Iranian School of San Diego
Registration
Branch I: Sunday Sept. 11, 2011
Branch II: Thursday Sept. 8, 2011

HALF RED  HALF YELLOW
PERSIAN CLASSICAL MUSIC
SATURDAY, SEPT 17, 2011
SAN DIEGO

A Film Review of
the White Meadows

• BETWEEN TV AND THE CHILD
• A BOUQUET OF MUSIC
• IRANIAN ART SERIES
• AN INTRODUCTION TO ISLAMIC ART
• HIGH BLOOD PRESSURE
• PERSIAN POETRY TODAY
• LYTRO CAMERA
• RETURN OF THE RELUCTANT TRAVELER
Between TV and the Child, What Can Parents Do?

Next to the last section within the pamphlet that we have been discussing, Children and the Television… A Primer for Parents by Dr. John P. Murray and Barbara Lonnborg, discusses the very important question of “Between TV and the Child, What Can Parents Do?” It begins by saying what every parent should know and be aware of is that “research studies make it clear that although television can affect children’s attitudes and behavior, parents are far from helpless in the exchange between the TV set and their child. Syracuse University’s Dr. George Comstock puts it this way, ‘television influences when other influences are weak or absent.’ ” Well said, sometimes as parents we forget our roles as the adults and the decision makers we need to be for our children and their welfare.

Perhaps we should consider and remember that television is only one of many factors having an impact on our children’s lives. The family, school, friends, place of worship, and other adults all have their roles in shaping the values and behavior of a child. Television can also be a positive force in a home if monitored with careful thought and planning.

The authors continue “if you are concerned that television may be occupying too much of your child’s time, consider these questions: Is the television set constantly on when your child is at home? Is your youngster unable to generate any entertainment or play activity on his own? Even if friends are available for play, does your child choose TV? Does conversation center exclusively on television programs and characters? If the answer to several of these questions is yes, then you might consider setting some limits on your child’s viewing. One drastic way to do this – living without television – has been tried by some families. Many of them report that the first few weeks are difficult; everyone struggles to find activities to replace TV, and the children often complain that they’ve got ‘nothing to do.’ However, if they make it past this initial period, some families find they enjoy the newfound time for reading, family conversation, games and hobbies.” Oh, blessed are those family conversations that seem to be long gone from family life in this country. What jewels of time these conversations can be!

Getting rid of the set can perhaps be a solution for a few families. Another suggestion given is to set a weekly limit of viewing hours for your child. But how many? “The experts seem to agree that younger children should watch less than older children. Harvard Professor of Pediatrics Dr. T. Berry Brazelton feels that preschoolers should be restricted to an hour at most, preferably a half hour at a time, and the parent should try to participate with the child.” Dorothy and Jerome Singer suggest that preschoolers ‘be limited to one hour per day and that elementary school children watch no more than two hours daily. These guidelines may be difficult to follow, however, if older brothers and sisters, or you, are watching more.’ ”

It is very important that when you decide to change the family rules for you to discuss them with your child. It has been suggested by the authors that “you and the child can jointly keep a time chart of his or her activities, including television watching, homework and play with friends. Then you can talk about what might be eliminated and what to put in its place. Let your child contribute to the decision to reduce viewing time.”

You as a parent are the key to decision making, and can be very creative in occupying your child’s time and mind with many educational, fun and uplifting activities that will form a very strong bond between the two of you. Make a list of alternative things to do --take a bicycle ride, read a book, go for a walk or run, work on a hobby, play fun and educational games. Dr. Murray and Barbara Lonnborg suggest parents encourage a rule that “before being allowed to watch television, your child must choose and do something from the list. Finally, you can encourage the entire family to avoid random viewing or turning on the set to see what’s on. You and your children should have program choices in mind before sitting down to watch TV. Then, when the program you planned to watch is over, see that the set is turned off immediately.”

Well, there we have it; expert research and discussions...This might be one of the most difficult tasks to accomplish “controlling the TV set.” Good luck to all willing to take on this challenge!!!
**Dear Friends,**

As you know, in the last few months, PCC has started a campaign to raise funds for a building to house programs and community events. This Campaign is called “Building the Dream.” Specifically, the building will serve the entire community and provide familiarity, comfort and specially tailored resources for the Iranian-American community, especially the elderly, new immigrants, parents, and artists, and also be a permanent home for Iranian School of San Diego (ISSD).

We kick-started the campaign on Sunday, June 5, 2011, with a Walk-a-thon at Mount Carmel High School where PCC holds ISSD classes. There were approximately 200 participants. The event was a success and raised over $4200.

On Friday, July 15, 2011, PCC held its second annual fundraiser, a Dance-a-thon at Sufi Restaurant. This event also sold out and raised over $5,400.

In addition to posting the events on our web site and sending emails to our mailing list, PCC sent letters with brochures to more than 3000 people. So far we have raised more than $220,000. Check the latest level of our fundraising thermometer on our website at www.pccus.org.

There will be several more exciting events in the next few months that you will not want to miss! We will keep you posted. We hope you will continue to support this community-wide effort to create a Center for our growing community.

Please refer below to a list of contributors so far. We thank them for their generosity and vision for the cultural well-being of our community. Please join them in raising money for our Iranian-American Center.

