

人物風采



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Inside C2

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TikTok congressional hearing: CEO Shou Chew grilled by US lawmakers

WASHINGTON, March 23 (Reuters) - TikTok's chief executive faced tough questions on Thursday from lawmakers who are convinced the Chinese-owned short video app should be barred for being a "tool" of the Chinese Communist Party and because it carries content that can harm children's mental health.

CEO Shou Zi Chew's testimony before Congress capped a week of actions by the Chinese company aimed at convincing Americans and their lawmakers that the app creates economic value and supports free speech. Instead, members of Congress accused the company of spying and deception, adding to calls to ban the app.

TikTok, which has more than 150 million American users, was repeatedly hammered in the on-going hearing where no lawmaker offered any support. Many, who often noted they themselves were parents, talked of a need to rein in the power held by the app over U.S. children.

Overall, lawmakers called Chew's answers on China and content aimed at children as evasive, with Democratic Representative Tony Cardenas saying Chew was a "good dancer with words" at the top of his comments about Chew's answers throughout the testimony.

"TikTok could be designed to minimize the harm to kids, but a decision was made to aggressively addict kids in the name of profits," said Representative Kathy Castor, a Democrat, at the House of Representatives Energy and Commerce committee hearing.

Chew responded to many pointed questions by saying the issues were "complex." He did not announce any new efforts to safeguard privacy, falling back on explanations of ongoing efforts, which have failed to appease critics.

Republicans and Democrats also raised numerous concerns about

its potential to threaten U.S. national security by sharing its data with the Chinese government.

TikTok has said it has spent more than \$1.5 billion on what it calls rigorous data security efforts under the name "Project Texas" that currently has nearly 1,500 full-time employees and is contracted with Oracle Corp (ORCL.N) to store TikTok's U.S. user data. It also says it strictly screens content that could harm children.

PARENTS UNHAPPY
Representative Diana DeGette, a Democrat, said TikTok's efforts to prevent the spread of misinformation on the platform were not working.

Chew said the company was investing in content moderation and artificial intelligence to limit such content.

DeGette said TikTok's actions were not enough.

"You gave me only generalized

statements that you're investing, that you're concerned, that you're doing work. That's not enough for me. That's not enough for the parents of America," DeGette said.

Shares of U.S. social media companies rose on Thursday, with Facebook parent Meta Platforms Inc (META.O) up 3.4% and Snap Inc (SNAP.N) up 4.2%.

Wedbush analyst Dan Ives on Twitter said, "TikTok CEO testimony so far we would characterize as a 'mini disaster' for this key moment for TikTok. TikTok is now poster child of the US/China tensions and lawmakers have a lot of q's with not enough concrete answers."

MANIPULATION?
Committee chair Cathy McMorris Rodgers, a Republican, set the tone of the hearing by saying, "TikTok collects nearly every data point imaginable - from people's location to what they type and copy, who they talk to, to biometric data and more.

"We do not trust TikTok will ever embrace American values - values for freedom, human rights and innovation," she said, adding that the Chinese Communist Party "is able to use (TikTok) as a tool to manipulate America as a whole."

Chew, who began his testimony speaking about his own Singaporean roots, said, "We do not promote or remove content at the request of the Chinese government." He added: "It is our commitment to this committee and all our users that we will keep (TikTok) free from any manipulation by any government."

But the top Democrat on the panel, Representative Frank Pallone, argued with that statement, saying, "You're gonna continue to gather data, you're gonna continue to sell data ... and continue to be under the aegis of the Communist Party."

TikTok last week said President

TikTok Chief Executive Shou Zi Chew is pictured on the day he will testify before a House Energy and Commerce Committee hearing entitled "TikTok: How Congress can Safeguard American Data Privacy and Protect Children from Online Harms," as lawmakers scrutinize the Chinese-owned video-sharing app, on Capitol Hill in Washington, U.S., March 23, 2023. REUTERS/Evelyn Hockstein



Joe Biden's administration demanded its Chinese owners divest their stakes or face a potential ban. When asked about divestiture, Chew said the issue was "not about the ownership."

China's Ministry of Commerce at a briefing on Thursday said that "forcing the sale of TikTok will seriously damage the confidence of investors from all over the world, including China, to invest in the United States. If the news is true, China will firmly oppose it."

"The sale or divestiture of TikTok involves technology export, and administrative licensing procedures must be performed in accordance with Chinese laws and regulations, and the Chinese government will make a decision in accordance with the law," the ministry representative added. Democratic Senator Mark Warner on Wednesday said two additional senators backed his bipartisan legislation with Republican John Thune to give the Biden administration new powers to ban TikTok - raising the total to 10 Democrats and 10 Republicans.

WEA LEE'S GLOBAL NOTES

03/22/2023

Former Taiwan President Ma Ying-jeou Will Visit China



Former Taiwanese President Ma is scheduled to leave for Mainland China to worship ancestors on the 27th of this month and lead more than thirty students in an academic exchange. This is also the first time in 74 years that the outgoing head of state has visited the mainland.

According to a Yahoo survey, more than 77% of 25,000 respondents are in favor of the former leader's trip to China.

We also want to point out that his visit should help ease the

tensions between the two sides of the Taiwan Strait to some extent. More importantly, we firmly advocate that both sides of the Strait must not use force to destroy the civilized world that has been jointly established by both sides.

