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Happy Birthday, Mr. Saroyan



by Lory Bedikian

I relish my used Samuel French copy of *The Time of Your Life* by William Saroyan that is part of my limited collection of plays. I've gone back to it so many times over the years, that the spine is now tattered and the edges frayed. The book sometimes falls open to the first scene of Act Two, within which the characters of Joe and Mary sitting at Nick's Saloon guess at each other's names, and this dialogue lasts for a page and a half. The scene continues with a simple and straightforward conversation touching on Joe's innocent drunkenness and Mary's melancholy.

This is only one of several literary accomplishments by William Saroyan that I go back to and read. I began with *The Human Comedy* at a young age, then *My Name is Aram* and eventually many of his plays and stories. I was particularly drawn to *Chance Meetings*, a memoir.

Alongside the fact that Saroyan is today an American literary legend, a beloved writer of Armenian ancestry, a heralded playwright among so many other things, I go back to his work for the sole purpose of enjoying his *style* of writing. When I read anything by Saroyan I feel that I am in a conversation with the persona or the speaker of the work. I can hear the words as if each is spoken to me in the same room or as if I have joined him on a walk while he tells me about Fresno, Bitlis, the stupidity or beauty of his fellow man. In any story, play or vignette by Saroyan the words come from this conversational tone as well as from a candid mind, a simple pen and an honesty of the character being portrayed. In most of these pieces one tone always seems to emerge: that of comedy or the humor in our existence, not meant necessarily to laugh at others, but more toward the intent of laughing at ourselves.

Saroyan wrote poems as well. Through some research it seems there are no collections of his poems, but in some compilations a few of his poems do appear. For instance, in *The William Saroyan Reader*, published by Barricade Books, one can find his poem "The Saroyan Prizes, 1908-1939," a clever look at Saroyan himself as well as a few of his, or his speaker's, commentaries thrown in.

Lory Bedikian received her MFA in Poetry from the University of Oregon. Her collection of poetry has twice been selected as a finalist in the Crab Orchard Series in Poetry Open Competition and also in the Crab Orchard Series in Poetry First Book Award Competition.

This poem works as (what poets refer to as) a "list poem"—in other words, some sort of list is created for an effect. For example, poets can list events that have happened to them from less important to more important or the list may be a catalogue of favorite childhood toys ending in some realization, etc. Here in "The Saroyan Prizes, 1908-1939," Saroyan creates a list of honors and other titles that have been bestowed upon him, and it is quite a full list. What works is that Saroyan (I'll just say Saroyan instead of "the speaker" since he has included his own name in the title of the poem) does not take himself seriously here, but gives us moments such as "Although Poor at Arithmetic" or "Fastest Postal Telegraph Messenger / In the San Joaquin Valley, 1921" which are truly Saroyanesque moments. It's the humor that propels the list and encourages us to read on.

At the end of this exhausted list, we find the wonderful moment where Saroyan has delayed the verb "Award." In-

stead of writing something like "I, William Saroyan, award the leaders of the world..." he first fills us in on his long list of credentials.

The rest of the poem continues to work as a list as well, but this time about others. When you read or reread, you find yourself laughing at the wittiness of giving world leaders "11 cents," or giving intellectuals "one plugged nickel." A bit more of a sympathetic tone goes out to soldiers who sometimes die "for nothing they can understand." And as for the "Church," Saroyan doesn't really let us in on his true feelings, but we can only guess at them based on the symbolic gesture of awarding "one oyster-shell button." We don't have to agree with Saroyan's views toward any of these groups to appreciate the poem. The poem comes not only from a humorous look at the self, but also from a voice of distress for the wars and deprivations of the time of *his* life, which only he could explain.

Saroyan seems to love his readers best, since he leaves them almost everything. What's interesting to note is that he does address it "To you, for being fond of me" which hints at a bit of narcissism or self-love. In other words, you're getting all the good stuff, for liking Saroyan. Who knows what you would get if you didn't like him? And even here, Saroyan may be using a type of humor, but again, only he could explain it.

I'm grateful for what William Saroyan has left in this world. I can pick and choose from his works, sift through and take what I like, as if choosing from the prizes he has left behind. And while I do so, sometimes I can have a good laugh. For now, although he may not be with us today, his spirit does survive in these words. And since I'm fond of his works (just a bit mind you) I award all of you reading this, an opportunity to read his poem and to wish him a happy one hundredth birthday. 🍷

The Saroyan Prizes, 1908–1939

Having been awarded prizes,
Ribbons, money, honors, invitations,
And other things,
I, William Saroyan,
Born August 31, 1908,
In Fresno, California;
Student at Emerson Public School
On L Street, between San Benito and Santa Clara;
Holder of the First Prize for Street Sales,
The Fresno *Evening Herald*, 1917;
Twice Winner of the Around-the-Block Race, 1918;
Founder, Manager, and Boss of Henry-and-Willie's Empty Lot for Sons of Armenians,
Assyrians, and Other Immigrants;
Winner of Highest Third-Grade Binet-Simon Intelligence
Rating,
"Far Above Average, Although Poor at Arithmetic";
Official Letter-Writer to Mayor Toomey
For the Fifth Grade;
Speaker at the First Meeting
Of the Parents-Teachers' Association;
Singer of "The River Shannon";
Author of "How I Earned My First Dollar";
First to Dive from the Oak Tree
Into Thompson Ditch at Malaga;
First to Climb Geggenheim's Water Tank
And Drop a Cat;
Most Frequent Visitor of the Public Library;
Borrower of the Most and Best Books;
First Reader of the Autobiography of Benjamin Franklin;
First to Subscribe to Lionel Strongfort's
Body-Building Course;
Holder of the Certificate for Freehand Penmanship;
Fastest Postal Telegraph Messenger
In the San Joaquin Valley, 1921,
And Other Things Too Recent
Or Too Numerous to Mention,
Award:

To the leaders of the English, French,
German, Italian, Spanish, Russian,
Jewish, Japanese, Chinese, Balinese,
Arab, Afghan, African, American,

And all other peoples,

For their superhuman acceptance
And extension of stupidity,
Lying, and conniving
As a basis for correct human behavior—

11¢.

To all soldiers, excepting professionals,

For their skill at marching,
And for their pathetic faith
In killing and dying for nonsense,
Or at least for nothing they can understand—

One cancelled air-mail stamp.

To all intellectuals,

For the effectiveness with which
They have introduced the truths and beauties
Of art into life
And saved the living from disgrace—

One plugged nickel.

To the Church, in all its variations,
For its noble influence everywhere—

One oyster-shell button.

To you, for being fond of me—

Any prize you like,
Any colored ribbon,
Any amount of money,
Whatever honor you please,
An open invitation,
My typewriter, my cornet, my bicycle,
All my letters from important people,
All my prizes, ribbons, medals, honors, awards,
As well as the things you care about.

From fashion-conscious to eco-conscious

Annatarian, a burgeoning design company, melds conservation, art, and idealism

by **Mariette Tachdjian**

Eco-friendly: a term that means not harmful to the environment. Once synonymous with the lifestyles of granola-eating, tree-hugging, long-haired hippies, environmental consciousness is no longer the cause of a concerned few.

