

Peyk



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Are We Media Saturated?

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By: Shahri Estakhry



Are We Media Saturated?

It is undeniable that we live in the information age. It has been said that the amount of information doubles every five years, though I think this statement was made before Facebook, twitter, etc. The information in the daily edition of the New York Times is supposedly more than an individual man or woman in the 16th century would receive during their entire lives. This does not include all the information from television, film, computers, phone, fax, magazines, etc. As someone put it best “Explosion is an Understatement.”

Do we really think that because we are getting more information, there is more knowledge? We need to keep abreast of and often lack the skills to read the images. **THE MEDIA DOMINATED WORLD WE LIVE IN, AND THE ONE OUR CHILDREN ARE GROWING UP IN, POSES SIGNIFICANT CHALLENGES.**

We have been compared to fish in water, often failing to notice the flood of images that washes over us daily. This should not mean that our relationship with what we hear or see should be passive. However, how often do we challenge, question, support or reinforce what we see or hear? Many of us often and quickly condemn an inappropriate television program, but do we ever contact a broadcasting organization to praise an illuminating documentary or a well-written and well-acted program?

The “buy into” gimmick is strongly projected through pictures, images and ideas and all are made up by writers, photographers, artists and editors. Easily, one could understand the representation as the reality. But then, how does our youth differentiate between the actual reality and the media version of reality?

All that we see or hear plays with and influences our emotions and imaginations. Why? Remember that the media are businesses with commercial interests, and all those on the businesses’ pay rolls work for the final “interests.”

Finally, should the media be more responsible? Of course they should. However, it is more important to realize that who “we” are determines the media’s meaning to us. **A PUBLIC WELL-EDUCATED IN THE NUANCES AND METHODS OF THE VISUAL MEDIA WILL BOTH DEMAND BETTER QUALITY AND BE LESS READILY MANIPULATED BY ITS MANY ALLURING FORMS.**

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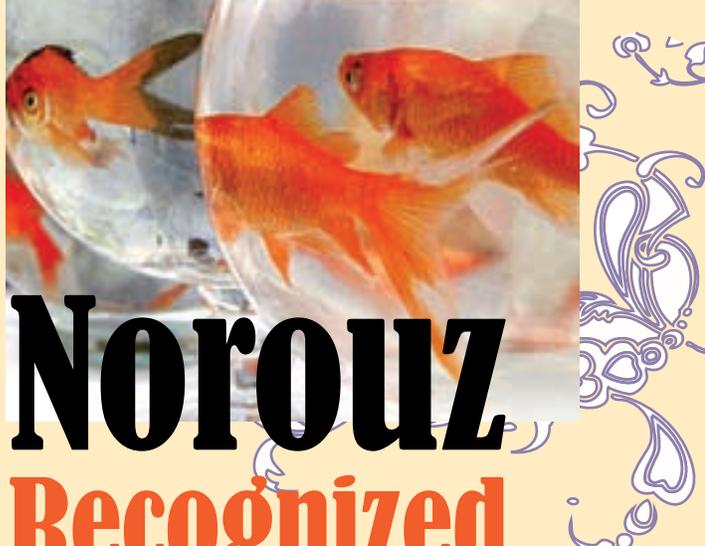
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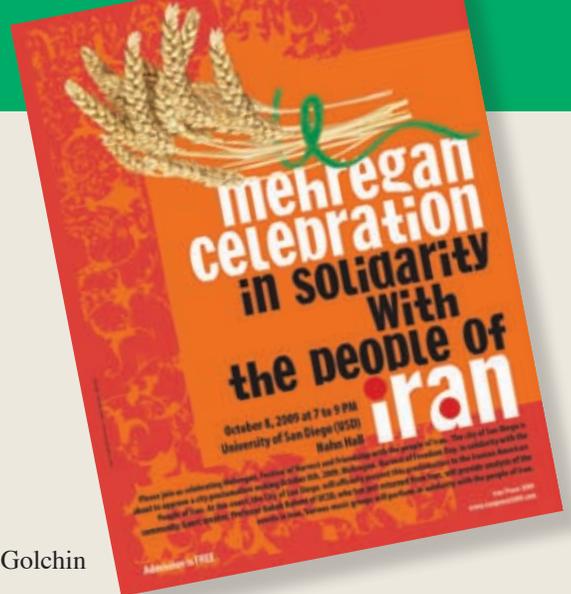
Norouz Recognized by UN

The **Persian Cultural Center (PCC)** is happy to announce that the petition campaign it initiated to include Norouz/Norooz/Nowruz on the United Nations' official calendar has succeeded (www.pccus.org). Over 300,000 signatures were collected in support of the request to His Excellency Ban Ki-moon, Secretary-General of the United Nations, and as a result, with participation of seven nations, Norouz/Norooz/Nowruz will be officially recognized. Nearly 300 million people around the world celebrate the first day of spring, Norouz/Norooz/Nowruz (New Day) as their New Year, and nearly all of these celebrants live in UN member nations. Our immense gratitude to Mrs. Shahri Estakhry, co-founder of the Persian Cultural Center, for spearheading this petition and to those who signed onto the request; proving that ordinary people, working together, can make a difference! PLEASE NOTE HOWEVER: we are keeping the petition open until the actual recognition appears in the UN calendars; additional signatures will help the cause of our petition and speed up the process. Please encourage those who have not yet signed to do so!

Solicitation of Material

Do you have an opinion on something you see here? Have you written an article that you would like us to publish? If so, we would love to hear from you! For directions on how to submit your piece, please contact PEYK- PCC's office at: P.O. Box 500914, San Diego, CA 92150. You might find your submission printed in the next issue of Peyk!

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By Ali Golchin

October 8, 2009 The official day in the City and County of San Diego for celebration of Mehregan the festival of harvest and friendship and solidarity with the people of Iran

Since the events that lead to the 1979 revolution, this is the second time this observer has noticed that the events in Iran have so much impacted the Iranian Diaspora in the U.S. That majority has decided not to remain silent and has reacted to the human rights violations in Iran.

In order to reach out to express the hurt, concerns, and sentiments of San Diego's Iranian American community to fellow San Diegans, on behalf of the community, a group of community volunteers met with City Councilwoman, Marti Emerald and County Board Supervisor Bill Horn, and proposed to have October 8, 2009, as the official Mehregan day in the City and County of San Diego and a day of solidarity with the People of Iran. After much review and exchanges, language for the resolution was drafted and Councilwoman Donna Frye co-sponsored the resolution.

On Tuesday October 6, 2009, this resolution, via a ceremony, that was attended by many Iranian Americans, was unanimously approved by the City Council.

The same week, the County Board of Supervisors also approved

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the proclamation proposed by Supervisor Bill Horn. To celebrate and memorialize this day, a community organizer group, Iran Peace 2009, with the help and cooperation of many other groups and individuals, organized an indoor event at the University of San Diego's Hahn University Center Hall. During this event that was attended by over 300 Iranian Americans and non-Iranian Americans, the City Resolution and the County Proclamation was officially presented to San Diego's Iranian American Community.

As the audience entered the hall, they observed a beautiful Mehregan table set with lighted candles, arranged by Ms Hashemi, that put everyone in the positive spirit of Mehregan.

The program started with a speech by Professor Babak Rahimi of UCSD. His scholarly review and analysis of the events before and after the June 12 Iran elections helped put things in perspective. One solution he offered was people to people diplomacy between the people of the U.S. and Iran. During the Question and Answer session, Professor Rahimi answered more questions from the audience.