During his eight years in power, President Ma lost many opportunities to establish a permanent peace on both sides of the Taiwan Strait, so much so that after the DPP gained power, cross-Strait relations fell to their lowest point and war was

imminent.

We hope that Ma's visit can achieve and promote exchanges between the younger generation and pursue our shared positive significance of Chinese culture.

In the long river history of politics, all is just a matter of temporary games. We want to warn all politicians to not destroy our civilization because of your misjudgments.



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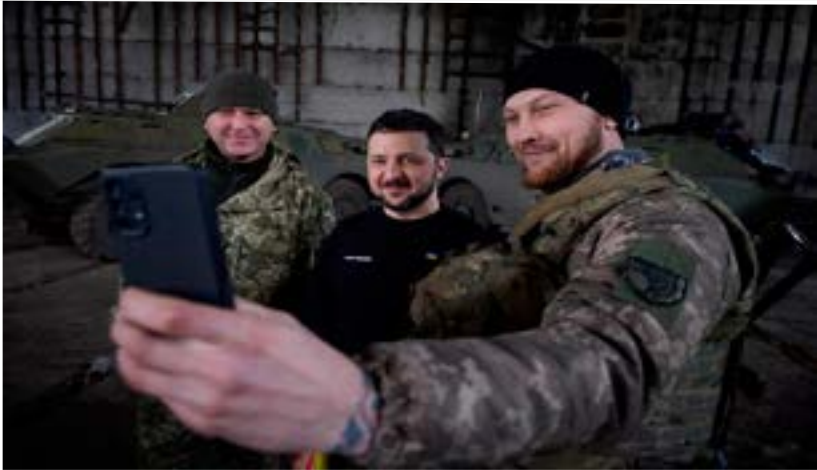
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Migrants, transferred from Plattsburgh, New York to El Paso, Texas, disembark from a plane at the airport, in El Paso, Texas. REUTERS/Jose Luis Gonzalez



Ukraine's President Volodymyr Zelenskyy poses for a picture with Ukrainian service members at a position near a frontline, amid Russia's attack on Ukraine, in Donetsk region, Ukraine. Ukrainian Presidential Press Service/via REUTERS



Muslim women attend mass prayers known as 'Tarawih' during the first evening of holy fasting month of Ramadan at the Great Mosque of Istiqlal in Jakarta, Indonesia. REUTERS/Willy Kurniawan



Pope Francis greets people wearing red noses at the end of the weekly general audience at the Vatican. REUTERS/Remo Casilli



Prince William, Prince of Wales plays table tennis at an accommodation centre during his visit in Warsaw, Poland. Chris Jackson/Pool



Visitors ride boats next to blooming cherry blossoms at Chidorigafuchi Park in Tokyo, Japan. REUTERS/Issei Kato

~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



Newsmagazine 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 Manchu 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)

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(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 Gon 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 (l), 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.

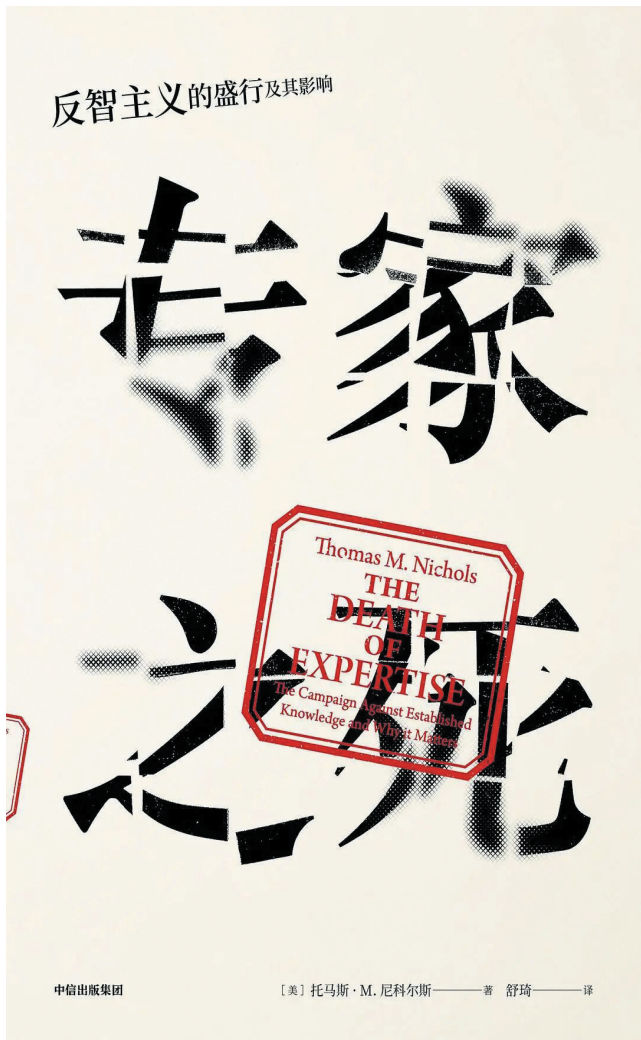
Selected filmography

- *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 Ohaiti
- *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

“键盘上的勇气”，是对平等的错觉



也许互联网是让我们所有人变聪明的，但实际上它却让我们很多人变愚蠢了，因为互联网不仅是好奇者的吸铁石，还是轻信者的落水坑。互联网把每个人都变成了即时专家。你有学位？呵呵，我有谷歌搜索！——弗兰克·布鲁尼（Frank Bruni）反智时代，专家已“死”？

