Happy and Joyous season of Nowruz and best wishes for the year ahead

Congratulations to all...

In the Spotlight:
Top Places to See Art and Antiquities from Iran

Miracle Babies
Nowruz in Classroom

WHAT DOES IT MEAN TO BE IRANIAN?

Iranians
Iranian-Americans
Be Counted!
IraniansCount.org

Happy Nowruz
CONGRATULATIONS TO ALL…

In March 2009, we began a campaign requesting official recognition of Norooz/Norouz/Nowruz by the United Nations and commemoration of this date in the calendars of all United Nations agencies. Over 626,000 celebrants from around the globe signed our online petition for this request. Now, on the doorstep of Norouz 2010 (1389), all of us have received the most wonderful news and the best Eidee (New Year gift) possible from the United Nations; official recognition of Nowruz at the 71st meeting of the 64th General Assembly. Regardless of the spelling of the word (being the right of each individual), what we have accomplished is historical and indeed worth celebrations!

In wishing all of you a Happy and Joyous season of Norouz and best wishes for the year ahead, please let me express my sincere thanks and gratitude to all who signed our petition online to bring about this momentous accomplishment. March 2009 we began this journey with much hope and determination. Today, I strongly believe that together we can accomplish anything. WE DID IT!!! Here is the actual press release from the United Nations and the link to the General Assembly’s Webcast of this meeting.

The General Assembly this afternoon recognized the International Day of Nowruz, a spring festival of Persian origin.

According to the preamble of the resolution on the International Day (document A/64/L.30/Rev.2), Nowruz, which means new day, is celebrated on 21 March, the day of the vernal equinox, by more than 300 million people worldwide as the beginning of the new year. It has been celebrated for over 3,000 years in the Balkans, the Black Sea Basin, the Caucasus, Central Asia, the Middle East and other regions.

The Assembly called on Member States that celebrate the festival to study its history and traditions with a view to disseminating that knowledge among the international community and organizing annual commemoration events.

Welcoming the inclusion of Nowruz into the Representative List of the Intangible Cultural Heritage of Humanity by the United Nations Educational, Scientific and Cultural Organization (UNESCO) on 30 September 2009, the text notes the festival’s “affirmation of life in harmony with nature, the awareness of the inseparable link between constructive labour and natural cycles of renewal and the solicitous and respectful attitude towards natural sources of life”.

The text was introduced by Azerbaijan’s representative, who said that, as a holiday celebrated in many parts of the world with themes important to all humanity, Nowruz encouraged intercultural dialogue and understanding. Speaking after the Assembly took action on the draft, the representative of Iran marked its adoption by quoting lines of the Persian poet Jalaluddin Rumi that expressed the holiday’s theme of rebirth “on our planet and in our souls”.

UN Webcast:
The discussion about the Nowruz resolution begins at about 3:10 (time on the clock bottom right hand) http://webcast.un.org/ramgen/ondemand/ga/64/2010/ga100223pm.rm
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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UNESCO Recognizes Nowruz as Part of the Intangible Cultural Heritage of Humanity

The United Nations Educational, Scientific and Cultural Organization (UNESCO) has added the celebration of Nowruz and the Radif of Iranian music to the on-going Representative List of the Intangible Cultural Heritage, on September 30, 2009. The Representative List of the Intangible Cultural Heritage of Humanity is a UNESCO program that aims to ensure the better visibility of Intangible Cultural Heritage and the awareness of its significance. Through a compendium of the different oral and intangible treasures of humankind worldwide, the program aims to draw attention to the importance of safeguarding intangible heritage, which has been identified by UNESCO as an essential component and a repository of cultural diversity and creative expression. To learn more about Intangible Cultural Heritage visit www.unesco.org.

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UPDATE ON DR. AMIR PIROUZAN BEQUEST TO PERSIAN CULTURAL CENTER

Dear Readers and Members of PCC,

Last year in Peyk we highlighted Dr. Amir Pirouzan’s bequest of several properties to PCC upon his death in 2008. As an educator and a man with great generosity of spirit and love of culture Dr. Pirouzan’s dying wish was that the money from the sale of these properties would go to the Iranian School of San Diego.

Despite all good intentions and the utmost due diligence by all parties, PCC has lost money instead of gained money in the matter of these properties. Lawyer’s fees, mortgage payments, maintenance costs and the main culprit, the abysmal real estate market, were all contributing factors to the overall loss. The actual amounts will be reported by our treasurer in May at our annual general meeting.

Nevertheless, PCC is deeply grateful for the example Dr. Pirouzan’s act of philanthropy has set. PCC and other Iranian cultural organizations depend on the community they serve for their survival. As our roots become further entrenched in the beautiful communities where we have made our homes, it is our sincere hope that we Iranians will begin considering such philanthropic gestures more seriously, in the way other successful and healthy immigrant groups have done.

With great respect for the memory of Dr. Pirouzan and heartfelt thanks to all of you for your continued support,

PCC Board of Directors.

In Memory of Vahe Akashian

Recently our community lost one of its oldest Iranian residence in San Diego County. Professor Vahe Akashian had his early education in Iran and later for higher education he went to the American College in Beirut and immigrated to the US where he obtained his degree in chemistry. All of his professional life he taught Chemistry at colleges, mainly Mesa College in San Diego where he attained chairmanship of the department.

He was very found and proud of his Armenian and Iranian heritage. In 1993 he was invited to join a recently established group of Iranian professors of San Diego, and later he was elected to the Board of Directors of the Persian Cultural Center in San Diego, where he served with much dedication and participation.

We have as a community lost a great educator, a devoted husband, father and a friend. Our deepest condolences to his family.
A very Happy Norouz to all and noush-e-jan during the festivities. To find the recipes for the Iranian traditional New Year’s meal (sabzi polo, fried white fish and kookoo sabzi - fresh herb quiche/souffle) please go to www.pccus.org - Peyk issue 114. With special thanks to Nasie for this simple and delicious recipe for stuffed salmon. Hope that you all will enjoy it, we love it! And... a traditional Norouz ‘sweet’ recipe for your Haftseen!!! Noush e Jan Editor

Stuffed Salmon  Start oven at 350

Two filet of salmon same size skinned and cleaned
4-6 pieces of garlic chop to medium size
1 cup chopped walnut
1 medium large caramelized onion
1 cup of zereshk
Concentrated Sadaaf pomegranate juice
1 bunch of Cilantro chopped medium size
Salt/pepper to taste

Place one filet and on top of it spread garlic, cilantro, walnuts, onion, zereshk and spread some pomegranate juice, some salt and pepper to taste.

