

Peyk



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

139

May - June 2012
Vol. XXIII No. 139
ISSN: 1557-623X

DON'T UNDERESTIMATE

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A CENTER FOR IRANIAN HERITAGE

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NATIONAL POLL OF IRANIAN

AMERICAN ATTITUDES TOWARD

POTENTIAL BOMBING OF IRAN



*Thirty Years of the Persian Cultural
Dance Academy Captured in One
Enchanting Evening*

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By: Shahri Estakhry



Don't Underestimate

Regardless of my studies, I ended up teaching. I know that somebody “up there” really cares about me for having guided me to a teacher’s path. Thirty-five years of being an educator around the world and I have loved every moment of it and been open to learning from my students.

In all these years of my teaching in different areas of the world, I have had some of the best lessons from my students. A well learned lesson has been “do not underestimate the power and determination of our young people”. They are an amazing group. Actually some are phenomena and put me in awe with their abilities. Only teachers will understand what I am talking about. We know, because if we are lucky, each year we get several of these brilliant young people that have passion for life, humanity, leadership and service. These qualities make them stand out and the teacher always thanks his/her lucky stars for having them.

I learned from these young people that value of volunteerism is being non-judgmental, and what a difference it has made in my life. Today, during my retirement days, I cannot imagine life without my volunteer work. It brings my daily life into perspective and gives me direction. Knowing that I can make some difference even if it might be in a small way, is my daily “charger” to life and a key to my happiness.

Last October, a young man of 8 years old, a student at the Iranian-School of San Diego raised over \$300 in one night of trick or treating for UNICEF for children of his own peer group who are in need. His new project is to raise enough money to make sure a water well can be made in a village of need in Africa. He is determined and I know he will do it.

Just last month, a young high school student in northern California requested from all of her friends attending her sixteenth birthday celebration (yes, her sixteenth birthday), to bring funds for Dollar a Month Fund, and chose one of DMF’s existing projects to donate to. I am sure she would have received many exciting gifts with lots of oohs and ahs, but she too chose as her priority another group of young people in need.

There are other stories much similar to the above to be told. In all instances I have learned and observed that parents who have given time to volunteering, have been, without doubt, the best teachers and have taught their children the worth of human relations. There are so many needs and so many opportunities for each of us to get involved and make a difference for a better world. The choices are plenty and very diverse.

Our community in San Diego has been moved forth through the volunteer time of so many individuals and the organizations they work with. A quarter of a century ago there were perhaps fewer of us with determination and passion willing to give our time for what we have believed to be necessary and profitable for all of us as a community. As an example, take this publication that you have in your hand. It started with one page, double folded, to inform the community of the schedule of events around town. Two people worked on it for many years cutting and pasting information from secondary sources and now? Well, judge for yourselves.

Our growth and accomplishments are the proof of the power of what volunteers with passion and a strong belief can do. If we put all of our volunteer hours together, just for San Diego and our community, we could go around the world time and again. By the grace of so many amazing volunteer hours by so many individuals in San Diego, the work of our community is second to none and really is the crown jewel preserving our cultural heritage.

Today, our hope is that everyone will roll-up their sleeves and join in with us helping in different projects and be an active part of our proud community.

Salutations to every person involved in volunteer work... no one should ever underestimate the power of your work ... you matter ... you are the one that makes the difference for a better world for all of us. It is your work and compassion that teaches our youth and generations to follow in your footsteps. Thank you all.

Persian Cultural Center's Bilingual Magazine

Is a bi-monthly publication organized for literary, cultural and information purposes

Financial support is provided by the City of San Diego Commission for Arts and Culture.

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May - June 2012

Vol. XXIII No. 139

Circulation: 6000

Persian Cultural Center

A non-profit national corporation
 Established in 1989. San Diego, California

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PCC Foundation

Charitable Organization

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Cover Design: Saeed Jalali



PCC NEWS

March was full of New Year madness in the Iranian community. The Persian Culture Center's ("PCC's") Nowruz gala event at the La Jolla Hyatt was a great success. Shahram Shabpareh did not disappoint the almost five hundred person crowd who came to party. Shahram graciously and willingly posed for photographs with the guests and assisted in PCC's fundraising auction by donating an evening in his company for dinner! We also had a surprise for the guests. Comedian and actor, Max Amini, appeared to act as our Master of Ceremonies for the evening. Max added his own brand of charm and humor to the evening. Our Chaikhane (teahouse), with ladies in traditional costume, was a hit, as were the traditional dances performed by students of the Iranian School of San Diego ("ISSD"), a branch of PCC. It was a wonderfully festive evening enjoyed by all. PCC thanks everyone who attended and/or participated in the fundraising activities. Our Nowruz gala is our biggest fundraiser of the year and every penny paid towards tickets and other items serves the entire community by supporting PCC's cultural activities.

ISSD held its annual Nowruz performance at Mount Carmel High School. The students, ranging from Kindergarten to high school, performed dances, theater skits, and played traditional daf and setar music that they have been learning in music lessons provided at the school by Koroush Taghavi. Two of the school's most accomplished musicians, Ali Alipour, and Koroush Baradaran, played a Tombac and Santur duet that received a standing ovation. The show also began with a touching video about the school and its history which was recently featured at PAIAA's Passing of the Torch event as a national "Success Story." You can see this video and find out other helpful information online at www.pccsd.org.

On March 29, 2012, PCC was part of an unprecedented collaboration with three other public organizations in town; The San Diego Museum of Art, KPBS, and the San Diego Public Library. Against the backdrop of the Museum's Persian art collection, a celebration took place of KPBS' and the Library's One Book, One San Diego pick "Sky of Red Poppies" by Iranian-American author Zohreh Ghahremani. The evening featured a reception with Persian food and music, followed by an author presentation by Zohreh Ghahremani, a discussion with Zohreh and curator of the Asian Art section of the Museum, Sonya Quintanilla, about the intersection of art and literature in Persian culture, followed by tea and sweets in the sculpture garden of the Museum. The evening was enjoyed by members of the entire San Diego community and was an inspiring example of cross-cultural outreach and appreciation.

On April 8, 2012, Hengameh Ayari, the Persian Cultural Dance Academy's founder and teacher for over 30 years, was celebrated in a tribute produced and organized by her daughter Parnia Ayari. A review of the show is featured on page 20.

On April 18, 2012, PCC co-sponsored an event at the Central Library featuring leading Iranian Studies scholars, Professor Ali Gheissari, of the Department of History at University of San Diego, and Professor Babak Rahimi, of UCSD's Literature Department. Dr. Gheissari spoke on Social Change in Contemporary Iran and Dr. Rahimi on Youth and Communication

Invitation

Persian Cultural Center will hold its Annual Members Meeting and Election of Board of Directors on Sunday May 20 at the Mt. Carmel High School 10AM to 12 PM.

Please Join Us:

If you would like to serve on the Persian Cultural Center's Board of Directors please contact the PCC office at 858-653-0336 or send a short bio via email us at pcc@pccsd.org. All individuals who have been PCC members for at least one year and are legally residing in the US are eligible to be nominated. Elected board members serve for three years. We encourage all who qualify to consider running for a board position. PCC is a truly wonderful and dynamic organization which is growing and expanding its programs by leaps and bounds. If you are not sure about committing to a board position we have many committees that need volunteer members. Please contact us for more information. We hope to see you at the meeting!

in Cotemporary Iran. On April 19, 2012, PCC presented, "The Persian Ghazal" a conversation with Roger Sedarat (the Author of Ghazal Games) at SDSU. Professor Sedarat read from his recent book of poetry, Ghazal Games, and also discussed his new translations of Hafez.

As always, we would like to remind you that our "Building the Dream" project is still very much alive and gaining more support every day. We hope you will spread the word and continue your support of a new "Iranian-American Center" in San Diego!

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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"BUILDING THE DREAM"

After 23 years of service to the community, the Persian Cultural Center (PCC) sees this as the perfect time to rally around our community's long-time dream of creating a physical Center to house our current activities and provide further, much needed, community services and programming for the Iranian-American Community.

