

May 2, 2009



**Atom Egoyan talks about
his new film *Adoration***

Rubosh: “I always want to sing happy songs”

The late Varduhi Vardanyan’s son takes the stage

by Lilit Grigoryan

The year is 2007. The place is the Opera and Ballet State Theater.

It is the memorial for singer Varduhi Vardanyan. Singers and friends alike are ascending onto the stage; all of them have so much to say about “Tutush,” as she was affectionately called, the “dove of peace” in Armenian show business. Aside from friends and acquaintances, there is one more person in the hall; a piece of the singer’s heart and soul, her son, Ruben. That was the first day that he went on stage. Perhaps it was at that moment that he realized that the stage was his.

Rubosh, as he is called, is already 11 years old. Like other children his age, he goes to school, plays sports, and manages to find time to hang out with his friends and his little cousin. Of course, playing computer games is also a part of his day. But aside from his simple childhood activities and interests, he has a very big and cherished dream.

“More than anything, I love to sing. My greatest dream is to one day become a singer, perform on great stages, and be well known like my mother. I don’t like slow songs. Presently, I have some songs and they are all upbeat. I have decided to always sing happy and upbeat songs. I am going to do everything to realize my dream,” Rubosh states.

For the past three years, the aspiring singer has been attending the Sayat Nova School of Music, where he hopes to continue at the State Music Theater. Rubosh has already performed at several concerts.

“I love to play the piano. I don’t play all day long, but I do practice a lot. I have already given a piano recital. In November I took part in a charity concert for disabled children. I really enjoy being on stage, especially when I perform with the hip hop dance group. I always perform

with them. They are my good friends,” Rubosh explains.

According to the young singer, he enjoys participating in all concerts, but for him the greatest experience was being at the National Music Awards. “I was so happy that I was going to be able to perform the song “Du Myakn Es” at the music awards. It was a great concert, and my piece went over very well.

“I want to tell a story about this song. [Composer/singer] Arsen gave me the song as a gift. Then it turned out that the song had somehow been erased from his computer. We went to his house only a few days before the awards ceremony, to prepare it again. Oh, and I forgot to say that Vahram Petrossian wrote the lyrics,” Rubosh smiles.

His first video clip, “Parin e Hakhtum” is about goodness winning; a mother’s love; warmth; the dream-world of the young singer and the person who was always by his side, his most cherished mother. This was his first video clip, but Rubosh still has much more to do.

“I was only 7 years old at the time. But I remember the filming very well. I was with my mother, and it wasn’t difficult

at all. It was interesting to act in it, because it was my first time, and everything was new and unfamiliar.

I am now getting



Above: Rubosh Vardanyan after performing at the Armenian Music Awards. Below: Rubosh with his late mother Varduhi Vardanyan. Photo: Michael Agyan.

ready to shoot a new video clip. We haven’t decided for which song yet, but I think it will be good,” he explains.

Schools days are full of mischief and craziness

“I love school. It’s fun. My favorite subject is geography. It is very interesting because you learn about new countries. Every once in a while, I imagine being in the country we are learning about. I also like English. When we were smaller, we always used to fight so our teachers would punish us and not let us take part in class. To be honest, that never really made us sad. Now we are older, we don’t fight as much. But let me

tell you a story. One of the girls in our class exchanged

chalk with gum. The teacher at first didn’t realize that a switch had happened, only when she went to write on the chalkboard did she realize it. We laughed so hard, and at the end, we were all punished,” Rubosh says with a smile.

“I have a lot of friends from my neighborhood and from school. We like to hang out and play. We can spend hours in front of the computer. But we also like to play outside. I have so, so many friends. Do you want me to list them? For example, Tigran... oh, but, you don’t even know them,” he smiles innocently.

“When I was little I used to love Van Dam movies. I used to watch them all day long. I wanted to be strong and confident like he was. I now go to Gor Vartanyan’s school for karate. When I grow up, I want to be very strong and not be afraid of anyone.

“A sword in your hand, take a step with confidence,

My love with accompany you everywhere..

I am with you every second, And always protecting you...”

