

# Peyk



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

# 146

July - August 2013

Vol. XXIV No. 146

ISSN:1557-623X

building the dream  
ایم خود و فرزندان را جاودانه کنید  
Join us at: [www.pccsd.org](http://www.pccsd.org)

## Annual Report of Persian Cultural Center



## Congratulations to Our Own Dr. Akbarnia and Team

**THE GENOCIDE THAT TIME FORGOT**  
Persian Poetry Today **Siyavosh Kasra'i**  
**Migraine Headaches**

IAAB's Persian Language

### Educators' Symposium in NY

### First Persian Language Educators' Symposium

Modern Art Collectors

### Gertrude Stein & ...

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US POSTAGE  
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By: Shahri Estakhry



## Our Cultural Inheritance

It is wonderful to be able to say that we have one of the most diverse and tasty cuisines in the world. It is very soothing to know that our children love our ghormeh sabzi and gheimeh stews piled on top of the crunchy bottom of our cooked fluffy rice, better known as Tahdig. Not to mention the array of kebobs available.

This brings up the question: Are these tasty stews and our famous tahdig and kebobs are all we really want to leave as our cultural inheritance for the generations that follow?

Recently, I received an email from an old American friend of mine from our college days. We have been friends for over fifty years now. Her email astonished me. She is a magnificent writer with a concentration on women's rights and also a great voice for women in literature and the arts. I often send her, as I send to many of my other American as well as other global friends, emails pertaining to my cultural heritage. This time I emailed her the TED video with the Iranian artist Shirin Neshat. Here is her response to my email:

“Shahri – Thank you for sending me Shirin Neshat's TED Talk. I was already familiar with her work; and, in fact, have several of her photos in my collection of women's art – which I am using in my feminist scholarship and the writing that I'm finally doing!

I'm trying to have as ethnically diverse and globally representative a selection as possible of women's art, women's poetry and women's novels. I also have art by Shahrad Fazeli, Samira Abbassy, Mona Shomali, and Parastou Forouhar.

I have a number of poems by Forugh Farrokhzad, but am just beginning to look through the poetry I can find by Simin Behbahani, Shahnaz A'lami, Meymanat Mirsadeghi, Zhaleh Esfahani, Zhila Mosa'ed, Shadab Vajdi, and Mina Asadi.

Could you recommend any important artists or poets whom I've missed? Also, novelists in translation or writing in English? I am mainly interested in work which depicts the lives of women, women's issues, the environment, women's spirituality, and the issues stemming from globalism and the need for what I call new myths for the new millennium.”

Her email, listing the women from my cultural heritage, was an awakening for me. I realized how little I have paid attention to the importance of different aspects of my own heritage. Look again at all the names she has listed. Here is an American deeply involved with the gift of my cultural heritage and I cannot say the same for myself. How many of us have her knowledge?

We are the inheritors of one of the most diverse, beautiful, and extremely rich literary and musical pedigree. Are we to let our knowledge and preservation of these gifts end because we have immigrated? The burden of preservation has become more difficult, but it is upon our shoulders, and we must have the courage to not give up. In fact, with all the possibilities available to us now, we must learn more and teach our children to appreciate different aspects of their heritage as well. We are the preservers and without doubt “knowledge is power.”

### 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.

### Persian Cultural Center

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### May - June 2013

### Vol. XXIV No. 145

Circulation: 6000

Persian Cultural Center

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

### Board of Directors:

Afshin Asgharian Nahavandi, Anahita Babaei, Bahar Bagherpour, Behnam Heydari, Gity Nematollahi, Hamid Rafizadeh, Farideh Rasouli-Fazel, Ali Sadr, Shahla Salah, Abdy Salimi and Golsa Soraya

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### PCC Foundation

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Tel: (858) 653 - 0336  
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Cover Design: Saeed Jalali



### Report of Persian Cultural Center's 2013 Annual General Meeting and Election

PCC's annual meeting took place on May 19, 2013 at Mt. Carmel High School in San Diego, CA. The annual report was presented and was followed by the election process for new Board of Director members. The past year's activities were presented by Ms. Shaghayegh Hanson, PCC's chair, the Peyk report by Mr. Sadr-ISSD Principal, and the Iranian School of San Diego (ISSD) report by Ms. Fariba Babakhani- Ghazi-ISSD Vice-Principal and PCC's Board Advisory and the Financial Report by Mr. Hamid Rafizadeh, PCC's Treasurer. A Summary of PCC's annual report is as follows:

#### Board of Directors and committee members for the past year were as follows:

- \* Shaghayegh Hanson (President)
- \* Bahar Bagherpour (Vice-President)
- \* Hamid Rafizadeh (Treasurer)
- \* Golsa Soraya (Secretary)
- \* Anahita Babaei
- \* Ali Sadr
- \* Shahla Salah
- \* Abdy Salimi
- \* Golsa Soraya
- \* Gity Nematollahi

#### Advisory Board:

- \* Shahri Estakhry
- \* Saeed Jalali
- \* Rosita Bagheri
- \* Fariba Babakhani-Ghazi

The Board had twelve meetings in the past year. At their first meeting, the Board elected its Executive Committee and established the following committees:

**Educational Committee:** Ali Sadr, Fariba Babakhani, and Rosita Bagheri.

**Arts & Culture Committee:** Abdy Salimi, Bahar Bagherpour, Anahita Babaei, Golsa Soraya, and Ali Sadr.

**Membership and PR Committee:** Anahita Babaei, Fariba Babakhani, Shaghayegh Hanson, Ali Sadr, Shahrzad Julazadeh, Shahla Salah, Golsa Soraya, Sara Alagheband and Hamid Rafizadeh.

**Peyk Committee:** Ali Sadr, Saeed Jalali, Shahri Estakhry, Bahnam Hedari, Shaghayegh Hanson, Maryam Iravanian, Shahrzad Julazadeh, Reza Khabazian, Aria Fani, Rachel Tait, and Anahita Babaei.

**Grants Committee:** Hamid Rafizadeh, Shaghayegh Hanson, Rosita Bagheri, and Shahrzad Julazadeh.

**Fundraising Committee:** Shahla Salah, Hamid Rafizadeh, Ali Sadr, Abdy Salimi, Fariba Babakhani, Shaghayegh Hanson, Mohammad Ayari, Saha Sadeghi, Shahri Estakhry, and Shahrzad Julazadeh.