Next, Marti Emerald and Bill Horn spoke to the Iranian American community and each presented the Resolution and Proclamation to the Iranian American community of San Diego.

After intermission, Mr. Farhad Bahrami on guitar and Tar, assisted Ms. Regina Leonard, a wonderful local vocalist, in presenting a beautiful fusion performance of Persian and Western music appropriate for the occasion commemorating a festival of friendship between the two peoples of Iran and U.S.

Next to perform was an ensemble performance of classical Persian music by Ali Sadr, Koroush Taghavi, and Bijan Rezaei.

Finally, Rana Salimi and her theatre group, performed an amazing play that so clearly portrayed the innocent lives taken or bruised by the regime's agents in Iran. A truly moving performance. Many sobbed during this powerful play.





Noush-e Jan

With the coming of cold days, Abgoosht, a traditional Iranian meal is very popular and a good menu item around which to gather family and friends to enjoy together. We will publish here and in our next issue some different recipes for your enjoyment. Noush-e-jan Editor.

Reminder: Previous *Peyk* Noushe-e Jan recipes can be accessed at www.pccus.org under *Peyk/English* section.

From: **The Joy of Persian Cooking**

By: Pari Ardalan Malek



ABGOOSHT

(simple and traditional): Preparation time 1 ½ hrs., serves 6-8 persons.

3 lamb shanks; ¾ cup chick peas; ¾ cup dry white beans; ½ pound beef stew or 3 lamb necks; 1 large chopped onion; 6 cups water; 6 medium potatoes; 1 tablespoon uncooked rice; ¼ teaspoon turmeric; 2 tablespoon oil; 1 teaspoon salt and ¼ teaspoon pepper.

1. Wash meat & cook in an 8-quart pot over medium heat uncovered.
2. Stir until all meat juice evaporates. Add oil and onion and stir for about 5 minutes.
3. Add turmeric, salt, pepper and water; continue stirring.
4. Peel and add 1 whole potato to make the abgoosht thicker in texture.
5. Add beans, rice and chick peas.
6. Skim foam from top & discard. Cover & cook for one (1) hour.
7. Remove the cooked potato, crush with a fork and return it to the pot.
8. Add the remaining 5 peeled potatoes and cook for another hour.



GOOSHT KUBIDEH

Preparation time 35 minutes; serves 6-8 persons

Goosht Kubideh (mashed meat) is commonly served as an accompaniment to abgoosht. It can also be served separately, as an appetizer. To make this paste-like dish remove ¾ of the ingredients (beans, chick peas, pieces of beef and 3 pieces of the potatoes) from the pot of abgoosht. Place these in a dish with a flat bottom and mash together with a potato masher (do not use food processor). Garnish with raw onion. Eat both abgoosht and goosht kubideh with raw onions, torshi (Iranian relish) and lavash flat bread, all of which can be found in Iranian grocery stores (*Peyk* page 23).

Eco-friendly Holidays



There are a lot of holiday celebrations to choose from at this time of year—Thanksgiving, Yalda, Christmas, Kwanza, and Hanukah. Whether you celebrate all, some, or one, you can be more “green” about it this year by following a few of the tips below:

Eat organically and locally

Organic fruits, vegetables and grains are grown without chemical pesticides, genetic modification and fertilizers; organic meat is produced without antibiotics and artificial hormones. Therefore, eating organic is safer. It is also better for the environment because nutrients are not applied to the soil in soluble form; organic plants take up nutrients that are released naturally from humus by microbes. And if you buy your organic food locally you get the added benefits of freshness, saving energy required for trucking or shipping, reducing packaging, and supporting your local farmers and growers.

Use paper plates and cups

If you are having a huge feast with large numbers of guests and you must use disposable items, choose paper plates and paper cups. Paper plates and cups are better for the environment and may even cost less than plastic and Styrofoam dinnerware.

Use Tupperware instead of plastic wrap for leftovers

Households go through a lot of aluminum foil and plastic wrap during the holidays when it comes to storing leftovers or taking food home. Replacing the plastic wrap with a selection of Tupperware reduces waste and pollution significantly.

Travel Smart

When your car is in good working order and your tires are properly inflated you use less fuel and lower your emissions. Carpooling reduces the number of cars on the road and lowers the greenhouse gas emissions that contribute to air pollution and global warming.

Plant a Tree

In Southern California, winter is still a good time to plant most trees and shrubs, except for palms. Trees absorb carbon dioxide—a greenhouse gas that contributes to the greenhouse effect and global warming—and give off oxygen in return. Planting one

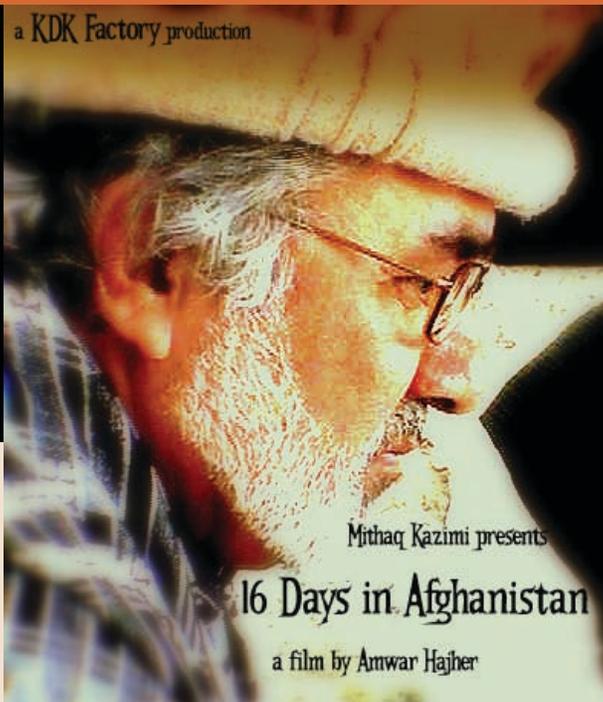


tree may not seem to matter much in the face of global climate change, but small things do matter. In one year, the average tree absorbs roughly 26 pounds of carbon dioxide and returns enough oxygen to supply a family of four.

Christmas trees

The best kind of live tree is from a tree farm. Tree farms grow the firs solely for the purpose of becoming Christmas trees, so you’re not “robbing” from the forest. There is also a new move afoot towards organic live trees - trees that have not been exposed to any pesticides or other chemicals. Some groups also advocate buying a potted tree that’s still in soil and can be planted outdoors after the holidays. But take note: these trees don’t last very long indoors, so don’t expect it to live long if you put it up at the beginning of December. Once Christmas is over: Recycle your tree! If you do not have curbside pick up, you can easily find drop-off services so the tree can be mulched and used for municipal gardens and parks.

Happy Holidays!



