



附中校友会上周六举行年度会员大会暨餐会

休士顿师大附中校友会于上周六举行2017年度会员大会暨餐会,共有校友及其眷属一百多人参加。当天最重要的仪式为新旧任会长交接,由会长马振铭将会长重任交给新任会长傅鹤山,由附中最年长校友(1947年附中第一届校友)钮先荫监交,场面庄严隆重。当天还举行理事会团队改选及精彩的余兴节目。包括:独唱,二胡表演,香香舞蹈班,元极舞及附中1965级校友大乐队等人为年会助兴演出。

斷除煙癮，否則可能必須 斷除其他部位！

每吸一根煙，就會對身體造成直接傷害，嚴重增加罹患癌症、糖尿病及更多其他疾病的可能。但這究竟真正意味什麼？為幫助大眾瞭解吸煙所造成的實際影響，疾病控制與預防中心(Centers for Disease Control and Prevention, CDC)特別要求真實的昔日吸煙者現身說法，與大眾分享他們的故事。



當你的一個肺
被切除後，
只能短促呼吸。

- 安妮特，57歲

安妮特 (Annette) 在青少年時期偶爾吸煙，並在20歲前成為慣性吸煙者。幸好由於外孫女的催促，安妮特在50歲時戒煙，但過去30幾年的吸煙卻導致她罹患癌症。安妮特在52歲時被診斷出肺癌，為進一步治療，她必須切除一個肺。幾年後，她又另外進行了口腔癌手術。雖然安妮特目前並無癌症，但她仍需每天面對吸煙所造成的後果。

肖恩 (Shawn) 吸煙超過30年，當正值四十多歲時，他的慢性咳嗽及喉炎竟轉變為咽喉癌。他承受了38次放射治療，以及衆多小時的醫生診治，但這些卻救不回他的喉嚨。肖恩目前有一個氣管造口(開口)，好讓他可以呼吸，並在喉部植入發聲器，好讓他可以說話。「這是一條艱難的路。」肖恩表示：「我不希望任何人再經歷我所曾經歷過的，因為這將會影響你一輩子。」



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- 肖恩，51歲



你需要額外的時間
把腿裝好。

- 布蘭登，31歲

布蘭登 (Brandon) 從青少年中期開始吸煙，在他18歲之前，就被診斷出罹患伯格氏病(Buerger's disease, 又稱血栓閉塞性血管炎)，這是由於使用煙草而引起手腳血管堵塞，並可導致感染或壞疽的病症。「我當時還很年輕，想要證明醫生是錯的。」布蘭登表示：「最後，我花了9年時間才終於戒煙，這期間我截去了兩條腿及幾根手指尖。你就是不知道下一根煙的後果竟是如此。」

更多的折扣

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《老柿子树》寻常百姓挺身而出革命战争剧

节目介绍:《老柿子树》是一部由谷锦云执导,张明、杨晓文编剧,斯琴高娃、韩福利等主演的革命战争剧。该剧根据甘肃省话剧院获得全国文华奖的同名话剧改编而成。该剧讲述了在抗日战争时期,黄河边上一户李姓人家,在全国人民保卫黄河的大合唱中挺身而出,走进了不平静的岁月的故事。该剧于2008年3月31日在央视8套黄金档首播

播出时间:每周三至五晚间8时30分至9时30分首播,每周四至六凌晨5时至6点重播。



《美国之音》全美重点要闻整理

川普:马云和我要做一些了不起的事



美国当选总统川普和中国阿里巴巴集团董事局主席马云在纽约举行会晤后走向记者(2017年1月9日)

【VOA】美国当选总统川普星期一(1月9日)和中国阿里巴巴集团董事局主席马云在纽约举行了会晤。双方讨论了未来五年内在美国创造100万个新就业机会等问题。川普说,这是一次“非常棒的会面”。星期一,马云前往纽约的川普大厦,在会议室与川普会面。阿里巴巴集团的发言人和川普团队的发言人均表示,会谈的重点是阿里巴巴在美国的扩展计划。会晤前,阿里巴巴集团的发言人对美国媒体CNBC说,阿里巴巴将帮助美国在未来五年内创造100万个就业机会。至于这些就业机会将来自何处目前还不清楚。会谈结束后,川普和马云共同走出电梯,出现在早有记者守候的大堂。川普对记者说:“我们的会面很棒,(马云)是一位非常非常出色的创业家,全世界最好的创业家之一。他热爱这个国家,他热爱中国。”马云表示赞同说:“的确,我爱中国,也爱美国。”川普说,双方的会面与创造就业机会有关。他说:“菲亚特宣

布要在美国密歇根州建造一个大型工厂,我们很高兴。马云和我要做一些了不起的事。”马云表示,阿里巴巴将侧重支持美国的小企业,特别是中西部小企业。集团扩展计划的重点是服装、葡萄酒和水果产品。美国中西部的小企业可以通过阿里巴巴的平台将农产品和美国服务销售到中国和亚洲。这次“川马会”举行之际,中国与即将上任的川普新政府间的关系正陷于紧张。川普在竞选期间提议对中国产品征收高额关税,而他与台湾领导人蔡英文的一通电话引发北京的不满。马云说,商界交流将帮助美国和中国更好地理解彼此的政治形势。他说:“我们还认为应该加强中美关系,双方应该更友好。”不过,阿里巴巴与美国监管部门间的关系仍然复杂。去年,阿里巴巴的会计核算方法受到美国证券交易委员会的调查。12月21日,美国贸易代表办公室也公布了最新的“恶名市场”名单,中国电商巨头阿里巴巴旗下的淘宝网再次榜上有名。美国的行业协会对这个决定表示赞赏,而阿里巴巴则表示这项决定或带有政治含义。