From materials-recycling to growing and consuming organic foods, the green movement has inspired alternative ways of doing business across nearly all industries, including that of fashion, as evidenced by the work of professionals such as the innovative eco-designer Anna Mkhitarian.

Few people know about eco-friendly fashion. Even fewer know about Anna Mkhitarian. As founder and owner of Annatarian Designs, this rising star is taking clothing and jewelry design to a whole new level, a place where ecological and humanitarian causes meet. Part preservationist, part visionary, Mkhitarian weaves environmental consciousness into her wearable art. She uses natural fabrics and fibers like bamboo and organic cotton, as well as surplus and vintage materials, to construct custom-made dresses and wedding gowns that go beyond sustainability.

Dubbed as an “eco-effective” company, Annatarian Designs invites the consumer to consider alternative answers to fashion consumerism. “The one-of-a-kind dresses serve as examples of a perfect world, where different colors, textures, cultures, and patterns are blissfully intertwined,” Mkhitarian says.

Serving both form and function, and timeless in their artistic presentation, her designs are embedded with a deeper, unlikely message. For instance, a vintage kimono is dismantled, then pieced together with a muu muu (traditional Hawaiian dress), resulting in a conceptual representation of Hiroshima and Pearl Harbor, respectively. What emerges is a beautiful, multi-patterned gown, which embodies messages of peace and forgiveness. By combining fabrics and textiles from various cultures that have been at war, Mkhitarian reminds us that celebrating our differences is the first step towards establishing peace.

Peace Love Earth, Anna’s jewelry line, features the whimsical side of her eco-friendly designs. The earthy charms, pendants, and bracelets are made entirely of recycled silver, surplus string, and organic cotton. They have been featured on television show *The View* and The Style Channel, and are now sold at retailers such as Whole Foods. Mkhitarian’s eco charm/wish bracelets were inspired by the Armenian Easter-season tradition of tying around one’s wrist a seven-knotted string to help realize prayers and wishes. They each come with either a peace sign, a heart, or earth/world symbol. “I wanted to bring attention to those three words,” Mkhitarian



says, referring to her desire for promoting positive change through fashionable statements.

Though she had always considered fashion as a medium for social change, it wasn’t until the September 11, 2001 attacks that her concepts began to take shape. “I felt like I had a downpour of visions,” she says, when she heard Takashi Tanemori, a Hiroshima survivor and visual artist, on the radio. “I knew that I had to do something,” she adds. Moved by his story, she decided to contact him, and soon befriended him. Mkhitarian went on to curate a couple of art exhibits for Tanemori, whose thematic painting collection, “Peace through Forgiveness,” became her reason for moving forward with her company. “Transforming pain into something beautiful” remains her motivation to create, she says.

Creativity came early for Mkhitarian. As a child of the 80s, she was strongly influenced by avant-garde designers like Jean-Paul Gaultier and Romeo Gigli, as well as her late grandfather’s art. By the time she attended the prestigious Otis School of Design, majoring in fashion design, she could barely catch up with her ideas. She interned at companies like Rampage, and later for an Italian designer named Elisabetta Rogiani. “I wanted to do art with my fashion,” she explains. It took a few years to shape her ideas into a viable concept.

By 2001, she started a small company and watched it flourish into a recognizable name. Her designs have appeared on television shows like *Friends* and *Buffy the Vampire Slayer*, and have been worn by celebrities including Cher and Alicia Silverstone. Mkhitarian’s was one of only six businesses that were featured at the special screening of *An Inconvenient Truth* at the Los Angeles Grand Performances, with special guests Al Gore and Bon Jovi. Her collections have also been featured at the Los Angeles Natural History Museum and the Sundance Film Festival.



Top: Hiroshima Pearl Harbor dress. Left: A wedding dress.

This September, Annatarian Designs will participate in a Washington, DC event organized by Fashion Fights Poverty, a nonprofit affiliated with the UN.

Mkhitarian says she believes it is her responsibility as an artist, designer, and woman to promote positive change, embrace and create beauty, and always seek truth. But by being eco-conscious, she is also walking her talk. As a practicing vegetarian, she represents a growing number of Americans who omit meat and other animal products from their diet. She says, “I remember finding out in fourth grade what chi kofteh [raw ground meet mixed with bulgur] was and stopping to eat it.”

Her home studio also reflects her commitment to being earth-friendly

and sustainable. The walls are painted with clay- and lime-based paint while the rooms are adorned with bamboo floors and recycled furniture. Even her gorgeous dog, Happy, who roamed excitedly around us during the interview, brought a zen element to the environment.

From fashion-conscious to eco-conscious, here is a forward-thinking creator who transforms pain into beauty, hate into forgiveness, and anger into love, through the limitless possibilities of design. “In 2001 I wasn’t able to say I am an eco-couture designer,” Mkhitarian says. Seven years later, she has accomplished what she set out to do, and then some. ■

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annatarian.com

Master of mystery

A conversation with
novelist Gary Goshgarian



by Kay
Mouradian



Gary Goshgarian.



Kay interviewing Gary for the *Armenian Reporter*. Photo: Nathan Goshgarian.

Recently I had an opportunity to interview Gary Goshgarian at the Mystery Bookstore in Westwood, California.

Having read several of his novels, I was anxious to learn more about this Armenian novelist, who will one day find himself in the same league as the famed Robin Cook, Robert Parker, and Michael Crichton. Goshgarian's writing and sense of timing is that good. His most recent book, *Skin Deep*, has been called a well-crafted thriller by Publishers Weekly. Fans of psychological suspense with a medical angle will be amply rewarded. It's a gripping, twisty thriller that deserves a wide audience.

Goshgarian's novels carry the thread of "be careful of what you want, because you may get it." And I'll add that you may not be prepared for the consequences, especially in the scientific and medical world. I loved the Albert Einstein quote in his medical thriller *Gray Matter*: "We should take care not to make the intellect our god; it has, of course, powerful muscles, but no personality." The storyline shows how the characters, who desire more intelligent children, find themselves falling into destructive modes, until the hero, detective Greg Zakarian, unmasks the sinister plot.

Goshgarian has a scientific back-

ground. He went to Worcester Polytech on a scholarship, graduated with a degree in physics, but had more fun starting a humor magazine on campus and writing for the college newspaper and the yearbook. That's when he decided to get a graduate degree in English. He was far more comfortable reading and talking about books than with quantum mechanics and acoustic labs. He is an award-winning professor of English at Northeastern University in Boston, Massachusetts. He earned his PhD from the University of Wisconsin-Madison and has published several textbooks: *Exploring Language*, 11th edition (Longman Publishers, 2007); *Dialogues: An Argument Rhetoric and Reader*, with Kathleen Krueger, fifth edition (Longman Publishers, 2006); *What Matters in America* (Longman Publishers, 2006); *The Contemporary Reader*, eighth edition (Longman Publishers, 2004); and *Horrorscope: An Anthology of Modern Horror Fiction* (Kendall-Hunt, 1993).

