

在全美最重要的節日感恩節來領之際,加州參議員、加州參議院共和黨領袖夏樂柏(Bob Huff)于11月22日晚在洛杉磯工業市邀請南加州華裔社區220名各界人士共聚、聯歡,感謝華裔社區的鼎力支持,並報告自己在2013年度內的立法工作業績。

夏樂柏參議員的選區包括鑽石吧、羅蘭崗、工業市、核桃市、奇諾崗市、布瑞亞市等南加州新興華裔中產階級聚集的區域。而選區內的每次選舉,華裔選票都發揮了重要的作用。

夏樂柏在晚宴中向華裔社區代表報告,2013年度他提交了“限制加州無聊訴訟”的法案及措施,包括AB417號法案。這一法案將依據加州環境質量法案(CEQA),限制對當地政府的自行車道建設項目提起訴訟。他同時支持AB635號立法,該法案給予醫生在開列對抗鴉片類藥物用藥過量的處方藥時提供了更大豁免權。

## 年終將至加州參議員向華裔社區代表報告政績



他也反對增加企業責任範圍,或增加賠償及律師費等方面的立法。希望為在加州運營的企業提供更好的法律環境。由於在立法方面的杰出表現,夏樂柏日前剛剛接受了加州民事司法協會(CJAC)授予的“2013年民事司法領袖獎”,以表彰他為保護個人和企業在加州免受不必要的法律訴訟上所發揮的領導作用。

夏樂柏在晚宴中感謝華裔社區的支持,並表示自己一直注意和傾聽來自華裔社區的立法需求。他在2011年加州和江蘇締結友好省州關係中發揮了重要的作用,並在2013年9月和夫人何美涓積極推動“感知江蘇”文化周走進加州。

應邀出席當天晚宴的有偉博文化發行人江啓泐、美國華人民外交促進會會長任向東、美華國際商會會長朱冰峰、苗圃中文學校校董黃國洲、全美中華青年聯合會張燕雯、全美華裔優秀青年聯誼會張沫川、南加州華人華僑聯誼會張君帆、北美深圳青年聯合總會古煒盛、上海中國留美同學聯誼會黃漢祥等南加州社區各界人士。

當天的晚宴中夏樂柏和夫人何美涓逐桌向來賓祝酒致意,並演唱了多首中文歌曲,盡顯親民風範。(AACYP 洛杉磯訊)

## Inspiration From China's Villages

PARIS — When Angel Chang brews a pot of tea these days she uses leaves from a rural area in southwest China, the same place where her latest designs were created.

A top and dress by Angel Chang, part of her collection developed in China.

One recent morning, with some of her clothing piled on the table, Ms. Chang poured some of that tea into two small cups as she talked about the spot: Dimen village in Guizhou Province.

After three years of commuting to the region, the designer spent most of 2012 there, producing 40 pieces of clothing with the help of artisans from the Miao and Dong ethnic groups.

Ms. Chang discovered their crafts while visiting the Shanghai Museum in 2009. She had been working in New York, but was disillusioned by the economic downturn and felt she needed a change from working with high-tech elements, like the color-changing fabrics she had been using. At the museum, “I found these incredible costumes,” she said. “I assumed the clothes were 200 years old, but they had been made in the last 50 years.”

She became interested in the clothing, then in the ethnic minorities who created the fabric and its embellishment. Shortly after seeing the exhibition, she traveled to the region and, with the aid of a translator who has helped the British Museum and the Metropolitan Museum of Art find items for their collections, began learning about the villages and their artisans.

During one stop, she met a woman who had been working on a jacket for her son for two years.

“We went to a village looking for a woman that could do triangle-pleated embroidery,” Ms.

Chang said. “I was shocked. There was one light bulb hanging from the ceiling and a dirt floor. In this setting, she was creating the pieces I had seen in the museum.”

“In all this poverty, she is making something that is so exact and so perfect. It looked like couture,” she said.

Ms. Chang finally decided to draw on her experience at fashion houses like Donna Karan to create a collection using, as she phrases it, “1,000 years of ancient craftsmanship reinterpreted into modern design.”

In her Paris apartment, the samples of her custom-order styles were hanging on a rack nearby. The clothing — in yellows from dyes made of chrysanthemum and pomegranate, gray from the Chinese tallow tree, black from local barks, and indigo — is so familiar to Ms. Chang that she can tell their origins by touch: A soft silk was from Gulong village, a rougher cotton from Zhaoxing, she said.

One standout was a cotton damask suit in indigo, with a Perfecto-style jacket and cropped pants. The fabric was made by the Dong people of Hongzhou village, where they grow their own cotton and make indigo dye.

Ms. Chang said it took her about a year, on and off, to find the right craftspeople. “It was a lot of detective work, driving from village to village and asking grandmas and finding out how to get there,” she said.

In Hongzhou, it takes one person about 30

days to produce enough cotton brocade for one adult-size jacket. When they create the fabric for themselves, it is used for baby carriers. “There are auspicious symbols woven into the material to protect the baby, while also telling the history of the people,” the designer explained.

In the village of Lishanzhai, Ms. Chang found a grandmother who could weave pure silk into a long-sleeve shirt and matching wide pants. Xijiang, the largest Miao village, made the dye for the silks, using mountain flowers, fresh leaves and tree bark.

