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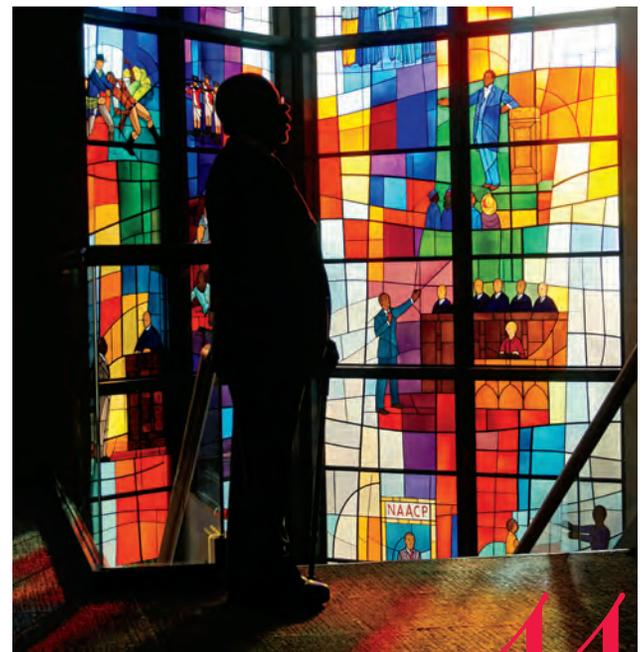
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A Message from Brett J. Hart

A Shared History

February marks the celebration of Black History Month, when we salute the rich Black history and culture that is woven into the fabric of our nation. As we honor this expansive and growing history, I reflect on the importance of the Great Migration of the early 20th century, which brought millions of Black people from the rural South to cities across the North, Midwest, and West, where they created communities in which to not only survive, but also to thrive.

Today, I live in one of those communities, on the South Side of Chicago, not far from the DuSable Museum of African American History, the country's first independent museum dedicated to the collection, preservation, and study of the history, culture, and achievements

of Africans and Americans of African descent. Among the 13,000 sculptures, paintings, and artifacts pertaining to the African American experience, visitors will find stories of resilience, the ingenuity of the human spirit, and the indisputable strength of people's character in the face of adversity.

In this edition of *Hemispheres*, you will find other prominent U.S. destinations that highlight Black history.

At United, we believe there is more that unites than divides us. If there is one thing we've learned while going through the most significant crisis in the history of commercial aviation, it's this: We are stronger when we work together. We are taking action to make a real impact in the communities where we live, work, and serve. Along with our generous MileagePlus members, we raised and donated 3.5 million miles to social and racial justice nonprofits through our 2020 Giving Tuesday campaign. We launched a Black Lives Matter United-branded lapel pin, with over \$30,000 worth of proceeds benefiting the Chicago youth program and our partner "My Block, My Hood, My City," and we began our REAL Conversation series that



kicked off with a company-wide dialogue on race.

This is just the beginning. As we take time to reflect this month on the robust accomplishments of the Black community, we are also reminded of how far our country still needs to go. Over the last several months, we've been reminded in many ways that racism and inequity continue to plague our society. We know we have a lot of work to do, and in order for us to be the greatest airline in aviation history, we must drive initiatives that work toward justice for all those we serve.

Our purpose, "Connecting people. Uniting the world.," is fueled by our commitment to diversity, inclusion, and equity because it is

the cornerstone of our culture. This type of approach is good for our employees, our customers, and our business. Despite a pandemic, we continue to safely bring people together all over the world, forging new connections, and fostering deeper respect across continents and cultures.

Black History Month

provides us with an opportunity to examine the past in order to help direct our country toward a more equitable future. In order to make every one of our employees and customers feel heard and respected, United is committed to a culture of continuous learning at every level of our organization. We promise to maintain and support this work today, this month, and in the future to ensure a more united tomorrow. We look forward to welcoming you back on board soon.

Inclusively,

Brett J. Hart
President, United Airlines

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How we're getting the COVID-19 vaccine to the world

By Rachael Rivas



In 2020, United became the first commercial airline to safely deliver Pfizer and BioNTech's COVID-19 vaccine into the U.S., thanks to a coordinated effort between our cargo, safety, flight and technical operations, regulatory, and legal teams.

Now, as the shipping and logistics industry focuses on widely distributing the COVID-19 vaccines, we're leveraging all of our flights, including cargo-only flights as well as those carrying passengers, to transport millions of doses of vaccines

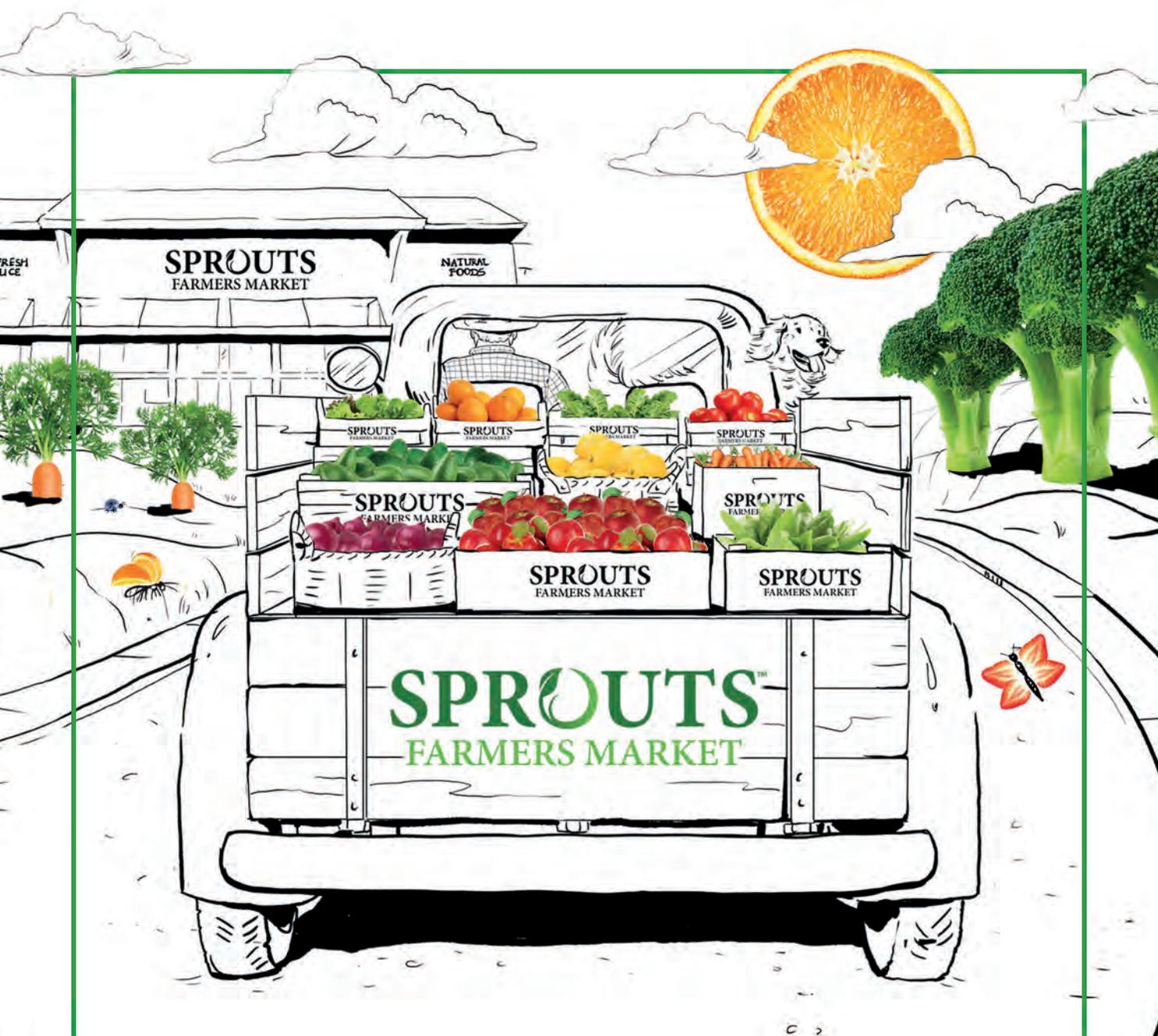
to destinations throughout our network, including Honolulu, Guam, and Saipan—making us the first airline to do so.

“United’s cargo service has helped safely deliver many essential goods during this pandemic, but there is no shipment that gives me more personal pride than helping bring this life-saving vaccine to our communities,” says Jan Krems, United Cargo President. “While we still face a long road ahead, the promise of a widely distributed vaccine gives us hope

that we are one step closer to putting this pandemic behind us and moving forward together toward a brighter future.”

We’re shipping more than just vaccines to help during the pandemic. Since March 2020, we’ve operated more than 9,500 cargo-only flights, carrying more than 475 million pounds of cargo. By using a combination of cargo-only flights and passenger flights, United Cargo transported more than 87 million pounds of medical supplies in 2020.

Alongside our shipping and logistics partners, we will continue to transport COVID-19 treatments to destinations throughout our network. The real heroes are the scientists who created these life-saving vaccines and the frontline workers who are not only administering them but also helping care for those suffering from this virus. We’re proud to do our part in helping to get this precious cargo to the people and communities who need it, and we look forward to doing so in the months ahead.



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Love at First Flight

When Boy in 22F meets Girl in 22E

By Sara Hetland

Everyone knows that romantic comedies generally start with a meet-cute. In this true travel tale, a more accurate term would be “seat-cute.”

Act One takes place in the summer of 2019, on Flight UA1487 from Houston to Honduras. (Take note of that flight number.) Ellie Stoffer, a fourth-grade teacher from Akron, Ohio, is traveling with a volunteer group to help at a hospital and orphanage in Central America. She’s sitting between an older woman flying home to Honduras and a man who appears to be traveling alone. The man, Ryan Matlock, wasn’t originally supposed to be sitting next to her,

but a few days before the flight he’d paid \$15 to upgrade to a window seat in Economy Plus. When Ellie has trouble filling out her customs form, she asks Ryan for help and learns that he’s also traveling to Central America for volunteer work. There’s an instant connection.

Since this is a modern love story, it’s Ellie who makes the first move: She suggests they follow each other on Instagram. Ryan and Ellie keep talking as they get off the plane and walk to customs, until Ellie realizes she should join her group. She remembers the moment well: “I turned around to look for someone familiar,” she says, “and when

I turned back, my latest Instagram follower was gone.”

Act Two: Five months pass (likely with Ellie and Ryan wistfully staring out their windows at the sunset every evening), and then, one day, Ellie reacts to one of Ryan’s Instagram posts—and their conversations resume. At the start of 2020, Ryan flies from Dallas to visit Ellie for the first time since they saw each other on the airplane, and they begin to date long-distance. For a while, they’re earning valuable flyer miles shuttling between Akron and Dallas—but soon it’s March 2020, and something more insurmountable than miles is keeping them apart: the pandemic.

The time apart leads Ellie and Ryan to realize their love is forever, and Ryan decides to move to Akron. He packs up a U-Haul, making one last purchase before he sets off to Ellie’s hometown.

Act Three: In July 2020, a year after they met, Ryan unveils his purchase, a ring, and asks Ellie to marry him.

Ellie says yes, and before she slips it on, Ryan tells her to look at what’s engraved on the band: UA1487.

Ryan and Ellie decide to semi-elope, having a small ceremony with their immediate families near Zion National Park in Utah, one of Ellie’s favorite places. Like their seat-cute, this next step in their relationship begins on a plane—but this time with United welcoming Ryan and Ellie on board with a gift, decorations, and Bruno Mars’s “Marry You” blasting over the speakers.

To those hoping for their own seat-cute this Valentine’s Day, Ryan and Ellie say their shared values were crucial, and that it’s important to look at yourself before looking outward: “When you know your worth and are boldly walking in your purpose, we believe the best love finds you,” Ellie says.

“And,” Ryan adds, “never hesitate to take advantage of upgrading your seat. It’s the best \$15 I’ve ever spent!”



Ryan and Ellie at their wedding in Zion National Park; above: getting a proper send-off on a United flight

Liza Kirk/Lea Kirk Photography (wedding)

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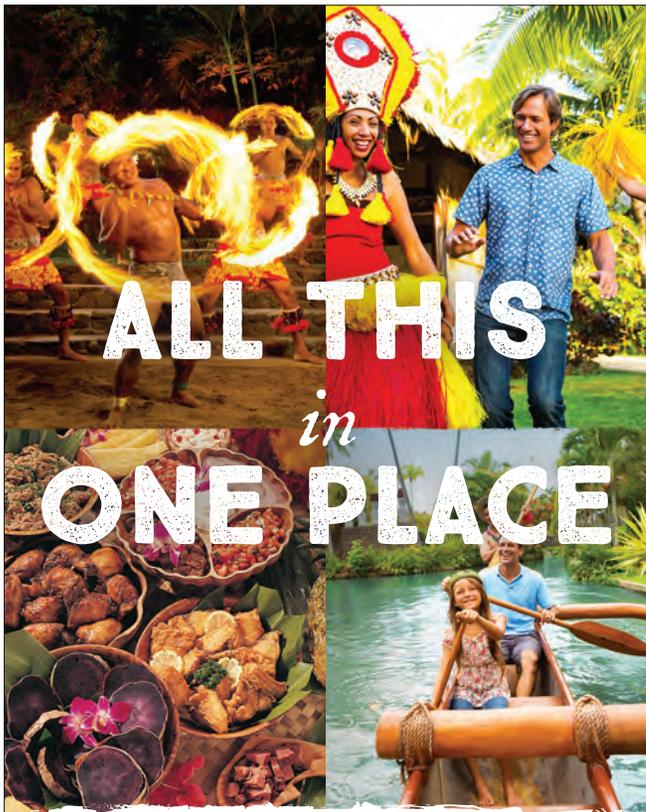


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Navigator

Sittin' on the Top of the Bay

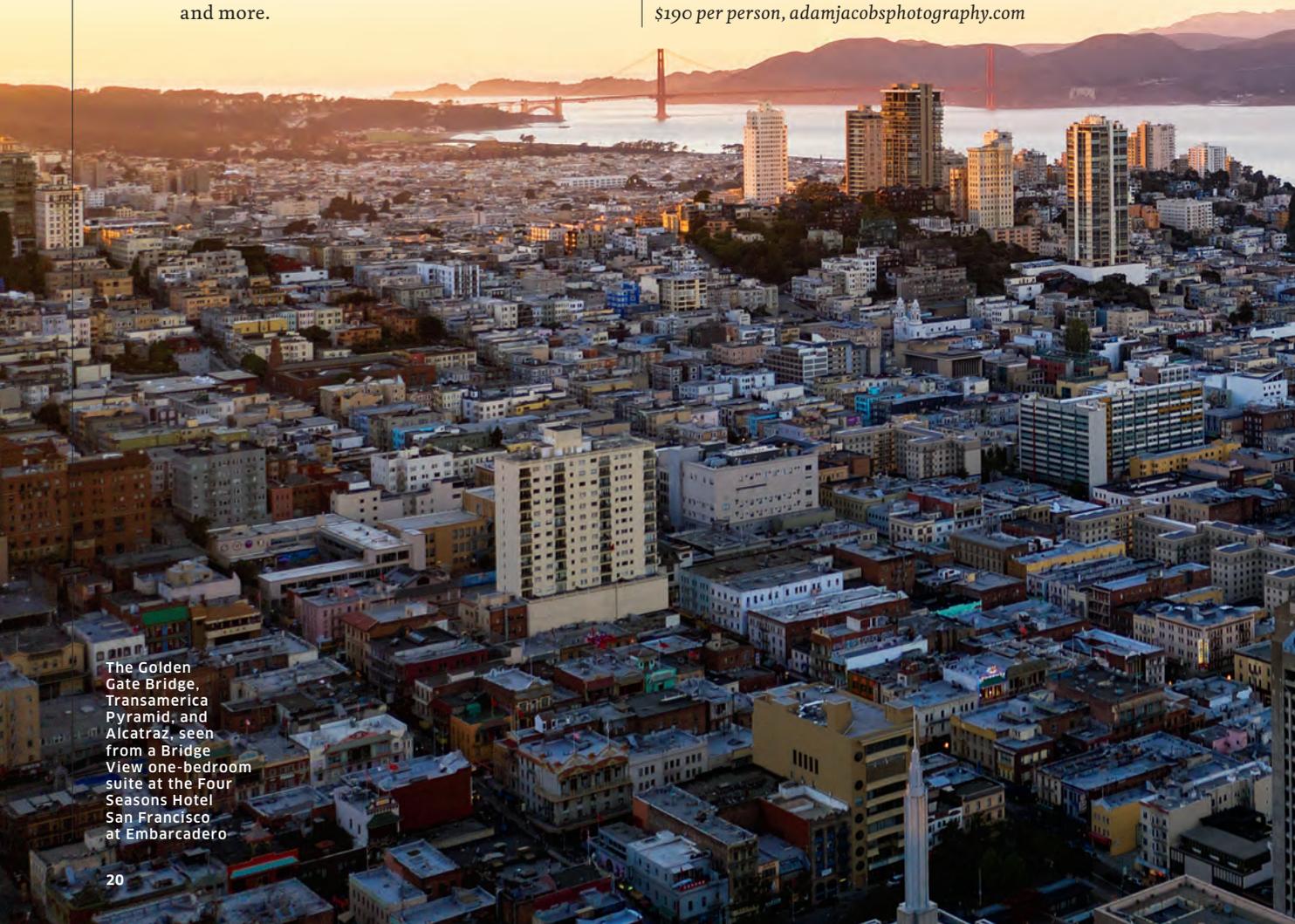
Watch the tide roll away from 40 stories up at San Francisco's new Four Seasons hotel

San Francisco is renowned for its views, thanks to the scenery—the bridges, the buildings, the bay—and the many hilltops from which one can take it all in. There's no hill, however, that offers quite so impressive a panorama as the one at the new Four Seasons Hotel San Francisco at Embarcadero.

The hotel, which opened in October in the Financial District, places its 155 rooms and suites on the top 11 floors of the 48-story 345 California Center, which at 725 feet is the fifth-tallest skyscraper in San Francisco. Whether it's from a bed or one of the building's glass Sky Bridges, guests can see—depending on which window they're looking through—the Golden Gate Bridge, Alcatraz, the Transamerica Pyramid, Coit Tower, the Bay Bridge, and more.

Want to take those landmarks home with you? Among the amenities that make use of the hotel's altitude is a private virtual lesson with award-winning photographer Adam Jacobs, who teaches amateur shutterbugs how best to capture the City by the Bay.

"San Francisco is definitely one of the world's best cities to photograph," Jacobs says. "From the top of the hotel, you're treated to a sweeping, unobstructed view that's perfect for panoramic photographs, as well as being able to shoot all the major landmarks. Of course, watch out for 'Karl'—the affectionate name given to the mystical ocean fog that rolls into the city many months of the year." *After a temporary closure, the hotel will reopen in April with rooms from \$520 per night, fourseasons.com/embarcadero; photo classes from \$190 per person, adamjacobsphotography.com*



The Golden Gate Bridge, Transamerica Pyramid, and Alcatraz, seen from a Bridge View one-bedroom suite at the Four Seasons Hotel San Francisco at Embarcadero

THE STAY

By Justin Goldman



Don Riddle/Four Seasons Hotel San Francisco at Embarcadero (San Francisco); Francisco Zorz (New York stamps)

THE MEAL

By Serena Renner
Photography by Kyoko Fierro



Poetic Pulpo

Chef Francisco Higareda paid his dues at Michelin-starred restaurants such as Arzak in San Sebastián, Spain, and L'Atelier de Joël Robuchon in Paris. Now, he's applying European techniques to family recipes—including this octopus in white mole—at Vancouver's newest Mexican restaurant, which he named after his mother, Ophelia.



• Higareda sous-vides **Spanish octopus** for five hours to keep the meat succulent. “I can’t tell you my temperature for the sous vide,” he says. “That’s my secret.” He then fries the octopus in a corn-paprika rub made from burned tortillas to give it a pork-rind-like crunch.

• **White mole**, or *mole blanco*, is a staple of small-town holiday celebrations in Guerrero, Mexico. “We call it *mole de fiesta*,” Higareda says. His lively version blends fresh chilies, herbs, spices, white chocolate, and honey.

• “The rice reminds me of my mom’s **cilantro rice**,” Higareda says, although his take is also inspired by his stint at L’Atelier de Joël Robuchon. “This one is a proper risotto,” the chef says, “with Grana Padano cheese and butter.”

• Higareda also mines family tradition for the **ground chorizo crumble**. “My dad used to make ground chorizo all the time,” he remembers. The chef douses the sausage in his dad’s signature sauce—guajillo, arbol, and pasilla peppers, with cinnamon, cloves, vinegar, and oregano—and then fries it.

• “A margarita cleanses your palate,” the chef says. The habanero bitters in the **caliente margarita** match the floral spice of the mole, and Ophelia uses Casa Dragones blanco tequila, a favorite of another famous “O.” “Oprah says it’s her favorite tequila,” Higareda notes. “That’s a huge kick.”

THE DRINK

By Justin Goldman



Northern California has long been acknowledged as one of the world's great wine producers, but its spirits have lacked the same profile. Where, a patriotic drinker might ask, is the fine American brandy to compete with the Cognacs and Armagnacs of France?

The answer, it turns out, is on First Street in downtown Napa, where the California Brandy House opened in November. The new storefront offers the chance to taste premium brandies from two Gallo Spirits labels, Argonaut and Germain-Robin, that diverge in interesting ways from their French counterparts, which must adhere to strict production rules.