The lyrics from a familiar song that have perhaps become the guiding light and strength for the young singer. ☞





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Atom Egoyan talks about his new film, *Adoration*

Auteur's 12th feature stars wife Arsinée Khanjian and Scott Speedman



by Paul Chaderjian

BEVERLY HILLS, Calif. – Atom Egoyan's 12th feature film, *Adoration*, opened in Los Angeles and New York on May 1. The film will open in other cities across the United States in the weeks ahead.

The Canadian-Armenian director-writer-producer was born in Egypt in 1960 and grew up on the western edge of British Columbia, Canada. His films are familiar to audiences around the globe. He has scored nearly 50 top prizes for his films, received two Oscar nominations, and won multiple Canadian Academy Awards. His movies have premiered and competed at Cannes.

Adoration, in classic Egoyan style, explores how individuals connect to one another. The film is about an orphaned Toronto teen named Simon (played by **Devon Bostick**) who reads an actual news story of terrorism to his class and pretends that he is a key part of it. The story – concerning a 1986 incident in which a Jordanian man put a bomb in the luggage of his pregnant girlfriend – is also posted on the Internet. The intriguing reactions and dialogue that ensue help Egoyan explore how humans connect with one another, technology, and the world. (See Vincent Lima's review in the *Armenian Reporter* for July 26, 2008.)

Armenian Reporter: Why *Adoration* and why now?

Atom Egoyan: Because I've been thinking a lot about when I started writing plays. Our son, Arshile, is at the age now when I started writing plays, and it became this really huge revolution for me that I could actually dramatize things in my life, and I put on these plays for my friends, and parents, and school, and, of course, if I was doing that now it wouldn't be enough. I'd want more people to see it, and I would presume that I could get more people to see it because of this strange invention called the Internet, which allows anyone to post and find a global audience if people are paying attention.

Creating drama around loss

So I started to write about a boy who is orphaned and wanted access to his parents, and the only way he could find that access is through creating drama around it. And that wasn't quite working the way I wanted to. It wasn't developing properly, and I reacquainted myself with this story that I remember happening in '86, where this Jordanian man put his lover, his pregnant girlfriend, onto an El Al flight. She was pregnant with his child,



Devon Bostwick, left, as Simon and Scott Speedman as Tom. Written and directed by Atom Egoyan. Produced by Simone Urdl, Jennifer Weiss. All photos: Sophie Giraud. © Adoration Productions. Courtesy of Sony Pictures Classics. All Rights Reserved.



Sabine (Arsinée Khanjian) at the diner.



Kenneth Welsh as Morris.

and, unbeknownst to her, he had put a bomb in her handbag. And I remember thinking that was the most evil, unimaginable act that any person could do to an unborn child.

Then I thought, What if this character, whose father has been demonized, suddenly imagines that he is that child, and uses that as a way of exploring his own lineage? And where the mother has been completely transformed into an angel, and where the father has been transformed into an absolute demon? And then a teacher, who gives him the story, seeing the reaction, encourages him. And why would she encourage him? Then questions begin to arise, and you find yourself suddenly in the midst of it, and that's what happens.

You start to explore something, and suddenly it raises other issues – much like my previous works. *Ararat*, for instance, started to be written as a conventional historic drama, and then that raised certain issues and then you explore that, and you try to always ask yourself, Why is this fascinating to you? Is that relevant? Is that story worth being told? You make those decisions and then decisions about at what scale you tell it. How many people are you expecting to watch it? – because it is business, you have to be aware of that. You have to be responsible to that.

So it's a series of considerations that are both intuitive and also rational. The intuitive side of you, as an artist, is trying to have your antenna, feelings, your

culture, and compel you to determine the issues that are most important and pressing. But then there's this whole other side, which is quite rational, which is based on the business of filmmaking.

AR: So what started as the idea of this one character, and his truth, gave birth to a couple of themes you're talking about in *Adoration*, including how this character embellishes the truth, and how as humans we present ourselves as something other than our true selves. Talk about those themes.

Constructing a personality

AE: Those themes are the themes of surrogates, the themes of, actually, how you get access to places that you're not supposed to be in. I think some of that comes from my experience as an immigrant. I remember being in Victoria, and wanting to fit in. There wasn't an Armenian community to speak of, and so I really wanted to assimilate, yet I was different than most of the other people in that very homogenous, Anglo-WASP society.

