



Happy
New
Year

2015

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By: Shahri Estakhry



TRIBUTE TO A YOUNG MAN

A while back I received an email from a young man whom I've known since his birth and through all of his nineteen years. He asked me a question that brought back so many memories and took me back to the realities of my own being and the challenges of everyday living.

He mentioned that he planned to do the Susan G. Komen 3-Day Walk to honor his two grandmothers and asked if it would be okay to add my name as well, since he considered me a close family friend. Just the question brought tears to my eyes. His thoughtfulness in reaching out to me and remembering that I am a two-time survivor of breast cancer brought me such hope.

My young friend really is the symbol of a new generation of youth who have been brought up in caring homes. I have always believed that kids grow up in the image of their parents and eventually are representatives of ideas, ideals and behaviors of the household in which they were raised. Several children may grow up in the same home, they all will be exposed to the behavioral patterns within their home atmosphere and these behaviors grow stronger or weaker with certain genes they have also inherited. The supervision and care that parents give to their children (I call it "fact checking") heavily influences how an individual functions within society. It also can help determine what type of contributors they will be for the welfare of the society. Quickly It becomes apparent how deeply they care and how genuine they are, or if they are playing show and tell games learned within the home atmosphere! I believe, the wisdom of caring and nourishing parents is the fundamental key to it all.

The other matter I wanted to touch on is about the life of a cancer survivor. If you have not experienced cancer you may not understand what I will say, but those of us who have gone through the misery of chemotherapy and/or radiation know all too well that we are living with a different type of body that is keeping us alive. With every ache and pain comes the thought of "What if"? We all have the "What if" syndrome. We all are hanging on to hope for the possibility of each tomorrow. And when someone such as the wonderful young man I mentioned above remembers our struggle, it becomes such a joyful hope. This is my tribute to him, and the ones like him from his generation, who have been taught to have a caring heart and are not afraid to show it. They have learned that the essential key to humanity is caring for one another.

This is what he wrote after his walk "Dear friends and family, before I begin writing, I want to apologize for taking so long to reach out to you all, as it has been a serious process recovering from the many blisters I gladly received during the Susan G. Komen 3-Day Walk. On a more serious note, I truly want to thank you for your love and support as I took on the challenge to be part of something bigger than myself. Seven weeks ago, when I signed up for this adventure, I had no idea what to expect and was worried that I would let all of you down by not finishing. Although it may sound easy, 60 miles in 3 days, was one of the hardest things I have ever done.

As a 19 year old, at first it was hard to grasp the true meaning of what this walk meant. However, as the miles and days passed, I began to think, and realized that this wasn't just an athletic achievement; along with thousands of others, I was walking for a cure. I will never forget meeting all the amazing and inspirational people along the way. Although it was only 3 days, this experience has truly changed my life forever, and I have decided to make a lifelong commitment to doing all that I can to fight breast cancer. All the trivial and minuscule problems in my life will never amount to the issues that come with breast cancer, and after realizing that, I have become much more appreciative of my family, friends, happiness, and health. Again, I cannot express how thankful I am for your friendship and the support you have shown me on this journey of a lifetime."

Thank you Sam for being my champion! As I wrote to him, "believe me every step you took, it meant new encouragement of looking forward with joy to all tomorrows ahead."

Wishing everyone a Happy and Prosperous 2015!



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New year comes with glows of hopes in our mind It gives us new confidence and courage for a fresh start. Happy New Year and all the best for new ventures.

PCC NEWS

The PCC Board of Director's meetings took place at the Iranian-American Center for the month of November & December.

Mr. Reza Khabazian was the host of our JONG FARHANGI on November 14th, 2014 and the topic of interest was "Social Conditions and Women's Rights".

One of the guests of this wonderful program was Dr. Badeii who entertained the audience with beautiful poetry. The principal part of the program was the interview with Dr. Farhang Masor-Rahmani regarding the beliefs and social customs. In addition, we had classical music of Kourosh and Forod Khamooshian.

On November 17th we hosted the very talented Dornaab group live in concert at IAC with performances by Farhad Bahrami and the members of the band.

On December 5th, we had the regular workshop of Tasneef-Khani headed by Kouroush Taghvaee. The participants practiced "NEGARA" in chahargah; :" GOOSHEH ZABOL" in the rhythm 6x8; and " AZ DELAM BEE KHABAREE" in chahargah and with the 6x8 rhythm.

The ART GALLERY exhibits at IAC will be ongoing in December and January with the work of : ARYANA AYAZI; ABBAS DERISSI; NASRIN KHAYRI; SUSAN NAYAMI; NEGAR NEKUYI; NASEEM; NADER RASTAKHIZ; ALI SADR; LUDMILA SADR and KAMAL TEHRANI.



The celebration of YALDA 2014 took place at Sufi Restaurant on December 20th ; the entertainment was provided by vocalist ROYA SABA and her music ensemble, dancers and DJ fun continuing to the late hours of the night in true Yalda tradition!



Farewell To A Community Icon

It is with a heavy heart, we announce the passing of a community icon, Houshang Bahadori Ghashghai. A humble friend, a teacher, and a leader who was instrumental in paving the road for a better future for many he knew.

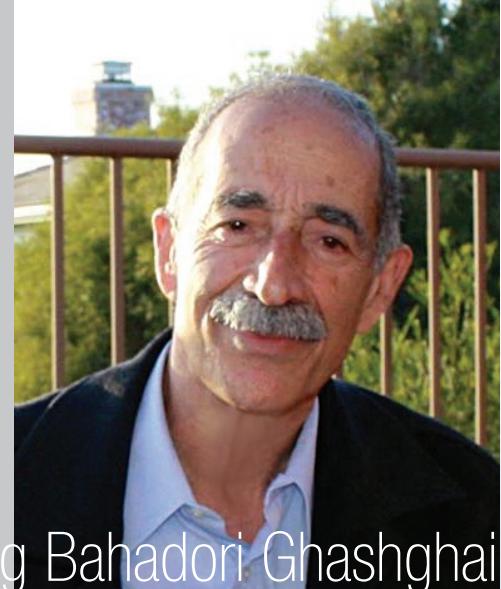
He was born in Maymand (Firuzabad County, Fars Province, Iran) in July 1943. Maymand is famous for its roses and rose water. Houshang was born near rosebushes at the blooming season in a Ghashghai tent. How Distinctive!

After attending primary and secondary school in Fars, he headed to the States in pursuit of his higher education. Arriving in San Diego in 1964, he earned his Bachelor and Master's Degrees in political science from San Diego State University. It was there he met his wife Karen, his inseparable and lifelong partner. The deep love and respect they had for each other was strengthened and grounded in their shared commitments to humanity and justice for mankind. After receiving his PhD in Urban Planning from USIU he went on to teach political science at the International University-Europe near London. After returning to San Diego, his favorite city, he continued his teaching career at San Diego State University.

Houshang was a man for all seasons and was well known for his humor and wit. He entertained everyone with his wonderful story telling, as well as his knowledge of the world politics. A passionate activist with a gentle character who always found the opportunity to speak of social justice, and always stood tall as a proud Ghashghai. He was immensely proud of his Ghashghai tribe and spoke with great respect and love about their culture and history. He continued to march for justice and against intolerance at every opportunity and actively participated in many different cause where his lean and tall figure could be seen in the midst of all. He was loved and respected dearly in our community.

