

Peyk



Persian Cultural Center's Bilingual Magazine
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Persian Cultural Center is issuing a call to action for every Iranian and Iranian American in the nation

Colors of Iran

Climate Summit

Riccardo Zipoli

Distinguished Iranologist
& Renowned Photographer

HOW MUCH MONEY IS ENOUGH?

Academic Success

Turning Garbage to Art



Happy New Year 2010

Best wishes for 2010!
Prosperity, goodwill and peace to all.

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Editorial

By: Shahri Estakhry



The Immortal “Rose”

By now you should know, when I read a good piece I will keep it until I can share it with you. This piece on “Rose” (author unknown to me) came via the internet and now as we embark on the year of 2010, it is a good time to share its powerful message. Enjoy!

“The first day of school our professor introduced himself and challenged us to get to know someone we didn’t already know. I stood up to look around when a gentle hand touched my shoulder. I turned around to find a wrinkled, little old lady beaming up at me with a smile that lit up her entire being.

She said, ‘Hi handsome. My name is Rose. I’m eighty-seven years old. Can I give you a hug?’ I laughed and enthusiastically responded, ‘Of course you may!’ and she gave me a giant squeeze.

‘Why are you in college at such a young, innocent age?’ I asked.

She jokingly replied, ‘I’m here to meet a rich husband, get married, and have a couple of kids...’ ‘No seriously,’ I asked. I was curious what may have motivated her to be taking on this challenge at her age.

‘I always dreamed of having a college education and now I’m getting one!’ she told me.

After class we walked to the student union building and shared a chocolate milkshake.

We became instant friends. Every day for the next three months we would leave class together and talk nonstop. I was always mesmerized listening to this ‘time machine’ as she shared her wisdom and experience with me.

Over the course of the year, Rose became a campus icon and she easily made friends wherever she went. She loved to dress up and she reveled in the attention bestowed upon her from the other students. She was living it up.

At the end of the semester we invited Rose to speak at our football banquet. I’ll never forget what she taught us. She was introduced and stepped up to the podium. As she began to deliver her prepared speech, she dropped her three by five cards on the floor.

Frustrated and a little embarrassed she leaned into the microphone and simply said, ‘I’m sorry I’m so jittery. I gave up beer for Lent and this whiskey is killing me! I’ll never get my speech back in order so let me just tell you what I know.’ As we laughed she cleared her throat and began, ‘ We do not stop playing because we are old; we grow old because we stop playing.

There are only four secrets to staying young, being happy and achieving success. You have to laugh and find humor every day. You’ve got to have a dream. When you lose your dreams, you die.

We have so many people walking around who are dead and don’t even know it!

There is a huge difference between growing older and growing up.

If you are nineteen years old and lie in bed for one full year and don’t do one productive thing, you will turn twenty years old. If I am eighty-seven years old and stay in bed for a year and never do anything I will turn eighty-eight.

Anybody can grow older. That doesn’t take any talent or ability. The idea is to grow up by always finding opportunity in change. Have no regrets.

The elderly usually don’t have regrets for what we did, but rather for things we did not do. The only people who fear death are those with regrets.’

She concluded her speech by courageously singing ‘The Rose.’ She challenged each of us to study the lyrics and live them out in our daily lives. At the year’s end Rose finished the college degree she had begun all those years ago.

One week after graduation Rose died peacefully in her sleep...”

On the doorstep of a new year, best wishes for 2010. Be happy, make sure to laugh and find humor each day, have a dream and good luck in achieving success.

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9265 Dowdy Dr. # 105 • San Diego, CA 92126

Tel : (858) 653-0336

Fax & Message: (619) 374-7335

Email: pcc@pccsd.org

Web site: www.pccus.org

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to specify “Iranian American” as their origin in the Census Questionnaire.

Please remember: when you get to Census question “No. 9” about “RACE” mark “Some Other Race,” then print Iranian, or Iranian American.

The Census: A Snapshot

What: The Census is a count of everyone residing in the United States.

Who: All U.S. residents must be counted-both citizens and non citizens.

When: You will receive your questionnaire in March 2010 either by U.S. mail or hand delivery. Some people in remote areas will be counted in person.

Why: The U.S. Constitution requires a National Census once every 10 years to count the population and determine the number of seats each state will have in the U.S. House of Representatives.

How: Households should complete and mail back their questionnaires upon receipt. Households that do not respond may receive a replacement questionnaire in early April. Census takers will visit households that do not return questionnaires to take a count in person.

A Complete Count: The Importance of Census Data

Every year, the federal government allocates more than \$400 billion to states and communities based, in part, on Census data.

Census data are used to determine locations for retail stores, schools, hospitals, new housing developments and other community facilities.

Census data determine boundaries for state and local legislative and congressional districts.

2010 Census Questionnaire: Easy, Important and Safe

With only 10 questions, the 2010 Census Questionnaire takes approximately 10 minutes to complete. Households are asked to provide key demographic information, including: whether a housing unit is rented or owned, the address of the residence, and the names, genders, ages and races of others living in the household.

By law, the Census Bureau cannot share an individual’s responses with anyone, including other federal agencies and law enforcement entities.

You have nothing to lose and everything to gain! Do it for yourself. Do it for your community.

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Persian Cultural Center is issuing a call to action for every Iranian and Iranian American in the nation:

BE COUNTED IN THE 2010 CENSUS-AS IRANIAN AMERICAN

10 QUESTIONS, 10 MINUTES TO DEFINE WHO WE ARE AS A NATION AND BE HEARD AS A COMMUNITY

For various reasons, in the last Census in 2000, many Iranian Americans identified their “race” or “origin” as white, or did not respond at all. That is why the results for our community were unrealistic.

According to United States 2000 Decennial Census data, the following numbers represent those of Iranian ancestry in:

The United States – 338,000

California – 159,016

Los Angeles County – 75, 491

Orange County- 75,491

This gives all of us a good reason to work even harder and to reach out to all Iranians who live in the U.S. and urge them

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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Colors of Iran

By Laila Riazi

As an Iranian-American child, I constantly felt entangled within a perpetual game of tug-and-war. On one side, I felt immersed within the Western perspective conducive to living in the United States—a callous perspective that all too often left me befuddled. Iran has taken so-and-so hostage. Iran is building a supply of nuclear weapons... Is this the Iran I know? Are they discussing the country that I have come to love, so much that daily I anticipate my next visit? This was the other side—the world within my head, bubbling with vivid memories, pungent with the perfume of past experiences. In this world thrived the magical recollections gleaned from frequent summer visits; images of candy-colored bazaars and frolicking sheep coalesced to shape my idealistic perception.

