

Peyk



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A Thousand Years of the Persian Book



A THOUSAND YEARS OF THE PERSIAN BOOK



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James Turrell Awarded the
National Medal of Arts



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ISSD Registration
2014-2015

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- How Much Alcohol is Too Much?

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By: Shahri Estakhry



WE ARE WAY PASTS THE WAKE-UP CALL ... " "

We must accept the fact that so long as hunger, illiteracy, and poverty exist in the world, even hoping for peace is in a distance far away. According to the United Nations, every 25 seconds a child dies of hunger. According to UNESCO, over 26 percent of the world's adult population is illiterate, and around 93 percent of the people of the world do not have a roof over their head. Conversely, according to *Forbes* magazine (March 3, 2014), this past year a record-breaking number of billionaires made the list of the world's richest people, with an "aggregate net worth of \$6.4 trillion." The contrast is so devastating it boggles the mind!

To have a million dollars is nothing extraordinary, at least not in California. A median-priced home and its contents can easily "make" a millionaire. Not long ago, when we heard somebody was a millionaire, we would look twice and feel some respect for accomplishments achieved. Today, the standards are completely changed, millionaires are dime a dozen everywhere on the block and we are getting more comfortable with the list of billionaires growing each year.

But really, how many zeroes are we talking about? The richest man in the world today, according to Wealth-X (a global census-taker on those with ultra-high wealth), is worth \$80.2 billion. What does that equal in zeroes as a total? You do know that the next word we need to familiarize ourselves with after billionaires is "trillionaires." Now try to figure out how many zeroes that requires. Don't ask me, the word sounded great and I just put it in as the next step of accomplishment for the rich to reach!

Write down the number of zeroes required for one billion on paper. Look at it seriously and remember on paper it is just a number, but transfer it to the \$\$ amount in someone's pocket, and then facts and realities will begin to emerge. With a little research, you can find out who are the real philanthropists making a difference in humanitarian causes and who are world power grabbers, trying to tilt the world one way or another, but always benefitting themselves! You will also begin to recognize who are the political junkies with major roles in destruction of the world through their inhuman greed.

If you are sitting and waiting for the wealthy to take care of the actual needs of the people, dream on! Today, a majority of them are clueless about human suffering and needs, nor do they share the same values as most people.. A more serious matter is the disappearance of the middle class, which will funnel more power into the hands of the money grabbers and political junkies to be able to rule globally.

We are way pasts the wake-up call of what is happening to us. We need to become savvy and knowledgeable citizens, not only about the affairs of our country but the rest of the world as well. The world has changed completely with all of the new communication possibilities. We are on the path to globalization and we no longer can afford not to learn how to be part of it. Our superiority complex will only harm us by losing the respect of other nations and their cooperation. Those who insist on keeping us back with old ideological beliefs are the political junkies getting richer on the simple-mindedness of so many of us in this country. Each of us must get involved in some level to make a positive difference to the extent possible for us. To thrive on the world stage, it is imperative that we become educated about what is going on around us! So long as we are alive, we need to believe that each effort can make a great difference for the future of this nation on the global stage.

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The Persian Cultural Center of San Diego hosted a beautiful concert on Saturday, July 19, 2014, at the Qualcomm "Q" Hall with the talented young vocalist Ms. Sepideh Reisadat, accompanied by Mr. Saeed Farajpouri on Kamancheh, Mr. Iman Vaziri on Tar, and Ms. Bahareh Moghtadaei on Tombak. More than 150 of our passionate audience members watched and listened as the group brought to life some of the best classical songs of the Iranian women vocalists of the past century.

• An Art Exhibition of local artists is on display at the IAC at regular office hours and during other events at the IAC. The participating artists for the month of September are Abbas Derisi, Maryam Shafie, Nasrin Kheyri, Leudmila Sadr, Negar Nekouei, Nader Rastakhiz, Ali Sadr, Aryana Ayazi, Kamal Tehrani, and Nasim. Please visit the exhibition at the IAC to view the current art works.

• On July 27 and August 22, the first and second sessions of the singing workshop ("kargah Tasnif-Khani") were held by esteemed musician Mr. Kourosh Taghavi, accompanied by Mr. Milad Jahadi, at the Iranian-American Center. Mr. Taghavi led more than 50 interested participants in each session through the basic rules of Iranian classical music and taught them four memorable old songs. Each attendant took a CD of the lessons home to listen to and practice. This workshop will be held once every two months.



• More than 100 participants attended the cultural variety show "Jon-e Farhangi" held at the IAC on the evening of Friday, August 12, 2014. The program was led by Mr. Reza Khabazian. The program opened with Mr. Khabazian's introduction followed by a beautiful musical presentation by Mr. Behrouz Sadeghian and Mr. Masih Salafzoon. The program was followed by two interviews. First Dr. Farhang Mehr, president of the Pahlavi University of Shiraz, spoke about the recent publication of his memoir, "Karnamak e Farhang Mehr." After a short intermission, Mr. Alireza Khajavi, pianist and instructor, was interviewed about the similarities and differences of Iranian and Western music. At the end of the program Mr. Sasan Nakhshab presented each participant with a CD of his latest work.



• Jon-e Farhangi is held regularly on the second Friday of the month at the IAC.

• The movie night "Film O Goftegoo" is another popular program by PCC. It is held on the first Sunday of the month at the IAC at 6 p.m. The movies "dar Koocheye Eshgh" and "Niyaz" were screened at IAC in July and August, respectively, followed by the participants' discussions. Please join us for the next "Film O Goftegoo" on September 7, 2014, to watch and discuss the next movie.

What's happening in San Diego! Volleyball Diplomacy:

The second match of the series of the friendly volleyball games between Iran and the U.S. was held on Friday, Aug 15 at SDSU. More than 6000 people came to watch the match. The game was very exciting! After 5 very exciting sets, Iran won 3 to 2.

• PCC and Digital GYM screened *Closed Curtain* ("Pardeh"), the latest movie by Iranian director Jafar Panahi, from July 18 to 24 at the Digital Theater. This movie has been screened and recognized at various international movie festivals.

In the world of volleyball classification, Iran holds 4th place and the U.S. holds 1st place. The most important thing was the friendly atmosphere between the athletes and the spectators. At least 80% of the spectators were Iranian and were cheering for both teams.

• On August 1, 2014, yoga and meditation classes started at the IAC. These classes are led by Dr. Afshin Nahavandi every Tuesday evening from 6 to 7:30 p.m.

• Psychology Clinics are regularly held at the IAC.

For the first time the Iranian Women's Foundation held a conference in San Diego on July 11-13 at the Sherwood Auditorium. So many people from different cities joined the 3 day seminar. There were several talks about improvement as well as obstacles of the women's movement and reviewed its progress and development.

• Legal Clinics will be regularly held at the IAC starting September 2014. An Immigration and Citizenship Seminar will be held on September 7, 2014, at the IAC.

Aria Fani

Remembering Simin Behbahani

Simin Behbahani, distinguished Persian-language poet and writer, passed away in Tehran on August 19. Behbahani was a major figure on the Iranian cultural-literary landscape whose work enjoyed readership in the wider Persianate world. Her work has been translated into a number of languages including English and Danish. *Peyk* remembers her multifaceted legacy as a poet, educator, activist and cultural icon.