你问任何一个职业人士或专家，是什么导致专家之死，大多数人会立刻指向同一个罪魁祸首——互联网。过去人们需要咨询某个领域的专家的建议，现在只需要在浏览器输入关键词，几秒钟之内就能得到答案。如果你能靠自己获取信息，那又何必去依赖那些比你有更多教育和经验的人——或者更坏的情况，还得预约？

胸痛？问问你的电脑。“我胸痛是

与其说是互联网导致专家和外行之间的沟通崩塌，不如说是互联网加速了这个进程，因为在通往学识渊博的道路上，互联网提供了一条捷径。网络上有源源不断的事实可供搜索，人们以为这些事实堆砌起来就是专业知识，就沉浸在这样的幻想中，以为照葫芦画瓢，就可以拥有良好的知识素养。

专家都知道，事实不等于知识和能力。在互联网上，“事实”有时候还不是事实。在抵制现有知识的运动中，有各种各样的小规模战斗，而互联网就像是炮火增援：持续不断的随意轰炸，互不相干的信息像雨点一般砸在专家和老百姓身上，震耳欲聋，任何想要进行理性探讨的念头都在枪林弹雨中灰飞烟灭。

互联网用户创造了很多幽默的法则

为什么？”在0.52秒之内就会搜出超过1100万条结果（至少在我用的搜索引擎上是这样的）。一连串信息充斥在你的屏幕上，各种忠告纷至沓来。你的医生可能会有不同的看法，但他以为他是谁啊，怎么能和你面前热情洋溢的屏幕争个高低，屏幕不到一秒就能回答你的问题。

尽管恼怒，但专业人士可能会认为，他们的专业知识受到挑战，互联网不是首要原因。

放互联网领域，史特金的90%定律可能还是虚报低价。整个互联网的规模和容量之大，以及互联网无法自动区分有意义的知识和无聊的噪声，都意味着优质信息总是会被冗余数据和不着边际的奇谈怪论淹没掉。

更糟糕的是，无法跟上互联网的发展变化，就算有任何团体或机构想尝试，也是无路可寻。1994年，线上网站不到3000个。到了2014年，网站数量超过了10亿。其中大多数都是可以搜到的，而且会在几秒钟内就呈现在你眼前。

好消息就是，就算史特金定律成立，那也还是有1亿个大型新闻报刊、智库、大学和研究机构的主页，还有大批科学、文化、政治界要人的网站。当然，坏消息就是，只有在海量冗余信息的暴风雪中栉风沐雨、砥砺前行，方能重见天日，找到这样的信息。

但是谈到专家之死，浮现在我脑海里的是一个早在个人电脑还没有问世时就已经存在的法则——史特金定律，是由传奇科幻作家西奥多·史特金（Theodore Sturgeon）提出的。

在20世纪50年代初，品味高雅的批评家贬低通俗文学的质量，尤其针对美国的科幻小说。“他们认为科幻和奇幻写作是文学贫民窟，他们对此嗤之以鼻，说大多数都是毫无价值的。史特金愤怒地回应，说这些评论家把标准定得太高。他说，大多数领域的大多数作品，质量都低，包括当时人们眼中的严肃作品。“任何事物，90%,”史特金宣判，“都是垃圾。”

放到互联网领域，史特金的90%定律可能还是虚报低价。整个互联网的规模和容量之大，以及互联网无法自动区分有意义的知识和无聊的噪声，都意味着优质信息总是会被冗余数据和不着边际的奇谈怪论淹没掉。

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然而搜索出来的海量信息，往往质量参差不齐，有时候看似合情合理，从表象上看，似乎这就是知识，让人们误以为自己知道了什么，其实还不如什么都不知道。有一句老话说得对：真正会让你受伤的，不是你了解的那些事，

而是事实并非你了解的那样。社会，正在“粗鄙化”

今天，在互联网世界走马观花——被普通人误解成“调研”——让民众和专家、专业人士之间的互动变得很艰巨。

这时证实性偏见成了罪魁祸首：虽然网络上的很多故事都是假的或不准确的，但10亿个故事里，总有一次谷歌是对的，而专家是错的，这样的故事就会像病毒一样疯狂传播。比如，2015年有一个悲剧性的案例，一个英国青少年被医生误诊，医生还跟她说：“不要再去谷歌你的症状了。”这名病人坚称自己罹患一种罕见的癌症，但可能性被医生否定了。结果，她是对的，医生错了，而她，死了。

这名英国少女的故事轰动一时——一个罕见的错误或许让许许多多人相信自己可以给自己看病。这种故事刚好在大众证实性偏见的无底洞里填点几料，助长了他们对专业知识的愤世嫉俗，也巩固了他们的错误信念，以为解决问题只需要点击几下鼠标。

但对自己获取的知识有错误的判断，会让专家的工作很难开展。如果人们相信自己花一个早上的时间去搜索，就能掌握别人花10年学到的知识，这样的人是没办法开窍的。和外行说上三言两语，就能让一个专家的心沉下去，比如听到他们说“我已经上网搜索了一下”。

伦敦大学学院（University College of London）的一项研究发现，互联网用户“在网上看东西的时候，用的不是传统阅读方式，有迹象显示，现在出现了一种新型‘阅读’方式，也就是用户‘快速浏览’标题、目录和摘要，以达到速成。似乎他们上网就是为了避免传统的阅读方式”。实际上是和阅读对立的，目的不是学习，而是赢得辩论，或者证实一个先入为主的观点。