So that process of constructing yourself and taking up certain manners and learning another character so well that it became your own was part of my upbringing, and I think it's part of a lot of immigrants' upbringing. A lot of them have the assurance of a community to situate themselves in. But once you have that experience, you become aware of the possibility that our characters and our personalities are constructions. It's a way you begin to see things.

Sometimes I wish I didn't respond that way, but it's a natural process for me to ask that question which **Christopher Plummer** asks Raffi in *Ararat*: "What has brought you to this place?"

There's a multitude of different narratives that we bring to a moment, where we interact with someone else. Some will remain mysterious. Others will become really obvious, and I'm fascinated by the mystery of a meeting between any two people. It's loaded with so many different possibilities and ways it can go. And in many of these dramas it doesn't go the way you think it might or it should. And that can seem really troubling or disturbing. And things don't resolve the way they should. They don't have the desired affect, and that is true and warped as well.

I remember, when I was making *Ararat*, I just assumed that this would provoke an incredible exchange with younger Turkish kids who would relate. Now I wonder, What was I thinking? I mean, of course, the film is a provocation, but I didn't make it as a provocation. Then I had to understand the waters I was swimming in, and realized that the people who were reacting were people who would never even see the film necessarily. They were people who were just provoked by the title.

So how something can be taken out of context is also fascinating to me. And that's what *Adoration* is about, maybe: these objects that are taken out of con-

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Devon Bostwick as Simon and Arsinée Khanjian, veiled, as Sabine.



Sabine (Arsinée Khanjian) at the diner.



Devon Bostwick as Simon, Arsinée Khanjian as Sabine.



Arsinée Khanjian as Sabine and Devon Bostwick as Simon.

Atom Egoyan talks about his new film, *Adoration*

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text or interpreted in ways they weren't designed to be interpreted.

Religious systems have lost their value. Or indicators or markers or sacred objects have lost their meaning. And this kid has to reorganize them, has to go back to the original scrolls, if you will, has to go back to his grandmother's place, has to go back to his father's ancient scroll of the violin and understand what it was intended to be and reformat that in the real world, and stop just receiving this wisdom from other people. Because some of that wisdom is false. The grandfather's intentions are so malicious, ultimately, so all that is very stirring and it's the stuff of drama for me.

AR: You were always fascinated with the dynamics between any two individuals. Now, with *Adoration*, you're exploring individual identities in the new information age, within the context of the Internet. Has this new medium, and the information age as a whole, changed the psychological forces that drive how we identify ourselves to others?

AE: It's accelerated it. That's what's happened. I think that there's a velocity to this interchange, and – especially when it becomes communal – there's this sense that people are clamoring for attention. So they're embellishing and creating ways of presenting themselves, which are misrepresentative, yet that's something that we absorb as a new natural, if you will.

Igniting memories

I think it comes to a peak in *Adoration*. When this boy resorts to saying his father was responsible for this terrorist attack that never happens, he suddenly ignites the memories of the people who were on that plane, who suddenly form

this very emotionally rooted group of people mourning over this tragedy. And we forget that the group is somehow fundamentally absurd. It would not exist in real space. These people would not go into a car to go to a clubhouse to meet. Because the moment they got in the car, they would realize this is absurd. But because the Internet provokes immediate response, there's an emotional tenor which is, which feels, very real, but it's the result of washing into something without the normal physical boundaries that would tame or perhaps even withhold behavioral responses, which are now completely present and urgent.

When I was making *Ararat*, I just assumed that this would provoke an incredible exchange with younger Turkish kids who would relate. Now I wonder, What was I thinking?

When that man, for example, is saying, "I represent the dead," what's he saying? But it seems very real. The most touching scene is the one with the Holocaust denier, and there's this girl who takes her great grandmother and brings her to a medium that she doesn't even understand. But she uses the tattoo as this transformation of a physical world, physical proof, into a place where it becomes somehow trivialized.

AR: Why do you think humans need these objects: the tattoo with the number, the tail of the violin? Why do they need those things to identify themselves and their role in other people's lives?