克里为美国国务院歧视同性恋的历史道歉



【VOA】美国国务卿克里代表美国国务院对该机构过去歧视同性恋员工的做法表示道歉。克里星期一在一份声明中说:“早在上世纪40年代到随后的几十年间,美国国务院和许多公立和私营雇佣单位一样,基于性取向的判断歧视雇员和求职者。”他说,因为这一歧视,一些雇员被迫辞职,有些求职者一开始就没有被录用。克里说,这些行为“在当时是错误的”,“在今天也是错误的”。克里说,美国国务院“坚定致力于雇员的多元性和对他们的包容,包括LGBTI群体(即男女同性恋、双性恋、跨性别和跨性别者)。”



美国国务卿克里1月9日在麻省理工创新论坛演讲(图片来源:美国国务院)

15.3

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周恩来在重庆

周恩来在重庆

ZHOU ENLAI IN CHONGQING

Southern Television 15.3 2017年1月份 电视频道节目表																
星期时间	MON	TUE	WED	THU	FRI	SAT	SUN	1/9/2017 - 1/15/2017								
	9	10	11	12	13	14	15									
00:00-00:30	中國文藝 (重播)	美南新聞 / 台灣新聞 / 國際新聞 / 大陸新聞					美國人走長征路 (重播)									
00:30-01:00							明星加油站 (重播)									
01:00-01:30	生活魔法師 (首播)					開門大吉 (重播)	開講啦 (重播)									
	動物傳奇 (重播)	Story China (English)	走過中國 (重播)	這裡是北京 (重播)												
01:30-02:00	經典電影 (重播)	車游天下 (首播)				最強大國民 (重播)										
02:00-02:30		今日關注 (重播)														
02:30-03:00		走過中國 (首播)	車游天下 (重播)													
03:00-03:30	Chinese Class / 漢語學堂 (首播) (English / Fun Ways to Learn Chinese)					動物傳奇 (重播) (English)	幸福帳單 (重播)									
03:30-04:00	特別呈現 (重播)	電視劇《周恩來在重慶》 (重播)														
04:00-04:30	大講吧 (重播)	Story China 故事在中國 (重播)	電視劇《英雄無名》 (重播)		電視劇《老柿子樹》 (重播)		這裡是北京 (重播)									
05:00-05:30																
05:30-06:00	美南新聞 / 台灣新聞 / 國際新聞 / 大陸新聞															
06:00-06:30																
06:30-07:00																
07:00-07:30																
07:30-08:00																
08:00-08:30	橫貫美利堅 (重播)	健康之路 (重播)				開門大吉 (首播)	檔案 (首播)	經典電影 (首播)								
08:30-09:00																
09:00-09:30	幸福帳單 (重播)	Story China 故事在中國 (首播)	快樂童年 (重播)	這裡是北京 (首播)	開門大吉 (首播)	美國人走長征路 (首播)	電視劇《開關東》 (首播)									
09:30-10:00		粵語天地 (重播)	明星加油站 (首播)	洋言洋語 (重播)	司馬白話 (重播)											
10:00-10:30	今日關注 (首播)															
10:30-11:00	美南新聞 / 台灣新聞 / 國際新聞 / 大陸新聞															
11:00-11:30																
11:30-12:00																
12:00-12:30																
12:30-13:00																
13:00-13:30	Diversity Talk (English) (重播)	正生論道 (重播)	蔡英文訪拉美過境休士頓專題節目 (重播)	2017美南新年園遊會特別節目 (重播)	體育報導火箭時間 (重播)	Howdy Philippines! (首播)	橫貫美利堅 (首播)									
13:30-14:00		生活 (重播)					特別呈現 (首播)									
14:00-14:30	電視劇《周恩來在重慶》 (首播)					洋言洋語 (首播)	粵語天地 (首播)									
14:30-15:00																
15:00-15:30	卡通片《小瑞與大魔王》 (首播)					大講吧 (重播)	台北故宮 (首播)									
15:30-16:00	黃金100秒 (重播)	年代秀 (重播)	美食美客 (重播)	動物傳奇 (首播) (English)	幸福帳單 (首播)											
16:00-16:30		中國文藝 (重播)	特別呈現 (重播)			黃金100秒 (首播)	真情部落格 (首播)									
16:30-17:00	生活魔法師 (重播)			幸福來敲門	幸福來敲門		司馬白話 (首播)									
17:00-17:30	美南新聞 / 台灣新聞 / 國際新聞 / 大陸新聞					Howdy Philippines! (重播)										
17:30-18:00																
18:00-18:30	正生論道	蔡英文訪拉美過境休士頓專題節目	2017美南新年園遊會特別節目	體育報導火箭時間	Diversity Talk (English)	生活 (首播)	美食美客 (首播)									
18:30-19:00	生活 (重播)					快樂童年 (首播)	年代秀 (首播)									
19:00-19:30	電視劇《英雄無名》 (首播)		電視劇《老柿子樹》 (首播)			中國文藝 (首播)										
19:30-20:00	海峽兩岸 (首播)					開講啦 (首播)	最強大國民 (首播)									
20:00-20:30																
20:30-21:00	健康之路 (首播)			真情部落格 (重播)	台北故宮 (重播)	檔案 (重播)										
21:00-21:30					新66號公路											
21:30-22:00	美南新聞 / 台灣新聞 / 國際新聞 / 大陸新聞					幸福來敲門 (重播1)	幸福來敲門 (重播2)									
22:00-22:30																
22:30-23:00																
23:00-23:30																
23:30-00:00																

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释迦牟尼诞生地尼泊尔蓝毗尼圣园举行了传灯法会。中国佛教协会副会长、中华寺方丈印顺夫和尚以及此次受三坛大戒的戒子等数百人参加了传灯法会。图为印顺夫和尚。

比特币近期走势图



据央行官网，中国人民银行工作会议在北京召开。会议强调，2017年将继续保持货币政策稳健中性，同时加大对钢铁煤炭去产能的支持力度，实行差别化住房信贷政策、保持人民币汇率合理稳定。

