located in Lexington's historic Distillery District, this high-end hotel features 125 guest rooms, a bespoke bottle shop and a spirited lobby bar and lounge, and two restaurants offering unmatched culinary experience: Granddam, the hotel's 140-seat feature restaurant serving a menu of globally inspired takes on classical Appalachian dishes, and Lost Palm, an Art Deco rooftop bar and lounge that celebrates the nostalgic spirit of 1960s South Florida horse racing culture.

THEMANCHESTERKY.COM



HAVANA CABANA AT KEY WEST

3420 N. Roosevelt Blvd., Key West, Florida

This resort blends Cuba's vibrant art and culture with chic, tropical design elements throughout its 106 guest rooms. The charming hotel features custom murals, classic cars out front, and the largest pool in Key West—complete with cabanas, hammocks, lounge chairs, music, and poolside games—making each stay a welcome escape from reality. Guests can discover authentic Cuban fare at the hotel's Floridita Food Truck or dive into Mojitos Pool Bar's daily happy hours.

HAVANACABANAKEYWESTHOTEL.COM

7:00 pm 8:00 pm 9:00 pm 10:00 pm 11:00 pm 12:00 MON. 12:00 SUN. 1:00 am

Arctic Ocean

MIDNIGHT

Pacific Ocean

International Date Line

1:00

12:00 MIDNIGHT

1:00 am

Maps

International destinations

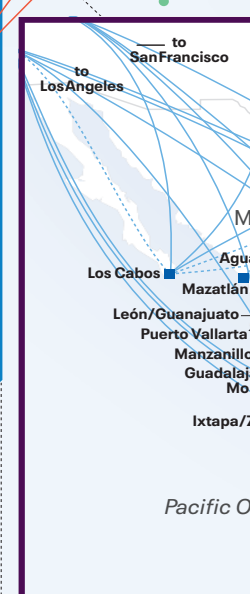
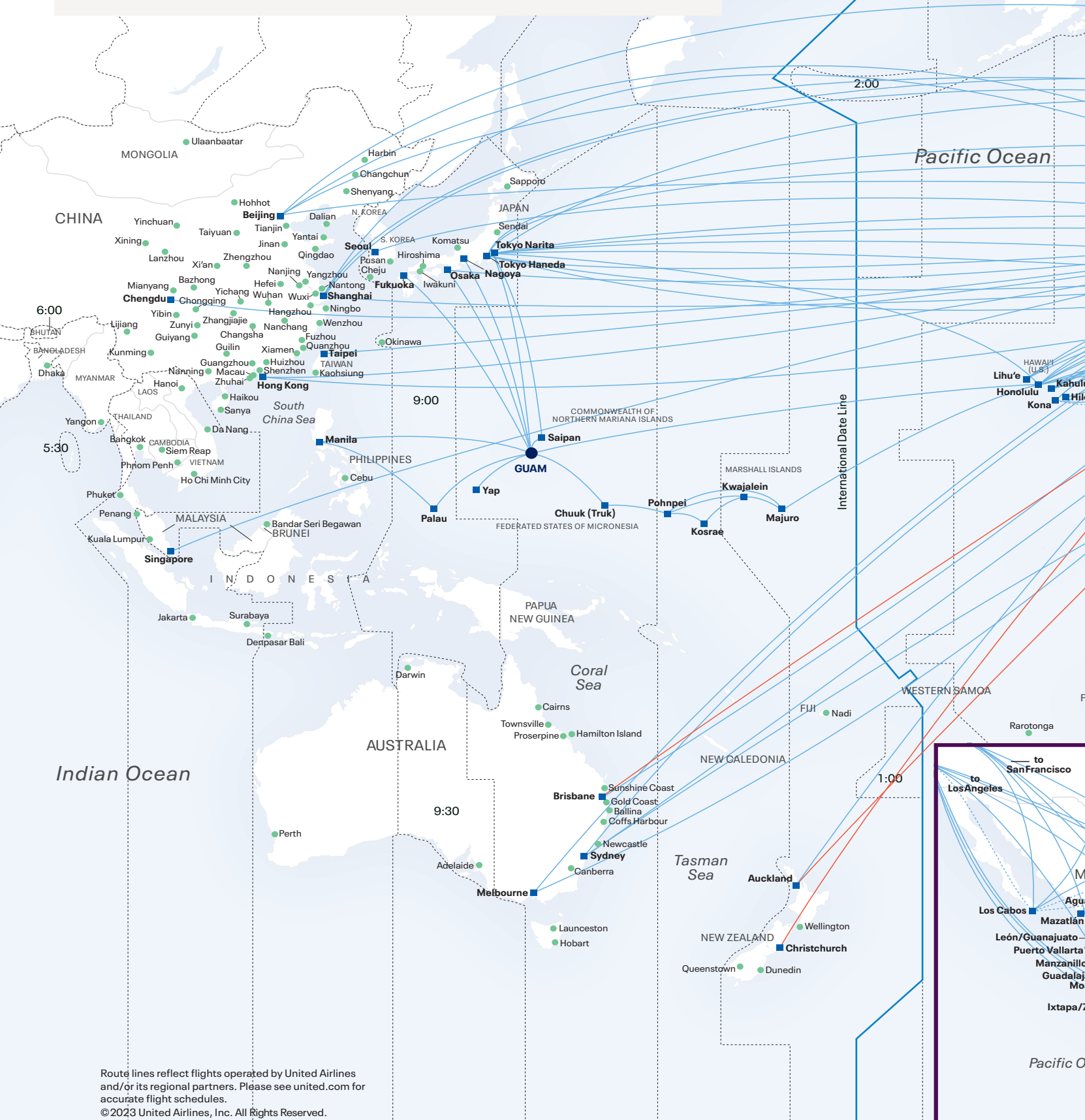
Route lines do not reflect actual flight path

— United/United Express

- - - United seasonal service

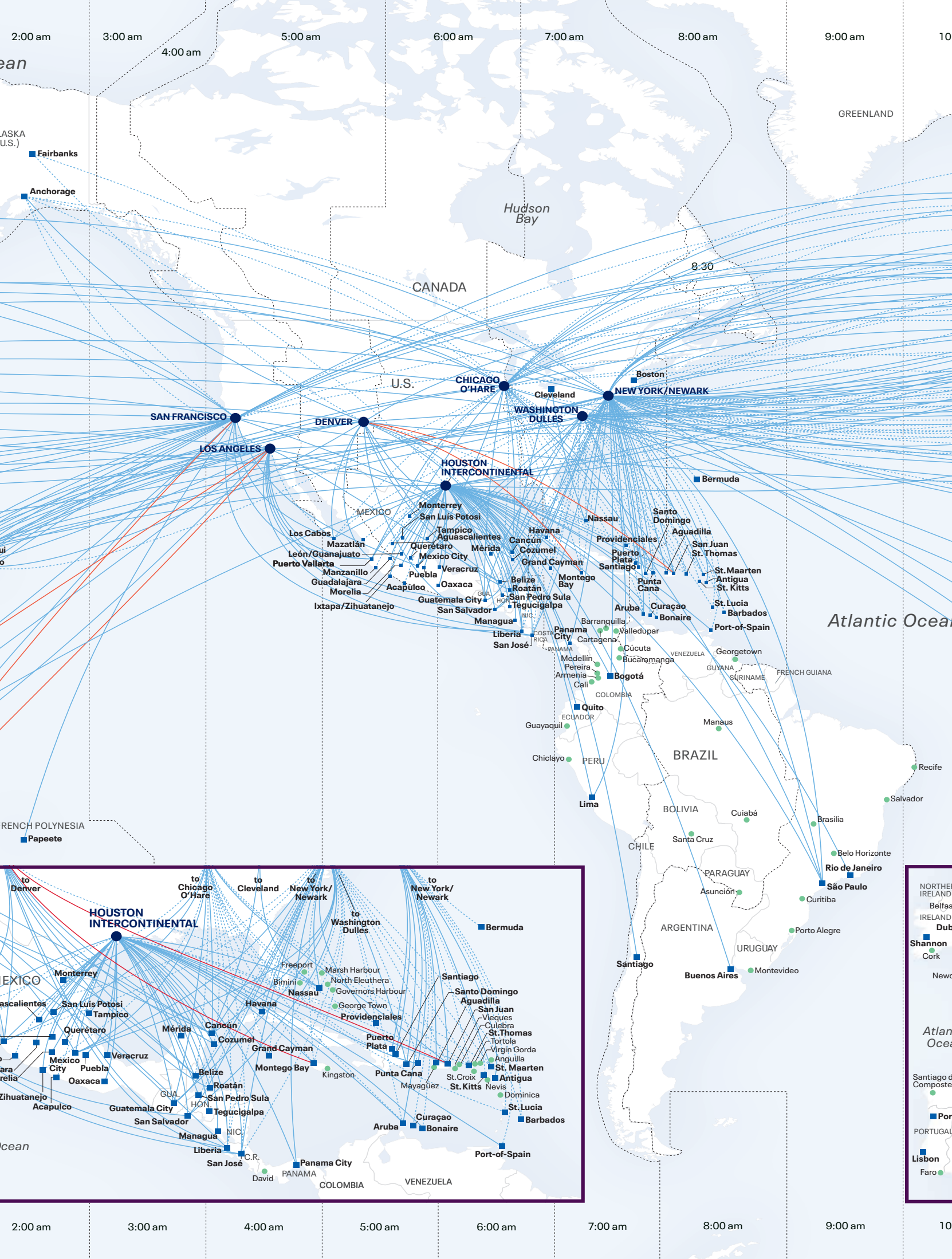
— United future service

- United hub
- Destinations served
- Destinations served by select airline partners
- - - Time zone boundary

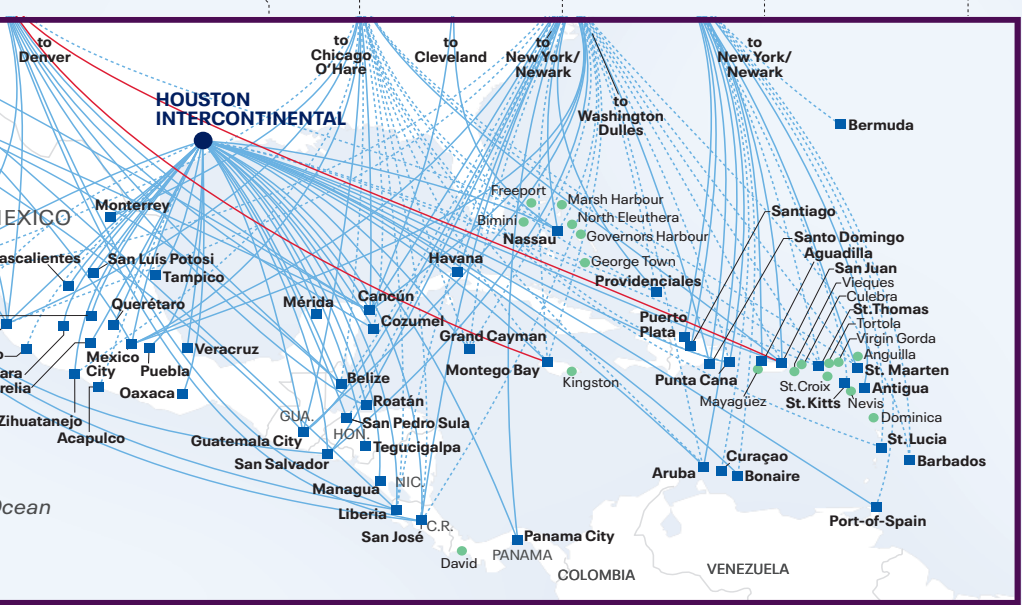
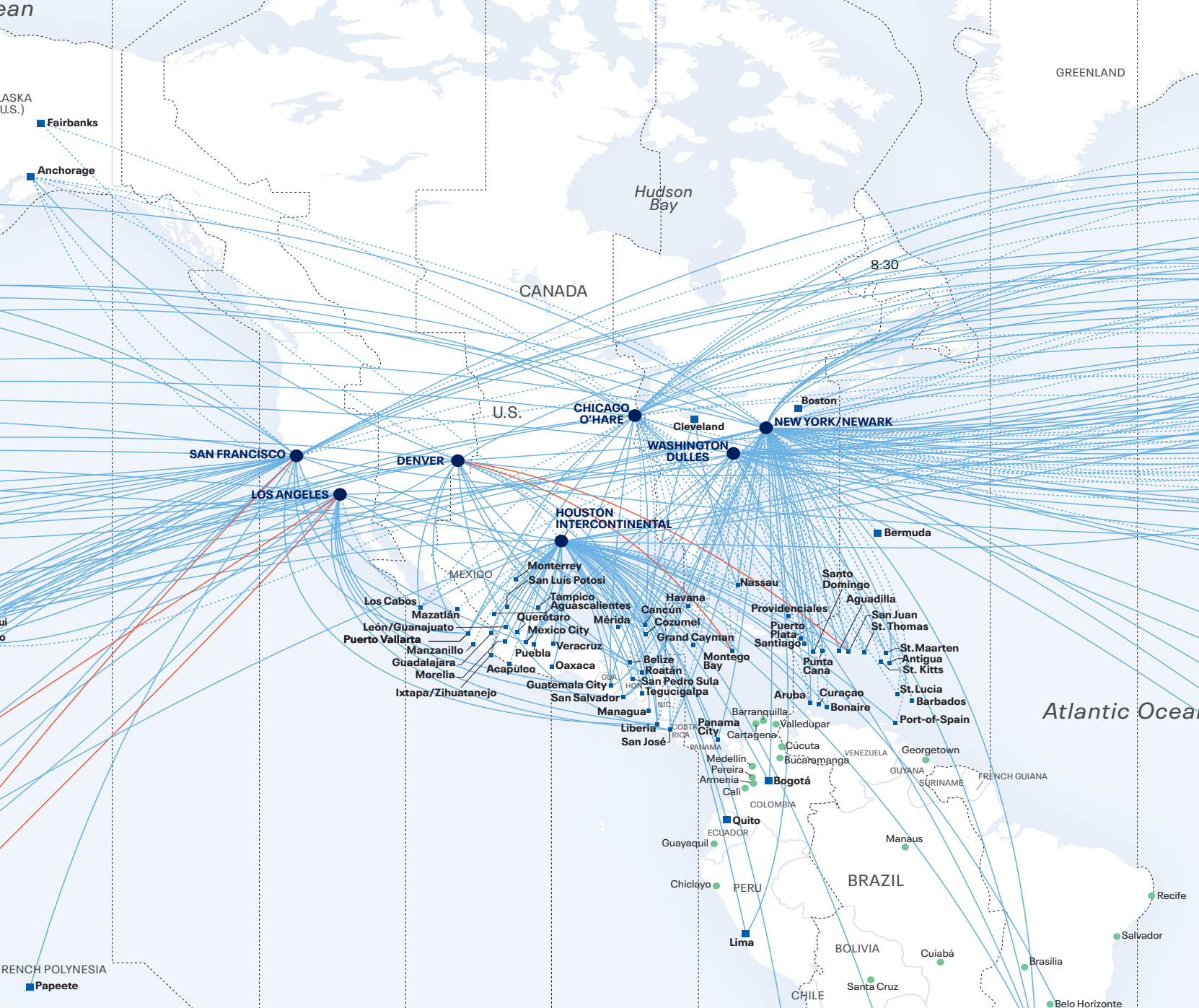