He lost his valiant fight against cancer in the late evening of December 9, 2014. His compassion, warmth, humor and love for people and justice will be profoundly missed. Following his burial in Pacific Grove, California – his memorial will be held at:

Date: Saturday January 10, 2015
Time: 11:30 am to 2:30 pm
Location: All Hallows Parish Hall
Address: 6602 La Jolla Scenic Drive South
La Jolla, CA 92037



Houshang Bahadori Ghashghai

یاد باد.....یاد باد

یاد یار مهر بام یاد باد

جامعه فرهنگی ایرانیان سن دیگو، هم صدابا هموطنان قشقایی خود، به سوگ یار دیرین و گرامی جامعه، آقای دکتر هوشنگ قشقایی نشسته است.

دستی یگانه، سمبول مهرو مهربانی، یار صادق جامعه بشری، یگانه ای فراموش نشدنی و طرفدار همیشگی عدالت اجتماعی، جهان خاکی را وداع نمود و یاران بیشمargar خود را در آندوهی شکرft تنهای گذاشت.

دکتر هوشنگ قشقایی یار از مهرو دوستی و اعتقادی راسخ برای حرمت انسانی در طول قریب پنجاه سال سکونت خود در شهر سن دیگو، روان و روح بسیاری از شهروندان شهر سن دیگو را به دشت مهرو دوستی برد و همگان را تحت تاثیر درون صاف و بی آلیش خویش قرارداد.

فقدان چنین عزیزی را با اندوه فراوان در روز شنبه دهم ماه زانویه ۲۰۱۵ در محل سالن اجتماعات کلیسای آل هالوزدر شهر لاهویا به سوگ می نشینیم و خاطره این عزیز به یاد ماندنی را گرامی میداریم.

In lieu of flowers, as an expression of sympathy, you may send a memorial contribution in his name to support scholarships at the Iranian School at the Persian Cultural Center www.pccsd.org (858.552.9355), as well as, a permanent plaque will be placed in his name to honor his memory at the Persian Cultural Center.

An Iranian Christmas

By: Shaghayegh Hanson

By the time you read this, Christmas will be over. But at the time of writing, we are two weeks away and I am just beginning to feel the excitement. My neighbors have turned the outdoors into a glittery wonderland and the familiar notes of Christmas carols are heard everywhere you go.

I confess, I LOVE Christmas! And guess where this love affair started? In Mashhad, Iran, of course. The first time I saw a Christmas tree, I was enchanted. It was at my friend, Reza's house. Everything about Reza was so cool already. His mother was French, they had Western toilets in every bathroom, and they had two German Shepherds out in their front yard that acted as if they would tear you from limb to limb until Reza told them to be quiet...and then they turned into teddy bears. To be honest, I had my first crush on Reza. I was 5 years old but he was older, perhaps 8, I don't remember. Anyway, on one of my visits to his house, I saw my first Christmas tree; it was covered in lights and adorned with colorful baubles and fake snow. I couldn't stop staring at it, it was so enchanting!

That night Reza told me all about Papa Noel, that's what he called Santa Claus. He showed me pictures and read me a few stories. I had never known either of my grandfathers, so I was immediately drawn to this old, chubby man with the kind smile and red cheeks. Reza told me Papa Noel had strong magical powers because he could make reindeer fly across the sky and deliver presents all over the world, which is why Reza was hoping to get his present even though he was in Iran that year for Christmas. The only contingency remaining was whether he had been good or not. We debated this subject for quite some time, going over some incidents that could definitely have pushed him over to the "naughty" side, and balancing them out with clearly good things over the year that were in his favor. Still, it was going to be a nail biter.

I went home that night giddy about this whole notion of a kind man, flying through the sky, to give good children the gifts they dreamed of. I couldn't wait for "Reza's Christmas" to come and to see if he would get something under his tree. I thought he was the luckiest kid in the world to have a Christmas.

Little did I know at the time, that by the next Christmas I would be in London, England. I couldn't believe that I was getting to live the dream that was so fixed in my child's memory as "Reza's Christmas." I was going to have my very own Christmas! I don't think that, to this day, I have ever been so excited as I was that first Christmas. The buying of the tree, the decorating, the carols, the festiveness and goodwill, the movies and books, and...the visit to Selfridges to see Father Christmas (as the Brits called him). I stood in line nervously, rehearsing what I was going to say to The Man, ready to recount all the ways in which I had been very good all year. When it was my turn to sit on his lap, my heart was pounding out of my chest! He put me on his knee, chuckled softly, looked into my wide eyes, and just asked me what I wanted. I didn't know what to say; I was raised not to ask for things but to receive any gifts that anyone chose to give me with gratitude. I didn't know



we could make requests. I blurted out, "Do you remember Reza? Will you be visiting him this year?" I was missing my friend and wanted to be sure he would be getting his gift even though he was still in Iran. The Man just chukled some more and asked me again what I would like for Christmas. I finally said, "Well, I wouldn't mind a Monopoly set, if that's OK with you?" With that, I was whisked off his knee and out of the grotto.

I went home that night in a trance-like state. I felt so special. I fell asleep replaying the whole encounter over and over in my mind. And on Christmas morning, I leaped out of bed to see if he had left me anything under "my" tree. My heart skipped a million beats when I saw my present sitting there from Father Christmas; just one perfect gift. I ran into my parents' bedroom, screaming "He came, he came!" That was enough for me; that he came, that he thought I had been good, and that he had included me in the Christmas tradition even though I was new to it. Christmas was no longer going to be just Reza's, it would be mine too. Unwrapping the Monopoly set was secondary to that feeling.

In the years that followed, as my school friends, one by one, defected from the belief in Father Christmas' existence, I held out to the bitter end. And the end was bitter. I was 7, I think, when I was cornered in the playground by a group of nonbelievers who told me my parents were lying to me and that the whole thing was a big made up story. They told me I was dumb and that I should grow up. I ran to one of my teachers and cried my last tears of childhood innocence on her shoulder, saying "I know he's real, I just know it!" She hugged me and wiped away my tears. And when I saw the kind look in her eyes, I suddenly knew it was true, what the other kids had said. My heart sank; I felt sort of betrayed.

I never saw Reza again. He always crosses my mind though at Christmastime. I imagine him with children of his own now, reading them the same stories he read to me on that Christmas of his. I bet that, just like my children, he expects Santa to come to their house no matter what, and they expect to get more than one present under the tree. I do agree with people who say the "spirit" of Christmas has been lost. Who would have thought that a little Iranian girl with broken English would have understood that "spirit" more than most.

Iran: Through American Eyes

By: Lisa Hildreth

Every year, for the past fourteen years, my husband and I head to Iran to visit family. Every year, well-meaning (though very uninformed) friends and family ask and warn us about the safety of Iran and wonder why on earth we would risk going there. My mom, from Minnesota, has visited twice. Friends and co-workers asked her the same questions. Our daughter, who is about to turn seven, has been to Iran seven times. This year, one of her first-grade classmates asked her why she would go to Iran because his father had told him “Iranians do not like Americans...they don’t like us.” In all my years of going to Iran, this couldn’t be further from the truth.

There are pros and cons to all cultures and countries. The pros for Iran are many. The Iranian people are at the very top. Despite what the distorted and biased media portrays, Iranians, in our experience, LOVE Americans. From my first trip back in 1998, to trips with my mom in between, and this last annual trip in November 2014 with our daughter, we have always been swarmed with people asking where we are from. When we answer that we’re from America, the smiles broaden and the questions and hospitality go into full gear. The standard responses are to welcome us, express how much they love Americans, to make sure we are having a good time, and to ensure that we are enjoying the food and all that Iran has to offer.

Also at the top of the list is Persian food. This probably seems like I’m stating the obvious (especially to Iranians), but Persians have mastered the art of cooking. From khorest (stews), to kabob, to perfecting rice dishes, Iran is second to none.

