

圣塔巴巴拉华美协会

Santa Barbara Chinese American Association  
(SBCAA)

www.chinesefestival.com

会刊

Newsletter

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恭祝各位会员新年快乐，万事如意！

**We wish all members a happy and prosperous new year!**

### 春节联欢会重要通知

时间：2006年2月4日，星期六  
下午5点 - 晚9点30分  
地点：Goleta 社区活动中心  
餐费：八元（预付）/成人会员；  
十二元（门票）/会员；  
十五元（门票）/非会员；  
五元/儿童，学生；  
二岁以下婴儿免费

邮寄地址：  
Santa Barbara Chinese American  
Association  
3887 State St., #104  
Santa Barbara, CA 93105

为了保证你能吃到饭，请会员们尽快提前  
预订，将支票寄到华美协会（请注明名字  
和人数）。

2006年中国的丙戌狗年，春节是一月二十九日，华美协会将于二月四日举办一年一度的春节联欢会。晚餐后将有多彩的文艺表演和交谊舞会，欢迎各位光临！如果不用晚餐的话也欢迎参加观看表演（免费），我们期盼大家光临！

### The Year of Dog Chinese New Year's Celebration

Time : 5 PM – 9:30 PM, Saturday, February 4, 2006  
Location : Goleta Valley Community Center  
Dinner Ticket: \$8 Prepay/Adult Members;  
\$12 Pay at Door/Members;  
\$15 Pay at Door/Non-Members;  
\$5 /Children and Students;  
Children under 2 free

Mail Address :  
Santa Barbara Chinese American Association  
3887 State St., #104,  
Santa Barbara, CA 93105

*To ensure that you will be able to have dinner, please  
reserve in advance by sending a check to SBCAA (please  
note your name and number of people attending).*

Year 2006 is the Year of Dog in the Chinese Zodiac. This year's Spring Festival (Chinese New Year's day) falls on January 29th. To celebrate the arrival of the Year of Dog, SBCAA will hold a new year's celebration party on February 4th, 2006. We welcome all members to join us in this festive event. After dinner, we will present a series of colorful performances followed by ballroom dance. Even if you do not want to have lunch in the party, you are welcome to come to watch the performances, which are free. We look forward to seeing you all at the party!

## 新年祝词

新春初至，我代表华美协会全体董事在此祝所有会员新年快乐，身体健康，万事如意！

在过去的一年里，在各位会员的热诚支持下，华美协会成功地举办了一系列的文化和娱乐活动。尤其是我们的春节联欢会和中秋聚会，得到了许多会员的欢迎和踊跃参与，为本地华人社区文化生活增添了不少色彩。另外在董事会的促进下，汇编了会员 E-Mail 地址录，将会为今后董事会与会员之间的信息沟通带来很大的方便。华美协会的网站 [www.chinesefestival.com](http://www.chinesefestival.com) 也已重新设计，面目一新，欢迎各位会员去访问。新任董事会加强了与本地政府机构和其它社区组织的联系，董事会成员拜访了教育局长，并请来了圣塔巴巴拉-威海姐妹城市友好协会参与华美协会的中秋聚会。

展望 2006 年，我们事事将继续以为会员服务为宗旨。春节和中秋的聚会仍将是今年活动的两大亮点，我们将全力以赴将它们办好（春节联欢会将在二月四日在 Goleta 社区礼堂举行）。我们计划在今年的中秋节期间主办一个中国文艺表演活动给大家助兴。我们准备在今年增加会刊 E-Newsletter, 向有 e-mail 地址的会员通过 e-mail 发布，减少纸张和邮费的消耗，也有利环保。我们将继续研讨将华美协会重新注册为免税非赢利机构事宜。

在今年的中秋大会上，将会有数位董事面临改选。在此我呼吁热心会员踊跃参选，出来为华美协会服务。如您有兴趣参与董事会，请与我联系。希望在各位的帮助下，华美协会会越办越好！

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## New Year Greetings

At the beginning of the New Year, on behalf of the SBCAA board, I would like to wish our members a happy, healthy and prosperous new year!