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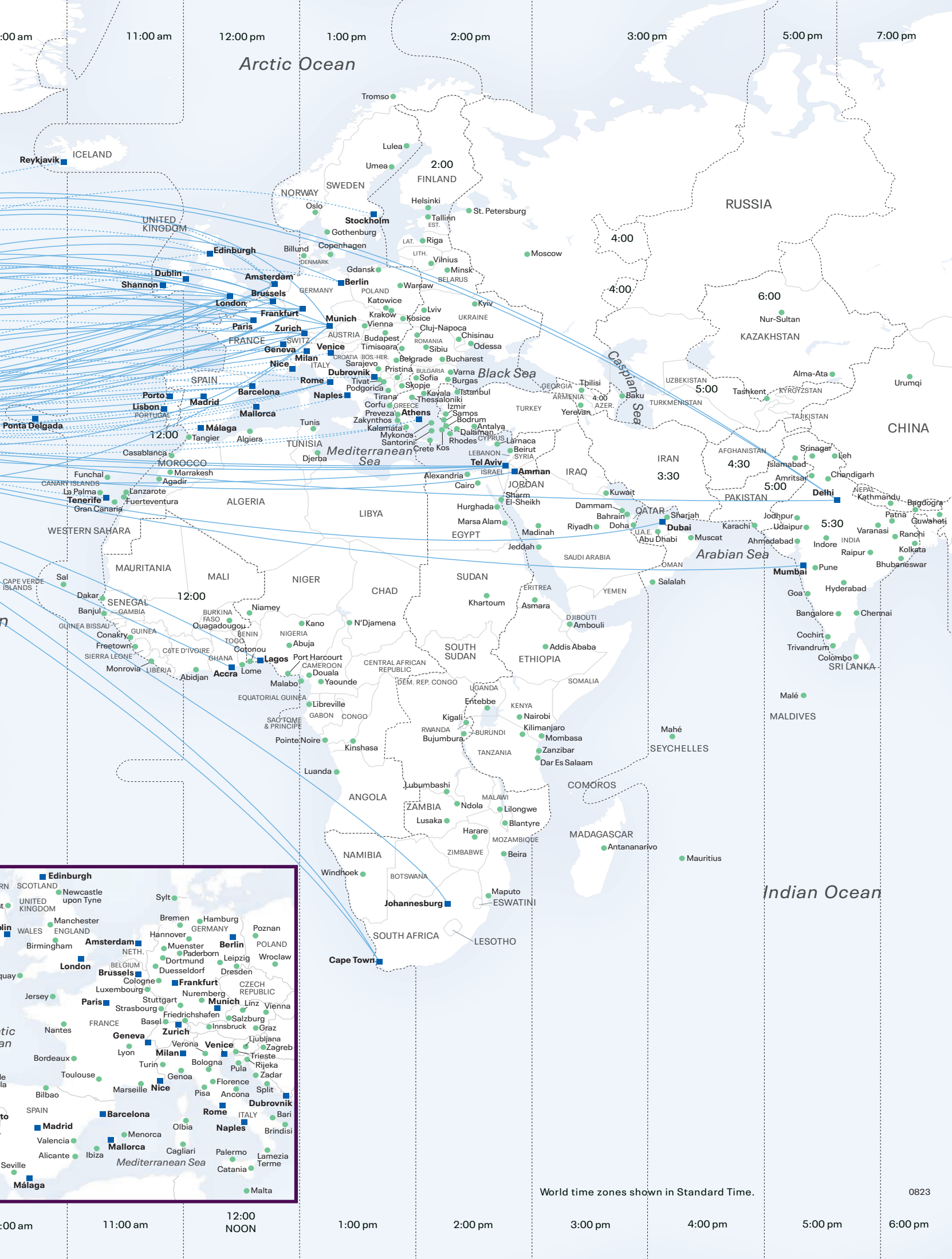
6:00 pm 7:00 pm 8:00 pm 9:00 pm 10:00 pm 11:00 pm 12:00 MIDNIGHT 1:00 am



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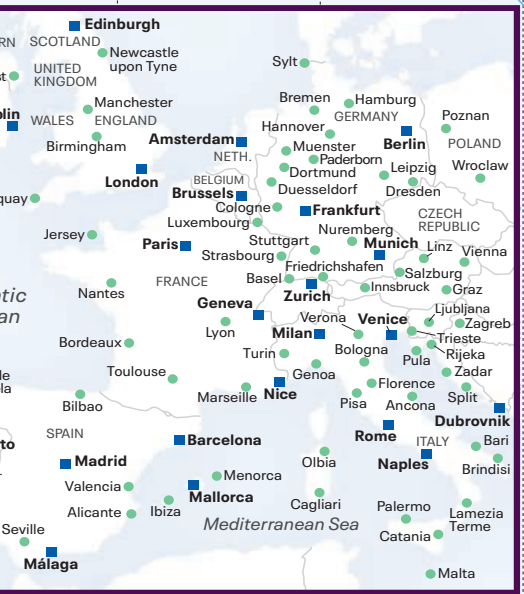
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Arctic Ocean

RUSSIA

CHINA

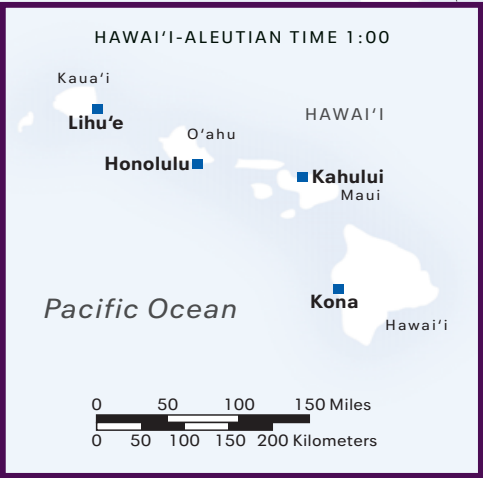
Indian Ocean



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World time zones shown in Standard Time.

0823

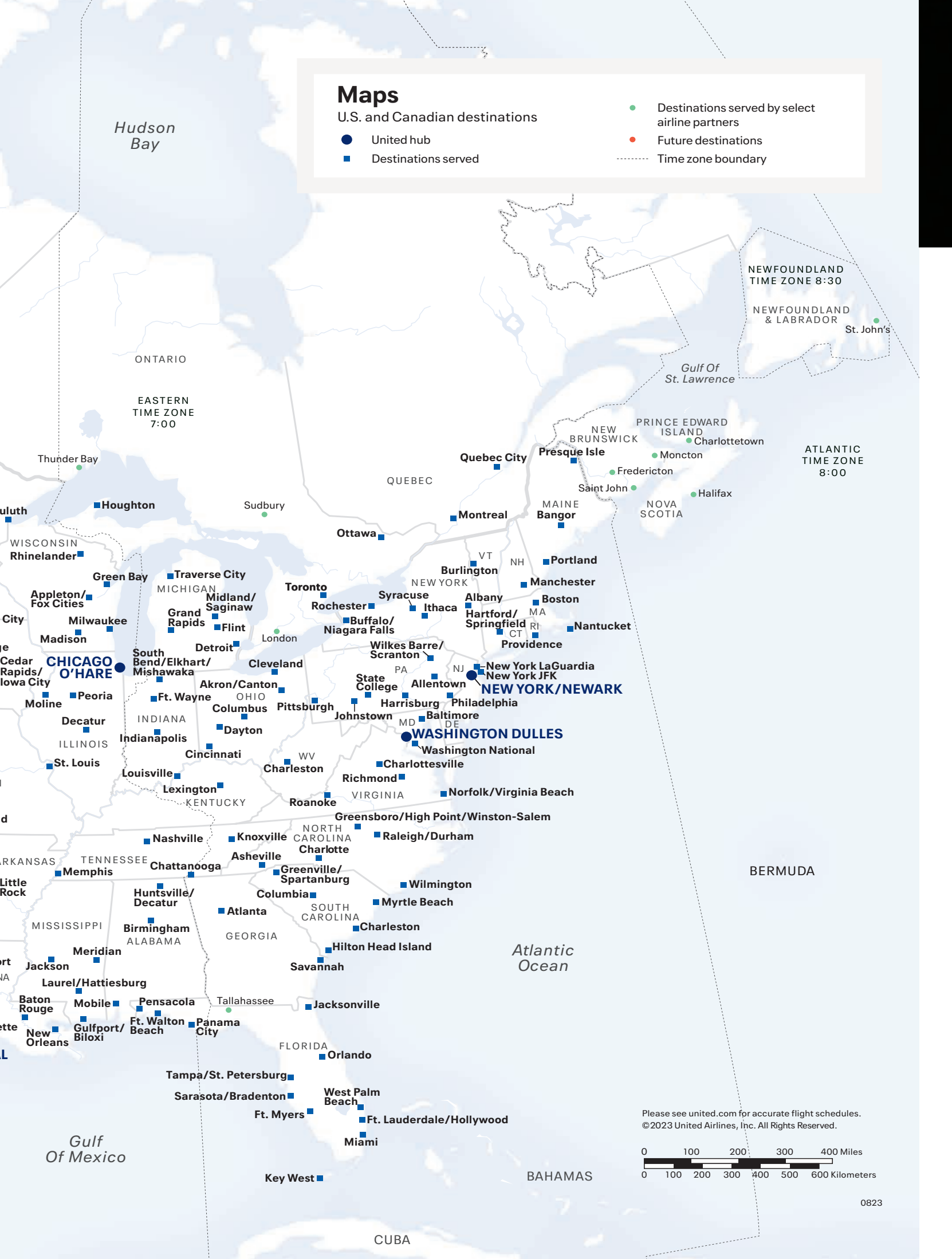


Maps

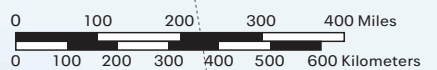
U.S. and Canadian destinations

- United hub
- Destinations served

- Destinations served by select airline partners
- Future destinations
- Time zone boundary



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Breakfast



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VEGAN, SERVED WARM

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Lunch & dinner



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SERVED WARM

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VEGETARIAN, SERVED WARM

\$10

Flight details

Flights scheduled over 1,190 miles

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Baileys® Irish Cream

 Free on flights between the continental United States and Africa, Asia, Australia, Europe, India, Israel, New Zealand, South America and Tahiti

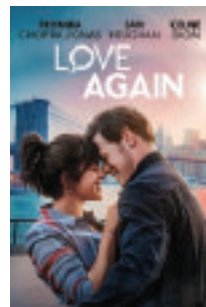
Menu selections may vary by flight. Alcohol may be served only to customers 21 and older.

DIRECTV channel lineup

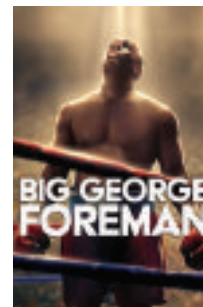
A WEALTH OF ENTERTAINMENT.....	387	ESPNU.....	208	NICKELODEON EAST.....	299
A&E.....	265	FAMILY ENTERTAINMENT TELEVISION.....	323	NICKTOONS.....	302
ABC (WABC).....	9533	FOOD NETWORK.....	231	OPRAH WINFREY NETWORK.....	279
ACC NETWORK.....	612	FOX (WNYW).....	9534	OUTDOOR NETWORK.....	606
AMC NETWORK.....	254	FOX BUSINESS NETWORK.....	359	OVATION.....	274
AMERICAN HEROES CHANNEL.....	287	FOX NEWS CHANNEL.....	360	OXYGEN.....	251
ANIMAL PLANET.....	282	FOX SPORTS 1.....	219	PARAMOUNT NETWORK.....	241
BBC AMERICA.....	264	FOX SPORTS 2.....	618	POP.....	273
BET.....	329	FREEFORM.....	311	QVC.....	317
BET HER.....	330	FX.....	248	QVC2.....	315
BLOOMBERG TV.....	353	FX MOVIE.....	258	SCIENCE.....	284
BOOMERANG.....	298	FXX.....	259	SEC NETWORK.....	611
BRAVO.....	237	FYI.....	266	SPORTSMAN CHANNEL.....	605
BTN.....	610	GALAVISION.....	404	SUNDANCE TV.....	239
CARTOON NETWORK.....	296	HALLMARK.....	312	SYFY.....	244
CBS (WCBS).....	9531	HEADLINE NEWS.....	204	TBS SUPERSTATION.....	247
CBS SPORTS NETWORK.....	221	HGTV.....	229	TEENICK.....	303
CELEBRITY SHOPPING NETWORK.....	223	HISTORY.....	269	THE GOLF CHANNEL.....	218
CMT.....	327	IFC.....	333	THE TENNIS CHANNEL.....	217
CNBC.....	355	INVESTIGATION DISCOVERY.....	285	THE TRAVEL CHANNEL.....	277
CNN.....	202	LIFETIME.....	252	THE WEATHER CHANNEL.....	362
COMEDY CENTRAL.....	249	LIFETIME MOVIE NETWORK.....	253	TLC.....	280
COOKING CHANNEL.....	232	MAGNOLIA NETWORK.....	230	TNT.....	245
CSPAN.....	350	MLB NETWORK.....	213	TRUTV.....	246
CSPAN 2.....	351	MSNBC.....	356	TURNER CLASSIC MOVIES.....	256
DESTINATION AMERICA.....	286	MTV.....	331	TV LAND.....	304
DISCOVERY.....	278	MTV CLASSIC.....	336	UNIVISION EAST.....	402
DISCOVERY FAMILY CHANNEL.....	294	MTV2.....	332	UP TV.....	338
DISNEY.....	290	NAT GEO WILD.....	283	USA NETWORK.....	242
DISNEY JUNIOR.....	289	NATIONAL GEOGRAPHIC.....	276	VH1.....	335
DISNEY XD.....	292	NBATV.....	216	VICELAND.....	271
E!.....	236	NBC (WNBC).....	9532	WETV.....	260
ESPN.....	206	NEWSNATION.....	307	WGN.....	307
ESPN2.....	209	NFL NETWORK.....	212		
ESPNNEWS.....	207	NHL NETWORK.....	215		
		NICK JR.....	301		

