

千橡

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編者的話

鄭德音

親愛的讀者，

歡慶羊年的春節晚會剛落幕，耳邊還縈繞著喜氣洋洋的喝采掌聲，第三十五期「千禧」已忙不迭地在風光明媚的三月天出刊。康谷華人社區有萬種風情，千般面貌。舞台上載歌載舞的華麗演出誠教人激賞讚嘆，筆底下的康谷人則透露出這蓬勃社區的另一深層世界。我們不只何幸有緣得以在過年時歡聚一堂，更何幸有人定期與大家共結文字因緣！

本期編纂工作依舊由焦守恕擔綱。守恕兄嚴謹細膩，專業素養深厚，兼且廓然無私。一年來殫精竭思與諸編委通力合作，不但使「千禧」煥然一新，並屢創新猷。舉其荦荦大者言之，本期由編輯組整理的“羊年頌羊，喜洋洋”，讓讀者學會許多新年典故。新增專欄“我的私房菜”，令好吃如我者讀之心喜。“地北天南”廣“海天遊蹤”之前緒，將名山大川盡羅眼底，供你我享受臥遊之樂。“創業與理財”則圖紓解擔負家計者或投資人的隱憂。這些不同形態的文章滿足了各類讀者的需求，也提供了各種有用的資訊以增添生活情趣。

另一方面，羅以寧主編的“青少年工作室”選擇亞裔美人為主題，探討亞裔在美國各行各業的遭遇表現及心路歷程，其觀察成熟度與思考角度俱獨到深入，說明了我們的優秀下一代正迅速成長茁壯中。“校友園地”篇幅顯著增加，乃因昔日青少年已一變而為今之青年，他們有話要說且肯說，我們何妨從容傾耳細聽。

一系列的春節晚會特輯記錄了這項大型活動的幕後工作內容，寶貴的經驗藉此迭次相傳，也形成珍貴的社區歷史檔案。不是說凡走過便留下痕跡嗎？在碟片影帶之餘，您亦可在這些篇章中尋找那時光的背影。

不消說，更有那幽深細緻的藝林筆記及文藝沙龍，帶領讀者到繪畫天地，夢中的回憶，親情大愛與詩歌哲理……。且讓我停止我的絮絮叨叨，邀請讀者進入「千禧」。

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會長的話

武國英

帶著“拋磚引玉”的心情，擔任會長來，心中所想說的話，就是“讚美與感謝”，一件件工作的展開與結束，是靠著許多願意付出的志願工作者，大家全力以赴，互相支持配合，充分發揮團隊精神，我感謝所有參與各項工作的人士，你們辛苦了，我在此致以最深的謝意。

“美哉千禧”兩位康谷才子的精心傑作，把我“會長的話”表達盡徹；更其甚，這首作品由朗誦、音樂的方式，由不重要人士代說了，難怪，平常就舉筆萬噸的我，任憑主編威脅過催，枯腸索盡，仍遲遲不見順滴的文思。還是談些這數月來，推行康谷華協工作的一些雜感：

華人真是團結，舉目望之，世界各角落，有華人處就有華人社團和教授華語的學校。他們的經驗，我們要吸取什麼？我有個小經歷，學到不少。當年出國前，為小說所誤，理所應當地認為中國同學會會來接機，結果沒有，到學校後，才知道自己上的既不是名校，又不是大校，小貓兩三隻的同學會能做什麼？第二年在一位藝高膽大的同學建議下，居然作了隻上百呎的巨龍，來了段舞龍的遊街，掀起了整個小鎮觀華的高潮，當晚在校園中，大擺筵席，費了數百張的飯票，賓客們打扮整齊，長裙禮服，慎重其事地來品由幾位細手纖纖從不下廚的千金小姐、少爺們主夫廚，推出所謂的“中國菜”。第二星期校長召見“會長”的我，送我感謝函一封，學校紀念章一枚，要我多介紹些中國學生去申請該校。校長更是慎重叮嚀，要我們同學會再接再勵，每年來個“迎春大宴”。我當時只想趕快唸完學位，為自己的前途傷神。第二年春宴未至，我已揮揮手，道別了那第一次目睹雪花飄揚的安靜校園了。回想這段經歷，很慶幸當時沒有人“澆冷水”，沒有人說“這太困難了，不可能！”一個團體中有不同的人才，大家互相合作，截長補短，所能成就的就看成員的態度和默契了。

剛來康谷的第一年，把些三、四、五歲的小小孩集中起來，開始了學校體制以外的幼兒班，新春晚會時，在 Los Cerillos 人手一便當的熱鬧大禮堂裏，讓班上的同學有模有樣地表演了隻歌載舞的“打漁歌”，短短幾年內，我們的新春晚會，已在華衣貴賓中，到本縣郡最具規模的大劇院中演出了。報紙在當地版頭版數頁的介紹，電視台連續轉播我們數年來的表演剪接，演出當天，電視台數人來錄影，一分一秒不漏，演出後，連續數日轉播。我們在進步。

新春晚會的意義在那裡？這是見仁見智的問題。對我而言，一個意義在教育；為我們的子弟和我們的社區提供一個表演的場所和機會和為青年學子開出一個絕好教育的途徑。藉著密集的訓練，為他們以後的人生，奠定不畏懼、不害羞、不退縮的上台經驗。我尤其認為多人一起的開幕、閉幕或舞台劇，大大小小的孩子，不分年齡一起訓練，可以培養兄姊弟妹的感情和團隊的精神。許多當年大哥大姊們抱在懷中疼愛的小弟小妹，不出幾年也成那大哥大姊了。

今年請上大學二年級學的儿子回來表演，後問他的感想，他說“在台上表演比在台下看戲好玩十倍呢”！言下頗有悔不在台上表演的恨然。想他當年害羞畏縮的小男生，現在大言不慚地沉迷他台上自以為的英姿時，我不禁“偷笑”了。

當然節目的製作水準，舞台效果，演出品質，也會影響到表演者以後再上場的意願。有言“巧婦難為無米之炊”，我們已有的“國寶級”製作人，希望他們能年復一年的效力外，我也在此求募人才，對舞台、戲劇、舞蹈、音樂、燈光、木工、背景製作、服裝設計、裁縫、電腦打字、編版各

各方面有才能，又願意出力的人士，我們需要您啊！

新春晚會另一個更重要的意義是為華人在主流社會中奠定地位和爭取尊重。

百年前，華工來此，成立了許多大城市中的中國城，到今我們這批所謂的新僑來此，我們的理想在那裏？許多父母對子女的培養，不遺餘力，子女學術的成就超人一等，八般武藝樣樣精通，我們想為子女平鋪他們腳前的康莊大道。主流社會能公平接受這些黃皮膚，黑眼睛的脆的傳人了麼嗎？

有時為自己在工作社團忙碌，以“放牛吃草”的方式教育自己的子女，覺得汗顏。轉而一想，他們今日的獨立，和對新環境的適應能力，未必不是我無心插柳地“成蔭”吧！兒女很小就自己洗衣服了。一天，當時九歲的兒子問我「媽媽，您有沒有幫我洗過衣服？」我一本正經地回他「沒有啊！連你小時候穿得尿布，也是自己換的呢」。他點點頭，很神氣地把我的話照單全收了。我相信自己在社團學校付出的時間是值得的，康谷華協的新春晚會和中文學校，為我調教出兩位深以自己華人血統為傲的ABC。

康谷華協由會員組成，今年我們有些家庭加入為華協的永久會員，一月初，我們寄出361份的信函，送去給我們每年郵寄“千禧”刊物的家庭，我們也收到不少的回郵和會費，更令人欣喜的是我們舊會員的歸來及對華協的支持，華協在我的心中是個“聚寶盆”，我們歡迎新血的加入，我們當然不願意失去我們曾有的寶貝，您是年青的夫婦也好，您是退休的人士也好，您對康谷華協首次聽聞也好，您曾是華協的要角也好，您願意參與支持華協的工作，您就是華協的寶。康谷華協的理事，由會員推薦選舉產生，任期三年，除了領導或協助不同小組的工作外，最重要的是一年四次的理事會，在會中為協會將來的目標定方向。我們需要有德行、胸襟、遠見的人才，願意負責任，重承諾，與人相和的團隊工作者。

我鼓勵會員出來參加理事的競選，同時，我也勉勵被選上的理事，不負眾人的託付，獻上一份誠敬的心，慷慨付出自己的時間精力，讓我們康谷華協在互信、互敬、互助的團結下，更突飛猛進。

CCCA 永久會員名單

劉香巖、蔣時亮；魯台孫、祝華僑；武國英、張貴斌；蔡友文、胡建蕙；
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方 梅、徐樹龍；吳茵茵、羅浩林；胡小明、張大健

2002-2003 CCCA 捐款會員名單

萬培娟、周天祥；王 旺、焦守恕；陳丹林

康谷中華文化協會(康谷華協)一般會員、永久會員、及熱心贊助人任規章

A. 一般會員：

1. 一般會員享有康谷華協內創舉州賦與之投票權及參選權。
2. 康谷華協主辦之各項活動得以優先參加。
3. 贈送每屆之子報通訊。
4. 2002年底會費為 US\$15, 以家庭計, 所繳會費概不退款, 會員資格不得轉讓他人。
5. 千橡中文學校學生家長, 在繳納子女之學生年費後, 視為當年度的一般會員, 不需再繳當年度之會費。

B. 永久會員：

1. 永久會員為終身制。
2. 永久會員享有康谷華協一般會員之所有權益。
3. 康谷華協主辦之主要活動得享先以書面通知, 並可優先在書面通知選擇入場優先權。
4. 永久會員得獲康谷華協會長所頒發之感謝狀, 永久會員名單得每年刊登於千橡通訊。
5. 一次性會費為 US\$300, 以家庭計, 所繳會費概不退款, 會員資格不得轉讓他人。
6. 若會員子女仍在千橡中文學校就讀, 該子女之年費仍需比視一般學生繳納。

C. 熱心贊助人任：

1. 捐款額不拘, 所有捐款可以抵稅。
2. 熱心贊助人姓名得刊登於當年之千橡通訊。
3. 熱心贊助人任如願成為康谷華協會員, 必需依此規章之規定每月繳會費。

The Conejo Chinese Cultural Association (CCCA) Regular Member, Lifetime Member, and CCCA Patron Program

Regular Member:

1. Rights for voting, and running for election, as defined in the CCCA Bylaw.
2. Priority for participating in CCCA sponsored events.
3. Complimentary copy for each CCCA Journal.
4. Year 2002 membership fee of \$15 per family. The fee is non-refundable and non-transferable.
5. Parents of Thousand Oaks Chinese School (TOCS) students, who have paid the annual school fee, are considered as Regular Member for that year, without paying additional membership fees.

Lifetime Member:

1. Membership good for lifetime.
2. All the rights and privileges as the CCCA Regular Members.
3. Notification and pre-sale seat selections for major CCCA events.
4. Certificate of Appreciation from the CCCA President, and yearly honorable recognition on the CCCA Journal.
5. One time membership fee of \$300 per family. The fee is non-refundable and non-transferable.
6. If the member family has student(s) attending TOCS, they will still have to pay the annual school fee.

CCCA Patron:

1. Flexible in the amount of donation. The donation is fully tax deductible.
2. Honorable recognition on the CCCA Journal.
3. Can become a CCCA member by paying membership fee as defined in A or B.

康谷中華文化協會有關修改此規章, 如有疑問, 請洽下列 CCCA 理事 (CCCA reserves the right for making changes of this program without notice. Please contact the following CCCA staff for any questions:)

1. 蘇時亮 Bill Chiang (918) 865-0611 Email: chiang@semi-valley.ta.sfb.com

Please send the bottom portion with your check to:

CCCA, 1728 Moorpark Road, P.O. Box 416, Thousand Oaks, CA 91360

Name (中文) _____ English _____

Names of family members (中英文) _____

Address _____

Home phone number _____ E-mail address _____

- I would like to become a CCCA Regular Member. A check of \$15 is enclosed.
- I would like to become a CCCA Lifetime Member. A check of \$300 is enclosed.
- I would like to become a CCCA Patron. A check of \$ _____ is enclosed.

Signature _____ Date _____

Please make check payable to CCCA, and mail it with this coupon to:

CCCA, 1728 Moorpark Road, P.O. Box 416, Thousand Oaks, CA 91360.

屬於我們的地方

曹熾玲/鄭德音譯

我的小孩在 1993 年進入千橡中文學校就讀。當時校舍位於紅木中學。不知道那時的行政人員有沒有預見學校會成長為今日的規模。十年來學生人數大約成長了一倍。

我在想，有朝一日，當我的孩子長大離開中文學校之後，我是繼續參與十年校務呢？還是就此離開學校？我的家人享受了許多熱心人士栽種的豐碩成果。這些人將他們的熱忱與夢想化成一所聲譽卓著的學校，服務華人社區。我深覺有義務傳承此一精神，繼續為前面的道路奠下基礎。

數月以來，我不斷探究如何才能擁有屬於我們的地方。儘管有人並不以此議為然，我依舊覺得此事值得探討。不僅如此，為避免將來被迫遷校的窘境，我們尚需勇往以赴。我們也可能需要兩個校園來容納目前的 529 名學生。唯我需事先聲明的是：我非專家，亦無錦囊妙計可解答所有問題，但願和大家分享我所學習到的，也希望更賢明博學的人能挺身而出，幫助實現這一計劃。

目前學校每學年所付租金約 4 萬元美金。這個數目包括管理人員(Custodian)的服務費。長此以往，十年以後，所換來的可能只是每週六早上借我們使用教室的教師們的載道怨聲！

由於預算減縮，加州勢必要削減學校系統的基金。屬谷學區除了相對的提高校舍租金外，別無他途。我們需採取行動，以因應可見未來的遠景。

要容納一個超過 500 名學生的學校需要三萬五千至四萬平方公尺的空間。這樣的設施尚需容許一些成長餘地。購買這麼大的既有建築物至少要耗費三百五十萬元美金。此外還另需資金以便添購設備，做小幅整修等等。顯而易見，先是一所週末學校並無法提供這種雄圖偉業所需的財力。

但假若我們有一個屬於自己的設施，便能夠開學前課程；課後輔導；老人課程以及中/英文成人班。它也可以成為屬谷亞裔的聚會所在，種種可能性無可限量。要實現此一願望，便需使之成為超越區別的努力，專注於華人社區的未來。這將是我們的子女引以為傲的計劃，可供社區華人聚會，和文化背景相同的人為伴歡樂，也可供人學習中華文化。

這樣的計劃需要一群學有專精的人負責管理方面的事務，要有基金經理以便掌管財務。由於目前市面上尚沒有合適的建築物供此用途，我們便要先設立一個贈與基金以便機會來臨時不致錯失良機。

如校舍可望購得，便得依據贊助金額或提供的服務籌組信託董事會。此外，也可以另尋其他財務管道，比如慈善信託基金，金錢贈與或土地捐贈。

若以上所言說動了您，請填寫下頁回條寄給我。如果有足夠興趣，我將在五月份召開討論會議。

A PLACE TO CALL OUR OWN

by Caroline Tsaw

My children started attending Thousand Oaks Chinese School in 1993 when the school was located at Redwood Middle School. I wonder if the administrators at that time envisioned that the school would grow to the size it is today. I think the student population has approximately doubled in the last 10 years.

As my children reach the age when they will leave Chinese school, do I help prepare for the next 10 years or do I just walk away? My family has reaped the benefits of what a few dedicated people have done. These individuals converted their aspirations and dreams into a reputable entity accessible to the Chinese community. I feel an obligation to carry on in that spirit and continue laying bricks for the road ahead.

These past few months, I have been doing research on how we can have a place to call our own. I

have heard many arguments against such a pursuit, but I believe that it should be explored and a brave step forward is necessary before we are faced with the inevitable prospect on being evicted. With 529 students, there is also the possibility that the school will need dual campuses.

I need to put forth a disclaimer – I am not an expert and I do not have all the answers, but I want to share what I have learned and I hope that more knowledgeable people will step forward to make this proposal a reality.

Presently, we pay approximately \$40,000 in rent each academic year. This amount includes the custodian services. If we continue to pay this amount in rent for the next 10 years, we will have nothing to show for it but the resentment of many of the teachers whose classrooms we use every Saturday morning.

Due to the budget deficit, the State of California will definitely cut funding to the school system. Conejo Valley School District will have no choice but increase the rent they charge us. With that prospect in the foreseeable future, it becomes imperative that we act.

In order to accommodate a school with over 500 students we need an estimated 35,000 to 40,000 square feet of space. We need a facility that will allow a little room to grow. The cost to buy an existing building of this size will cost a minimum of \$3.5 million. Additional funds will be needed to furnish the school, do minor renovations, etc. It is obvious that we will need to be more than a weekend school to be able to finance this endeavor.

When we have our own facility, it becomes possible to offer preschool classes; after-school programs; programs for seniors; adult classes in Chinese and/or English. It can become a gathering place for the Asian population in the Conejo; the possibilities are endless.

To make our quest a reality, we need to make this a non-partisan effort and focus on the future of the entire Chinese Community. This is a project to give our children something to be proud of, for the community to gather and enjoy the company of others from the same cultural background; and for others to learn about the Chinese culture.

In order to lay out the administrative aspect of this project, a team of professionals willing to do pro bono work will be necessary. We need a fund manager to take care of the finances. Since there is no prospective building on the market at this time, we need to set up an endowment fund so that we will be able to seize an opportunity when it arises.

Once the facility is within grasp, a board of trustees should be assembled based on monetary contribution and/or services rendered. Various other financial instruments need to be explored, for example, Charitable Annuity Trusts, monetary grants or donation of property.

If I have sufficiently moved you, please let me know by returning the section below. If there is enough interest, I will organize a meeting in May.

.....

Name: _____ phone: _____

Address: _____

Email: _____

Level of involvement (circle all applicable):

Donate money; render services; volunteer; teach; Other: _____

Comments: _____

Mail to: Caroline Tsaw
2356 Windward Circle
Westlake Village, CA 91361



康谷華協歡慶羊年春節特輯

"羊年"領羊，喜洋洋

編輯組整理

光陰似箭，馬年如風而過，奔羊奮蹄跟進。羊是溫順、善良、靜穆、文雅、和平的象徵。古文“羊”、“祥”相通，因而羊是吉祥美好的代表，在這個充滿挑戰和急劇變革的時代，還有什麼比得上“吉祥如意”更可貴！

傳說在遠古洪荒時代，人間是沒有五穀的。天宮一隻神羊善性大發，偷偷從雲田摘下五穀：稻、稷、麥、豆、麻，帶到人間，並教會人類種植的方法。人類在秋收冬藏之後，便舉行了盛大的祭祀儀式，以感謝神羊的送種之恩。這種農家在秋收後的祭祀儀式一直延續至今。

『聖經』中耶穌誕生的消息是由牧羊人傳聞的。而在中國中原一帶，人們也是用羊報生子育女之喜訊。據舊志載，河南新鄉人初生子，女孀向岳父母報喜時要牽羊一隻，以示喜賀。古印度的一個神話認為羊是人的祖先。神話說，太初一切的元素是水，從水裡生出了一個金蛋，金蛋孵出了一隻羊，羊變成了一個人。古希臘神話說，最高神宙斯是吃了母山羊阿瑪爾泰雅奶長大的。可見羊在古人心目中的崇

高地位。

孔子曰：水之精為玉，士之精為羊。東漢蔡邕(公元133-192年)說過：“鳥以反哺，托體太陽。羔以跪乳，以贊國鄉”。意思是說：烏鴉有孝心，喂養父母，進了太陽(古人傳說太陽中有隻三足金烏)。羔羊跪著吃母奶，因而成了國鄉見面的禮物，以示尊重。所以『儀禮』曰：“上大夫相見以羔”，也就是手抱裹飾著紅布的羔羊為禮，稱為“執羔之禮”。



古代“羊”亦與“陽”相通。漢朝劉熙在『釋名釋姿容』中解釋望羊曰：“羊，陽也。言陽氣在上，舉頭高，似若望之然也”。古書『周易』說：陰曆正月為“泰卦”，“三陽生於下”。此時，“天地交(陰、陽二氣交和)而萬物通”，是說冬去春來，大地回春，萬象更新，故

有“三陽(羊)開泰”之說。

人是萬物之靈，願人們『德如羔羊』(引自『詩經·羔羊』)，像群羊那樣“其角翼翼”，“聚而不觸”(引自『詩經·小雅』)，友愛相處，讓世界更加美好。

坐看幕起時

— 記二〇〇三年新春晚會籌備過程

吳茵茵

從小就喜歡欣賞表演藝術的我，在當了許多年的忠實觀眾以後，開始對這種藝術的形成產生興趣。終於在 2001 年，自告奮勇地加入新年晚會籌備工作小組。那一年，我開始嚐到製作節目的“樂趣”，也從不同的角度對表演藝術有進一步的了解。

隨著康谷華人的增長，新年晚會的規模也逐年擴大。為了使新年晚會的籌備工作能有規劃、有效率、有系統地進行，於 2002 年 4 月，CCCA 理事會一致通過成立一個永久性的新年晚會工作小組，這就是今年新春晚會的第一項新嘗試。而我也很“榮幸”地被“推”選為這一次的晚會工作負責人。

目前新年晚會工作小組，共有基本組員十二名，分別是：周天祥、劉世華、段治邦、潘雲燕、鄭德音、童元生、朱嗣中、蔡友文、劉春蓮、王狂、馮瀚偉和我。CCCA 會長（武國英）、副會長（蔣時亮）、財務（周明）、校長（曹織玲）、家長會會長（吳美薰），為固定榮譽顧問。基本組員任期二到四年，每年再加入新組員。工作小組共設有三個分組，分別是(1)市場推廣，(2)節目企劃和(3)舞台設計組。其成立的主要目的有二個，第一：儘早規劃以及展開籌備工作，第二：把籌辦晚會的經驗累積和保存在此工作小組之內，以便順利傳承給下一任籌辦人員。在工作小組的架構定下之後，去年 5 月，一份詳細的晚會籌備計畫書便已擬妥，籌備工作就按著計畫書上的項目分別進行。

今年的第二項新嘗試就是市場推廣小組邀請了陳曾緯，在武國英、劉春蓮和周天祥的協助下，製作了一個十五分鐘的新春晚會宣傳短片，把多年來精彩表演片段匯集在一起。並在電視的第八台分別播演，各個時段播出達六個小時。另外透過紀星華的介紹，我們又請了

Ventura County Star 的記者，到練習場地，實地採訪表演人員，配合彩色照片，在 Ventura County Star 為晚會做暖身的專題報導，使本地和鄰近的社區都知道新年晚會的消息。

為了方便中外觀眾了解節目內容，我們第三項新嘗試就是把字幕投影在舞台旁的螢幕上。鄭德音和我婆婆—黃瑞雲女士—負責朗誦和話劇的中英翻譯；馮瀚偉、童元生和張慧貞負責內容整理和電腦操作。這項頗受歡迎的劇舉在短促的三個晚上就完成了準備工作。後來，在晚會的中場休息時間，還放映了歷年來晚會的精華片段。租來的投影機也發揮了物盡其用的功效，放映效果十分良好，是有目共睹的。

今年的節目單在內容上也做了大膽改進（第四項新嘗試）。首先，鄭德音、施志清等人為每個節目內容，做提綱挈領的英文介紹。此外，由於今年嘉賓—聖谷國樂社表演國樂，我們因勢利導選了幾個有代表性的傳統中國樂器做了介紹，使尚未接觸過中國音樂藝術的中外觀眾朋友們，認識幾乎是歷史上最古老的樂器，既達到增長見識的效果，也弘揚我們悠久的歷史文化，可謂一舉兩得。我也要藉此機會謝謝藝術涵養深厚的朱嗣中，為節目單設計了精美絕倫的封面和封底。也感謝劉月齡，為這十八頁的節目單做出有如職業水準的電腦排版；月齡做事一絲不苟、認真負責，使我敬佩。也明白為什麼與她共事過的人，都對她的熱心服務精神讚不絕口。

在節目內容方面，今年跟往年最大不同之處是，今年捨去往常以生肖做主題的做法，而取名為“Journey To The West”（西遊）。它的寓意是我們越過千山萬水，來到美國這片自由民主的土地，經歷各種環境的考驗，終於落地生根，開枝散葉，茁壯成長，前景充滿希望。

這樣的生命歷程，與一千多年前大唐玄奘法師遠赴印度取經，經後人撰寫成家喻戶曉的西遊記故事，若合符節，於是大家一致通過以西遊記為節目主題。正如鄭德音為今年的晚會主題所作的對聯一樣：「水關山高鄉國遠，日暖風和春意長。」鄉國雖遠，春意猶長。這意味著我們康谷華人和諧融洽，以禮相待，親如一家的生活情境。既是寫實，也是期許。

講到豐富多采的節目內容，童元生為首的節目製作小組居功厥偉。節目籌備工作早在去年六月已經開始，“大型”話劇西遊記的劇本構思就是在去年暑假開始的。據經驗所得，節目策劃和構思開始得越早，節目內容和質量就越好。而我覺得每年的暑假，正是收集資料的好時機，希望今後各節目製作人不妨一試。

節目要演得好，還需要有適當的音樂、燈光和舞台佈景互相配合。舞台設計小組負責人

朱翔中，在處理錄音和配樂的音響效果上力求完美；劉世華自費聘請燈光技師來輔導燈光設計；紀星華、鄧廷立、丘亮皓和童元生等人齊心協力，利用週末休息時間，為舞台設計和建造佈景。如果沒有這些人如此無私的付出，舞台效果定會遜色不少。

幕起幕下，每一個節目都是我們康谷千禧中文學校師生、家長、員工和熱心義工們的心血象徵。要謝的人實在太多，請原諒我無法在此一一點名道謝。這一年來，最使我高興的就是能夠和一群志同道合、熱情友善的朋友們一起為延續中華文化，營造和諧千禧之家，盡一份心力。雖然是曲終人散，可是這一年的經歷卻是永生難忘。

幕已落下，在歡欣鼓舞的掌聲中，我期盼著明年新春晚會的到來。



群策群力，歡慶春節

王旺

一年一度的春節晚會在歡快、熱烈的樂曲和鼓掌聲中結束了。由於本人一直在後台忙碌，未能欣賞整台晚會的盛況，直到電視八台的轉播，我才得以觀看到晚會的全貌。晚會從整體上看確實一年勝過一年。從節目的編排到每個節目的演出，看得出每個節目的製作人都

花費了一番努力。

春節晚會的籌備組是在去年周天祥會長的領導組織下成立的。以吳茵茵女士為首一些熱心人士的參與，共同擔當起了今年晚會的重任。吳茵茵女士確實不負眾望，任勞任怨協調



各個組的工作。她付出的代價，以晚會的勝利結束得到了回報。童元生女士和朱嗣中先生是近幾屆晚會的功勳。本人以節目製作人的身份已多次和他們打過交道。童元生女士的才氣，朱嗣中先生的謙和、欣賞都給我留下了深刻的印象。今年劉世華女士更是以“明知山有虎，偏向虎山行”的勇氣接下了朱嗣中的部份重任，負責舞台的燈光和背景。她一遍又一遍地，不厭其煩地和製作人談話，有時談完話已是華燈初上的時分了。她的認真負責的精神令人佩服。更有許多幕後英雄，他們從不張揚自己，默默地為春節晚會作貢獻，其中最值得一提的就是陳曾緯先生了。今年春節晚會的節目廣告他肯定花費了許多不寐之夜精心製作的。我所主持的大會舞的音樂合成、錄音是全靠了陳曾緯先生幫忙。為了音響效果，整整花去了他二個晚上的時間。但我在許多公眾場合下，從未見過他的身影。舞台上沒有，獻花時沒有，慶功宴的餐會上更是沒有，他實在是一位值得我大書特書的幕後英雄了，和他相比之下，我做的這一點又算得了什麼呢？本人無能無才，但確有一份自信和熱情。為我們的華人社區，為給我們華人後代營造出一個喜氣洋洋，和睦祥和的過節氣氛，讓我們的後代記住華人文化，華人的傳統節目，難道我們每個華人不應該在有生之年多做貢獻嗎？

今年，我有幸加入春節晚會籌備組的工作，在和大家共同工作之中，確實學到了不少東西。當吳茵茵女士問我可不可以負責大會開幕舞時，我的回答是：「如果沒有人搞，我可以

嚐試。」但當確定由我負責開幕舞時，我又真犯了愁。我一直在幾種方案中舉棋不定：想要突出主題，又要節目短小精悍；想要節省開支，又要服裝漂亮、整齊，真是難啊！『巧媳婦難做無米之炊』，又何況我這笨人呢！每天晚上躺在床上翻來覆去睡不着，幸好沒急白了頭，否則怎麼向我的那位交待？同時，我也暗暗責備自己，再有信心和熱情，也不該接這燙手的山芋。

幾年來，鄒敏如女士搞大會舞，參加的孩子多，也有相當的水準，舞蹈編排的也漂亮。尤其去年開幕舞，至今仍給我留下了深刻的印象。現在我接了開幕舞的任務，總不能半途而退吧。好在，我有王馨悅舞蹈學校的二位老師加入了中文學校的舞蹈教學，為我解了燃眉之急。她們在國內都是專業舞蹈演員。尤其是任紫含老師，在中國她是瀋陽前進歌舞團的台柱了演員。去年王馨悅舞蹈學校來千禧演出時，任紫含老師表演的“白蛇舞”轟動了觀眾，傾倒了一片人，連一個六歲小女孩都非吵著讓媽媽帶著到後台去見“白蛇”，要跟她學舞蹈，可見她舞蹈的魅力。教舞蹈的老師有了，關鍵是定主題了。幾經選擇之後，我決定要體現民族舞



的特色，讓民族舞表現中華民族多民族、團結和欣欣向榮的景象，也意寓著千禧地區來自不同區域、不同文化背景而共同生活、共同奮鬥的祥和氣氛。一開場由十六名成人演員表演具有濃厚漢民族特色的膠州秧歌，熱烈而強勁，帶動起整個晚會的活躍的氣氛。接下來的是彝族舞、蒙古族舞、傣族舞、新疆舞、高山舞和藏族舞。參加者都是中文學校一、二、四、六、七年級的學生，參加舞蹈的人次達 50 人次以上（只有五人參加二個節目），有一定的廣泛性。令我欣慰的是，參加演出的孩子們在家長們的

全力支持和鼓勵下，都能積極地進行排練，很少有遲到、早退的情況。在老師的精心輔導下不但很好地掌握了舞蹈動作，還真正學到了許



多基本功，為日後的進一步發展奠定了良好的基礎。可惜的是由於演出規定的時間限制，每個民族舞只能限制在半分鐘和一分鐘之內，這也是許多家長頗有意見之處，對我來說，既要照顧到整體節目的時間不超過籌備組給我規定的時間限制，又要照顧到盡可能多的“民族”亮相，所以只能是壓縮每一個舞蹈的時間了。

今年，除了大會開幕舞之外，陳宏和任紫含老師還編導，製作了具有傣族舞獨特風韻的“小嘎嘰”，還有活潑可愛的“小鴨子”，唐朝的宮廷舞“仕女圖”和“月下舞影”，以及兒童舞“星星知我心”。這些舞蹈雖然時間都不長，但頗具特色。參加舞蹈演出的小演員年紀最小的只有六歲，也是第一次參加演出，但他們的表演不凡，生動地表現出可愛的小鴨子，和晶瑩閃亮的小星星。出演“小嘎嘰”的演員最多，共有十九位。這個舞蹈對於七、八歲的孩子來講難度比較大，但是他們還是認真、勝利地達到了預

想的結果。

這次參加舞蹈演出的學生家長也給予了大力支持。七十套服裝、頭飾、扇子等都是在北京舞蹈服裝專門店定做的。為了減輕服裝的費用，三大箱子服裝全是由參加舞蹈的人和家長從北京不辭辛勞帶回來的。他們是陳丹林女士、趙蓮女士和楊子軍女士，我在這裡再次向她們表示感謝。小鴨子舞的服裝是我和幾位家長縫製的，黃桂林女士的孩子參加的不是小鴨子舞，卻以她的高超的縫紉技術，熱情地加入了縫製小鴨子服的行列，從採購到縫製，她全程操辦，在馬英、Judy Qiu、賓玫、唐瑛、陳明非、馬明輝等家長的熱情參與下，演小鴨子的小演員穿上了又漂亮，又經濟的服裝。參加仕女圖演出的鄧莎莎的媽媽劉叔穎，為了達到更好的演出效果，她改製了十二套上衣的袖子，整整花費了她一天的個人休假時間。

演出結束後，我收到了獻花、賀卡和禮券。面對熱情的演員和家長，面對他們的信任和支持，本想告退“江湖”的我，看來還得繼續和大家在一起為發展我們的中華文化而不停地奉獻。



春節晚會籌組工作的感想

童元生

2003 年的新年晚會再一次的成功推出，相信所有的表演學生、家長和全體的工作人員都有集體大鬆一口氣的同感。畢竟這八、九個月的準備工作，加上無數個週末的排練，就是為了那一晚的演出。今年是我第三年參與新年晚會的製作工作，在這之前我也做過維持秩序、跑腿的事。我第一年的介入不是自願的，而是被當年的會長分配的。不但毫無經驗，還擔個負責人的重擔。那一年要不是藉助許多人的經驗和熱心的幫忙，我是不可能完成那個任務的。去年我的工作跟節目有關的，因為晚會才結束，我想利用記憶還新的機會提出一些個人的心得。

今年和以往最大的不同在於我們成立了一個工作小組，專門針對新年晚會做籌備工作。去年新年晚會一結束我們就召開了檢討會，會上大家附議贊同成立一個獨立的新年工作小組。從去年五月開始就陸陸續續的開了不少會議，討論如何改善節目的品質，分配工作，改進做事的效率等等項目。在去年暑假之前，也召開過會議邀請學校老師利用暑假期間，早點構思有關表演的內容，所以，我們今年確實比往年提早了許多來做籌備的工作。但是巧婦難作無米之炊，幕後策劃再好，沒有節目也等於零。今年的做法也許因為是第一年的關係，大家都習慣了以往臨時抱佛腳的作風，實際的成效並不理想。過完了暑假開學了，才只有一個節目已經有較完整的架思，這點需要靠未來有心製作節目的人支持，才會達到預計的效果。

今年我在幫忙做“西遊記”的背景的時候，很多學生都有興趣幫忙，所以自然的聯想到我們如何才能利用到他們的才華來幫忙點綴節目

道具和背景？比如畫圖班、摺紙班、勞作班都可以一起參與佈置我們節目的背景。今年的舞台道具都是拖到最後一分鐘，沒有專人協調，所以累的還是少數的人。話又說回來，我們如果想要利用學生的力量，就必須即早有節目的構思，才會知道需要什麼樣的服裝、背景去陪襯。

每年最頭痛的問題是如何有效的做到溝通的工作。同樣一件事，如果是書面通知，一定很多家長收不到，最後又得靠少數義工花許多時間個別通知，家長如果能積極一點參與，就能幫工作人員省點時間和精力。



中文學校一直不停的擴充，學生人數也不斷的增加，相信家長們之間也人才濟濟。新年節目如果期望一年比一年好，我們一

定需要許多新血，才有新的構想，希望更多的人能參與義務的工作。新年節目的工作包容很廣，有節目製作、舞台、後台的幕後工作，祇要有心參與，一定有可以效勞的地方，我個人發現一旦自己做過義務的工作，會更加感激體會其他義工的辛勞。

最後我利用這個機會向許多的幕後工作者致最大的敬意。他們也許是每個週末花時間接送陪伴孩子們來排練的家長；也許是不厭其煩的維持秩序，一次又一次排練的節目負責人和我個幫手；也許是忙著車服裝的那幾位手巧的女士們；也許是那些維持排練和表演秩序的吃力不討好的家長們。謝謝大家的合作。

美哉千橡

馮瀚峰，鄭德音

美哉千橡，含英咀華，
鍾靈毓秀，宜我室家。
五湖四海，你我原本天各一方，
何幸有緣，今朝歡愉同聚一堂！
問君何能爾？
美哉！中華文化源遠流長！

千橡中文學校，是我們的驕傲！
教授漢語拼音，不忘注音符號，
學習艱繁漢字，一筆一劃細細教。
老師助教，在課堂循循善誘，不辭辛勞，
家長會員，在校園齊心協力，共任劬勞，
行政人員，借校長運籌帷幄，樹人大計一肩挑。
論學藝、演講、詩歌、書法、朗誦，人人稱道，
說體能、拔河、賽跑、投擲、接力，氣干雲霄。
美哉！千橡中文學校，是我們的驕傲！

康谷華協，是我們的精神嚮導！
和諧融洽，親如一家，無論先來後到，
洋服旗袍，男女老少，任他南腔北調，
都是炎黃子孫，龍的傳人，故鄉的同胞。
春節晚會，牢牢凝聚海外游子心，也延續著故國文化香火，
千橡刊物，緊緊聯繫康谷華人情，更反映出你我生活風貌；
舞會、遊園、高鼻網球賽，開懷歡暢裡把煩惱拋，
健行、露營、大熊山清幽，尋幽訪勝且共樂逍遙。
美哉！康谷華協，是我們的精神嚮導！

天南地北高飛雁，
萬里辭根九秋蓮，
相依相靠相濡沫，
到此莫不俱歡顏。
美哉！千橡，我熱愛的家園！
美哉！千橡，我熱愛的家園！

附記：

臨危授命，為春節晚會譜寫朗誦詞，於今再次咀嚼，感受益深。在這康谷華人的大家庭中，相信你我都會慶幸有如此環境：大夥無分彼此，和樂一堂。誠如德音所寫，不論天南地北，萬里辭根在此相會，源出同根，不相濡沫，更待何時？一草一木，養之唯艱；一點一露，育之不易！對於不同的意見、認知，一笑以對，寬容待之；對於現在擁有的，想想昨日，可知多少前人腳印？看看今天，是否更應好好珍惜？如此以還，縱風風雨雨，又何足懼哉？

— 瀚峰，德音

CNYPWG (Chinese New Year Performance Working Group)

劉春蓮

春節晚會是中文學校的一齣重頭戲，為了有充分的時間籌劃、準備，在 2002 年初當時的會長周天祥提議成立一個特別工作小組，專門負責辦理“春節晚會節目”，經過 CCCA 理事會的投票，CNYPWG (Chinese New Year Performance Group) 正式成立。

今年的總負責人是吳茵茵。這個工作小組分三部分：第一部分是“節目企劃”，由董元主帶領負責一切有關節目的籌劃及分配，從去年六月起就開始開會討論並跟老師們聯絡，希望他們在暑假即開始設計節目，跳舞、話劇或其它表演。往年都在九月份開學後才開始催促老師們提出節目籌劃書，與老師們溝通，等節目定案後往往學生們的排練時間便不夠了。接著是經常的開會與電話溝通，在九月份開學前，我們已有二分之一的節目已經敲定。

第二部份是“舞台設計”，今年的舞台總監是朱嗣中及劉世華，在演出前二個月他們就開始發揮所長。他們的責任之重大不是祇是舞台、燈光、佈景、音響要妥當處理，對於每一節目他們都得去實地觀察排練的情形，了解節目內容，以期節目的硬體與軟體部份都能配合的絲絲入扣，節目與節目之間的起承轉合也能如行雲流水，帶給觀眾視覺與聽覺的享受。

第三部份是“市場推廣”，這個重任今年由周天祥及一些幕後英雄負責，凡是有關攝影、廣告、門票及找贊助者和商家皆由這個部門全權負責。前二部份之努力與成果皆賴此一部份之推波助瀾，有好的廣告方能吸引觀眾前來欣賞千禧老師與學生們的表演，門票賣的好，贊助者多，經費充裕了才能使我們 CCCA 的新春

晚會一年比一年更出色、更精彩。今年特別值得一提的是由陳曾輝製作的電視廣告，在千禧市的電視台第八頻道播出，內容包括千禧中文學校歷年晚會的精彩片段。此外今年特別提供上網購票的項目，以服務想看春節晚會，又沒時間去中文學校買票的觀眾們。今年的節目單也跟以往不同，除了介紹每個節目之外，更由鄭德音負責，以中文及英文解釋介紹每個節目的內容。

最後我們需要向組織及領導此三部份的重擔人物，也就是我們的 CNYPWG 的總負責人吳茵茵，致最大的敬意。她不辭辛勞地帶領著



工作小組，不停地與家長會、學校、老師們協商、改進、精益求精。她付出的時間與精力是我們無法想像的。

因為這次參與 CNYPWG 的工作，我深深體會到千禧中文學校實在有太多的人才與太多熱心的老師及家長，真是我們千禧孩子們的福氣。

群獅舞春風



陳慧玲

之一 會打鼓的我

「陳老師，聽說你會打鼓，可以請你來新春晚會打個鼓好嗎？」「哦??？」

話說三百年前的某一天，一群熱情的成人學校的學弟、學妹們(包括我的公公、婆婆)，找我去幫忙安排國際節的中國節目。我去了僑一中心，借了一頭獅子，一個中國大鼓，另外借了山地舞服裝，排了一場臺灣山地舞。當時有 30 幾個人參加此次盛會，有一半以上的同學，其中包括 70 歲的老先生，60 歲的老太太們，都把人生的第一次上台獻藝，送給了這次的山地舞節目。另外呢，由我打鼓(也是人生的第一次)，又找了兩個外國朋友舞獅，利用兩個星期六下午，草草成軍，就上台表演了。

也許是因為新奇吧！或者也因為外國人很少見到一群又唱又跳的中國人，覺得特別新鮮，居然也上了 L.A. 報紙，隔日的地方版頭條及一張拍得棒極了的彩色照片。

之二 想像和事實之間的差異可以無限大

今年的新春晚會，為了增加新春節慶的氣氛，在開場之前，安排了舞獅及大鼓的節目熱場，由大廳一路引領觀眾進入會場，的確是一個熱鬧新鮮的好點子，但是……

去年底，我刚換了一個全職的工作，到益

十字保險公司上班，加上我原有三晚在四川飯店的餐廳工，以及中文學校一年級和第三堂繪畫班的教學工作，實在已經焦頭爛頭的忙著。本想推辭，再加上每日攪鏡自照，不由自主的發現，眼角上的皺紋常常夾死不少蒼蠅、蚊子，為了怕破壞鏡頭，實在不想上台，便告訴主辦單位，我願意把自己一點少少的經驗，教給一個學生。後來，找到一個高大、英俊，又已學鼓學了一陣子的郭冠廷來打鼓。和郭媽媽聯絡之後，自認大概只要教幾次鼓，責任就了了，也就答應下來。

隔了幾個禮拜，潘容燕突然問我，節目人數是多少？吳茵茵也來看進度排得如何，(當時當然是零)，童元生更來要背景音樂，問我場景需要的佈置。才知道，自己已經被安排成“負責人”了。後來想想，反正以前也只練過兩、三次就搞定了，只要人找齊了，只是熱鬧嘛，應該不會有多大問題吧！