The conditions have never been so favorable and the need never so compelling. Here are just a few reasons why this dream is so important:

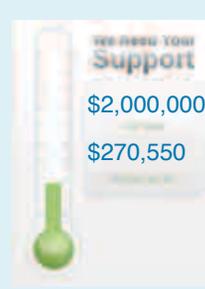
- Members of our aging population and their families need support
- The younger generation needs structure, guidance and language skills
- Parents will be helped by increased resources and networking
- The current real estate market is absolutely encouraging

You have the following donation options

Level	Donation Amount	
<input type="checkbox"/> Tier 1 Supporter	up to \$499	
<input type="checkbox"/> Tier 2 Supporter	\$500 to \$999	
<input type="checkbox"/> Patron	\$1,000 to \$1,999	Your name or name of your choice on Bricks/Tiles
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<input type="checkbox"/> Other		

All donors' names will be recognized prominently on a plaque posted at the entrance of the Center and entitled, "Founders' Circle." In addition, at certain donation levels special recognition applies as indicated.

This Center will not only serve you, your loved ones, and the community, but it will also benefit future generations and those who want to reach out and learn about Iranian Culture and the Persian language. As an established and respected community, we owe it to ourselves, our children, and the survival of our heritage to achieve this goal.



We would like to thank all of you who have contributed to the building fund so far; your vision and generosity will serve generations of Iranian-Americans and San Diegans in the future.

Add yours or a loved one's name to this list.

- | | |
|---|--|
| Abbaspour, Shirin | Katbab, Abdollah |
| Abolmaali, Arya & Darya | Khorvash, Piruz & Madiha |
| Aghassi, Sarah. E | Mahdavi, Mahmood & Fereshteh |
| Akashian, Costance | Malek Khosravi, Behnam & Noushin |
| Akbari, Elham | Moafipoor, Shahram&Elham Akbari- Aghbolagh |
| Akbarnia, Behrooz & Nassrin | Moalemi, Parisa |
| Akbarnia/Jester, Halleh & Stewart | Mojaver, Nasrin |
| Amini, Mojgan | Morgan, Robert B |
| Amani, Ramin | Nabai, Dr. Hossein |
| Assadian, Dr. A. R. | Nafezi, Shiva |
| Ayari, Mohammad | Nahavandi, Dr. Afshin |
| Azmoodeh, Mashoud & Mojgan | Naraghi, Mehdi M. & Parisa F. Amini |
| Bagheri, Rosita | Nazari, Ghazaleh |
| Bahrani, Farhad | Nematollahi, Gity |
| Bahramsoltani, Arash (Euro Pacific Paint) | Nourbakhsh, Farhad & Raquel S. Otis |
| Barfjani, Akram | Nourbakhsh, Farhad |
| Bviolin Studios, Mr.Bahman | Ostad, Dr. N. (Rite Family Dental) |
| Chaffee, Dr. Dean M. | Paymai, Arman& Mashsa Vahidi |
| Dadgar- Kiani, Mehdi M. & Parisa F. Amini | Pirouzian, Mohammad Ali |
| Dadkhah, Arsalan & Sholeh | Pirouzian, Mahmmdou Reza |
| Dadkhah, shahryar & Nazi | Pirouzian, Ali |
| Dadkhah, Manouchehr | Pirozan, Dr. Amir |
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| Emami, Sina & Nahid | Purtee, Charles David & Mehrangiz |
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| Farnam, Dr. Jafar | Rafizadeh, Hamid & Parisa |
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| Feizi, Mir F. | Roboubi, Babak & Marjan Keramati |
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| Ghazi, Mahasti | Sadeghi, Saha |
| Haerizadeh, Yassmin | Safarian, Dr. Gholamreza & Narges |
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| Hanson, John | Salimi, Abdy & Molok |
| Hanson, Shaghayegh | Salimi, Rana |
| Hanson, Mary & Jay | Samimi, Fereidoun & Marie Akbar |
| Hekmat, Reza & Maryam | Sammak, Massoud & Puneh |
| Hojabri, Fredun& Hedwig | Shaghaghi, Zarin |
| Jaff, Saryas | Shamlou, Benny |
| Jalali, Saeed and Roxana | Smith, Homa |
| Jalali, Shila | Soraya, Golsa |
| Jessen, Bart & katayoun | Tahriri, Hamid & Mataneh |
| Julazadeh, Shahrzad | United Technologies |
| Kalantar, Hamid & Anahita Babaei | Zayer, Bijan & Sholeh |

By Shaghayegh Hanson



Where are my children?

All of a sudden I do not recognize my own children. The other day when I went to pick them up from their after-school program I couldn't tell where my daughter was because I mistook her for one of the student teachers! At 10 years old, she is already 5 feet, 2 inches tall, only one inch shorter than me. Her shoe size is the same as mine at 8 and a half. My 8-year-old son has lost his chubby cheeks, is into skinny jeans, and claims to be working on developing a six pack on his stomach. He will definitely be as tall as me in a couple of years. How could I have been so slow in recognizing how fast the time has flown!

I have written many an article in the last five years or so about the first decade of my life with children, not even suspecting that it was already old news. It was only a couple of years ago that I was still complaining about the sleepless nights when my children were babies! Now I am embarking on the next decade and it has caught me off guard.

Just last week my daughter went through the rite of passage of every American child—braces on her teeth. When she smiles at me I think about all the American shows I watched as a child in England and all those white perfect teeth smiling at me through the TV screen. Those teeth were a dead give away on my English college campus: “yep, there goes an American” we would say, every time a perfectly straight, white pair of teeth walked by.

Perhaps the fault is with me for standing still, rather than with time for moving too fast. On the day we went to the orthodontist's office, we got there about 15 minutes early. I stood at the reception desk for an eternity, becoming increasingly annoyed that no one was there. I could hear social chit chat and laughter coming from somewhere deep inside the interior and decided that all of the employees there should be fired for their incredible neglect of their posts. No sooner had I thought this than a young patient walked in, went up to a computer monitor slightly at the side of the counter, checked herself in electronically, and sat down. I felt a hundred years old. Then I felt two hundred years old when I couldn't figure out how to check both of my children in using one entry. My daughter took pity on me and came to my rescue. She accomplished the task in less than 30 seconds.

All of a sudden, I am the not-so-mighty Oz, the curtain drawn back by my children to reveal a person desperately trying to hold on to the power of the all knowing, all controlling protector. My children had, of course, seen the signs way before I had even a notion. It probably started when they had to take over at the Redbox video rental machine outside Ralphs a few months ago when I couldn't quite figure out how to run the process in the 2 minutes that those waiting in line are willing to allot to you before the eye-rolling and tutting begins. They both dove in to rescue me that evening!

When my daughter first asked me if she could walk to and from school by herself, I thought a firm “no” would end the discussion. Little did I know that the children of today are



trained in the art of verbal combat. She announced that she would write a “persuasive letter” wherein she would argue her case in a logical way that would allay all my concerns and defeat all my objections. Apparently, she has learned this strategy in 5th grade at public school when others waited and spent a fortune at law school before they even wrestled with the concept of strategic adversarial maneuvering. She sat at the kitchen table and wrote furiously for half an hour. She then placed the letter in front of me, looked at me calmly and said, “All I ask is that you consider my point of view.” I was trying to remember if in my day 10-year-olds were allowed to have points of view. I dismissed the thought as irrelevant; clearly this was not “my day” and I would have to get used to this brave new world. I took the piece of paper with a heavy sigh and proceeded to read. I told her I would think about it.

Her argument ran thus: we lived two blocks away from school, she would find a walking buddy, she would call me after she arrived and as often as I wanted her to check in, many of her friends' parents had trusted their children enough to let them walk by themselves, and one friend in particular who lived a mile away took her two younger siblings back and forth with her. She was willing to do whatever I asked to prove she was also worthy of the trust other parents had given their children etc. etc.

The very morning that I read this letter, a police alert went out in my neighborhood for a teenage girl who walked to school alone and had not arrived that day!! I went from considering the request to totally dismissing it out of hand! And based on my utterly illogical maternal fears I denied her request and based it on the girl who had gone missing...neglecting to impart the ending, that is, that the girl had decided to go to Grandma's house instead of school that day.