Chatting with Mithaq Kazimi, the producer of

“16 Days in Afghanistan”

Interview by: Aria Fani

On October 11, 2009, I searched the word, Afghanistan, on the internet. The following titles appeared on Yahoo news:

***US weapons failed in 2008 Afghanistan firefight
Key Democrat wants boost in forces in Afghanistan
Partisan divide persists on US troop surge for Afghanistan***

What do we really know about Afghanistan, perhaps beyond CNN, Fox news, and its current president, Hamid Karzai? There is a bitter irony about the Western notion of “liberating” Afghanistan from terrorism and religious fanaticism. Got the irony? Let us research the word “Afghan” now:

- *Dead Afghan Civilians: The Afghan Islamic Press cited three dead and eight injured in Kandahar.*

For those who did not catch the “subtle” irony here, the Afghan nation has been voiceless in the West. While Osama Bin Laden updates the world, every now and then, on what goes on in his mind, while President Hamid Karzai annually travels to New York to address the United Nations “on behalf” of his nation, there is no reflection of the Afghan people on the news. What are their hopes, fears, and dreams? What is their perception of life, and the West? What is the last book they read? What music do they listen to? What is the most recent film they watched? How can we liberate a nation that has been stripped of its identity and history? How much have *they* narrated their story? Communism. Talibanism. Western Liberationism. How much have *we* narrated their story? There is a profound sense of aloofness in the West with respect to the Afghan culture, mainly due to our apathy and ignorance towards a nation that we have falsely doomed to being the producers

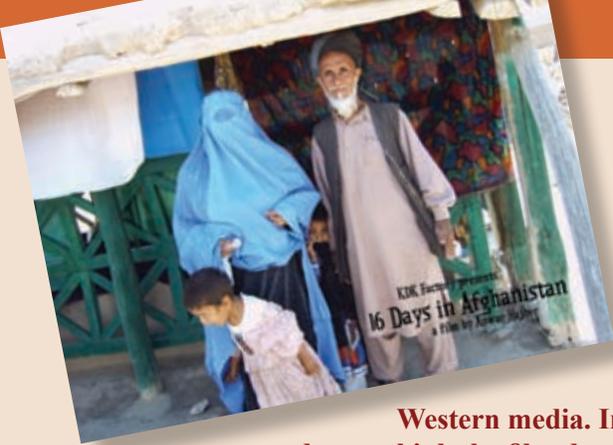
of terrorists, suicide bombers, and fanatics. On the other hand, how many Afghan singers, writers, poets, librarians, clergy, and doctors do we know?

Mithaq Kazimi’s “16 Days in Afghanistan,” is a film directed by M. Anwar Hajher, who embarks on a journey to discover the daily lives of the Afghan people. The film engages in a dialogue with the people, in mosques, libraries, high schools, bazaars, etc. It undertakes a colossal task by gathering the bits and pieces of people’s stories, vulnerabilities, strengths, perceptions, and offers a tangible image of their shared pain and lives. Through the most ancient and profound form of human tradition, storytelling, “16 Days in Afghanistan” attempts to humanize a nation that has been known for all the wrong reasons. The film is produced by Mithaq Kazimi, an Afghan-American filmmaker living in San Diego. He holds a B.S. in Film from San Diego State University. Peyk spoke to Mr. Kazimi in light of the release of “16 Days in Afghanistan.”

Peyk: What is the idea behind the film?

Mithaq Kazimi: Mohammad Hajher, an Afghan-American anthropologist approached me with an idea of going back to his homeland and seeing how it has changed after almost a quarter of a century. I immediately liked the idea and wanted to produce the film. Mr. Hajher came back with almost 30 hours of footage. After seeing the footage, I sat down and edited the film. It took us almost a year to edit and make a 60-minute documentary that truly takes the viewer through a journey of Afghanistan.

Peyk: In recent years, there has been a lot of focus on Afghanistan. Our understanding however, continues to merely rely on the views of the Afghan regime, the American government, and the perspective held by the



Western media. In what way, do you think the film does justice to bringing the voices of the people of Afghanistan into the scene?

MK: The film explores the lives of everyday people to get a collective glimpse of people's lives - from those on the street selling bread, to doctors, military officers, teachers and to Afghan exchange students in the United States. It also portrays how peaceful the people of Afghanistan are, and how much they disapprove of war, be it civil or international. Afghans have gone through twenty-five years of bloodshed, so bringing peace is something that is always in their mind. The audience is often surprised when watching the film a clergy member speaks about his perspective of Islam and it's nothing like what the Western world holds to be true. For example, some elements he values in Islam are historical artifacts and its power to bring the community together.

***Peyk:* What are some of the aspects of Afghan society today explored in the film?**

MK: It explores the importance of education, status of woman in society, war and peace, religion, history, and family.

***Peyk:* As a young filmmaker, you have an impressive filmography. What subjects do your previous films deal with? How was your experience making a film about your homeland?**

MK: My previous films are on topics ranging from racism to sexuality to persecution of Baha'is in Iran. In each film, I've tried to challenge the status-quo and show people a different perspective of the issue. Film and media in general, has become a dominating medium for what we perceive to be truth, and in many cases, nothing but the truth, so it is important to use this tool and express our unique views which are rarely covered in our media. In "16 Days in Afghanistan" we have done just that. We tried to show the world a different image of Afghanistan and a peaceful and hopeful voice of the people, which we hardly hear in the West. Working on a film like this was a blessing and a tool that helped me explore Afghanistan while being miles away from it. In that sense, it was a great experience. It helped me return to the culture and visually

rediscover my birthplace, and see how Afghans live, what their problems are, what their solutions are and how they perceive life after an eventful quarter of a century.

***Peyk:* What other projects have you been working on recently?**

MK: I just finished a film about the life of Tariq Khamisa, and the events that followed his murder. In 1995 he was shot by a 14-year-old while delivering pizzas around North Park. What followed was an unbelievable response by Tariq's father: he forgave his son's murderer and together with the grandfather of his son's murderer started a foundation that stops kids from killing kids.

***Peyk:* Mr. Kazimi, there are many young students who want to pursue arts in higher education, but are fearful of finding jobs after graduation. What advice can you give them?**

MK: Do it! Society has been and will always be in need of people who can challenge and mirror its image for what it is, and it is only through the arts that this task can be done. Therefore, it becomes very important for those who have the talent and courage to pursue the arts to go forth with full force. Although it is a challenging field, in the end it is highly rewarding and there are many opportunities for success. To be successful in the arts, you cannot look at the field in the same way as you do other fields. You cannot just stick with the school curriculum and hope for the best. Look for alternative opportunities. If there are none, create them!

"16 Days in Afghanistan" is in Afghan-Persian (Dari) and Pashtu, with English subtitles. You can purchase the DVD through Amazon and www.KDKfactory.com/16days

THE PITTER PATTER OF TINY FEET... AND THEIR HUGE PRINTS



By Shaghayegh Hanson

Yes, I am talking about babies and no, I am not pregnant. I usually tell my friends to give me a good smack around the head if I even start thinking about having another baby. Now that my 2 kids are both in elementary school and I have returned to work, I can look back at their baby years in comfort; but those years were really hard and are still vivid enough in my mind that I have not yet donned the proverbial rose-tinted glasses when recalling the specifics of them. When my first child was born, I don't know who was more terrified about taking care of this helpless being, me or the dog (we had a lovely Black Lab at the time). Both of us would sit and stare at the baby as if she just landed from a different planet...planet "in utero." We would both become anxious and whiny when the baby cried and we both waited with great anticipation for the arrival of my husband back from work so that we could bolt out the door and get some air, peace and quiet!

By the time my second baby rolled around, the poor dog had passed away, and I was left alone to deal with the new baby. I was, of course, much more confident about my care-taking skills (rectal temperature taking—piece of cake!). However, I did wonder how I could have forgotten how hard it had been the first time and gone ahead and done it again. You see, the thing is, after months of baby-showering, and romanticizing about how cute the baby will be and the fact that there'll be this other human being in the world—miracle of life and all that—suddenly you enter the twilight zone of parenting: sleepless nights, runny noses, fevers, leaking breasts, pumping (despicably identical to cows at a dairy), cold dinners, distracted thoughts, unfinished sentences, unruly hormones, a fascination with the bowel and bladder functions of children under the age of 5, and saying a sad *adieu* to the body you once hated but would have loved (had you known what was coming) and would definitely like back pleeeeeeease!!!!