之三 打一場沒把握的仗

說來您也許不信，在上台之前的三、四次練習當中，從來沒有一次是人數到齊的。真正的兩次練習是在賴怡君老師家，便與她老公蕭博洋當財神。講好七點鐘到(我一向挺準時的)，但是直到我吃完賴老師的招牌肉羹麵，剷完兩個橘子後，大約八點鐘，大部份的人才到。每次練習，不是少了獅頭，就是缺了獅尾；不

是少了金童，就是沒了玉女。直到當天預演之前，我一點也沒有把握會不會出狀況。而這些焦慮，很明顯地在我眼角附近更多死蒼蠅的屍體可以證明……

之四 內幕消息

您也許看不出來，其中的大獅子頭閃了腰仍堅持要舞好它；一隻小獅子頭發高燒，掛急診，邊吃藥邊舞獅；金童和其中一個彩帶仙子都是西遊記中扮演不同年齡層的孫悟空來串場，幫忙演出的。而我們的鼓手，由於西洋鼓和東方大鼓就和水彩和國畫一樣“同行卻不同師傅”，他著實練了一陣子，終於自在的抓到中國過年的節奏感！至於那首很棒的配樂，是鄒敏如從四首曲子中精華剪輯的，它熱鬧中帶著東方典雅的姿態，就連我的小女兒嘉嘉，也聽得愛不釋手，表演完仍意猶未竟。要求我給她一片CD典藏。我深深敬佩鄒敏如的才華，覺得自己那兩三下小把戲和她一比較，就像台產裕隆小轎車碰上賓士五百或勞斯萊斯貴賓車。

之五 台上的媚力

絕對不是空穴來風……幾乎每個節目，不管之前多麼掛心，一但到了台前，服裝一搭，音樂一奏，燈光一打，觀眾一鼓勵，所有的節目，都表現得比任何一次的練習都要好，而表演完後，仍深深回味無窮。

之六 汗顏的英雄背後

一直到新春晚會結束後的另一個星期日，在我和朋友的讀書會上，才看到自己的大名，被整齊齊齊的擺在節目單內頁的正中央，那時候也才深深了解到，為何每次金像獎之類的頒獎典禮上，頒獎人老是不厭其煩地唸上一大串人名，還一副感激零泣的表情。看著自己的名字，突覺臉上一陣燥熱，直想冒汗……。如果上頭該有名字，那也真是一大串呢！

之七 台下的掌聲

過完元宵，開課的第一個星期六，居然有連續幾個家長跑來跟我說：「我覺得舞獅是最棒

的一個節目！！」（大概和其它舞獅節目比吧？反正沒有！）也說：「明年開始，不用再請別人來了，我們可以自己表演囉……」又問：「聽說你們並沒練幾次，真是太厲害了……」

我迷滿一嗎，心中一樂，頓時腦內α波充沛，滿心歡喜，滿面“春”風，只聽到一隻蒼蠅“咻”一聲，滑下我的面頰，跌倒在地。我說嘛！哪裏買什麼百元面霜，打什麼貴死人的毒菌針，只要迷滿一帖，藥效神速，下學期也許該開一堂“迷滿大全”省下各位婆婆媽媽的粉霜\$。因此，讓我們儘量互灌迷滿吧！

之八 常想一、二；不思八、九

人云：人生不如意十之八、九，所以我們要常想著那快活如意的一、二，猶如台上短短五分鐘表演，其實是台下五百分鐘的心血結晶。過程中要努力，收成時要驕傲的享用，並且，應時時去回味其中的點點滴滴。因為人生的精彩就在於串連了這些點滴而變得更有滋味。

如果您不想老的時候，沒什麼“牛”可以向親朋至友炫耀，明年找個新春晚會節目忙吧！包您酸甜苦辣都嚐一遍。

之九 負作用之一

話說在晚會排演當日，一位體態輕盈的窈窕淑女先在我的前頭。想著自己愈來愈粗的中圍，不禁羨慕起這些年青小妞。等到她一轉頭，天呀，居然是王狂老師，忙著問她：「王老師，您最近瘦好多呢！」本想她也許會傳授我三招兩式的減肥秘招，沒想到她回答說：「是嘛，忙節目忙得瘦了十磅……」十磅耶！看著她跟青春少女一般嬌媚的身材，看吧！又是忙節目的一大福利！！各位體態豐腴的婆婆媽媽們，明年的節目，可別搶得太兇囉！

之十 人生是一張尋寶圖

人云：人生就像一張張不同寶藏的尋寶圖。在圖的每個轉彎都有著不同的驚喜、挫折、和不同的風景在等著您；同時也會遇見各種不同的人，有著不同的際遇。我們或許該把每個

轉彎當作一次可遇不可求的寶藏般對待，努力尋找可資學習的地方，來豐富自己的收藏。

這次的轉彎，我著實收集到不少寶貝：其一：閃了腰的獅子和發著高燒的獅子，一樣可以跳 Disco。其二：平時乖巧又不多話的小女生，一上台又活潑、又可愛，把清新的童真表現無遺。其三：平時嫌棄它不過了了的春節音樂，可以剪輯得有趣有味，繞樑三日，不絕於耳。其四：打西洋鼓的，也可以戀上中國大鼓。其五：扮財神的，大家搶著和他拍照，他居然

可以收取拍照小費。看來明年這個角色應該公開拍賣，價高者得！其六：各位家長都是我多出來的手腳、眼睛和耳朵。

之尾

所以，您們知道囉，除了多了一袋寶藏之外，有變成長著八腳、八手、八耳、八眼，西遊記裡的蜘蛛精啦！

最後，祝大家心想事成，萬事如意，身體健康，新春“八”大財！

春節晚會相片集錦（一）



春節晚會
相片集錦
(二)



丹青巨擘徐悲鴻

張棠



徐悲鴻是近代中國畫壇上極其有名的畫家及藝術教育家，他的繪畫，素描，尤其出色。他處於因循守舊，食古不化的時代，但他勇於開創，結合中西繪畫的特點，為中國現代藝術奠下深厚的基礎，留給後人深遠的影響。徐悲鴻的畫，清新脫俗，自然豪放，氣勢恢宏，充滿藝術天才的熱情與生命，在近代中國畫壇上，沒有一個畫家的作品，能像他的作品那樣，雅俗共賞，受到廣大群眾一致的愛好。

徐悲鴻被譽為古來畫馬第一人，他畫的駿馬，以解剖學為基礎，再融合中國畫的筆墨與精神，在中國繪畫史上，佔有相當突出的成就與地位。

徐悲鴻的生平

1895年7月19日，徐悲鴻生於江蘇宜興圯亭橋，父親徐達章是鄉間畫師，母親是一位純樸的農村婦女，徐悲鴻是長子。六歲時，他開始讀書，同時幫忙農活。七歲，他受到父親的影響，要學畫，但父親不許，一定要他先讀書，再學畫，一直到九歲，他父親才肯教他繪畫。在父親嚴格的教導下，他十歲就能幫父親上顏色，為親友寫春聯。

徐悲鴻13歲左右，因家鄉連連遭到水災，他不得不和父親流浪江湖，賣畫為生，一直到他17歲，才因父親病重，回到家鄉，在宜興女子師範學校、彭城中學、始齊小學三所學校擔任美術教員。

19歲，父親去世，他向父親的好友借錢埋葬了父親以後，就到上海去闖蕩江湖，誰知到了上海，竟找不到工作，只好快快回鄉。

20歲，他再去上海，以畫插圖和廣告維生，並開始賣畫。他的作品「馬」得到嶺南畫派高劍父、高奇峰兄弟的讚賞，認為「雖古之趨幹，無以過也」。

1916年三月，21歲的徐悲鴻，在報紙廣告上看到，上海富商哈同的「倉聖明智大學」徵求倉頡畫像，為了酬金，他去應徵。明智大學的教授們看到他的倉頡，稱讚不已，馬上派

車接他到哈同的「愛儂園」去作畫講學。愛儂園女主人「羅迦陵」親自接待，總管「姪覺彌」對他優禮有加，但徐悲鴻志不在明哲，他就用明智大學贈送的1600現洋，東渡日本，在日本考察研究美術六個月。

徐悲鴻24歲，獲「勤工儉學獎學金」，於1919年赴法留學。在法國，他考取了「國立巴黎高等美術學校」，他在上課，畫模特兒之餘，一有空就去各大博物館觀摩，欣賞古今名畫，仔細研究各個畫家不同的風格和特色。

徐悲鴻在「巴黎高等美術學校」，跟名師「弗拉孟」學習，他勤學用功，每次考試都名列前茅，也就是在巴黎，他遇見了他心儀的法國名畫家「達仰」，達仰很欣賞他的才華，給他特別指導，在達仰悉心的指導之下，徐悲鴻的繪畫技術突飛猛進，進步神速。

當時北洋政府資助留學生的經費非常有限，徐悲鴻在法國的生活十分清苦，經常以一杯開水，一片麵包充饑。

有一年，巴黎舉辦了一次盛大的美術展覽會，展出法國當代名家作品。畫展開幕的那一天，徐悲鴻從早到晚，一直在會場中觀摩徘徊，沒有吃東西，到黃昏走出會場時，外面飄起了雪花，他沒有大衣，寒風吹來，渾身哆嗦，他感到饑火中燒，饑餓難熬，迎著雪，忍著餓，他急急忙忙的向家中走去...忽然之間，腹痛如

般，痛得他站都站不起來，從此，他得了終身不癒的腸痧擊症。

由於中國國內政局的不安定，留學生的經費，時有時無，在貧病交迫之下，他只好到馬克貶值的柏林去住了兩年。在柏林，他常去博物館臨摹「倫勃朗」的畫，從清早到傍晚，不吃飯，不喝水，一口氣可以臨摹十來小時。他也經常去柏林動物園畫獅子，為了觀察獅子一天的生活，到了吃飯時間也捨不得離開，每當饑腸轆轆，他便作一口深呼吸，再繼續畫下去。

1923年，他的學費有了著落，他重返巴黎，繼續半工半讀，然而不久，他的學費卻又中斷了……就在1923這一年，他的油畫「老婦」，入選法國國家美展。

為了籌措生活費用，1925年（30歲），徐悲鴻去新加坡，為僑領陳嘉庚和他的廈門大學作畫。

1927年，徐悲鴻的九幅作品全部入選法國國家美展，他精湛的技巧和獨特的東方韻味在法國獲得巨大的成功。

同年，他帶著復興中國繪畫的決心，回到久別的祖國。在上海「震飛坊」居住，參與「南國藝術學院」的創辦，擔任「南國藝術學院」美術系主任和「南京中央大學」藝術系教授。第二年年底，他赴北平任「北平藝術學院」院長。

為提高中國繪畫的國際地位，徐悲鴻馬不停蹄，一而再，再而三的遠赴歐洲宣傳中國藝術，所到之處，處處轟動：1931他在法國里昂和比利時布魯塞爾舉行畫展；1933年，他在法國巴黎「國立外國美術館」舉辦中國繪畫展，法國政府從展出的十五幅畫中，選購十二幅，在「國立外國美術館」成立「中國繪畫展覽室」；再赴比利時布魯塞爾舉行個人畫展；赴意大利舉行中國繪畫展覽。他的紀錄片在全意放映；1934年，他應德國柏林美術會邀請，到柏林和法蘭克福舉行畫展。

民國26年（1937）抗日戰爭爆發，徐悲鴻隨著中央大學遷到重慶。從1938到1941年，他應印度大文豪泰戈爾之請，遠去印度喜

馬拉雅山大吉嶺居住，在印度、新加坡、檳榔嶼、怡保、吉隆坡等地舉辦賑災畫展，將全部收入捐獻給祖國災民，支援抗戰。

民國31年（1942），徐悲鴻搬到重慶整溪。先在中國美術學院，後在重慶中央大學任教。多年來，徐悲鴻辦教育、教學生，四出作畫、開畫展，風塵僕僕，生活繁忙，而疏於照顧身體。在49歲時，他的健康終於亮起了紅燈，他因嚴重的高血壓和慢性腎炎，在醫院住了半年之久。

1945年，抗戰勝利，日本投降。第二年，徐悲鴻從重慶回到北平，就任「北平國立藝專」校長，同時，擔任「北平美術作家協會」名譽會長。

1949年，中華人民共和國成立，徐悲鴻代表中國，出席在布拉格舉行的第一屆「世界保衛和平大會」。次年，「北平國立藝專」改名「中央美術學院」，徐悲鴻被任命為院長，並當選為全國美術工作者協會主席。

為了響應新政府為人民服務的新思想，他1951年去山東水利工程的工地，體會生活，收集素材，在構圖時，突患腦溢血，半身癱瘓，經醫生的極力搶救與精心護理，才得脫離險境。

1953年9月23日，徐悲鴻擔任全國文藝工作者代表大會執行主席，不幸在大會期間，腦溢血症復發，於9月26日逝世於北京醫院，享年五十八歲。

徐悲鴻的繪畫藝術

徐悲鴻的一生，以復興中國畫為己任，他發表的作品有1200多件，憑著他超人的毅力和智慧，在他短短一生中，無論是藝術創作或藝術教育，都為中國藝壇立下了新的里程碑。

他從小跟父親學國畫，後又在「巴黎高等美術學院」學習八年，「巴黎高等美術學院」以提供世界最佳「解剖學」課程而聞名於世，因此徐悲鴻不但對國畫有精深的造詣，更對西畫瞭如指掌，所以他能融匯中西繪畫於一爐，以靈活多變的線條，明暗渲染，採用前人所未有的大角度透視，豐富了中國畫的體積與空間，補

捉到瞬間即逝的動作與神情，而創造出栩栩如生、呼之欲出的藝術形象。

他的畫生氣運動而有創意，可惜作品不夠統一，他獻身教育，籌備活動，興趣廣泛，社交頻繁，更叫人遺憾的是他生命短促，在他的作品尚未達到登峰造極之前，就離開了人世。

藝術教育與培養人才

除了個人的藝術成就之外，徐悲鴻是一個美術教育家，他奠定當代中國美術教育的基礎，尤其重視學生基礎課程的訓練，在教學中，他規定所有的學生都要有兩年極嚴格的素描訓練，然後學十種動物、十種花卉、十種翎毛、十種樹木，有了這樣的訓練，學生離校後才能對人物、風景、動物及建築不感束手，而能自覓新途徑。

徐悲鴻特別注意人才的發掘與培養，他一生幫助過許多有才氣，卻無法深造的青年出國，如傅抱石、蔣兆和等等，他們後來都成了名震一方的大畫家。

1929年福建省教育廳長黃孟圭，請徐悲鴻為五卅慘案烈士，福州人「蔡公時」畫一幅油畫肖像，肖像畫完後，福建教育廳要送給徐悲鴻一筆酬金，徐悲鴻就請求用這筆酬金，送一名學生去法國留學，廳長黃孟圭答應了，徐悲鴻就推薦中央大學高材生呂斯百，呂斯百收到徐悲鴻的信，考慮再三，覺得同班同學王臨乙更應當去法國留學，他就回信推薦王臨乙，徐悲鴻拿了呂斯百的信給黃孟圭看，黃孟圭大為感動，決定同時贈送兩名獎學金，一給呂斯百學油畫，一給王臨乙學雕塑，後來這兩人學成歸來，為我國培養了不少美術人才。

又如名畫家吳作人，他年輕時在中央大學藝術系旁聽，因與左派人物來往，被校方懷疑驅逐，徐悲鴻幫他辦好留學護照，送他去巴黎學畫，到了法國，吳作人考入巴黎高等美術學校，但沒有學費，生活非常困難，只好向徐悲鴻求援，在徐悲鴻多方的協助下，他到比利時，考入比利時皇家美術學院，取得「庚款助學金」的獎學金，日後以第一名畢業，成為近代中國畫壇上舉足輕重的大畫家。

徐悲鴻與齊白石的故事，也是美術史上的一段佳話。徐悲鴻唯才是用，不論出身，他發現齊白石的中國畫造詣高深，不落古人窠臼，他就親自去訪問木匠出身的老畫家，聘他為北平藝術學院的教授，齊白石自認不是科班出身，怕學生不服，不願接受教職，徐悲鴻三顧茅廬，親自坐馬車去接齊白石到校上課，當馬車到學校大門口時，學生們以熱烈的掌聲歡迎，並熱情的簇擁著他們走進了教室，齊白石的猶豫與不安，這才一掃而空。

徐悲鴻畫馬

徐悲鴻畫馬，注入四十年心血，他的馬，是融會中西的高質創作，在整個中國美術史上佔有相當突出的地位。

他在法國求學時，常去馬場畫速寫，研究馬的解剖，熟習馬的骨架、肌肉、組織，積存了大批畫稿。徐悲鴻畫馬，大膽地突破了中國傳統筆墨的束縛，採用西方明暗、分塊造型的方法，再綜合中國傳統的線描及沒骨法，以大寫意筆法，縱情揮灑，因此他的馬雖以西方的科學為主學，而本質上是非常中國傳統的，也就因此，他的馬特別的受世人喜愛。

（後記：我特別要感謝焦守恕與王瑞芸，提供網址，使我能完成這篇文章）

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王瑞芸

天哪，這是一隻怎樣淒苦的雞啊……

我小的時候家裡沒有養過小動物，因為媽媽害怕一切毛絨絨的東西，但所有的孩子都是喜歡動物的，尤其小動物。在我和姐姐稍大一些的時候，在我們的反復請求下，父母始同意讓我們養雞。怎麼可以不養雞呢？當時我們住的學校家屬宿舍是一個很大的院子，除了兩排平房之外，有一個比操場還大的空地。說是空地其實一點也不空，上面除了有一些小灌木，還有車前草、馬仔菜、薺菜、枸杞子、狗尾巴草……那裡還能撿到青花碎瓷片，這些瓷片如今拿到美國富士比拍賣行準能賣出錢來。那裡是我們這大院裡孩子們永不疲倦的遊樂場，而且又是這院裡家禽們的樂園，它們在這圍牆的保護下既安全，又有足夠大的活動和覓食的天地，這院子裡幾乎家家養雞，我們為什麼不養。

養雞要做的第一件事是買小雞。世界上再也沒有比小雞更可愛的小生靈了——至少我和姐姐這麼看。儘管我們向父母遊說的時候用的是功利的理由：養了雞可以生蛋，但我們兩人心中真正的理由是想親自擁有那絨球般的小雞。在春天裡，賣小雞的人挑了兩隻扁扁的大羅，上面有蓋子蓋著，一片輕盈細小的叫聲從裡面送出來，那就是小雞了。等把他叫住，歇下羅，揭開蓋，你會看到世界上最奇妙的一個畫面：乾淨得讓人心疼的嫩黃，淡白，淺黑，摺摺捺捺地織成一幅絨氈，這絨氈是活動的，是可以出聲的。在這幅天然澤成的畫面前，我和姐姐驚喜得不知所措，覺得它們柔嫩得讓人不可觸摸。在賣雞人的連聲催促下，我們才膽怯地開始挑選。然而，挑選是毫無意義的，因為它們個個都好，個個都可愛之極。我們托起

這個，捧起那個，心裡疼成一片，只恨不能把它們全都帶回去。終於我們用只盒子捧回來四隻，那一天我們的世界就全都移到了這只盒子裡來了。

那四隻小雞離了群，顯得有些畏縮可憐，全部擠在盒子的一角，用細細的聲音叫著。我們想，它們該不會是冷罷，於是找來了棉花，墊在盒子裡，又找來幾個瓶蓋子，裡面分別裝上水，米，切碎的菜葉子，這一切措施不能不說無微不至，但它們並沒有理會那食物，依然是擠在一起叫。我們想，它們或許是怕羞，就關了盒子（蓋子上是戳了洞的），希望它們可以省了我們飽餐一頓。過了半小時，再去探視，發現米也被踩翻了，水也潑了，盒子裡一片狼藉。我們祇得打掃盒子，再找來乾淨的棉花重新補上。由於看到小雞們總是擠成一團，所以我們堅持認為它們怕冷，不敢把它們放出來。到了晚上睡覺更不知怎麼辦才好，只恨不能把它們攏在手裡帶到自己的被窩裡去。和姐姐商量了半日，最後決定把那盒子放在煤球爐旁，可以讓它們暖和些。不幸的是我們的百般呵護並不見效，第二天就有一隻小雞先死了。死之前它自動地從另三隻小雞中分開來，獨自站在一邊，把頭儘量地縮緊了，眼睛無力地一張一閉，一張一閉，像是喝醉了酒的模樣，拉出的是稀稀的黃色液體，就這樣它死了。過了幾天又有兩隻小雞也像這樣死了，我和姐姐張惶失措：只剩下最後一隻了！它鎮日裡嘰嘰地叫，我們懂得它的孤單，只要一有空就蹲到盒子跟前去看它，有時放它出來走走。它瑟怯的很，搖著腳亂竄，顯得比我們還要張惶失措。它死得就更可憐了。它是被人踩死的。這一場養雞的經歷使我和姐姐在心理上飽受蹂躪，小雞們的死讓我們覺得到了世界末日。

小雞活著的時候是那麼可愛，死了之後卻很駭人。小小的身體冷而僵硬不算，身上的絨毛變得灰暗猥瑣，不忍卒睹，生和死會有這樣天懸地隔的差別，給我留下了極大的迷惑。死，

且不去管它，那麼，生是什麼呢？生，這樣一種狀態是怎麼會賦予物體那樣熠熠的光華，那樣千般的嬌媚呢？

第二年春天一到，我們一定要再養雞，父母見我們矢志不渝，就允許了。這一次我們有了些經驗，懂得不能再像第一次那樣金屋藏嬌了。我們不但給小雞們提供儘可能大的盒子，而且也經常讓它們在露天裡活動，雖然死了幾只，但最後有三隻活下來，漸漸長大。其中兩隻母的，一隻公的。那兩隻母雞雖然是從小一處長大的，卻懸殊很大，一隻黃的體型大，羽毛蓬鬆，另一隻蘆花雞體型小，羽毛緊裹著身體，顯得利索俊俏。姐姐喜歡那隻黃的，我喜歡那隻蘆花的。我和姐姐都不大注意那隻公雞，它換毛的時候醜得驚人。我們的三隻雞無論跑到大院子的那個角落，只要姐姐或我走出去揚聲一喚：咯咯咯，它們馬上從別家的雞中顛顛地跑過來，跑的時候腦袋壓得很低，卻把雞屁股高聳著。鷓不是這樣的，鷓喜歡揚著腦袋走路，跟雞比，鷓是多麼高貴的動物啊。但這沒關係，我們依然喜歡自己的幾只小單雞，因為它們是自己一手養大的。然而，這幾隻雞我們也沒有能夠長久地保住它們。到了秋天，雞瘟開始了，我們家的三隻雞一隻也沒有能夠躲過這噩運。它們一隻一隻先後都離我們而去了，那個過程我記得可真清楚。

在那年秋天，某一日我站在門口喚雞，只見那隻公雞和蘆花雞聞聲過來了，那隻黃母雞卻站在院牆的角落裡，懶洋洋地不理會。我覺得奇怪，走到它跟前，再喚它，它才慢吞吞地跟著我過來，好像突然之間它的感覺變得遲鈍了，但還能稍微吃一些東西，只是顯得精神不足罷了。但過了一夜，它就情形大變，不吃食了，呆著不動，並且開始拉稀。鄰居一看就說：這雞瘟了，得和另外兩隻分開關，給它吃土霉素。我們都一一照辦。但是這只病雞吃了藥物並沒有好起來，它越病越重了，對我們的任何呼喚都不理不睬，真正是敲若木雞。好像它的身體，心念全都在一心一意地生病，無暇

它顧。最後它完全給病擊倒了，已經不能站起來，全身仆倒在地上，頭垂了下來，只用嘴支著地，往日通紅的雞冠全變成了紫色。在那個姿勢裡，它死了。

怕另外的兩隻雞給染上病，我們聽了鄰居的指示，把它們帶到市郊的農學院去，給它們打預防雞瘟的針。帶雞來打針的人可真多啊，我們排了有大半天的隊，最後讓人給我們的兩隻雞在翅膀上用尖銳的利器劃了一下，就算完成了。然而，那兩隻雞後來還是瘟了。一個星期天的早上，廚房裡的爐子在煮稀飯，媽媽因在收拾房間，便讓我來廚房把粥鍋的蓋子揭開——生活為什麼在我們三隻雞的遭遇之外照樣正常進行著？！當時只剩這只蘆花雞還活著，它正病著，我為它已經喂了藥，但是它絲毫沒有要好起來的跡象。我把它抱在手裡，用臉去靠它，它整齊的羽毛在生病的時候還照樣整齊，那緊而光滑的羽毛在我手上的感覺至今還保留著。我說，請你一定好起來吧，請一定好起來吧，請、一、定、好、起、來、吧！不知道過了多久，當媽媽臉色憤怒地站在我面前時我才發現，爐子上的一鍋粥溢出去半鍋，爐子上下一片狼藉，煤球也快被淹滅了。媽媽把我那一頓數落啊！當時最使她奇怪的是，這麼刺鼻的臭味她在那邊的房間裡都聞到了，我就在爐子跟前站著為什麼卻聞不到的。

我的蘆花雞最後還是死了。

後來我們就不養雞了。有一段時間，我們到農村去住了幾年，在農村我們又開始養雞了。在那種環境裡，養雞變成了很容易的事。在自然的天地裡，雞長得很健康，不瘟。我們隨它們在泥裡水裡打滾，刨食，它們輕而易舉地就長大了。在那個時候，我遇到了一隻少有稀罕的雞。

那是一隻養了有兩三年的母雞，在雞中算得上是老雞了。一開始它也沒顯出什麼特別來，卻有那麼一次，它的行為引起了我的注意。我出來喂雞，搬了一把稻在門口，當時除了它，

其他的雞都不知跑在什麼地方，我懶得去找它們回來，就打算讓這隻雞獨自享受這一把稻穀。可是這隻雞卻沒有如我料想的那樣頭如搗蒜，急吞直噎——雞的吃相大抵如此——它只是把嘴在地上篤篤地敲，一邊還出聲咯咯地叫。我感到奇怪，就站著看。過了一會兒，家裡其他的雞突然從不同的方向跑了回來，顯然是聞了它的叫聲而來的。它們一見地上的稻穀馬上開懷大嚼，而且全都往谷粒密集的地方擠。那隻雞卻反而只在邊上稀稀疏疏地啄幾口，顯得又安詳又滿足。我為這個發現大吃一驚，要知道，其他的雞並不是它的兒女們哪。此後我一直注意到，每次喂食它幾乎都不像別的雞那樣窮吃猛噎，它只在邊上啄上一口，兩口，完全是應個景；而且凡有鄰居家的雞湊過來吃，它會衝著它們直撲過去，把別家的雞趕走。而每天晚上回到雞窩前我摸一摸它的雞肚子（雞的胃），裡面卻總是鼓鼓的。這是一隻怎樣的雞啊，它好像不光有能力讓自己在外面找食吃，彷彿還知道替自己家裡首肯吃，這幾乎是維護主人利益的行為。由於這隻雞並不在做母親，因此我們可以說它的行為超出了一個動物的本能衝動，而幾乎近於我們人類私有觀念的心機了。我得聲明，我可從來沒有教過它這個。那怕即使想教吧，你能教得會一隻雞怎樣維護主人的利益嗎？雞只是雞罷了，它們只認吃而從不事主，它們的智力水平彷彿在狗和貓之下。可是我家的這隻雞是出類拔萃，超凡入聖的，它是一隻有異秉的雞。

還有更叫人吃驚的事情呢。

有一段時間我們家裡多了一隻舊鋼琴，這是父母的一個朋友臨時寄放在我們鄉下的家中。這只鋼琴放在堂屋裡——信不信由你，雞窩也在堂屋裡，而且正在鋼琴旁邊。因為把雞放

在門外既怕人偷，也怕黃鼠狼偷。雞窩和鋼琴這似乎只在超現實主義的畫面上才可能有的組合，一毫不爽，就出現在我的現實裡。媽媽會彈鋼琴，這只鋼琴使她得了機會來打發沉悶的鄉居生活。她通常是在白天彈，有一次卻在晚上點著油燈彈了起來。雞已經就寢，卻見那隻有異秉的雞獨自從雞窩裡蹣跚了出來，蹣跚到鋼琴的邊上蹲下，它就那麼一直安安靜靜的蹲著，直到琴聲結束，它又蹣跚回到窩裡去。它在欣賞音樂！它的確是在欣賞音樂。天哪，這是一隻怎樣通靈的雞啊。此後我對它另眼相待，常常抱它。在任何時候，只要我想抱它，一走近它，它會自動地蹲下來讓我抱或摸，從來不作掙脫的意思。對於雞來說，這是不容易做的，通常它們都要躲開人的觸摸，那怕是主人，除了食物它們好像對人沒有別的要求。可這隻雞不。

卻在一個夏天，我們全家計劃一次遠途旅行，父母決定把家裡的雞帶了迷人。我的心被這個即將旅行的快樂佔滿了，對於這隻雞的前程沒有多想。到了城裡，我隨父母一過進他們朋友的家就覺得不好了。他們住在水泥蓋成的公寓裡，三樓，這種地方怎麼有可能來保存我的雞呢。我被驚惶攝住了。大人們來喧著，談笑著，我們小孩子是沒有機會說話的，我絕望地等著那個最壞的結果。果然，父母的朋友在第二天就把那隻雞宰了招待我們，那一頓該詛咒的宴席！那一盤紅燒雞塊，讓我食不下咽，讓我充滿了罪孽感。我是不能原諒自己的，我不該沒有料到這一層，如果在我出門之前想到了，它或者是可以避免這個結果的。

這個不原諒伴隨了我這麼多年，因此今天我寫下了這點文字。

謹以此文獻給我的雞在天之靈。

時時關懷，處處溫馨

張瓊文

用人間最美的「溫情」就可以一起共同塑造一個溫馨有愛的大同世界!

「天上最美是星星，人間最美是溫情。」是的，星星在天空中閃爍著明亮的光芒，而「溫情」則是人間最美好，最明亮的。一種人與人，人與事物之間彼此關懷包容的情感，就是「溫情」。

生命的路程是崎嶇而波折的，無論是喜樂或挫折，都需要別人的分享和關懷。常去關心別人，不僅使他人心中溫暖，自己也會快樂。為什麼每個人都渴望愛，希望被關懷呢？因為人都有「心」，「心」渴望愛的滋潤；愛也要有「心」，「心」是生命的靈魂。所以心有思想，有感情，才使生命更加溫暖亮麗；人因為擁有了「心」，才成了有感情能思考的靈性動物。

「愛」包括了很多：親情、愛情、友情；對生命的愛，對自然的愛，對國家故土的愛，對世界的愛。因為有愛，所以有溫情。

經過了1999年9月21日的集集大地震，震垮了許多台灣人民的家園，但卻震不垮人間的溫情和愛心。這次的浩劫，喚醒了四海一家共患難的精神，人們心手相連，海外的熱情和愛心一齊重建起一個充滿溫情的家。溫情，彌補了許多悲痛的心靈和創傷。

「愛」就像是顆小小種子，栽在每個人內心深處一塊純潔的心田裡，需要溫情的滋潤和灌溉，才能慢慢萌芽，成長茁壯，結成甜美的果實。「愛」也像株小火苗，要有更多的大苗凝聚在一起發揚光大，火才會越燒越旺，熱而燦爛，「愛」的力量要像泉源般源源湧出，讓愛永在人間，生生不息。

如何把內心愛的火苗擴大，凝聚成溫情呢？時時去適當問候，關懷親朋好友及身邊需要關心的人，做些令人窩心，體貼的小事情，使他人感到被關懷，被關心的人高心在心頭，自己也會快樂在心，這使彼此間的人際關係更加親密和諧。「說好話如口吐蓮花，說壞話如口吐毒蛇」，和他人相處時多說些讚美、溫暖和鼓勵人的好話，使人感到快樂和關懷。付出的愛才是「真愛」，能感受在心中的才是溫馨。

在生活週邊，用心去觀察，感覺一下，很多的人、事、物都需要你我的幫助和關懷。能有餘力去關心和幫助，付出自己的愛的人是幸福的。如果每個人都能時時的關懷這個社會，那我們的世界就會充滿了人情味，只要心裡有愛，用人間最美的「溫情」就可以一起共同塑造一個溫馨有愛的大同世界!

男人與女人之異



侯天雄提供

父親的縮影

林書玉

小學時做文章寫我的父親，我總是驕傲的說“爸爸是個綠衣天使”……

小時候我對父親一向又敬又畏，總感覺距離很遙遠。長大後緣於父母感情不睦，我對母親有單方面的同情，所以與父親也顯少有話可說。直到成年後，我比較能以客觀的角度來看待父母的爭吵，才漸漸瞭解父親，也就在這時候，心底才確切的感受父親對小孩的疼愛。年輕時的他雖然也曾揮霍無度，不過他也沒有忘記家庭責任，這責任他沒有卸下，也沒機會卸下，就這樣一直扛到他倒下的一刻為止。

我對父親的瞭解似乎有些來的太遲，原因實在是我少小離家，很少有機會跟他相處。父親一向話少，每次我回家，他心情愉快的表現也不過就是默默的坐在你身邊，或者閉目養神，或者陪你看電視，即使彼此間沒有對話，我仍能感到父親的關愛。然而這樣平靜相處的時刻實在太短暫了，我原想明年回娘家把父母接來家裡小住，父親也非常愉快的期待著，誰知沒有等到願望實現，他卻已離世。當我帶著女兒急忙奔回時，父親已經入殮，我連他最後一面也沒能見上，我哭父親，彷彿把從小累積的淚水在那一刻全數傾瀉，也就在那瞬間我深切的感到父親與我的接近，因為他選擇在我生下的那一天離世，我內心底相信父親是要我牢牢記住我們父女這輩子的情份。

小學時做文章寫我的父親，我總是驕傲的說“爸爸是個綠衣天使”，而這彷彿成了父親在我心底的縮影。在他去世後，我常常回想兒時與父親相處的情形：記憶裡的他也多數穿著一身綠衣裳。記得初上小學，有一回我生病，母親為我請半天假帶我去看醫生，中飯後，父親騎著郵局的腳踏車，後座帶著我回學校上課，當時是午休時間，父親把我送到滑梯口，跟我說先在這裡玩玩，等鐘響再回教室，我站在滑梯前跟他揮手再見，父親筆直的身材在一身綠衣的襯托下，騎起車來的模樣很挺拔，令人望而生畏，同時又讓人感覺很安全，那是我

對著綠色制服的他最難忘的印象。記憶裡還有騎車帶我去上鋼琴課的他，帶我去看病的他，以及坐在床前穿襪穿鞋的他，去喝喜酒喝的滿臉通紅的他，帶我及小妹小弟去外婆家的他，在車站前等郵件的他，到學校送信的他，天熱時買到冰回來給我們解渴的他，颱風天趕回來為我們遮擋風雨的他，當然最難抹滅的是一身綠衣穿梭在村裡街頭巷尾的他。

父親去世後與我初次在夢裡相見，也是著一身綠衣裳。那是在做完頭七的隔夜，我在夢裡尋找他，要他回家吃飯，怎麼也找不到，郵局對面是鄉公所，我在鄉公所進進出出了好幾回，最後大姊匆匆跑來告訴我爸爸在郵局裡，我到郵局一看，他躺在辦公桌上，母親坐在他面前，那場面很肅靜，我一看到父親便很委屈的問“爸，你為什麼不回家吃飯？”父親一聽果然一躍而起，讓母親帶著回家。從夢裡驚醒過來，感覺他就在身後看著入睡的我及女兒，想回頭卻又不敢，深怕一回頭連夢裡的相遇都要消失無影。

往常，我一直深信父母感情不睦，有時也懷疑他們果真能平和的相處一輩子嗎？誰知到了晚年，二老雖稱不上神仙伴侶，倒也懂了老來伴的道理，尤其父親去世後，我回家陪伴母親的那段期間，與母親促膝長談了好幾夜晚，才更明白父親退休後的生活情況。有一回聊到母親心感受了委屈，坐在床前掉淚，父親正好從外頭回來瞧見，問明瞭情況，當下即要替她解決問題，最後當然被母親攔住。每次我回想當時的畫面，感觸特別深沈，尤其每每聽到母親的泣訴“她失去依靠了，日後沒有人愛了……”總令我心頭一陣酸楚。在家鄉有一條從田中央裡闢出來的小徑，在家陪伴母親時，一到黃昏我會推著女兒到小徑裡散步，除了享受片刻的寧靜外，還有追尋父親過往在此慢跑的足跡。有一回在羊路遇到從田裡趕著回家的

大伯及大祖母，二位老人家慢慢騎著車，大祖母手挽在大伯身上，看著他們相顧相依的景象，又想起母親日後的孤寂，淚水不聽使喚的潸然落下。

在回美的前幾日，我常常跟母親聊起父親生前的往事，回憶裡有酸有苦有笑有淚，母親想念父親的樣子總是在清晨中他身著及膝短

褲，帶著球帽，穿著球鞋，剛剛慢跑完，正愉快的朝著門口來，準備回家用早飯；而我對父親的回憶始終就是一身綠衣裳的他，在我腦海裡起起伏伏，我心裡明白這些綠色的影像在經過歲月的洗滌後，最終將幻化成一顆顆綠色的星光，永遠閃亮在我的生命裡，任憑時光之河流過，也無法抹煞。

但我應相信是緣分

陳雪明

從前、現在、過去再不同，未來、今後，歲月長相隨；
開始與終結不可能不變，翩翩的你飄然回人間。
知己、別後，不能不相問，縱然，有我，埋首書叢裡；
鮮花雖已凋謝，但曾盛開，人生際遇匆匆，全在一念中。
苦海，不？愛恨，在世間，命運需把握；
真情—暫不可接近，但我應該相信，是緣分。
苦海，不拘愛恨，在世間，命運聽作弄；
真意—暫不可接近，但我應該相信，是緣分。
苦海，不記愛恨，在世間，命運在挑戰；
真心—暫不可接近，但我應該相信，是緣分。

有好文章和千樣的朋友們分享嗎？

想試一試發表自己的寫作才能嗎？

『千樣』歡迎您來投稿

投稿請洽

施志清 805-376-1910

輕歌漫舞樂逍遙

林瑛瑛

想當初他上船實習時，身上帶著的就是一捲我錄下的情歌呢……

“我愛歌聲清亮，一天不唱就心焦；
不管是早晨晚，一天到晚唱不停；
一句唱不對，我一夜睡不著；
嘸嘸，嘸嘸，嘸嘸，嘸嘸，唱不停，唱不停”

這首“歌迷小姐”相信與我年紀相當，喜愛歌唱的讀者們都曾聽過甚至唱過，唱歌跳舞是我的最愛，也可算是家學淵源了。

小學時，祖母、伯伯、叔叔跟我們，四家三代同堂住在南京東路三段180號的一幢四房樓房，每天洗澡時段，總可聽到這三家的男主人扯開嗓子在浴室裡唱將起來，我在家也常跟著唱機唱個一下午，也不用歇息，爸爸當時在一家商社做事，每年夏天在公司舉辦的福隆、金山海濱之遊的巴士上，一定有我的歌聲沿途飄送。從托兒所、幼稚園開始，媽就送我去學芭蕾舞，民族舞蹈，中山堂的表演更是每年少不了的節目。

爸媽年輕時交遊廣闊，每隔一段時間，就利用隔壁姑媽家空出來的樓房大開舞會，我與弟弟常替媽拿著手提包，坐在板凳上瞧得兩眼發直，我的交際舞的啟蒙老師及第一個舞伴就是我的父親。

我唱歌時全心投入，跳舞時也渾然忘我，記得二十歲生日時，家裡辦了個通宵舞會，三教九流全都聞風而至，爸媽早就避開一旁，我這女主人(壽星)只顧在舞池裡蓬恰恰，第二天才發現除了準備給客人的食物飲料被一掃而光不說，冰箱裡、櫥櫃內的珍藏也被洗劫一空，可謂損失慘重。

那時的風氣，稍為過得去的家庭是不做興讓小孩走上演藝之路的，而且這念頭也從不曾在我腦海裡閃過，因此我的所謂“才藝”，也只會用在大學裡的迎新送舊晚會上充充場面而已。

大學畢業後，出去找事，興趣欄上填的是“唱歌、跳舞”，被媽媽知道以後很教落了我一頓，後來反正移民將屆，便將就在爸爸公司上班，混混日子。

來美國不到一個月，就在洛杉磯城區一家日本商社找到一分差事，那時 Piano bar(卡拉OK的前身)很風行，公司每年聖誕節時，在 Hyatt 舉辦的晚會裡，我也能以幾首歌唬唬小日本，讓他們猜不出我是二世、三世還是四世。

有了自己的小家庭後，孩子接二連三降臨，對著他們唱歌是每天的娛樂項目，我的孩子們個個有副好嗓子，跳起舞來也有模有樣，我常與他們“山歌對唱”一問一答，其樂融融，為生活添了不少樂趣。

我的老公常嫌我效顰，灑掃一竅不通，唯獨對我的歌聲全力支持，是我最佳的歌迷，最大的知音，想當初他上船實習時(海洋輪機)身上帶著的就是一捲我錄下的情歌呢！老公的廚步馬馬虎虎，但他肯陪著我在舞池裡跳個把鐘頭不抱怨，算是難能可貴。

唱歌跳舞不但能怡情養性，也是我平常緊張繁忙的生活中最佳調解劑，君不見“美哉千橡”這首歌裡有一句“珍惜今朝，齊來歡唱”，讓我們把握時光盡情歡笑，我保證你永保青春，延年益壽。

一粒種子

馬宏進

流金歲月的伍仟年前
這粒種子被逐鹿的軒轅
種在了共工撞倒的不周山之顛
女媧補天是為了這粒種子
還是為了它后羿射下了夸父所逐的日燭
周穆王的八駿徘徊在它的左右
刑天舞著干戚抵擋致命的嚴寒
不發芽的種子深埋在土裡
卻開始紮根為了未來的軀幹

不知過了多少年，多少年
種子把它的幼芽送出了地面
看到了汨羅江邊的文人和他生命的暗淡
驚恐的種子驚恐于趙兵的慘叫
再有那遠處阿房三月的碧光連天
遠征西域的鐵蹄讓種子震蕩震蕩
命喪高麗的亡靈使種子哀傷哀傷
種子困惑地轉向它的大地
母親卻指給它了貞觀的遠方遠方的燦爛

種子歡快地送出更多的枝椏
體態著快樂的生長和隨著希望的芬芳
伴雨輕拂著酌酒的酥手
隨風搖曳著床前的月光
日中遠望著波斯的使者
月下聆聽著使客的刀槍
種子向四外伸展著根絡
開始幻想綠蔭的四壁柏木的春天
開始渴望童音的裊裊文聲的潺潺
時光飛躍又是多少個千年，多少個千年

忽而平起的罡風帶來的是虎門的烽火
天際吶喊的是甲午不滅的呼喚
滾動的頭顱撞斷了古城裡的棧橋
鮮紅的熱血塗抹了崑崙的高山
種子顛倒著恐懼的根須
哀傷著扭曲的斷干
只得把頭再一次深深埋在曠野之間