Also noteworthy are the breads and sweets. Standing in line for bread (Sangak and Barbari in particular) seem like a small price to pay for such an amazing experience of walking out and tearing off a bite of the most amazing bread you’ve ever tasted! Bakeries are everywhere and boast an abundance of Shirini Tar (moist sweets) and Shirini Khoshk (dry sweets). The Shirini Tar, often filled with whipped cream, include tarts, cakes, and many have various fruits. Simply to die for.

The history and culture of Iran, in my opinion, is what defines Iran and Iranians. It is a great strength and, rightfully, Iranians are proud people. I can recall visiting the east coast of America and all of the historical locations as a teen. I was so proud and amazed at the history of my country. In college, I visited Europe with my mom. We toured all of the typical historical hot spots. I was amazed at the history and recall how new the historical parts of America seemed in comparison. When I visited Iran for the first time, we went to Shiraz. One of the first sights I saw was the tomb of Cyrus the Great. I can remember standing there in the warm sun trying to wrap my head around the fact that he lived in 550 B.C. This was mind-blowing.



Iran’s history and culture, including poetry, music, film, language, wine, textiles, and carpets, are some of its greatest assets. The amazing people are the reason for this.

I would have to say that the only con Iranians have (for me, anyway) is *T'aarof*. As an American from Minnesota, where you basically fend for yourself and don’t have others doting on you, this has always been a very odd and foreign concept—one that I still can’t get used to, or like. The Persian cultural practice of hospitality and excessive courtesy is everywhere. Literally.

I’m not even sure that Iranians (particularly in Iran) realize the intricate dance of *T'aarof*. It is constant. It is both inside the home and when out and about. When taking a cab, buying groceries, or literally buying anything, the automatic response from the storeowner or driver is always “ghabele nadare” (it’s not worthy of you—it has no value—you can take it/not pay for it). This is when the customer is to complete their portion of the dance and respond in kindness and insist on paying. Eventually a price is given and then perhaps another dance of bargaining begins.

On one of our trips with my mom, while traveling around to Shiraz and Esfahan, she inquired about the cost of a souvenir. The response, as you can imagine, was “Ghabele nadare.” When she had the reaction of not being able to understand Farsi, the shopkeeper told her in broken English “take it, it’s for you.” My mom came out of the store, treasure in hand, with a big smile on her face saying how very nice the shopkeeper was and how he had given it to her. Needless to say, we marched her right back in to pay for it and gave her a lesson on *T'aarof*.

Dealing with *T'aarof* outside of the home is interesting and harmless. It’s in the home that again, for me, is not my favorite and can be quite exhausting. It is at its peak during mealtimes and when visiting family and friends. One must learn the art of saying no, without offending the host. As a person who does not like chai (tea), I learned quickly. Plates of shireeni (sweets), fruits, nuts, candies, and just about anything you can think of will be served to you, whether you ask for it or not. When having lunch or dinner, you will typically feel the Persian mom’s eyes peering at you and your plate. You will either be told directly or with her eyes that you have not eaten enough or tasted everything and that you must have more. And more. And more.

Given the fact that *T'aarof* is the only downfall of Iran/Iranians, I’d say it’s a small sacrifice to pay. To have your mother-in-law, family members, and strangers alike drive you crazy so that you feel “comfortable,” I’ll look forward to next year’s visit with eagerness.

Reframing Simin Behbahani: The Persian Poet in a Western Mirror



هشتاد سالگی و عشق؟ تصدیق کن که عجیب است
حوالی پیر، دگربار، گرم تعارف سیب است

Love at Eighty?

Admit it: it's bizarre.

Ancient Eve is, once again
offering apples

Simin Behbahani, distinguished Persian-language poet, passed away on August 19, 2014, in Tehran. Behbahani was a major figure on the Iranian literary landscape whose work enjoyed readership not only in Iran but also in the wider Persianate world. Born in 1927 in Tehran, Behbahani began composing poetry at the age of 14. Having initially experimented with *chaharparah* (*Peyk* # 150) and *shi'r-i naw* or free verse (*Peyk* # 146, 148, 149, 151), from the mid-1970s she turned to the *ghazal* (*Peyk* # 135, 141, 152) as the main vehicle for her poetic expression. Like most of her literary predecessors, she added new themes and original meters to the classical form. Unlike many of them, Behbahani did so with much success. One may ask, what factors contribute to her critical acclaim and popularity? The dynamic interaction of what Behbahani—in dialogue with her literary milieu—has conceptualized as old and new, formally and thematically, has led to the composition of *ghazals* that speak powerfully to multiple realities and emotions.

With over 15 volumes of published works (spanning over 600 poems), Behbahani's work deals with love, war, peace, revolution, class disparities, gender discrimination, polygamy, marital life, domestic violence, patriotism, prostitution, aging, poverty, and global violence. She has won numerous accolades over the decades; more recently, MTV U crowned her Poet Laureate for 2009. *A Cup of Sin* (1999), *Maybe It's the Messiah* (2004), and *My Country, I Shall Build You Again* (2009) present selections of her verse in English translation.

Since her passing, a host of obituaries have appeared in such reputable venues as *The New York Times*, *The Economist*, *The Guardian*, *BBC*, *NPR*, *Al Jazeera*, and *PBS*. Writing brief narratives that speak to the multifaceted legacy of Behbahani—poet, writer, educator, and activist—may be beyond the scope of obituary writers unfamiliar with the Persian literary tradition. Obituaries briefly touch upon different aspects of a figure's life while highlighting their greatest accomplishments. It is particularly bizarre that all of the aforementioned

papers have opted to frame Behbahani as a national political dissident and situate her poetry exclusively within the context of her social activism, designating her as a standalone figure. There is a deliberate effort to cast Behbahani as a national voice in direct opposition with the Iranian regime, a reductive framework that necessarily occludes the complexity of her verse and reception. Consider the following titles:

“Simin Behbahani: Iran’s most famous female poet and defender of human rights” —*The Guardian*

“Outspoken Iranian Poet, Dies at 87” —*The New York Times*

“the Lioness of Iran”, died on August 19th, aged 87” —*The Economist*

“‘Lioness Of Iran,’ Dies At 87” —*NPR*

“Iran’s national poet, dies at 87” —*PBS*

“Simin Behbahani: Formidable Iranian poet and fearless activist” —*BBC*

“Iran’s last great female poet Simin Behbahani, whose poetry was quoted by Barack Obama, has died aged 87. But her work lives on.” —*Al Jazeera*

Another pattern emerges in these headlines: even as English-language papers define and celebrate Behbahani, they define themselves, their ideological purposes, and political dispositions. In other words, Simin Behbahani is used to tell other stories. Some of these stories overlap with her literary and social preoccupations. But mostly, these stories tell us more about their storytellers than the protagonist of their narrative, the deceased poet. Primarily, inserting Behbahani into an “Iranian national canon” ignores her readership and reception in Afghanistan and Tajikistan and frames her work as a national allegory, the voice of an entire nation. Reductive and modern epithets such as “Iran’s national poet” divorces Behbahani from her literary culture, one that has operated across a diverse ethnic and religious territory with permeable frontiers and multiple participants over the course of one millennium.