AE: It's because we're engineered to need physical totems. We live in a material world. And these material objects and our fascination with them, and our devotion to them, hold the key. We are concerned and quite upset about the instability of any reference that we can't control ourselves. It's about the ability to communicate a history.

Look at the example of Raffi and *Ararat*: he's watching this Genocide epic being made and something about this feels fake to him. That it's hard to communicate what he has understood that experience to be, and this crazy journey he goes on to somehow record it digitally or find plates for digital effects. This anxiety of it being misunderstood. This anxiety of something not representing who we are. Then he's concentrated on certain objects which are understood to be codes. And things we can pass down, and things that can be read in the way they're intended. And that, of course, presupposes that there are people who still know how to read those codes.

That's why, I think, Simon, in *Adoration*, empowers himself that he can still read that code of his grandmother's design or the father's design of the violin. He can read that and he can now interpret it in terms of who he is at that moment, and that is a liberating thing. Even the fact that the grandfather's recorded statement, which he now decides is false, he doesn't delete it. He has to burn it. There has to be something ceremonial about it, because that's who we are as well. This is like human beings burying their dead. This is what makes us different.

AR: What stood out for me watching the film was how surprised I was at the various turns of the story. What do you hope audiences will be thinking and ex-

aming when they find themselves reflecting on these story turns and twists?

Pushing the envelope

AE: The audience will have to trust the film, that it will come together. The most challenging character is that of Sabine [played by **Arsinée Khanjian**], because the complexity of what she's doing, and why she is doing it, will not be revealed for a long time [during the movie], and the risk is that it may not be revealed until you're long past any hope of it making actual sense. And that's always the risk with these films, because I'm pushing them as far as they can go. I think for the people who understand the language of what I'm doing and trust it, the film has real rewards, but it's probably one of the riskiest and most extreme films I've done, because there are things which you think are supposed to be signifying something quite clearly, and characters say this is what they signify, but it's not so. And you really don't have any understanding as to it being other than that, except for a certain energy in the scene which doesn't quite feel right.

AR: This whole story is more than just entertainment in itself, because it makes demands of its viewer. Is it your hope that someone comes to this film and walks away trying to think as to where they belong in this film? What are your expectations?

AE: My expectations of the viewer are to be exploratory, curious, trusting, and self-aware. So they're trying to situate themselves, but that's not to deny that there is a pleasure in that. That can be very entertaining, but you just have to understand that there is responsibility on your part, and you can at one level just

