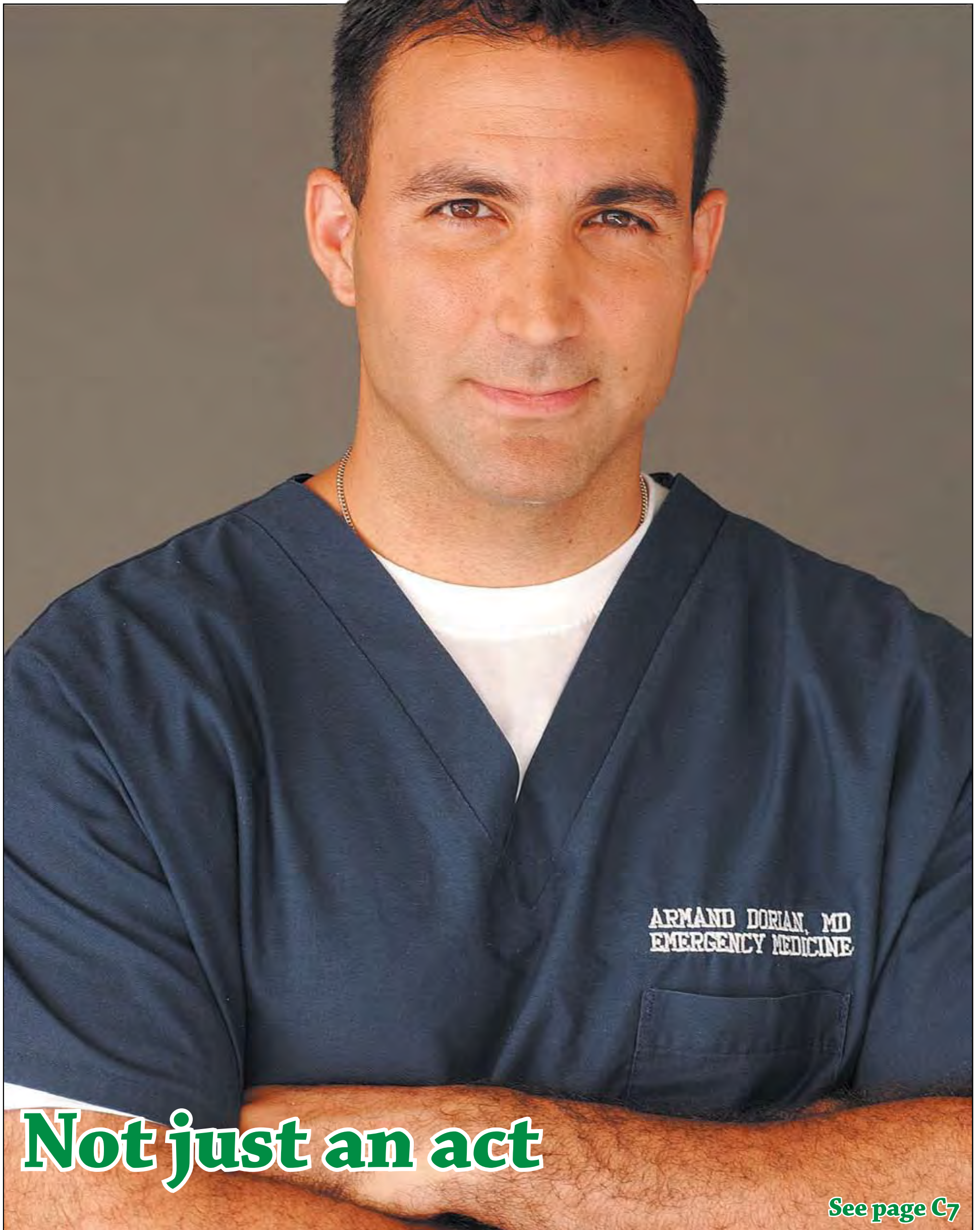


October 11, 2008



# Not just an act

See page C7



**Studio visit:  
Linda Ganjian**

**Page C4**



**Mapping  
Armenian  
literature in the  
diaspora**

**Page C8**

**Turning  
clay into  
living art**



**Page C3**

## I saw what Charents saw



by **Lory Bedikian**

The poem that appears in this column, translated by Gerald Papasian and Nora Armani, was first published in *Sojourn at Ararat: Poems of Armenia*, a book of translations which was done for the purpose of putting together the play “*Sojourn at Ararat*.” While the performance of these poems was not the sole concern of the translator, it did play a small part in how the translations were rendered. The book came later but it is now, unfortunately, out of print. While we wait for it to make its comeback, we can hear this translation among others, luckily on CD today.