什麼時候種子才能發出新的枝椏
什麼時候種子才能不再畏懼世間的悽慘
無數雙眼睛在看
多少無聲的疑問發育在優傷的心裡面
忽然落地的頭顱發出了咆哮
飛升的熱血激蕩著醒世的宣言
頑強的種子已經歷盡了無聲的千年
黃色的土地早已浪費了無數的時間
周穆王的八駿空自徘徊天地之側
保護隸屬的不應再是刑天
祖先的後人如果僅僅擁有祖先
無盡羞恥將長伴你我之間
請登上崑崙之顛吧
宣佈種子這是它的紀元
請走進眼簾之內吧
保佑種子用我們的承擔
請舞于烈風之中吧
攪動春雨的不僅是大鵬的肝膽
請告訴我們的後代
我們沒有再等多少個千年，多少個千年

註釋

1. 共工是古代傳說中的一個水神。
2. 不周山是古代傳說中連接天地的一座大山，凡人可以爬不周山，越建木，直達天庭，後來此山被共工因怒撞倒，從而天空崩塌，引發了幾乎滅亡生靈的大水災。
3. 夸父是傳說中的巨人，為追逐太陽而亡，死後其尸身化為五岳。
4. 周穆王是中國第一個有史記載的朝代——周朝的君王。
5. 八駿是周穆王的八匹駿馬，以日行千里，忠心耿耿而聞名，后人畫八駿圖即由此而來。
6. 刑天是傳說中的戰神，常為了保護中原子孫與蠻人血戰。

7. 子成是刑天所用的一種兵器。
8. 漢武帝年間，漢民臨對西域大量用兵，幾乎鎮平了匈奴人的生息之所。漢武帝曾發誓語：“犯我大漢天威者，雖遠千里必誅之。”
9. 唐朝李世民時的貞觀之治是中華文明的一個巔峰。
10. 指宋朝陸游的詞：“紅酥手，黃籬酒，滿園春色宮牆柳。……”
11. 指 1840 年中英廣州虎門炮臺的血戰。
12. 指中日甲午海戰。
13. 指日本人的南京大屠殺。
14. 指中日在崑崙山附近的三次大決戰。
15. 傳說中的崑崙是中華民族祭天的地方。

識人

子成

— 三步之內必有芳草，三人行必有我師…… —

中國傳統政治的核心是“人治”，傳統文化的根本是“治人”。當今一切管理學的主軸在於管理人，以人為本是歷史的傳承。治人須先識人，自古“百智之首，識人為上，百謀之尊，知時為先”。把識人就是認識人的長處與短處，容短用長、人盡其才使社會更美滿，生活越是融洽愉快。

人認清了就不會有“看破世事驚破膽，識透人面冷透心”的情況發生。

中國歷史源遠流長，奇才輩出，著有許多論述識人的書，較著名的有戰國時代鬼谷子的“鬼谷子”，三國時代劉劭的“人物誌”，仲長統的“昌言”，徐幹的“中論”，唐代趙悅的“長短經”，羅隱的“兩同書”，清代曾國藩的“冰鑿”。其中在東漢末年，許劭、郭林宗主持的“月旦評”中，評識曹操的“君清平之好賊，亂世之英雄”成為千古絕唱。

孔子曰：凡人心，險于山川，難知于天。俗語說“知人知面不知心”，怎樣才能既知其人又知其心呢？只有通過一定的實踐過程來考量，也要從古人為我們提供的豐富經驗中去借鑒。觀相算命自古有之，至今相信相貌測命者仍不乏其人。麻衣相術中說“富貴在於骨法，憂喜在於容色”，“骨肉堅硬毒而不樂，體肉軟

者樂而不壽”，“手足如練，富貴終年”，“相人先相面”等。三國時代劉備說魏延腦後有反骨，日後必反。可是現代解剖學研究證明，人體骨骼中尚未發現那一塊骨骼與人的智慧思想有直接關聯，更談不上禍福吉凶。孔子也說過“以貌取人，失之子羽”，但是遇到一臉凶相者還是避之為吉。呂不韋在呂氏春秋中有“八觀六驗”的識人方法，也就是今天賭桌上的識人法。在特定的環境下人的潛在習性表露無遺。曹操的“唯才是舉”，“評識知人”是依照社會輿論達到知人用人的目的，而曾國藩識人術則分四部分（一）神骨、剛柔（二）容貌、情態（三）鬚眉、聲音（四）氣色、綜合，基本上是以相貌及生活行為來識人。

“駿馬能歷險，犁田不如牛。堅車能載重，渡河不如舟。捨長以就短，智者難為謀。生才貴適用，慎勿多苛求。”世上不但沒全才，更何況長處可能也是短處，短處也可能成為長處，端看是否知人、識人、與用人適度。

三步之內必有芳草，三人行必有我師。用心於周圍環境和身邊的人，認識了解，容短用長，欣賞其才自然就能珍惜與尊重眼前所有，生活更趨圓滿、融洽，社會不就更愉快美滿了嗎！



張大健

天邊飄熱風
疑是惡祝融
窮目望秋夜
蛟龍騰具空

最近為了趕時髦，我也去買了一架數碼相機，它是最簡單的那一種，只需對準目標喀嚓一下就行了。說穿了，只能算得上一個電子化的傻瓜相機而已，可是我偏偏愛上了它的操作方便和精巧玲瓏，無論是出門居家，或是步行開車，都可以隨身攜帶。雖然拍不出沙龍巨著，但是它那小巧的鏡頭卻捕捉了許多可遇而不可求的珍貴畫面。在這段日子裡，我機不離身，身不離機地忙碌不停。我拍攝了正在牆角結網的小蜘蛛，也看到了光天化日下在市區遊蕩的黃鼠，連我家門口樹上的啄木鳥也上了鏡頭。可是，我心中最嚮往的幽浮(UFO)卻沒見過。我相信你們都聽說過幽浮，但是保證你們從來沒有看過它。有人說它是外星人的太空船；也有人相信它是軍方的機密武器，甚至是一種由腦細胞合成的幻覺。總之是道聽途說，各有各的想法，可是從來沒有人能夠提供確實的證據。我於心不甘，抱着一顆僥倖的心，希望有一天能見到它的廬山真貌。現在有了數碼相機，我就有了機會。每天散步時，我不時抬頭凝望天空，東眺西望，幾個月後，真是蒼天不負有心人，這一天終於給我等到了！

那天是九月十九日傍晚，門外的涼風吹散了秋老虎天氣帶來的悶熱，趕走了一天的疲勞，使人舒暢。趁著飯後天色還亮，我準備與太太出去散步踏踏，當我們才走到街口時候，天上的奇景就把我們愣住了！那時候太陽才下山，地平綫上的樹梢尖閃爍着夕陽的餘輝，令

對我來說，這是天上的蒼龍，是我期望已久的幽浮。

人神怡。十里長空，萬籟無聲，四週一片平靜。一草一木都是那麼的熟悉、和諧，但是，我們的眼睛都像中了魔似的盯着一乘掛在藍灰色天空上的彩雲觀望，它不斷地擴散，扭曲變形，彷彿有生命一般從聚生散，由散而聚。彩雲的一端發出一團橙紅色的光暈，猶如一把巨大的火炬。我目瞪口呆地望着，耳中祇聽見樹葉沙沙作聲，偶然夾著幾聲秋蟬的雜鳴，替那靜止的空氣裡帶來了幾分詭異的氣息。四週的鄉鄰們都被這個景像吸引住了，大家聚在路上，指手劃足地發出驚訝感嘆的聲音。我趕快掏出數碼相機，不停地拍攝，然後迫不及待地衝回家將畫面下載到電腦上。螢光幕上的景像使我驚訝不已，整個人都蹦了起來。我看到的不是彩雲，而是一條活靈活現的蒼龍，張牙舞爪，威猛崢嶸地從遠處騰空昇天，尾巴上帶着火焰，閃閃發光。鬚鬚、龍角，甚至龍舌，每一細節都是纖毫畢現。龐大的軀幹在彎曲扭動，充滿了活力。一陣烈火濃煙從它嘴裡噴出，照亮了半邊天。眼前的一切是如此栩栩如生，就算出自丹青名家筆下，也不見得會如此傳神。待我再衝出戶外，抬頭遙望時，天上的奇觀已經不見了。烟消雲散，四週又恢復了一片寂靜，好像甚麼事情都沒有發生過。這時傳來夜間新聞報導，說這是軍方試驗火箭的結果。才聽他說了幾句，我就把電視關了。因為對我來說，這是天上的蒼龍，是我期望已久的幽浮。

遙寄 Money

葛玲

-「唯有面對死亡，才學會生存的方法」，錢文琴真的做到了

在充滿希望、編織夢想的十五歲，我和 Money(錢)，在清中交會。我往豐原，她遠從南投，三年同班下來，更因志趣相同而惺惺相惜。Money 和我在一年級時即參加籃球校隊，遠征過台南。我們班上二年級時，曾拿下校慶運動會的 38 面金牌(因為有台柱 Money)。我們也是校刊及中堅月刊(中部 5 縣市的期刊)的常客。而我們偶而被叫去訓導處，不外是因為老師又發現有男生寫情書來，叫我們去訓戒一番：「不可交往，功課為重」云云。

二年級上學期，Money 的父親從南投來看她時，在省道公路上，被大卡車撞上而往生。這樣的衝擊沒有打倒意志堅強的她。高中一畢業她立刻加入就業的行業。後來在我的鼓勵下，她東渡北上，半工半讀的拿了師範的幼師資格(有資格可以當幼稚園老師)。我們原來看中一間幼稚園，想合資頂下來開，後來因為我祖父反對而作罷，而我一直後悔至今，沒能走上教育的路。

Money 曾有過一段很不愉快的初戀。而她現在的先生，也是 Money 小學和國中的同班同學，從小就愛慕她。而事實證明，被一個很棒的男生追求而嫁給他為妻子，又何嘗不是一件幸福又幸運的事！

我三歲時父母就離異，最大原因是因為我母親生了三個女兒，沒生兒子。Money 和我在南投和社教小學時，曾在臥室內懸掛“身居斗室，氣吞宇宙”的掛聯。當時，我們多麼年輕，志願多麼高遠，在一群志同道合的朋友當中，總認為我和文琴，將來絕不會是泛泛之輩。而我，一畢業後除了讓“祖父”叫去公司當採購，不能不去上班之外，和我小姑姑在晴光市場，合開了一間委託行。不去委託行幫忙的時候，

我晚上在三、四家餐廳唱民歌，拼了命在掙錢。Money 是因為母親年紀大，弟弟唸大學需要她一肩扛起家計；我呢，則是認為自己應該可以像個兒子一樣的，憑自己的力量，出人頭地，替只生女兒的媽媽出一口氣。後來，因為家庭的關係，我失去了出唱片的機會，失去了成為幼稚園園長的機會。有時，有好的家世，也會成為“闖江湖”的絆腳石。至於 Money，絕少見到她自憐自艾，卻見一個堅強、認真，充滿勇氣而樂觀尋夢的女孩，終於在人生的道路上，擁有了——一片天空……。

行政院新聞局，曾經以 Money 的故事為主體拍了一集很棒的影片，而至於上電台接受訪問，更是常常出現在報章雜誌上。99 年 7 月曾有以下一篇文章報導關於 Money 的故事，下面即錄一段由文字工作者凌省非寫的文章如下：

「一位熱愛生命的女鬥士——錢文琴，面對死亡，即學會生存的方法，憑著正視死亡的勇氣，罹患癌症的錢文琴於六年之間在高雄縣岡山鎮，從社區出發，籌組婦女讀書會，引進可茲利用的少許資源，與姐妹們共同追求成長，漸次擴大為知心園媽媽讀書會，從關心自己到關心社區兒童及獨居老人等，進而肯定自己生命的價值。」

如今的知心園媽媽讀書會，從當初開手既足草創期十七位成員，不斷伸出觸角，不僅每個月固定舉辦媽媽讀書會，還兼辦小小兒童圖書會，小小兒童繪畫班，定期的團體成長課程，媽媽畫展，更擴展出各項親子活動，兒童夏令營及生活技能教學。而在獨居老人議題，廣泛受到社會重視的同時，這群戲稱雜耍的媽媽們，更善思為社區老人送便當。

令人不可思議的是，這一切的成就，完全來自於兩個對巷口經常性出現的垃圾感到憤恨不滿的女人，憑著一口氣，一直延續到今天。

從關心垃圾開始到成立讀書會，以行動激發婦女對社區的關懷。當一個人可從團體中獲得支援的力量，即給她一切動力……永遠充滿活力，這樣的錢文琴，也有差點被病魔擊垮的時刻。秉持堅強的求生意志，充滿勇氣迎接未來。生命的精華不在於長短，錢文琴堅強的求生意志，反而激發她不斷向前走的決心，精采的從死神手中逃脫。不料她雖不放棄生命，生命仍時刻提醒她，今年癌細胞竟又轉移到胸部，談話中即便輕輕一咳，都足以令她痛徹心肺。錢文琴卻笑著說：「每天早晨睜開眼，發現又多活一天，我怎能不微笑面對？」「想到結婚十五年的先生及一雙愛我的兒女，還有許多姊妹真誠的愛，怎能不笑容滿面。」「唯有面對死亡，才學會生存的方法」錢文琴真的做到了。」

三年前回台灣時，Money 帶我去了一個很棒的渡假山莊。那次，Money 約了永鎮（Money 弟弟）和幾個高中時的好朋友，在三義山上，一同渡假。也是同樣一群朋友，曾在一起渡過我十七歲生日（7月3日—大學聯考完隔一天）。記得那是個閃著電的颶風夜，牛馬頭山上，有許多日軍在台時，留下的炮臺及隧道。我們一群同學，在漆黑的夜裡，由我帶頭，捧著一個插滿蠟燭的蛋糕，唱著顫抖的生日快樂歌，走進長長隧道內的炮臺吃蛋糕，過了一個有生以來，最快樂也最害怕的生日。同樣一群人，也曾在期末“堵”試完那天，一同騎著鐵馬，一路奮力追逐著夕陽，直到梧棲海邊，想像著我們正追逐著心中的夢想……。天黑了，就在我們懶懶地騎鐵馬回家的半路上，遇見了

生平僅見最多的螢火蟲，在我們身邊飛舞，那些一閃閃的亮光，讓我們癡癡驚豔！而那些遠離漂亮的亮光，也像極了我們當日完整地，純潔的快樂，生生不滅！

在三義渡假村那天晚上，是7月2日，正是我邁入不惑之年的前一晚，我們在三義的朋友安排下，享用了一桌山珍海味。回到“禪林居”後，耳中聽著小橋流水，蟲鳴鳥叫的美好樂聲，口中品嚐著現煮煮的美味茶點飲品，午夜12點一過，我開始驗收晚餐時向大家要的生日禮物-報告自己這些年來的人生心得，未來理想，以及給不惑之年的我的一段話。我收了幾份好棒的禮物，到了最後，我們一致同意應當努力“活在當下”，每晚“照鏡無愧”。

我們一群人在年輕時，都迷上過鹿橋的未央歌，也都贊同主人翁小童的人生觀-一個人應當活到他死的那一天，連棺材店老闆都說：「他死了可惜！」

有人曾問連穎喇嘛，最近都在做些什麼功課？連穎喇嘛回答說：「我都在做死的準備。」我們文琴近十年來，不也是和這位高僧一樣的吗？

今天 Money 不但驗證了最懂得“活在當下”，也先做到了“死了可惜”！

本想寄望今年暑假，也許可以帶著女兒回台灣，和 Money 悠哉的快樂幾天，沒想到她已經不等我了。以前想到回台灣都好興奮，而今每思及台灣，頓覺好失落……

Money，我今世的摯友，而今而後，只盼能在午夜夢迴時，與妳魂魄相交，莫叫我靈魂孤單！

思親三帖

張榮

老橡樹（第一帖）

走過風雨，走過驕陽
走過歲月的千鈞百鍊
傲然屹立於塵土的飛揚
身上每一個細胞都是滄桑

夏炎炎，天乾地旱
噴空蒼里無雲煙
枝繁葉茂，陰濕如傘
他以無比的壯碩
撐起了一片藍天

二千零二年陰曆六月十日

父親九十二歲

（父親是我永遠的守護神，他就像生長在乾旱地方的大橡樹，在炎熱的夏天，以濃蔭清涼，為百鳥提供停歇的伊甸園。）

秋夜（第二帖）

風，一陣一陣的淅
葉，一片一片的黃

繁華已去，離行依依
夜，在輕輕嘆息
緣起又緣滅
送君千里終須一別
由是在萬籟俱靜
淩黑無月的深夜
飄然而下——
這一季最後的黃葉

日會落，月會沈
落葉總要歸根

二千零二年十一月十六日

父親在臺北關渡醫院因肺炎去世

傷逝（第三帖）

秋聲不止，又是黃昏
吹來的——
每一陣涼風都是淒楚
飄下的——
每一片落葉都是傷痛

殘葉風捲，留他不住
怎忍看，那寒鴉啼泣處
樹——老——臉——枯

匆匆趕來，伴你
走完人生最後一程
一頭美麗的銀髮
乘著仙鶴飛去
小樓依然悄悄
回來，再也聽不到
臺北叮嚀迷人的雨聲

二千零二年十二月十六日
父親過世一月寫於洛杉磯

京華旅遊漫談(一)

石鶴弟

編者按：近年，許多千棧的朋友去大陸度假，到北京旅遊。行前很多人向我們打聽，到了北京應該吃些什麼，才算品嚐了北京風味；應該看些什麼，才能領略舉世無雙的千古奇觀。為此，我們特別向來美國訪問的石鶴弟、葉毓英夫婦請教。他們都是“老北京”，對這個世界名城了如指掌。他們又具有廣博的文史知識，對北京的人文、景觀所知甚詳。說起北京來，堪稱滔滔不絕。聽說我們千棧人對遊覽北京感興趣，石鶴弟先生欣然應編者之邀，於返北京後，不辭辛勞，撰寫出“京華旅遊漫談”，郵寄給《千棧》，獻給千棧的朋友們。全文包括“京味飲食篇”、“宮苑園林篇”、“工藝珍寶篇”等，本刊自本期起連載。



石鶴弟、葉毓英夫婦參觀
加州洛杉磯蓋蒂藝術博物館

今天的北京，已初步邁入了國際大都市的行列，傳統與現代化並存。不少美國朋友，海外華人遊士，紛紛遠渡重洋，來到這片古老又年輕的土地，下了飛機，除了看到高樓林立，道路縱橫，遍地綠蔭以外，更想看到她的傳統風情。北京，歷經過金、元、明、清幾個朝代，數百年滄桑，自有其獨特的魅力，值得去看，去品味。有的朋友在北京做短暫的停留，要想了解和親歷一下這座城市的傳統風情，到那裡去，我想在這裡給大家做一個粗略的介紹，供大家做為參考。

京味飲食篇

中國有句古語“民以食為天”，所以先從飲食方面為您做介紹。來到北京，住進了現代化的星級賓館、飯店，但是要欣賞品嚐京味，還是要到那些“中華老字號”招牌的地方去。

1. 烤鴨：現在北京備有烤鴨的餐廳不下上百家，要論“正宗”烤鴨，卻非『全聚德』、『便宜坊』莫屬。『全聚德』的特色是挂爐烤鴨，北京挂有『全聚德』招牌的分店已有數十家，前門大街的『全聚德』當屬第一，其次則為王府井分店。說起烤鴨，有個講究，叫做“外焦裡嫩，肉質豐滿，油而不膩”，烤出來的鴨子，油紅透亮。經廚師用刀片好裝盤，佐以蔥絲兒、面醬，用荷葉餅捲成筒狀，吃起來餘香滿口，凡吃過的人無不交口稱讚。『便宜坊』則是以燜爐烤鴨著名，它的歷史比『全聚德』更為悠久。現在的『便宜坊』座落在崇文門大街路東，店

堂亦甚為寬敞，值得一去。至於骨掛爐烤鴨和燜爐烤鴨有什麼不同口味，只有通過您品嚐後自己去辨別了。如果就餐人數較多，不妨欣賞一下這兩處均備有的“全鴨宴席”，品種豐富，別有風味。

2. 烤肉：著名的『烤肉季』和『烤肉宛』，是兩家以供烤肉為主的飯莊。烤肉也是京都幾百年來傳統的美食，北京人稱“南宛北季”。『烤肉宛』原座落於南城的宣武門內大街，由於馬路擴展，房屋拆遷，現已遷至海淀區萬泉河路稻香園新址營業。『烤肉季』本店在什剎海北岸銀錠橋畔，另有一分店在鼓樓大街東側。除烤肉外，烤肉宛的“紅燒牛尾”、“辣子雞丁”也值得品嚐，不妨一試。

3. 砂鍋：現在北京大小餐館無不備有砂鍋菜餚，但位於西四南大街紅瓦市路西的『砂鍋居』飯莊，卻堪稱之最。它的砂鍋白肉、砂鍋丸子、

砂鍋下水等，嘗一嘗香嫩可口，曬上去晶瑩剔透，因此“老北京”們又稱「砂鍋居」為“白肉館”。這些菜餚究其更是清代滿族飲食習慣的一種繼承和發揚。

4.涮羊肉：在北京吃涮羊肉，首推位於東安市場的東來順飯莊。幾十年來，北京人就有俗諺：“何處羊肉嫩，要數東來順”之說。它的特點，一是精選內蒙所產綿羊，那位挑選十分嚴格，以羊後腿冷壓切片，刀工精細。二是調料考究，主要調料如芝麻醬、韭菜花、醬豆腐等，或由本店自製，或從名廠進貨，鮮美自不必說。俗話說：到了北京，不吃涮羊肉，不吃烤鴨，差不多等於沒來。

5.燒羊肉：不少旅居海外的老北京人，多年不回來，經常思念的飲食，除了烤鴨、涮羊肉，恐怕就要稱這一味燒羊肉了。北京的燒羊肉，是位於東四隆福寺街的「白魁老號飯莊」所獨有，他們所製的燒羊肉，用料講究，操作程序嚴格，加工程序要經過“烹、煮、燻、炸”四道工序，油亮噴香，使您看了就忍不住要品嚐一下。白魁老號的燒羊肉，可以整斤整盤的買，也可以要一碗燒羊肉麵，就可以使您大快朵頤了。

6.醬牛肉和醬羊肉：以北京前門大街路西的「月盛齋」首屈一指，而醬肘子和醬肉則是北京「天福號」的傳統佳餚。為方便旅遊者購買，「月盛齋」和「天福號」在各處較大的食品商場都設有專櫃，您可以到距離所下榻旅館最近的食品商場如西單食品商場、東安市場、城鄉貿易大廈、華聯商場選購。

7.京味小吃：提起北京的小吃，也早已海內外聞名，像年糕、炸糕、艾窩窩、豆麵糕（俗稱驢打滾）、炸春卷、門釘餡餅、炸三角、炒肝、扒糕、涼粉、豌豆黃、細茶麵、炸灌腸、糖火燒、麻醬燒餅、鍋貼、茶湯、滷煮火燒、炒疙瘩、麵茶、杏仁豆腐、羊頭肉、玫瑰棗兒、奶酪、酸梅湯、爆肚等等，不下上百種。由於近年來人們口味的變化，有些以甜味為主的小吃，已經賣處越來越少了，如切糕這一小吃過去有黃米麵小棗、江米麵豆腐、江米小棗等幾種，出鍋以後，熱氣騰騰地端了來，給您切上一塊，

加上細砂白糖，確是十分可口，但現在已不多見了。目前北京小吃仍保留有數十種，如果您想品嚐，可以到東四隆福寺街的「白魁老號飯莊」的小吃部，或王府井的小吃一條街，仍可部分滿足您的要求。另外，前門大街鮮魚口「都一處」的各種燒麥、炸春卷，大柵欄附近煤市街內「思成居」的炒疙瘩，王府井北口東安門大街路北「饅飽居」的饅飽，均可以光顧一下。還有一些小食品，如糖葫蘆，在六十年代以前以東安市場最為著名，現已看不到製作那樣精緻的了。「信遠齋」的酸梅湯，各處食品店均可買到，茯苓餅、果丹皮、金糕條等，現都已批量生產，各處亦均能買到，不必到專門店舖。而作為宮廷御膳小吃的肉末燒餅，小糖窩頭，您就非得到北海「仿膳」點上一品，滿足您的口味要求。

除了前面已提到的“中華老字號”各大飯莊外，屬於“京味”的大飯莊，尚有位於西四北大街平安里的「柳泉居」，前門大街東側的「正陽飯莊」，西四南大街的「同和居」，阜成門大街的「西來順」，各有特色，可以有選擇的去品嚐一下。至於目前各大商場內開放的“大排檔”，雖然規模較大，吃食琳瑯滿目，但都是集中了全國各地的地方大眾風味，沒有什麼京味特色，就不值得去光顧了。

宮苑園林篇(上)

北京自遼、金、元、明、清五個朝代，風雨滄桑八百餘年，歷史悠久。遼代稱“燕京”，金國為“中都”，元代則取名為“大都”。元大都城的布局，奠定了後來北京城的基礎。公元1368年，朱元璋在南京建立了明朝，大將徐達奉命北伐，進入大都，並改名為“北平”。公元1403年，燕王朱棣奪取帝位，改年號永樂，並遷都北平，將北平更名為北京。經過明清兩代王朝，不斷的擴充和完善，使北京的宮苑、園林達到了美善美奐的境界。當您們從大洋彼岸，來到北京，遊覽一番之後，會確實感到不虛此行，下面分別給您介紹一下北京的皇家宮苑和皇家園林，做為您們在北京期間，觀賞活動的參考。

1. 故宮：是明、清兩代二十四個皇帝居住的地方，自明代永樂十八年建成到現代，已有五百多年的歷史。故宮的建築基本屬於磚木結構，經過幾百年來數次地震，沒有發生大的損壞，在建築史上也堪稱一絕。遊覽故宮，若從觀感上循序漸進，應從南向北，自天安門進，從神武門出最為相宜。故宮總的佔地面積約為 72 萬平方米，共有殿堂樓閣九千九百多間，四周建有城牆，即是著名的紫禁城。城牆高 10 米，牆外有護城河圍繞，城的四角各建有風格獨特，景觀綺麗的角樓。自天安門向北，是一條筆直平坦的石板路，稱為“御路”，在封建時代，只供皇帝一個人走，文官武將只能走兩側。通過端門，來到午門，此地俗稱“五風樓”，在明清兩個朝代，是出征、凱旋、獻俘的場所，也是對犯了過失的大臣進行“廷杖”處分的地方。進了午門，展現在您面前的，是一個方形的大廣場，廣場上橫臥著一條彎曲的小河，即金水河，其水自西郊引入玉泉山水注入，河上並橫跨著五座漢白玉石橋，再進太和門，即可順序看到故宮最著名的“三大殿”，即太和殿、中和殿、保和殿。

太和殿，即是民間百姓俗稱的“金鑾殿”是歷代皇帝顯示最高權威的地方。大殿高 36 米，精雕彩繪，金碧輝煌，是我國、也是世界上最大的一座木結構宮殿。值得一提的是，殿內六根粗大的蟠龍金柱，其木材選用雲南原始森林歷經百年以上之上等楠木，耗用了巨大的人力、物力遠至京城，擊起了大殿的層面結構，無比壯觀。太和殿之後是中和殿，是皇帝休息和演習禮儀的地方；再後是保和殿，是皇帝舉辦宴會和對進士舉行考試的地方。再向北，進入乾清門後，即來到了乾清宮，這是明、清兩代皇帝的寢宮，也是皇帝聽政、召見大臣、接見外國使節的場所。宮殿正中上方懸掛的「正大光明」匾額。自清代的康熙皇帝開始，皇帝前指定的皇位繼承人名字寫入遺詔，密封匣內，放在匾後。待皇帝去世後，開啟匣子，向文武百官宣佈繼承人選，這個辦法，一直延續到同治皇帝為止。以後的光緒、宣統兩代皇帝，均是由慈禧太后指定的。自乾清宮再向北，可見坤寧宮，明代係皇后的寢宮，到了

清代改為存放寶壘和祭神的地方。坤寧宮內的東暖閣是歷朝皇帝大婚的洞房。自坤寧宮再向北，就到了御花園。整個花園雖然不大，但都玲瓏剔透，精巧古雅，遍佈樓台亭閣，種植奇花異木，觀之令人賞心悅目，心曠神怡。出御花園向北，即為神武門，自天安門至神武門，形成一條筆直的軸線，也就是故宮的中路參觀路線。自神武門至乾清門向東、西兩側，分別為東六宮，西六宮。東六宮原來是儲妃們居住的地方，現已闢為展覽館，包括明清兩代的陶器、青銅器、書畫、珠寶等珍貴文物，多數已成稀世之珍。東六宮的南面是帝王的家廟奉先殿，齋宮和太子居住的毓慶宮。走出珍寶館，進入貞順門，即是著名的“珍妃井”所在地。珍妃是光緒皇帝的寵妃，在“八國聯軍”入侵北京，慈禧太后向西安逃難前，命太監將珍妃推入井內，從此這口井即被稱為“珍妃井”。西六宮也都是各妃們居住的地方。在乾清門西側路北，就是養心殿，自雍正皇帝開始，這裡成了皇帝處理日常政務的地方，慈禧太后“垂簾聽政”，也在這個地方。養心殿的西間，是著名的「三希堂」，是乾隆皇帝處理政務，練習書法的所在，這裡收藏了古代大書法家王羲之、王獻之、王獻之的絕代佳作，這也是「三希堂」命名的由來。自養心殿向北，是長春宮，體元殿，體元殿等建築，十分華麗，在長春宮內廡壁上，繪有“紅樓夢”彩繪多幅，自成景觀。

2. 天壇：是明、清兩代皇帝祭天，祈禱豐年的地方，其佔地面積比故宮大兩倍左右，是中國現存的最大一處壇廟建築，座落在北京永定門內東側。天壇建於明朝永樂年間，距今已有六百多年歷史。明、清兩代皇帝，在每年的農曆正月十五和冬至節氣，兩次到這裡進行祭天活動。

天壇的主要建築由祈年殿、皇穹宇、環丘壇和齋宮等組成。祈年殿，是天壇最主要的建築物，矗立在三層圓形的白石台基之上，是座三重檐的圓形大殿，上覆深藍色琉璃瓦頂，逐層收縮，呈放射形，反映了封建時代“崇高敬天”的思想。殿頂中央是巨大的垂金寶頂。整個大殿是完全的木質結構，斗拱支架，朱漆重彩，宏偉異常。殿內陳設有寶座、御案、圍屏等，精雕細刻，豪華別緻。祈年殿造型美觀，端莊

華貴，色彩絢麗，雄姿巍峨，表現了中國古代建築的高超水平和獨特風格。

祈年殿的北面是皇乾殿，東面是七十二長廊，祈年殿前有東西配殿，南邊圍繞著皇穹宇的是一圈正圓形磨磚對縫的圍牆，這就是中外聞名的回音壁。這個回音壁，有個奇妙的功用，您可以親自試一下：兩人分別站在東西兩牆牆根，一個人面向回牆輕聲講話，另一個人把耳朵貼近牆上，就能很清楚地聽到對方講話的聲音。在皇穹宇的台階前，還有三塊奇特的石板，若您站在第一塊石板上拍一掌，可以聽到一聲回音，站在第三塊石板上拍一掌，可以聽到三聲回音，所以叫“三音石”。您有興趣，不妨站在上面試一試。

自皇穹宇再向南，就是祭天的祭壇，名為環丘壇，這座祭壇全部為白石雕砌，重疊三層，壇面中心有一塊圓石，當您站在上面輕聲說話時，自己聽著會感到聲音很大，與平時說話聲音截然不同。除了天壇外，尚有位於安定門外的地壇，朝陽門外的日壇，阜成門外的月壇，形成祭天地，供日月之勢，充滿了幻想色彩。

3.頤和園：是名聞中外的古代皇家園林，位於北京西北部，整個景觀由萬壽山、昆明湖兩部分組成，水面佔了四分之三。六百年前，這裡原是一片風光秀麗的湖山，歷經元、明、清幾代陸續修葺，至清代乾隆年間已具相當規模。清光緒十四年，慈禧太后挪用北洋海軍經費，大規模營建，成為現在的規模。頤和園的正門叫東宮門，門前列有一對銅獅，南雌北雄，姿態活潑，栩栩如生。遊人多在此和銅獅一起攝影留念。進了大門，過仁壽門即來到了仁壽殿，這裡是清代慈禧太后和光緒帝在頤和園召見群臣，辦理朝政的地方。殿前為寬闊的庭院，院子正中，石頭彌座上蹲伏著一座銅鑄的怪獸，俗稱“四不像”。它集龍頭、獅尾、鹿角、牛蹄，麒麟於一身，原是圓明園的遺物，遷移至此。繞過仁壽殿，經過一段窄長彎曲的小路，就看到了一組由五、六十間遊廊聯綴起來的三座大型四合院，即樂壽堂、玉瀾堂、宜興館，是當年慈禧、光緒及其嬪妃們居住生活的地方。其中玉瀾堂是光緒皇帝的寢宮，也曾是

1890年戊戌變法失敗後，光緒一度被囚禁的地方。仁壽殿北面有德和園，內有頤樂殿和大戲樓，是慈禧和皇帝，後妃們看戲的地方。

萬壽山的前山部分是頤和園景觀的精華，從臨湖的“雲輝玉宇”牌樓，通過排雲門、排雲殿、德輝殿、佛香閣，一直到山頂的智慧海，形成一條層層上升的中軸線，氣勢宏偉，蔚為壯觀。站在佛香閣上，湖光山色盡收眼底。排雲殿為萬壽山的主殿，是慈禧舉行祝賀活動的地方。山頂的智慧海，全部為磚石結構，沒有樑柱承重，又叫“無樑殿”。佛香閣的兩側尚有轉輪藏、寶雲閣、重翠亭、畫中遊、聽鶯館、意遲雲等樓台亭閣，千姿百態，含秀爭奇。在萬壽山西北山腳下，還有一條用巨大石塊雕造的石船，名為“清宴舫”，俗名“石舫”。登船賞景，別有洞天。在萬壽山下昆明湖北，有一條縱橫東西的畫廊，稱為“長廊”，全長728米，共273間，宛如一條彩帶，把周圍景物聯在一起。長廊的棟樑上，繪有彩畫一萬四千多幅，給旅遊的人們增添了極大的情趣。

沿昆明湖漫遊，則有知春亭、文昌閣、銅牛、十七孔橋，直至南湖島。如從石舫走向西堤，則有仿西湖蘇堤的六橋。您如果在盛夏或初秋來園遊覽，清波蕩漾，柳絲拂面，荷葉飄香，確能使您感到美不勝收，進入了如詩如畫的境界。

4.長城：人稱萬里長城，是中華民族悠久歷史的象徵。自秦始皇修築長城，至今已有兩千五百多年的歷史了。現在的長城遺跡，基本上是明代修築的，西起甘肅嘉峪關，東至鴨綠江，全長六千三百公里，蜿蜒在崇山峻嶺、深山峽谷、沙漠、草原之中，極為雄偉、壯麗，據說是宇航飛行員在太空可以看到的唯一人文景觀。遊覽長城，有八達嶺、慕田峪、司馬台等景點，以八達嶺最有代表性。自北京至八達嶺有高速公路，經京郊西北的昌平，過南口，進入關溝，您可先到居庸關遊覽，“居庸疊翠”是著名的燕京八景之一。八達嶺是居庸關的外鎮，在封建時代是京都的重要門戶，這裡牆身高大，牆頂可容五馬並進，十人並行。在長城內外群山之間的制高點上，設有烽火台，是古

代傳遞軍情的信號。您登上長城，放眼長城內外，大有“一覽眾山小”的氣概，可使您豪情倍增。在八達嶺腳下，尚有近年修建的“唐天佑紀念館”，可以瞻仰這位中國近代史上著名的鐵

路開拓者的風采。在八達嶺周圍，尚有眾多的餐館、咖啡館、攝影部、工藝美術品商店，等待您的光顧，堪稱方便。

滾滾濁浪話珠江

王正平

江心起了一股巨浪，手中的寶珠剎時劃成一道白光……

「珠江」，頭一次聽到它的名字是在小學上地理課時，當時顧名思義，這條珍珠之江必是澄澄水波，清澈透底；中學時看馮馮的名著「晨曦」，讀到兵荒馬亂中，母子無家可歸，相擁而泣在珠江大橋上時，我腦子裡竟莫名其妙的映出「魂斷藍橋」羅勃泰勒與費雯麗在滑鐵盧大橋上生離死別的那一幕，覺得它有同樣的淒美感。珠江三角洲想當然是現實社會裡的一個「桃花源」。

一九七九年，鄧小平站在中國南方的海邊，用手劃了一個圈，一個鳥不生蛋的荒涼小漁港，一躍成了商機無限的深圳經濟特區，世界各地的生意人如潮湧至，我們也「被」落入俗套，逐波而流，踏上了這發展神速的畸型城市。從「香格里拉」的「空中」花園往羅湖火車站方向看，熙攘嘈雜的旅客中，西裝革履紅光滿面的商人可能日進斗金，挑擔負被風霜刻容的小販必須錙銖討生，路邊成群面有菜色的異鄉人在餬映乞討。站在珠江三角洲的一角，我心中的感觸五味雜陳。行駛在廣深公路上，路旁儘是被鏟平的小山(或土坡)，為了打造一座最現代的城市；每逢雨天，這條世界首富李嘉誠出資建造的高速公路必成了紅泥河。我

們由正在修建的深圳機場臨時碼頭搭汽墊飛船回香港，只見這艘剛出廠的「Jet Cat」在黃泥湯搖晃著，當時以為可能是陸地上的泥水污染了海岸。半年後我們再次從中山搭飛船橫跨回香港，當船身加足馬力在海面飛馳，激起的「黃浪」淹蓋了船窗，其中不時滲雜著垃圾及家畜屍體，怎麼整片海都給污染了？坐在身邊的朋友告訴我們：「這是珠江，不是海。」船過了蛇口，即將進入香港海域，黃色的江水霎然變成了藍色的海，回頭一看，黃藍分明，似乎又是一個「一國兩制」的實例。

這幾年中，每年都有去珠江三角洲的機會，沿著珠江兩岸的城市例如東莞、虎門(太平)、廣州、珠海等地都走過，漸漸地對這地區有了進一步的認識。珠江起源於廣東中南部，是廣東省最大的水系，水量僅次於長江，是全國第二，長度是全國第四，流經廣州、東莞、中山、深圳、珠海，江面很寬，在澳門與香港之間進入南海。珠江與北到清遠的北江，西到肇慶的西江，東到惠州的東江合匯處，統稱為珠江三角洲，總面積約四萬多平方公里。由於內河水量足，海岸線長，港口多，河運海運暢通，有與香港、澳門毗鄰，與外地接觸頻繁，

資訊發達，是中國最大的僑鄉。「華僑為革命之母」，當年孫中山先生推翻滿清的革命運動幾乎全依靠同鄉僑胞出錢出力甚至犧牲生命為動力。果然在廣州黃花崗七十二烈士紀念碑上留名者，大多數都是在這塊三角洲上長大的。

珠江與東、西、北三江的支流縱橫交錯於三角洲上，河網密佈水源充足利於農作灌溉，加上土質肥沃，氣候濕熱，農產豐盛是中國主要的稻米、蔗糖、水果、蔬菜的產地。著名的荔枝「妃子笑」、「糯米糍」正是東莞、增城的特產。海岸長，島嶼多，淡水、海水漁業也非常發達，海產外銷至內地、港澳。雖然三角洲上的其他市鎮受了深圳特區發展的連帶影響，經濟發展得也相當迅速，鄉鎮企業與外資企業的興起，電子等產品的內外銷量也是中國經濟發展最顯赫的地方之一；然而行經郊區鄉野，望眼所及仍是一大片遠接天邊的田畝，一排排蔗林將其分割成棋盤狀，果園、稻田，魚塢填滿其中，幾家農莊稀落地點綴著，炊煙裊裊，依然清新的田園風貌。

古曰：「富三代，才懂吃。」世代生長在物產豐富環境中，一般來說，廣東人都非常懂得吃，尤其是在珠江三角洲的人懂吃也會吃。據傳言，在大飢荒、文革時，該區的酒樓飯肆照常天天客滿。此地人注重吃的程度已至最高境界，以種類多、烹飪技巧精細，味道鮮美，巧思取材，為全國之首，所以有「食在廣州」之說，其實「食在珠江」更為恰當。粵菜烹飪技巧，各家有各家的秘方，一般來說，從珍貴的鮑魚排翅至家常煲湯熬粥，都得要一步步按步就班調製，稍想省事就不成正宗味道了，其中的細膩並非外行人能想像的。會吃的人也講究選料取材，合季節時宜。合時節是為配合「食補」：秋風起，菊花三蛇羹上市，冬令吃香肉，十月稻花時節，禾花雀正肥，各種豬蹄調理不同的體質等，是一門非常大的學問。說到「取材」方面正應了一位當地朋友的自諷：「天上飛的，飛機不吃；地上跑的，汽車不吃；水裡游的，船不吃。」言下之意沒什麼不能吃的東西。果然，在當地的酒樓，每家前庭都會堆滿大籠、小籠、水池、木箱等，木箱水池中除了魚龜蛇類，還有些叫不出名黑不溜溜，正在

蠕動的東西，叫人看了頭皮發麻，籠子裡小至田鼠、穿山甲、各種山雞鳥類，大至狸鹿獾，還有狸貓黃狗，都將成為人們的盤中餚。當其中一隻大黃狗輕搖著尾巴，以乞憐的眼睛看著我，叫人心疼真想把牠買下，可是自己是個行旅匆匆的過路客，無能為力，只有默默地為牠唸著「阿彌陀佛」，祈願牠將來能投胎為美國人家的狗。

仔細來說，廣東菜因地緣可分為三支，以廣州及北、西流域地區為主稱廣東菜，特色是原味、清淡，用料上乘新鮮，一般地道粵菜館都以廣東菜為主。東江菜也叫客家菜，盛行於東江流域，客家人來自中原，食物添加稍多鹽，名菜有鹽焗雞、梅菜扣肉、釀豆腐等。另一支屬潮州菜，潮州位廣東東南角，近海，亦為一大僑鄉，多僑居泰國、馬來西亞，飲食口味較重，常添加辣椒、咖哩調味；以烹製鮑魚、魚翅、燕窩及其他海鮮為拿手，並講究以濃濃的「功夫」招待客，再者潮州魚丸也是一絕。不談那些奇珍怪餚的用料，以和大江南北各地的烹調技巧、選料的搭配及提味而論，廣東菜(包括三支)最適合食補養生之道了。

珠江有個傳說，很久以前，一位書生得到仙人之助，找到南越王國的鎮國之寶—陽燧寶珠，消息傳出，有一位波斯商人幾經交涉以重金買去，當乘船返國欲將寶珠獻給波斯王時，船在江中行駛，他忍不住拿出陽燧寶珠在船頭把玩，突然江心起了一股巨浪，手中的寶珠剎時劃成一道白光衝天躍起即射入水中，藏在水裡一塊巨石下面，再也找不著了。陽燧寶珠入江後，江水變得非常清澈，魚產更豐盛，那塊巨石還閃閃發光，從這塊巨石以下的江流，就叫珠江了。珠江曾經清澈過，閃亮過，幾千年來，它一直肩負著芸芸百姓生計的重擔，也孕育和培植了改朝換代的革命偉業。然而風霜雨雪的痕跡，放縱地濫伐濫墾，淹沒了它以往的姣好面貌。我曾想，如果墮入江中的陽燧寶珠不止一顆，而是一斗，至今江水仍會清澈否？珠江顧不了自己的容顏，縱然已經污濁不堪，它還是日復一日不停地灌溉著農田，迎送著南來北往的旅人。