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		4 May	5 May	6 May	7 May	8 May	9 May	10 May
		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
EST	PST							
09:30 PM	12:30 AM	The Armenian	The Armenian	The Armenian	The Armenian	The Armenian	Hot Line	Hot Line
10:00 PM	1:00 AM	Stepan Partamian	Stepan Partamian	Stepan Partamian	Stepan Partamian	Stepan Partamian	Hamerk	Gongret Show
10:30 PM	1:30 AM	Bari Louys Hayer	Bari Louys Hayer	Bari Louys Hayer	Bari Louys Hayer	Bari Louys Hayer		P S Club
11:00 PM	2:00 AM							Blef
11:30 PM	2:30 AM							Yere 1 (ye:re:van)
12:00 AM	3:00 AM	7 Mekhq	7 Mekhq	7 Mekhq	7 Mekhq	7 Mekhq		Mer Lezoun - Mer Khoske
12:30 AM	3:30 AM	5	1	2	3	4		Mer Aybenaran
1:00 AM	4:00 AM	Khohanotz	Khohanotz	Khohanotz	Khohanotz	Khohanotz	Khohanotz	Mer Aybenaran
1:30 AM	4:30 AM	When Stars are Dancing	When Stars are Dancing	When Stars are Dancing	Arogchabahagan	Arogchabahagan	Arogchabahagan	Century
2:00 AM	5:00 AM	Discovery	Discovery	Discovery	Discovery	Discovery	Discovery	Discovery
2:30 AM	5:30 AM	Century	Century	Century	Century	Century	Century	Film Story
3:00 AM	6:00 AM	Gevo	Gevo	Gevo	Gevo	Gevo	Gevo	
3:30 AM	6:30 AM	Bari Louys Hayer	Bari Louys Hayer	Bari Louys Hayer	Bari Louys Hayer	Bari Louys Hayer	Tesangouyn	Hay Film
4:00 AM	7:00 AM						My Big, Fat Armenian Wedding	Armenian Movie
4:30 AM	7:30 AM							
5:00 AM	8:00 AM	CLONE Repeat	CLONE Repeat	CLONE Repeat	CLONE Repeat	CLONE Repeat	Deal or No Deal	Deal or No Deal
5:30 AM	8:30 AM	5	1	2	3	4		
6:00 AM	9:00 AM	Sassounian Commentary	News	News	News	News	News	Hot Line
6:30 AM	9:30 AM	Unlucky Happiness Repeat	Unlucky Happiness Repeat	Unlucky Happiness Repeat	Unlucky Happiness Repeat	Unlucky Happiness Repeat	Mer Aibenarane	
7:00 AM	10:00 AM	Repeat	Repeat	Repeat	Repeat	Repeat	Mer Lezoun Mer Khoske	Armenian Teletime
7:30 AM	10:30 AM	5	1	2	3	4	Yere 1 (ye:re:van)	
8:00 AM	11:00 AM	Bari Kisher Hayer	Bari Kisher Hayer	Bari Kisher Hayer	Bari Kisher Hayer	Bari Kisher Hayer	P S Club	Film Story
8:30 AM	11:30 AM	Live	Live	Live	Live	Live	When Stars are Dancing (Hamerk)	Hay Film Armenian Movie
9:00 AM	12:00 AM							Hamerk
9:30 AM	12:30 PM							
10:00 AM	01:00 PM	The Armenian	The Armenian	The Armenian	The Armenian	The Armenian	Hay Film Armenian Movie	
10:30 AM	01:30 PM	Stepan Partamian	Stepan Partamian	Stepan Partamian	Stepan Partamian	Stepan Partamian		
11:00 AM	02:00 PM	Sassounian Commentary	News	News	News	News		
11:30 AM	02:30 PM	7 Mekhq	7 Mekhq	7 Mekhq	7 Mekhq	7 Mekhq		
12:00 PM	03:00 PM	1	2	3	4	5	News	Love E Lee
12:30 PM	03:30 PM	P S Club	Mi Gatil Megher	YO YO	YO YO	YO YO	Tesangouyn	Tesangouyn
01:00 PM	04:00 PM	YO YO	YO YO	YO YO	YO YO	YO YO	Mi Gatil Megher	Mi Gatil Megher
01:30 PM	04:30 PM	When Stars are Dancing	When Stars are Dancing	When Stars are Dancing	Arogchabahagan	Arogchabahagan	Yere 1 (ye:re:van)	Yere 1 (ye:re:van)
02:00 PM	05:00 PM	Live from America	Live from America	Live from America	Mi Gatil Megher	Mi Gatil Megher	Garkin Haghortoum	Garkin Haghortoum
02:30 PM	05:30 PM	News	News	News	News	News	Sassounian Commentary	Sassounian Commentary
03:00 PM	06:00 PM	CLONE Original	CLONE Original	CLONE Original	CLONE Original	CLONE Original	Discovery	Deal or No Deal
03:30 AM	06:30 AM	1	2	3	4	5	Century	
04:00 PM	07:00 PM	Unlucky Happiness Original	Unlucky Happiness Original	Unlucky Happiness Original	Unlucky Happiness Original	Unlucky Happiness Original	Mer Lezoun Mer Khoske	Blef
04:30 AM	07:30 AM	1	2	3	4	5	Armenia Diaspora	My Big, Fat Armenian Wedding
05:00 PM	08:00 PM						Deal or No Deal	Armenian Wedding
05:30 PM	08:30 PM							Directions With
06:00 PM	09:00 PM	News	News	News	News	News	Sassounian Commentary	Blef
06:30 PM	09:30 PM	Gyanki Keene - Original	Gyanki Keene - Original	Gyanki Keene - Original	Gyanki Keene - Original	Gyanki Keene - Original		Rafi Manoukian
07:00 PM	10:00 PM	1	2	3	4	5	Gongret Show	When Stars are Dancing
07:30 PM	10:30 PM	Bari Kisher Hayer	Bari Kisher Hayer	Bari Kisher Hayer	Bari Kisher Hayer	Bari Kisher Hayer	PS NEWS	Are Dancing
08:00 PM	11:00 PM						Film Story	Yere 1 (ye:re:van)
08:30 PM	11:30 PM							Cool Program
09:00 PM	12:00 AM						Hot Line	Hot Line

