

Persian Cultural Center's Bilingual Magazine
P.O. Box 500914, San Diego CA 92150

If You Missed It ...

Shamsa: Light of God
Iranian School of San Diego
Nush-e-Jan

BP's dark Legacy
Iranian Poetry Today
Shâhin Najafi
Bullying

Trash the Ash
PROP 8
Modern Art Series
Futurism



**Iranian School of San Diego
Registration**

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You smile at death, find peace in heaven, you can live
 You feel 'death's' need, 'I'm' made to play, the guinea
 You don't seem to pull them out, you are unchangeable in heaven, you can live
 You something or you will be all measured, it means you can live

Shâhin Najafi
Verse of Defiance



Editorial



By: Shahri Estakhry



If You Missed It ...

If you missed it... it was on msn.com on 8/4/2010: "40 billionaires pledge to give away half of wealth." This announcement was made by the newly formed *The Giving Pledge* by Bill Gates and Warren Buffett (together worth more than 100 billion dollars).

According to Forbes magazine there are about 400 billionaires in the United States, equal to 40% of the world's total. The combined worth of the 40 that have pledged to date surpasses \$230 billion. Without doubt more will be joining. I'm waiting to see Oprah's name. Come on Oprah darling join in this amazing effort and add this to your other wonderful gift giving endeavors. Names familiar to us here in San Diego and our community are Joan and Irwin Jacobs (Qualcomm) and Pierre and Pam Omidyar (Ebay), salutations and cheers to them. The updated list of the givers to *The Giving Pledge* is available on their site.

So often we have heard "why can't the rich take care of this, what do they want to do with all of their money?" making it the easiest way to bypass our own individual responsibilities toward the needs of more than half of our globe. I started this editorial with the fact that the wealthiest of them are indeed giving their money away for the benefit of human beings in need. Then, in accordance with what we can afford, should we not recognize that our individual contribution of even \$1 can make a difference to those trying to survive?

Michael Bloomberg, Mayor of New York City is among the 40 who has pledged half of his billions. His thoughts in the MSN article on why he made such a decision, "If you want to do something for your children and show how much you love them, the single best thing – by far – is to support organizations that will create a better world for them and their children. And by giving, we inspire others to give of themselves, whether their money or time."

In the line of work that I do, be it cultural or charitable, I find that I am a citizen of the world and I'm inspired by the philanthropic work of Muhammad Yunus of Bangladesh better known as the "Banker to the Poor." Yunus pioneered microcredit through his Grameen Bank (winning the 2006 Nobel Peace Prize), opening the doorway of hope with new small business opportunities for so many who had lost all hope of making a reasonable living and further teaching them to give back to their communities... he is my global champion!

I live in San Diego, the most comparable place to heaven on earth, and every day I count the blessings bestowed upon me and I know that without the generosity of Joan and Irwin Jacobs this beautiful and fine city would not be what it is today. Whether in the arts, sports or charitable needs they are always there for our city's needs. I have never met them, but they are also my inspiration for my cultural and charitable work...they are my local champions!

I am an Iranian immigrant, part of a hard working community trying to inspire the very best that exists within our culture for the benefit of our friends and community and hoping to bring about better understanding. When one of us succeeds, I can't help but wish I had wings with which to fly and feel like singing for joy. Pierre Omidyar besides his success with Ebay, is also involved with microcredit lending to those in need, helping them stand on their own feet and benefit through their own resources ...he is my community champion.

Each of us has the possibility of making a difference in our world. Be it global or local. The loss and the danger is in not recognizing how important we each can be in improving the future for generations that will follow us. We all can be champions in the eyes of someone!

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Shamsa: Light of God and

**Temple, Palace, Mosque: Southern Asian and
Persian Art on view
at The San Diego Museum of Art**

San Diego, Calif.- On Sunday, September 12 [The San Diego Museum of Art](#) and Naatya, in cooperation with the Persian Cultural Center of San Diego, will celebrate the inauguration of the complete installation of *Temple, Palace, Mosque: Southern Asian and Persian Art* with a unique performance of classical Indian dance set to Indian and Persian music.

Shamsa: Light of God features internationally acclaimed dancer Shoba Sharma. With a team of scholars, choreographers, and musicians she has designed a performance in three parts, each of which relates to the themes of the three galleries. South Indian Carnatic music will accompany her first dance about devotion and spiritual liberation; the second, on love, will be danced to North Indian Hindustani music; the third dance will depict an episode from the classic Persian epic, the *Shahnama*, set to Persian instrumentals. The Museum's Curator of Asian Art, Sonya Rhie Quintanilla, Ph.D., will introduce each of the three dances with an illustrated presentation of how they relate to the works of art on view in the new galleries. The grand finale will be a dance and musical performance of a composition by Maestro Ravi Shankar.

Shamsa also celebrates the 90th birthday of Maestro Ravi Shankar, the legendary sitarist, composer, social activist, and resident of San Diego. He will be honored by the Museum, Naatya and the San Diego County Board of Supervisors. By proclamation of Chairwoman Pam Slater-Price, County Board of Supervisors September 12 will be Ravi Shankar Day.

The inauguration of the permanent collection galleries, *Temple, Palace, Mosque: Southern Asian and Persian Art*, commemorates the 20th anniversary of the accession of the Edwin Binney 3rd Collection of approximately 2,000 Indian, Persian, Himalayan, and Southeast Asian paintings. On view in the new 1,330 square-foot space dedicated to art from these regions are ninety-one sculptures, paintings, and ceramics ranging in date from the 1st through 20th centuries. In this ongoing

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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display works of art are organized according to the types of architectural spaces with which they were associated when they were first made: devotional arts of the temple, paintings collected or commissioned in a royal court, and works of art made for Muslim patrons throughout the Islamic world. These three galleries, located on the first floor, are contiguous with the East Asian galleries, allowing visitors to experience the wealth of cross-cultural artistic connections that occurred historically among these geographical regions of Asia.

Shamsa: Light of God will take place on Sunday, September 12 from 5:00–7:00 p.m. at the James S. Copley Auditorium of The San Diego Museum of Art in Balboa Park. Ticket prices are \$40 for open seating and \$60 for reserved premium seating. Members of the Museum and the Persian Cultural Center of San Diego and full-time students with ID receive a \$20 discount on prices. To purchase tickets, please visit [Ticketmaster.com](#), come in person to the Museum admission desk, or contact the Persian Cultural Center at (858) 653-0336 or pcc@pccsd.org.

The collaboration between The San Diego Museum of Art and the San Diego based non-profit dance company Naatya, *Shamsa* is funded by the County Board of Supervisors at the recommendation of Supervisor Pam Slater-Price, the Persian Cultural Center of San Diego, the Museum's Committee for the Arts of the Indian Subcontinent, and the Museum's Asian Arts Council.

Temple, Palace, Mosque is curated by Sonya Quintanilla, Ph.D., Curator of Asian Art and is organized by The San Diego Museum of Art. The installation is made possible by generous gifts from Paul Mosher, Catherine Glynn Benkaim, the Shah Family Fund at The San Diego Foundation, and two Museum support organizations: the Committee for the Arts of the Indian Subcontinent, and the Asian Arts Council.