Born in 1927 in Tehran into a literary family, Behbahani is mostly known for her *ghazals*, the main vehicle for her poetic expression. Behbahani began to compose poetry at the age of 14. Having experimented with *chaharpareh* (see *Peyk* 150) and free verse, she turned to the ghazal. Formally, she departs from the classical ghazal by adding new, original meters; what remains essentially intact is the geometric shape of the classical form.

With over 15 volumes of published works (spanning over 600 poems), Behbahani's poetry deals with war, peace, revolution, class disparities, gender discrimination, polygamy, marital life, domestic violence, patriotism, prostitution, aging, poverty, and global violence. For her lifetime accomplishments, in particular her efforts in the struggle for freedom of expression, she was awarded a Human Rights Watch-Hellman/Hammet grant in 1998 and the Carl von Ossietzky Medal in 1999. Recently, MTV U crowned her Poet Laureate for 2009. For more information on Ms. Behbahani's verse, see *Peyk* # 141. Here is *dubarih misazamat vatan* (1982), one of her widely-recited poems, popularized by Dariush Eghbali, in both Persian and English.



My Country, I Will Build You Again

My country, I will build you again,
If need be, with bricks made from my life.
I will build columns to support your roof,
If need be, with my bones.
I will inhale again the perfume of flowers
Favored by your youth.
I will wash again the blood off your body
With torrents of my tears.
Once more, the darkness will leave this house.
I will paint my poems blue with the color of our sky.
The resurrector of "old bones" will grant me in his bounty
a mountains splendor in his testing grounds.
Old I may be, but given the chance, I will learn.
I will begin a second youth alongside my progeny.
I will recite the Hadith of love and country
With such fervor as to make each word bear life.
There still burns a fire in my breast
to keep undiminished the warmth of kinship
I feel for my people.
Once more you will grant me strength,
though my poems have settled in blood.
Once more I will build you with my life,
though it be beyond my means.

--Translated by *Farzaneh Milani*, and *Kaveh Safa*

In English translation:

--Milani, Farzaneh, and Kaveh Safa (1999). *A Cup of Sin: Selected Poems*. Syracuse University Press.

--Salami, Ismail (2004). *Maybe It's the Messiah: Selected Poems*. Abankadeh Publications.

--Khalili, Sara (2009). *My Country, I Shall Build You Again: Selected Poems* (bilingual edition). Sokhan Publications.

دوباره می سازمت وطن!

دوباره می سازمت وطن!
اگر چه با خشت جان خویش
ستون به سقف تو می زنم،
اگر چه با استخوان خویش
دوباره می بوم از تو گل،
به میل نسل جوان تو
دوباره می شویم از تو خون،
به سیل اشک روان خویش

دوباره ، یک روز آشنا،
سیاهی از خانه میروم
به شعر خود رنگ می زنم،
ز آبی آسمان خویش
اگر چه صد ساله مرده ام،
به گور خود خواهم ایستاد
که بردرم قلب اهرمن،
ز نعره ی آنچنان خویش

کسی که « عظم رمیم» را
دوباره انشا کند به لطف
چو کوه می بخشم شکوه ،
به عرصه ی امتحان خویش
اگر چه پیرم ولی هنوز،
مجال تعلیم اگر بود،
جوانی آغاز می کنم
کنار نوباوگان خویش

حدیث حب الوطن ز شوق
بدان روش ساز می کنم
که جان شود هر کلام دل،
چو برگشایم دهان خویش
هنوز در سینه آتشی،
بجاست کز تاب شعله اش
گمان ندارم به کاهشی،
ز گرمی دمان خویش

دوباره می بخشی ام توان،
اگر چه شعرم به خون نشست
دوباره می سازمت به جان،
اگر چه بیش از توان خویش

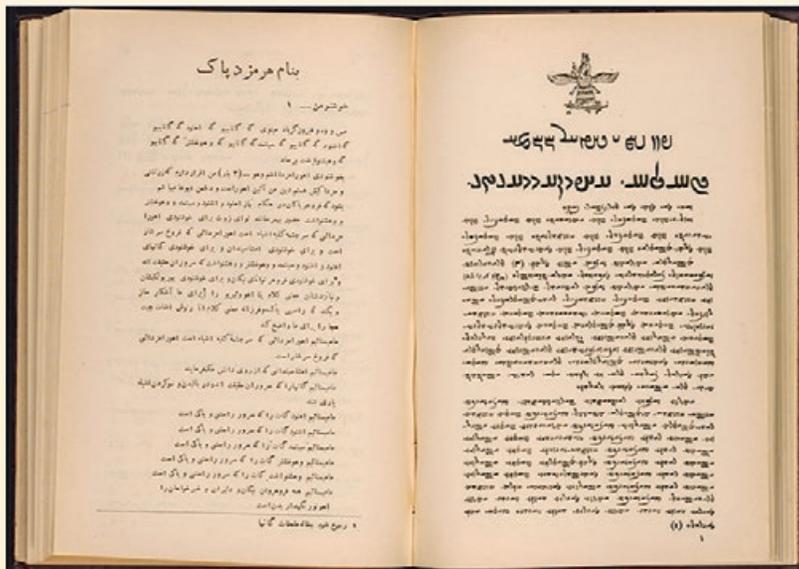
REVIEW OF “A THOUSAND YEARS OF THE PERSIAN BOOK”

Infrequent are the times in Washington when the country name of Iran is uttered outside of a discourse formulated around security and politics. It is defined by the ongoing circuit of think-tank events and publications grappling with Iran’s role in the world and the piling-up of congressional resolutions in response to Iran’s nuclear program. It is framed by some of the indelible iconic sights of the city’s past and present—a U.S. President and Iranian monarch in the White House Rose garden wiping eyes filled with tear gas aimed at nearby protesters; the dulling turquoise dome of the deserted Iranian embassy on Massachusetts Avenue.

The Freer-Sackler Gallery of Asian Art, by granting attention to Iran’s cultural heritage, offers a refreshing alternative amidst this geopolitical *sturm und drang*. Its ongoing exhibition (“Feast Your Eyes: A Taste for Luxury in Ancient Iran”) includes gilded and silver rarities from Iran’s pre-Islamic dynasties, serving as a reminder of the rich cultural heritage of the Iranian people and its engagement with elements beyond uranium. The gallery’s annual Iranian Film Festival showcases the work of some of Iran’s most esteemed directors and emerging talents. Now joining the Freer-Sackler Gallery in focusing on Iran’s cultural achievements in Washington is an exhibit at the Library of Congress entitled “A Thousand Years of the Persian Book.” The six-month exhibit is accompanied by a series of lectures by world scholars on Persian literature, culture, and heritage.



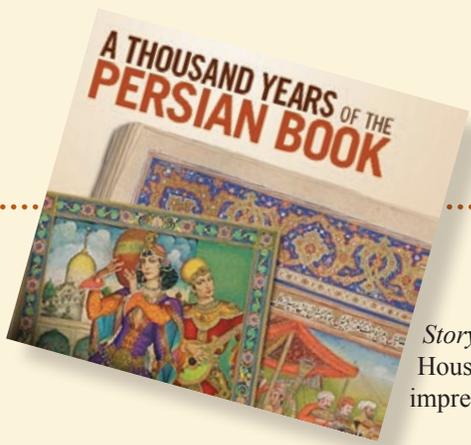
Manuscript copied in India, late-seventeenth–early-eighteenth century.