But Goshgarian is best known for his novels. Published under the pseudonym Gary Braver: *Skin Deep* (2008); *Flashback* (Forge/St. Martins, 2005), winner of the 2006 Massachusetts Honor Book Award;

Gray Matter (Forge/St. Martins, 2003); *Elixir* (Forge/St. Martins, 2000). Published under his own name: *The Stone Circle* (Penguin, 1997); *Rough Beast* (Penguin, 1995); *Atlantis Fire* (Dial Press/Dell, 1980).

Kay Mouradian: I know your publisher suggested you use a pen name for your more recent novels. Why did you choose the name Braver?

Gary Goshgarian: My maternal grandmother's husband was Garabed Markarian. Although Charles is the English equivalent of Garabed, the literal translation from my 1923 Armenian-to-English book translates Garabed as Braver.

KM: Now I see why the name Markarian keeps coming up in some of your novels!

GG: My father was born in Kharpert and came to America as a refugee. When his father was killed in the Genocide, his mother ended up in a Turkish harem. She was a survivor, one tough broad who connived, wiled, threatened, and managed to escape the Syrian desert. She did whatever it took to save her three kids. When the war ended the Germans and American Red Cross missionaries helped her find a marriage sponsor in America, a Pilar Goshgarian from Providence, Rhode Island. Goshgarian agreed to marry her sight-unseen and become a father to her three children – my father and his two sisters. It took nine months for his mother to find them after he and his sisters had been moved from a refugee camp in Bulgaria to one in Greece and finally to one in Cuba. His mother sent a telegram to Cuba, asking to send the three children by boat to New York, with instructions to take the train in New York to Providence, where a man with a white handlebar mustache, Baron Goshgarian, would meet them at the train station and would be their new father.

My mother was born in Hartford, Connecticut, but her parents came from Sebastia. They survived the Genocide, lived in France for a while, and eventually found their way to Hartford. When mother was seven years old, her mother died. She helped raise her younger brother and sister. When her sister and brother married, her father begged her to marry before he died and suggested the Goshgarian boy from Providence. So my mother married my father. Her father died two weeks after the ceremony, and I was born two years later. My parents divorced when I was seven, my father returned to Providence, and I did not see

much of him throughout my childhood. My mother became a single mother during those provincial days, when divorce was uncommon and obscure, especially in Armenian families. She was happy just being a mom and never remarried. We were poor, but I never knew it, because my mother worked three jobs. I was a latchkey kid and often I was the one who cooked dinner, even Armenian delicacies such as sarma and kufta. One of my mother's jobs was a telephone operator and she would call and walk me through the meals, but sometimes I would surprise her with my own creations.

KM: I've enjoyed visualizing those Armenian delicacies sprinkled throughout your stories. I have a feeling your mother was also influential in your early literary life.

GG: Yes. She was warm and loving and encouraged me to read. She would read stories to me and I loved the sounds of words. I loved the odd sounds of Lewis Carroll's *Alice in Wonderland* and *Jabberwocky*. I found words interesting and loved working with them for papers in school and while writing short stories. I read science fiction by the pound when I was a kid.

KM: Two of your major characters in your novels have Armenian names: detective Greg Zakarian, in your novel *Gray Matter*; and Steve Markarian, in *Skin Deep*. I found it interesting that both Zakarian and Markarian have an aura of darkness immersed in their beings. Both have strong attachments to their wives – one loses her in a car accident and the other is on the verge of divorce and trying to win her back. I found the grief and loneliness of both these Armenian men painful to read, and I wonder if growing up without a father played a role in characterizing these men.

GG: It may be. There was a gap not having a father. And I may have transposed that loss in developing these characters. My mother was both mother and father to me.

KM: I've appreciated some of the Armenian inferences in your stories, but I cringed often as I read about Steve Markarian and his numerous addictions in the storyline of *Skin Deep*.

GG: But he turns out all right! From a professional point of view, there are not many Armenian-American detectives in stories, and with the hundreds of thousands of books out there, I wanted to have this cop have something unique for this storyline. I was also trying to make a statement that homicide cops see some

Searching for the Turk

In the final moments of the season finale of *Terminator: The Sarah Connor Chronicles* on the FOX Network, a character named Margos Sarkissian is seen walking away seconds before Cameron, a Terminator-like but highly advanced cyborg sent back from the future to protect protagonist John Connor, jumps into her car, turns on the engine, and her car explodes. Does Cameron survive? Will Sarkissian sell the Turk – a supercomputer that may become SkyNet, a defense system that will set out to destroy humans? Will John Connor save humans from SkyNet and obliteration? Will the Arnold make an appearance on the FOX series? Is it time to rent the Terminator films and enjoy them again? Tune to FOX on September 8th when Episode 10 jump starts season two of the hit series. Perhaps John Connor will find the Turk, before it can unleash a genocide against the human race. ☞



Lena Headey (Sarah), Thomas Dekker (John Connor), and Summer Glau (Cameron) star in *Terminator: The Sarah Connor Chronicles*.

Hear any other interesting storylines with Armenian surnames or characters? Drop us an e-mail, and we'll share the story with our readers: arts@reporter.am

Master of mystery

of the worst aspects of humanity imaginable and deal with the stress. Every six months homicide cops go through some kind of psychological counseling and sometimes they break down with crying jags and nightmares and can't sleep; sometimes they have the shakes and have suicidal thoughts. Some turn to alcohol and prescription drugs for relief. And some get hooked. While we think of police as a special breed of good guys, a few rungs above us ordinary mortals, they are only human. And detective Markarian's wife in the story was his moral stability, and the thought of losing her was destroying him.

KM: How much research do you do for your stories?

GG: A lot – especially for *Skin Deep*. The police procedural stuff was easy. I know people in the College of Criminal Justice and one of my contacts was a homicide detective who gave me fabulous information. He walked me through crime scenes, giving me material you don't see on TV.

Since Boston has one of the finest

medical communities in the world, it was easy to find doctors willing to be interviewed for my previous novels, but since plastic surgery plays a strong role in *Skin Deep*, none of those surgeons I contacted returned my calls. But I had a great turn of luck. The dean of Cosmetic Surgery at Harvard Med School had just retired, had time on his hands, and loved to talk. He gave me several hours at the tape recorder, leads to where I could watch videos of procedures, and walked me through nose jobs, lid lifts, face lifts, and even a face transplant. I could not have done this book without him.

KM: Years ago I read somewhere that there are two kinds of readers: those that like to be entertained and those that like to learn. But your stories cleverly fulfill both; they entertain and educate.

GG: Yes, I think all literature should do that, especially to educate about the human condition. All good literature is about what it's like to be human. And the science in the stories adds information: about surgery in *Deep Skin*, Alzheimer's

in *Flashback*, and the science of cellular biology in aging in *Elixir*.

KM: Did the story of *Dorian Gray* influence you in setting the plot for *Elixir*?