My son is only in second grade but he is watching his sister's strategies and hoping to improve on them. When he said he was going to write a “persuasive letter” about why I should buy him another bey blade (a sort of spinning top game), I said, “No way, Mister, I already said no!” I needed time to think about how I would handle the insurgence of my children! Somehow I would have to feign complete alignment with their “points of view,” making them feel as though they have a voice and are being heard but continue to hold all power over them and rule in the way I alone saw fit. After all, parenting is not a democratic matter.

In the end what it all comes down to is that my children are making me work at being a good parent and by doing so are defining the meaning of “good.” The surprise is that I thought that definition was solely under my jurisdiction. And perhaps it was during the last decade, but it won't be for the next!

A School for Persian, a Center for Iranian Heritage

A personal look at the diaspora's first accredited Persian-language educational institution

When the Iranian School of San Diego was founded in 1988, I was only two years old, living in Shiraz following the Iran-Iraq War. Having moved to America, my experience with ISSD began in 2005 when I audited several classes and led a few as a substitute. I started teaching regularly at the school the following year—as I had no formal teaching background, a few eyebrows were raised. Then as student at a community college, I had no idea ISSD would determine my ultimate career as an educator. Having left San Diego to pursue their own collegiate adventures, several of my former students visited me recently. It was the sort of reunion that suggests the importance of the ISSD experience, which inspires a community built around a common love: Persian language and culture.

Receiving a steady stream of résumés from impressive applicants—many of whom have taught in Iran—Ali Sadr, ISSD's principal, identifies passion as a fundamental element that drives teachers to constantly seek to improve, to take and give constructive criticism, and most importantly to ignite the same fire among their students: a passion for discovering Iranian culture through learning Persian. Passion has been inscribed into the school's DNA. ISSD is a place where nobody's talents goes unnoticed. I was recruited to write for *Peyk*, the bilingual publication of the Persian Cultural Center of San Diego, the school's parent organization. Later, I served on the Center's board of directors. I jokingly warn my Iranian friends, "No matter what you're good at, if you go near ISSD, you will be recruited!" Our strong alumni base attests to this tradition. Kouros Baradaran, for instance, works both as a teaching assistant and santour instructor while attending conversation classes designed for alumni who wish to continue practicing their Persian.

Registered as non-profit, non-political, and non-religious educational institution, ISSD adheres to adhere to no religious, nationalistic, or politically partisan curriculum. While autonomy has many advantages, it also presents challenges. Chief among them is the question, who evaluates the school? ISSD has had to rely on its own community for self-correction and growth, encouraging and sponsoring its teachers' participation in training workshops at San Diego State University, New York University, National University, and other institutions of higher learning. During monthly meetings, the school's entire teaching corps meets to discuss assessment and teaching methods.

Rather than rely on the standard Persian-as-a-second-language textbooks employed in the United States, ISSD has strived to design a curriculum crafted for the school's unique environment. In the process of developing the advanced-level curriculum, I traveled to Iran in January 2009 to meet with Dr. Shokufeh Shahidi, the program director at the Dehkhoda Institute and International Center for Persian Studies. In Italy that August, I met with Riccardo Zipoli, professor of Persian language and



literature at Venice University. Their insights and advice were invaluable to the publication of *Advanced Persian Textbook for Heritage Learners* (Persian Cultural Center, 2009), which has been adopted by many Persian-language schools worldwide.

Founded by Shahri Estakhri (principal, 1988-92) and Mozayan Bagherzadeh, ISSD is now the only accredited Persian-language school outside of Iran, keeping their vision of serving the whole of the Iranian community alive. With its expanding scope, the institution, whose original venue was a church, can now hardly be accommodated by its current host, Mount Carmel High School. Offering classes on various language levels, Persian music (setar, santour, daf, etc.), theater, dance, painting, and social activities ranging from parenting classes to stress management workshops, ISSD relies on a tireless body of volunteers in both its administration—namely Fariba Babakhani and Rosita Bagheri—as well as PTA team. The school's yearbooks, consistently growing in size, narrate one story: the community's need for a center. Joined by other cultural organizations in San Diego, the Persian Cultural Center has started a campaign to raise funds to make a center that ISSD and its greater community can call home. While the institution itself is still renting for the moment, I call the Iranian School of San Diego my home outside of Iran.





Let Us Today Enter the Bazaar in Shackles: Pakistan's Progressive Poets in Translation

Part of *Peyk's* series on traditions of poetry in Central Asia, this article—written by Adeeba Talukder—examines the role and influence of the Progressive Poets of Pakistan. These poets were heirs of the classical tradition of Urdu poetry, a tradition that itself grew out of Persian classical literary tradition and flourished in its sophisticated universe of imagery, metaphors, and phraseology. If you would like to contribute to this series, please contact our columnist at af@ariafani.com.

In a *mushaa'irah* (or *moshaa'ereh*) introduction to his poem *Rule of the Land*, written about Pakistan's 1963 constitution, the poet Habib Jalib relates: "After the creation of Pakistan, when, one by one, our dreams were being shattered, we began searching for people who shared our ideals of freedom, democracy, and economic independence. So I wrote this poem, *Dastoor*, that I recited at a *mushaa'irah* in Muree. All the cream of Pakistani society was present. The atmosphere was so tense that no leaf dared tremble. And I began reciting: *That lamp that burns only within palace walls....*"

The All-India Progressive Writers' Movement took root in pre-partition British India and originally served as a form of vocalization of popular dissent against British rule. Members of the movement espoused the ideology that art, especially in troubled times, bears the responsibility of serving as a vehicle for sociopolitical change. These writers sought to unite art, use, and beauty in their work to create pieces that were both aesthetically compelling and brought to light the ills of their time. Many writers continued voicing their dissent long after the departure of the British and the formation of the separate state of Pakistan in 1947. Their work now reflected the trauma of partition and the heartbreaking realization that their new rulers—now from among their own people—were no better than the ones who had just left. Among the most prominent figures in this movement—featured in this selection—were the poets Habib Jalib (1928-1993), Faiz Ahmed Faiz (1911-1984), and Ahmad Faraz (1931-2008).

These poets critiqued the oppressive and irresponsible tactics of the regimes and administrations of their day, which often severely limited individual liberties and expression, and perpetuated and exacerbated social and economic inequality. Like all great works of art, however, the poems I have chosen to translate transcend their own contexts and take on new shades of meaning in the present age. These poems continue to be relevant in today's Pakistan, a broken country that has, since its birth, suffered from constant bloodshed, corruption, and deep ethnic divisions. The ideas and words of these poets are important for the people of Pakistan, who need to imagine their terrible, inexplicable present within a larger narrative of struggle and its promises of eventual justice. These poets' works have come to prominence in light of recent events in Pakistan—they were recited and sung at rallies of the 2008 Lawyers' Movement to bolster the crowd's courage and raise their spirits. And in early 2011, when Salman Taseer, governor of

Punjab, spoke out against the country's discriminatory Blasphemy Laws, he would acknowledge the danger of backlash by religious fundamentalists, but then proceed to recite: "Who now remains worthy of the executioner's hand? / Friends! Gather your broken hearts and set out! / Let it be us, once again." Upon his assassination, television personalities lamented for days, reciting those very verses over and over again. These poems also speak to the present age at large—they engender the spirit of all the Occupy movements, the spirit of all aggrieved people who seek to confront the authorities that have wronged them.

In order to truly appreciate the poetry of the Progressives, it is important to recognize the role of the poet in Pakistan as a voice of the age, and as the common man's dialogue with higher authority. In a culture and society that revolves to a large extent around poetry and music, the poet plays a tremendous role in the lives of everyday people. Whether or not he is literate, just about every person knows verses of poetry. They have been ingrained in him since birth and, indeed, are "part of the air [he] breathe[s]" (Ali xi). He's heard them sung by Noor Jahan and Ustad Mehdi Hassan, and heard them repeated over and over again in movies, in television shows, in stories, in speeches, and in conversations.