Pür Davūd’s The Hymns of The Holy Gathas. Bombay: Fort Printing Press, 1927.

This latest exhibit focuses on a millennium of Persian textual production—not just for Iran, but also for the wide-ranging peoples for whom an engagement with the Persian language and culture remained a crucial enterprise. Today this realm is known as the Persian-speaking world. It includes Iran, Afghanistan, and Tajikistan, for whom a dialect of Persian is a national language, and small pockets of Uzbekistan. From a historical perspective, the reach of Persian textual production and cultural traditions was even more robust and far-reaching, stretching from Anatolia to Western China. In his monumental work, *The Venture of Islam: Conscience and History in a World Civilization* (University of Chicago Press, 1974), Marshall Hodgson defined the lands where “cultural traditions in Persian or reflecting Persian inspiration” were prevalent as *Persianate*. Such Persianate traditions are not restricted to people of Persian descent or ethnicity, but instead are embraced by populations exposed to its influence. This expansive literary geography and cultural topography is the focus of this exhibit’s celebration, with texts produced by Iranians, Indians, Tajiks, Afghans, Parsis, and others, all united by their attachment to a particular linguistic and aesthetic medium.

The Library of Congress’s African and Middle East Division organized the exhibit, drawing from the library’s rich collection. Introducing the exhibition is a brief overview of the Persianate world and the development of scripts and writing styles (e.g., Cuneiform, Pahlavi), which predated the Perso-Arabic script that exists today. What follows are a series of mini-exhibits, displaying illuminated manuscripts, lithographs, and printed books, divided according to genre: history, science and technology, religion, and literature. The works shown range widely—from a text on medicinal plants and a rare work on Indian castes and professions by the Calcutta-born East Indian Company soldier James Skinner (d. 1841) to Marjane Satrapi’s acclaimed bestseller *Persepolis: The*



Story of a Childhood (Random House, 2003). The result is an impressive achievement.

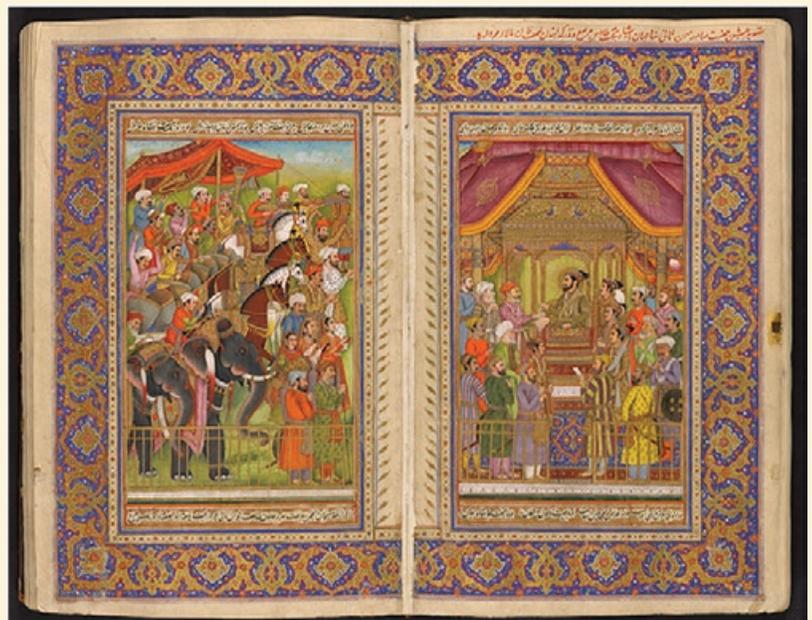
A final category is devoted solely to Abu al-Qasim Firdawsi's *Shahnameh* (Book of Kings), regarded by virtually all scholars as a work of genius. Written in the late tenth/early eleventh centuries, *Shahnameh* is the national epic of Iran, a mix of myth and history from the beginning of time until the fall of the Sasanians, encompassing topics from heroic deeds and dramatic battles to the advent of Zoroastrianism. But the impact of the text has far exceeded the borders of Iran, eliciting an outpouring of renditions, retellings, continuations, and imitations throughout history. During the reign of the Safavid monarch Shah Abbas (r. 1588-1629), for example, an unknown author produced two poems in imitation of the *Shahnameh*, narrating the battles between local forces and the Portuguese over various islands in the Persian Gulf. Further west, the Ottoman court employed individuals who produced works praising the deeds and triumphs of various sultans by relying on the imagery, language, and style of Firdawsi's masterpiece.

The three *Shahnamehs* featured here are copies of Firdawsi's work, rather than retellings or imitations, but they nonetheless express the manner in which the text has retained its timelessness for different peoples throughout history, both in and out of Iran, adapting to the shifting textual medium of changing times. Of the three *Shahnameh*'s featured, one was copied in Iran in 1618, another in India sometime in the late seventeenth/early eighteenth centuries, and the third a lithographed version produced by Bombay's Parsi community in the nineteenth century. This last work includes a chapter on notables of the Indian Parsi community, demonstrating how the text was recalibrated to fit certain contemporary aims and concerns.

A fourth and final rendition of the text, *Shahnameh: The Epic of the Persian Kings* (Quantack Lane Press, 2013), by the graphic designer and filmmaker Hamid Rahmanian, appears at the end of the exhibit. Using the latest in graphic design and digital technology, Rahmanian colorfully recasts battle scenes and mythic heroes usually restricted to manuscripts, connecting this masterwork of the past millennium to the present. As a digital-age take on a millennium-old classic, the work is rightly flanked by audio selections of Persian poetry where visitors can listen to portions of a *Shahnameh*-inspired 1970s' ballet composed by Loris Tjeknavorian, Furrugh Farrukhzad (d. 1967) reciting her poem "Conquest of the Garden," or the Iranian intellectual Abdul Karim Soroush (b. 1945) reading from the work of Rumi.

The bulk of the exhibit is devoted to the topic of Persian literature from the tenth century until today. The subject matter is divided into three time periods (classical Persian poetry, eighteenth and

nineteenth century literature, and modern and contemporary literature), and also includes a separate section on "women writers" and "storytelling and children's literature." It serves as an excellent introduction to those individuals and texts that helped shape the contours of Persian literature—e.g., Rumi's *Masnavi*, Sa'di's collected works, the free-verse master Nima Yushij (d. 1960), and the modern poet Ahmad Shamlu (d. 2000). Lesser known authors, such as Ghulam Muhammad Tarzi (d. 1900), the Afghan poet and father to one of Afghanistan's greatest intellectuals of the twentieth century, Mahmud Tarzi, are also recognized. The majority of the items relate to poets, but prose writers such as Jalal Al-i Ahmad (d.



Muhammad Amin ibn Abi al-Husayn Qazvini. (The Book of the King or The Book of Shah Jahan). India, 1825.