As a child, most of what I knew about Armenia came from books, stories, and Armenian school held on Saturday mornings in Cupertino. I knew of its history, of Mount Ararat, of Yerevan and, of course, of all the poets who had come and gone from its lands. We were taught songs and poems. My family spoke of, not only its history, but of the current conditions there. On Sundays, my grandmother and I sang *sharagans* together – the songs of the Armenian Church.

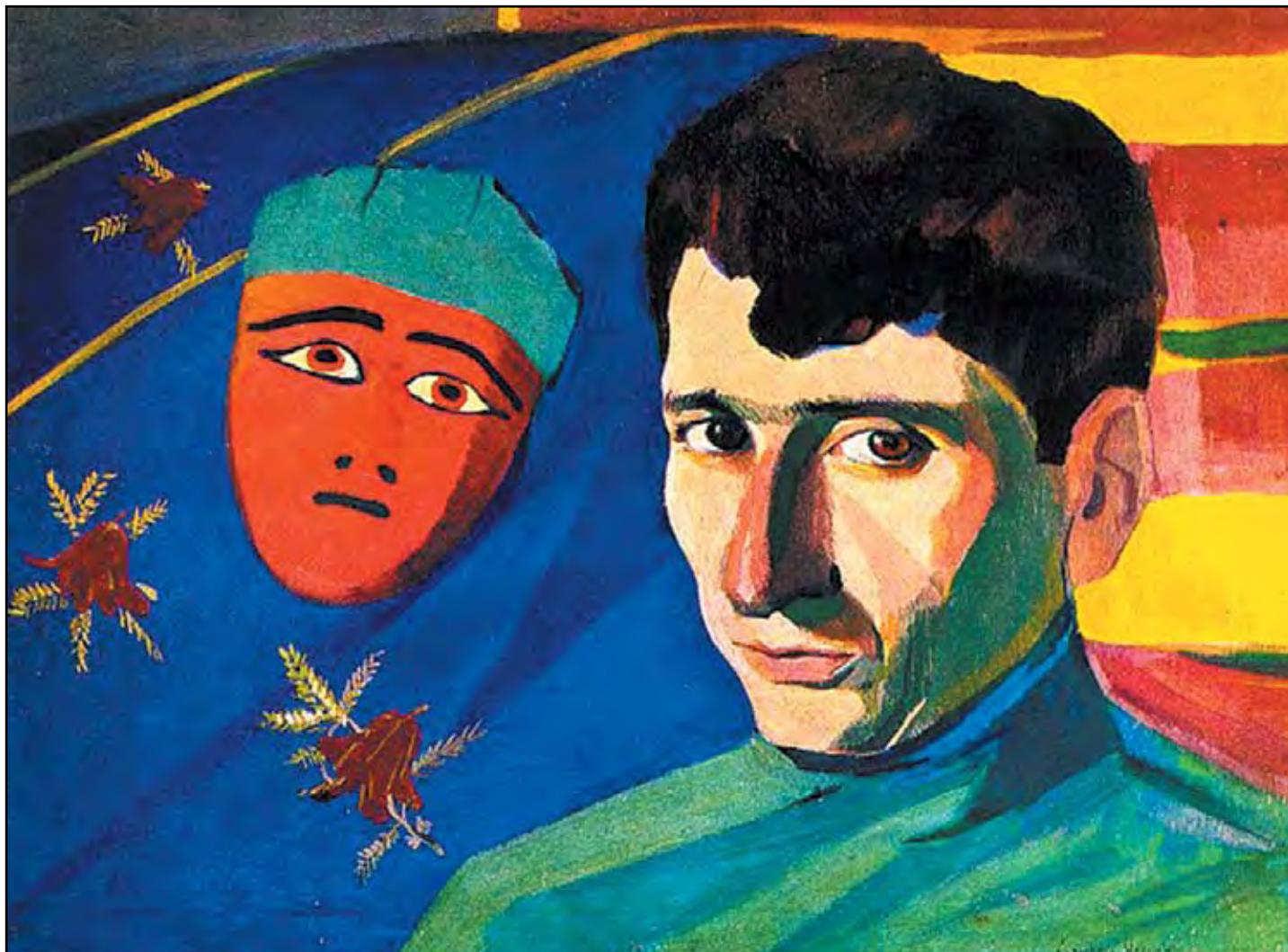
In 1997, I had the opportunity to go to Armenia with my parents in the month of October. Until this trip, Armenia was a place on the map, an extremely small curve on the globe, in addition to the list of facts I knew by heart and the tunes I hummed. Finally, after years of hearing about it, we would meet at last.