The relationship Pakistanis have with poetry can perhaps only be explained or evoked when compared to the one that many Americans have with political slogans. When chanted in unison with a large crowd, slogans have the power to transform each individual. Many verses have the same effect; when they have a good mix of musicality and punch, they catch on very quickly. One becomes what these verses espouse, even if just for a moment. For that period of time, however long it lasts, everyone who experiences and repeats the message is united by the common experience of its art and becomes part of a single, larger entity. Perhaps it is these feelings that create the sort of phenomenon Jalib describes towards the end of his reading: "When I finished reciting the poem, the *mushaa'irah* simply came to an end, and everyone came out with me to march on Muree Road. A more established poet said to me, 'That was not an opportune moment.' I said to him, 'I'm no opportunist.'"

Government leaders of their time were well-aware of the incendiary nature of these poets' words. They knew the poets' power over the people, and, understandably, feared them. For this reason, many progressive poets also spent years in exile and in prison, their works banned for considerable lengths of time. Some of these poems spell their dissent out very simply, as in Jalib's refrain "I do not accept, I do not acknowledge" or Faraz's plea "For a thief, a murderer, a tyrant's sake/do not divide yourselves/my beloved people."

These poems are not merely works of political protest; they are also masterpieces of stylistic rebellion. The poems do possess a nostalgia for the classical tradition and the universe it evokes—a universe imported almost wholly from the eighteenth century Persian literary tradition. At its epicenter resides the cruel, unattainable beloved—whether a handsome boy, a beautiful woman, or God Himself. The speaker of the poem, like the

legendary lover Qais, tears at his collar, cries tears of blood, runs into the bazaar chanting his love's name, and slays his ego on the path of desire. Like the Sufi mystic Mansur al-Hallaj, he, too, declares his love and convictions openly, with "arms wild/intoxicated, dancing" even if his passion's outward manifestation should lead him to the scaffold's dry branch.

The words below, though they were penned years ago, continue to speak to and engender the struggle of the Pakistani people in their quest for just leadership, stability, and peace. They reflect an injured, but strong-willed and outspoken people who are not afraid to proclaim their love for their ideals, whether "in shackles" or facing the threat of imprisonment or execution. "Surpass fear, or let life pass us by," writes Faiz, "To die or to live: this matter's still in the air."

Let us today enter the bazaar in shackles

Faiz Ahmed Faiz

The brimming eye, the torn spirit
a hint of undisclosed love--
they are not enough.

Let us today enter the bazaar in shackles.

Arms wild
intoxicated, dancing
with dust-smear'd faces and bloodied shirts
Come, the city of the beloved awaits:

Its ruler, its commoners
The accusatory arrow, the stone of abuse.
And, too: the unhappy morning,
the day come to nothing.

Whom else can they call their own?
In the city of the beloved, who has remained pure?
Who now remains worthy of the executioner's hand?

Friends! Gather your broken hearts and set out!
Let it be us, once again.

Rule of the land

Habib Jalib

That lamp that burns only within palace walls
that feeds the pleasure of just a few
and festers in the shadow of every wile;
this rule of the land, this lightless dawn
I do not accept, I do not acknowledge.

I am not afraid of the scaffold's plank
Let it be known: I, too, am Mansur--
You cannot frighten me with prison walls.

These threats of cruelty, this night of ignorance
I do not accept, I do not acknowledge.

The branches have begun to flower, you say.
All the wretched men at the tavern now have wine, you say.
Their torn collars are being mended, you say.
This outright fiction, this robbing of the senses
I do not accept, I do not acknowledge.

For centuries, you've plundered our calm
but now, the enchantment's broken.
We will not fall for your ruses. You, the cure?
Perhaps you'll fool another. This, your panacea

I do not accept, I do not acknowledge.

My beloved people

Ahmad Faraz

That sword that hangs now from my waist
has already slashed away my other half.
The rifle-barrel now at my side
has once before licked my veins' blood

Now, once again, that fire has entered my streets
Once again, the smell of gunpowder is in the courtyard air
Once again we ask each other: Who are you? And who am I?
Once again this thought separates the space between us

I have enemies outside these borders
but when has an army of Others ever descended here?
I knew those hands that struck me;
it was my own dagger that pierced and pierced my chest

Once again, that barricade of fear, its air of tumult
their shouted slogans tall-crafted and rampant
the country's cries sold like a merchant's wares
God's creed separated to so many species

This hour has struck before
like a torturous morning, like a foreign night.
Once before, these vows of faith have broken
like the glass of the heart, like the mirror of life.

Where now are the soft prayers of red lips,
love's mantle on faces of dew?
Sunlight forsook her sandalwood feet
henna's flame flickered and died on her marbled hand.

Fraught with separation, kohl wept from the loveliest eyes
clouds of her tresses wept for the broken limb.
Like the cloaks of roses, bodies again were torn.
Once before, love's moon was halved
and with a dagger's point, a line drawn in my soil.

Do not let this happen, do not let this happen again.
My beloved, my heart-stricken people,
if the earth splits now, it will surely be the end.
You who grieve, you who have been slain by sorrow
for a thief, a murderer, a tyrant's sake
do not divide yourselves
my beloved people.

All translations are by Adeeba Talukder. Adeeba lives in Brooklyn, New York, and works as a script translator at Sesame Workshop. She has translated and performed the works of modern Pakistani and Afghan poets. Direct your questions and comments to adeebatalukder@gmail.com.

Sources:

Ali, Agha Shahid. *The Rebel's Silhouette: Selected Poems*. 2. Amherst: The University of Massachusetts Press, 1995. xi.



Go berry picking and turn the fruits of your labor into delicious pies, cobblers, trifles, and more. These sweet recipes on the <http://family.go.com/food/berry-best-desserts-pg> are perfect for summer potlucks, backyard barbecues or even a weeknight dessert.

The key to preventing moldy berries...From the Internet Berries are delicious, but they're also kind of delicate. Raspberries in particular seem like they can mold before you even get them home from the market. There's nothing more tragic than paying \$4 for a pint of local raspberries, only to look in the fridge the next day and find that fuzzy mold growing on their insides.

Well, with fresh berries just starting to hit farmers markets, we can tell you how to keep them fresh! Here's a tip I'm sharing on how to prevent them from getting there in the first place: Wash them with vinegar.

When you get your berries home, prepare a mixture of one part vinegar (white or apple cider probably work best) and ten parts water. Dump the berries into the mixture and swirl around. Drain, rinse if you want (though the mixture is so diluted you can't taste the vinegar and pop in the fridge. The vinegar kills any mold spores and other bacteria that might be on the surface of the fruit, and voila! Raspberries will last a week or more, and strawberries go almost two weeks without getting moldy and soft. So go forth and stock up on those pricey little gems, knowing they'll stay fresh as long as it takes you to eat them.

you're so berry welcome!

Chocolate Cream and Strawberry Pie

By Anne Coleman

<http://family.go.com/food/berry-best-desserts-pg>

This great chilled pie for summer combines delicious chocolate and fresh strawberries for a knockout dessert. It is a perfect recipe to make ahead of time for a picnic or cookout or a special occasion.

Hands-on Time: 15 minutes •

Ready in: 1 hour and 10 minutes • 8 servings

Ingredients: 12 ounces chocolate chips, • 1 cup milk -- any fat content, 1 large egg, 9 inch pie crust, • 1 quart fresh strawberries washed and hulled, 1/4 cup strawberry jelly or preserves • 1 Tablespoon water

Directions: Preheat oven to 325 degrees F.

1. Combine chocolate chips and milk in a heavy saucepan. Heat on low setting until chips begin to melt. Stir until smooth. Remove from heat.
2. Beat egg and add 1/4 cup of hot chocolate mixture to egg. Stir quickly so the egg does not cook.
3. Add egg and chocolate to the first mixture and blend well.
4. Pour chocolate into pie crust and bake for 25 minutes, or until center is lightly set.
5. Chill pie for 30 minutes. Top pie with strawberries -- points up.
7. Combine strawberry preserves with water and stir until smooth. Brush or drizzle over strawberries.
8. Chill until serving time.



What Two Enemies Share

By ROYA HAKAKIAN February 25th 2012

“IF a war were to break out between Iran and Israel, whose side would you be on?” someone asked me on Facebook a few weeks ago, when an Israeli strike against Iran’s nuclear facilities was reportedly imminent.