**Charity (PCC Foundation):** Shahla Salah, Gity Nematollahi, Abdy Salimi, and Shahri Estakhry.

**Governance and Nominating Committee:** Shaghayegh Hanson, Ali Sadr, Bahar Bagherpour, and Shahla Salah.

**Finance Committee:** Hamid Rafizadeh, Fariba Babakhani-Ghazi, and Shahrzad Julazadeh.

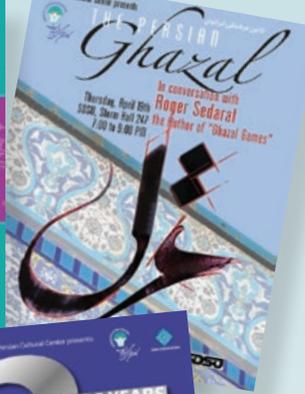
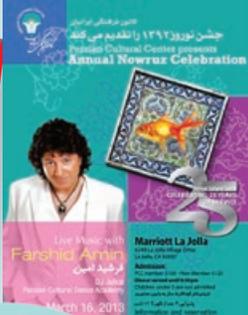
#### Summary of Cultural Activities

**During 2012-2013 PCC was not only active in organizing traditional celebrations and programs for the Iranian-American community, but also collaborated with other organizations to reach out to the community at large. PCC also continued, and will continue, to raise funds for an Iranian-American Center in San Diego that will serve the entire community.**

#### **PCC sponsored and co-sponsored the following programs:**

##### **A-PCC:**

- 1- April 26: Mira Costa College 4<sup>th</sup> Annual International College Hour in collaboration with MCC
- 2- June 3: Walk-a-Thon at ISSD
- 3- June 10 : End of the year Program at ISSD
- 4- Aug. 17-26: Art Exhibition "Fresh air" at M Gallery
- 5- Sept. 9 : Building Fundraising with Maz Jobrani
- 6- Sept. 29: Zakhmeh, A Night of Persian Classical Music in collaboration with ISTA at UCSD
- 7- Oct. 12: Mehregan celebration with Salar Aghili & Hamnavazan Ensemble at NSI
- 8- Nov.2: Film Screening "Iran Job" a collaboration with Asian Film Festival
- 9- Nov.4: Film Screening "Mourning" a collaboration with Asian Film Festival
- 10- Nov. 18: Universal Children's day Event in collaboration with Child Foundation and Dollar a Month at ISSD
- 11- Dec. 21: Yalda Celebration at Sufi Restaurant with Michel
- 12- Jan. 26: The Art of Improvisation in Persian Classical Music with Hossein Alizadeh and Pejman Hadadi at UTC Hall
- 13- Feb 23 & 24: Daf workshop with Pejman Hadadi at PCC Office
- 14- March 3: Nowruz Preparation at the Iranian School of San Diego
- 15- March 4: Duets in collaboration with Zaman Production and Sufi Restaurant at Sufi Restaurant
- 16- March 10: Nowruz Celebration at the Iranian School of San Diego
- 17- March 12: Chahârshanbeh Soori with AIAP and HOI at NTC Park
- 18- March 16: Nowruz Celebration at Hyatt La Jolla
- 19- March 20: Nowruz Celebration at North City Community Library
- 20- March 31: Sizdeh- Bedar with AIAP and HOI at NTC Park
- 21- April 6: Rista in Collaboration with Raga Rasa at Jacobs Qualcomm Auditorium



- 22- April 13: Nowruz Celebration in collaboration with UCSD Student Association
- 23- April 13-21: Persian Story time workshop at UCSD in collaboration with AIAP and ISTA
- 24- April 17: Mamak Khadem Concert in collaboration with Art Power at UCSD
- 25- Presentation of Haft-Seen along with literary, cultural, and historical exhibits in seven public libraries throughout San Diego.
- 26- Daf classes with Ali Sadr at the PCC office
- 27- Setar classes with Kourosh Taghavi
- 28- Târ classes with Ali Noori
- 29- Tonbak classes with Milad Jahadi
- 30- Yoga class with Dr. Nahavandi at 4s Ranch Public Library

**B-ISSD:**

The academic year 2012-13 was ISSD's 25<sup>th</sup> year of operation. 250 students attended both branches of ISSD in the past year. The School's Nowruz program was held on March 10, 2013, and was attended by 500 parents and family members. A variety of dance presentations, plays, music recitals, and songs were presented. Students received awards for their academic achievements. ISSD's end of year event will be held on June 9, 2013. This year both branches of ISSD were held at Mt. Carmel High School. ISSD's first branch offers 16 classes on Sunday mornings, which are separated into three levels: Beginner, Intermediate and Advanced. ISSD also offers Persian classes for adults. Extracurricular classes such as Dance and Theatre, Tombak and Setar have been offered as well. The second branch is held on Thursday evenings and has a total of five classes, which are also separated into three levels: Beginner, Intermediate and Advanced. ISSD's Persian language program is accredited by the San Diego Unified School District and the San Dieguito School District, which means that high school students can fulfill their second language requirements by taking Persian language courses at ISSD. This year, the PTA of both branches worked very hard and cooperated successfully with the teachers and administrators on issues such as curriculum and extracurricular activities. The PTA was also instrumental in helping to raise funds for the school. ISSD is working with a network of Persian Schools in the U.S. and

other countries to exchange experiences and materials.

**C- Persian Dance Academy:**

More than 30 students under the supervision of Mrs. Azam Farssoodi of the Persian Cultural Dance Academy met on Sundays at ISSD Branch I. The dance students performed in the following programs:

- 1- PCC Nowruz Event
- 2- ISSD's Nowruz Event
- 3- Spring Art Spree at UCSD
- 4- HOI Nowruz Event

**D- Building a Dream:** our campaign to raise fund to create a Cultural Center continued in the past year. We have raised \$495,000.00 so far.

**E- Public Relations and Community Outreach:**

During the 2012-2013 operating year, PCC used its bi-monthly publication, *Peyk*, to reach thousands of readers. *Peyk* is a bilingual publication published in Persian and English. Its circulation includes San Diego, Orange and Los Angeles Counties, the Bay area, Washington DC, Maryland, Dallas and many other cities. *Peyk* is also available and read via the Internet on PCC's website ([www.pccus.org/peyk](http://www.pccus.org/peyk) or [www.pccsd.org/peyk](http://www.pccsd.org/peyk)).

**In the last year,** PCC has worked with SDG&E's "Flex Your Power" campaign. As a "Flex Partner" PCC has joined together with other nonprofits and environmental groups in a collaborative effort to make all of California's consumers aware of how they can save energy and money through energy efficiency. PCC was chosen as a partner because of our ability to target a specific demographic and translate important emergency news alerts into Persian as necessary

**Membership:** During the 2012-2013 the Persian Cultural Center continued placing advertisements in *Peyk* magazine; the goal was to increase our membership. PCC issued a membership card to its members. PCC also managed to get discounts from various Iranian businesses for its members.

In the past year, a number of PCC events were featured on KPBS,

in San Diego, and KIRN, in Los Angeles, and on the San Diego Arts and Sol website. These programs not only reached the Iranian-American community, but other communities who attended our featured programs.

**Website:** Thousands of people all over the world view the Persian Cultural Center's Website, [www.pccsd.org](http://www.pccsd.org) and [www.pccus.org](http://www.pccus.org). Our website has been upgraded and as a consequence our reach and exposure have increased in the last year. The PCC website provides quick access to our bi-monthly, bi-lingual magazine, our ongoing programs and activities, as well as other cultural information and events. Please refer to our website to read about PCC's many activities and to renew your membership and make your tax deductible contributions online.

#### **F- The PCC Foundation-a charitable organization:**

This year the foundation has raised funds for two refugee families who were in financial crisis and experienced health problems. The foundation also raised funds for Katie, a young college student who was left paralyzed after a car crash. The funds went to her rehabilitation efforts and her online campaign to fund experimental progress aimed at helping her walk again. Katie is a smart, beautiful, and determined young woman who is working hard toward recovering the use of her legs.

