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For news and information consideration, please send to News@scdaily.com or contact
John Robbins 281-965-6390
Jun Gai 281-498-4310

Publisher: Wea H. Lee
President: Catherine Lee
Editor: John Robbins

Address: 11122 Bellaire Blvd., Houston, TX 77072
E-mail: News@scdaily.com



Inside C2

Southern DAILY

Make Today Different

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NATO, Poland say missile was Ukrainian stray, easing fears of wider war

WARSAW/PRZEWODOW, Poland/BRUSSELS, Nov 16 (Reuters) - A missile that crashed inside Poland was probably a stray fired by Ukraine's air defences and not a Russian strike, Poland and military alliance NATO said on Wednesday, easing international fears that the war could spill across the border.

Nevertheless, NATO's chief said that Russia, not Ukraine, was still to blame for starting the war in the first place with its February invasion and launching scores of missiles on Tuesday that triggered Ukrainian defences.

"This is not Ukraine's fault. Russia bears ultimate responsibility as it continues its illegal war against Ukraine," NATO Secretary-General Jens Stoltenberg told reporters in Brussels.

NATO ambassadors held emergency talks to respond to Tuesday's blast that killed two people at a grain facility in Poland near the Ukrainian border, the war's first deadly extension into the territory of the Western alliance.

Brutality of war grips Polish village where missile struck
Paris workers disrupt Galeries Lafayette Christmas tree-lighting ceremony
UK MI5 chief says expulsion of Russian spies has delivered significant blow
French archbishop under investigation for 'inappropriate gesture' towards woman
Malta set to ease strict anti-abortion laws

"From the information that we and our allies have, it was an S-300 rocket made in the Soviet Union, an old rocket and there is no evidence that it was launched by the Russian side," Polish President Andrzej Duda said. "It is highly probable that it was fired by Ukrainian anti-aircraft defence."

Stoltenberg also said it was likely to have been a Ukrainian air defence missile. Earlier, U.S. President Joe Biden had said the trajectories suggested the missile was unlikely to have been unleashed from Russia.

'NOT OUR MISSILE' -ZELENSKIYUkrainian President Volodymyr Zelenskiy demurred, saying "I have no doubt that it was not our missile", Ukrainian media reported on Wednesday. He said he based his conclusion on reports from Ukraine's military which he "cannot but trust".

He gave no evidence for his position and, in a nightly video address, urged that Ukraine be included in the investigation of the explosion site in Poland in order to determine the facts.

Asked about the discrepancy in accounts from Ukraine, Poland and NATO, a State Department spokesperson in Washington said, "We are aware of President Zelenskiy's comments ... but we do not have any information that would contradict Poland's preliminary findings."

The incident occurred while Russia was firing scores of missiles at cities across Ukraine, targeting its energy grid and worsening power blackouts for millions, in what Kyiv says was the most intense volley of such strikes of the nine-month war.

Kyiv says it shot down most of the incoming Russian missiles with its own air defence systems. Ukraine's Volyn region, just



across the border from Poland, was one of the many Ukraine says was targeted by Russia's countrywide fusillade.

The Russian Defence Ministry said none of its missiles had struck closer than 35 km (20 miles) from the Polish border, and that photos of the wreckage in Poland showed elements of a Ukrainian S-300 air defence missile. Poland has said it was probably an old S-300 rocket, a Soviet-era missile system being used by both Russia and Ukraine.

[1/19] A view shows damages after an explosion in Przewodow, a village in eastern Poland near the border with Ukraine, in this image obtained from social media by Reuters released on November 15, 2022. / via REUTERS

The Kremlin said on Wednesday some countries had made "baseless statements" about the incident, after having accused Poland of an "absolutely hysterical" reaction on Tuesday, but that Washington had been comparatively restrained.

Russia's Foreign Ministry said the "mayhem" around accusations of Russian involvement were "part of a systematic anti-Russian campaign by the West."

Zelenskiy also said Kyiv had received no offer from Moscow to start peace talks, and top adviser Mykhailo Podoloyak dismissed the notion of talks. Kremlin spokesman Dmitry Peskov said earlier this week Ukraine was not interested in such talks.

RELIEF

The news that Western officials had concluded the missile was Ukrainian brought some relief to the inhabitants of the Polish village hit by the missile, with some saying they had feared being dragged into

the war.