Place other filet of salmon on top, put some garlic inside the filet and spread some pomegranate juice on top.

Cook 10 minutes on the lower oven and 10 minutes on the upper oven. If salmon pieces are thick cook about 15 minutes on each level.

Sohaan Assal (Almond Candy):
From The Joy of Persian Cooking – Pari Ardalan Malek

Almond/Honey Candy, preparation time 1 hour, makes 1 medium plate full

1 cup slivered almonds, ½ cup sugar, ¼ cup honey, 1 tablespoon cold water, 1 tablespoon unsalted butter, 5-7 drops of liquid saffron (grind saffron- for every ½ tsp saffron powder use 2 tablespoons of boiling water), and 2 tablespoons ground raw pistachios

Note: For best results, make this candy only on dry, low-humidity days, as moisture makes it very sticky.

1. In a stainless steel pan, cook sugar, water, butter and honey over medium heat, stirring only once.
2. When sugar melts, add almonds and stir, then add saffron.
3. Continue cooking 8-10 minutes, until mixture turns color
4. Examine the mixture in the light. It should be a reddish color.
5. Test mixture of doneness, by dropping a small amount in a bowl of cold water, then eating it.
6. If mixture sticks to your teeth, continue cooking for 2-3 minutes.
7. Sohaan Assal is done when it is brittle and non-sticky.
8. Grease a cookie sheet and have 2 small teaspoons.
9. Use spoons to place small pieces of candy mixture on the tray (smaller candy pieces look more appealing).
10. While candy is still warm, sprinkle each piece with the ground pistachio.
11. If candy hardens, warm pan briefly over low heat.
12. Store in the freeze in airtight containers.
COMPOSTING BASICS

WHAT IS COMPOST?

Compost is organic materials such as leaves, grass, and vegetable scraps collected and mixed together and broken down by microorganisms, forming a rich soil-like substance. Compost can be used as a soil amendment or as a medium to grow plants. Mature compost contains humus and is dark brown or black and has a soil-like, earthy smell. It is created by: combining organic wastes (e.g., yard trimmings, food wastes, manures) in proper ratios into piles, rows, or vessels; adding bulking agents (e.g., wood chips) as necessary to accelerate the breakdown of organic materials; and allowing the finished material to fully stabilize and mature through a curing process.

Natural composting, or biological decomposition, began with the first plants on earth and has been going on ever since. As vegetation falls to the ground, it slowly decays, providing minerals and nutrients needed for plants, animals, and microorganisms. Mature compost, however, includes the production of high temperatures to destroy pathogens and weed seeds that natural decomposition does not destroy.

Did You Know That Compost Can...

- Suppress plant diseases and pests.
- Reduce or eliminate the need for chemical fertilizers.
- Promote higher yields of agricultural crops.
- Facilitate reforestation, wetlands restoration, and habitat revitalization efforts by amending contaminated, compacted, and marginal soils.
- Cost-effectively remediate soils contaminated by hazardous waste.
- Remove solids, oil, grease, and heavy metals from stormwater runoff.
- Capture and destroy 99.6 percent of industrial volatile organic chemicals (VOCs) in contaminated air.
- Provide cost savings of at least 50 percent over conventional soil, water, and air pollution remediation technologies, where applicable.

WHAT TO COMPOST - THE “IN” LIST:

- Animal manure
- Cardboard rolls
- Clean paper
- Coffee grounds and filters
- Cotton rags
- Dryer and vacuum cleaner lint
- Eggshells
- Fireplace ashes
- Fruits and vegetables
- Grass clippings
- Hair and fur
- Hay and straw
- Houseplants
- Leaves
- Nut shells
- Sawdust
- Shredded newspaper
- Tea bags
- Wood chips
- Wool rags
- Yard trimmings

WHAT NOT TO COMPOST - THE “OUT” LIST

LEAVE OUT/REASON WHY:

- Black walnut tree leaves or twigs
  Releases substances that might be harmful to plants
- Coal or charcoal ash
  Might contain substances harmful to plants
- Dairy products (e.g., butter, egg yolks, milk, sour cream, yogurt)
  Create odor problems and attract pests such as rodents and flies
- Diseased or insect-ridden plants
  Diseases or insects might survive and be transferred back to other plants
- Fats, grease, lard, or oils
  Create odor problems and attract pests such as rodents and flies
- Meat or fish bones and scraps
  Create odor problems and attract pests such as rodents and flies
- Pet wastes (e.g., dog or cat feces, soiled cat litter)
  Might contain parasites, bacteria, germs, pathogens, and viruses harmful to humans
- Yard trimmings treated with chemical pesticides
  Might kill beneficial composting organisms

NOTE: Finished compost can be applied to lawns and gardens to help condition the soil and replenish nutrients. Compost, however, should not be used as potting soil for houseplants because of the presence of weed and grass seeds. Source for this article: www.epa.gov (United States Environmental Protection Agency)
For more information, including how to make or buy composting bins, see also: www.eartheasy.com www.consumersearch.com
In the Spotlight: Top Places to See Art and Antiquities from Iran
By Ellie Javadi, PARSA CF

This month, PARSA Community Foundation focuses on major shows and exhibits of pre-modern and modern Persian art around the world. Given Iran’s rich art heritage which includes architecture, stone masonry, reliefs, sculpture, rugs, tapestries, pottery, enamel work, calligraphy, painting, metalwork, and more, this list is only a bird’s eye view of the vast Persian art landscape. The following descriptions are listed in no particular order. Please help us grow further awareness by letting us know about other Persian art and antiquity collections and exhibitions you are aware of. You can find our contact information at the bottom of this page.