Additional funding is provided by the County of San Diego Community Enhancement Program, and members of The San Diego Museum of Art. Institutional support for the Museum is provided by the City of San Diego Commission for Arts and Culture.

Museum Information:

The San Diego Museum of Art is located at 1450 El Prado in Balboa Park, San Diego, Calif., 92101.

General Information: (619) 232-7931, Group Sales: (619) 696-1935, Website: www.TheSanDiegoMuseumofArt.org Twitter: @SDMA.

The San Diego Museum of Art provides a rich and diverse cultural experience for 350,000 visitors annually. Located in the heart of beautiful Balboa Park, the Museum's nationally renowned collections include Spanish and Italian old masters, South Asian paintings, and 19th- and 20th-century American paintings and sculptures. The Museum regularly features major exhibitions of art from around the world, as well as an extensive year-round schedule supporting cultural and educational programs for children and adults. At The San Diego Museum of Art, exhibition text is always in English and Spanish.

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Certificate of Appreciation from Census 2010

At the meeting of the Association of Iranian American Professionals (AIAP), Mrs. Nadia Babyi, the Iranian coordinator of Census 2010 in Southern California, presented a Certificate of Appreciation to the representation of Peyk magazine for its extra ordinary efforts in promoting the Census 2010 among the Iranian American Community.



Iranian School of San Diego is taking on a giant task and needs your help

22 years of service -- how we got here and where we are going

By the mid 1980s, the first wave of Iranian immigrants to this country gradually settled down and started having families. When their children reached school age and began by-passing Persian by exclusively speaking English, they felt that their language and culture were threatened. As first generation immigrants they were doomed to make mistakes on their path to settling in. They did not have a roadmap to follow. Some passionate and dedicated parents started having Persian classes to teach their children and maintain their culture. "Farsi Schools" started forming in various parts of the country. However, the majority of these schools disappeared after a few years. ISSD is one of the survivors. After 22 years of service it is well established in the community. Today ISSD consists of approximately 250 students, over 20 dedicated teachers and assistant teachers, and a great administration team.

Having passion and vision are the main contributors to our success. And of course, support of the parents and the Iranian community at large has been crucial to this success. We were not afraid of making mistakes. As pioneers in this field we worked on a "trial and error" basis.

One of the main challenges for us has been the lack of established text books and methods for teaching Persian as a "heritage" language. The existing books have been either from Iran for teaching Persian as

a "first" language or as a "second" language for non-Iranians who want to learn the language, which are mostly written for college age students. Thus far, we have tried many text books and or methods. Where these have been suitable, we have adopted them or modified them. However, the lack of a proper and suitable curriculum and materials has been absolutely evident.

The students who were born and raised in this country could not relate to the stories and methods within existing books. Finally, in 2000, we started preparing our own text books. By the start of the 2002-2003 academic year, a total of 9 volumes for 9 levels had been compiled, printed and utilized. Every year, based on the feedback from teachers, students and parents, we have reviewed and modified our books. These text books are not complete by any means and we are ready for an overhaul based on a new curriculum and technology.

We need to tackle this issue. Perhaps we are the best qualified entity to take on the task of preparing a practical curriculum and associated text books and materials. The end result would fill the void in standardized instruction of the Persian language to Persian Heritage Learners, not just on our doorstep but around the globe. The program will be based on an appropriate curriculum, use of the internet and podcasts for students to stay connected to resources for best results.

We have access to a group of experts, including linguists, and education specialists who are capable and ready to begin the task. However, we need funding. We are determined to do this, but if we do it at a pace consistent with current financial resources, and on a volunteer basis, it will perhaps take over ten years to complete. If we receive immediate and sufficient funding, we could hire help and experts, and obtain the proper equipment to expedite completing this task in three years. If you can help or you know of individuals, entities, or foundations that can help in funding this project, please let us know.

Ali Sadr- ISSD Principal



Nush-e Jan

Sweet & Sour Stuffed Chicken (Morgh-e tu por-e torsh-o-shirin)

Recipe from Najmieh Batmanglij's [Persian Cooking For A Healthy Kitchen](#)

Servings: 4

Prep time: 30 min.

Cooking time: 1 hour 50 min.

- 2 Cornish game hens or 2 small frying chickens with skin removed
- 2 1/2 teaspoons salt; 1 tablespoon oil; 1 teaspoon sugar; 1/2 cup orange juice
- 1/2 cup raisins; 1 teaspoon ground cinnamon
- 1 large onion, peeled and thinly sliced; 2 cloves garlic, peeled and crushed
- 1 cup pitted and finely chopped prunes; 1 cup finely chopped dried apricots
- 1 apple, cored and chopped
- 1/4 teaspoon freshly ground black pepper
- 1 teaspoon ground cinnamon
- 1/4 teaspoon ground saffron, dissolved in 2 tablespoons hot water

Clean and rinse the hens or chickens in cold water, then pat dry and rub with 1/2 teaspoon salt.

Heat oil in a non-stick skillet and brown onion and garlic. Add prunes, apple, apricots, raisins, 2 teaspoons salt, pepper, cinnamon, saffron water, and sugar. Mix well.

Preheat the oven to 350°F. Stuff the hens or chickens with the fruit mixture and truss the cavities shut.

Place the stuffed birds in a greased ovenproof dish or roasting pan and pour in the orange juice. Cover and bake in the oven for 1 1/2 hours, basting with pan juices, until the meat separates easily from bone.

Serve from the ovenproof dish or arrange the birds on a serving platter. Serve with chelow (Saffron Steamed Plain Basmati Rice), bread, salad and fresh herbs.

Variation:

Lay two large, boneless chicken breast halves flat, skin down, and using the flat of a large knife, press down to flatten as much as possible. Place half the fruit mixture on each breast, roll up, and pin closed with bamboo skewers. Place side by side in a greased baking pan, sprinkle with salt and pepper, paint each breast with 1 tablespoon butter, cover, and bake for 45 minutes. Remove the chicken from the oven, cut each breast diagonally in 2-inch pieces and serve with bread, raw vegetables, fresh herbs, and salad.



Noush e Jan (enjoy in good health)



BP's dark legacy

It is hardly surprising that Iranians recall their own history when talking about the recent environmental disaster caused by BP's offshore well in the Gulf of Mexico. In an article for the Huffington Post, Stephen Kinzer, author of "All the Shah's Men," writes, "My decision not to give this company my business came after I learned about its role in another kind of 'spill' entirely -- the destruction of Iran's democracy more than half a century ago."

Kinzer's reference goes all the way back to April 28, 1951 when Mohammad Mossadegh was voted in as prime minister by the Iranian parliament. He then passionately pushed through a bill to nationalize Iranian oil promising that, henceforth, oil profits would be used to develop Iran, not enrich Britain. This was a disaster to the British who owned the Anglo-Iranian Oil Company, as BP was then known, and operated under a contract that allowed only 16% of the company's oil profits to go to the Iranian government. Churchill called the deal "a prize from fairyland beyond our wildest dreams." Not surprising when you consider that "From the 1920s into the 1940s, Britain's standard of living was supported by oil from Iran. British cars, trucks, and buses ran on cheap Iranian oil. Factories throughout Britain were fueled by oil from Iran. The Royal Navy, which projected British power all over the world, powered its ships with Iranian oil." (Kinzer, *BP in the Gulf—the Persian Gulf*, www.huffingtonpost.com.)