1969) and Sadeq Chubak (d. 1998) are honored. Surprisingly, Al-i Ahmad's most famous work, *Gharbzadegi*—or "Fascination with the West," a social critique of Iran and the West under the Pahlavi regime that helped shape the revolutionary discourse of the 1970s, is not the featured text, though it is referenced in Al-i Ahmad's short biography.

Among the iconic works of the modern period on display are Iraj Pezeshkzad's (b. 1928) *My Dear Uncle Napoleon*, one of the most beloved works (and television mini-series) in twentieth century Iran, and Sadeq Hedayat's (d. 1951) *The Blind Owl*. Both works have been translated into English, as has Al-i Ahmad's *Gharbzadegi*.

The organizers are to be commended for including figures in Persian literary culture that flourished outside of Iran, e.g., the littérateur Asadullah Ghalib (d. 1869), poet-philosopher Muhammad Iqbal (d. 1938), and the reform-minded intellectual Sadriiddin Aini (d. 1954). The same remains true regarding the section on women writers. In addition to featured Iranians, like Farrukhzad, Simin

Behbahani (b. 1927), and the late Simin Danishvar (d. 2012), are lesser-known icons such as the Sufi Rabiah Balkhi (fl. tenth century), the Mughal princess Zeb un-Nissa (d. 1702), and the Afghan royal Ayisha Durrani (fl. eighteenth century). Much of their work remains popular today, mainly outside of Iran. Curiously absent from the featured authors, however, is the Indian poet Abd al-Qadir Bidil (d. 1721), whose style led to an array of imitators throughout the Persianate sphere and who is often championed as the most famous poet of Persian in Central Asia today. The aforementioned Ghalib, Iqbal, and Aini all had some sort of interaction with the work of Bidil. Still today does Bidil's poetry elicit the formation of recitation circles in far-flung places and annual gatherings in his memory as was seen in a fierce rivalry between two Bidil poetry groups among Afghan cab drivers in Washington, D.C.

The exhibit chose to focus on the individual author and iconic text as the primary guardian of Persian literary heritage and expression, an approach often favored by historians and scholars. It is individuals and their products, after all, which best elucidate particular literary styles. But this section on literature may have benefited from a different organizational rubric, one not so heavily dependent on the personas and output of the literary luminaries, but instead explicating the circumstances and conditions that allowed these individuals and their texts to flourish. A helpful organization may have highlighted their connections to various dynastic courts, for example, including that of the Ghaznavid ruler Mahmud (r. 998-1030) or the resplendent Timurid court of Husayn Bayqara (r. 1470-1506) in Herat, the informal societies of poets in Safavid (1501-1722) and Qajar (1794-1921) times, or Sufi travel lodges—all of which functioned as centers that helped churn the wheel of literary production and made the emergence, and later maintenance, of the Persian book possible. Such places served as locales for authors to receive patronage, have their texts copied and distributed, and to sponsor readings in communal settings. This approach would have reinforced the exhibit's central theme that the Persian book represents a legacy for a diverse set of populations, reaching beyond particular poets and their works. Using this rubric for the exhibit would have been no easy task, and one senses the organizers reached the same general conclusion. One must suffice with traces the organizers have left throughout the exhibit that hint at this larger matrix of literary production and circulation at work: the wide-ranging popularity of certain works across boundaries; the way certain poets revived and responded to the styles of their predecessors; the fact that many of the manuscripts displayed were copied (or printed) a great distance from

where first composed; the inclusion of a pocket-sized chapbook of poetic selections, likely carried around to be read for personal enjoyment or shared with one's peers. Through these examples one begins to see glimmers of a world extending far beyond the featured authors to the courts, workshops, scribes, book-binders, elites, lesser-known poets, and general populace, who together crafted and perpetuated the economy of literary products and knowledge on a mass scale.

This larger matrix is perhaps more clearly seen in other portions of the exhibit, where the emphasis is more firmly directed toward the Persian book's centrality for particular communities. This is certainly true for the section on religion, driven by a desire to include a wide-ranging spectrum of communities, here defined according to religious faith. Among the featured texts are a Shi'i prayer manual, the selected works of Bahauallah (founder of the Baha'i faith), a pocket-size version of the Ewangeliyon (Assyrian Gospel), and a resplendent illuminated manuscript of the Psalms of David, with parallel Hebrew and Persian texts, produced in 2000. The Psalms of David manuscript was a gift from Iranian reformist cleric Abd al-Hamid Masumi-Tehrani on behalf of the Iranian people to the American people as a gesture of friendship. More recently Masumi-Tehrani gifted an illuminated manuscript to the international Baha'i community as a symbol of friendship

and coexistence, which may have been behind his recent summons to Iran's clerical court. While the notion of a Shi'i cleric giving a Jewish religious text to the people of the United States may strike some as surprising, the humanistic impulse to produce and gift such a work has been a practice in the Persianate world for a long time, if not quite a millennium. Despite the need of Persian, and its attendant peoples, to adapt to a new script, overcome the Mongol invasion, and survive the rise and fall of many an empire, such an impulse endures to this day. As minorities in Iran continue to face challenges, and the uneasiness between the United States and Iran persists, such a text's display in "A Thousand Years of the Persian Book" gives hope that the Persian book can maintain its relevance for those in Iran and beyond, serving as a symbol of shared determination to connect diverse peoples even in the face of conflict and turmoil for some time to come, perhaps even another 1000 years.

"A Thousand Years of the Persian Book" is exhibited at the Library of Congress from March 27 to September 20, 2014. For more information on the exhibit visit <http://www.loc.gov/exhibits/thousand-years-of-the-persian-book/>

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Selections of Classical Persian Poetry. Iran, late eighteenth–early nineteenth century.



Where did all the good people go?

By: Shaghayegh Hanson

Don't get me wrong, I know good people out there. I also know we may have differing views on what constitutes "good" in this diverse landscape of ours. But I am increasingly frustrated by the stress of having to seek out honesty, integrity, and simple humaneness in my day-to-day life. Let me explain, by beginning with the "small" things, and then the "big" things.

The "maintenance required" light is on in my car (my friend calls this "the dealership wants more money light"). What to do? The dealership will charge me an arm and a leg to find and fix the problem so I should perhaps check out independent garages. The stress is this: no matter where I go I will end up with a nagging, "I was probably screwed over" feeling. You take the car in for one thing and before you know it they make you feel as though you have been driving a death trap or will be driving one if you do not fix a multitude of parts and functions all adding up to an obscene amount. What if they do something to your car that triggers a relapse in its function at a designated time—presumably when they anticipate they will be in need of profit replenishment—and you have to take it in again for the same thing? I just cannot trust that the garages will do the right thing.

The man who takes care of my yard is very nice and I thought I was in good hands...until I saw how much better my neighbor's yard looked which he also tended. I decided to pay more attention to the situation. My neighbor bore no illusions about sitting back and trusting that people she paid would just do their jobs properly, she was constantly harassing the poor man, pushing him to do more, to do better, to do what she demanded. I was pretty much hands off, I had told him when I hired him what I expected and I left him to get the job done. But what started to happen is he would spend more time on her yard than mine... and at a lower price, which she had negotiated! He had clearly begun to feel that he could get away with doing less for me because I was not in his face all the time. I realized I could not trust that he would do right by me; I had to fight for it.