北京人侃北京

郭平(整理)

朋友：您對北京知道多少？住過幾年，親眼見過北京？去旅遊，聽導遊說過北京？從電視上，看主持人介紹過北京？還是在書本上，讀到過北京？敢問您，您可聽過北京人跟您侃過北京？今兒我給您侃上幾句北京，看看我給您說的北京和您知道的一樣不一樣？

北京是座古老的城市，有多老呢？跟您這麼說吧，打有刺兒菜那年月，就有北京了。您老要問了：什麼時候有的刺兒菜呢？嚶，起碼在三千多年前吧！您先別憐，我是有根據的。司馬遷的《史記》上有記載：在西元前一千零六十六年，武王伐紂以後，封召公于“燕”。燕國的京城叫“薊”。單講這個“薊”字兒，是“薊草”，薊草俗稱叫刺兒菜。燕國的京城叫刺兒菜？不好聽啊！乾脆各取一音就叫“燕京”吧！哎，燕京這倆字兒，從那時候就留下了。直到今天，北京的別稱還叫燕京哪。後來，秦始皇統一中國，劃分天下為三十六郡，這兒為“上穀郡”。三國時候呢，稱“涿州”。到了唐朝叫“范陽”，現在北京菜市口西邊兒的“法源寺”，就是唐朝修建的，當時叫“愷忠寺”。宋朝這兒屬“幽州”，您聽說書的講《楊家將》中有“七郎八虎闖州”，哎，就是攻打這個地方。元朝，元世祖忽必烈在此地建城，改叫“都”，您看德勝門外“土城兒”，那就是元大都城牆的遺跡。到了明、清兩代，才開始叫“北京”哪。可到了民國又給改叫“北平”了。現如今在台灣還有人叫她“北平”哪！這您知道，從一九四九年起又叫回“北京”了。

北京的中心是天安門。哎，這可是清朝的名稱，明朝叫承天門。現如今它是在重大節慶日用來觀禮用的，可在明、清年間，當每一代皇帝登極的時候，都在這上邊兒發布詔書。用木頭刻一個鳳凰，貼上金箔，這叫“金鳳”，金鳳嘴裏叨著詔書，從上邊兒系下來，這還有個名稱叫“金鳳頒詔”。多好聽啊。後來，取消帝制，宣統退位的時候，也從這兒發布的詔書。

天安門的後邊兒是紫禁城，如今叫故宮，

是明、清兩代的皇宮。在建築上有獨特的風格，佈局周正，四平八穩，前朝後殿，左右均衡。再有機會去故宮的時候，您注意看：中間兒是三大殿—太和殿、中和殿、保和殿。兩邊兒的建築東西對稱。東邊兒是文華殿，西邊兒是武英殿；東邊兒體仁閣，西邊兒弘義閣；東邊兒日精門，西邊兒月華門；東邊兒禦膳房，西邊兒官廩所！嚶！這也要對稱？

故宮南北長九百六十一米，東西寬七百五十三米，面積是七十二萬四千二百五十平方米。有多少房子哪？殿、堂、閣、齋全加一塊兒，總共有九千九百九十九間半！嚶！您瞧這十勁兒！這半間在哪兒啊？在文淵閣的西邊兒，因為樓梯給占去一半兒，就剩半間啦。所以，故宮的房子是九千九百九十九間半，差半間不夠一萬。這還不能湊整數，那年月皇上號稱“萬歲”。這“萬”字兒，讓他壟斷啦，其他地方不許再有“萬”啦。

皇上是“萬歲”，王爺稱“千歲”，這就蓋著行市啦。封建社會裏等級森嚴哪。不但是這個，連大門上的門釘全分等級。皇宮城門上的門釘，每扇門九排，一排九個，一共九九八十一個。在古代呀，“九”是最大的陽數，象徵“天”，還含有吉祥的意思。所以，皇宮的門釘是九九八十一個。而其他的王府和官府依地位高低，門上的門釘多寡不等。可只要不是官府，多闊的財主，是磨磚對縫影壁，還是朱漆廣樂大門，那門上一個門釘也沒有！要不怎麼管平民百姓叫“白丁兒”呢，哎，就打這兒來的！

顏色也分等級，赤橙黃綠青藍紫這七色當中“黃”顏色被尊為正色，最高貴。哎，黃顏色歸皇上專用啦！您看：故宮，頤和園，凡是皇

上住的地方，都用黃琉璃瓦，而且房子一律要坐北朝南，“面南背北”嘛。可也不全這樣，天壇的“齋宮”就例外，這為什麼呢？天壇是皇上祭天的地方，皇上自稱“天子”，“天子”就是“天”的“兒子”，皇上在“天”的面前，就等於兒子在爸爸面前，那哪兒敢妄自尊大呀，所以“齋宮”是坐東朝西，只用綠色琉璃瓦。“天壇”為五壇之首。哪五壇呢？是：天、地、日、月，外加“社稷壇”。“天壇”的建築費了腦筋啦，挖空心思，突出一個“天”字兒。您看天壇的圍牆，北邊兒是圓的，南邊兒是方的，代表“天圓地方”；而且，北邊兒牆高，南邊兒牆矮，表示“天高地矮”！嘿，瞧當初這琢磨勁兒！

還有天壇的“祭台”在南邊兒，地壇的“祭台”在北邊兒，這叫“天南地北”。再就是“日東月西”。“日壇”建於東邊兒朝陽門外；“月壇”修在西邊兒阜城門外。

“社稷壇”在哪兒啊？就是現在的“中山公園”。“社”代表“土地”，“稷”代表“五穀”，土地、五穀象徵著國家政權，常言說“江山社稷”嘛。“社稷壇”的祭台，就是中山公園的“五色土”。怎麼叫五色土呢？祭臺上接東、西、南、北、中五個方位，鋪著青、紅、白、黑、黃五種顏色的土。這土從全國各地採挖，青土從山東挖，紅土從兩廣挖，白土從陝西挖，黑土從北京挖，黃土從河南挖，還外加哪兒碰上哪兒挖的沙土！有人說了：要沙土幹嗎呀？有用。五種土之間，得使沙土填縫兒，不能讓顏色混了。您看多講究。

不但是這個，北京內城有九座城門，走九種車。您看清廷劇時，常聽戲裡說的“九門提督”，說的就是管這九座門的頭兒。哪九座城門呢？是：西直門，東直門，朝陽門，阜城門，安定門，德勝門，崇文門，宣武門，正陽門。這九座城門，走九種車。

每天清早頭一個進城的是水車，走西直門。明、清兩代皇上喝玉泉山的水，這是經過比較才選定的，那時候又沒科學儀器，怎麼比較呢？有辦法：特製了一個“銀鬥”，盛滿了水稱分量，各處的水，換個兒稱，稱子泉：一兩

三；虎跑泉：一兩二；珍珠泉：一兩一；哎，玉泉山的水，才一兩！最輕，證明含雜質最少，水質優良，味兒純，甘甜，所以被稱為“天下第一泉”。每天哪，從玉泉山拉水進城，走西直門。西直門城門洞頂上還刻著水波紋兒，寓意“水”，西直門走“水車”。

朝陽門走“糧車”。古代沒有鐵路，全靠著運河，從水路南糧北調，供應北京，先用船運到通縣，然後裝車進城，走朝陽門。現在朝陽門裏還有倆地名兒：“秣米倉”、“海道倉”，就是當初盛糧食的倉庫。朝陽門城門洞頂上刻著個“穀穗兒”。

阜城門哪，走“煤車”，煤礦在京西的門頭溝哇，得進阜城門，這城門洞頂上也刻著個圖案，是一枝“梅花”，就代表煤啦。

東直門走“磚車”。那時候，磚、瓦窯都設在東直門外，城裏頭不讓燒，為什麼呢？怕燒窯一冒煙，把皇上薰著！城裏用磚都由東直門往裡拉，這樣就東直門走“磚車”。

崇文門走“酒車”。那陣兒不管從哪兒運來的酒，都得先到崇文門去上稅，崇文門是北京南面的城門。故此，過去北京賣酒的招牌全寫“南路燒酒”，就是表明這酒是從南面城門這條路進來的，上稅了。要是寫：“北路燒酒”，那就有逃稅嫌疑，可就不讓賣啦！

宣武門走“囚車”。在封建時代，宣武門菜市口是刑場，開刀問斬，殺人的地方。城門洞頂上，刻著三字兒，“後悔遲”。要是知這麼一琢磨，還真對。犯人押在囚車裏，一出宣武門就該人頭落地啦，再“後悔”，可不“遲”了嘛！

德勝門和安定門，是走“兵車”。是一“出”，一“進”。發兵打仗出德勝門；回來的時候，收兵進安定門。這是借字抄音兒找吉利。出兵得勝了；收兵，那兒安定了。多好啊。

正陽門俗稱前門，走什麼車呀？走“龍車”，皇上坐的車。皇上一一年要出兩次正陽門。“冬至”去天壇燔表祭天。“驚蟄”到先農壇耕地，那兒有塊兒“演耕田”。皇上耕地，娘娘送飯。當然，這都是象徵性的，走個形式，表示普天

之下該種五穀中。先農壇的“演耕田”有多少地呢？一畝三分地！咱們日常生活中常愛說“守著咱自家兒的一畝三分地兒”，哎，就是從這兒留下來的。

皇上坐的車叫“龍車”。皇上自稱“真龍天子”，不管什麼都得帶個“龍”字兒，坐的車叫“龍車”，睡的床叫“龍床”，穿的衣服叫“龍袍”，戴的帽子叫“龍冠”，眼睛叫“龍目”，可耳朵只叫耳朵！不能叫“龍（聳）耳”，對皇上不敬，是要殺頭的！



清末正陽門(前門)

再有，正陽門城門上這個“門”字兒特別，其他城門上的門字兒，最後一筆，是一個豎鉤兒，唯獨正陽門上這個“門”

字兒，是一豎，沒鉤兒。這是皇上不讓寫的。為什麼呢？皇上他自己琢磨了：我是真龍天子，龍出來了，走正陽門，要是門有鉤兒，不就把我剛著啦！

北京的故事多了去了！三天三夜也嘮不完。下次您再到北京，您早點兒起，去逛逛南城早市，到前門老舍茶館聽聽說書和鼓曲，去潘家園轉轉古玩市場，到後海、什剎海坐坐小船兒，可別忘了去琉璃廠和紅橋翻翻古書，您想玩高雅的，就到三義屯去坐坐星巴克，轉轉酒吧間，如您不覺著累，鑽鑽北京的胡同，和板爺兒們侃侃山，您要累了，一定要到華清池去泡泡澡，搓搓背。我保管您回來後一準兒能給我講故事了。如您不閒我絮叨，有機會再給您侃侃北京的吃食兒，在這，我先給您賣個關子；北京人吃的最愛還真不是北京烤鴨。

山西麵食知多少

李瓊

說到山西麵食，不管大陸的、臺灣的，都知道山西刀削麵。那一年我出差，走了半個中國。所到的每一個省，每一個市都有“山西刀削麵館”。流傳之廣，名聲之大，令我咋舌。傳聞中的山西刀削麵，是由廚師將麵頂在頭頂上，兩手各把一刀，削出的麵條有三尺長。據說一九五八年大陸搞大躍進的時候，確有其事，可惜沒親眼目睹，不敢在此枉加評論。想像中，其景當與高級雜技師表演一般地壯觀。

說起做山西刀削麵，第一和麵要講究，不能太軟或太硬；第二揉麵要順紋揉，揉出麵紋麵勁來；第三削時要順著前一刀的刀紋走，削出棱角來。削麵的刀很特殊，刀身寬窄如菜

刀，帶弧度，無刀把。削麵時，腰幹挺直，一手托麵，一手握住刀身，順弧度從刀尾走至刀尖，一根麵就削下來了。我家先生削得一手好麵，根根有半尺長，略比筷子粗，橫截面呈柳葉狀，利利索索，那麵吃起來才有嚼勁。

說到有嚼勁，刀撥麵也很有特色。刀撥麵的刀大小如菜刀，兩邊均有刀把。麵和的比刀削麵略硬，擀薄，疊好，兩手把刀切麵。所謂撥，是一邊切一邊往外撥。小時候去大姐家時會路過一家刀撥麵館，廚師在臨街的窗前操作，每回路過，我都會駐足觀賞。看撥麵像是看藝術表演，師傅站在麵板前，兩手飛快揮刀，麵條一根根往前跳。絕的是，不用手比

著，撥出的麵如筷子粗細，像機器切的一樣均勻。一鍋水煮數十碗麵，那湯還是清的。那麵吃起來又勁又筋，非一般麵條可比。

愛吃軟一點的，也有。把麵和成糊狀做的麵食就有好幾種。麵稀一點，放在一個大碗裡，用一根尖頭的鐵筷一根一根往鍋裡溜的叫“溜尖”。麵稠一點，放在一個乒乓球拍大小的板子上，用鐵筷一根一根往鍋裡撥的叫“剔尖”。做這種麵的訣竅是麵要醒得好，那樣，麵吃起來軟軟的筋筋的，配上合口味的調料，保你吃飽了還想再來小半碗。

還有一種和得極軟的麵做的麵條叫做“握溜溜”。對此本人也只是耳聞，無緣目睹。據說是用手抓麵，讓麵順著指縫擠入開水鍋內。不知為什麼，此種做法總令我難以接受，所以至今沒有試過。但這種麵是山西平遙人的一大愛好。兒時鄰居中有一家平遙人，每逢親戚上門，總會以“握溜溜”待客。其原因沒有考查過，但其受喜愛的程度還是可見一般的。相聲大師侯寶林在他的相聲段“方言”中模仿邀請人到家裡吃飯的方言就是平遙話。每次聽到這段相聲中那軟軟的平遙話，我就會聯想到“握溜溜”。近些年，山西平遙因余秋雨的一篇散文“輓懷山西”而聲名遠播，繼而成了旅遊重地。有機會去那裡，除了觀看中國唯一有完整城牆的古城、中國古“華爾街”，以及中國第一家銀行外，一定要品嚐“握溜溜”，聽去過的人說，那裡的餐館中確有此麵食供餐。

另一種麵食“和撈”也是擠壓入鍋的，但讓人好接受得多，更有人偏愛此麵。做和撈要用和撈床。和撈床利用槓桿原理。一個小圓筒底部裝一個有多個小圓洞的片，把麵放進圓筒內，用活塞加槓桿將麵壓入鍋內。如果麵的軟硬適中，醒得到家，壓出來的麵多長都不斷，吃起來口感好極了。如今這和撈床除了槓桿原理，又加了齒輪原理，據說一根手指撥動就可將麵壓入鍋內了，什麼時候也買一台來試一試。

與和撈相近的有一種叫“揪麵”，做揪麵

的麵一般是用豆麵擦白麵。純白麵太筋，不好做。用豆麵不但好做，還好吃。做揪麵的“床”有些像擀子，架在鍋上，用一個托子一邊捱一邊往下壓，揪麵條較粗，沒牙的老人們更喜歡。“擦麵”也是類似的做法，不過用手抓麵在擀子上像擦菜一樣往下擦。多年前，生活不是很好時，用高粱麵做擦麵很普遍，因家先慈不喜歡此種吃法，如此普及麵食我竟無緣品嚐。

最普通的麵食當屬“麵條”。做麵條，麵可軟可硬，皮可薄可厚，麵條切得可細可粗，一種麵食，多種變化。麵下到鍋裡，按個人喜好掌握煮麵時間。我有一個朋友，她家裡煮麵條時，一鍋麵撈三次。其兄要吃開鍋就撈的，其母愛吃開鍋三次的，而她本人就選中間那檔。麵條並非中國獨有，這西方各國也有多種類型：拌雞蛋的叫雞蛋麵，拌菠菜汁的叫菠菜麵，煮在雞湯裡的叫雞湯麵，澆上海鮮汁的叫海鮮麵……，真是一種國際麵食了。

“拉麵”也是一種國際麵食。不信你去查迪尼斯大全，創拉麵記錄的是韓國人而非中國人。拉麵有兩種，一種是普通拉麵，一種是油拉麵。普通拉麵是沾著麵粉往長拉，而油拉麵是靠油分離麵條，拉出來的麵又細又長。要想上迪尼斯大全，還得用油拉麵。據說現在中國大陸的拉麵是蘭州居首位，不過這蘭州的拉麵手藝說不準還是山西人走西口帶過去的。

形形色色的長麵條吃多了，就想吃短的。“揪片”也是非常普及的麵食之一。一樣的和麵，一樣的擀麵，用刀切和用手揪，那味道還就是不一樣，主要是口感變了。記得我小時候極不愛吃麵，一吃麵條就苦了臉，唯有揪片還願吃。插隊農村時，有一天午飯吃麵條，我向做飯的知青提要求，做一碗揪片吃。他嫌麻煩不答應。我一捧碗返身回了宿舍，害得那知青親自下了一碗麵片送到我房間來。我那時實在是過分的任性和不講理。“掐疙瘩”和揪片屬同類麵食，但揪片要擀薄再揪，掐疙瘩是揉好的麵直接往鍋裡揪。手快的人，只見手指動幾

下，一大把麵疙瘩就扔在了鍋裡。麵疙瘩大小因人而異，一般有手指肚那麼大，配好了佐料，麵吃起來又香又有咬頭。

插隊農村時在老鄉家裡吃過一種豆麵條。那地方有一種鄉俗，每年臘月的某一天，家家要擀豆麵條吃。擀豆麵條是要技術的，那天是媳婦們顯露手藝的時候。會擀的人，麵擀得薄得像層紙，煮在鍋裡居然不化，配上羊雜碎做成湯麵，味道和口感都好極了。吃飯時，男人們一人端一海碗豆麵湯麵，走到街上去，一邊比一邊吃，滿街都是唏溜聲。我們這些知青們，厚著臉皮，東家討一碗，西家討一碗，豆麵香加上調料香，怎麼吃怎麼覺得比過油肉澆米飯香。

還有一種湯麵更特殊，麵和的比刀削麵稍軟，擀成半公分厚，再切成半個花生米大的小方丁，放在手心，用粗筷子頭捻成一個個小碗，配上雞湯雞絲和青菜，吃起來爽口清香，壓倒「紅樓夢」裡的蓮蓬湯。這種湯麵應當不是我們家獨有，但除了我們家，還沒聽說過第二家有做的。由於費工，這種麵食平時是不吃的。小時候每到大年三十，姐妹幾個圍在桌旁，母親把面丁切好端上，父親帶領我們幾個捻小碗。初一早餐便是這種雞絲湯麵，嘗過了水餃、年糕、大盤、小碟。

山西的各種麵糧多，巧手的媳婦們便把麵細作，削出了各種麵食。用白麵包了高粱麵，擀好，切成菱形的叫包皮麵；豆麵、蕎麵，高粱麵在手掌上用拇指搓出來的叫貓耳朵，在手

臂上搓出來的叫削茬子。貓耳朵小而厚，削茬子大而薄，貓耳朵煮了吃，削茬子蒸了吃。

蕎麵還可以用來做灌腸。把蕎麵和成糊狀，倒在淺碗內上籠蒸熟，涼後切片，此麵食涼拌，炒食皆香。曾讓人從國內帶來一包蕎麵，想做灌腸吃，據說沒有豬血點做不成。印象中先母做的就是無血灌腸，可惜我不會。另一種吃法是用蕎麵和成糊，把四季豆一根一根沾上麵糊煮出來再沾佐料吃，名字就叫“沾豆角”。這種吃法最大的優點是菜吃的比麵多，符合現在流行的“健康飲食”。

另一種是莜麵做的麵食。這種麵食可做成三種樣式：“搓魚”一把麵搓成手指長的條，兩頭尖，中間粗，稍壓一下成扁狀，形像魚，因此叫搓魚。另一種是搓成細長條。搓細長條容易，搓得粗細均勻也得有些耐性和技術。最難做的是“莜麵栲撈”。莜麵栲撈是在菜刀面上搓成片再卷成筒上籠蒸而成的。技術高搓得快，厚薄均勻，蒸熟後不倒。三種樣式都是蒸熟後趁熱沾佐料吃，可葷可素。據說如今山西的高級宴會上此食是必有的壓軸麵點。而我最喜歡的是草冷卻後再炒食，要的是那莜麵的特殊香氣。

文章還未結束，交於二三至友親朋審閱。批曰：缺了石頭麵餅，少了軟黃米麵炸糕，餃子呢？餛飩餅呢？...惶恐之餘感嘆：山西麵食品種繁多，本人所知實在有限。慚愧，慚愧，不如就此打住，恭請博學多聞好吃之士續寫麵食篇。

長江之水天上來

左大磊

這初識的第一眼又等於懷舊的最後一瞥，於是……

自從三峽大壩於一九九四年在西陵峽中段的三斗坪破土動工，經過無數次的爆破與截流，大壩主體將在二零零三年中期完工，所有發電、防洪、航運等作業將於二零零九年完成發揮效益的功能。這一舉世注目的工程連帶著長江景觀的變化，在各類報章雜誌上已有成千上萬的報導，再多說些什麼，似乎已脫不了「陳腔爛調」之嫌，但是一趟三峽之旅讓我有想留下一點記錄的衝動，忍不住還是提起了筆，就算是說一段給自己聽的「私語」吧！

長江，是老天爺賞賜給中國大地的一件無價之寶。在這一片土地上，它曲折蜿蜒地奔瀉了千萬年，造就了數百里自然天成的美景，孕育了多少人文史事。古往今來，它一直是騷人墨客駐足歌詠，寄情寫景的聖地，因此而得以流傳下無數千古不朽的詩篇，隨之而來的美麗的神話和動人的傳說，更為長江景物添了無限魅力。長江之水天上來，浩蕩的江水挾帶著豐沛的生命力，像一柄利劍，它劈開了高山峻嶺，沖擊出一條東流向海的通道，這個通道就是神奇壯觀的三峽，長江風光之精華儘現於此。

當還在中小學時，你就已背誦著「西陵峽險峻，巫峽秀麗，瞿塘峽(夔峽)雄偉」，有口無心的歌頌那裡總會得出它真實的寫照。後來又唸著「瞿塘連連盡，巫峽呼喚起」，還有「上有萬仞山，下有千丈水，蒼蒼兩崖間，聞峽客一筆」，也只能憑空想像著，將文字轉換成幻景，而始終達不到震撼身心的境地。而今我從千里之外飛來，站在遊輪的甲板上，望著古人看遍了的奇麗山石，耳邊響著古人聽過的風聲

水語，我已完全臣服在這一幅看不盡的畫，這一首讀不完的詩裏，如痴如醉。我心深知，下一次即使搭乘同樣的船，走相同的路線，景色是不會一樣了。這初識的第一眼又等於懷舊的最後一瞥，於是心中多了一份不捨，就這樣依依戀戀的流連在甲板上，顧不了春寒刺骨，顧不得映雨濛濛，只管貪婪地享受這遺世忘俗的一刻。天光之下，山影壓船，行船在時而伸廣，時而收窄的江面上，未言已先驚，流動的江水宛如身段極優美的仙子，引領著船上的人走向雲深不知處，情願「迷失」。正是此刻的心情，舉頭望向或與江面呈垂直角度的峭壁，或如鋸齒般切入江水的斷岩，挺拔的線條由軟軟的水中冒出，直上青天。山之剛，水之柔，兩者相依相偎，竟配合得如此理直氣壯，堪稱老天爺的一項絕活。

我們的船是逆流而上，過了宜昌就進入了西陵峽，一向聽說西陵峽灘險，更有「灘灘都是鬼見愁」的說法。往日在航運狹窄處，船隻經過險灘時，要靠艙夫拉船才能通過，一步一牽拉，一步一吶喊，在岩石上留下的斑斑鏽痕裡，我看見了中國人吃苦耐勞的本質。「放舟下巫峽，心在十二峰」，起自大巴山脈的巫峽以奇峰迭起，雲煙繚繞而著稱於世，「巴山夜雨」，「巫山雲雨」的說辭均當源自於此。十二峰中以神女峰最負盛名，其實「神女」若只是一個人形石柱屹立山巔，在群山峻嶺中，它是顯得太纖細秀氣了，好像王母娘娘翹起的一根蘭花指，但是它威風十足，號稱「巫山之女」。神女峰可以入詩，可以入畫，於是文學家、藝術家為它編織出一片旖旎世界，引人遐

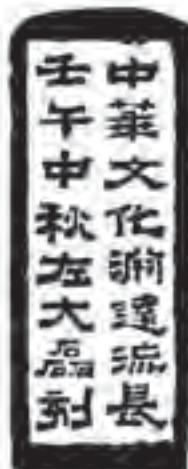
思。瞿塘峽多懸崖絕壁，往往絕壁相對，形成一道又一道的關卡，把守著一江滔滔東流水。在這裏，白帝城應是人們耳熟能詳的名勝古蹟；望著山腰上橫著的三個大字「白帝城」，一幕幕曾經在電視上看過的「三國演義」好像又重播在眼前。是史實也好，是杜撰也好，白帝城的故事與「三國」結下了不解之緣，世世代代為人所樂道。遙想當年，英雄們逐鹿中原，沒有不雄姿英發的，而今所有成敗得失都消失在浪濤盡頭，我等行旅之人在憑吊千古風流人物之際，不禁低聲吟唱「人生如夢，一樽還酹明月」。

整個三峽區裏可看之風景與人文實在多不勝數，三峽蓄水之後，水位將至少提昇一百五十米，導致峽區變形，成了一個巨大的人工湖，它所淹沒的歷史文物、文化遺產是無法估量的。已經走過千年光陰的奉節古城、巫山城，巴東城，還有屈原故里秭歸，都要沉沒在波濤之下，永不見天日。鬼城鄆都也只能露出一個小山頭；建於明代的無量橋，與世無爭了好幾百年，終將難逃被奪之命運，水葬江底。搶救古蹟成了當務之急，於是寺廟，石刻...能遷移的，能仿造重建的，紛紛易地而居。這地理的背景與古老的精神內涵就無法顧及了，心追溯源頭的文物研究者沒了準頭，讓慕名而來的文物愛好者徒然增添一份失落感。也許，未來的三峽旅遊應該增加一項「潛水」的節目，都往

水裏去尋幽訪勝吧！

在駛往三峽大壩施工地的途中，看見許多一座座堆積如山丘的廢土，其中摻雜著碎瓦破磚，都是拆除建築之後的殘留物，原本應是民宅群聚的市鎮小鎮，為了配合一個世界級的工程，難逃一場人為的浩劫。房要拆、人要遷，年輕人因此得了個展翅高飛的藉口，早早就滿懷希望闖天下去了，年長者卻怎麼樣也難捨住了一輩子的家園，他們將被迫「移民」至一個遙遠的他鄉。山東？新疆？還是海南島？中國人落地生根，隨遇而安的觀念使人人都可以另起爐灶，重新過日子，但是那一顆思鄉的心將永遠漂浮在故鄉的江面上，隨波起伏，那記憶中的江水永遠在腦海裏閃閃生光。同行的許多洋人紛紛舉起相機對準那繼續在拆除的建築，要為築壩過程留下一個見證。我的手中也捧著一個相機，卻遲遲按不下快門，不知道這鏡頭該對著那淒涼的斷壁殘垣，還是那一張佈滿無奈表情又不得不認命的臉龐。「日暮鄉關何處是？煙波江上使人愁」。於是合上鏡頭，不願將這一份悵然記載在旅途中。

長江之水天上來，江水充滿了天賜的活力，沒有任何力量可以阻止它的流動，人類靠著先進的科技可以誇言「人定勝天」，天意卻不可違，長江要走自己的路，永遠都不會迷失方向。



漫談華人網球運動

張貴斌

古典網球運動最早起源於法國，曾經是中古世紀法國王公貴族最盛行的運動，現代網球是十九世紀末期在英國發展推行的室外運動。一八七一年在英國溫布爾敦舉行了首次男子公開賽，直到一九一三年公開賽才包羅男女子單打、雙打以及混合雙打等項目。現在網壇四大公開賽(或稱大滿貫)分別是一月的澳洲公開賽(硬地球場)，五月的法國公開賽(紅土球場)，六月的溫布爾敦公開賽(草地地球場)以及八月的美國公開賽(硬地球場)。此外有名的台維斯杯是美國人台維斯於1900年贊助推行的國際團體網球賽。目前有一百多個國家參加。在美國的公用球場清一色是硬地球場，紅土或草地地球場需要很高的維持費，僅出現於少數高級的網球俱樂部。日本、韓國和臺灣在八十年代前非常流行紅土球場。

八十年代來，胡娜(中國大陸)、張德培(美國)、王思婷(中國臺灣)以及徐美玲(美國)等華人先後進軍世界職業網壇。尤其是張德培於一九八九年勇奪法國公開賽冠軍，在華人世界裏興起了一波網球熱潮。張德培的祖父是千橡華人基督教會的長老，我有幸在教會見過張德培三

次，還幸運的得了他的簽名球。他非常平易近人，溫文儒雅，完全沒有明星球員的架子，他高超的球技和人品，得確是華人學習的楷模。

軟網是日本人發明的，和硬網一樣的球場，但是有不同的球、球拍和規則。十幾年來軟網已逐漸沒落，但重金之下必有勇夫，近幾年來，世界軟網協會推行業餘獎金制，有不少硬網好手也兼打軟網以角逐獎金。現在南加州有一個華人軟網俱樂部，我樂意提供更多的資訊給有興趣的人。康谷華人網球運動一向非常普遍，華人網球社團有好幾個，歷史最久的是TIANLA，會員超過五十家人，現任會長是吳月。他們每星期六下午在千橡高中網球場聚會，這個組織有定期的會內賽、外隊友誼賽以及組隊參與一年兩度的南加州華人網球大賽(TATA)。另一個大的社團是CCCA前會長鄧廷立組織的屋崙坡網球隊，每個星期四晚上練球，這支球隊是南加華人“天人杯”網球賽的勁旅，已連奪兩年冠軍。去年秋季CCCA請徐衛龍主辦雙打網球賽，參與比賽的男女選手有三十人，經過四星期激戰，終於在十一月十六日順利的產生各組比賽的優勝名單。我於1992年參加此項比賽拿了冠軍，2000年得了亞軍，而這次拿了殿軍，可見康谷華人網球好手輩出，一代新人換舊人，從不讓我有高處不勝寒

的感覺。我尤其高興的是甲組冠軍的程勇、鍾文華，亞軍的吳月，殿軍的鄧廷立，個個都是球技超群的謙謙君子，他們常在中文學校上課期間在網球場上和同好切磋球技，提拔後進。乒乓球運動已在中文學校推廣，現在網球運動也蔚成風氣，每個星期六早上九點半起，總有十幾位家長活躍於網球場上，或練球或比賽。



我很高興看到網球也成為家長們運動和交誼的一個項目。康谷是個臥虎藏龍的地方，希望高手能出來給同好們一些指導，初學者或新手也歡迎加入。當你發球而對手碰不著，網球術語稱為“愛司”(Ace)，當你一路掛零時，也不必尷尬，網球字典裏用

我十八歲拜師學網球，那時臺灣流行的是軟式網球，二十八歲來美後改打正統的網球。

"Love"取代零字，所以網球真是一個充滿"愛心"的紳士運動。小孩的學業前途固然重要，

大人的生活品質也不容忽視，在此鄭重推薦給康谷華人朋友。

CCCA 2002 網球賽圓滿結束

徐衛藏

去年九月，CCCA 理事會活動組在段治邦理事的領導下，組織了一場以 CCCA 會員為主參加的網球賽。這次網球賽只設男女雙打比賽，其中男子雙打又以參賽運動員的水平高低而分為 A 與 B 兩組。經過一個多月的籌劃準備，賽事於十月十九日正式展開。此屆網球賽共有 30 名(15 對)選手參加。

在決賽前的三個多星期中，男子兩組分別進行了小組循環賽。循環賽優勝者進入決賽。女子組則因參賽人數不夠多而直接在決賽日打出高低。

十一月十六日星期六是決賽日。微風拂面，艷陽高照。氣溫雖比平時稍高些，但所有參加決賽的球員都精神抖擻地準時出現在千禧高中的網球場上。經過三個小時的鏖戰，下午 2 點半左右，2002 年度網球賽終於落下了帷幕。女子組第二名由 CCCA 會長武國英與其搭檔侯玉梅獲得，她們在決賽中與對手打得

難分難解，但最後周雯/王慧蘭以微弱優勢奪冠。周雯生了老二尚未滿月，即上球場拼殺並奪冠，也算創了我們康谷網壇的記錄。男子 B 組的第二名是張志寧/邱惠芳夫婦。女將邱惠芳巾幗不讓鬚眉，與先生搭檔縱橫於男子組力戰群雄，果然身手不凡。男子 B 組第一名的獎盃由 CCCA 副會長許時光與其搭檔張寧明捧走。但勝利來之不易，在最後的 M 賽中，激戰了 2 個多小時才分出伯仲。男子 A 組的兩位驍將程勇/鍾文革一路過關斬將，所向披靡，以不敗記錄捧走冠軍的獎盃。吳月/ BERNIE WHANG 在決賽中不敵對手而屈居第二。老將張貴斌/鄧廷立寶刀不老，決賽中表現不俗，捧走了 A 組第三名的獎盃。參賽者通過這次比賽檢驗了自己的球技，結識了新的球友，收穫不小。CCCA 希望大家平時積極鍛鍊，在健身的同時不斷提高球技，並希望明年有更多的網球好手來參加比賽，爭奪獎杯。



相機的選擇

馬馭

相機是每家都有的必需品。目前，相機產品之多，簡直無從下手。我玩攝影有一段日子，加上我的職業所需(印刷店)，有一些心得可以提供參考。我把所有的相機分成七類。第一類是最經濟實惠型，愈往後愈貴。你要有一個堅定又清楚的想法，你買這台相機主要的目的是用在拍攝什麼？家居生活？出外旅遊？人物特寫？商業目的？紀錄財產？自然生態？或其他？再次是財力負擔，不要人云亦云，因為每個人需求不同。

第一類：用 35mm 底片的傻瓜相機(Point & Shoot)。機身內有閃光燈(\$40~\$850)。用完就丟的拋棄型相機，千萬不要碰。

第二類：數位型傻瓜相機(Digital Point & Shoot)。固定式的鏡頭及內設閃光燈(\$130~\$1000)。記憶卡另加。

第三類：用 35mm 底片，但可以外接不同鏡頭的相機，用途廣泛。機身(\$150~\$2,600)。鏡頭(\$50~\$12,000)。

第四類：用 120 底片或 4x5 或 8x10 或更大。其中的 TLR(雙鏡頭的方盒子)如中國的海鷗牌\$170 到 Roliflex 的\$2,900。罩塊黑布才能對焦距的 View Camera 機身從\$900~\$5,000，鏡頭和底片另加。能換鏡頭的 Medium Format(用 120 底片的)機身(\$600~\$7,600)，鏡頭(\$400~\$12,000)，底片盒，測光表外加。

第五類：SLR 型的 Digital Camera。機身(\$2,000~\$15,000)，鏡頭另加，記憶卡另加。這是為超時效的記者及專業攝影師而製。可以用一堆不同需求的鏡頭。

第六類：專業用的 Digital Camera。直接接到電腦上，一面照，一面就可以在銀幕上看到。多用在 Studio 拍攝商品、人像。一個 Digital Back 加上軟體，在\$25,000 以上。機身和鏡頭在外。

第七類：特殊用途，上天下海的，在此不贅。

從以上分類而言，我們這些非職業性的，只需在前四類裡，選適合自己用途的買。四項中，只有第二項是 Digital。其他三項是用底片的。

下一個問題是買 Digital 的或傳統底片的，我提出一些看法，或許可以幫忙你選擇。

一、很久前有人估計到 2000 年，沖洗照片的人都可以退休了。正如有人估計有了 email，用紙量會減低到有一天不必有用紙(這都與事實相反)。目前的情形很顯然用底片的相機與 Digital 相機將共存個二三十年。

二、不論你用哪類相機，照完後，總要以一種形式表現出來吧！放在電腦裡 email 給朋友，或是在銀幕上作 Slide Show，或是自己用 Inkjet 或是 Color Laser Printer 印出來。這當然用 Digital 相機方便。如果你照完，去 Costco 購物時，順便沖洗，每張 4x6 或更大，還是用底片比較方便又便宜。如果用 120 的或更大型底片，則需找到你信賴的地方沖洗。一般一小時的快速沖洗店是不接受的(他們的機器可以沖洗 120 的底片，但因為數量不多，所以沒有一家店願意花錢買 Adapter)。如果家裡有電腦，印表機，掃描機，加上適合的軟體，你可以混合應用，將普通的 4x6 照片，掃描到電腦裡，也可以 email 給朋友，也可以在銀幕上作 slide show，也可以燒在 CD 上變成電子檔案。我最近的發現用 Digital Camera Card 直接下載到 Printing Machine，如 Ritz Camera Store，印出的照片，品質可比美真正的照片(當然得用 High Resolution)，而且用 2-3M 的 Digital Camera 即可，不過印一張 4"x6"的要 44Cents，比一般從底片洗的要貴一些。唯一缺點是放大時不要超過 8"x10"或 8"x12"。當然你有 5MP 或更新的(13MP)會效果更好，用 2-1/4" X 2-1/2"的 Digital Back，照出的可放大到 40"x40"，一般用不到，所以在此不詳述。

三、根據統計，全美 90%的家庭有 35mm 底片相機，只有 5%的家庭有 Digital 相機。老美的

毛病是喜新厭舊，而且底片相機已經賣的充塞宇宙。日本廠商為了生存，不得不做些新奇的電子消費品，不但賣相機還有週邊產品，如掃描機，印表機，Ink cartridge，special photo paper 可賣。只要看看連那些不作底片相機的廠商如 Sony，Panasonic 和 HP(由 Cannon 代工)，還有 Epson 都加入競爭，天天推出新產品，引誘買意，並且催人寫文章暗示底片相機快要完蛋到有一天沒地方沖洗照片了。這都是噱頭唬外行的。很奇怪的是，大底片像機(5 X 7 或 8 X 10)賣得很好，且傳統或 Rangefinder 35mm 的品牌增加，可見每類產品都有它的市場。

四、一般非職業性的使用者，仍應以 35mm 底片型或 Digital Camera 為主，上網 email 照片，賣房地產的，eBay 上賣物品的當然是用 Digital Camera，省時省錢，又不必買 Scanner。玩底片

型像機，終究得跑 1 Hour Photo 沖洗。但效果較好，選出的照片，對方也會保留。email 的照片看看就是，很少有人存檔，更不會印出保存。

本文原在 2002 年 11 月底完稿，但新的 Digital Camera 出來及沖洗店提供新的服務，所以不得不更新一些內容。我個人偏愛底片型像機，且玩了這麼久了，也沒有必要再去買一套 SLR 型的 Digital Camera。況且每年有新的更好的機身推出，那老的怎麼辦？丟在角落上不聞不問也說不過去，所以就一直沒買 Digital。

有空也許寫一些 Digital Camera, Scanner, Printer 及軟體之間的文章，究竟要如何搭配？能做些什麼？值不值得你深入，目前我只能答覆一些底片型像機的問題。對於 Digital Camera 部份得等一段時間消化後，才能答覆問題。



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中文“一字功”

劉曉晴

……女兒是中文學校五年級的學生。期中考試中有一小題要求用“飽”字組詞，女兒翻寫寫道：飽→一飽，結果老師給扣了分。先生看了開玩笑說：“哎！怎麼錯了？《儒林外史》中還有一句‘李恬逸盡力吃了一飽’呢！女兒！老爸教你個中文‘一字功’吧！凡你不知道怎組詞的字，在前面加個‘一’字，保證不錯。你看！一遺，一起，一準，一時，一刻不都是詞對不對？”笑過之後誰也沒把它當回事。平時做功課女兒從來也沒想起過這“一字功”。

……期末考试結束了。卷子拿回來一看，先生和我不禁捧腹，女兒在關鍵時刻真的用上了這“一字功”讀着：司→詞→一詞，三→擔→一擔（注：老師給出第一個字，學生加上偏旁，再組詞）。見我們大笑，女兒滿臉與疑，這不是爸爸教我的嗎？先生得意道：“以後千萬不能隨便跟小孩開玩笑”。

康谷團體

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中文成人主日學： 11:15 AM-12:30 PM
英文主日崇拜： 11:15 AM-12:30 PM
英文成人主日學： 09:30 AM-10:45 AM
- 康谷華人宣道會
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週四查經班： 07:30 PM
英文兒童主日學： 09:30 AM-12:00 PM
青少年主日學： 09:30 AM-10:00 AM
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吃魚的憂慮

焦守恕

本人曾在 2001 年「千禧通訊」秋季期上刊登過“吃魚與健康”，引用許多研究表明魚是食物營養平衡的重要部份，富含多種維生素 (Vitamins) 和高質量的蛋白質。特別是深海魚更含有大量的 Omega-3，能有助於降低人體內“壞”膽固醇(即低密度脂蛋白)，從而降低心血管疾病的發病率。可是最近在美國國家環境衛生科學研究院(National Institute of Environmental Health Sciences) 主辦的雜誌上發表的一篇報告卻指出：魚是造成人體內毒性甲基汞 (methylmercury, 水銀的產物) 積蓄的主要來源。這一警告不能不引起我們極大的警惕。

文章的作者，加州太平洋醫學中心 (California Pacific Medical Center) 的內科醫生 Jane Hightower，對 123 名接受甲基汞 (水銀) 水平測試的患者進行了長期的追蹤觀察和研究，發現竟有 89% 的人血液中甲基汞的含量高達每升血 13-15 微克，超出美國環保署 (Environmental Protection Agency, EPA) 和國家科學院 (National Academy of Sciences) 血汞含量標準的 3 倍之多！醫生們還發現，這些汞中毒患者都是海鮮食品嗜好者，經常吃大塊的魚排 (Steak fish)，比如旗魚 (Swordfish, 又稱箭魚)、鯊魚 (Shark)、金槍魚 (Tuna, 又稱 鮪魚) 和大比目魚 (Halibut) 等等。這些患者按醫生指示，停止食用這些海魚之後，汞中毒症狀開始減輕，大約一年左右，血汞水平基本恢復正常。美國聯邦藥物和食品管理署 (FDA) 和國家食品加工協會 (National Food Processors Association, NFPA) 的科學家們已經證明，這些大海魚含有水銀。

那麼，魚體內的水銀又是怎麼來的呢？主要來源於工業污染。比如火力發電廠發出的煙塵，垃圾處理廠排出的廢氣，城市污水及至醫學廢棄物中都含有大量的水銀的產物甲基汞，經過多種途徑擴散，蔓延，造成沿岸海域海水

的嚴重污染 (圖 1)。於是這些海魚就不得不攝取到大量的甲基汞並在身體內蓄積的越來越



多。同時，大海魚在吞食了很多受污染的小海魚之後，更會有雙重的汞污染。當人吃大海魚的時候，就把海魚內的甲基汞一起吸收入身體內，這種有機汞很難被排泄出去，因而會在體內逐漸積蓄起來，造成汞(水銀)中毒。

水銀中毒出現的貧血症狀就是掉頭髮，易疲勞，常常感到眼皮發沉，睜不開眼。進而發展到四肢乏力，甚至肌肉疼痛，重者還會出現精神抑鬱。如果不與吃魚聯繫起來，常常忽略血液汞水平的檢查。許多病人甚至長時間地被誤診為其他疾病，如多發性硬化 (Multiple Sclerosis)、肌萎縮 (Muscular Dystrophy)、慢性疲勞綜合症 (Chronic Fatigue Syndrome)、或單核細胞增多症 (Mononucleosis) 等。

近年來，隨著對深海魚油的廣泛宣傳，海鮮食品的銷售量大幅增加。然而令人憂慮的是與海鮮銷量成正比的是世界範圍內水銀中毒病例的大幅上升。世界衛生組織 (WHO) 對香港中學生的一項調查發現，超過 10% 的學生因經常

吃魚而造成水銀的攝入量高達每公斤體重 6.41 微克，超過 WHO 每公斤體重水銀攝入量的上

限值 5 微克。中國政府衛生部已經向各沿海省份發出緊急警告，要限制食用鯊魚和其他大海魚類。

那麼人們急於知道究竟吃多少魚才能既有益於健康，又不會發生水銀積管中毒？FDA 現行標準建議孕婦每周吃魚最好不超過 12 盎司

(Ounces)。而對於打算生兒育女的婦女，則最好在懷孕前半年到一年就停止吃大海魚，以免導致新生兒水銀中毒，造成日後孩子的神經系統受損傷，發生學習、記憶能力下降、注意力不能集中等中毒症狀(圖 2)。

好消息是並不是所有的海魚都含多量水銀，美國國家環衛中心(National Center for Environmental Health)的科學家們證明像三文魚(Salmon)和沙丁魚(Sardines)等即含有大量對人體有益的 Omega-3，而水銀含量又很低，這樣的魚應是我們餐桌上的首選(圖 3)。

How much is safe?