孩子和年轻人尤其易受这种倾向影响。伦敦大学学院的研究表明，这是因为他们“对互联网还抱着一种天真的想法，没意识到互联来抱存在在互联网上的资源都来自四面八方，出自不同人之手”，所以他们几乎不花时间去认真“评估信息的相关性、准确性或权威性”。因为搜索引擎的服务“提供了一种熟悉但更简单化的方法，满足他们的学习需求”。老师和专家也难以抵挡同样的诱惑

。研究表明，“快速浏览和查看，似乎适用于所有人。摘要在上年纪的研究员当中的流行程度，也是相当暴露问题的。”

“社会，”伦敦大学学院的作者们总结道，“正在粗鄙化。”

集体智慧存在，但观点不等于事实。专家很重要，但是没有教授、知识分子和其他饱学之士的建议，普通人每天也还是在努力生活着。

的确，互联网只要应用得当，是能帮外行们相互补充基本信息的。就像股票市场和其他需要集合大众关于一个复杂事物的猜测和预感的机制一样，在某些时刻，普通人的表现会胜过专家。

作家詹姆斯·索罗维基（James Surowiecki）曾经提过一个合理的概念叫“集体的智慧”，另外还有一个匪夷所思的概念，指大众是智慧的，因为个体也是智慧的。但遗憾的是，人们认为互联网就是一个集思广益的平台，其实是在混淆这两个概念。

有时候，一大群没有任何专业知识的人一起对某件事的猜测，可能比其中任何一个人的猜测要准确，这是有很多原因的。比如一大群人做出猜测，猜测的总量就很庞大，有助于消除一定程度的证实性偏见，误解或者干其他的错误。

因此，理论上来说，一个公共开放的百科全书，谁都能上去出点儿力，每个条目都有很多人看过，就凭这庞大的人群基数，应该就能剔除错误和偏颇。如此看来，这些条目的编纂应该会迎合普通人的好奇心，而非一部分学者或编辑的个人趣味。条目的准确度会稳步上升，而且内容也会真正贴近读者，而不是一堆深奥知识的系统总结，虽然全面有条理，但没什么用。

可惜，理想是丰满的，现实是骨感的。维基百科很好地示范了借力互联网取代专家的局限性。事实证明，要围绕很多复杂的主题编写条目，比猜一头牛的重量要多难了。虽然很多人完全是出于好心到维基百科上编辑条目，贡献了自己好的时间，但是，也有人受雇于企业和名人公关公司，所以他们是别有用心，会让百科全书上的条目以他们想要的样子呈现给大众。（维基百科的撰稿人十个里面有九个是男性，如果读者知道这一点的话，也有可能引起读者的警觉。）

曹郁姚晨監制電影《臍帶》上映 沉浸式漫遊草原的療愈之旅



今日，由傅若清擔任總制片人，曹郁、姚晨監制，青年導演喬思雪編劇執導，演員巴德瑪、遊牧電子音樂人伊德爾主演的電影《臍帶》正式登陸全國大銀幕，溫暖上映。同時發布了「愛的牽絆」正片片段，“臍帶”是守護亦是束縛，讓大家感受到世間最溫暖動人的情感羈絆。在日前舉辦的觀摩研討會中被稱為“壹部草原上的明珠，壹首生命的贊歌”，影片極致的視聽呈現和細膩動人的親情力量，獲得業內業外交口稱贊。

療愈力量！極致視聽呈現 真切的母子羈絆

電影《臍帶》講述了音樂人阿魯斯帶著患有阿爾茲海默症的母親，回到曾

經生活過的草原，陪她尋找記憶中的“家”的故事。作為青年導演喬思雪的首部長片作品，影片中蘊含著關於故土、親情與告別的強大生命力令人震撼。喬思雪表示自己在法國留學期間街頭看到的流浪婦女的壹幕，啟發了創作《臍帶》這樣壹部獻給家鄉和母親的電影。曹郁和姚晨正是被劇本裏動人的母子親情與對生命歸處的探尋所觸動，監制曹郁動情分享：“《臍帶》像是壹首特別純粹的也很溫柔的詩，對我來說拍攝這部電影是特別值得驕傲的經歷”。

影片全程在內蒙古草原取景，曹郁擔綱攝影指導親自掌鏡，草原風土如詩如畫，鏡頭語言真實而浪漫，每壹幀都是對眼睛的洗禮。而在演員選擇上，同樣追求最純正的“蒙古族原味”。金雞

獎“最佳女主角”巴德瑪挑戰演繹阿爾茲海默癥母親，音樂人伊德爾則跨界飾演了兒子阿魯斯壹角。兩人的關係，不時從“母子”逆位成了“父女”，壹路充滿趣味又溫暖動人，呈現出全新視角的母子親情關係。溫暖真摯的情感、詩意夢幻的視聽，電影《臍帶》為觀眾構建了壹場沉浸式漫遊草原的療愈之旅。