The company operated what was then the world's largest refinery near the city of Abadan. Over 200,000 workers lived in slum-like conditions in an area called Kaghazabad, or "Paper City." While the Iranian workers worked under harsh conditions in unforgiving heat, the British officials oversaw them from air-conditioned offices and lawn-fringed villas. Water fountains were marked "Not for Iranians."

Among other things, Britain attempted to bring anti-Iran resolutions at the United Nations and the World Court. Mossadegh attended the hearing in New York and memorably stated, "They are trying to persuade world opinion that the lamb has devoured the wolf." The court decided in favor of Iran's position. Lacking other options, and eager to regain its fairyland prize, Britain resorted to plotting a coup in 1953 which toppled Mossadegh and replaced him with the more compliant Reza Shah Pahlavi. In this endeavor, the British were joined by the Communist-fearing Americans in executing "Operation Ajax," the code name given to the British-American coup.



The ripple effects from this event in history are succinctly described by Kinzer: "From the perspective of history, it is clear that Operation Ajax had devastating effects. It not only brought down Mossadegh's government, but ended democracy in Iran. It returned the Shah to his Peacock Throne. His increasing repression set off the explosion of the late 1970s, which brought to power Ayatollah Khomeini and the bitterly anti-Western regime that has been in control ever since."

And now, BP is responsible for the largest oil spill in history, the effects of which are still uncertain to scientists. The White House Council on Environmental Quality has issued a report finding that decades-old data provided the basis for exempting BP's drilling permits from any extensive environmental review. The Interior Department plans to ban these types of "categorical exclusions" and toughen all new deepwater oil drilling.

In the last issue of *Peyk*, we noted that BP's own report about the Deepwater Horizon well, filed with the Minerals Management Service (MMS), stated it was "unlikely that an accidental surface or subsurface oil spill would occur from the proposed activities." The plan also minimized the impact that such a scenario would have by arguing that "due to the distance to shore and the response capabilities that would be implemented, no significant adverse impacts are expected." (www.dispatch.com.) The article also highlighted BP's lax safety record and that the company has been called "a recurring environmental criminal" who does "not follow U.S. health and safety and environmental policy." (Jeanne Pascal, former EPA lawyer quoted in www.propublica.org.) Kinzer believes this type of self-serving, profit driven behavior has been a hallmark of BP's corporate operations. Commenting on the current disaster at the Deepwater Horizon Well, he states, "During its [BP's] decades in Iran, it had operated as it pleased, with little regard for the interests of local people. This corporate tradition has evidently remained strong."

If BP hoped it had escaped its past image as a colonial oppressor, recent events have proved otherwise by reigniting discussions about its historical misdeeds. "Many Americans are outraged by the relentless images of oil gushing into Gulf waters from the Deepwater Horizon well, and by the corporate recklessness that allowed this spill to happen. Those who know Iranian history have been less surprised." (Kinzer).

Sources for this article:
www.huffingtonpost.com (BP in the Gulf-the Persian Gulf by Stephen Kinzer)
www.npr.com (numerous news feeds)
www.worldpress.org (BP's Other Disaster by Joseph Kirschke)
www.moreorless-au.com (Mohammed Mossadegh hero file)
www.time.com (Time Person of the Year: Story Archive); (A Brief History of BP by Ishaan Tharoor)



Iranian Poetry Today

"A protest song is a song that's so specific that you cannot mistake it for bullshit," wrote Phil Ochs, the American folk singer.

Protest verse, whether expressed as poetry or song, aims to question, destabilize, and undermine the repressive values and codes of behavior imposed by a government or other authority. In the United States, protest poetry is renowned for the way it has been woven into the fabric of innumerable social movements, including those that struggled for the abolition of slavery, for women's suffrage, and for workers' rights. Iranian protest poetry has its own traditions, its own deep and distinctive roots. "Protest poetry has always been an integral part of social movements in Iran," writes Hamid Dabashi, professor of Iranian studies and comparative literature at Columbia University. The modern history of Iranian protest poetry begins with the Constitutional Revolution of 1906-1911. Āref Ghazvini (1882-1984) composed the song "Tulips Have Grown from the Blood of Our Land's Youth," famously commemorating the martyrs of that struggle. The history of Iranians' resistance to oppression over the past hundred years wells over with such examples—Ahmad Shamlu's "Friday," sung by Farhad Mehrād; Aslān Aslāniyān's "My Brother Is Restless"; and Mansour Tehrani's "My Grade-School Friend" have all become potent symbols of the country's seemingly endless efforts to achieve a humane and just society.

Honoring and emulating this tradition of protest verse, a new generation of Iranian singers and rap artists are confronting sociopolitical taboos head on and keeping lit the flame of resistance against a corrupt, totalitarian regime. Their music not only echoes their own defiance, it also voices their generation's demands. Poet and singer Shāhin Najafi is among the most accomplished representatives of this generation. His works offer a sharp critique of Iranian society, boldly rejecting the unquestioned devotion that the clerical establishment and its vociferously devout adherents demand from all Iranians. Najafi's polemics are mainly directed at theocracy, poverty, and sexism. His defiant and furious lyrics and music condemn every form of injustice; Najafi mourns the loss of Farzād Kamānagar, a Kurdish social activist who was secretly murdered by the Iranian regime in May 2010: "Every night, a star will birth another Farzād, I swear on your name, engrained on my heart / I swear on your mother's grief / Oh Farzād!" Najafi laments the status of women in Iranian society: "My mother and her oppressed life / a woman summed up by pans and kettles / her body unseen / her head covered." His poem, "We're Through!" protests both the passivity of the generation that experienced the 1979 Revolution and the hypocrisy and debasement of the ayatollahs' rule: "My vessels carry the blood of an unruly generation / who doesn't buy your story / stories that have taught us nothing / but poverty and misery / let me put it this way / we've fallen into corruption and destruction / and our only weapon is this cry / don't be outraged by my remarks *Haji!* / we are of two different generations!" *Haji* is a symbol of repressive, theocratic rule and its hypocritical and abusive representation of religion.



Najafi continually evokes the rich history of Iranian literature, which continues to inspire many today even as the official culture would prefer it annihilated. His poem "Bāmdād" is dedicated to [Ahmad Shamlu](#), one of Iran's most influential intellectuals (Bāmdād, Shamlu's pseudonym, is Persian for "Morning"): "Father, you are the echo of our pains / Father, you are the meaning of poetic life / Father, you are the rage of a land you hold in your hands / Father, you are the poet of a generation that stands by you / evil slaughtered love / so that no canary would sing again / the night executioner wept by his victim / and Kāveh's cries were no longer heard / Father, you are the echo of our pains." In Persian mythology, Kāveh is the symbol of resistance against tyranny. Najafi skillfully employs common, everyday phrases and expressions to connect with a broad audience and reflect their demands and aspirations. He is skeptical of authority in the broadest sense, he makes light of grand narratives and symbols, and emphasizes the crucial role of the act of criticism, the *ethic* of criticism, plays in the honest pursuit of real progress. For any scholar interested in the comparative study of protest poetry, his lyrics, reflecting both domestic and various international traditions, offer a rich resource.