"The whole creation of Cognac is very tightly regulated by French law," says Argonaut lead blender and distiller Rita Hansen. "American brandy faces none of those constraints. We have more freedom to innovate. For example, we use a combination of alembic pot-distilled brandy and Coffey-distilled brandy. We're able to

combine brandies with the best features of both. And we use both red and white grapes, which is not a common practice in Old World brandy making."

Both of California Brandy House's labels use a wide range of California-grown grapes, from colombard and chenin blanc to grenache and pinot noir. "Each grape variety lends unique aromas, flavors, and textures, giving us the ability to craft a truly complex spirit," Hansen says. Argonaut, which launched in 2017 but blends Gallo brandy stocks that date back as far as 1979, produces three prospector-themed

brandies (Speculator, Fat Thumb, and the limited-edition The Claim), plus a higher-proof Saloon Strength version for bars and restaurants.

Germain-Robin, meanwhile, was born in 1982, when a former college professor named Ansley J. Coale Jr. was driving along Highway 101 and picked up a hitchhiker, Hubert Germain-Robin, who happened to be a 10th-generation Cognac maker. They started a distillery in Mendocino County, and while Gallo

bought the label in 2017 and moved production to the Central Valley town of Sanger, where Argonaut is made, Germain-Robin continues to consult on his namesake brandies. The two expressions now available, both made entirely from Mendocino-grown grapes, include a seven-year-aged brandy as well as an XO that is aged at least 12 years and is an unheard-of-in-Europe 75 percent pinot noir.

"Because we have such fruit-forward wine in California," says current Germain-Robin lead blender and distiller David Warter, "Hubert really tried to figure out how to emphasize that fruit-forward nature of the wine and the grapes we grow."

If you find yourself as enamored of the local juice as Germain-Robin was, California Brandy House's retail offerings include bottles that can be custom-engraved on-site, as well as cocktail kits for mixing Prohibition-era drinks. What better way to live it up when the 2020s finally start roaring? californiabrandyhouse.com

The Spirit of California



Napa's new California Brandy House puts the proof in Wine Country

Clockwise from top: Germain-Robin and Argonaut brandies; a tasting session at the California Brandy House



Courtesy of California Brandy House (tasting); © E. & J. Gallo Winery (bottles)



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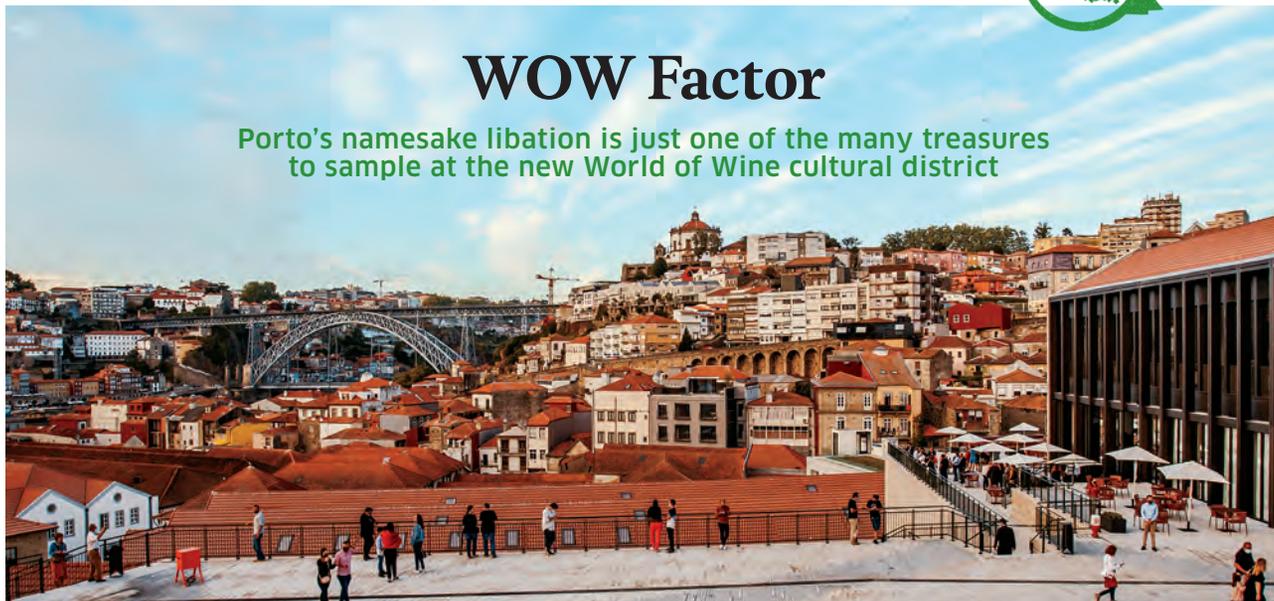
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WOW Factor

Porto's namesake libation is just one of the many treasures to sample at the new World of Wine cultural district



Porto has long thrived on the production of its namesake wine. Oenophiles come from around the globe to wander the cobblestone streets of Portugal's second-largest city in search of historic cellars, or to book tasting cruises up the Douro River. Now, the Porto metro area is modernizing its most famous draw, with a new cultural district that has visitors and locals alike saying "saúde."

The World of Wine (WOW) debuted last summer in Vila Nova da Gaia following five years of development and a \$125 million investment by The Fladgate Partnership, the company behind such Port brands as Taylor's and Fonseca. The 13.5-acre district boasts restored wine cellars, six museums, nine restaurants and bars, multiple exhibition spaces, and a wine school, all arrayed around a central square perched on a hill on the south side of the Douro, with views of the river and the neighborhood of Ribeira, a UNESCO World Heritage site.



WOW's signature attraction is its Wine Experience, which is made up of multi-sensory installations and exhibits covering the beverage's history and methods of production. Visitors can follow their virtual tasting tour with a literal one at the on-site Angel's Share bar. "The Wine Experience is about peeling back layers of information," says The Fladgate Partnership CEO Adrian Bridge. "It takes people through the journey of wine production, finishing with how to taste



properly. Everything you've ever wondered about wine but never dared to ask is in one place. Instead of overcomplicating the topic, we demystify wine in a fun way."

As central as wine is to the identity of this city and region, WOW offers plenty to enjoy after you've drained your glass. Among the sights to visit are the Porto Region Across the Ages (PRATA) museum, which tracks the city's culture and history back to the Roman period; Planet Cork, which tells how Portugal became the world's largest producer of the bark-based material; and The Chocolate Story exhibit, because what would a glass of port be without a dessert pairing? There's even a Porto Fashion & Fabric Museum (careful not to spill...).

"WOW is not just a great wine experience," Bridge says. "It's about multiple layers of culture and history. We've created this cultural district, anchored by wine, for our hometown." wow.pt

"WOW is not just a great wine experience," Bridge says. "It's about multiple layers of culture and history. We've created this cultural district, anchored by wine, for our hometown." wow.pt

Say Olá to Porto: United offers nonstop flights to Porto from Newark/New York.

Clockwise from above: the World of Wine central square; a nosy artwork at the Wine Experience; an octopus dish at The Golden Catch, one of WOW's restaurants; wines to taste at the Angel's Share bar

WOW

DISCOVER PORTO'S NEW CULTURAL DISTRICT



Be WOW'ed

A visit to WOW should be on the itinerary of everyone visiting Porto. Start with a traditional Portuguese breakfast at Lemon Plaza, set in an impressive replica of a colorful Porto square.

Tour through WOW's diverse museums that bring the city's history, industry and culture to life through immersive experiences and stories that have helped define the region. Where the evolution of humanity is highlighted through 9000 of drinking vessels, and visitors embark on a journey across Portugal's diverse wine regions, cork production and its influence in the cacao trade.

With a terrace that stretches onto the main square, visitors to WOW can soak up the splendor of the Porto's colorful cityscape with an alfresco dining in Root&Vine vegetarian restaurant or the Golden Catch, the district's premium fish restaurant. Alternatively, indulge with a fine dining experience at 1828, a restaurant inspired by the year that marked the beginning of the Portuguese Civil War.

End a day at WOW with the impressive nightly video mapping show, projected onto the district's main building that can be enjoyed with a glass of wine or cocktail from the wine bar.

The city's new cultural district brings together and celebrates the heritage of the city and its people. WOW Porto is the destination not to be missed in 2021.

More to explore

The Port cellars at Taylor Fladgate are more than 300 years old and any visit to Porto would not be complete without experiencing the iconic wine that made the city one of the world's wine capitals.

Wander through the cellars and museum to journey into the past and learn about the history of Port wine and its production today, then taste a selection of fabulous Taylor Fladgate wines in the splendour of the tasting rooms or outdoors in the rose garden. For the perfect finish, follow the tour with a meal at the Barão Fladgate.



Where to stay

Member of the prestigious Relais & Châteaux collection of hotels, The Yeatman is a unique and distinctive landmark in the world of classic luxury hotels.

The hotel blends timeless elegance and a wealth of authentic detail to create a very special atmosphere that evokes the distinctive personality of this ancient city and its historic link to wine.

Perched high on the south bank of the river Douro and right next door to WOW and the Taylor Fladgate cellars, all of the spacious rooms and suites have mesmerising panoramic views of Porto and the Douro River.

From a decanter shaped infinity swimming pool, an award winning 25,000 bottle wine cellar, Caudalie Spa and 2-star Michelin restaurant, The Yeatman is a haven for food and wine lovers and THE place to stay for the discerning traveller in search of understated luxury and comfort.

THE GETAWAY

By Holly Rubenstein

Et Tu, Bruton?

The U.K.'s artsy elite have conspired to make this Somerset village a hot spot

A little more than two hours west of London by train, Bruton is a quiet farming town of 3,000 in the county of Somerset. Or, at least it *used* to be quiet. Over the last few years, creative

types have discovered the hamlet and begun converting its historic estates into galleries, hotels, and other attractions. Here's a quick guide to a weekend in this trendy country retreat.



The Newt in Somerset, a restored historic country estate



Stay



A restored working country estate just a 10-minute drive from Bruton's center, **The Newt in Somerset**, which opened in the summer of 2019, is sure to remind travelers of its sister hotel, South Africa's beloved Babylonstoren. "The most important thing was making the Georgian manor house and its outbuilding feel like home again," says owner and interior designer Karen Roos, the former editor of *Elle Decoration South Africa*. With a superb spa, two destination restaurants showcasing food from the estate, a cider press, and charming gardens, it feels like quite a fine home, indeed. thenewtinsomerset.com

Shop



Found at the heart of Bruton's High Street, **Caro** is a chic, Scandinavian- and Japanese-influenced lifestyle store that sells carefully curated homewares, stationery, clothing, and beauty products. "The objects we surround ourselves with may be functional, but if we find them beautiful, too, everyday moments can provide deeper contentment," says owner Natalie Jones, a formerly London-based designer who was drawn to Bruton by the area's creative mind-set. To that end, she also offers The Space at Caro, which hosts workshops, exhibitions, photo shoots, dinner parties, and even a garden house for overnight stays. carosomerset.com



The gardens at Hauser & Wirth Somerset

See



In case there's any doubt about Bruton's artsy bona fides, since 2014 there has been a world-class gallery, **Hauser & Wirth Somerset**, on the outskirts of the village. The arts center, located on a reinvented farmstead, showcases leading artists—the exhibit opening February 6 features Los Angeles-based painter and sculptor Henry Taylor, pictured above—and is also home to a spectacular garden designed by Piet Oudolf. The on-site restaurant, Roth Bar & Grill, serves locally sourced produce that befits its location. hauserwirth.com

Eat

In 2015, at just 24 years old, Merlin Labron-Johnson became the youngest British chef to be awarded a Michelin star, at the London restaurant Portland. Now, he has opened a restaurant, **Osip**, and a wine bar, The Old Pharmacy, in the center of Bruton. How closely does Labron-Johnson hew to the farm-to-table ethos? At



Osip, he says, "In the evening, there is no menu. We serve a dinner that celebrates a time and a place in Somerset, using ingredients that have been grown by us or our neighbors." Highlights have included celery root soup with egg yolk and black truffle, and fig leaf ice cream with fig compote and meringue. osiprestaurant.com

Drink



Hidden within Bruton Art Factory's experimental space is **The Secret Bar**, which was inspired by The Colony Room, the dearly departed, debauchorous London gathering place for the who's who of the art world. "I decided to recreate the essence of the bar in the gallery," says Bruton Art Factory owner Suzanne Bisset. During exhibit openings, the bar serves drinks inspired by famous mixologist Dick Bradsell, the inventor of the espresso martini. As the name suggests, the bar isn't widely publicized, but those in the know travel from far and wide to peep the scene here. brutonartfactory.co.uk

THE ACTIVIST

By Deana Bianco
Photography by Aaron Colussi



Cameron at the
Garden of the Gods
National Natural
Landmark in
Colorado Springs

Blazing a Trail

Patricia Cameron's organization, Blackpackers, seeks to give communities that lack resources more opportunity to get outdoors



Access to the outdoors is easy to take for granted. Due to economic inequities, however, many Black, indigenous, and people of color (BIPOC) run into boundaries when it comes to enjoying nature. That's a problem Patricia Cameron decided to do something about.

The 37-year-old Colorado Springs resident founded the nonprofit organization Blackpackers in 2019 to introduce people in BIPOC communities to activities such as ice fishing, canoeing, hiking, and camping, and to help subsidize the cost of expensive gear. A Maryland native, Cameron developed an appreciation for the outdoors as a kid, when she would go crabbing with her grandfather on Chesapeake Bay. She moved to Colorado in 1994 and went skiing for the first time during sixth grade. It cost \$50, a significant amount to her mother, and Cameron didn't really get her money's worth. "It was scary," she recalls. "I went down that mountain one time, and then I went inside the lodge, played pinball, and drank hot chocolate."

As she grew older and became an EMT, a volunteer firefighter, and a mother

herself, Cameron found that the wild still called. In 2017, she started teaching herself wilderness survival skills. "I wanted to take my friends," she says. "Of course, a lot of my friends are Black, and they didn't have a lot of experience outdoors." That April, she purchased some used gear and went camping alone for the first time—in a snowstorm. "I struggled to stay warm," she remembers. "I think anybody would have, and certainly somebody who didn't have a lot of experience out there."

Seeking to give others a better foundation, Cameron started Blackpackers. She has since organized around 20 outings, including taking 47 campers to YMCA Camp Shady Brook, a retreat in the Pikes Peak region that she visited as a teenager. "Shady Brook meant so much to me as a kid," she explains. "I wanted to give that same memory to brown and Black people."

According to surveys and studies done by the National Park Service and the George Wright Society, less than 10 percent of visitors to U.S. national parks are Black, while about 78 percent are white. For Cameron, access isn't about

leisure—it's about reclaiming a birthright. "We built this country," she says. "Returning to nature is [important] not because of interest, but because it was taken from us and then commodified. Anytime you commodify something, you leave people out, especially the most vulnerable."

To raise awareness of the nonprofit and about the lack of diversity in the backwoods, last summer Cameron completed a grueling six-week, 485-mile hike on the Colorado Trail from Waterton Canyon, outside Denver, to Durango. While she was accompanied by other Blackpackers for some stretches, she spent a majority of the hike alone in the wilderness. "It was hard," she remembers. "But our bodies are capable of so much more than we know. My fearlessness and my confidence in my ability to do things has increased."

That's just the sort of message she hopes her organization can spread. This winter, Blackpackers is partnering with Arapahoe Basin to get BIPOC to the slopes and teach them to ski and snowboard. "We'll watch out for each other," she says. "It'll be a good time."

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THE ADVENTURE

By Karen Catchpole
Photography by Eric Mohl

February and March of the Penguins

Several species of penguin make their home in Argentina and Chile during South America's summer. Here are three of the best places to see them.



Magellanic penguins at El Pedral Reserve

Few animals are quite so adorable—or difficult to see in the wild—as penguins. Once an intrepid birdwatcher makes it to Patagonia, however, there are several relatively easy-to-access rookeries, where each year penguins waddle onto dry land to reunite with their mates and raise chicks. Visit these three colonies (including two that the animals created recently, in part due to climate change) during February and March to see these feathery family units before they return to the sea.

El Pedral Reserve, Argentina

A mile-long trail through the El Pedral Reserve, along the Golfo Nuevo in the northern part of Argentinean Patagonia, brings birdwatchers to hundreds of braying, black and white Magellanic penguins. Thirteen pairs of this species arrived in 2008, and today there are nearly 3,200 active nests—which the birds dig in sandy soil, under spiky bushes—on this private reserve. The trail ends at the sea, where visitors can sit on a sloping, smooth pebble beach as penguins waddle gingerly by, as if their webbed feet are burning on the sun-baked rocks, before diving into the surf to feed. *Book the Dia del Campo y Pingüinos day trip (\$95 per person) or an overnight stay at the reserve's Hotel de Campo (from \$300 per person, including tour and full board), reservaelpedral.com*

Isla Pingüino Coastal Marine Park, Argentina

After an hour-long ride in an open dinghy, often flanked by dolphins, visitors reach Isla Pingüino, off the east coast of Argentinean Patagonia. Located within the Isla Pingüino Coastal Marine Park, this island attracts a colony of rockhopper penguins each year. Take a seat on a rock (which these small, spiky-crowned birds really do hop over) and watch as hundreds of them dive into tidal pools, tend their eggs (which they incubate in a special pouch), and feed their chicks. *Puerto Penacho Tours offers*



King penguins at Chile's Pingüino Rey Natural Reserve; below: a rockhopper penguin at Argentina's Isla Pingüino Coastal Marine Park



five-hour excursions to Isla Pingüino from Puerto Deseado (\$80 per person), puertopenacho.com.ar

Pingüino Rey Natural Reserve, Chile

Useless Bay, in Tierra del Fuego, Chile, is too shallow for ships to enter (hence the name). However, the bay is teeming with the fish, squid, and crustaceans that penguins love to eat. In 2010, king penguins (the second-largest variety of penguin, typically weighing between 20 and 35 pounds) began nesting near the bay, and this rookery of about 80 adults and dozens of chicks is now one of the few places to see the orange-patched species outside of Antarctica.

A 2,600-foot loop trail in Pingüino Rey Natural Reserve offers two large wooden blinds with telescopes that allow birdwatchers to observe the colony. *Independent travelers must reserve entry to the park (\$16 per person), pinguinorey.com; South-Wild offers a two-day tour that leaves from Punta Arenas, Chile (from \$765 per person, including transportation, meals, hotel, and more), southwild.com*

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Anguilla

Villa 11 • Four Seasons Resort and Residences Anguilla • \$4.4 million

7,341 SQUARE FEET • 4 BEDROOMS • 4.5 BATHROOMS

As if the phrase “Caribbean oceanfront villa” doesn’t sound luxurious enough, this spacious home goes above and beyond with custom interiors curated by celebrated designer Kelly Wearstler. Rich textiles mix with organic elements—think driftwood lamps and marble floors—to create a chic indoor-outdoor living environment that reaches its zenith on the expansive sundeck. Here, residents can listen to the waves lapping up on the shore while enjoying the grill, infinity pool, and spa tub, or feel the sand between their toes within just a few steps, thanks to the direct beach access. [fourseasons.com/anguilla](https://www.fourseasons.com/anguilla)



Montana

Residence #11 • Montage Residences
Big Sky • \$18 million

8,043 SQUARE FEET • 6 BEDROOMS • 6.5 BATHROOMS

With its easy access to Big Sky Resort’s 5,800 skiable acres, some of the world’s finest fly-fishing, Yellowstone National Park, and an on-site golf course, this huge penthouse is a dream property for all kinds of outdoor enthusiasts. It’s no surprise that the views are spectacular, but the inside of the home is just as appealing, with interiors that are contemporary yet rooted in their mountain surroundings. Owners can select a curated design for a turn-key residence that includes everything from dishware to artwork, to go with an open kitchen that has custom cabinets and Wolf and Sub-Zero appliances. montageresidencesbigsky.com



Mexico

El Encanto R13 • Punta Mita Resort • \$4.45 million

9,167 SQUARE FEET • 5 BEDROOMS • 5.5 BATHROOMS

Occupying a prime position in one of Mexico’s most exclusive resort communities, overlooking the Pacific Ocean, this picturesque villa comes decked out with all sorts of enticing features—from a large saltwater pool to Mexican beam-and-tile ceilings. Modern appliances and Quetzal cabinetry line an elegant kitchen

that extends into a beautiful dining room, while all the areas for entertaining offer panoramic mountain and ocean views. The property is for sale fully furnished, bestowing the lucky buyers with an impressive collection of unique handmade and antique pieces from around the world. realestate.puntamita.com



New Mexico

Penthouse #506 • The Blake at Taos
Ski Valley • \$4.75 million

2,496 SQUARE FEET • 4 BEDROOMS • 4 BATHROOMS

Exciting things are happening in northern New Mexico’s Taos Ski Valley, from the resort’s investment in the on-snow experience to its evolution as a year-round outdoor destination, and now comes the development of world-class accommodations. The Blake at Taos Ski Valley is foremost among these, and it offers turn-key mountain living in the form of two-level penthouse condominiums that take inspiration from Alpine architecture and Southwestern aesthetics. Refined yet cozy, these residences combine high-end appliances with quirky antiques, resulting in stylish, artful homes that provide the perfect retreat after a day on the slopes. theblakeresidences.skitaos.com/penthouses

Courtesy of Montage Residences Big Sky (lobby); Kemi Vernon (pool); courtesy of The Blake at Taos (aerial)

Rediscover road trips



[RediscoverAZ.com](https://www.RediscoverAZ.com)

ARIZONA
THE GRAND CANYON STATE

By Ellen Carpenter



Collette and Scott Stohler

Get to know your fellow passengers

What do you do for a living?

We are travel journalists, on-camera hosts, storytellers, and the cocreators of the travel website and production company Roamaroo. On June 15, 2015, we quit our corporate jobs to start our own business, embarking on an around-the-world trip with a one-way ticket to Rio de Janeiro on United Airlines, with only carry-on bags in tow!