**H- Special Thank You:** In closing, we would like to take this opportunity to thank the following board members who are leaving us. We are grateful for the time, energy, and talents they generously gave to PCC and our community. We look forward to having them back on the PCC Board again. The members who are leaving are: Shaghayegh Hanson, Gity Nematollahi and Abdy Salimi. Board members Gity Nematollahi and Abdy Salimi are up for re-election.

The following members were announced as a voting members of the Board of directors.

- Abdy Salimi
- Afshin A. Nahavandi
- Behnam Heydari

The following members were announced as alternate members of the Board of directors.

Gity Nematollahi  
Farideh Rasouli- Fazel

At the first meeting of the Board of Directors held on June 5, 2013, the following members were elected to serve as the Executive Committee of PCC for one year.

- President- Hamid Rafizadeh
- Vice President- Bahar Bagherpour
- Treasurer- Shahla Salah
- Secretary- Golsa Soraya
- 

Other members of the BOD will be leading various committees, such as: Arts and Culture, Events, Education (ISSD), Publications (Peyk), Grants, PR, Membership, and Finance.

#### **SUB- COMMITTEES – Assignment of Committee Heads**

**Educational Committee:** ISSD: **Ali Sadr** (lead), Fariba Babakhani, and Rosita Bagheri.

**Arts & Culture Committee:** **Abdy Salimi** (lead), Golsa Soraya., Ali Sadr, Anahita Babaei and Gity Nematollahi and Behnam Heydari.

**Membership and PR Committee:** **Bahar Bagherpour** (lead),

Fariba Babakhani, Afshin Nahavandi Farideh Fazel, Ali Sadr, Shahrzad Julazadeh and Anahita Babaei.

**Peyk Committee:** **Ali Sadr** ( lead), Saeed Jalali, Shahri Estakhry, Bahnam Hedari, Shaghayegh Hanson, Maryam Iravanian, Shahrzad Julazadeh, Reza Khabazian, Aria Fani, Rachel Tait.

**Grants Committee:** **Hamid Rafizadeh**( lead) , Shahla Salah, Shaghayegh Hanson, Gity Nematollahi, Rosita Bagheri, Shahrzad Julazadeh, and Bahar Bagherpour.

**Fundraising Committee:** **Shahla Salah**( lead), Hamid Rafizadeh , Fariba Babakhani, Afshin A. Nahavandi, Ali Sadr, Shaghayegh Hanson and Shahrzad Julazadeh.

**Charity (PCC Foundation):** **Abdy Salimi** (lead), Shahri Estakhry, Fariba Babakhani- Ghazi, Farideh Fazel, Gity Nematollahi, Abdi Salimi, and Shahri Estakhry.

**Governance and Nominating Committee:** **Hamid Rafizadeh** (lead), Shaghayegh Hanson and Bahar Bagherpour .

**Building Committee:** **Hamid Rafizadeh** (lead), Shahla Salah, Ali Sadr, Anahita Babaei, Fariba Babakhani- Ghazi, Abdy Salimi and Shahrzad Julazadeh.

**Finance Committee:** **Shahla Salah** (lead), Hamid Rafizadeh, Fariba Babakhani-Ghazi, and Shahrzad Julazadeh.

*PCC's governance committee continues to review and improve PCC's existing corporate documents in line with the most current best practices for nonprofit organizations.*

**If you wish to participate in any of the committees please contact PCC and ask for the head of the committee. 858-653-0336 or [pcc@pccsd.org](mailto:pcc@pccsd.org)**

### **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

You have the following donation options

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.

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- Abdi, Behrooz
- Abolmaali, Arya & Darya
- Afshar, Dr. Pouya
- Afshar, Gity and Mashallah
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- Akashian, Costance
- Akbari, Elham
- Akbarnia, Drs. Behrooz & Nasrin (Owsia)
- Akbarnia/Jester, Halleh & Stewart
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- Katbab, Abdollah
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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.

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- Zayer, Bijan & Sholeh



# THE GENOCIDE THAT TIME FORGOT

By Shaghayegh Hanson

*“For you, Turkish is the language of parental love. For me, it is the burden of death and dispossession.”*

Khatchig Mouradian

On April 24, 1915, a course of events began that resulted in nearly the entire Armenian population of the Ottoman Empire, approximately two million people, being wiped out through massacres and deportations.

On April 24, 2013, for the first time in my life, I learned the extent of this historical atrocity by attending the Armenian Genocide Commemoration at UCSD. The event was organized by the Armenian Genocide Commemoration Committee, a group of students who are honoring their heritage and culture by bringing awareness to the plight of their forefathers. They presented a moving and educational program that managed to both capture the solemnity of the occasion but also the spirit of hope, pride and optimism of current generations of Armenians.

Considering the close historical ties Iranians have shared with Armenians, I was surprised, and frankly, embarrassed, by my own ignorance of what the event was to be all about. So prior to attending the commemoration I did some research on Armenian history. I discovered that, despite all my education in England and the United States, and all of my own intellectual pursuits, there was a major gap in my knowledge that should stand out in the annals of time as an instructive blight on human civilization. I learned that on that fateful day of April 24, 1915, several hundred Armenian intellectuals were rounded up in Turkey, arrested and later executed as the start of the “Young Turks” movement to, among other things, “Turkify” their country. The Young Turk movement sided with Germany in World War I and Armenians were depicted as traitors siding with the Russians. Thus began the execution of Armenians, the creation of mass graves, and death marches of men, women and children across the Syrian desert to concentration camps, with many dying along the way of exhaustion, exposure and starvation. Prominent scholar, David Fromkin, writes: “Rape and beating were commonplace. Those who were not killed at once were driven through mountains and deserts without food, drink or shelter. Hundreds of thousands of Armenians eventually succumbed or were killed. (Fromkin, “A Peace to End All Peace.”) Indeed, according to the University of Minnesota’s Center for Holocaust and Genocide Studies there were 2,133,190 Armenians in the empire in 1914 and only about 387,800 by 1922.

I also learned that approximately 150,000 Armenians currently live in Iran, most of them in Tehran, and that there is an Armenian Apostolic Church of Iran that has between 100,000 and 250,000 adherents, which makes it the most important Christian minority in the country. According to Armenians who remained in Iran after the Islamic revolution, their relation with the government is relatively good. Two seats in the Iranian Parliament are appointed for Armenian representation, and northern Iran, once a part of



several Armenian kingdoms, is also home to ancient Armenian monasteries designated as UNESCO World Heritage Sites that enjoy national and international protection – in stark contrast to some three thousand Armenian churches in Turkey that fell victim to cultural destruction during and after 1915.