Movies

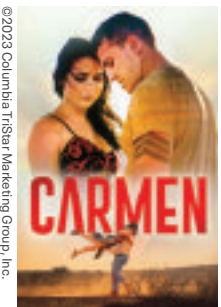
Choose from a lineup of top Hollywood films



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2 CINEMA - CREATIVSWAND CARMEN FILM
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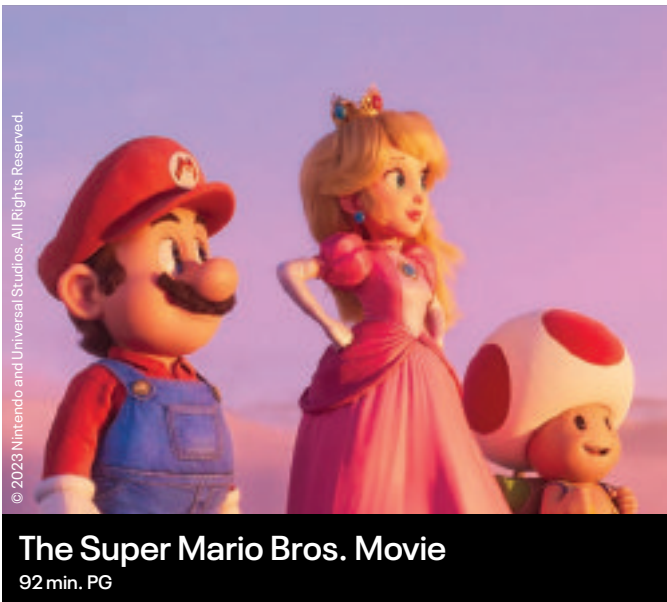


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Seatback entertainment



737 Guam/Micronesia entertainment

CH.	CHANNEL INFORMATION
1	Information Channel/Instructions
2	Guardians of the Galaxy Vol. 3 [E, J]
3	The Super Mario Bros. Movie [E, K]
4	Avatar: The Way of Water [E, J, CHS]
5	Ant-Man and the Wasp: Quantumania [E, J]
6	Ichikei's Crow The Movie [J, E]
7	A Hundred Flowers [J, E]
8	The Night Owl [K, E]
9	Scamsgiving [C, E]

Explore a world of content

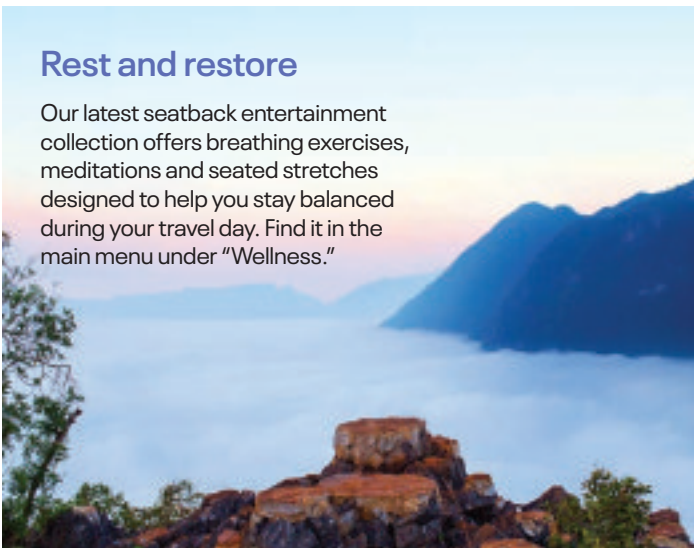
Experience an award-winning, feature-rich seatback entertainment system.

Visit unitedprivatescreening.com to learn more.



Rest and restore

Our latest seatback entertainment collection offers breathing exercises, meditations and seated stretches designed to help you stay balanced during your travel day. Find it in the main menu under "Wellness."



Complimentary earbuds are available on select flights

Please ask a flight attendant for more information.



Exclusive video and music

Get a front-row seat for the most iconic moments in music with The Coda Collection. See live concerts, critically acclaimed documentaries and world premieres from some of music's best. Enjoy this free sampling of The Coda Collection catalogue, exclusively on United.

Home Again: Carole King Live In Central Park

Arc Angels: Live in Austin, TX

Jimi Hendrix: Band Of Gypsies

Evanescence: Embracing The Bitter Truth

The Black Crowes: Shake Your Money Maker Holland 1990

Goose: Live at Radio City Music Hall 2022

The White Stripes: From The Basement

Kenny Wayne Shepherd: Trouble is...25

Foo Fighters: Back And Forth



Photo: Michael Nucheren

Songs of Summer

Tune in and turn up with this month's collection of curated audio playlists and artist spotlights.

Chill

Classic Hits

Today's Hits

Kids

Today's Country

Seasonal: Songs of Summer

Alternative & Rock

Soundtracks

Classical

Musica Latina

80s

House

90s

K-Pop

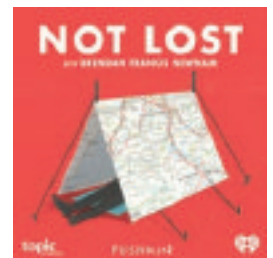
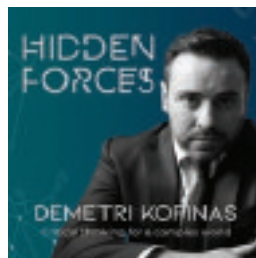
2000s

Hip Hop

Roots

Enjoy our collection of top podcasts

Feed your curiosity with our collection of podcasts that explore topics including technology, culture, music, comedy and more.



Connect to United Wi-Fi and free entertainment



Free inflight messaging

iMessage, WhatsApp, Messages by Google and more.

Free messaging plan does not support photo or video messages. Voice over Internet Protocol (VoIP) and video or audio conferencing are not supported on inflight Wi-Fi.



Special pricing for United Wi-FiSM

MileagePlus[®] members: \$8
Non-members: \$10

Members can also purchase Wi-Fi access with miles. The prices above apply to domestic and short-haul international flights only. Pricing varies on long-haul international flights.



Watch hit movies and TV for free on your mobile device

Find your favorite: New movies and shows are added monthly.

Visit unitedprivatescreening.com or check out the Entertainment section of this magazine to see what's playing on your flight.

How to connect to inflight Wi-Fi



Using your web browser (laptop, tablet or smartphone):

- 1 Enable airplane mode and then turn on Wi-Fi
- 2 Connect to the "UnitedWiFi" network
- 3 Open your web browser* and go to unitedwifi.com
- 4 Enjoy Wi-Fi and entertainment

* Use Safari on Apple devices or Google Chrome on Android devices for best results.

Using the United app (tablet or smartphone):

- 1 Enable airplane mode and then turn on Wi-Fi
- 2 Connect to the "UnitedWiFi" network
- 3 Open up the app and select "Wi-Fi and Entertainment"^{**}
- 4 Enjoy Wi-Fi and entertainment

^{**} Wi-Fi and Entertainment can be found within the menu in the top left on Android devices, and within the "More" menu in the bottom right tab on Apple devices.

Free Wi-Fi for T-Mobile customers

Eligible T-Mobile customers get free inflight Wi-Fi on all United flights equipped with Wi-Fi.

Visit www.unitedwifi.com or use the United app to activate your session. Only available on mobile devices.



United Wi-FiSM

Connect via QR code

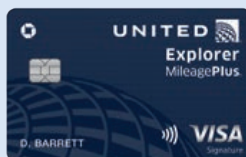
Connect to "UnitedWiFi," then scan this QR code to visit the United Wi-Fi home page.



United Explorer Card

Enjoy 25% back as a statement credit when you purchase a United Wi-Fi plan on board with your UnitedSM Explorer Card.

Not an Explorer Cardmember? Please see your seatback pocket for more information about the United Explorer Card, ask a flight attendant for an application or visit UnitedExplorerCard.com/inflight



HELPFUL TIPS

- United is committed to offering you quality inflight Wi-Fi. If your expectations were not met, submit a refund request at united.com/refunds
- For the best experience, disable any active VPNs on your device before connecting to United Wi-Fi.

UNITED WI-FI COVERAGE

- On select Boeing 737 and 757-300 aircraft, Wi-Fi service is only available within the continental U.S. (provided by Thales).
- On select 737s, Airbus A319s and Boeing 737 MAX 8/9s, Wi-Fi service is available over North/Central America (provided by Viasat).
- Wi-Fi service may be unavailable on flights to and from Hawaii.

Deutsch

So verbinden Sie sich während des Fluges mit Wi-Fi und dem Personal Device Entertainment

Greifen Sie über Ihr persönliches Gerät auf unsere umfangreiche Auswahl an kostenlosen Filmen und Fernsehsendungen zu oder kaufen Sie ein United Wi-FiSM-Abo, um während Ihres Fluges mit dem Internet verbunden zu bleiben.

- 1 Flugmodus aktivieren
- 2 Verbinden Sie sich mit dem Netzwerk „UnitedWiFi“
- 3 Öffnen Sie Ihren Webbrowser und gehen Sie zu unitedwifi.com – oder öffnen Sie die United-App und wählen Sie „Wi-Fi and entertainment“

Weitere Informationen zu United Wi-Fi:

- Zu bestimmten Zeiten während des Fluges stehen der Wi-Fi-Service und das Personal Device Entertainment möglicherweise nicht zur Verfügung.
- Mit kostenlosem Inflight-Text-Messaging können Sie über Apps wie iMessage, WhatsApp und Messages by Google während des Fluges Nachrichten senden und empfangen. Nachrichten, die Fotos oder Videos enthalten, werden nicht unterstützt.
- Während Sie mit United Wi-Fi verbunden sind, können Sie kostenlos auf united.com, die United-App und ausgewählte Partnerseiten zugreifen. Die United-App kann während des Fluges nicht heruntergeladen werden. Bitte stellen Sie daher sicher, dass sie vor dem Abflug heruntergeladen und auf Ihrem Gerät installiert wurde.

Español

Cómo conectarse al Wi-Fi a bordo y disfrutar del entretenimiento con dispositivos personales

Acceda a nuestra selección rotativa de películas y programas de televisión gratis desde su dispositivo personal, o compre un plan Wi-FiSM de United para mantenerse conectado durante su vuelo.

- 1 Active el modo avión
- 2 Conéctese a la red “UnitedWiFi”
- 3 Abra su navegador web y vaya a unitedwifi.com, o abra la aplicación de United y seleccione “Wi-Fi and entertainment” (Wi-Fi y entretenimiento)

Información adicional sobre United Wi-Fi:

- Es posible que el servicio de Wi-Fi y el entretenimiento con dispositivos personales no estén disponibles en determinados momentos durante el vuelo.
- El servicio de mensajería de texto gratuito a bordo permite enviar y recibir mensajes a través de aplicaciones como iMessage, WhatsApp y Messages by Google. No se admiten mensajes que contengan fotos o videos.
- Mientras esté conectado a United Wi-Fi, puede acceder a united.com, a la aplicación de United y a determinados sitios de socios sin cargo. La aplicación de United no se puede descargar en vuelo, así que asegúrese de descargarla e instalarla en su dispositivo antes de la salida.

Français

Comment se connecter au Wi-Fi à bord et au système de divertissement personnel

Accédez à notre sélection renouvelée régulièrement de films et de programmes télévisés gratuits depuis votre appareil personnel, ou achetez un abonnement United Wi-FiSM pour rester connecté(e) pendant votre vol.

- 1 Activez le mode Avion
- 2 Connectez-vous au réseau « UnitedWiFi »
- 3 Ouvrez votre navigateur Web et rendez-vous sur unitedwifi.com, ou ouvrez l'application United et sélectionnez « Wi-Fi et divertissement »

Informations supplémentaires concernant le service United Wi-Fi :

- Le service Wi-Fi et le système de divertissement personnel peuvent être indisponibles à certains moments pendant votre vol.
- Le service de messagerie gratuit à bord vous permet d'envoyer et de recevoir des messages via des applications telles qu'iMessage, WhatsApp et Messages par Google. Les messages contenant des photos ou des vidéos ne sont pas pris en charge.
- Grâce à la connexion au service Wi-Fi United, vous pouvez accéder gratuitement à united.com, à l'application United et à certains sites partenaires. L'application United ne peut pas être téléchargée pendant le vol ; pensez donc à la télécharger et à l'installer sur votre appareil avant le départ.

한국어

기내 Wi-Fi 및 개인 휴대기기 엔터테인먼트 연결 방법

개인 기기에서 다양한 무료 영화 및 TV를 이용하거나 유나이티드 Wi-FiSM 플랜을 구매해 비행 중 인터넷을 이용할 수 있습니다.

- 1 비행기 모드 활성화
- 2 'UnitedWiFi' 네트워크에 연결합니다.
- 3 웹 브라우저를 열고 unitedwifi.com으로 이동하거나 유나이티드 앱을 열고 'Wi-Fi and entertainment'를 선택합니다.

유나이티드 Wi-Fi 관련 추가 정보:

- 항공편 이용 중 특정 시간에는 Wi-Fi 서비스 및 개인 휴대기기 엔터테인먼트 이용이 불가능합니다.
- 무료 기내 문자 메시지를 통해 iMessage, WhatsApp 및 Messages by Google과 같은 앱에서 메시지를 주고받을 수 있습니다. 사진, 동영상은 포함된 메시지는 지원되지 않습니다.
- 유나이티드 Wi-Fi 연결 중 united.com, 유나이티드 앱 및 일부 제휴사 사이트에 무료로 액세스할 수 있습니다. 유나이티드 앱은 비행 중에는 다운로드할 수 없습니다. 출발 전 기기에 다운로드하여 설치해 주시기 바랍니다.