What was the most recent trip you took?

Miami, which is one of our favorite domestic cities—it's the closest thing to traveling abroad without needing a passport. We stayed at the Faena on Collins Avenue, enjoyed a culinary and cultural tour of Little Havana, rented a boat to explore the waterways around Miami and Miami Beach, and dined at classics like Prime 112 and Nobu.

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

A safari in South Africa. To be in the presence of these magnificent wild animals was both a humbling and exhilarating experience. We traveled with Collette's parents (who are both United Million Milers), so the trip allowed us not only to connect with nature but to share it with people we love.

What's the most romantic destination you've visited?

French Polynesia, specifically Bora Bora. With its blue lagoons, over-water bungalows, five-star hotels, and unspoiled beauty, it's the perfect place for a honeymoon or romantic getaway. We had the opportunity to fly to Tahiti in September (on United!), and we stayed at the Four Seasons Bora Bora, which is now our favorite hotel in the world.

What's the best thing you've eaten on your travels?

A meal at Sukiyabashi Jiro in Tokyo, Japan, the restaurant that was the star of *Jiro Dreams of Sushi*. The entire meal was a symphony played on our taste buds, with Jiro as the maestro.

What's the best way to stay fit while traveling?

Two of our greatest passions are fitness and travel—so much so that Collette has an Instagram page dedicated to it (@intuitiveathlete), and she wrote a



book, *Passport to Fitness*. Arrange active adventures, like a cycling journey with Backroads through Puglia, Italy, or an REI multisport adventure through Iceland. Or think about where you're traveling and choose activities based on the landscape and culture. For example, if you're going to Hawaii, you'll want to go hiking. If you're traveling to Buenos Aires, book a tango lesson and then dance the night away at a *milonga*. If you're flying to Costa Rica, make sure to enjoy surfing on the famed surf breaks of Nosara.

What place is at the top of your bucket list?

We have so many places that we'd love to visit, including Antarctica, Oman, Bhutan, Morocco, and Mount Kilimanjaro in Tanzania. While these places are all drastically different from one another, they all involve a great deal of adventure and, in a sense, discomfort. While we love a relaxing vacation from time to time, the trips that have made the greatest impact on us are the ones that have gotten us outside our comfort zones.

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

Teddy Roosevelt. After driving around the U.S. in our Airstream this past summer, we'd love to discuss how the president used his authority to create and protect public land in the U.S. for generations to come.



The Stohlers in Bora Bora; above: on a biking trip along the Danube River

Courtesy of Collette and Scott Stohler (portrait, Bora Bora, bike); Photoquest/Getty Images (Roosevelt)

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Song of Herself

Tamara Lawrance finds her voice in the riveting
miniseries *The Long Song*

By Ellen Carpenter • Photography by Tia Bannon

Origins: For Tamara Lawrance, falling in love with acting was a no-brainer. “When you were doing plays in school, you’d get time off class, you’d play games and sing songs,” the London native recalls. “Why wouldn’t you want to have this much fun?” The diversion grew into a passion—“I became belligerent about doing extracurricular drama”—and Lawrance earned a spot at the Royal Academy of Dramatic Art. After graduating, she starred in the BBC miniseries *Undercover*, as well as a steady stream of major plays, including *Ma Rainey’s Black Bottom* and *Twelfth Night* at the National Theatre. The early success didn’t go to her head, though. “I had the benefit of ignorance on my side,” she says. “I didn’t grasp how much of a big deal it was.”

Cinematic Foray: This winter, Lawrance starred in the psychological horror film *Kindred*, playing a pregnant woman being held captive by her sinister in-laws. She watched a lot of videos about pregnancy in preparation for the role, and she decided that having a baby is “not for the faint of heart”—something that could also be said of the movie. “I love psychological thrillers,” she says, “but in general I’m a ‘Let’s watch a scary movie in the daytime with the lights on’ kind of person.” Lawrance also appeared in Steve McQueen’s film anthology *Small Axe*, playing the elder sister of a boy who is discriminated against for having a learning disability in “Education.” “I’ve been really touched by how it’s resonated with people on a quite personal level,” she says.

Deep Roots: Lawrance can currently be seen in *The Long Song*, a Masterpiece on PBS miniseries based on a novel by Andrea Levy that tells the story of July, an enslaved woman living on a sugar plantation in 19th-century Jamaica. “I find it really exciting that American audiences will get to see it,” Lawrance says of the production, which first aired in the U.K. in 2018. While the miniseries tackles a weighty subject, Lawrance notes that it’s filled with “humor and love and camaraderie.” She also felt a personal connection to the story: Her mother was born in Jamaica, and while Lawrance doesn’t know her full ancestry, she says that portraying July was a powerful experience. “It was a real privilege for me to be able to step into an ancestry that is actually my own.”

Future Endeavors: Lawrance just finished shooting *Boxing Day*, a romantic comedy slated to be released by this coming Christmas. Next up, she’ll tackle *The Silent Twins*, a drama about real-life twin sisters June and Jennifer Gibbons, who, after experiencing racism and bullying in their small Welsh town, began to communicate only with each other and ended up in an institution for the criminally insane. “It’s a really, really scandalous part of British criminal justice history,” she says. Once COVID is behind us, Lawrance also hopes to return to the stage. One of her dream roles? “Secretly, it’s *Nancy in Oliver!*,” she admits. “We did *Oliver!* in Year 6, and I played Mr. Bumble’s wife or something. She’s got a cool song, but Nancy’s got the bangers!”





The Master Comes to Music City

Nashville's Frist Art Museum celebrates its 20th anniversary with its first Picasso exhibition

By Justin Goldman

“Give me a museum,” Pablo Picasso once said, “and I’ll fill it.” The Spanish artist created enough works to fill many, many museums—nearly 16,000 pieces are logged in his *catalogue raisonné*—but this month marks the first time that the Frist Art Museum in Nashville can be counted among them.

From top left: *Portrait of Dora Maar*, 1937; *The Bathers*, 1918; *Jacqueline with Crossed Hands*, 1954; *Mother and Child*, 1907

The Frist, in fact, is the only museum in the U.S. that will have the opportunity to display *Picasso*. *Figures*, an exhibit made up of around 75 works from the Musée National Picasso-Paris. The show, which runs from February 5 to May 2, marks a bold beginning to the 20th anniversary celebrations

for Nashville’s premier art museum, which opened at the site of the city’s historic former main post office in 2001.

“Our community has become increasingly creative, like Picasso finding inspiration in merging different art forms and styles to generate new ways of reflecting the world,” says Mark Scala, the Frist Art Museum’s chief curator. “The exhibition is a wonderful way to celebrate our own anniversary, but it also signals an important moment in the life of Nashville.”

The works on display focus on figurative representations, but they cover a wide swath



of the prolific and versatile artist’s career, both chronologically (with pieces from as early as 1895 to as late as 1972) and stylistically (with everything from sculptures to copper etchings). According to Scala, the Frist and the Musée National Picasso-Paris also made a concerted effort to locate the artist within today’s nexus of acceptability—an ongoing struggle within the art world. After all, few things exude the concept of “male gaze” more than Picasso’s portraits of women.

“While the exhibition writ large is a dazzling panorama of a lifetime of stylistic evolution and experimentation,



an integral part of the story is Picasso’s troubling relationships with the women who are portrayed throughout the show,” Scala says. “From our earliest discussions, we conveyed to the Musée Picasso that we really wanted the interpretation to directly address this issue.” To that end, the exhibit includes an essay on the patriarchal structures of Picasso’s time and place and on his attitudes toward women. What’s more, the labels for the portraits of women in Picasso’s life provide biographical information on the subjects and their relationships with the artist.

Picasso also once said, “I paint objects as I think them, not as I see them.” The figures in this exhibit will give visitors much to see—and, surely, much to think about. fristartmuseum.org



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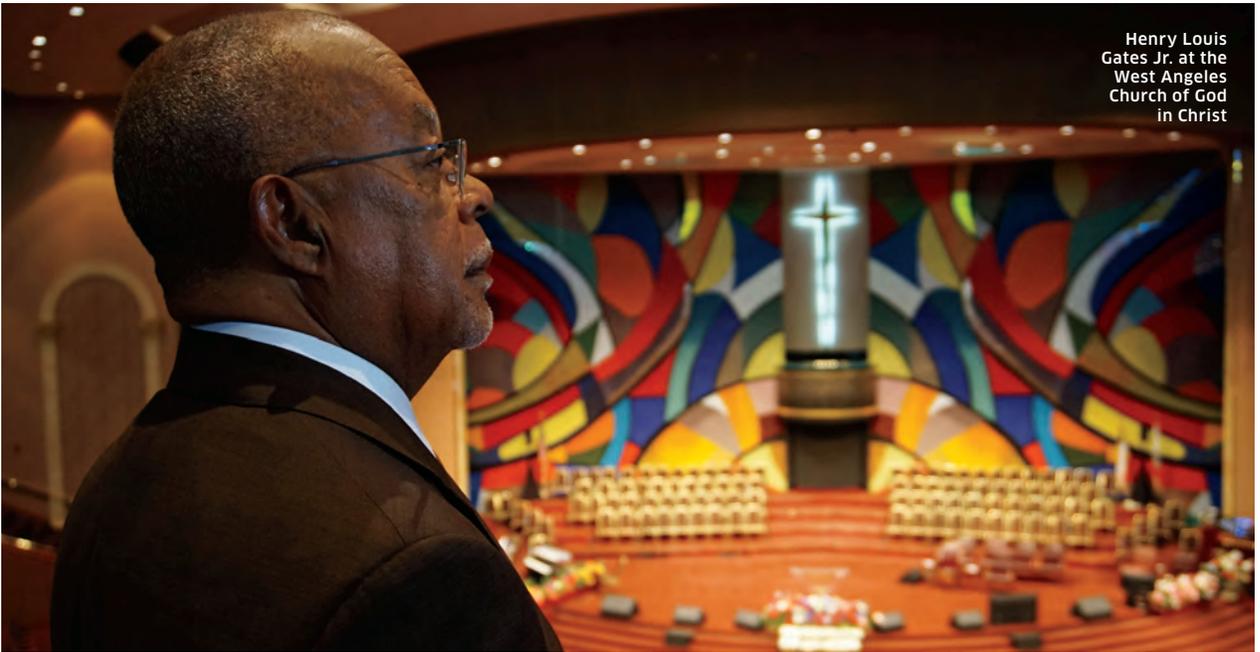
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Henry Louis Gates Jr. at the West Angeles Church of God in Christ



Saving Grace

[Henry Louis Gates Jr. takes PBS viewers to \(Sunday\) school in *The Black Church*](#)

By Justin Goldman

Dr. Henry Louis Gates Jr. has won numerous awards, including a Peabody, for his documentaries on African American history and culture, and this month he turns his lens on what he calls “the heart of the Black community.” In *The Black Church: This Is Our Story, This Is Our Song*, which premieres on PBS on February 16, the Harvard professor interviews scholars (Dr. Cornel West), ministers (Rev. Al Sharpton), and celebrities (Oprah Winfrey, John Legend) to examine the institution, from slavery up to today. “The church was the birthplace and nursing ground for the social, cultural, educational, and political institutions that define Black America today,” says Gates, who called *Hemispheres* (on the morning a Black preacher from Georgia,

Rev. Raphael Warnock, was elected to the U.S. Senate) to tell us what he discovered while making the film.

On the melting pot: “We went to First African Baptist Church in Savannah, which dates to 1773, and there’s this strange writing on one of the pews. It was Arabic, obviously written by someone who was a practicing Muslim. The estimates are that from 8 to 20 percent of our ancestors were practicing Muslims. Not only that, but in 1491, the king of Kongo—spelled with a K—converted his kingdom to Roman Catholicism. So as many as 25 percent of the Africans that came to what is now the United States were either practicing or baptized Roman Catholics before surviving the Middle Passage. Imagine a big

bouillabaisse, and in that stew you’ve got 20 percent Muslim, 25 percent Catholic, and the other 55 or 60 percent are practicing traditional forms of African belief. Out of that stew came African American Christianity.”

On gospel music: “The producers and I were arguing about the title of the series: Should we call it ‘How I Got Over’—[sings] *how I got over*—or ‘This Is Our Story, This Is Our Song’? That’s from a hymn called ‘Blessed Assurance.’ I wrote to Oprah, as a friend, and one morning I woke up and there was a voice-mail from Oprah. She said, [sings] ‘*This is our story, this is our song.*’ That was her vote. But no Black person wrote that. A white woman named Fanny Crosby wrote ‘Blessed Assurance,’ in 1873. That is an example of cross-cultural transmutation. Black people took standard Methodist and Baptist hymnals, and they Blackified them, man. They made them *rock*. But they also created the spirituals. These were original compositions. The authors were anonymous, but they created some of the

most beautiful music in the history of the world.”

On politics: “Of the 2,000 Black men elected or appointed to office during Reconstruction, 243 were ministers. There was a natural connection between the church and politics, because the church was the organizing social center. Without the church, there would be no civil rights movement. But Black Lives Matter did not start in the church. Ministers had to jump on board the Black Lives Matter train, and that’s a huge difference over a 50-year period.”

On the future: “I interviewed John Legend, and he said he was saved, he sang in the choir as a boy, but the church didn’t really speak to him today. I think a lot of young people feel that way: They’re spiritual, but the church itself does not have the centrality that it once had. On the other hand, I summer on Martha’s Vineyard, and every Sunday, Union Chapel is packed with upper-middle-class Black people. The Black church is in our DNA.”

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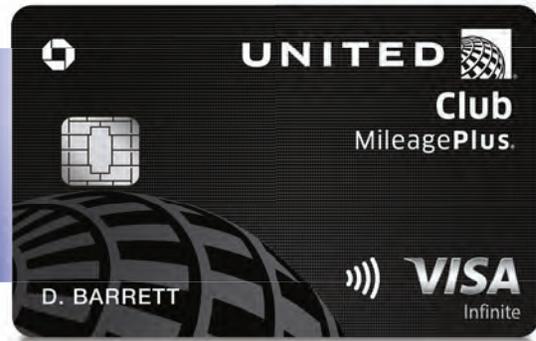
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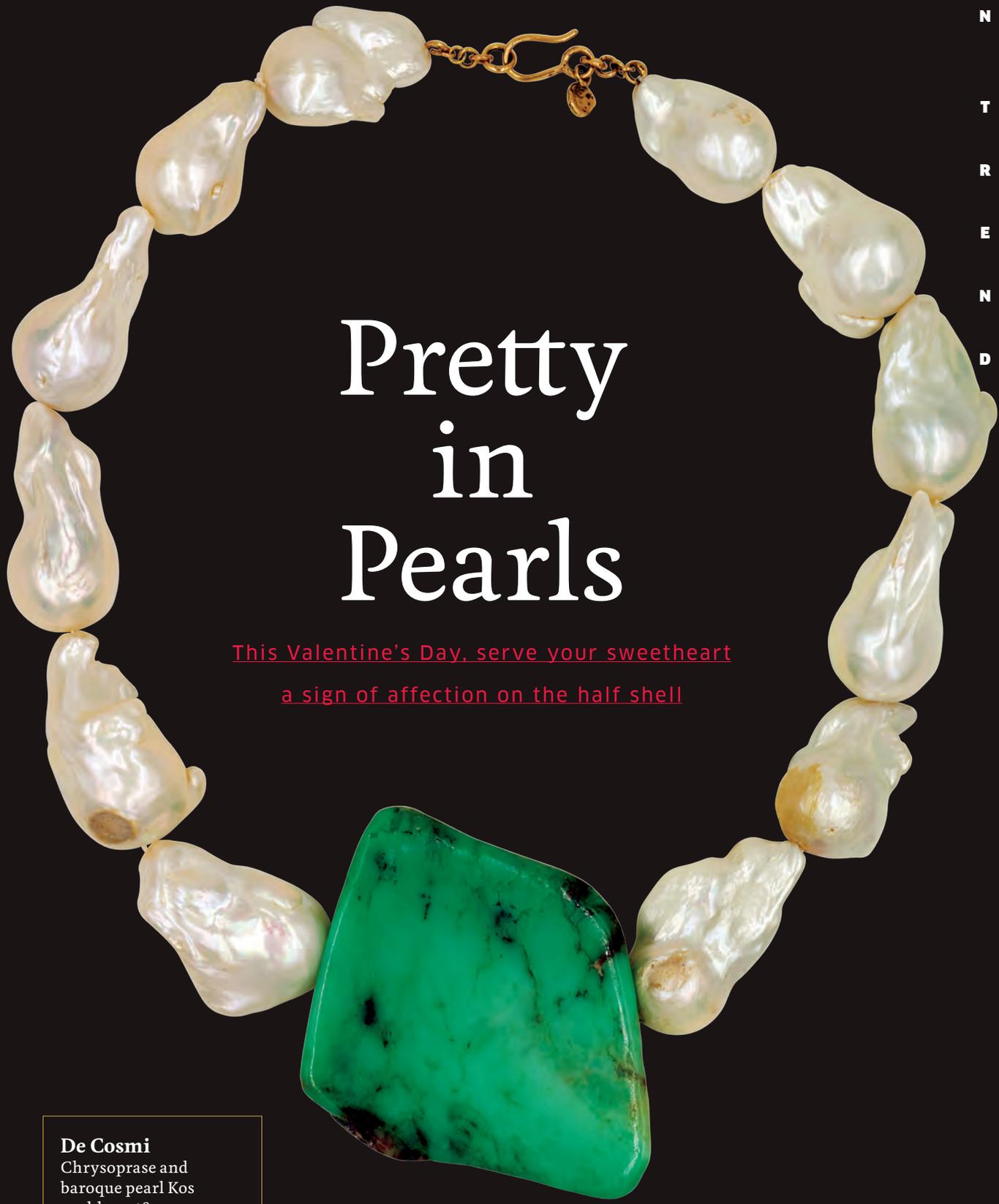


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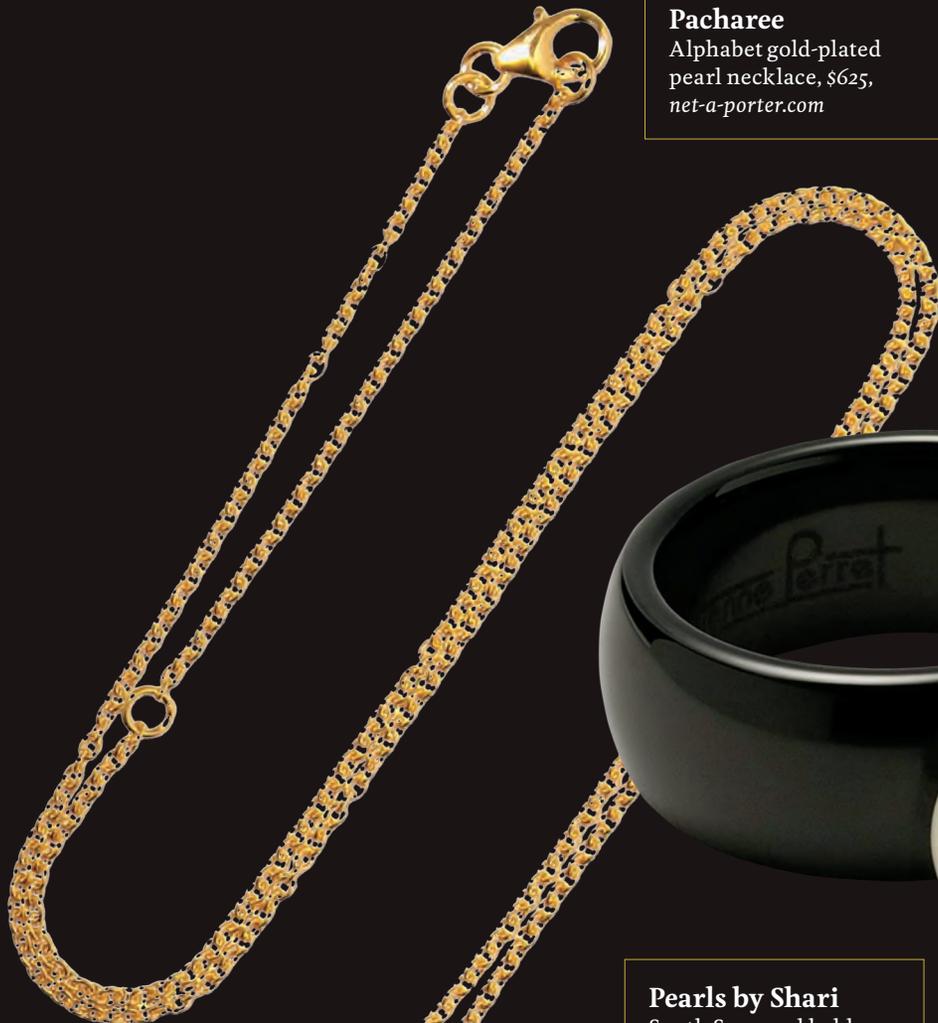
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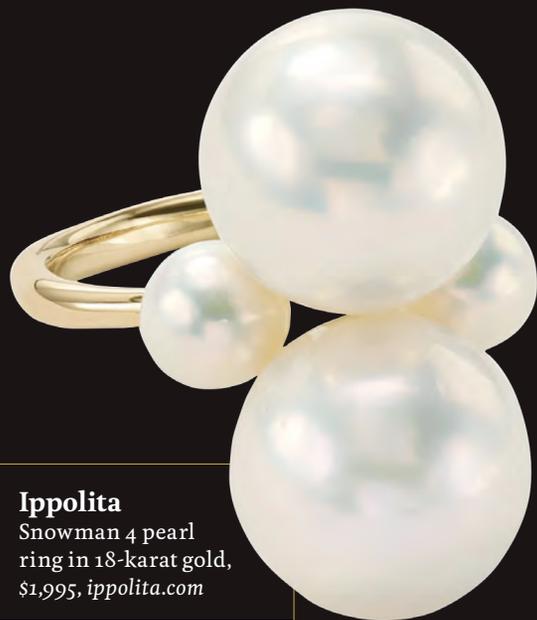
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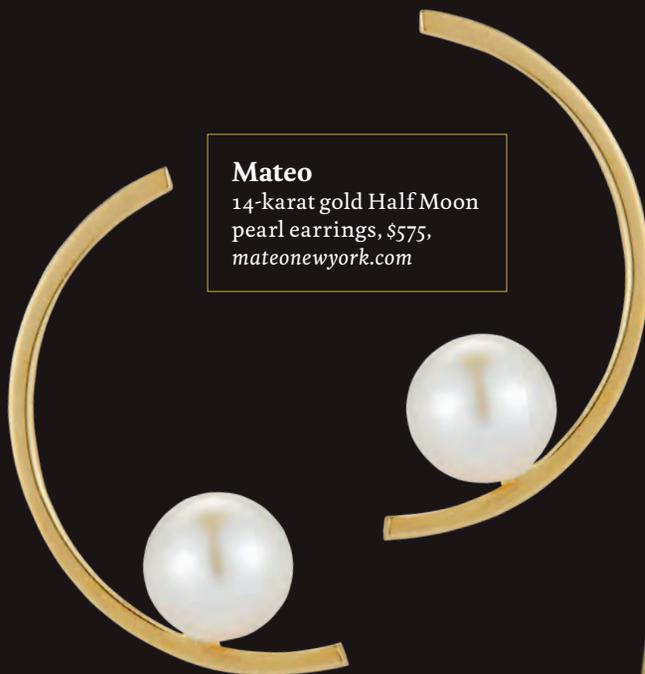
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Stay in the Saddle

[In a new book, leadership expert Fawn Germer aims to help workplace veterans ride out the changes in their fields](#)

By Daniel Wellbelove • Illustration by Fabio Consoli

All across the country, mid- and late-career professionals are facing a crisis. The unemployment rate for these groups is disturbing, and those who are able to find new jobs often have to settle for less money than they were previously making. Millions of people who still have their jobs, meanwhile, need to revive flagging careers, at a point in their lives when they perhaps would have expected the security that once came from decades of service.