What surprised me about Armenia was that there was something so familiar about it. It was not merely the fact that everyone spoke Armenian and the names of places were coming alive, but also that something in the land, the trees, even the roughest of stones was speaking its own language and I could understand it.

When I read and recited poems during my youth, that’s mostly what they were: poems. But after visiting Armenia, I began to understand this unbridled pride I had heard so much about.

One of the best examples is the poem “I Love Armenia” by Yeghishe Charents – the verse is a love poem for one’s homeland, but with the ability to see even its troubles as part of the beauty. In moments where the speaker remembers the hardships of the land or the “wounds” of the country’s history, there

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 twice in the Crab Orchard Series in Poetry First Book Award Competition.



Yeghishe Charents by Martiros Saryan.

is an unrelenting admiration and embrace that will not let go.

Like many other poems, the repetitions used, such as “I love” or “No...” create the musicality and momentum that carry the lines from one quatrain or stanza to the other.

*I love the sun-drenched, zestful taste of our peerless Armenian words.*

*I love the languishing sad tunes of our lamenting ancient lutes.*

*Our fragrant flowers, blood-red roses and our ripe and luscious fruits.*

*I love the undulating dances of our fair Nayirian girls.*

*I love our haunting, dark blue skies, our crystal springs and light-soaked lakes.*

*The summer suns and dragon-winds of winter’s unrelenting cold.*

*The uninviting blackened walls of our wretched homely huts.*

*I cherish each stone of our martyred cities thousand of years old.*

*Wherever I wander on earth, they’re in my heart our mournful airs.*

*Our timeworn manuscripts and parchments in my mind have turned to prayers.*

*However deep our bleeding wounds might pierce and ravage my heart’s core, my orphaned land, blood-scorched Armenia, I will love you even more.*

*No balm can soothe my restless soul, my ever-roving, yearning heart.*

*For me, no mind, no hallowed brow glows*

*like Narek or Kuchak’s art.*

*Traverse the world no holy peak you’ll find so bright, forever white.*

*Like an un-reached road to glory, I love my mountain Ararat.*

And I love the way in which Charents uses the five senses. He tastes “sun-drenched, zestful” “words” and “fruits.” He hears the “ancient lutes.” He smells the “fragrant flowers, blood-red roses.” He sees “blackened walls of our wretched homely huts.” Finally, he feels “winter’s unrelenting cold.” Charents’ verse helps the reader experience the vivacity not only of the poem, but also of the country itself.