Atom Egoyan talks about his new film, *Adoration*

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let it glide, wash over you, and interpret it later on. But if you're trying to come to terms with it on a moment-to-moment basis, it's going to be very challenging.

AR: As the filmmaker, are you expressing a certain point of view about media, and our relationship to media technologies?

AE: I think, and I hope, the predominant thing it's expressing is that these media are with us, and they are an incredible means of getting information and access to other people's stories, but we also have to understand what their limitations are. This is really important. The Internet is an incredible tool, but it is not the place to find catharsis. It's not designed to be cathartic. It cannot resolve itself. It, by nature, is open, and that's the beauty of it, and that's the wonder of the Internet. And if you're expecting that you're going to end your journey through the Internet, that's just wrong-headed. But you can certainly initiate and use it as a resource, and also, like any technology, be aware of its limitations. The more we understand the limitations of what we're dealing with, the more we are able to use it to our best advantage.

In *Family Viewing*, for instance, Van finds these tapes of his family, with his

grandmother and his mother, and his whole identity is awakened to him by the tapes. The tapes are in the process of being erased by the father. Nevertheless, even though the feeling in that film is that the video is a device that oppresses people, [there's also the realization that] it's through it that Van liberates himself and is able to join his own history.

Those themes are the themes of surrogates, the themes of how you get access to places that you're not supposed to be in. I think some of that comes from my experience as an immigrant.

It's actually interesting to think about that, because when we compare Van in that film and Simon in *Adoration*, they're both young men who are using the technology that's available to them today to come to terms with who they are.

AR: One is using the tapes as memory to identify himself, and the other one is using the Internet to identify himself in the present.

AE: And what's very interesting too is that, at that time, the whole idea

of generational loss was something I was involved in, using it as a metaphor in that film, but that's irrelevant now. With digital technology, there's no generational loss. But at that point, all the different video textures of the film were very much a product of that time, and the idea of the physical aspect of the time – the fact that Van would need to retrieve those objects – goes back to your issue of these things as being sacred, as things you hold in your hand. Tape is held in your hand – digital information is not. So there's a move away. You know, this is very interesting, even with videotape. We were still in the biblical zone of an engraved image, where there was a physical displacement of properties to communicate information. So there was something, magnetic oxide, that was being displaced, and we were still dealing with the engraved image up until the end of dialogue. And suddenly we have shed that biblical code and its terms of reference, and something major has evolved within us, in terms of how we deal with the trading of images. It's been unleashed. There's no limit to it.

AR: And there is no control.

AE: And there's absolutely no control. And so the old rules don't apply at all.

AR: So is the digital-information age even a more difficult time and place for humans to maneuver than the 80s?

AE: It's less ominous in a weird sort of way, because it's less hierarchical with respect to control. Control is easier to wrest in the physical world. You can control tapes. You can control scrolls, but once something is on the Internet, it's absolutely available to anyone, so the real danger is not about who has control but rather how we limit our own ability

to be diverted by this endless amount of information to process, and how we ascertain our own physicality.

AR: In our last minute, let's talk about the actors in this film. Obviously Arsinée is a very important part of your body of work.

AE: She's a hugely important part. I wouldn't have done any of this work if we hadn't met in our early 20s and had this dream of doing this together. And we've had this incredible, very rare, path we've gone on, where we had this common dream, and it took us to some remarkable places. It started with a trip to Paris, where we saw these amazing films being shown in funky cinemas on the Left Bank and dreaming that one day we'd make something like the films we've made. We met on the set of *Next of Kin*, and we fell in love, and that took us all over the world, took us back to Armenia in the early 90s, and I think *Adoration* is one of the most remarkable and genuinely daring performances she's given, because it's uncharted territory. There's no other character ever created that's remotely like her.