"Everyone has in the back of the head that we are right near the border and that an armed conflict with Russia would expose us directly," said Grzegorz Drewnik, the mayor of Dolhobyczow, the municipality to which Przewodow belongs.

"If this is a mistake of the Ukrainians, there should be no major consequences, but I'm not an expert here."

Some Western leaders at a summit of the G20 big economies in Indonesia suggested that whoever fired the missile, Russia and President Vladimir Putin would ultimately be held responsible for an incident arising from its invasion.

G20 leaders issued a closing declaration saying "most members strongly condemned the war in Ukraine", although it acknowledged that "there were other views".

Moscow carried out Tuesday's missile volley just days after abandoning the southern city of Kherson, the only regional capital it had captured since the invasion.

The barrage echoed a pattern of Moscow lashing out with longer-range missile salvos after losses on the battlefield to a continuing Ukrainian counter-offensive in the east and south.

However, the top U.S. general played down the chances of any near-term, outright military victory by Ukraine, cautioning that Russia still had significant combat power inside Ukraine despite a string of setbacks.

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WEA LEE'S GLOBAL NOTES

11/17/2022

Amazon Is Ready To Lay Off Employees

Amazon founder Jeff Bezos warned the people to consider postponing large purchases in the coming months as the world economy will be in a downturn and face a possible recession. He urged people to put off big expenditure items such as new cars, TVs and big appliances. Meanwhile, small businesses should also avoid making large capital expenditures in the near future.

According to reliable sources, Amazon will lay off more than 10,000 employees and freeze the hiring of any additional workforce. It expects sales for the final three months of the



year to be significantly below Wall Street's expectation.

rising prices.

We are glad to see that the leaders of China and the United States met face-to-face for the first time in Indonesia. In fact, the world's two largest economic powers are in a position to reach a number of agreements to solve many problems.

Even though the U.S. economy is not technically in a recession, nearly 75% of voters said they feel as though it is, mainly because of inflation and



Wea H. Lee

Wealee@scdaily.com

Chairman of International District Houston Texas

Publisher Southern Daily Wea H. Lee

Southern News Group Chairman / CEO

Chairman of International Trade & Culture Center

Republic of Guiana Honorary consul at Houston Texas



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Editor's Choice



A view shows the destroyed Antonivskyi bridge over the Dnipro river after Russia's retreat from Kherson, in Kherson, Ukraine. REUTERS/Stringer



NASA's next-generation moon rocket, the Space Launch System (SLS) rocket with the Orion crew capsule, lifts off from launch complex 39-B on the unmanned Artemis 1 mission to the moon, seen from Sebastian, Florida, November 16, 2022. REUTERS/Joe Rimkus Jr.



Ukrainian prisoners of war (POWs) pose for a picture after a swap, amid Russia's attack on Ukraine, in an unknown location, Ukraine. Courtesy: Head of Ukraine's Presidential Office Andriy Yermak via Telegram



Police officers walk near the site of an explosion in Przewodow, a village in eastern Poland near the border with Ukraine. Jakub Orzechowski/Agencja Wyborcza.pl via REUTERS



Students raise their fists in front of a monument covered with carnations inside the Athens Polytechnic, to mark the 49th anniversary of a 1973 student uprising against the military junta that ruled the country at the time, in Athens, Greece. REUTERS/Alkis Konstantinidis



Former U.S. President Donald Trump announces that he will once again run for U.S. president in the 2024 U.S. presidential election during an event at his Mar-a-Lago estate in Palm Beach, Florida, November 15, 2022. REUTERS/Jonathan Ernst

~National Exclusive~

Her Movie Career Began In The 1920's And Spanned Into The 1950's

Hollywood Actress Anna May Wong To Be First Asian American On U.S. Currency

Compiled And Edited By John T. Robbins, Southern Daily Editor



Key Point

At a time when Chinese Americans have been targets as well as victims on a large international scale of Asian hate crimes and multiple and misplaced acts of discrimination following national suspicions over the root cause of the COVID-19 virus, allegedly through a laboratory release in China, and the resulting international pandemic that has now killed millions, comes the most publicly prestigious award that has ever been bestowed on a Chinese American citizen in the history of the United States. The Anna May Wong Quarter is the fifth coin in the US Mint's "American Women Quarters"™ Program. This award represents both a very prestigious as well as a very momentous honor for Anna May Wong and all Chinese people.