There are several payment options available to you. If you would like to pay by credit card you can contact the PCC office or go to our website and use PayPal. If for any reason we are unable to secure sufficient funding and cancel our plans, all donations will be returned. *Donations will be kept in a separate bank account from general PCC funds and meticulous records of donors and donor amounts will be kept at the PCC office. Your donations will also be tax-deductible.*

* Please note that this applies solely to donations given straight to the fund and not for payments for the event tickets.

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**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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Dance-a-thon

On Friday, July 15, 2011, the Persian Cultural Center (PCC) held its first annual dance-a-thon at Sufi restaurant to benefit the “Building the Dream” campaign. The goal of this campaign is the establishment of a center to house cultural activities for Iranian-Americans and the general community. The dance-a-thon was a huge success with over 100 participants and $5,400 raised. PCC would like to thank all the volunteers who helped put this event together as well as the participants. The grand prize was a cruise for two that was donated by Ms. Soheila Lotfi of E-Travel. Other prizes included membership to Pacific Athletic Club, and gift certificates from Sufi Restaurant, Balboa Market, Premier Dental Arts, Balboa Salon and Starbucks, there were given to participants throughout the night. Special thanks go to DJ Julius who kept the participants dancing till almost midnight! Stay tuned for more fun fundraisers in the coming months….

A Bouquet of Music

On Thursday August 11, 2011, PCC and The Devine School of Guitar presented a wonderful evening of classical guitar from around the world, performed by Lily Afshar (www.lilyafshar.com). The following is a short review by our friend Farhad Bahrami.

As maestro Andre Segovia had predicted, Lily Afshar is one of the top players in the world today. Not even considering her doctorate in guitar performance, Dr. Afhsar’s credentials are seriously impressive: perfect technique and execution, beautiful tone, depth of feeling, and a genuinely graceful stage presentation. Her choice of material was exquisite, with familiar and exotic pieces – like flowers- creating a lovely bouquet of music.

The Devine School of Guitar Ensemble opened the program with several diverse arrangements played by the full ensemble (9 youngsters between the ages of 8 and 16), and also a couple of pieces showcasing the more mature players. Everyone in the audience loved them and their performance.

Ms. Afshar then played two sets separated by an intermission, including pieces written by Turkish, Italian, Iranian, American, Spanish, Argentinian, and Paraguayan composers. She introduced each piece from the stage, which gave the concert an intimate feeling. Standard guitar repertoire pieces (e.g. by Albeniz and Barrios) were augmented and contrasted by pieces written explicitly for Ms. Afshar (e.g. by Reza Vali and Garry Eister), arranged by Lily herself (“Three Popular Persian Ballads”) or selected from world guitar literature (“Kara Toprack” and “Koyunbaba”) to take listeners on a journey through time and place. The pieces ranged from quiet and meditative (e.g. my favorite “Una Limosna por el Amor de Dios” by Barrios) to fast and fiery (e.g. the Argentinian dance piece played as an encore). The audience was visibly entranced and gave Ms. Afshar a heartfelt standing ovation.

As I left the acoustically perfect Neurosciences Institute Auditorium, sparsely but elegantly decorated with beautiful bouquets of flowers, I felt I had also just listened to a lovely bouquet of music. Thanks to the Persian Cultural Center (www.pccsd.org) and the Devine School of Guitar (www.devineguitar.org) for making this wonderful concert possible.

Farhad Bahrami
RETURN OF THE RELUCTANT TRAVELER

You know those people who say they enjoy flying...as in airplanes? They must have been dropped on their heads as babies. That’s what I was thinking as severe turbulence hit my plane somewhere above the Atlantic Ocean on my journey to London this summer. I immediately ordered my third double vodka and tonic—go ahead and judge me if you want, but when one is faced with imminent death by fiery crash I do think one is allowed some moral latitude.

I cannot stop hating flying, the postscript to which is almost as intolerable—when you stagger off the plane exhausted from multiple hours of extreme anxiety, you have to stand in one long line after another as faceless and officious individuals check your paperwork, your suitcase, your passports and your body. If you have whining/crying/arguing children you also have to fight the urge to just slit your wrists and be done with the entire debacle immediately and forever. In the absence of technology that would allow me to say “beam me up Scottie” and be at my destination in seconds, I am one of the world’s most reluctant travelers. (Those of you who don’t get that reference are either from a newly discovered tribe in the Amazonian Jungle or ridiculously young and should be playing with your Nintendo DSis instead of reading this article.)

So due to this unfortunate “hang up” of mine, I suddenly realized that it had been a good 5 years since I had been back to my hometown of London. My family had been forced to visit me here in San Diego in the interim over the years and I had developed a dull ache for the place in which I had lived as both child and woman. Hence, I was determined to endure the 14-hour or so air time-plus-layover-plus-hangover odyssey.

It was all worth it of course. I loved being in London with my children, who at 7 and 10 years of age, were really able to appreciate the sights and sounds of the place where their mother lived at their ages, that is, from the age of 6 to 23. I had taken them a couple of times as babies/toddlers but of course they had no memory of the place.