Najafi's deep, thunderous voice is at the heart of his music. In translating his rap lyrics, I have deliberately avoided referencing any vocal and visual elements, in the hope of facilitating a more straightforward reading experience and a clearer evaluation of the power of his words. Through YouTube, Twitter, Facebook, and such, the Internet has opened many avenues for the uncensored distribution of art and music, but due to the pace and quantity of what flows incessantly onto our screens, attention and focus are inevitably fragmented, disrupted. If these translations of Najafi's lyrics achieve the simple, yet increasingly challenging task of conveying the artist's perspective, his heartfelt intent, then the exercise has achieved its purpose.

*Neda*¹

One morning, she sees her image
in the mirror, lifeless, one who hadn't lived but
was only breathing, she turns on the TV, how is it possible
streets are flooded with people, men and women, young and old
demanding their vote, *time* had arrived for justice, it was
injustice that was bound to go.

Her mother's warning, *have all these deaths brought us any change?*
What happened to those in prison? Does anyone know

their pain, or bother to ask their name? Nothing will change,
demanding your rights?
It's only mentioned in books, all is vain.

But Neda² hears a calling, the streets are roaring:
*This is your day Neda, the day they'll celebrate your
wedding, the day you conceive the Messiah of
Death, virgin Neda, Amir Abâd is thirsty for your blood
the groom is the bullets, the bridal chamber your casket.*

God see how your sanctity's broken?
your virgin Mary's shot
these savages are ruling,
God see how worthless human lives are?

What were you trying to say by your gaze⁴ Neda?
I will not silence my voice Neda
your blood runs through every alley
every street's marked by your blood
Sleep! close your eyes, you no longer
have to fear tomorrows, sleep for as long as
we are awake we will echo your name
in the streets.

Take your hands off her chest, No! she will not stop
bleeding! This blood has been gushing out for
a thousand years, this is not Neda's blood, this is the
blood of Iran, our lonely land, the land without a coffin
the land that exiled us, with its self-resenting rulers
how can they show Neda mercy?

I don't rely on *ifs* and *maybes* anymore,
I will demand my rights
JUSTICE is here to stay, it's injustice that's
bound to go, and until our rights are given,
THIS UPROAR WILL CONTINUE DAY AND NIGHT.

1. "Nedâ" is Najafi's response to the violent crackdown on protesters after the June elections in Iran and is also dedicated to Neda Âghâ-Soltân whose tragic death received international attention and sympathy.
2. Nedâ in Persian means "calling" and "voice."
3. Amir Abâd is a district in Tehran in which Neda Âghâ-Soltân was killed.
4. During her final moments, Nedâ was directly looking at the protesters' cameras.

—Translated by *Aria Fani*

It Means You Can Live

Your execution means *you can live*
entrapped, like a free bird, it means *you can live*
your deep wounds become infectious, grow old, you die
you smile at death, find peace, it means *you can live*
you don't always need your nails to play the guitar
tell them to pull them out, you are untamable, it means *you can live*
shout on the gallows, tell people *it's not time to weep*
do something or you will be all massacred, it means you can live
the bride of this tragedy is a whore

every kid in the neighborhood knows it
tell them to say silence doesn't give their consent
it means *you can live*

—Translated by *Aria Fani*

I Am a Common Pain, Cry Me Out (excerpt)

I am an Iranian-Afghan-Turkish-American
an Arab-Russian-Chinese- African
I am a Jewish-Zoroastrian-Christian-Baha'i
a Hindu-Muslim-Secular-Buddhist
an Iranian whose culture is tied to simplicity and serenity
an Afghan whose history is replete with oppression
I am a Kurd whose companions are mountains and guns
a Palestinian who's been at war for decades
I am an African, black as the depths of the forest
who's treated like a parasite
a German who's been slapped by the Nazis
ashamed by their atrocities
I am an American who's suffered hand in hand with Iraqis
in war, death and uproar
I am a beautiful teardrop shed by a Tibetan
who yearns for his country's freedom
an Iranian whose flag has been lost
in the midst of turmoil and confusion
In every form, costume, or language, where ever I am
in the name of love and freedom
And above every law, I celebrate our common humanity
*I am a common pain, cry me out, crush the wall
burst out of your body, free, free with the world
free with every language, every skin color*

—Translated by *Aria Fani*

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



Shâhin Najafi was born in 1980 in Bandar-e Anzali, Iran. He is a poet, musician, songwriter and singer. Najafi began writing poetry at a young age. He studied sociology but soon abandoned his formal studies in order to immerse himself in Iranian society. Najafi believed this immersion would provide a more genuine and dynamic learning experience. As a musician, Najafi has

been trained in both Classical and Flamenco style guitars. He has played and sung in numerous Iranian underground rock bands. Under pressure and censorship imposed by the Iranian government, Najafi immigrated to Germany in 2005, where he currently lives and works. His music is accessible on *YouTube*, *Facebook* as well as his website: <http://www.sharmusic.org>. You can follow his blog @ sharmusic.blogspot.com.



By Shaghayegh Hanson

PROP 8

PROP 8's DEMISE IS A VICTORY FOR ALL OF US

This is about an epiphany I had at college. I was a roommate to some incredibly smart and brilliant individuals. One of them was a political science major and was president of the student body of the entire university. On a sunny day that I remember clearly, even though it was 23 years ago, he began telling me about a resolution that was being introduced at the next student council meeting. It was about combating prejudice against gay students. I took offense at the dismissive tone with which he spoke of those who thought homosexuality was wrong; he spoke about these traditionalists as if they were intellectual imbeciles. In truth, I didn't feel strongly on the subject one way or another. But I knew my parents were among those traditionalists and so I became defensive, saying, "Well, I don't care what people do in their private lives but I don't think it's normal to be gay and I haven't decided if it's wrong or not." He was dumbstruck by my comment. I had stood with him and other fellow students in many progressive causes. The discussion turned into a fully fledged argument during which he told me my position on the subject was simply "stupid." He also said the next time someone directed a racist comment at me I would have no moral or logical ground upon which to base my objection to it. It was my turn to be taken aback. I mean, jeez, why did he care so much anyway, he wasn't gay!

The very next year, I befriended an American from Colorado who was on a study abroad program at my university (in England). There were so many girls on campus who had the hots for him it was ridiculous. He turned out to be, as we have dubbed him ever since, the straightest gay guy anyone had ever met. However, at that time he had not "come out" to anyone yet. On a miserable, drizzly evening on campus, as the two of us hurriedly made our way to a party, I'm proud to say that my friend honored me by confiding in me that he was indeed gay. He began to cry and say he hated himself, and that he had thought of killing himself. He said he came from a very conservative family who would never accept the way he was. His brother drove a truck with a gun rack and joked about going "hunting" for gays, among other marginal groups, which I won't mention. He said he felt like a fake and a failure. As he spoke, my heart broke, and in a millisecond the sun burst through the haze of confusion and apathy that I had over whether being gay was wrong. I had been stupid. My friend could no more help being gay than I could help being Iranian and brown. To tell me that being Iranian is wrong, or immoral, or disgusting, or subhuman or an illness that had to be cured would be to deny my humanity and my right to be treated with equality. I was not going to let anyone do that to me or my fellow countrymen... and I would never let anyone do that to my gay friend. That

night, in that millisecond, I turned into a ferocious defender of gay rights.