Whenever I use the internet or my kids use social networking sites, I am keenly aware of a variety of people watching and spying on us, from predators and advertisers to government agencies. Far from using the information they get to help us, you can assume, in this day and age, that they are using the information solely based on the benefit they may derive, regardless of any detriment to us. Again, the default button with regard to people's intentions is set to dishonesty and/or manipulation. Again we are under the stress of actively ridding ourselves of unknown dangers and traps.

I try to stay informed about community and world issues, so I watch and read the news. However, more and more I find that it is up to me to filter through a variety of biases, both stated and

hidden, and much jingoism to get to the truth, to get to the raw facts so that I can form my own opinion on things. I do not want to be told what my opinion should be or have my emotions manipulated for ratings. So I feel as though I am a truth detective, sleuthing around, uncovering stones or boulders, just to see the unvarnished details. Why is the truth so hard to come by?

As I write, Sudan is facing another famine, Yazidis in Iraq are threatened with genocide, over two thousand Gazans have been killed or displaced, in Ferguson, Missouri, an unarmed black teenager named Michael Brown has been shot dead by a white police officer, the Ebola virus is giving West Africa pariah status. I find that if I attempt to discuss these things or if I have an emotional response to these things, the majority of my friends and associates tell me that I am being too political or that the situation is too complicated to understand so they just avoid the subject. And they would prefer that I do too. They would rather talk about the Youtube video of the dog doing yoga, or the latest genius thing their exceptional child did, or their wonderful vacation in Hawaii. I love hearing their stories but I am aghast at this epidemic of apathy about the world around them. What happened to honest and informed debate, to sympathy, to empathy and to compassion? I hate to sound cynical but it seems as though people only want to talk about and only care about the things that will affect them personally.

Increasingly, I feel as though caring about world issues or causes makes me an eccentric or a hot head in people's eyes. How did it come to this? How did we become so unengaged? Is it so hard to see past our own noses, to care about people and issues outside of our own personal bubbles? Why do we give politicians and spin doctors carte blanche to tell us how to feel and what to believe. Do we have opinions of our own? Do we stand for anything?

The justification for a central government, for democracy, for the rule of law and for regulations, is to create a "civilized society" so that we can avoid what Thomas Hobbes called "the state of nature" in which "the life of man [is] solitary, poor, nasty, brutish, and short." (*The Leviathan, published first in 1651*) However, this does not mean that such institutions should rob us of our humanity, or our independent thought or make us submit our conscience to the highest bidder of financial and political expediency. As Aristotle said, "The political partnership must be regarded . . . as being for the sake of noble actions, not [just] for the sake of living together." I do not believe that I stand on some higher moral ground than anyone else. I am just exhausted by a world in which our ancient Persian maxim of "good words, good thoughts, good deeds" is regarded as a naive fantasy while dog-eat-dog and selfish indulgence trumps all else.



By Sheiveh N. Jones, Ed.D.



Getting Started With the School Year

With the start of the school year, I would like to share some reminders with you about ensuring your student has a successful school year. These tips are applicable for any student between the grades of kindergarten and twelfth grade.

1. Start the school day off on a positive note. We know that when anxiety is high, the brain is unable to retain information. Starting the day off positively will decrease chances of anxiety. So how can you help start the day off right?
 - Make sure your child gets enough sleep.
 - Build a 10-minute cushion into the morning. This will help avoid rushing or being late to school.
 - Provide your child a healthy breakfast. A healthy meal includes protein, fat, and carbs and will help increase your child's energy.
2. Keep your own emotions in check. If you are anxious or angry, your child will sense this and it will impact his/her mood. Provide a quiet, organized space where your child can comfortably do homework. This space should be available without disruptions or interruptions. It might either be a space within the student's bedroom or even the dining table. The key is quiet and no disruptions.
3. Take some time to meet your child's teacher(s) and share any information that may help the teacher maximize your student's learning experience. Even though the teacher has access to students' files that include test scores, Individualized Education Programs (IEPs), grades, and any prior disciplinary action, there is a lot of information that can inform instruction that cannot be found in a file. Additionally, with so many students, it is not always possible to review every file. Information that helps inform a teacher's planning for and interactions with students include the following:
 - Major changes at home. This may include a new sibling, divorce, having long-term houseguests, a sibling moving away, a recent major illness, or death.
 - Whether or not the student has an IEP.
 - Other languages being spoken at home. Even though your child may be a fluent English speaker, there are

some nuances and idioms of the English language that align with American culture. If your child is exposed to this at school, it may take a little longer to process the information. If the teacher knows this, he/she may be more aware of communication in the classroom.

- Bullying. If your child has been a victim of bullying at school, it would be very helpful for the teacher to know the nature of the bullying so he/she can be vigilant.
 - Strengths and challenges. As a teacher, it is very useful to know what my students' areas of strengths and challenges are, because I will take these into consideration when I plan lessons. For instance, if I know a student is a struggling reader, I may tend to read directions out loud while having students follow along rather than having students read directions alone.
4. If your student is in high school, communicate at least twice a year with the counselor regarding the 4-year plan to ensure your student is on track to successfully meet A-G requirements that will make the student UC/CSU eligible.

A student's academic success is a collaborative effort between the school and home. Ultimately, you are your child's greatest advocate and a big force in his or her future.

Public Announcement



Do you or someone you know, need extra assistance on energy bills? SDG&E offers help to those who need it most. Solutions include:

- **A 20% bill discount.** Eligibility for the [CARE program](#) is based on current household income or participation in certain public assistance programs.
- **Free energy-saving home improvements** to your home or apartment via the [Energy Savings Assistance Program](#).
- **Lower energy costs for those with a medical need** through the [Medical Baseline Allowance Program](#).
- **More predictable bills** each month through the free [Level Pay Program](#) which helps smooth out the ups and downs of your monthly energy bill.

Help make a difference in someone's life by connecting them to a money and energy saving solution.

Apply online at sdge.com/assistance or call 1-800-411-7343.

Saving energy can be simple

Just one more way SDG&E is connecting its customers to solutions.