GG: Everyone asks that question. I haven't read that since high school, but certainly I know about what happened and the aging in the picture. There is no free lunch. I needed an aspect of *Elixir* that would be interesting and I wanted to show the paradox of a father being 20 years younger than his own son. So, again, a cautionary... be careful what you wish for because tampering with the natural order can screw things up. That epiphany comes from having taught Mary Shelley *Frankenstein* for 30 years.



Goshgarian told me a story he heard from David Kherdian, about a childhood conversation with William Saroyan. Saroyan told the young Kherdian, "Armenians don't read." And I have found that to be true as I walk into Armenian homes and never see bookcases filled with books or even a book lying



Covers of *Skin Deep* and *Flashback*.

around. If we Armenians want our culture perpetuated, we must understand that it will never happen unless we encourage our young to read. Great writers like Gary Goshgarian have been readers since childhood.

For those of you who have not yet read any of Goshgarian's works, I suggest you head to the nearest bookstore and pick up his latest book, *Skin Deep*. This medical thriller will keep you reading and wondering what will happen next. 📖

connect:
garybraver.com

Two Albees, two Barsoumians



reviewed
by Aram
Kouyoumdjian

Playwright Edward Albee announced his presence on the theater scene exactly 50 years ago with an explosive one-act piece innocently titled "The Zoo Story." Since then, the author of *Who's Afraid of Virginia Woolf?*, *A Delicate Balance*, *Seascape*, and *Three Tall Women* has become a monumental figure in American theater. Albee, who turned 80 this year, has remained an enfant terrible of the theater, composing subversive fare like *The Goat* at an age when playwrights would ordinarily be decades removed from their best work.

Over the past couple of weekends, "The Zoo Story" was paired with another Albee one-act, "Counting the Ways," in a guest production at the Luna Playhouse in Glendale. The two pieces were staged through the efforts of two Barsoumian brothers – actor Raffi and producer Shahe – and director Hayk Hambartsumyan.

In "The Zoo Story," Barsoumian portrayed Jerry, a young man who strikes up a conversation with a stranger named Peter (Adam Siladi). Peter is sitting on a park bench reading a book when Jerry approaches him and says, "I went to the zoo today," thereby setting into motion

an initially innocuous – but ultimately tragic – encounter between them.

What ensues is not so much dialogue as monologue. In manic mode, Jerry tells Peter all about his life – his upbringing in a dysfunctional family setting, his difficulty in sustaining intimacy with women, and his hostile relationship with his landlady ... and her dog. In a strange way, Jerry's diatribe is his attempt to reach out to Peter and make a connection. At the same time, Jerry resents Peter and his middle-class existence. The resentment escalates into conflict when Jerry situates himself on Peter's bench and demands that he give it up.

Barsoumian served up a confident Jerry in a polished performance that was technically proficient more than it was visceral. Siladi was less convincing in depicting Peter's discomfort, fear, and, in the end, horror. As such, little tension vibrated between the two characters, blunting the piece's edge, despite Hambartsumyan's well-paced direction. Nor did the production fully engage Albee's absurdist humor, a key element of the playwright's signature style.

An entirely different atmosphere pervaded "Counting the Ways," in which Albee tackles love and marriage, both of which he delights in savaging. Very short scenes comprise "Counting the Ways," which revolves around an unnamed couple. He and She sometimes share the stage, or else they appear singly to voice their private ruminations as they try to resolve whether love is essential to living.

The fragmented piece featured Barsoumian and Eryn Joslyn – both in their 20s and too young to portray the play's long-married couple. Angela Lansbury was in her 50s and William Prince in his 60s when they starred in the American premiere of "Counting the Ways" over



Top: Raffi Barsoumian and Eryn Joslyn in "Counting the Ways".



Left: Raffi Barsoumian and Adam Siladi in "The Zoo Story".

30 years ago. Albee's script seems to require an older cast, given its underlying proposition that a life shared over the course of years imparts wisdom even as it induces weariness.

Their youth notwithstanding, Barsoumian and Joslyn exhibited charming rapport in their repartee, although the production had difficulty in navigating a consistent tone. Hambartsumyan's direction oscillated between serious relationship drama and screwball ro-

mantic comedy. And where the play's penchant for absurdism was concerned, his approach again proved somewhat tentative.

Production values were modest. The black backdrop that substituted for a set design was particularly stark. As a whole, however, the effort was ambitious in tackling such challenging fare – and noteworthy in showcasing a full contingent of very promising talent. 📖

maestro



Maestro Aram Gharabekian strives for excellence



Above: The National Chamber Orchestra of Armenia performing at the Cafesjian Center for the Arts, the Cascade, Yerevan. Right: Aram Gharabekian leading the orchestra. Photos: NCOA.

The National Chamber Orchestra of Armenia embarks on North American tour

by Nyree Abrahamian

Armenian-American conductor **Aram Gharabekian** received a special invitation from Armenia's minister of culture in 1997 to come to Armenia. At the time, the Armenian State Chamber Orchestra was merging with the Yerevan Chamber Orchestra to create the National Chamber Orchestra of Armenia. This new organization needed a director with vision, experience, talent, and determination. Gharabekian was conducting in Germany, but had returned home to Boston because his father had fallen very ill. He was faced with a difficult decision. He knew he had to be there for his family, but he also remembered his father's lifelong dream to move the entire family to Armenia. "My father would always say, 'If Armenia is calling you, you have no right to decline,'" recalls Gharabekian, and in the end, his father's words are what made up his mind. Since 1997 he has been the Artistic Director and Principal Conductor of the National Chamber Orchestra of Armenia (NCOA).

The NCOA, Armenia's premier world acclaimed orchestra, will embark on a

tour of North America at the end of August, in honor of **William Saroyan's** centennial. Under the dynamic leadership of Gharabekian, the NCOA is in its 11th season of lauded performances and distinctive programming.

Born in Iran in 1955, Gharabekian moved to the United States at a very young age. He graduated from the New England Conservatory in Boston with a master's degree in composition and continued his studies in musical phenomenology at Mainz University in Germany. He studied conducting in Italy and returned to Germany, where he became one of the few conducting pupils of the legendary **Sergiu Celibidache**.

As founder, music director and conductor of the Boston Sinfonova Orchestra from 1983 to 1991, Gharabekian won national recognition and praise for his innovative and enterprising programming. He has led several acclaimed orchestras from around the world, including the Zagreb Philharmonic, the Sinfonietta München, the Ukrainian National Symphony, and the Fresno Philharmonic. He has won several prestigious awards including the 1988 American Society of Composers, Authors and Publishers (ASCAP) Award for Adventuresome Programming. He was twice honored with the Harvard Musical Association's Best Performance Award and his performances have been singled out as 'Best of the Year' four times by the *Boston Globe*.

Prior to his appointment to the NCOA

maestro

position, Gharabekian had visited Armenia on a few occasions. "When I was invited as guest conductor for the Armenian Philharmonic, and when I went to the conservatory," he says, "I saw that we had wonderful potential, but it had not yet been explored to its limits." And so as artistic director and principal conductor of the National Chamber Orchestra of Armenia, he set off to explore these limits.