International

1. The National Museum of Iran
The museum, designed by French architect Andre Godard in 1936, houses 300,000 objects dating back to the 4th century BC. The museum consists of two buildings, which split the collection into pre-Islamic and post-Islamic artifacts. The second building, not designed by Godard, houses post-Islamic artifacts and was opened in 1996. The prehistoric collection includes 10,000 objects and includes works from the seventh to the first millennium B.C. These objects were primarily obtained from excavation. The oldest artifacts in the museum are from the Kashafrud, Darband, and Ganj Par sites dating back to the Lower Paleolithic period. Don’t miss the objects from the Elamite, Achaemenid, and Parthian periods. In particular, visit the Sialk collection which comes from the Elamite civilization’s ziggurat (pyramidal temple) site near Kashan, in Central Iran.

The following image shows a Silver cup from Marvdasht, Fars, late 3rd Millennium BC from the museum collection. The museum routinely loans parts of its collection to other museums.
Where: Central Tehran, Iran
Must see: The Sialk ziggurat collection
Website: www.nationalmuseumofiran.ir

2. The British Museum
The British Museum houses its “Ancient Iran” collection in the Rahim Irvani Gallery (room 52), covering 3000 BC–AD 651. The collection displays a number of important artifacts, notably the Cyrus Cylinder (circa 539-530 BC), which describes in Babylonian cuneiform Persian king Cyrus’ conquest of Babylon in 539 BC and capture of Nabonidus, the last Babylonian king. The collection also holds a number of ceremonial vessels and anthropomorphic shapes from the Amlash culture, early first millennium BC, from north-west Iran. Large plaster casts of sculptures from Persepolis are also displayed in Room 52 and on the museum’s East stairs.
Where: London, England
Must see: The Cyrus Cylinder (circa 539-530 BC), shown here
Website: www.britishmuseum.org/explore/...
Floor plan: www.britishmuseum.org/visiting/...

3. The Louvre
The Louvre, built in the late 12th century on Paris’ western edge, has a relatively large collection of Persian antiquities consisting of paintings, manuscripts, ceramics, jewelry, textiles, statues, metalwork, tablets, seals, reliefs, mosaics, and other architectural elements.
Of particular interest is the museum’s large collection of Safavid period (1501-1722) Persian miniature paintings. The museum also holds the only portrait of Shah Abbas I (1627) made during his lifetime, which was gained by the Louvre in 1975. Also consider the museum’s thematic trail: Masterpieces of Islamic Art. The tour includes several extremely rare pieces including a gold and silver inlaid casket in the shape of a mausoleum. It is one of only two known 12-sided caskets in the shape of a domed mausoleum and reflects the influence of architecture on the metalwork of this period. The tour also includes a large, rare, and intricately designed carpet from the 16th century Safavid textile workshops. The carpet was first documented in the 19th century as a gift to the city from the duchess of Berry.

The following image shows Shah Abbas I and his Page, 1627 by Muhammad Qasim, from Isfahan. It’s Ink, gouache, gold and silver on paper.
Where: Paris, France
Must see: Safavid period miniature paintings
Website: www.louvre.fr

4. Hermitage Museum
The Hermitage Persian collection is huge and legendary, covering much of Persian history from antiquity to the end of the Qajar dynasty (1785–1925). Much of the collection is housed in the former winter imperial palace.

As part of its regular collection, the museum holds a number of fine works of art from the pre-Islamic and Islamic periods, including reliefs, ceramics, jewelry, enamel work, paintings, metalwork and textiles. Of interest in the pre-Islamic era are the 55 Elamite vessels (4th-3rd millennium BCE) and many antiquities from Luristan (13th-8th century BCE). The museum’s Islamic-era treasures include miniatures, easel drawings, Qajar oil paintings, and potentially, the oldest known Persian carpet. The museum is also known for its collection of important silver artifacts from the Sassanid period. Don’t miss the 19th century portraits of the second Qajar king of Persia, Fatkh-Ali-Shah, painted by Mihr-Ali. Another notable 19th century piece is a huge battle scene painting from the 1812 defeat of the Russians in the Sultanabad battle. This relatively minor victory was painted as a major historical event. The painting was removed from Iran by the Russians as a war trophy and brought to the Winter Palace in St. Petersburg. The museum’s The Islamic World from China to Europe exhibition tour concluded on September 9, 2009. The exhibition included more than 300 pieces from countries influenced by Islam and included works from the Persian Sassanid Empire. The collection has returned to the Hermitage. The following image shows Fatkh-Ali-Shah Standing, 1809-1810 by Mihr Ali. Fatkh-Ali-Shah is the second Qajar King of Persia. 

Where: St. Petersburg, Russia
Must see: Portraits of the second Qajar King of Persia, Fatkh-Ali-Shah
Website: www.hermitagemuseum.org

5. The Farjam Collection

The Farjam Collection is one of the finest privately-owned Islamic art collections in the world. Spanning nearly the entire history of Islam, it brings together items produced throughout the vast region between Andalusia and Mogul India.

Its treasures include early Korans, illustrated books on science, mathematics and poetry, as well as finely-decorated metalwork, lacquer, glasswork, tiles, glazed pottery, woodwork, textiles, coins, jewelry, carpets, and art through the 19th century.

The collection also includes works by masters such as Picasso, Chagall, Dali, Braque, Renoir, Matisse, Miro, Leger, and Giacometti, as well as modern and contemporary artists including Warhol, Basquiat, de Kooning, Calder, Moshiri, Ehsai, Tanavoli, Al Rais, and Moustafa. The following image shows an illuminated Koran from Iran, dated 734, signed Horara Al-Abdol Mozanab Amir Haj Ibn Ahmad Alsaein.

Where: Dubai, UAE
Must see: The calligraphy and ornamentation of the Korans
Website: http://www.farjamcollection.com
Floor Plan: http://www.farjamcollection.com/print/Map.jpg

6. Art Dubai

Art Dubai is the largest annual art exhibition in the Middle East. Now in its fourth year, Art Dubai has become a defining platform for contemporary art practice across the Middle Eastern region.

This year, Art Dubai will showcase 60 of the world’s most exciting emerging and established contemporary galleries from 30 different countries, including Galerie Chantal Crousel (Paris), Paradise Row (London), Carbon 12 (Dubai) and Galería ANIMAL (Santiago) to name a few.