As I grew in age, this image gradually inched away from that naïve illustration. While my primitive perception of Iran was founded upon whimsical childhood recollections, these colorful images were eventually tainted by the nation's constraints and foibles, aspects inevitably made manifest with my budding age. In hopes that my dream-like perception of Iran would never be mottled by bitter realities, I resorted to photographing this beloved country during my summer visits. I soon learned that the refined and illusory version of Iran I had sought from my new vocation was impossible to achieve, and that even in my most colorful and beautiful photographs, one could detect whispers of sorrow and shadows of struggle. Looking back upon my photographs, I was able to reach an intrinsic compromise. Iran may not be the utopia I encountered as an ignorant child, but nor is it the sad and suppressed

nation fabricated by the media. My photographs allowed me to recognize that Iran is an eccentric mosaic of these two extremes.

That is the Iran that I see from my eyes and that I wish to share with Iranians and Americans alike. This is the miracle and the mystery of Iran: that beneath its somewhat sinister façade, there flourishes life and vivacity made even stronger by the sheer opposition of a stringent government and prevailing stereotypes. To me, my photographs personify a pervasive and universal truth: that in the pit of turmoil, one can find hope, humanity, and life in the most unanticipated and mundane of places. Photographs are perhaps the singular medium through which outsiders are allowed raw glimpses of this dichotomy. I can only hope that today's Iranian-American youth will take to photographing Iran for themselves and, in turn, learn to embrace an intriguingly intricate and multifaceted country for both its beauty and its blemishes.



Laila Riazi is a rising senior at San Clemente High School. Despite having been born in Southern California, she was heavily influenced by her Iranian roots. She works to preserve and share her heritage by teaching Farsi to English students, researching and writing about Iran for school projects, and visiting Iran every other year and taking photographs during her stay. She aspires to attend a university where she can expand the breadth of her knowledge on Iran and learn about the country from a didactic perspective.



Nush-e Jan

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



Heirloom Tomato Crudo with Penne

Recipe Courtesy of Charissa Melnik

"I hope your community of readers enjoys eating it as much as I enjoy making it. This is one of my absolute favorite dishes" says Charissa. Our special thanks to her. Charissa is currently a culinary producer and works with Chef Emeril Lagasse on his new show, *Emeril Green*. Prior to that she was at the Food Network for several years as a culinary producer and chef. She serves as a food stylist for cookbooks and television.

Yield: 4 main course servings

3 pounds ripe heirloom tomatoes (any shape, size, color will do just fine)

2 large garlic cloves, mashed into a paste with salt

½ cup good quality extra virgin olive oil

½ teaspoon crushed red pepper flakes

Salt and freshly ground black pepper

1 pound rigatoni pasta

¼ cup fresh basil leaves, torn

Freshly grated ricotta salata, for garnish

Chop the tomatoes so that they are roughly the same size, no larger than ½ inch or so. In a large bowl, add the tomatoes, garlic, olive oil, and crushed red pepper. Season generously with salt and pepper and stir well to combine. Set aside for at least an hour, but no more than two.

When you're ready to eat, bring a large pot of salted water to a boil. Add the rigatoni and cook until al dente. Drain the pasta and add it immediately to the tomatoes. Toss the pasta well, making sure to distribute the tomatoes throughout.

Garnish with the torn basil and the Ricotta Salata.

**Cook's note: Parmigiano-Reggiano and Pecorino will also work well in this recipe.



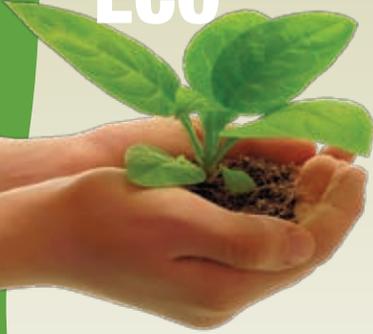
From: *The Joy of Persian Cooking*
By: Pari Ardalan Malek

In our series of Abgoosht Recipes:

ABGOOSHT MORGH (Abgoosht with Chicken):
Preparation time 1 hr., serves 6 persons.

1 chicken, skin removed, and cut into pieces; 1 large sliced onion; 1 cup white beans; 8 cups water; 3 medium potatoes; 1 tablespoon uncooked rice; 3 tablespoon oil; 1 teaspoon salt and ¼ teaspoon pepper.

1. Wash chicken pieces and sauté in oil in a skillet. Remove and set aside.
2. Saute onion in same oil until golden.
3. In a separate pot, place beans and rice. Add chicken to this pot.
4. Add water, salt, pepper and fried onions. Bring to boil, skim and remove foam.
5. Cover and cook on low heat for 45 minutes.
6. If beans are not tender, remove chicken pieces.
7. Add whole potatoes and cook remaining ingredients for another 30 minutes.
8. Add the chicken pieces to the pot and serve



United States at the Climate Summit in Copenhagen

Remember the Kyoto Protocol? It's the first international agreement to fight global warming and was signed by 141 nations, including all European and all other developed industrial nations except the US (the world's second-biggest greenhouse-gas emitter) and Australia. The pact went into effect on February 16, 2005, and expires in 2012.

This last December, at the United Nations Climate Summit in Copenhagen, Denmark, the United States presented a "seismic change in policy" toward U.S. participation in reducing global warming, according to Todd Stern, U.S. Special Envoy for Climate Change. Not only has the new White House embraced the vast body of science showing that global warming is a serious threat that needs policy injection, but President Obama has also pledged to cut overall U.S. emissions by 17 percent, relative to 2005 levels, by 2020.

The Environmental Protection Agency (EPA), headed by Lisa Jackson, recently issued a declaration that carbon dioxide endangers human health, and must be regulated. This is called the "endangerment" ruling and means that despite the Senate's reluctance to pass climate-change legislation, the EPA can nevertheless regulate greenhouse gases under the Clean Air Act of 1970, while federal legislation makes its way through Congress.