Consider this. It was only as recently as 1967 that the United States Supreme Court declared laws against interracial marriage unconstitutional, in a case called *Loving v. Virginia*. Mrs. Loving was mixed race African-American and Native American, and Mr. Loving was white. They were arrested and sentenced to a year in prison because they had married in defiance of Virginia's "Racial Integrity Act of 1924." The Judge who passed sentence on them invoked God and nature, "*Almighty God created the races white, black, yellow, malay and red, and he placed them on separate continents. And but for the interference with his arrangement there would be no cause for such marriages. The fact that he separated the races shows that he did not intend for the races to mix.*" Today, such a comment can be seen for what it is: blatant prejudice using religion as justification. Typically, in my opinion, when people don't understand natural phenomena, God's mysterious ways are immediately invoked. As it was then, so it is now, with the issue of gay marriage.

In overruling the local Judge who had sentenced the Lovings, the United States Supreme Court stated, "*Marriage is one of the 'basic civil rights of man,'.... To deny this fundamental freedom on so unsupportable a basis as the racial classifications embodied in these statutes, classifications so directly subversive of the principle of equality at the heart of the Fourteenth Amendment, is surely to deprive all the State's citizens of liberty without due process of law. The Fourteenth Amendment requires that the freedom of choice to marry not be restricted by invidious racial discrimination. Under our Constitution, the freedom to marry, or not marry, a person of another race resides with the individual and cannot be infringed by the State.*" Recent judicial opinions finding the ban on same sex marriage unconstitutional draw on the same legal principles. In Iowa, the Supreme Court stated, "*Our responsibility, however, is to protect constitutional rights of individuals from legislative enactments that have denied those rights, even when the rights have not yet been broadly accepted, were at one time unimagined, or challenge a deeply ingrained practice or law viewed to be impervious to the passage of time.*". With the majority of Americans, backed by so called "legitimate" politicians, opposed to the building of a mosque in Manhattan, should we not realize that championing human rights that are not "broadly accepted" is our business and our safe harbor as an immigrant group, mostly of Muslim faith?

When Americans have asked us, "Why should we care about those young protesters being shot in the streets in Iran, what do they have to do with us?" we have called upon their sense of common humanity, common good, common decency, and common love of freedom to make them care. We reject the type of American self-interest on the subject that is borne of political strategy or a greed for oil because it is not a genuine interest in the well being of the Iranian people. Similarly, we cannot think that gay rights have nothing to do with us just because we do not have a self-serving interest in the outcome. If we champion freedom, equality, and peace, it has everything to do with us. All you need to understand and recognize is that if we don't stand together for human rights, wherever it is threatened, then there are those who will abuse them, against one group at a time by focusing on meaningless differences.

Continue on Page 14



**DOLLAR A MONTH FUND
ANNUAL FUNDRAISING EVENT**

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ALL HALLOWS PARISH HALL

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\$110 Poker Tournament (Includes \$1000 in chips)

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\$25 Dinner only with prior reservation

Please contact 858-653-0336 for tickets (21 and up only please)

Tickets will be \$10 more at the door, so act now!

Ticket price less \$25 cost of food is tax-deductible in accordance with law.

**We will also be collecting non-parishable food items for the
San Diego Food Bank at the door. Any contribution will be appreciated.**

**DOLLAR A MONTH FUND IS THE
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By: Sheiveh Nakhshab Jones



Bullying Continued

As I continue discussing the issue of bullying and exploring Stop Bullying Now (www.stopbullyingnow.hrsa.gov), I would like to emphasize the importance of recognizing the multiple perspectives associated with bullying. There is the bully victim. There are those who observe bullying--the bystanders. And then there is the bully. All three of these perspectives have a role in the issue and it is important to be aware of where our children are on this list so we can provide them with proper tools. I address this for multiple reasons. As you may have heard, "it takes a village to raise a child." If we can collectively teach our children to address the issue, together they can create a healthier environment for themselves and their peers. They will also learn to recognize what healthy relationships do and do not look like. Lastly, bullying is present at various points in our lives. If we can work with our children now, they will recognize and address the issue as adults when/if they run into workplace bullying, which we commonly refer to as harassment. Bullying is common not only at school and the workplace, but in society in general.

I cannot help but analogize bullying in the schoolyard to what we have witnessed in the news and heard from relatives about the streets of Iran. The Basiji are the bullies, those being beaten and dragged off are the victims, and the onlookers who feel powerless are the bystanders. Whether it is true or not, I ask myself if this is what happens when we accept bullying as a way of life. As my uncle explained to me when he watched a 50- something year old woman being beaten by the Basiji, he was sickened because as much as he wanted to come to her rescue, he was scared to death of what might happen to him. Luckily for our children, we live in the United States and owe it to them to teach them how to address the issue regardless of their perspective (victim, bully, bystander).

A few tips were provided in the last issue to help victims of bullying. I will revisit this in a future issue. Today, I bring you tips to share with your child if he/she is a bystander. There are three key points to teach children who may witness bullying: (1) Report bullying to an adult. Most bullying victims are too frightened of the perpetrator to report it, which is why it is important for a bystander to do it. Let your child know if he/she is afraid to report bullying, a friend should accompany him/her to the teacher or principal's office. (2) Be a friend to the victim. Provide support to bullying victims by making them feel included and part of a group, which will also give them a sense of safety. (3) Speak up. If your child is

not afraid of the bully, he/she should tell the bully to stop and even have a plan to recruit friends to do the same.

If you are aware of bullying at your child's school, I would encourage you to talk to other parents to find out if they also notice it. You can come together as parents with the school staff and even students to form an anti-bullying committee. If we want our children to be responsible youth and eventually responsible adults, we must act as role models for them and be responsible as well.

Continued from page 12

PROP 8's

My friend found himself that year in England. I was so thankful that there was a Gay and Lesbian Student Group on campus through which he could seek help and support. Throughout the years I've also been heartened that society has become progressively more enlightened about homosexuality and that non-gay groups have shown solidarity and support for gay rights. That societal shift helped my friend's family to finally embrace him for who he is, and that literally saved his life.

I have often thought about how gay Iranians have so much yet to endure in arriving at where gay rights are heading in this country. We should be conscious of the fact that what happens in this country and how we embrace gay rights here will pave the way for them too. My political science friend who called me stupid later apologized. I also apologized. He bought me a plaque that I hung on my wall for years as testimony to my epiphany. You have probably heard or read these words before, and they were cited in a wonderful article by Anita Tassviri in *Peyk* called, "Hate is not a Family Value." (*Peyk*, No. 119, p. 22). Nevertheless, they are worth repeating now and through the ages.

First they came for the Jews and I did not speak out because I was not a Jew.

Then they came for the Communists and I did not speak out because I was not a Communist.

Then they came for the trade unionists and I did not speak out because I was not a trade unionist.

Then they came for me and there was no one left to speak out for me. (Pastor Niemoller)

Calendar of Events

Dar Shahr Cheh Khabar?