日本語

機内Wi-Fiとパーソナル・デバイス・エンターテインメントへの接続方法

定期的に更新される無料の映画やテレビ番組をお手持ちのスマートフォンやタブレットなどのデバイスでお楽しみいただくか、機内でインターネットをご利用いただけるUnited Wi-FiSMプランをご購入ください。

- 1 機内モードをONにします
- 2 「United Wi-Fi」ネットワークに接続します
- 3 ブラウザからunitedwifi.comにアクセスします。またはユナイテッドアプリを開いて「Wi-Fi and entertainment」を選択します。

United Wi-Fiに関する追加のご案内:

- 機内Wi-Fiサービスおよびパーソナル・デバイス・エンターテインメントをご利用いただけない時間帯が発生する場合があります。
- 無料の機内テキストメッセージはiMessage、WhatsApp、GoogleのMessagesなどのアプリでメッセージを送受信できます。写真や動画を含むメッセージはサポートされていません。
- United Wi-Fiに接続中はunited.com、ユナイテッドアプリ、一部の提携パートナーのウェブサイト無料でアクセスできます。ユナイテッドアプリをフライト中にダウンロードすることはできませんので、ご出発前にお手持ちのデバイスにダウンロードのうえインストールしてください。

Português

Como se conectar ao Wi-Fi e entretenimento para dispositivos pessoais a bordo

Accesse nossa seleção rotativa e gratuita de filmes e programas de TV em seu dispositivo pessoal ou compre um plano United Wi-FiSM para permanecer conectado durante o voo.

- 1 Ative o modo Avião.
- 2 Conecte-se à rede “United Wi-Fi”.
- 3 Abra seu navegador e acesse unitedwifi.com ou abra o aplicativo da United e seleccione “Wi-Fi and entertainment” (Wi-Fi e entretenimento).

Mais informações sobre o United Wi-Fi:

- O serviço de Wi-Fi e o entretenimento para dispositivos pessoais podem estar indisponíveis em determinados momentos do voo.
- A troca de mensagens de texto gratuita a bordo permite que você envie e receba mensagens por meio de aplicativos como iMessage, WhatsApp e Messages by Google. Mensagens que contenham fotos ou vídeos não são compatíveis.
- Enquanto sua conexão ao United Wi-Fi estiver ativa, você poderá acessar gratuitamente o site united.com, o aplicativo da United e alguns sites de parceiros. Como não é possível baixar o aplicativo da United durante o voo, baixe e instale-o em seu dispositivo antes da partida.

简体中文

如何连接机舱内 Wi-Fi 和个人娱乐系统

使用您的个人设备观看我们轮播精选的免费电影和电视剧，或购买美联航 Wi-FiSM 计划，在飞行期间随时保持互联。

- 1 启用飞行模式
- 2 连接至“UnitedWiFi”网络
- 3 打开您的网络浏览器并访问 unitedwifi.com - 或打开美联航应用程序并选择“Wi-Fi and entertainment”

有关美联航 Wi-Fi 的更多信息:

- 飞行期间，Wi-Fi 服务和个人娱乐系统在某些时候可能不可用。
- 免费的机上短信服务允许您通过 iMessage、WhatsApp 和 Message by Google 等应用程序发送和接收消息。不支持包含照片或视频的短信。
- 连接至美联航 Wi-Fi 后，您可以免费访问 united.com、美联航应用程序和指定合作伙伴网站。无法在飞行中下载美联航应用程序，因此请确保在出发前将该应用程序下载并安装至您的设备上。

繁體中文

如何連線至機上無線網絡 (Wi-Fi) 和個人裝置娛樂系統

從您的個人裝置觀看我們提供的精選免費電影和電視節目，或購買聯合航空無線網絡 (United Wi-FiSM)，即可在飛行途中保持連線。

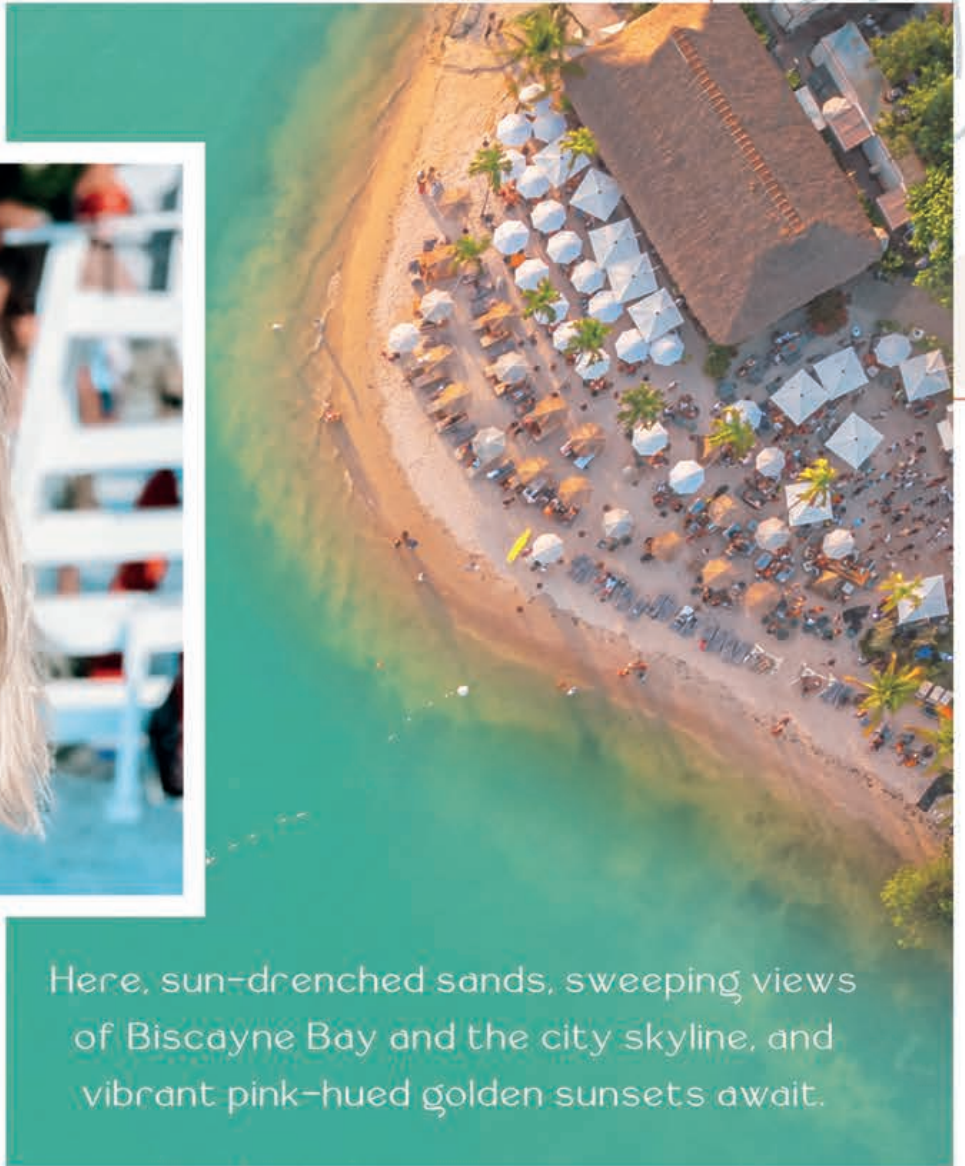
- 1 開啟飛行模式
- 2 連接至「UnitedWiFi」網絡
- 3 開啟您的網頁瀏覽器，並前往 unitedwifi.com，或開啟聯合航空APP，然後選擇「Wi-Fi and entertainment」

有關聯合航空無線網絡 (Wi-Fi) 的其他資訊:

- 在飛行期間，無線網絡 (Wi-Fi) 服務和個人裝置娛樂服務有時可能無法使用。
- 免費機上文字短訊服務可讓您透過 iMessage、WhatsApp 和 Messages by Google 等應用程式傳送和接收訊息。不支持包含照片或影片的消息。
- 連線至聯合航空無線網絡 (Wi-Fi) 後，您可以免費使用 united.com、聯合航空APP和指定合作夥伴網站。由於在機上無法下載聯合航空APP，請確保已在起飛前下載並安裝在您的裝置。

joia beach

• RESTAURANT & BEACH CLUB •



Hidden behind a picturesque pathway encompassed by lush jungle greenery and ambient lighting, sits **Joia Beach**, a day-to-night dining destination located in an **exclusive enclave** on Miami's Watson Island.

Here, sun-drenched sands, sweeping views of Biscayne Bay and the city skyline, and vibrant pink-hued golden sunsets await.

Opened in 2020 and designed by Francois Frossard, Joia Beach has been hailed as one of "the best beaches in Miami." Described as one of the best places in Miami for "those craving a slick beach scene away from Miami Beach's masses," Joia Beach is Miami's ultimate hidden oasis.

Perfect for sunset cocktails, waterfront dinners, stunning Sunday brunches, and evening and weekend festivities, Joia Beach has quickly become renowned as one of the best beach clubs and restaurants in the magic city.

European inspired bites and platters designed for sharing, handcrafted cocktails, and live DJs and entertainment redefine south beach dining and transport you to a place of *pure joia*.

Freshly sourced seasonal ingredients are the core of Joia Beach's culinary program, where classic techniques meet modern influences. The Joia Beach restaurant and dining experience brings global flavors to Miami's only private beachfront restaurant. The venue's fresh caught seafood, prime cuts of meat, extensive raw bar, and

weekly chef's specials accompany live music and an ambience found nowhere else in the city. Here, dishes are designed for sharing, freshly shaken cocktails are always on hand, and an extensive wine list awaits.

For those seeking a lounge atmosphere, discover *Pure Joia* weekends, where bottles of champagne, spirits, and rosé wine are accompanied by waterfront views, swaying palms, and the sounds of live DJs and entertainment. Tulum vibes meet European-inspired fare and international clientele. Here, paradise comes without a passport and the party transitions from day to night, with a stunning golden hour sunset in between.

Joia Beach is open Wednesdays and Thursdays from 4pm -11pm for dinner service, from noon until midnight for lunch, dinner, and bottle service on Fridays through Sundays, and hosts a Sunday Brunch party every weekend.

Reservations are recommended and can be made by visiting joiabeachmiami.com or calling 305-400-7280

Official Instagram @joiabeach

Travel info

Fleet | Maps | Safety & Regulatory



The All-New Airbus A319 Interior Has Arrived

Are you ready for every flight to have seatback entertainment, Bluetooth connectivity, and large overhead bins that fit everyone's bag? Over the next few years, you'll enjoy these enhancements every time you fly United as we grow and modernize our fleet.

The next time you're onboard an Airbus A319 aircraft, you may be among the first to fly on our newly retrofitted fleet with this suite of onboard amenities, which we call our United Signature Interior. Since May, retrofitted A319 aircraft have re-entered service with spacious cabins, fully reclining seats, adjustable mood lighting, and Panasonic seatback entertainment systems.

Our retrofitted A319 aircraft bring an elevated experience to United passengers with exciting new features such as enlarged overhead bins, which make room for everyone's carry-on. You'll also find power adapters and Panasonic screens at every seat, where you can connect your wireless headphones via Bluetooth. If you're flying in United First, we've added privacy wings to our new seats for more seclusion. As you step onto the newly retrofitted A319 aircraft, you'll notice signature LED lighting and modern decor accents.

While we work to elevate the interiors on our existing aircraft, sustainability is among our top priorities. For our A319 retrofits, we are using

sustainable materials and energy-efficient lighting to add to the eco-friendly design of the aircraft.

"This aircraft interior is a testament to the ingenuity and dedication of the teams behind it," says John Wiitala, Vice President of Technical Services at United. "It represents a new era in air travel and promises to make flying more enjoyable for our passengers."

You can look forward to experiencing this new signature interior and amenities, as they will be featured on all of United's new aircraft, as well as retrofits currently underway for existing aircraft. Our fleet renovation plan aims to upgrade 100 percent of our mainline, narrowbody fleet with the new United Signature Interior over the next few years.

MAINLINE



AIRCRAFT	777-200/ -200ER/ -300ER	787-8/-9/-10	767-300ER/ -400ER	757-200/-300	737-700/ -800/-900/ -900ER	737 MAX 8/ MAX 9	A319/A320
CRUISE SPEED	550 mph	560 mph	540 mph	530 mph	530 mph	530 mph	530 mph
CAPACITY	Between 276 and 364 passengers	Between 243 and 318 passengers	Between 167 and 231 passengers	Between 169 and 234 passengers	Between 126 and 179 passengers	Between 166 and 179 passengers	Between 126 and 150 passengers
PROPULSION	Two General Electric GE90-115B or two Pratt Whitney PW4077/4090 turbofan engines, rated up to 115,300 pounds thrust	Two General Electric GENx-1B turbofan engines, rated up to 76,000 pounds thrust	Two General Electric CF6-80C2B or Pratt & Whitney PW4060 turbofan engines, rated up to 63,500 pounds thrust	Two Rolls-Royce RB211-535 turbofan engines, rated up to 43,700 pounds thrust	Two General Electric CFM56 turbofan engines, rated up to 27,100 pounds thrust	Two CFM LEAP-1B engines, rated up to 27,900 pounds thrust	Two IAE V2500-A5 turbofan engines, rated up to 26,500 pounds thrust
WINGSPAN	Up to 212 ft., 7 in.	197 ft., 4 in.	Up to 170 ft., 4 in.	134 ft., 9 in.	118 ft., 2 in.	117 ft., 10 in.	111 ft., 11 in.

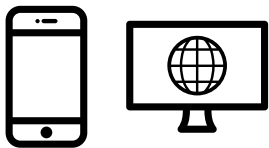
UNITED EXPRESS



AIRCRAFT	EMB 170/175	CRJ-200/-550/-700/-900	EMB 145
CRUISE SPEED	520 mph	530 mph	500 mph
CAPACITY	Between 70 and 76 passengers	Between 50 and 76 passengers	50 passengers
PROPULSION	Two General Electric CF34-8E jet engines, rated up to 14,500 pounds thrust	Two General Electric CF34-8C1 jet engines, rated up to 13,000 pounds thrust	Two Rolls-Royce AE3007 turbofan engines, rated up to 8,900 pounds thrust each
WINGSPAN	85 ft., 4 in.	Up to 76 ft., 3 in.	69 ft., 7 in.

Missed, delayed or canceled flight?

Find new flight options, hotel and meal vouchers, and checked bag info all in one place on the [United app](#) or [united.com](#)



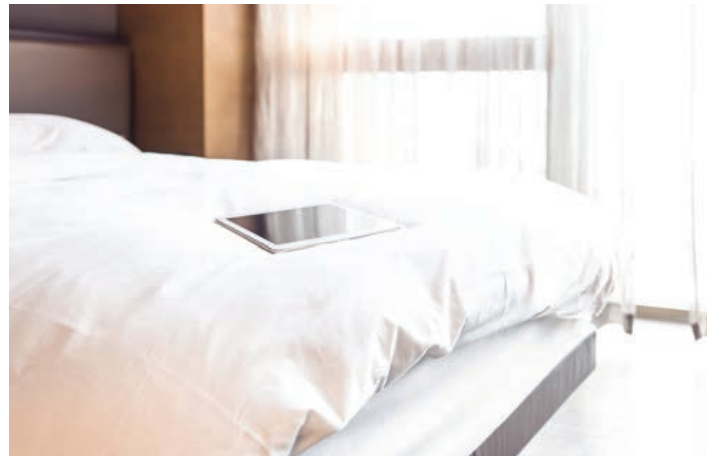
Track your bags

Keep tabs on your checked bags at each point in your journey with real-time updates, from the time you checked them in to when they have been delivered to baggage claim at your destination.