What does it mean to imagine Persian literature as a “national canon,” a tradition whose history—except that of the last century—predates the era of flags, borders, and passports? Writing “nation” on the body of Persian literature participates in the erasure of dynamic and ongoing conversations on genre, form, and style that have shaped the contours of this literary tradition across a vast geography that in the pre-modern world stretched from Anatolia to the Bay of Bengal. What does it mean to imagine Persian literature as a “national canon” even today? For instance, Mahmoud Dowlatabadi (b. 1940), often framed as Iran’s national novelist, imbues his prose with distinctly Khurasani expressions and lore. While a glossary is appended to many of his novels for Tehrani (Isfahani, Shirazi, etc.) readers unfamiliar with Dowlatabadi’s lexicon, his readers in Kabul, Balkh, and Herat are familiar with the novelist’s Khurasani heritage and rarely feel the need to consult a dictionary. The framework of “national literature” has proven inadequate and reductive time and again in the context of literary and cultural studies. Once interrogated and put in conversation with literary history, it fails to accurately reflect the evolution and complexity of a literary tradition as wide-reaching as Persian literature.

The poetry of Simin Behbahani stands on an ongoing conversation with and an acute understanding of the Persianate literary past; it is precisely based on this foundation that Behbahani appropriates, reshapes, and reinterprets the Persian *ghazal*. I use “Persianate” here, instead of Persian or Iranian, a term coined by the historian Marshall Hodgson (d. 1968). Persianate refers to a cultural expanse that has been cultivated by different participants who may not have been ethnically Persian or inhabitants of the Iranian Plateau; all the same have necessarily shared the distinct elements of Persianate cultural heritage,



mainly literary preoccupation with Persian. This narrative serves as a more robust backdrop against which Behbahani's poetic legacy can be set.

Furthermore, the primitive syntax of "He is the national *x* of Iran" or "She is the female *y* of Afghanistan," a well-known remnant of colonial practices, occludes the protean and permeable nature of Persianate literary culture and confines Behbahani within a "national canon." Another figure that immediately comes to mind is Forugh Farrokhzad (d. 1967), a poet and filmmaker whose verse has been turned into an arena for obsessive treatments of her sexuality and gender. The work of no other contemporary Persian-language poet has been biographized to the extent Farrokhzad's oeuvre has been. These practices have been more extensively examined within the context of Persian in South Asia. More recently, Rajeev Kinra (2012) has convincingly demonstrated how European historiographers rewrite Chandar Bhan—a seventeenth-century Persian-language litterateur and state secretary of Mughal India—as a standalone Hindu figure who gained success by virtue of writing in a "foreign" language (Persian) and in spite of his "non-Islamic" (Brahman) faith. Kinra's scholarship participates in the process of recovering the legacy of Chandar Bhan by placing him in his own historical context, much the same way I suggest that a close examination of Behbahani's oeuvre will be a great step in the retrieval of an important voice from such colonial framings as "Behbahani, Iran's national poet" or "Iran's last great female poet."

Behbahani was primarily a poet and is remembered by her readers as such. Yet, she is characterized mostly by extra-literary titles: female poet, defender of human rights, Lioness of Iran, Iran's national poet, and fearless activist. Assigning the qualifier "female poet," one that Behbahani has never used to refer to herself, reinforces the sub-classification of her poetry without giving any insights into how her "femaleness" distinguishes her verse from work by other poets. Behbahani is hailed as a "lioness" for choosing to remain in Iran, resist the Iranian regime's efforts to restrict her mobility, and oppose censorship. Following this background, only two out of seven obituaries fail to mention President Obama's 2011 Nowruz greetings wherein he criticizes Iran's human rights record and ends his message by quoting a poem by Behbahani. Such narrative co-opts Behbahani's voice, in all its diversity and complexity, into an overtly politicized and de-historicized paradigm. While every obituary quotes Obama so to validate the "universality" of Behbahani's verse, they all fail to critically examine how Obama attempted to draw validity from a Persian-language poet to color his own policies (i.e., economic sanctions) towards Iran as just and unavoidable.

BBC goes one step further and calls Behbahani "fearless." A description that raises many questions: would English-language papers call an English or European poet "fearless"? What if their poetry engages such issues as military occupation, capitalism, or drone attacks? What type of rubric does "fearless" lay out for "female poets" in Iran who choose not to engage socio-political issues, or those whose poetry does not lend itself to a political critique of the Iranian regime? Would English-language media even hear their voices? How would a critical poet who has left Iran be characterized? Fearful, yet outspoken? BBC's designation is downright irresponsible at best and colonial at worst; it erases the complex and protean context wherein Behbahani's poetry has interacted with the discourse of power in Iran.

To reject any trace of an autobiographical voice in Behbahani's verse, partially informed by her struggles for civil liberties, would be equally a disservice to her legacy. Nonetheless, such examination will have to consider Behbahani's entire oeuvre within the context of Persian poetic conventions. Ideological framings of Simin Behbahani

by English-language papers function no differently than mechanisms of censorship that defang any given work by uprooting it from its historical context and co-opt it within a politicized framework. The political power of Behbahani's work does not solely rest on its social critique of this or that government in Tehran, as suggested by these obituaries. It will suffice to say that her reconfiguration of *ghazal*'s expressive capacity, in conversation with Persianate literary tradition, is profoundly subversive.

The Behbahanian *ghazal* is a robust rebellion against a poetics that deemed being modern synonymous with doing away with all that is (perceived as) old. Behbahani puts forth a new poetics, one that in the space of several decades goes from challenging the rhetoric of modernist canon formation to creating a canon of its own. This is a legacy rendered invisible by a language (i.e., English media) that forbids nuance and discards ambiguity. It is a language burdened with awe and praise (i.e., fearless, outspoken, great female poet), one that seeks to stabilize the meaning of political poetry solely as critique of state. It is a language that comforts its readers (that there are internal voices critical of the Iranian regime) while it fails to reflect upon its own participation in the erasure of Behbahani's voice and that of many others. Such trends in the West join in alliance with the very mechanisms of political repression in Iran that set to create a homogenous literary language that does not afford any critique of the state. To indicate how easy it is to fall into such traps, I refer to my own essay, written two years ago for *Peyk* (# 141), where I characterized Behbahani as Iran's Lady of Ghazal. These statements need to be engaged and interrogated, whether made by English-language media or Persian-language commentators.

It goes without saying that Behbahani has been widely published in Iran, her poems have been turned into popular songs, and recited in literary circles. Behbahani's readers know where to find her voice:

آدم! بیا به تماشا، بگذرز چالش و حاشا
هشتاد ساله حوا با بیست ساله رقیب است

Adam! Come see the spectacle.
Leave behind your denial and conceits
and watch as the Eve of eighty
rivals the twenty-year-old she.

For those who do not know her, these obituaries only offer a name, one to explore and investigate. Behbahani was one of the most distinguished poets of our time writing in Persian, and English-language papers failed to rise to the occasion and gravely missed the mark on remembering this multifaceted figure. Behbahani, like many women from the so called "third world," is framed to represent her nation while her most powerful legacy—her literary voice—has been defanged and de-historicized through series of politicized and extra-literary epithets. Nonetheless, these obituaries, unmistakable symptoms of much broader historiographical patterns, document an illuminating account of dual rubrics informed by ideological convictions rather than the standards of balanced and careful journalism.

This essay was written in dialogue with Leyla Rouhi, Wali Ahmadi, and Sara Salem.

Sources

Hava-yi pir (Ancient Eve) translated by Adeeba Shahid Talukder and Aria Fani. Featured in *Peyk* (# 141).

Rajeev Kinra (2012). *Writing Self, Writing Empire*. Internet resource.