Visit Our web site at

www.pccus.org

Persian Cultural Center

Tel: (858) 653-0336 - Fax & Voice: (619) 374-7335

Web site: www.pccus.org



Shamsa September 12 5-7 pm

The San Diego Museum of Art in Balboa Park, James S. Copley Auditorium

Najva in concert October 15, 2010 8 - 11 PM

Museum of Contemporary Art San Diego
700 Prospect Street La Jolla, CA 92037 Tel: (858) 653-0336

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

Registration

Branch I: Sunday Sept. 12, 2010
Branch II: Thursday Sept. 9, 2010



At . Mt. Carmel High School
9550 Carmel Mt. Rd, San Diego, CA 92129

Persian Dance Academy of San Diego

Branch 1 Registration please (858) 653-0336

Every Sunday at Dance Company, Mira Mesa, from 1:00 to 4:00 PM
858-653-0336

Dollar a Month Fund

Tel: (858) 653-0336 • www.dmfund.org

Annual Fundraising Event

Friday October 8, 2010 6:30 to 11pm

All Hallows Parish Hall
6602 La Jolla Scenic Dr. S
La Jolla, CA 92037



Association of Iranian American Professionals (AIAP)

Tel: (858) 207-6232 www.aiap.org

Last Wednesday of each month at 6:30 PM



Kamal Cultural Foundation

Tel: 951-665-8342 <http://www.kamaal.net>



House of Iran

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

Iranian-American Scholarship Fund

Tel: (858) 653-0336 • www.iasfund.org



Mehrgan Foundation

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

8th Annual Seminar

SEP. 3, 4, 5, 6, 2010

Marriott Hotel Del Mar, 858-673-7000

Iranian Women's Study Group of San Diego

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

Association of Iranian American Network of Services

(760) 729-9979 www.niabo.org

PAAIA

Public Affairs Alliance of Iranian American
www.paaia.org



PARSA Community Foundation

www.parsacf.org

Email: info@parsacf.org



NIAC

National Iranian American Council
www.niac.org



Dinosaurs Alive 3D 3/27/10 - 9/06/10

San Diego Natural History Museum

Location: Balboa Park

Price: \$10-\$16

Description: San Diego Natural History Museum - Dinosaurs Alive! is a global adventure of science and discovery featuring the entire age of dinosaurs—from the earliest creatures of the Triassic period to the monsters of the Jurassic and Cretaceous—as they are reawakened on the giant screen in the eye-popping 3D format.

Taking Aim Exhibition 6/12/10 - 9/26/10

Museum of Photographic Arts

Location: Downtown

Price: \$6 general, \$4 students, free to members*

Description: Taking Aim spans more than fifty years of music-making as seen through the eyes of 40 legendary photographers. The subject of these photographs include rock 'n' roll icons such as Elvis Presley, Jimi Hendrix and The Beatles. Experience the revolution that changed the course of cultural history.

San Diego Symphony: Galway Opens Season

10/08/10 - 10/10/10

San Diego Symphony Orchestra

Location: Downtown

Price: \$20-\$96

Description: The Centennial Jacobs Masterworks season begins! A splendid opening weekend of concerts featuring Sir James Galway and his golden flute.

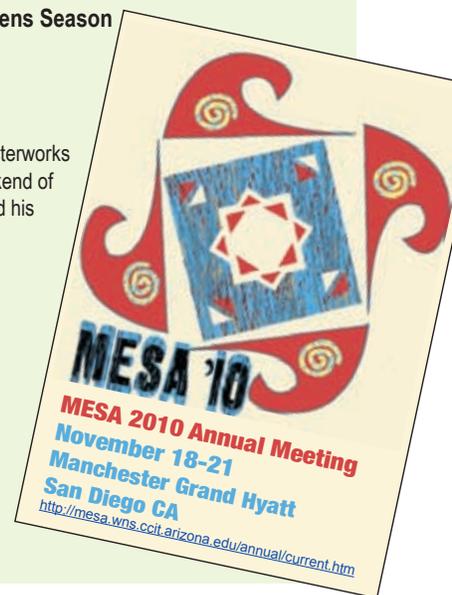
San Diego Film Festival

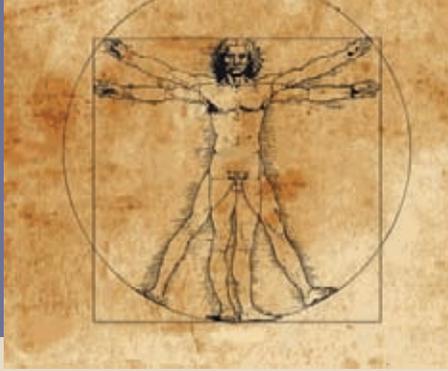
San Diego Film Foundation

9/22/10 - 9/26/10

Price: \$15 - \$250

Description: An annual film festival showcasing the best in American and International cinema
Gaslamp Theater, 701 Fifth Avenue
San Diego
619-582-2368





Trash the Ash: Quit Smoking

By Sanaz Majd, MD

I could smell the smoke on my way to the next exam room. I knew who that may be. As I grabbed the chart and walked into the room, I found my patient sitting there in her power wheelchair and her portable oxygen hanging on the side. “He told me I have less than one year to live, but I don’t buy it,” she grimaced as she explained how her last visit with her pulmonologist went. I asked her if she had quit smoking, and she replied, “I’m trying, but it’s too hard.” I felt for her. I can tell she really suffers with this on a daily basis. I have been taking care of her for the last 3 years. She has been smoking since she was 18 years old. She is only 52 years old, but looks as if she is 72. I have asked her to stop smoking at every single visit. I prescribed her the oxygen four months ago, which she must carry with her everywhere she goes. The power wheelchair has become necessary because she can no longer walk comfortably.

This is the image I have in my mind when I try to talk to my patients who smoke. I see the horrible consequences of smoking on my patients’ health on a daily basis. However, it is very difficult to convince someone to stop smoking, I have learned. But I realize that it is even harder to give up the cigarettes as a patient. I just wish that all of my patients who smoke have the chance to meet someone like my patient in the wheelchair with the oxygen. The effects of smoking are real. It can happen to anyone.

When I ask my patients if they want to quit, the most frequent answer they give is that they are under too much stress to quit at the moment. But there will never be a “perfect time.” Life is always stressful. We all have ongoing stressors in our lives – at home, at work, financially, emotionally. Think of it this way: you do not want to add a health stressor to your already long list.

So why should you quit, besides for fear of having an oxygen tank hanging on your side and being told you are going to die in less than one year? Here are seven other good reasons:

1. To Save Money: Some of my patients list the cost of the patch as a deterrent to quit. But how much money do you spend on those cigarettes? One pack costs an average of six dollars. If you

smoke one pack a day, that is 42 dollars a week, 168 dollars a month, and 2,016 dollars a year. Imagine what you can do with the money you would be saving? It will cost you much less to purchase the patch than it will to continue smoking.

2. To Improve Your Physical Appearance: Smoking thins out the skin, causing it to wrinkle much more quickly. My smokers tend to look much older than my nonsmoking patients. It also yellows and darkens the skin. Plus, who wants to leave a trail of cigarette odor behind them as they walk by? You may not notice that, but believe me, other people around you do.