Switch your flights

If your flight is delayed by more than 60 minutes or canceled, use the "Delays and cancellations" section in the United app, [united.com](#) or a self-service airport kiosk to change your flight.



Manage hotel and meal vouchers

Find any meal and hotel vouchers that may have been issued to you easily in the "Delays and Cancellations" section of the United app and [united.com](#). Vouchers are issued automatically in some cases, so you don't need to speak to an agent.



Need extra help?

Connect with a United agent anytime, directly from the United app using Agent on Demand. You can also give us a call at [1-800-UNITED-1](#) or reach out on social media by tagging [@united](#)

We want to know what you think.

Reach out to us on social media [@united](#) to tell us about your trip.

You can find Customer Service Centers at our hub airports. Check the airport maps in the back of Hemispheres or the United app to locate them.

Different policies may apply depending on the nature of the delay. Please refer to [united.com](#) for our Contract of Carriage for additional information.

Use of personal electronic devices



Our portable electronic device policy

You may use small, lightweight portable electronic devices in non-cellular or airplane mode from gate to gate on United- and United Express®-operated flights. A visible airplane mode symbol should be identifiable and shown to a crew member upon request. This policy doesn't apply to laptops or larger devices.

During takeoff, taxi, and landing, you can hold on to your smaller devices or place them in the seatback pocket as long as the device weighs less than 2 pounds. You must place devices weighing more than 2 pounds in approved carry-on bags in the

overhead compartment or under the seat in front of you. This policy applies to flights operating within the 50 U.S. states, all U.S. territories, and select international locations.

For international destinations, your flight attendants will advise if it's necessary to turn off and stow your device. All devices must be used with the sound off or with headphones at all times.

In-seat power and Wi-Fi
You can use in-seat power throughout the flight, except during taxi, takeoff, and landing if you're in the emergency exit rows. You can connect to Wi-Fi on the ground and purchase it above 10,000 feet. Select aircraft have gate-to-gate connectivity, and we plan to add more in the future.

Please note: Use of the in-seat power system is at your own risk. Please don't remove batteries. We're not responsible for loss of data or damage to computer hardware or software.

Cellular services

The use of cellular network services during the flight is not permitted by the Federal Communications Commission. The use of any voice application, such as a web-based Voice over Internet Protocol service like Skype and FaceTime, in connection with inflight Wi-Fi service, is not permitted.

Flight attendants will notify mobile phone and two-way pager users when it is safe to begin placing or receiving phone calls or pages after landing. One-way pagers may be used to receive messages at any time.

Please note: If your phone, tablet, or other personal electronic device gets lodged or misplaced within the seat assembly or aircraft structure and you can't easily reach it, please inform the flight crew immediately. Don't try to alter the seat assembly or aircraft structure, or attempt to operate the electronic controls if you're seated in a lie-flat seat. Visit united.com/lob and complete the lost items form.

Permitted

Small, lightweight devices may remain on from door closure to landing

Cell phones in airplane mode or with cellular service disabled

Bluetooth devices

Limited Permission

Laptops, notebook computers, and DVD players must be stowed in approved carry-on baggage during taxi, takeoff, and landing

Never permitted

Radio Receivers and/or transmitters, including AM/FM/SW/CB and Scanners

Televisions

Remote-controlled toys

Air purifiers and ionizers

Spare lithium batteries in checked or gate-checked bags

Damaged, defective, or recalled lithium batteries or lithium battery-powered devices

E-cigarettes or personal vaporizers in checked or gate-checked bags

Hoverboards, self-balancing wheeled vehicles, smart wheeled vehicles, riding suitcases, or battery-powered luggage

Medical syringes: Customers are permitted to pack medical syringes in carry-on baggage. If you need to use your syringes during your flight, please ask a flight attendant to help you properly dispose of them so they won't harm you, other customers, or United employees.

Special notices

Captain requests

The captain may request that all devices be turned off and stowed in certain circumstances, such as for poor-visibility landings. Please always listen to and follow crewmember instructions.

Smart baggage/powered luggage

Lithium batteries in bags and personal items must be removed and carried into the cabin if these items are being checked. Bags and personal items containing non-removable lithium batteries aren't permitted.

Medical and assistive devices

Customers may always use medically prescribed physiological instruments, such as a hearing aid or a pacemaker. On aircraft equipped with in-ear headphones, customers with hearing-assistance devices may request a different headset from a flight attendant.

MedLink and medical emergencies

If a passenger medical situation arises during a flight, United uses a ground-based medical advisory service called MedLink. Flight attendants will coordinate with the captain to contact MedLink. MedLink's medical doctors are extensively trained

in emergency aeromedical medicine, airline procedures and onboard medical equipment. United relies on the MedLink doctor to provide medical guidance and leadership. United respectfully asks any medical volunteers, if willing, to follow the lead of the MedLink doctor and assist with procedures such as obtaining vital signs and administering recommended medical treatment, including medications.

Accessibility info

For wheelchair assistance and other accessibility questions, call our Accessibility Desk at 1-800-228-2744.

Safety information

Need to know

Customer safety is our primary concern. Our flight attendants are thoroughly trained in all safety procedures, but they need your help to ensure that the flight runs as smoothly as possible. Please be aware of the following:



Please review the information on the safety card located at your seat.



Know where your oxygen mask is and how to use it. If you're wearing a face mask, remove it before using an oxygen mask.



Know the correct procedure for exiting the cabin in an emergency.



Know the location of the nearest emergency exit.



Smoking and using smokeless tobacco products are not permitted. Federal law imposes fines of \$1,000 for smoking and up to \$2,200 for any attempt to disable an aircraft's smoke detectors.



E-cigarettes and personal vaporizers can't be packed in checked bags, including gate checked bags, because they may accidentally activate. Please stow these items in carry-on bags. Using or charging e-cigarettes or personal vaporizers is prohibited on our flights.



It's against federal regulations to drink alcoholic beverages during a flight unless the crew serves them. We can't serve alcoholic beverages to anyone who is under 21 or appears to be intoxicated.



Spare lithium batteries can never be packed in checked bags, including gate-checked bags, because of the risk of overload or fire. These batteries should be stored in their electronic devices or properly protected, and stowed away in carry-on bags.

Hazardous materials

You're not allowed to carry hazardous materials in checked or carry-on bags. Substantial penalties can be imposed for violations. The following are a few prohibited items.

See united.com/restrictedarticles or www.faa.gov/hazmat/packsafe for more information.

Not permitted in checked or carry-on baggage



Poisons and radioactive material



Corrosive and oxidizing agents



Flammable liquids, gases and compressed gases



Liquid and solid explosives



Spare lithium batteries



E-cigarettes and personal vaporizers

Not permitted in checked baggage

Travel notes

Face masks

Face masks may be required on board flights to or from certain countries.

Lost and found

To report an item left on board, please fill out the online "lost items" form located at united.com/lostitems.

Customer care

We are committed to providing quality service, and we want to hear about your travel experience with us. In addition, if you think a certain employee or action deserves special recognition, please let us know. Please give us your comments at united.com/feedback.

Can I take photos and video on board?

The use of small cameras or mobile devices for photography and video is permitted on board, provided that the purpose is capturing personal events. Any photographing or recording of other customers or airline personnel that creates a safety or security risk, or that interferes with crew members' duties, is prohibited.

Please note

United strictly prohibits the modification or use of any object or device to alter or limit the functionality or intended use (whether temporarily or permanently) of any aircraft structure, seat assembly, tray table, etc. or which limits access to or egress from any area of the aircraft. If you see a customer using any such device or object, please inform United personnel immediately.

Expedite your travel experience today



Mobile Passport Control¹

Streamline your entry into the U.S. if you're a U.S. or Canadian citizen.

Download the Mobile Passport Control app to submit passport and customs declaration information before inspection at select U.S. and Preclearance airports.

[Learn more at cbp.gov/mpc](https://cbp.gov/mpc)



TSA PreCheck^{®2}

Enroll in TSA PreCheck to experience a smoother security screening process at more than 200 airports in the U.S.

Once you're approved, add your Known Traveler Number to your MileagePlus[®] profile or to your reservation each time you book travel. Enroll at tsa.gov/precheck to travel with ease.

Save time and money

MileagePlus members: Cover your TSA PreCheck application costs for only 11,000 miles.³ Visit securityfees.mileageplus.com to learn more.



Global Entry⁴

Travel seamlessly and reliably with Global Entry and enjoy expedited entry into the U.S.

Global Entry includes TSA PreCheck, and conditionally approved applicants can use Enrollment on Arrival (EoA) to conveniently complete their interview when they arrive in the U.S. at many airports instead of scheduling an appointment.

Not a U.S. citizen? You may still be eligible to apply. Learn more at cbp.gov/globalentry.⁴

Up to \$100 Global Entry or TSA PreCheck fee credit for Chase Cardmembers

Get up to a \$100 Global Entry, NEXUS or TSA PreCheck fee credit every four years when charged to your UnitedSM Explorer Card, United QuestSM Card or United ClubSM Infinite Card. Visit unitedcards.com to learn more.

Are you REAL ID ready? Starting May 7, 2025, you'll need a REAL ID-compliant driver's license or another acceptable form of ID to fly within the U.S. Learn more at dhs.gov/real-id

On aircraft equipped with Wi-Fi, you can access the sites on this page for free from your mobile device.

¹ Our sites, mobile applications and our online services may contain links to third-party applications or sites that are governed by the privacy policies of those third parties and not by United's privacy policy. United is not responsible for your use of these third-party sites and applications, or the information practices of such third parties.

² The Transportation Security Administration (TSA) manages and operates TSA PreCheck, an expedited security screening program that allows certain travelers to move through security more quickly and easily at participating airports in the U.S. TSA, not United, selects travelers for expedited screening.

³ 11,000 miles covers the \$78 application fee.

⁴ Global Entry is a U.S. government program. United has no control over the application and/or approval process, and does not have access to any information provided to the government by the United Explorer, United Quest, and United Club Infinite Cardmembers. United has no liability regarding the Global Entry Program. Visit globalentry.gov for more information regarding the application and/or approval process, as well as the full terms and conditions of this program.

U.S. Customs Declaration

English

Each arriving traveler or responsible family member must provide the following information (only ONE written declaration per family is required). The term "family" is defined as "members of a family residing in the same household who are related by blood, marriage, domestic relationship, or adoption."

1. Family name; First (Given) name; Middle name
2. Birth date: Month, day, 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 livestock (such as touching or handling) Yes No
13. I am (We are) carrying currency or monetary instruments over \$10,000 U.S. or foreign equivalent (see definition of monetary instruments on reverse) Yes No
14. I have (We have) commercial merchandise (articles for sale, samples used for soliciting orders, or goods that are not considered personal effects) Yes No
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

Signature _____ Date (month/day/year) _____

CBP Form 6059B (8/21)

French / Français

À l'arrivée, chaque voyageur ou un membre responsable de la famille doit fournir les informations suivantes (ne remplir qu'UNE seule déclaration écrite par famille). Le terme « famille » signifie « les membres d'une famille résidant sous le même toit et unis par les liens du sang, du mariage, d'une union civile ou de l'adoption ».

1. Nom de famille, Prénom, Autre(s) prénom(s)
2. Date de naissance : Mois, Jour, Année
3. Nombre de membres de votre famille voyageant avec vous
4. (a) Adresse aux États-Unis (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 lors de ce voyage avant l'arrivée aux États-Unis
9. Compagnie aérienne / Numéro de vol ou nom du navire
10. Ce déplacement est principalement un voyage d'affaires : Oui Non

11. J'apporte (nous apportons)
 - (a) des fruits, légumes, plantes, graines, aliments, insectes : Oui Non
 - (b) de la viande, des animaux, des produits animaliers / de la faune : Oui Non
 - (c) des agents pathogènes, des cultures cellulaires, des escargots : Oui Non
 - (d) de la terre ou j'ai visité une ferme / un ranch / des pâturages : Oui Non
12. J'ai (nous avons) été en contact avec des animaux d'élevage : (c.-à-d. les toucher ou manipuler) Oui Non
13. Je transporte (nous transportons) des espèces ou des instruments monétaires d'une valeur supérieure à 10 000 USD ou l'équivalent en devises étrangères : (voir la définition des instruments monétaires au verso) Oui Non
14. J'ai (nous avons) des marchandises commerciales : (articles pour la vente, échantillons utilisés pour solliciter des commandes, ou des biens qui ne sont pas considérés comme des effets personnels) Oui Non
15. RÉSIDENTS — la valeur totale de tous les biens, y compris les marchandises commerciales, que j'ai / nous avons achetés ou acquis à l'étranger (incluant les cadeaux pour quelqu'un d'autre, mais excluant les articles envoyés par la poste aux États-Unis) et que j'amène / nous amenons aux États-Unis est de : USD _____
 VISITEURS — la valeur totale de tous les articles qui resteront aux États-Unis, marchandises commerciales incluses, est de : USD _____

Lisez les instructions au verso de ce formulaire. Un espace est prévu pour énumérer tous les articles que vous devez déclarer. J'AI PRIS CONNAISSANCE DES INFORMATIONS IMPORTANTES AU RECTO DE CE FORMULAIRE ET FAIT UNE DÉCLARATION VÉRIDIQUE.