Having said all this, I do look back at those baby years with fondness. They were not easy but definitely precious. I know my limits, so I stopped at two, but I sort of envy those who can reproduce fearlessly every few years until they have more than 5 people stickers on the back windshield of their minivans. I always wanted a big family but obviously this turned out to be incompatible with my sense of self preservation.



So what has brought on all this baby talk? I went to a dear friend's shower recently and got caught up again in that world of baby-anticipation. It's a beautiful thing to hold a life inside you, to celebrate gaining a loved one, to touch and feel the new clothes that will envelop that little body. It's also a time for people to reconnect with that moment in life when your spirit is a clean palate; no burdens, no losses, no heartaches, no grudges, no hates or dislikes, no regrets, no "what ifs," no fears, no politics, no religion, and no prejudices. Babies are such bundles of pureness and innocence; to connect with them and to hold them and to love them is to immerse oneself in a world "far from the madding crowd."

As I recalled my own excitement in the days of my pregnancies, I realized that baby-anticipation made me want to be a better person. It's easier to see one's own flaws when there is the danger that they may be passed onto or adversely affect the beautiful soul coming into one's care. It's also easier to see the flaws in the world around us because we hope so desperately that the future will be safe, peaceful, and full of wonder for our children. In short, babies give us a second chance to make things good again, for ourselves and in the world.

Somebody smack me around the head—quick!!!!

A MOTHER'S TALE

Like many of her generation, a revolution and war derailed her dreams. Her career in broadcasting cut short by uncertainty and a turn towards religious conservatism. Wearing hijab was abhorring to her and so this young mother reluctantly gave up her career and stayed home. Motherhood was not a natural instinct for her but spending countless hours with her youngest forced her to develop it nonetheless.

Her resistance to her fate manifested itself in various forms. When it was time for her daughter to attend kindergarten, she painted the little girl's nails bright red. When the teacher reprimanded the child for it, this mother applied a fresh coat. When her daughter came home singing songs exalting the greatness of the Supreme Leader, the mother blasted Googoosh

and told her daughter to memorize those lyrics instead. Enrollment in an Armenian kindergarten eventually brought greater freedom of expression for both mother and daughter.

A migration west brought her back to the workforce with zeal. She toiled hard and dug deep in her arsenal of talents to find ways to provide for her family. A seamstress, a teacher, and a small business owner by day. A homemaker, wife, mother and friend by night AND throughout the day.

Unapologetic about her feminism and femininity, she raised her daughters to be fierce, especially when dealing with men. She always reminded her girls that not only were they not



Pari Pourhosseini

half a man, but that they were in fact twice any man, all the while encouraging them to wear shorter skirts, to put on some red lipstick, and to expose a little cleavage, too. She taught her girls by example that you can be beautiful and powerful. She delighted in watching them bloom and was filled with excitement when she met their first boyfriends and the men who later became their husbands.

Unfortunately, this Lioness spent the last ten years of her life slowly succumbing to a cruel disease. Her independence robbed from her once again. Forty one years after her husband, accompanied by his sister, asked for her hand in marriage, that same sister accompanied him to collect her ashes. And although her sweet voice will never be heard again, her words of love and courage will forever resonate within those who were fortunate to cross paths with her, because a mother's tale never ends, it only begins.

SAN DIEGO WOMAN OF THE YEAR—TWO IRANIAN NOMINEES



On September 16, 2009, San Diego Magazine presented its 4th Annual Woman of the Year (2009) Award—*The Women Who Move San Diego*. For the first time two Iranian women were among this year's nominees.

At a highly publicized and well organized event with over 500 guests, hosted at the Joan Krock-Peace and Justice Center of the University of San Diego, the nominees were introduced. Each of these women was chosen because of the talents and influence she has brought forth to better San Diego as a place for all of us to live and appreciate.

Representing the Iranian community were Mrs. Shahri Estakhry and Dr. Marymam Davodi Far. These two influential Iranian-American women are helping to shape San Diego's future and have inspired an appreciation for hospitality, education and community involvement.

Mrs. Estakhry found her life's passion in volunteer work and humanitarian causes and is known as the "Mother of Our Community" in San Diego. With a determined spirit she has made a lasting difference in the lives of many and in our community. She is the founder and former director of the Iranian School of San Diego, co-founder of the Persian Cultural Center, founder of the Iranian-American Scholarship Fund and founder of the children's charity Dollar a Month Fund.

Dr. Maryam Davodi-Far, is the Executive Director of the American Indian Health Center in San Diego. She is also a member of the American College of Healthcare Executives, the American Public Health Association, and the American Society for Public Administrators. She is also currently an adjunct faculty member at National University.

On behalf of our community *Peyk* congratulates these two exemplary women of our community for their nominations and thanks them for their commitment to serving the community.

We would also like to congratulate Ms. Amanda Clardy of Life Technologies who was chosen as Woman of the Year-2009.



by Sheiveh Jor

“The Tale of a Third Grade Boy”

As I sit down to think about my children, I can't help but to wonder how the decisions we have and will continue to make regarding their education will impact their lives. My husband and I each have thirteen years of experience as educators. He has a doctorate in educational psychology and mostly works with students with disabilities and their parents. I coach teachers and their mentors to continuously reflect and improve instruction based on action research. We both started as classroom teachers—he as an elementary school teacher and me as a high school teacher. You would think with all of our experiences and knowledge, our children would have the best education in the world. So why is it I have this nagging feeling I will regret some of the decisions we have made about our 9-year-old son's education thus far?

Last year, we had one of the worst school years possible. Our son was at a school on an intra-district transfer after having some issues with bullies at his prior school. The transfer didn't go so well. While my husband insisted our son was not wanted at the new school, I was simply confused and trying to figure out where I had failed as a mother to teach our son to be a better student. The truth of it was there was nothing wrong with our son. I was so concerned about making sure the teacher and the principal knew what good parents we were by being agreeable, I lost sight of one very important thing: my son. There was a small red flag for me at the beginning of the school year when I went to back-to-school night and the teacher asked whose mother I was. When I told her, her eyebrows shot up, “Oh, he's an interesting one.” For a few seconds I tried to interpret what that could mean. But then I told myself I was being too sensitive and moved on.

Our son never cries unless he has physically been badly hurt. Yet, last year he often came home crying about the loads of worksheets he was being given in class. He kept telling us the teacher would yell at him and he didn't think she liked him. Sometimes I asked how his school day was and he would cry, telling me that the teacher would not listen to him and that he got in trouble. When he asked for help, he said his teacher said she was not going to repeat her lesson. We received phone calls from his teacher explaining he was not getting his work done and that he was impulsive. The teacher and the principal wanted us to remediate him and indicated he was reading below grade level. So you can see, it was a nightmare. I kept telling my son, “You need to just stay quiet in class and follow directions. If you do that, you will be fine. Trust me, your teacher is just wanting the best for you.” In his mind, he probably heard me say, “Whatever. We don't want to hear from your teacher again, so you better behave.”