What changes will occur in industry and in consumers' lives? Lisa Jackson has reassured that there will not be the "doomsday scenario" put forward "from people who want to stop all progress on climate." Among other things, the largest emitters of greenhouse-gases in the business industry now have to report their emissions, (as of January 2010) and these reports are available to the public. The EPA has already gathered representatives of the car industry, labor unions, and environmentalists to work on production of cleaner cars. Apparently, "an accord" has been reached between these groups about what the future should hold for the car industry and work is now focused on what the rules of the road will be going ahead. Further, a large amount of the \$80



billion in funding that was released under the Recovery Act, went through the Department of Energy and will be directed to environmentally conscious projects and renewable resource goals.

The EPA decision was welcomed by other nations in Copenhagen that have called on the U.S. to boost its efforts to cut greenhouse gas emissions. The major issues of the summit were financing, carbon cuts developed nations need to make and the expectations for developing nations. There was even a change in the international business community's posture. Whereas businesses were mostly against a global cap on greenhouse-gas emissions at the Kyoto summit, at Copenhagen they were not making themselves heard, according to Glenn Prickett of Conservation International. Prickett noted that businesses actually wanted a climate treaty. There seems to be no doubt that the future is "green." The question everyone wants to know is just "how" green will they need to be so that they can plan accordingly. Keep posted!



A talk with Riccardo

Riccardo Zipoli; Distinguished Iranologist & Renowned Photographer

Interview by: Aria Fani

My friendship with Riccardo Zipoli took place in the world of texts and computer screens, where his flexibility and friendliness came across with tact and style. I was compiling a textbook for the teaching of Persian, and he was generous enough to offer advice and his photographs of the Iranian landscape. Recently, I had the honor of meeting Professor Zipoli in Venice. I found our first meeting surreal; I stepped into a different “world” through his eloquence and articulation in Persian, his knowledge of the Iranian landscape, and his ability to tune in to the nuances of Iran’s complex society and culture. A few hours into our conversation, Riccardo Zipoli had already enchanted his listener. Not only were our conversations a pleasure of the intellectual kind, but also of a social kind, for he is a person of great humility and hospitality. I can only hope this interview serves as a snapshot of his character and vision.

Born in Prato, Italy, Riccardo Zipoli started his academic career in 1978, and was made a full professor in 1987. At the present time, he chairs the Department of Eurasian Studies at Venice University. His explorations of the Persian landscape have been featured in photographic journals and in independent

books.

Peyk: What was your first contact with the Persian language, and at what point did you decide to pursue Persian literature as a career?

RICCARDO ZIPOLI: When I went to study at Venice University in 1971, I met Professor Gianroberto Scarcia, who was the professor of Persian language and literature there at that time. He convinced me to choose Persian as my main language and I immediately started to study Persian. In 1972, I went to Iran for my first time and fell in love with that marvelous country, its people, its culture, its landscape. I understood that I had made the right choice. I went on with studying Persian and took my degree some years later, exactly in 1975.

Peyk: How was your first trip to Iran?

RZ: I went to Iran for my first time in 1972 with Professor Scarcia. We went there by car, travelling through the former Yugoslavia and Turkey. We stayed in Iran for one month visiting some important cities but also many small villages and the countryside. Often we were guests of local people, and had our meals and accommodation in their houses (many times on the roofs, outside). This was a great opportunity





The Exhibition of Contemporary Iranian Photographers, Mestre, Venice

to get familiar with the culture and traditions of the “real” country. We travelled mostly in the central and southern part of Iran.

Peyk: You have worked on both Classical and Modern Persian poetry. Would you please tell us about the nature of your research and works?

RZ: My works are mainly devoted to Classical Persian poetry, with particular regard to the so called Indian style, the ‘*elm-e qâfiye*’ (rhyme) and the *hajn/hazl* poetry. I have a special interest for the Persian landscape which I portrayed in some books and exhibitions, usually accompanying the photos with lines of Persian poems. One of these books, *Tâ shâqâyeq hast* (While Poppies Bloom), was published in Iran in 2005; my photos are accompanied there by poems by Sohrâb Sepehri. Recently, I published a book of photos of Venetian window reflections together with lines of Bidel (in Persian and Italian translation) concerning the theme of the reflection in the mirror (*Venezia alle finestre*, Venice, 2006).

Peyk: Your “other” passion is photography. In the past three decades, numerous galleries and art museums

have exhibited your photographs in various Italian cities and around the world. How was holding an exhibition in Tehran?

RZ: The welcome to my exhibition in Iran (*Inner eye*, Museum of Contemporary Art, Tehran, 19 February – 13 April 2008) was really moving. People showed a deep and genuine interest. I showed there my photos of Venetian window reflections and a video of an anthology of my photos of Iran and several other countries. There were so many people that the hall—where the welcoming speech was organized—was too small for the public. Many newspapers had beautiful articles about the exhibition and there were also some programs on the radio and the television.

Peyk: How did you come about organizing an exhibition in Venice devoted to the works of Contemporary Iranian photographers?

RZ: I am convinced that Iranian photographers are among the most interesting photographers in the world. Consequently I decided to show some of their works in Italy in a great



exhibition (*IRAN: people, roads, landscapes*, photographs by Abbas Kiarostami, Riccardo Zipoli and 56 Contemporary Iranian Photographers, Centro Culturale Candiani, Mestre-Venice, 27 August 2007 – 14 October 2007). The photos were chosen through a public competition published on the Internet. I received around 4,000 photos and chose only 56 of them—the choice was very difficult because most of the images were beautiful and interesting. I also decided to show, in the same exhibition, some of my photos of the Persian landscape and a series of photos devoted to the theme of the ‘roads in Iran,’ trying to highlight the similarities between the photos, on this theme, by Abbas Kiarostami and by myself. The exhibition had a very warm welcome and many catalogues were sold. My aim was to show a genuine and beautiful image of Iran, its people, its landscapes, and its roads far from the stereotypes dominating the Western Media.

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

RZ: At the moment, I am working on the Italian translation of a rich anthology of *hav/hazl* Persian poetry—from the beginning, up to our days—which will take me some years. At the same time, I have almost finished the Italian translation of the *Tur-e Ma’refat* of Bidel which will be published together with some photos of Bayrat (the Indian place where the descriptions of Bidel masnavi are located). At the same time, I am organizing photographic events—books and exhibitions—concerning the Persian landscape. Despite the fact that my “career” as

a photographer started in Iran, my photographic activity is no more concentrated only on Iran and I travel across many countries, continuously organizing new galleries on my web site, the latest of which were devoted to Las Vegas and the U.S. National Parks.