During the past year, our association held several successful cultural and festival events via the warm supports from our members. Two of the most memorable events are celebration parties for the Chinese New Year and the Mid-Autumn (Moon) Festival. With active participation by the members, these events contributed greatly to enriching the cultural life of the local Chinese community. A comprehensive membership e-mail list was compiled under the direction of the board, which should facilitate communication between the board and the membership at large. Our website, [www.chinesefestival.com](http://www.chinesefestival.com), has undergone a thorough makeover and we would like to invite everybody to visit the site for up-to-date information on activities. The new board has put in more efforts to promote the association to the local government agencies and other cultural organizations. We have visited the Santa Barbara High School District Superintendent, and invited the Santa Barbara-Weihai Sister City Association to join our Moon Festival party.

Looking ahead in 2006, the board will continue to uphold the tradition of service to the members. Again, the Chinese New Year's party (February 4, in the Goleta Community Center) and the Moon Festival Party will be the two main events of the year. We will do our best to put on a great show for your enjoyment. We also plan to add Chinese music and performances to the Moon Festival Party this year. In addition, it is our plan to expand E-Newsletter this year, and distribute the newsletter through our e-mail list to those with e-mail addresses, in order to save papers and postage, which is also good for the environment. We will continue our discussions about the benefits of re-registering SBCAA as a non-profit organization.

An election will be held in the annual meeting (Moon Festival Party) to replace several retiring board members. I take this opportunity to call on service-minded members to volunteer for these highly rewarding experiences to serve our local community. I encourage those who wish to join the board to contact me as soon as possible. Let us all work together to make SBCAA a better and better organization for our members!

Rebecca Li  
President, SBCAA  
[Sbcaa\\_board@yahoo.com](mailto:Sbcaa_board@yahoo.com)  
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Vice President: Gang Yu  
Treasurer: Susie Lee  
Secretary: Joan Vignocchi  
Public Relations and Culture Events: Dan Smith, Grace Lim, Joan Vignocchi, Lillian Westue and Michael Cheng  
Publication: Jian Wang (Newsletter), Chunkai Gao (Website)  
Membership: Jian Wang  
Fund-raiser: Susie Lee, Shariff D'Souza  
SB Chinese School: Wendy Wu  
UCSB CSSA: ChunKai Gao



## 世界著名的琵琶演奏家 吴蛮

吴蛮，生于杭州，早年即在国内成名，后发展于美国。她的经历与艺术成就，可为[中西合璧，纳古于今]八字作最佳诠释。洛杉矶时报介绍说：

“吴蛮是将琵琶介绍到西方世界的最重要的艺术家”。她是国际公认的诠释现代琵琶音乐的权威演奏家，是英国著名的BBC PROMS 音乐节创办百年来，首位被邀请的中国乐器演奏家。放眼国乐界，她是在纽约卡内基音乐厅与美国交响乐团合作首演琵琶协奏曲的第一人。同时，还是第一位在以演奏西方古典音乐闻名于世的英国皇家阿尔伯特音乐厅、皇家节日音乐厅、莫斯科大音乐厅、德国波恩贝多芬音乐厅、法兰克福歌剧院、法国巴黎歌剧院以及荷兰阿姆斯特丹大音乐厅，美国纽约林肯艺术中心及华盛顿肯尼迪艺术中心等一流音乐厅演奏的中国器乐演奏家。钢琴大师 EMANUEL AX 曾说：“吴蛮之于琵琶，就如同马友友之于大提琴！” 波士顿环球报著名乐评家 RICHARD DYER 说：“吴蛮是属于少数改变了其所演奏乐器历史的演奏家”。一九九九年，吴蛮有幸作为首位走入白宫的中国乐器演奏家与大提琴家马友友一起为到访的中国总理朱镕基夫妇和美国总统克林顿夫妇及嘉宾演奏，一时传为佳话。二零零二年，为庆祝荷兰王子七十六岁生日，吴蛮应荷兰皇室之邀，在阿姆斯特丹大音乐厅为荷兰女皇、王子、皇室成员及嘉宾展现了中国琵琶魅力，成为为欧洲皇室演奏中国音乐的第一人。