Toward the end of the year, things got so bad we were receiving notes almost daily from his teacher. One day he got kicked out of class for whistling. As things escalated, our son began to get physical with other students and appeared to be withdrawn. We received e-mails from the principal stating our son was a bully and threat to other children. It was at this point I finally stepped



back and asked, “What in the world is going on?” A friend of mine, who is a reading specialist, had been working with our son all year and kept asking me where the school was getting the data about his reading level because he was clearly reading at a sixth grade level even though he was in third grade. I began to wonder the same thing. Where were they getting their data?

I will not bore you with the drama of it all, but I will tell you it took the drama of almost an entire school year before we finally sat down with our son for nearly two hours simply to listen to him share his education experience with us. My step-mother, who was an assistant principal at the time and highly skilled in working with students who have behavior issues, facilitated the meeting. She grilled him with the same questions and kept paraphrasing what he would tell her. He finally said, “Look. When adults don't listen to me, I don't respect them. When they yell at me, I get frightened. When I am frightened, I get aggravated. My teacher doesn't listen to me and she yells at me all the time. The principal yells at me, too.” I remember when he said these things, I stifled a sob of guilt. How could we have allowed nearly an entire school year to go by without taking the time to find out what was really happening below the surface until the situation escalated?

As I stepped into a pile of smelly guilt, I kept asking myself how we could have let this happen? There was no doubt our son was having problems at school and his behavior was not acceptable, but why did it get to this point? The answer was simpler than the complex problem. We allowed all of this to happen by not questioning whether the system was working for our son because: 1) I was so afraid of enabling him; and 2) I was concerned about what the teacher and principal would think of me as a mother. I look back now and think about my first interaction with the teacher referring to him as “an interesting one,” his getting kicked out of class for whistling, and all the tears where he was expressing his anger and frustration about school.

I realize sometimes it is from these experiences we learn the most, which is why I decided to share my story with you. My biggest lesson from last year was that my husband and I must always be our son's fiercest advocate, because at the end of the day he is our child and truly our biggest investment. It's okay to question the system and hold it accountable, because the truth is the system does not work for every student, particularly the ones who don't have the voice to ask questions.

This year, our son is back at the school he was at before the transfer. After learning from last year, I decided to be aggressive and let it be known I felt the system was failing our son and there was no room for error. As a result, the school has worked to ensure he fits in and feels safe. He is very happy and has many friends. His teacher immediately recognized our son's personality as having traits that are going to take him far in life when he is an adult (he has confidently claimed he is going to be a politician when he grows up). He has been tested and identified at 6th grade level for reading. He is turning in his class work, getting along with his peers, and has decided to take on some leadership roles at his school. When I pick him up, he has a big smile and reminds me when we get home he needs to get started on his homework right away.

Calendar of Events

Dar Shahr Cheh Khabar?

Visit Our web site at www.pccus.org

Persian Cultural Center

Tel: (858) 653-0336 - Fax & Voice: (619) 374-7335
Website: www.pccus.org



Yalda Celebration

Dinner and Music

Sunday, December 20

Setar Classes by Kourosh Taghavi (858) 717-6389

Tar Classes by Ali Noori (858) 220-3674

Daf Workshop with Ali Sadr,

Tuesdays 6 to 7:30 PM at PCC office.

Iranian School of San Diego (858) 653-0336

Branch I: Sundays from 9:30 to 12:30
at Mount Carmel High School

Branch II: Thursdays from 6:00 to 8:00 PM
at Mount Carmel High School



Persian Dance Academy of San Diego

(858) 653-0336

Every Sunday at Iranian School of San Diego Branch I
Sundays at ISSD Branch 1, from 9:30AM to 12:30PM

Dollar a Month Fund

Tel: (858) 653-0336
www.dmfund.org



Association of Iranian American Professionals (AIAP)

Tel: (619) 645-7273 www.aiap.org

Last Wednesday of each month at 6:30pm



Kamal Cultural Foundation

Tel: (858) 538-0829

House of Iran

Tel: (619) 232-Iran Balboa Park, Sundays 12:00-4:00pm

Iranian-American Scholarship Fund

Tel: (858) 653-0336



Mehrgan Foundation

www.Mehrganfoundation.org Tel (858) 673-7000

Iranian Women's Study Group of San Diego

Meets: First Sunday of the month • Contact: (858) 952-6713

Association of Iranian American Network of Services

(760) 729-9979 www.niabo.org

San Diego Jewish Book Fair 2009

San Diego Center for Jewish Culture presents lectures and events featuring literary luminaries. Larry King is to be author lecturer. Nov. 5-12, 2009 Price: \$14-\$17
Lawrence Family Jewish Community Center
4126 Executive Drive San Diego, CA 92037
858-457-3030

'Joey & Maria's Comedy Italian Wedding'

Dinner theater fans can feast on an Italian buffet, and take part in a wedding, whether they want to or not.
7:30 pm Sat, Nov. 14, 2009
San Diego Marriott Gaslamp Quarter
660 K St. San Diego, CA 92101 800-944-5639

Dinosaurs Alive 3D (San Diego Natural History Museum)

San Diego Natural History Museum 10/08/09 – 11/30/09
Location: Balboa Park Cost: \$7-\$13
Description: Dinosaurs Alive! is a global adventure of science and discovery featuring the entire age of dinosaurs—from the earliest creatures of the Triassic period to the monsters of the Jurassic and Cretaceous—as they are reawakened on the giant screen in the eye-popping 3D format

IMAX® Film: "Adventures in Wild California" at the Reuben H. Fleet Science Center 7/31/09 – 12/31/09

Location: Balboa Park

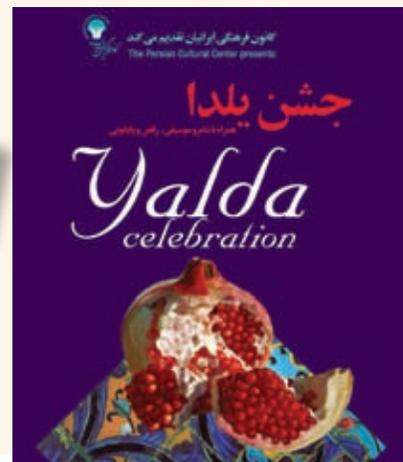
Cost: Adults \$14.50; Children (Age 3-12) \$11.75

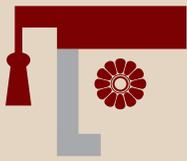
Description: The wilds of California are not so much a place as they are a state of mind - a free-spirited, nature-infused way of life that is viscerally captured in Adventures in Wild California, the latest IMAX® theatre adventure from MacGillivray Freeman Films and K2 Communications.

Family Day at the Maritime Museum

Maritime Museum of San Diego Location: Downtown
Cost: \$14 Adults, FREE* for Children 12 years and younger. 11/14/09 – 11/15/09 Saturday, November 14th & Sunday, November 15th, 11:00 a.m. - 3:00 p.m.

Description: Special day of activities at the Maritime Museum of San Diego for the entire family. Find out what all the excitement is about at the Maritime Museum's Family Day. \$3.00 tour and Historic Bay Cruise.





Iranian-American Scholarship Fund

Supporting Excellence

Iranian-American Scholarship Fund
in Collaboration with
Unique Zan Foundation
Writing Scholarship Awards Announcement
“Overcoming Challenges and Promoting Change”

In 2007, IASF was approached by the Unique Zan Foundation (UZF) www.uniquezanfoundation.org (with the mission to promote health, literacy and peace for women in and from the Middle East), to collaborate in a writing scholarship award for women. The award was for a 5000 word essay competition, for Iranian women graduate and undergraduate students attending accredited educational institutions in the United States. This year's (2009) essay theme was: “Overcoming Challenges and Promoting Change”.