Events in San Diego

Persian Cultural Center

Tel: (858) 552-9355 Fax & Voice: (619) 374-7335
www.pccus.org



Citizenship and Naturalization Workshop

Presented by Ashtari, Ghorban and Hanson
Saturday September 6, 2014 10-11am
858-552-9355
6790 Top Gun St. #7
San Diego, CA 92121



Art Exhibition

Open to Public From 9:00 am to 3:00 pm (Monday to Friday)
Iranian- American Center
6790 Top Gun St. #7, San Diego, CA 92121
Info:858-552-9355

Movie Nights

Screening & Discussion
Every First Sunday of the month
Iranian- American Center
6790 Top Gun St. #7, San Diego, CA 92121
Info:858-552-9355

Jongeh Farhangi

Every Second Friday of the month at 8pm
Iranian- American Center
6790 Top Gun St. #7, San Diego, CA 92121
Info:858-552-9355

Nava Yoga Class every Tuesday at IAC at 6-7:30 pm

Presented by Dr. A. Nahavandi
858-552-9355
6790 Top Gun St. #7, San Diego, CA 92121

Tasnifkhani with Kourosh Taghavi

Friday October 3, 2014 at IAC at 8pm
858-552-9355
6790 Top Gun St. #7, San Diego, CA 92121

Setar Class by Kourosh Taghavi

Registration and info: (858) 717-6389

Tombak Class by Milad Jahadi

Registration and Info: (858) 735-9634

Daf Workshop with Ali Sadr,

Mondays 6 to 7:30 PM at The new Iranian-American Center (IAC)

Santour Class by Arash Dana

Registration and Info: (619) 278-1851

Piano Class by Farid Afshari

Registration and Info: (858) 349-1913

Iranian School of San Diego

858-552-9355

ISSD Registration 2014-2015

Branch I

Sunday September 7, 2014 at 10am-12pm
Mt. Carmel High School

Branch II

Thursday, September 11, 2014 at 6-8pm

Mt. Carmel High School
Mount Carmel High School
9550 Carmel Mountain Road • San Diego, CA 92129



Persian Dance Academy of San Diego

(858) 552-9355 www.pccus.org

Dollar a Month Fund

Tel: 858-552-9355 • www.dmfund.org
www.facebook.com/DollaraMonthFund



Association of Iranian-American Professionals (AIAP)

Tel: (858) 207 6232 • www.aiap.org
Last Wednesday of each month at 6:30 PM
at Sufi Mediterranean Cuisine
5915 Balboa Ave, San Diego, CA 92111



ISTA (Iranian Student Association at UC San Diego)

www.istaucsd.org



House of Iran

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



Iranian-American Scholarship Fund

Tel: (858) 552-9355 • www.iasfund.org
www.facebook.com/IranianAmericanScholarshipFund



Mehrgan Foundation

www.Mehrganfoundation.org Tel (858) 673-7000
Annual Seminar - Labor Day Weekend

PAAIA

Public Affairs Alliance of Iranian-Americans
www.paaia.org



NIAC

National Iranian-American Council
www.niac.org



Book Club Meeting

Last Sat. of each month
Iranian-American Center (IAC)
6790 Top Gun St. #7, San Diego, CA 92121
Tel (858) 552-9355

Iranian-American Life Science Network (IALSN)

www.ialsn.org

MCAS Miramar Air Show

Date: October 3 - 5, 2014

Time: 10:00 AM to 9:00 PM

858.577.4814

http://www.miramarairshow.com/

San Diego Restaurant Week

http://www.SanDiegoRestaurantWeek.com

Date: September 21 - 26, 2014



Our web site at www.pccus.org



Photo Essay

Aria Fani

Salaamaat from Jalazone

In memory of Wajih Ramahi

Have you ever been both compelled to narrate a story and unwilling to divulge it? Right now, I find myself in such a position. Similar to most stories, mine has a setting, a set of characters, and a plot—in this case, a refugee camp in Palestine, a group of teenagers, and... well, the plot is where things become complicated. Where do we begin? Should we start in 1949, a year after the establishment of the state of Israel, when the Jalazone refugee camp was founded in an area controlled by the Hashemite Kingdom of Jordan?

Let's stick to facts, for now; Jalazone is located north of Ramallah. Its inhabitants—internally displaced Palestinians—mainly come from some thirty-odd villages around Lydd and Ramleh. Others have come from around the Galilee, and from areas near Hebron. Shelters were initially built with local bricks, and like many other Palestinian camps today—as in Jenin, Tulkaram, and Balata—Jalazone has become a crowded and cluttered town, a site of permanent displacement. Buildings, architected by its own inhabitants, hug the sky, creating an urban maze making the movement of vehicles nearly impossible. That makes for our setting.

With the support and assistance of my friend, Miles Mabray, I set up a photography workshop for local adolescents at the center for children and young adults. It was not an *original* idea, but at least one that we were very passionate about. We hoped that through photography, they—as Jalazonians, Palestinians, world citizens—would tell us a story. One cannot mention the word 'Palestine,' however, without delving into the politics of entitlement: *whose* land? *whose* rights? *whose* story?

Bearing in mind the many authorities—religious and political, domestic and international—that have attempted to carve their grand narratives on the body of Palestinians and monopolize their right to narrate, we wished to place our tiny cameras in the hands of their rightful owners: the storytellers of Jalazone. What unfolded in our eventful summer in Jalazone is a compelling story, one that *I*, personally, will not share with you. All that remains is what we have brought in safekeeping from Palestine, captured by the young storytellers of Jalazone themselves: Ahmad, Suhayb, Muhammad, Ali, Rawan, and Salaam.



Back-to-School Anxiety

By: Lisa Hildreth



It's that time of the year again. Although summer is in full swing, the stores are flooded with back-to-school supplies. Some children are excited to return to the classroom, but for many others, the start of the school year provokes anxiety. For the very young students who are separating from their parents for the first time, separation anxiety may surface. For those changing schools or entering the middle school grade level, fear and stress often produce mild to severe anxiety. To minimize back-to-school anxiety, parents and caregivers can help by using some of the following strategies:

1. Normalize your child's feelings. Reassure your child that his or her feelings are valid and that your child is not alone. Share a time/story of when you were scared and what helped you feel better.
2. Visit the school. Arrange to visit your child's new classroom and new teacher prior to the first day.
3. Obtain a school supply list and have all needed school supplies/materials in advance.
4. Get back to the school routine prior to school beginning. Children are all about consistent routine and schedule. During the summer we tend to get relaxed about bedtimes and meals/snacks. One to two weeks prior to school beginning, adjust the child's bedtime, and change meal and snack times to match the school schedule.
5. Allow your child to take a personal item in his or her backpack for comfort and a feeling of security (for example, a family photograph, a special note from parent(s), or a soft toy).
6. Give your child a list in his or her backpack with important phone numbers and contact information.
7. Assist younger children by reading them books about attending school.
8. Teach your child calming strategies such as deep breathing, mindful meditation, counting to 10, and positive self-talk.
9. Do not overschedule or overburden your child with activities.
10. Set the tone. Remember that your child follows your lead. Set a positive tone and be a good role model for the behavior you expect from your child.

John Dewey, renowned American education reformer and philosopher, wrote, "Education is not preparation for life; education is life itself." A certain amount of anxiety is healthy. It is what makes us strive to do our best. Help your child prepare for the upcoming school year by giving him or her the tools to decrease/eliminate anxiety so that he or she may engage fully in life's education.

Dear Readers:

As a part of our community services, we have approached some of the Iranian medical specialist in various fields to send us their information to share with the community. We appreciate the work of Dr. Reza Shirazi who spearheaded this effort. The following list is not complete by any means. If you are a Medical Doctor and would like to be added to this list, please send your information to Dr. Shirazi or directly to *Peyk*.



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By Sanaz Majd, MD

How Much Alcohol is Too Much?

Do you or your family members wonder if your drinking is out of hand? Or maybe you know you are drinking too heavily but now want to cut down or quit?