交口稱贊！

業內業外力挺壹首生命的贊歌

日前，在中國電影家協會主辦的觀摩研討會中，眾多專家學者對電影《臍帶》的藝術表達給予超高肯定，被稱為“壹部草原上的明珠，壹首生命的贊歌”。

而在北京首映禮上，眾多業內大咖

們也對影片不吝贊美之詞。馮小剛導演表示“非常溫暖，這是壹部了不起的作品”。編劇李檣贊賞影片“是對共同困苦、共同希望的壹次謳歌”。導演陳思誠表示“這是壹部如夢似幻的詩壹樣的電影”。而導演張揚用“特別溫暖、特別舒服、特別自然”對影片大為褒獎，並贊賞影片“在用影像講故事”。導演李霄峰也表示“視聽太出色了，真的讓人享受，很久沒在電影裏看到夢境，今天看到了”。演員徐帆在首映現場表示“不只是看到了溫暖和力量，還感受到了母子之間的甜，讓我們嘗到了味道”。舞劇《只此青綠》編導周莉亞動情分享“非常喜歡，眼睛都哭腫了，人的壹生有兩根臍帶，第壹根臍帶斷的時候是從母親的身體離開，第二個臍帶是我覺得我們的父母離開了我們，整個作品都溫暖到我了，謝謝這麼壹部溫暖的作品”。

觀眾們也紛紛分享了自己的觀影感受，有觀眾表示“今天能和我的父母來看這部電影真的很開心，電影講母子之間的感情，也正契合我這個年齡段的人，對我和父母來說都是非常有意義的。如果說在宇宙這麼宏大的背景下，今天這個夜晚就是我們生命中最有意義的壹天”。還有觀眾表示“二刷依舊沉浸其中出不來”、“太美了、太溫柔了、太動人了”等，為電影《臍帶》送上了最動情的回應。

金牌班底！超強幕後團隊 壹次誠意的奉獻

電影《臍帶》由金牌攝影師曹郁和著名演員姚晨監制，兩人共同為青年女導演喬思雪的首部長片作品保駕護航，組建了壹支堪稱豪華的幕後班底。三金攝影師、著名攝影指導曹郁親自掌鏡出任攝影指導；曾為《蘭心大劇院》《八佰》出任聲音設計的富康出任影片聲音指導；剪輯指導則是由入圍第4屆亞洲電影大獎最佳剪輯和憑借《太陽照常升起》斬獲第44屆臺灣電影金馬獎「最佳剪輯獎」的剪輯指導張壹凡擔綱；著名蒙古族世界音樂人烏仁娜擔綱配樂指導，還有美術指導趙紫冉、造型指導李宙都曾參與制作《八佰》《我和我的祖國》等大熱影片的幕後核心力量。如此強大的金牌團隊集結，在視聽層面的極致探索，也使得影片獲贊“優美動人的草原視聽盛宴”。

影片歷時四年制作完成，作為唯壹的中國內地影片入圍了第35屆東京國際電影節“亞洲未來單元”，並在年前舉辦的第4屆海南島國際電影節上被授予“最佳技術獎”的殊榮。如此獲得國內外電影節獎項的肯定與認可，與影片幕後強大主創陣容的集體誠意貢獻密不可分。

電影《臍帶》由傅若清擔任總制片人，劉輝、胡娟聯手擔任制片人，壞兔子(上海)影業有限公司、中國電影股份有限公司、阿那亞影視文化有限公司、象山大成天下文化發展有限公司、北京先力影業有限責任公司、星璨(上海)文化傳媒有限公司出品，北京微夢創科網絡技術有限公司。全國溫暖熱映中。

電影《愛很美味》釋角色預告 “普通女孩”劉淨變身“反套路大女主”

電影《愛很美味》發布壹支劉淨角色預告，並隨預告同步發布壹款人物關係海報及壹組劇照。“普通女孩”劉淨（李純 飾）經營的餐廳人不敷出、瀕臨倒閉；交往的男友背地裏使用交友軟件，疑似劈腿——事業愛情雙雙受挫，究竟哪壹個會先迎來轉機？影片由劇集原班人馬打造，陳正道、許肇任導演，沈洋、易帥婕編劇，李純、張含韻、王菊領銜主演，將於4月15日全國上映，4月5日、8日、9日起前點映。

夢想瀕臨破產愛情遭遇危機

李純再演普通女孩劉淨的生活百味

大齡？單身？為夢想孤注壹擲的勵誌大女主？而立之年的劉淨（李純 飾）生活並不順利，被上壹份工作辭退之後，她義無反顧投身創業的事業，終於開了壹家自己夢想中的餐廳，理想很豐滿但現實很骨感，人不敷出的經營現狀讓她的夢想瀕臨破產。在壹次探班的時候，劉淨偶然發現男友手機中裝有交友軟件，姜山木蒼白無力的辯解讓兩人之間的信任岌岌可危。為了以牙還牙“報復”疑似劈腿的男友，劉淨選擇利用交友軟件尋找新的可能性……李純此番在電影中再次出演“普通女孩”劉淨，沒有完美的戀情也沒有壹帆風順的工作，

“反套路”的人設也讓許多女孩在劉淨身上找到了自己的影子。預告也再次展現了三姐妹逗趣又暖心的日常，方欣（張含韻 飾）和夏夢（王菊 飾）毫不嘴軟吐槽她水瓶座的戲精本質，也積極充當劉淨的情感“軍師”為她出謀劃策，陪伴她左右度過生活的低谷——即使我們身上有許多“不完美”，但我們仍然是最完美的姐妹！