Signature _____ Date (mois/jour/année) _____

German / Deutsch

Jeder ankommende Reisende oder jedes ankommende zuständige Familienmitglied hat die folgenden Informationen bereitzustellen (pro Familie ist nur EINE schriftliche Erklärung erforderlich). Unter dem Begriff „Familie“ versteht man „Mitglieder einer Familie, die im gleichen Haushalt wohnen und blutsverwandt, durch Heirat verwandt, Lebenspartner oder durch Adoption verwandt sind.“

1. Familienname, Vorname (Rufname), Mittelname
2. Geburtsdatum: Monat, Tag, Jahr
3. Anzahl der mit Ihnen reisenden Familienmitglieder
4. (a) Straße und Hausnummer in den USA (Name des Hotels/Reiseziel) (b) Stadt, (c) Bundesstaat
5. Reisepass ausgestellt in (Land)
6. Nummer des Reisepasses
7. Land des Wohnortes
8. Im Rahmen dieser Reise besuchte Länder vor der Ankunft in den USA
9. Fluggesellschaft/Flugnummer oder Name des Schiffes
10. Der Hauptzweck dieser Reise ist geschäftlich: Ja Nein
11. Ich führe (wir führen) mit
 - (a) Obst, Gemüse, Pflanzen, Samen, Lebensmittel, Insekten: Ja Nein
 - (b) Fleisch, Tiere, Tier-/Wildtierprodukte: Ja Nein
 - (c) Krankheitserreger, Zellkulturen, Schnecken: Ja Nein
 - (d) Erde, oder ich war (wir waren) auf einem Bauernhof/einer Ranch/einer Viehweide: Ja Nein
12. Ich war (wir waren) in nächster Nähe von Vieh: (z. B. habe(n) es berührt oder hatte(n) damit zu tun) Ja Nein
13. Ich führe (wir führen) Bargeld oder Zahlungsmittel im Wert von mehr als 10.000 US-Dollar in US-Währung oder gleichwertiger Auslandswährung mit (siehe Definition von Zahlungsmitteln auf der Rückseite) Ja Nein

14. Ich habe (wir haben) kommerzielle Handelsgüter dabei: Verkaufsgegenstände, Muster zum Anwerben von Aufträgen, oder Waren, die nicht als persönliche Gegenstände angesehen werden Ja Nein
15. **Einwohner der USA** – der Gesamtwert sämtlicher Waren, einschließlich kommerzieller Handelsgüter, die ich/wir im Ausland gekauft oder erworben habe/haben (einschließlich Geschenke für Dritte ausschließlich Gegenstände, die in die USA versandt wurden), und die ich/wir in die USA einführe/einführen, beträgt: USD _____
- BESUCHER** – der Gesamtwert sämtlicher Gegenstände, die in den USA verbleiben werden, einschließlich kommerzieller Handelsgüter, beträgt: USD _____

Bitte lesen Sie die Anweisungen auf der Rückseite dieses Formulars. Zur Auflistung sämtlicher von Ihnen zu erklärender Gegenstände ist hier Platz vorhanden.

ICH HABE DIE WICHTIGEN INFORMATIONEN AUF DER RÜCKSEITE DIESES FORMULARS GELESEN UND HABE EINE WAHRHEITSGETREUE ERKLÄRUNG ABGEGEBEN.

Unterschrift _____ Datum (Monat/Tag/Jahr) _____

Portuguese / Português

Cada viajante ou membro responsável pela família deve fornecer as seguintes informações (somente UMA declaração por escrito por família é necessária). O termo "família" é definido como "membros de uma família que residam no mesmo domicílio, que sejam parentes consanguíneos, casados ou em relacionamento de união estável, ou aparentados por adoção".

1. **Sobrenome**, Nome, Nome do meio
2. **Data de nascimento**: Mês, Dia, Ano
3. Número de **familiares** viajando com você
4. (a) Endereço nos EUA (nome do hotel/destino)
(b) Cidade, (c) Estado
5. **Passaporte emitido por** (país)
6. Número do passaporte
7. País de **residência**
8. **Países visitados** nesta viagem antes da chegada aos EUA
9. **Empresa aérea/N.º de voo** ou **Nome da embarcação**
10. O objetivo principal desta viagem é **negócios**: Sim Não
11. Estou (Estamos) trazendo
 - (a) frutas, vegetais, plantas, sementes, comida, insetos: Sim Não
 - (b) carnes, animais, produtos animais/silvestres: Sim Não
 - (c) agentes de doenças, culturas de células, caracóis: Sim Não
 - (d) solo ou estive (estivemos) em fazenda/rancho/pasto: Sim Não
12. Tive (Tivemos) contato próximo com animais de **fazenda**: (tocar ou manusear os animais) Sim Não
13. Estou (Estamos) portando **dinheiro ou instrumentos monetários** no valor excedente a \$10.000 dólares americanos, ou o equivalente em moeda estrangeira: (ver a definição de instrumentos monetários no verso) Sim Não
14. Tenho (Temos) **mercadorias comerciais**: (artigos para venda, amostras usadas para pedidos de compra, ou bens que não são considerados efeitos pessoais) Sim Não
15. **RESIDENTES** – o valor total de todos os bens, incluindo as mercadorias comerciais que comprei ou adquiri/compramos ou adquirimos no exterior (incluindo presentes para outra pessoa, mas não itens enviados por correio para os EUA) e que estou/estamos trazendo para os EUA é: US\$ _____
- VISITANTES** – o valor total de todos os artigos que permanecerão nos EUA, incluindo mercadorias comerciais, é: US\$ _____

Leia as instruções no verso deste formulário. Há um espaço para você enumerar todos os itens que deve declarar. LI AS INFORMAÇÕES IMPORTANTES NO VERSO DESTE FORMULÁRIO E ESTA DECLARAÇÃO É EXPRESSÃO DA VERDADE.

Assinatura _____ Data (mês/dia/ano) _____

Formulário CBP 6059B (8/21)

Spanish / Español

A la llegada, todo viajero o miembro responsable de la familia debe proveer la siguiente información (se requiere solo UNA declaración escrita por familia). La palabra "familia" se define como "miembros de una familia que residen en el mismo hogar, que están relacionados por consanguinidad, matrimonio, relación doméstica o adopción".

1. **Apellido** de la familia, Nombre de pila (otorgado)
2. **Fecha de nacimiento**: Mes, Día, Año
3. Número de **miembros de la familia** que viajan con usted
4. (a) Dirección postal de los EE. UU. (nombre del hotel/destino)
(b) Ciudad, (c) Estado
5. **Pasaporte expedido por** (país)
6. **Número de pasaporte**
7. País de **residencia**
8. **Países visitados** en este viaje antes de la llegada a los EE. UU.
9. **Aerolínea/N.º de vuelo** o **Nombre de la embarcación**
10. El propósito principal de este viaje es **negocios**: Sí No
11. Traigo (traemos)
 - (a) frutas, verduras, plantas, semillas, alimentos, insectos: Sí No
 - (b) carnes, animales, productos animales/de vida silvestre: Sí No
 - (c) agentes de enfermedades, cultivos celulares, caracoles: Sí No
 - (d) tierra, o hemos estado en un rancho/granja/pastizales: Sí No
12. He estado (hemos estado) muy cerca de **ganado**: (como por ejemplo, tocándolo o manipulándolo) Sí No
13. Traigo (traemos) **dinero o instrumentos monetarios** por una cantidad superior a USD 10 000 o su equivalente en otra moneda: (ver la definición de instrumentos monetarios al dorso) Sí No
14. Tengo (tenemos) **mercadería comercial**: (artículos para la venta, muestras que se usan para solicitar pedidos o bienes que no se consideran efectos personales) Sí No
15. **RESIDENTES**: el valor total de todos los bienes, incluida la mercadería comercial que he/hemos adquirido/comprado en el exterior (incluidos regalos para alguna otra persona, que no son artículos que se han enviado por correo a los EE. UU.) y que traigo/traemos a los EE. UU. es: USD _____
- VISITANTES**: el valor total de todos los artículos que permanecerán en los EE. UU., incluida la mercadería comercial es: USD _____

Lea las instrucciones en el dorso de este formulario. Se provee espacio para hacer una lista de todos los artículos que usted debe declarar.

HE LEÍDO TODA LA INFORMACIÓN IMPORTANTE EN EL DORSO DE ESTE FORMULARIO Y HE REALIZADO UNA DECLARACIÓN VERAZ.

Firma _____ Fecha (mes/día/año) _____

Dutch / Nederlands

Elke arrivinge reiziger of verantwoordelijk familielid moet de volgende gegevens verstrekken (ÉÉN ingevulde verklaring per familie is vereist). Het woord "familie" wordt gedefinieerd als "leden van een familie die in hetzelfde huis wonen en die met elkaar door bloedband, huwelijk of partnerschap, of adoptie verbonden zijn".

1. **Familienaam**, voornaam (zoals vermeld in paspoort), tussenvoegsel
2. **Geboortedatum**: maand/dag/jaar
3. Aantal **familieleden** die met u meereizen
4. (a) **Amerikaans straatadres** (hotelnaam/bestemming)
(b) stad, (c) staat
5. **Paspoort afgegeven door** (Land)
6. **Paspoortnummer**
7. **Woonachtig in** (Land)
8. **Landen bezocht** tijdens deze reis vóór aankomst in de V.S.
9. **Luchtvaartmij-/Vluchtnr. of Naam v/h schip**
10. Hoofddoel van deze reis is **zakelijk**: Ja Nee
11. Ik (we) breng(en)
 - (a) vruchten, groenten, planten, zaden, voedsel, insecten: Ja Nee

- (b) vlees, dieren, dierlijke/ flora-fauna-producten: Ja Nee
 (c) ziekteverwekkers, celculturen, slakken: Ja Nee
 (d) aarde of zijn op/in een boerderij/ranch/weiland geweest: Ja Nee
12. Ik was (Wij waren) in de nabijheid van vee: (zoals het aanraken of het behandelen) Ja Nee
13. Ik heb (Wij hebben) valuta of monetaire instrumenten bij ons van meer dan USD 10.000 of equivalent in buitenlandse valuta (voor een definitie van monetair instrument, zie achterzijde) Ja Nee
14. Ik heb (Wij hebben) commerciële goederen: (artikelen te koop, monsters gebruikt voor het werven van klanten of goederen die niet als persoonlijke bezittingen beschouwd worden). Ja Nee
15. INGEZETENEN - de totale waarde van alle goederen, met inbegrip van commerciële koopwaren die ik/wij in het buitenland hebben gekocht of verworven, (geschenken voor een ander inbegrepen, maar geen artikelen die per post naar de V.S. verstuurd worden) en die ik/wij naar de V.S. breng(en), is: \$ _____
 BEZOEKERS - de totale waarde van alle artikelen die in de V.S. zullen blijven, met inbegrip van commerciële goederen, is: \$ _____

Lees de instructies op de achterzijde van dit formulier. Er is ruimte om alle artikelen op te sommen die u moet aangeven. IK HEB DE BELANGRIJKE INFORMATIE OP DE ACHTERZIJDE VAN DIT FORMULIER GELEZEN EN HEB EEN WAARHEIDSGETROUWE VERKLARING AFGELEGD.

Handtekening _____ Datum (maand/dag/jaar) _____

Japanese / 日本語

到着する渡航者各個人、または家族の世帯主には、以下の情報を提供することが義務づけられています(申告書は一家族につき一通のみです)。「家族」とは、血縁関係、婚姻関係、慣習婚姻関係、または養子縁組による家族関係を持ち、同じ世帯に居住している者を意味します。

- 姓(苗字)、名(ファーストネーム)、ミドルネーム
- 誕生年月日: 月、日、西暦年
- 渡航に同行している家族の人数
- (a) 米国における滞在・居住先の住所(番地と通り)(ホテルの名称・訪問先)
(b) 市、(c) 州
- 旅券発行国
- 旅券番号
- 居住国
- 今回渡米に先立って訪れた国・国々
- 航空会社・便名もしくは船船名
- 今回の渡米の主要目的はビジネスです: はい いいえ
- 私(私達)は、以下の物品を所持しています:
 (a) 果物類、野菜類、植物類、種物、食物、昆虫類: はい いいえ
 (b) 肉類、動物、動物/野生生物製品: はい いいえ
 (c) 病原体、細胞培養、巻貝類: はい いいえ
 (d) 土壌、あるいは、私(私達)は、農場・牧場・牧草地にいました: はい いいえ
- 私(私達)は、家畜の近くにいました:(家畜との接触、または処理・扱いなど) はい いいえ
- 私(私達)は、現在通貨、または、金融商品にして、10,000ドル以上の米ドル、または、それに相当する外国通貨を所持しています:(金融商品の定義は裏面参照) はい いいえ
- 私(私達)は、市販用商品を所持しています:(販売対象になる商品、または、発注を促す目的で使用する試供品、または、個人の身の回りの所持品の範疇に当てはまらない物品) はい いいえ
- 米国居住者 - 市販用商品を含め、海外で購入、あるいは取得した物品(他人への贈与品も含める、ただし米国に郵送したものは含まない)の総額: \$ _____
 渡航訪問者 - 米国に残していく物品の総額(市販用商品を含める): \$ _____

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署名 _____ 日付(月/日/年) _____

Korean / 한국어

입국하는 각 여행자나 가족의 책임자는 다음 정보를 제공해야 합니다(가족당 한 부의 신고서만 작성하면 됨. "가족"이란 "같은 가정에서 함께 살고 있으며 혈연, 결혼, 동거 또는 입양 관계인 구성원"을 말합니다).

- 성, (성이 아닌) 이름, 중간 이름
- 생년월일: 월, 일, 연도
- 함께 여행 중인 가족 구성원의 수
- (7) 미국 내 주소(호텔 이름/목적지) (L) 도시, (C) 주
- 여권 발행국
- 여권 번호
- 거주 국가
- 이번 여행 중 미국에 입국하기 전에 방문했던 국가
- 항공사/항공편 번호 또는 선박 명칭
- 이번 여행의 주 목적은 사업임: 예 아니오
- 본인(우리)의 반입 물품: 예 아니오
 (7) 과일, 채소, 식물, 씨앗, 음식, 곤충: 예 아니오
 (L) 육류, 동물, 동물/야생생물 제품: 예 아니오
 (C) 병원체, 세포 배양물, 달팽이류: 예 아니오
 (R) 흙 또는 농장/목장/목초지를 방문함: 예 아니오
- 본인(우리)은 가족에 근접한 적이 있음: (예를 들어 만지거나 다름) 예 아니오
- 본인(우리)은 미화 1만 달러 이상 또는 그에 상당하는 외국의 통화 또는 지급 수단을 소지하고 있음: (뒷면의 지급 수단의 정의를 참조) 예 아니오
- 본인(우리)은 상업용 물품을 가지고 있음:(판매용 물품, 주문을 유도하기 위한 견본, 또는 개인용품으로 간주되지 않는 제품) 예 아니오
- 거주자 - 본인(우리)이 해외에서 구입 또는 취득하여 미국으로 가지고 오는 상업용 물품을 포함한 모든 재화(다른 사람에게 줄 품목을 포함하지만, 미국으로 우송한 물건은 제외)의 총가액: \$ _____
 방문자 - 상업용 물품을 포함하여 미국에 남아 있을 모든 물품의 총가액: \$ _____

이 서식의 뒷면에 적힌 지시사항을 읽어 보십시오. 귀하가 신고해야 하는 모든 품목을 기재할 지면이 제공되어 있습니다.