Applicants' essays this year included information about themselves, the challenges they have had to overcome to reach their goals and what circumstances led them to where they are now, and their chosen career/educational path.

These essays were reviewed by a qualified panel of academic experts chosen by the UZF. The \$10,000 allocated by the Unique Zan Foundation for the first to third place winners will be awarded by the Iranian-American Scholarship Fund to the following winners:

1st Place: Pouneh Aravand, Yale Law School

2nd Place: Maryam Khatami, UC Berkeley School of Social Welfare

3rd Place: Tala Mohebi, USC's Annenberg School for Communication, Public Diplomacy

Honorable Mention: Sara Rezvanpour, JD Candidate UC Berkeley School of Law

We appreciate this ‘unique’ collaboration between IASF & UZF and congratulate UZF for their continued support in promoting these scholarship awards and look forward to other future collaborations with them.

Congratulations and best wishes to the recipients.

Help Us Help You!!

Get your tax write-off by donating to the

Iranian-American Scholarship Fund

By December 31st.

We accept: Visa, Mastercard, Discover and American Express

Please contact 858.653.0336

IAScholarship Fund, P.O. Box 500835, San Diego, CA 92150 www.iasfund.org



EVENING OF IRANIAN CULTURE IN OUTREACH PROGRAM WITH LOCAL CHURCH EXCEEDS ALL EXPECTATIONS

On October 2, 2009, the Persian Cultural Center, at the invitation of the First Unitarian Universalist Church in Hillcrest, presented a program targeted at introducing the church's members to the Iranian community and Iranian culture. Over 200 participants, roughly half from the Iranian Community and half from the church community, gathered at the church to eat a catered dinner by Sadaf restaurant, mingle, watch a slideshow on Iran's history, view dance performances by the Persian Dance Academy, listen to traditional music from the Persian Cultural Center Ensemble, listen to the poetry of Rumi and current Iranian poetry, and participate in a Question and Answer session at the end of the program. The Persian Cultural Center places a great deal of emphasis on cross-cultural bridge building through education and the arts; the enormous success of this program encourages us to double our effort in this area. Look out for our next event and join us to truly experience the bond of humanity in our community! The article below was written by the lead church organizer of the event. The sentiments expressed are inspiring and encouraging!

San Diego UU Discovers Parallel Universe

By Len Pellettieri

Imagine creatures from another planet who feel marginalized by the dominant culture they live amongst. They're very educated sentient beings with an 8,000-year-old culture, rich with poets, artists, musicians and wise mystics – and they love to eat and hug. They are refugees from oppressive religious and political regimes that crack their heads and kill them when they peacefully ask for honest government, democracy, women's rights, diversity and freedom of thought

I'm talking about Iranians, who might as well be from another planet for all most of us know about them. I Googled Iran and Persia and discovered the Persian Cultural Center of San Diego (PCC). I phoned and asked how I might get to know them better and if there was any way I, a UU, could support them in solidarity with their values. Their answer was, "We're not religious; we're cultural." When I responded, "We're not 'religious' either, but we are spiritual and we believe you are our spiritual brothers and sisters," our minds melded and we were off.

*Building bridges between our divisions,
I reach out to you, will you reach out to me?
With all of our voices and all of our visions,
We could make such sweet harmony.*

#1021 in our teal hymn book

Fall Mehregan Friendship Event

On Friday, Oct. 2 the Persian Cultural Center of SD in collaboration with First UU's Peace and Democracy Action Group celebrated Mehregan, which is a more than 2,000-year-old Zoroastrian festival in honor of Mitra, the Goddess of Light. Or perhaps the day when the concept of Adam and Eve was created. Whatever its mysterious origins, the holiday has come to represent friendship and love. Among Zoroastrians and many other Iranians, Mehregan is celebrated today by gathering with friends and giving thanks to the harvest, preparing and eating traditional dishes and ending the festivities with bonfires and fireworks. Earth-centered spirituality?

They are secular people who call themselves Persians, from an 8,000-year-old culture, not Iranians, from a nation created by the British at the end of WW II and led today by a regime that denies them the freedom they value so highly.

Two hundred of us came, shared the catered food face to face at long tables, across from each other, UUs with yellow napkins and Persians with green (of course) napkins. People with exotic names like Shahri, Shay, Shalah, Shahrzad and Ali. And Mercedes and Rosita, too. We said wonderful, fabulous, but it wasn't just the slides, the dancers, the poetry of Rumi, the musicians and the drumming. It was the great relief of being at ease because our understanding was mutual. We overcame our sense of being separate from each other. A Sufi might say we saw the face of the Divine Beloved in all. That's transformative.

Or you might just say we liked each other, and we liked who we were when we were together.

We plan to see some Iranian films together. But for now, I'll simply bathe in this pool of satisfaction, dream about how fine it would be to have a reunion for Nawrooz, the Zoroastrian spring New Year, and a Persian presentation at our General Assembly.

I wish you well in your outreaches.

Len Pellettieri
First UU San Diego

ART AND HEALING: One Step into Flutter, an Exhibition by Connie Arismendi

It was a large exhibition hall and very bright because of its several skylights. I received the invitation for the exhibition opening only a couple of days prior, I did not have time to look up the artist's previous works like I usually do and I knew nothing about the artist.... I walked into the exhibition opening with nothing but two names: the name of the exhibition (Flutter) and the name of the artist.

The artist's statement was provided in yellow pints. I did not read it. I just entered the space and let the artwork do its job: impress the eyes, touch the senses, and tickle the mind.

Flutter consists of three new installations and two older works by the American contemporary artist of Mexican descent, Connie Arismendi.

I walked around the gallery: a painting of a woman surrounded by purplish radiating rays; a sparrow flying away outside the canvas, going to one of the skylights of the gallery. The next work, a wall installation called "*A thing that you need...*," had three words printed on the surface of white lexan: Whenever, Wherever, Whatever. The lexan was cut out in the shape of clouds. It felt soft and fluffy because of its cartoon-ish cloud shape. I saw the silver printed words "Whenever, Wherever, Whatever," and I saw the thickness of the lexan, and I knew it was not fluffy, it was hard like a thick plastic polycarbonate sheet (that it actually is). The cloudy shape gave a feeling of universality; everywhere you go you have the cloud and the sky with you. But that only answered the "Wherever" and not the "Whenever" or "Whatever." So I felt a bit puzzled as I walked to the next work. *Love Reign O'er Me* was a narrow, vividly blue bed on the floor surrounded by cut out paper hanging from the ceiling. Visitors were invited to lie on the bed to see, and perhaps feel, the artwork better. There above the blue bed and among the Mylar ribbons a group of yellowish butterflies were flying, exuding a feeling of lightness, flying and transformation. A woman lay on the bed, she closed her eyes... I left her alone to give her privacy. For this was an individual experience in a social setting.

I walked to the last work in the exhibition. And as I drew closer, *Falling Tears* became my favorite piece in Flutter. *Falling*



Connie Arismendi, *La Morena*, painting on fabric.

Tears consisted of hundreds of Swarovski crystal teardrops suspended above a six-foot diameter vessel of water. The piece was so engaging that transformed the gallery space—even if we do not know whether the crystal drops are tears or if



Connie Arismendi, *The Ascent of Memory*.

this work is the process of collecting tears, the tears could be mine, yours, his or the sky's. *Falling Tears* is about the process of shedding tears and it is through this process that healing happens. The watery tears crystallized and then again became water; the shine of crystals, the clear water of the bowl—all a passage to healing.