The gathering of cold, hard facts, however, did not prepare me for the impression the commemoration left in my heart. Everything I saw and heard was profound and mesmerizing. From the prayer offerings by Father Tatoulian, the stirring tribute to Armenian-Americans by Willie Blair from the mayor’s office, the illustrated lecture by scholar Khatchig Mouradian, a passionately performed classical dance depicting death, slaughter, and a Phoenix-like rebirth, and a beautiful candlelight vigil to end the evening. The older generations of Armenians in the audience were moved to tears as they no doubt recalled the painful first-hand accounts of their parents’ experiences. Mouradian, who has written extensively on the Armenian Genocide, shared his experiences on a journey he took to both modern-day Istanbul and various cities and villages in Historical Armenia. From Moush to Diyarbekir, from Van to Istanbul, the traces of destroyed Armenian communities remain. Armenians once thrived in this land and left their indelible stamp, be it churches, monuments in ruins or even local people who confess that their ancestors were once Armenian. Although Turkey continues to reject the conclusions of historians and the term genocide: saying there was no premeditation in the deaths, no systematic attempt to destroy a people: after almost a century of silence, today the Armenian Genocide is finally commemorated in the heart of Istanbul.

While many countries around the world have officially recognized that what happened to the Armenians under Ottoman rule was “genocide,” there are still those, including the Israeli government that refuse to endorse the term. This is surprising considering the brutally forceful facts. That the Ottoman Empire was targeting Armenians during World War I was quite well documented at the time by Western diplomats, missionaries and others, creating widespread wartime outrage against the Turks in the West. The American ambassador, Henry Morgenthau Sr., was also outspoken. In his memoirs, the ambassador would write: “When the Turkish authorities gave the orders for these deportations, they were merely giving the death warrant to a whole race; they understood this well, and in their conversations with me, they made no particular attempt to conceal the fact.”

As I write this, Turkey is again embroiled in a human rights crisis. What began as a peaceful sit-in against plans to bulldoze a park, has turned into the eruption of suppressed protest by citizens who feel their government is indifferent to their freedom of speech at best, and at worst, will do anything to silence them, as evidenced through the use of water cannons, tear gas, and plastic bullets by riot police to disperse peaceful protesters.

Not surprisingly, the Armenian question has been a part of growing unrest in Turkey in recent years. Armenian, Hrant Dink, 52, a writer and journalist, was convicted in 2005 (later suspended) for insulting Turkish identity pursuant to Article 301 of the Turkish Criminal Code (“insult to Turkishness”). His column entitled “*The identity of the Armenian*,” made him famous as the man who for the first time, braving the ire of Turkish nationalists, had described the Armenian massacre (1890-1917) as genocide. Dink was killed in 2007 by an extremist. Article 301 has also been directed at other Turkish intellectuals, including author Orhan Pamuk (Nobel Prize for Literature 2006).

I am wiser for having had the experience of attending the commemoration at UCSD and even more motivated to speak of injustice wherever, against whoever, it may arise. Time and again history reflects that “*Injustice anywhere is a threat to justice everywhere*” (*Martin Luther King Jr.*), and if we do not take a stand against it together, we will all fall as individuals in turn. I give my sincere thanks to the Armenian students who organized this amazing event and salute their commitment to carrying on the flame of their culture through education, love and hope in the future.

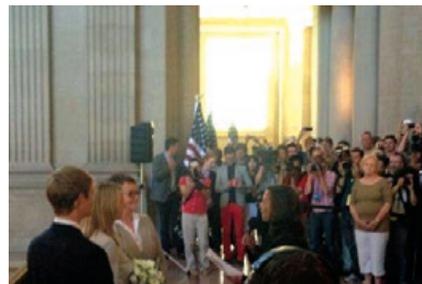
## Top News



World leaders congratulate Rohani on election win



the Supreme Court's Defence of marriage act (DOMA)



Proposition 8 Proponents Ask Supreme Court To Halt California Gay Marriages



Turkey Crisis clashes erupt as police attempt to clear Taksim Square



Syria Crisis world 'sleep walking' into greatest ever refugee crisis



Disasters in Brazil



### SDG&E Energy Diet Sample Article

Have you heard of the San Diego Diet? The newest trend in dieting is called the Energy Diet and San Diego Gas and Electric is helping to slim down their customer's energy bill. If you haven't seen results from your latest diet, you've got to try this!

With so many households and businesses unaware of the energy drips that are happening every day, SDG&E is offering energy saving tips on their website in efforts of saving you money. The Energy Diet site helps users understand their bill and where they can reduce their use. After understanding their bill, users can click different tabs for various tools, tips and videos on how to save energy and money.

The site also features the energy saving calculator that shows how much kilowatt-hours and money can be saved by making simple changes around the household or business. With all of the money that you will save on your energy bill, you can go ahead and purchase that hot bathing suit for this summer. For more information about the SDG&E Energy Diet, visit <http://www.sdge.com/energydiet>.

For more Reduce Your Use information, visit [sdge.com/reduceuse](http://sdge.com/reduceuse).

# Siyavosh Kasra'i:

## One Poem, Two Renditions

Contemporary Persian-language poet Siavosh Kasra'i was born in 1927 in Isfahan and lived most of his life in Tehran. He was a graduate of Tehran University's Faculty of Law. An early follower of Nima Yushij (1896–1960), he was influenced by the poetics of Modern Persian poetry, namely its departure from the classical *aruz* (prosody) of quantitative verse. His oeuvre demonstrates mastery of classical forms (*Chahārpāreh*, *Rubā'i*, *Dubayti*, etc.) as well as *She'r-e Azad* (free verse). His poetry, critical essays, and stories have been published in several countries, including Iran, Afghanistan, Austria, and Sweden.

In the 1960s, Kasra'i gained literary acclaim for his second book of poetry, *Arash-e Kamāngir* (Tehran, 1959), an epic narrative based on an ancient Persian myth, Arash the Archer. He masterfully renders mythical Persian tales into contemporary narratives while lending them a new aesthetic and lyrical quality. Another example is his long poem, *Mohrey-e Sorkh* (Vienna, 1995), a modern retelling of the well-known tale of Rostam and Sohrab of Ferdowsi's *Shahnameh*, an epic narrative of ancient Iran composed in verse. There have been various theatrical adaptations and musical performances of *Mohrey-e Sorkh*, including two in the United States in 2011 alone which attests to the aesthetic force of his verse inside and outside of Iran.<sup>1</sup> Hence, it is befitting to call Kasra'i "one of the most history-minded of the modern poets," as put by the distinguished literary critic, Ahmad Karimi-Hakkak.<sup>2</sup>

Kasra'i's engagement with history was not limited to ancient Iran. At times, his poetry commits to socio-political causes and reflects his personal commentary on social ills: class disparities, state censorship, and the treatment of prisoners of conscience. Kasra'i was exiled due to his political activism with the *Tudeh* party of Iran (the Communist party of Iran), and spent the last twelve years of his life away from his homeland. He lived in Kabul and Moscow before moving to Vienna following the collapse of the Soviet Union in 1991. Kasra'i passed away in Austria in 1996, leaving behind more than fifteen books, including the following collections of poetry: *The Stone and the Frost* (1966), *With Silent Damavand* (1966), and *Khanegi* (1968).