In addition, Art Dubai has invited the not-for-profit art organization Bidoun Projects to curate its program of special projects highlighting the importance of collaboration in the region. With the Bazaar as its theme, the 2010 guest curators are Aram Moshayedi, of LAXART, and the curatorial team of Sohrab Mohebbi and Ozge Orsoy.

Where: Dubai, UAE
When: March 17th - 20th
Must see: The Poetry of Time, watch collection by Van Cleef and Arpels
Website: http://www.artdubai.ae/

7. The Third Line

The Third Line exhibits contemporary Middle Eastern art quite possibly one of the best galleries of its kind in the region. Since 2005, The Third Line has showcased many solo or group exhibitions of the region’s contemporary artists, especially those from Iran. Their current Ritual Imprints exhibition showcases the new works of Pouran Jinch. Jinch’s series of drawings pursues a specific artistic question: to imagine a form for prayer. Her drawings are maps of faith, propelled by questions on the place of religious ritual in a secular age. Ritual Imprints will be on display through February 25, 2010. Shirin Aliabadi’s Eye Love You will be exhibited from March 15 to April 22, 2010. This is Aliabadi’s first international solo exhibition. She presents her new work in the form of a young girl’s visual diary, the drawings and sketches she composes in class while daydreaming about life, love, and her uncertain future. The following image shows Dawn 3, 2009, by Pouran Jinch, waxed charcoal and pencil on Chartham paper.

Where: Dubai, UAE
Must see: All of it
Website: http://www.thethirdline.com
United States

8. Metropolitan Museum of Art
Visitors to the Met will enjoy a rich and diverse collection of Persian artifacts, notably from the Safavid period—a period known for the prolific creation of illuminated manuscripts and the *Arts of the Book*. There are approximately 12,000 objects in the Islamic Department’s collection, of which some 1200 will be on display at any given time.

On June 11, 2009, the Met announced the Sharmin and Bijan Mossavar-Rahmani Gallery, which will be dedicated to Safavid and later Persian art (1500-1900). The gallery is part of a suite of rooms included within the Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. The galleries will be open to the public in 2011.

The museum’s *Arts of the Islamic World* collection includes about two thousand objects that span thirteen centuries and cultures from around the world. The Islamic art collection builds on an initial holding established by Brooklyn Museum curator Stewart Culin early in the twentieth century. It was most notably through the generosity of curator Charles K. Wilkinson (1897-1974) and of the Ernest Erickson Foundation. The collection ranks among the most important in the United States and, outside of collections in Iran, holds one of the largest and finest works of later Iranian art.

The collection is notable for its Iranian medieval ceramics and tile work (9th-15th centuries); the arts of the Safavid and Qajar dynasties, including miniatures, oil paintings, calligraphy, ceramics, lacquerwork, carpets, textiles, and costumes (16th-20th centuries); and a Mughal collection shared with the Brooklyn Museum curator Stewart Culin early in the twentieth century. It was most notably through the generosity of curator Charles K. Wilkinson (1897-1974) and of the Ernest Erickson Foundation. The collection ranks among the most important in the United States and, outside of collections in Iran, holds one of the largest and finest works of later Iranian art.

The museum is currently exhibiting photographs by the contemporary artist Malekeh Nayini through February 21, 2010. From November 14, 2009 to January 18, 2010, the museum offered a special installation of its two great 16th-century Persian carpets: *A Tale of Two Persian Carpets: The Ardabil and Coronation Carpets*. Dating to the first half of the 16th century, LACMA’s two spectacular Persian carpets, both the gift of J. Paul Getty, have only rarely been exhibited due in part to their size and their sensitivity to light. For the first time, these large and sumptuous carpets were shown together, affording visitors the opportunity to see two of the world’s most renowned Persian carpets and to learn something of their fascinating history before and after they left Iran. This installation was sponsored in part by the Farhang Foundation.

11. Los Angeles County Museum of Art (LACMA)
The Los Angeles County Museum is unique among American arts institutions in that it regularly exhibits Iranian art from the fourth millennium B.C. up to the present. The museum will reopen its redesigned ancient Iranian galleries in late May, 2010.

The museum holds approximately 1,700 works of Islamic art, with 150 examples on view at any one time. The collection includes ceramics, metalwork, glass, carved wood and stone, and manuscript illumination, and calligraphy. The museum is known for its collection of glazed pottery and tiles from Iran and its glass collection from the late seventh to the mid-thirteenth century; and Persian arts of the book. There are notable pieces from Isfahan, Herat, Kashan, Shiraz, Tabriz, and Qazvin.

Located in the *Arts of the Islamic World* section, 2nd Floor.

**Where:** New York, New York

**Must see:** *The Arts of the Book*

**Website:** [www.metmuseum.org](http://www.metmuseum.org)

**Website:** [www.brooklynmuseum.org/opencollection/...](http://www.brooklynmuseum.org/opencollection/...)

**Must see:** The Qajar Dynasty collection

**Website:** [www.brooklynmuseum.org/opencollection/...](http://www.brooklynmuseum.org/opencollection/...)

**Website:** [www.lacma.org/islamic_art/lip.ht](http://www.lacma.org/islamic_art/lip.ht)

**Website:** [www.lacma.org/islamic_art/lip.htm](http://www.lacma.org/islamic_art/lip.htm)
"Why don’t you go back to your own country!” is what I heard a lot as a teenager in London in the 80s. The skinhead movement was in full swing at that time and anyone who was brown did not, according to these Nazi-following jugheads, belong in a white country facing high unemployment and turbulent financial times. A hormonal teenager does not intellectualize racism and cannot benignly dismiss it as the philosophical feces that it is. Therefore, I hated being Iranian and yet clung to it in desperation as the only rightful stake in identity I had. After all, if I was being rejected where I lived because of where I was born, I should be accepted for that same reason in the country of my birth and by the people of my ethnicity, right?

Wrong. My parents and their friends spent many fruitless and annoying hours lamenting the tragedy that was…their “Westernized” children, including me with my offensive manners (abstractly described as “disrespectful”), Loutish London accent (as if I had a choice), immodest femininity (I shaved my legs and wore make-up at 14), lack of educational drive (meaning I wasn’t a whizz at Math), and an excessive desire to go to a university as far away from the parental hearth as the longest route out of London on British Rail would take me. I was clearly not viewed as Iranian enough by the older folks and those who would periodically visit from Iran. This “rejection” by “my own people” was more painful and damning than anything else because there was an accusation of betrayal and shame in it. It was as though Iranian-ness was measured in squares and I was an oversized triangle.