Having been away so long, the trip was a reflective one. I fell in love all over again with London, the center of the universe to me. Elvis Costello’s song, “London’s Brilliant Parade,” kept playing in my head; “Just look at me, I’m having the time of my life, or something quite like it, when I’m walking out in the world in London’s Brilliant Parade.” Of course things have changed quite a bit since the summer of 1974, when I walked under my Mamanbosorg’s Koran in Mashhad and right into another world as I disembarked at Heathrow airport and ventured out into a damp London evening with that just-rained smell lingering in the air. I don’t remember blinking on the way home that night, my eyes were wide, taking in the lights, the sounds, the colors and smells of this new place. It really was brilliant, and I loved it immediately.

Wind forward 37 years and here I was bringing my kids to the parade. It did not initially play out in the romantic way I had imagined. My kids were doing the ugly American thing for a few days: everything was so small, the streets looked so dirty, the history was so boring, people were so weird (and often spoke a different language according to my 7-year-old), why was everyone smoking themselves to death, and please, could they just get a normal burger to eat! Just before I lost my mind, they seemed to gradually set their judgments aside and take in their experiences with an open spirit.

I took them back to my Victorian elementary school, just to prove I really was their age at one point. They couldn’t get over the separate entrances for “BOYS” and “GIRLS” carved in stone on the wall (an unobserved tradition), and unpleasant thoughts of the movie Oliver Twist ran through their minds as their eyes took in the grime of over a hundred years of London smog on the building’s facade. Such a contrast to their state-of-the-art, brand new school, powered only by solar energy, in 4S ranch, California. But you know what, despite the grime, despite the fact that there were over 600 kids at that school, despite the fact that most of us were English-as-a-second-language immigrant kids, I received a solid education there that was the foundation of all my academic success. One can never underestimate the value of a classic three Rs based education (Reading, rWiting and aRithmetic).

I then showed my kids a succession of residences in which I had lived, and my high school, the Ellen Wilkinson High School for Girls. I proudly declared that I had been Head Girl at the school in my last year and that in the entrance there is a wooden panel with my name engraved on it to commemorate the distinction. My kids were unimpressed, as if to say, “You were bossy even back then.” No matter, it was such a thrilling experience to be in my childhood stomping grounds with my own children.

Although they enjoyed going on the London Eye and seeing Big Ben and the Houses of Parliament, going for afternoon tea at Fortnum and Mason’s, witnessing the whirl of humanity in Piccadilly Circus, seeing the changing of the guards at Buckingham Palace… and so on and so forth, their happiest and most edifying experiences were eating chicken flavored Walker’s crisps (chips), and Cadbury’s chocolate fingers, visiting the tucked away Shepherd’s Bush market in West London where we grabbed some Jamaican patties from a small stand surrounded by Haile Selassie pictures and the smell of you-know-what smoke in the air, navigating the ins and outs of the tube system, seeing the tiniest cars on earth on the motorway, and talking to friendly policeman, some on horseback, the majority without guns, and minute City roads that seemed to serve just as well as the giant roadways of America.

I do NOT like to travel but I like ignorance of the world still less. The only way to understand humanity and our humble, yet unique, place in the world is to travel with an open mind and spirit. If that means I have to suffer the indignity of being a drunken Mother on a transatlantic flight…so be it!
Dr. Ren Ng: Lytro is creating the first light field cameras. Unlike regular digital or film cameras, which can only record a scene in two-dimensions, light field cameras capture all of the light rays traveling in every direction through a scene. This means that some aspects of a picture can be manipulated after the fact. To capture this additional data, Lytro cameras include an innovative new light field sensor that captures the color, intensity and direction of light rays. Light field cameras unleash the power of the light, to forever change how everyone takes and experiences pictures.

What is your personal interest in photography: artistic, technical or both?
Photography has always been a passion of mine but I began to study light field photography when I was in the PhD program at Stanford University. I loved photography but was frustrated by the limitations of cameras. When trying to take a picture of a friend’s young, active daughter using my DSLR it was impossible to capture the fleeting moments. That personal experience inspired me to start researching what would become my dissertation on light field photography and eventually lead me to starting Lytro which will be introducing the first light field camera for consumers.

How long have you been working on it?
I have been researching light field technology for more than eight years beginning with my studies within the PhD program at Stanford University.

What have you been challenged by while developing the technology?
The main challenges were really pulling together the diverse resources required to build the original prototype camera. We recruited a professor in EE to the project, an ME professional, raised $25K in research capital, developed a relatively complex set of supply chain partners to fabricate the light field sensor and build the custom camera, and developed all the software to render images. It was a very complex set of technical and operational activities over a six month period, and so satisfying when I glued the prototype together on my kitchen table and it worked!

Do you think people will embrace the technology as it becomes available, and why?
We do, the response overall has already been amazing! We’ve seen a wide range of interest from camera enthusiasts to the everyday person wanting to capture the important moments in their lives with this new kind of camera.

What is going to be different in your cameras?
The light field fully defines how a scene appears, from the foreground to the background and everything in between. Unlike conventional cameras, which can only record a scene in two dimensions, light field cameras can capture all of the light traveling in every direction through a scene in four dimensions. A light field picture taken with a Lytro camera can be manipulated after the fact in ways not possible with conventional cameras, like focusing a picture after it’s been taken.

The two main features that are evident so far are “focus-later” and “3D” capture, what are some others?
Sky is the limit with this type of technology. Video capabilities are planned for a future version, but we don’t want to give too much away regarding our roadmap. But as far as the 3D, using the full light field, Lytro cameras will allow you to easily switch between 2D and 3D views or shift the perspective of the scene.