The poem *Ghazal Baray-e Derakht*, featured here, was recited by Kasra'i during a series of poetry nights held in the Embassy of Germany in Tehran, known as *shab hay-e she'r-e gote*, organized by the Association of Iranian Writers in collaboration with the Goethe-Institut in October 1977. It is one of his most widely recited and anthologized poems, representing two distinct features of Kasra'i's verse: lyrical quality and rich phraseology. Unlike classical forms of Persian poetry, which follow a rhyme and meter scheme, Kasra'i employs components of *aruz* (prosody) irregularly but to great effect. For instance, the phrase *ey derakht* is repeated seven times throughout the poem, evoking the role of *radif* (refrain) which appears at the end of each *beyt* (line) in classical Persian poetry; Kasra'i's use of repetition as a literary device is only one of many ways he achieves free meter. The poem's lexicon derives from the literary register, seldom used in colloquial context—words such as *khonyāgar* (singer), *khofteh* (resting), and *ramideh* (frightened)

are such examples. In this article, I will examine two English renditions of *Ghazal Baray-e Derakht*.

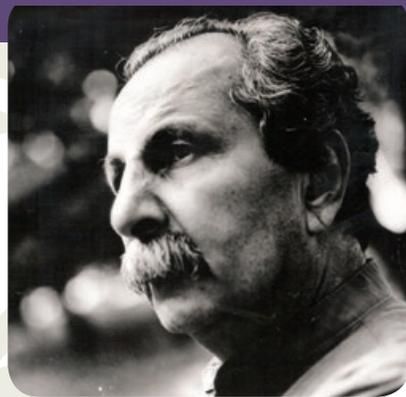


Photo courtesy of Bibi Kasra'i

A poem in translation is a linguistic-cultural unit uprooted from its land of origin and replanted in unaccustomed terrain. Karim Emami and Ali Khazaefar have thus undertaken the monumental challenge of translating *Ghazal Baray-e Derakht*. Emami (1930–2005) was a distinguished translator, critic, and lexicographer. *Az Past-o-Boland-e Tarjomeh*, a compilation of Emami's writing on the problems of literary translation, has been widely used by students and scholars of the field alike ever since its publication in 1996. Khazaefar, the editor-in-chief of *Motarjem*, a quality Persian-language quarterly on translation published in Mashhad, is a linguist and literary translator. Initially, Emami and Khazaefar set out to co-translate Kasra'i's poem; both came up with a draft and discussed their work line by line. Their drafts were both accurate and close to the original, but due to considerable stylistic differences, the translators opted to publish their work side by side instead of merging them into one translation.

The most drastic loss consequent to these translations is the poem's original cadence, its meter. Though different from the original, both translations have developed their own rhythm in English. Khazaefar has opted for a slightly more colloquial register than Emami. For instance, *khonyāgar-e ghameen* has been translated as "sad singer" and "sad minstrel," respectively, by Khazaefar and Emami. Another example is *gisoo-ye sabzfām*, translated as "green tresses" and "verdant tresses," respectively. Though Emami's literary lexicon more directly engages Kasra'i's poetics in Persian, Khazaefar's translation reads more like a contemporary poem in English. I offer the following two lines as a case in point: Here, by your feet / Night reigns over benighted throngs / That has never seen a dawn break (Emami) /// Here underneath your feet is the night / And the night-stricken whose eyes have seen no morning (Khazaefar).

Both translators have rendered the title as *Sonnet for a Tree*. Translating *ghazal* as sonnet is rather dated, namely due to the familiarity of English-language poets with the form of ghazal in recent decades, a lyrical form usually on love, prevalent in Persian, Arabic, Urdu, and Turkish literary traditions. Ghazal, now an established poetic form in the West, was (re)introduced to English poetry by Agha Shahid Ali (1949–2001), a Kashmiri-American poet.<sup>3</sup> It also goes without saying that the sonnet is not the English equivalent of ghazal, the two poetic forms share as many differences as similarities. Overall, every translation is a work in progress. This example points to the importance of "date" in the target language; languages are constantly evolving, making the task of the translator ever more challenging in visiting and revisiting his "final" product. The excellent translations of *Ghazal Baray-e Derakht*, featured below, are not exempt from this rule either.

## غزل برای درخت Sonnet for a Tree

English translations respectively by *Karim Emami* and *Ali Khazaefar*

تو قامت بلند تمنایی ای درخت  
همواره خفته است در اغوش آسمان  
بالایی ای درخت  
دستت پراز ستاره و جانت پراز بهار  
زیبایی ای درخت.

You're the tall embodiment of desire, O tree  
The sky nestles forever in your arms.  
You rise high,  
Your hand overflowing with starts  
And your life brimful with the spring.  
You're so beautiful, O tree!

◇◇◇◇

You have desire's high stature, O tree!  
The sky ever rests in your arms  
You are most high  
Your hands overflow with stars  
Your soul is permeated with spring  
You are the most beautiful, O tree!

وقتی که بادها  
در برگ های درهم تو لانه می کنند  
وقتی که بادها  
گیسوی سبز نام تو را شانه می کنند  
غوغایی ای درخت.  
وقتی که چنگ وحشی باران گشوده است  
در بزم سرداو  
خنیانگر غمبین خوش آوایی ای درخت.

When winds  
Nest in your intertwined leaves,  
When winds  
Comb your verdant tresses,  
You are just gorgeous, O tree!  
When the rain opens up with her wild harp,  
You are, in her cold recital,  
The sad minstrel with the beautiful song, O tree!

◇◇◇◇

When the wind nests in your disheveled leaves  
When the wind combs your green tresses  
You are so magnificent  
When the wind plays its wild lyre  
In its cold feast  
You are a sad singer with a sweet voice

در زیر پای تو  
این جا شب است و شب زدگانی که چشمشان  
صبحی ندیده است  
تو روز را کجا؟  
خورشید را کجا؟  
در دشت دیده غرق تماشایی ای درخت؟

Here, by your feet,  
Night reigns over benighted throngs  
That has never seen a dawn break.

Where in the plain have you seen the day?  
Where have you seen the sun  
That you stand and stare, lost in contemplation, O tree?

◇◇◇◇

Here underneath your feet is the night  
And the night-stricken whose eyes have seen no morning  
Where in the plain have you seen the day,  
The Sun,  
Being so immersed in watching? O tree!

چون با هزار رشته تو با جان خاکیان  
پیوندمی کنی  
پروا مکن زرع  
پروا مکن ز برق که بر جایی ای درخت.

As you're tied with a thousand threads  
To the life of the earthings,  
Have no fear of thunder,  
Have no fear of lightning,  
Because you're deeply-rooted, O tree!

◇◇◇◇

As you are tied through a thousand strands  
With the souls of the earthly  
Don't fear the thunder  
Don't fear the lightning  
For you remain standing.

سر برکش ای رمیده که همچون امید ما  
با مایی ای یگانه و تنهایی ای درخت.

Arise, hold up your head, O frightened soul!  
For like our hope, O you, the one and only,  
You are with us, and yet you are alone.

◇◇◇◇

Rise, O frightened one!  
For like our hope, O unique one!  
you are with us and yet lonely.

### Notes:

1. The Battle of Rostam & Sohrab: The Tale of Yesterday & Today (Screenplay by Reza Khabazian) *Scarlet Stone* (Performed by Shahrokh Moshkin Ghalam and co-performers).
2. Karimi-Hakkak, Ahmad. *An Anthology of Modern Persian Poetry*. Boulder, Colo: Westview Press, 1978.
3. Among others figures, Heather McHugh, Peter Cole, Adrienne Rich and Roger Sedarat are contemporary poets who have composed ghazal in English.