The amount of canned tuna that is safe to eat each week should be based on a person's body weight, according to Washington state's department of health:

25 lbs.	1 Tablespoon
50 lbs.	2 oz.
75 lbs.	3 oz.
100 lbs.	5 oz.
125 lbs.	6 oz. (1 can)
150 lbs.	8 oz.
175 lbs.	9 oz.
200 lbs.	10 oz.



1 - Choose either chunk or chunk light varieties, which have less than 1/2 than solid white or chunk white types.
Source: Fish Facts for Good Health, publication of the Washington Department of Health

(圖 2) By Robert W. Adams, USA TODAY

今年 2 月 22 日，就在本文發排之時，『世界日報』在 B8 版上刊登一條美聯社的新聞稱，加州檢察長控告五家超市 (Albertson, Safeway, Whole Foods, Trade Joe's 和 Kroger's) 沒有依法在售魚櫃台張貼標語警告消費者有些魚類含有水銀。報導說州檢察長要求在警告標語中，除了須寫出旗魚(Swordfish)、鯊魚(Shark)、金槍魚(Tuna，又稱 鮪魚)含有水銀外，還須注明：孕婦、將要懷孕的婦女和小孩都不應吃旗魚(Swordfish)、鯊魚(Shark)、大鱈魚(King mackerel)和方頭魚(Tilefish)。另外，還要寫明：孕婦和小孩不應吃大量鮪魚(Tuna)。現將該報新聞照登於此，供讀者閱備。

What fish should you eat?

Fish that may have high levels of mercury:



- ▶ Swordfish
- ▶ Shark
- ▶ Tilefish
- ▶ King mackerel
- ▶ Tuna (steak)

Fish that generally have low levels of mercury:



- ▶ Salmon
- ▶ Flounder
- ▶ Cod
- ▶ Catfish
- ▶ Trout
- ▶ Pollock
- ▶ Clams
- ▶ Shrimp
- ▶ Scallops
- ▶ Lobster

Source: Fish Facts for Good Health, publication of the Washington Department of Health

(圖 3) By Robert W. Adams, USA TODAY

漫談足踝扭傷

徐衛龍

去年五、六月間，我在打網球時扭傷了右足踝，在足踝疼痛與行走不便時，查索了一些有關足踝扭傷的資料，以求得對其全面的了解和科學的處置。在此願將有關知識及本人的經驗與大家分享。

1. 什麼人會扭傷足踝？

任何人都會扭傷足踝。除了運動員在激烈的賽事中，一般人即使在散步時踩到不平的路面、街沿，上下樓梯時失足，做健身時不慎跌倒等，都會扭傷足踝。在美國，每天大約有27,000個人扭傷他們的足踝。

2. 足踝如何被扭傷？

足踝部的韌帶被過度的扭曲，拉長甚至撕裂而致足踝疼痛，腫脹並影響行走及運動，即為足踝扭傷。這種扭傷是由於足踝關節劇烈而短暫的內翻或外翻所致，但內翻所引起的佔絕大多數(80%)。最容易被扭傷的韌帶是距腓前韌帶(見圖)，其走向是由腓骨外踝前面至距骨外關節面的前緣；其次是跟腓韌帶，此韌帶起于腓骨外踝，往下後行然後附著于跟骨外側面。這兩組韌帶均為連接踝與足部骨骼，支撐及保護踝關節的重要組織。扭傷的程度視韌帶撕裂與否，部份撕裂抑或完全撕裂而定。

3. 扭傷後如何處理？

在大部份情況下，足踝部的韌帶被過度拉長而無撕裂，或僅部份撕裂。此時會有明顯的疼痛，腳掌不敢著地或能著地而不敢承受全身的力量。本人的足踝扭傷即屬此類。在這種情況下，一般可自己處理而不必就醫。首先，應立即停止所有活動，坐下或半躺下，儘早給足踝部疼痛處施以冰敷，並用有彈性的繃帶將足踝包紮起來，然後抬高足部靜臥休息。

在較少的另一種情況下，足踝部的韌帶被

完全撕裂，傷者感覺疼痛劇烈，腳掌完全不敢著地且不能自主活動。此時除立即敷以冰袋，應馬上電“911”去醫院急診。兩年前AMGEN公司網球賽的最後一天，一位同事奮勇救球時即慘遭此不幸而被立即送醫。

對於前一種情況下的傷者，最初一、二天裡要儘可能長時間冰敷。通常敷15到20分鐘，停15分鐘，如此反復，直到就寢。平時及睡時將傷足略抬高至趾高於鼻的程度，可助水腫的消退。早期冰敷對於急性撞擊性扭損傷是非常重要的。它能使損傷處局部組織的毛細血管收縮，血流減緩，代謝降低而減輕炎症反應，並減少組織液從小血管滲出而減輕水腫程度，並有部份止痛作用。有些藥店有“即時冰袋”出售，含一些乾燥化學物質及一小圓球，需用時用力將袋內圓球捻破，內有液體流出而與袋內化學物質作用製冷而起冰袋作用。對於常在戶外運動的讀者，常備一袋在手，非常方便。用繃帶包紮的目的也是給局部組織加壓以減輕水腫的程度，並能相對固定足踝，限制其活動而不讓損傷進一步擴大或加劇。

4. 恢復期該注意什麼？

兩三天之後，當水腫消退，疼痛明顯減輕時，扭傷的足踝及其韌帶即進入愈合恢復期。這時可停止冰敷而改用熱敷，一天3至4次，每次20至30分鐘。此時熱敷可促進扭傷處局部組織的血液循環，加速其代謝而有利於損傷韌帶的恢復。此外，在早期，足踝仍有疼痛時，應儘量使其處於自然位置。隨著疼痛減輕，可經常輕緩地活動踝關節，並讓足踝常處於腳趾微上翹的狀態。在可能的情況下，儘量讓腳掌著地，承受部份直至全部的體重，然後恢復行走。說來奇怪，足踝的韌帶在承重的狀態下比不承重要恢復得更快。然而，在恢復期中，即

使無明顯疼痛，也不要急于重回球場或長時間步行。一旦在恢復行走或練習承重時發現疼痛加劇及水腫更甚，應立即停止並去看醫生。

5. 需要多久及如何確定完全恢復？

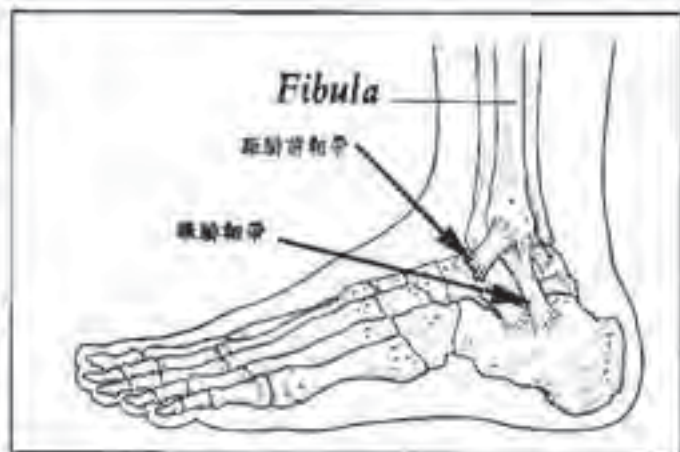
輕度的扭傷需要十天或略長的時間來恢復。而嚴重的扭傷，完全恢復所需的時間可長達八個星期。通常當你自己感覺已經完全恢復時，足踝的韌帶卻常常還未恢復至原先的活動度、持久度及強度。那麼，如何來判斷是否完全恢復，能否重回球場呢？有幾個方法可以試一試：將你的腳背擰直並盡量往下垂，如有困難並感覺疼痛，則說明還未完全恢復；如不能用曾傷過的腳原地單腳跳3到4下，那也表明你還不能馬上回到球場上去；或者，閉上眼睛用傷腳單腳獨立，並能保持身體平衡達3到4分鐘，那就證明你的足踝基本痊癒而可以恢復正常運動了。

6. 如何防止舊傷復發？

曾經受過傷的足踝非常容易再次受傷。如何來防止呢？首先，在平時要有意識地作些增強足踝力量的鍛煉，如跳繩及逐漸增加強度和時間的跑步。其次，在每次運動前，包括爬山及各種球類運動，都要作好充分的熱身。讓全身的肌肉，特別是足踝部的肌肉及韌帶儘量伸

展開而處於最佳運動狀態。對於打網球及籃球的讀者，有一較好的足踝熱身方法：以半個球場為範圍，由慢到快，按8字型跑3到5個來回。這樣，足踝經歷了前後左右不同方向，不同速度的準備活動，就不太容易在球賽中再次受傷。

總而言之，足踝扭傷比較常見，但一般都不大嚴重。發生之後，不必恐慌。正確處理後，經過休息及適當鍛煉，都能恢復功能。運動前作好熱身及準備活動，也可有效地防止受傷或再受傷。



風濕熱患病記

陳俊達

(Rheumatic Fever)

二零零二年八月份發覺我右腳小趾有點兒腫痛，但並沒有把它放在心上。自己在患部施指壓按摩似乎有效果。可是過幾天後，左腳小趾痛了起來，再加上右腳小趾恢復疼痛，右腳大拇趾也痛了起來。接下來的幾天是接踵而來

的痛，包括雙腳的腳掌，所有的腳趾、腳踝、膝蓋部份的關節，痛得難以走路，只好求治中醫，因為我認為中醫比西醫好。中醫診斷為風濕症，吃了兩天的中藥，疼痛並沒有減輕，反而覺得更痛了，手腕也有關節炎的症狀，不得

不轉而求助西醫。在發病的第一個星期之中，幾乎沒辦法走路，從坐姿要換成立姿是一大挑戰，劇烈的腳關節疼痛，大約是需要3到5秒的時間以兩腳使力站起來，接下來每走一步大約是5秒鐘，每一步是痛苦萬分，我一輩子從來沒有這麼痛過。有時還可以扶住桌子或椅背，分攤一點身體的力量可以走得比較快。有時可以用右或左肩靠著牆壁走路。疼痛的情況尤其是在半夜至早晨更加嚴重。最難忍的時候是半夜或早晨上廁所的動作，雖然從我的床到廁所距離只有三公呎多，在我最痛的一次，我不知花了幾分鐘才走完這三公呎多的旅程。在往後的幾個星期中我將上廁所原本採用的蹲姿，改成坐姿。因為腳踝及腳掌關節一用力就會產生劇痛，蹲姿已經是不可行了。

看西醫總免不了各種檢查—手部、腳部關節X光，驗血。由於檢查報告需要一星期才能出爐，西醫先開關節炎止痛藥(Celebrex)。吃了兩三天的止痛藥後，關節疼痛已大幅減輕。由於西醫還沒診斷出病症，所以我就繼續服用剩下的中藥，利用週末的時間再去看一次中醫。這次中醫看我走路一跛一跛的，只道我的病症嚴重，但他摸完我的脈之後，並未發現我的五臟六腑有什麼大毛病，就這樣再開六帖中藥回去煎來吃。

由於我懷疑我的關節炎與痛風有關，所以在剛發病時，就減少食用豆製品、香菇等助長痛風的食品。由於我是素食者，不吃豆製品、香菇等食物，就沒有很多食物可選擇，所以兩星期內體重減輕10磅。這可算是患此病的利益。

西醫檢驗診斷的結果是“風濕性關節炎”。要繼續吃關節炎的止痛藥，再加上一種減弱免疫系統的藥(Methotrexate)，這是一種癌症化學治療的藥。一次服用7.5mg，一個星期服用一次，目的是在減弱免疫系統的作用。

醫生打電話通知說是最新的診斷是“風濕

熱”(Rheumatic Fever)。風濕熱的症狀是暫時性的關節炎，一至三個月之內就會消失。風濕熱的起因是鏈球菌(streptococcus)所造成的喉嚨痛；發燒未獲治療，身體免疫系統會產生抗體來抵抗這種細菌。由於鏈球菌的一部份結構與人體某些組織相近，所以当免疫系統不健全時就引發了風濕熱。免疫系統所產生的鏈球菌抗體不但攻擊鏈球菌，也攻擊我的關節組織，造成關節炎。這些抗體也可能攻擊心臟瓣膜造成“風濕性心臟病”。風濕性心臟病在西醫的治療是換心臟瓣膜或換心。所以醫生要我去做心電圖檢查，因為在上次的檢查中，檢查出我的喉嚨仍有鏈球菌存在。醫生的新處方是停止服用Methotrexate，繼續服用關節炎止痛藥(Celebrex)，再加上服用抗生素盤尼西林(500mg)(一天服用兩次，連續十天)來徹底消滅鏈球菌。

幾個星期後，再去看另一位風濕熱的專科醫生，是位會說孟加拉語的醫生，他檢查我的喉嚨是否還有鏈球菌，同時要去抽血及做一種超音波心電圖(Echo Cardiogram)。處方仍然是盤尼西林(250mg，為了預防感染鏈球菌)及關節炎止痛藥(Celebrex)。還叫我四個星期後再去看他。我還以為他需要這些檢驗才能有新的處方或治療方法，於是乖乖地去抽血又做超音波心電圖，後來收到帳單才知道超音波心電圖要價1800美金。雖然90%的費用健康保險公司會付。但我總以為這種昂貴的檢驗對於像我並沒有感到心臟有任何異樣的人來說並不重要。但醫生認為這種檢查是必要的，若是我事先知道這麼貴，我一定不會去做檢查，因為要是檢查有心臟瓣膜問題，醫生能做的只是換心臟瓣膜或做換心手術。為什麼不等到心臟感到有異樣時再去檢查呢？

兩星期後，我感到有點喉嚨痛，又好像有點發燒。我趕快去看醫生。本來要去看那位說孟加拉語的醫生，但因他那一天不在診所，我就去看另一位內科醫生。這位醫生也是要我去做驗血。我當場拒絕，要求只要檢查我的喉嚨是

否有鏈球菌就好了，他只好按照我的要求，不再堅持要我去抽血檢驗。處方仍然是盤尼西林，只是把藥量提高為 500mg。等檢查結果如果沒有鏈球菌，再把藥量減為 250mg。一星期後醫生通知說我沒有感染到鏈球菌。

這個病的真正病源是我的免疫系統不正常，西醫沒有辦法治本。不知道中醫有沒有什麼辦法治？如果中醫能治，想必也是難治之症。我相信身體自己也會治病，過一陣子再看看。

我再回想上次那位風濕熱專科醫生的解說。因我的情況是已經得了風濕熱，唯恐下一次再感染到鏈球菌時，恐怕又會得風濕熱，更怕的是風濕性心臟病，醫生給我的建議是連續服用抗生素五年(250mg，一天兩次來防止鏈球

菌入侵)，或是隨時備有(500mg 抗生素盤尼西林)，萬一遇到喉嚨痛又發燒的時候，馬上服用 500mg 抗生素盤尼西林，再去請醫生檢查是否為鏈球菌造成的。如果是鏈球菌，就得服用 500mg 抗生素盤尼西林，一天兩次，連續十天。我採用後者，因為這樣才不會因長期吃抗生素而造成各種副作用，另外一方面是可以省錢又省時間不用常常去買藥。於是我決定沒事不用去看醫生。我手裏還有盤尼西林，我可以等到有喉嚨痛又發高燒時，再去找醫生檢查是否有鏈球菌就可以了。

結論是當遇到喉嚨痛又發燒的時候，一定要看醫生，檢查是不是鏈球菌。如果是鏈球菌一定要用抗生素，否則若引發風濕熱後果就不堪設想了。雖然只有千分之三的鏈球菌病例會演變成風濕熱，但還是要小心為妙。

我得了膽結石

葉千惠

一九九七年在台灣做一次身體檢查，發現有輕微膽結石，醫師並沒有做進一步的說明，我也沒感覺任何不舒服，也就沒加以注意。兩年後，我在美國看醫生時，順便問醫生，關於我的膽結石的問題，是否要照腹部超音波？醫生的答覆是：不必照腹部超音波，等到感到疼痛時，做手術切除膽囊就可以了。

二零零一年年底，因我帶兒子去看中醫，我那時主要是肺部的問題—胸部有時感到不舒服。我請教中醫師有關膽結石的問題，中醫師回答說：「膽結石在一公分以下是可以中藥來治療。」中醫師要我去查出膽結石的大小是否

小於一公分，及膽結石的質料是沙質或是石質？我打電話到幫我做檢查的診所詢問相關資料，不料診所已無法找到當時的資料，再加上我並沒有膽結石的症狀，也就沒有要求中醫師針對我膽結石的問題加以治療。在這一段時間內，我吃的中藥主要是治療肺部的問題。吃了大約幾個月的中藥，胸部不再感到不舒服，此次的治療也就告一段落了。

二零零二年，年底時，膽結石的症狀已經開始浮現了。吃飽飯後腹部靠近膽囊的部位總是覺得脹脹的，半夜睡覺醒來，也覺得膽囊的部位脹脹的，有點不舒服。這樣連續一陣子，

我決定去做一次身體檢查，主要是照腹部超音波，檢查是不是有膽結石的問題？果然腹部超音波證實我的膽囊中有許多細小結石。西醫解釋他們治療結石的方法是：1.吃藥把結石化掉，但效果不佳。2.手術切除膽囊。西醫認為膽囊沒什麼大用處，切除膽囊是最徹底的治療方法。一聽到手術，我總覺得心驚肉跳。反正現在還不算很痛，還可以拖一陣子，再決定。在這一段時間裡，我收集各種治療膽結石的偏方。我嘗試了喝大量的蘋果汁，據說會軟化膽結石，但我並未感受到它的效果。也聽說喝橄欖油的秘方，我並沒有試，但根據試過的人說這些秘方都沒有什麼效果。我也吃健康食品，Gallstones，廣告是說它有減緩膽結石的症狀。我吃了之後，感到似乎有點效果。但雖然症狀有減輕，效果並不是很好，早晨醒來時還是會抽痛一下。

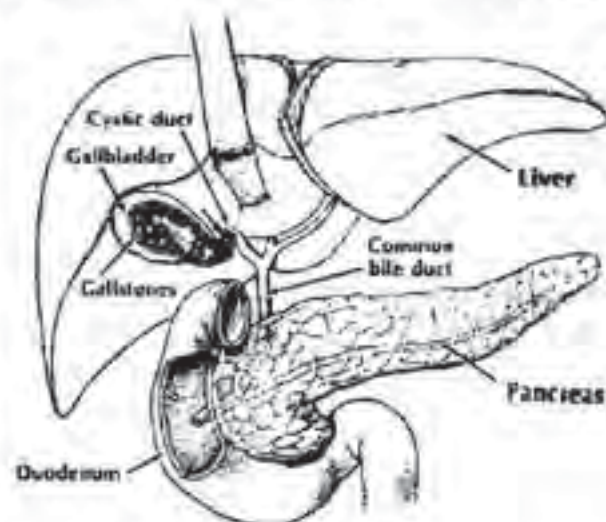
在同一時間，我也請求西醫去查詢檢驗中心的技術人員，看我的膽結石是多大，是否小於一公分，打了幾次電話給醫生，問了兩個星期，問不出結果，我就放棄，不再繼續查問了。先前西醫的講法說我有許多細小的膽結石，我假設大概小於一公分。就去看中醫試試看吧！

在十月底的時候，去看中醫。中醫說他有辦法治我的病。他說他前幾個星期治了一個腎結石的病人。那個病人本來是已安排好開刀的日期，後來聽說中醫師能治腎結石，他就去試一試，中醫師在幾個星期內把他的腎結石治好了，也用不著開刀了。

對於化解膽結石，我有一點疑慮。因為照西醫的說法，膽結石最怕的是細小的結石從膽管排出時，如果造成膽管堵塞，會導致膽管炎，到時候就非開刀不可了。中醫師跟我說他的治療不會有這種問題，他說當初那位腎結石的病人也有這種疑慮，怕排出結石時會造成問題，他保證他的治療方法不會造成這種問題。他說事實證明，並沒有這種問題，請我放心。

中醫解釋我的膽結石的病因是：我肺部的毛病，導致肝氣鬱結而造成膽結石。中醫並沒

有膽結石這種病名。膽結石是膽內的膽汁濃度太高造成的，只要肝的功能健全，膽結石的問題自然消失。他說上一次我的肺的毛病確實已



經治好了，這次肺部的毛病跟上次不一樣。治療的方法是治好肺部的問題，肝自然健全，膽結石就會消失。他說一般治療膽結石的方法，有兩個方向，一是向上，一是向下，向下是強迫膽結石排出。這方法比較不好，治療沒有治本。而向上是治療病源，解除肝氣鬱結，膽結石自然消失，比較好，比較自然。

我再請教膽囊切除是否會產生什麼問題。這個問題是針對西醫所說的「膽囊沒有什麼用處」而問的。中醫師的回答是：膽囊上通肝，下通胃。肝分泌的消化液儲存在膽囊中，當胃需要消化脂肪時，膽可以快速的提供適量的膽汁來消化脂肪。如果沒有膽來儲藏肝所產生的消化液。這些消化液持續不斷地直接滴入胃中，空腹時，這些消化液會傷胃。（本欄編輯註：據中醫對膽囊的解剖解釋有誤。膽囊上通肝，向下通過膽總管與十二指腸相連。因此，膽汁不可能直接滴入胃中）在需要消化液時，肝沒有辦法提供足夠的消化液，造成消化不良。另外在將來治療疾病，若膽已切除，有時就要改變治療的方法，因「氣」沒辦法從那邊通過，就得繞過別條路來治療。聽完中醫師的解釋，我放心地接受中醫師的治療。第一個星期七天服用六帖中藥，就已經感

覺它的藥效。第二星期，再服六帖，服藥的六
 中天，都沒感覺到疼痛。沒有服藥的那一天，
 稍有感到膽的部分有些疼痛，中醫師說，藥力
 還沒有完全到達那個地方。第三個星期再服六
 帖，感覺膽結石的症狀已經消失了。再吃兩個
 星期的中藥，中醫師跟我說：「肺部的問題已經
 治好，已經不太容易再犯病了，膽結石的問題
 應該已經解決。你可以去照腹部超音波檢查，
 確定一下。」

我並沒有再去照腹部超音波，因為我相信
 我的膽結石已經好了。至少膽的部分已不感到
 任何不舒服了。中醫師也提到，如果有膽結石
 的人，你拍他的背部右腰上方，他會感到疼痛。
 我拍一拍我的右腰上方，沒有疼痛。我已不感
 到任何不適。照腹部超音波並沒有很大的意義。
 如果將來再出現膽結石的症狀，再去照還不
 遲。服用了五個星期的中藥，花了大約美金

170元。治療了膽結石，肝氣鬱結和肺部的問
 題。如果採用西醫的方法，切除膽囊。以我的
 健康保險來算，要自己付大約500元。健康保
 險公司付醫院大約1萬元至兩萬元美金。將來
 這上萬的金額還是會轉嫁到每一個投保人的身
 上。花了上萬元去切除膽囊，只解決膽結石的
 問題。肝氣鬱結沒治療到，肺部的問題也沒解
 決，將來還可能出現嚴重的病症。

中醫藥是中國文化的代表之一，治病的方法
 與經驗不輸給西醫。最重要的是中醫治病時
 考量整個人的身體狀況來治本，不像西醫只做
 局部的治療。而且中醫藥對一般大眾來講可能
 是比較負擔得起的治療方式，當然有些病，還
 是要靠西醫來治療比較有效。總之，在生病時
 不妨同時參考西醫及中醫的治療方法，從中選
 擇您認為較佳的治療方法。

秋意

施志清

西風掠著落葉
 淹沒了早秋
 殘存的掃意
 尚隱的山坡
 卻還不甘
 從此冷寂
 錯過了節氣的
 草籽
 掙扎著
 擠開
 頭頂的泥
 哪怕擠壞了
 一身殘殼
 也要拼死
 會一會
 太陽

寧怕寒冬
 近在咫尺
 也要擁抱
 霜凍來臨前
 最後一絲生氣
 然後在第一場
 冬雪中
 含笑離去
 活過了
 見到太陽的
 瞬間
 便勝卻
 土壤沉默的
 一個世紀

烤年糕

周雯

第一次在聚會上嘗到烤年糕，非常喜歡，就幾經轉折從羅瑞圓那兒要來了配方。回家一試，還真不錯。又根據自己的口味略加修改，味道更棒了。之後每回去 PARTY 帶上烤年糕，總是深受歡迎，也經常有人問我要配方。這次有機會，正好拿來與大家分享。



材料

糯米粉	一包(1LB)
牛奶	兩杯(2 CUPS)
雞蛋	三個
糖	1/3 - 1/2 杯
橄欖油	1/3 - 1/2 杯(可用其他油代替)
紅豆沙	2/3 罐
松子	1/2 杯

製作

先將牛奶，雞蛋，糖，橄欖油倒入調理盆中，用電動攪拌器打勻。再加入糯米粉和松子，慢慢攪拌直到完全拌勻。倒入噴了油的烤盤，在倒入2/3時先加進紅豆沙，再倒入剩餘部分，即可入烤箱烘烤。烤箱先預熱到 350-400°F，烤約 60 分鐘(溫度和時間會因烤箱而異，最好先試 350°F)，可用竹簽測試，不沾即可。



加入豆沙後

剛出爐的香噴噴的烤年糕



陪著孩子去大學：少小離家

蔡玲

- 忍性一分是後十分智慧，這樣讓兒子從離開他身邊而去的未來

歡快的美國西部牛仔舞曲節奏明快，載歌載舞瀟灑奔放。即將進大學的孩子們和陪著兒女來學校的父母們手拉著手踏著舞步盡情地笑著跳著。我的舞伴，一個美國女孩的媽媽興奮地說，她盼望著10月份“家長日”的那天還有這樣美妙快樂的舞會。

兒子光光今年春季被加州大學聖地牙哥分校錄取後，這是我們第二次被邀請來學校。

第一次是在光光被幾所大學錄取，還沒有決定去哪一所大學前，學校邀請學生和家長一同來學校參觀，了解學校的大概情況。

那一天校園裡有一萬多學生和家長在聽介紹和參觀。隨著人流的東奔西走，我不禁潸然淚下，把從小相依為命的兒子送進這有近二萬學生的校園，真是擔心他能否順利地適應新的環境。光光看出我的情緒，他安慰著說：媽媽，我喜歡這個學校，我已經長大了，能自己管自己了。

我也往開想了想，自己17歲的時候，從北京到陝北延安插隊，一走幾千里，上山背糧，下溪挑水，自己動手做飯洗衣。去年暑假光光和我專門去了延安地區我插隊的那個小村子，看當年知青住過的窯洞，坐在農民的土炕上聊著知青們的往事……。既然我能從黃土高原走到美國，也應該相信兒子有足夠的能力，去面對新的大學生活。

當我們決定去聖地牙哥分校後，我們又被邀請到學校參加為期兩天的新生報到註冊活動。

聖地牙哥位於南加州，是美國著名的旅遊大城市。由於它靠近墨西哥邊界，聽說不少大學生在周末假日過到那邊的小城喝酒尋歡作樂。在家裡我不止一次地重複著：光光你可不能去。他一笑走開了。

校方安排心理醫生專門就喝酒、毒品及過邊界的問題回答了家長們的提問。每人得到一份綠色小冊子，這是學校為學生們提供的去墨西哥旅遊的指南。內容涉及美墨兩國有關酒精、毒品、行車、人身安全的法律知識和基本常識。校方讓家長們看到的是盡力幫助學生們有一個既安全又享受的旅行。

學院配有3名專職的心理醫生。和醫生交談了一小時後，在座的家長們顯得輕鬆了許多。幽默的提問，機敏的回答不時引發陣陣笑聲。總結大夫的話，在我看來，三件事最重要：傾聽兒女們的需要；鼓勵他們建立自己的生活；提供經濟支持。

在美國上大學是由家庭負擔學費和生活費用的。所有的家長都希望孩子能珍惜家長的付出，順利完成學業。但校方一再強調孩子們進了大學就成為能負責任的成年人，他們有權利決定做什麼不做什麼。例如許多家長要求校方提供學習成績報告，像中小學一樣，但學校告訴我們，校方把學習成績報告送到每個學生的網頁上，家長如果得不到孩子專用的密碼，就無法看到報告。學校的帳單也由學生作主是直接寄給家裡還是寄給學生本人。我這個媽媽銀行看來只能開門不能關門了。

我和光光是用兩種語言交流的，真不知道在他離家後去大學的四年裡該怎樣和他交流。中文是我最能表達感情的文字，可是光光不識一字。打電話很方便，怕就怕每次他只講三言兩語，男孩十七八歲就怕和勞叨不休的媽說話。

高年級的學生告訴家長，學生們最高興的是收到家裡寄來的包裹，聚在一起分吃餅乾糖果，分享著父母的愛。我對光光說，媽媽會定期給你寄牛肉乾和夾心餅乾，1.84米高的兒子



兒子光光在插隊當年插隊的延安留影

臉上一片靦腆的微笑。我知道在美國的任何地方都可以買到同樣的東西，而且學校離家也只有2.5小時的車程，但母子之情由新的方式得以傳遞，讓我們彼此感到情深意厚。

兒子上大學並沒有選專業，他想過兩年後再決定。在報到註冊的時候，高年級的學生建議他在第一個學期選四門基礎課，將來不管他是選理工科還是文科做為專業，這些基礎課都是在基本要求的範圍中。

光光告訴我，他要選學中文要認識字。去

年暑假光光回中國，去了重慶、成都、大連、大慶、瀋陽、西安、延安等地，由於不認識漢字，行動很受限制。

我建議他在高年級的時候考慮利用加州大學的選擇教育計劃去歐洲學習半年到一年。光光調侃著說，我知道那裡有媽媽的同學，她們又能照顧我了，我不去。

天高任鳥飛，海闊憑魚躍。忍住一分失落十分惦念，注視著兒子從眼前起步走向他的未來，也許這正是媽媽應有的如天似海的胸懷。

扭轉乾坤，反敗為勝

周明

自從2000年的3月以來，股市就因為網路泡沫的破滅、總統大選的選票爭議、911恐怖事件及公司假帳等種種原因而持續下跌。到目前為止，DJIA已跌了30%，S&P 500跌了43%，NASDAQ更是慘不忍睹跌了75%，這次的下跌在去年五月下旬，當Worldcom的假帳曝光之後更使投資人對投資股市失去了信心。在紐約的二個月之內，股市的平均指數下跌了30%左右，這次的跌幅及持久性在過去也不多見。從歷史上的資料顯示，這種情況在過去曾經發生過三次：第一次發生在1929年，也就是在美國的經濟大蕭條時期，當時連續跌了4年(1929至1932)，股市平均指數跌了78%，第二次是在第二次世界大戰時期(1939至1941)，跌了三年，跌掉了31%，上一次發生在1973至1974年的能源危機，當時在二年之內跌了44%，這次是第四次，跌到現在。因為在美國對伊拉克戰爭陰影的籠罩及公司營運仍未起色的情況下，股市何時方能峰迴路轉，柳暗花明，仍待觀察。

因為股市的連續下跌，使不少的投資者非常不安，不知該如何應付。本文將討論一些因應之道供投資者參考。不過，在談主題之前，我想先來談一下投資的基本觀念。

什麼是投資？投資的目的當然是要多賺點錢。但是，如果投資者在投資前未對所作的投資有充分的認識，對於到底是如何個賺法並沒有明確的概念，在這種情形下所作的投資和下賭注有何差別？正確的投資應當從理財的角度來執行，即使如此，一個成功的投資也無法全靠理論，還是需要時機和運氣的配合。因此，投資者在投資前至少需要考慮下列三點：

1. 所作投資是否在經濟能力範圍之內？

基本上，投資者絕對不要作超過自己經濟能力的投資。也就是說投資額不應影響到日常家計，否則，萬一所作的投資未達預期的結果，就會得不償失，後悔莫及了。

2. 可以投資的時間有多長？

可投資的時間對投資組合的設計具有關鍵

性的地位，一個好的投資組合一定要配合可投資的期限，如此，才能有足夠的時間面對所有可能發生的狀況。

3. 是否瞭解所作的投資？

投資者在決定投資之前不僅要對所作的投資有充分的瞭解，除了要有個適當的組合之外，也要知道如何去執行。投資時切忌盲從，也不要隨著歷史(過去的數據)起舞。要往前看，不要回頭看。

如果投資者在投資前思考過上面三個問題，那麼就不會在不如意時驚慌失措。

言歸正傳，現在來談談投資者如何因應目前的投資環境。投資者在此時的第一件事就是要冷靜的分析一下自己的投資組合及投資策略，檢討一下是否還符合自己的財務狀況。投資者可以從外在(投資環境)和內在(自己的個性)二個不同的角度來檢討。

首先從外在的角度來看，投資者要檢討一下所作的投資是否適當。原則上，每一種投資的風險(risk)和浮動程度(volatility)都有其歷史數據可尋。因此，投資者應該對所作的投資有清楚的認識。一般而言，短期性的投資應該採用浮動程度較小的投資方式，而浮動程度大的投資方式較適用於長期性的投資。現拿個簡例來作比方，某甲如果打算在幾個月內動用的錢就應該存放在銀行的定存或短期票券，而不要存有短期獲大利的僥倖心理，將錢拿去購買股票。因為，從浮動程度的角度來看，這類投資並不適於短期投資，在短期的情況下投資的結果靠機運的成分居多。另外，投資的選擇也值得評估。因此，投資者在這個時候應該好好的從外在的投資環境來檢討是否有調整投資組合及投資策略的必要。

除了從外在的角度來檢討之外，投資者也要從內在個性的角度來分析。投資者趁此機會可以實際考驗自己對投資風險的承受程度。分析一下自己是否可以接受目前投資組合所帶來的結果。因為投資風險的承受程度人人不同，因此需要每個人自己去體驗。誠如“知人飲水，冷暖自知”。所以從外在的角度而言，或許所設計的投資組合還算恰當，但是如果將個人的性

格加以考慮之後，也許需要作適度的調整。讓我舉個例子來說明，某乙有一筆錢計劃十年後當作養老之用。幾年前，聽親朋好友談到投資股市賺了不少錢，終於心動而決定也來一試，希望能多賺一點。最近，某乙接到投資報告，發現所作的投資不但沒有賺錢，反而損失不少。從此，每天憂心重重，擔心將來如何退休，平時的作息都受到影響。在這種情形下，也許在理論上某乙的投資並無不適當之處；但是，實際上某乙目前的投資組合並不適合某乙的個性，就應該作適當的調整。

如何來因應目前的投資狀況就完全依照各人分析檢討的結果而決定。基本上，有二種策略可以考慮。

第一種就是暫時先不作任何調整，目前先採取處變不驚的態度，等情況穩定之後再伺機而動作適當的調整。

第二種策略就是在此時將投資組合作適當的調整，期望能將危機化成轉機，可以考慮運用的技巧不少，現在提供一些方法供讀者參考：

出售不適當的投資。對於不適當的投資組合或是表現不佳的投資，投資者應該考慮出售，希望能藉此去蕪存菁。

轉換投資。整體而言，現在是熊市，但是每一支股票或是共同基金其下跌的原因及幅度都不盡相同，因此，投資者可以趁此機會在相關的股票或是共同基金當中，作一個適當的調整，轉換到增值潛力較大的投資。

增資購買。對於資金充沛的投資者，或許可以趁機充分運用“買低賣高”的投資理論，小心謹慎的以購買的方式來調整投資。

總之，這次的慘跌，對沒有投資策略的投資者而言算是獲得了一次非常珍貴的經驗。但是我希望受到打擊的投資者不要因此而心灰意冷，進成“一朝被蛇咬，十年怕井繩”的後遺症。

其實，投資就像打戰一樣，有贏有輸。輸了一場戰役並不表示輸了這場戰爭。反而要藉機檢討戰敗的原因，希望將來不要重蹈覆轍，才有贏得戰爭的機會。最後盼望所有千樣的投資者都能打贏這場人人一輩子都要面對的生活之戰。

A Letter from the Editor

Dear readers,

On behalf of all who have worked on this section, it is with great pleasure that I present to you an honor roll of sorts of famous Chinese-Americans. The next few pages will chronicle the lives, accomplishments and impacts of human beings who share two basic traits: a Chinese ancestry and a special something that put their name in lights.

With the arrival of three Chinese sailors in Baltimore in 1785 known as Ashing, Achun and Aceun, the trickle of Chinese immigration to the United States had begun. By the time of the California Gold Rush, the trickle was a steady stream: there were 20,000 Chinese in California alone.

This section, though, documents the people of another wave of immigration from the twentieth century through today. As immigration regulations loosened and Chinese sought sanctuaries from their mother countries, millions of them poured into the U.S.

From Amy Tan to Jackie Chan, these people were either direct immigrants from China or Taiwan or were born in the United States of immigrant parents. These individuals were able to thrive in America and make a name for themselves despite their yellow skin and black hair. We seek to pay a tribute to these writers and athletes, scientists and actors not only because they are incredible people, but because we, the Chinese community, claim the same blood. Although the next pages will introduce new faces and revisit familiar ones, they are, by no means, an exhaustive list of Chinese who have made their mark.

All of the pieces you will read are researched and written entirely by students in the local Chinese community. Countless hours were spent sifting through facts and compiling them into a series of short biographies. Many thanks to them all (and you know who you are) for their hard work during such a busy time of year and their stoic tolerance for participating in this project, and in the end I'm happy to report we all pulled it together. This section is, in fact, a monument to our heritage as well as our teamwork.

Please enjoy "Movers and Shakers: Famous Chinese-Americans." After all, who knows? Perhaps one day you may find yourself among these pages.

Sincerely,
Lydia Lo
Editor-in-Chief

Staff Writers

Tiffany Chang
Tiffany Hsiou
Irene Li
Ariel Wen

Emily Cheung
Enid Hwang
Austin Lo
Olivia Ying

Susan Duan
Iris Jiang
Jennifer Wang

◆15 Minutes: People in the News◆

In the future everyone will be famous for fifteen minutes.

-Andy Warhol

Vincent Chin, racial discrimination victim

Tiffany Chang

A case of mistaken identity and consequent racial anger led to a greater Asian awareness of racial issues in America.

Vincent Chin, 27, was bludgeoned to death and died five days before his wedding. At the time of his death, anti-Asian feelings were high. The Japanese were perceived as the major reason why the American economy was suffering; people thought that Japanese cars took away from American business.

The most well known facts about Vincent Chin are the circumstances of his death. His friends took him, an engineer by trade, to a bachelor party in Detroit on Jun. 19, 1982; Vincent was getting married in a little over a week. At the same club were Ronald Ebens and his stepson, Michael Nitz, both jobless workers for the auto industry.

Ebens mistook Chin for a Japanese man and began to throw racial slurs at him, saying "...it's because of you [expletive] that we're out of work." Eventually, the bachelor party dispersed, but Ebens and Nitz found Chin in front of a fast-food restaurant. Ebens, armed with a baseball bat, struck at Chin's leg. Nitz proceeded to hold Vincent Chin in place as Ebens, delivered a blow to Vincent's skull, sending Chin into unconsciousness.

Before going into a coma, Vincent Chin spoke a few words, words that everyone comes to learn in life: "It's not fair." He died four days after in a coma, five days before his wedding.

Despite the crime, the punishment was light. His killers were convicted of manslaughter, and each had to pay a \$3,700 fine. They were not sent to jail; rather, they were put under a 3-year probation period on the basis that they had no criminal records. The prosecution was not present for the sentencing hearing. Lily Chin, Vincent's mother, was not given a translator for the court proceedings, no witness were called to testify.

Many Asian Pacific American groups were outraged. They began a mass uproar over Chin's death and the (lack of) punishment allotted to Chin's killers. Some mark Vincent Chin's death as a major turning point in Asian civil rights. Asian-American organizations across the country held demonstrations, protests, and wrote letters to anyone in a position of authority they could pressure for a re-trial.

In the end, there were several re-trials, and in 1984 Nitz was ended up being cleared of any charges. Ebens was convicted to 25 years in jail on a \$20,000 bond. In 1986, Ebens's lawyers used a legal technicality to keep him from going to jail, and canceled the bond. In 1987, another retrial was ordered, but it was held in Cincinnati.

The jury decided that Ebens should be cleared of all charges. His mother, tired of the American courts and the justice system, moved back to Guangzhou province in China. Later in 1987, another trial determined that Ebens should pay \$1.5 million dollars. However, he fled his home and has been pursued by officials ever since.

According to some, the Chin case started a large movement of awareness across America of civil rights and the mistreatment of Asians. There are now groups that work specifically to help victims of anti-Asian racism, and the Asian-American community began to realize that they could work for better trials.

However, Vincent Chin's death should not serve as a reason for anger against non-Asians. Although there may never be justice for his murder, the duty of a human is to remember that the idea of "what's fair" can get in the way of carrying out true justice.



photo courtesy of NAATA

Wen Ho Lee, scientist

Lydia Lo



Dr. Wen Ho Lee, best known for being accused for spying for China, is the victim of what many sympathizers call a case of legal harassment.