According to Fawn Germer, author of *Coming Back: How to Win the Job You Want When You've Lost the Job You Need* (St. Martin's Press), workplace veterans can no longer rely on their track records to get by. If you can't prove that you can move with the times, you're going to be left behind.

"A lot of people see change and think, 'I'll sit this one out. If I just keep doing a good job, they're going to recognize that and reward me,'" Germer says. "All that does is mark them as irrelevant. We are on an insatiable quest for relevance, and if you don't get on that bandwagon you're going to get left behind."

The advent of social media and advances in workplace technology have

created a structural shift that puts less weight on experience. With terms such as artificial intelligence, blockchain, and big data becoming increasingly prevalent in the business lexicon, you need to prove you have the skills and foresight to lead, not only today but five years from now.

"Any employer can hire somebody fresh out of college who can probably do more with technology with their thumb than you can with your whole body, and yet, as you age, you have the highest income in the room," says Germer, who interviewed more than 300 senior executives, professors, and organizational experts while researching her book. "You have to justify that paycheck. That means being in front of the trends and always trying to find out what's next, so that you are leading the change instead of reacting to it."

So how do you stay relevant in a changing world, and signal to your bosses that you remain an irreplaceable part of their company's future? In large part, Germer says, that comes through upskilling. Recognize that your current skill sets have a shelf life, and look at

where you can expand your knowledge. Find out where your industry is headed and take online courses in those areas. (Germer suggests edX and Coursera for free programs from leading institutions such as Harvard and Yale.)

Similarly, read all kinds of news to stay up to date on your industry and the world at large. Reach out to younger colleagues and try to work with them. Get noticed by volunteering to lead committees and by making an impact at meetings. And, importantly, don't keep all this to yourself. Nurture your online presence by identifying decision makers on LinkedIn and sharing posts and articles. Talk about what you've learned at work so people know that you're making an effort. And when you land an interview, don't talk about what you've done but rather what you *will* do.

For those who have lost jobs, Germer says, "The biggest thing is, don't give up. You have not lost all of your talent and brilliance. You have been given an obstacle. If you just take the next step, and the next, sooner or later you get where you need to go."

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Walking the Walk

Most executives talk the talk on the diversity, but Walker & Company Brands CEO Tristan Walker backs it up with his products and actions

By Ayo Osobamiro
Illustration by Tony Healey



Tristan Walker has always found himself just a hair ahead of the curve. In 2008, he lost his job on Wall Street on the same day he received his acceptance letter from the Stanford Graduate School of Business—landing him in the Bay Area for Silicon Valley’s most optimistic period. After interning at the nascent Twitter, he sent a series of cold emails to Foursquare’s founders and scored a job as head of business development when the company was still up and coming. Later, he became the first African-American entrepreneur-in-residence at Andreessen Horowitz, and he cofounded the nonprofit Code2040 to encourage racial equity in the tech industry.

The natural next step was to start his own business. With Walker & Company Brands, he sought to disrupt the ethnic hair care aisles in big box stores, which hadn’t seen innovation in decades. Using \$6.9 million in seed money (a relatively modest beginning in the startup world), he launched Bevel, a men’s grooming line, in 2014. Its centerpiece was a single-blade safety razor designed for the coarse and curly hair of Black men. “We make things to solve problems for the Black community,” Walker says. Soon came

\$24 million in investments from the likes of Nas, Magic Johnson, and John Legend, as well as the debut of a women’s brand, Form. Procter & Gamble’s 2018 acquisition of Walker & Company cemented its founder’s legacy, as Walker became the first Black CEO of a P&G subsidiary in the conglomerate’s 180-plus-year history. He’s not resting on his laurels, either; in the last couple of years, his company has rolled out 11 new products and expanded into Target, Sally Beauty, and Walmart, and he joined the boards of Foot Locker and Shake Shack. Here, he tells us about what those companies are doing right, how to get started as an entrepreneur, and why he’s peachy keen on his new home city, Atlanta.

On trading Silicon Valley for the South: “Silicon Valley is the only place I’ve lived that’s gotten less diverse over time. Atlanta is the complete opposite in a lot of ways. Atlanta feels like a can-live, like, live city. Not only the cost of living, but also when you consider diversity and industry. I think Atlanta is changing the world in ways that folks wouldn’t expect, and doing it in every single industry, in a way that no other city is.”

On fostering diversity in the business world: “Both Foot Locker and Shake Shack have a global employee base that is 80-plus percent people of color. When you consider some of those are first jobs, and the potential for economic mobility of these folks over time, it’s something that I care very deeply about. So do these companies care about it? Are they implementing solutions to keep America going? Oh, yes. I wouldn’t join them otherwise.”

On finding your calling: “The worst advice is that people [should] follow their dreams. First of all, some dreams turn into nightmares; secondly, and probably more important, is the fact that you start to not think about the things that you’re uniquely qualified to do. I think all 7 billion people on the planet are specific experts in at least one thing—where their lived experience puts them in a better position to do that thing better than anyone else. What better way to compete? If you’re singularly the best person in the world to do what you’re supposed to do, no one can compete with that.”

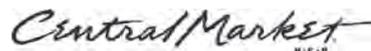
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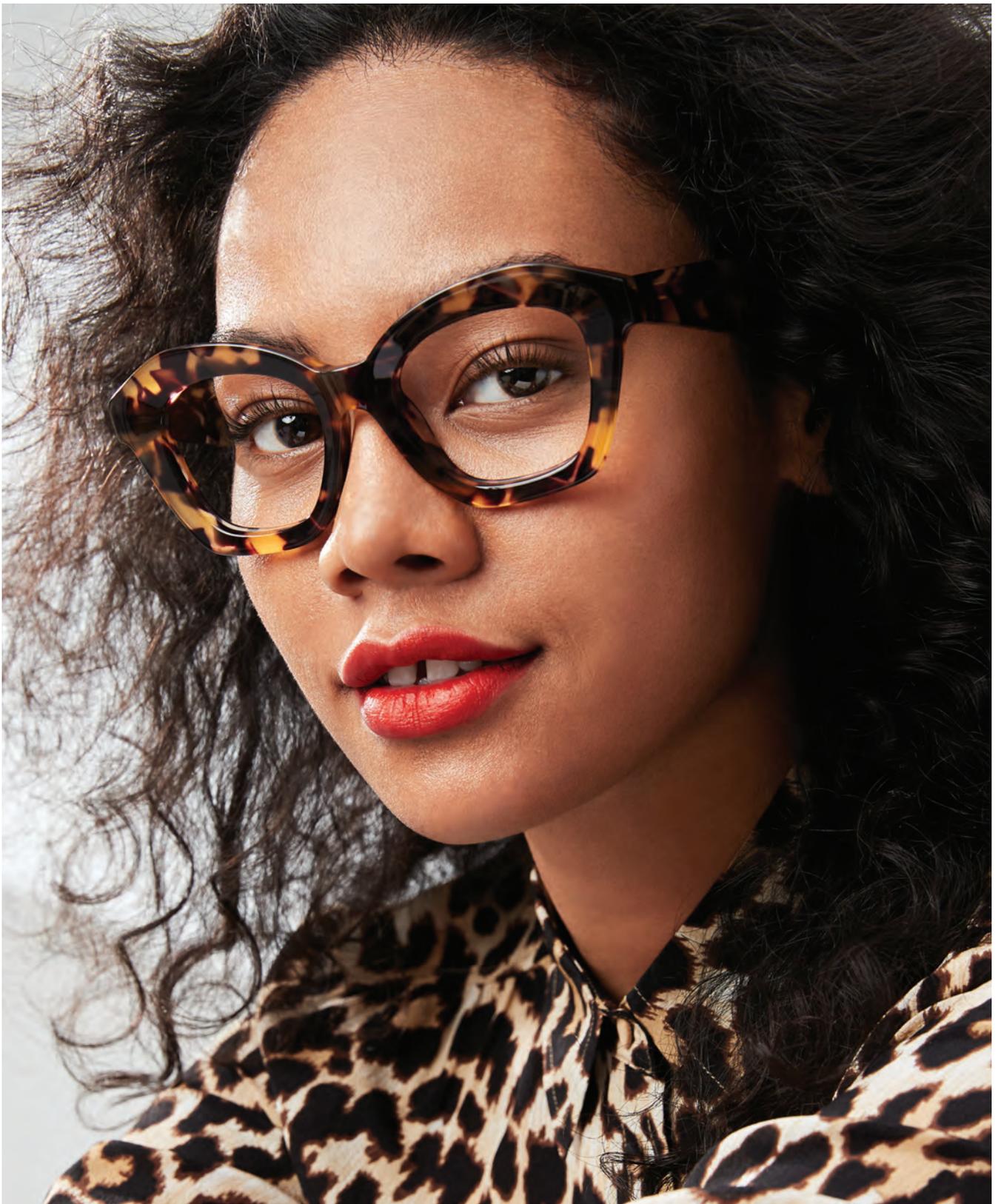


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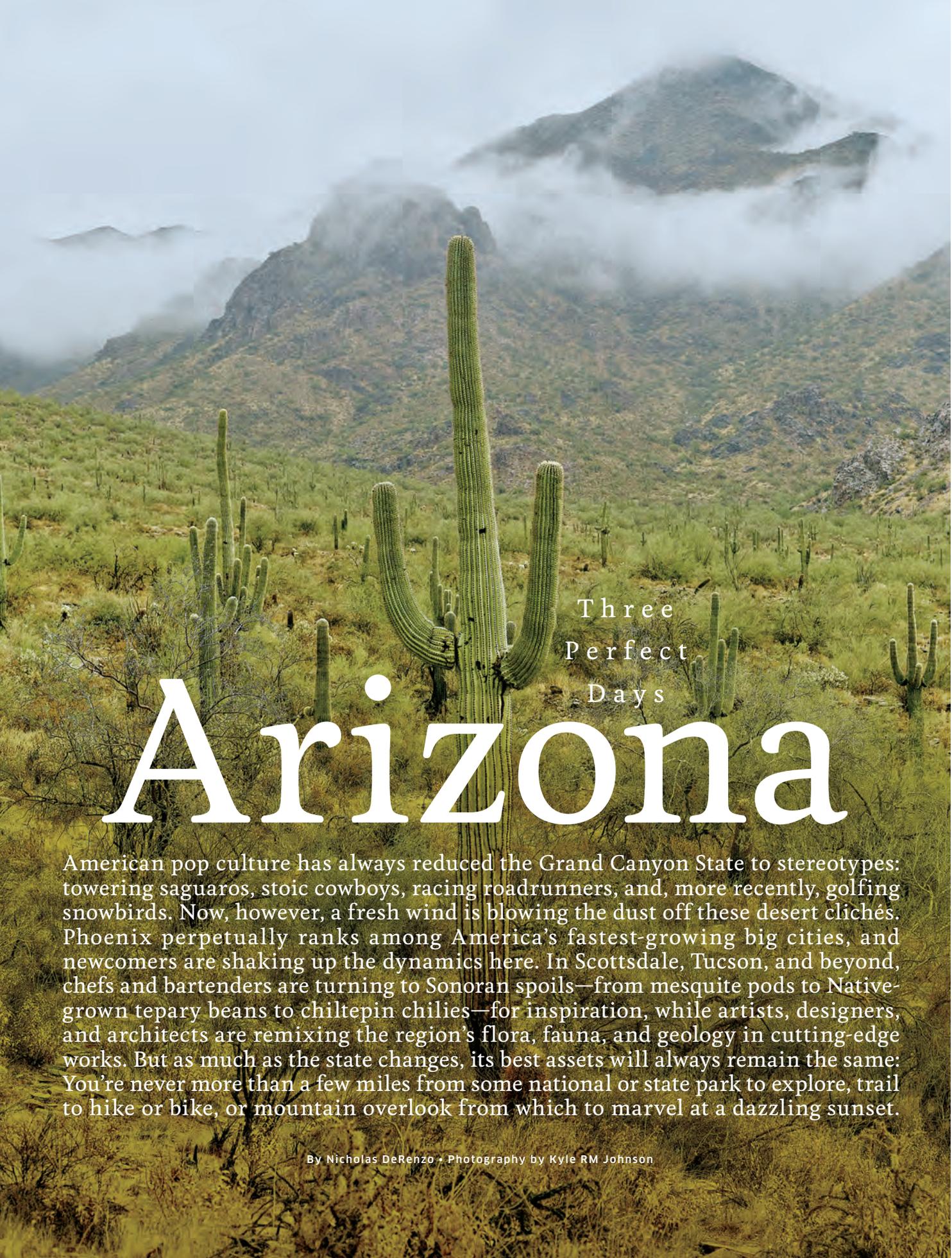


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A photograph of a desert landscape. In the foreground, several saguaro cacti of various sizes are scattered across a field of low-lying green and yellowish vegetation. The middle ground shows a valley with more cacti and shrubs. In the background, rugged mountains rise, their peaks partially obscured by thick, white mist or low clouds. The sky is overcast and grey. The overall scene is a classic representation of the Arizona desert.

Three
Perfect
Days

Arizona

American pop culture has always reduced the Grand Canyon State to stereotypes: towering saguaros, stoic cowboys, racing roadrunners, and, more recently, golfing snowbirds. Now, however, a fresh wind is blowing the dust off these desert clichés. Phoenix perpetually ranks among America's fastest-growing big cities, and newcomers are shaking up the dynamics here. In Scottsdale, Tucson, and beyond, chefs and bartenders are turning to Sonoran spoils—from mesquite pods to Native-grown tepary beans to chiltepin chilies—for inspiration, while artists, designers, and architects are remixing the region's flora, fauna, and geology in cutting-edge works. But as much as the state changes, its best assets will always remain the same: You're never more than a few miles from some national or state park to explore, trail to hike or bike, or mountain overlook from which to marvel at a dazzling sunset.

By Nicholas DeRenzo • Photography by Kyle RM Johnson



Tacos at Boca
Tacos y Tequila;
opposite page:
cacti at McDowell
Sonoran Preserve

DAY

1

► Desert wildlife, transcendent architecture, and a true bar car

Anyone waking up at the **Andaz Scottsdale Resort and Bungalows** will need a second to remember where (and who) they are. The exposed beams and Eero Saarinen Womb chairs in the hotel's mid-century-inspired cottages might have you groggily thinking you're some next-gen Georgia O'Keeffe, living in stylish seclusion out in the middle of the desert. When you swing open your door, however, it'll all come back to you: Oh, right, I'm in the heart

This page: cottages at the Andaz Scottsdale Resort and Bungalows; opposite page: Frank Lloyd Wright's landmark Taliesin West

of the Phoenix metro area, one of the most vibrant urban centers in America, tucked right below Camelback Mountain.

In anticipation of an active day, I've pre-earned an indulgent breakfast: mesquite chocolate chip cookies from Old Town Scottsdale's **Super Chunk Sweets & Treats**. I stop in at the colorful storefront bakery and meet owner Country Velador, who makes these award-winning delicacies with a uniquely Arizona ingredient, mesquite flour, which is milled from the tree's dried pods. "Even though I grew up in Arizona, I didn't start using mesquite until I was introduced to it in the restaurant kitchen," Velador tells me. "I totally fell in love with its flavor and possibilities." The flour lends "a unique caramel nutmeg flavor" to the shortbread-like cookies, which have a sandy texture that reminds Velador of the terrain. "We like to call it our little desert cookie," she says. I throw in a Cowpuncher (a Mexican chocolate cookie topped with a candied jalapeño) and drive 15 miles north to the real desert.

With 200-plus miles of trail, **McDowell Sonoran Preserve** is America's largest urban park, a stunning

36 times the size of Central Park. Adventurers shouldn't miss the switchback-filled Tom's Thumb Trail, which ascends 1,236 feet to a spire that looks as if the mountain is trying to hitch a ride, but I'm tackling the four-mile Gateway Loop Trail instead. I keep on my toes, anticipating the desert's hidden dangers: rattlesnakes, Gila monsters, and the jumping cholla cactus. That last one may sound adorable, but it has a Velcro-like way of sneaking up on you and getting stuck to your skin and clothing, almost as if it had planned an ambush. Ultimately, though, I find the desert far more benign during my two-hour stroll; my sightings include roadrunners darting across the dusty trail and Gila woodpeckers drilling holes in the saguaros.

Just a few minutes from the preserve is **Tom's Thumb Fresh Market**, or The Thumb, a hybrid gas station, car wash, wine cellar, and barbecue joint that has, of course, been featured on *Diners, Drive-Ins and Dives*. I like a Michelin-starred meal as much as the next travel writer, but I've also learned that you should never doubt the Fieri, and the chopped brisket sandwich here hits the spot.



Donald Riddle (Andaz)





From above: James Turrell's *Knight Rise* at the Scottsdale Museum of Contemporary Art; McDowell Sonoran Preserve's Gateway Loop Trail

Located about five miles southeast of here is one of America's greatest architectural achievements, **Taliesin West**, Frank Lloyd Wright's

desert masterpiece, which was his winter home from 1937 until his death in 1959. UNESCO named this and seven other Wright buildings to its World Heritage List in 2019, making it Arizona's first manmade entry, alongside some "grand" natural hole in the ground. A low-slung symphony of horizontal lines, the house is in constant conversation with its wide-open surroundings: A translucent roof lets in sunlight, walls are made from sand and rocks collected in the valley, and enormous quartzite boulders scrawled with ancient petroglyphs dot the grounds. Until recently, you needed to book a guided tour to experience the place, but this year, Taliesin West unveiled a self-guided audio experience. It may sound simple, but there's something kind of amazing about the freedom to roam these empty rooms—almost as if a snowbird had handed over the keys and given me free rein of the place.

I head back to Old Town, where I have a date with another desert-loving genius.

"The way Turrell manipulates the space makes simply sitting and staring upward feel almost spiritual."

The **Scottsdale Museum of Contemporary Art** is home to *Knight Rise*, one of James Turrell's "skyspaces." The Arizona-based artist creates these immersive works by cutting a hole in the ceiling, through which to view the sky. It sounds simple (and it is!), but the way Turrell manipulates the space—with the sharp edges of the aperture and the use of LED lights—makes simply sitting and staring upward feel almost spiritual.

A few blocks away, I have a reservation at **FnB**, where chef Charleen Badman is known for her ability to work a Turrell-esque subtle magic with vegetables. The ink on her forearm (a carrot, a beet,



Photo: Sean Deckert (Scottsdale Museum of Contemporary Art)

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Clockwise from above: crunchy radishes, winter green salad, and roasted chicken at FnB; James Beard Award winner Charleen Badman; an H.C.P. cocktail at Platform 18 at Century Grand

a fennel, a leek) illustrates her point of view. She won a James Beard Award for best chef in the Southwest in 2019, the first time an Arizona chef had taken home the honor since 2007.

"I feel like I've spent 11 years proving that Arizona is more than steak and potatoes and cacti and cowboys," Badman says. "It's still amazing that people come from LA, New York, and Chicago and are so surprised at the bounty of what Arizona provides us." By working with farmers throughout the state—from blazingly hot Phoenix to



high-altitude Flagstaff—she can source fantastic produce throughout the year. (Pro tip: Leave room in your suitcase for local products such as Queen Creek Olive Mill oils and Hayden Flour Mills White Sonora wheat berries.)

"It's amazing that people come from LA, New York, and Chicago and are surprised at the bounty Arizona provides us."