From early adolescence, at the start of Iran’s 1979 revolution, my loyalties have so often been questioned that I’ve come to think of such suspicions as my Iranian-Jewish inheritance.

In the early 1980s in Tehran, a small group of socialist intellectuals who clandestinely gathered in an apartment every Thursday evening let me into their circle. Those were dangerous years. The government was new to power and violently insecure. Opposition groups were under assault. A war was raging with Iraq, and the United States had imposed sanctions. Our days were spent in queues, as the most basic staples were rationed.

Every member of the group was assigned to follow one of these pressing issues. I, however, was to give weekly updates on the Israeli-Palestinian conflict. Though much younger than the rest, I knew exactly what kind of sympathies I was expected to express. The land had to be returned to the Palestinians, I would declare at the conclusion of each summary. I never mentioned that among the Jews living on that land were my penniless relatives who moved to Israel from Iran after their home and store were torched by an angry mob during the mayhem that preceded the revolution.

Silence and submissiveness were and are the cornerstones of the character of the Iranian Jew. We walked past and away from confrontation. We burrowed in oblivion while living alongside Muslim friends and neighbors. Security and success came to those who blended in best, to those who did not allow any part of their Jewish identity to bleed into the Iranian.

Today, it’s that oblivion that threatens to engulf both peoples. No two nations have ever been so deeply shaped by each other and yet so unaware of their debt to each other.

At the dawn of the 20th century, Iran was racked by the lawlessness and tribalism that were endemic to the region. By about midcentury, under Reza Shah Pahlavi, Iran had an army and an effective central government, which made subsequent industrialization possible. The credit for a surprising amount of that industrialization goes to the efforts of leading Iranian Jews. Among them were the Nazarian brothers, who left Iran for Israel in the late 1940s, fought in Israel’s 1948 war of independence,

went on to work in construction and, when they had mastered those skills, committed the unthinkable: they returned to their birthplace to begin building there. They became manufacturers of loaders, dumpers, cranes and cement mixers, and made these modern tools of urbanization available and affordable for the first time in Iran. The city of Isfahan, one of Iran’s greatest tourist destinations, whose proverbial grandeur equals “half the world,” became so only when the brothers, in collaboration with top Israeli engineers, built its underground sewer system and rid the city of disease and noxious air.

Another group of brothers, the Elghanians, erected high-rise buildings and highways that inoculated the country against tribal isolation. They also founded Iran’s first advanced plastic factory, which paved the way for other socioeconomic and scientific advances.

But soon after the fall of the shah, the chief of the Revolutionary Courts, Sadeq Khalkhali, executed hundreds of democratic-minded youths who had turned against the new regime. He also executed one Elghanian brother, Habib, on the charges of sowing “corruption on earth” and “espionage for Israel.” Mr. Elghanian’s execution set fire to the Jewish community. Many of Iran’s 100,000 Jews fled, mostly for Israel or the United States, and today only around 20,000 remain.

Just as the majority of Iranians are unaware of this history, so too are Jews unaware of the contributions of Iranians to Jewish survival. All too often, I’ve witnessed American Jews’ look of surprise when, upon meeting me, they learn of the existence of Jews in Iran for the first time, despite the fact that Iran still remains the largest home to Jews in the Middle East outside of Turkey and Israel.

As early as the sixth century B.C., Jews, exiled in Babylonia, found a savior in Persia’s Cyrus the Great, who helped them return to Israel. In the early 1940s, Iran became a refuge to Jews, who were this time fleeing Hitler’s army. Thousands owed their lives to the valorous conduct of Abdol-Hossein Sardari, the head of Iran’s diplomatic mission in France, who defied Nazi orders by issuing thousands

of passports and travel documents to Jews. Even when President Mahmoud Ahmadinejad was in top Holocaust-denying form, the descendants of the Polish survivors who chose to settle in Iran were laying flowers upon the graves of their loved ones in what’s known as the Polish Cemetery in Tehran.

Would the two nations allow their rulers to begin a war if they were aware of their depth of indebtedness to each other? By bombing Iran, Israel would be bombing a portion of Jewish history. If that happens, which side I would choose will not be a question. I will be twice destroyed by the two imperfect yet beloved cultures that each make up half of the woman I am.

Roya Hakakian is the author <<http://www.royahakakian.com/new/>> of “Assassins of the Turquoise Palace.”

First published in New York Times/ Opinion February 26, 2012



EDUCATION



By Sheiveh N. Jones, Ed.D.



The Three Generations

I spent nearly five years researching Iranian and American culture and history to better grasp the impact of culture on education and success. This actually turned out to be a very therapeutic journey for me because I was able to understand and come to terms with who I was and how I was raised as a 1.5 generation Iranian-American. Yes, 1.5 generation. This concept led me to believe that if we understand the differences between our parents, ourselves, our children, and maybe even our grandchildren, perhaps we can reduce the tension of raising children in this culture while increasing our understanding of where they are coming from and where they are going. I strongly believe this research only scraped the surface of the depth and complexity of being an Iranian-American (or perhaps American-Iranian?). However, it also opened a window to the need to recognize who our children are and where they are growing up so we can better understand how to raise them.

The Iranian-American community consists of three groups of Iranians—first generation, second generation, and 1.5 generation. The first generation are those who were born and raised in Iran and have the culture and language engrained in them. They identify with the Iranian culture and may be able to integrate into the American culture publicly. Privately, however, they are staunchly Iranian. The second generation are those who were born here in the United States and whose parents are first generation. They identify with American culture but also are aware of the Iranian culture and traditions; they may even know the language. The 1.5 generation are those who were born in Iran to first generation parents, but came to the United States as adolescents. They speak both languages and are familiar with both cultures; however, they do not fully identify with either culture. They are, what I like to call, caught in the middle.

The Iranian culture emphasizes family, education, and traditions. Because historically the culture is a tribal one, family is an important component when it comes to making big decisions such as marriage, career, etc. Because of this importance, we oftentimes see families either live with one another OR live nearby one another. Hard work and success is an important component to upward mobility when it comes to class. American culture, historically, has been about gaining independence. This is the ethos on which America was founded. People who came to this country were looking to become

successful without relying on their church, government, etc. Hard work and education is a means to becoming independent of others. Though family is important, Americans make decisions that help them gain individual independence. As Iranians, sometimes we misunderstand this as Americans not understanding the importance of family.

In addition to the dichotomous cultural components, there is the added issue of coming of age where youth move from childhood to adolescence to adulthood. This transition in itself oftentimes creates its own challenges between children and their parents. How has this impacted you and your relationship with your children? I challenge readers to think about the pressures of growing up as a 1.5 generation or second generation Iranian trying to straddle both worlds along with becoming an adult. Are we allowing our children to take the best of both cultures as they move forward into adulthood or are we anxiously forcing them to solely be Iranians growing up in American society?

Calendar of Events

Visit Our web site at www.pccus.org

Persian Cultural Center

Tel: (858) 653-0336 - Fax & Voice: (619) 374-7335
www.pccus.org



Annual Meeting

Sunday May 20, 2012 10-12

At ISSD location (Mount Carmel High School)

Setar Workshop by Kourosh Taghavi

Registration and info: (858) 243-6008

Tombak workshop, Info: (858) 735-9634

Daf Workshop with Ali Sadr,

Tuesdays 6 to 7:30 PM at PCC office.

Iranian School of San Diego

(858) 653-0336

Branch I: Sundays 9:30 am- 1:00 pm

Branch II: Thursday 6:00 pm - 8:00pm

At . Mt. Carmel High School

9550 Carmel Mt. Rd, San Diego, CA 92129

End of the Year program

Sunday June 10, 2012 10am to 12 pm

At Mt. Carmel High School



Persian Dance Academy of San Diego

(858) 653-0336 www.pccus.org

Dollar a Month Fund

Tel: (858) 653-0336 • www.dmfund.org
<http://www.facebook.com/pages/Dollar-a-Month-Fund>



Association of Iranian American Professionals (AIAP)

Tel: (858)207-6232 • www.aiap.org

Last Wednesday of each month at 6:30 PM

at Sufi Mediterranean Cuisine

5915 Balboa Ave, San Diego, CA 92111



ISTA (Iranian Student Association at UC San Diego)

visit us at www.istaucsd.org



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

Dar Shahr Cheh Khabar?