View the gallery “Iran” and other galleries from around the world at www.riccardozipoli.com

IRAN: people, roads, landscapes (The photography of Riccardo Zipoli, Abbas Kiarostami and 56 Contemporary Iranian Photographers) and *Venezia alle finestre* (Window reflections together with the lines of the poetry of Bidel in Italian and Persian) are available at <http://www.abebooks.com/>



HOW MUCH MONEY IS ENOUGH?



By Shaghayegh Hanson

A few weeks ago I was sent an e-mail showing pictures of an Iranian-American man who had built himself a scaled down replica of the White House in Atlanta, complete with 16,500 square feet and its own 75-car parking lot. He is now selling the house for \$9.88 million to prevent foreclosure. There were pictures of the interior with the owner proudly sitting in the Lincoln bedroom, standing by his desk in his Oval Office, a bust of the owner, and the owner's initials tiled into the pool. The house contained every kind of opulent indulgence one can imagine.

Is there something wrong with this picture?

Hell, yes. And it's not that the poor guy is facing foreclosure. It's that this kind of monument to money and self-grandeur was even built in the first place. While this monstrosity sits in an Atlanta suburb sucking the life out of the environment (can you imagine the carbon footprint it leaves?) charitable organizations, such as UNICEF, have to run around cap in hand seeking donations as little as \$25 dollars which would provide emergency health supplies to more than 100 children for three months.

Am I blaming this guy for making money? No. I just wish he thought more about feeding the hungry than feeding his ego and image. You may say, "How do you know he doesn't give lots of his money to charity?" That's a good question because, really, I don't know this man at all. But I'm just guessing that he doesn't need a replica of the White House in which to live. And I feel confident in saying that whoever can afford to buy this house doesn't need it either. You might then say, "If someone works hard and makes money they have the right to spend or invest it as they wish." This is true. It's just human nature to want to make money and have "nice stuff." Most of us, in fact, confuse our needs and wants and end up spending money on goods and services we could live without. Many of us even spend money that we don't have on such items. Isn't that how we got into the current economic mess we're in?

All I'm trying to say is, social conscience and responsibility should at some point, preferably prior to the building or purchasing of a \$9.88 million house, trump the pursuit of just ...MORE, MORE AND MORE for ME, ME AND ME. Yes, I said social conscience. I have been called many things for having it; bleeding heart liberal, wishy-washy leftist, and even a communist. "Whatever!" The fact is everything in life requires balance to achieve optimum results. Extremes of anything will result in some kind of harm or unfairness. I'm not against people making their fortunes or being rich, but I do find it abhorrent that someone would spend so much money on such a big house for a single family when they would have been just as comfortable with a house that costs at least \$8 million less; think of what that money could have been doing for the world if wasn't wrapped up in barely-used space. Think grants for medical research, think clean water wells in Africa to prevent death and illness, think AIDS/HIV treatment to babies and mothers. Here is at least one web site for finding reputable charities that touch your heart, your community, your school, your world: www.charitynavigator.org. This site also has a calculator that will help you in deciding how much to give as a percentage of your income in relation to your federal tax bracket.

How about investments that not only make money but also do good? For example, micro loans to individual businesses in third world countries are a sure bet. According to www.businessweek.com default rates on microfinance loans are typically about 4% which is significantly lower than those seen in the US subprime market over the latter part of 2007 and early 2008! The main reason for these low default rates is cited as being the pride the borrowers take in repaying their loans and the gratitude they feel at being given a chance when faced with adversity. There is plenty of socially conscious investing people can pursue if they take the time to investigate. Try looking at the following websites: www.networkforgood.org; www.kiva.org; and www.socialfunds.com.

None of us is an island. Whatever we do affects our world and whatever affects our world will sooner or later affect us in return. It goes beyond just carbon footprints and climate change. Whether you realize it or not we have a symbiotic relationship with even the lowliest "bum" on the street. If we ignore the reason for that bum's existence, whether it be poverty, mental illness, or addiction, the bums will keep on coming and the more we ignore them the more their numbers will multiply. Then some day that bum is going to rob you or kill you or urinate on the street in front of your 5-year-old's favorite toy store, or just plain annoy the crap out of you every time you stop at a traffic light and see him or her holding a begging sign. What if one of your children or family members became an addict or had a severe mental illness and you personally could not provide the medicine or care for them? In a society that has no social conscience or very little of it, your child or family member will become a bum. You don't want to pay taxes towards social programs? You don't give to charities? You assume people are on the street because they are less human than you? Then the bums will keep on coming and it will take more than your gene pool or family name to keep them from falling victim to adversities in life.

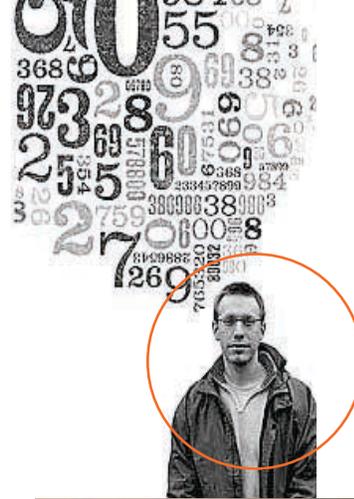
This last Holiday Season, while watching "A Christmas Carol," (Charles Dickens), I especially noted an exchange between Scrooge and his old business partner Marley, who returns as a ghost wandering restlessly in purgatory trying to undo all the damage his selfish quest for money had done. Scrooge says, "But you were always a good man of business!" The ghost wails, "Business! Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!"

It's a tale as old as time; I could mention many other novels or fables written in different languages about the damage that greed and avarice cause. The stories may be fictional but the moral is constant and instructive. Money without social conscience will destroy us whereas the pursuit of both in balance will save us, nurture us, and replenish our planet. Before you buy a house worth \$9.88 million, just ask yourself, "Would I rather have a 75-car parking lot or a new cure for cancer?" If you choose the parking lot, at least one person in San Diego will find that decision to be abhorrent.