That was a good 25 years and one continent ago. Now, firmly entrenched in an American life and in my 40s, I am finally making peace with all of that identity angst. Do I feel Iranian? Yes, I was born in Iran and for the first six years of my life I breathed only the air of Mashhad, dreamed Persian dreams, spoke only the language of my mother, and ate only the food of my forebears. Do I feel British? Absolutely! More than that, I feel like a Londoner! It is there that I grew into a woman, there that I saw such colors of skin, heard such twists of tongues, was dazzled by such lights of stage and screen, and ate such flavors of the world that I learned more than anything to love creativity, diversity and my fellow man. London taught me that humanity comes in a variety of colors and shapes, all different, all beautiful and all vital. Do I feel American? Yes, I still remember the year I suddenly stopped feeling like I was going “back home” when I boarded a plane headed for Heathrow. This is the birthplace of my children and the immigrant nation that welcomed me in a way no ethnocentric European country ever could.

So I guess for me being Iranian depends on how I feel regardless of how others choose to define me. Being Iranian is not a quantum measure of where you were born, or where you make your home. Nor does it depend on buying into all the cultural “norms” and expectations. I don’t think it even depends on speaking Persian. The same goes for feeling British and American.

I’m not a psychologist, or anthropologist, or sociologist or whatever else it takes to be able to answer identity questions. However, over three continents in 42 years, I have noticed that culture is never static even if it stays put in one place. To the contrary, it is constantly evolving. Things become a little complicated when you go traveling with your culture and plant its roots in other countries. But that just adds extra dimension to the evolutionary process. Just like the same grape planted in different vineyards will taste and smell different, our culture, planted in different countries will manifest itself in a variety of ways.

What does it mean to be Iranian? I’ll be damned if I know! But I’ll also be damned if anyone else knows for me!
Nowruz in Classroom

This time last year, I mentioned I would get into my older son’s classroom and talk to the class about Nowruz. So now it is time to do the same thing for my youngest son who is kindergarten. I was impressed this year by the teacher because she approached me and asked if I would give a presentation to the class about Persian New Year. She knew about it because a few years prior, another student’s mom came in and presented. This is a great example of the power we have as an ethnic group to educate others, including educators, about the positive aspects of our culture.

By the time children are in upper elementary and/or middle school, they could easily incorporate Nowruz into a cultural project they might be working on in English or social studies. In the lower elementary grades, however, there are still opportunities as a parent to “volunteer” the information.

I thought today I would share with you some tips on how to successfully engage elementary school children on the topic of Nowruz without losing your audience. Younger students have a hard time sitting still and listening to someone speak for long periods of time. The rule of thumb is one minute of talking for every year of age. So, for instance, when I go to the kindergarten class full of 5 and 6-year-olds, I’m going to limit my talking to 5 to 6 minute chunks and will stick with a ten to fifteen minute presentation.

Below you will find a list of suggestions for engaging students:

1. Set up a mini-Haft sin table so students are curious about what you are sharing;
2. Ask the group if and how they celebrated New Years this year. Allow a few students to share what they do for New Years. By doing this, you are creating a connection to and a context for Nowruz.
3. As you talk about the Haft sin table, use the Farsi terms for the various items while holding them up and have students guess what they mean in English. For example, I might hold up garlic and say this is “sir” in Farsi. Can you say “sir”? When they say the word, then ask “What do you think sir means in English?”
4. Pass around the items so students can see and smell them.
5. When you finish the presentation, take questions. Be prepared, particularly with the younger students, to answer very random questions or hear random comments. You might have a student telling you her mom buys garlic from Henry’s!
6. If you are really creative, you might talk to the teacher beforehand about having students create their own Haft-sin. Most teachers would be very happy to help you with this—you can direct students while the teacher deals with the management of the classroom.

Whatever you do, consider you are paving the way for future Iranian students and parents coming to the teacher’s classroom in the future. If the experience is pleasant, the teacher will most likely ask the next Iranian parent to do something for the class around Nowruz!
Calendar of Events
Dar Shahr Cheh Khabar?

Persian Cultural Center
Tel: (858) 653-0336 - Fax & Voice: (619) 374-7335
Web site: www.pccus.org

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

Charshanbeh Soori, with HOI and AIAP
Mission Bay, March 16, 2010 from 6 PM

Nowruz Celebration, with AIAP
Saturday, March 20, 2010 at Hilton Hotel, Del Mar
Tel: 858-653-0336

Film Screening Football Under Cover
Free (First come, First Served seating)
Wednesday, March 24, 2010 at 6:30 pm
San Diego Public Library Auditorium- Third Floor
820- E Street, San Diego

Sizdeh Bedar, with HOI and AIAP
April 4, 2010 From 11 AM at Ski Beach, Mission Bay
Directions & Parking
- From South or East San Diego, take I-8 to the Sports Arena Blvd, exit, make a right onto West Mission Bay Drive and continue straight to Ingraham Street. Cross over 1 bridge then make a right at the stop light.
 - From North San Diego, take I-5 to the Sea World Drive exit, make a right onto Sea World Drive and continue straight to Ingraham Street. Cross over 1 bridge then make a right at the stop light.

Setar Classes by Kourosh Taghavi (858) 717-6389
Tar Classes by Ali Noori (858) 220-3674
Daf Workshop with Ali Sadr, Tuesdays 6 to 7:30 PM at PCC office.

Iranian School of San Diego (858) 653-0336

Nowruz Preparation
Sunday March 7
Mount Carmel High School from 9:30 am - 12:00 pm

Nowruz Celebration
Sunday March 14, 2010 from 3-6 PM
La Jolla Contemporary Museum
700 Prospect St
La Jolla, CA 92037

Persian Dance Academy of San Diego (858) 653-0336
Every Sunday at Dance Company, Mira Mesa, from 1:00 to 4:00 Pm
858-653-0336
Dollar a Month Fund (DMF) is a 501 (c) 3 non-profit organization that was originally established to help the street children of Iran and to foster charitable activities within the Iranian community. At the present time, due to sanctions, we are not able to directly support any organization in Iran. Meanwhile, we do believe that we are a global family and children all around the world can benefit from our community’s generosity. The following projects have been supported by DMF in the past three years. For details, please go to www.dmfund.org -About DMFund section.