Doctors begin to worry about patients when intake reaches levels that can cause damage to our health – the liver, kidney, heart, blood vessels, and brain. Alcohol can also increase the risk of certain cancers, like in the esophagus, in addition to causing high blood pressure, obesity, strokes, mental health disorders, and sleep disorders (among others). We also begin to worry when it becomes psychosocially problematic – DUI's, interpersonal discord, diminished functioning at work or home, worsening depression, etc.

So how much is really “too much”? How do you know when you have a drinking problem? And what can you do about it?

How Much Alcohol is Too Much?

According to the National Institute on Alcohol Abuse and Alcoholism (NIAAA), a branch of the National Institute of Health (NIH), women who drink more than 3 drinks a day or 7 drinks a week (whichever is more) and men who drink 4 drinks a day or 14 drinks a week (whichever is more) have increased risk of alcohol-related medical complications. This is a *general guideline*, and not a rule for *everyone*. Your individual limit really depends on other factors, such as your age, body size, other medical problems, and medications you may be taking. Note that NO amount of alcohol is safe in pregnant women.

Your next question may be: What constitutes a “standard drink”?

Answer: 5 oz of wine, 12 oz of beer, or 1.5 oz shot of liquor. These are all equivalent and contain roughly 14 grams of pure alcohol each.

How Do You Know If You Have a Drinking Problem?

Ask yourself the following questions:

- Does your drinking worry your family and friends?
- Do you drink when you are angry or sad?
- Do you ever feel bad or guilty after drinking?
- Do you drink even though you tell yourself that you won't?
- Do you forget what happened when you were drinking?
- Have you ever had a drink first thing in the morning to calm your nerves or to get rid of a hangover?

If you answered “yes” to any of these questions, you may have a drinking problem. To be sure, however, you should discuss this with your physician.

10 Tips to Cut Down On Your Drinking

How do you cut down on your drinking? Here are 10 tips I share with my patients to help them with their alcohol intake:

1. **Learn the Standards:** It's really important to learn what constitutes a standard drink. Use your measuring cups and find out what how much 5 oz of wine, 12 oz of beer, and 1.5 oz of liquor really are. Then, every time you pour yourself that glass of wine, make sure to measure it properly. Don't just fill the entire wine glass up to the rim and count that as “one drink.”
2. **Keep Track:** Now that you know how much you should be drinking, use a notepad or your smartphone to log the number and type of drinks you consume each day, and where you were when you're drinking. Keep track for at least a month.
3. **Don't Buy It:** Try to keep very little or none at all stocked at home. The more you stock, the more temptation there is to drink.
4. **Set Limits:** Make a daily or weekly goal for yourself. For instance, you may want to set your daily drink limit to 2 per day for the first week, then go down to 1 drink a day for the next week, and so on.
5. **Drink with Food:** Refrain from drinking on an empty stomach, and instead drink that glass of wine with your dinner.
6. **Drink it Slowly:** Take small sips and leave at least a one hour break in between your drinks. Opt for water in between your drinks.
7. **Avoid Temptation:** If you tend to drink with your co-workers after a hard day's work, avoid the bar gatherings. If you drink when you're stressed out, distract yourself with a different activity or hobby – take a nice warm bath, listen to some classical music, meditate, phone a friend, walk the dog. Find an alternative way to unwind. If you drink with a certain buddy, avoid them.
8. **Seek Support:** Tell your family and friends of your desire to abstain so that they can provide encouragement, distraction, and support to help you reach your goals. Look up your local Alcoholics Anonymous chapter or other support groups in your area. Ask your doctor for referrals.
9. **Save the Cash:** Save up all the cash you would have otherwise spent on the alcohol, and every week or month treat yourself to something special (and non-alcoholic) – such as a day at the spa, a new outfit at the mall, or a nice dinner with a friend.
10. **Learn to Say No:** There will be many temptations to drink, and others may want to pressure you into doing so. Have an answer ready for those moments. For instance, you may want to tell them that you've lost weight since you started drinking and that you plan on sticking with your new size.

Most Important Take-Home Points to Remember:

- **Don't give up:** Most patients take several tries before they are successful, just like quitting smoking or losing weight.
- **Don't drink and drive:** Note that the NIH alcohol intake limits are MUCH higher than those that are considered safe for driving. If you drink at all, **please don't drive.**

Dr. Sanaz Majd is a board-certified family medicine physician who podcasts and blogs at <http://housecalldoctor.quickanddirtytips.com>.



Shirazi Polow

Prep time 1 1/2 hrs; Serves 6 people

Rice dishes are a big part of Persian cooking. In this recipe, rice, eggplant, and chicken are layered to bake a tasty rice dish with a beautiful crispy crust better known as TAHDIG.

Ingredients:

1 three-pound chicken or 10 chicken pieces (breast or thigh);
 1 chopped onion; 2 medium eggplants; 1 cup yogurt;
 1 cup plus 1 tablespoon butter; 3 cups dry basmati rice; 2 egg yolks; 2 teaspoons liquid saffron; 1 cup Zereshk (barberries);
 2 tablespoons oil; 1/2 cup water; 1/2 teaspoon salt; 1/8 teaspoon pepper; 1 teaspoon sugar; and 2 tablespoons oil

Directions:

1. Remove chicken skin and lightly brown chicken with onion in oil.
2. Add water, cook until chicken is done (30 minutes).
3. Set aside chicken stock.
4. Peel and cut eggplants into 1 inch x 2 inch x 1/2 inch pieces.
5. Saute in oil and place on paper towel (it will drain much of the extra oil).
6. Cook rice (Peyk 107 & 152 Chelow).
7. Wash the barberries and dry. Place in a small pan with 1 teaspoon of sugar and 1 tablespoon of butter. Stir over low heat for 3 minutes and set aside.
8. In a large bowl, mix yogurt, yolks, and saffron. Spoon rice into this bowl and gently mix.
9. Grease an 11x9 inch Pyrex dish, coating the sides and bottom with a brush.
10. Place half of the rice in the Pyrex, cover with chicken pieces and layer with fried eggplants. Spoon remaining rice on top of the eggplants and gently press down on the rice.
11. Melt butter, mix with the chicken stock, and pour over the Pyrex.
12. Cover with aluminum foil and bake at 375 degrees for 1 1/2 to 2 hrs (until golden crust).
13. When ready to serve, place a platter or tray over the Pyrex (best to have same shape of your Pyrex) and gently invert.
14. Spoon the barberries over the upside down rice and serve.



Yogurt Cheesecake

(From Kraft): **HEAT** oven to 325°F. Prep 15 min Total 6 hrs
 16 servings

1/2 cup graham cracker crumbs; 2 pkg. (8 oz. each) PHILADELPHIA Neufchatel Cheese, softened; 1 cup sugar; 1 tsp. Vanilla; 1 container (16 oz.) plain nonfat Greek-style yogurt; 2 whole eggs; 3 egg whites

SPRINKLE crumbs onto bottom of 13x9-inch dish sprayed with cooking spray.

BEAT Neufchatel, sugar, and vanilla in large bowl with mixer until well blended. Add yogurt; mix well. Gradually beat in whole eggs and egg whites, mixing after each just until blended; pour into prepared pan.

BAKE 55 min. to 1 hour or until center is almost set. Cool completely. Refrigerate 4 hours.