吴蛮，九岁学音乐，十岁始专业音乐训练。一九七七年，以全国琵琶第一名的成绩考入北京中央音乐学院附中，后入大学本部。一九八五年以全优成绩被文化部第一批保送入中央音乐学院研究部学习，先后师承刘德海、邝宇忠、陈泽民等教育家、演奏大师，及浦东派嫡传人林石城大师。一九八七年成为第一位琵琶硕士，并留校任教。一九八九年获得第一届全国中国器乐演奏比赛琵琶第一名。一九九零年移居美国后，九八年获哈佛大学研究学者奖。一九九九年，由大提琴家马友友推选，获得加拿大已故世界著名钢琴大师格林-古德大奖之新人奖 (CITY OF TORONTO GLENN GOULD PROTÉGÉ PRIZE)，以表彰其在音乐和音乐交流方面贡献。吴蛮是第一位女性，且非西方器乐演奏家获此殊。另外，吴蛮还担任哈佛大学 BUNTING 研究院音乐评委，全美作曲家基金会评委，是全美室内乐协会，全美作曲家协会会员，亦是美国阿肯色州立大学亚洲和中东早期音乐研究中心的特聘客座教授。

吴蛮将于 1 月 25 日，在 UCSB 的 Campbell Hall 演出，详情见：

[www.artsandlectures.ucsb.edu/perform/man.asp](http://www.artsandlectures.ucsb.edu/perform/man.asp)

## Renowned Pipa Virtuoso: Wu Man

Wu Man is an internationally renowned pipa virtuoso, cited by the Los Angeles Times as 'the artist most responsible for bringing the pipa to the Western World.' Having been brought up in the Pudong School of pipa playing, one of the most prestigious classical styles of Imperial China, Wu Man graduated from the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa. She is recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dehai at the Central Conservatory of Music in Beijing. She currently lives in Boston where she was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University. Wu Man was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication. She is also the first artist from China to have performed at the White House with the noted cellist with whom she now performs as part of the Silk Road Project.

When in China, Wu Man received many awards, including first prize in the 1st National Music Performance Competition. She also participated in many groundbreaking premieres of exciting works by a new generation of Chinese composers. Since moving to the USA, she has continued to champion new works and has inspired new pipa literature from composers Terry Riley, Philip Glass, Lou Harrison, Tan Dun, Bright Sheng, Chen Yi, Zhou Long, Bun-Ching Lam and many others.

Wu Man has collaborated with distinguished musicians such as Yo-Yo Ma, David Zinman, Yuri Bashmet, Cho-liang Lin, Dennis Russell Davies, Christoph Eschenbach, Gunther Herbig, Esa-Pekka Salonen, Michael Stern, and the Kronos Quartet. In the orchestral world she has performed with the New York Philharmonic, the Boston Symphony Orchestra, Seattle Symphony Orchestra, Stuttgart Chamber Orchestra, Moscow Soloists, Austrian ORF Radio Symphony Orchestra, NDR and RSO Radio Symphony Orchestras, the Los Angeles Philharmonic New Music Group. Her touring has taken her to the major music halls of the world including Carnegie Hall, Lincoln Center, the Kennedy Center, Royal Albert and Royal Festival halls, the Concertgebouw, Theatre de la Ville and the Opera Bastille, and the Great Hall in Moscow. She has often appears in international festivals including the Silk Road Festival, Henry Wood's BBC Promenade, Wien Modern, Festival d'Automne in Paris, Le Festival de Radio France, the Hong Kong Arts Festival, the Yatsugatake Kogen Festival, Lincoln Center Festival, NextWave!/BAM, and the Bang on a Can Festival.