### Sources:

- Translations selected from *Az Past Va Boland-i Tarjumah: Haft Maqalah*. Emami, Karim. Tehran: Nilufar, 2006. Print. Pg. 257- 260.
- Karimi-Hakkak, Ahmad. *An Anthology of Modern Persian Poetry*. Boulder, Colo: Westview Press, 1978. Print.
- Access Kasra'i's writings in Persian on his website: <http://www.kasrai.com/>

**Bilingual collection:** Kasra'i, Siyavash, Sara Khalili, and Michael Beard. *Beh Sorkh-i Ātash, Beh Ta'm-i Dud: Barguzidah-i Ash'ar-i Hamrah Ba Tarjumah-i Ingilīsī*. Tehrān: Sokhan, 2007. Print.

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





### Sekanjabin with Sugar and Vinegar:

Summer is here and a favorite drink for this time of the year is Sekanjabin, cool and refreshing for when guests arrive.

Ingredients: 2 cups sugar, 2 cups water, 1/2 cup white vinegar  
Mint cleaned, washed. 2 Small seedless cucumbers (Persian), washed, peeled and shredded (for the drink), Lime rind (optional)



### Sekanjabin Drink:

Place a couple of tablespoons of the syrup in a glass, add some ice, water, cucumber, mix well and garnish with a small stem of mint and lime rind.

### Sekanjabin with Honey and Vinegar:

Ingredients:

1 1/3 cup honey, 1 cup water, 2/3 cup white vinegar

#### Method:

1. Follow the same directions used in recipe #1 for sekanjabin and its drink (sharbat).
2. Remove the foams with a spoon as they form on top. The aroma of the honey gently simmering on the stove fills up the entire house and is quite intoxicating!

#### Method:

1. In a heavy bottom pot combine sugar and water, place on medium heat and stir till sugar is dissolved. Lower the heat and let it gently boil for about 10-15 minutes.
2. Add 1/2 cup of vinegar and let it simmer for 25-30 minutes until it thickens. Taste and adjust the level of sweetness or sourness of the syrup. (I usually add an additional 2 tablespoons of vinegar since I like it a bit more sour).
3. In the last minute or two add a small bunch of mint to the syrup.
4. Remove from heat and let it cool completely and take out the mint before pouring it into a jar.

Sekanjabin can be preserved in a glass jar and kept in a cool place for a long time.

Place 1/4 cup in a bowl and serve with lots of crisp and fresh lettuce on the side. Just to remind you, Or





## IAAB's Persian Language Educators' Symposium in NYC: Huge Success for Persian Language Schools

Source: Iranian Alliances Across Borders (IAAB)

Over 40 directors and educators of Persian Language Heritage Schools in the United States gathered this past weekend in New York City for an IAAB-organized symposium. The educators came from all over California, Chicago, the Washington, DC metropolitan area, and the Tri-State area (NY, NJ, and CT) to discuss how to improve Persian Schools across the nation from early childhood education until high school. The educators engaged in discussions around their success stories, their challenges, and the various ways to organize and move forward as a community.

As the key grassroots organizers in our community, Persian School directors and educators play a crucial role in engaging and educating the next generation of Iranian Americans.

IAAB revealed series of tools for the educators to use in order to be in constant communication with each other and to organize on a national level. More information on these tools in the days to come.

Furthermore, in collaboration with the Persian School directors and educators, IAAB will create a resource center where lesson

plans, resources, and expertise can be shared across all of the Persian Schools. IAAB will also work to create a map of all local Persian Schools across the United States and will make this publicly available in order to facilitate knowledge about these education centers.

All of the education based resources will be available for all Persian Schools, even if they were not in attendance this past weekend. If you are a director or teach at a Persian School, please contact IAAB to have access to these resources: [symposium@iranianalliances.org](mailto:symposium@iranianalliances.org)

To see full schedule of topics discussed, visit [www.iranianalliances.org](http://www.iranianalliances.org).



Ali Sadr, Principal of Iranian School of San Diego, starts off Day 2 of IAAB's Persian Language Educators' Symposium in NYC, discussing issues of identity and community amongst Iranian-American youth.



Dr. Negar Mansourian-Hadavi,  
 Director of Chicago Persian School

organization with a young, dedicated staff spread across the United States, Europe and Iran. The mission of the organization is to address issues of the Iranian diaspora community while raising awareness of the Iranian community, promoting leadership, and connecting Iranians across borders. For more information about IAAB, please visit [www.iranianalliances.org](http://www.iranianalliances.org).

# EDUCATION



By Sheiveh N. Jones, Ed.D.



## California Common Core Standards

The California Common Core Standards (CCCS) will be adopted in the fall in this state. As a parent and an educator, my greatest concern across all the subjects is the shift from teaching specific standards that require students to memorize and recall facts to focusing on students' ability to think critically by problem solving, synthesizing information, and being strategic. My concern comes from knowing students who have been in the education system for a while have been taught to memorize facts and procedures, depending on the content area, in preparation for state testing every spring. With the shift to CCCS, these annual state assessments are going to shift to focus on critical thinking. As a result, students may have some difficulty with the change in expectations. Keeping this in mind, as parents we can assist our students through this transition when we have conversations about the various subjects or take on the role of helping them with homework, projects, and other assignments.

In continuing the discussion and overview of the CCCS from the last article, I would like to provide you with a perspective of the standards for each of the content areas beginning with the Standards for Mathematical Practice. What distinguishes the CCCS from the way standards have been addressed in the past is the focus on skills of the future. This is done through an emphasis on higher order thinking.

The best way to understand these standards and know what your students should know is to simply go to the California Department of Education's website and download a version of the standards. These standards can be reviewed by grade level and are easy to follow even as a parent, allowing you to ensure your child is learning everything he/she needs to be on track with his/her grade level. To take it a step further, it is a great tool for examining what information your child needs to know in the subsequent grade. For instance, my son is a fourth grader. I can take a look at the fourth and fifth grade standards to get a sense of what content he should learn throughout the year and what content he should be prepared for. Not only will it help me gauge where he should be academically, it will allow me to have meaningful conversations with the teacher about how to support my child throughout the year. Particularly in elementary school, most report cards are standards based. Knowledge of the standards will arm you with a good understanding of how to support your child, whether it is through tutoring or supplemental materials.



In addition to specific content, skills for the future are emphasized across grade levels. For instance, in mathematics, eight common factors focus on mathematical proficiency across Kindergarten through twelfth grade. These factors include the following (K-12 California's Common Core Content Standards for Mathematics):

1. Make sense of problems and persevere in solving them;
2. Reason abstractly and quantitatively;
3. Construct viable arguments and critique the reasoning of others;
4. Model with mathematics;
5. Use appropriate tools strategically;
6. Attend to precision;
7. Look for and make use of structure; and
8. Look for and express regularity in repeated reasoning.
- 9.

I would encourage you to review the content standards in mathematics for your child's grade level and consider these factors.

## WHERE TO FIND SCHOLARSHIPS

Following our Editorial/Peypk #145 we received the following information from the Hand Foundation. We invite other organizations giving scholarships to Iranian decent students to please send us information to place here for our community's information.