"I knew it was a big challenge, but I didn't know how big," says Gharabekian, "We had to introduce completely new approaches, new administrative methods, a new structure, a new musical repertoire. We didn't have a budget or funding. We didn't even have paper to write on." He realized very quickly that his task was not only to conduct the orchestra and provide creative direction, but to act as fundraiser, administrator, and wear many different hats. "My job is a 24-hour continuous series of tasks," says Gharabekian, "It's a never-ending process." Nonetheless, he thoroughly enjoys this process and gives it his all. According to Gharabekian, the challenges he faces today are actually far greater than the ones faced in the orchestra's formative years. "You'd be surprised," he says, "People used to be a lot more open-minded then."

The National Chamber Orchestra of Armenia is a state orchestra, but since state funding is minimal, the administration has had to find alternate means of funding. A big boost came in 1998 through the generous support of **Vatche** and **Tamar Manoukian** of London. Since then, the Vatche and Tamar Manoukian Benevolent Association (VTMBA) has provided crucial addi-

tional funding, playing a vital role in the NCOA's continuation as a world-class orchestra.

Over the past decade, despite trying conditions, the National Chamber Orchestra of Armenia has given highly lauded performances in the United States, Canada, the United Kingdom, Germany, France, Switzerland, Greece, Russia, Georgia, Cyprus, Lebanon and the United Arab Emirates.

Aside from international touring and frequently performed concerts at home in the Komitas Chamber Music Hall in Yerevan, the NCOA is committed to a significant Outreach Program, bringing music to the people living in the regions of Armenia. Through this program, the NCOA holds free performances several times a year, bringing classical music to communities where live performances are rare. The orchestra has performed in school houses and decaying cultural centers, often taking their own equipment, including chairs, microphones, and even the occasional light bulb. But the NCOA has also performed in ancient monasteries, historical sites, and monuments, such as Garni and Zvartnots Temples. In 2003, they performed on the front lawn of the College of Applied Arts and Sciences in Shushi, Nagorno-Karabagh. The concert aroused a great deal of enthusiasm and support for the reconstruction efforts of the College and called awareness to Shushi's historical significance as an artistic, cultural, and academic center.

The upcoming North American tour in honor of William Saroyan's centennial, will mark the NCOA's fifth visit to the continent. Fittingly enough, the tour will begin in Fresno, the celebrated



The NCOA Gala Performance at the Zvartnots ruins, Armenia.

maestro



Aram Gharabekian with the National Chamber Orchestra of Armenia at a special Christmas concert at the Komitas Chamber Music Hall. Performing with the NCOA is Armenia's renowned children's choir Arevik and the young *dhol* players of the Vahagn Ensemble.

author's hometown, on August 28. The Orchestra was invited by the city of Fresno to open the statewide celebration of the world-renowned author's life and accomplishments. "On behalf of the entire orchestra, I am honored and very touched that the city of Fresno decided to invite us to open the celebrations," says Gharabekian.

The celebration falls two days before the 100th anniversary of William Saroyan's birth, on August 30, and will be held at the William Saroyan Theater. The National Chamber Orchestra of Armenia will be accompanied by mezzo-soprano **Edna Garabedian**, the Fresno Choral Artists, pianist **Ella Melik-Husian** (who will also be joining them for the rest of the tour) and other guest performers.

From Fresno, they will continue on to Los Angeles, where there will be a fundraising event organized by the Friends of the NCOA on September 1 at the home of **Mark and Colette Geragos**. The Friends of the NCOA, established in 2004, is registered in Armenia as a foundation and in the United States, as a 501 (c)(3) charity, which makes all donations tax-deductible. A "Friend" pays an annual membership fee and receives certain benefits. Through its fundraising efforts, the Friends of the NCOA helps supplement some of the orchestra's programs. They have established the Musical Instrument Bank to raise funds to replace the substandard instruments currently being used by some musicians.

Following the fundraiser, the orchestra will perform on September 5 at the Alex Theater in Glendale featuring world-renowned Italian saxophonist, **Federico Mondelci**. The final leg of the NCOA's North American tour will be in Toronto, at the George Weston Recital Hall (Toronto Center for the Arts) on September 7. For this final performance, they will be accompanied once again by Federico

Mondelci on saxophone, and by **Greta Hodgkinson**, the National Ballet of Canada's principal dancer, whose maternal grandparents are Armenian.

The National Chamber Orchestra of Armenia has come a long way in eleven years. What began as a somewhat unstructured merging of two orchestras has grown into a strong, tightly knit ensemble. With Gharabekian's unique vision and an extremely talented and dedicated group of musicians, the orchestra has won international acclaim for its original programming and inspiring performances. The upcoming North American tour, with its distinctive guest appearances and exciting repertoire, promises to be a series of unforgettable performances. 🎻

connect:
www.ncoa.am.



Aram Gharabekian during rehearsals for the Zvartnots gala concert.



The musicians of the National Chamber Orchestra of Armenia performing at the Garni Temple gala concert..

exhibit

“Animals” exhibition to open at Bailey Gallery

LOS ANGELES – A new group exhibition featuring animal-themed paintings by nine Los Angeles-based artists, including Sophia Gasparian, open on Monday, September 1. Gasparian (*Armenian Reporter*, Arts and Culture, June 7, 2008), is also the curator of the show at the Bailey Gallery.

Titled “Animals,” the exhibition will run until October 31, 2008. An opening reception will be held on September 11, from 6 – 10 pm, to coincide with the Downtown Art Walk, held every second Thursday of the month.

Bailey Gallery is located at Pussy & Pooch, in downtown L.A.’s gallery row. Described as downtown’s ultimate destination for modern pets and their people, Pussy & Pooch (564 South Main Street, Los Angeles, CA 90013) offers a pet boutique, a nutrition center (called a Pawbar), and a bathhouse.

Gasparian said she and fellow artist Douglas Alvarez were inspired to organize the “Animals” exhibition after she participated in the “Having Fun with Animals” show at Silver Lake’s Monkeyhouse and Toys Gallery. The latter exhibition showcased the animal-themed works of Alvarez and a number of his friends.

“I’m extremely fond of animals,” Gasparian said. “As the ‘Having Fun with Animals’ show turned out to be such a delightful experience and a successful event, Douglas and I decided to replicate it at Bailey Gallery, and were fortunate that the proprietors, Janene Zakrajsek and Robert Gaudio, were so receptive to the idea after they reviewed our portfolios.”

Subsequently, Gasparian continued, she and Alvarez invited seven Los Angeles artists to join them in the exhibition. The artists include Tate Mosesian, Terri Berman, Carol Powell, Walt Hall, Kelly Thompson, Paul Torres, and Yuki Miyazaki.

Commenting on the participants and subject matter of the exhibition, Gasparian said, “Don’t expect to see cookie-cutter portraits of favorite pets or anything even slightly disrespectful of the animal kingdom. Rather, what you will experience is a unique ensemble of works that represents a multitude of styles, narratives, and points of view, all coming to life through the prism of animals.”