Who has been more interested in it so far, general consumers or pro users?
We’ve had a great response for those looking to reserve a camera at lytro.com – we’ve seen interest from camera enthusiasts, professionals and people who want to stretch their creative potential.

Who did you have in mind while developing the technology?
We were very focused on people who want to capture the important moments of their lives in a multi-dimensional, creative way.

Is there a learning curve?
People are so used to waiting for an auto-focus motor on conventional cameras that there will be a bit of “re-learning” to do when shooting a light field camera with an instant shutter.

Continue on page 19
In March 2009, this column was launched with the hope of introducing contemporary Persian verse to our English-speaking readers. Being far from Iran, we only had access to a few anthologies that offered the works of exiled Iranian poets in translation. Having consulted countless scholars and poets around the globe, so far we have examined and reviewed the works of more than 25 poets from Iran, Afghanistan, Tajikistan, and several European and North American countries that are home to the Persian-speaking diaspora. The diversity of expression and the wide spectrum of poetic qualities reveal a set of complex and evolving identities that map out the future of Persian verse. Through poetry, our sincere hope is to build a deeper understanding of these societies required for a long-enduring peace in the time of conflict and long distance observation.

We are extremely grateful to our readers for sending their works, thus rewarding our efforts with their positive gesture. We have read every book and e-mail; they serve as a constant reminder of how much we need to learn. This summer we received Professor Roger Sedarat’s second book of poetry, and we are delighted to share them with you. We hope that you continue sharing your works and views via af@ariafani.com or PCC’s mailing address. Ideas are bound to no geographic boundaries. As Karim Emami says, in the age of rapid communication books still have their magic means of finding their way around the world, and we are sincerely hopeful they will ignite a passion for a continued exploration of these poets, their stories and ideas.

In hybridity, you’ll find me in the Hyphen: Iranian (-) American.

Roger Sedarat’s poems reflect his mixed identities as an Iranian American. Using the formal characteristics of the ghazal, he masterfully recreates the qualities of classical Persian verse in the English language. He could be considered a successor to poets such as Agha Shahid Ali (1949-2001), a Kashmiri American who authored several collections of ghazals in English. Sedarat brings the musicality of the ghazal into the lighthearted atmosphere of his English verse. He has an enviable command of language and creates narratives that are imaginative and sincere.

Am I reared rude enough in the U.S.
To violate the sacred ghazal form?

For Persian speakers, the ghazal form evokes both love and mysticism, both Hafez’s highly cultivated phraseology and Saadi’s sublime imagery. To more traditional readers of poetry, Sedarat’s new collection, Ghazal Games, may constitute a violation of cultural reverence. Sedarat’s transgression is not limited to the nonchalant tone of his ghazals, but is found as well in the nature of his themes. Sedarat uses his verse to voice his unwavering opposition to the Iranian government’s crackdown on pro-democracy protesters. Traditionally, poets and other writers in Iran whose literary expression mirrors their political views have been overlooked, disdained, and at times banned from reading and publishing.

Made-up American superheroes
Prove no match for real martyrs of Iran.

Playfully, humorously, Sedarat confronts issues such as religious hypocrisy and dogma head on. In “The Persian Poet’s Recipe for Qormeh Sabzi,” he writes, “Pure agency, I arrive in Mecca / Both here and there: the world is my Qur’an / Oh, Hallaj, your blaspheming the Qur’an / Affirms your close reading of the Qur’an.” This is possibly a reference to Mansur al-Hallaj, a Persian mystic writer who was publicly executed in 922 for his democratic understanding of Islam and exceptionally open, candid tutelage of his students. Today, thousands suffer around the world as a result of a narrow-minded, authoritarian interpretation of the Qur’an, which has brought renewed attention to the legacy of al-Hallaj.

Though Ghazal Games may appear a broadly experimental endeavor at first, its tone and carefully crafted phraseology remain consistent throughout. It is an excellent educational tool for creative writers and, as the following selections demonstrate, a delightful read.

Selections from Ghazal Games

Ghazal Game #1

Think of the greatest love you’ve ever had ().
Write his/her name in the space provided_____.
As long as you reiterate this name,
The semblance of this ghazal is complete:_____!
Don’t doubt, no matter what terror may come,
That God will fill your emptiness with Dear_____.
For me, Janette. For Dante, Beatrice.
For Rumi, Shams-y-Tabriz. And for you?_____.
Space makes the greatest rhyme. Sufis know this,
In spite of their lust for someone just like_____.
Now burn your useless books! You’ll learn much more
Inside schoolhouses of desire taught by_____.

Reviewed by Aria Fani
Persian Poetry Today

‘These Basijis in Me’: Roger Sedarat’s ‘Ghazal Games’
Is it so silly, making readers work?
Doesn’t most poetry ask you to find _____?
“Dearly beloved, we are gathered here
To join (state your full name) and (state his/hers) _______...
Computer code, universal language,
Breaks down when translating the essence of _______.
Would you obsess over your petty shame?
Instead, substitute it with a kiss from _______.
All maps lead you to bliss. Your G.P.S.
Just estimates the time and distance to _______.
Before the loggers come for the last tree,
Write this last line with a sharp knife: I ♥ _______.
At this point, do you think you really chose _______?
Before you were born, you were chosen by _______!