同步釋出的關係海報釋放出劉淨情感關係中的更多細節。李純飾演的劉淨位於畫面中間，面對麻煩不斷的感情生活她大聲說出自己的愛情宣言“女人就不能沒有愛情嗎”？畫面左側的男友姜山木“這都是我的錯，可以了吧”則表現出他面對錯誤時的敷衍和不耐煩；右側的新角色向東流也在今日發布的預告中露面，壹句“今晚約嗎”引人遐想，他究竟是劉淨的艷遇還是新歡？

今日發布的四張劇照分別對應著劉淨不同方面的生活：愛情，因男友疑似出軌而“報復性”認識新人；事業，追求夢想投資開的餐廳經營慘淡面臨倒閉的風險；友情，無論生活有多少“不完美”，總有姐妹陪在身邊！

原班人馬集結回歸備受期待 兩性問題職場困境引發熱議

影片同名劇集《愛很美味》在2021年末播出之後好評如潮，壹躍成為年度口碑黑馬劇集。觀眾不僅被劇中劉淨、方欣和夏夢鮮明迥異的人設深深吸引，也被三人真實貼地、暖心治愈的姐妹友誼所打動，劇中涉及到的兩性和職場話題也引起全網討論。該劇熱播期間不僅平臺播放量突破4億，豆瓣評分更是高達8.4分，可謂是熱度口碑雙豐收。此番由原班人馬打造的電影不僅銜接了劇版“未完待續”的結尾，滿足了劇粉觀眾的期待，也延續了其熱辣、鮮活的都市女性群像故事，圍繞著女性在兩性關係及職場生活的方方面面展開了敘述。此前發布的物料中已經有過關於“閨蜜分手該不該勸”、“對象使用交友軟件怎麼辦”、“什麼時候碰到前任最社死”等話題引起網友熱議，今日發布的預告中劉淨面對夢想瀕臨破產的窘迫情況也不禁讓人思考：養不活自己的夢想是不是該繼續堅持？

電影《愛很美味》由同名口碑黑馬劇集原班人馬打造，陳正道、許肇任導演，沈洋、易帥婕編劇，李純、張含韻、王菊領銜主演，任彬、張帆、尹浩宇、白恩等主演，將於4月15日登陸全國院線，4月5日、8日、9日起前點映。



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苗可麗、王振復、陳珮騏今（22）日為主演的三立最新復仇大戲《天道》，在台中「麗寶國際賽車場」造勢。陳珮騏暫別台八1年，才剛回來拍戲就自律神經失調，眼皮還會一直跳，「我針眼也已經一個多禮拜了還沒好，現在努力調整好自己，想做我就會做到好。」過往她常和謝承均配對，這回和王振復演夫妻，她開心笑道：「新貨喔！終於換人了，不能老是那幾種菜，有時候還是要吃一些別的口味，很滿意。」

陳珮騏還向製作人許願和30歲以下的小鮮肉譜姊弟戀，「像李睿紳就很好，和小鮮肉演姊弟戀我完全OK沒問題。」休息的這1年，她著手許多想做的事情，慈善跟營利事業都有，也努力復健舊傷，「復健痛到狂哭，但好九成了，我很快樂，這一年我做到很多別人做不到的事情。」她氣色紅潤，有談戀愛？她大嘆空窗很久，直呼期待有戀情。

王振復昨開著賽車造勢，他20年前參加過慈善賽車比賽，開賽車駕駛就熟，透露私下也喜歡開快車，「我曾一個月收5、6張罰單。」王振復邀請劇中媽媽苗可麗坐副駕，一起感受飆車快感，苗可麗嚇得直搖頭，但看帥兒從賽車走出來直誇很加分，搞笑說：「我把財產都給你啦。」陳珮騏昨也分享出道前是模特兒，花很多時間當賽車女郎，光聽到引擎聲就讓她興奮。

苗可麗回歸演出《天道》，搭上演技派張銘杰演夫妻，她目前除了《超級夜總會》及《天道》的工作外，也將在三立主持談話性節目，她幾乎所有工作時間都在三立，可為名符其實「三立一姐」，她也特別感謝三立，「當初如果我沒有進來演八點檔，我哪有今天，誰知道苗可麗是誰？出道了十幾年沒有人知道我，忠孝東路和敦化南路口，終於有人認出我。」

《天道》是三立電視30週年慶，推出最新八點檔復仇大戲，故事主軸描述所謂命運，雖是天道卻也離不開人為，縱使被命運扼住了咽喉，也絕不逆來順受。首集就赴泰國拍攝，在劇情內容與製作規格提升之外，更有許多大場面的內容，今天在「麗寶國際賽車場」除了造勢外，還會拍攝火燒車等爆破場面。

而演員陣容集結苗可麗、謝承均、曾智希、GINO、王振復、陳珮騏、昇昇、江國賓、岳虹、陳謙文、黃瑄、林萱瑜、張銘杰、王耿豪、況明潔、林秀玲、陳霆、林健寰、華千涵、黃玉榮、林均希、盧彥澤等堅強陣容，將再創一波復仇經典。

掰了謝承均！ 陳珮騏新戲換老公陪喊「新貨」 許願吃小鮮肉



52歲蘇慧倫站街邊吃臭豆腐 真實模樣驚呆網：怎麼不會老



52歲「玉女掌門人」蘇慧倫以清新氣質聞名，出道後獲得大票歌迷追捧，出道多年唱紅不少經典歌曲，在影視方面也同樣出色，主演電影《深海》入圍亞太影展最佳女主角，差一票就當選影后，她時常會透過社群平台分享生活，近日她曬出外出工作的照片，讓網友驚呼「奇怪妳為什麼都不會老啊？」