The current menu is a snapshot of an Arizona winter. A Meyer lemon relish brightens up yellow snow peas with miso. Tepary beans, grown on a nearby reservation by members of the Akimel O'odham community, bolster broccolini with goat cheese. And local dates show up in both a butter served with crunchy radishes and a hot fudge that tops a chocolate-pecan tart with mesquite ice cream. The

Sphinx dates—a variety that grows only around here—come from a woman in Phoenix's Arcadia district. "You turn off into a neighborhood that is covered with date palm trees everywhere that hasn't changed in the 100 years since those trees started going in," Badman says.

As luck would have it, my final stop is in Arcadia, at the cocktail lounge **Platform 18 at Century Grand**. Designed to look and feel like a Pullman train car, this bar-within-a-bar comes with a show: During a 90-minute "trip," guests are whisked through a Rocky Mountain scene, achieved using some cinematic magic. The suspended bartender makes me an H.C.P., a sherry-based cocktail that includes masala chai, red apple essence, and dragon's blood sap. I stare out the "window" as a wintry landscape passes by. There's probably some metaphor about the chug-chug-chug of progress that has turned this pocket of Arizona into one of America's hottest up-and-coming areas, but I'm too distracted by this beautifully balanced drink to parse it out.



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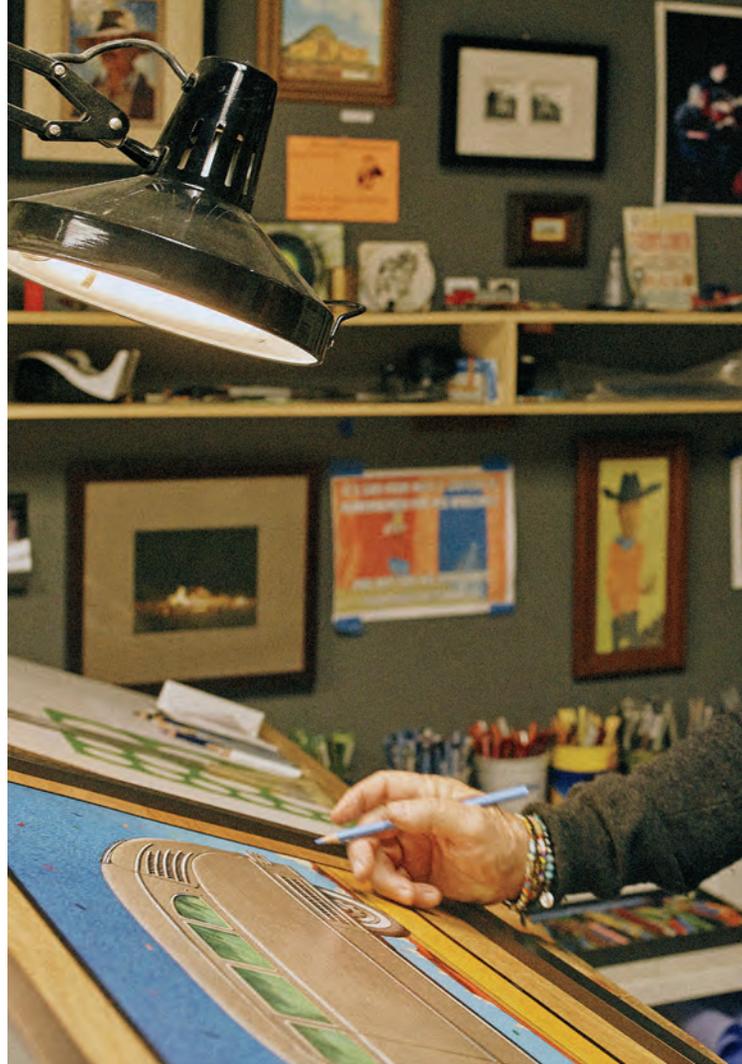
DAY

2

► An artist commune, Navajo fry bread, and a “classic” hot dog

From top: artist Mark McDowell in his studio at the Cattle Track Arts Compound; pancakes at Weft & Warp Art Bar + Kitchen

As I sit on the patio eating breakfast at the **Andaz's Weft & Warp Art Bar + Kitchen**, I can't help but think there's something magical about the morning light in Arizona. You can understand why painters and architects are drawn to this place—especially the pink sherbet glow that actually makes you want to get up before the sunrise. I'm enjoying my blue corn pancakes topped with orange poppyseed crème anglaise and popcorn,



but I keep getting distracted by all the art surrounding me, from the colorful dishware of local potter Mary Van Dusen on the table to the felted portraits by fiber artist Chance Phillips on the walls.

The hotel has set me up with a tour of the **Cattle Track Arts Compound**, a 12-acre arts colony less than a mile

away, where these artists—and dozens more—live and work. Founded in the 1930s as the homestead of the Ellis family, the compound grew and morphed as creative folks moved in and made it their own, adding redwood and adobe cabins, repurposing a barn, and filling every available space with art. I meet





Mark McDowell, an artist who stumbled upon Cattle Track in the 1970s, when he came to buy a painting for the museum where he worked, and decided to stay. “It remains extremely vital to the cultural heartbeat of the community,” he explains, “and remains largely untouched.”

McDowell, a puckish extrovert who is also a member of an Americana band, the Dusty Ramblers Project (which often plays at the Andaz on weekends), leads me to his studio and shows me his colorful depictions of vintage robots and circus performers, muscle cars and Sonoran landscapes. They’re so vibrantly colorful that I assume they’re done with oil paints, but it turns out they’re color pencil drawings on plywood. “I like the common nature of the materials,” McDowell says. “No pretense.”

The same can be said of the compound itself, which includes the original house, made from wood salvaged from a decommissioned 1920s water pipeline, and a barn-turned-studio where Mario Andretti’s cars were built in the 1960s and ’70s. “What keeps me here are the endless opportunities to work in an energetic environment and collaborate with a wide spectrum of creatives,” McDowell says. “It’s a can-do place.”

From here, I drive a few miles east to Phoenix’s Melrose neighborhood for lunch at **The Fry Bread House**, which was opened in 1992 by a member of the Tohono O’odham nation and was the first Native American restaurant to be named one of “America’s Classics” by the James Beard Foundation.



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This spread, clockwise from above: The Churchill; the Gather boutique; a Sonoran dog at El Güero Canelo Restaurant; the Oud Sycamore Bruin sour brown ale at Arizona Wilderness Brewing Co.

While the namesake dish is synonymous with indigenous cuisine, the story is complicated. Fry bread traces its roots to the rations (white flour, sugar, lard) that the U.S. government gave the Diné (or Navajo) in the 1800s after their forced relocation; it's far from the food that normally would have been grown and eaten in these parts. Born of necessity, these crispy dough pillows have nonetheless become ubiquitous, and they're especially delicious when ripped and dipped in spicy red chili beef stew.

Needing to walk off the fry bread, I head to Roosevelt Row, a pedestrian-friendly area buzzing with galleries and street art. At **The Churchill**, a shipping-container park dedicated to local and independent makers, I browse through a boutique called **Gather** and pick up a Sonoran Rosie soy candle scented with foraged creosote. This desert bush gives off a pleasingly musky aroma that many

Arizonans associate with rain, because it bursts into life during monsoon season.

I continue along to **Arizona Wilderness Brewing Co.**, a sustainable brewery with a focus on conservation, where many of the beers feature local ingredients such as White Sonora wheat, prickly pear, mesquite pods, and Arizona-grown dates and pistachios. I order an Oud Sycamore Bruin sour brown ale, which is brewed with sycamore leaves and bark from Aravaipa Canyon and then aged for 20 months in tequila and French oak barrels. It's as crisp and refreshing as a stop in the shade on a long desert hike.

If you watched any post-election coverage in 2020, you know that Maricopa County—home to Phoenix, Scottsdale, and the surrounding suburbs—accounts for 62 percent of the state's population. But there's a wide world out there beyond the metro area. Many visitors head north to Sedona and the Grand

"I order an Oud Sycamore Bruin sour brown ale, which is as crisp and refreshing as a stop in the shade on a long desert hike."

Canyon, but as someone who's obsessed with urban spaces, I've decided to go south to Tucson; just 60 miles north of the U.S.-Mexico border, it's one of America's original melting-pot towns, with a diverse and forward-thinking population that's doing exciting things to reshape the city.

I have a big day planned tomorrow, so I'm tackling the drive to Tucson this afternoon. Interstate 10 is quicker (at about 100 minutes), if a bit nondescript, so I opt for the scenic route, which adds 40 minutes and traces the older





roads: State Routes 87, 79, and 77. Along the way, I make a quick detour to **Casa Grande Ruins National Monument**, where the namesake four-story adobe structure dates to the 1300s. The rest of the journey probably looks remarkably unchanged from those days: a high desert landscape populated by alien-looking plants such as spindly ocotillo and squat hedgehog cacti, with a purplish wash of mountains peering over the horizon.

Pulling into the city, my first stop is the cavernous North Tucson location of **El Güero Canelo Restaurant**, a

family-owned mini-chain that—much like **The Fry Bread House**—is officially one of America's Classics. I order the Sonoran dog, a border-straddling creation that rose to prominence in the Mexican city of Hermosillo in the 1980s: a bacon-wrapped frankfurter with pinto beans, onions, tomatoes, mayo, mustard, and jalapeño salsa, stuffed into a *bolillo* roll. In 2015, Tucson became America's first UNESCO Creative City of Gastronomy. While the official designation honored 4,000 years of agricultural history, I can't help but think at least *some* of the judges were swayed by this fast-food masterpiece.

I continue south until I reach **The Tuxon**, a member of Marriott's Design Hotels that opened in July in a converted Motel 6. The first thing I love about this place: The name will forever help me remember that Tucson is spelled "c"-before-"s" and not vice versa. Phonics aside, I'm



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Left: Western decorations at The Tuxon

smitten with the Western design touches: Picasso-inspired “cow skulls” made from bike seats and handlebars, watercolor prickly pear cactus wallpaper, original paintings by Tohono O’odham artist Ishi Glinsky.

Next to the boomerang-shaped pool, I have a nightcap at the bar, where the cocktails are named for Fleetwood

Mac songs. I go for an I Know I’m Not Wrong, which is made with Whiskey Del Bac, an award-winning American single malt that drinks like a Scotch and is distilled only four miles away. I love a city of ambitious makers and doers, and when even a single malt factors into the local equation, you know you’re in good hands.

5 OTHER NATURAL WONDERS IN THE GRAND CANYON STATE

Canyon de Chelly National Monument

Located entirely within the Navajo Nation, this narrow canyon is home to millennium-old Anasazi cliff dwellings and the nearly 800-foot-tall spire known as Spider Rock. [nps.gov/cach](https://www.nps.gov/cach)

Petrified Forest National Park

Named for deposits of fossilized trees that date to more than 200 million years ago, this 346-square-mile swath of protected land contains colorful badland formations that call to mind children’s sand art. [nps.gov/pefo](https://www.nps.gov/pefo)

Monument Valley Tribal Park

Director John Ford so loved the shale and sandstone formations—including the iconic Mitten Buttes—at this park within the Navajo Nation that they became synonymous with Hollywood Westerns. [navajonationparks.org](https://www.navajonationparks.org)



Canyon de Chelly National Monument

Antelope Canyon

Accessible only with the assistance of a licensed Navajo guide, this slot canyon outside the city of Page is a photographer’s dream thanks

to its swirling sandstone formations and the dramatic way beams of sunshine cut through the shadows like natural spotlights. [antelopecanyon.com](https://www.antelopecanyon.com)

Kartchner Caverns State Park

This cave near Tucson has one of the world’s longest stalactites and a robust colony of bats. [azstateparks.com/kartchner](https://www.azstateparks.com/kartchner)

Many of these natural wonders fall under the jurisdiction of the Navajo Nation, which sets its own coronavirus protocols. Please consult [navajonationparks.org](https://www.navajonationparks.org) before planning your trip.

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DAY

3

► Only-in-Arizona gifts, the White Dove of the Desert, and biking through Saguaro National Park

Much like its Southern California desert counterparts, Tucson is an architectural wonderland, with a dense concentration of breezy Mid-Century Modern businesses lining Broadway Boulevard's Sunshine Mile. I start my morning on that district's western edge at **Welcome Diner**, which occupies a 1964 building that perfectly encapsulates

Googie architecture, a California-born style that's associated with the whiz-bang Atomic Age. I order a fried green tomato sandwich and, because I don't want to disrespect the diner setting, a mini chocolate pecan pie.

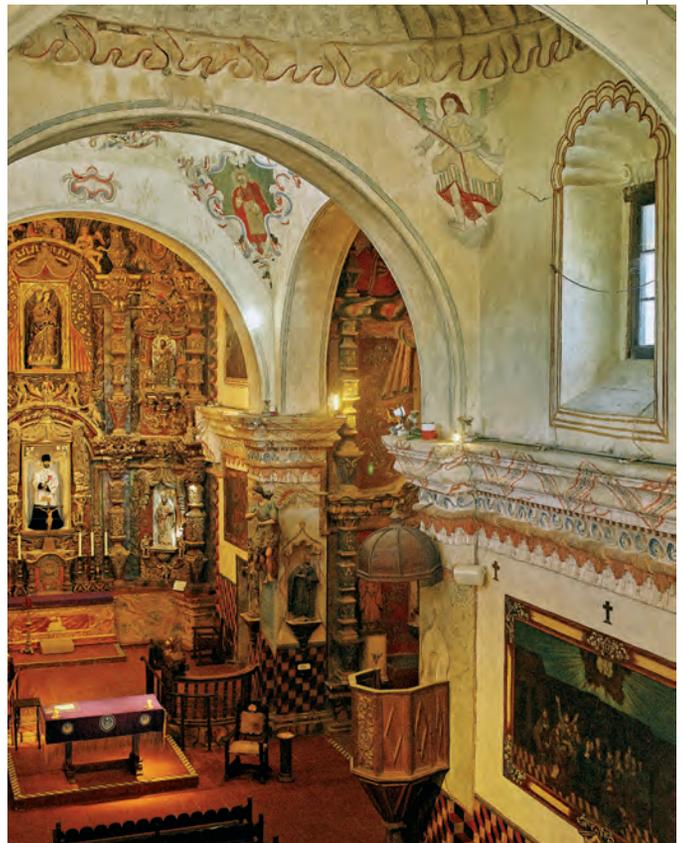
After breakfast I drive over to the **Mercado San Agustín**, a courtyard surrounded by barrel-tile-roofed indie shops, and pick up a few *cochitos* (gingerbread pigs) at **La Estrella Bakery** to eat on the flight home. I continue two blocks to **MSA Annex**, where the Mercado spills over into a plaza of artfully rusted shipping containers that house boutiques, a café, a bottle shop, and even a pyrotechnics theater. At a gift shop called **Why I Love Where I Live** I meet Kristin Tovar, who started the store as a thought experiment. When her boyfriend (now husband) got a job in his hometown of Tucson, she was ambivalent about moving here permanently, so she created an Instagram account, @whyilovewhereilive, to convince herself about all its wonderful assets. The account

soon gained thousands of followers, and Tovar went on to start a retail store that showcases local products.

"There's something about Tucson that even when you leave, it somehow manages to stay with you in a nostalgic way that will always draw you back," Tovar tells me. "I'm especially in awe of the people that have devoted their lives to shaping and cultivating this place over long periods of time."

I browse prickly pear bolo ties, a masked-saguaro face mask, and stickers of biking jackalopes and javelinas from street artist Joe Pagac's surrealist mural, *Epic Rides*, before settling on a T-shirt with a whimsical Arizona-shaped pocket. "I've seen so many Arizona-shaped pockets over the years," Tovar says, "that shirts with regular pockets seem out of place now."

Inspired by all this Arizona iconography, I drive 10 miles south to see one of the state's most famous buildings. The Spanish built the **San Xavier del Bac Mission** in 1797 (after an earlier church burned



This page: inside the San Xavier del Bac Mission; opposite page: the exterior of the 1797 church





Clockwise from above: the MSA Annex at Mercado San Agustín; Why I Love Where I Live owner Kristin Tovar; *Epic Rides*, a mural by artist Joe Pagac in downtown Tucson

down), and it now sits on the Tohono O’odham Nation reservation. While “the White Dove of the Desert” draws social media models to pose against its gleaming walls, it’s also an active place of worship and a community hub. Locals pray the rosary in the scalloped

wooden pews and light devotional candles in the tiny mortuary chapel. As I admire the unique blend of Baroque, Byzantine, and Moorish details, I can almost imagine I’m in some ancient village in Andalusia—or in a Robert Rodriguez action movie.

“There’s something about Tucson that manages to stay with you in a nostalgic way that will always draw you back.”



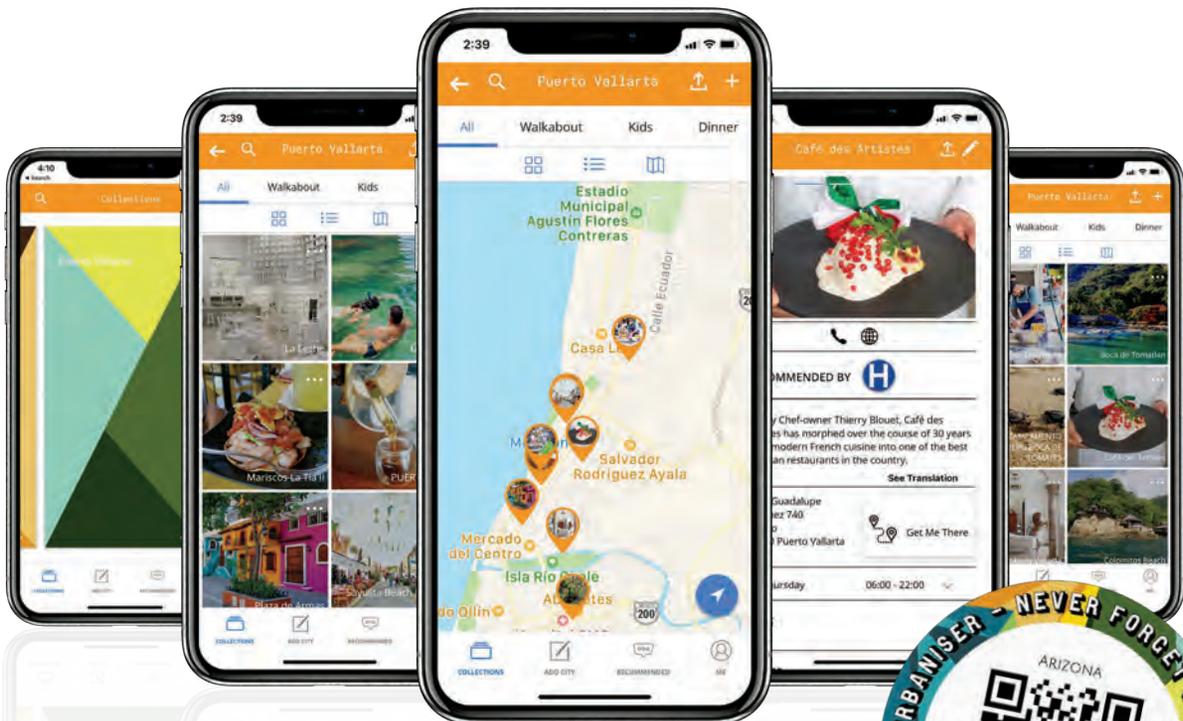
Back in town, I’m having lunch at **Boca Tacos y Tequila**, where Tucson-born, Sonora-raised chef Maria Mazon earned a 2020 James Beard Foundation semifinalist nod for her subtly genius tacos. Keep your eyes peeled for specials like rabbit birria and braised buffalo tostadas, but the usual suspects (*al pastor*, *mole de pollo*) might be the best versions you’ve ever tasted. On the way out, I grab a jar of salsa made from America’s only wild native chili, the chiltepin—a super spicy, pea-size pepper that grows wild in the Sonoran—to

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The Arizona venues featured here have been neatly collected for you to download and keep forever on the free Urbaniser app. Just scan our QR code.



This page, from top: biking in Saguaro National Park; the Google-style exterior at Welcome Diner; opposite page: Tiger Collins cocktails at Hotel Congress



add some kick to the quesadillas I've been eating on my my work-from-home lunches.

Tucson is in an enviable position for national park lovers, as it bisects **Saguaro National Park**. The Tucson Mountain District, 10 miles west of the city center, features a denser cactus forest, while the Rincon Mountain District, 10 miles east of downtown, is known for its more rugged mountain terrain. Hiking trails can be found in both sections, but I've opted for a more leisurely

experience: a tour of the eastern side with James Lorentzen, who, along with his wife, Rachele, owns **Pedego Electric Bikes Tucson**.

"A cold snap in February 1937 killed off many of the saguaros at the time, and just a generation ago, many thought they would soon disappear," Lorentzen says as we ride. "In 1994, Congress officially designated this a national park, fully protecting the desert landscape and animals." It's impossible not to be wowed by the park's

namesake cacti—some reaching 60 feet in height and 200 years in age—but despite their monumental scale and life-giving position in this desert ecosystem, they strike me as a bit cartoonish, like I'm looking at a field of Gumbys holding their arms skyward in a stickup. My legs would be a little squishy themselves, but the value of the e-bike becomes clear as we pass through mesquite and palo verde groves and effortlessly scoot up and down the hills.

WHERE TO STAY

Andaz Scottsdale Resort and Bungalows

Set at the base of Camelback Mountain, this design hotel features three pools, a spa that incorporates desert botanicals into treatments, and stand-alone bungalows inspired by the work of architect and designer Alexander Girard (better known as Sandro). From \$229, andazscottsdale.com

The Tuxon

This brand-new member of the Marriott Bonvoy family feels like the kind of breezy motor lodge you'd hope to stumble upon on a cross-country road trip. Fun amenities include fixed-gear bikes to borrow, potted succulents, in-room Marshall speakers, and a minibar full of locally sourced drinks. From \$99, thetuxonhotel.com





“The saguaros strike me as cartoonish, like a field of Gumbys holding their arms skyward in a stickup.”