EDUCATION



By: Sheiveh Nakhshab Jones

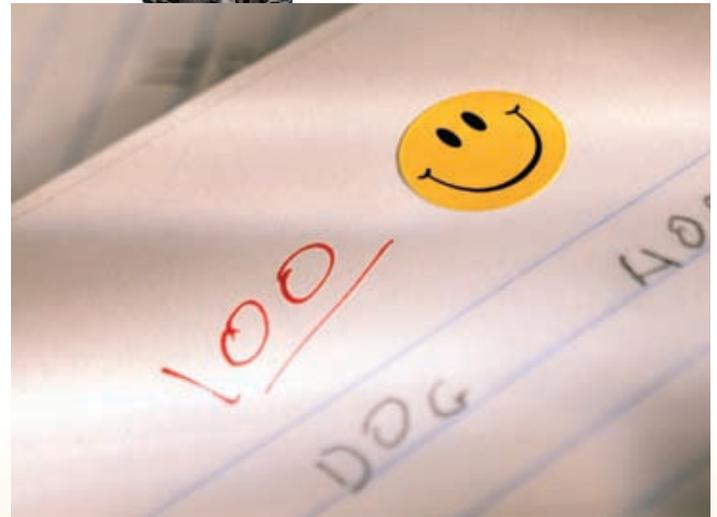


How To Ensure Your Student's Academic Success

As a high school teacher, I found there were so many simple things parents could have done to ensure their student's academic success in my class. Some parents were involved while others were not. By the time students get into high school, parents tend to back away and let their students be responsible for their own work. Though it is important to give students opportunities to work independently, whether in elementary, middle or high school, it is still important to provide a structure for this independent work.

Below, you will find my top tips on how to ensure your student is academically successful.

1. Listen to your student. If you recall in my last article, there were clear signs my son felt unsafe in his environment, thus preventing him from learning. If your student, regardless of age, appears to be anxious about school, a particular class, or interacting with a teacher, it is worth talking to him/her and finding out the source of the anxiety. Keep in mind, though, there is a fine balance between listening and enabling. You do not want to disagree with the teacher's expectations in front of your student, but you can certainly contact the teacher to get clarification and let him/her know your student feels anxious in the class for a particular reason.
2. Provide a low traffic place and consistent time for homework. Whether it is at the kitchen table or at a desk in the bedroom, your student should have a place to concentrate and process information. Every time there is a distraction, the student must re-orient himself/herself to what it was he/she was studying. This makes the homework take longer than it should and could prevent the student from effectively processing information in the assignment. When students know the routine, they are less likely to resist it. If you expect your student to complete homework at 4 p.m. every day and read for twenty minutes before bedtime, then consistently enforce this rule. Eventually, he/she will simply know this is the expectation and will not argue.
3. Limit how much you help your student with homework. Homework should be an extension of what was learned in class. If you explain every problem in an assignment, you are probably causing more harm than good. Instead of walking your student through an assignment, ask him/her questions that will force the student to think about



his/her reasoning behind an answer. For instance, if my child answers 7×5 as 40, I will ask him why and how he got that answer. What I have found is when he explains his answer to me, he usually discovers his own mistakes. This is a very simple example, of course, but the concept can be applied to the most complex problems. If your student consistently does not understand homework, it is important to let the teacher know; this may be a sign of bigger issues.

4. Stay in communication with the teacher(s). Regardless of your student's grade level, it is extremely important to communicate with the teacher. Communication serves three purposes: (1) it shows your student you are keeping him/her accountable for his/her progress in school (and not just during progress report time), (2) it shows the teacher you care about what is going on in the classroom, and (3) to some extent, it holds the teacher accountable for giving both your student and you feedback. I have particularly found as a high school teacher that it is an easy mistake to assume a parent does not care because he/she does not take the time to get in contact with me even if his/her child received a bad grade in my class. If a parent kept in contact with me, I would be more likely to take the initiative to contact the parent should any concerns arise.

Always remember: "It takes a village to raise a child." —old African proverb

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
Web site: www.pccus.org



January 23, 2010 at 7:30 Pm
Passage to Dawn

A Concert of Persian and Azari Music

Smith Recital Hall San Diego State University

February 24- March 21, 2010
Self (the remix)

Written and performed by Robert Farid Karimi
Tickets & Information: 619-342-7395 or tickets @moolelo.net
The 10th Avenue Theatre
930 10th Ave, San Diego, CA 92101
Special Event for Persian Cultural Center
February 27

Setar Classes by Kouros 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: 951-665-8342 <http://www.kamaal.net>

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

PAAIA

Public Affairs Alliance of Iranian American
www.paaia.org

Passing the Torch of Success 2010

Sunday January 17
Renee & Henry Segerstrom Concert Hall
Orange County Performing Arts Center

NIAC

National Iranian American Council
www.niac.org

Annual LEGO Train Exhibit Through 01/15/2010

San Diego Model Railroad Museum

Location: Balboa Park Price: \$7.00

Description: The Museum will display its LEGO train exhibit created by the Southern California Lego Train Club.

Museums in Miniature: Works by Marcel

Duchamp and Joseph Cornell Through 01/31/2010

Museum of Contemporary Art San Diego, La Jolla

Location: La Jolla Price: Free to \$10

Description: Museums in Miniature explores the use of collage, assemblage, and staged tableaux by Marcel Duchamp and Joseph Cornell as plays on the notion of an exhibition space. Together these works serve as a prelude to the exhibition, Automatic Cities.

San Diego Restaurant Week 01/17/2010 - 01/22/2010

Price: \$20-\$40

Description: Experience cuisine that delights your palate and defines the art of dining in San Diego. Choose from over 180 of San Diego's best restaurants and enjoy a 3 course meal for \$20, \$30 or \$40 per person, depending on the restaurant.

ArtStop: Anthony Van Dyck, Henrietta

Maria, Queen of England 01/28/2010

San Diego Museum of Art

Location: Balboa Park

Description: A 15-minute tour of one to three works of art at The San Diego Museum of Art.