蘇慧倫日前在社群平台發文，透露趁著外出工作被陽光和芬多精沐浴，「曬太陽曬到懶懶的，好想睡，感受春天，找一找內心的平衡，謝謝大自然的力量」，原本只是在形容環境，最後卻大讚美食「還有臭豆腐也有夠臭的好好吃」。照片中蘇慧倫將長髮綁在腦後，穿著相當輕便，捧著臭豆腐就在路邊吃

起來，而且已經吃到剩最後一個，可見真的很好吃。

貼文一出，不少粉絲直呼：「老大辛苦了！昨晚看完草蜢演唱會，今天還要外出工作」、「氣氣美女持續散發正能量魅力」、「感覺是實境節目或主持外景，老大有別mic，太好了，又可以看到老大吃喝喝」、「太厲害了，不老女神」、「這誰，頸子和下巴的線條好美」、「臭豆腐真的愈臭愈好吃」、「慧倫怎麼拍都很美，水噹噹」、「奇怪妳為什麼都不會老啊？」。

許多粉絲都稱蘇慧倫「老大」，只因她當年走紅時有歌迷迷戀追星，蘇慧倫知道後嚴肅告誡對方要好好學習，超強氣勢讓「老大」的稱號越傳越遠。

林子晞和 ChatGPT 瞎聊到走心

林子晞出席香氛品牌活動，透露近期迷上和ChatGPT聊天，她準備了兩年終於考上研究所，因此就聊她的演藝事業，問它作為演員讀這個系所好不好，沒想到獲得「讀這學科會讓你更宏觀看這個社會，是很好，但不能直接提升演技」的答案，讓她聽了覺得生氣，事後自嘲本來就只是瞎聊，竟然聊到自己走心。

她說，後來自己耐著性子繼續問那怎樣可以提升演技，「它回說，要多看人家演，自己多演」，接著她選「情勒」ChatGPT：「你這樣讓我有點難過，我當然明白你說的是很好的道理，但我人類、是有情緒的！」ChatGPT就跟她道歉，並關心「怎樣可以讓妳轉移情緒」。

林子晞是BLACKPINK的鐵粉，她前天在臉書抒發看演唱會排隊入場時兩度被一些明星「解壓縮」等現象與心得，坦言有點不开心，因為很多人跟自己看表演的習慣不一樣，但她當下就思考：「我為什麼要在意人家？別去這樣想，要專注於對她們的愛、以及我能從這場表演中吸收到什麼？」當放下後就不那麼生氣了。

她透露當天帶著望遠鏡追星，因為人很多只能「在夾縫中求生存」，「4個仙女跑去哪就追到哪，看到我眼睛快脫窗！」但也靠著望遠鏡看到很多細節，「看到大螢幕上的Jennie，連手上的青筋也看得非常清楚」，至於最開心一幕則是「看到4閨女合體一起往前跑」。



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郭帆導演預計《流浪3》4年後面世

吳京 劉德華 (約) 定 拍系列至5集

◆導演郭帆透露現正精心打磨《流浪3》。



由內地演員吳京主演，劉德華特別演出的科幻電影《流浪地球2》正上映中，日前吳京與劉德華聯同中影集團董事長兼電影總監製傅若清及導演郭帆接受香港文匯報專訪，傅若清更預告《流浪3》將於4年後與大家見面，吳京笑着提議《流浪3》可以跟4、5集連拍，華仔也和議。

採訪：香港文匯報記者 梁靜儀 林子棠
攝影：香港文匯報記者 彭子文
場地：灣仔英皇駿景酒店25樓The Crown



◆(左起)導演郭帆、劉德華、中影集團董事長兼電影總監製傅若清及吳京共同接受香港文匯報專訪。

◆總監製傅若清(右)及導演郭帆為此次專訪點讚。



兩集《流浪地球》系列電影投資額約9億人民幣，而截至22日《流浪地球2》內地票房高達40.18億元人民幣，港澳總票房11,132,139港幣，成績亮眼，讓大家看到中國科幻片的實力。作為投資方的中影集團，為何有這麼大的決心呢？中影集團董事長傅若清說：“去年年底我就特別希望我們的《流浪地球2》能夠盡快跟觀眾見面，下這個決心實際上我們也是因為看到世界其他多部好萊塢的影片在大銀幕上有很多的呈現，那麼從《流浪地球2》團隊的精心打磨和這個影片的原著創作，給我設定了很好的價值觀，它的主題框架非常堅持。在導演的努力下，電影終在2019年呈現出來，給我們很大信心去繼續，而敢於去投資做這個事情，是因為中國經濟和科技的發展以及劇本的強大的底蘊。之前有《阿凡達》，我們也有比對這個心

理，很想展現一下，這不是說PK，就是能夠說中國電影也可以做到，拍科幻片是為認證中國電影整體水平有所提高。”中國經濟科技發展給足拍科幻片底氣。

內地片需給足時間香港排期

對於內地電影與香港未能同步放映問題，香港電影發行人洪祖星曾指出中影集團絕對有實力可赴港辦院線，讓內地電影上映。中影集團董事長傅若清說：“影片不能同步上映有很多原因，很多時候內地影片決定上映時，又可能香港院線在那個時間已有了影片的排期，這次《流浪地球2》到最近才上映很大方面也是已有影片安排。香港戲院數量不夠多亦是問題之一，不過內地電影赴港上映沒有障礙，不用中影特別來辦院線，當然中影在港辦院線也可以，但這不是決定能不能同步上映

