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**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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## Midterm elections outlook darkens for Biden’s White House

WASHINGTON, Oct 25 (Reuters) - The White House has lowered its earlier optimism about the midterm elections and is now worried that Democrats could lose control of both chambers of Congress, administration officials say.

Recent polls have shown Democrats who once had comfortable leads in some Senate races on a knife’s edge, and Senate elections that were considered toss-ups between the two parties now leaning Republican as high inflation persists.

The House of Representatives, which Biden and some allies and advisers predicted Democrats could hold earlier this year, is decisively swinging for Republicans, polling analysts including FiveThirtyEight say.

Losing control of one or both houses of Congress will profoundly shape the next two years of Joe Biden’s presidency, with Republicans expected to block legislation on family leave, abortion, policing and other Biden priorities while pushing new laws to curb immigration and spending, using the debt ceiling as leverage.

St. Louis school gunman’s note describes ‘perfect storm’ for mass shooting  
Michigan jury weighs case against three accused in plot to kidnap





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governor  
New York gubernatorial debate expected to focus on crime as race tightens  
Prosecutor says star witness may be ‘reluctant’ in Trump company trial  
Ash Carter, former U.S. defense secretary, dies at age 68  
Republicans are also expected to launch investigations into Democratic spending and the business dealings and private life of the president’s son Hunter. Some lawmakers say they hope to impeach Biden, his cabinet members or Vice President Kamala Harris.

One person familiar with the thinking inside the White House said Democratic chances of keeping control of the Senate were seen as 50-50.

Biden predicted in May that his fellow Democrats would make gains in both the House and Senate, but he acknowledged last week that the race has tightened. “It’s been back and forth with them ahead, us ahead, them ahead,” Biden said, adding the polls were “all over the place,” and that he thought they would swing towards Democrats one more time before Nov. 8’s elections.

The White House, while realistic, has stuck publicly to that message of hope.

“The president and his advisers feel that we have a strong shot at keeping both chambers and are focused on doing all they can to capitalize on how much Republicans are playing into our hands – including by saying their top priority is to worsen inflation with a tax giveaway to the wealthy,” one Biden adviser said

in response to Reuters’ reporting.

Former and current advisers say the White House is preparing for any obstruction or probes that could be coming.

“The White House is clear-eyed for what Republican control could look like,” said Eric Schultz, a Democratic strategist with close ties to the White House. “It’s not a mystery where Republicans will go with this if given the gavel.”

The White House earlier this year hired white collar defense lawyer Richard Sauber as special counsel to prepare for any investigations, but additional hires and staff shifts are on hold until the election results are in, the person familiar with the situation said. Internal divisions in the Republican Party mean those lawmakers may struggle with what to focus on, this source added.

ABORTION, INFLATION AND CRIME  
Driving the recent re-think: the durability of inflation concerns among key voting groups, and trouble fighting Republicans’ message across several campaigns that Democrats’ support for criminal justice and policing reform means they are soft on crime, administration officials said.

Legislative wins from June and an August vote in Kansas rejecting efforts to remove abortion protections from the state’s constitution led Democrats to believe voters were rejecting Republican policy priorities.

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# WEA LEE'S GLOBAL NOTES

10/25/2022

## Let's Go Vote!

Starting at 7:30 am on Monday, the early voting activities in this year's midterm election began in the Houston area. This year the polling office was especially set up at a voting booth in Houston's Chinese Civic Center. Kenneth Li, Owen Wang and many community leaders and voters came to cheer for everyone early in the morning.

In this midterm election two parties are facing very fierce competition and the Republicans are trying to come back to control the House and Senate seats.

In the election in our region there are many important bills. One of the most important ones is the raising of taxes. In such a difficult economy, this is a very big burden for all of us.

We are very grateful that we have a voting booth in the Chinese



Civic Center, which not only facilitates Asians to vote, but also arouses everyone's sense of optimum participation.

Today, no matter what challenges we are facing, we need to grasp our votes in our hand to show our strength.

In the early morning we saw Commissioner Cagle coming into the center. He communicated enthusiastically

with us and was the only candidate who arrived so early.

We are here to urge all of you to come out and vote at the Chinese Civic Center starting early at 7:30 a.m. Let's all vote together.

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**Wea H. Lee**

**Wealee@scdaily.com**

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**Publisher Southern Daily Wea H. Lee**

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**Southern DAILY** Make Today Different

## Editor's Choice



A view shows damaged homes following a tornado in Bihucourt, northern France, October 24, 2022. REUTERS/Benoit Tessier



Security officers look at a woman injured in a stampede as they attempt to control people jostling to attend the inauguration of Kenya's President William Ruto before his swearing-in ceremony at the Moi International Stadium Kasarani in Nairobi, Kenya. REUTERS/Thomas Mukoya



Ukrainian troops stand in a group at a location given as Hoptivka, Ukraine. Twitter @DefenceU/via REUTERS



View of a snapped utility pole amid tornado damage in Bihucourt, northern France, October 24, 2022. REUTERS/Benoit Tessier



A protester looks on during a rally against the military rule following the last coup, in Khartoum, Sudan. REUTERS/Mohamed Nureldin Abdallah



People work outside of a damaged church following a tornado in Bihucourt, northern France, October 24, 2022. REUTERS/Benoit Tessier



~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)

(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 (11), 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



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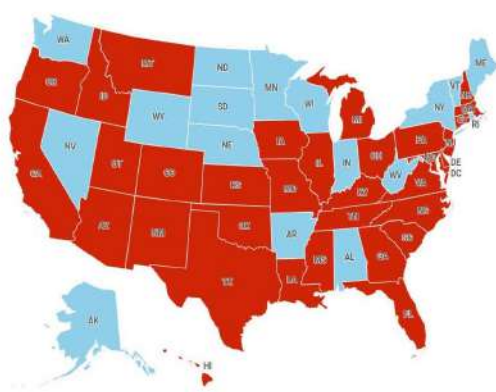
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