“实际上，纵观央行的货币政策报告，2016年以来壹直都在说实施稳健的货币政策，但写入‘中性’是从近期中央经济工作会议开始的。”兴业银行首席经济学家鲁政委认为，再次强调“稳健中性”，为今年松紧适度的货币政策定下了基调。

关键词1 支持去产能

“在去产能上，主要是通过加强信贷政策的投向、债转股、发展所谓的权益性投资等方式来进行。”鲁政委对新京报记者解释。

今年的央行工作会议提出，将继续做好供给侧结构性改革金融服务工作，进步加大对钢铁煤炭去产能、重点行业转型调整的金融支持力度。

今年以来，包括工商银行、建设银行在内的多家金融机构都与地方性的企业签订了债转股相关的合作协议，而资

源大省——河北唐山亦于近期提出了明年去产能目标，即压减861万吨钢、933万吨铁、110万吨煤炭产能。

“在定下这些目标后，就要决定哪些企业是要保的对象。但有些企业是因为它员工庞大，要维持稳定，这些企业效益不壹定好，就到了金融机构进场，通过提供贷款等方式进行输血，重振旗鼓。”壹位券商研究人士对记者指出。

对此，鲁政委也谈到，在去产能工作上，并不是说光靠金融机构、货币政策就能起到效果，还需要多个部委、中央与地方协同推进。

关键词2 差别化住房信贷

本次央行会议指出，明年央行将继续因城施策，落实好差别化住房信贷政策。对此，中原地产分析师张大伟对新京报记者指出，信贷政策历来是决定市场走势的最关键因素。

新年伊始，在北京“9·30”政策加强楼市调控后，又有银行对首套房利率从先前的八五折提到了九折。“收紧已经是趋势。”张大伟说。

据中原地产研究中心统计数据，仅去年12月，有接近10个城市及中央部门出台了新的针对房地产的调控政策，叠加9·30以来。全国已经有超过26个

城市，发布了60次以上的房地产相关约束性政策。

“壹城壹策，就是在需要调控的城市上在房贷上控制严壹些，比如提高首付比例、提高贷款利率；如果在需要去库存的城市上，就可以进行壹些政策的激励。”鲁政委对记者解释。

“当然也包括总量的货币政策要稳健适度”，鲁政委认为，鉴于房地产是支撑中国经济的关键支柱之壹，央行需要在防范房地产市场上的系统性风险和经济发展之间作出平衡，“壹碗水端平。”

关键词3 汇率稳定

元旦以来，外汇政策受到颇多媒体关注：先是央行宣布修订《金融机构大额交易和可疑交易报告管理办法》，加强了机构对大额交易的审核责任；外管局方面也发布了新的《个人购汇申请书》，加码外汇交易信息审查。

虽然不影响个人购汇额度，在外汇交易信息收集趋严的情况下，人民币汇率近期表现强势：昨日人民币兑美元中间价上涨639点，创2005年7月以来最大升幅，而离岸市场上亦有强势表现。

对此，央行会议提出，2017年将进壹步完善人民币汇率市场化形成机制，将积极引导和稳定市场预期，保持人民币汇率在合理均衡水平上的基本稳定。

此前，有学者提出，在汇率市场上，央行不能陷入到“保7”的“汇率战”的陷阱中——因为进行所谓“汇率战”，

需要动用外汇储备等资源。就此，鲁政委建议，对于汇率市场上，要“遵循市场的规律，没必要达到你死我活的地步。”

■ 相关新闻

央行约见比特币三平台 要求自查

据央行上海总部官网，由于近期比特币价格异常波动，日前人民银行上海总部联合相关监管部门约见了比特币交易平台“比特币中国”主要负责人。公告称，监管部门了解了平台运行情况，提示了可能存在的风险，并要求其严格按照相关法律法规要求，依法合规经营，还敦促该平台对照相关法律法规开展自查并进行相应清理整顿。

比特币暴涨后现“闪崩”

据记者了解，占有中国比特币市场90%以上的两家平台——火币网和OKCoin，也在北京进行了约见。两家平台都对新京报记者表示，将积极配合央行进行调查。

“上午约见完，下午就回公司了。”okcoin壹位人士对记者表示。记者亦致电了比特币中国官网上的公司电话，未得到正式回应。

进入2017年，比特币连日狂飙。据交易平台OKCoin行情显示，昨日比特币盘中报价最高报接近9000元人民币，后迅速跳水，壹度跌至7100元上下，跌幅近20%，随后震荡回升，截至记者发稿，在6206元人民币上下。

此前2016年，比特币的涨幅超过200%。业内有分析称，去年壹年，比特币已经成为壹种投资资产，并击败了其他所有货币、股票指数以及商品合约。对于前几日的暴涨和近日的暴跌，业内人士称，受人民币下跌、投资者增加等多重因素导致比特币短期上涨，暴跌则与“投机炒作者”抛售有关，简言之，这就是壹轮“割韭菜”行情。

央行强调比特币不具有货币属性

央行方面指出，比特币是特定虚拟货币，不具有法偿性与强制性等货币属性，不具有与货币等同的法律地位，不能且不应作为货币在市场上流通使用。

央行方面强调，机构及个人投资者应正确看待虚拟货币和虚拟货币，理性投资、自担风险、维护自身财产安全，树立正确的货币观念和理念。不过在3年前，央行方面也表示，“比特币交易作为壹种互联网上的商品买卖行为，普通民众在自担风险的前提下拥有参与的自由。”

据了解，2013年12月4日，比特币就曾达到了1147美元的历史高点，超过黄金的价格。当时在国内，比特币的价格也壹度超过了8000元。不过之后中国人民银行联合五部委共同发布《关于防范比特币风险的通知》，比特币价格应声而落，2015年，比特币的价格壹度跌到了900元。