的一個原因。”他認為未來能解決此問題最合適的方法，是國產影片在內地決定映期時，要有足夠時間通知香港院商，才可有足夠時間去安排，不單香港，日本及韓國至今仍未上映，也是因為由春節到四月的戲院檔期已排滿了，以致《流浪地球2》仍未上映。

要提高技術水平靠不斷嘗試

鍾情科幻片的郭帆導演，表示拍攝的很多機器都是第一次在中國使用，當然會有不熟練，有時也要華哥及京哥等候很久，試過一個鏡頭拍攝整整兩天。雖然面對拍攝上的困難，但他並沒不氣餒，並很享受這個過程，認為要提高技術就是要靠不斷的嘗試及使用。

郭導透露已着手籌備開拍《流浪地球3》，預計要4年後才面世，預計今集的挑

戰將會更大，除了籌備劇本，還有要避開之前拍攝兩部電影時犯的錯，我們盡量避開這些問題，重新梳理，而創作中的重要部分是技術研發，包括人工智能(AI)。他表示首先作出規劃，把電影工業化系統建立起來，像一個建設，亦猶如修路。是否有可能超越好萊塢？最少是先要有路。他以畫家作比喻：“像一個畫家都要有筆跟紙，只靠想像完成不了整件事，工具組合就像那支筆，有了筆就能畫各種各樣的線條，才能完成這件事。”郭導笑指拍攝現場就像一個大型企業，要去分工，所以最少也要三四年時間，不是單純寫完劇本便可以開拍。他說：“《阿凡達》是第2至5集同時連拍，之前研發技術都差不多十年。”吳京開玩笑說：“我們《流浪地球3》也可以跟4、5集連拍。”華仔亦和議說：“我們就這樣吧。”



掃碼看片

《流浪2》多實景拍攝 吳京更投入
華仔好奇下一集劇本走向

◆華仔與吳京約定續拍《流浪》系列。

《流浪地球2》是《流浪地球》的前傳，首集已壯烈犧牲的劉培強(吳京飾)，才得以在第2集中現身，而劉德華飾演的圖恒宇，在戲中同樣犧牲，但臨死前成數位生命體，吳京笑言想看看華仔的角色如何再殺出一條血路，華仔亦想知道，他笑說：“導演是一早安排好的了，導演每次寫東西都寫到死裏去，我也想知道第三集還有什麼機會讓我活過來，可能會完全改變了我們上一集的性格，有很多路可以去設計。”他又好奇想知道吳京怎麼回來：“可能是孩子或是嬰兒，因為在不同維度，想像力可以很多，故此為何會在三四年後才有第3集，因為過程中會想到很多新東西，亦要工業的配合，總之我們盡力了。”

作為動作影星的吳京，作品大多以動作片為主，今次拍攝科幻片，有時要面對一片綠布景在演戲，他又喜歡哪一種拍攝方式呢？吳京說：“《流浪2》的實景很多，美術道具上花了很多功夫，反而綠布景不是太多，讓演員有更大的投入感，如果面

對的是綠布，要想像很多東西，導演讓我們人對人、對實物，演員就不用考慮更多，有時真實情感是更重要，需要切身體會。除了重力之外，這是無法解決，其他導演都將真實場景呈現，我們可以深入其中去發揮演技。”因用實景拍攝，吳京笑指跟華仔反而見不到對方，但感覺挺好玩的。華仔大讚導演在處理科技及感情的戲份時分得很清楚，如果是感情戲，沒有發現一個鏡頭是用綠布加特效拍攝。

華仔開心與團隊共同成長

戲中採用了不少新的機器拍攝，華仔笑說：“我拍的時候，新的機器來了，但技術人員未到，見工作人員拿着說明書慢慢研究，之後戰戰兢兢跟我說，可能會出一點點小問題，而他只能上面的天橋去看，不能走近。”華仔指有些新機器可能全球只有兩部，而使用一台新機器需要時間配合，過兩個月後看到工作人員驕傲地在用，已很熟練了，這是一種經驗，跟大家一齊成長是很開心的！



《流浪地球2》上映已一個多月，電影的熱映也帶動了衍生品市場的火爆，《流浪地球2》官方周邊眾籌金額在幾日內就突破1億元人民幣，創造了中國影視IP周邊衍生品眾籌金額新的紀錄。

“衍生品受到越來越多國人的喜愛，反映出大家對文化產品的需求在不斷提升。”

“消費者不僅僅看中產品本身的功能，更想要‘連接’其文化價值。”近些年，國產頭部電影的項目越來越多，推動了中國國產電影衍生品市場的開發。

業內人士指出，目前內地電影市場收入主要依賴於票房和植入式廣告，影視衍生產品收入佔比不高，隨著消費者對文化產品的需求越來越多元化，電影衍生品市場未來還有很大發展空間。

《“十四五”中國電影發展規劃》提出，促進電影衍生品開發及授權，推動電影與遊戲、旅遊等融合發展，擴大電影消費規模，增加電影業整體收益。電影產業的發展在整個文化產業中的地位和影響力正越來越大。

電影衍生品市場發展空間大

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