The **HAND Foundation scholarships** support young Iranian economists via scholarships to top-ten PhD economics programs. To date twelve scholarships have been awarded to students studying in top ten economics programs, including University of Chicago, MIT, London School of Economics, UC Berkeley and University of Pennsylvania. The foundation also works to build a professional network among its scholarship recipients and prominent economists by hosting an annual HAND Economics Forum. The forum features current topics in economics and working papers by graduating scholars. In 2010, the conference was hosted at the University of Chicago, featuring Nobel Prize winning economist Gary S. Becker as the keynote speaker. In 2011, the conference was held at Massachusetts Institute of Technology with economists Abhijit Banerjee and Daron Acemoglu as guest speakers. In 2012, the forum took place at Stanford University and speakers included economists Paul Milgrom, Pete Klenow and Pascaline Dupas.



# Events in San Diego

Our web site at [www.pccus.org](http://www.pccus.org)

## Persian Cultural Center

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

[www.pccus.org](http://www.pccus.org)



## Setar Class by Kourosh Taghavi

Registration and info: (858) 243-6008

## Tombak Class by Milad Jahadi

Registration and 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

Mt. Carmel High School

Mount Carmel High School

9550 Carmel Mountain Road • San Diego, CA 92129

## ISSD Registration

### Branch I

Sunday Sept. 8, 2013 at 10am- 12pm

### Branch II

Thur. Sept. 5, 2013 at 6-8 pm

For more information: 858 - 653 0336



## Persian Dance Academy of San Diego

(858) 653 - 0336

[www.pccus.org](http://www.pccus.org)

## Dollar a Month Fund

Tel: (858) 653 0336 \_ • [www.dmfund.org](http://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](http://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.istauscd.org](http://www.istauscd.org)



## House of Iran

Tel: (619) 232 \_ Iran Balboa Park,

Sundays 12:00 4:00 \_pm



## Iranian - American Scholarship Fund

Tel: (858) 653 - 0336 • [www.iasfund.org](http://www.iasfund.org)



## Mehrgan Foundation

[www.Mehrganfoundation.org](http://www.Mehrganfoundation.org) Tel (858) 673 - 7000

## PAAIA

Public Affairs Alliance of Iranian American

[www.paaia.org](http://www.paaia.org)



## NIAC

National Iranian American Council

[www.niac.org](http://www.niac.org)



## Book Club Meeting

Last Sat. of each month

Sufi Mediterranean Cuisine

5915 Balboa Ave, San Diego, CA 92111

## Del Mar Racing Season

Jul 17 - Sep 4, 2013

## US Sand Sculpting Challenge and 3D Art Exposition

1140 North Harbor Drive San Diego, CA 92101

Date: August 30 - September 2, 2013 Time: 9:00 AM to 7:00 PM

## Festival of the Bells

10818 San Diego Mission Road San Diego, CA 92108

619.281.8449 Date: July 12 - 14, 2013

## ArtStop: Esther Bublej

1450 El Prado, San Diego, CA 92101

619.232.7931

Date: July 18, 2013 Time: 12:00 PM to 1:00 PM

## Film in the Garden

1450 El Prado, San Diego, CA 92101

Date: July 22 - August 5, 2013 Time: 7:00 PM to 10:00 PM

Rekurs every Monday

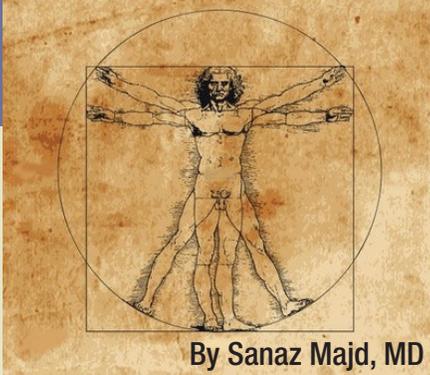
## Second Saturday Workshop: Illuminated Manuscripts

1450 El Prado San Diego, CA 92101

619.232.7931

Date: July 13, 2013 Time: 1:00 PM to 3:00 PM





By Sanaz Majd, MD



# Migraine Headaches

Up to 15 percent of the population currently suffers from migraines. Migraine headaches are a common reason for missed work and diminished productivity. If you suffer from migraines, you know how potentially debilitating they can be.

## What is a Migraine?

Women are three times more likely than men to suffer from migraines, and the onset of migraines typically begins early on in life. It's rare for someone in mid-life to suddenly start experiencing migraines. There is also a genetic component, and migraine sufferers often have family members with migraines.

Headaches in general are common – most of us have experienced at least one throughout our lives. Migraines are very different than the run-of-the-mill headaches. So how do you know if your headache is actually a migraine? Here are some clues:

- **Severity:** Migraines are severe, and sometimes even debilitating. Patients often say that they are not able to function, hence a common cause for missed work days.
- **Quality:** Migraines are often described as “throbbing” or “pulsating” in nature.
- **Unilateral:** They are usually located on one side of the head (but not always).
- **Associated symptoms:** Migraines typically cause some nausea and/or vomiting, a key feature.
- **Light or sound sensitivity:** Migraine sufferers will tell you that all they want to do when they are experiencing one is to just crawl into bed in a dark, quiet room. There is sometimes improvement upon awakening.
- **Auras:** Some patients with migraines may describe visual “warnings” prior to the onset of the headache, such as zig-zagged lines or blinking lights. Many patients do not experience auras with their migraines, however.

## Migraine Triggers

Migraines are caused by chemical or electrical problems in the brain. And there are certain triggers that can precipitate a migraine. It's important to find your personal triggers so that you can help prevent these potentially debilitating headaches. Here are some common triggers:

- **Foods:** Aged cheese, pickled foods, citrus, onions, nuts, bananas, raisins, soy products, caffeine, yeast products such as bread, processed meats, and alcohol. Skipping meals can also trigger migraines in some.
- **Medications:** Hormonal contraceptives, pain medications, and cimetidine (or *Tagamet*) for heartburn/acid reflux are also known migraine triggers.
- **Smells:** Migraines can be triggered by certain smells and fumes, such as tobacco smoke and perfumes.
- **Hormones:** Some women experience migraines around the same time every month, triggered by hormonal changes in the body.
- **Sleep:** Lack of sleep and other sleep disturbances can also be a trigger.
- **Stress:** Stressful life events are common migraine triggers.

If you can't seem to find a link between a trigger and your migraines, it may be useful to keep a headache diary. Here's a website that you can use to print one out: [http://www.headaches.org/For\\_Professionals/Headache\\_Diary](http://www.headaches.org/For_Professionals/Headache_Diary)

## Treatment of Migraines

- Avoiding your migraine triggers should be your first step in treating your migraine headaches. If you can avoid having one in the first place, you can avoid taking medications.
- Over-the-counter anti-inflammatory medications, such as ibuprofen and naproxen, are good first-lines of defense to stop a migraine in its tracks. Just make sure you can take these as not everyone can (for instance, those on blood thinners or histories of bleeding stomach ulcers). Taking too many over-the-counter pain relievers can also do the opposite and actually *trigger* migraines in some people – so use this group of drugs wisely, in general.
- There are prescription medicines in the category called the “triptans” (such as *sumatriptan*, which is the first generic available in this group) that work well for many patients.
- Whatever you choose, however, make sure to take your medication as soon as the migraine begins as it's more difficult to abort a migraine once it's been there for a while. It's important to take your medication as soon as the migraine begins, because the longer you wait to take it, the more difficult it can be to get rid of your migraine.
  - If your migraines occur more than twice a month, you can consider taking a daily medication to prevent them—two common groups of medicines that work well in achieving this are the “beta-blockers” and the “tri-cyclic antidepressants” (which are rarely prescribed for their antidepressant activities any longer).