본인은 이 서식의 반대면에 적혀 있는 중요 정보를 읽었으며 사실 그대로 신고하였습니다.

서명 _____ 날짜(월/일/연도) _____

Chinese / 中文

每位抵达的旅客或家庭负责人必须提供下列信息(每个家庭只需填写一张申报表)。“家庭”的定义是“因血缘、婚姻、同居伴侣关系、或领养而住在同一住户的家庭成员”。














- 姓、名、中间名
- 出生日期: 月/日/年
- 与您一同旅行的家庭成员人数
- (a) 在美国的街道地址(旅店名/目的地), (b) 城市, (c) 州
- 护照签发方(国家)
- 护照号码
- 居住国
- 此次旅行抵达美国前访问过的国家
- 航空公司/航班号或船名
- 此次旅行的主要目的是商务吗? 是 不是
- 我(我们)携带了: 是 不是
 (a) 水果、蔬菜、植物、种子、食物、昆虫: 是 不是
 (b) 肉类、动物、动物/野生生物产品: 是 不是
 (c) 病原体、细胞培养物、蜗牛: 是 不是
 (d) 土壤或到过农场/牧场/放牧草场: 是 不是
- 我(我们)曾经与家畜近距离接近过:(例如触摸或处理) 是 不是
- 我(我们)携带了超过10,000美元或等值外币的货币或金融票据:(请参考此表格背面有关金融票据的定义) 是 不是
- 我(我们)有商品:(销售用物件、用来推销获取订单的样品、或非个人使用的物品) 是 不是
- 居民 - 包括商品在内的我/我们在海外购买或获得(包括给别人的礼物赠品,但不包括经邮寄到美国的物项)并携带进入美国的全部物品总价值是: \$ _____
 访客 - 包括商品在内的将留在美国的全部物件总价值是: \$ _____

请阅读此表格背面的说明。有空白处供您列出所有必须申报的项目。

我已阅读了此表格背面的重要信息,并已如实申报。

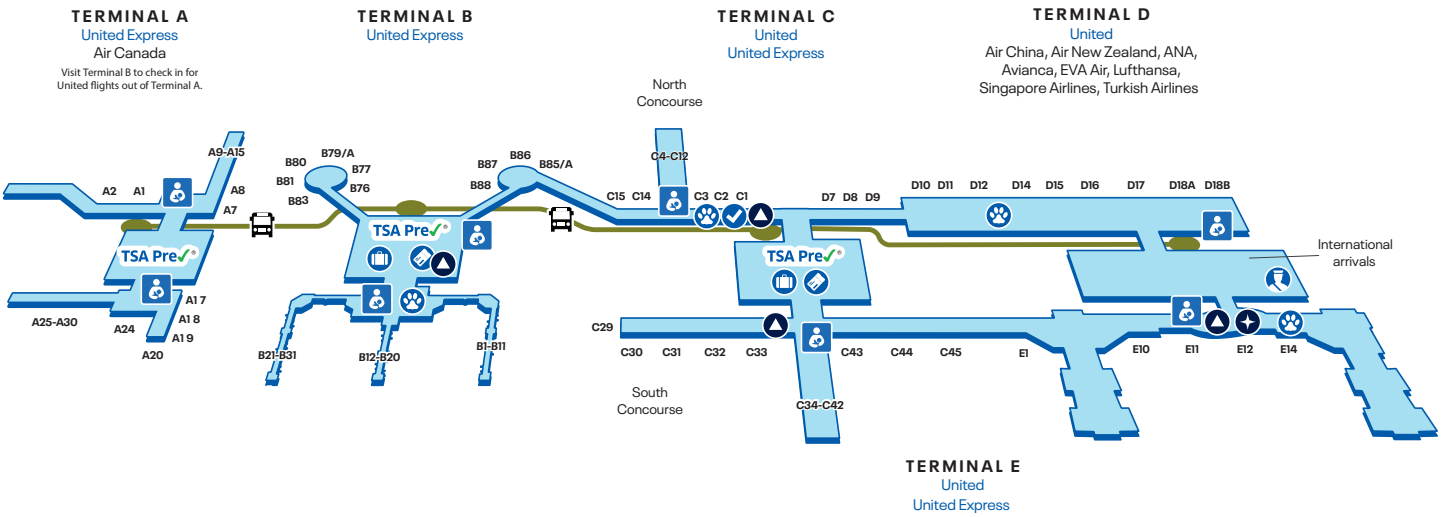
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Travel info Airport maps

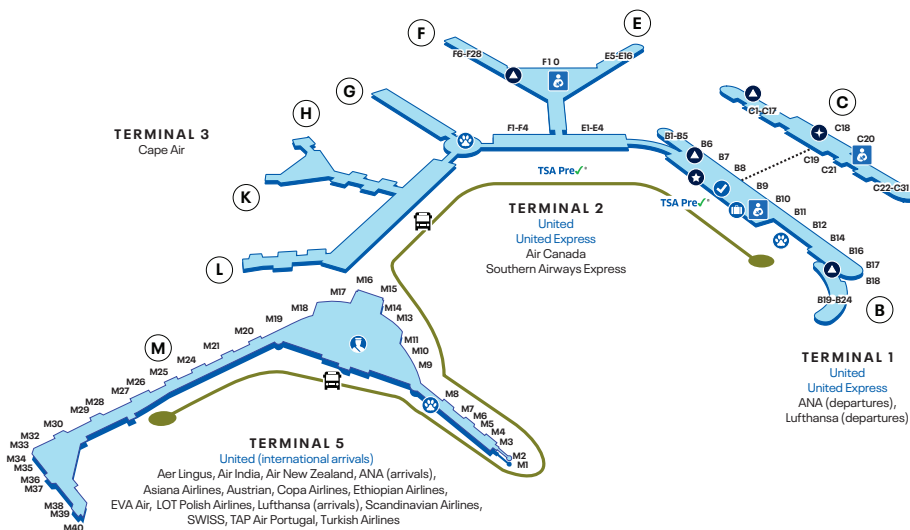
-  Kiosk check-in/customer service center
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-  Animal relief area
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-  Medical center
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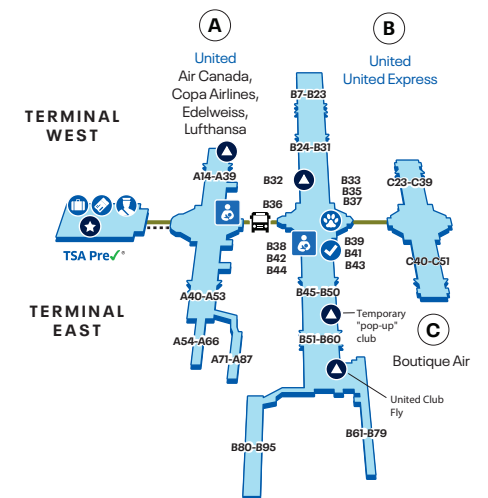
IAH | HOUSTON GEORGE BUSH INTERCONTINENTAL AIRPORT



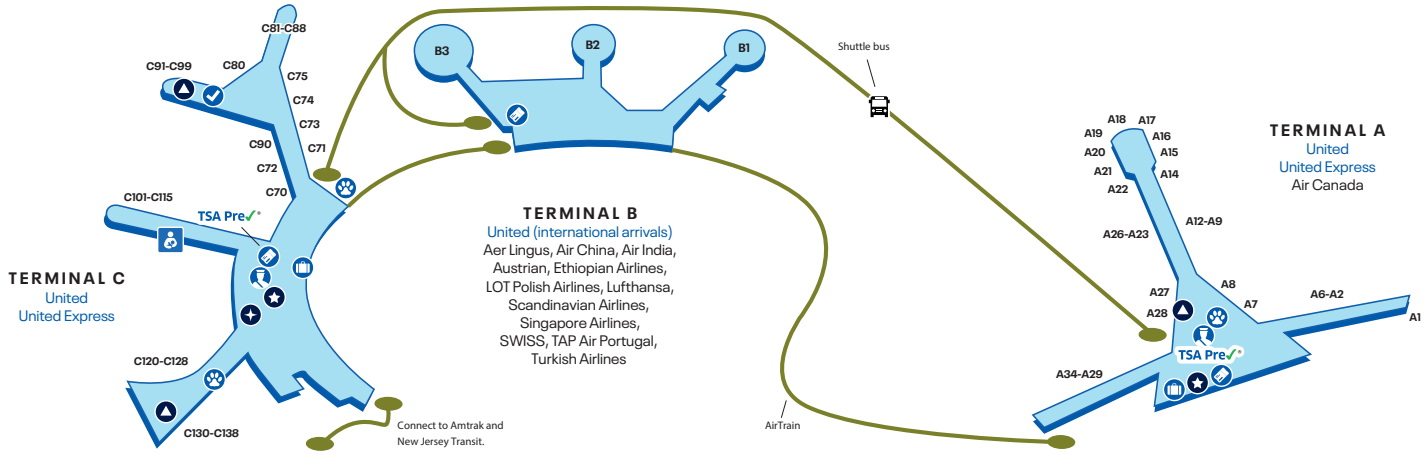
ORD | CHICAGO O'HARE INTERNATIONAL AIRPORT



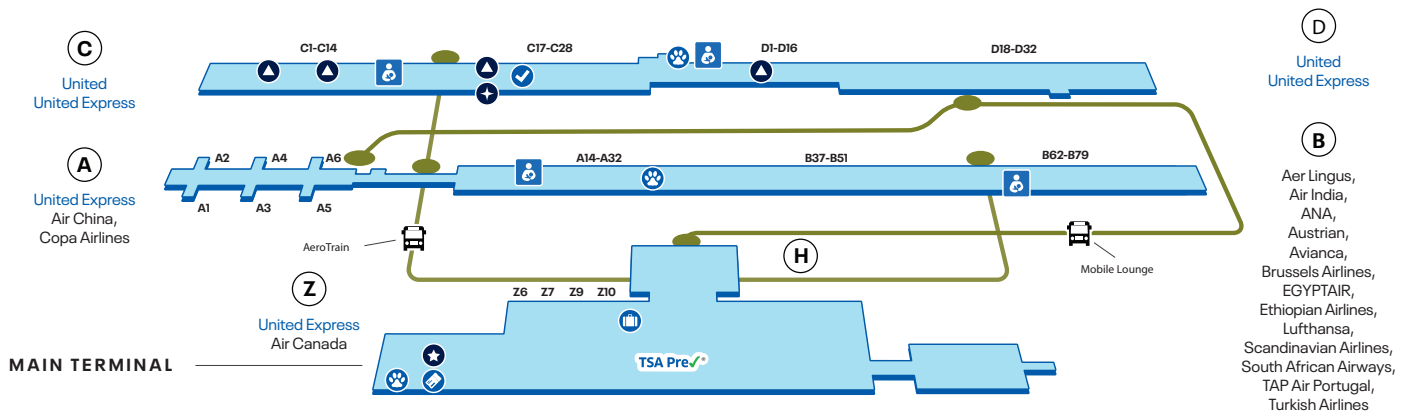
DEN | DENVER INTERNATIONAL AIRPORT



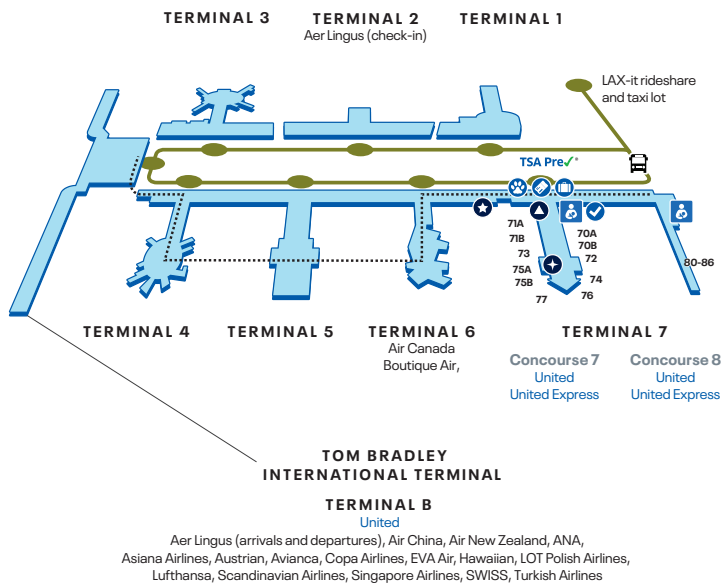
EWR | NEW YORK/NEWARK LIBERTY INTERNATIONAL AIRPORT



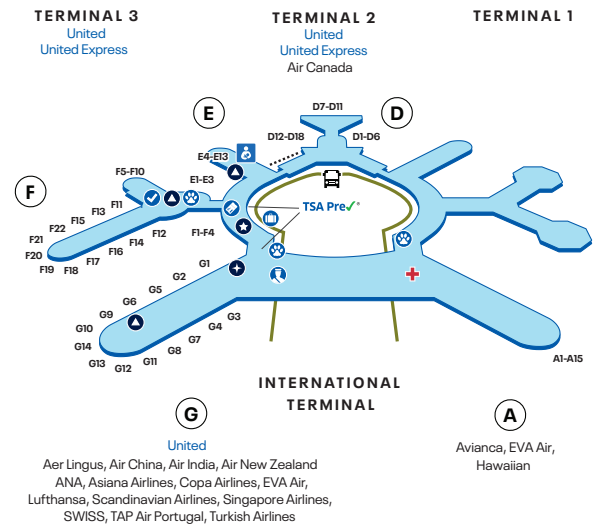
IAD | WASHINGTON DULLES INTERNATIONAL AIRPORT



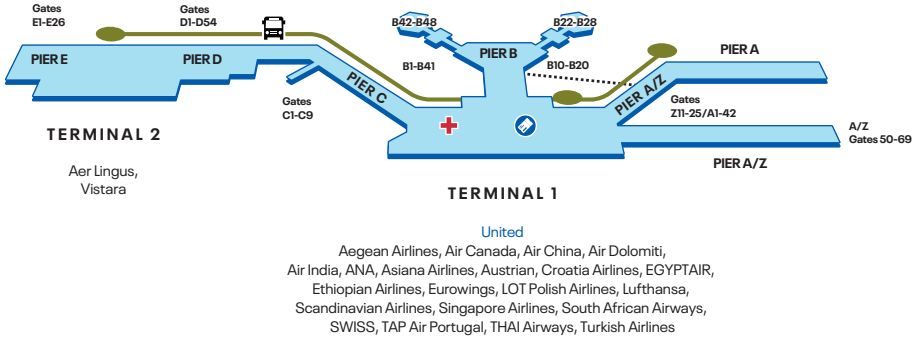
LAX | LOS ANGELES INTERNATIONAL AIRPORT



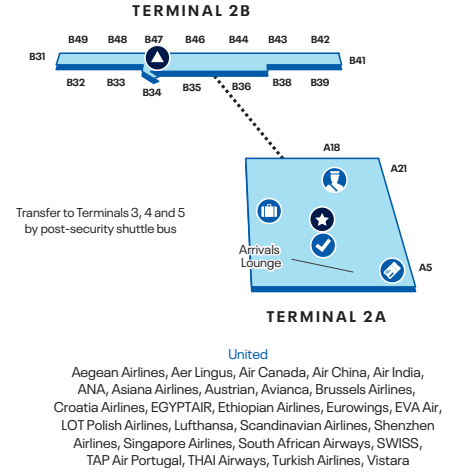
SFO | SAN FRANCISCO INTERNATIONAL AIRPORT