经济企稳企业信心增强 壹些外企加大在华投资

综合报导 2016年四季度以来，中国宏观经济多项主要指标不断改善，企业信心增强，壹些外资企业加大了对中国市场的投资力度。

继中国制造业PMI2016年四季度快速回升至51%以上，公布的旨在追踪中国中小企业经营状况的渣打中国中小企业信心指数也快速回升，从去年11月的55.0升至12月的56.1，显示中小企业经营表现稳健。

在不少国内企业信心增强的同时，壹些外资企业也表达了对中国经济的看好，并加大对中国市场的投资。

德国高端制造业企业——埃斯维机床有限公司近期在苏州工业园区开设新工厂。苏州工厂是埃斯

维在德国以外首家海外工厂，从最初建立上海办事处到如今苏州工厂成立，埃斯维在中国的战略布局，说明其对中国市场的重视以及立足中国的决心。

“我们2010年进入中国，已经取得近50家客户，总销售额实现快速增长。这与中国市场快速发展分不开，也证明了中国市场的战略重要性，同时也得益于中国用户对新技术很高的接受度。”集团销售董事莱纳·傅瑞斯对记者说，公司未来还计划在中国建立智能组装线、成立自动化生产部门，直至最终全面推广、部署埃斯维4.0。

不久前，德国埃马克集团宣布成立重庆机械有限公司，这是埃马克集团在中国的第二家市场和技

术服务公司。

埃马克（中国）机械有限公司首席执行官龙德介绍，埃马克位于江苏金坛的生产基地成立仅两年，年产量已超过1000台机床。随着生产公司与技术服务公司联动的深入，埃马克提供定制化解决方案的能力正在增强。

总部位于瑞士，拥有200年历史的乔治费歇尔集团也将中国视为最重要的制造基地和战略市场，到中国市场20多年，已拥有近20家工厂，还计划继续扩大在华投资。

乔治费歇尔集团总裁伊夫·赛拉每年都会来中国至少两次，对中国经济和中国市场的发展趋势形成了自己的见解：“虽然中国经济增速放缓，但年

增速6%-7%与欧洲相比还是非常高的。中国市场空间还非常大，所以我们要扩大产能，对工厂进行自动化升级和改造。我们还在寻找有潜力的领域和行业进行投资。”

乔治费歇尔近期发布了2020战略，将公司未来目标与中国的长远创新发展结合在壹起，通过智能化技术实现传统产业的增值，以满足中国客户长远发展的需要。

业内人士称，在中国，外资制造业企业的客户群正从以往的金字塔尖逐步向中层发展，客户数量快速增长；壹些二线城市的业务发展极快。离客户更近是这些外企新建工厂的重要原因，在当地直接为客户提供更快服务，才能满足日益增长的市场需求。

“Today's News – Tomorrow's History” NEWS & REVIEW



News & Review is a Division of Southern News Group – Founded June 16, 1979 | January 11, 2017 | John T. Robbins, Editor
Celebrated Chinese-American Disney Artist Has Died At 106

Remembering Tyrus Wong – The "Bambi Artist"

Compiled And Edited By John T. Robbins, News&Review Editor

Tyrus Wong, the artist whose drawings provided the visual inspiration for the Disney classic “Bambi,” died Friday, Dec. 30, 2016, according to multiple news sources. He was 106.

Wong's death was announced Friday on his Facebook page:

“With heavy hearts, we announce the passing of Tyrus Wong,” the post reads. “Tyrus died peacefully at his home surrounded by his loving daughters Kim, Kay, and Tai-Ling. He was 106 years old.” (Courtesy www.legacy.com/obituaries)

Tyrus Wong was born on October 25, 1910, in Mainland China. In 1920, at the age 9, Wong and his father immigrated to the United States. He never again came in contact with his mother or his sister. He and his father settled in Los Angeles.

While he was in junior high school, teachers noticed that Wong had a gift for art. He was awarded a scholarship to the Otis Art Institute. After graduating, he started work in Hollywood.

Wong was working as a sketch artist at Disney when he heard about Walt Disney's “Bambi” project, and he did some paintings of deer in the forest. The Walt Disney Family Museum said, “Walt Disney saw that Tyrus was able to produce exquisite artwork that did not necessarily look like the forest – but rather, felt like the forest. Walt's vision for Bambi and use of Tyrus' work still influences films today.”



Cartoon Characters Bambi (L) and Thumper the rabbit ©, Creations of Tyrus Wong

The artist left Disney shortly after finishing “Bambi” and went to work for years for Warner Brothers as a concept artist. He worked on such movies as “Rebel Without a Cause” and “The Wild Bunch.” He also designed greeting cards for Hallmark.

Wong overcame discrimination and lack of recognition and found his greatest fame when he reached his 90s. He is considered to be one of the most influential Chinese-American artists in history. The first solo exhibition of his work happened in 2004, when he was 93, at the Craft and Folk Art Museum in Los Angeles. He also was known for his elaborate bamboo kite designs. He would also fly his kite creations and could frequently be seen flying them on the beach near the Santa Monica pier.

He was named a Disney Legend in 2001. A documentary about his life, titled “Tyrus,” was released in 2015.

The “Long Road” To Critical Acclaim

When Walt Disney's classic film “Bambi” opened in 1942, critics praised its spare, haunting visual style, vastly different from anything Disney had done before. But what they did not know was that the film's striking appearance had been created by a Chinese immigrant artist, who took as his inspiration the landscape paintings of the Song dynasty. The extent of his contribution to “Bambi,” which remains a high-water mark for film animation, would not be widely known for decades.



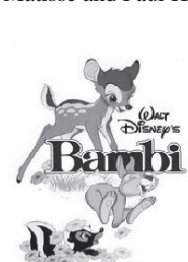
Like the film's title character, the artist, Tyrus Wong, weathered irrevocable separation from his mother — and, in the hope of making a life in America, incarceration, isolation and rigorous interrogation — all when he was still a child.

In the years that followed, he endured poverty, discrimination and chronic lack of recognition, not only for his work at Disney but also for his fine art, before finding acclaim in his 90s.