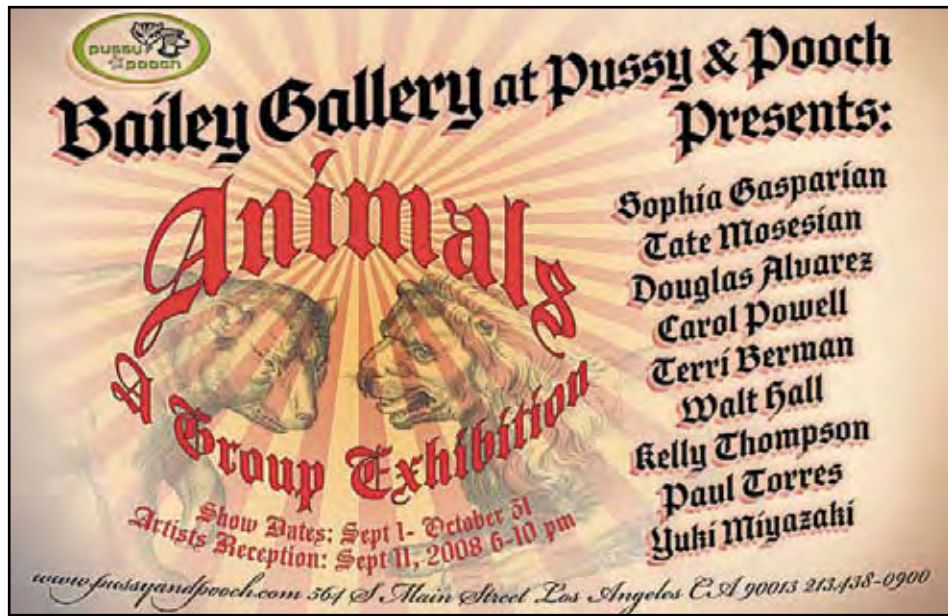
Initially trained as a filmmaker, Gasparian is a multimedia artist whose installations often comprise video, sound, and painting. Her narrative paintings meld childlike innocence with socio-political criticism, with an esthetic approach that incorporates stencils, stickers, spray paint, and other non-traditional media. Her work is archived at the Center for the Study of Political Graphics.

A percentage of the proceeds from the “Animals” exhibition will be donated to a nonprofit animal-adoption center. 🐾

connect:
(213) 438-0900
pussyandpooch.com



Sophia Gasparian.



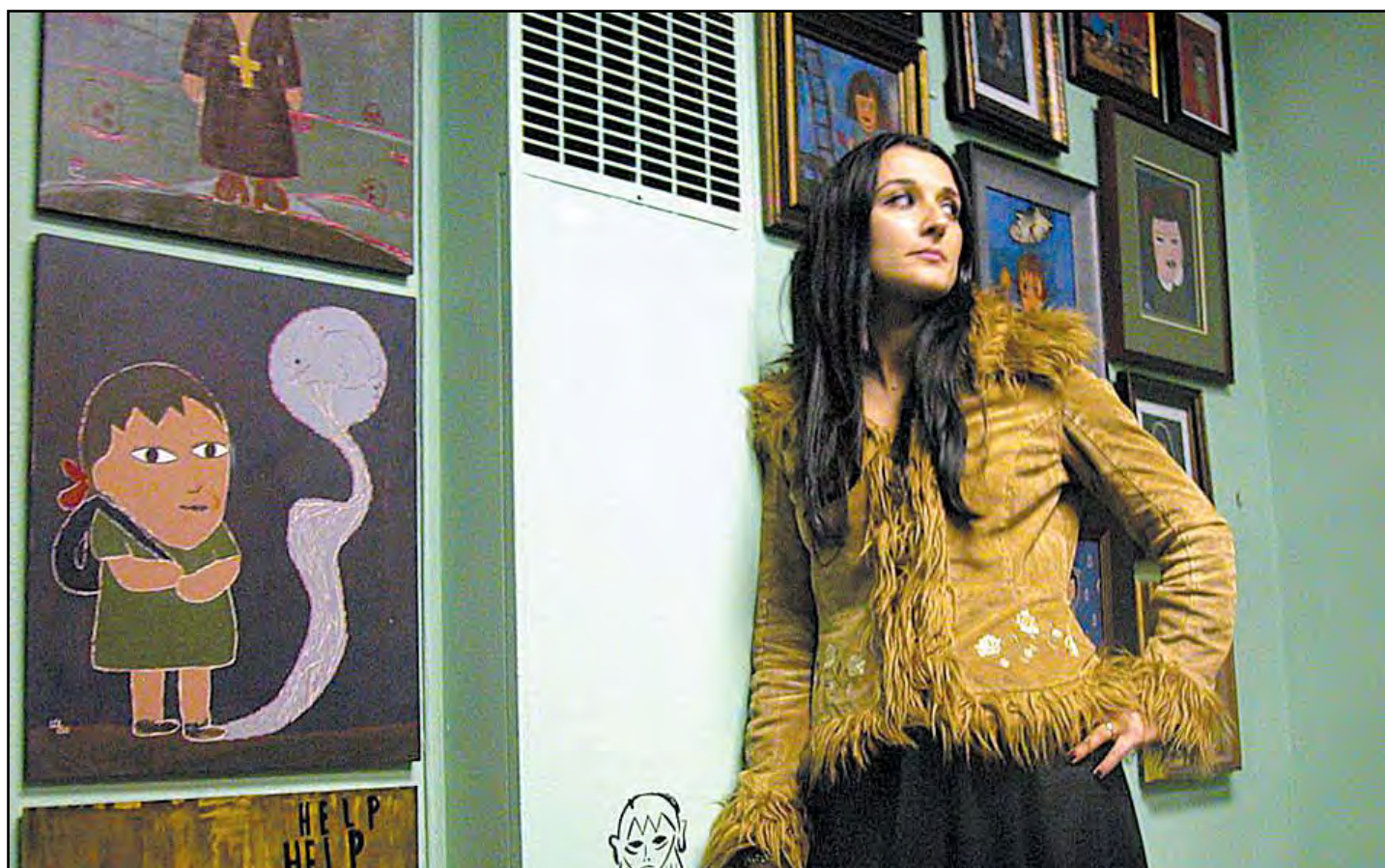
Poster of the group exhibition “Animals” at the Bailey Gallery at Pussy & Pooch.



Fat & Ugly.



What have you done to assist the Armenians?



Artist and curator Sophia Gasparian.

Program Grid 1 – 7 September



USArmenia is a 24-hour broadcasting station specializing in the full spectrum of HD-quality Armenian programming.

Located in Burbank's famed media district, our headquarters comprise 15,000 square feet of studio space and production facilities, in addition to 40,000 square feet of offices.

Our programs are broadcast locally on Charter Cable's Channel 286, and nationwide on Global Satellite 117 and through the Dish Network, to a viewership of over 100,000 households.

Our broadcast lineup consists of original programming produced both locally and in Armenia. It includes local, national, and international news, news feeds from Armenia four times a day, as well as a

broad range of proprietary talk shows, soap operas, reality shows, documentaries, and feature films.