3. To Decrease the Health Risk to Your Family and Friends: You have heard that secondhand smoke could be just as detrimental as firsthand. It increases the risk of coronary artery disease by 25-30 percent and risk of lung cancer by 20-30 percent in nonsmokers who are exposed to secondhand smoke. That is why it is now illegal to smoke in public areas in California. At the very least, you should be smoking outside of your home so as not to expose your family and children as well. Smoking is a risk factor for the development of asthma, pneumonia, ear infections, and sudden infant death syndrome (SIDS) in your children. Even if you smoke outside, it still remains in your clothes. Think about that next time you pick up your newborn baby.

4. To Decrease Your Risk of Cancer: Smoking has been associated with almost an endless list of cancers, most notably the following: uterine, cervix, kidney, bladder, mouth, throat, pancreas, and lung. Lung cancer is the number one cancer that causes death among both women and men. In men, the risk of lung cancer is 23 times higher, and in women 13 times higher in those who smoke compared to those who do not.

5. To Decrease Your Risk of Heart Disease: Heart disease is currently the leading cause of death in both women and men in the United States. Smoking is one of the major risk factors for developing heart disease. Smoking damages the lining of your blood vessels, and eventually causes plaques to form and clog your arteries. Smokers are two to four times more likely to develop coronary artery disease than nonsmokers. It also doubles your risk of having a stroke.

6. To Decrease Your Risk of Lung Disease: Besides cancer, smoking can also affect your lungs by destroying the tissue that is used to exchange oxygen in your lungs. This is called “Chronic Obstructive Pulmonary Disease,” or COPD. There are two types, emphysema and chronic bronchitis. Over time, you will not be able to breathe as well, and may need the use of inhalers. Once COPD reaches its late stages, you may need oxygen supplementation to breathe. Smoking causes a tenfold increase in the risk of eventually dying from COPD.

7. You Do Not Want to Die Young: Cigarette smoking is the leading cause of preventable death in the United States, causing about 443,000 deaths, or one of every five deaths each year. Overall, smokers die about 13 to 14 years younger than nonsmokers.

So, now you have learned about the harmful effects of smoking and you have decided to quit. How do you do that? Before you quit, there are



a few things you need to know. First of all, buy a small notebook or journal. Start making your own list of reasons for wanting to stop and look at this list every day to remind yourself.

Second, keep a diary of not only when you smoke, but why you smoke in this same journal. Split the page in half. On the left side of the page, write down the time and reasons you smoke. On the right side, start making a list of more healthy alternatives to smoking for those same reasons. For instance, do you do it to relax when you get home from work? If so, make a list of how you can relax instead of smoking a cigarette. Do you smoke because your coworkers do it during their breaks? Write down a list of things you can do on your breaks instead of following your coworkers outside.

Then, come up with a plan to suppress your urges when they do arise. For instance, you may plan to call a friend to talk you out of it. Or maybe you want to take a brisk walk around the block, or distract yourself with an activity with your kids. These urges do not last long. And they tend to be strongest in the first two to three weeks of an attempt to stop smoking. Try to combat the urges with a plan before you experience them.

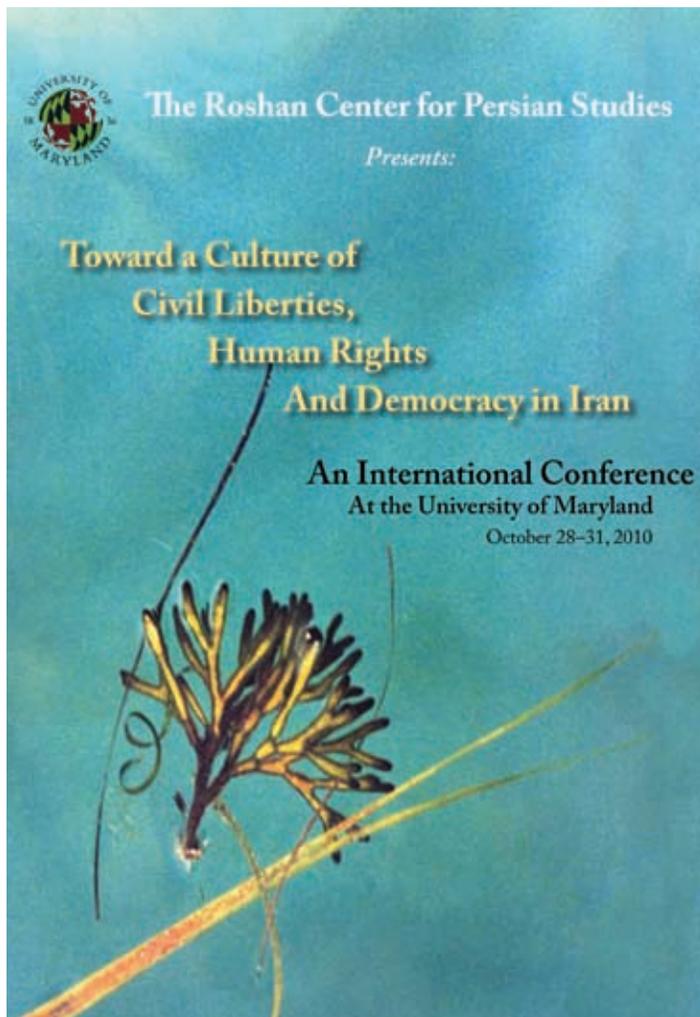
Also, get rid of all of your smoking paraphernalia--throw away your ashtrays, lighters, matches, and of course cigarettes. Leave no reminders of your smoking around the house and at work. And then, choose a quit date and tell everyone you know about it. Ask your family and friends to not smoke around you, and to provide you with support.

Lastly, see your personal physician and ask to discuss medication

options and a personal plan using a combination of medication with other options, like the patch or the lozenge. Start taking your medication two to four weeks prior to your quit date. You may also want to join a smoking cessation program before your quit date for extra support.

On your quit date, remind your friends and family to continue to provide you with support. You may want to change your daily routine and avoid situations that trigger you to smoke. For instance, if you tend to smoke after having a beer, do not drink. If you smoke after having a stressful conversation with your mother, do not call her that day. Eat carrot sticks or chew sugarless gum to keep your mouth busy and the cravings away. Start an exercise program. Drink lots of water. Keep yourself busy at all times to distract yourself. Reward yourself at the end of the day. In fact, keep a plan to reward yourself along the way at one hour, one day, one week, and one month after your quit day. Perhaps you can save the money you would have otherwise been spending on cigarettes into a piggy bank, and use the money to reward yourself with a prize.

Whatever happens, do not give up. Most people who successfully quit smoking will tell you that it often takes a few trials to accomplish. Be prepared for slip-ups. Do not be so hard on yourself. Learn from your mistakes and try to find the trigger to your smoking, and prepare yourself to deal with it using a healthier alternative when it happens again in the future. Forgive yourself, and get back to your plan to quit. Remind yourself of the reasons you are quitting; remind yourself of my patient's situation and how you will not allow yourself to end up in the same situation – in a wheelchair with a tank of oxygen hanging over the side.



the Human Rights Watch Film Festival is coming to San Diego

September 18 - 19, 23 - 26 at the Museum of Photographic Arts 1649 El Prado, Balboa Park, San Diego, CA 92101 For the first time in its 21 year history, **the Human Rights Watch Film Festival is coming to San Diego**. The 2010 Human Rights Watch Film Festival is **the world's foremost showcase for films with a distinctive human rights theme** and creates a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. Please see Museum of Photographic Arts website for additional information:

www.mopa.org

IRAN: VOICES OF THE UNHEARD Saturday, September 25, 2010 / 1 pm The untold story of Iranian secularists through three fascinating characters--each from a distinct social, economic and educational background but all sharing a love for their motherland and a need for a country free from political repression and theocracy.