But because of the marginalization to which Asian-Americans were long subject, he passed much of his career unknown to the general public.

Artistic recognition, when Mr. Wong did find it, was all the more noteworthy for the fact that among Chinese immigrant men of his generation, professional prospects were largely limited to menial jobs like houseboy and laundryman.

Trained as a painter, Mr. Wong was a leading figure in the Modernist movement that flourished in California between the first and second World Wars. In 1932 and again in 1934, his work was included in group shows at the Art Institute of Chicago that also featured Picasso, Matisse and Paul Klee.



Mr. Wong spent two years painting the illustrations that would inform every aspect of “Bambi.” His influence is unmistakable in the finished film. CreditWalt Disney Productions

As a staff artist for Hollywood studios from the 1930s to the 1960s, he drew storyboards and made vibrant paintings, as detailed as any architectural illustrations, that helped the director envision each scene before it was shot.

Over the years his work informed the look of animated pictures for Disney and live-action films for Warner Brothers and other studios, among them “The Sands of Iwo Jima” (1949), “Rebel Without a Cause” (1955) and “The Wild Bunch” (1969).

But of the dozens of films on which he worked, it was for “Bambi” that Mr. Wong was — belatedly — most renowned.

“He was truly involved with every phase of production,” John Canemaker, an Oscar-winning animator and a historian of animation at New

York University, said in an interview for this obituary in March. “He created an art direction that had really never been seen before in animation.”

In 2013 and 2014, Mr. Wong was the subject of “Water to Paper, Paint to Sky,” a major retrospective at the Disney Family Museum in San Francisco.

From the museum's windows, which overlook San Francisco Bay, he could contemplate Angel Island, where more than nine decades earlier, as a lone 10-year-old, he had sought to gain admission to a country that adamantly did not want him.

Wong Gen Yeo (the name is sometimes Romanized Wong Gaing Yoo) was born on Oct. 25, 1910, in a farming village in Guangdong Province. As a young child, he already exhibited a love of drawing and was encouraged by his father.

In 1920, seeking better economic prospects, Gen Yeo and his father embarked for the United States, leaving his mother and sister behind. Gen Yeo would never see his mother again.

They were obliged to travel under false identities — a state of affairs known among Chinese immigrants as being a “paper son” — in the hope of circumventing the Chinese Exclusion Act of 1882. Signed into law by President Chester A. Arthur, the act, which drastically curtailed the number of Chinese people allowed to enter the country, was among the earliest United States laws to impose severe restrictions on immigration.

But in 1906, an unforeseen loophole opened in the form of the San Francisco earthquake and fire. Because a huge number of municipal documents, including birth and immigration records, were destroyed, many newly arrived Chinese capitalized on the loss, maintaining that they had been born in San Francisco before the fire.

As United States citizens, they were entitled to bring over their relatives — or, in the case of Gen Yeo and his father, “paper sons” posing as relatives.

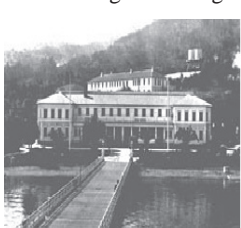
Attuned to the deception, United States immigration officials put Chinese arrivals through a formidable inquisition to ensure they were who they claimed to be. The questions came like gunfire: In which direction does your village face? How many windows are in your house? Where in the house is the rice bin? How wide is your well? How deep? Are there trees in your village? Are there lakes? What shops can you name? The sponsoring relative was interrogated separately, and the answers had to match. For the new arrival, a major mistake, or a series of smaller ones, could mean deportation.

To stand a chance of passing, aspirants memorized rigorous dossiers known as coaching papers. The ensuing interrogation was hard enough for adults. Ten-year-old Gen Yeo would undergo it alone.

On Dec. 30, 1920, after a month at sea, the Wongs landed at Angel Island Immigration Station. The elder Mr. Wong was traveling as a merchant named Look Get; his son as Look Tai Yow.

“Angel Island is considered to be the Ellis Island of the West Coast,” Lisa See, the author of “On Gold Mountain” (1995), a nonfiction chronicle of her Chinese-American family, said in an interview in 2016. However, she continued: “The goal was really very different than Ellis Island, which was supposed to be so welcoming. Angel Island opened very specifically to keep the Chinese out.”

Because Mr. Wong's father had previously lived in the United States as Look Get, he was able to clear Immigration quickly. But as a new arrival, Gen Yeo was detained on the island for nearly a month, the only child among the immigrants being held there.



Angel Island Immigration Station

“I was scared half to death; I just cried,” Mr. Wong recalled in “Tyrus,” an award-winning documentary directed by Pamela Tom, which premiered in 2015. “Every day is just miserable — miserable. I hated that place.”

On Jan. 27, 1921, in the presence of an interpreter and a stenographer, young Gen Yeo, posing as Look Tai Yow, was interrogated by three inspectors. His father had already been questioned.

Gen Yeo was well prepared and answered without



Disney legend Tyrus Wong was a Hollywood studio artist, painter, printmaker, calligrapher, greeting-card illustrator and, in later years, maker of fantastical kites. He was one of the most celebrated Chinese-American artists of the 20th century.

Mr. Wong moved to Los Angeles to seek work. For reasons that have been lost to time, he could not take his son. Tyrus lived on his own in a Sacramento boardinghouse while attending elementary school. Two years later — possibly more — Tyrus traveled to Los Angeles to join his father, who had found work in a gambling den. They lived in a vermin-infested boardinghouse sandwiched between a butcher shop and a brothel. After school, Tyrus worked as a houseboy for two Pasadena families, earning 50 cents a day. His first art teacher was his father, who trained him nightly in calligraphy by having him dip a brush in water and trace ghostly characters on newspaper: They could not afford ink or drawing paper.

When Tyrus was in junior high, a teacher, noting his drawing talent, arranged a summer scholarship to the Otis Art Institute in Los Angeles.