AR: She's trying to set the world right.

AE: And she's kind of misguided about it, but she does it at the end. And **Scott Speedman** [who plays Simon's uncle] does something incredibly generous at the end too. After understanding that this woman is potentially unstable, and certainly traumatized, but ultimately the only person who can provide a direct history or an eyewitness account of who Sammy was, he realizes that it's imperative that he bring Simon back to her apartment and see this shrine that she's created, and have him understand as best possible who this man was.

AR: Thank you.



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Satellite Broadcast Program Grid

4 - 10 May



4 May		5 May		6 May		7 May		8 May		9 May		10 May	
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	7:00	10:00
5:00	8:00	5:00	8:00	5:00	8:00	5:00	8:00	5:00	8:00				
6:00	9:00	6:00	9:00	6:00	9:00	6:00	9:00	6:00	9:00	5:00	8:00	8:30	11:30
6:30	9:30	6:30	9:30	6:30	9:30	6:30	9:30	6:30	9:30	5:30	8:30		
7:20	10:20	7:20	10:20	7:20	10:20	7:20	10:20	7:20	10:20	6:00	9:00	11:00	14:00
7:45	10:45	7:45	10:45	7:45	10:45	7:45	10:45	7:45	10:45	6:30	9:30		
9:30	12:30	9:30	12:30	9:30	12:30	9:30	12:30	9:30	12:30	7:00	10:00	13:00	16:00
10:00	13:00	10:00	13:00	10:00	13:00	10:00	13:00	10:00	13:00	7:30	10:30	13:30	16:30
11:00	14:00	11:00	14:00	11:00	14:00	11:00	14:00	11:00	14:00	7:50	10:50	13:50	16:50
11:30	14:30	11:30	14:30	11:30	14:30	11:30	14:30	11:30	14:30	8:00	11:00	14:00	17:00
12:00	15:00	12:00	15:00	12:00	15:00	12:00	15:00	12:00	15:00	8:30	11:30	14:30	17:30
12:30	15:30	12:30	15:30	12:30	15:30	12:30	15:30	12:30	15:30	8:50	11:50	14:50	17:50
13:00	16:00	13:00	16:00	13:00	16:00	13:00	16:00	13:00	16:00	9:00	12:00	15:00	18:00
13:30	16:30	13:30	16:30	13:30	16:30	13:30	16:30	13:30	16:30	9:30	12:30	15:30	18:30
14:00	17:00	14:00	17:00	14:00	17:00	14:00	17:00	14:00	17:00	9:50	12:50	15:50	18:50
15:00	18:00	15:00	18:00	15:00	18:00	15:00	18:00	15:00	18:00	10:00	13:00	16:00	19:00
15:30	18:30	15:30	18:30	15:30	18:30	15:30	18:30	15:30	18:30	10:30	13:30	16:30	19:30
16:30	19:30	16:30	19:30	16:30	19:30	16:30	19:30	16:30	19:30	10:50	13:50	16:50	19:50
17:00	20:00	17:00	20:00	17:00	20:00	17:00	20:00	17:00	20:00	11:00	14:00	17:00	20:00
17:30	20:30	17:30	20:30	17:30	20:30	17:30	20:30	17:30	20:30	11:30	14:30	17:30	20:30
19:00	22:00	19:00	22:00	19:00	22:00	19:00	22:00	19:00	22:00	11:50	14:50	18:00	21:00
19:30	22:30	19:30	22:30	19:30	22:30	19:30	22:30	19:30	22:30	12:00	15:00	18:10	21:10
21:00	0:00	21:00	0:00	21:00	0:00	21:00	0:00	21:00	0:00	12:30	15:30	18:40	21:40
21:30	0:30	21:30	0:30	21:30	0:30	21:30	0:30	21:30	0:30	12:50	15:50	19:00	22:00
22:15	1:15	22:15	1:15	22:15	1:15	22:15	1:15	22:15	1:15	1:00	4:00	19:10	22:10
22:35	1:35	22:35	1:35	22:35	1:35	22:35	1:35	22:35	1:35	1:30	4:30	19:40	22:40
23:00	2:00	23:00	2:00	23:00	2:00	23:00	2:00	23:00	2:00	1:50	4:50	20:00	23:00
0:00	3:00	0:00	3:00	0:00	3:00	0:00	3:00	0:00	3:00	2:00	5:00	20:10	23:10
1:00	4:00	1:00	4:00	1:00	4:00	1:00	4:00	1:00	4:00	2:30	5:30	20:40	23:40
1:30	4:30	1:30	4:30	1:30	4:30	1:30	4:30	1:30	4:30	2:50	5:50	21:00	24:00
2:00	5:00	2:00	5:00	2:00	5:00	2:00	5:00	2:00	5:00	3:00	6:00	21:10	24:10
2:30	5:30	2:30	5:30	2:30	5:30	2:30	5:30	2:30	5:30	3:30	6:30	21:40	24:40
3:00	6:00	3:00	6:00	3:00	6:00	3:00	6:00	3:00	6:00	3:50	6:50	22:00	25:00