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New Year, New Goals

By: Lisa Hildreth, LMFT

More than 4,000 years ago, the practice of making New Year's resolutions was established during ancient Babylonian times. Many of us make resolutions only to break them within hours (or days if we're lucky). Statistically, eight percent of people who make New Year's resolutions stick to them, and those who are unable to do so typically abandon their goal(s) after just one week. (University of Scranton. Journal of Clinical Psychology, Jan 2014.) Whether you believe or partake in setting New Year's resolutions, setting goals is indeed a healthy practice in life as it propels you to better yourself, which in turn increases happiness and personal satisfaction. Below are three guidelines to setting new goals for 2015:

- ***Do something nice for others*** – The best way to make you feel good is to help others. Get involved and do some type of volunteer work at least one day a month. Or donate to your favorite non-profit organization every month, even if it's only a very small amount.
- ***Decrease stress in your life*** – Start a meditation routine. There are many ways to meditate. There are even guided mediation videos to follow on YouTube. Don't overcommit yourself. It's ok to say no. Set boundaries. Go digital free at least one day a week. You will notice in a big hurry how much stress is introduced into your life by having to be accessible 24/7 with texting, email, Facebook, Twitter, Instagram, and the like... Can you do it? All you have to gain is more quality time with your family and less stress.
- ***Make yourself healthier*** – Walk, run, work out, do yoga, practice deep breathing, eat healthier, drink more water, stop smoking, wear your seatbelt...the list goes on. This is the one area that most people fail in setting goals/resolutions. The most common and typical New Year's Resolution looks like this: A person will set an unrealistic goal to lose a certain amount of weight by starting whatever diet is the new craze only to fail within hours or days. Instead, set a more realistic and attainable goal. This will lead to more success towards increasing your health.

Whatever area of your life you choose to better, make your new goals SMART:

S (Specific) – Think who, what, where, why, which. Who is involved? What do I want to accomplish? Location? Time frame? Requirements and constraints?

M (Measureable) - When you measure your progress, you stay on track, reach your target dates, and experience the exhilaration of achievement that spurs you on to continued effort required to reach your goal.

A (Attainable) - You can attain most any goal you set when you plan your steps wisely and establish a time frame that



allows you to carry out those steps.

R (Realistic) - To be realistic, a goal must represent an objective toward which you are both *willing* and *able* to work.

T (Tangible) – A goal is tangible when you can experience it with one of the senses, i.e., taste, touch, smell, sight, or hearing. When your goal is tangible you have a better chance of making it specific and measurable and, thus, attainable.

Wishing you success on whatever your goals or resolutions may be!

Public Announcement



 Sempra Energy utility™

SDG&E's free app for your mobile device gives you more ways to connect to your energy information. The app offers anytime, anywhere access to bill payment, payment locations, outage maps and even a calculator to find out what appliances cost to run. Check out the following features.

Pay on the go

Mobile bill pay offers you an easy way to access your My Account information. You can review your bills, schedule a payment, and update your My Account contact information. If you haven't registered for My Account, sign up today.

View your energy use at a glance

The My Energy button allows you to view charts showing your daily and weekly energy use at a glance. Simply enter your SDG&E My Account login and password to your personal view charts.

Get outage information

View up-to-date outage information for the entire SDG&E service area. The outage map is updated every 5-10 minutes to display all unplanned outages. The map includes estimated restoration time.

Try the cost calculator

If you wonder how much it costs to run your appliances, try our interactive cost calculator. Simply choose the appliances you use in your home and then estimate how many hours you use that appliance every month.

Download the app to your iPhone or Android smart phone or tablet today. #espsdge

Please go to our WE CARE San Diego Facebook page at <https://www.facebook.com/wecaresandiego> and then "like" and/or "share" on Facebook and your other social media networks.



Events in San Diego

Persian Cultural Center

Tel: (858) 552-9355 Fax & Voice: (619) 374-7335
www.pccus.org



Süeran Ensemble in concert

Qualcomm Auditorium, 6455 Lusk Blvd, San Diego CA 92121
 Saturday 17, 2015 at 8pm • info: 619-980-5021

Ostad Hossien Alizadeh in concert

Saturday 24, 2015 at IAC at 7 pm
 Iranian-American Center • 6790 Top Gun St. #7, San Diego, CA 92121



Art Exhibition

Open to Public From 9:00 am to 3:00 pm (Monday to Friday)
 Iranian-American Center • 6790 Top Gun St. #7, San Diego, CA 92121
 Info: 858-552-9355

Movie Nights

Screening & Discussion
 Every First Sunday of the month at 5:30 pm
 Iranian-American Center • 6790 Top Gun St. #7, San Diego, CA 92121
 Info: 858-552-9355

Jongeh Farhangi- Feb 13, 2015

Every Second Friday of the month at 7:30 pm
 Iranian-American Center • 6790 Top Gun St. #7, San Diego, CA 92121
 Info: 858-552-9355

Tasnif Khani night- Feb 20, 2015

Iranian-American Center • 6790 Top Gun St. #7, San Diego, CA 92121
 Info: 858-552-9355

Nava Yoga Class every other Tuesday

at IAC at 6-7:30 pm
 Presented by Dr. A. Nahavandi
 858-552-9355 • 6790 Top Gun St. #7, San Diego, CA 92121

Setar Class by Kourosh Taghavi

Registration and info: (858) 717-6389

Tombak Class by Milad Jahadi

Registration and Info: (858) 735-9634

Daf Workshop with Ali Sadr,

Mondays 6 to 7:30 PM at The new Iranian-American Center (IAC)

Santour Class by Arash Dana

Registration and Info: (619) 278-1851

Piano Class by Farid Afshari

Registration and Info: (858) 349-1913

Iranian School of San Diego

858-552-9355



Branch I Sundays 9:30 am-1pm

Mt. Carmel High School

Branch II

Thursdays 6-8pm

Mt. Carmel High School

Mount Carmel High School

9550 Carmel Mountain Road • San Diego, CA 92129

Persian Dance Academy of San Diego

(858) 552-9355 www.pccus.org

Dollar a Month Fund

Tel: 858-552-9355 • www.dmfund.org
www.facebook.com/DollaraMonthFund



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)

www.istaucsd.org



House of Iran

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



Iranian-American Scholarship Fund

Tel: (858) 552-9355 • www.iasfund.org
www.facebook.com/IranianAmericanScholarshipFund



Mehrgan Foundation

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



PAAIA

Public Affairs Alliance of Iranian-Americans
www.paaia.org

NIAC

National Iranian-American Council
www.niac.org



Book Club Meeting

Last Sat. of each month

Iranian-American Center (IAC)
 6790 Top Gun St. #7, San Diego, CA 92121
 Tel (858) 552-9355

Iranian-American Life Science Network (IALSN)

www.ialsn.org

San Diego Restaurant Week

Date: January 18 - 24, 2015
www.SanDiegoRestaurantWeek.com

St. Patrick's Day Parade & Festival

www.stpatsparade.org
 Date: March 14 - March 14, 2015 Time: 9:00 AM to 6:00 PM Parade starts at 10:30 AM. Price: Free

Fresh Start Healthy Lifestyle Fair

1600 Pacific Hwy San Diego, CA 92101 Date: January 10, 2015
 Time: 11:00 AM Price: Free Venue: San Diego Waterfront Park

Poway Winter Festival

13094 Civic Center Drive Poway, CA 92064
 858.668.4671 www.poway.org
 Date: January 9 - 10, 2015 Time: 4:00 PM to 10:00 PM Friday: 5:00 to 9:00 PM. Price: Free

Target Free Second Sunday

200 W Island Ave, San Diego, CA 92101 www.thinkplaycreate.org
 Date: January 11 - January 11, 2015 Time: 12:00 PM to 4:00 PM Recurs every Saturday Price: Free

Family Drop-In Day: Exploring Post-Impressionism

San Diego Museum of Art • January 25, 2015
 Price: Free after Museum admission

PCC and AIAP present:

Nowruz Celebration

Saturday March 21, 2015

La Jolla Marriott Hotel

For more information and tickets, please contact PCC (858) 552-9355

Note from Marika Sardar, Associate Curator for Southern Asian and Islamic Art at
The San Diego Museum of Art

With every column I hope to bring you news from the Museum and introduce you to a work of art in our collection. This column's featured painting can be seen at the museum now, and comes from an illustrated copy of the *Shahnameh*. It shows the wedding night of the famous couple Khusrau and Shirin. After a long courtship during which princess Shirin kept her promise to her mother not to yield to the advances of king Khusrau, the couple is finally wed. Shirin's handmaiden sits outside of the marital bedchamber, ready with pitcher and bowl for the ritual cleansing that will take place after the consummation.