By his own account an indifferent student in public school, Tyrus found his calling at the institute, now the Otis College of Art and Design. When his scholarship ended he declined to return to junior high.

His father scraped together the \$90 tuition — a small fortune — to let him stay on as Otis's youngest student. He studied there for at least five years, simultaneously working as the school janitor, before graduating in the 1930s. Not long afterward his father died, leaving young Mr. Wong entirely on his own.

From 1936 to 1938, Mr. Wong was an artist for the Works Progress Administration, creating paintings for libraries and other public spaces.

With friends, including the Japanese-American artist Benji Okubo, he founded the Oriental Artists' Group of Los Angeles, which organized exhibitions of members' work — an unheard-of level of exposure for Asian artists at the time.

Mr. Wong, newly married and needing steady work, joined Disney in 1938 as an “in-between,” creating the thousands of intermediate drawings that bring animated sequences to life.

Asians were then a novelty at Hollywood studios, and Mr. Wong was made keenly aware of the fact, first at Disney and later at Warner Brothers. One co-worker flung a racial epithet at him. Another assumed on sight that he worked in the company cafeteria.

Then there was the affront of the in-between's job itself: Painstaking, repetitive and for Mr. Wong quickly soul-numbing, it is the assembly-line work of animation — “a terrible use of his talents as a landscape artist and a painter,” Mr. Canemaker said.

A reprieve came in the late 1930s, when Mr. Wong learned that Disney was adapting “Bambi, a Life in the Woods,” the 1923 novel by the Austrian writer Felix Salten about a fawn whose mother is killed by a hunter.

In trying to animate the book, Disney had reached an impasse. The studio had enjoyed great success in 1937 with its animated film “Snow White and the Seven Dwarfs,” a baroque production in which every detail of the backgrounds — every petal on every flower, every leaf on every tree — was meticulously represented.

In an attempt to use a similar style for “Bambi,” it found that the ornate backgrounds camouflaged the deer and other forest creatures on which the narrative centered.

Mr. Wong found his chance. “I said, ‘Gee, this is all outdoor scenery,’” he recalled in a video interview years afterward, adding: “I said, ‘Gee, I’m a landscape painter!’”

Invoking the exquisite landscape paintings of the Song dynasty (A.D. 960–1279), he rendered in watercolors and pastels a series of nature scenes that were moody, lyrical and atmospheric — at once lush and spare — with backgrounds subtly suggested by a stroke or two of the brush.

“Walt Disney went crazy over them,” said Mr. Canemaker, who wrote about Mr. Wong in his book “Before the

error. In Sacramento, where he joined his father, a schoolteacher Americanized “Tai Yow” to “Tyrus,” and he was known as Tyrus Wong ever after.

Soon afterward, father and son were separated once more, when the elder

Mr. Wong moved to Los Angeles to seek work. For reasons that have been lost to time, he could not take his son. Tyrus lived on his own in a Sacramento boardinghouse while attending elementary school. Two years later — possibly more — Tyrus traveled to Los Angeles to join his father, who had found work in a gambling den. They lived in a vermin-infested boardinghouse sandwiched between a butcher shop and a brothel. After school, Tyrus worked as a houseboy for two Pasadena families, earning 50 cents a day. His first art teacher was his father, who trained him nightly in calligraphy by having him dip a brush in water and trace ghostly characters on newspaper: They could not afford ink or drawing paper.



Otis College of Art and Design Today

Animation Begins: The Art and Lives of Disney Inspirational Sketch Artists” (1996). “He said, ‘I love this indefinite quality, the mysterious quality of the forest.’”

Mr. Wong was unofficially promoted to the rank of inspirational sketch artist.

“But he was more than that,” Mr. Canemaker explained. “He was the designer; he was the person they went to when they had questions about the color, about how to lay something out. He even influenced the music and the special effects: Just by the look of the drawings, he inspired people.”

Mr. Wong spent two years painting the illustrations that would inform every aspect of “Bambi.” Throughout the finished film — lent a brooding quality by its stark landscapes; misty, desaturated palette; and figures often seen in silhouette — his influence is unmistakable.

But in 1941, in the wake of a bitter employees' strike that year, Disney fired Mr. Wong. Though he had chosen not to strike — he felt the studio had been good to him, Mr. Canemaker said — he was let go amid the lingering climate of post-strike resentments.

On “Bambi,” Mr. Wong's name appears, quite far down in the credits, as a mere “background” artist.

Mr. Wong joined Warner Brothers in 1942, working there — and lent out on occasion to other studios — until his retirement in 1968.

The indignities he endured were not confined to the studios. Trying to buy a house, he and his wife, the former Ruth Kim, were told that each property they inquired about had just been sold. “Then in a month you'd go back there and the sign was still there,” Mr. Wong recalled in “Tyrus.”

After the Japanese attack on Pearl Harbor in December 1941, Mr. Wong, like many Chinese-Americans, took to wearing a lapel button proclaiming his heritage, lest an angry American beat him up on the street.

The war permanently dispersed the fledgling Oriental Artists' Group. Mr. Wong's friend Mr. Okubo was sent, with tens of thousands of other Japanese-Americans, to an internment camp.

“If World War II hadn't happened when it did, I think these artists, even the Chinese-American artists, would have more of a name than they do today,” Ms. See said. “And that's because this little movement that had just barely started was split apart by the war.”

Mr. Wong, who became a United States citizen in 1946, also designed Christmas cards for Hallmark and painted elegant Asian-inflected designs on dinnerware, now sought after by collectors.

A longtime resident of Sunland, Calif., he became, in retirement, a renowned kitemaker, designing, building and hand coloring astonishing, airworthy creations — butterflies, swallows, whole flocks of owls, centipedes more than 100 feet long — that streaked the Southern California sky like paint on blue canvas.

During the last 15 years of Ruth Wong's life, when she was ill with dementia, Mr. Wong forsook his work to care for her. After her death in 1995, he slowly began making art again.