Sonnet Ghazal  
for Janette

Hafez, the baker, could see what I mean;
If she were a spice, she’d be cinnamon.
It’s both terrifying and exciting,
The idea that she’d see other men.
Oh God, I’d sell my soul to watch her walk;
Hear my prayer, and grant me this sin. Amen.
I heard the great poets of Shiraz sing
Through olive vein-lines of her Persian skin.
I know; this ghazal objectifies her,
Ignoring feminist criticism.
Reversing the Cinderella story,
She turns all princes into cindermen.
“Your next patient, doctor. It’s Roger S.”
“Roger’s writing couplets about posting
Thoughts about the postmodern on Facebook.”

Protest Ghazal # 2

No movement stops these Basijis in me.
(Protests strengthen these Basijis in me.)
By claiming the hatred in his own heart
Ghandi knew well these Basijis in me.
“Hey, Ayotollah, get out of Texas!”
They speak English, these Basijis in me.
I tried cocaine, overeating, and porn:
Vain attempts to freeze Basijis in me.
I’m Persian (half at least). Can I offer
Half a glass of tea, Basijis in me?
He’s lost in the forest. He cannot see
The forest through trees, Basijis in me.
My shrink says trauma opens doors to heal.
Have you seen my keys, Basijis in me?
More than the terror, guilt over mourning
Those who die fuels these Basijis in me.
The running from you and kicking through fear
Brought me to my knees, Basijis in me.

Roger Sedarat was born in Normal, Illinois and grew up in Texas. He holds a PhD in English from Tufts University. He teaches poetry and literary translation at Queens College. He is the recipient of scholarships such as the Bread Load Writers’ Conference. His verse has been featured in such journals as New England Review, Atlanta Review, and Poet Lore. He has published two books of poetry, Dear Regime: Letters to the Islamic Republic (2008) and Ghazal Games (2011). Professor Sedarat has currently undertaken the translation of Hafiz’s ghazals. Regarding his publications and future readings, visit sedarat.com.

Please direct your questions and views to af@ariafani.com

Facebook

An online album of friends on Facebook.
Why go to parties? Stay in on Facebook.

“Kids finally asleep. Mojito time!”
(Lara, my fifth-grade girlfriend on Facebook.)
I never, as a rule, talk politics
Or show off my kids, but when on Facebook…

You age well here: it’s easy to save face
And you don’t have to weigh-in on Facebook.

Some protesters in Iran have vanished.
I last saw these long-lost friends on Facebook.

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**CUTLET (Persian Beef Cutlet):**

Preparation time: 2 hrs. Makes 15 medium-size

1 pound lean ground beef; 3 medium potatoes; 1 raw potato grated; 1 medium grated onion; ½ teaspoon baking soda; 1 egg + 1 egg yolk; ½ teaspoon turmeric; ½ teaspoon cinnamon; 1 teaspoon liquid saffron; ½ teaspoon salt; ¼ teaspoon pepper; 2 cups bread crumbs; oil for frying

- Boil potatoes until thoroughly cooked (about 30 minutes), then peel.
- Place ground beef in a large bowl, then while still warm grate potatoes on top of beef.
- Add all remaining ingredients, except bread crumbs and mix well, kneading thoroughly.
- Blend mixture in a food processor for 3 minutes, then refrigerate for at least 1 hour, and preferably overnight.
- In a large frying pan, warm oil.
- Roll meat mixture into balls (slightly larger than golf balls).
- On a wooden cutting board, spread bread crumbs and roll balls in crumbs.
- Flatten each ball on the board, forming into 1/3 inch thick, oblong shape, with one slightly pointed side about 4 inches long (both sides should be covered with bread crumbs).
- In the skillet, warm oil and fry each cutlet until golden on both sides (about 7-8 min).

**Note:** Cutlets may be made in advance and reheated or served cold. They also freeze well. Cutlets are popular for lunch and mid afternoon snack, served with fresh tarragon, mint and basil.

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**Summer Berry Mousse:**

Preparation time: 1 hour; Serves 10 persons

32 ounces plain yogurt, drained in cheesecloth; 1 ½ cups whipping cream; 1 ½ cups raspberries; 1 ½ cups blackberries; 2 packages unflavored gelatin; ¼ cup boiling water; 1 ½ cups crushed Graham crackers; ½ cup butter

- Mix crushed crackers and butter and line a greased 9-inch springform pan.
- Whip cream and mix with thick yogurt.
- Soften gelatin in boiling water, cool slightly and add to cream mixture.
- Puree ¾ of the berries in a food processor and add a gelatin mixture.
- Spoon out contents of bowl on top of the crust and even out the top.
- Refrigerate for eight hours.
- Remove pan ring and place on platter.
- Garnish with additional whipping cream and berries and serve.
In the nearly 15 years I have been in education, there is one thing I know well about my colleagues. They are very uncomfortable with change and things that challenge the system in which they were so successful as children. I bring this up because I often consider the state of education and why there is a perceived sense of failure. Since becoming a parent, I have become so aware and even critical of public education and the way we engage students. There is a very large gap between the education our children receive and the world they are going to have to be prepared for, and that is why the charter school movement has gained so much momentum over the years.