With Special Thanks to All of Our Donors
TOGETHER, We Have Made a Difference!

February 2010 House of Flowers Orphanage, Afghanistan - $2,000
February 2010 C.H.I.L.D. Foundation - $2,000 Refugee Children in Turkey
February 2010 Real Medicine Foundation - Medical and requested supplies for Haiti
February 2010 Robert Ford Orphanage in Haiti - $1,500
February 2010 UNICEF - $1,500 Haiti
October 2009 UNICEF - $1,269.61 Trick or Treat
April 2009 San Diego Nativity Prep School - $1,803
May 2009 UNICEF - $5,000 for SWAT Valley, Pakistan refugee children
October 2008 UNICEF - $1,058 Trick or Treat
November 2009 San Diego Casa Cornelia - $300
March 2008 Project X - $294
November & June 2008 House of Flowers Orphanage, Afghanistan - $7,000
November 2008 C.H.I.L.D. Foundation - $3,000 Refugee Children in Turkey
June 2008 San Diego Children’s Hospital - $300
May 2008 San Diego Nativity Prep School - $1,814
April 2008 UNICEF for tetanus shots in Africa - $5,000
April 2008 Wheelchair for Iraqi Children - $1,500
February 2008 – Blankets to Afghani Children
December 2007 Casa de Cuna Orphanage Mexico - $750
November 2007- Funds & Supplies for several families with small children in San Diego after wild fires
November 2007 UNICEF for Bangladesh Children Hurricane Victims - $2,500
October 2007 UNICEF - $485 Trick or Treat
September 2007 Nativity Prep – $1,240
October 2007 Project X - $989
May 2007 UNICEF - $2,500 for Africa for malaria nets
May 2007 UNICEF - $2,500 for Iraqi Children
January 2007 UNICEF - $5,000 Pakistani Children (Earthquake)

Your Gift of $1 Per Person-Per Month
Can Do Miracles Around the World!

Dollar a Month Fund’s Annual Norouz Bazaar
Sunday March 7, 2010
At ISSD (Mt. Carmel High School) from 10-12
All Proceeds Will Support Our 2010 Projects

Haftseen Items  Eggs For Painting  Norouz Sweets  Balloons
Cards  Torshi  Moraba  Raffle  FOOD & FUN

Happy & Joyous Season of Norouz to All
Dear Editor,

I am sending you this email because of an article I read in the latest Peyk magazine (#125). This article was written by a lady called Shaghayegh Hanson. I fully understand her reasoning behind writing this article. I commend her for being so socially conscience. I wish every single one us could think of others before ourselves and do something good for the humanity. With that said, I must tell you that this article sounded very judgmental to me. First of all as an Iranian I am proud to see that other Iranians are doing as well as they are. I wish and I hope that there are more and more wealthy and successful Iranians. I am amazed that as an Iranian living in US we could be so quick to judge people. We have all been judged because of the way we look, talk or practice our religion. This article gives me that right to ask this writer if she is living in a house that has more than 2 bedrooms and driving a car that cost her more than $5000. If so, I wonder if she would rather have that house and drive that car or help find the cure for cancer.

Sincerely,

Nazila Shokohi, MBA
Founder & Mentor
www.mindtreasures.org

Dear Ms. Shokohi,

First of all, thank you for reading Peyk and for taking the time to respond! Second of all, I looked up your website and was absolutely delighted with it in every way; you are filling a great need in our society with the type of mentoring programs you provide. I am thus surprised that you would take exception to the point of my article which was exactly the theme that you highlighted again and again in your video--smart money and using wealth “for the benefit of humanity.” Perhaps I did not express myself as clearly as I ought to have. I was not judging the Iranian man who was the subject of my article for merely having money or being wealthy; I was expressing an opinion about HOW he was using the money.

I did worry about the article sounding judgmental and I understand that creating wealth is important. Your point in that regard is well taken. However, just because we live in America does not mean we cannot hold our opinions based on sound argument, even if they be taken as judgments--it means we can EXPRESS them freely; and I was merely expressing mine. Secondly, I do live in a house with more than 2 bedrooms in a nice neighborhood but I could be living in a much bigger house. I could be driving newer cars (mine are both 10 and 9 years old). I could be making more money. In other words I could be a much more materialistic person, but I choose to not put money first. And at times there are gray lines about when someone is being greedy, superficial and materialistic. ..but there are times when the line is clearly crossed. That is what the article was about. I am NOT PROUD of an Iranian man who uses his money to self aggrandize himself. I’m not ashamed of him either. I am just fed up of getting e-mails from fellow Iranians who think the accumulation of personal wealth on the part of Iranians should immediately engender pride in me for my ethnicity and respect for the individuals concerned. I would not immediately judge a person on who he is or how much money he has--it is what he has done with it that makes or breaks my impression.

Many thanks for your input, I truly appreciate your patronage to our magazine. This type of discussion and creation of a marketplace of ideas is exactly what we hope Peyk is all about.

Respectfully,
Shaghayegh Hanson.

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Following our article on Riccardo Zipoli - distinguished Iranologist (Peyk 125), we have received...

**What a wonderful surprise!**
*It is simply beautiful, I love it. You did a fantastic work, with great skill and taste.*

Yes, I have just received your fantastic journal and found myself on its cover, how moving!

I showed it to my wife and she was so pleased,

The choice of the cover colours is so nice and clever, the interview is really well done.

It is a pity I cannot thank you sitting together at a table here in Venice.

I hope we can meet again soon, very soon!

Dast-e shomâ dard nakonad,
Az tah-e qalb motashekker-am,
be omid-e didâr,

Please send me more of this beautiful journal.