Anna May Wong was the first Chinese American film star in Hollywood.

—Southern Daily Editor

More than 60 years after Anna May Wong became the first Asian American woman to receive a star on the Hollywood Walk of Fame, the pioneering actress has coined another first, quite literally. With quarters bearing her face and man-

icured hand set to start shipping this week, per the U.S. Mint, Wong will be the first Asian American to ever grace U.S. currency. Few could have been more stunned at the honor than her niece and namesake, Anna Wong, who learned about the “American Women Quarters” honor from the Mint’s head legal consultant.

“From there, it went into the designs



and there were so many talented artists with many different renditions. I actually pulled out a quarter to look at the size to try and imagine how the images would transfer over to real life,” Anna Wong wrote in an email to The Associated Press.

The elder Wong, who fought against stereotypes foisted on her by a white Hollywood, is one of five women being honored this year as part of the program. She was chosen for being “a courageous advocate who championed for increased representation and more multi-dimensional roles for Asian American actors,” Mint Director Ventris Gibson said in a statement.

The other icons chosen include writer Maya Angelou; Dr. Sally Ride, an educator and the first American woman in space; Wilma Mankiller, the first female elected principal chief of the Cherokee Nation; and Nina Otero-Warren, a trailblazer for New Mexico’s suffrage movement.

Wong’s achievement has excited Asian Americans inside and outside of the entertainment industry.

Anna May Wong, Cover of Time



News magazine 1928“Cinematic Trailblazer”

Her niece, whose father was Anna May Wong’s brother, will participate in an event with the Mint on Nov. 4 at Paramount Studios in Los Angeles. One of Wong’s movies, “Shanghai Express,” will be screened, followed by a panel discussion.

Arthur Dong, the author of “Hollywood Chinese,” said Anna May Wong’s likeness on the U.S. quarter feels like a validation of not only Wong’s contributions, but of all Asian Americans. A star on the Walk of Fame is huge, but being on U.S. currency is a whole other stratosphere of renown.

“What it means is that people all across the nation — and my guess is around the world — will see her face and see her name,” Dong said. “If they don’t know anything about her, they will soon and will also be curious and want to learn more about her.”

Born in Los Angeles in 1905, Wong



started acting during the silent film era. While her career trajectory coincided with Hollywood’s first Golden Age, things were not so golden for Wong. She got her first big role in 1922 in “The Toll of the Sea,” according to Dong’s book. Two years later, she played a Mongol slave in “The Thief of Bagdad.” For several years, she was stuck receiving offers only for femme fatale or Asian “dragon lady” roles.

She fled to European film sets and stages, but Wong was back in the U.S. by the early 1930s and again cast as characters reliant on tropes that would hardly be

tolerated today. These roles included the untrustworthy daughter of Fu Man-chu in “Daughter of the Dragon” and a sex worker in “Shanghai Express.” She famously lost out on the lead to white actor Luise Rainer in 1937’s “The Good Earth,” based on the novel about a Chinese farming family. But in 1938, she got to play a more humanized, sympathetic Chinese American doctor in “King of Chinatown.”

The juxtaposition of that film with her



other roles is the focus of one day in a monthlong program, “Hollywood Chinese: The First 100 Years,” that Dong is curating at the Academy Museum of Motion Pictures in Los Angeles in November.

“(‘King of Chinatown’) was part of this multi-picture deal at Paramount that gave her more control, more say in the types of films she was going to be participating in,” Dong said.

“For a Chinese American woman to have that kind of multi-picture deal at Paramount, that was quite outstanding.” By the 1950s, Wong had moved on to television appearances. She was supposed to return to the big screen in the movie adaptation of Rodgers and Hammerstein’s “Flower Drum Song,” but had to bow out because of illness. She died on Feb. 2, 1961, a year after receiving her star.

Bing Chen, co-founder of the nonprofit Gold House -- focused on elevating representation and empowerment of Asian and Asian American content -- called the new quarter, “momentous.” He praised Wong as a star “for gener-

ations.”

But at the same time, he highlighted



how anti-Asian hate incidents and the lack of representation in media still persist.

“In a slate of years when Asian women have faced extensive challenges — from being attacked to objectified on screen to being the least likely group to be promoted to corporate management — this currency reinforces what many of us have known all along: (they’re) here and worthy,” Chen said in a statement. “It’s impossible to forget, though, as a hyphenated community, that Asian Americans constantly struggle between being successful and being seen.”