Wu Man will perform in Campbell Hall at UCSB, on January 25<sup>th</sup>. For details, please check website: [www.artsandlectures.ucsb.edu/perform/man.asp](http://www.artsandlectures.ucsb.edu/perform/man.asp)

**琵琶**

琵琶，这个深具特色的民俗弹拨乐器，已经有二千多年的历史了。琵琶这个名称的来由，是所谓“推手为枇，引手为杷”（最基本的弹拨技巧），所以名为枇杷（琵琶）。最早的琵琶，大约是在秦朝（221BC - 206/207BC）就被发明了。但它的形状跟现代的琵琶很不一样，最主要的不同是圆形的琴身，非现代的梨形。由于南北朝时竹林七贤中的阮咸善于演奏这种乐器，所以后世我们叫这种乐器为阮咸，或是秦汉琵琶。

现代我们所谓的琵琶一曲颈梨身的琵琶是在魏晋南北朝时代从西域传到中国的。当时琵琶的弹奏是横抱，用拨子在弹奏的，弹奏的方式是很自由的，不用像演奏传统乐器（当年的传统乐器）一样正襟危坐才能演奏，就算是在马背上也可以轻松弹拨。到了唐朝，琵琶成为皇室热门的乐器。唐太宗时，裴神府开始了废拨用手的创新运动，这可以说是秦汉琵琶的技巧与胡琵琶的相互融合。这使得琵琶从一个伴奏用的乐器，可借由秦汉琵琶丰富的指法、辅以乐器本身的改良，提升成一个可独当一面的独奏乐器。随着时间的推移，琵琶的琴格从 5 至 6 个增加到 30 至 32 个，琴拨被手指取代，弹奏的姿势也从横抱变为直抱。

因为它精致柔和的乐声，琵琶在唐诗中经常被提及，最著名的当属白居易的《琵琶行》：

大弦嘈嘈如急雨，  
小弦切切如私语；  
嘈嘈切切错杂弹，  
大珠小珠落玉盘。

琵琶曲目可分为四类：文、武、大、小。经典曲目有《十面埋伏》，《夕阳箫鼓（春江花月夜）》，《阳春白雪》，《龙船》，《彝族舞曲》，《大浪淘沙》，《昭君出塞》，《霸王卸甲》等。

（收集整理）王坚

**PiPa**

The "pipá" is a traditional Chinese instrument. Sometimes called the Chinese lute, the instrument has a pear-shaped wooden body. It has been played for nearly two thousand years of history in China, and belongs to the plucked category of instruments. The name "pipá" is made up of two Chinese syllables, "pí" and "pá". These are the two most common ways of playing this instrument. "Pí" is to push the index finger of the right hand from right to left, and "pá" is to pull the thumb of the right hand from left to right, in the opposite direction.

Prototypes of the pipa already existed in China in the Qin Dynasty (221 BC - 206/207 BC). At that time, it was straight-necked, with a round sound box, and two faces mounted with leather. The modern pipa is closer to the instrument which originated in Persia (where it was called *barbat*) and was introduced into China beginning in the late Jin Dynasty (265-420 AD). By the Tang era, the pipa had become popular in the imperial court. It had a crooked neck, 4 or 5 silk strings, and 5 or 6 frets, and was played with a plectrum in a horizontal position. As the ages went by, the number of frets increased to between 30 and 32, the plectrum was replaced by fingernails and the horizontal playing position was replaced by the vertical (or near-vertical) position. During this time, the five-stringed pipa became lost.