Flutter is an exhibition about healing. Connie Arismendi witnessed her friend's struggle with cancer through 12 rounds of chemotherapy. And it was a friend's pain, struggle, and fight for life that triggered the creation of the three new pieces (*A thing that you need...*, *Love Reign O'er Me*, *Falling Tears*) in the exhibition.

Arismendi explains in her statement: "When someone we love is sick or injured, it is in our nature to give to them, whenever, wherever, whatever." The artist's desire to give positive energy radiated in the room. Here and there on the floor of the exhibition visitors stepped into white nested circles, symbolizing waves of that positive energy.

While each work stands on its own, Flutter is a collective entity.



Connie Arismendi, *Paradise*.

The works bond around one theme: the process of healing. It is an exploration, that process. Healing as a process starts with the realization of the problem, sickness, and disease, and it ends with the cure. But between the start and the end is a rollercoaster of emotions. The exhibition takes its name, Flutter, from this blend of emotions; the flutter of butterflies, the tremble of hope.

Flutter is a contemporary pilgrimage. As for centuries believers and even nonbelievers in devastating moments took off to holy and sacred places, Flutter's visitors experience a meditation space.

"Like beating of the heart during the times of great emotion or flutter of butterfly wings, Arismendi has created two large scale installations that depict the emotional fluctuation between hope and anguish. This vision is intended to evoke feelings in the viewer that are traditionally associated with the alter or other spiritual spaces." (Exhibition statement, Flutter, Connie Arismendi.)

The images on this article are not exclusive to Flutter. They also include previous works by Connie Arismendi.

Flutter is on view through November 2009 in the Mexican American Cultural Centre in Austin, Texas.



Connie Arismendi, *Love Reign O'er Me* (Detail), mixed media installation, dimensions variable, 2009. Photo: David Omer Photography

Iranian Poetry Today

A snapshot of “post-modern” Iranian poetry

What is “femininity”?

Does “femininity” refer to qualities and behaviors inherent in women? Or does it refer to a set of mannerisms and attributes judged by a particular culture and age to be ideally associated with women/girls? Traditionally, women have been “respected” for their ability to procreate, and are considered nurturing and domestic. Within that mindset, the female body is thought to be less capable than the male body; therefore the “natural” occupation for women is thought to be marriage and motherhood. Throughout history, there have been colossal efforts to minimize the role of women in society, and separate women’s world from the world of men. Religion, interpreted by men, has been often [mis]used to doom women to the sphere of the house. However, these efforts have not been limited to religion, and have at times derived from “science” as well. In the late 19th Century, European sexologists published “scholarly” articles asserting that attaining education can severely damage a woman’s mind and endanger her health. They further argued that should women refrain from procreating, their physique will gradually take on a masculine appearance; the female breast will shrink, and women will develop facial hair. Not only did women not dismiss their goals, but they also broke their silence. Farzaneh Milani, a professor of Women’s Studies writes, “A new generation of women’s poetry came into being in Iran¹; a tradition of women intensely involved in self-reflection and self-revelation, not sheltered or restrained by the anonymity or opacity of a veil.” Through their education and “unveiled writing,” the new generation of Iranian women attacked the roles of the sexes as “unnatural,” and noted the female desire to seek alternatives to motherhood through education and/or professional pursuits. Today, Iranian women writers such as Saghi Ghahraman, draw from the rich history of female struggle in Iran, and challenge the place of procreation in society merely as an alternative that may be embraced, postponed, or rejected altogether.

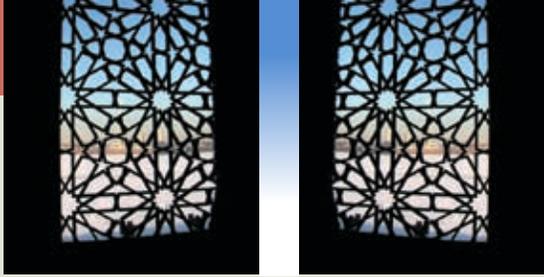
In the “Dead Dear One,” Saghi Ghahraman not only scrutinizes the parameters of accepted feminine Iranian poetry, but also strips “femininity” down to its bare bones, detached from its traditional framework. The poem depicts a woman at



Photo by Farnoosh Farmer

childbirth, but the profound sense of disconnect and the absence of human warmth draw our attention to the process of procreation, which has been and continues to be used to oppress and alienate women from society. The poem strips off the “feminine” layers of motherhood—“natural female love and nurture”—and replaces them with morbid imagery, and in so doing the poem reveals the soul-numbing effects of the traditional ideals of motherhood: “The dead dear one is laid out / on a bed in a corner.” In that sense, the “Dead Dear One” is not physically lifeless, so much as emotionally dead. She still “shivers” and gives birth to “children,” but yet is forced into the “far-off corner of the room.” The poem cleverly manipulates the metaphorical notion of vivacity and life; the “Dead Dear One” is cold and swelled up, nevertheless is involved in sexual intercourse and childbirth. “We spread her legs and enter her / we pull our children out / we straighten her legs / we pull the sheet down.” The “Dead Dear One” is energetic enough to procreate, but not lively enough to negotiate her freedom and boundaries. The “Dead Dear One” encounters a disturbing sense of abandonment and oblivion: “The dead dear one shivers of cold / we drink tea.” The poem alludes to the ways in which women—and society—have become so far disconnected from the beautiful processes of sex, childbirth, and community. The poem scrutinizes the internalized and accepted parameters of motherhood, reveals “femininity” as a cultural construct, and further depicts the destructive effects of “feminine” ideals on the subjectivity of women.

1. This generation includes, among many others, Zand-Dokht Shirazi (1911-1952). Jaleh Esfahani (1921- 2007), Parvin Dowlatabadi (b. 1922), Simin Behbahani (b. 1927), Forugh Farrokhzad (1935 – 1967), and Taraneh Saffarzade (b. 1936). Retrieved from “Veils and Words” by Farzaneh Milani. .



The Dead Dear One

We open the window
Cold air flows in
The dead dear one blinks
Cold air has filled the room
We shiver
The dead dear one is laid out
On a bed in a corner,

A far-off corner of the room

We've dressed her in white
We've pulled a white sheet
Up to her chin
Her legs shiver of cold
We've braided and thrown
Her hair on the pillow
Along both sides of her face

We open the window across the way as well

Cold floats in cold

Little by little
The dead dear one turns blue
We pull the sheet up a little
We pull the dress up a little
We spread her legs and enter her

We get up
Straighten the dress up
Straighten the sheet up
We sit

The dead dear one slowly swells
The sheet rises a little, a little higher
We spread her legs
We pull our children out
We straighten her legs
We pull the sheet down
The dead dear one shivers of cold
The children shiver of cold
We drink tea

We close the window
We open the window
We let our children loose
In the arms of the swarming street
We drink tea

The dead dear one
Is a dear dear one
We go to her
We pull the sheet up a little
We pull the dress up a little
We spread her legs and enter her

The dead dear one swells
We open the window up a little

Saghi Ghahraman was born in 1957 in Mash'had, Iran. She studied Classic & Contemporary Persian Literature at Azarabadegan University in Tabriz. Following the attacks on the women's organization she was working with, she left Iran in 1982 and stayed as a refugee in Turkey until 1987. She now resides in Toronto where she works with PEN Canada's Exiled Writer program, and is on the board of editors for *Descan*, a literary magazine in Canada. She has published three collections of poetry, and one collection of short stories by Afra-Pegah publishing, *Of lies* (1997), *And the Whore is the Savior* (1998), *Saghi Ghahraman, That's All* (2003), and *It's Painful to Be a Cow When You're Lonely* (2003). Saghi also presents her English Poetry at venues such as *Metropole Blue*, Montreal, 2001, and *The Festival of Books*, Windsor, 2003.