Garnish with fresh raspberries, strawberries, blueberries, and/or fresh mint just before serving.

Enlightening: James Turrell Awarded the National Medal of Arts

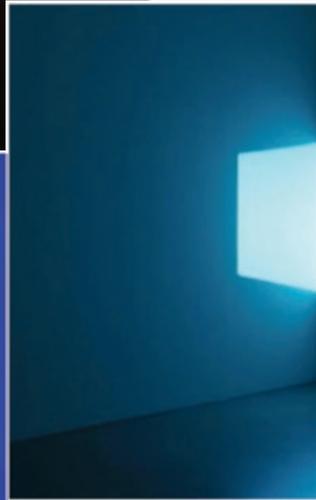
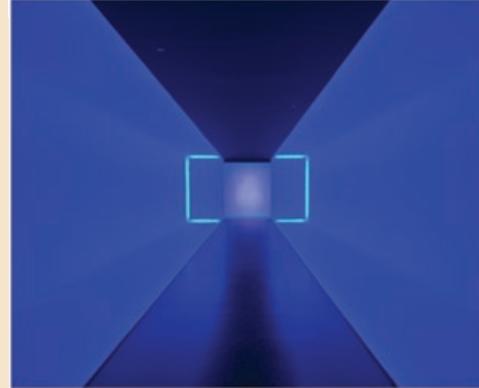
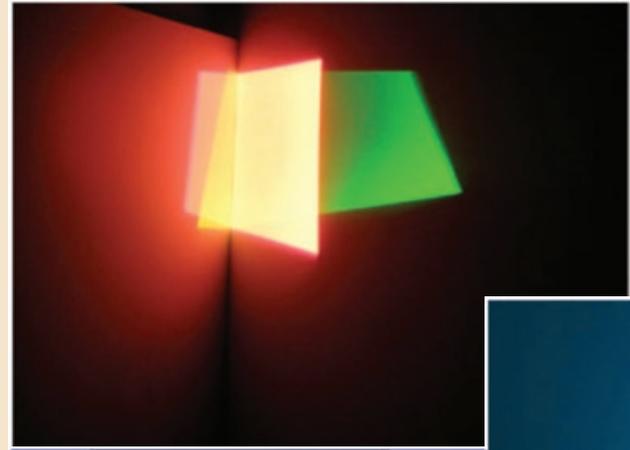
Last month, President Obama awarded James Turrell, famous for his light installations, with the National Medal of Arts. The award recognizes Turrell's groundbreaking transformation of space through manipulations of light, which presses the viewer to question reality.

Houston is the site of more Turrell public installations than any other U.S. city. His "The Light Inside" is a signature feature of the Museum of Fine Arts, Houston. The neon-lit underground passage, installed in 1999, connects the museum's Law and Beck buildings and is experienced by thousands of visitors each week.

As a young man, Turrell studied mathematics, psychology and photography. In 1966, he presented his first foray into working with light, *projection pieces*, in which a rectangle of light projected in the corner of a room assimilated volume through reflection and refraction. Even more imaginatively, in 1969, Turrell used colored smoke and cloud-seeding ingredients to create the *Skywritings* of painter Sam Francis by remote control from the ground. He has directed all his attention at light, artificial or natural, as a means of perception. In his view, it is our perception which creates the work. Light is the material; perception is the medium.

To create his art, Turrell displays one or several monochrome surfaces in diaphanous colors, set in darkness. They turn out to be nothing more than immaterial air and light once the eye has grown accustomed to the gloom. He has also created models of ancient temples, whose purity of line, simplicity of design, and whiteness give light a free rein. From 1977, he continued his investigation of natural phenomena in Rodden Crater in Arizona, setting in the crater of the extinct volcano works that seek to account for cosmological phenomena. His scientific understanding of light (he has worked on sensation deprivation for NASA) has enabled Turrell to create a unique environment exploring illusion through illumination of space and emotion through the presence of the viewer in that space.

Turrell's light installations challenge spectators, sometimes helped along by staging devices, to connect with their sensations. In the series *Perceptual Cells*, the spectator was taken to a *Telephone Booth*, set under a hair drying helmet (*Helmet Series: Mind*), and on an operating table (*Operating Rooms: Alien Exam*) to be "wrapped" in light whose intensity could be adjusted. This extent of exposure to light can be disorienting. Turrell has also collaborated on musical productions such as, in 1994, *To Be Sung*, composed by Dusapin, on a text by Gertrud Stein. Turrell provided one of his light environments. He opens empty spaces,



brought alive by light, generating color, shadow, reflections, and places. The physical experience of these shifting light realms invites the spectator to a greater self-awareness.

Turrell's other Houston installations are the Skyspace at the Live Oaks Friends Meeting House, opened in 2001, and the "Twilight Epiphany" Skyspace at Rice University, which was completed in 2012.

Turrell is the only visual arts recipient among the 2013 National Medal of Arts honorees. The others are:

Julia Alvarez, novelist, poet, and essayist, Weybridge, VT.
The Brooklyn Academy of Music, presenter, Brooklyn, NY.
Joan Harris, arts patron, Chicago, IL.
Bill T. Jones, dancer and choreographer, Valley Cottage, NY.
John Kander, musical theater composer, New York, NY.
Jeffrey Katzenberg, director and chief executive officer of DreamWorks, Beverly Hills, CA.
Maxine Hong Kingston, writer, Oakland, CA.
Albert Maysles, documentary filmmaker, New York, NY.
Linda Ronstadt, musician, San Francisco, CA.
Billie Tsien and Tod Williams (receiving individual medals), architects, New York, NY.

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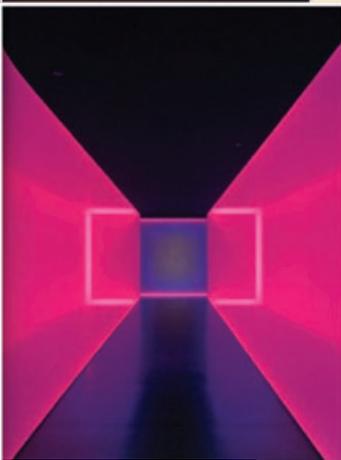
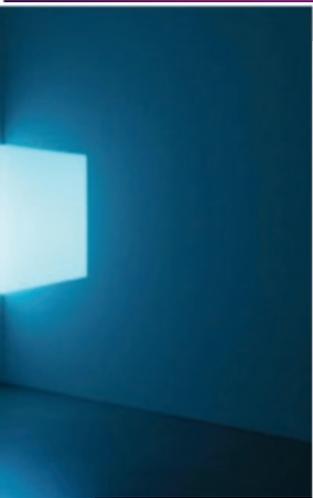
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James Turell, Roden Crater Volcano Observatory.

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Darlene Clark Hine, historian, Chicago, IL.
Anne Firor Scott, historian, Chapel Hill, NC.
William Theodore De Bary, East Asian scholar, Tappan, NY.
Johnpaul Jones, architect, Bainbridge, WA.
Stanley Nelson, filmmaker, New York, NY.
Diane Rehm, public radio host, Washington, D.C.
Krista Tippett, radio host, St. Paul, MN.
American Antiquarian Society of Worcester, MA.



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