Asian American advocacy groups outside of the entertainment world also praised the new quarters. Norman Chen, CEO of The Asian American Foundation, plans to seek the coins out to show to his parents.

“For them to see an Asian American



woman on a coin, I think it’d be really powerful for them. It’s a dramatic symbol of how we are so integral to American society yet still seen in stereotypical ways,” he said. “But my parents will look at this. They will be pleasantly surprised and proud.”

To sum it up, Chen said, it’s a huge step: “Nothing is more American than our money.” (Courtesy <https://www.pbs.org/newshour/arts/>)

(Article Continues Below)

(Article continues from above)

Her Road To Stardom Began At Young Age

Who Was Anna May Wong?

Compiled And Edited By John T. Robbins, Southern Daily Editor



Anna May Wong -- A Movie Pioneer, But At A Personal Price

Anna May Wong (Chinese: 黃柳霜; pinyin: Huáng Liǔshuāng) , the first Chinese-American movie star, was born Wong Liu Tsong on January 3,1905, in Los Angeles, California, to laundryman Wong Sam Sing and his wife, Lee Gong Toy. A third-generation American, she managed to have a substantial acting career during a deeply racist time when the taboo against miscegenation meant that Caucasian actresses were cast as “Oriental” women in lead parts opposite Caucasian leading men. Even when the role called for playing opposite a Caucasian in Asian drag, as with Paul Muni’s as the Chinese peasant Wang Lung in The Good Earth (1937), Wong was rejected, since she did not fit a Caucasian’s imagined ideal look for an Asian woman. The discrimination she faced in the domestic industry caused her to go to Europe for work in English and German films. Her name, which she also spelled Wong Lew Song, translates literally as “Frosted Yellow Willows” but has been interpreted as “Second-Daughter Yellow Butterfly.” Her family gave her the English-language name Anna May. She was born on Flower Street in downtown Los Angeles in an integrated neighborhood dominated by Irish and Germans, one block from Chinatown, where her father ran the Sam Kee Laundry. Located near a noxious gas plant and the L.A. River, Los Angeles Chinatown had been built on private property, so there were no sewers or running water. In 1900 the population of 2111 was 90% male, since US immigration laws of the late 19th and early 20th centuries would not allow a Chinese woman to immigrate unless she was already married to a US citizen. Nine-

teen Chinese had been lynched in a Los Angeles race riot instigated by Caucasians in 1871, and there were later, lesser riots in 1886 and 1887. Until the Chinese emigrated to the US in the mid-19th century, they had never encountered a people who considered them racially and culturally inferior, nor been forced to deal with overt hostility by a people who considered themselves their racial superiors. Discriminated against in a way exceeded only by the racism directed towards African-Americans, their assimilation was impossible, so the Chinese in America bought property to create their own communities.

Boxed out of American culture, their ties to China remained important and, forbidden by law to intermarry with whites, there was little chance of assimilation in the world Wong Liu Tsong was born into. She was destined to be one of the people who helped change that, but at a terrible psychological cost exacted upon her by both the oppressors and their victims.



Anna May Wong with Mother and Sister

The Wong family moved back to Chinatown two years after Liu Tsong’s birth, but in 1910 they uprooted themselves, moving to a nearby Figueroa Street neighborhood where they had Mexican and East European neighbors. There were two steep hills between the Wongs’ new home and Chinatown, but as her biographer, Colgate University history professor Graham Russell Gao Hodges, points out, those hills put a psychological as well as physical distance between Liu Tsong and Chinatown. Los Angeles’ Chinatown already was teeming with movie shoots when she was a girl. She would haunt the neighborhood nickelodeons, having become enraptured with the early “flickers.” Though her traditional father strongly disapproved of his daughter’s cinephilia, as it deflected her from scholastic pursuits, there was little he could do about it, as Liu was determined to be an actress. The film industry was in the midst of relocating

from the East Coast to the West, and Hollywood was booming. Liu Tsong would haunt movie shoots as she had earlier haunted the nickelodeons. Her favorite stars were ‘Pearl White (I)’, of The Perils of Pauline (1914) serial fame, and White’s leading man, Crane Wilbur. She was