Back downtown, I decide to break up the parade of Mexican flavors with a visit to **Anello**, which serves serious sourdough-crust pizza in a space that looks like a minimalist sushi bar. Even here, though, the flavors of the desert creep in. I order the Bianca, a white pie drizzled with a piquant chiltepin oil, followed by a dessert of smoked gelato topped with mesquite tepary beans, an indigenous twist on the adzuki beans in Japanese sweets.

After dinner, I wander a few blocks to the patio of the **Hotel Congress**, which opened in 1918 to serve the train station across the street and was the site of gangster John Dillinger’s 1934 capture. It’s now

a symbolic hub of downtown’s revitalization, thanks to its indie radio station and popular concert venue—which means you’re more likely to rub shoulders with a DJ or a soul band than a bank robber or a cowboy. I order a Tiger Collins, made with vodka, lime, basil, peach bitters, and a bright burst of color from butterfly-pea-flower tea. A modern twist on a classic, it’s named for Tom “Tiger” Ziegler, a bolo-wearing bartender who has been slinging cocktails here since 1959 and can still be found behind the bar when there’s not a pandemic keeping him home. Like much in this city, the drink represents a nod toward innovation, with one eye remaining fixed on the past. As I look out toward the tracks that carried 19th-century adventurers toward the Pacific, I’m sure characters like Tiger would still make them feel right at home.

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Alexandre Lacasse, MD, FACP, MSc

*Internal Medicine Residency Program Director,
Department Chair*

SSM Health Saint Mary's Hospital, St. Louis

Supported by more than 15 years of experience in medicine, Dr. Alexandre Lacasse has garnered a laudable reputation with the SSM Saint Mary's Hospital in Saint Louis, Missouri, as an internal medicine core faculty member and associate director of the Medicine Clinic since 2009. From 2017 to 2019, he was the associate program director of the Internal Medicine Residency Program and educational director of infectious disease. Since 2019, he has been the program director of the Internal Medicine Residency Program, chair of the

Internal Medicine Department, medical director of infection prevention and SSM System Sepsis physician lead. Alongside these professional pursuits, Dr. Lacasse has served as an infectious disease consultant since 2009.

Dr. Lacasse pursued a formal education at the University of Montreal in Canada, where he earned a Bachelor of Science in biochemistry in 1995. Two years later, he received a Master of Science in biomedical sciences in 1998. Relocating to Hungary, he attended the University of Debrecen Medical School before moving to the Netherlands Antilles, where he earned an MD from the SABA University School of Medicine in 2003. Moving to Missouri in the United States, he completed a residency in internal medicine in 2006, escalating to chief resident until 2007. From 2007 to 2009, Dr. Lacasse undertook an infectious diseases fellowship at the University of Tennessee Health Science Center in Memphis.

Licensed to practice medicine in Missouri, Dr. Lacasse is a fellow of the American College of Physicians. He is also a member of the Alliance for Academic Medicine, Association of Program Directors in Internal Medicine, Infectious Disease Society of America, American Medical Association, and the Society for Healthcare Epidemiology of America. Likewise, Dr. Lacasse has contributed a myriad of articles to professional journals, such as the *Journal of Community Hospital Internal Medical Perspectives*, *Infectious Disease in Clinical Practice*, *Life Sciences*, and the *American Journal of Physiology* to name a few. He has also authored abstracts, presented posters and delivered oral presentations to several hospitals and other medical facilities.

Dr. Lacasse has earned the Exceptional Performance Award from SSM Saint Mary's Hospital in 2019, having previously been acknowledged as the Attending Physician Teacher of the Year by the IM Residency Program in 2017. That same year, he was also recognized for Outstanding Teaching in Family Medicine by Saint Louis University. Furthermore, Dr. Lacasse was named the IM Residency Program Attending Physician Teacher of the Year twice in 2010 and 2013.

THE

HEMI

Q&A



By
Ellen
Carpenter

Illustration
by
Hanoch
Piven

WITH

Priyanka Chopra Jonas

In a new memoir, the Indian actress dishes on her unexpected rise to superstardom, why she started over in the U.S., and her marriage to Nick Jonas



Chopra Jonas at the 2020 Golden Globe Awards

Priyanka Chopra Jonas has her brother to thank for her fame and fortune. When she was 17, and he was just 10, he talked their mother into sending in a submission for her to enter the Miss India competition—without telling her. She won. A year later, in 2000, she was crowned Miss World. Seemingly overnight, her whole life changed. Instead of pursuing a career in aeronautical engineering, as she had planned, the daughter of two Indian Army doctors became a Bollywood superstar, often filming five or six movies each year, and winning as many awards. But it wasn't until 2015, when she landed the role of FBI recruit Alex Parrish on ABC's *Quantico*—becoming the first South Asian actor to carry an American network drama—that U.S. audiences fell under her pouty-lipped spell. Nick Jonas, in particular, was bowled over by her, texting Chopra's costar Graham Rogers simply, "Priyanka. Is. Wow." In 2018, they were married.

In her new memoir, *Unfinished* (February 9), Chopra writes breezily and candidly about not only her fairy-tale rise but also her nomadic childhood, career obstacles, and the racial discrimination she has faced over the years. "I've spent such a long time in my career not showing the chinks in my armor or not being completely open, because when you're a public person there's a part of you that you have to protect to be able to be human, to feel the things that you're feeling," she says in a luscious contralto, calling from London, where she's filming the romantic drama *Text for You*. Writing this book, she says, "gave me a sense of calm and a sense of confidence to be able to go to those places, because now I was doing it from my voice. My story. My words."

Obviously, when you started writing *Unfinished*, you didn't know it would end with you marrying a Jonas Brother.

Not at all! When I started thinking about the book, it didn't end the way it does right now [laughs]. But I think that my marriage is the beginning of a very different chapter in my individual life. And so that's why I don't see it as the ending, which is why my book is "unfinished."

George Pimente/WireImage/Getty Images



From top: the actress in *Quantico*; after being crowned Miss World in 2000

between interviews. I could be talking to you and sounding really tough, but what happened after, and how was I really feeling? So I went into those places. I had to push myself and be like, “You know what? Just write it, and then we can edit the stuff that I feel is too personal.” And I ended up keeping a lot of it, which surprised me.

Your parents were doctors in the Indian armed forces, and you moved around a lot as a kid. Your dad spun moving as a blessing, saying, “You can become whoever you want to be. That’s your superpower.” Seems like that attitude set you up for a career in acting.

Oh my gosh, not just the acting. My job requires me to pick up and move. Like, I’m in London now, and we just finished setting up our home in LA, but I’m not going to be there for a year. Nick’s going to be somewhere else. I’ve never had any material attachment because of that reason. You’ve got to be able to pack a bag with the things that you love—or at least six bags, in my case—and be ready for an adventure. That spirit of adventure is something that my dad definitely taught me. There’s sort of a freedom in being able to glide or fly wherever you want to go. I don’t feel tied down.

“I wanted to be a part of creating people on TV and in movies that looked like me, that I didn’t have when I was in high school.”

After winning Miss World, you immediately started acting in Indian films, despite not having any experience. Were you gung ho, or was part of you terrified?

Well, it’s a cultural thing, right? That was kind of the norm in India. It had happened to a lot of Miss Indias in the past: Aishwarya Rai, Sushmita Sen, Juhi Chawla—they all had opportunities in the movies. So I was prepared for it, mentally, as soon as I won. But I was like, “What? I don’t know how to do this! How am I going to learn this?” And it was one of the first

lessons in my life, which I use even now: You don’t have to know everything, but if you keep your eyes and ears open, you learn so quickly. Within a year, I knew exactly what an actor needed to do on a set—how you read lines, how you stand on your mark. In between shots, a lot of actors go to the trailer. Even now, I never leave set to go to the trailer. I always learn on the job, and the way to do it is to just sit in the mix and be quiet and listen.

Until I read your book, I didn’t know how many years you spent trying to make it in America. You were at the top of your game in India and yet had to start from scratch here. Why was it important for you to find success in the U.S., too?

It’s the challenge of it. It was the fact that I was at the top of my game in India, doing really great work, the kind of work that you want to do with amazing filmmakers. I just wanted to evolve. And the more time I spent here, I realized there was such a large diaspora of South Asians in the United States, and there were very few people in pop culture who represented this population. I wanted to be a part of creating people on TV and in movies that looked like me, that I didn’t have



What was the writing process like?

I knew I wanted to do it for a while. I just didn’t know how I would tell the story. And it took a lot of streamlining my thoughts and breaking up my life into parts: when I was a kid, when I was traveling with my parents, when I started working, and when I moved to America. And I think the most beautiful part of the process was seeing how memories work. There were so many memories I had—especially from my childhood—which were so specific to where I was. Take, for example, when I moved to America as a 12- or 13-year-old. But I asked my mom, “How do you remember this?” and her perspective was completely different! It was so funny. I spent a lot of time talking about my childhood with my mom, my brother, my aunts, my cousins. So that was a really fun experience. And it was very cathartic for me.

What was the most challenging part of writing the book?

I think being vulnerable, honestly. I spent such a long time with my guard up as a public person. That was the hardest part: to go into how I really felt in

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The Hemi Q&A with Priyanka Chopra Jonas

when I was in high school [in the U.S.]. I was a huge fan of Sarah Michelle Gellar in *Buffy*, and I remember wanting to grow up and be as strong and tough and cool as her. But I wonder if it would've made a difference to the me going to high school and feeling sort of isolated if I had seen people like me in the pop culture that I consumed. And now, as a producer, I want to be the shoulders which create the opportunity that I didn't have when I first came to Hollywood.

Did you feel as though you were carrying the Indian film industry on your shoulders when you landed the starring role in *Quantico*, becoming the first South Asian actor to lead an American network drama?

Nobody was adding that pressure onto me but me. But I remember when I signed with CAA, *The Hollywood Reporter* wrote, "CAA signs its first Bollywood star." My name was not even in the headline. I was like, "Oh my God, am I representing an entire industry?" When *Quantico* was premiering, I felt—and I'm sure every single actor that comes out of another [culture] feels a sense that you're representing your people—like, "Oh my gosh, I have to be good." I wanted to be at this precipice of change and involved in normalizing South Asian characters and actors in global entertainment.

Now you're producing your own films with your Purple Pebble Pictures, including serving as an executive producer on Netflix's *The White Tiger*, which was released in January. Why was it important to you to be part of this film?

I had read the book a decade or so ago, and I remember being very moved by it. I was very uncomfortable about the class divide, the poverty-versus-wealth conversation. When I read in the trade magazines that the movie was being made, I called my reps and was like, "I want to be a part of great cinema that comes out of India."

Your character, Pinky, is this strong, modern woman whose life couldn't be more different from that of the main character, Balram.

There is not one India. There are so many faces to India. You can't generalize with one story, right? And I just love all the characters, especially Balram.



BY THE NUMBERS

59.6 MILLION



Followers on Instagram
(the most of any person from India)

2010



Year she won India's National Film Award for Best Actress in a Leading Role, for the movie *Fashion*

130,000

Copies sold in India of her debut single "In My City" featuring will.i.am, in its first week of release. (It garnered just 5,000 digital downloads in the U.S.)

10

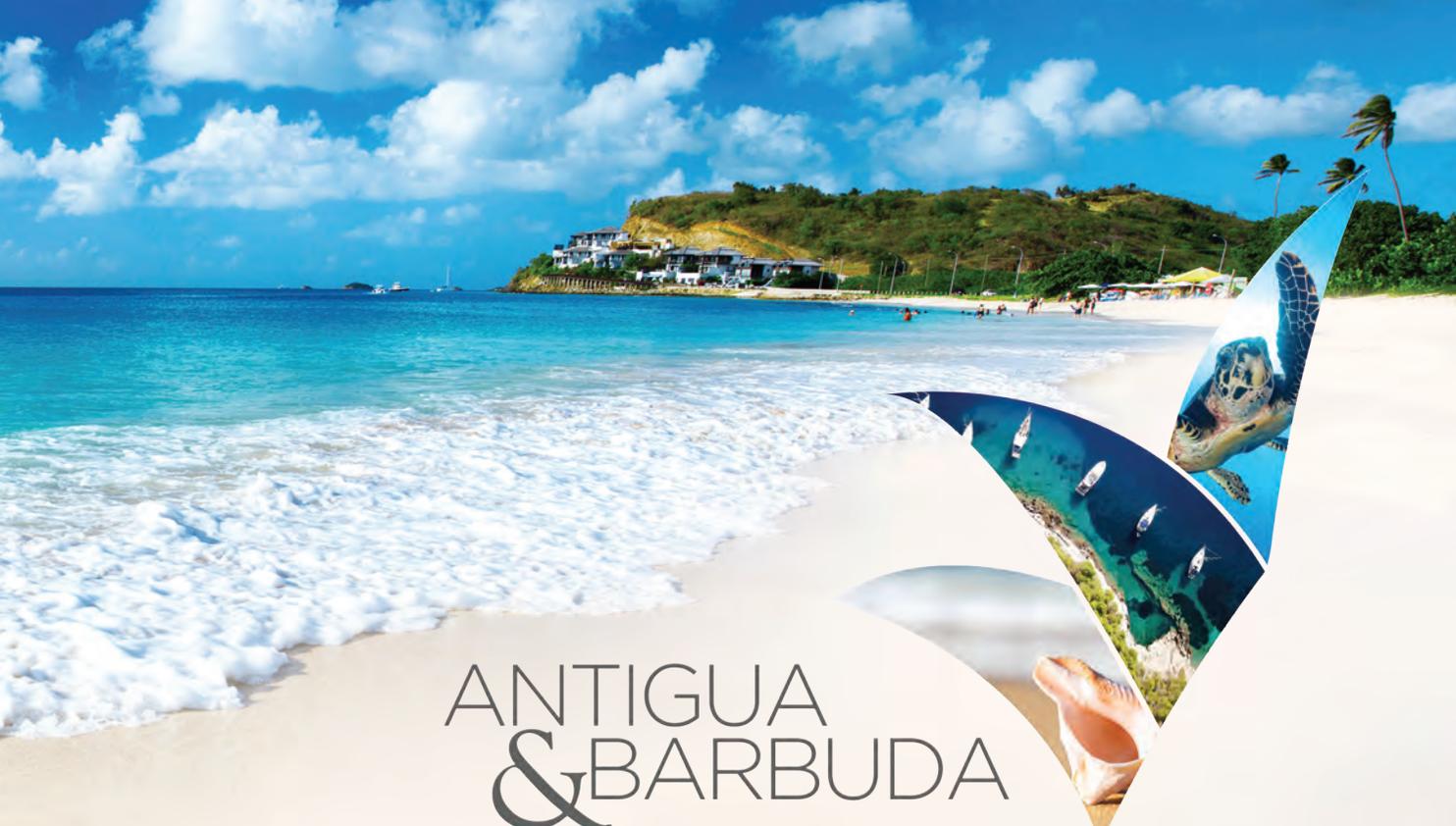
Age difference, in years, between Priyanka, 38, and Nick, 28

75

Length, in feet, of her epic wedding veil

10%

Amount of her earnings she donates to The Priyanka Chopra Foundation for Health and Education



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“There is not one India. There are so many faces to India. You can’t generalize with one story.”

It’s so specific to how he’s written and what happens, but it’s just that the world is so compelling.

The poverty and disparity in *The White Tiger* made me think of your work as a Global UNICEF Goodwill Ambassador. In your book, you write about a pivotal moment in your childhood when you accompanied your parents on a trip to provide medical care to needy villagers, and you saw how the girls weren’t treated the same as the boys. Did that experience make you want to help make a difference someday?

No, I didn’t know that I could. I was too young. But I’m sure it shifted how I saw the world. I’m not somebody who’s a waster. It’s very important for me to share, and I always did, since I was a kid. I would give my toys away, my clothes, and I’m sure it had to do with being affected by seeing what a difference it makes to be born into a family that appreciates you rather than to be born into one that doesn’t know how to. I think that really shaped me.



You’ve encountered some really harrowing stories in your work with UNICEF. How do you not scream in anger at the injustice? How are you able to be supportive and loving?

Because that’s those kids’ real lives. We can’t come from the comfort of our privileged lives and say, “Oh, your life is so terrible.” No way. You have to empower the kids. That’s their reality. It’s horrible and terrifying for us—people who see it from the outside—but when they live in that reality, the worst thing you can probably do is come in from a [place of] privilege: “My gosh, I feel so bad.” It’s about coming in and letting them show you their world and becoming a part of their world and finding a way to give them a sense of strength. It can’t be an outside-in perspective.

Thinking of future films, I love the way you write about your incredibly chaste courtship with Nick—I feel as if that lends itself to a movie right there.

Yeah, it’s a romantic comedy [laughs].

There are so many serendipitous moments in there that it almost seems too unreal to happen in a movie.

That’s what I felt like! It was

From top: Chopra Jonas and Adarsh Gourav in *The White Tiger*; with Nick Jonas at the premiere of *Isn’t It Romantic*

those moments that made me believe that this was probably meant to be, because it felt like we just kept coming together, even though we were apart. It was crazy.

Do you guys sing together? I can imagine you releasing a duet.

No way. I’m not singing with Nick.

Come on. I’ve heard your music. You have a good voice.

I can act with him, because I can hold my own there, but the music is something else. I feel there is no comparison. He’s a prodigy.

Just some harmonies. That’s all we need.

Yeah. I could manage that, like in the back, eyes closed.

Last question: In the book you admit that you touched van Gogh’s *The Starry Night* at MoMA and climbed over the barricade at the Louvre to take a photo next to the *Mona Lisa*. What were you thinking?!

[Laughs.] Maybe I’m someone who’s always in denial when I want to break a rule, that I’m just like, “Oh, nothing’s going to happen.” And I just do it. I don’t know why. Even now, I’m just like, “Oh, it’s fine,” but people around me are like, “No, it’s not fine!” But I think it was just that. It was too much sense of adventure maybe? Sometimes I need to rein it in, but what a story to tell, right?