A Little Night Music

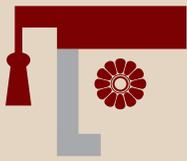
02/12/2010 - 02/21/2010

Lyric Opera San Diego

Location: Downtown

Price: \$32 - \$52





The Role of Scholarships in Sustaining Community

The Importance of Supporting the Iranian-American Scholarship Fund (IASF)

By Pouneh Aravand

While president of New York University's Persian Cultural Society, I would always be fascinated by how seemingly disparate and dispersed New York Iranian-Americans could sporadically unify as a community. In lectures and panel discussions, shabe-sher poetry nights, Nowruz celebrations, Persian music concerts, protests in solidarity with those in Iran, students, professionals and academics would coalesce into a diverse, albeit unified whole. What tied us together, our common cultural roots, created a connection that transcending generations, ethnicities, political affiliations, religions and social backgrounds. Helping to organize and participating in these rare and precious moments was what confirmed to me my cultural identity. Though I grew up speaking Farsi and frequently visiting Iran, it was really my connections with the Iranian-American Diaspora that propelled my interest in my culture and cultivated my involvement in issues affecting Iran and the Middle East at large.

Scholarship programs for Iranian-American students not only encourage younger generations in their professional and academic endeavors, but also instill and sustain in them a sense of community. Receiving the Iranian-American Scholarship Fund (IASF) scholarship upon being admitted to Yale Law School was an incredible honor. It was the first time I was recognized by the Iranian-American community for my achievements and involvement in issues affecting Iranians both here and abroad. This acknowledgement gave a new and transformative dimension to my work. That my accomplishments were not only valuable to my personal goals, but were also important and worthy of praise to other members of my community was extremely inspiring and encouraging. IASF establishes opportunities for Iranian-American professionals and academics, community scholarship funds, and local institutions to support undergraduate and graduate Iranian-American students, creating a nexus where younger generations can be commended for their accomplishments by other members of their community.

IASF also creates links between community leaders and students who are likeminded in their academic and professional interests. I was granted three scholarships in the names of the late Morteza Gheissari, the late M. Ali Aghassi, a former United Nations Diplomat, and Farhang and Parichehr Mehr, the former, Professor Emeritus of International Relations at Boston University. My academic background in Middle Eastern politics, and my experience working at the United Nations in Syria made me a perfect match for my funders, who were able to promote student involvement in fields they are passionate about.

It is vital that the Iranian Diaspora in the U.S., the country that boasts the largest number of Iranians outside of Iran, support its younger members. I encourage Iranian-Americans to support the efforts of IASF in precluding first and second generation Iranians from becoming removed from their culture. IASF's valuable work helps to sustain an Iranian community through its encouragement of the endeavors of our future professionals, academics and activists, while simultaneously fostering their ties to Iranian heritage.

Fari Moini

by Ali Emamjomeh

On October 21, 2009, Ms. Fari Moini was recognized with the La Mancha Award as Humanitarian of the Year by Casa Cornelia Law Center. Casa Cornelia Law Center is a non-profit law firm which provides legal representation, on a pro-bono basis, to victims of human rights abuses. The La Mancha Award recognizes the efforts of people in the San Diego area who work to advance and/or protect human rights. Ms. Moini was recognized by the Law Center for her humanitarian work in Afghanistan.

With the help of the La Jolla Golden Triangle Rotary Club of Rotary International, Ms. Moini took charge of the plans to build a school in Jalalabad, Afghanistan, and a lead role in raising funds to build the facility. Along with her fellow Rotarians, she raised \$250,000.00. The school has grown



from a couple of tents a few years ago, to a modern facility with a present capacity to serve 2,000 students in grades 1 through 12. The La Jolla Golden Triangle Rotary Club School is open to boys and girls who were previously banned from obtaining a formal education by the Taliban.

The war in Afghanistan was the impetus for Ms. Moini's outreach to the people and, specifically, the children of Afghanistan. The idea of building a school came to her while working in Afghan refugee camps in Pakistan. She saw a great need for education and a tremendous lack of attention for the children. Reaching out to a new generation of Afghans through education became her mission. This act alone is helping to change the face of America in that part of the world.

Security issues and the ability to maintain community support for the school are of ongoing concern. However, Ms. Moini is not dissuaded; she visits the school on a regular basis and continues to seek the financial support needed to keep the school open. For her extraordinary work, Ms. Moini has been recognized by several international organizations. The La Mancha Award recognizes Ms. Moini's humanitarian work and provides a new platform to showcase her efforts and those of the La Jolla Golden Triangle Rotary Club.

TURNING GARBAGE TO ART: Shadow Sculptures by Tim Noble & Sue Webster

Contemporary British artists, Tim Noble (b. 1966) and Sue Webster (b. 1967), use punk strategies in their conceptual approach to making light-shadow figurative-abstract sculpture. They explore and benefit from the toxic influences of consumer culture in making new modes of portraiture. They turn stacks of garbage and throw-away objects into complex and visually arresting sculptural installations.

Noble and Webster's shadow sculptures have become their signature work, among their neon relief sculptures and flashing illuminations. In their shadow pieces, they use extreme but ordinary materials—rubbish collected from their immediate environment, flashing lights found in commercial signs, and colorful neon.

It is a strange combination: a source of light is placed in front of a stack of garbage, which at first glance seems very chaotic. The light radiation on the garbage pile creates a shadow which is nothing close to the chaotic undesirable garbage pile. Instead, it is a wonderful, delicate, awe-inspiring and desirable image—sometimes of a city landscape, sometimes of a couple kissing, etc. This back and forth between garbage and image, chaos and order, undesirable and desirable, is in a way an exploration of identity while idealistically recognizing the power of art. Noble and Webster's work is a critical response to the media hype of the British art world. They find inspiration in pop culture and common advertisement methods.

Sunset over Manhattan (2003) (Fig. 1), one of Noble and Webster's shadow sculptures, confronts opposites both in form and content. The work, like their other shadow pieces, consists of a garbage pile (soda cans on a wooden bench) and its shadow, which is the silhouette of Manhattan. The setting of soda cans with holes on them suggests a shooting practice scene. The piece of paper with the image of a gunman holding a woman hostage while directing his gun at the viewer adds to the idea of the bench being a shooting target. On the wall, a cityscape is formed. The piece is an inside-out look at Manhattan; the old Manhattan with its twin towers. The work is a criticism of consumerism and violence of the contemporary culture. The garbage setting, confronting the distanced dreamy cityscape with the real life of the city, suggests sunset over Manhattan, like its title. The title might be a metaphoric and ironic prophecy on the decline of beauty in New York. It is both the inside story and a closer look at a sentimental view. The confrontation of



Figure 1. *Sunset Over Manhattan*, Noble & Webster, 2003.

form and art styles is also evident in the work. On one hand, there exists figurative art whose roots are in the classical style. On the other hand, the piece is an assemblage, a modern approach to art.