Riccardo
Despite all efforts and advances in trying to screen and treat women in preterm labor, the incidence of preterm birth has not changed significantly over the past 45 years. Miracle Babies, founded by Dr. Sean Daneshmand and based in San Diego, is the nation’s premier non-profit organization exclusively structured to provide support for preemies in the Neonatal Intensive Care Unit (NICU) and their families. The organization raises awareness of premature births and provides moral, financial and lifestyle assistance to NICU families. Approximately 11.5% of live births in the United States result in a premature birth. Through the time contributions and financial support of volunteers, many of whom are themselves the parents of premature newborns, Miracle Babies raises funds to provide assistance to families whose lives have been turned upside down while caring for their preemie or sick newborn. Peyk speaks with Dr. Daneshmand to learn more about his organization.

Peyk: How did the founding of Miracle Babies come about?

SHAHRAM DANESHMAND: After years of practicing obstetrics and seeing countless women and their families face difficult pregnancies, I became more and more aware of the women’s and their partners’ strength after receiving bad news about their baby’s health. A diagnosis that one’s child is not doing well because of a congenital malformation or prematurity can be very stressful, not only emotionally but financially as well. My patients have often sold their jewelry or cars in order to be able to afford gas so that they can bring milk to their newborn in the neonatal intensive care unit (NICU). There are approximately

“Preterm birth is the #1 cause of neonatal mortality in the United States”
“Approximately 11.5% of all live births occur before term in the United States”
“Preterm births are responsible for 75% of neonatal mortality and 50% of long-term neurologic impairments in children”
4.1 million deliveries in the United States. About 12% of these deliveries are preterm. 3-4% of pregnancies are complicated by major congenital malformations (newborns requiring surgery). Given the current economic structure with over 15 million Americans out of a job, the financial strain on families is enormous. My motivation is to reduce the stress of the families as much as possible and turn the attention to where it is needed: their child.

**Peyk:** Please explain the mission and goals of your organization?

SD: Miracle Babies’ mission is to provide financial assistance and support to families with sick newborns in the NICU. Our headquarters are in San Diego but our aim is to eventually have national and international presence. Our vision is to ease the financial and emotional suffering of the families with sick newborns in the NICU.

**Peyk:** What sort of services do you provide?

SD: Financial assistance for rent, mortgage, gas, food, childcare (college nannies), food delivery (outside food delivery services), support groups and discharge planning (we’re currently applying for grants to provide this service).

**Peyk:** How do you raise funds for the organization, and how can communities and individuals get involved to help Miracle Babies?

SD: Our main source of fundraising has been through individual donors; however we do have small corporate sponsors as well. We have two main fundraising events each year. Our first event was last year, on November 15 (prematurity Awareness Month), when we had a 5k walk and raised $57,000. Our next event will be a Casino night in May followed by our annual walk in November again. You can request to be a volunteer by visiting our website at www.miraclebabies.org. Our new website should be launched in March. We encourage everyone to spread the word about Miracle Babies by mass emails or through social media networking sites such as Facebook or Twitter.

**Peyk:** Who works for your organization and how do people apply to you for assistance?

SD: We are all volunteers, the majority of whom are former parents of NICU babies. Others are social workers, nurses and people that just want to give back. Each family in the state of California in the NICU is screened by a social worker. If the family needs extra help, an application to our organization is provided to the family by their social worker. The application is sent to a committee for review and processing. Newborns that have more than a two-week hospitalization in the NICU receive help. Currently, the maximum amount of donation is $2500 per family, and we hope that the amount will increase in the future when we raise more money. Our partners are Ronald McDonald House of San Diego, Stroller Strides (Orange County), and Sharp Health Care (in progress).

For more information, please visit: [www.miraclebabies.org](http://www.miraclebabies.org)

New & upcoming events posted at the blog: [miraclebabiesorg.blogspot.com/](http://miraclebabiesorg.blogspot.com/)

On Facebook: Miracle Babies

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**Monday, April 12**

**Mythology Talk:**

**“The Shahnameh - The Persian Book of Kings”**

6:30 p.m.

Central Library, 820 E Street, San Diego, CA 92101

Dr. Babak Rahimi of UCSD’s Literature Department discusses the Shahnameh, or Persian Book of Kings—an enormous poetic narrative, longer than the Iliad and the Odyssey combined—written by the poet Ferdowsi around 1000 AD. Considered the national epic of the Farsi-speaking world, it tells the mythical and historical past of (Greater) Iran from the creation of the world up to the Islamic conquest of Persia in the 7th century. Written in almost pure Farsi unimixed with adoptions from Arabic, it was pivotal in reviving the Farsi language in Iran after the massive influence of Arabic.
A snapshot of “post-modern” Iranian poetry

“They showed us force, exaggerated to a degree, and they used it to repress the most private aspects of our lives…on the streets, they created an environment of utter paranoia and fear. The youth feared walking down the street; you’d feel the danger and the need to protect yourself. That is how you’d gradually become more and more repressed.” Maryam Hooleh, an accomplished poet as young as the 1979 Iranian Revolution, speaks of her generation’s daily struggle with dictatorship and repression. Her poetic voice is rebellious and daring; she is particularly skillful in scrutinizing and questioning her society and identity. Incongruous imagery, offensive tone, confrontational style, dark humor, and powerful polemics are unmistakably the main components of Hooleh’s poetry, perhaps best described as “protest poetry.” Authority and official narratives, in any form and shape, are constantly challenged in her poetry resulting in an alternative viewpoint replete with social and political awareness and dynamism. Niloufar Talebi, the award-winning translator of contemporary Iranian poetry, writes of Hooleh’s poetry, “Her poetry is irreverent; she questions everything; nothing is off-limit to this scrutiny.” This tone is evident in The Sticky Dreams of a Banished Butterfly and Inferno, Inc.

The Sticky Dreams of a Banished Butterfly
(excerpt)

The flower I sent you yesterday wilted on the way
THIS IS THE MEANING OF BANISHMENT, I know!
But smell its stem!

I’m still coming towards you....

***

Civilization has devoured my fears
I no longer fear beheadings on my breathing platter!
It would have been fair if at least
I would have had a hand in MY OWN DIGNITY
Is smiling mandatory? To increase my card’s privileges
with my uniform and hair dye?!
Me whose lines are unclear in this revolt for selfhood
In a bourgeois scheme I have no color in!

***

In a free European country
A naked gene tans under the sun, like everyone else
It’s hard to know how far humanity here will take us!