“Soft yellow is dyed in May, when those flowers are in bloom, and black in July and Au-

od Ricard, Ms. Chang established herself in China.

She began working with the Western China Cultural Ecology Research Workshop in Dimen, and eventually began seeing her collection as a way of helping local people sustain both themselves and their crafts.

At first, “I just wanted them to make me beautiful embroidery. My second instinct was why don't they make my embroidery on a bigger scale? They were losing their eyesight,” she said. “Out of the initial want developed a social interest.”

Valerie Steele, chief curator and director of the Museum at the Fashion Institute of Technology in New York, was Ms. Chang's thesis adviser at Columbia. “The Miao people have a tradition of incredible textile techniques,” she said. “It would be great if Angel could help keep that knowledge alive.”

Ms. Chang's first pieces debuted at a Pernod Ricard fashion show and dinner in Shanghai in October 2012, and another group was shown in September 2013 at a Fashion 4 Development lunch in New York. She now is selling some styles through ahalife.com, an online retail site.

“The collection has the natural handwork in the fabrics and a unique style that I would like to see more of in the global market,” said Evie

Evangelou, president and founder of the nonprofit Fashion 4 Development.

“Angel's work is in line with the mission of F4D, to create economic development through fashion and also help preserve cultures.”

Ms. Chang says she remembers talking with a translator about how difficult it would be to have some fabric made in one of the Guizhou villages.

“He said no one will do it until you show them it can be done,” she said. “Kids in the countryside get out of high school and go and work in the fast fashion factories. I want to show them what their grandmothers do is cool.”

文章来源于紐約時報



Angel Chang 是克利夫蘭著名女鋼琴家張安麟的妹妹

gust, when the bark can be removed without harming the tree,” she explained.

Ms. Chang, who was raised in Indiana and graduated from Columbia University, says she had a lot of help with her fashion efforts.

When Cartier invited her to speak at a women's forum in 2010 — in 2007, she had won a Cartier Women's Initiative Award — she met Jiang Qiong Er, artistic director and chief executive of Shang Xia, the contemporary Chinese luxury brand whose majority owner is the French fashion house Hermès.

With Ms. Jiang's support, and later that of Pierre Berard, who at the time headed marketing in China for the distilled beverage company Pern-

## 美移民局和證券交易委員會聯合發布預防EB-5詐騙警示

2013年10月9日,美國證券交易委員會投資者教育和擁護辦公室(The U.S. Securities and Exchange Commission's Office of Investor Education and Advocacy)和美國移民局聯合發布了一則投資者警示,提醒EB-5的投資者們要警惕EB-5區域中心投資可能存在的詐騙問題。此前在2月份,這兩家機構就叫停了並查處了在芝加哥一家涉嫌詐騙的區域中心,在10月初,他們又查處了另一家在德克薩斯州涉嫌詐騙的區域中心。我們曾撰文介紹過這兩起詐騙事件,這兩家機構在投資者警示中還列出了一些有用的提示,使投資者儘量避免類似的詐騙行爲。首先,投資者要確認擬投資的區域中心是被美國移民局批准的。您可以點擊[here](#)查看移民局批准的區域中心名單。其次,請擬投資的區域中心提供其I-924表格(該表是提交給移民局,尋求批准區域中心資格用的)的複印件和其它支持文件,以及I-924A(區域中心在每年年底提交給移民局的信息表)的複印件。這些文件不僅能證明該區域中心已經得到移民局的批准,而且還能提供其商業計劃等方面的有價值的信息。此外,還要請對方提供其投資備忘錄或私人備忘錄的複印件,仔細查看。

如果一個區域中心的推銷商提供的信息和其投資備忘錄或私人備忘錄上的信息不一致,投資者就要小心了。而且,如果區域中心的負責人和發展商並沒有在其中有資本投資,這意味着他們對區域中心的成功不那麼看好,投資


者也要謹慎投資。投資者還要查看政府方面的記錄,驗證區域中心的任何聲明是否可信。例如,如果投資需要該區域中心所在州縣政府部門的許可,投資者就要查看相關的政府記錄以確認這些許可是否已經被核準。如果涉及到貸款,要仔細查看貸款文件,確認其是否有安全擔保。

投資者還要留心詐騙的潛在迹象,要認識到,投資區域中心並不能保證獲得綠卡,也不能保證投資有回報。如果有區域中心提供這樣的承諾,一定要謹慎。此外,對恆定的高投資回報率也要進行合理的懷疑,因為投資的回報率會根據市場條件上下波動,並不會恆定不變的。

許多新的商業投資機會並沒有經過證券交易委員會或州相關部門的註冊。在投資這些沒有註冊的機會時,要注意獲得額外的信息,確認該投資機會是合法的。要確保擬投資的區域中心遵守聯邦和所在州的證券法規。此外,還要確認擬投資的區域中心可能存在的利益衝突被完全披露。

張哲瑞聯合律師事務所已經成功代理了多個I-526和I-924申請的批准。我們會盡力幫助您避免投資於有詐騙迹象的區域中心。我們不會從所推薦的區域中心收到任何回扣,我們將相關的勸誘信息告知客戶。如果您對EB-5投資移民項目感興趣,願意瞭解更多的相關信息,請發郵件至:info@hooyou.com。

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