YES (2001) (Fig. 2) is a Noble and Webster neon light sculpture. The piece is a big advertising sign one expects to see on the façade of a commercial building, saying YES with the dollar sign in place of the S letter. It is a big flashy sign that says



Figure 2. *YES*, Noble & Webster, 2001.



Figure 3. *The Original Sinners*, Noble & Webster, 2000.

yes to money and anything that money can buy. In a way, this piece is a bright and showy attack on our disability to say NO to whatever advertisements are trying to sell us.

Noble and Webster are not always so bare in their critique of contemporary art and culture. Their works carry a poetic symbolism. *The Original Sinners* (2000) (Fig. 3) is heavy with symbolism. Instead of a pile of rubbish, the frontal assemblage is a heavenly fruit vase, in which replica fruits and berries are piled up between two ornamental bowls. The fruit bowl creates a shadow of a couple seated with their backs together. The female shadow squeezes milk out of her breast and the male shadow discharges urine. The title, *the Original Sinners*, links the image with fruit assemblage to the story of Adam and Eve.



Fig. 4 *Dirty White Trash*, Noble & Webster, 1998

Their sinful desire, their natural bodily waste, the colorful fake plastic fruit touches on what we hold as realism. The piece criticizes the illusionism in life, faith, and ideas of origin. Regardless of the inherent criticism cast out of the piece toward the viewer, it is pleasing to the eye, for we are all fools for ornamentation.

What is a shadow? Isn't a shadow an effect of something real? In symbology, philosophy, psychology and folklore, shadows are meant to be nasty, sinister, dubious things. They are a copy of something—not the real thing. They are an obstruction of the real. In Plato's cave, shadows performed the illusionary, deceptive world of life prior to enlightenment. For Jung, "The Shadow" stood for all that is hated, feared, and disowned and all that is represented in our unconscious mind. Noble and Webster invert the shadow's symbolic consistency. Here, the shadow directs us toward the reality. Here, the shadow is light, the desirable underpinning of otherwise grotesque surroundings. By nudging the viewers toward the reality and the truth behind looks, the shadows of Noble and Webster become redemptive, playful, and loving.

Noble and Webster's garbage assemblages use mass production and the contemporary consumer culture to poke at the traditional ways of art production. Their pieces are not only a disapproval of the consumerism in everyday life, but also a criticism of high art. The garbage piles and the shadowy images, while physically separated, are unified under the artists' wit.

Since their 1996 London solo exhibition, called *British Rubbish*, Noble and Webster have created a thoughtful body of work addressing traditional concerns of sculpture. What is a sculpture? Where does a sculpture begin and where does it end? Alternately bright and blatant, dark and seductive, Noble and Webster portray themselves and the world around them in a smart, romanticized, yet unpretentious style of shadow and light. Unassuming, provocative, romantic and spectacular, the works of Noble and Webster touch on the borderline of figurative and abstract art, while irreverently commenting on the time in which we all live. They tickle the boundaries of art and culture. (*Tickle Your Mind with Art & Happy Holidays!*)

For further reading:

Deitch, J. & Rosenthal, N., *Wasted Youth: TIM NOBLE AND SUE WEBSTER*, New York, Rizzoli International, 2006.]

Iranian Poetry Today

A snapshot of “post-modern” Iranian poetry

Without any doubt, one of the challenges faced by Iranian female poets in the past four decades has been finding a balance between studying the works of Forough Farrokhzad—an iconic Modern poet (1935 - 1967)—and establishing their own distinctive voices. In that process, many failed to develop a voice original enough to emerge from Forough’s literary dominance. Granaz Moussavi is one of the emerging voices of contemporary Persian poetry. Also a literary critic and film-maker, her poetry has been widely published, anthologized, and critiqued both inside and outside of Iran. In her poetry, Moussavi masterfully uses and plays with language. Moussavi is torn between two worlds, moving between Iran and Australia, and her viewpoint reflects her constant longing and belonging, as is evident in *The Sale*. She moves from bidding farewell to her life and belongings in Iran to returning to it later, but perhaps to discover change, both inwardly and outwardly.

The Sale

I wrap a scarf around the moon’s head,
slip the world’s bangles on her wrist,
rest my head on the gypsy sky’s shoulders,
and say good-bye.

But I don’t wish to look.

No,
I won’t look
to see the radio and all its waves
finally gone,
and the decorative plate, priced high,
not sold.

The bed was taken,
and the bedding — now asleep on the floor —
is full of fish without a sea.

Don’t haggle — I won’t let go
of my messy homework on the cheap,
and that book, *The Little Black Fish*, is not for sale.

“Always a few steps untaken.
The latecomer carries away nothing
but his own chaos and mess.”



What remains is only a crow
in love, and never tamed.

You’ve come too late,
I gave my shoes to a cloud — a keepsake
to one who does not crush lovesick ants.

You’re too late.
Nothing remains but a dress
invaded by vagrant moths.
Remember the gown that was home to tame
butterflies?

Always a few steps untaken,
and so much time passes
that we begin to fear mirrors,
to stare at our childhood hair
that now plays a gray melody —
string by string.
We have forgotten our dance beneath this sky,
a sky dying of a black hacking cough.
It’s time to leave.

In their letter they say the sky
is not this color everywhere.

The day my plane takes off with a sigh,
hand an umbrella to the clouds
to shield them from my tears.

If you see someone returning from night roads,
returning to seek her old bits and pieces;
if you see a girl who without a reason
whistles to herself and to the moon;

That would be me.

I'd be coming to gather the torn pieces of tomorrow,
to glue them together before it's time for dawn
prayers.

That days, go to my house and water the geraniums;
perhaps spring will come
and then in five minutes I'll be there.

I'd close the door because
the moon always comes in through the window.

–Translated by *Sholeh Wolpé*

Moussavi has an enviable control over language. Her poetry is succinct, innovative, and full of imagery. In *Post-Cinderella*, she defies the old order for women and reveals her generation's struggle against the traditional roles of the sexes.

Post Cinderella

I have gone so far for you
That my foot does not fit in any lone shoe
But has to,
So much has to have gone from me
To fit into you

–Translated by *Niloufar Talebi*

In *Afghan Woman*, there is a rage against the opacity
of veil, and its verbal mutilation imposed on the
female identity.