PAAIA

Public Affairs Alliance of Iranian American
www.paaia.org



NIAC

National Iranian American Council
www.niac.org



Book Club Meeting

Last Sat. of each month

Sufi Mediterranean Cuisine

5915 Balboa Ave, San Diego, CA 92111

Indonesian Music, Dance, & Puppetry

Tuesday, May 8, 2012, 7:00 P.M.

241 South Cedros Avenue, Solana Beach, CA

(858) 481-8044, Admission \$20

Tickets available at <https://www.brownpapertickets.com/event/238209>

Flower Fields Ranunculus Tours

The Flower Fields of Carlsbad California

Location: Carlsbad

Phone Numbers

760-431-0352

Price: \$9-\$18

Description: Flowers abound at this yearly display of color in North County.

John Baldessari: A Print Retrospective From the Collections of Jordan D. Schnitzer and His Family Foundation

Through 05/13/2012

2/05/12 – 5/13/12 MCASD La Jolla

Museum of Contemporary Art San Diego, Downtown

Location: Downtown

Price: Included with admission

Description: This retrospective features more than 100 prints representing John Baldessari's beguiling visual vocabulary.

Dyeing Elegance Asian Modernism and the Art of Kboku and Hisako Takaku

San Diego Museum of Art

Location: Balboa Park Through 05/27/2012

Description: In this exhibition 71 obi, kimono, and other textile paintings of Kuboku and Hisako Takaku will be on display outside of Japan for the first time, drawn from museum and private collections.

Woodies! Woodies!

Through 5/28/12

San Diego Automotive Museum

Location: Balboa Park

Price: \$4-\$8

Description: Woodies have transformed from country estate cars of the 1930's and 1940's to the iconic surfing cars of today.

India: Sitar & Tabla Recitalitar and Tablas Duo

Miles Shrewsbury, Tablas and Rahul Neuman, Sitar

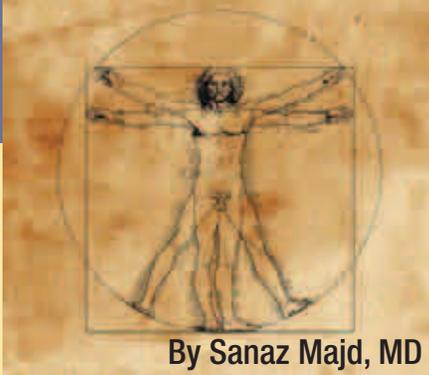
IGNITE Fund Raiser Nite

June 7, 2012 at 7pm

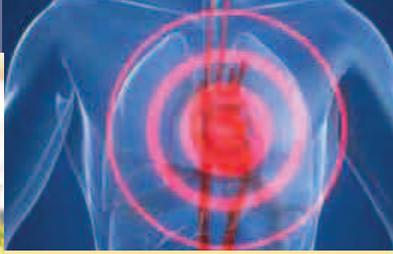
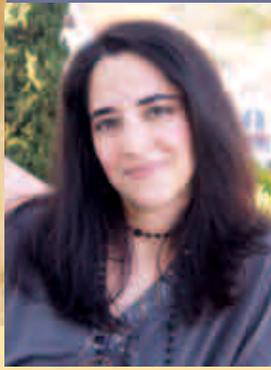
Admission : Free

David Alan Collection, 241 South Cedros Ave.

(858) 481-8044



By Sanaz Majd, MD



Chest pain

Chest pain is a common complaint at the doctor's office, and the one symptom that brings the greatest amount of fear for many. The panic is that if there's chest pain, it means that there's a problem with the heart. But there are so many other culprits that cause chest pain, and even though the heart is surely the most terrifying cause, it's not the most common. Either way, you should never ignore chest pain, as it's a symptom that doctors take quite seriously. It's better to be safe than sorry. But for informational purposes, let's review some common causes of chest pain.

Acid Reflux

Acid reflux occurs when the acidic contents of the stomach refluxes upward into the attached esophagus located in the chest, and occasionally all the way up into the back of the mouth. But many patients don't experience the characteristic acidic, sour taste in the mouth during reflux. They may instead experience symptoms of indigestion, chronic cough, nausea or vomiting, diarrhea, hoarse voice, sore throat, pain with swallowing, sensation that something is "stuck" in your throat, burping, dental decay, and yes, chest pain. The pain may be related to food – worse with meals or on an empty stomach. Many patients admit that their symptoms are worsened by certain foods -- spicy food, alcohol, caffeine, and citrus are the common triggers. They are also triggered by excessive intake of anti-inflammatory medications, such as *ibuprofen* or *naproxen*. Typically a course of prescription medications, such as *famotidine* or *omeprazole*, brings relief.

Anxiety

Those with panic disorder, which is a type of anxiety disorder, often experience chest pain, as well. They describe their panic attacks as a sudden onset of anxiety or feeling of intense nervousness, along with other symptoms such as the sweats, fast heart beat, tingling in the extremities, and sometimes chest pain. These patients often have a personal or family history of anxiety. For some, it can be so severe that they decline to leave their home for fear of experiencing these panic attacks. Doctors call this "agoraphobia," or the fear of open spaces. First line treatment is often an anti-anxiety medication in the group referred to as "SSRIs," or Selective Serotonin Reuptake Inhibitors.

Chest Wall Strain

The chest wall, like other areas of the body, also contains muscles and nerves. Therefore, after a rather strenuous physical activity, such as lifting heavy objects or getting stomped on by your 3 year

old child, can certainly cause injury to those areas and cause chest pain. The pain is often worse to the touch, and is often described as "soreness." It may also be worse with taking deep breaths or with certain positions or movements, is localized to specific areas of the chest, and is longer-lasting (often days to weeks) than chest pain related to the heart. Anti-inflammatory medications, such as *ibuprofen*, are the main treatment for this as long as there are no contraindications to taking them. It often self-resolves and improves gradually with time.

Pleurisy

The lungs are encased by a thin lining called the "pleura." And when this lining gets inflamed, patients can experience a characteristic intense, sharp chest pain that occurs with breathing in. Often viruses can cause pleurisy, and rarely other culprits like tuberculosis, autoimmune disorders such as lupus or rheumatoid arthritis, and drug side effects.

Heart Disease

Heart disease is the number one killer of both men and women in the United States. There are two etiologic possibilities when considering heart disease as a cause for chest pain – angina and heart attacks.

When the coronary arteries (the arteries that feed the heart) become clogged, patients may experience *angina*. Angina is the chest pain that often occurs upon exertion, like with exercise or strenuous activities like shoveling snow, and which is relieved by rest. Angina is described as "pressure," "squeezing," or "heaviness" in the middle or left side of the chest, with possible radiation upwards to the shoulder, jaw, or down the arm, that is associated with nausea, vomiting, shortness of breath, or the sweats. However, some patients, especially women, may present rather atypically – the pain could be on the right side or in the abdomen, could be described as indigestion or heartburn.

A *heart attack* occurs when there's a *complete* blockage of a coronary artery, which prevent oxygen from reaching the heart and damaging the heart muscles. Symptoms range from having *no* symptoms to presenting similarly to angina.

The more risk factors you have for heart disease, the more likely your chest pain can be caused by the heart. These risk factors are hypertension, diabetes, smoking, a family history of heart disease, age (the older the more at risk), and simply being male. Obesity and elevated cholesterol are also linked to heart disease.

There are certainly many other causes of chest pain, but these tend to be the most common causes to consider. Because chest pain can be a sign of a heart attack, it's important to seek medical help as soon as possible.

To contact Dr. Majd please visit: <http://girlfriendmd.quickanddirtytips.com>

PAAIA Releases 2012 National Poll of Iranian American Attitudes Toward Potential Bombing of Iran

National poll gathers accurate demographic and attitudinal information about the Iranian American community

March 26th 2012, Washington, D.C. - As the prospect of a U.S. or Israeli military strike against Iran increases, the Public Affairs Alliance of Iranian Americans (PAAIA) has, once again, commissioned Zogby Research Services to conduct a follow-up national survey of Iranian Americans to gauge their perception and views specifically on the issue of military action against Iran. In October of 2011 PAAIA commissioned Zogby Research Services to conduct its third national public opinion survey of Iranian Americans to gather accurate attitudinal and demographic information about the Iranian American community. The 2011 survey, which followed similar surveys commissioned by PAAIA in 2008 and 2009, are an integral component of better understanding our community and having its voice heard through the availability of on-going accurate scientific data. The 2012 survey is the fourth PAAIA-commissioned Zogby survey. It is the first national poll asking Iranian Americans specifically about a U.S. or Israeli military strike on Iran.