Armenian-Argentinian philatelist exhibition held in Yerevan

Philately is the study of stamps. An Armenian-Argentinian philatelist exhibition recently opened in Yerevan organized by the Union of Philatelists of Armenia and the country's national post operator, HayPost CJSC.

Presiding at the opening ceremonies was Armenia's Minister of Transportation and Communication Gurgun Sargsian.

As Arminfo reported, during the presentation, the solemn cancellation of two stamps of Armenian-Argentinian issue was carried out. Two new stamps were dedicated to the tradition of folk dancing of the two countries: the Hoy-Nazan of Armenia and the Malambo-Sureno of Argentina. Each of the stamps has 40,000 copies and they cost 350 AMD and 70 AMD respectively.



Oscar Arslanian, Sally Kellerman, center, and Nyla Arslanian. Photo: Michael Schwartz.

Hollywood Arts Council's 23rd Annual Charlie Awards, "A Night In Hollywood"

The Hollywood Arts Council celebrated its 23rd Annual Charlie Awards in style with a 40s-themed black-tie gala, "A Night In Hollywood," at the historic Hollywood Palladium on Sunday evening, April 19, 2009.

Nyla Arslanian, President of the Hollywood Arts Council said: "We were very pleased with the turnout and support we received from our attendees and sponsors. Proceeds from the gala will benefit Project SOAR (Students

Overcoming All Risks), the council's after-school art program conducted in eight Hollywood-area elementary schools serving over 1,500 kids each year, as well as other programs for children in the community. Hollywood's at-risk children can't wait for times to get better. The Charlie Awards help not only the children, but our community as well."

The event was produced by **Oscar Arslanian**.



This Year Celebrate Mother's Day in Style

In the Sierra Ballroom

Enjoy
Champagne Brunch and a Live Jazz Band
Sunday, May 10th, 2009

Featuring:

**Shrimp, Crab Legs, Crawfish, Mussels and Oysters on Ice
Poached Salmon, Smoked Fish, Assorted Salads, Seasonal Fruits, and Cheeses
Danish, Bagels, Omelets, Waffles, Breakfast and Lunch Entrees
Sushi, Italian, Chinese and Mexican Specialty Dishes
Carving Stations with Roast Beef, Turkey, Ham and Leg of Lamb
Cappuccino, Freshly Squeezed Juices and Champagne
French Pastries, Bananas Foster
Chocolate Fountain with Cascading Fresh Fruits**

"A Long Stem Rose and Chocolate for Mom"

10:00 am to 3:00 pm

Adults: \$39

Children (3-10): \$18

For Reservations Please Call: 818-509-2020

Escape the Crowd & Celebrate Mothers Day Early

On Saturday, May 9, 2009

In the Café Sierra

Pre-Mothers Day Champagne Brunch

11am to 3pm

Adults: \$36

Children (3-10): \$16

Prime Rib, Lobster and Abalone Dinner Buffet

5pm to 10pm

Adults: \$46

Children (3-10): \$22

For Reservations Please Call: 818-509-2030



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