Afghan Woman

Far beyond my hands
a red sky

is about to crumble and fall.
the silent sound of feet
that do not run
carries the pines far away,
and the crow behind the window
no longer has a share in what is green.
Oh sun, you are a man,
you do not look at the world
through a veil's mesh,
carry away from the soil of my dreams
a wave wetter than the sea,
more naked than the forest.
Tell the wind to bring a leaf.

–Translated by *Sholeh Wolpé*

Poems retrieved from: *BELONGING: New Poetry by Iranians Around the World*, Niloufar Talebi ed. (2008), and *Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature*, Nahid Mozaffari (2005).

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



Granaz Moussavi was born in 1974 in Tehran. She earned a graduate degree in film studies from Flinders University of South Australia and has made four

short films, one of which won the best Director Award at Flinders. Her second book, *Barefoot Till Morning*, was the winner of the literary journal *Karnameh's* Best Poetry Book of the Year Award in 2001, which is currently in its fourth edition. Her second collection, *The Songs of the Forbidden Woman*, has reached its second edition. Her first feature film, *My Tehran for Sale*, is the first feature co-production of Iran and Australia, which has won the best independent film award from the Australian Inside Film award competition. Moussavi currently lives in Tehran and studies towards a doctorate degree in filmmaking and film theory at the University of Western Sydney.



**IHF appoints
Dr. Ladan Akbarnia as
new Executive Director**

Iran Heritage Foundation appoints Dr Ladan Akbarnia as new Executive Director

The Iran Heritage Foundation is delighted to announce the appointment of Dr Ladan Akbarnia as their new Executive Director. A highly regarded arts administrator and dynamic educator with extensive curatorial experience, Dr Akbarnia joins Iran Heritage Foundation from the Brooklyn Museum where she was Hagop Kevorkian Associate Curator of Islamic Art.

Vahid Alaghband, Chairman of Iran Heritage Foundation says, "The Trustees are delighted with the appointment of Dr Akbarnia as Executive Director. Iran Heritage Foundation is in the process of rolling out a series of strategic partnerships with major museums and institutions of learning in 2010 and Dr Akbarnia brings with her a wealth of experience to support this important and foundation-building programme."

About Dr Ladan Akbarnia

A specialist on the art of Islamic Iran and Central Asia after the seventh century, Dr Akbarnia brings to Iran Heritage Foundation broad international experience in museum work. She has researched collections in Iran, Turkey, and Europe, as well as holding positions at The Metropolitan Museum of Art, the Los Angeles County Museum of Art, and the Brooklyn Museum. In addition she has organised exhibitions at Harvard Art Museum and the Brooklyn Museum in New York. She has also served as a consulting curator to the Aga Khan Museum Collection in Geneva and to the virtual museum site, Arts of the Islamic World. Dr. Akbarnia taught Islamic art history at Smith College and Wheaton College, both in Massachusetts.

Dr Akbarnia says, 'I am very excited to be joining the Iran Heritage Foundation. It has a richly deserved reputation as the leading centre for Iranian history and culture in the UK, and has an increasingly important international profile through its international partnerships with major cultural institutions. Its ambitious program of supporting numerous exhibitions, publications, and educational activities means that there is no better forum for the exchange of ideas, learning and resources about Iran. It is a privilege for me to take this opportunity to build on the Foundation's impressive past record with the help of a dedicated team of supportive trustees and staff. I am most grateful for the model set by my esteemed colleague and predecessor, Mr. Farad Azima.'

In case you missed these on MSN, here is what two well known physicians, Dr. Mehmet Oz and Dr. Michael Roizen, have suggested:

5 Power Foods That Make Your Mind Younger

Get smarter without going to school (no finals!). Simply add these foods to your day, and let your renewed brainpower impress you (and everyone else).



Eggs

Selenium is among the good stuff in this favorite breakfast food. Get enough of that element and your brain may perform as well as someone who is 10 years younger. Aim for 55 micrograms daily (eggs have 14 each; put them on whole-grain bread and get 10 micrograms per slice). Our favorite: A vegetable-and-egg omelet that uses one whole egg to each three or four egg whites (no cheese!).



Spinach, Kale, Collard Greens

Brain-friendly carotenoids and flavonoids in dark, leafy greens can make your mind act like it is younger (minus all the embarrassing dating experiences). Three or more servings of these a day can slow mental decline due to aging by as much as 40 percent.



Blueberries

Compounds in this fruit may help protect you from two processes that age your brain cells (and are linked to Alzheimer's disease). We mean inflammation and oxidation, not asking your kids to clean their rooms (for the 20th time) and getting behind someone who is driving 50 mph.



Walnuts and Fish

Although we love omega-3s, we get tired of relying on salmon, trout and walnuts to meet our needs. The active omega-3 that keeps your brain young is DHA—and you can get it from fortified foods or DHA supplements (600 milligrams a day is ideal for repairing your brain cells).



Mustard

Turmeric, a spice in yellow mustard, helps activate genes that keep your brain clear of waste (its buildup can cause inflammation that destroys brain cells). All you need is 17 milligrams of turmeric a day; about what is in a teaspoon of mustard.

Peyk Peyk Distribution Centers

California

Persian Center

2029 Durant Ave
Berkeley, CA 94704

Super Irvine

14120 Culver Drive., Ste B,C,D
Irvine, CA 92604
Tel: 949-552-8844

Wholesome Choice

18040 Culver Drive
Irvine, CA 92612
Tel: 949-551-4111

International Market & Grill

3211 Holiday Court., Ste 100
La Jolla, CA 92037
Tel: 858-535-9700

La Jolla Library

7555 Draper Ave
La Jolla, CA 92037

Sahel Bazaar

7467 Cuvier Street # A
La Jolla, CA 92037
Tel: 858-456-9959

Sherkate Ketab

1419 Westwood Blvd
Los Angeles, CA 90024
Tel: 310-477-7477

Crown Valley Market Place

27771 Center Drive
Mission Viejo, CA 92691
Tel: 949-340-1010

Swedish Royal Bakery

12222 Poway Rd
Poway, CA 92064
Tel: 858-486-1114

Saffron Market

4444 Auburn Blvd.
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

Massachusetts

Super Heros

509 Mount Auburn St
Watertown, MA 02472-4118
(617) 924-4978

North Carolina

Ms. Nazi A Kite

Virginia

Saffron Grill

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