2012 PAAIA Commissioned Zogby National Poll Results

The results of 2012 survey indicate that **two-thirds (66%)** of Iranian Americans are worried that a U.S. or Israeli military attack against Iran is now more likely than ever before. The survey shows that Iranian Americans continue to retain strong ties with the people of Iran. A total of **eighty-four percent 84%** of Iranian Americans have family currently living in Iran -- consistent with PAAIA's three previous survey results. Furthermore, **fifty five percent (55%)** of Iranian Americans believe that increased American hostilities with Iran could increase discrimination while also heightening U.S. government's scrutiny and surveillance against them. Almost **two-thirds (63%)** of Iranian Americans oppose military action against Iran's nuclear sites or other facilities. In contrast **thirteen percent (13%)** indicated that they would support such an action while **sixteen percent (16%)** might support it under some circumstances. Those who do not have family in Iran are less likely to oppose a U.S. bombing (only **44%** oppose it). However, Iranian American opposition to military strikes against Iran does not correlate to support of the Iranian government. The 2011 PAAIA/ Zogby survey shows that Iranian Americans

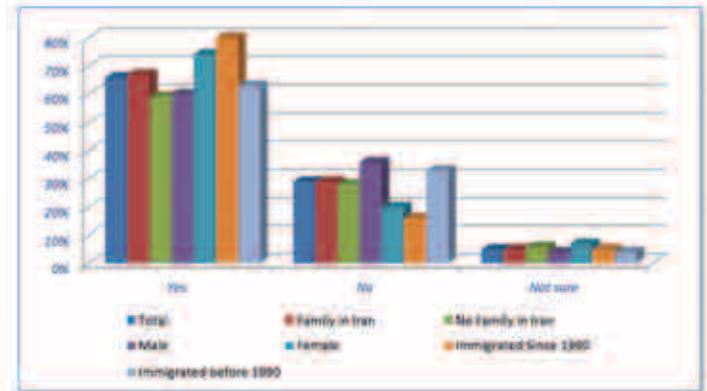


FIGURE 1 - IRANIAN AMERICAN CONCERNS REGARDING U.S. OR ISRAELI MILITARY ATTACK AGAINST IRAN

want the Iranian regime to change with **sixty seven percent (67%)** preferring a secular democratic Iran compared to only **two percent (2%)** preferring the current Islamic Republic. Instead opposition to military action is rooted in their concerns for the people of Iran as well as what they believe to be in the best interest of United States.

When asked about their reasons for opposition to a possible U.S. bombing of Iran, **eight in ten (80%)** of the respondents cited their concern for potential civilian casualties while **seventy percent (70%)** indicated that it is not in the best political or economic interests of the United States (similar to results of other public opinion surveys which show that a majority of Americans prefer to give sanctions and diplomacy time to work over immediate military action). In addition, more than **six in ten** respondents felt that military strikes would strengthen the Iranian government (**63%**) and would be ineffective and encourage Iran to develop nuclear weapons (**62%**). Opposition to a possible Israeli military action against Iran's nuclear sites or other facilities is even stronger with **seventy percent (70%)** of Iranian Americans opposed to such a scenario. Again, those who do not have family in Iran are less likely to oppose a U.S. bombing (only **49%** oppose it). When asked under what circumstances they are most likely to support a U.S. military strike against Iran, a majority of **fifty seven percent (57%)** of Iranian Americans indicated that they would support military action if the Iranian government were to commit mass murder of its civilian populations. In contrast, only **twenty six percent (26%)** of Iranian Americans would not support U.S. military strikes against Iran under any circumstances.

PAAIA's surveys are conducted by Zogby Research Service (formally known as Zogby International), a pre-eminent polling firm, based on successful telephone interviews in English with representative sample of respondents. Zogby Research Service employs sampling strategies in which selection probabilities are proportional to population size within area codes and exchanges. The margin of error for the results of the 2011 survey are +/- 5 percentage points, which is an acceptable margin of error for a survey of this type.

On Early Photography: What Is Photography?

Photography is one way of producing images. The photograph first appeared in the middle of the nineteenth century. In the twentieth century, images produced with the camera, in both printed and electronic form, became a global means of communicating information as well as emotions. It was a natural response to the rise of middle class and its desire to easily produce pictures, mostly of itself. At the same time, photography as the means of making a reproducible image was influenced by the rich history of previous methods of image making, mainly painting. The earliest forms of a camera or camera obscura, had been noted in China and the Western world since Antiquity. Painters since the sixteenth century used camera obscura as an aid to get the accurate proportions of nature and to depict perspective.

The development of photographic methods has a direct relationship to the development of optical sciences and chemistry. In the early nineteenth century, the search to find a process in which light could render images through the chemical reaction in a surface suggests that the time had come for a new invention. This need resulted in the nearly simultaneous announcements around 1839 of discoveries in England and France, which evoked immediate interest in the rest of Europe and in the United States.

The two main methods originally invented for making pictures using the chemicals reaction to light were the daguerreotype and the calotype. The daguerreotype was named after Louis Daguerre and originally was discovered by his compatriot and partner Nicéphore Niépce. Niépce produced a picture on a silver-coated copper plate. Although vague, the image is visible on the polished metal surface. The earliest surviving photograph by Niépce is a view of nature from the window of an attic in a farm at Le Gras. (Figure 1.) The daguerreotype image itself was unique, and the image surface was easily destroyed unless there was minimum air exposure and the image was encased in glass and frame. The first photograph of a human was also taken using the daguerreotype method. (Figure 2.) There, in the street view of Boulevard du Temple, two men, one a shoe shiner, are immortalized by the camera. The exposure time of the early photographs was long. In this photo, about 10 minutes of exposure was necessary. Daguerreotype could make only one unique image. This unique image could only be reproduced by using a camera to photograph the image.

The calotype, on the other hand, was a method that was developed by the Englishman William Henry Fox Talbot. Talbot used paper as the basis for producing first a reversed negative image and then a positive that returned the objects to their proper tonal character and position. The inexact chemical



◀ Figure 1. Nicéphore Niépce's earliest surviving photograph, View from the Window at Le Gras (1826).

knowledge of the time greatly affected the stability of the calotype. Calotype had a tendency to fade, while the irregular paper grain produced a less finely detailed representation of visible reality. (Figure 3.)

Initially, the daguerreotype process received greater public attention and the calotype fell out of favor. In this technological extinction and victory, governmental support played a crucial role. The French government protected and insured the inventors in order to make the process available to all except British users, who had to purchase a franchise. Among other issues, this requirement on a new technology was a reflection of the competitive character of Franco-British relations. Within three months of the announcement, over 9,000 instruction manuals (in various languages) were sold. The information about the new picture-making process appeared in journals in Prussia, the Austro-Hungarian Empire, Russia, the United States, and elsewhere. Daguerreotype was particularly accepted in the U.S., in part due to dominant utilitarian notions of pictorial images and in part because it was seen as a way to improve the visual arts in a nation without strong artistic traditions and history.

When the daguerreotype process was first announced, only non-moving objects could be captured on the plate. The lengthy exposure time of half an hour required for images such as Daguerre's Boulevard du Temple made portraiture impossible. Efforts to shorten exposure time and improve the visibility of the image by using more efficient chemicals and better optical elements began immediately and quickly reached a successful result. By 1851, daguerreotypists in Europe and the U.S. were turning out accomplished portraits, landscapes, and urban views, including panoramic scenes.