The pipa is referred to frequently in Tang Dynasty poetry, where it is often praised for its refinement and delicacy of tone. Bai Juyi's famous *Pipa Xing* (Pipa Song) describes an accidental encounter with a female pipa player on the Yangtze River:

*The bold strings rattled like splatters of sudden rain  
The fine strings hummed like lovers' whispers  
Chattering and pattering, pattering and chattering  
As pearls, large and small, on a jade plate fall*

There are numerous pipa pieces in the common repertoire which can be split into four distinctive styles: wen (civil), wu (martial), da (suite), and xiao (solo). Famous pieces include *Shimian Maifu* [Ambushed from Ten Sides], *Xiyang Xiaogu* [Flute and Drum at Sunset], *Yangchun Baixue* [White Snow in a Sunny Spring], *Long Chuan* [Dragon Boat], *Yizu Wuqu* [Dance of the Yi People], *Dalang Taosha* [Big Waves Pushing the Sand], *Zhaojun Chusai* [Zhaojun Outside the Frontier], and *Bawang Xiejia* [King Chu Takes Off his Armour].

(collected and edited by Jian Wang)

何琳《为奴隶的母亲》获艾美奖最佳女演员

当红女星何琳因在电视电影《为奴隶的母亲》中饰演阿秀，获得第33届国际艾美奖最佳女演员奖，成为第一位获此殊荣的亚洲演员。

成立于1969年，国际电视艺术与科学学院是世界上最大的电视团体，由来自70多个国家，350多个电视机构的500多名会员组成，致力于表彰世界各地的优秀电视节目。学员颁发的国际艾美奖是国际电视界最高荣誉的奖项，被誉为电视界的奥斯卡奖。与何琳竞争本届国际艾美奖最佳女演员奖的另3位女演员，分别来自挪威、英国和巴西。这4位提名者是由35个国家500余位评委经过3轮评选后的最后名单。

由央视电影频道选送的《为奴隶的母亲》讲述的故事发生在民国时期，农民阿秀(何琳饰演)为了替丈夫还债和养育久病不愈的儿子春宝，被“典当”给富家传宗接代。在为富家生完儿子秋宝后，变成了他们干粗活累活的佣人，遭到冷遇和百般凌辱，秋宝又被强行抱走。被“典当”期满后，阿秀又回到那个令她爱恨交融的家，朝思暮想的春宝却视她如陌路人。

何琳在该剧中利用有限的台词、丰富的情感，把一个富人家“生育奴隶”、丈夫眼中“赚钱奴隶”的角色表现得淋漓尽致。该剧曾荣获第四届中国电视电影“百合奖”和第十届上海国际电视节最佳电视剧奖“白玉兰奖”。美国有线电视台HBO，正在商讨购买此剧在北美播放的版权。

(文) 李彦



China's He Lin Wins Best Actress in 33<sup>rd</sup> International Emmy Awards

In 33<sup>rd</sup> International Emmy Awards, Chinese actress He Lin won the Best Performance by an Actress for her role as A'Xiu in *Slave Mother*. She became the first Asian actress who won the prestigious award.

Founded in 1969, the International Academy of Television Arts & Sciences is the largest organization of global broadcasters, with over 500 members from nearly 70 countries and over 350 companies. The Academy was chartered with a mission to recognize excellence in television programming produced outside of the United States. The International Emmy Awards offered by the Academy have been considered as the highest awards in TV industry, as Oscar in movie industry. The competitors to He Lin in the Best Performance by an Actress include 3 actresses from Norway, British and Brazil. Those 4 candidates are selected by more than 500 Academy members from 35 countries after three rounds of votes.

In a time when women were viewed as tools for giving birth and commodities that could be exchanged, A'Xiu was leased to another man to repay a debt. Adapted from Roshi's novel, *Slave Mother* is a television movie set in the Zhejiang province of China that not only vividly portrays the tragic experiences of a poor farmer A'Xiang but also depicts the true feelings and stories of the poor mother, A'Xiu.

Before the International Emmy Awards, *Slave Mother* has won the Best TV Movie Award "Lily Award" in the 4<sup>th</sup> Chinese Television Movie Awards, and the Best TV Movie Award "White Yulan Award" in the 10<sup>th</sup> Shanghai International Television Festival. America's premium television network, HBO, plans to buy the copyright of *Slave Mother* for broadcasting in North America.