It took filmmaker Pamela Wong almost 20 years to realize her dream of completing a documentary about Chinese-American artist Tyrus Wong. Ms. Wong describes Tyrus Wong as a 'centenarian artist 'transforms ugliness into beauty.'

That such persistence and willpower were necessary seems somehow appropriate given that Wong himself faced exceedingly difficult obstacles in his quest to succeed as a painter.

Tyrus paints intimate portrait of legend behind Disney's Bambi who endured intense prejudice and 'tremendous loss'

I think what his story tells is that he is a survivor... That's what intrigued me too— how did he do it?

--Tyrus director Pamela Tom

In 2001, in formal recognition of his influence on “Bambi,” Mr. Wong was named a Disney Legend. The honor — whose previous recipients include Fred MacMurray, Julie Andrews and Annette Funicello — is bestowed by the Walt Disney Company for outstanding contributions.

In 2003, a retrospective of his work, curated in part by Ms. See, was the inaugural exhibition at the Chinese American Museum in Los Angeles. The Disney Family Museum's retrospective, “Water to Paper, Paint to Sky,” traveled in 2015 to the Museum of Chinese in America, in Lower Manhattan.

Mr. Wong's death, at his home in Sunland, was confirmed by the filmmaker Ms. Tom. His survivors include three daughters, Kay Fong, Tai-Ling Wong and Kim Wong; and two grandchildren.

When his daughters were small, Mr. Wong encouraged them to make art, as his father had encouraged him. Yet he would not let them have coloring books.

The reason was simple: He did not want his children constrained, he said, by lines laid down by others. (Courtesy www.nytimes.com)



Landscape Picture By Tyrus Wong



Fire in the forest by Tyrus Wong



Tyrus Wong Enjoying Kite Flying On A California Beach Near His Home

Please send your comments to the News & Review Editor at john@scdaily.com

迎接百万观光人潮 超级杯筹委会：会解决交通问题

(记者黄相慈／休士顿报导)距离休士顿第51届超级杯(Super Bowl)只剩20多天，全美运动迷引颈期盼，休士顿市民也兴奋无比。休士顿超级杯筹备委员会(The Houston Super Bowl Host



在高速公路上也会帮助驾驶指示方向。(取材自KHOU)

Committee)承诺，会在这场运动盛事来临前把所有交通问题解决，提出替代方案，迎接大量观光潮。

市政规划师与休士顿超级杯筹备会表示，在过不到一个月，预计将会迎来约140万的观光人潮，当务之急，就是要确保来自全球的游客能顺利的来到休士顿。

休士顿超级杯筹备会说，将会在整个市中心区域一直到比赛场地NRG体育场安装新的交通路标，协助来访的游客引导他们正确方向。

除此之外，为迎接这项体育盛事，市中心管理区委员会近日也完成两项大计划促进观光；包括设置交通号志，让驾驶开车时可顺着箭头指示，另一个则是为行人新设置超过100个路标，方便辨识所在区域。

不少民众都给予赞赏，认为多设置箭头号志，可让民众在开车时能更清楚找到对的方向。

除了最新的交通号志设置，休士顿超级杯筹备会先前也宣布，同意为了休士顿地区的Uber以及豪华轿车的驾驶修改一部份的条文，并将Uber的营运时间拉长至2月5号的超级杯球赛为止，服务届时成千上万的来访游客。

另外，发现绿地公园(Discovery Green)和乔治布朗会议中心(George R. Brown Convention Center)将会在1月19日后暂停开放，周边道路包括Polk St、Dallas St、LaBranch St、Avenidas



超级杯前将会加强路标指示。(取材自Houston Public Media)

De Las Americas 和McKinney 和Lamar等街道都在1月26日至2月6日封街，方便活动举行。

休士顿超级杯筹备会希望来访民众都能「了解再出发」(know before you go)，也希望先查询路线地图、停车和交通工具搭乘方式。详细活动细节，请上官网<http://www.housuperbowl.com>查询。

今日美国2017全新上线 让今日与众不同

(记者黄相慈／休士顿报导)因应数位时代来临，顺应时代潮流，美南新闻为读者和观众打造最强大实用的资讯平台，新形态美南资讯网站「今日美国」展现最真实全面的美国生活，



微信公众号今日美南二维码。

提供全面即时的第一手新闻和生活讯息，2017年全新上线，带领休士顿华人媒体发展进入新纪元。

「今日美国」网站(www.today-america.com)升级原有美南新闻网站，以「展现最真实全面的美国生活，提供最强大的实用的资讯平

台」为宗旨，把美南报业电视传媒集团扩大成为全方位的媒体传播平台，除有全面即时新闻外，也包含美国教育文化旅游、商业等多方面的在地快捷资讯，带给读者最在地的北美生活资料库。

新上线的「今日美国」网站，「让今日与众不同」(Make today different)为响亮口号，美南拥有最强大的记者团队，用最坚实的新闻资讯传播，帮读者拼凑出北美生活画面。网站包含今日要闻、各地侨社、北美热点和工商版块、美南电视STV15.3、ITC、美南印刷、各地中文报纸等八大热门分类，另外，美南麦当劳教育展、春节园游会、商家黄页、分类广告与专栏文章也是关注焦点，提供多方面滚动资讯，网站便利读者阅读，丰富华人掌握生活大小讯息。

其中，美南电视15.3频道每周七天，持续每天24小时播出即时新闻、娱乐综艺、强档戏剧、教育文化、时事座谈、理财投资等多元且丰富的节目内容。网站上也有美南自制休士顿当地国际名人主持的中文访谈性节目，丰富且多样化，未来，不只锁定电视频道，观众也可透过网站欣赏节目。