The discomfort with change I spoke of earlier refers to the need to stick with the traditional methods of teaching, regardless of the changing student population. For instance, I might say the best way I learned math was to listen to my teacher lecture for 40 minutes, so I am going to teach math the same way. This is what is comfortable to me, and since I have to make sure my students bring in higher test scores, I should stick with what I know. But the truth is that kids do not learn the same way they did when I was a youth or when you were young. Students today have always known technology. When they were born, there were always TVs (maybe even in high definition!), computers, iPods, and cell phones. Students today can text message without even looking at the keyboard on their cell phones. Given this information, educators are working to incorporate more technology in the classroom and be more interactive; however, this is a change from tradition that is taking a long time to occur.

I am slowly beginning to see a few risk-taking teachers who are using iPods, iPads, cell phones, Facebook, and Twitter to engage students. This is not without resistance, however. I recently had an opportunity to hear a teacher speak of his teaching practices at a local school where he decided he was going to redirect students’ use of technology to increase their learning. He set up a Twitter account and had every student sign up for it. Everyday, he would tweet about an assignment that was due. He also had students use their cell phones in the classroom as tools to assess their learning. He would put a few multiple choice questions on the board and then ask the students to text message their answers to a specific number. As students text messaged their answers, a poll was projected on the board and the statistics of how many students selected each answer came in real time. Students became more engaged, participated more in class, turned in assignments regularly, and student learning generally improved as a result of his engaging students with the technology they use every day. At the end of this presentation, he shared with us the trouble this caused him with the school’s administration who forced him to shut down his Twitter account and disallow the use of cell phones in his classroom.

This technology is so uncomfortable for a majority of educators who are too old to fully understand how to integrate it into education, that it was simply disallowed. The teacher mentioned above was savvy enough to understand that using the tools students have grown up with and feel comfortable with can be to his advantage. Instead of having discipline problems due to cell phones, he had completely redirected students so they were using their phones in a productive way.

Last spring, I began to see my employer emphasizing the use of technology in the classroom as a means to increase student engagement. I am wondering if, as a parent, you may notice increased, focused use of technology at your child’s school. If the system wants to revive its reputation and not be seen as a failure to our children, it will need to keep up with our children.

Please contact me if you have any questions regarding this article or previous ones at peyksheiveh@gmail.com.
Persian Cultural Center

Half Red Half Yellow
Persian Classical Music
Saturday, September 17, 2011 7PM
At Mt Carmel High School
9550 Carmel Mt. Rd, San Diego, 92129
Tickets: $50 VIP, $35 General, $30 PCC Mem, $15 Students
Tickets and Information: PCC Office 858-653-0336

October 1st, 11am-4pm
City of San Diego
Arts and Culture festival event/ Broadway Pier

October 25th, 7pm
Movie WHITE MEDOWS
PCC & Asian Film Festival
Hazard Center Ultra Star Cinemas

October 31st, 7pm
An Evening in Conversation with Jasmin Darznik.
New York Times Bestseller, The Good Daughter: A Memoir of
My Mother's Hidden Life.

November 19th
Scarlet Stone
Shahrokh Mosshkin-Ghalam @ UCSD auditorium

September 14th, 6:30pm
Book Discussion, The Revolution of Identity
The San Diego Public Library

Setar Workshop by Kourosh Taghavi
Registration and info: (858)-243-6008
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. 11, 2011
Branch II: Thursday Sept. 8, 2011
At . Mt. Carmel High School
9550 Carmel Mt. Rd, San Diego, CA 92129

Persian Dance Academy of San Diego
(858) 653-0336
www.pccus.org
HIGH BLOOD PRESSURE: WHY IS IT IMPORTANT AND WHAT CAN YOU DO ABOUT IT?

Almost one-third of adults are estimated to have a diagnosis of high blood pressure, or “hypertension,” amounting to about 50 million people in the United States. It is likely either you have it yourself or know someone close to you with a diagnosis of high blood pressure, and you may be wondering why it is such a big deal.

What Is High Blood Pressure?
Before we figure out why blood pressure is important, we need to know what it is. Imagine your blood vessels as a hose system and your heart as a pump. The heart must pump the blood throughout this hose system, carrying oxygen to all of your organs, such as your kidneys, brain, skin, stomach, etc. Without oxygen, these organs would die. In order to properly supply the organs, the heart must pump at a certain pressure. If the hose system gives the heart any resistance, it will compensate by working harder to pump, and the result will be elevated blood pressure.

Normal blood pressure is considered less than 130/80. However, medical treatment is not typically initiated until patients reach 140/90, and everyone in between is considered to be “pre-hypertensive,” the stage before developing high blood pressure.

Why is High Blood Pressure Important?
If blood pressure is high enough, it can damage the lining of the hose system. The body perceives these small areas of damage and tries to patch them up. In the process of patching, however, the body can overcompensate and eventually plug up the hose system even further. This can cause certain organs to become damaged since they will not receive enough oxygen. That is how people end up with a stroke or heart attack, because the vessels feeding the brain and heart get plugged up.

In a nutshell, we care about high blood pressure because it is a risk factor in developing stroke and heart attacks, the number one killer of both men and women, along with kidney failure, eye disease, and any other organ that becomes affected during this process.

What are the Symptoms of High Blood Pressure?
Most people have no symptoms at all. Occasionally, however, people will complain of headaches, fatigue, chest pain, and vision changes.