The manuscript from which this page comes was made in Shiraz, which was a major center of manuscript production during the 15th century. Typical of paintings from this place and time, the emphasis here is on the depiction of the figures. By contrast, rooms, walls and doors are rendered as a series of patterned spaces laid one next to another rather than with a sense of spatial recession.

What's on now: The spring brings a series of exciting exhibitions to the museum. On view will be *Divine Desire: Printmaking, Mythology and the Birth of the Baroque* (March 28 to June 30, 2015), featuring prints of mythological subjects by sixteenth and seventeenth century European artists. For those with an interest in photography, another exhibition will feature the contemporary artist Lalla Essaydi (March 28 to August 4, 2015), who stages large-scale photographs of women covered in Arabic calligraphy, with compositions based on European Orientalist paintings. In addition, the European Paintings galleries will be completely refurbished in May.

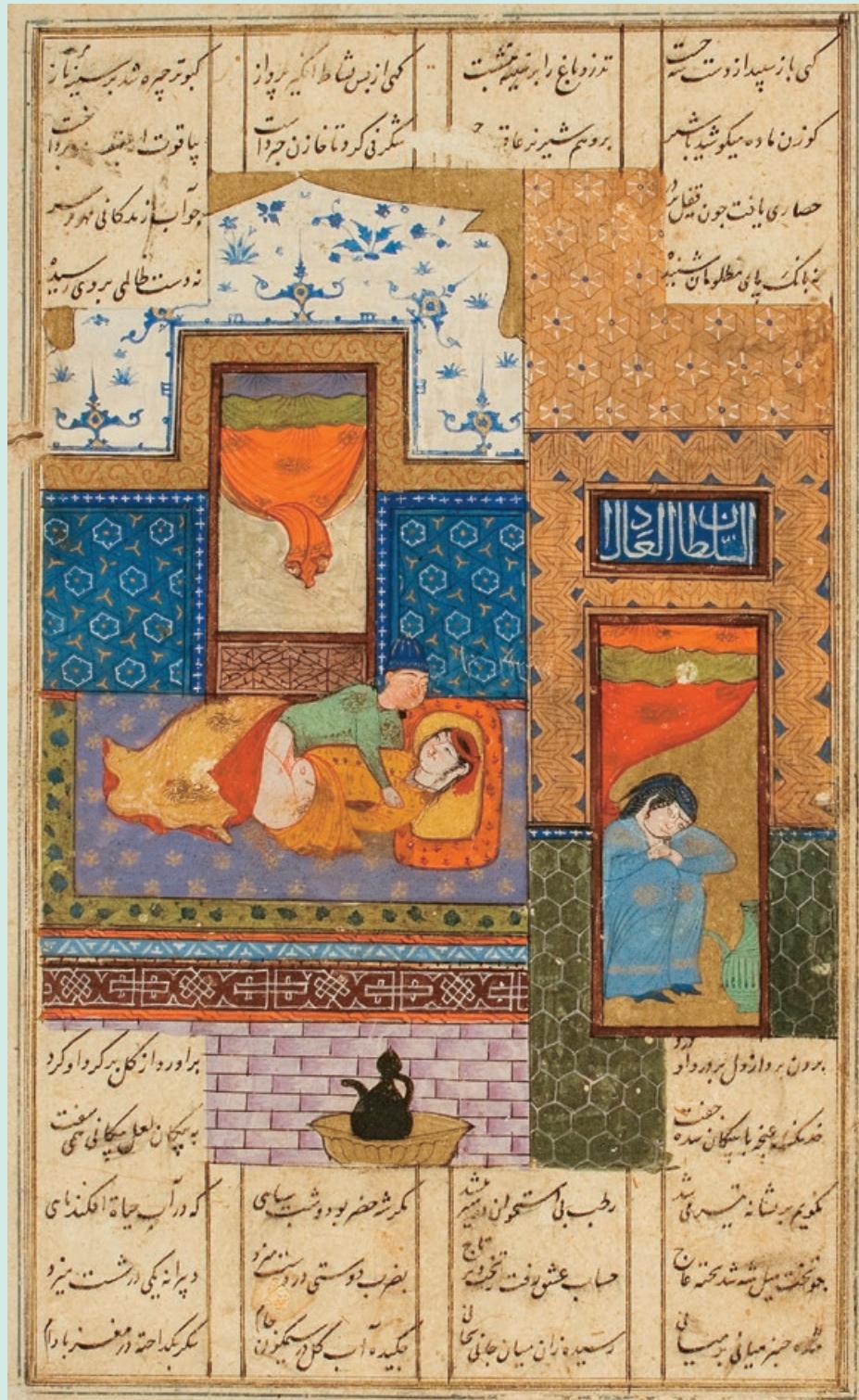
Coming soon: At the end of June, new collections will be on view in the Persian Art gallery. Looking forward to the fall, we are planning an event in celebration of Mehregan, together with the Persian Cultural Center, and the museum's major exhibition, titled *The Art of Music*, will open on September 26, 2015.

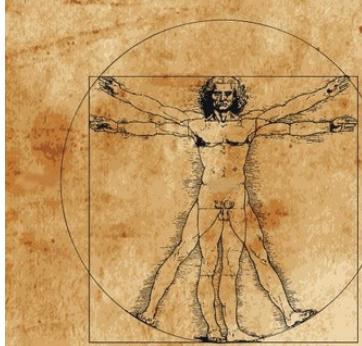
Feel free to contact me with any questions you have about the museum: msardar@sdmart.org.

Illustration:

The consummation of the marriage of Khusrau and Shirin
 Folio from the *Shahnameh*
 Iran, Shiraz, 1494-1495

Opaque watercolor and gold on paper
 Gift of the Catherine and Ralph Benkaim Collection, 2006.216





By Sanaz Majd, MD



If you've ever experienced a "Charley Horse"—that severe, excruciating muscular pain in the calf—you know just how incapacitating and disturbing a leg cramp can be. It may be fleeting, lasting for only a few seconds to minutes, but the lingering soreness can easily interfere with your sleep for the remainder of the night and even with your functioning the next day.

What Are Nocturnal Leg Cramps?

More than 50 percent of us have experienced nighttime leg cramps. This is how people with a diagnosis of "nocturnal leg cramps" often describe their experience:

- Sudden pain
- Severe
- Involuntary (meaning you don't have much control over them)
- More often involving the calf, but can occur anywhere from the thigh down to the foot
- Lasting for minutes
- Occurring at night, often during sleep

What Causes Leg Cramps?