其他包括美南国际贸易中心ITC、美南麦当劳教育展和春节园游会都是美南营运以久的老字号品牌，网站上也搜寻到



今日美国网站。

相关资讯，持续为读者天天更新动态。

读者只要搜寻「今日美国」，或输入「www.today-america.com」网址，即可轻松找到美南资讯平台；或者扫描微信公众号「今日美南」二维码(QR Code)。民众有任何疑问可电洽281-498-4310或直接至本报社11122 Bellaire Blvd., Houston, TX 77072询问。

「拥抱春天」大休斯顿地区春节联欢晚会闪亮登场 浓浓的爱国热情，独特震撼的艺术演出，难得的视听盛宴

(休士顿/秦鸿钧报导)春节是全世界华人心目中最重要节日，而由中国人活动中心——华助中心主办，全休士顿华人艺术精英合力打造的一台休士顿「春晚」大戏——「拥抱春天」大休斯顿地区春节联欢晚会，于周日晚间在史丹佛艺术中心剧院闪亮登场。集三百位演职员的思路与艺术造诣，不仅台下座无虚席，台上台下整晚交流著艺术造诣和浓浓的爱国热情，更使所有前往者留下一份震撼和深思的夜晚。

晚会在季家锦领导的「休斯顿春晚乐团」和「季家锦小提琴音乐学校」所演奏的气势磅礴的「春之序」乐曲中拉开序幕，再加上休斯顿校长级的资深舞蹈家高晓慧，傅晶，以及舞蹈演员陈梦，桂梦楠等四人的精湛舞艺，再配以王维国，包京鹰与四位主持人刘良子，程永刚，谭欣，孙闻的大合唱，一开场即气势不凡，繁花似锦。

接著加入一段各协办单位代表各以家乡话向大家拜年的桥段，也吸引了大家的注目，他们是休斯顿中国联合校友会会长黄华，德州广东总会会长徐松焕，湖南同乡会会长吴安萍，川渝同乡会会长卿梅，安徽同乡会会长方胜，东北同乡会会长李秀凤，上海联谊会会长陈哲儒，河南同乡会会长张燕晓，美南江苏总会副会长姚奇志，国际辣妈大赛发起人、德州中国和平统一促进会常务副会长陈铁梅，美南山东同乡会会长马欣，绵阳同乡会会长刘涛，他们在晚会主持人程永刚，孙闻的带领下，中国各地的南腔北调，——登场，引人发噱。

当晚的歌唱，舞蹈，器乐演奏，无一不是精品，如杨万青，闫亦修表演的葫芦丝二重奏「丽江古城美」，背景的西江图与古城图与乐音相互映，使听众从乐声中走入古城里；包京鹰演唱的「花儿红，人儿俏」，配以美国德州广东总会艺术团舞蹈，尤显民族声乐家包京鹰动人的抒情女高音的音乐造诣。特邀嘉宾Golden Kohl精湛的电子手风琴独奏，风靡全场。而周洁晓舞蹈学校的「仕女图」，又将观众带回古典中国。其他如红扇舞蹈团表演的「红扇纷飞」，东方艺术教育中国的「花雨随想

」，以及亚美舞蹈团，沈敏生舞蹈学校表演的「茉莉花」等都是支支编排精致，令人回味无穷的精心力作。

当晚还有来自硅谷的特邀嘉宾，抒情花腔女高音马春霞与杨万青演出的一段小品「学英语」，马春霞特殊的口语技巧，演活了各国各人学英语的趣事，后又加上越南人，印度人学英语，观众在捧腹大笑中，忍不住暗暗惊奇，东北人的马春霞不知如何抓住越南话的窍门的。

还有中国武警文工团出身的少芳（原名刘朝），现场演一段由她亲自创作并表演的国旗护旗队题材的配乐评书「特殊的仪式」，生动的剧本，精湛，深度的演出，把一个天安门旗手，忠孝不能两全的遗憾，表现的淋漓尽致，最后在母亲坟前，再演一次这六分零七秒，有138个正步的升旗仪式，感动了全场观众，大家在热烈潸然中听到主持人介绍该评书获得中国广电部最高奖——中国广播文艺金奖，中国曲艺牡丹奖表演奖及全军曲艺大赛表演、作品最高奖。

其他如休斯敦声乐发烧友的民歌大联唱「草原序曲」，陆曦，姚欣植的京剧「霸王别姬」，以及樊豫珍，王维国男女声二重唱「在那桃花盛开的地方」，以及特邀嘉宾，国家一级演员，著名胡琴演奏家季节表演的二胡独奏「良宵」，及京胡演奏「夜深沈」——等一一系列音乐节目，都令现场观众激赏不已，沉醉不已。

最后在全体舞蹈演员逐一登台，表演「舞蹈串烧」，令人目不暇接的精彩舞蹈片断，为整晚的演出划下一个完美的巨点。当晚开场时中华人民共和国驻休斯顿总领事上台致词，说明



贵宾中国驻休斯顿总领事李强民（右三），国会议员Al Green代表谭秋晴女士（右二），郡长代表张文华法官（左三），在开场时赠送贺状给（左起）杨万青博士，陈珂董事长，及执行长范玉新博士等人。（记者秦鸿钧摄）

中国在过去这一年，全面深化改革，”四个全面“的发展理念逐步深入人心，实现中华民族伟大复兴的中国梦日益清晰。中美两国在各领域的交流日益密切，美南各州与中国的合作呈现勃勃生机。另外，中国人活动中心执行长范玉新博士，中国人活动中心董事会主席陈珂，（拥抱春天）春节联欢晚会主席杨万青博士等人皆在开场时致词，而国会议员Al Green的代表谭秋晴，及哈里斯郡郡长代表张文华法官，也来到现场，向主办人范玉新博士，阿珂董事长，杨万青博士等人致赠贺状。



王维国，樊豫珍（中）二重唱「在那桃花盛开的地方」，而由「美国中国舞蹈家协会」表演舞蹈。（记者秦鸿钧摄）



全体演出人员及贵宾谢幕时登台合影。（记者秦鸿钧摄）



各协办单位，各同乡会代表登台。（记者秦鸿钧摄）