I’m sure Charents’ poems were among those I was asked to memorize back in those days of Armenian school. Unfortunately, I don’t remember. What I do remember, though, are lines and phrases I read today from his translated poems. I remember picking up stones from the shores of Lake Sevan, running my fingers over the smooth rocks, filling up my pockets with these relics large and small, convinced that there were no other stones like these, and I know now that if Charents had been there he would have definitely agreed.

“I Love Armenia,” translated by Gerald Papasian and Nora Armani, from *Sojourn at Ararat: Poems of Armenia*, published, compiled and edited by Gerald Papasian, 1987. Reprinted with permission.

This poem and many others from *So-*

*journal at Ararat* can be heard on the *Sojourn at Ararat* CD. For more information on the CD and to obtain a preview copy visit: [www.pemart.org](http://www.pemart.org) or [www.noraarmani.com](http://www.noraarmani.com)



### Your news goes right here

See an “ian” on the credits? Watch a Hye on your local news? Write the *Reporter*, and we’ll get crackin’ to profile the son or daughter of Hayk in an upcoming issue. No other weekly delivers 12 pages of art and culture news, so while you enjoy the content, send a shout-out, say ‘hey,’ and give us a heads-up about interesting Armenians doing interesting things. This is your community newspaper, so do a little news directing.

Point and click an ‘e’ to [arts@reporter.am](mailto:arts@reporter.am) (dot am on the ‘net is for all things Armenian!).

connect:  
[arts@reporter.am](mailto:arts@reporter.am)

Armenian Reporter Arts & Culture  
Copyright © 2008 by Armenian Reporter LLC  
All Rights Reserved  
Contact [arts@reporter.am](mailto:arts@reporter.am) with announcements  
To advertise, write [business@reporter.am](mailto:business@reporter.am) or call 1-201-226-1995

On page C1: Doctor Armand Dorian is the man who helps John Stamos act like a real physician on ER. But being a medical technical advisor is only one of the many hats Dorian wears. See story on page C7.

## Mariam Matossian nominated for her new CD

VANCOUVER - Congratulations to Vancouver-native Mariam Matossian (Arts & Culture, October 27, 2007). Mariam's second CD, *In the Light*, has been nominated for a Western Canadian Music Award in the category of Outstanding World Music Recording of the Year. This nod is the first time that an Armenian folk music recording has been nominated for an award in Canada.

"We are extremely excited and pleased," says Mariam. "It is truly wonderful that Armenian music is being recognized in this way in Canada."

Since her debut album, *Far from Home*, Mariam has been perform at festivals and in concert halls across Canada and recently in the US. Her recordings are often heard on Canada's national radio station, CBC Radio.

"Non-Armenians have been the first ones to truly embrace my music," says Mariam.

"They may not understand the words I am singing, but they love the music."

*In the Light* is a collection of new songs that Mariam has written and timeless folk songs she has re-interpreted. Critics have praised it for its "emotional resonance" and beautiful, moving arrangements.

Mariam says she began her recording career as a vehicle through which to tell her grandparents' story.

"My grandparents inspire me," she says. "They endured so much through the Genocide in 1915, and yet they held on to their faith in the Lord and persevered. What is more, the traditional songs I sing are all songs that my grandmother used to sing."

connect:  
itunes.com  
mariammatossian.com



Mariam Matossian.

## Turning clay into living art

### The ceramic artistry of Hoorik Issakhanian



by Mariette Tachdjian

GLENDALE, Calif. - Turning clay into a piece of art is no small feat. If you have ever attempted to manipulate a pottery wheel while earthen clay seeps uncontrollably through your fingers, you know the difficulty in working with this malleable medium. Hoorik Issakhanian can tell you, however, that the process of working clay into a beautiful creation is simply magical and rewarding.