A native of Nantou, Taiwan, Lee came to the United States in 1965, received his doctorate in mechanical engineering from Texas A&M University in 1969 and became a U.S. citizen in 1974. He enjoys fishing, cooking, Mozart and Hugo, and is the father of two children.

Lee worked for the Los Alamos National Laboratory in New Mexico since 1978, developing nuclear weapons using his fields of expertise: mechanical engineering and fluid dynamics.

Back in 1995 Notra Trulock, the director of intelligence and counterintelligence for the Energy Department's national labs, determined that the Chinese had somehow stolen the design for the W88 warhead, the nuclear device on Trident missiles. A search was deployed for national scientists of Chinese heritage to detect the spy. Lee, who had downloaded codes for nuclear testing onto unclassified locations for reference, was targeted, fired in March 1999 and charged with 59 counts of espionage. He spent 278 days in solitary confinement for the accusations, where he was kept in a cell for 23 hours a day, shackled so his movement was severely restricted. Considered dangerous, he was prevented from writing letters or reading a newspaper.

Eventually, officials realized the case was built more on hype than on evidence, and Lee was acquitted of 58 of the 59 charges, now accused of just a mere security breach. What was a hunt for a turncoat became a breach of civil and legal rights, a carnival of political scapegoating and racial bias. He was released in September 2000, with an apology from Judge James A. Parker: "They [the executive branch] have embarrassed our entire nation and each of us who is a citizen of it. . . I sincerely apologize to you, Dr. Lee, for the unfair manner you were held in custody by the Executive Branch."

Dr. Lee wrote a book, *My Country Versus Me*, about his experience in this case.

Movers and Shakers:

◆Artists◆

The artist is the opposite of the politically minded individual, the opposite of the reformer, the opposite of the idealist. The artist does not tinker with the universe; he recreates it out of his own experience and understanding of life.

—Henry Miller

Anna Sui, fashion designer

Iris Jiang

Born in Dearborn, Michigan in 1955 to Chinese parents, Anna Sui had and two brothers. Although hers was the only Chinese family in town, Anna always felt like she belonged. She was even voted one of the best dressed. While her brothers grew up to be stockbrokers, Anna's ambitions were always to become a fashion designer.

Sui always had a passion for designing clothes. Even as a kid, she dressed up her neighbor's toy soldiers, and cut out designs she liked from fashion magazines. Anna saved these clippings in her "Genius Files" which she still refers to every now and then. At the age of 17, she was offered a scholarship to New York's Parsons School of Design, where she met her close friend, Steven Meisel, a *Vogue* photographer. Her early jobs



included designing photo shoots for Meisel. Sui also worked at various sportswear companies, during which she presented her signature "head-to-toe" look at a show. After her debut in April of 1991, her designs immediately became a hit.

Now, her clothes are sold in over 200 stores worldwide. Not only does she have her own clothing line headquartered in New York City, but also fragrance and cosmetic lines. Her unique store in the SoHo district of New York is decorated with purple walls, black furnishings, and red floors. Her Los Angeles store is located in the Sunset Plaza in West Hollywood. Her clients include Cher, Christina Ricci and Courtney Love.

In 1993, Sui won a CFDA Perry Ellis Award for New Fashion Talent. Anna Sui has made her dreams come true, and did not make the toy soldiers suffer in vain.

I. M. Pei, architect

Lydia Lo

Leoh Ming Pei, whose name means to "inscribe brightly," was born in Guangzhou, China in 1917. Famous for buildings including the pyramid of the Louvre Museum in Paris and the Rock and Roll Hall of Fame Museum in Cleveland, he is one of the world's most renowned architects.

Pei left his native country in 1934 to study architecture and in 1940 received his degree from the Massachusetts Institute of Technology. He enrolled in the Harvard Graduate School of Design in 1942 but left soon after to volunteer his services to the National Defense Research Committee, finishing his Harvard education in 1946.

After working in two other firms, in 1948, Pei began his seven-year tenure at the architectural firm of Webb & Knapp, supervising urban design projects. After receiving U.S. citizenship in 1954, he started his own firm a year later, I.M. Pei & Associates. His first project was the National Center for Atmospheric Research in Boulder.



I.M. Pei's reputation as an architect ballooned in 1964 when he was asked to design the John F. Kennedy Library in Boston. In the following years, he completed over 50 projects in the United States and abroad, half of which have won recognition. He was elected to the American Academy in 1975 and served as chancellor until 1980, the first architect to do so. President Reagan awarded Pei with the Medal of Liberty in 1986. The governments of France, Britain and Japan have also distinguished him.

Skilled in designs featuring glass, steel, stone and concrete, Pei uses uncluttered, elegant designs. He creates a high-tech feel using angular and geometric shapes.

Pei has also worked for causes in China. In 1983, he used his \$100,000 prize from the Pritzker Architecture Award to establish a scholarship for budding Chinese architects to study in the U.S. He has also been supporting Chinese democracy. Works in his mother country include the Bank of China Tower in Hong Kong and the Fragrant Hill Hotel in Beijing.

Vera Wang, fashion designer

Susan Duan

Vera Wang, the fashion designer famous for her wedding dresses, was born in New York City on June 27, 1949. Her parents were Chinese immigrants Cheng Ching Wang and Florence Wu. Her father's early business successes provided Wang with a life of privilege: as a child she accompanied her mother to fashion shows.

Wang's childhood dream was not to be a fashion designer, but rather a professional figure skater. She began skating at age seven and when she was 19 came in 5th at the Junior United States pairs championship. She gave up her dream after failing to make the Olympic team in 1968 and the world team in 1969.

She then threw herself into her second passion, fashion. Wang studied theatre at Sarah Lawrence College but

switched to art history when she realized that an Asian woman in the early 70's was never going to make it as an actress. She spent two summers working at the Yves Saint Laurent store in New York, first as a salesgirl and then as a window dresser. Her parents encouraged her to consider fashion as a career, and she did, landing a position as editor for *Vogue*. She was the youngest editor ever for the magazine. She spent almost 20 years at *Vogue* and went on to become design director for Ralph Lauren. In 1989, Wang married Arthur Becker, a Manhattan stockbroker, planning and organizing her wedding single-handedly. This experience led her to venture out on her own and in she 1990 opened the Vera Wang Bridal House.

Her trademark style includes dresses costing upwards of \$2,000 in soft pastel hues and the use of couture-level fabrics like satin-faced organza. She specializes in modern, stylish, and beautiful wedding gowns and has since branched out into eveningwear, fur, and footwear that are available in many specialty stores around the world. Her designs can be purchased in her main store in the Carlyle Hotel in New York City. Wang published her first book, *Vera Wang on Weddings*, in 2001 and launched her first fragrance in 2002. Though she has dressed numerous celebrities and is a household name, her business is still considered small.

Along with running and designing for her own company, Vera has two adopted daughters, Cecilia and Josephine and resides in New York City. Clothing is her passion, and she is immensely talented. "I adore the challenge of creating truly modern clothes where a woman's personality and sense of self are revealed. I want people to see the dress, but focus on the woman," says Wang.



Yo-Yo Ma, cellist

Tiffany Chang



Yo-Yo Ma ought to be thankful people have even heard of him. I ask eight people if they know who Vivaldi is, no more than three people will respond. Even this computer's spell check won't accept "Vivaldi." Needless to say, it won't accept "Yo-Yo Ma," either.

My frustration aside, the legendary cellist was born in 1955 to Chinese parents living in Paris, France. At age 4, he began taking cello lessons from his father. Soon after, the Ma family came to the United States, where Ma studied with Janos Scholtz and later with Leonard Rose at the Juilliard School in New York City in 1962. He gave his first public performance on cello at five years old, played in Carnegie hall at nine and by age 19 was internationally known for his talent. He also received a degree from Harvard University in 1976, where he also received an honorary doctorate in music in 1991.

As a musician and recording artist, Ma's interests span from the traditional classical repertoire to more esoteric topics. He is particularly interested in the concept of music as a means of communication and its role in the spread of ideas among cultures. He started the Silk Road Project in 1998 "to study the ebb and flow of ideas among different cultures along the Silk Road...." He has collaborated with vocalists and other classical soloists in different genres, including the theme from "Crouching Tiger, Hidden Dragon." Ma has recently finished an album of Brazilian music to be released in the spring of 2003.

Ma is also involved in educational programs: on tour, he likes to conduct programs at camps such as Interlochen and Tanglewood and appear in kid-oriented programs such as "Mr. Roger's Neighborhood."

Yo-Yo Ma records with Sony Classical and has completed over 50 albums, 14 of which have won Grammy awards. He also won the Avery Fisher prize in 1978.

He plays a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. He lives with his wife Jill and children Nicholas and Emily.

◆Athletes◆

Athletes have studied how to leap and how to survive the leap some of the time and return to the ground. They don't always do it well. But they are our philosophers of actual moments and the body and soul in them, and of our manoeuvres in our emergencies and longings.

-Harold Brodkey

Yao Ming, basketball player

Emily Cheung

Not everyone has the fortune to meet a celebrity. I, on the other hand, have been extraordinarily lucky. I've babysat for Kirk Cameron, received a signature from Kelly Chen, caught a glimpse of Orlando Bloom, and even had Yao Ming stay at my house. Many of you must be thinking, "Yao Ming?! That 7'6" Asian giant?! Can he even FIT into your house?!" My answer to you is, *no* and *barely*. No, Yao Ming didn't stay at my house, but his clone did! And could his clone fit into my house? *Barely*.

Last Christmas, my mom had the wild idea of surprising my brother with a life-size poster of his idol, Yao Ming. Since we could not find a printing company to take on this gigantic task for us, my dad embarked upon it himself. It took him two full days of scanning, cutting, measuring, and gluing to finish the surprise. A smile always comes to my face when I picture the look my brother had when he saw Yao Ming's menacing eyes glaring down at him from the top of our ceiling. He looked like he had just seen a monster! But then again, in a sense, Yao Ming is a monster. There aren't too many 7'6" Chinese people with the strength to tackle Shaquille O'Neal walking around.

Emerging as the new sports celebrity around the world, Yao Ming has appeared in ESPN, Sports Illustrated, and Time Magazine. Even though he has only played in the NBA for less than a year, he has undoubtedly taken the sports world by surprise. He was able to weave into the NBA rhythm within 10 games and silence all his critics and skeptics. However, what really makes Yao Ming stand out from the others is his humorous, friendly, and down to earth attitude.

Not many people are able to deal with the immense pressure he faces every single day. Having a 6'7" father and a 6'3" mother, both of whom were great basketball players themselves, Yao Ming grew up in a modest environment. Even now, he shares a home with his mother who takes care of him like any loving mother would. He has a certain innocent charm in his personality that really comes across to the people. His good humor and pleasant nature make him many people's favorite sports celebrity. Although he plays intensely on the court, he still maintains his humility unlike many other basketball stars. Once it comes to playing the game, his mind is set, and he plays like a lion on the loose.

When watching him on ESPN during the games, his concentration is so centered on what he has to accomplish. His extreme focus and hard work towards his goals drives him to be the best that he can be. This kind of dedication is an inspiration to many of us who value such determination.

Yao's transfer into the NBA is definitely a big moment for Chinese Athletics. Finally, we can see a Chinese person representing the Asian community in the sports world. His rapid improvement in the game and his growing value to his team, proves to the world that the Chinese are more than just high GPA, good at math, academically oriented people. We have more to us than society defines us to be, and as long as we put our heart and soul into our goals, we can accomplish anything we set out for.



The Cheung with Yao Ming

Michelle Kwan, figure skater

Olivia Ying



Michelle Wing Kwan, a Lake Arrowhead, CA native, is widely known as a beautiful and graceful figure skating champion. She was born on July 7, 1980 in Torrance, California. She began skating at age 5 with her older sister, Karen after she saw her brother play hockey. She received much encouragement from her father, who constantly supports her skating career. She started training with Frank Carroll in 1992.

Two years later, she first gained attention from her second place finish in the U.S. Nationals amidst the Harding-Kerrigan scandal. Without Carroll's knowledge, she went ahead and took the senior test, allowing her to compete and qualify for the U.S. senior elite Ladies National Championships. At her first World Championships, she placed fourth at the age of 14. Her youth shocked the skating society. During the year of 1996, she placed first in all the competitions in which she participated. Throughout the years, she has added many first, second, and third place medals to her competitive record.

In 1998, she competed in her first winter Olympic games in hopes of a gold medal. Although she didn't reach it, she still placed second, which was impressive, considering her injured foot. She continued to skate even as she started attending UCLA in 1999. In 2001, she equaled Peggy Fleming, an older renowned figure skater, with four World titles. Also in that year, she fired her long-time coach Carroll. It created a scandal, and it seemed like it would affect her performance. However, at the 2002 winter Olympics, she performed wonderfully. But she placed third, when an unexpected young newcomer, Sarah Hughes, captured the gold.

Although the bronze medal in Salt Lake City was a disappointment, Michelle has continued to succeed in skating: this year, aided by new coach Scott Williams, she has placed first in the three competitions she has competed in so far. At her young age, she is already recognized as the most decorated figure skater of modern times and has won more marks of 6.0 in competitions than any other skater.

An idol to her fans, both Chinese and American, Michelle's commitment and success reflect her hard work, determination, and love for her sport.

Amy Chow, gymnast

Jennifer Wang

Amy Chow is an inspiration for all female Chinese-American gymnasts. She has accomplished many feats, including winning both a gold and a silver medal at the 1996 Olympics in Atlanta, Georgia. She is one of many prominent Chinese-American athletes in American society.

Amy was born on May 15, 1978, in San Jose, California, to her wonderful parents, Susan and Nelson Chow. She started taking Valley Gymnastics School club when she was three four. Since then she has become an incredible collector of dolphin items, listening to classical music "Love Lucy". Amy is now attending Stanford and is planning to attend medical school and become a pediatrician.

During her six years on the national team (1995-2001), Amy and the rest of the team won numerous awards in both national and international competitions. At the Olympics in 1996, the team placed first overall and on the bars, her favorite event. At the Individual Event World Championships in San Juan, Puerto Rico the same year, Amy went up to the Semi-Finals. In the 1995 Pan American Games in Mar del Plata, Argentina, Amy won a gold medal on the vault and a silver on the uneven bars, and Team USA won a gold in the team competition and a bronze



all around. In the 1994 US Olympic Festival in St. Louis, Missouri, the team won a silver medal, and Amy won a silver medal in the balance beam event and another silver medal in the floor exercise event, her biggest challenge. Amy likes to do very complicated routines. She's even had a move named for her: a back staller with one and a half twists called "the Chow". However, Amy is always looking for harder moves and is currently developing the "Chow II".

Movers and Shakers:

◆Communicators◆

Communication is a continual balancing act, juggling the conflicting needs for intimacy and independence. To survive in the world, we have to act in concert with others, but to survive as ourselves, rather than simply as cogs in a wheel, we have to act alone.

—Deborah Tannen

Connie Chung, broadcast journalist

Irene Li

Born Constance Yu-Hwa Chung, Connie Chung became the co-anchor of the "CBS Evening News", the first Asian and second woman to hold the coveted position as night anchor in a major network. In addition, she hosted "Eye to Eye with Connie Chung", a popular prime-time newsmagazine featuring interviews with controversial newsmakers. Chung is now the most sought-after broadcaster in the media.

Connie Chung was born on August 20, 1946 in suburban Washington D.C. to William Ling and Margaret Ma. Both parents had been forced to flee war-torn China in 1944 after the death of all five sons in the bloodshed. Chung earned a degree in Journalism from the University of Maryland and began her career as a secretary for WTTG-TV. She became the CBS Washington bureau later that year, aided by the new mandate that promoted the hiring of minorities. In 1972, Connie prepared the stories of President Nixon's trip to China.



Distinguishing herself for her assertiveness in covering stories, Chung hurled herself into the midst of the Watergate scandal in 1972 when she was only 25. By 1983, she had become the highest paid local anchor in the country. She returned to national reporting in time for the 1984 presidential election. Chung's work in the 1984 election elevated her to celebrity status. After her contract ended with NBC, Chung left for CBS and a contract of \$1.5 million annually. Working her way up, Chung finally joined Dan Rather as co-anchor of the "CBS Evening News" in 1993 along with hosting "Eye to Eye with Connie Chung".

Chung has gained much acclaim for her work, including three National Emmy Awards, a 1991 National Headliner Award, a 1991 Clarion Award, and Amnesty International Human Rights Award in 2000. She is currently hosting CNN's "Connie Chung Tonight." Chung lives with husband Maury Povich and son, Matthew, in Manhattan.

Lucy Liu, actress

Ariel Wen, translated from Chinese by Irene Li

Lucy Liu, born Liu Yu Ling, is a face known to many. A talented young actress, Liu is the epitome of a

successful Asian American. Whether on television or on the big screen, Liu radiates a calm confidence and cool poise.

Liu was born in Queens, New York on December 2, 1961 to Chinese immigrant parents. From an early age, Liu showed signs as a talented entertainer. She attended Stuyvesant High School and enjoyed the performing arts and took a liking to dance. After finishing her freshman year at New York University, she left her hometown to attend University of Michigan at Ann Arbor. There, she took courses in filming, art and Eastern literature. During her final year in college, she decided to put her acting skills to the test. Trying out for the play *Alice in Wonderland*, she hoped only to attain a supporting position. However, when the results were announced, she was shocked to find herself in the lead role. This opportunity launched her acting career.

Deciding to pursue acting, Liu moved to Los Angeles, auditioning for roles. She eventually had a guest appearance as a waitress on "Beverly Hills 91210" in 1990 and then a regular role on "Pearl," and first appeared in films as an ex-girlfriend in *Jerry Maguire* (1996).

To date, Lucy Liu has acted in multiple films, including *Payback*, *Shanghai Noon* and *Charlie's Angels*. In the television series "Ally McBeal," Liu plays a sharp-witted lawyer, Ling Woo.

Apart from acting, Liu is an enthusiastic mountain climber, skier, horseback rider and martial artist and knows how to play the accordion. She is also fluent in Mandarin.

Liu uses her talent to secure a spot in the Hollywood acting circle, a coveted position usually held by Caucasian entertainers. In fact, she was the first Asian-American female to host "Saturday Night Live." Not only has her appearance on screen facilitated an interest in Asian-American performers, Liu has also led the way for many aspiring ethnic actors. Liu has risen to a level of stardom achieved by few, and she has truly opened the door in the world of acting to a new generation of Asian-American talent.

Martin Yan, cooking show host

Tiffany Chang

Referred to by some as "the guy really good with knives," Martin Yan is most famous for his cooking show "Yan Can Cook" on PBS, as well as a chef, an author, and a restaurant and food consultant.

Born in Guangzhou, China shortly after the Communist occupation, Yan recalls that he did not have much to eat as a child. He left China for Hong Kong at age 13 to be apprenticed to an uncle in the restaurant business, and at 18 left the continent altogether for Canada. He received bachelors and masters degrees in food science from the University of California at Davis, where he met his wife Susan. There, he got his first experience teaching cooking by giving culinary lessons to students.

In 1977, out of college, he became the head chef at Lee's Garden Restaurant in Alberta, Canada. It was there that Yan's relaxed cooking style caught the eye of a producer, and he was put on the air. In 1982, his show "Yan Can Cook" made its American debut when was aired from KQED in northern California.



"Yan Can Cook" has been nominated for multiple James Beard Awards, and has won two of them. His show also earned a daytime Emmy award for single camera photography in 1998. He is also the author of multiple cookbooks and recently opened a restaurant in Santa Rancho Margarita. Currently there are "Yan Can" eateries located throughout California.

Recently, Yan's cooking shows will feature the host visiting eleven different Chinatowns around the globe. Yan will explore Chinese history. The show, "Martin Yan's Chinatowns," will be a way for this age's TV-oriented youth to learn more about Chinese culture as well as Chinese cooking.

Yan has become involved with giving speeches for Chinese student associations on campuses across the nation. He promotes Asian-American pride, and gives encouragement to remember our roots. He endorses a simple philosophy: "Some people are just never content no matter how much fame or money they have, they just continue

to push, push, push. But the Chinese philosophy is to be content with what you have. If you aren't content how can you be happy?"

Yan currently resides in San Mateo, California with his wife and twin sons.

Jackie Chan, martial artist and actor

Tiffany Hsiou

He could kick higher than any kid his age. He could run faster than any kid his age. Jackie Chan was the leader of his pack since day one.

Chan, whose Chinese name is Sing Lung ("already a dragon"), was born in Hong Kong on April 7, 1954. He was apprenticed to the Peking Opera at age 6 to learn kung-fu under master Yu Jim-Yuen's. Jackie was specially selected to be a student of Yuen's; many had noticed his talent early on in his life. Among his students were "The Three Brothers": Chan, Sammo Hung and Yuen Biao. This comedic trio performed in films and worked with another kung-fu master, Bruce Lee. After ten years at the Peking Opera School, Chan got a job as a stunt man and in 1971 had his first major appearance on the big screen in the Cantonese film *Big and Little Wong Tin-Bar*.

Because of a contract breach, his past producer issued threats on Chan's life, and to avoid confrontation Chan came to the United States. After starring in *Battle Creek Brawl* (1979), a flop, Chan was bought out by his past producer and free to return to Hong Kong.



As he continued acting, his producers told him to be Bruce Lee but Chan never once hid his own personality. He wished to be like a Charlie Chaplin or Buster Keaton and also incorporate his own style in his work. While making a movie, Chan once sat down with his producer and said, "When Bruce Lee kicked high, I'd kick low." Chan went on to amaze people with his "hi-yahs", famous fight combinations and goofy humor. He was the first to be able to successfully fuse martial arts and acting.

However, this came at a cost. Over his career, Chan has broken his nose three times, an ankle, most of his fingers, both cheekbones and his skull.

Chan has acted in over 70 films. Although he already had a fan base in Hong Kong, it was *Rumble in the Bronx* (1996) that won the martial artist an American Audience. The latest Chan film, *Shanghai Knights*, was released in February 2003. Like his other films, *Shanghai Knights* is a combination of kung-fu and comedy.

Married to Leng Feng-Chiao, he has one son.

Movers and Shakers:

◆Scientists◆

For the scientist the formulation of questions is almost the whole thing. The answers, when found, only lead on to other questions. The nightmare of the scientist is the idea of complete knowledge.

-D.W. Winnicott

Dr. David Ho, AIDS researcher

Olivia Ying

David Ho was born in Taichung, Taiwan on Nov. 3, 1952. At birth, he was given the name Da-i, which, in Chinese, literally means "great one". When Da-i was four, his father moved to America, hoping to provide a better life for his family. Nine years later, Da-i, his mother, and younger brother joined his father Paul in central Los

Angeles. His other brother Sydney would immigrate later as well. In America, Da-i received his English name, David. At first, Ho and his brother Phillip were having a very difficult time adjusting with the American culture and language, with which it took him about six months to get familiar. After high school, Ho went to Massachusetts Institute of Technology for one year and earned his B.S. in physics from California Institute of Technology. However, his life wasn't all academics: he played basketball intensively, and also competed in chess tournaments.

Believing that physics wasn't the cutting edge of the time, he went to the Harvard-MIT Division of Health Science and Technology to study medicine. Soon, he began studying AIDS at Massachusetts General Hospital and UCLA School of Medicine. David and his team realized that AIDS was an infectious disease, and that HIV multiplies many times right from the start. They developed a combination of protease-inhibitor and antiviral drug "cocktails" to stunt the early-stage of AIDS in patients, yielding dramatic results. Because of his research, David was named *Time* magazine's 1996 Man of the Year.

Ho is now an operations manager at the Aaron Diamond AIDS Research Center in Manhattan, New York. He is married to Susan Kuo, an artist, and now has three children. Although his life may seem very academically inclined, it is his love of humanity that drives him.



An Wang, founder of Wang Laboratories

Austin Lo

Dr. An Wang, although not a household name, is responsible for the temporary memory storage devices in calculators along with about 35 other patented products.

Wang was born on Feb. 7, 1920 in Shanghai, China. He immigrated to the United States in 1945 after losing most of his family to the Japanese invasion. In China, he had received his B.S. from Chiao Tung University in 1940, and once in America he attended Harvard University and received his PhD in applied physics in June of 1948. He married his wife Lorraine in 1949 and became a citizen in 1954.



His first job after obtaining his doctorate was working for Dr. Howard Aiken at the Harvard Computation Laboratory. While there, he invented the pulse transfer controlling device. The mechanism, a donut-shaped cell, had a magnetic center that could store either a 1 or a 0 for a short period of time. This magnetic core memory was effective in that it regulated the exact flow of magnetic energy. This design was ideal for electronic calculators, which were about to make their debut. Wang filed the patent in September of 1949 and on May 17, 1955 patent 2,708,722 was issued for his invention.

IBM quickly caught on to the value of Wang's novel cell, and bought the patent for use in its products.

Wang decided to start Wang Laboratories with just \$600, and on June 30, 1955 the company was officially incorporated. Initially, Wang Labs was engaged in designing and manufacturing electronic calculators for general use. In 1965 it introduced its first competitor on the calculator scene, the WANG 300. The product was based on another Wang patent, the LOCI, which was a large scientific desktop calculator patented the year before. It changed the terms of an operation to a logarithm and once it reached an answer, it converted the figure back from logarithm form. Wang's company later came out with WANG 360, 370 and 380, models that dominated the electronic calculator industry in the second half of the 1960s.

In 1971 Wang moved on to word processors and computers and by 1977 his products dominated that industry as well. Wang Laboratories reached its apex in 1986 when it employed 30,000 people and generated \$3 billion in sales. However, the company began to decline with Wang's retirement from active involvement in 1982 and later his death.

Dr. An Wang passed away in Boston on Mar. 24, 1990 after a one-year battle with cancer.

◆Writers◆

The writer operates at a peculiar crossroads where time and place and eternity somehow meet. His problem is to find that location

—Flannery O'Connor

Amy Tan, author

Irene Li



Writer Amy Tan was born on Feb. 19, 1952 in Oakland, California. Her father immigrated to America and became a Baptist minister. Growing up, Tan was under constant pressure from her parents to do well and to meet the standards expected of a high-achieving Chinese girl. When Tan was fourteen, her father and older brother died of brain tumors and the family moved to Switzerland. Tan's relationship with her mother, always strained, now reached a breaking point. Daisy Tan was an exacting and strict mother whose high demands of Tan from an early age caused her daughter to feel that she was never good enough.

After graduating from college, Tan dabbled in several occupations but eventually turned her sight to writing at age 31. Her *Joy Luck Club* (1989), a novel exploring the relationship between Chinese mothers and their Chinese-American daughters, was inspired by a trip she took with her own mother to China. It remained on the New York Times bestseller list for 40 weeks. Her second novel, *The Kitchen God's Wife* was published in 1991 followed by *The Hundred Secret Senses* (1995) and *The Bonesetter's Daughter* (2001).

Amy Tan uses facts of her life and the lives of her ancestors and interweaves them into her stories. Her books are not intended to characterize Chinese culture but rather to express the relationships between her characters, nostalgic of her own. Events of the stories can be linked to real happenings in Tan's life. For example, June's mother in *Joy Luck Club* was forced to abandon her two daughters when the Japanese attacked, as did Tan's mother when she fled from the Communists.

She is married to Lou deMattei and currently resides in San Francisco.

David Henry Hwang, playwright

Entid Hwang

Until recently, representation of Asian-American culture had appeared little in conventional culture. However, with the works of David Henry Hwang, the world of Western theater has gained significant contributions dealing with the modern multicultural society and the Asian-American presence within it.

Hwang, born in Los Angeles in 1957 to piano professor mother, experienced many ones that would become the inspiration for

His first experience with writing and his feared the memories of his ailing death, and he subsequently produced an memories. This work later would be

Shortly after graduating from Stanford play *F.O.B.* (acronym for "fresh off the boat") cultural distinctions in the simple story of a his "Western-ized" cousin and her thoughts of their homeland. Quickly gaining recognition for his talent, Hwang won an OBIE award for best new play of the 1981 season with his debut work. During this time, he also attended



Chinese parents: a banker father and a cultural differences while growing up, his prolific writing career.

heritage was at ten years of age, when he grandmother would disappear with her amateur 90-page novel of anecdotes and inspiration for *Golden Child* (1999).

in 1979 with a degree in English, his first presents many of Hwang's opinions of Chinese immigrant who must cope with

the prestigious Yale School of Drama.

Hwang continued to write plays concerned with Asian-American cultural issues including *The Dance and the Railroad* (1981), *Family Devotions* (1981), *Sound and the Beauty* (1983), and *Rich Relations* (1986). All of these plays were praised, but Hwang's breakthrough play, *M. Butterfly* (1988) astounded critics and garnered a Tony Award for best play and was a finalist for the Pulitzer Prize the following year. A retelling of Puccini's *Madam Butterfly*, *M. Butterfly* still clung to Hwang's main theme of Eastern and Western misconceptions of one another, also encompasses subjects such as chauvinism and political concerns of today.

Hwang married artist Ophelia Y. M. Chong in 1985, but the relationship ended in divorce. He is now married to Kathryn Layng and has two children, Noah David and Eva Vearne.

Despite the fact that many of Hwang's works are Asian in flavor, he insists that he is not strictly an Asian-American writer. He attempts to connect other issues along with his race in his plays, giving them multiple dimensions.

David Henry Hwang continues to write, and although certainly not abandoning his passion for theatre, has written screenplays for *M. Butterfly* (1993), *Golden Gate* (1994), and *Seven Years in Tibet* (1997). Some of his recent plays include *Face Value* (1993), *Buried Child* (1998), and *Golden Child*, an incredibly personal retelling of his own family's roots that won him another OBIE and three Tony nominations. He is currently working on a new play on the painter Paul Gauguin.

Maxine Hong Kingston, author

Irene Li

Maxine Hong Kingston is one of the first Asian-American authors to bold acclaim for her works in both fiction and nonfiction. Through her vivid portrayal of the spirit of her Chinese ancestry and the hardships of Chinese immigrants, Kingston brings alive the experiences of Asian Americans.

Born on October 27, 1940 to immigrant parents Tom and Yin Lan Hong, Kingston is the oldest of six American-born children. As a child, Kingston was profoundly influenced by her parents' struggle for acceptance and their need to instill in their children the importance of their cultural heritage. Later in her works, Kingston strives to understand their pain and seeks to give voice to not only their experiences but also those of her own.

After graduating from University of California at Berkeley, Kingston married actor Earl Kingston, in 1962 and gave birth to her son, Joseph, two years after. The family moved to Hawaii where she taught private school and began to write.

Her first novel/memoir, *The Woman Warrior: Memoir of a Girlhood Among Ghosts* (1976) gives voice to the great women who have influenced her but had never had a chance to speak out. Foremost among them is Kingston's aunt, who gave birth to an illegitimate child. *Time* magazine named *The Woman Warrior* one of the top ten non-fiction works of the 1970s.

Kingston's second book, *China Men*, is written to honor the many men who had left their homes to settle in America. The winner of the 1981 American Book Award for non-fiction and a Pulitzer Prize runner-up, *China Men* is a novel of struggle and triumph.

Some of Kingston's other literary works include *Tripmaster Monkey: His Fake Book*, winner of the 1989 PEN West Award in fiction about a young man's struggle to escape racism and to question the world around him, a book of twelve prose essays, *Hawaii One Summer*, and *The Fourth Book of Peace*.

Kingston received the National Humanities Medal in 1997 from President Clinton. She hopes that one day she will not be considered "exotic" but rather only as someone who writes and teaches about Americans and what it means to be human. She once said, "I think I teach people how to find meaning."



我們的榜樣

— 康谷華協 2002 年高中畢業生獎學金獲獎作品選讀

編者按：謝謝教育組負責人齊家驊老師，給我們發來了康谷華協 2002 年高中畢業生獎學金獲獎者的作品。這些年輕人的文章寫的多麼好啊！他們寫出了自己的心聲，寫出了上中文學校的酸甜苦辣，寫出了主動而又曲折的成長歷程。最可寶貴的是在這塊新大陸上找到了自己的根！讀了這些文章，我們很受感動，很令我們這些大人們反省。他們的昨天正是我們成長中的孩子們正在經歷的今天。因此，聽聽他們的話，對我們，對正在或準備上中文學校的孩子都會有極大的啟發。茲因本刊篇幅有限，特選獲獎作品的片段登載如下，以饗讀者。

Christopher Chow 周文傑



Growing up as an "American Born Chinese" in my predominantly white community was often arduous and challenging. Whether being made fun of for my squinty eyes or for my funny last name, I often wished I wasn't Chinese. The pressure I received from my peers was magnified by my own desire to conform and fit in with everyone else. I hated being different. However, as my adolescent years progressed, I began to realize the importance of my identity. My Chinese heritage has become integrated into every aspect of my life. I believe it is critical that I first understand my own culture before I am able to further promote my Chinese heritage. By attending the local Chinese School for the last nine years, I have acquired strong skills in reading, writing, and speaking Mandarin. Additionally, I have been exposed to many Chinese extra-curricular activities such as ping-pong, Chinese origami, Karate, and even Chinese Chess. It is a well-known fact that China is becoming increasingly influential in the international business world, and with these tools, I will be well equipped to establish business connections.

Looking back at my life, I am truly thankful for the ways my Chinese heritage has molded my character and shaped my life. I am grateful for the Thousand Oaks Chinese School because I have learned many academic skills and have made many terrific friends. No longer am I afraid to say that I am Chinese, for now I take extreme pride in being a part of such a respected and influential nationality.

Justine Chiu 邱天慧



For eleven years, at exactly 8:45 AM, my mom or my dad would bum into the room, frantically saying that we were going to be late. For eleven years, there was no sleeping in or Saturday morning cartoons. There was no sugary cereal with marshmallows floating on top or playing outside at the park. For eleven years, on Saturday mornings, I sat in a classroom amongst other, rather bitter children, wondering why we had to be here.

Of course, there were the perks of Chinese school. We did get to learn new things- like how to fold paper cranes and balloons in origami- and we did get to meet new friends. Soon Chinese school became something to look forward to- that was a day I got to spend with a special brand of people, people who were more like me than any of my other friends, people who shared the same language, cultural background and demanding parental upbringing.

I cannot say I know much Chinese. Even though they finally ran out of grades for me, I am still hopelessly illiterate, a "wen mang" (文盲) as my mom is eager to remind me when she points to the newspaper and asks what it says. What little written Chinese I know is now forgotten. I am somewhat ashamed to say that I am far more literate in Spanish than I am in my own language. However, I do not think those eleven years were wasted. I may not have left with a command of the Chinese language, but I did leave with a distinct impression of what it means to be Chinese. Through the interaction with Others, and through simply being around Chinese people for those many hours every week, I was able to absorb the

sense of community and identity that I could not find anywhere else.

Derek Chang 張君儀



I can clearly recall the fun and unforgettable activities that I have participated in the Chinese School. But on a deeper level, what real lessons and values have I attained from these many years of Chinese School?

Last summer of 2001, I had the opportunity to visit the motherland, China, and fully immerse myself in her rich culture and distinctive customs. I visited monumental landmarks such as the Great Wall of China and the Forbidden City as well as beautiful sceneries and architectures such as the West Lake and the Lingering Garden. I enjoyed the company of the local people as well as the excitement during the night markets. Widely diverse selections of delightful food filled the streets with the flavorful aroma of tasty roast duck as well as pungent smelly tofu. I thoroughly loved the challenges of reading street signs, watching television programs and even engaging the native Chinese in conversations. I found myself suddenly submerging in a seemingly familiar world. The surrounding was different from that in the United States, but it was sweet and warm to my heart. But the greatest value I received from the experience was a greater awareness of the world around me as well as the significance of being Chinese. I gained respect for China for embracing such a tremendous wealth of culture. She is so ancient and yet affluent with lyrical poetry, intricate and exquisite artwork, and revolutionary inventions. It is mind boggling to envision the breadth and depth of such amazing Chinese accomplishments and the continued evolution of the Chinese society through war and peace in the past five thousand years. Today, twenty five percent of the world population has a command of the Chinese language. I realize how fortunate I am to be brought up with such a rich Chinese heritage and to be given the opportunity to learn the Chinese language and culture at Chinese school.

Now, as I look back, I quickly realize that my Saturday mornings were a minor price to pay in comparison to the immense knowledge and valuable experiences that I had gained. I wish I had greater motivation when I was younger to learn as much as I could about the Chinese language and culture. I can

imagine that if I had been more studious in each of my Chinese classes, I would now be able to sufficiently communicate with another 1.3 billion people in the world and expand my horizons beyond the western culture. It is my wish, during the next four years in college, that I would have the opportunity to continue my Chinese education to further explore the depths of our unique and wonderful Chinese Culture.

Margaret Lee 李宗意



Ever since my first days of Chinese School, I have always enjoyed the dominant sense of community that brought the school and the people close together. Growing up in a predominantly white society, I was lost with no connection to my heritage and my culture. Going to Chinese School every Saturday gave me a connection to my roots. Through my enrollment there, I not only began to appreciate the intricacies of the language, but also the beauty of Chinese art, lifestyle, and forms of expression. By taking Chinese knot class, tai chi class, and drawing class, I started to get a full sense of what life was like for my ancestors.

A growing appreciation was maturing for my Chinese roots as I was taken away by how challenging and complex the language and the speech is. My struggle to remember characters made me understand that the language and the culture are greatly developed. Studying Chinese history and philosophies completed a rounded education that exposed me to all aspects of the Chinese culture.

Chinese School didn't just give me a better sense of what the culture is like, but it also made me feel like I was part of a community. Chinese School has been a great experience that has helped me learn about my roots. Spending my Saturdays at Chinese School has been valuable to my development as a person, because I now know who I am. This knowledge and assurance comes from learning about my roots, which has helped me learn about myself. Without knowing about the culture that has raised my family and me, I would feel empty. I am grateful for having been able to experience the wonders of Chinese culture through the Chinese School programs. The memory will always stick with me throughout my life, and the knowledge I have gained will help me succeed.

Patricia Chen 陳士琳



Forsaking the freedom of Saturday mornings isn't too terrible in retrospect. But at the time, dragging my body to Chinese school could be a pain. I mean, my Chinese was good enough to converse with my non-English speaking grandparents. So I would not do some homework

assignments or make excuses to my mother to skip just one day.

But she would make me go. And when I did get out of bed and into class, it wasn't really that bad. We would play Bingo or sing fun Chinese songs. Oh yeah, somewhere in the middle we'd learn some Chinese characters. Over time, I began to understand and appreciate my culture (against my will).

Okay, so Chinese school wasn't bad. In fact, I really am glad I spent all those years there. I learned and I did something that was good for me and even had some fun in the process. I even want to study Chinese in college now. But most importantly, it created a community for me. As corny as it sounds, my good friends are childhood ones made there.

I'm Chinese and am darn proud of it. And when I make my children go to Chinese school, and they complain, I'll say.. "When I was your age, I hated it. But I really appreciate that I went now." To which they will undoubtedly roll their eyes in disbelief. I'll know, though, that I am telling the truth and that they, someday, will say the same to their kids.

Katharine Chen 陳凱瑞

"Mei-mei! Chi lai ah!" (Little girl, wake up!). These were the words of my mother every Saturday morning for the past 8 years of my life. Every Saturday, I would be forced by my dozing parents to get up from my warm bed and attend Chinese school. This was not fun for a little girl my age. I was very jealous of my friends because they could sleep till noon on Saturday mornings, whereas I had to leave for... Chinese School.

My parents would then drive me to Chinese School, where I would sleepily walk to class. When I got there though, I immediately smiled because I saw my fellow Chinese friends. Saying hi to them and

talking to them about my week, I instantly became glad that I was there. As the day went on, the teacher taught us all about the Chinese culture, language, reading, and writing, and I became immersed in my Chinese identity. Over the years, I began to love my heritage more and more, and am planning on majoring in Asian Studies at Dartmouth College next fall.

Family, spirit, kindness, language, education, and more, this is what it means to be Asian. I have found the Chinese in my heart, I am a true Chinese person, thanks to the never ending urgings of my parents to pursue my ancestry, who I am. I am proud of everything being Chinese brings to me. My parents and their broken English, mismatched furniture, house slippers and more, "Wo Do Ai," I love it all

Jerry Jiang 江星磊



Chinese School, oh Chinese School. I have had a bittersweet experience with Chinese School. When I was younger, the thing I disliked about Chinese School the most was probably the pressure my parents gave me to do well even though the grades earned there

don't really count for anything. I was forced to study one of the most difficult written languages and my best efforts never seemed good enough to please my parents. Thinking back, I still remember how my parents always loved to say, "If she can be first place in the class, why can't you be? She's human too and everyone has the same 24 hours in a day." I continued to work and try harder and finally one year, I worked myself to the number one position in my class! It was quite a thrill despite the fact the girl who used to be number one quit.

Through Chinese Jeopardy I have learned more about Chinese history, culture, geography, medicine, philosophy, technology, and idiom than I ever imagined possible. Every year for the competition we had to memorize a new set of 150 Chinese idioms, which in only four words can signify a LOT. Each idiom also carries with it a 10-page story on how each idiom came to be. Those were some intense months the team went through in order to prepare for the regional competition, but one year it finally paid off. Our memorizing 5000 years of Chinese history in 5 short weeks was not done in vain. We made it to the

nationals after a heart-stopping tiebreaker!

There is a famous quote that goes "What doesn't kill you only makes you stronger" and I think that Chinese School has made me stronger and more prepared for the world because of the opportunities that it offers and the experiences that I've gained from it. There were times when I was completely fed up with Chinese School and all the responsibilities that comes with it, but determined to get through it, I have gained have experience, ability and knowledge unattainable elsewhere. I have not only been able to learn about my culture and language at Chinese school, but it has also allowed me to learn things that are not taught in a book but through experience.

Rita Hsiung 熊方瑜



On Saturdays, while many of my peers are still sleeping, I attend Chinese school at Thousand Oaks High School. At Chinese School, I not only learn how to read Chinese, I learn the origin of the word. I not only learn the strokes of Chinese characters, I learn how to hold a calligraphy brush. I not only learn how to speak, I learn how to slur certain words together so I don't completely sound like a foreigner. I not only learn the history of China and Taiwan, I learn the history of my ancestors. Besides the scholastics that Chinese School offers, they also offer many elective classes. I have trained my hands to wrestle an ordinary piece of paper into a crane or a decorative box. I have witnessed diligent tai-chi students moving their chi. I have seen that Ping-Pong ball back and forth, but rather a full contact, heart pumping sport.

Chinese School has given me much more than an educational experience, it has also given me a cultural experience. The excitement and preparation of the annual Chinese New Year Celebration instills in me pride for my heritage and time and effort I put into a performance. Likewise, it is evident that practice pays off at the yearly track and field competition where I have a chance to meet other first generation American born Chinese students my age. At Chinese School, I gain of sense of what life is like in Taiwan and China from being surrounded by people like me -people with black hair and slanted eyes. Chinese School not only celebrates Chinese holidays like Chinese New Year

and Mid Autumn Festival, but they also celebrate American holidays like Thanksgiving and Mother's Day. It has blended American and Chinese cultures together to show that these two cultures can coexist together and benefit from each other.