(Translation) Jian Wang and Joan Vignocchi

## 故乡的冬天

清晨，打开窗子，灰蒙蒙中的这座城市，略带雾气的冰凉带给我感官上的某种惬意，北京的冬天一如既往。

北京四季的更替，或热或冷，或凉或暖，久了，便没什么特别的心情陶醉于其中，我个人观点，关于季节的论调，不乏掺有情感的色彩，从古至今，大凡表故乡之情的文人，都是深入文化内涵底蕴，将情景与节气交融，绘成一幅动人的诗画。

华丽的词藻，细腻的文章架构，是我所不能及，我叙述的，仅仅是看到的，不修边幅的故乡的冬。北京的冬天是我最爱的季节，因为这里有童年的梦和故乡纯正的味道。

11月份的北京确实不美，缺乏绿色的润泽，除了一片片秃丫丫的枯枝干叉，尽显雄姿的不外是我们所谓的四季常青“大松树”，但青非绿，乃是接近灰黑的绿，是有点衰败的意味，但一转眼，你就不会有沮丧的感觉了，四周的建筑群被清晨阳光点燃的一瞬间，掀起宏伟之势，时代的气息，就立刻被捕捉到了。

站在立交桥上，人流车流的涌动充斥在红绿灯当中，摩登大楼两旁；汽笛声是主力军，叫嚣着，指挥着；人们惺忪的睡眼，厚实的羽绒服，以及匆忙的行走与相互漫不经心的一瞥，车站汇集着全国各地的等车人，打工一族们呵着气，跺着脚，鼻尖红红的盼望着公交车的到来，因为塞车的缘故，一辆接一辆的交通车，排着队，司机司售人员均扯着嗓子喊着沿途到达的站点，招揽着等车的群众，一辆车进站，人头攒动，不顾一切的抢占虚位；不时因为相互碰挤发出的叫声骂声回荡在空中。

钻进北京的胡同，却又有另一番景象，临街的小生意饭馆，早在自家门前支起大圆锅，汩汩的冒着油，炸着油条，油饼，麻团，馓子，焦圈，油香味道夹杂在冰冷的空气中，吸引着早起人们的胃口，这个时候你会看到，很多人拿着锅，带着碗，排着队，三三两两，或打一碗豆浆，来碗豆腐脑，或买2根油条，外带3个麻团子，冬天的早晨很冷，人们愿意回到家吃早饭，特别是住在平房，屋里的炉子生着火，图的就是个舒服劲儿。

12月份的北京已经有新年的气氛了，对于大多数人而言，下午5点半以后将是一天中最轻松最快乐时光，人们在脱离了工作的压力之后，开始享受北京冬天的傍晚以及夜生活，北京人喜欢吃，而晚上则是这一重头戏的开始，先说小吃，栗子，榛子，瓜子，松子等干果是冬天零食的象征，糖炒栗子的余味缭绕，使人们在瑟瑟寒风里不得不望而驻步，街上年轻男女，捧着手中热乎乎的栗子，你喂我一口，我帮你包栗子皮，尽显“爱在冬季”；大街小巷的饭馆，都是灯火通明，门前车水马龙，屋内推杯换盏，人们围在桌前，热烘烘，闹哄哄，说的是家长里短，聊的是幸福生活；外面的寒意将疲惫一天的人们集合到这轻松的场所，在“吃”中人们之间的感情得到了宣泄与放松；偶尔，望着窗外，小孩子们手举着冰糖葫芦，红澄澄，亮晶晶，仿佛预示着来年的红火和美好的期待。

岁末，新年伊始，进入农历腊月，北京城开始忙碌起来，大家开始准备农历年年货，年货包括，饮食，衣着，日月，迷信，玩耍，点缀。每逢此时，年货市场异常火爆，都是买年货的人，东西贵了不少，商人趁机作笔好生意，故有“腊月水土贵三分”之谚。