"Clay makes you think more creatively because it's three-dimensional... and it's functional," says Issakhanian, who got her start in ceramics design five years ago. Since then, her work has been featured at the American Museum of Ceramic Art, the American Ceramic Society, as well as the "Art-sakh is Armenia" photography and art exhibition. In addition, Issakhanian was among the 60 finalists, out of a pool of 700 international entries, whose work was selected to be exhibited at Cal State Pomona's annual Ink & Clay Competition. Her signature style, which incorporates human figures onto glazed surfaces, has earned recognition for aesthetics and functionality alike.

Issakhanian feels that the process, from beginning to end, is what makes ceramic art so unique. "The experience involves interacting with earth (clay),



Hoorik's ceramic clowns.

water, air, and fire, the most fundamental elements of the universe," she says. "These elements provide their own unique expressions." Shaping and molding that which oozes from her hands gives clay a very human dimension. Then comes the fateful kiln, which fires the clay until it solidifies. Afterwards glazing, which protects the surface from harsh environments, gives the product that smooth, glowing, and colorful complexion.

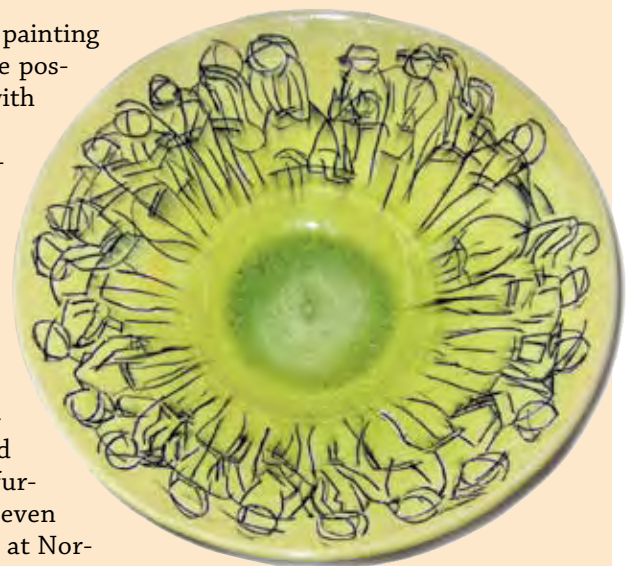
Issakhanian has also mastered the use of iron oxide to literally "draw" pictures onto her ceramic bowls. By applying her stylized figurative studies to a bowl, she portrays musicians, dancers, and other human figures that almost seem to come alive on the clay

"canvas" - as though fusing a painting and a sculpture together. The possibilities of creating work with clay, she says, are infinite.

Born in Iran to a sculptor father, Issakhanian was exposed to art at an early age. Her family later moved to London, where she attended Ealing College, studying fashion and textile design.

After settling in the United States, Issakhanian found work in textile design and furniture painting/design. She even had a short stint as a stylist at Nordstrom, where she created window displays. It was not until she studied at Glendale Community College's ceramics department that her craft truly began to take shape. "I wanted to learn the craft first," she says. By first learning to manipulate clay into objects such as bowls, she was able eventually to meld her love of drawing and design with the craft of clay.

Glaze, oxides, and the "unending challenges that ceramics offers" are the essence of her work, Issakhanian says. Her inspiration is the human form. "I love to draw people and the ambience that they create," she explains. "I



Hoorik's creations are inspired by the human form. "I love to draw people and the ambience that they create," she explains.

think human beings are the most complex and interesting creatures in the world."

These days, Issakhanian says, she is often approached by more traditional ceramics buyers, and believes it is her job to give them a different perspective. "I'm not thinking of selling, I'm thinking of creating," she says. "It's never about selling."



## Studio visit: Linda Ganjian

by Christopher Atamian

### Cities of the mind

"I shall tell you what I dreamed last night," he says to Marco Polo. "In the midst of a flat and yellow land, I saw from a distance the spires of a city rise, slender pinacles, made in such a way that the moon in her journey can rest now on one spire, now on another, or sway from the cables of the cranes."