Leg cramps are often "idiopathic," which is a fancy term that simply means that there is no known cause for them in most patients. However, the following *can* be possible causes of leg cramps:

- Muscle fatigue (as in those with high intensity workouts, or in those with a change in their exercise routine)
- Diabetes
- Dehydration
- Electrolyte imbalances (like phosphorous, potassium, sodium)
- Problems with the nerves (like in those with Parkinson's or peripheral neuropathy)
- Peripheral vascular disease
- Hemodialysis (for those with kidney failure)
- Spinal stenosis in the lower back
- Venous insufficiency (when the veins don't pump the blood back up to the heart, due to leaky valves)
- Pregnancy
- Medication side effects (certain anti-inflammatories, inhalers, osteoporosis treatments, a few antidepressants, clonazepam, other sleep aids, chemotherapy, and diuretics)

It's important to work with your doctor if you suffer from chronic leg cramps because treatment is more easily targeted if any of these risk factors are identified.

Treatment of Leg Cramps

If there is not a risk factor for developing leg cramps (which is true for most sufferers of this annoying condition), then we must address it in other ways.

Unfortunately, there is currently no *good* treatment for leg cramps. Various tactics have been suggested in the past—such as taking over-the-counter supplements or vitamins, eating bananas, etc.—but they have not been shown to be very effective. The prescription drug *quinine* was prescribed in the past, but is no longer recommended by the FDA, due to potentially serious side effects, along with the toxicity levels of the drug, versus the very modest benefit in symptom improvement.

Here are some ways to deal with leg cramps with *some* evidence of benefit; as always, be sure to discuss them, and your symptoms, with your doctor beforehand:

1. Mild exercise before bedtime (such as a few minutes on the treadmill or stationary bike)
2. Stretching exercises and massage before bedtime
3. Avoid diuretics in your diet (caffeine and alcohol, which are dehydrating)
4. Magnesium supplements (but be careful not to overdo it, since magnesium can be toxic at high levels)
5. Vitamin B12 (only if you are low, which is uncommon in those who consume animal products)
6. Prescription muscle relaxants
7. Neuropathic pain medications (such as *gabapentin*)
8. Calcium channel blockers (often prescribed for treatment of hypertension and migraines)

More than half of us have experienced these severe leg cramps at some point in our lives, but they are not a cause for alarm for most. However, nocturnal leg cramps can less commonly be a sign of something more serious. If they are occurring frequently, a visit to the doctor would be wise—even a simple blood pressure check and blood test may be enough to determine if you have risk factors for peripheral vascular disease, or if you may be suffering from diabetes or electrolyte imbalances.

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

nush-e Jan



from The Joy of Cooking
by Pari Ardalan Malek



HALVA-Y-HAVIJ (Carrot Halva):

Preparation Time: 1 hour
Courtesy of Lida Zarabi - Denver, CO

This is a gluten free recipe and is a variation to the traditional Halva. Butternut squash can also be substituted for the carrots

Ingredients: 1 lb. carrots - washed, peeled and grated (approximately 1 1/2 cups), 1/2 cup sugar - may use white or raw, 1 cup brown rice flour, 1/4 cup butter - (1/2 stick), 1/4 teaspoon ground Saffron, 1/4 teaspoon ground cardamom, 1/4 cup ground pistachios for decoration

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

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





ROJA NAJAFI

ART GIFTS: A SENSATION WE ALL HAVE

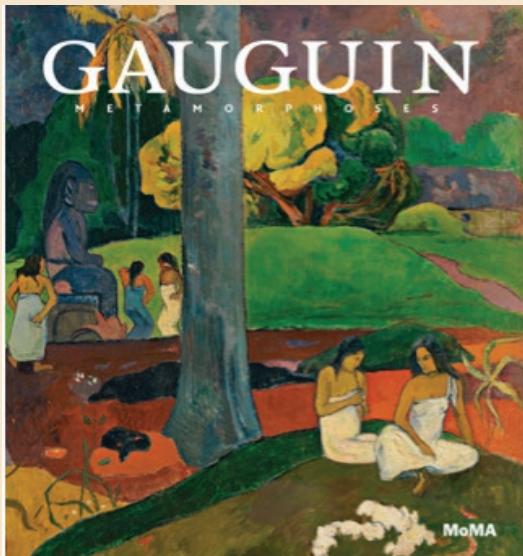
With all the glories of any holiday season, gift giving becomes an adventure and sometimes a hassle. Gift giving during Christmas holidays becomes our norm by choice or necessity. Whether or not we celebrate Christmas, Hanukah, or various Eids, the majority of people we know from our coworkers to our child's teacher celebrate the winter holidays. As this column has been devoted to the arts in this issue I would like to advocate for an artsy holiday gifts –a sensation I hope we all share. From art exhibition catalogues to fun art objects, museum stores offer unique, well-designed and often inexpensive holiday gifts.

Art Books are great choices for gifts. They provide hours of amazement and discovery. And if you have ever struggled with wrapping a present, you know books in general are easiest gifts to wrap!

Art books are not as good in electronic versions because of the quality of images does not stay the same and this makes them even more valuable in printed version. There is always that moment with art books that makes one wonder if this book will become a great coffee table book or would it be read and enjoyed. My suggestion is to let that moment pass. You can always check best art book reviews online and get a peer-reviewed book. And even if the recipient is not an art person part of the tradition of gift giving is to promote what your taste is, what you as the giver enjoy and what you like to promote.

There is an art book for every special person in your life. The Museum of Modern Arts' store has never disappointed me in gift ideas art books, games, etc. for both adults and children. And of course I shop online. If you are more into supporting local business, in your city, don't forget your local museum shop.

Here are three exhibition catalogues on great masters of art that are timeless. In this holiday season, let's share the sensation we call art!



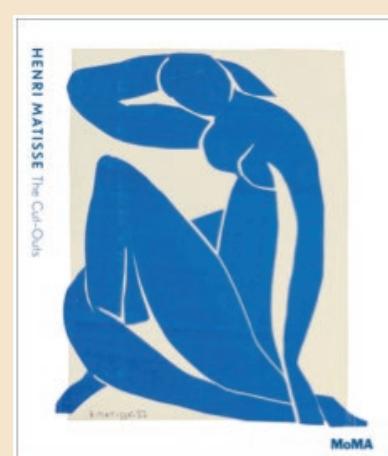
Gauguin: Metamorphoses

Published by The Museum of Modern Art, New York Edited by Starr Figura.
Text by Elizabeth Childs, Hal Foster, Erika Mosier, Lotte Johnson.

Gauguin: Metamorphoses explores the remarkable relationship between Paul Gauguin's rare and extraordinary prints and transfer drawings, and his better-known paintings and sculptures in wood and ceramic. Created in several discrete bursts of activity from 1889 until his death in 1903, these remarkable works on paper reflect Gauguin's experiments with a range of media, from radically "primitive" woodcuts that extend from the sculptural gouging of his carved wood reliefs, to jewel-like watercolor monotypes and large mysterious transfer drawings. Gauguin's creative process often involved repeating and recombining key motifs from one image to another, allowing them to metamorphose over time and across mediums. Printmaking in particular provided him with many new and fertile possibilities for transposing his imagery. Though Gauguin is best known as a pioneer of modernist painting, this publication reveals a lesser-known but arguably even more innovative aspect of his practice. Richly illustrated with more than 200 works, *Gauguin: Metamorphoses* explores the artist's radically experimental approach to techniques and demonstrates how his engagement with media other than painting—including sculpture, printmaking and drawing—ignited his creativity. Painter, printmaker, sculptor and ceramicist, **Paul Gauguin** (1848–1903) left his job as a stockbroker in Paris for a peripatetic life traveling to Martinique, Brittany, Arles, Tahiti and, finally, the Marquesas Islands. After exhibiting with the Impressionists in Paris and acting as a leading voice in the Pont-Aven group, Gauguin's efforts to achieve a "primitive" expression proved highly influential for the next generation of artists.