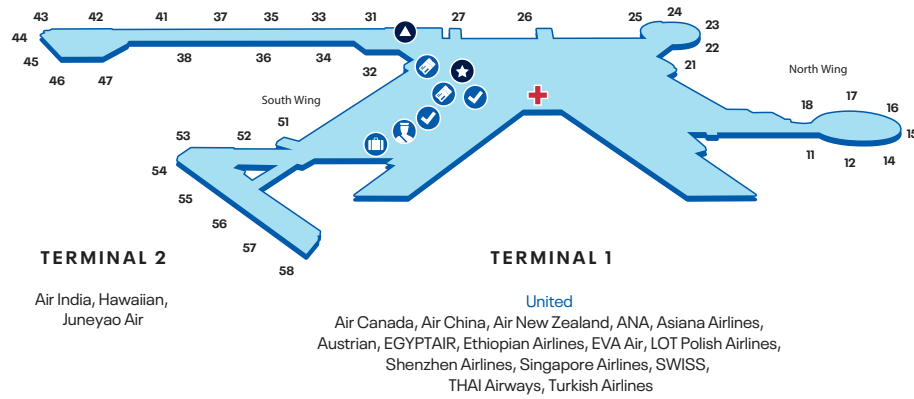
FRA | FRANKFURT AIRPORT



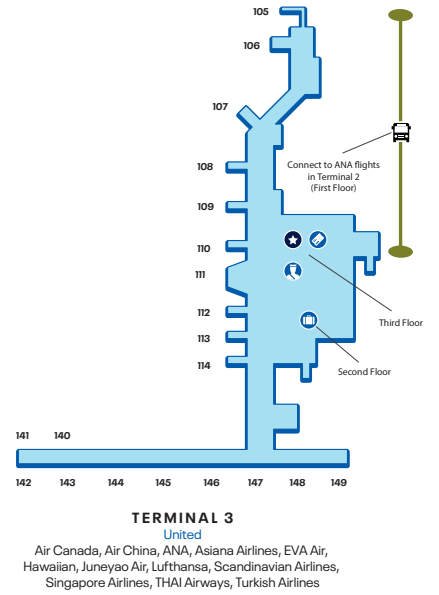
LHR | LONDON HEATHROW AIRPORT



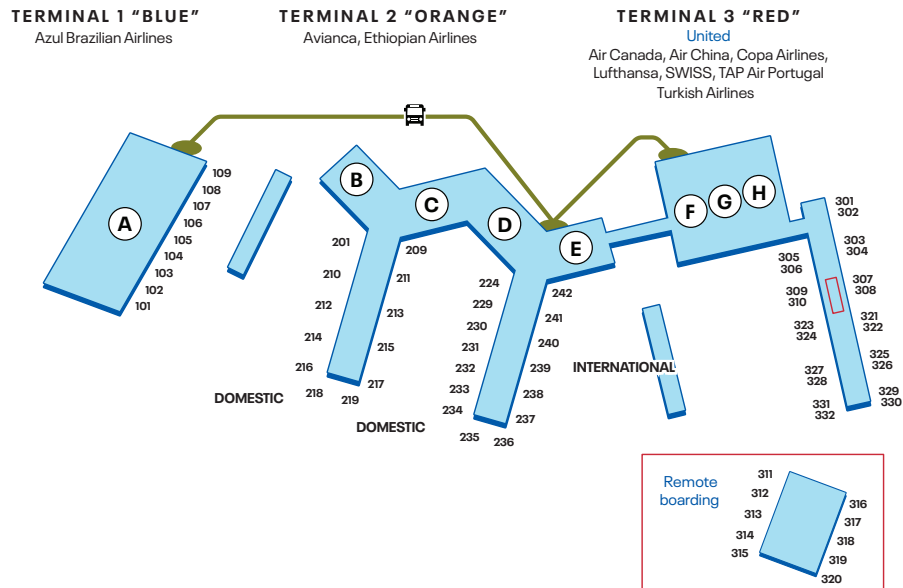
NRT | NARITA INTERNATIONAL AIRPORT



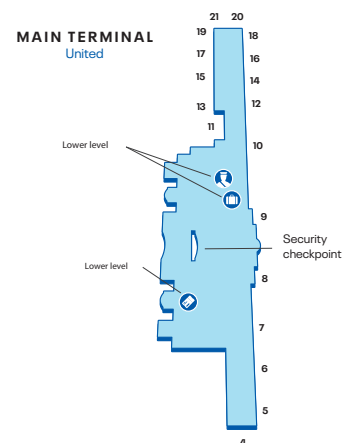
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GRU | SÃO PAULO/GUARULHOS INTERNATIONAL AIRPORT



GUM | GUAM INTERNATIONAL AIRPORT



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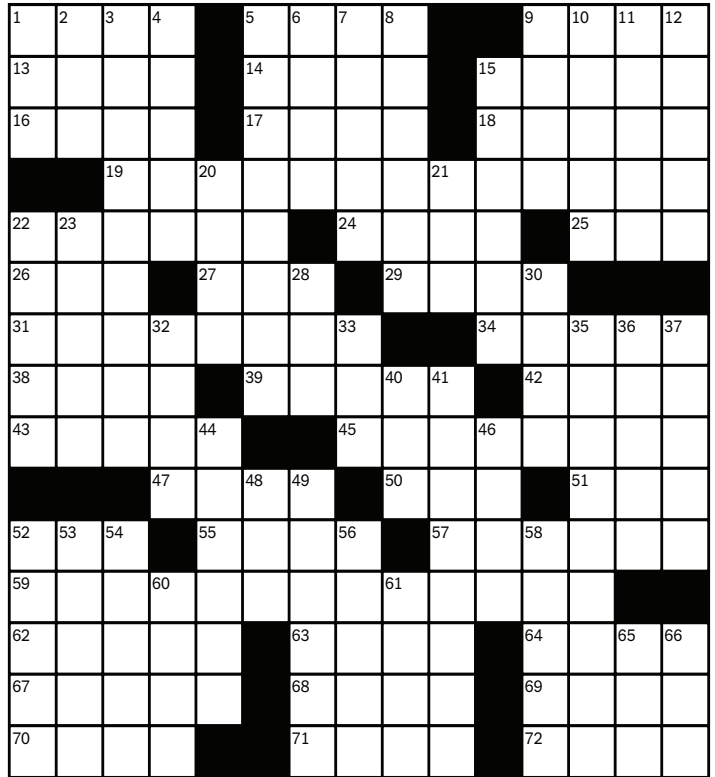
The New York Times Crossword

Puzzle by Simon Marote and Trenton Lee Stewart

ACROSS

- 1** Accessory across the front of a Girl Scout uniform
- 5** The "m" in Einstein's $E = mc^2$
- 9** Own (up)
- 13** Excessively promote
- 14** Car
- 15** Airline once said to be "ready when you are"
- 16** 12 months
- 17** Let ___ a secret
- 18** Consumed
- 19** "Does the name contain an animal?" YES. "Is it a band fronted by Adam Duritz?" YES!
- 22** Peaks of waves
- 24** Wrestler/actor John
- 25** U.S. intelligence grp.
- 26** Rower's blade
- 27** Smallish batteries
- 29** Cluster of feathers
- 31** With 45-Across, "Does the name contain a vegetable?" YES. "Is it a band fronted by Billy Corgan?" YES!
- 34** Seaweed-wrapped rolls
- 38** Silicon Valley field, informally
- 39** Alpaca lookalike
- 42** Opening for a coin
- 43** Mean, mocking smile
- 45** See 31-Across
- 47** Moist
- 50** Entrepreneur's deg.
- 51** Rep.'s opponent
- 52** Garment that may have an underwire
- 55** "Adios!"
- 57** Premium cut of steak
- 59** "Does the name contain a mineral?" YES. "Is it a band fronted by Mick Jagger?" YES!
- 62** One might arrive on a saucer
- 63** Soul icon Redding
- 64** [I'm about to speak ...]
- 67** Portable preparedness kit
- 68** Sandwich shop
- 69** "Sick!"
- 70** Sarcastic "I bet!"

- 71** Region
 - 72** Flatten, as a fly
- DOWN**
- 1** Like toddlers when meeting strangers, often
 - 2** Sailor's "yes"
 - 3** Cold War contest featuring Sputnik and Apollo
 - 4** Sandwiches that may save the day?
 - 5** Ship's primary canvas
 - 6** Mother's sister, e.g.
 - 7** Uncomplaining, say
 - 8** One of Shakespeare's begins "My mistress' eyes are nothing like the sun"
 - 9** Dread
 - 10** John who sang "Rocket Man"
 - 11** This-and-that dishes
 - 12** Stark daughter on "Game of Thrones"
 - 15** Joltless javas
 - 20** Jazz player's state
 - 21** Bearded grazer
 - 22** Prices
 - 23** Japanese noodle dish
 - 28** Long-running Lorne Michaels production, for short
 - 30** Boar's gorer
 - 32** Crude outbuilding
 - 33** Opening, as between teeth
 - 35** TED talk accompaniment, often
 - 36** Winnie-the-Pooh's craving



- 37** Possible response to "Who's there?"
- 40** Closemouthed
- 41** Food of the gods
- 44** Speedway sport
- 46** Big nuisance
- 48** Max's opposite
- 49** Buddhist temple
- 52** Brazilian actress Sonia
- 53** Fez-shaped chocolates
- 54** Suspect's "out"
- 56** Kitchen appliance brand
- 58** Necklace decorations
- 60** Part of the Apple logo
- 61** Mahjong piece
- 65** Org. with pollution solutions
- 66** Rendezvoused

For answers to the crossword puzzle, turn to page 144

Answers to the Sudoku puzzles from page 144

ANSWERTO SUDOKU 1

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

ANSWERTO SUDOKU 2

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

ANSWERTO SUDOKU 3

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

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Sudoku

By PennyDell Puzzles

SUDOKU 1 (EASY)

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

SUDOKU 2 (MEDIUM)

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

SUDOKU 3 (HARD)

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

For answers to the Sudoku puzzles, turn to [page 142](#); below: the answers to the crossword from [page 142](#)

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

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The Takeaway

My passion for travel really began because I grew up with an urge to put on makeup and find the brightest lights possible to stand in—which did not bode well for a 6-year-old in rural Vermont. The one stage that we could find, other than at the high school, was also a Masonic lodge and the Odd Fellows Hall, and I remember I would ogle the costume closet and put on the bomber jacket and dream of being an aviator. As I started stepping out, even just up to Montreal, I began to notice just how different the rest of the world was, and I set off on a quest to figure out whether different is better, worse, or just different.

That led me to Spain when I was 15, a journey that was fundamental in establishing my understanding of the world, my understanding of my strength in myself, and also my respect for what I do not understand. I went there for the summer. I think my parents had completely had enough of me, and they said, “Listen, if you can earn the money for the plane ticket, we will send you with \$350 spending cash.” That was the only money I would have for the whole summer.

I went and lived with what I call my Spanish family—my mother had stayed with them years before, when she was an AFS student. Mercedes, the grandmother, was half-Filipina and half-Spanish; she had great pride in her heritage and made a point of blending Spanish and Filipino cooking and culture and art. She was just a fine woman in every way. She would say to me things like, “Grace, you are rude, and your feet are dirty. You want to be on

“I saw my whole future right there—as wider, grander, more intense and passionate and complex than any slice of life that I had been exposed to up until that point.”



A trip to Spain as a teenager prepared musician **Grace Potter** for a life on the road

the farm, you look fine; you want to be in my house, get something shiny and put some heels and lipstick on.” So I immediately felt like I fit right in.

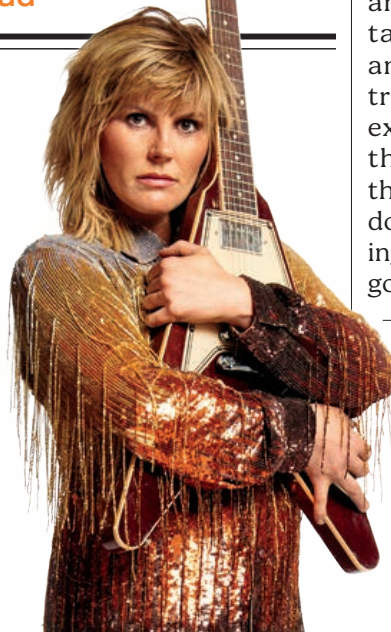
I was in Madrid at the beginning, and then I went down to Segovia with my sisters from Spain, Inez and Christina, to visit friends of friends; I was just along for the ride. In midsummer, the family would always go to

Mercedes’s house in Mallorca, a beautiful high-rise apartment right on the water. I saw my whole future right there—not as if I would live there forever, but as wider, grander, more intense and passionate and complex than any slice of life that I had been exposed to up until that point.

The trip made me realize that it’s important to be humble, to honor every single culture, to listen to the locals and hear your way through the language, even if it’s not a language that you speak. There’s so much context and so much generosity within every language—within body movements, within hand movements, within the tone of voice—and the messages can be received in so many other ways. Do not be afraid to listen, and you will be guided in beautiful directions. Even if I wasn’t able to conjugate every single verb at the beginning of the trip, by the end I was speaking fluent Spanish. I was dreaming in Spanish. I was absolutely a different person.

Going back to Vermont, I remember landing in Montreal, and my mother was at the airport waiting to meet me. She looked at me and said I looked five feet taller. I had a confidence and an air about me. That trip really was a powerful experience that informed the rest of my life. After that, I always felt, when in doubt, if your finger is itching, book a plane ticket. Just go somewhere—anywhere.

*Grammy Award-nominated recording artist **Grace Potter**’s fifth studio LP, *Mother Road*, comes out August 18 on Fantasy Records.*

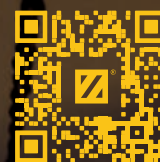


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