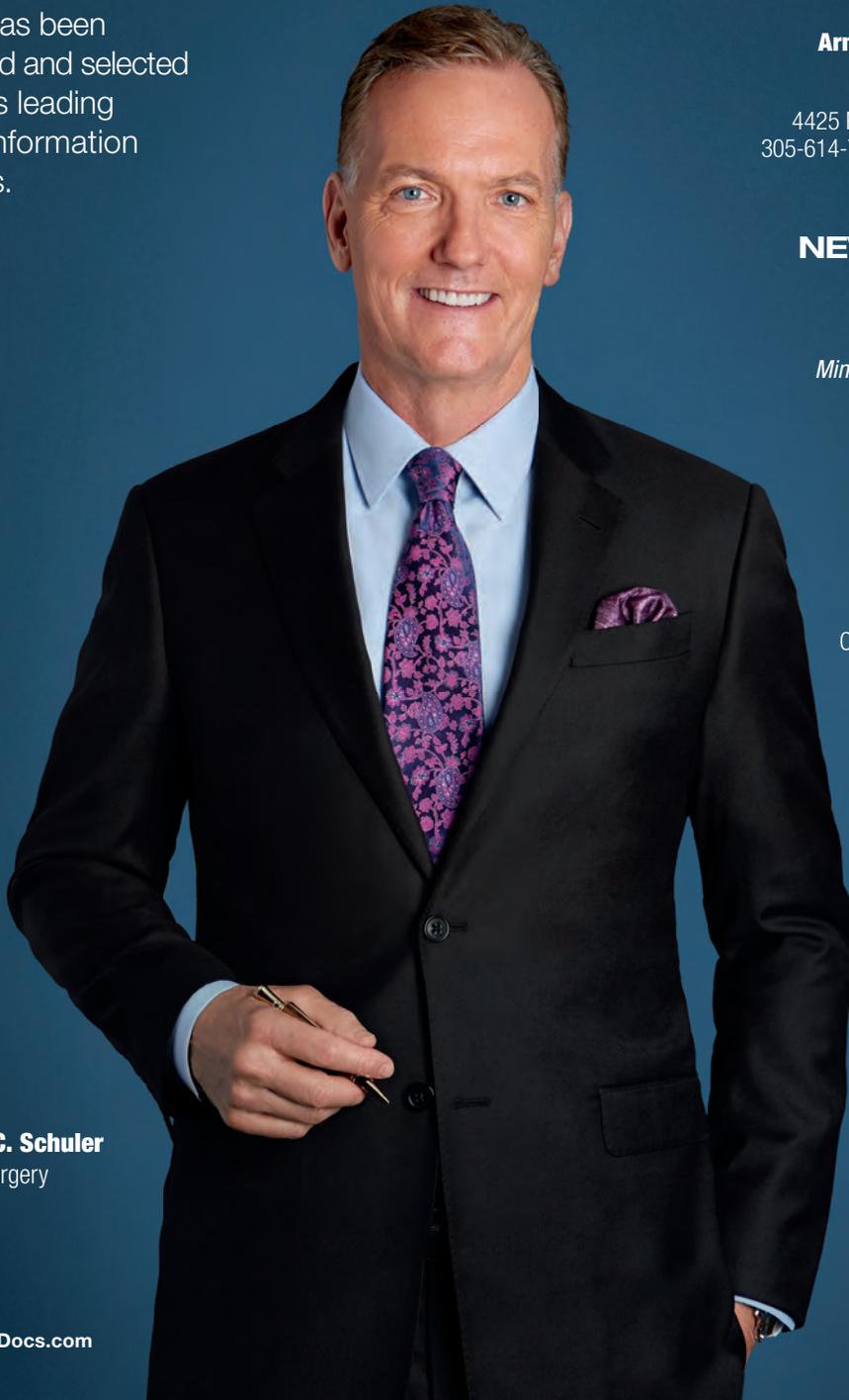
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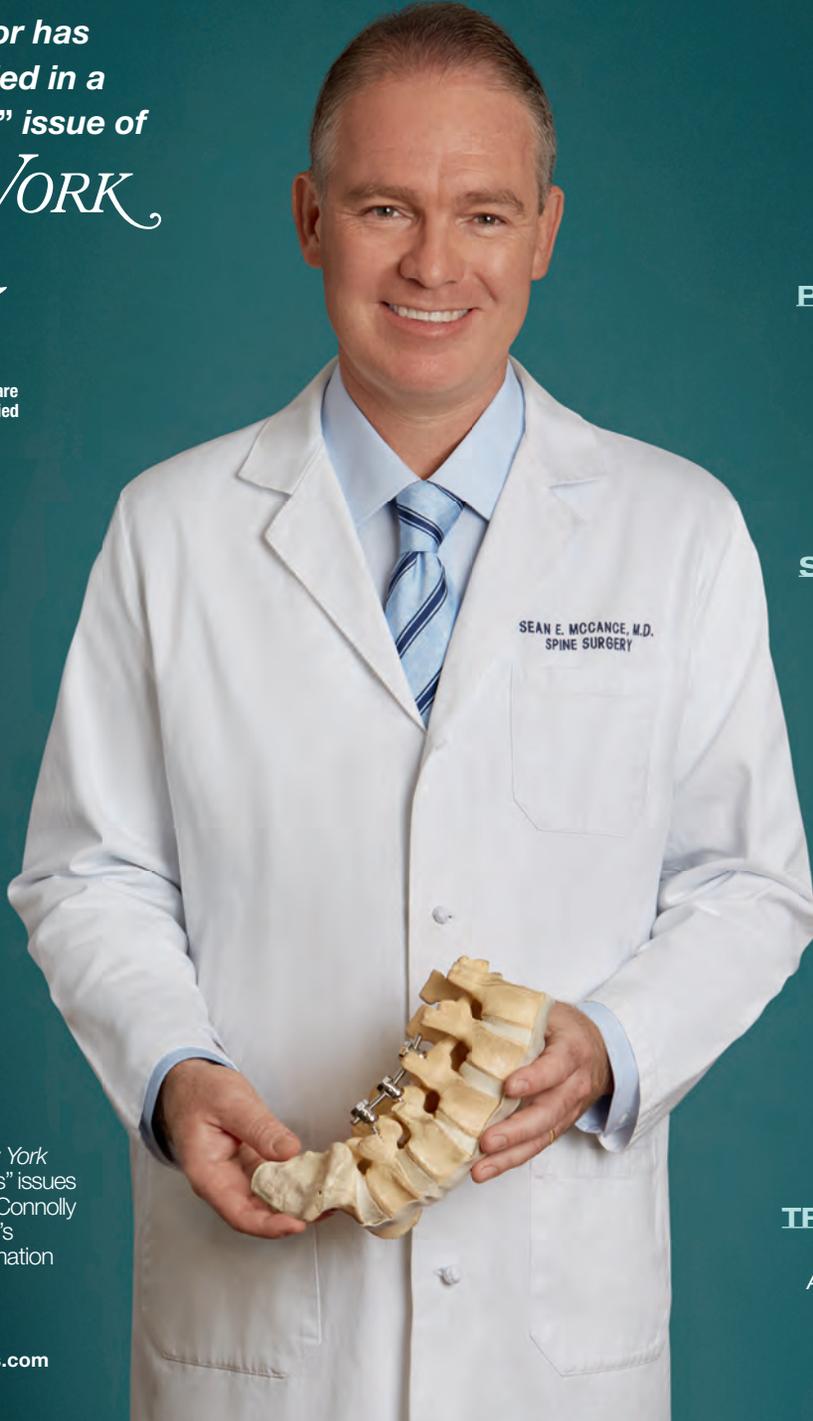
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Pre...tty



“In rapidly changing social, environmental, and economic landscapes, builders and housing authorities around the world are facing an urgent need to explore new practices in residential production,” Avi Friedman writes in his new book, *Pre-Fab Living* (Thames & Hudson). Across more than 200 pages, Friedman catalogs the many ways in which prefabricated buildings can provide aesthetically exciting solutions to modern challenges—whether a lack of urban space, extreme weather, or rising energy costs. From New York City to the Swiss Alps, here are five houses that show just how *fab* prefab can be.



Fab...ulous

1.8M Width House

Tokyo
YUUA Architects

Designed by YUUA Architects and located in Toshima, in central Tokyo, the four-story 1.8M Width House is built on a site that is a mere 2.5 meters (8 feet) wide. As with many Japanese cities, Tokyo has a shortage of land, and houses tend to be narrow and squeezed into the available space—hence the common description of them as “eel’s nests.”

The interior of the house had to be carefully planned. Split-level floors create natural divisions between the various spaces, reducing the need for walls and making the small rooms appear larger. A staircase at the back of the house connects the three upper levels, while another small stairway at the center allows circulation between the lower floors.

Starting at the bottom, the lowest floor is used as a storage area. The main entrance is located on the next level, which leads up to a bedroom and study space. Continuing up, the main living area contains the kitchen, with a countertop that extends to form a dining table and a platform for a ladder leading up to terraces and the rooftop. Finally, at the very top of the house are a loft bedroom and a bathroom.

It’s difficult for light to penetrate such a narrow building, so full-height windows were used at the front. Toward the back of the house, two skylights illuminate the areas natural light from the main windows cannot reach.

The 1.8M Width House, with its overlapping half levels, demonstrates that even on an extremely narrow plot, an innovative layout can provide comfort and privacy.



This page, from top: the dining area; the stairs, which are made of open steel-tread risers that allow light to filter through; the kitchen; opposite page: the property’s narrow facade



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Zufferey House

Valais, Switzerland
Nunatak Architectes

Just north of Valais, Switzerland, is the mountain of Ardévaz, which provides the inspiration for the Zufferey House by Nunatak Architectes. The slope of the roof reflects the east and west faces of the mountain and is covered in slate to further tie in with its surroundings. Beneath the upwardly tilted portion of the house, at the western end, is the entrance. To the east and south, the terrace and garden act as extensions of the living space and provide protection from the weather, especially from wind blowing up the valley. The size and position of the windows take advantage of the stunning landscape.

Surrounded by vineyards and mountains, the building resembles a boulder delicately balanced in an open field. In contrast to its stony appearance, the house has a prefabricated wood frame. Various arrays of slates were placed in the same orientation as the slope of the roof for exterior protection, and enormous planks of fir, kept in their natural state, were used for the roof and floor structures. The sophisticated design of the building meant that materials were simplified as much as possible to reduce the cost of construction.

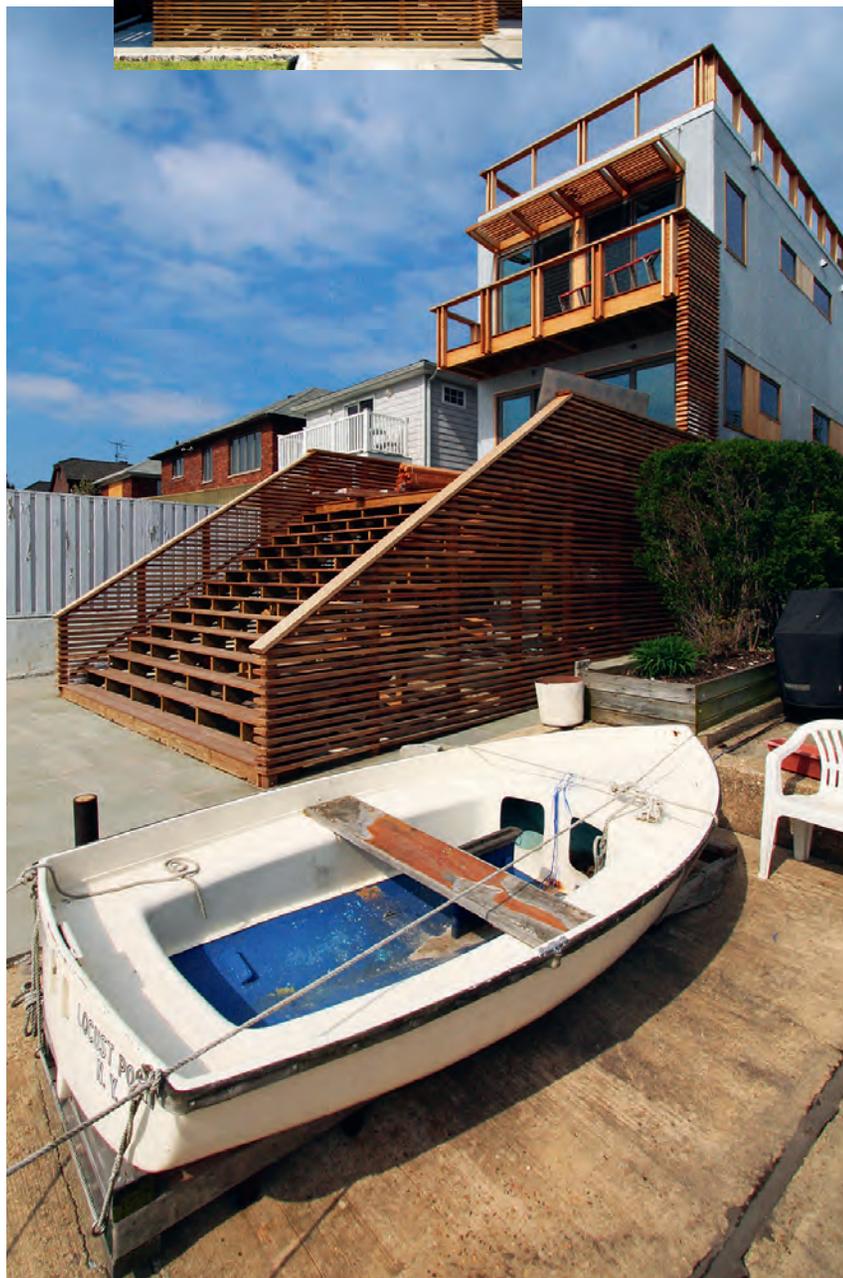
The house has two stories. The ground floor contains a spacious open kitchen, a living and dining area, and storage. Large glass doors open to extend the living space onto a terrace and garden. A narrow wooden staircase leads up to the second floor, which holds the private areas—three bedrooms and two small bathrooms—as well as an open attic space with a study and television room.



From top:
the home's
striking
exterior
and setting;
the interior
stairway



From top:
the front of
the home; the
rear facade



Laurie Lambrecht (front facade); RES4 (rear facade)

Bronx Box

Bronx, New York

Resolution: 4 Architecture

After 20 years of living in a small bungalow at the foot of the Throgs Neck Bridge, the Marengo family decided they needed a bigger house but were not willing to sacrifice the waterfront location. Because of the narrow lot, the width of the existing house could not be increased, and the foundations could not support an additional level. Regina Marengo, a structural engineer, suggested a prefab building that could be built quickly, with minimal disruption to the area.

The Bronx Box, at 16 feet wide, comprises two modules, which, when joined, form a volume that is twice the size of the previous home. On the ground floor, an open living, dining, and kitchen area opens out onto an elevated deck. Exterior stairs at the back stretch across the full width of the house and lead down to a pier that extends into Eastchester Bay. The second floor imitates the linear organization of the floor below; the top floor has two bedrooms and two and a half baths, one of which is an en suite. The roof is made from Galvalume, a coating that contains zinc, aluminum, and silicon, and the deck from ipe wood, due to its low maintenance requirements. The roof bulkhead, which was designed carefully to be within zoning restrictions, gives access to an expansive roof deck with a 360-degree view.

The Bronx Box cost just over \$500,000—much less than a new house in the area, or one built using conventional methods.

Clockwise from top left: the side facade; gray cement panels open to reveal windows and a sliding glass door; the living and dining area; the bedroom



Casa Transportable

Spain

Ábaton Arquitectura

The APH80 series was developed by Spanish firm Ábaton Arquitectura as an ideal home for two that could be easily transported and placed on site. It embodies the architects' principles of well-being, environmental balance, and simplicity, and it has endless functional possibilities, from guest house to office or holiday home.

The architects' demand for sustainability can be seen throughout. The wood used is hypoallergenic and has been sourced from a managed forest that will regrow. For the interior, Spanish fir, dyed white, forms the paneling. The monolithic exterior is made up of gray cement boards that cover the facade, which is wrapped in 5-inch-thick thermal insulation.

Inside are three distinct spaces: a combined living room and kitchen, a



Juan Baraja



bathroom, and a double bedroom. The rectangular interior was designed to be roomy enough to accommodate two people comfortably, yet small enough to be transported on a truck. The gabled roof allows a ceiling height of 11 feet, 6 inches at its highest point, and wall panels pivot open to reveal sliding-glass doors at the front and windows to the side.

The APH80 series is designed and manufactured entirely in Spain. Construction in the factory takes six to eight weeks, and the house is delivered in one piece. The prefabricated elements can be assembled within a day, after which water, electricity, and plumbing are connected. If the ground is hard enough, there is no need for traditional foundations. The life expectancy of homes in the APH80 series is comparable to conventional housing, with certain high-quality components being even more durable.

Seatrain

Los Angeles

Office of Mobile Design

Seatrain was built on an infill site next to the Brewery Art Colony, an enclave of residences and artists' studios in the Lincoln Heights area of Los Angeles. Its creative application of reused commercial and industrial waste gives this urban dwelling a unique identity. Recycled structural elements include shipping containers, grain trailers, steel beams and cladding, wood joists, and glass. Using locally salvaged waste minimized the consumption of raw materials, as well as greenhouse gas emissions, while building with modular elements further reduced time and cost.

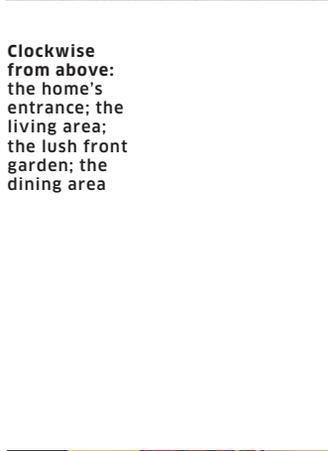
The containers were chosen for their durability, but the modular construction also allowed for design flexibility and easy disassembly in the future. Each space is distinct: The containers hold the master bedroom, while the exterior lap pool, extending into the garden, was made from a grain trailer. The contrast between the different materials, from the corrugated metal sheets to the exposed wooden beams, generates a dynamic visual and tactile experience.

At each side of the north-south axis, two containers were stacked to create separate living, working, service, and private areas. Owing to the modularity of the containers, the rooms can be arranged and adapted according to individual needs, creating a pleasing spatial fluidity.

Adapted from Pre-Fab Living, by Avi Friedman, © 2021 Thames & Hudson Ltd, text © 2021 Avi Friedman; reprinted with the permission of Thames & Hudson Inc, thamesandhudsonusa.com



Clockwise from above: the home's entrance; the living area; the lush front garden; the dining area





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THE
HEART
OF THE
CITY

Black people—and their many contributions to society—have long been marginalized in the U.S. Here, in honor of Black History Month, we celebrate the accomplishments and ever-present energy of the Black communities in five American cities. Don't see your hometown on this list? We encourage you to look up your own local Black heroes and entrepreneurs.

By Martinique Lewis and Justin Goldman

LOS ANGELES

We've all heard of Sunset Boulevard, but how many visitors to Los Angeles are familiar with Central Avenue? While LA's Black roots go back to its 1781 founding—records show that of the original 44 *pobladores* here, 10 were Black or of mixed heritage—the city truly became a mecca for Black culture during the 1940s, when droves of Black people arrived from the South as part of the Great Migration.

Central Avenue, which runs from Downtown LA to Watts and Compton, became the main thoroughfare for that community. It was also the epicenter of the West Coast jazz scene. The Dunbar Hotel, at Central Avenue and 42nd Street, hosted not only musicians (Duke Ellington, Billie Holiday) but Black leaders (W.E.B. Du Bois, Thurgood Marshall), as well as the first NAACP national convention in the Western U.S. While the hotel is now part of a housing development called **Dunbar Village**, its facade and lobby have been preserved, and it's listed on the National Register of Historic Places.



Clockwise from above: Duke Ellington in LA in 1934; fried chicken at Comfort LA; the Compton Cowboys; the California African American Museum

While the jazz clubs are gone, plenty of Black-owned businesses continue to flourish throughout the city. Hungry? Try the fried chicken at **Comfort LA** downtown or the shrimp and grits at **My Two Cents** on Pico Boulevard. For hip styles, check out **Sorella** on Melrose Avenue. For literature, visit **Eso Won Books** in South LA. (Many more Black-owned shops and brands can be found at Black Book LA, blkbk.com.) And

keep an eye out for the **Compton Cowboys**, a group of 10 childhood friends who have made headlines by riding horses through the neighborhood to highlight the rich legacy of Black cowboy culture.

If all this has you looking to learn more, check out the **California African American Museum**, which explores Black art, history, and culture at a huge facility in Exposition Park.



Album/Alamy Stock Photo (Ellington); courtesy of Comfort LA (chicken); Warrick Page/Getty Images (cowboys); courtesy of CAAM (museum)

Kansas City's Black population dates to the antebellum era, and the community here boomed after the Civil War, as newly freed people and their descendants came for jobs with the railroads, stockyards, and packinghouses. The cultural locus became the 18th and Vine neighborhood, which was one of America's liveliest jazz districts. That history is memorialized at the **American Jazz Museum**, which features interactive exhibits, artifacts such as the saxophone played by Kansas City native Charlie Parker, and two performance venues, The Blue Room jazz club and the restored Gem Theater arts center.

Within the same complex, sports fans will find the **Negro Leagues Baseball Museum**, where they can learn about pre-integration stars such as Satchel Paige, Josh Gibson, and Kansas City Monarchs legend Buck O'Neil. There has never been a better time: 2020 marked the 100th anniversary of the Negro National League, and Major League Baseball at last recognized the players as major leaguers and began counting their statistics.

At mealtime, Kansas City is all about barbecue, and the question of the best joint in town inspires hot debate. Two of the longest-standing contenders, **Gates Bar-B-Q** and **Arthur Bryant's Barbeque**, can be found near 18th and Vine.

No matter which you opt for, be sure to order the burnt ends, KC's signature cut of brisket. Those in need of something a tad less indulgent can cleanse with a juice or smoothie from **Ruby Jean's Juicery**.

Another local institution is **Willa's Books & Vinyl**. Owner Willa Robinson started out as a street vendor selling books at 18th and Vine, and she now has a shop on East 63rd Street that specializes in Black history and literature, plus vintage jazz records. Or, for a variety of other keepsakes, head across town to **Natasha Ria Art Gallery**, where the owner, who also curates the Black Space Black Art program, sells jewelry, scarves, and more.



Clockwise from above: a band plays at The Blue Room; the Kansas City Monarchs bus in the 1940s; Natasha Ria Art Gallery; Kansas City's Charlie Parker Memorial



Courtesy of American Jazz Museum (musician); courtesy of the Negro Leagues Baseball Museum (Monarchs bus); courtesy of Natasha Ria Art Gallery (interior); Derek Stagle/courtesy of Visit KC (Parker Memorial)

NEW YORK CITY

Harlem is perhaps the most famous Black neighborhood in the world, and for good reason. The blocks north of Central Park were home to Langston Hughes and his Harlem Renaissance contemporaries, Malcolm X's Nation of Islam temple, and the **Apollo Theater**, which still hosts its legendary Amateur Nights. To take your trip to 125th Street all the way down memory lane, make a reservation with **Harlem Heritage Tours**—which includes walking itineraries and gospel and jazz tours among its offerings—or dig into the archives at the **Schomburg Center for Research in Black Culture**.

New York's legacy as a center of Black life reaches back much further, though. Downtown from Harlem, you'll find the **Seneca Village** site. In 1825, a small hamlet sprouted near what is now Central Park's West 85th Street entrance; by 1855 it had grown to about 225 residents, two-thirds of whom were Black. (They had to relocate two years later, after the city claimed the land in order to build the park.) The Central Park Conservancy offers Seneca Village tours for those who wish to learn more.

Another pre-Harlem Black enclave existed in Brooklyn. Weeksville was named after James Weeks, a Black stevedore who bought land there in 1838. The neighborhood's free Black community grew to more than 500 residents before being subsumed into what is now Crown Heights. Four historic



homes that date to the mid-19th-century, known as the **Hunterfly Road Houses**, still exist, and the **Weeksville Heritage Center** offers tours of the area, as well as workshops and exhibits.

A trip to New York always means a lot of time walking, and all those tours are sure to leave you famished. If you're uptown, check out **Melba's**, where Harlem native Melba Wilson has served comfort food for more than 15 years. (Bobby Flay featured her chicken and

Clockwise from top: Harlem's 125th Street in the 1940s; the Apollo Theater; Melba Wilson at her restaurant

waffles on the Food Network.) In Brooklyn, you can't beat **Peaches**, the Bed-Stuy mainstay that specializes in upscale takes on Southern classics, from blackened catfish to St. Louis spare ribs.

Just around the corner from Peaches stands the **Akwaaba Mansion**, an 1860s Italianate villa that owners Glenn Pogue and Monique Greenwood converted into a charming four-suite inn. They say this city never sleeps, but you'll have earned a rest.