Patrick Hou 侯凱元



My memories from Thousand Oaks Chinese School are those that I will carry with me for the rest of my life. Of all the things I have learned from Chinese school, it is the knowledge of my culture that will endure most strongly within me. As a student for many years, I have learned so much about the Chinese history from thousands of years back, all the way until where Chinese Americans stand presently in American society. Whether it is discussing the newest chapter of the workbooks in class or performing in Thousand Oaks' Chinese School's New Years show, each time I participate, I know that I am gaining a bit more of insight about my culture and who I am. Chinese school has taught me to celebrate my culture and share it with others. During my freshman year in high school, with the collaboration of other Students, I helped put on an unprecedented Chinese New Year performance at my high school. We hoped to demonstrate that the Chinese culture is strong in all areas of American life. Through Chinese school I know that it lives strongly in me.

True, Chinese school could teach me only a small percentage of the thousand upon thousands of words and phrases, but the most imperative aspect of going to Chinese school was that it roused my enthusiasm to continue to pursue learning the language beyond Thousand Oaks Chinese School. I want my Chinese, though it may not be great now, to be an important asset that I can instill into my children, as my parents did with me. That is why I plan to improve my Chinese in college. Chinese school has taught me, most importantly, to celebrate my culture, to share it with others and to continue learning the language. It has allowed me to meet some of the greatest people in my life. So, was it worth it to struggle out of bed when all the other kids were off in Slumberland? Was it worth it to miss those Saturday morning cartoons? Was it worth it to spend my time at school on a Saturday? Yes. A very definite, "YES!"

Albert Hwu 胡新鵬



It was a radiant, sunny Saturday morning with birds chirping, fresh dew on the morning grass and a slight mist in the crisp air. It was 6:30 AM as the first alert of civilization transcended nature's calm. It was an alarm clock. Every

Saturday, while others slept in, watched cartoons, or had a fancy brunch, I would attend Chinese School. I was disgruntled and disheveled, but somehow, I always managed to arrive at school on time for the past twelve years, due to my interest of the Chinese culture, which has always been my utmost priority.

During my freshman year in high school, I started attending a Toastmasters Youth Leadership club at Chinese school that dealt with public speaking and presentational skills. I was extremely shy and indecisive before Toastmasters. It was a new and rewarding experience; furthermore, little did I know the role that Toastmasters would have in revealing my true inner self and in the manifestations of my lifelong dreams and aspirations. By the next semester, I was elected the President of Toastmasters, which led to a new frontier of responsibilities such as leading general meetings, forming agendas, and perpetually working to improve and expand the club. This astonishing success shows that throughout life, there will invariably be challenges, however one must conquer them through persistence.

This final, emotional incident served as a culmination for my desire to serve my local chapter of Toastmasters as I had matured into a genuine leader within. Standing here today, I realize that improving myself took time and effort; I persisted at my goals and dreams reaching new summits, yet eyeing farther and higher peaks. With this great experience I learned that with the more pressure at hand, the harder I worked and the more inspired I was to tackle my thirst for excellence. Soon, the lengthy journey will wind to a close and a new world will blossom, as I have discovered my true inner self and constantly pursue my passion for service and success.

Franklin Lu



I remember one day when I was 7 years old, and my mom woke me up one Saturday morning to go someplace exciting as she told me. But as we rolled up to a school, I knew something was not right. Why would I be pulling up to a school on a

Saturday? Of course it was Chinese School. When I first walked into the classroom I never expected to see what I saw. All the other students in class seemed to also have that angry confused expression on their face so similar to mine. It certainly surprised me, but also comforted me to know that I was in the same boat with all of these people. Through the next few years, I started growing up with these same kids, and we talked in class, shared our feelings, and had fun. We all learned to read, write, and speak Mandarin in the classroom, while the afternoons were left up to playing basketball. As we grew up, we bonded even more and tightened our friendships. We are all second generation, and we can all understand each other better and relate more to one another because of it. We all have the same kind of parents, the same kind of lifestyle, the same 12-pound bag of rice in the cupboard. We all felt as if we didn't belong to either world, we would never truly be American, and we would never truly be Chinese either. We would always have that yellow skin and small eyes, and we would always have that subtle American accent that told us apart from real Chinese people. We all felt alone in a way because our identity was so torn, and it brought us together as a result. We also all shared that pressure of doing well academically and that brought us even closer. We vented to one another about how we to get into a good college or we would feel disgrace, about how our parents constantly reminded us everyday to try hard and to get good grades. Sometimes we would come on Saturdays frustrated with the way the week went, but we always left Saturdays a little happier and with a little more hope.

I am so grateful to my mother for making me go to Chinese school; otherwise, I would not have learned about my Chinese heritage, and I would not have met and grown up together with those unforgettable Chinese school friends.

TOCS Reunion

December 28, 2002

By Owen Lei

THOUSAND OAKS, CA.--Three generations of Thousand Oaks Chinese School students met again Sunday in the school's first-ever reunion party.

For many, it was a chance to relive old memories.

"I was a little apprehensive at first because I hadn't seen many people in a long time," said alumna Rebecca Chang, who currently attends Northwestern University. "But once I was there it felt like I'd never left for college."

And for some of the students still at TOCS, it also was a chance to form new ones.

"It was definitely great seeing the older kids again, seeing that they haven't changed too much from their spirited high school years," said Suyun Wu, who is a senior at Agoura High School. "And another plus was having them realize that I'm not as young as I used to be, and that I'll soon be in their shoes as well."

Sponsored by the Chinese school and the California Chinese Cultural Association, the event was held in the Thousand Oaks Library's Marvin E. Smith Community Room. Several of the school's administrators also came to the reunion to see old students and relive old times.

The more than 20 Chinese school alumni attendees represented a plethora of colleges, from the west coast to the east, from state universities to Ivy League institutions.

One aim of the event was to start an alumni directory, said reunion organizer Yashih Wu, and many students filled out their contact information for TOCS to keep on file.

"The Chinese school... wanted to start a Chinese school alumni network for the current students to contact past graduates and get their opinions on different schools and career paths," said Wu, who currently studies at Princeton University. "I think it was [also] a good excuse for the Chinese school students to get together [again] and to meet the newer high school graduates."

Attendees had their pick of sandwich rolls, sushi, juice and soda. Music played from a laptop on a nearby table. After an informal chat session, Wu invited everyone to a setting of tables in the middle of the room, where attendees then played a variant of Pictionary, the popular picture charades game.

Much like the original game, one person from each team would try to get his or her team to guess a given clue by drawing images on the board.

In this version, however, one team would create clues for the other team. The opponent-based clue conception led to some creative and difficult answers, such as "nitrogen deficiency" and "coup d'etat."

"It turned out to be another chance to goof around like old times, rather than a serious game," said alumna Lawrence Hsu, who also attends Northwestern. "We saw how goofballs like Jerry Jiang... hadn't changed."

When it was suggested that he was also a goofball, Hsu replied: "Okay, sure. Put that in." After the game, many attendees



Back Row (L to R, boys): Owen Lei, Andy Huang, Eric Cheung, Raymond Tang, Lawrence Hsu, Jerry Jiang, Patrick Hou, and Andrew Chang

Front Row (L to R, mostly girls): YiShaun Chen, Yashih Wu, Yee Ting Wu, Justine Chiou, Suyun Wu, Emily Cheung, Bruce Tuna, Jay Jernu.

began getting ready to leave. Some made plans to meet again later. But the sentiment was still the same.

"Chinese school was a big part of my childhood," Chang said. "I've been going since I was five [years old]. It's easy to get swept away when you're out of the state and away from home, so it was nice to revisit T.O. and see familiar faces."

Spoons In Hand: A Collection By *Justine Chiou*

- Happy birthday dad. *Baba, shenri quail*

Spoons in Hand

Breakfast was my favorite meal. There were always good things for breakfast.

Today, coffee ice cream on hot waffles with half a crunch bar and cocoa powder and crunchy cereal to top.

Tomorrow, hot cocoa with extra marshmallows with rice crispies mixed inside.

Daddy always ate icky stuff- like peanut butter and celery, or brussel sprouts on raisin bread with crême cheese. He always had odd things, like yesterday's dinner and a glass of milk. My daddy was funny like that.

Breakfast was always good. Daddy and me, sitting across each other at the kitchen table, watching the sunlight creep across the kitchen tiles with our spoons in hand.

Strawberry Girl

Washing my hair was the best. Sooner or later my mom would scoop me up and drag me to the tub, already filled with large bubbles for the purpose. My mother always used strawberry bubble bath that came in a big clear bottle colored creamy-pink by the contents. One, two, three huge capfuls she would pour, right under the running water. Then, she would beat the water like you would a gigantic egg to create more.

By the time I splashed in, there were mounds of bubbles in the tub, all smelling like strawberries, in the steamy air. My mom would then wash my hair, careful not to get soap in my eyes she'd comment about how black it was, and how full and soft, and how it was just like hers when she was young.

After the first shampoo she would wash it in vinegar, and carefully rinse it out in the soapy water. Then, she would wash it again with Strawberry shampoo, just to make sure it was clean. My pillows were scented with strawberries for years.

I would wake up in the night reassured, because when strawberries are in the air, nothing wrong can happen.

Raven's Wings and Paper Napkins

You will catch cold, my mother would say, if you run around with your hair wet and the windows open. Because I hated not hearing the sound of the crickets outside, and because I never liked hairdryers after I got my hair caught in the fan that one time, my dad dried my hair.

We would sit on the couch in front of the TV, me in my favorite jammies and matching slippers clutching the ubiquitous book.

My dad started with towels, careful not to pull too hard or snag a hair, carefully collecting the rivulets of soap-scented water that fell from my shoulders onto the couch. He always had more than one towel on hand.

You, he would joke, have too much hair. How about giving your old dad some? Us laughing at his growing bald spot, wondering what happened to all the hair, speculating if shoe polish would make it shine like a billiard ball.

He was never satisfied with just that. Somehow the air seemed too cold, or the water too dangerous for his precious daughter. He would then coax the moisture out with paper napkins collected from McDonalds dispensers expressly for this purpose. Gently, he would grab a thick strand and wrap it with the coarse napkin-wrap and squeeze. Gently, like polishing a raven's wing with a cloth of brown.

書名：The Making of 40 Photographs

作者：Ansel Adams (1902~1984)

推薦人：馬叔

在總結五、六十年的專業攝影經驗，Ansel 在 1983 發表這本書（精裝本），爾後又二次加印平裝本。千橡圖書館有本 1997 年的平裝本。

40 張照片是他一生作品中的極小部分，但每張照片的註解詳細到什麼相機，鏡頭，濾鏡，底片，天候，沖洗用化學藥品及感光紙等等，就好像聽他講課一樣，仔細圖推敲這些情景，就多少了解一些他如何捕捉那個影像，如何在感光紙上表現出藝術上的造詣。

有關 Ansel Adams 的書不少，但這本對攝影初入門者有很大的助益。很值得對攝影有興趣的人一讀。

書名：How to Win Friends and Influence People

如何贏得友誼及獲得信任

作者：Dale Carnegie

編譯：林憲正

推薦人：小草

良好的人際關係不僅是事業成長的關鍵，同時是生活愉快的重要因素。這本書是 Dale Carnegie 為二十世紀初美國著名的卡內基訓練課程所寫的一本書。書中運用許多古今中外成功與失敗的例子，教導我們如何在贏得友誼的同時，也獲得他人的信任。哈佛名教授威廉·詹姆士說「比起我們應該的樣子，我們只是半醒。我們只用到一小部份的生理和心智資源。老實說，人類的生活離他的極限還差很遠。它具備很多習慣上未能運用的能力。」這本書的目的就是幫助我們發覺、培養這些潛能而成為成功和快樂的人。

書名：讓高牆倒下吧

作者：李家同

推薦人：馮瀚峰

出版社：1995 年 聯經出版社

當您流覽於簡樸，毫不矯揉造作，不掉文，毫無匠氣的字裏行間，您必定也會同時感受到自己的心靈隨著篇篇令人無奈、心酸的文章而心疼。但在心疼的同時，讓這本書帶著你鑽出死胡同，越過圍繞你心靈的高牆去看看真實的世界，用你的手去觸摸，也讓圍繞你心靈的高牆倒下吧。

作者付出愛、關懷、寬恕，不是為自己個人的解脫，也不是私心為自身的上天堂，更不是為名利、炫耀與虛榮。基於人道的關懷、對生命的尊重，在他的心中，必定有一股無堅不摧的信念，鼓舞他寫下如此撼人心弦的文章。

本期轉錄「我只有八歲」一文。這篇文章是李家同先生在看到美國一位南非記者拍攝的一張照片後所寫下。照片中一個小女孩因戰亂而奄奄一息時，一隻大禿鷹已迫不及待地等在後面，準備飽餐一頓。

多數人在看到類似照片時，「好殘忍」或是「好可憐的孩子」的念頭只是一閃即逝，充其量，只不過是一張照片罷了。也因為如此，這篇文章帶來的震撼甚於其它。

如同李家同先生所說：我們生活在一堵高牆裡，安逸、美好，牆外的世界我們看不見，縱使看得見，面對周遭的不幸，大多數的時候，我們只是一個旁觀者；一個吝於伸出援手的旁觀者。這篇文章，給了我們一個自省和深思的機會。

我只有八歲

【錄自 讓高牆倒下吧／李家同 著】

我是盧安達的一個小孩，我只有八歲。

我們盧安達不是個有錢的國家，可是我運氣很好，過去一直過得很愉快。爸爸是位小學老師，我就在這所小學唸書，放了學，我們小孩子都在家附近的田野玩。家附近有樹林，也有一條河。我大概五歲起就會游泳了，在我們這些小孩子中，我不僅游得最好，也跑得最快。

因為是鄉下，我們附近有不少的動物，我最喜歡看的是老鷹，牠們飛的姿態真夠優雅。可是我也很怕老鷹，因為牠們常常俯衝下來抓小動物，有一次，有一隻小山貓被一隻大老鷹活活抓走。

有一次我問媽媽：「媽媽，大老鷹會不會把小孩抓走？」

媽媽說：「傻孩子，小孩子旁邊有大人旁邊的，老鷹不敢抓小孩，因為牠們知道大人一定會保護小孩子的。」

我懂了，所以我永遠不敢離開家太遠，我怕老鷹把我抓走。

今年，我開始讀報了，看到報上名人的照片，我老是想，有一天我的照片能上報多好。我的親戚朋友們都說我是個漂亮小孩，也許有一天我會像邁克傑克遜一樣地有名，報上常常登我的照片。

三星期前，爸爸忽然告訴我們，我們的總統遇難了，他認為事態嚴重，因為有心政客可能乘機將事情越搞越糟。

就在那天晚上，一群不知道那兒來的士兵進入了我們的村子，我睡著了，什麼都不知道，第二天早上才知道村子裡所有的男人都被打死了，爸爸也不例外。

媽媽居然還有能力將爸爸埋葬了，當天下

午我們開始流亡。現在回想起來，媽媽平時是一位很軟弱的人，這次忽然顯得非常剛強，唯一的理由是因為她要將我送到安全地帶去。

媽媽在路上，一再地叮嚀我，有人非常恨我們，因此如果發現有壞人來了，可能來不及跑，可是我是小孩子，跑得很快，一定要拚老命地逃走。媽媽也一再叫我找一棵樹，或者一塊大石頭，以便躲起來，讓壞人看不到。

就在逃亡的第二天，壞人來了，媽媽叫我趕快逃，她自己反而不走，我找到了一棵大樹，躲在樹後面，可是我看到了那些壞人殺人的整個過程。媽媽當然也死了，這批士兵沒有留一個人，不像上次，上次他們只殺男人，這次沒有一個人能逃過。

士兵走了以後，我才回去看我的媽媽。看到媽媽死了，我大哭了起來，因為天快黑了，我怎麼辦？我只有八歲！

虧得還有一個大哥哥也活著，我猜他大概有十幾歲，是個又高又壯的年輕人，剛才他一定也躲了起來，他看我好可憐，來拉我走，他說我們一定要趕快走，找到另一個逃亡的團體，人不能落了單。

我和這位大哥哥相依為命，也找到了一批逃亡的人，好幾次有救濟團體給我們東西吃，雖然很少，可是都虧得這位大哥哥，替我弄到食物吃，如果不是他的話，我早就餓死了，因為小孩子是很難拿到食物的。

由於我們都大半處於飢餓狀態，我們都越來越瘦，這位大哥哥也不是壯漢了。有一天，他說他要去一條河邊喝水，我告訴他最好忍一下，因為河裡都有過死屍，他說他渴得吃不消，一定要去冒一下險。

當天大哥哥就大吐特吐起來，而且虛弱得走不動了。他要休息，然後勸我不要管他，和其他大人一起繼續得逃亡。這次我堅決不肯，決定陪他，他到後來連跟我吵的力氣都沒了。

我偷偷地摸了他的額頭，發現他額頭好燙。

大哥哥昏睡以後，我也睡著了。等我醒過來，我知道他已永遠的離開我了。

我和大哥哥說了再見以後，走回了大路，不知道什麼原因，我從此沒有看到流亡的難民，我只有那片麵包，二天內，我只吃了這一片麵包，我已越來越走不動了。

就在這時候，我發現一頭大老鷹在跟著我，它原來在天上飛，後來發現我越走越慢，索性飛到了地面，我走牠也走，我停牠也停。

雖然沒有見到任何逃亡潮，卻看到了一部吉普車開過來，我高興極了，以為他們會救我一命，可是吉普車沒有停，我心裡難過到了極點。

吉普車開過去以後，忽然停了下來，車上有人走下來，我的希望又來了。可是那位先生

並沒有來救我，他拿起一部配有望遠鏡頭的照相機對著我拍照，當時那位大老鷹站在我附近。照完以後，吉普車又走了。

我這才想起這位先生一定是一位記者，他要趕回去，使全世界報紙都會登到這一照片，老鷹在等著小孩過世。

明天早上，你們在吃豐盛早飯的時候，就會在報紙上看到我的照片，我不是很希望能上報嗎？這次果真如了願。

你們看到的是一個瘦得皮包骨的小孩，已經不能動了。可是我過去曾是個快樂、漂亮而又強壯的小孩，我曾經也有父母親隨時陪在我的身旁，使老鷹不敢接近我，我曾經全身充滿了精力，每天在河裡游泳。

現在，我只有一个願望，在老鷹來啄我的時候，我已不會感到痛。

飢餓的蘇丹

這張照片是凱文卡特，贏得九四年普立茲新聞特寫攝影獎的作品。那是一個蘇丹女童，即將餓斃跪倒在地，而兀鷹正在女孩後方不遠處虎視眈眈，等候獵食女孩的畫面。

這張震撼世人的照片，引來諸多批判與質疑。當人們紛紛打聽小女孩的下落，遺憾的是，卡特也不知道。他以新聞專業者的角色，按下快門，然後，趕走兀鷹，看著小女孩離去。在他獲頒這一生最高的榮譽，兩個月之後，卡特自殺身亡。是否因為道德良心上的違背，所以卡特才無奈的結束自己的生命。我們不得而知。但你可知在我們周遭，正有無數這樣的圖像在形成、在發生，但你我是否也僅止於按下人生鏡頭的快門，然後，漠然地擦肩而過？



A Letter from the Editor

Dear readers,

On behalf of all who have worked on this section, it is with great pleasure that I present to you an honor roll of sorts of famous Chinese-Americans. The next few pages will chronicle the lives, accomplishments and impacts of human beings who share two basic traits: a Chinese ancestry and a special something that put their name in lights.

With the arrival of three Chinese sailors in Baltimore in 1785 known as Ashing, Achun and Aceun, the trickle of Chinese immigration to the United States had begun. By the time of the California Gold Rush, the trickle was a steady stream: there were 20,000 Chinese in California alone.

This section, though, documents the people of another wave of immigration from the twentieth century through today. As immigration regulations loosened and Chinese sought sanctuaries from their mother countries, millions of them poured into the U.S.

From Amy Tan to Jackie Chan, these people were either direct immigrants from China or Taiwan or were born in the United States of immigrant parents. These individuals were able to thrive in America and make a name for themselves despite their yellow skin and black hair. We seek to pay a tribute to these writers and athletes, scientists and actors not only because they are incredible people, but because we, the Chinese community, claim the same blood. Although the next pages will introduce new faces and revisit familiar ones, they are, by no means, an exhaustive list of Chinese who have made their mark.

All of the pieces you will read are researched and written entirely by students in the local Chinese community. Countless hours were spent sifting through facts and compiling them into a series of short biographies. Many thanks to them all (and you know who you are) for their hard work during such a busy time of year and their stoic tolerance for participating in this project, and in the end I'm happy to report we all pulled it together. This section is, in fact, a monument to our heritage as well as our teamwork.

Please enjoy "Movers and Shakers: Famous Chinese-Americans." After all, who knows? Perhaps one day you may find yourself among these pages.

Sincerely,
Lydia Lo
Editor-in-Chief

Staff Writers

Tiffany Chang
Tiffany Hsiou
Irene Li
Ariel Wen

Emily Cheung
Enid Hwang
Austin Lo
Olivia Ying

Susan Duan
Iris Jiang
Jennifer Wang

◆15 Minutes: People in the News◆

In the future everyone will be famous for fifteen minutes.

-Andy Warhol

Vincent Chin, racial discrimination victim

Tiffany Chang

A case of mistaken identity and consequent racial anger led to a greater Asian awareness of racial issues in America.

Vincent Chin, 27, was bludgeoned to death and died five days before his wedding. At the time of his death, anti-Asian feelings were high. The Japanese were perceived as the major reason why the American economy was suffering; people thought that Japanese cars took away from American business.

The most well known facts about Vincent Chin are the circumstances of his death. His friends took him, an engineer by trade, to a bachelor party in Detroit on Jun. 19, 1982; Vincent was getting married in a little over a week. At the same club were Ronald Ebens and his stepson, Michael Nitz, both jobless workers for the auto industry.

Ebens mistook Chin for a Japanese man and began to throw racial slurs at him, saying "...it's because of you [expletive] that we're out of work." Eventually, the bachelor party dispersed, but Ebens and Nitz found Chin in front of a fast-food restaurant. Ebens, armed with a baseball bat, struck at Chin's leg. Nitz proceeded to hold Vincent Chin in place as Ebens, delivered a blow to Vincent's skull, sending Chin into unconsciousness.

Before going into a coma, Vincent Chin spoke a few words, words that everyone comes to learn in life: "It's not fair." He died four days after in a coma, five days before his wedding.

Despite the crime, the punishment was light. His killers were convicted of manslaughter, and each had to pay a \$3,700 fine. They were not sent to jail; rather, they were put under a 3-year probation period on the basis that they had no criminal records. The prosecution was not present for the sentencing hearing. Lily Chin, Vincent's mother, was not given a translator for the court proceedings, no witness were called to testify.

Many Asian Pacific American groups were outraged. They began a mass uproar over Chin's death and the (lack of) punishment allotted to Chin's killers. Some mark Vincent Chin's death as a major turning point in Asian civil rights. Asian-American organizations across the country held demonstrations, protests, and wrote letters to anyone in a position of authority they could pressure for a re-trial.

In the end, there were several re-trials, and in 1984 Nitz was ended up being cleared of any charges. Ebens was convicted to 25 years in jail on a \$20,000 bond. In 1986, Ebens's lawyers used a legal technicality to keep him from going to jail, and canceled the bond. In 1987, another retrial was ordered, but it was held in Cincinnati.

The jury decided that Ebens should be cleared of all charges. His mother, tired of the American courts and the justice system, moved back to Guangzhou province in China. Later in 1987, another trial determined that Ebens should pay \$1.5 million dollars. However, he fled his home and has been pursued by officials ever since.

According to some, the Chin case started a large movement of awareness across America of civil rights and the mistreatment of Asians. There are now groups that work specifically to help victims of anti-Asian racism, and the Asian-American community began to realize that they could work for better trials.

However, Vincent Chin's death should not serve as a reason for anger against non-Asians. Although there may never be justice for his murder, the duty of a human is to remember that the idea of "what's fair" can get in the way of carrying out true justice.



photo courtesy of NAATA

Wen Ho Lee, scientist

Lydia Lo



Dr. Wen Ho Lee, best known for being accused for spying for China, is the victim of what many sympathizers call a case of legal harassment.

A native of Nantou, Taiwan, Lee came to the United States in 1965, received his doctorate in mechanical engineering from Texas A&M University in 1969 and became a U.S. citizen in 1974. He enjoys fishing, cooking, Mozart and Hugo, and is the father of two children.

Lee worked for the Los Alamos National Laboratory in New Mexico since 1978, developing nuclear weapons using his fields of expertise: mechanical engineering and fluid dynamics.

Back in 1995 Notra Trulock, the director of intelligence and counterintelligence for the Energy Department's national labs, determined that the Chinese had somehow stolen the design for the W88 warhead, the nuclear device on Trident missiles. A search was deployed for national scientists of Chinese heritage to detect the spy. Lee, who had downloaded codes for nuclear testing onto unclassified locations for reference, was targeted, fired in March 1999 and charged with 59 counts of espionage. He spent 278 days in solitary confinement for the accusations, where he was kept in a cell for 23 hours a day, shackled so his movement was severely restricted. Considered dangerous, he was prevented from writing letters or reading a newspaper.

Eventually, officials realized the case was built more on hype than on evidence, and Lee was acquitted of 58 of the 59 charges, now accused of just a mere security breach. What was a hunt for a turncoat became a breach of civil and legal rights, a carnival of political scapegoating and racial bias. He was released in September 2000, with an apology from Judge James A. Parker: "They [the executive branch] have embarrassed our entire nation and each of us who is a citizen of it. . . I sincerely apologize to you, Dr. Lee, for the unfair manner you were held in custody by the Executive Branch."

Dr. Lee wrote a book, *My Country Versus Me*, about his experience in this case.

Movers and Shakers:

◆Artists◆

The artist is the opposite of the politically minded individual, the opposite of the reformer, the opposite of the idealist. The artist does not tinker with the universe; he recreates it out of his own experience and understanding of life.

—Henry Miller

Anna Sui, fashion designer

Iris Jiang

Born in Dearborn, Michigan in 1955 to Chinese parents, Anna Sui had and two brothers. Although hers was the only Chinese family in town, Anna always felt like she belonged. She was even voted one of the best dressed. While her brothers grew up to be stockbrokers, Anna's ambitions were always to become a fashion designer.

Sui always had a passion for designing clothes. Even as a kid, she dressed up her neighbor's toy soldiers, and cut out designs she liked from fashion magazines. Anna saved these clippings in her "Genius Files" which she still refers to every now and then. At the age of 17, she was offered a scholarship to New York's Parsons School of Design, where she met her close friend, Steven Meisel, a *Vogue* photographer. Her early jobs



included designing photo shoots for Meisel. Sui also worked at various sportswear companies, during which she presented her signature "head-to-toe" look at a show. After her debut in April of 1991, her designs immediately became a hit.

Now, her clothes are sold in over 200 stores worldwide. Not only does she have her own clothing line headquartered in New York City, but also fragrance and cosmetic lines. Her unique store in the SoHo district of New York is decorated with purple walls, black furnishings, and red floors. Her Los Angeles store is located in the Sunset Plaza in West Hollywood. Her clients include Cher, Christina Ricci and Courtney Love.

In 1993, Sui won a CFDA Perry Ellis Award for New Fashion Talent. Anna Sui has made her dreams come true, and did not make the toy soldiers suffer in vain.

I. M. Pei, architect

Lydia Lo

Ieoh Ming Pei, whose name means to "inscribe brightly," was born in Guangzhou, China in 1917. Famous for buildings including the pyramid of the Louvre Museum in Paris and the Rock and Roll Hall of Fame Museum in Cleveland, he is one of the world's most renowned architects.

Pei left his native country in 1934 to study architecture and in 1940 received his degree from the Massachusetts Institute of Technology. He enrolled in the Harvard Graduate School of Design in 1942 but left soon after to volunteer his services to the National Defense Research Committee, finishing his Harvard education in 1946.

After working in two other firms, in 1948, Pei began his seven-year tenure at the architectural firm of Webb & Knapp, supervising urban design projects. After receiving U.S. citizenship in 1954, he started his own firm a year later, I.M. Pei & Associates. His first project was the National Center for Atmospheric Research in Boulder.



I.M. Pei's reputation as an architect ballooned in 1964 when he was asked to design the John F. Kennedy Library in Boston. In the following years, he completed over 50 projects in the United States and abroad, half of which have won recognition. He was elected to the American Academy in 1975 and served as chancellor until 1980, the first architect to do so. President Reagan awarded Pei with the Medal of Liberty in 1986. The governments of France, Britain and Japan have also distinguished him.

Skilled in designs featuring glass, steel, stone and concrete, Pei uses uncluttered, elegant designs. He creates a high-tech feel using angular and geometric shapes.

Pei has also worked for causes in China. In 1983, he used his \$100,000 prize from the Pritzker Architecture Award to establish a scholarship for budding Chinese architects to study in the U.S. He has also been supporting Chinese democracy. Works in his mother country include the Bank of China Tower in Hong Kong and the Fragrant Hill Hotel in Beijing.

Vera Wang, fashion designer

Susan Duan

Vera Wang, the fashion designer famous for her wedding dresses, was born in New York City on June 27, 1949. Her parents were Chinese immigrants Cheng Ching Wang and Florence Wu. Her father's early business successes provided Wang with a life of privilege: as a child she accompanied her mother to fashion shows.

Wang's childhood dream was not to be a fashion designer, but rather a professional figure skater. She began skating at age seven and when she was 19 came in 5th at the Junior United States pairs championship. She gave up her dream after failing to make the Olympic team in 1968 and the world team in 1969.

She then threw herself into her second passion, fashion. Wang studied theatre at Sarah Lawrence College but

switched to art history when she realized that an Asian woman in the early 70's was never going to make it as an actress. She spent two summers working at the Yves Saint Laurent store in New York, first as a salesgirl and then as a window dresser. Her parents encouraged her to consider fashion as a career, and she did, landing a position as editor for *Vogue*. She was the youngest editor ever for the magazine. She spent almost 20 years at *Vogue* and went on to become design director for Ralph Lauren. In 1989, Wang married Arthur Becker, a Manhattan stockbroker, planning and organizing her wedding single-handedly. This experience led her to venture out on her own and in she 1990 opened the Vera Wang Bridal House.



Her trademark style includes dresses costing upwards of \$2,000 in soft pastel hues and the use of couture-level fabrics like satin-faced organza. She specializes in modern, stylish, and beautiful wedding gowns and has since branched out into eveningwear, fur, and footwear that are available in many specialty stores around the world. Her designs can be purchased in her main store in the Carlyle Hotel in New York City. Wang published her first book, *Vera Wang on Weddings*, in 2001 and launched her first fragrance in 2002. Though she has dressed numerous celebrities and is a household name, her business is still considered small.

Along with running and designing for her own company, Vera has two adopted daughters, Cecilia and Josephine and resides in New York City. Clothing is her passion, and she is immensely talented. "I adore the challenge of creating truly modern clothes where a woman's personality and sense of self are revealed. I want people to see the dress, but focus on the woman," says Wang.

Yo-Yo Ma, cellist

Tiffany Chang



Yo-Yo Ma ought to be thankful people have even heard of him. I ask eight people if they know who Vivaldi is, no more than three people will respond. Even this computer's spell check won't accept "Vivaldi." Needless to say, it won't accept "Yo-Yo Ma," either.

My frustration aside, the legendary cellist was born in 1955 to Chinese parents living in Paris, France. At age 4, he began taking cello lessons from his father. Soon after, the Ma family came to the United States, where Ma studied with Janos Scholtz and later with Leonard Rose at the Juilliard School in New York City in 1962. He gave his first public performance on cello at five years old, played in Carnegie hall at nine and by age 19 was internationally known for his talent. He also received a degree from Harvard University in 1976, where he also received an honorary doctorate in music in 1991.

As a musician and recording artist, Ma's interests span from the traditional classical repertoire to more esoteric topics. He is particularly interested in the concept of music as a means of communication and its role in the spread of ideas among cultures. He started the Silk Road Project in 1998 "to study the ebb and flow of ideas among different cultures along the Silk Road...." He has collaborated with vocalists and other classical soloists in different genres, including the theme from "Crouching Tiger, Hidden Dragon." Ma has recently finished an album of Brazilian music to be released in the spring of 2003.

Ma is also involved in educational programs: on tour, he likes to conduct programs at camps such as Interlochen and Tanglewood and appear in kid-oriented programs such as "Mr. Roger's Neighborhood."

Yo-Yo Ma records with Sony Classical and has completed over 50 albums, 14 of which have won Grammy awards. He also won the Avery Fisher prize in 1978.

He plays a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. He lives with his wife Jill and children Nicholas and Emily.

◆Athletes◆

Athletes have studied how to leap and how to survive the leap some of the time and return to the ground. They don't always do it well. But they are our philosophers of actual moments and the body and soul in them, and of our manoeuvres in our emergencies and longings.

-Harold Brodkey

Yao Ming, basketball player

Emily Cheung

Not everyone has the fortune to meet a celebrity. I, on the other hand, have been extraordinarily lucky. I've babysat for Kirk Cameron, received a signature from Kelly Chen, caught a glimpse of Orlando Bloom, and even had Yao Ming stay at my house. Many of you must be thinking, "Yao Ming?! That 7'6" Asian giant?! Can he even FIT into your house?!" My answer to you is, *no* and *barely*. No, Yao Ming didn't stay at my house, but his clone did! And could his clone fit into my house? *Barely*.

Last Christmas, my mom had the wild idea of surprising my brother with a life-size poster of his idol, Yao Ming. Since we could not find a printing company to take on this gigantic task for us, my dad embarked upon it himself. It took him two full days of scanning, cutting, measuring, and gluing to finish the surprise. A smile always comes to my face when I picture the look my brother had when he saw Yao Ming's menacing eyes glaring down at him from the top of our ceiling. He looked like he had just seen a monster! But then again, in a sense, Yao Ming is a monster. There aren't too many 7'6" Chinese people with the strength to tackle Shaquille O'Neal walking around.

Emerging as the new sports celebrity around the world, Yao Ming has appeared in ESPN, Sports Illustrated, and Time Magazine. Even though he has only played in the NBA for less than a year, he has undoubtedly taken the sports world by surprise. He was able to weave into the NBA rhythm within 10 games and silence all his critics and skeptics. However, what really makes Yao Ming stand out from the others is his humorous, friendly, and down to earth attitude.

Not many people are able to deal with the immense pressure he faces every single day. Having a 6'7" father and a 6'3" mother, both of whom were great basketball players themselves, Yao Ming grew up in a modest environment. Even now, he shares a home with his mother who takes care of him like any loving mother would. He has a certain innocent charm in his personality that really comes across to the people. His good humor and pleasant nature make him many people's favorite sports celebrity. Although he plays intensely on the court, he still maintains his humility unlike many other basketball stars. Once it comes to playing the game, his mind is set, and he plays like a lion on the loose.

When watching him on ESPN during the games, his concentration is so centered on what he has to accomplish. His extreme focus and hard work towards his goals drives him to be the best that he can be. This kind of dedication is an inspiration to many of us who value such determination.

Yao's transfer into the NBA is definitely a big moment for Chinese Athletics. Finally, we can see a Chinese person representing the Asian community in the sports world. His rapid improvement in the game and his growing value to his team, proves to the world that the Chinese are more than just high GPA, good at math, academically oriented people. We have more to us than society defines us to be, and as long as we put our heart and soul into our goals, we can accomplish anything we set out for.



The Cheung with Yao Ming

Michelle Kwan, figure skater

Olivia Ying



Michelle Wing Kwan, a Lake Arrowhead, CA native, is widely known as a beautiful and graceful figure skating champion. She was born on July 7, 1980 in Torrance, California. She began skating at age 5 with her older sister, Karen after she saw her brother play hockey. She received much encouragement from her father, who constantly supports her skating career. She started training with Frank Carroll in 1992.

Two years later, she first gained attention from her second place finish in the U.S. Nationals amidst the Harding-Kerrigan scandal. Without Carroll's knowledge, she went ahead and took the senior test, allowing her to compete and qualify for the U.S. senior elite Ladies National Championships. At her first World Championships, she placed fourth at the age of 14. Her youth shocked the skating society. During the year of 1996, she placed first in all the competitions in which she participated. Throughout the years, she has added many first, second, and third place medals to her competitive record.

In 1998, she competed in her first winter Olympic games in hopes of a gold medal. Although she didn't reach it, she still placed second, which was impressive, considering her injured foot. She continued to skate even as she started attending UCLA in 1999. In 2001, she equaled Peggy Fleming, an older renowned figure skater, with four World titles. Also in that year, she fired her long-time coach Carroll. It created a scandal, and it seemed like it would affect her performance. However, at the 2002 winter Olympics, she performed wonderfully. But she placed third, when an unexpected young newcomer, Sarah Hughes, captured the gold.

Although the bronze medal in Salt Lake City was a disappointment, Michelle has continued to succeed in skating: this year, aided by new coach Scott Williams, she has placed first in the three competitions she has competed in so far. At her young age, she is already recognized as the most decorated figure skater of modern times and has won more marks of 6.0 in competitions than any other skater.

An idol to her fans, both Chinese and American, Michelle's commitment and success reflect her hard work, determination, and love for her sport.

Amy Chow, gymnast

Jennifer Wang

Amy Chow is an inspiration for all female Chinese-American gymnasts. She has accomplished many feats, including winning both a gold and a silver medal at the 1996 Olympics in Atlanta, Georgia. She is one of many prominent Chinese-American athletes in American society.

Amy was born on May 15, 1978, in San Jose, California, to her wonderful parents, Susan and Nelson Chow. She started taking Valley Gymnastics School club when she was three four. Since then she has become an incredible collector of dolphin items, listening to classical music "Love Lucy". Amy is now attending Stanford and is planning to attend medical school and become a pediatrician.

During her six years on the national team (1995-2001), Amy and the rest of the team won numerous awards in both national and international competitions. At the Olympics in 1996, the team placed first overall and on the bars, her favorite event. At the Individual Event World Championships in San Juan, Puerto Rico the same year, Amy went up to the Semi-Finals. In the 1995 Pan American Games in Mar del Plata, Argentina, Amy won a gold medal on the vault and a silver on the uneven bars, and Team USA won a gold in the team competition and a bronze



all around. In the 1994 US Olympic Festival in St. Louis, Missouri, the team won a silver medal, and Amy won a silver medal in the balance beam event and another silver medal in the floor exercise event, her biggest challenge. Amy likes to do very complicated routines. She's even had a move named for her: a back staller with one and a half twists called "the Chow". However, Amy is always looking for harder moves and is currently developing the "Chow II".

Movers and Shakers:

◆Communicators◆

Communication is a continual balancing act, juggling the conflicting needs for intimacy and independence. To survive in the world, we have to act in concert with others, but to survive as ourselves, rather than simply as cogs in a wheel, we have to act alone.

—Deborah Tannen

Connie Chung, broadcast journalist

Irene Li

Born Constance Yu-Hwa Chung, Connie Chung became the co-anchor of the "CBS Evening News", the first Asian and second woman to hold the coveted position as night anchor in a major network. In addition, she hosted "Eye to Eye with Connie Chung", a popular prime-time newsmagazine featuring interviews with controversial newsmakers. Chung is now the most sought-after broadcaster in the media.

Connie Chung was born on August 20, 1946 in suburban Washington D.C. to William Ling and Margaret Ma. Both parents had been forced to flee war-torn China in 1944 after the death of all five sons in the bloodshed. Chung earned a degree in Journalism from the University of Maryland and began her career as a secretary for WTTG-TV. She became the CBS Washington bureau later that year, aided by the new mandate that promoted the hiring of minorities. In 1972, Connie prepared the stories of President Nixon's trip to China.



Distinguishing herself for her assertiveness in covering stories, Chung hurled herself into the midst of the Watergate scandal in 1972 when she was only 25. By 1983, she had become the highest paid local anchor in the country. She returned to national reporting in time for the 1984 presidential election. Chung's work in the 1984 election elevated her to celebrity status. After her contract ended with NBC, Chung left for CBS and a contract of \$1.5 million annually. Working her way up, Chung finally joined Dan Rather as co-anchor of the "CBS Evening News" in 1993 along with hosting "Eye to Eye with Connie Chung".

Chung has gained much acclaim for her work, including three National Emmy Awards, a 1991 National Headliner Award, a 1991 Clarion Award, and Amnesty International Human Rights Award in 2000. She is currently hosting CNN's "Connie Chung Tonight." Chung lives with husband Maury Povich and son, Matthew, in Manhattan.

Lucy Liu, actress

Ariel Wen, translated from Chinese by Irene Li

Lucy Liu, born Liu Yu Ling, is a face known to many. A talented young actress, Liu is the epitome of a

successful Asian American. Whether on television or on the big screen, Liu radiates a calm confidence and cool poise.

Liu was born in Queens, New York on December 2, 1961 to Chinese immigrant parents. From an early age, Liu showed signs as a talented entertainer. She attended Stuyvesant High School and enjoyed the performing arts and took a liking to dance. After finishing her freshman year at New York University, she left her hometown to attend University of Michigan at Ann Arbor. There, she took courses in filming, art and Eastern literature. During her final year in college, she decided to put her acting skills to the test. Trying out for the play *Alice in Wonderland*, she hoped only to attain a supporting position. However, when the results were announced, she was shocked to find herself in the lead role. This opportunity launched her acting career.

Deciding to pursue acting, Liu moved to Los Angeles, auditioning for roles. She eventually had a guest appearance as a waitress on "Beverly Hills 91210" in 1990 and then a regular role on "Pearl," and first appeared in films as an ex-girlfriend in *Jerry Maguire* (1996).

To date, Lucy Liu has acted in multiple films, including *Payback*, *Shanghai Noon* and *Charlie's Angels*. In the television series "Ally McBeal," Liu plays a sharp-witted lawyer, Ling Woo.

Apart from acting, Liu is an enthusiastic mountain climber, skier, horseback rider and martial artist and knows how to play the accordion. She is also fluent in Mandarin.

Liu uses her talent to secure a spot in the Hollywood acting circle, a coveted position usually held by Caucasian entertainers. In fact, she was the first Asian-American female to host "Saturday Night Live." Not only has her appearance on screen facilitated an interest in Asian-American performers, Liu has also led the way for many aspiring ethnic actors. Liu has risen to a level of stardom achieved by few, and she has truly opened the door in the world of acting to a new generation of Asian-American talent.

Martin Yan, cooking show host

Tiffany Chang

Referred to by some as "the guy really good with knives," Martin Yan is most famous for his cooking show "Yan Can Cook" on PBS, as well as a chef, an author, and a restaurant and food consultant.

Born in Guangzhou, China shortly after the Communist occupation, Yan recalls that he did not have much to eat as a child. He left China for Hong Kong at age 13 to be apprenticed to an uncle in the restaurant business, and at 18 left the continent altogether for Canada. He received bachelors and masters degrees in food science from the University of California at Davis, where he met his wife Susan. There, he got his first experience teaching cooking by giving culinary lessons to students.

In 1977, out of college, he became the head chef at Lee's Garden Restaurant in Alberta, Canada. It was there that Yan's relaxed cooking style caught the eye of a producer, and he was put on the air. In 1982, his show "Yan Can Cook" made its American debut when was aired from KQED in northern California.