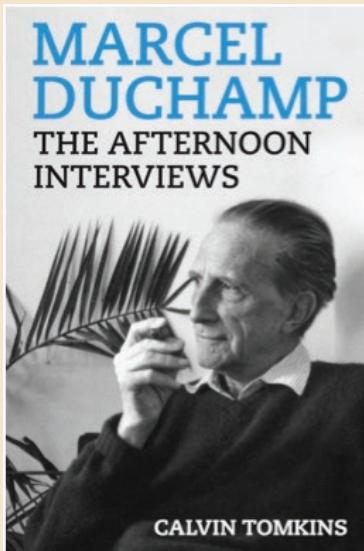
Henri Matisse: The Cut-Outs

Published by The Museum of Modern Art, New York
Edited by Karl Buchberg, Nicholas Cullinan, Jodi Hauptman.
Contributions by Samantha Friedman, Flavia Frigeri, Markus Gross, Stephan Lohrenz.



Published in conjunction with the most comprehensive exhibition ever devoted to Henri Matisse's paper cut-outs, made from the early 1940s until the artist's death in 1954, this publication presents approximately 150 works in an original review of Matisse's colorful and innovative final chapter. The result of research conducted by conservation and curatorial, the catalogue offers a

reconsideration of the cut-outs by exploring a host of technical and conceptual issues: the artist's methods and materials and the role and function of the works in his practice; their economy of means and exploitation of decorative strategies; their environmental aspects; and their double lives, first as contingent and mutable in the studio and ultimately made permanent, a transformation accomplished via mounting and framing. One of the masters of modern arts, Henri Matisse (1869–1954) was a painter, draftsman, sculptor and printmaker before turning to paper cut-outs in the 1940s. From the clashing hues of his Fauvist works made in the South of France in 1904–05, to the harmonies of his Nice interiors from the 1920s, to this brilliant final chapter, Matisse followed a career-long path that he described as "construction by means of color."



Marcel Duchamp: The Afternoon Interviews
Published by Badlands Unlimited By Calvin Tomkins.

In 1964, Calvin Tomkins spent a number of afternoons interviewing Marcel Duchamp in his apartment on West 10th Street in New York. Casual yet insightful, Duchamp reveals himself as a man and an artist whose playful principles toward living freed him to make art that was as unpredictable, complex, and surprising as life itself. Those interviews have never been edited and made public, until now. *The Afternoon Interviews*, which includes an introductory interview with Tomkins reflecting on Duchamp as an artist, guide and friend, reintroduces the reader to key ideas of his artistic world and renews Duchamp as a vital model for a new generation of artists. **Calvin Tomkins** was born in 1925 in Orange, New Jersey. He joined the New Yorker as a staff writer in 1960. His many profiles include John Cage, Robert Rauschenberg, Merce Cunningham, Leo Castelli, Damien Hirst, Richard Serra, Bruce Nauman, Cindy Sherman and Jasper Johns. Tomkins is the author of 12 books, including *The Bride and the Bachelors* (1965), *Living Well Is the Best Revenge* (1971), *Lives of the Artists* (2008) and *Duchamp: A Biography* (1996).



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HOPE NEEDS HEROES *Each Dollar Can Save a Life!*

8th Annual Charity Game Night Report

Thanks to our sponsors and all attendees for their generous support. We made over \$7,100. Checks have been issued to all four orphanages we support ([Loving Care Center in Nairobi](#), [Ford Orphanage in Haiti](#), [House of Flowers in Kabul](#) and [Los Angelitos in Tijuana](#)), as well as our annual gift to SICC for children with cancer at Mahak. We continue to support food and clothing for newly arrived for our refugee children in San Diego. We will be supporting several San Diego homeless children projects in need of funds.

Cheers to those of you that supported these valuable causes, you are our Heroes.

Like us on our [http://www.facebook.com/
DollaraMonthFund](http://www.facebook.com/DollaraMonthFund)

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Backgammon – Dr. Samadi defended his championship title...Hurrah!

Poker - Last year's winners Mo Meiissami and Iraj Alam reluctantly gave away their titles to the 2014 winners:

Champion: Dr. Sonny Zerafat and Runner UP: Dean Ehya. Congratulations.

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SAVE SATURDAY MAY 2, 2015 FOR OUR NEXT GAME NIGHT
WISHING EVERYONE A VERY HAPPY AND A PROSPEROUS 2015

'Flu Season' is coming: What it means, what it is, and how to keep yourself and your loved ones naturally healthy

By

Dr. A.R.S Parvini, D.C., C.P.T.

So, it's 'Flu Season' again. My first question is how does a virus know what time of year it is? Was it vacationing in the Bahamas during the summer? Perhaps it has a spring home in the Hamptons.

The Influenza Virus knows no season, hence the year round bombardment of flu advertisements at your local hospital and pharmacy. Yet, we call late fall and early winter "Cold and Flu Season™." So let's get down to the science before we talk about what you and your loved ones can do to naturally fight off this nasty little virus.

The Orthomyxoviruses are a family of RNA viruses that includes six genera, three of which affect humans: Influenzavirus A, Influenzavirus B, and Influenzavirus C. These three genera of Influenzavirus are the ones typically found in humans, type 'A' being the one that can cause a pandemic. Now that the boring part is over (unless you're into that sort of thing!), let's talk about health and nutrition and how to boost one's immune system to keep healthy all year long.

- **Hydration:**

Drink half of your body weight in ounces of water. For example, if you weigh 150 pounds, you will need 75 ounces of water a day. You'll need more if you drink any coffee, tea, or alcohol.

- **Exercise:**

A good sweat will help detoxify the body and will always boost the immune system. It is also a great way for you to manage stress, which is the perfect segue to...

- **Manage Stress:**

It's easier to manage your stress on a daily basis rather than getting sick and allowing stress to pile up. Everyone handles stress differently, but it is almost always your choice on how to manage it. If you need advice, you may always contact me or your health care provider.

- **Vitamin D:**

This vitamin is known as immune system vitamin . Make certain you get in the sun for 15 minutes each day without sunblock on, which is the best way for your body to naturally make Vitamin D. If you cannot be in the sun, take liquid Vitamin D (about 4,000 IU) daily when the days start to shorten or it is overcast.



- **Probiotics:**

You have good bacteria and bad bacteria in your body and you need both in appropriate balance. If you take an antibiotic, it wipes out all bacteria so you will need to put the good bacteria back in. Over 70 percent of your immune system is in your digestive system, so take good care of it. For example, each teaspoon of sugar will slightly decrease your immune system for 24 hours. For reference's sake, one 12-ounce can of Coca-Cola has approximately 9 teaspoons of sugar!

- **Sleep:**

The days are shorter for a reason and we need to respect that. Make sure you are getting at least 7 hours a sleep per day. If you can only get 5 hours in, make sure you get a half hour nap in somewhere in the day, like on your lunch break, as recharging yourself is very important to the immune system.

- **And lastly:**

- **Get Adjusted By Your Chiropractor:**

This will boost your immune system 200 percent immediately after the adjustment. The adjustment will keep you healthy by allowing the body to better communicate and heal on a daily basis and help your brain and body handle and manage its daily stresses.

Finally, I would like to add that the very elderly or the very young, who are especially susceptible to influenza, should be seen by a primary care physician if they exhibit symptoms of the flu.



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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