Herbert Cehr/The LIFE Images Collection via Getty Images (Harlem); courtesy of Melba's (Wilson); imageBROKER/Alamy Stock Photo (Apollo Theater)

The culture most commonly associated with Miami may be that of the Cuban immigrants in Little Havana, but a rich history also exists just north of downtown, in Overtown. The neighborhood—historically known as Colored Town, because it was established in 1896, during the Jim Crow era, to house railroad magnate Henry Flagler’s Black construction workers—became the main hub for South Florida’s Black population. It was where all the “music, love, and happenings” took place, according to Timothy Barber, the executive director of the **Black Archives Historic Lyric Theater**. Opened in 1913, the beautiful theater was renowned for being a discrimination-free gathering place, and it hosts performances to this day.

For more history, make your way down to the **Black Police Precinct and Courthouse Museum**. The Miami Police Department hired its first Black officers in 1944, but they had no precinct to work out of until this one opened in 1950. (It’s the only building in the country that is known to have been designed, devoted to, and operated as a separate station house, headquarters, and municipal court for Black people and Black officers.) The precinct closed in 1963, when the police force was integrated, but it reopened as a museum in 2009.



You’ll need fuel for your exploring, so start your day with brunch at **Jackson Soul Food**, which opened in 1946. (The fish and grits is the must-order on weekends.) Afterward, do a little bit of shopping and check out the inspirational streetwear (think shirts printed with graffiti-style portraits of Black icons ranging from Malcolm X to Maya Angelou) at the appropriately named **Cool Creative Collection** retail showroom in Little Haiti.

Finally, why spring for a South Beach hotel when you can stay right in Overtown? Husband-and-wife duo Akino West and Jamila Ross converted a vacant hotel into **The Copper Door Bed and Breakfast** in 2018, and the simple but stylish 25-room-and-suite boutique is replete with charming design touches (vintage furniture, vivid wallpaper, a mosaic-tiled entryway floor). Considering that West worked at Noma, once the World’s Best Restaurant, we would not recommend skipping breakfast.

Clockwise from top: the Cool Creative Collection shop; a band at the Black Archives Historic Lyric Theater; poolside at the Sir John Hotel in Overtown in the 1950s

Courtesy of Cool Creative Collection (shop); courtesy of the City of Miami Beach Historical Digital Archives (Sir John Hotel); courtesy of Black Archives Historic Lyric Theater (band)



NEW ORLEANS



Congo Square, an early-19th-century gathering place for slaves and the likely birthplace of jazz.

From top: Louis Armstrong in 1960; a mural at Studio BE; Le Musée de f.p.c.; a Mardi Gras Indian in his ornate costume

Armstrong Park is just the start. A few blocks away, in the Tremé, stand **St. Augustine's Catholic Church**, a Black parish that dates to 1841, and the **Backstreet Cultural Museum**, which houses a collection of the astonishing costumes worn by the Mardi Gras Indians, who don their feathers and beads to honor Native Americans who helped escaped slaves. Those who are willing to hop in the car for an hour, meanwhile, can head up to the town of Wallace to take a tour of the **Whitney Plantation Museum**. The property dates to 1752, and in 2014 it was converted into a museum dedicated to the lives of the enslaved. Or stay closer to home and pop over to Esplanade Avenue to learn about NOLA's free people of color at **Le Musée de f.p.c.**

Food, of course, is one of the Crescent City's biggest draws. For decades, Leah Chase was the Queen of Creole Cuisine, with the masses coming to pay their respects at **Dooky Chase's Restaurant**. She passed away in 2019, but her family still serves down-home cooking in the Tremé. Another option, not far away, is **Willie Mae's Scotch House**, which opened in 1957 and which some claim has the best fried chicken in America. And we're just scratching the surface; many amazing Black-owned eateries await discovery.

When you come to NOLA, always expect the unexpected. The latest outgrowth of this city's ever-shifting, always experimenting culture is its all-Black, all-female biker gangs. Keep your eyes (and ears) open for the **Caramel Curves** as they roar around town on Sundays. Even more inspiring are the murals at **Studio BE**, a Bywater warehouse that local artist Brandan "BMike" Odums has converted into a stunning street-art gallery.

Finally, book a stay at the **Hubbard Mansion Bed and Breakfast**, a beautiful Black-owned five-suite Greek Revival building on St. Charles Avenue, near the Garden District. It's the ideal place to say good night—or, more likely, since you're in New Orleans, *good morning*.

Everything that makes New Orleans great, from the flavors of its Creole food to the sounds of its jazz music, drips with the influence of the Black community. The first stop for any visitor is **Louis Armstrong Park**, which is sandwiched between the French Quarter and the Tremé neighborhood. Aside from being named after the Big Easy's most famous musician—keep an eye out for the statue of Satchmo—the park includes



New York Daily News Archive/Getty Images (Armstrong); Beth Dixon/Alamy Stock Photo (mural); courtesy of Le Musée de f.p.c. (home exterior); Erika Goldberg/Getty Images (Mardi Gras Indian)

Maps

International destinations

Route lines do not reflect actual flight path

— United/United Express

- - - United seasonal service

— United future service

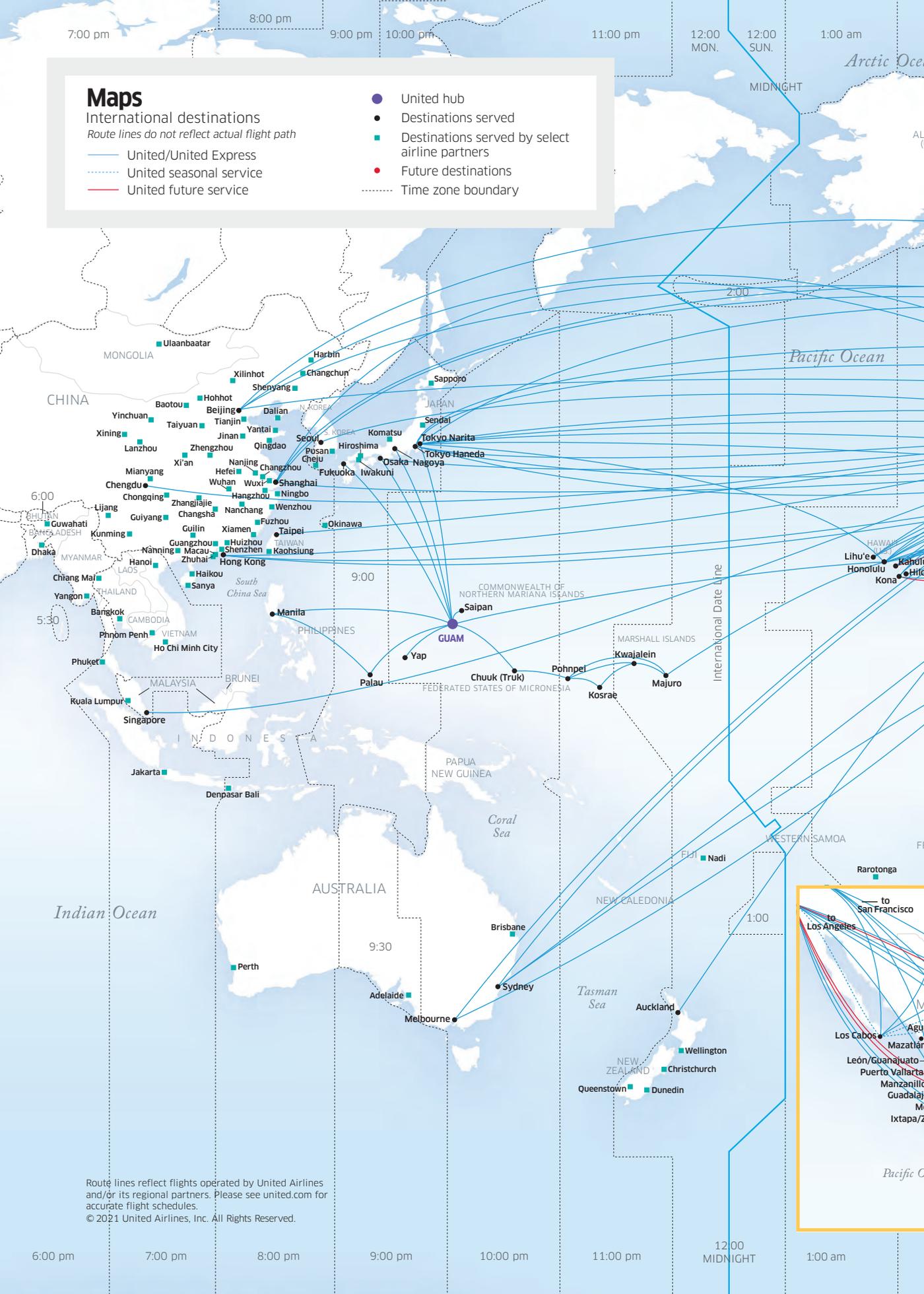
● United hub

● Destinations served

■ Destinations served by select airline partners

● Future destinations

- - - Time zone boundary



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2:00 am 3:00 am 4:00 am 5:00 am 6:00 am 7:00 am 8:00 am 9:00 am 10:00 am

Alaska (U.S.) Fairbanks Anchorage

CANADA U.S. CHICAGO O'HARE Cleveland NEW YORK/NEWARK

SAN FRANCISCO DENVER WASHINGTON DULLES

LOS ANGELES HOUSTON INTERCONTINENTAL

Los Cabos Mazatlan Leon/Guanajuato Puerto Vallarta Manzanillo Guadajajara Morelia Acapulco Ixtapa/Zihuatanejo Monterrey San Luis Potosi Tampico Aguascalientes Queretaro Merida Cozumel Mexico City Veracruz Oaxaca Guatemala City San Salvador Managua Liberia San Jose Panama City Cartagena Medellin Pereira Armenia Cali Guayaquil Chiclayo Lima Cuzco

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Pedras Negras Monterrey Aguascalientes San Luis Potosi Tampico Tepic Queretaro Merida Cancun Cozumel Mexico City Puebla Oaxaca Zihuatanejo Acapulco Puerto Escondido Guatemala City San Salvador Managua Liberia San Jose Panama City David PANAMA COLOMBIA VENEZUELA

2:00 am 3:00 am 4:00 am 5:00 am 6:00 am 7:00 am 8:00 am 9:00 am 10:00 am



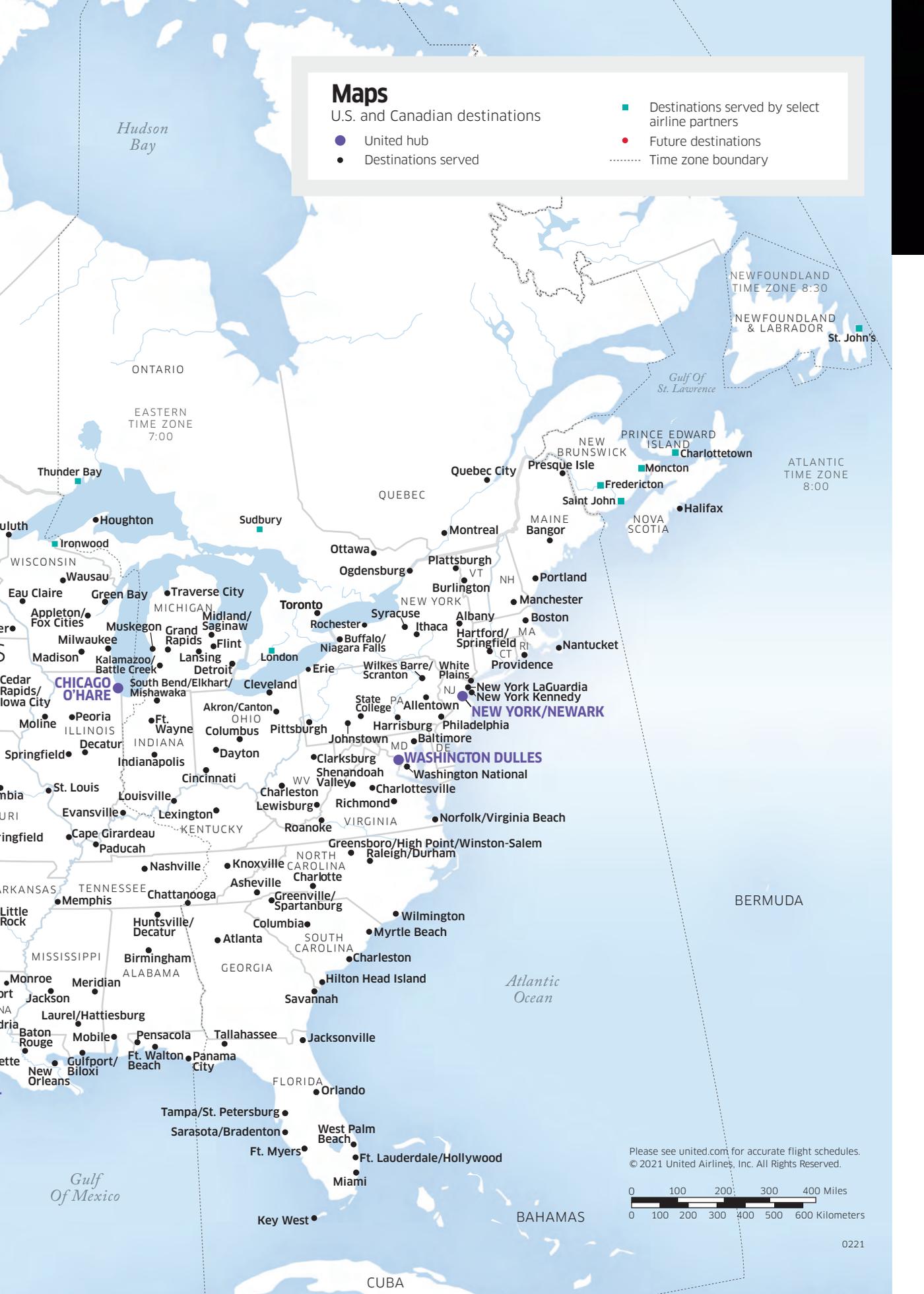
World time zones shown in Standard Time.

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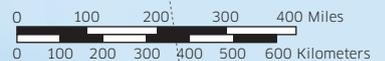
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Michael Lee Bushnell, PhD

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Spectral Design & Test, Inc.

Specialized in electrical and computer engineering, Dr. Bushnell co-founded Spectral Design & Test, Inc. in 2008. He holds eight U.S. and two European patents. Further, he authored 78 conference papers and 29 articles that have appeared in electronics publications.



Y. Frank Chiang

Professor of Law
Fordham University

Mr. Chiang has devoted more than 50 years of his career to legal education. He joined Fordham University in 1972 and is the author of "The One-China Policy: State, Sovereignty and Taiwan's Legal Status."



David K. Roemer, PhD

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The New York Times Crossword

No. 1113

Puzzle by Sawyer Tabony and Ashton Anderson

ACROSS

- 1 Words that might accompany an outstretched hand
- 10 Wikipedia articles that need expanding
- 15 "Look at me go!"
- 16 "Dear Mama" rapper
- 17 "You're good"
- 18 Excited
- 19 Letter after 53-Across
- 20 "___ From Queens," comedy series co-created by Awkwafina
- 21 Physicist Tesla
- 22 Japanese electronics company bought by Sony in 2002
- 24 Soup dumpling
- 26 "That smarts!"
- 27 Pan ... or a word that follows pan
- 29 Soft, squishy material
- 30 "Charms strike the sight, but merit wins the ___": Pope
- 31 Word often said after a wild tangent
- 33 Songs by a recording artist that aren't well known
- 35 Key of Dvorak's "Serenade for Strings": Abbr.
- 37 "Think so?"
- 38 Full throttle
- 42 Toasts, say
- 46 Place for a monitor
- 47 Cousin of "OMG!"
- 49 Disappointing turnout
- 50 Park in N.Y.C.: Abbr.
- 51 Afresh
- 53 Letter before 19-Across
- 54 Soy product originally from Indonesia
- 56 ___ ceiling
- 58 Mend, in a way
- 59 I-, for one
- 60 Line upon arrival
- 62 Early tablet user
- 63 Like a cakewalk
- 64 Response to "Who's there?" that may be unhelpful
- 65 Stop tinkering with an email

DOWN

- 1 Ancient undeciphered writing system
- 2 Heart
- 3 Take to a pound
- 4 ___ Balls
- 5 Mend, in a way
- 6 Straight shooter?
- 7 Wrinkle-resistant
- 8 Hit the jackpot, with "up"
- 9 They're high up in Chi-Town
- 10 Risk of drinking coffee or wine
- 11 Prominent feature of a babirusa ("deer-pig")
- 12 "I'm good with whatever"
- 13 Financial rescue
- 14 Chicken scratchings, say
- 21 Credit card come-on
- 23 Too
- 25 Successful shot from downtown, in basketball lingo
- 28 Subdue
- 30 Honker
- 32 Name so sacred that some refuse to speak it
- 34 Total inconvenience
- 36 Most common papal name
- 38 End of a riddle
- 39 Lack
- 40 College football rival of 'Bama
- 41 Trait of a talented musician
- 43 Wigs out
- 44 Provide, as a password

1	2	3	4	5	6	7	8	9	10	11	12	13	14	
15										16				
17										18				
19				20					21					
22			23		24			25			26			
27				28		29				30				
31					32		33			34				
			35			36		37						
38	39	40					41		42			43	44	45
46				47			48		49					
50				51				52		53				
54			55				56		57		58			
59							60				61			
62							63							
64							65							

- 45 Hijiki or arame, in a Japanese restaurant
- 48 Opposed
- 51 Like some forests and fog
- 52 Conforms
- 55 It may be measured in feet
- 57 "___ brillig ..."
- 60 Not square, once
- 61 Shape that is both concave and convex

For answers to the crossword puzzle, turn to page 106

Answers to the Sudoku puzzles from page 106

ANSWER TO SUDOKU 1

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

ANSWER TO SUDOKU 2

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

ANSWER TO SUDOKU 3

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

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SUDOKU

By PennyDell Puzzles

SUDOKU 1 (EASY)

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

SUDOKU 2 (MEDIUM)

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

SUDOKU 3 (HARD)

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

For answers to the Sudoku puzzles, turn to page 104; below: the answers to the crossword from page 104

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

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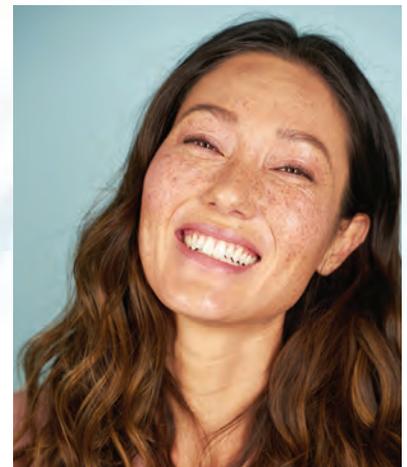
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THE TAKEAWAY

About 14 years ago, I did a film with Matthew McConaughey and Kate Hudson called *Fool's Gold*—not quite my *best* work, but it wound up being more than an acting gig. It was about treasure hunters in the Bahamas, but the shoot was in Queensland, Australia. That's 7,000 miles from my base in LA. I arrived in October, which is Australian spring. Since there were a lot of underwater scenes, they flew me out a month early to go scuba diving and get comfortable. I was on the plane for, like, 14 hours, and once we got out there they realized that I didn't have any scuba diving scenes in the movie. I'd just gotten off a television project back home, was getting busy with my music, and they pulled me out there for no reason. I was like, "There's work I could be doing!" But by the third or fourth day, I was sitting by the pool, after swimming at the beach, on my second margarita, and I realized: "I'm looking at this thing completely wrong. I have a month to hang out in Australia and get paid for it." Then it became awesome.

I had a female friend, and we'd just sort of started seeing each other, living in different states, so I flew her out from North Carolina, and we had this awesome, like, date month, hanging out at the beach, chilling at the pool—it was incredible. I've spent my entire life between LA, New York, and Chicago. In LA, you go to Venice Beach and Santa Monica, hang out and walk around, but on the Gold Coast I discovered what a beach actually is.

Even though I didn't need to do it for the movie, I ended up taking scuba diving lessons. The only diving I'd done had been long before then, in

"I have a month to hang out in Australia and get paid for it?"

How Malcolm-Jamal Warner made a film crew's error work out in his favor



a very controlled environment: a tank at Disney World, while shooting a commercial for Disney World, during the *Cosby Show* days. To be honest, as a grown man, I found that scuba diving wasn't my favorite thing, because I had a full beard, and it was hard to get the mask to seal up over

it. Still, once I was underwater, it was ... incredible. My senses were overwhelmed. The water's so clean, so clear, and in places you look down and it's so dark and intimidating. You see the underwater world on National Geographic and you get the concept, but it's not like being in it. It just

reoriented how I thought about the entire planet. It gave me a deeper respect for the earth.

Speaking of respect for the earth, when filming started, one of our locations was Lizard Island, and, hey, they got a lot of lizards there. Like, *huge* lizards. Some practically the size of Komodo dragons. And the island's on the Great Barrier Reef, the largest coral reef system in the world. You can see it from outer space. I think it was the first time that it really dawned on me that the reef is a living, breathing thing. I kind of knew that in the back of my mind somewhere, but to be able to see it up close, you kind of go, "Oh, wow. This is a living thing."

Australia was very laid-back, but hanging out with the Aborigines I met there was a bit heavy, knowing how they were treated, sort of cast off by society. Of course, it reminded me of America—the denial, I guess. The Aborigines I talked to were still very cool, though. It was that Australian vibe, like, everybody is, "Cool, brother." In the face of their experience, to still live a positive, peaceful life, despite having their land taken from them, that stuck with me.

I ended up being out there for six months, with a couple of trips back and forth. During that much time, you adjust to this different way of seeing things. It's like, not only the steering wheels and driving on the other side of the road, but *everything* is sort of on the opposite side.

And then it was over. I was back to the audition grind in LA. But I hope to go back. I'd love to, when I get the chance.

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