—Italo Calvino, *Invisible Cities*

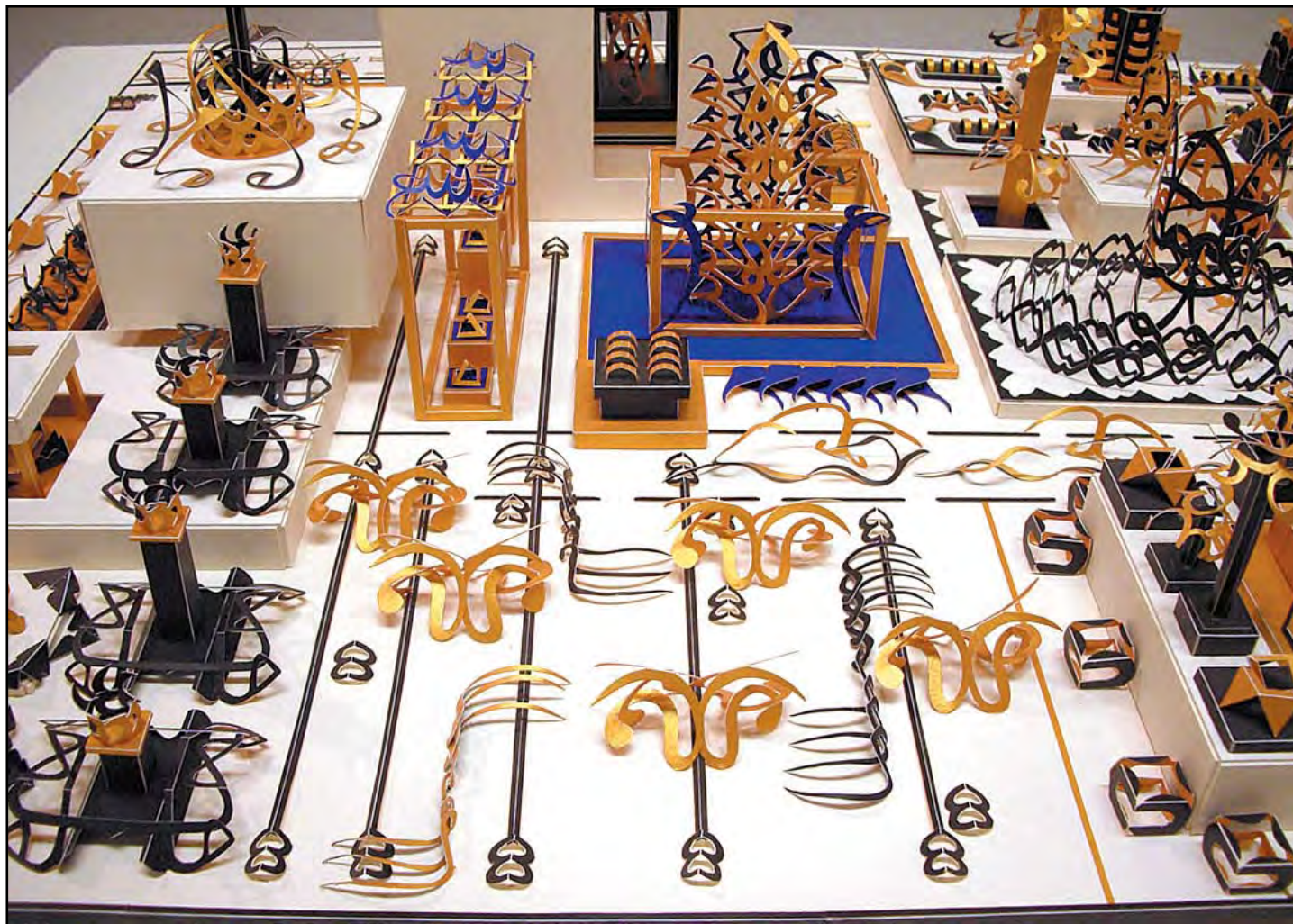
The Italian novelist Italo Calvino, author of *Invisible Cities*, would no doubt be fascinated had he lived long enough to experience Linda Ganjian's intricate miniature cities. In his 1972 novel, Calvino imagines a conversation between emperor Kublai Khan and Marco Polo, who describes cities glorious and diverse, encountered in his travels around the world. Made of painted, scored, and glued paper, Ganjian's latest work, *Avestan* (2007), could easily take its place next to Calvino's imagined cities of Bauci, Leandra, Melania, and Fillide.