Translated by *Niloufar Talebi*, retrieved from *BELONGING: New Poetry by Iranians Around the World*. For more, please visit: <http://www.thetranslationproject.org/>

Share with us your views on *Peyk's* poetry page
fani@rohan.sdsu.edu



The Struggle to Save the Persepolis Artifacts Continues!

Written by Matt Sugrue

Washington DC - The struggle to protect the Persepolis tablets continues. For three and a half years, the National Iranian American Council (NIAC) has been the vanguard Iranian-American organization in the struggle to save the Persepolis Collection from forever disappearing into the hands of unknown bidders. As a record of one of history's great empires, the tablets are not only part of Iran's rich heritage but belong to all people regardless of their cultural background. Unfortunately, an ongoing lawsuit brought by victims of a Hamas bombing threatens to dismantle the Collection and sell the pieces.

The Iranian-American community must work together to ensure that an irreplaceable part of everyone's cultural history is protected. Last week, several Iranian-American organizations came together to shed light on this issue and inform our community of the efforts that have been made so far.

The court case over the Persepolis Collection is the latest chapter in an ongoing lawsuit, first filed in 2000, that seeks to collect on a judgment against the Iranian government for its role in supporting a Hamas bombing in Jerusalem in the 1980's. While the plaintiffs won the original suit, it has so far been impossible for them to collect the \$400 million dollars awarded in damages. Having found a loophole in a law recently passed by Congress, lawyers for the plaintiffs are seeking to seize and sell the artifacts that make up the Persepolis Collection.

While we support the bombing victims endless pursuit of justice, targeting and potentially destroying the cultural heritage of the Iranian-American community does not bring justice to anyone.

NIAC has been, and continues to be, a tireless champion for the protection of the Persepolis Collection. Over the past three years, we have worked with our partners to keep these priceless artifacts off the auction block. Toward that goal, we've put in place a three-pronged strategy: (1) supporting the legal effort to protect these important pieces of world heritage; (2) spreading awareness through major media platforms; and (3) marshalling support from policymakers to intervene.

What NIAC is Doing About It

Standing up for our Heritage in Court

In early 2008, NIAC retained the law firm of Mayer Brown, a top firm in the United States, Asia and Europe, to prepare an amicus curiae to give the Iranian-American community an avenue to make their concerns heard about the lawsuit. NIAC's amicus brief highlights the cultural importance of the artifacts, and argues that an important aspect of U.S. policy is the promotion of "cultural exchange among nations." The amicus ensures that no judge will make a decision about this case without taking into consideration the views and concerns of the Iranian-American community.

Spreading the News: It's Your Heritage Too

As a direct result of NIAC's ongoing media campaign, major news outlets are now providing serious coverage of the case, and public support for the preservation of the tablets is growing. NIAC has published numerous articles, blog posts, and op-eds on the subject, in addition to our work with major news outlets to bring attention

to the dangers facing the artifacts - as well as our side of the story, that is, how the court case affects ordinary Iranian Americans. The more accurate media attention given to this case, the more public support there will be for saving these artifacts. NIAC is working aggressively to ensure that the American public supports this important cause. After all, if these tablets are lost, it will not just be the Iranian-American community that is hurt--the whole world will suffer the loss.

Finding a Solution: Make Government Work for Us

A legal loophole caused this problem, so legislation can ultimately fix it. That is why NIAC is working closely with members of Congress to pass legislation that will close the loophole that put these tablets in jeopardy in the first place. Through our partnership with many of the top universities and museums in the United States, NIAC is promoting a bill that will put a stop to the seizure of the Persepolis artifacts.

Last summer, NIAC and its allies came very close to passing such a bill. The Senate was considering an amendment that would put a stop to the pending lawsuit and declare cultural property as protected items that cannot be auctioned off. With our backing, this amendment gained the support of the State Department, the Chairmen of the Armed Services and Judiciary Committees, and all but one of the relevant Senators. Even the lone holdout shares our goal of protecting these artifacts. Now it's our job to keep pressing the issue, and to push this bill across the finish line.

Where you come in...

Iranian Americans are united - we all agree that the Persepolis Collection must be protected. Our work is ongoing, and Iranian Americans can make a difference.

NIAC is once again calling on the American public--and Iranian Americans in particular--to join us in our campaign to save these priceless artifacts. The Persepolis Collection should be housed in institutions that can study it and protect it for future generations to appreciate, to learn from, and to enjoy.

What you can do to help

There are three easy, but important, steps you can take to help protect the Persepolis Collection:

1. Meet with your Congressperson and Senators and tell them you want Congress to protect your cultural heritage. Contact Michelle Moghtader, NIAC's Director of Community Outreach, to set up the meeting.
2. Help NIAC continue its legal and policy efforts to protect the Persepolis Collection by making a donation to our organization. The NIAC staff is committed to saving our heritage, but we need your help to ensure that we can take advantage of every advantage.
3. Since 2002, the Persepolis Fortification Archive Project has worked to protect and study these important pieces of Persian history. Making a donation of any amount would help the Project employees continue their important work.

Peyk Peyk Distribution Centers

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La Jolla Library

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La Jolla, CA 92037

Sahel Bazaar

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Sherkate Ketab

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Tel: 858-486-1114

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Sacramento, CA 95841
Tel: 916-978-7978

Shahzad Restaurant

2931 Sunrise Blvd. Suite 125
Sacramento, CA 95742
Tel: 916-852-8899

Balboa International Market

5907 Balboa Ave
San Diego, CA 92111
Tel: 858-277-3600

Carmel Valley Library

3919 Townsgate Dr
San Diego, CA 92130
Tel: 858-552-1668

Darband Restaurant

Authentic Persian Restaurant
1556 Fifth Ave
San Diego, CA 92101
Tel: 619-230-1001

Kabob House (Star of Persia)

16761 Bernardo Center Drive
San Diego, CA 92128
Tel: 858-485-5883

Parsian Market

4020 Convoy St
San Diego, CA 92111
Tel: 858-277-7277

Saffron Persian Cuisine

15817 Bernardo Center Drive #109
San Diego, CA 92127
Tel: 858-673-2223

Soltan Banoo

Eclectic Persian Cuisine
4645 Park Boulevard
San Diego, CA 92116
Tel: 619-298-2801

Persepolis Market

327 S. Rancho Santa Fe Rd
San Marcos, CA 92078
Tel: 760-761-0555

Rose Market (Bay Area)

14445 Big Basin Way
Saratoga, CA 95070

Maryland

Ms. Firoozeh Naeemi

Las Vegas

Zaytoon Inc.

Mediterranean Market & Kabob
3655 S. Durango Dr. 314
Las Vegas, NV 89147
702-685-685-1875

Palm Mediterranean Market & Deli

8866 S. Eastern Ave #104
Las Vegas, NV 89123
702-932-5133

North Carolina

Ms. Nazi A Kite

Virginia

Saffron Grill

1025-A Seneca Rd
Great Falls, VA 22066
Tel: 703-421-0082