also fond of Ruth Roland. Educated at a Chinese-language school in Chinatown, she would skip school to watch film shoots in her neighborhood. She made tip money from delivering laundry for her father, which she spent on going to the movies. Her father, if he discovered she had gone to the movies during school hours, would spank her with a bamboo stick. Around the time she was nine years old, she began begging filmmakers for parts, behavior that got her dubbed “C.C.C.” for “curious Chinese child.” Liu Tsong’s first film role was as an uncredited extra in Metro Pictures’ The Red Lantern (1919), starring Alla Nazimova as a Eurasian woman who falls in love with an American missionary. The film included scenes shot in Chinatown. The part was obtained for her by a friend of her father’s (without his knowledge) who worked in the movie industry. Retaining the family surname “Wong” and the English-language “Christian” name bestowed on her by her parents, Liu Tsong Americanized herself as “Anna May Wong” for the movie industry, though she would not receive an on-screen credit for another two years.



Due to her father’s demands, she had an adult guardian at the studio, and would be locked in her dressing room between scenes if she was the only Asian in the cast.

Initially balancing school work and her budding film career, she eventually dropped out of Los Angeles High School to pursue acting full time. She was aided by the fact that, though still a teenager, she looked more mature than her real age.



The 170-cm-tall (5’ 7”), although other sources cite her height as 5’4½”) beauty was known as the world’s best-dressed woman and widely considered to have the loveliest hands in the cinema. Her big breakthrough after her auspicious start with “The Toll of the Sea” finally came when Douglas Fairbanks cast her in a supporting role as a treacherous Mongol slave in his Middle Eastern/Arabian Nights extravaganza The Thief of Bagdad (1924). The \$2-million blockbuster production made her known to critics and the moviegoing public. For better or worse, a star, albeit of the stereotypical “Dragon Lady” type, was born.

As her movie career went into eclipse in the 1940s (she would not appear in another motion picture until 1949), she found work on the stage and in radio and then in the new medium of television. Wong wrote a preface to the book “New Chinese Recipes” in 1942, which was one of the first Chinese cookbooks printed in the US. The proceeds from the cookbook were dedicated to United China Relief.

Anna May’s career in motion pictures was virtually finished after the war. She got her own TV series, “The Gallery of Madame Liu-Tsong” (1951), on the Dumont Network, playing a Chinese detective in a role written expressly for her, a character who was even given her real Chinese name. The half-hour program, which ran weekly from August 27 to November 21, 1951, was the first TV show to star an Asian-American.

Anna May Wong died of a massive heart attack on February 3, 1961, in Santa Monica, California, after a long struggle against Laennec’s cirrhosis, a disease of the liver. She was 56 years old. She was thought to be buried in an unmarked grave in Angelus Rosedale Cemetery in Los Angeles. However it turns out she was buried under her Chinese name beside her mother and sister in a family plot.

Wong was a Christian Scientist practitioner. Her fame lives on, four decades after her death. She is a part of American popular conscious-

ness, chosen as one of the first movie stars to be featured on a postage stamp. And the interest in her continues—the premiere of a play about Anna entitled “China Doll--The Imagined Life of an American Actress,” written by Elizabeth Wong, had its premiere at Maine’s Bowdoin College in 1997. A lecture and film series, “Rediscovering Anna May Wong,” was held at the UCLA Film and Television Archive in 2004, sponsored by “Playboy” publisher Hugh M. Hefner. That same year New York City’s Museum of Modern Art held its own tribute to Wong, “Retrospective of a Chinese American Screen Actress.” Finally, she was getting the respect in her own country that eluded her during her career.

Selected filmography

- The Red Lantern (1919) debut – uncredited



- Bits of Life (1921)
- The Toll of the Sea (1922) as Lotus Flower (Starred in this first full length color movie)
- The Thief of Bagdad (1924) as a Mongol Slave
- A Trip to Chinatown (1926) as Ohati
- Old San Francisco (1927)
- Piccadilly (1929) as Shosho
- Elstree Calling (1930) as Herself
- Daughter of the Dragon (1931) as Princess Ling Moy
- Shanghai Express (1932) as Hui Fei
- A Study in Scarlet (1933)
- Limehouse Blues (1934) as Tu Tuan
- Dangerous to Know (1938) as Lan Ying
- Island of Lost Men (1939) as Kim Ling [146]
- Lady from Chungking (1942) as Kwan Mei
- Bombs Over Burma (1943) as Lin Ying
- Impact (1949) as Su Lin
- Portrait in Black (1960) as Tawny