TWENTIETH CENTURY MODERN ART MOVEMENTS: Futurism

In the decade after the birth of Cubism, outstanding technological changes occurred, transforming the world from agrarian to industrial. Technology brought a new speed to everyday life. Against the backdrop of World War I and the political changes in Russia and elsewhere in Europe, artists searched for new forms to express the new technological, social, and political turmoil. Outside of France, Futurism in Italy, Constructivism in Russia, and Precisionism in the United States, all inspired by cubism, took their turn to refine the crux of art. In this article we will focus on Futurism.

Futurism began as a literary movement in 1909 by a manifesto written by the Italian poet Marinetti. Many art movements in the twentieth century and earlier have their roots in literary movements, so in this Futurism is not alone. However, Futurism is unique in its adoration of modernity and what it called “the miracle of contemporary life”--speed. In a Futurism manifesto of 1909, Marinetti called for radical innovation in the arts and rejection of all traditional tastes, values, and styles. Marinetti admired the modern age of steel and speed. For Futurism, the concept of speed and motion enhanced the glory of the universe. Futurism invited artists to celebrate “a new beauty, the beauty of speed.”

The key concept in Futurist art was movement. Known Futurist artists such as Giacomo Balla, Umberto Boccioni, Gino Severini, and Carlo Carra attempted to exhibit motion in time and space. In *Dynamic Hieroglyph of the Bal Tabarin* (1912), Severini uses bright colors, reminiscent of Fauve colors, in a fractured cubist plane, presenting a dynamic picture. Severini saw the difference between cubism and futurism as such: The cubists walk around an object to represent it, while Futurists believe one must get inside it. In his painting, a noisy Parisian dance hall is being depicted inside out; nothing is fixed, everything is in motion. In futurism, objects move. There is no fixed location for anything and therefore there is no direct attention to any one thing. For Severini, there are no “things,” there are only symbols or “hieroglyphs” of things. The use of printed words in this painting is borrowed from cubism. It reads “Valse” and “Polka” to depict dancing and “Bowling” for the game.



Dynamic Hieroglyph of the Bal Tabarin (1912), Gino Severini.

In *Dynamism of a Dog on a Leash* (1912), Balla does not use fragmented pieces of an object in a way that a cubist does. Instead, he breaks the movement of a dog and its owner. The forms here are fragmented and can be easily recognized, they are just repeated. Motion here is represented by repetition of shapes; the tail of the dog, the leash, the legs of the owner.

Futurist sculpture follows the same sets of values as futurist painting-- the physical differences are due to the differences of the media. In his most famous work,



Dynamism of a Dog on a Leash (1912), Giacomo Balla.

Unique Forms of Continuity in Space, (1913), Umberto Boccioni.



of regular body proportions and dynamic movement is expressed in a monumental manner. This charging human body is a response to Marinetti's belief that "a roaring racing car ... is more beautiful than the *Victory of Samothrace*." Finally, in 1918, futurism, the child of the industrial age and the art of speed, slowed down and gave way to the other art movements of the modern age.

The Red Horseman (1913), Carlo Carrà.



The Winged Victory of Samothrace, also called the *Nike of Samothrace*, c. 220-190 BCE.

Unique Forms of Continuity in Space (1913), Umberto Boccioni applied Bella's technique to sculpture. Boccioni declared that he was not after fixed movement in space, but the sensation of motion itself: objects in motion are multiplied and distorted, following one another like waves in space. Thus a galloping horse has not four legs, it has twenty." Here Boccioni is talking about painting, but this description helps us to better understand Boccioni's sculpture. In *Unique Forms of Continuity in Space*, there is a heavy attention on the formal effects of motion rather than the source of this motion, human figure, which gets a secondary spot. The human body here is expanded out



Interventionist Demonstration (1914), Carlo Carrà.

**Iranian-American Artist-Teacher
Kourosh Taghavi and His Students**
(Center for World Music Persian
Music in the Schools)



center for world music
and Related Arts

San Diego Students Learn About Persian Music and Culture

A new Persian music program, developed and implemented by the Center for World Music, is gaining momentum and becoming a model for arts education partnerships between nonprofit organizations and schools. Students at the King/Chavez Academies in Logan Heights near downtown San Diego are receiving weekly instruction in Persian music and culture from Kourosh Taghavi, a world-renowned professional setar player, and Center for World Music Artist-Teacher in Residence. The students are currently learning how to play Persian rhythms on the daf and are exposed to the cultural heritage of Iran and Iranian-Americans as they study with Mr. Taghavi in intimate classroom settings. The success of the program is illustrated by how much the students obviously enjoy playing their new instruments and how eager they are to demonstrate what they have learned to anyone who will listen.

Mr. Taghavi teaches about 250 K-5th grade students at King/Chavez Academies where he is on campus for two full days a week. As the students learn about Persian classical music, they are introduced to Persian culture as well. Mr. Taghavi comments on the program, “They have been learning about the different rhythmic patterns of “Kereshme,” “Baste-Negâr,” and “Khosravâni.” They are now familiar with the term “Dastgâh” and have learned the names of these “Dastgâhs”: Shur, Mâhour, Homâyoun, Navâ (they know it is my daughter’s name!), Segâh, Châhargâh, and Râst-Panjgâh. They know that the map of Iran looks like a cat and we speak Farsi in Iran.”

The program is primarily funded by the Center for World Music, a 501(c)3 nonprofit organization based in San Diego, whose mission is to foster awareness and understanding of the world’s performing arts and cultures through programs of performance and teaching. The Center’s World Music in the Schools program is an example of the organization’s commitment to bring the

artistic resources, unique focus, and exceptional expertise of the Center directly to children—both to their schools and to their regional communities. The program is supported by grants from the National Endowment for the Arts, the California Arts Council, San Diego County, and the City of San Diego Commission for Arts and Culture. King/Chavez Academies has also been extremely supportive of the program by providing significant financial support, engaged teachers, and a supportive administrative staff. In the spring of 2010, the demand for the program increased beyond the resources that were immediately available, so the Center reached out to the Iranian-American community in California and members of the community responded generously, enabling the program to continue until the end of the school year. The Center is currently seeking support to expand the program to all schools that have expressed an interest in giving their students access to weekly hands-on Persian music instruction.

Please contact the Center’s Executive Director, John R. Gabriel, directly at (760) 845-9480 or at johnRgabriel@gmail.com with questions or comments about the program. To learn more about the Center’s programs please visit www.centerforworldmusic.org.

If you would like to make a tax-deductible donation to the Center’s Persian music program, please make your check payable to “Center for World Music,” write “Persian music program” on the memo line, and mail to:

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