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

## Congratulations to Our Own Dr. Akbarnia and Team for their recent first time in the nation surgery done at Rady Children's Hospital.

U-T San Diego, By: Paul Sisson, May 8, 2013

A pair of thin metal rods that can grow along with the spines of their young patients could help two Southern California boys escape years of risky surgeries.

On Tuesday, a team of surgeons at Rady Children's Hospital was the first in the nation to implant the rods in the boys from Chino Hills and Modesto.

Both young patients have early-onset scoliosis, a condition that causes their spines to curve severely.

Though most spines have some curvature, those with scoliosis experience much more severe side-to-side curving, which can cause their backbones to make a C or an S shape on X-rays.

That curving can have serious consequences, said Dr. Behrooz Akbarnia, a clinical professor in the Department of Orthopedic surgery at UC San Diego.

"The curvature of the spine affects the lung function and breathing of these children and, because of that, they are at significant risk of complications and even death," Akbarnia said.

To stop the curving, doctors attach an adjustable metal rod to either side of a patient's spine. As children grow, the surgeon has to reopen the surgical site every six months in order to lengthen the rods.

Reopening a surgical site over and over again, said Dr. Burt Yaszay, another member of the team that performed the operations, brings with it increased chances of infection and the possibility of a major setback.

"If they get a bad infection, all that metal has to come out, so anything we can do to minimize repeated exposures, we want to do," Yaszay said.

The devices installed Tuesday at Rady are designed to avoid subsequent surgeries. Created by Ellipse Technologies of Irvine, the rods include an internal corkscrew-like mechanism that is attached to several specially designed magnets. Doctors can use an external machine that produces a rotating magnetic field to turn the screw and lengthen the rods without additional surgery, allowing the corrective hardware to grow with the patient.



Orthopedic surgeon Gregory Mundis uses his smartphone to measure the X-ray of a patient who underwent groundbreaking spinal surgery at Rady Children's Hospital Tuesday. Mundis is flanked by Dr. Behrooz Akbarnia, medical director of the San Diego Center for Spinal Disorders (left), and orthopedic surgeon Burt Yaszay.

The devices are not yet approved for use in the United States by the Food and Drug Administration, but Ellipse and Rady received special clearance for the surgeries under the agency's "compassionate use" program, which can allow the use of unapproved devices in emergency situations.

Nine-year-old Anthony Wainess of Chino Hills was the first patient in the nation to receive the implants Tuesday.

Still somewhat sedated from the procedure, Anthony was not able to discuss the outcome, but his father, Steven Wainess, said he could already see the difference in his son's posture, which had bent more than 100 degrees from true.

"This device is really going to save children like my son from incredibly difficult surgeries that just interrupt their lives," Wainess said.

John Gastaldo

## On Modern Art Collectors: Gertrude Stein & the Twentieth Century Avant-garde.

Art patronage and art collectors have had an undeniable impact on the development of arts through the centuries. In the history of art, arts patronage was often the support that kings or high officials of the church provided to artists and musicians. Since ancient times, art collecting was very common among the wealthy, an act synonymous with high position. Art collection in its modern form developed during the Renaissance. Historically, the royal collections before they become public national treasures.

Patrons and art collectors' taste and habits formed what was produced in the art world. A simple categorization shows two general trends in collecting art: collecting the works by renowned artists and art of the past or collecting works by not yet famous artists who often had avant-garde styles. This being said, depending on the sociopolitical situation, collecting certain artifacts became fashionable here and there. For example, due to the increased European explorations in African countries, collecting African artifacts became popular after the second world war.

Gertrude Stein (1874-1946) was an American experimental writer and poet, and a collector of the modern arts. In 1903, she moved to Paris where she lived until her death in 1946. Along with her brother, Leo, Gertrude began collecting modern art pieces belonging to artists who were not yet known to the art world. Stein's collection included art by Renoir, Cezanne, Picasso, Matisse, Gris, and many more. Beginning in 1906, the Steins opened their house on Saturday evenings to figures identified with the Parisian avant-garde, a group of young European and American artists and writers living in Paris at the time. Georges Braque, Jean Cocteau, Marcel Duchamp, T. S. Eliot, Ernest Hemingway, F. Scott and Zelda Fitzgerald, and Picasso were among regular visitors to the household. This routine survived the rupture of relations between Gertrude and Leo, even after Leo moved from Paris to Italy in 1913.

Between 1906, when Gertrude's iconic portrait was painted by Picasso, and 1911, she completed her great novel *The Making of Americans* (1925) in which she used her psychological insights into artists' personalities. Following the constructs of Cubism, in which the artist analyses the subject matter from multiple point of views and incorporates it all together in a grid like system in the composition, Gertrude designed a comparable network of psychological relationships, rather like diagrams, which interested her more than the actual characters. Unlike Leo, Gertrude remained intensely concerned with Picasso's development and continued to buy Picasso's collages and important canvases, such as *Man with a Guitar*. She also recognized and respected Matisse's work, but was reserved with him personally, judging him to be slow, stubborn, and almost monstrously egocentric. She ceased to appreciate the development of his work after 1912-14,



*Gertrude Stein, Pablo Picasso (1905-06).*



*Gertrude Stein's photo in front of Picasso's portraiture of her.*



*Gertrude Stein and her partner, Alice B. Toklas, in Stein's house in Paris.*



*Man with a Guitar, by Pablo Picasso (1912).*

finding it over-decorative. In 1926, Stein's lecture "Composition as Explanation" was published and with the publication of the *Autobiography of Gertrude Stein*, Stein finally achieved an international acknowledgement.

It is difficult to imagine the development of twentieth century art and modern art without Gertrude Stein. Her courage in searching for the new attitudes in life and art and that progress in different aspects of an artistic process is apparent in her collection. These famous quotes resemble her attitude towards life and art: In 1925, she expressed, "Disillusionment in living is finding that no one can really ever be agreeing with you completely in anything" (*The Making of Americans*, 1925) and in 1937 she wrote, "If you are too careful, you are so occupied in being careful that you are sure to stumble over something" (*Everybody's Autobiography*, 1937). In 1938, in her work, *Picasso* she wrote, "creator [Picasso] is not in advance of his generation but he is the first of his contemporaries to be conscious of what is happening to his generation. A creator who creates, who is not an academician, who is not someone who studies in a school where the rules are already known, and of course being known they no longer exist, a creator then who creates is necessarily of his generation. His generation lives in its contemporary way but they only live in it. In art, in literature, in the theatre, in short in everything that does not contribute to their immediate comfort they live in the preceding generation."

# 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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