What are the Risk Factors for Developing High Blood Pressure?
There are certain groups of people who seem to be at higher risk for developing hypertension. These risk factors are the following:

- Family history of hypertension
- Obesity
- Heavy alcohol intake
- Physical inactivity

What Can You Do to Improve Your Blood Pressure?

- **Lose weight**: Blood pressure improves about 0.5 to 2.0 points per every four to five pounds of weight loss on average.
- **Exercise**: Get at least 30 minutes of cardiovascular exercise (where you heart is pumping and you actually break a sweat) for most days out of the week.
- **Incorporate the DASH diet**: This is a well-studied diet shown to help improve high blood pressure, and includes four-five servings of fruits, four-five servings of veggies, two-three servings of low-fat or non-fat dairy daily, and a low fat diet (less than 25 percent). Check out this website for further information: [http://www.nhlbi.nih.gov/health/public/heart/hbp/dash/new_dash.pdf](http://www.nhlbi.nih.gov/health/public/heart/hbp/dash/new_dash.pdf).
- **Limit alcohol**: Limit alcohol to no more than one glass of red wine for women and no more than two glasses for men with your evening meal each night. Anything more than that is associated with an increased risk of developing hypertension.
- **Limit salt intake**: Learn to read food labels, and keep your sodium intake below two grams a day. In those with a diagnosis of hypertension, a low salt diet has been shown to help lower blood pressures, especially if you are “borderline” hypertensive.
- **Stop smoking**: Although it does not increase the risk of hypertension itself, smoking certainly increases the risk of heart disease and stroke in those with or even without a history of hypertension.

Cardiovascular disease is the number one killer of both men and women, and uncontrolled hypertension is one great contributor to this statistic. Check your blood pressure every time you visit the drug store or pharmacy, and keep a log of these numbers. If you use a home machine to check your blood pressures, bring it to your next doctor visit and have it verified to make sure it is accurate. If your blood pressures run at 140/90 or higher, please make sure to visit your doctor as soon as possible to discuss a personalized plan for your heart and your health.

To contact Dr. Majd please visit: [http://girlfriendmd.quickanddirtytips.com](http://girlfriendmd.quickanddirtytips.com)
Every Teardrop Is a Story:

A Review of the White Meadows
Reviewed by Aria Fani

Mohammad Rasoulof’s The White Meadows is like no other film you have seen. It makes use of a significant body of imagery and symbolism to recite the story of a people’s struggle for prosperity, a story that transcends contemporary Iran. The monochrome white of Lake Urmia’s salt islands provides a surreal setting for a visually spectacular film. The infertile and barren terrain is deeply grounded in its inhabitants’ life style and daily realities; it further highlights their struggles to bring back prosperity to their homeland and redeem their suffering. Through religious and tribal rituals, inhabitants strive to appease the natural or divine forces with the hope of ending their hardship.

Rahman, an eccentric boatman, finds himself in the midst of the inhabitants’ rituals and practices. Before his eyes, a young bride is offered to the sea, an artist is tortured for painting the sea red, and people’s grievances are sent down a well. Rahman however remains focused on his mission to collect the inhabitants’ stories and grievances, teardrop by teardrop. People confide in him, open their hearts and allow him to collect their tears. Every teardrop adds to the narrative of their silent suffering, in a land where artists are imprisoned for looking at the world differently, in a land where saline water burns eyes and the authority blinds them. The White Meadows is a mesmerizing world of hidden metaphors and allegories.

if people were to sin less, seawater would become sweet, no smoke would come out of fire, life would return to the land

Details:
Original Title: Keshtzârhây-e Sepid (2009)
Language: Persian with English subtitles
Running time: 93 min.
Director’s Filmography: The Twilight, Iron Island, and Head Wind
To see the film’s trailer, please visit: globalfilm.org
In our survey of Iranian art, we have arrived at the flourishing era known to us as Islamic Art. But what is Islamic art, this umbrella term that gathers arts of various regions and times under its shade? The term Islamic Art in art history covers vast geographic grounds, from Spain to China, in spans of more than ten centuries and provides us with a variety of art styles. Yet there are certain formal and philosophical elements that allow us to group together all these styles under the term Islamic Art. This article is an introduction to Islamic Art and its general principles. The next in our series will be on the Islamic Art of Iran.

In 622 CE the prophet of Islam, Mohammad, fled from Mecca to Medina. From this flight, known as Hegira, Islam begins dating its era. In the following centuries, the new faith spread with an extraordinary speed from its birth place, the Arabian Peninsula, through the Middle East to the Indus Valley and westward across North Africa to the Atlantic Ocean. By 640, Syria, Palestine, and Iraq had been conquered by Arab warriors in the name of Islam and Islamic equality. In 642, the Byzantine army abandoned Alexandria, enabling the Muslims to conquer lower Egypt. In 651, Iran was conquered; by 710, all of North Africa under a Moslem army crossed the passages of Gibraltar into Spain. By 732, Moslem armies, known to Europeans of the time as Mohammedans, had advanced north to Poitiers in France where an army of Franks under Charles Martel, the grandfather of Charlemagne, opposed them successfully. From this time on, Arab armies were unable to extend their control beyond the Pyrenees. But in Spain, the great Caliphate of Cordoba flourished until 1031, and it was not until 1492, when Granada fell to Ferdinand and Isabella, that Islamic influence and power in the West came to a close. In the East, the Indus River was taken over by Moslems in 751. The early success of Islam was due to the enthusiasm and military powers of Arab warriors who set out to conquer the earth of Allah and who burst on the Near Eastern and Mediterranean worlds when Persian and Byzantine military powers were at their weakest. But a very important reason in the success of Islam, besides these conditions, was the peaceful nature of the Islamic faith and its appeal to people.