岁之始、时之始、月之始，春回大地、万物复苏、炮竹声声。民谣中唱得好：“小孩儿小孩儿你别馋，过了腊八就是年。腊八粥喝几天，哩哩啦啦二十三……”过腊八要喝腊八粥，吃腊八饺子，在这一天，市场里挤满了买饺子，买腊八米的人，年的味道是越来越浓了，下了班，人们都急着往家里赶，为着是全家人围在一起唠家常，一年过去了，家人们有说不完的话，透着亲切；往往这个时候，是全年最冷的节气，时逢三九，冰冻三尺，但也许只有冷，才能更加体会到情的热度。其实过年就是家人的团聚，意味着圆。

到了腊月二十三，俗称小年，家里开始准备丰厚的食物，腊八蒜，酱牛肉，炸丸子，糖三角，大馒头，腌的各种时鲜蔬菜，虽然市场里都能买到，可是，吃着自己的劳动果实才会觉得亲切；特别是，把自己做的食物送给左邻右舍的时候，听着旁人的赞美，更比吃到嘴里更加满足。时下的北京虽然不比老北京年俗丰富，但是，贴对联，请门神爷，却是必不可少的项目，红红的大对联往门两旁一帖，看着那叫气派，顺眼，门神爷立在门上，威武英姿，斩魔除妖保平安。腊月末，俗称“大年三十”，是农历年的一天，家人们挤在桌旁，聊着，吃着，互相看着，眼里透着关心与和美。因为北京燃放爆竹，好几年都没有炮竹声了，怀念从前童年的春节，父亲牵着我，去买爆竹和烟花，百响，麻雷子，二踢脚，窜天猴，小鞭大鞭，起花，太平花等，店柜里摆放的瞧不够，数不清，有做成灯笼式，莲花式的烟花，我可着劲的要，爸爸每次都能给我买一大堆烟花，我兴高采烈的回到家，在后面的胡同里，找好空地，等到天刚擦黑，就用点着的香，开始放烟花，点燃的烟花五颜六色，映亮了漆黑的夜空，空中闪烁着星星，我挥舞着小手，拉着爸爸的衣襟，呵着冷气，那便是童年是最幸福的时刻。年俗里有大年三十不熄灯的老礼儿，说是一宿不灭灯，一年的生活都亮堂；还有瓜子皮，干果皮都扔在地上不能扫，应的景是一年都有余，不愁吃穿；院子里有棵老槐树，我总是把一盏灯笼挂在叉上，就那么亮着，灯笼上的梅花被里面的烛光映衬的格外美丽，在冬夜里显得生机盎然，苒苒春意。

年三十守了一夜，人们似乎仍然没有倦意，过了午夜 12 点，就是新年了，按照旧俗，得包饺子，白花花的饺子，撒到水滚滚的锅里，不一会儿就散发出饺子香，吃的就是个心气儿，每个人都喜在眉梢。年在人们心中的分量可想而知。

年初一的早上，每个人的脸上都笑盈盈，见了面，一句“过年好”，拉近了彼此的距离，人们为过年高兴着。接下来就是走亲串友了，平时因为忙，亲戚朋友顾不上联络，趁着过年放假，都凑在一起叙说着一年的酸甜苦辣，所有的愁云仿佛随着一杯浓烈的酒，一碗茉莉的芳香而烟消云散。

这就是故乡的冬天，质朴醇厚，没有南方冬天的娇柔和温顺；故乡的冬天凛冽粗犷，悲壮豪情，但却酝酿出心底热辣辣的情怀；唯有这冷的世界才能呼唤出我们久违的春意。

地上的积雪慢慢融化了，河面的封冰渐渐隐退，绿色的风吹遍了整个城市，我们将要告别冬天，我们也将要把冬月里的人情温暖镌刻在心间。

(文) 丁姗

\*Due to the nature of the article, no English translation is provided. The editor apologized for any inconvenience.

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