I don’t fear the sting of mosquitoes
But if I leave my body whose uniform will I be?
I take issue with my soul since it became a socialist
on Resurrection day
Paranoia…paranoia…
Halleluja…Halleluja ...

***

I want my hands
My glasses
GIVE ME BACK MY COLORS!
I want my differences
I want the earth to drop dead!
Headless, Civil Society is posing
It its uniform for a black and white photograph!

***

It’s true that all who are banished are paranoid!
But their bodies are full of lice and devils
Stylish masks, soaps and perfumes don’t change my smell
But raise my paranoia!
I’M COMPLETELY SICK!
Happy at least I’m still something!
All arrows are programmed for health
(DEATH TO CIVIL SOCIETY!)
How many modernized kisses will it take to please this smart whore?
Don’t touch her medicines!
Just grow!
Study! so you won’t dream the rest!
They’ve assigned a mask to your uniform
And there’s a dent the size of your civilian life on your shoulder!
Donate it to the society of paranoia!
NOSTALGIA WILL WIN THESE MONKEYS OVER!

—Translated by Niloufar Talebi
Inferno, Inc.
(excerpt)

Tell me, does the baton help the dead live again?
This baton has been brainwashed
Surely it is the most pious Muslim on earth
no doubt about it
the reason, no dialog with this one!
You can only make room for a baton
the squares and the peddlers roaming through them have left no room for fight-or-flight.
The banknotes they are supposed to shove up the schools’ nether parts
the checks that are supposed to provide arrows
leading from the alleys to the squares and the peddlers . . .

***

“Pick boo!”
“Mommy?”
“What is this?”
“A window!”
“And this?”
“A cartoon show!”
“And this?”
“Well, you know
they pulled out the nails of the noblest of our people, clipped them together,
to give us the Third World!
It’s dirty and stained, but it has calcium!
Instead of licking your feet
Now you can stand on your own!
It is more humiliating to be a third class citizen than to be an independent pest!
You can have a president of your own, a country, and a whole system of national oppression!”

“Hum!
I will not grow up
I’m tired of thinking I should become you
why should someone become his mother
being a child makes more of a difference:
all moms are moms, the exact same thing
but I am me, myself
and loving redundant people doesn’t mean I should think of their tongue!”

–Translated by Ahmad Karimi-Hakkak

Return To Me

Return to me!
Let the treason reverse its face!
The opposed elements are 2 obverse sides of the coin
Strictly this moment when I’m the lover!

–Translated by Sheema Kalbasi

Maryam Hooleh was born in Tehran in 1978 to a Kurdish family. She left Iran—illegally and on foot—for Greece, she stayed one year, which led to her second volume of poetry, *In the Alleys of Athens* (1999), the censored version of which is her only published book in Iran. Joined by tens of other Iranian poets and writers, Hooleh protested censorship by going on a hunger strike in a public park in Tehran. She was invited by the Iranian Women’s Studies Foundation, where she published her third volume, *Cursed Booth*, which won the Swedish PEN fellowship in 2003. She is the author of several books which include: *Inferno Inc., Leprosy Now, Kites Will Never Fly Away in My Hands,* and *The Sticky Dreams of a Banished Butterfly.* She currently resides in Sweden.
5 Daily Nutrition Needs....

**From Dr. Oz (Newsletter)**

Promote a healthier heart, mind, and immune and skeletal systems by incorporating these 5 nutrients into your daily diet.

While maintaining a healthy diet can sometimes be difficult, there are 5 nutritional needs found in a multitude of sources that should be incorporated into your daily intake.

**Fiber**

Integral to digestion, fiber can be found in fruits, vegetables, whole grains and legumes. Fiber can also lower your risk of diabetes and heart disease. Add foods like raspberries, steel-cut oatmeal, lentils and cooked artichokes to get your daily dose of fiber.

**Vitamin D**

The easiest way for your body to produce Vitamin D is through 15 minutes of direct sun exposure (no SPF!). This immune-boosting vitamin is essential for healthy bones and neuro-muscular function. For more information on Vitamin D.

**Water**

This one’s a no-brainer. However, there isn’t a universal formula for how much water you should drink. Daily needs depend on many factors including your overall health, activity level and where you live. A good guideline to determine whether you’re drinking enough water is that you rarely feel thirsty and produce 1.5 liters of colorless or slightly yellow urine a day.

**Calcium**

Most people know that calcium is important for proper growth and development of the skeletal system, but it can also aid in weight loss and the prevention of certain cancers like colon cancer. To get your daily dose of calcium, take a supplement or consume some calcium-rich foods like milk, bean curd or dried apricots.

**Omega-3’s**

Omega-3’s are crucial for brain and heart health and also help your body fight cancer. Dietary sources of omega-3 fatty acids include fish oil and certain plant/nut oils. English walnuts and vegetable oils like soybean, flaxseed and olive contain alpha-linolenic acid (ALA) while fish oil contains docosahexaenoic acid (DHA) and eicosapentaenoic acid (EPA). These fatty acids are powerful agents in reducing the risk of heart attacks, strokes and lowering blood pressure.

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**In the Spotlight: Top Places to See Art and Antiquities from Iran**

12. **San Francisco Asian Art Museum**

The San Francisco Asian Art Museum holds a smaller collection of Persian artifacts but is certainly worth a visit. Its *Persian World and West Asia* gallery holds about 400 pieces from Iran, with 50 objects on permanent display. In fact, the largest part of the museum’s West Asian collection is comprised of objects from Iran. The gallery holds an impressive collection of beautiful and rare ceramics from the Neolithic period to 19th century, Luristan and Islamic metalwork, miniature paintings, and illustrated manuscripts. The superb ceramics collection is surveyed in a recent full-color book titled *Persian Ceramics from the Collections of the Asian Art Museum*. The following image shows a bowl, circa 900-1000, earthenware with underglaze slip decoration from Northeastern Iran, Nishapur.

**Where:** San Francisco, California

**Must see:** The ceramic collection

**Website:** www.asianart.org

Contact PARSA CF about other Persian art collections and exhibits

Please let us know about other Persian art and antiquity collections or exhibits you are aware of by emailing us at info@parsacf.org. All images are courtesy of the respective museums and/or exhibitions.

Source: PARSA foundation newsletter
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

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

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