Many of the characteristics of the Islamic faith are derived from the Judeo-Christian traditions. Its sacred script, the Koran, which is the collection of Mohammad’s revelations, was ordered to be gathered by Caliph Othman (644-656) and is unchanged to present day. Islam’s basic teachings and ethics are similar to those of the Bible and the Old Testament prophets. Islam’s nature of equality of man in the eyes of God is its most appealing lesson to the masses. All Moslems believe that they have direct and equal access to God without the need for complex rituals or an intervening priesthood. Furthermore, a new social order, very different from the Christian one, was established by Mohammad as he took charge of the temporal as well as the spiritual affairs of his community. In this manner, the religious and political leadership were united in the hands of the ruler. After Mohammad’s death, such a united rule was continued by his successors, caliphs, who based their claims to authority on their descent from the families of the prophet or those of his early followers. Of course, this is the story of early Islam and to some degree today it continues in countries under the Islamic power.

Islamic Art has this entry in the Oxford Art dictionary: “The art made by artists or artisans whose religion was Islam, for patrons who lived in predominantly Muslim lands, or for purposes that are restricted or peculiar to a Muslim

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Figure 1. Ascent to the Dome through arched colonnade, Dome of the Rock.

Figure 2. The Great Mosque, Damascus, Syria.
population or a Muslim setting. Islamic arts were produced from the 7th century to the 19th in the Islamic lands from the Atlantic to western Central Asia and India.”

The formal characteristics that unify the Islamic visual art as one style, although if looked closely they are way different from each region and era to the other, are decorative, colorful, and, in the cases of religious art (mosque decorations and book illustrations) they are abstract or non-representational. This decorative abstraction is due to the fact that creating human and animal figures is close to idol worship. The Koran regulated every detail of the lives of the faithful, but gave few precise rules for the arts apart from banning the creation of cult images. The characteristic Islamic decoration is the arabesque, which is used in both architecture and objects. Some of Islam’s greatest achievements lie in the applied arts, particularly in the field of ceramics where lustreware represents Islam’s most distinguished contribution. Calligraphy also holds a special importance, as a central principle of Islamic belief is that the written word is the medium of divine revelation. Islamic architecture is best exemplified in its mosques and related religious buildings, two of the greatest examples being the Dome of the Rock (691) in Jerusalem and the Great Mosque (705) in Damascus. (See Figures 1, 2, 3, and 4.)

The next article in our series will look closely at the influence of Islamic faith in art production in Iran after the fall of the Sassanid dynasty.

For the professionals, what does it offer?
Professional photographers are very much on top of the latest trends in technology and we believe many of them will be interested in using a Lytro as part of their camera kit. We’re excited to see the creativity they bring to light field photography.

Can you give us the tech details (res, pix, etc..)?
We are not providing specific details about the camera at this time.

Does the camera capture video?
Not at this time.

Is there a plan to implement it in the future?
It is definitely something that is in our roadmap but right now we are focused exclusively on still camera and bringing the first light field camera for everyone.

Any closing thoughts, news?
We are keeping people informed of developments through Twitter (@lytro) and Facebook.com/lytro. We will definitely keep you updated as we share more details on the Lytro camera.

Mithaq Kazimi is an Afghan-American film-maker and a resident of San Diego. He holds a degree in Film from San Diego State University. For more info on his filmography and current projects, please visit: www.kdkfactory.com.
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Dear Readers:

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

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**California**

**Persian Center**
2029 Durant Ave
Berkeley, CA 94704

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

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

**International Market & Grill**
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La Jolla, CA 92037

**Sahel Bazaar**
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La Jolla, CA 92037
Tel: 858-456-9959

**Sherkate Ketab**
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Los Angeles, CA 90024
Tel: 310-477-7477

**Crown Valley Market Place**
2777 Center Drive
Mission Viejo, CA 92691
Tel: 949-340-1010

**Swedish Royal Bakery**
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Poway, CA 92064
Tel: 858-486-1114

**Saffron Market**
4444 Auburn Blvd.
Sacramento, CA 95841
Tel: 916-978-7978

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

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

**Carmel Valley Library**
3919 Townsgate Dr
San Diego, CA 92130
Tel: 858-552-1668

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

**Persian Market**
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San Diego, CA 92111
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**Soltan Banoo**
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San Diego, CA 92116
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San Marcos, CA 92078
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**North Park Proudce**
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Poway, CA 92064-4243

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Ms. Firoozeh Naemi

**Ohio**
Ms. Haeideh Afaghi

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Mediterranean Market & Kabob
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Las Vegas, NV 89147
Tel: 702-685-685-1875

**Palm Mediterranean Market & Deli**
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Las Vegas, NV 89123
Tel: 702-932-5133

**Massachusetts**
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(617) 924-4978

**North Carolina**
Ms. Nazi A Kite

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