Named after an ancient Zoroastrian alphabet used in pre-Islamic Persia, *Avestan* is a veritable feast for the eyes in gold and black. Ganjian terms her makeshift city "a three-dimensional interpretation of calligraphic script." Built upon a large, slightly raised 5 by 3 foot-long wood pedestal, *Avestan*'s curved spires, foot-tall towers, and gridded streets of cut-out paper lettering rise majestically into the air. The interplay of detail and scale, pattern and size delights the eye. What magic, to build a city from an alphabet, as if the streets were words, the boulevard sentences, and the whole a universe-full of novels or stories! Ganjian's most remarkable achievement in this piece is perhaps to have created work which appears at once Oriental and ancient (the Persian, sabre-like curves and curlicues), yet pop-art-like and postmodern (the bright colors, the exaggerated forms), as if Jeff Koons or Andy Warhol had lent a hand in its creation.

Sitting in her Long Island City studio, on 48th Avenue, Ganjian points to a previous miniature cityscape, *Ode to Disappearing Smokestacks* (2005). Structured as a carpet, this extended visual essay is based on the nearby defunct Schwarz power plant, which once powered Penn Station. Its many forms and details inspired the Brighton, Massachusetts-born artist. "I was intrigued by the intricate architectural details. Take the rotating blades of the vents on top of the plant," Ganjian notes, pointing to some curvilinear forms in deep red. "They are quite beautiful. I meant the piece as a tribute to a neighborhood that is being gentrified and to the many industrial structures that are being turned into condominiums." The plant's architectural elements lay side by side in both horizontal and vertical stretches. Made of blue and red polymer clay, the pill shapes and candy forms propel the onlooker into a Willy Wonka fantasy of urban sweets and delights.

### Sculpture as metaphor

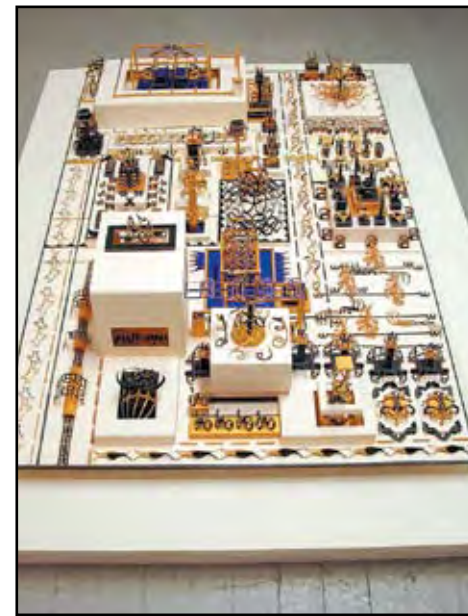
Dictionary definition of "metaphor:" from the Greek metaphora, "a transfer;"



*Avestan*, detail ~12" (h) x 20" (w) x 36" (d)



L.I.C. (Lovely Infrastructure Capriccio), detail, ~4" (h) x 20" (w) x 20" (d)



*Avestan* paper, acrylic, varnish, museum board, wood support 12" (h) x 36" (w) x 60" (d) (not including pedestal) 2007

in rhetoric, "transference of a word to a new sense. To carry over, to transfer."