"Yan Can Cook" has been nominated for multiple James Beard Awards, and has won two of them. His show also earned a daytime Emmy award for single camera photography in 1998. He is also the author of multiple cookbooks and recently opened a restaurant in Santa Rancho Margarita. Currently there are "Yan Can" eateries located throughout California.

Recently, Yan's cooking shows will feature the host visiting eleven different Chinatowns around the globe. Yan will explore Chinese history. The show, "Martin Yan's Chinatowns," will be a way for this age's TV-oriented youth to learn more about Chinese culture as well as Chinese cooking.

Yan has become involved with giving speeches for Chinese student associations on campuses across the nation. He promotes Asian-American pride, and gives encouragement to remember our roots. He endorses a simple philosophy: "Some people are just never content no matter how much fame or money they have, they just continue



to push, push, push. But the Chinese philosophy is to be content with what you have. If you aren't content how can you be happy?"

Yan currently resides in San Mateo, California with his wife and twin sons.

Jackie Chan, martial artist and actor

Tiffany Hsiou

He could kick higher than any kid his age. He could run faster than any kid his age. Jackie Chan was the leader of his pack since day one.

Chan, whose Chinese name is Sing Lung ("already a dragon"), was born in Hong Kong on April 7, 1954. He was apprenticed to the Peking Opera at age 6 to learn kung-fu under master Yu Jim-Yuen's. Jackie was specially selected to be a student of Yuen's; many had noticed his talent early on in his life. Among his students were "The Three Brothers": Chan, Sammo Hung and Yuen Biao. This comedic trio performed in films and worked with another kung-fu master, Bruce Lee. After ten years at the Peking Opera School, Chan got a job as a stunt man and in 1971 had his first major appearance on the big screen in the Cantonese film *Big and Little Wong Tin-Bar*.

Because of a contract breach, his past producer issued threats on Chan's life, and to avoid confrontation Chan came to the United States. After starring in *Battle Creek Brawl* (1979), a flop, Chan was bought out by his past producer and free to return to Hong Kong.



As he continued acting, his producers told him to be Bruce Lee but Chan never once hid his own personality. He wished to be like a Charlie Chaplin or Buster Keaton and also incorporate his own style in his work. While making a movie, Chan once sat down with his producer and said, "When Bruce Lee kicked high, I'd kick low." Chan went on to amaze people with his "hi-yahs", famous fight combinations and goofy humor. He was the first to be able to successfully fuse martial arts and acting.

However, this came at a cost. Over his career, Chan has broken his nose three times, an ankle, most of his fingers, both cheekbones and his skull.

Chan has acted in over 70 films. Although he already had a fan base in Hong Kong, it was *Rumble in the Bronx* (1996) that won the martial artist an American Audience. The latest Chan film, *Shanghai Knights*, was released in February 2003. Like his other films, *Shanghai Knights* is a combination of kung-fu and comedy.

Married to Leng Feng-Chiao, he has one son.

Movers and Shakers:

◆Scientists◆

For the scientist the formulation of questions is almost the whole thing. The answers, when found, only lead on to other questions. The nightmare of the scientist is the idea of complete knowledge.

-D.W. Winnicott

Dr. David Ho, AIDS researcher

Olivia Ying

David Ho was born in Taichung, Taiwan on Nov. 3, 1952. At birth, he was given the name Da-i, which, in Chinese, literally means "great one". When Da-i was four, his father moved to America, hoping to provide a better life for his family. Nine years later, Da-i, his mother, and younger brother joined his father Paul in central Los

Angeles. His other brother Sydney would immigrate later as well. In America, Da-i received his English name, David. At first, Ho and his brother Phillip were having a very difficult time adjusting with the American culture and language, with which it took him about six months to get familiar. After high school, Ho went to Massachusetts Institute of Technology for one year and earned his B.S. in physics from California Institute of Technology. However, his life wasn't all academics: he played basketball intensively, and also competed in chess tournaments.

Believing that physics wasn't the cutting edge of the time, he went to the Harvard-MIT Division of Health Science and Technology to study medicine. Soon, he began studying AIDS at Massachusetts General Hospital and UCLA School of Medicine. David and his team realized that AIDS was an infectious disease, and that HIV multiplies many times right from the start. They developed a combination of protease-inhibitor and antiviral drug "cocktails" to stunt the early-stage of AIDS in patients, yielding dramatic results. Because of his research, David was named *Time* magazine's 1996 Man of the Year.

Ho is now an operations manager at the Aaron Diamond AIDS Research Center in Manhattan, New York. He is married to Susan Kuo, an artist, and now has three children. Although his life may seem very academically inclined, it is his love of humanity that drives him.



An Wang, founder of Wang Laboratories

Austin Lo

Dr. An Wang, although not a household name, is responsible for the temporary memory storage devices in calculators along with about 35 other patented products.

Wang was born on Feb. 7, 1920 in Shanghai, China. He immigrated to the United States in 1945 after losing most of his family to the Japanese invasion. In China, he had received his B.S. from Chiao Tung University in 1940, and once in America he attended Harvard University and received his PhD in applied physics in June of 1948. He married his wife Lorraine in 1949 and became a citizen in 1954.



His first job after obtaining his doctorate was working for Dr. Howard Aiken at the Harvard Computation Laboratory. While there, he invented the pulse transfer controlling device. The mechanism, a donut-shaped cell, had a magnetic center that could store either a 1 or a 0 for a short period of time. This magnetic core memory was effective in that it regulated the exact flow of magnetic energy. This design was ideal for electronic calculators, which were about to make their debut. Wang filed the patent in September of 1949 and on May 17, 1955 patent 2,708,722 was issued for his invention.

IBM quickly caught on to the value of Wang's novel cell, and bought the patent for use in its products.

Wang decided to start Wang Laboratories with just \$600, and on June 30, 1955 the company was officially incorporated. Initially, Wang Labs was engaged in designing and manufacturing electronic calculators for general use. In 1965 it introduced its first competitor on the calculator scene, the WANG 300. The product was based on another Wang patent, the LOCI, which was a large scientific desktop calculator patented the year before. It changed the terms of an operation to a logarithm and once it reached an answer, it converted the figure back from logarithm form. Wang's company later came out with WANG 360, 370 and 380, models that dominated the electronic calculator industry in the second half of the 1960s.

In 1971 Wang moved on to word processors and computers and by 1977 his products dominated that industry as well. Wang Laboratories reached its apex in 1986 when it employed 30,000 people and generated \$3 billion in sales. However, the company began to decline with Wang's retirement from active involvement in 1982 and later his death.

Dr. An Wang passed away in Boston on Mar. 24, 1990 after a one-year battle with cancer.

◆Writers◆

The writer operates at a peculiar crossroads where time and place and eternity somehow meet. His problem is to find that location

—Flannery O'Connor

Amy Tan, author

Irene Li



Writer Amy Tan was born on Feb. 19, 1952 in Oakland, California. Her father immigrated to America and became a Baptist minister. Growing up, Tan was under constant pressure from her parents to do well and to meet the standards expected of a high-achieving Chinese girl. When Tan was fourteen, her father and older brother died of brain tumors and the family moved to Switzerland. Tan's relationship with her mother, always strained, now reached a breaking point. Daisy Tan was an exacting and strict mother whose high demands of Tan from an early age caused her daughter to feel that she was never good enough.

After graduating from college, Tan dabbled in several occupations but eventually turned her sight to writing at age 31. Her *Joy Luck Club* (1989), a novel exploring the relationship between Chinese mothers and their Chinese-American daughters, was inspired by a trip she took with her own mother to China. It remained on the New York Times bestseller list for 40 weeks. Her second novel, *The Kitchen God's Wife* was published in 1991 followed by *The Hundred Secret Senses* (1995) and *The Bonesetter's Daughter* (2001).

Amy Tan uses facts of her life and the lives of her ancestors and interweaves them into her stories. Her books are not intended to characterize Chinese culture but rather to express the relationships between her characters, nostalgic of her own. Events of the stories can be linked to real happenings in Tan's life. For example, June's mother in *Joy Luck Club* was forced to abandon her two daughters when the Japanese attacked, as did Tan's mother when she fled from the Communists.

She is married to Lou deMattei and currently resides in San Francisco.

David Henry Hwang, playwright

Entid Hwang

Until recently, representation of Asian-American culture had appeared little in conventional culture. However, with the works of David Henry Hwang, the world of Western theater has gained significant contributions dealing with the modern multicultural society and the Asian-American presence within it.

Hwang, born in Los Angeles in 1957 to piano professor mother, experienced many ones that would become the inspiration for

His first experience with writing and his feared the memories of his ailing death, and he subsequently produced an memories. This work later would be

Shortly after graduating from Stanford play *F.O.B.* (acronym for "fresh off the boat") cultural distinctions in the simple story of a his "Western-ized" cousin and her thoughts of their homeland. Quickly gaining recognition for his talent, Hwang won an OBIE award for best new play of the 1981 season with his debut work. During this time, he also attended



Chinese parents: a banker father and a cultural differences while growing up, his prolific writing career.

heritage was at ten years of age, when he grandmother would disappear with her amateur 90-page novel of anecdotes and inspiration for *Golden Child* (1999).

in 1979 with a degree in English, his first presents many of Hwang's opinions of Chinese immigrant who must cope with

the prestigious Yale School of Drama.

Hwang continued to write plays concerned with Asian-American cultural issues including *The Dance and the Railroad* (1981), *Family Devotions* (1981), *Sound and the Beauty* (1983), and *Rich Relations* (1986). All of these plays were praised, but Hwang's breakthrough play, *M. Butterfly* (1988) astounded critics and garnered a Tony Award for best play and was a finalist for the Pulitzer Prize the following year. A retelling of Puccini's *Madam Butterfly*, *M. Butterfly* still clung to Hwang's main theme of Eastern and Western misconceptions of one another, also encompasses subjects such as chauvinism and political concerns of today.

Hwang married artist Ophelia Y. M. Chong in 1985, but the relationship ended in divorce. He is now married to Kathryn Layng and has two children, Noah David and Eva Vearne.

Despite the fact that many of Hwang's works are Asian in flavor, he insists that he is not strictly an Asian-American writer. He attempts to connect other issues along with his race in his plays, giving them multiple dimensions.

David Henry Hwang continues to write, and although certainly not abandoning his passion for theatre, has written screenplays for *M. Butterfly* (1993), *Golden Gate* (1994), and *Seven Years in Tibet* (1997). Some of his recent plays include *Face Value* (1993), *Buried Child* (1998), and *Golden Child*, an incredibly personal retelling of his own family's roots that won him another OBIE and three Tony nominations. He is currently working on a new play on the painter Paul Gauguin.

Maxine Hong Kingston, author

Irene Li

Maxine Hong Kingston is one of the first Asian-American authors to bold acclaim for her works in both fiction and nonfiction. Through her vivid portrayal of the spirit of her Chinese ancestry and the hardships of Chinese immigrants, Kingston brings alive the experiences of Asian Americans.

Born on October 27, 1940 to immigrant parents Tom and Yin Lan Hong, Kingston is the oldest of six American-born children. As a child, Kingston was profoundly influenced by her parents' struggle for acceptance and their need to instill in their children the importance of their cultural heritage. Later in her works, Kingston strives to understand their pain and seeks to give voice to not only their experiences but also those of her own.

After graduating from University of California at Berkeley, Kingston married actor Earl Kingston, in 1962 and gave birth to her son, Joseph, two years after. The family moved to Hawaii where she taught private school and began to write.

Her first novel/memoir, *The Woman Warrior: Memoir of a Girlhood Among Ghosts* (1976) gives voice to the great women who have influenced her but had never had a chance to speak out. Foremost among them is Kingston's aunt, who gave birth to an illegitimate child. *Time* magazine named *The Woman Warrior* one of the top ten non-fiction works of the 1970s.

Kingston's second book, *China Men*, is written to honor the many men who had left their homes to settle in America. The winner of the 1981 American Book Award for non-fiction and a Pulitzer Prize runner-up, *China Men* is a novel of struggle and triumph.

Some of Kingston's other literary works include *Tripmaster Monkey: His Fake Book*, winner of the 1989 PEN West Award in fiction about a young man's struggle to escape racism and to question the world around him, a book of twelve prose essays, *Hawaii One Summer*, and *The Fourth Book of Peace*.

Kingston received the National Humanities Medal in 1997 from President Clinton. She hopes that one day she will not be considered "exotic" but rather only as someone who writes and teaches about Americans and what it means to be human. She once said, "I think I teach people how to find meaning."



我們的榜樣

— 康谷華協 2002 年高中畢業生獎學金獲獎作品選讀

編者按：謝謝教育組負責人齊家驊老師，給我們發來了康谷華協 2002 年高中畢業生獎學金獲獎者的作品。這些年輕人的文章寫的多麼好啊！他們寫出了自己的心聲，寫出了上中文學校的酸甜苦辣，寫出了主動而又曲折的成長歷程。最可寶貴的是在這塊新大陸上找到了自己的根！讀了這些文章，我們很受感動，很令我們這些大人們反省。他們的昨天正是我們成長中的孩子們正在經歷的今天。因此，聽聽他們的話，對我們，對正在或準備上中文學校的孩子都會有極大的啟發。茲因本刊篇幅有限，特選獲獎作品的片段登載如下，以饗讀者。

Christopher Chow 周文傑



Growing up as an "American Born Chinese" in my predominantly white community was often arduous and challenging. Whether being made fun of for my squinty eyes or for my funny last name, I often wished I wasn't Chinese. The pressure I received from my peers was magnified by my own desire to conform and fit in with everyone else. I hated being different. However, as my adolescent years progressed, I began to realize the importance of my identity. My Chinese heritage has become integrated into every aspect of my life. I believe it is critical that I first understand my own culture before I am able to further promote my Chinese heritage. By attending the local Chinese School for the last nine years, I have acquired strong skills in reading, writing, and speaking Mandarin. Additionally, I have been exposed to many Chinese extra-curricular activities such as ping-pong, Chinese origami, Karate, and even Chinese Chess. It is a well-known fact that China is becoming increasingly influential in the international business world, and with these tools, I will be well equipped to establish business connections.

Looking back at my life, I am truly thankful for the ways my Chinese heritage has molded my character and shaped my life. I am grateful for the Thousand Oaks Chinese School because I have learned many academic skills and have made many terrific friends. No longer am I afraid to say that I am Chinese, for now I take extreme pride in being a part of such a respected and influential nationality.

Justine Chiu 邱天慧



For eleven years, at exactly 8:45 AM, my mom or my dad would bum into the room, frantically saying that we were going to be late. For eleven years, there was no sleeping in or Saturday morning cartoons. There was no sugary cereal with marshmallows floating on top or playing outside at the park. For eleven years, on Saturday mornings, I sat in a classroom amongst other, rather bitter children, wondering why we had to be here.

Of course, there were the perks of Chinese school. We did get to learn new things- like how to fold paper cranes and balloons in origami- and we did get to meet new friends. Soon Chinese school became something to look forward to- that was a day I got to spend with a special brand of people, people who were more like me than any of my other friends, people who shared the same language, cultural background and demanding parental upbringing.

I cannot say I know much Chinese. Even though they finally ran out of grades for me, I am still hopelessly illiterate, a "wen mang" (文盲) as my mom is eager to remind me when she points to the newspaper and asks what it says. What little written Chinese I know is now forgotten. I am somewhat ashamed to say that I am far more literate in Spanish than I am in my own language. However, I do not think those eleven years were wasted. I may not have left with a command of the Chinese language, but I did leave with a distinct impression of what it means to be Chinese. Through the interaction with Others, and through simply being around Chinese people for those many hours every week, I was able to absorb the

sense of community and identity that I could not find anywhere else.

Derek Chang 張君儀



I can clearly recall the fun and unforgettable activities that I have participated in the Chinese School. But on a deeper level, what real lessons and values have I attained from these many years of Chinese School?

Last summer of 2001, I had the opportunity to visit the motherland, China, and fully immerse myself in her rich culture and distinctive customs. I visited monumental landmarks such as the Great Wall of China and the Forbidden City as well as beautiful sceneries and architectures such as the West Lake and the Lingering Garden. I enjoyed the company of the local people as well as the excitement during the night markets. Widely diverse selections of delightful food filled the streets with the flavorful aroma of tasty roast duck as well as pungent smelly tofu. I thoroughly loved the challenges of reading street signs, watching television programs and even engaging the native Chinese in conversations. I found myself suddenly submerging in a seemingly familiar world. The surrounding was different from that in the United States, but it was sweet and warm to my heart. But the greatest value I received from the experience was a greater awareness of the world around me as well as the significance of being Chinese. I gained respect for China for embracing such a tremendous wealth of culture. She is so ancient and yet affluent with lyrical poetry, intricate and exquisite artwork, and revolutionary inventions. It is mind boggling to envision the breadth and depth of such amazing Chinese accomplishments and the continued evolution of the Chinese society through war and peace in the past five thousand years. Today, twenty five percent of the world population has a command of the Chinese language. I realize how fortunate I am to be brought up with such a rich Chinese heritage and to be given the opportunity to learn the Chinese language and culture at Chinese school.

Now, as I look back, I quickly realize that my Saturday mornings were a minor price to pay in comparison to the immense knowledge and valuable experiences that I had gained. I wish I had greater motivation when I was younger to learn as much as I could about the Chinese language and culture. I can

imagine that if I had been more studious in each of my Chinese classes, I would now be able to sufficiently communicate with another 1.3 billion people in the world and expand my horizons beyond the western culture. It is my wish, during the next four years in college, that I would have the opportunity to continue my Chinese education to further explore the depths of our unique and wonderful Chinese Culture.

Margaret Lee 李宗意



Ever since my first days of Chinese School, I have always enjoyed the dominant sense of community that brought the school and the people close together. Growing up in a predominantly white society, I was lost with no connection to my heritage and my culture. Going to Chinese School every Saturday gave me a connection to my roots. Through my enrollment there, I not only began to appreciate the intricacies of the language, but also the beauty of Chinese art, lifestyle, and forms of expression. By taking Chinese knot class, tai chi class, and drawing class, I started to get a full sense of what life was like for my ancestors.

A growing appreciation was maturing for my Chinese roots as I was taken away by how challenging and complex the language and the speech is. My struggle to remember characters made me understand that the language and the culture are greatly developed. Studying Chinese history and philosophies completed a rounded education that exposed me to all aspects of the Chinese culture.

Chinese School didn't just give me a better sense of what the culture is like, but it also made me feel like I was part of a community. Chinese School has been a great experience that has helped me learn about my roots. Spending my Saturdays at Chinese School has been valuable to my development as a person, because I now know who I am. This knowledge and assurance comes from learning about my roots, which has helped me learn about myself. Without knowing about the culture that has raised my family and me, I would feel empty. I am grateful for having been able to experience the wonders of Chinese culture through the Chinese School programs. The memory will always stick with me throughout my life, and the knowledge I have gained will help me succeed.

Patrica Chen 陳士琳



Forsaking the freedom of Saturday mornings isn't too terrible in retrospect. But at the time, dragging my body to Chinese school could be a pain. I mean, my Chinese was good enough to converse with my non-English speaking grandparents. So I would not do some homework

assignments or make excuses to my mother to skip just one day.

But she would make me go. And when I did get out of bed and into class, it wasn't really that bad. We would play Bingo or sing fun Chinese songs. Oh yeah, somewhere in the middle we'd learn some Chinese characters. Over time, I began to understand and appreciate my culture (against my will).

Okay, so Chinese school wasn't bad. In fact, I really am glad I spent all those years there. I learned and I did something that was good for me and even had some fun in the process. I even want to study Chinese in college now. But most importantly, it created a community for me. As corny as it sounds, my good friends are childhood ones made there.

I'm Chinese and am darn proud of it. And when I make my children go to Chinese school, and they complain, I'll say.. "When I was your age, I hated it. But I really appreciate that I went now." To which they will undoubtedly roll their eyes in disbelief. I'll know, though, that I am telling the truth and that they, someday, will say the same to their kids.

Katharine Chen 陳凱瑞

"Mei-mei! Chi lai ah!" (Little girl, wake up!). These were the words of my mother every Saturday morning for the past 8 years of my life. Every Saturday, I would be forced by my dozing parents to get up from my warm bed and attend Chinese school. This was not fun for a little girl my age. I was very jealous of my friends because they could sleep till noon on Saturday mornings, whereas I had to leave for... Chinese School.

My parents would then drive me to Chinese School, where I would sleepily walk to class. When I got there though, I immediately smiled because I saw my fellow Chinese friends. Saying hi to them and

talking to them about my week, I instantly became glad that I was there. As the day went on, the teacher taught us all about the Chinese culture, language, reading, and writing, and I became immersed in my Chinese identity. Over the years, I began to love my heritage more and more, and am planning on majoring in Asian Studies at Dartmouth College next fall.

Family, spirit, kindness, language, education, and more, this is what it means to be Asian. I have found the Chinese in my heart, I am a true Chinese person, thanks to the never ending urgings of my parents to pursue my ancestry, who I am. I am proud of everything being Chinese brings to me. My parents and their broken English, mismatched furniture, house slippers and more, "Wo Do Ai," I love it all

Jerry Jiang 江星磊



Chinese School, oh Chinese School. I have had a bittersweet experience with Chinese School. When I was younger, the thing I disliked about Chinese School the most was probably the pressure my parents gave me to do well even though the grades earned there

don't really count for anything. I was forced to study one of the most difficult written languages and my best efforts never seemed good enough to please my parents. Thinking back, I still remember how my parents always loved to say, "If she can be first place in the class, why can't you be? She's human too and everyone has the same 24 hours in a day." I continued to work and try harder and finally one year, I worked myself to the number one position in my class! It was quite a thrill despite the fact the girl who used to be number one quit.

Through Chinese Jeopardy I have learned more about Chinese history, culture, geography, medicine, philosophy, technology, and idiom than I ever imagined possible. Every year for the competition we had to memorize a new set of 150 Chinese idioms, which in only four words can signify a LOT. Each idiom also carries with it a 10-page story on how each idiom came to be. Those were some intense months the team went through in order to prepare for the regional competition, but one year it finally paid off. Our memorizing 5000 years of Chinese history in 5 short weeks was not done in vain. We made it to the

nationals after a heart-stopping tiebreaker!

There is a famous quote that goes "What doesn't kill you only makes you stronger" and I think that Chinese School has made me stronger and more prepared for the world because of the opportunities that it offers and the experiences that I've gained from it. There were times when I was completely fed up with Chinese School and all the responsibilities that comes with it, but determined to get through it, I have gained have experience, ability and knowledge unattainable elsewhere. I have not only been able to learn about my culture and language at Chinese school, but it has also allowed me to learn things that are not taught in a book but through experience.

Rita Hsiung 熊方瑜



On Saturdays, while many of my peers are still sleeping, I attend Chinese school at Thousand Oaks High School. At Chinese School, I not only learn how to read Chinese, I learn the origin of the word. I not only learn the strokes of Chinese characters, I learn how to hold a calligraphy brush. I not only learn how to speak, I learn how to slur certain words together so I don't completely sound like a foreigner. I not only learn the history of China and Taiwan, I learn the history of my ancestors. Besides the scholastics that Chinese School offers, they also offer many elective classes. I have trained my hands to wrestle an ordinary piece of paper into a crane or a decorative box. I have witnessed diligent tai-chi students moving their chi. I have seen that Ping-Pong ball back and forth, but rather a full contact, heart pumping sport.

Chinese School has given me much more than an educational experience, it has also given me a cultural experience. The excitement and preparation of the annual Chinese New Year Celebration instills in me pride for my heritage and time and effort I put into a performance. Likewise, it is evident that practice pays off at the yearly track and field competition where I have a chance to meet other first generation American born Chinese students my age. At Chinese School, I gain of sense of what life is like in Taiwan and China from being surrounded by people like me -people with black hair and slanted eyes. Chinese School not only celebrates Chinese holidays like Chinese New Year

and Mid Autumn Festival, but they also celebrate American holidays like Thanksgiving and Mother's Day. It has blended American and Chinese cultures together to show that these two cultures can coexist together and benefit from each other.

Patrick Hou 侯凱元



My memories from Thousand Oaks Chinese School are those that I will carry with me for the rest of my life. Of all the things I have learned from Chinese school, it is the knowledge of my culture that will endure most strongly within me. As a student for many years, I have learned so much about the Chinese history from thousands of years back, all the way until where Chinese Americans stand presently in American society. Whether it is discussing the newest chapter of the workbooks in class or performing in Thousand Oaks' Chinese School's New Years show, each time I participate, I know that I am gaining a bit more of insight about my culture and who I am. Chinese school has taught me to celebrate my culture and share it with others. During my freshman year in high school, with the collaboration of other Students, I helped put on an unprecedented Chinese New Year performance at my high school. We hoped to demonstrate that the Chinese culture is strong in all areas of American life. Through Chinese school I know that it lives strongly in me.

True, Chinese school could teach me only a small percentage of the thousand upon thousands of words and phrases, but the most imperative aspect of going to Chinese school was that it roused my enthusiasm to continue to pursue learning the language beyond Thousand Oaks Chinese School. I want my Chinese, though it may not be great now, to be an important asset that I can instill into my children, as my parents did with me. That is why I plan to improve my Chinese in college. Chinese school has taught me, most importantly, to celebrate my culture, to share it with others and to continue learning the language. It has allowed me to meet some of the greatest people in my life. So, was it worth it to struggle out of bed when all the other kids were off in Slumberland? Was it worth it to miss those Saturday morning cartoons? Was it worth it to spend my time at school on a Saturday? Yes. A very definite, "YES!"

Albert Hwu 胡新鵬



It was a radiant, sunny Saturday morning with birds chirping, fresh dew on the morning grass and a slight mist in the crisp air. It was 6:30 AM as the first alert of civilization transcended nature's calm. It was an alarm clock. Every

Saturday, while others slept in, watched cartoons, or had a fancy brunch, I would attend Chinese School. I was disgruntled and disheveled, but somehow, I always managed to arrive at school on time for the past twelve years, due to my interest of the Chinese culture, which has always been my utmost priority.

During my freshman year in high school, I started attending a Toastmasters Youth Leadership club at Chinese school that dealt with public speaking and presentational skills. I was extremely shy and indecisive before Toastmasters. It was a new and rewarding experience; furthermore, little did I know the role that Toastmasters would have in revealing my true inner self and in the manifestations of my lifelong dreams and aspirations. By the next semester, I was elected the President of Toastmasters, which led to a new frontier of responsibilities such as leading general meetings, forming agendas, and perpetually working to improve and expand the club. This astonishing success shows that throughout life, there will invariably be challenges, however one must conquer them through persistence.

This final, emotional incident served as a culmination for my desire to serve my local chapter of Toastmasters as I had matured into a genuine leader within. Standing here today, I realize that improving myself took time and effort; I persisted at my goals and dreams reaching new summits, yet eyeing farther and higher peaks. With this great experience I learned that with the more pressure at hand, the harder I worked and the more inspired I was to tackle my thirst for excellence. Soon, the lengthy journey will wind to a close and a new world will blossom, as I have discovered my true inner self and constantly pursue my passion for service and success.

Franklin Lu



I remember one day when I was 7 years old, and my mom woke me up one Saturday morning to go someplace exciting as she told me. But as we rolled up to a school, I knew something was not right. Why would I be pulling up to a school on a

Saturday? Of course it was Chinese School. When I first walked into the classroom I never expected to see what I saw. All the other students in class seemed to also have that angry confused expression on their face so similar to mine. It certainly surprised me, but also comforted me to know that I was in the same boat with all of these people. Through the next few years, I started growing up with these same kids, and we talked in class, shared our feelings, and had fun. We all learned to read, write, and speak Mandarin in the classroom, while the afternoons were left up to playing basketball. As we grew up, we bonded even more and tightened our friendships. We are all second generation, and we can all understand each other better and relate more to one another because of it. We all have the same kind of parents, the same kind of lifestyle, the same 12-pound bag of rice in the cupboard. We all felt as if we didn't belong to either world, we would never truly be American, and we would never truly be Chinese either. We would always have that yellow skin and small eyes, and we would always have that subtle American accent that told us apart from real Chinese people. We all felt alone in a way because our identity was so torn, and it brought us together as a result. We also all shared that pressure of doing well academically and that brought us even closer. We vented to one another about how we to get into a good college or we would feel disgrace, about how our parents constantly reminded us everyday to try hard and to get good grades. Sometimes we would come on Saturdays frustrated with the way the week went, but we always left Saturdays a little happier and with a little more hope.

I am so grateful to my mother for making me go to Chinese school; otherwise, I would not have learned about my Chinese heritage, and I would not have met and grown up together with those unforgettable Chinese school friends.

TOCS Reunion

December 28, 2002

By Owen Lei

THOUSAND OAKS, CA.--Three generations of Thousand Oaks Chinese School students met again Sunday in the school's first-ever reunion party.

For many, it was a chance to relive old memories.

"I was a little apprehensive at first because I hadn't seen many people in a long time," said alumna Rebecca Chang, who currently attends Northwestern University. "But once I was there it felt like I'd never left for college."

And for some of the students still at TOCS, it also was a chance to form new ones.

"It was definitely great seeing the older kids again, seeing that they haven't changed too much from their spirited high school years," said Suyun Wu, who is a senior at Agoura High School. "And another plus was having them realize that I'm not as young as I used to be, and that I'll soon be in their shoes as well."

Sponsored by the Chinese school and the California Chinese Cultural Association, the event was held in the Thousand Oaks Library's Marvin E. Smith Community Room. Several of the school's administrators also came to the reunion to see old students and relive old times.

The more than 20 Chinese school alumni attendees represented a plethora of colleges, from the west coast to the east, from state universities to Ivy League institutions.

One aim of the event was to start an alumni directory, said reunion organizer Yashih Wu, and many students filled out their contact information for TOCS to keep on file.

"The Chinese school... wanted to start a Chinese school alumni network for the current students to contact past graduates and get their opinions on different schools and career paths," said Wu, who currently studies at Princeton University. "I think it was [also] a good excuse for the Chinese school students to get together [again] and to meet the newer high school graduates."

Attendees had their pick of sandwich rolls, sushi, juice and soda. Music played from a laptop on a nearby table. After an informal chat session, Wu invited everyone to a setting of tables in the middle of the room, where attendees then played a variant of Pictionary, the popular picture charades game.

Much like the original game, one person from each team would try to get his or her team to guess a given clue by drawing images on the board.

In this version, however, one team would create clues for the other team. The opponent-based clue conception led to some creative and difficult answers, such as "nitrogen deficiency" and "coup d'etat."

"It turned out to be another chance to goof around like old times, rather than a serious game," said alumna Lawrence Hsu, who also attends Northwestern. "We saw how goofballs like Jerry Jiang... hadn't changed."

When it was suggested that he was also a goofball, Hsu replied: "Okay, sure. Put that in." After the game, many attendees



Back Row (L to R, boys): Owen Lei, Andy Huang, Eric Cheung, Raymond Tang, Lawrence Hsu, Jerry Jiang, Patrick Hou, and Andrew Chang

Front Row (L to R, mostly girls): YiShoun Chen, Yashih Wu, Yee Ting Wu, Justine Chiou, Suyun Wu, Emily Cheung, Bruce Tuna, Jay Jernu.

began getting ready to leave. Some made plans to meet again later. But the sentiment was still the same.

"Chinese school was a big part of my childhood," Chang said. "I've been going since I was five [years old]. It's easy to get swept away when you're out of the state and away from home, so it was nice to revisit T.O. and see familiar faces."

Spoons In Hand: A Collection By Justine Chiou

- Happy birthday dad. *Baba, shenri quail*

Spoons in Hand

Breakfast was my favorite meal. There were always good things for breakfast.

Today, coffee ice cream on hot waffles with half a crunch bar and cocoa powder and crunchy cereal to top.

Tomorrow, hot cocoa with extra marshmallows with rice crispies mixed inside.

Daddy always ate icky stuff- like peanut butter and celery, or brussel sprouts on raisin bread with crême cheese. He always had odd things, like yesterday's dinner and a glass of milk. My daddy was funny like that.

Breakfast was always good. Daddy and me, sitting across each other at the kitchen table, watching the sunlight creep across the kitchen tiles with our spoons in hand.

Strawberry Girl

Washing my hair was the best. Sooner or later my mom would scoop me up and drag me to the tub, already filled with large bubbles for the purpose. My mother always used strawberry bubble bath that came in a big clear bottle colored creamy-pink by the contents. One, two, three huge capfuls she would pour, right under the running water. Then, she would beat the water like you would a gigantic egg to create more.

By the time I splashed in, there were mounds of bubbles in the tub, all smelling like strawberries, in the steamy air. My mom would then wash my hair, careful not to get soap in my eyes she'd comment about how black it was, and how full and soft, and how it was just like hers when she was young.

After the first shampoo she would wash it in vinegar, and carefully rinse it out in the soapy water. Then, she would wash it again with Strawberry shampoo, just to make sure it was clean. My pillows were scented with strawberries for years.

I would wake up in the night reassured, because when strawberries are in the air, nothing wrong can happen.

Raven's Wings and Paper Napkins

You will catch cold, my mother would say, if you run around with your hair wet and the windows open. Because I hated not hearing the sound of the crickets outside, and because I never liked hairdryers after I got my hair caught in the fan that one time, my dad dried my hair.

We would sit on the couch in front of the TV, me in my favorite jammies and matching slippers clutching the ubiquitous book.

My dad started with towels, careful not to pull too hard or snag a hair, carefully collecting the rivulets of soap-scented water that fell from my shoulders onto the couch. He always had more than one towel on hand.

You, he would joke, have too much hair. How about giving your old dad some? Us laughing at his growing bald spot, wondering what happened to all the hair, speculating if shoe polish would make it shine like a billiard ball.

He was never satisfied with just that. Somehow the air seemed too cold, or the water too dangerous for his precious daughter. He would then coax the moisture out with paper napkins collected from McDonalds dispensers expressly for this purpose. Gently, he would grab a thick strand and wrap it with the coarse napkin-wrap and squeeze. Gently, like polishing a raven's wing with a cloth of brown.

書名：The Making of 40 Photographs

作者：Ansel Adams (1902~1984)

推薦人：馬叔

在總結五、六十年的專業攝影經驗，Ansel 在 1983 發表這本書（精裝本），爾後又二次加印平裝本。千橡圖書館有本 1997 年的平裝本。

40 張照片是他一生作品中的極小部分，但每張照片的註解詳細到什麼相機，鏡頭，濾鏡，底片，天候，沖洗用化學藥品及感光紙等等，就好像聽他講課一樣，仔細圖推敲這些情景，就多少了解一些他如何捕捉那個影像，如何在感光紙上表現出藝術上的造詣。

有關 Ansel Adams 的書不少，但這本對攝影初入門者有很大的助益。很值得對攝影有興趣的人一讀。

書名：How to Win Friends and Influence People

如何贏得友誼及獲得信任

作者：Dale Carnegie

編譯：林憲正

推薦人：小草

良好的人際關係不僅是事業成長的關鍵，同時是生活愉快的重要因素。這本書是 Dale Carnegie 為二十世紀初美國著名的卡內基訓練課程所寫的一本書。書中運用許多古今中外成功與失敗的例子，教導我們如何在贏得友誼的同時，也獲得他人的信任。哈佛名教授威廉·詹姆士說「比起我們應該的樣子，我們只是半醒。我們只用到一小部份的生理和心智資源。老實說，人類的生活離他的極限還差很遠。它具備很多習慣上未能運用的能力。」這本書的目的就是幫助我們發覺、培養這些潛能而成為成功和快樂的人。

書名：讓高牆倒下吧

作者：李家同

推薦人：馮瀚峰

出版社：1995 年 聯經出版社

當您流覽於簡樸，毫不矯揉造作，不掉文，毫無匠氣的字裏行間，您必定也會同時感受到自己的心靈隨著篇篇令人無奈、心酸的文章而心疼。但在心疼的同時，讓這本書帶著你鑽出死胡同，越過圍繞你心靈的高牆去看看真實的世界，用你的手去觸摸，也讓圍繞你心靈的高牆倒下吧。

作者付出愛、關懷、寬恕，不是為自己個人的解脫，也不是私心為自身的上天堂，更不是為名利、炫耀與虛榮。基於人道的關懷、對生命的尊重，在他的心中，必定有一股無堅不摧的信念，鼓舞他寫下如此撼人心弦的文章。

本期轉錄「我只有八歲」一文。這篇文章是李家同先生在看到美國一位南非記者拍攝的一張照片後所寫下。照片中一個小女孩因戰亂而奄奄一息時，一隻大禿鷹已迫不及待地等在後面，準備飽餐一頓。

多數人在看到類似照片時，「好殘忍」或是「好可憐的孩子」的念頭只是一閃即逝，充其量，只不過是一張照片罷了。也因為如此，這篇文章帶來的震撼甚於其它。

如同李家同先生所說：我們生活在一堵高牆裡，安逸、美好，牆外的世界我們看不見，縱使看得見，面對周遭的不幸，大多數的時候，我們只是一個旁觀者；一個吝於伸出援手的旁觀者。這篇文章，給了我們一個自省和深思的機會。

我只有八歲

【錄自 讓高牆倒下吧／李家同 著】

我是盧安達的一個小孩，我只有八歲。

我們盧安達不是個有錢的國家，可是我運氣很好，過去一直過得很愉快。爸爸是位小學老師，我就在這所小學唸書，放了學，我們小孩子都在家附近的田野玩。家附近有樹林，也有一條河。我大概五歲起就會游泳了，在我們這些小孩子中，我不僅游得最好，也跑得最快。

因為是鄉下，我們附近有不少的動物，我最喜歡看的是老鷹，牠們飛的姿態真夠優雅。可是我也很怕老鷹，因為牠們常常俯衝下來抓小動物，有一次，有一隻小山貓被一隻大老鷹活活抓走。

有一次我問媽媽：「媽媽，大老鷹會不會把小孩抓走？」

媽媽說：「傻孩子，小孩子旁邊有大人旁邊的，老鷹不敢抓小孩，因為牠們知道大人一定會保護小孩子的。」

我懂了，所以我永遠不敢離開家太遠，我怕老鷹把我抓走。

今年，我開始讀報了，看到報上名人的照片，我老是想，有一天我的照片能上報多好。我的親戚朋友們都說我是個漂亮小孩，也許有一天我會像邁克傑克遜一樣地有名，報上常常登我的照片。

三星期前，爸爸忽然告訴我們，我們的總統遇難了，他認為事態嚴重，因為有心政客可能乘機將事情越搞越糟。

就在那天晚上，一群不知道那兒來的士兵進入了我們的村子，我睡著了，什麼都不知道，第二天早上才知道村子裡所有的男人都被打死了，爸爸也不例外。

媽媽居然還有能力將爸爸埋葬了，當天下

午我們開始流亡。現在回想起來，媽媽平時是一位很軟弱的人，這次忽然顯得非常剛強，唯一的理由是因為她要將我送到安全地帶去。

媽媽在路上，一再地叮嚀我，有人非常恨我們，因此如果發現有壞人來了，可能來不及跑，可是我是小孩子，跑得很快，一定要拚老命地逃走。媽媽也一再叫我找一棵樹，或者一塊大石頭，以便躲起來，讓壞人看不到。

就在逃亡的第二天，壞人來了，媽媽叫我趕快逃，她自己反而不走，我找到了一棵大樹，躲在樹後面，可是我看到了那些壞人殺人的整個過程。媽媽當然也死了，這批士兵沒有留一個人，不像上次，上次他們只殺男人，這次沒有一個人能逃過。

士兵走了以後，我才回去看我的媽媽。看到媽媽死了，我大哭了起來，因為天快黑了，我怎麼辦？我只有八歲！

虧得還有一個大哥哥也活著，我猜他大概有十幾歲，是個又高又壯的年輕人，剛才他一定也躲了起來，他看我好可憐，來拉我走，他說我們一定要趕快走，找到另一個逃亡的團體，人不能落了單。

我和這位大哥哥相依為命，也找到了一批逃亡的人，好幾次有救濟團體給我們東西吃，雖然很少，可是都虧得這位大哥哥，替我弄到食物吃，如果不是他的話，我早就餓死了，因為小孩子是很難拿到食物的。

由於我們都大半處於飢餓狀態，我們都越來越瘦，這位大哥哥也不是壯漢了。有一天，他說他要去一條河邊喝水，我告訴他最好忍一下，因為河裡都有過死屍，他說他渴得吃不消，一定要去冒一下險。

當天大哥哥就大吐特吐起來，而且虛弱得走不動了。他要休息，然後勸我不要管他，和其他大人一起繼續得逃亡。這次我堅決不肯，決定陪他，他到後來連跟我吵的力氣都沒了。

我偷偷地摸了他的額頭，發現他額頭好燙。

大哥哥昏睡以後，我也睡著了。等我醒過來，我知道他已永遠的離開我了。

我和大哥哥說了再見以後，走回了大路，不知道什麼原因，我從此沒有看到流亡的難民，我只有那片麵包，二天內，我只吃了這一片麵包，我已越來越走不動了。

就在這時候，我發現一頭大老鷹在跟著我，它原來在天上飛，後來發現我越走越慢，索性飛到了地面，我走牠也走，我停牠也停。

雖然沒有見到任何逃亡潮，卻看到了一部吉普車開過來，我高興極了，以為他們會救我一命，可是吉普車沒有停，我心裡難過到了極點。

吉普車開過去以後，忽然停了下來，車上有人走下來，我的希望又來了。可是那位先生

並沒有來救我，他拿起一部配有望遠鏡頭的照相機對著我拍照，當時那位大老鷹站在我附近。照完以後，吉普車又走了。

我這才想起這位先生一定是一位記者，他要趕回去，使全世界報紙都會登到這一照片，老鷹在等著小孩過世。

明天早上，你們在吃豐盛早飯的時候，就會在報紙上看到我的照片，我不是很希望能上報嗎？這次果真如了願。

你們看到的是一個瘦得皮包骨的小孩，已經不能動了。可是我過去曾是個快樂、漂亮而又強壯的小孩，我曾經也有父母親隨時陪在我的身旁，使老鷹不敢接近我，我曾經全身充滿了精力，每天在河裡游泳。

現在，我只有一个願望，在老鷹來啄我的時候，我已不會感到痛。

飢餓的蘇丹

這張照片是凱文卡特，贏得九四年普立茲新聞特寫攝影獎的作品。那是一個蘇丹女童，即將餓斃跪倒在地，而兀鷹正在女孩後方不遠處虎視眈眈，等候獵食女孩的畫面。

這張震撼世人的照片，引來諸多批判與質疑。當人們紛紛打聽小女孩的下落，遺憾的是，卡特也不知道。他以新聞專業者的角色，按下快門，然後，趕走兀鷹，看著小女孩離去。在他獲頒這一生最高的榮譽，兩個月之後，卡特自殺身亡。是否因為道德良心上的違責，所以卡特才無奈的結束自己的生命。我們不得而知。但你可知在我們周遭，正有無數這樣的圖像在形成、在發生，但你我是否也僅止於按下人生鏡頭的快門，然後，漠然地擦肩而過？