Despite its capacity to provide more than one positive from a negative, the calotype was not as readily accepted as the daguerreotype, especially for portraiture. Unfortunately, by patenting the process, Talbot started ten years of lawsuits, which did not promote but restricted the development of his genius

Figure 3. London Street, Reading, Calotype (1845). ▼



Figure 2. Boulevard du Temple, by Daguerre, Paris (1838). ▼



Figure 4. Princess Albert de Broglie, Ingres (1853). An example of the artist's exactness in rendering textures.



method. It was not until the late 1840s that calotype began to interest a number of French practitioners. By changing the chemical substances to prevent fading and improve tonal range, and waxing the paper in order to achieve greater sharpness, calotype was improved.

The acceptance of photography as a method of documentation was very smooth.

But its role as an expressive

medium in arts was a subject of debate, especially in the decades immediately following its birth. The nineteenth century was the age of accurate and exact depiction of the world. This was the time of verisimilitude. With these tendencies, many artists, critics, business people and governmental departments immediately realized that both fine and applied arts might benefit directly from the use of photography. This attitude of looking at the photography as an aid, assistance, a helper to the high arts changed the controversies around photography. Soon photographers supplied artists with figure studies, both clothed and nude. The studies of nature were used in the decoration of useful and luxurious consumer goods. The French writer Charles Baudelaire, who was among the critics of photography, agreed that the medium achieved itself in the role of "handmaiden to the arts." In many cases, the use of photography by artists outdid the utilitarian of the medium. Among the first to use photography constructively, although secretly, was Jean-August-Dominique Ingres. He probably made use of the daguerreotype for commissioned portraits as early as 1841. (Figure 4.) Apart from an aid to verisimilitude, the daguerreotype may have had an impact on Ingres' precise rendering of textures. The daguerreotype was also used by a number of other portrait painters and caricaturists for it rendered a detailed likeness and it reduced the need for a number of sittings.

In the next issue of *Peek* we will examine some critical theories of early photography.

5 Foods That Fight Cholesterol

There's no denying that a healthy diet is the first line of defense against rising cholesterol. "If you eat a predominantly plant-based diet—with lots of fruits and vegetables plus some fish—you are on the right track to keeping your cholesterol at a healthy level," says Lisa Dorfman, a registered dietitian and spokeswoman for the American Dietetic Association. That said, certain so-called super-foods can actually help lower bad cholesterol and/or increase the good cholesterol. Ideally, you want to shoot for total cholesterol under 200, with LDL (the bad one) under 110 and HDL (the good one) greater than 35.

Try to incorporate more of these foods into your daily diet:

Almonds



Studies have found that eating just a quarter cup of almonds a day can lower your LDL by 4.4 percent, according to dietitian Leslie Bonci, who is also the director of sports nutrition at University of Pittsburgh Medical Center. "Eating nuts, especially almonds, which are high in good-for-you monounsaturated fat, is better than simply eating a low-fat snack like pretzels," says Bonci. Of course, they can also be high in calories, so stick with a small serving and choose almonds that are dry roasted without oil.

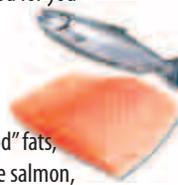
Oatmeal

You've seen the commercials with people proclaiming dramatic drops in their cholesterol numbers thanks to a daily serving of this hot cereal. Those great results are due to the high levels of soluble fiber found in oatmeal. "The soluble fiber binds to the bile acids that are the precursor to the development of cholesterol and help flush it out," explains Bonci. It doesn't matter how you get your oats—those instant, just-add-water packets are just as good for you as traditional, slow-cooked versions.



Fish

Omega-3 fatty acids are widely considered to be the best of the "good" fats, and the best place to find them is in fish—especially fatty fishes like salmon, halibut and tuna. According to Dorfman of the ADA, you want to get 1.5 to 3 grams per day of omega-3. A 4-ounce piece of salmon will give you close to 3 grams, and you can also get these fatty acids from walnuts and flaxseed (two tablespoons of flaxseed provides 3.5 grams) and in fish oil supplements.



Red wine

Not everything that's good for you has to feel virtuous. A glass of red wine, which contains flavanols, has been shown to have anti-inflammatory properties that may help lower cholesterol and stave off heart disease. But in this case, more is definitely not better. "For women, the recommendation is one drink a day and for men it's two," says Bonci. More than that will, literally, dilute any potential benefits. These flavanols can also be found in red grape juice and dark cocoa.

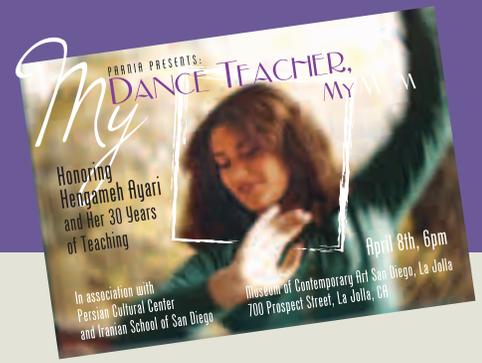


Soy

Soybeans, soy nuts and edamame, plus any products made from soy (like tofu, soymilk, etc.) can help to reduce the production of new cholesterol. A little can go a long way—aim for about 25 grams of soy protein a day (the amount in a cup of edamame). And those who are at an increased risk of breast or prostate cancer may want to skip it since too much of soy's phytoestrogens can act similarly to the body's own estrogen (which has been shown to feed some hormone-dependent tumors).



MY DANCE TEACHER, MY MOM



Thirty Years of the Persian Cultural Dance Academy Captured in One Enchanting Evening

Hengameh Ayari did not leave her education and love of dance in Tehran. When she found herself abroad amongst the Iranian Diaspora, she embarked on a labor of love that was to embrace generations of Iranian-Americans in her new homeland. As the founder and dance teacher of the Persian Cultural Dance Academy, Hengameh poured thirty years of heart and soul into passing her knowledge onto the newer generations who might otherwise never connect with their heritage in the universal language of dance. For almost all of that time, she volunteered her services to the entire community by teaching hundreds of children passing through the Iranian School of San Diego (ISSD). On April 18, 2012, one of her most important students, her daughter Parnia, paid tribute to Hengameh's years of unrelenting dedication to the art and choreography of Persian dance at the La Jolla Museum of Contemporary Art. Parnia brought together Hengameh's past and present students (including Hengameh's other daughter, Sormeh) to perform scenes from her mother's artistic creations over the years turning them into a new beautiful tapestry of her own.

As a reflection of the length of time and breadth of creativity of Hengameh's dance instruction, children as young as 5 years of age and adults of various ages performed everything from Bojnordi to Azari traditional forms of dance to modern interpretations of classical styles. Parnia's chador (veil) dance was a seamless blend of Hengameh's infusion of the traditional and Parnia's modern interpretation of the strings attached to that tradition and its culture that may sometimes feel like a heavy burden despite its richness and beauty. This piece was reflective of Parnia's extraordinary skills as a dancer, choreographer, and storyteller in her own right.

Some dances burst onto the stage with upbeat energy that brought on spontaneous foot-tapping and clapping to the beat by the audience. Other dances floated onto the stage like summer breezes, with the dancers' colorful costumes flowing around them as they twirled and dipped and swayed, using their bodies and careful hand and wrist movements to caress the music.

It was clear how hard all the dancers had worked for the performance. The proficiency and synchronization of the

steps were well rehearsed. Interspersed among the dances were pictures and video of years past which added just the right touch of nostalgia and completed the story that Parnia wanted to tell us about her mother's journey. So many of the audience members and performers shared that journey that there were very few dry eyes in the audience by the end of the performance.

Parnia's show fully captured a mother's, teacher's and artist's dedication. The entire production surpassed all expectations and brought pride to many ISSD parents and students, old and new, on the stage and in the audience. As much as we will miss her, Hengameh Ayari's legacy is clearly left in the capable hands of her daughters and their sheer talent and determination. We wish the Ayari family success in their future artistic endeavors and a joyous journey ahead.





Once a year, Dollar a Month Fund has a small – 3 hrs. Norouz Charity Bazaar on the campus of the Iranian-School of San Diego. This event is to support the educational, nourishment & health needs of nearly 1400 of our global children. More than 30 community members donate food, goods and volunteer their time to make this “short-time” event a success. Due to every one’s generosity we were able to raise over \$5,475.00. With special thanks to all of our sponsors, volunteers and supporters.

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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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