USArmenia holds exclusive rights to the Hay Film Library, a collection of hundreds of Armenian- and Russian-language movies released since 1937. To date, more than 550 titles in the collection have been restored and upgraded to HD quality.

USArmenia works in conjunction with the *Armenian Reporter*, an independent English-language weekly newspaper with a circulation of 35,000 across the United States.

For timely and highest-standard local and national news coverage, USArmenia maintains a mobile HD-production unit in Southern California and a reporting team in Washington

	1 September MONDAY	2 September TUESDAY	3 September WEDNESDAY	4 September THURSDAY	5 September FRIDAY	6 September SATURDAY	7 September SUNDAY
EST							
PST							
22:00	Bumerang	Bumerang	Drop Of Honey	Drop Of Honey	Discovery	Discovery	Dar
23:30	Armenian Wedding	Armenian Wedding	Armenian Wedding	PS Club	Cool Program	Cool Program	Cool Program
23:00	Blitz	Blitz	Blitz	Blitz	Blitz	Blitz	Blitz
23:30	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE
0:30	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards
1:30	Armenian	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Armenian
2:30	Movie	Harevaner	Harevaner	Harevaner	Harevaner	Harevaner	Movie
3:30	PS CLUB	Gyanki Keene	Gyanki Keene	Gyanki Keene	Jagadakri kerinere	Jagadakri kerinere	Jagadakri kerinere
4:00	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program
4:30	Tele Kitchen	Tele Kitchen	Tele Kitchen	Tele Kitchen	Tele Kitchen	Express	Express
5:00	Bari Luys	Bari Luys	Bari Luys	Bari Luys	Bari Luys	The Armenian	The Armenian
6:00	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave
7:00	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards
8:00	PS CLUB	Gyanki Keene	Gyanki Keene	Gyanki Keene	Jagadakri kerinere	Jagadakri kerinere	Jagadakri kerinere
8:30	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program
9:00	Armenian Wedding	Armenian Wedding	Armenian Wedding	Boomerang	Boomerang	A Drop of Honey	A Drop of Honey
9:30	Weekend News	News	News	News	News	News	Weekend News
10:00	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE
11:00	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Fathers & Sons	Fathers & Sons
12:00	Tele Kitchen	Tele Kitchen	Tele Kitchen	Tele Kitchen	Tele Kitchen	Express	Express
12:30	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave
13:30	YO YO	YO YO	YO YO	YO YO	YO YO	Bumerang	Bumerang
14:00	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards
15:00	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE
16:00	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Armenian	Dar
16:30						Movie	Discovery
17:00	Harevaner	Harevaner	Harevaner	Harevaner	Harevaner		A Drop Of Honey
18:00	News	News	News	News	News	News	Weekend News
18:30	Gyanki Keene	Gyanki Keene	Gyanki Keene	Jagadakri kerinere	Jagadakri kerinere	Jagadakri kerinere	PS Club
19:15	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Armenian
19:40	Bernard Show	Bernard Show	Bernard Show	Bernard Show	Bernard Show	Bernard Show	Wedding
20:30	Bari Luys	Bari Luys	Bari Luys	Bari Luys	Bari Luys	The Armenian	The Armenian
21:30	News	News	News	News	News	News	Weekend News

Pomegranate Film Festival set for late September

A Hamazkayin project, the event showcases cutting-edge filmmaking from around the world

TORONTO – The third annual Pomegranate Film Festival announced this year's selections, which comprise features, shorts, and documentaries from throughout the globe.

A volunteer-run project of the Hamazkayin Cultural Association, the festival will be held in Toronto from Thursday, September 25, through Sunday, September 28.

This year's program includes the following works:

Armenia Tree Project (Armenia) – Three documentaries. Canadian premiere.

A series of award-winning short films on the serious environmental hazards facing Armenia's emerging economy, presented by members of the Armenia Tree Project.

All proceeds from these films' ticket sales will be donated to the Armenia Tree Project.

Burning Rome (France) – North American premiere.

From the creator of *Aram* comes another action-packed, suspense-

ful thriller. Director Robert Ke-chichian investigates the alternative truths behind the burning of Rome during the reign of Emperor Nero, through the epic tale of a group of slaves who must become the first organized firefighters in recorded history in order to obtain their freedom.

The Blue Book (UK) – Canadian premiere.

This documentary traces the work of British archival historian Ara Sarafian, who began a campaign to oppose the efforts of Turkish parliamentarians in London to deny the Genocide of Armenians in 1915. Sarafian's work takes him to Turkey, where he addresses Turkish historians and diplomats at Istanbul University and becomes the focus of a conference, with some controversial attention from the Turkish press. Sarafian also appears on Turkish television, ultimately drawing some frank Turkish admissions regarding the Genocide. Directed and produced by Gagik Karagheuzian, this is a moving film which records the efforts of one individual to stand up for the memory of his ancestors.

The Blue Hour (USA) – Canadian premiere.

Director Eric Nazarian's first feature film has the critics raving, having won multiple awards at Yerevan's Golden Apricot Interna-

tional Film Festival in July. Reminiscent of *Short Cuts* and *Magnolia*, *The Blue Hour* chronicles the lives of several strangers in Los Angeles as their stories of loss and hope interweave in small but often profound ways. The cast includes Alysya Milano (*Charmed*) and Clarence Williams III (*American Gangster*).

Closing Escrow (USA) – Canadian premiere.

Directed and produced by Armen Kaprelian, this comedy tells the story of three quirky families whose worlds collide when they try to purchase the same property. The bidding war tests the limits of their respective marriages and the resolve of their agents. Using a pseudo-documentary approach similar to *Best in Show* or *This is Spinal Tap*, this endearing film is both funny and astute in its commentary on the zany world of real estate and real-estate agents.

A Cry from Iran (Iran) – Canadian premiere.

This poignant documentary tells the story of the murder of Haik Hovsepian, a prominent evangelical pastor in Iran. The film also explores the untold story of Iranian Christians as well as Christian converts who have paid the ultimate price – their own lives – for their religious beliefs. The film's emotional potency owes in no small measure to the fact that it was di-

rected by Hovsepian's two sons.

Driving to Zigzagland (Palestine) – Canadian premiere.

This laugh-out-loud mockumentary takes a wry look at the experiences of people with Arab backgrounds in the United States since the September 11, 2001 attacks. Director Nicole Ballivian has shown the film at over 40 festivals around the world and won several prestigious awards. *Driving to Zigzagland* follows the real-life story of struggling Palestinian actor Bashir Daas, who tries to raise enough cash in 24 hours to pay his bills and stop the US Department of Homeland Security from deporting him.

Hrant Dink: Heart of Two Nations (UK) – North American premiere.

Author and producer Nouritza Matossian makes her first foray into film directing with this intense piece about Armenian-Turkish intellectual, human-rights defender, and free-speech advocate Hrant Dink, who was assassinated in Istanbul in 2007. Through never-before-seen footage and rare interviews, spectators are left to feel as though they are having a personal encounter with the affable late editor of Istanbul's *Agos* newspaper.

Mardik: From Baghdad to Hollywood (USA) – Canadian premiere.

After making friends with Martin Scorsese (*Goodfellas*, *Gangs*



Watch Armenia TV on Dish Network. To get a dish and subscribe, call 1-888-284-7116 toll free.

Satellite Broadcast Program Grid

1 - 7 September



1 September		2 September		3 September		4 September		5 September		6 September		7 September	
MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY		SUNDAY	
EST	PST	EST	PST	EST	PST	EST	PST	EST	PST	EST	PST	EST	PST
4:30	7:30	4:30	7:30	4:30	7:30	4:30	7:30	4:30	7:30	4:30	7:30	4:30	7:30
5:00	8:00	5:00	8:00	5:00	8:00	5:00	8:00	5:00	8:00	5:00	8:00	6:00	9:00
6:20	9:20	6:20	9:20	6:20	9:20	6:20	9:20	6:20	9:20	6:20	9:20	6:20	9:20
6:40	9:40	7:05	10:05	7:05	10:05	7:05	10:05	7:05	10:05	7:35	10:35	7:20	10:20
7:05	10:05	7:35	10:35	7:35	10:35	7:35	10:35	7:35	10:35	8:15	11:15	7:45	10:45
7:35	10:35	8:00	11:00	8:00	11:00	8:00	11:00	8:00	11:00	9:00	12:00	8:15	11:15
8:00	11:00	8:15	11:15	8:15	11:15	8:15	11:15	8:15	11:15	9:30	12:30	8:15	11:15
8:25	11:25	9:00	12:00	9:00	12:00	9:00	12:00	9:00	12:00	10:00	13:00	9:00	12:00
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9:30	12:30	10:00	13:00	10:00	13:00	10:00	13:00	10:00	13:00	11:15	14:15	9:20	12:20
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23:30	2:30	23:30	2:30	23:30	2:30	23:30	2:30	23:30	2:30	1:15	4:15	23:00	2:00
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3:10	6:10	3:55	6:55	3:55	6:55	3:55	6:55	3:55	6:55			3:00	6:00
3:55	6:55											4:00	7:00

Pomegranate Film Festival set for late September

of New York), aspiring filmmaker Mardik Martin, an immigrant from Iraq, collaborated with the legendary director and helped write some of the most important films of the last century – including *Raging Bull*, *Valentino*, *Mean Streets*, and *New York, New York*. This engaging and brutally frank documentary examines Mardik's rise and fall in the world of show business. The film chronicles his trajectory as he loses his career to drug addiction, slowly recovers, and ultimately stumbles back into the world of filmmaking as a teacher. Mardik's outspokenness and knack for storytelling, as well as candid discussions with Scorsese and other industry professionals, make this an enlightening and inspirational work.

The People's Advocate: The Life and Times of Charles R. Garry (USA) – Canadian premiere.

Hrag Yedalian's hard-hitting, award-winning documentary is an insightful biography of Charles Garry (born Garabed Garabedian), one of the most influential defense attorneys of the 20th century. Garry became a household

name during the 1960s and 70s with his defense of revolutionary and anti-establishment political icons including the Oakland Seven, the Chicago Eight, and the Black Panther Party. The film recounts Garry's life through those who knew him best - family, fellow attorneys, and former clients.

The Story of My Name: An Armenian Tale (The Netherlands) – Canadian premiere.

Alex Luijten was 19 when he discovered his father was Armenian. Years later, at the age of 44, he took his father's last name, Peltekian, as he was curious about his heritage. Director Dorothee Forma's (*The Wall of Silence*) touching, award-winning film follows Alex as he traces his roots, which take him on an emotional journey back to his father's birthplace of Dordrecht, in Turkey, via Beirut. While he searches for other Peltekians, Alex finds out that his ancestors owned much of the property in Dordrecht. The discovery leads to both remarkable and tense encounters with the present inhabitants of his father's hometown.

We Drank the Same Water (Turkey).

When actor Serge Avedikian (*Aram, Journey to Armenia*) was invited to a theater festival in Istanbul in 1987, he could not resist crossing the Sea of Marmara to visit the hometown of his grandfather, Avedis. The day Avedikian spent in Soloz left him with haunting memories. Incomplete and half-stolen images remain, revealing the furtive traces of a community driven away in 1922. The dialogue that had been started with the inhabitants in 1987 was interrupted. Now, over 20 years later, Avedikian returns to Soloz as a director, with the objective of breaking deep-seated taboos that separate Armenians and Turks, and enabling people to turn their minds to the future without forgetting their past.

Whispering Memories (Turkey) – North American premiere.

Journalist Mehmet Binay's film tells the secret story of the town of Geben in the Taurus Mountains of Turkey. The town stands out from the rest of the settlements in the region as it is more liberal and has

a high literacy rate. This is not yet another documentary about Armenians who were forced to leave Turkey in 1915, but of those who stayed behind, accepted Islam, and are now referred to as "the converted ones."

Youth without Youth (Romania).

Legendary filmmaker Francis Ford Coppola's (*The Godfather* series, *Apocalypse Now*) long-awaited first film in a decade is produced by Anahid Nazarian, who impressed Pomegranate Film Festival audiences last year with *Illusion* and *Pomegranate*.

Youth without Youth is a powerful historic drama wrapped in mystery. Set in Europe before WWII, it tells the story of a timid linguistics professor, played by Tim Roth, who is researching the origins of human language. As he is changed by a cataclysmic event and begins to age backwards, he explores the enigmas of life and love while attempting to avoid Nazi agents who are desperately trying to find him.

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Exclusive stop in **Fresno** during a National Tour



My Daughter's Fiances

Աղջկաս Փեսայուները

SUNDAY SEPTEMBER 14, 1:00 P.M.
By: Armen Bayanduryan

www.bravotbilisiarmeniantheatre.com



THE CAVE DWELLERS

Քարանձաւի Բնակիչները

SUNDAY SEPTEMBER 14, 4:00 P.M.
By: William Saroyan

WITH ENGLISH SUBTITLES

Smile, Humor, Love, True Life Pictures

3 ACTS IN ONE DAY

IN FRESNO

SUNDAY, SEPTEMBER 14, 2008



Pepo

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SUNDAY SEPTEMBER 14, 7:00 P.M.
By: Gabriel Sundukyan



THE TOWER THEATRE

815 E. Olive Ave., Fresno, CA

The Tower Theatre 559.485.9050

www.towertheatrefresno.org

Levon: 559.908.8474

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TICKETS: \$25, \$35, \$50

Gabriel Sundukyan's "Pepo" to this day remains one of the most distinguished and brilliant Armenian plays. It presents us with an interplay of pride, fairness, truth, and conscious in human relationships, seen through the contradictions in the lives of the rich and the poor.

...In the play called "My Daughter's Fiances", by Armen Bayandouryan, the mother wishes to see her daughter married to a rich young man, while the daughter already loves a student; together with the father they decide to play a trick on the mother.

William Saroyan's 1957 drama The Cave Dwellers depicts life's losers, squatting in an abandoned theater.