Ganjian first appeared in full force on the New York art scene after obtaining her MFA in combined media from Hunter College CUNY in 1998. Her intricate *Golden Cities* (2000-2001), exhibited at the Stedelijk Museum de Lakenhal in Leiden, Netherlands, in November 2001 are direct precursors to her current work. These biomorphically-shaped structures, made of glue and then painted gold, were the first hint of the depth and extent of Ganjian's artistic vision, creating urban landscapes that morphed like so many visual metaphors into computer circuitry, intricate jewelry, and sartorial allusions – buttons, threading, and the like.

Since then, Ganjian has exhibited her work both locally at Mixed Greens gallery, the Brooklyn Museum, the Queens Museum, PS 122, and Art in General, as well as internationally, as far away as Scotland and Armenia. This December she is taking her works to the Aqua Art

Fair in Miami with New York-based Hesklin Contemporary.

Ganjian's great originality has been to pursue her own idiosyncratic vision, even when it has not fit into pre-existing molds or the current trends in the Chelsea art scene. She treads a fine line: though she is not a true insider, she also does not belong to what is commonly referred to as "outsider art," a moniker which has acquired a facile patina of acceptability in recent years.

"I've been influenced by the Pattern and Decoration movement of the 1970s," Ganjian notes, referring to artists such as Miriam Schapiro, Joyce Kozloff, and Robert Rauschenberg, who began to look for influences beyond America, to objects such as Oriental rugs and Japanese kimonos. They employed then-iconoclastic materials such as fabric, acrylic paint, and other media in order to achieve heretofore unseen results, often creating lush floral and botanical scenes. "They went beyond the mainstream American

art scene," Ganjian continues, referring no doubt to her keen interest in Middle Eastern carpets, architectural elements, and antique alphabets, as well as her own circuitous route as a sculptor.

Trained as a painter, Ganjian worked for many years as a propmaker on the windows at Saks Fifth Avenue: "That's where I learned to use a glue gun," Ganjian recounts, laughing: "You have to work incredibly quickly in that métier. That's where I acquired my love of assemblage." In her expert hands, small, discarded everyday glued and paper cut-outs become metaphors for a city, and cities metaphors for the imagination.

### A love of extremes

Off we go, like Gulliver, to the land of the both large and small.

—Anon.

A tranquil and reflective presence in person, in her work Ganjian has created

# studio visit



Tenacious Vajdahunyad, detail, ~8" (h) x 36" (w) x 30" (d)

a lyrical, visual ballad of extremes. She takes an almost Swiftian delight in alternating between large and small. While her metaphorical cityscapes may be the best example of her Lilliputian tendencies, her 2007 work, Bountiful LIC Memorial Carpet, affirms her opposite tendency towards the large and statuesque.

Like Gulliver, Ganjian's ship casts ashore here in the oversized kingdom of Brodingnag. Built upon a welded steel frame, this enormous, 10 x 14 foot, two-ton cement carpet appears to float on air. Commissioned by the Socrates Sculpture Park, it pays tribute to the surrounding manufacturing and architectural history of Long Island City. Stacked next to and on top of each other, forms as diverse as Model T bodies, batteries, staplers, Pepsi bottles and biscuits, railroad tracks, trolley poles, and cement silos all contribute to the piece's wonderfully jumbled appearance, while certain forms – the "S" in one corner, for example – reference the traditional snake design in Armenian and Near Eastern rugs.

The cement carpet was a new challenge for Ganjian: "It was the first time that I had to consider whether the materials that I used, for example, would hold up in the outdoor elements." Ganjian modeled the tiles in clay, then used rubber molds to make cement casts, so that rain and other corrosive influences wouldn't destroy her creation.

This interplay between large and small is doubled in Ganjian's work by another opposition between the local and the distant. While she often depicts her

Queens surroundings, she also inevitably and simultaneously references her Armenian and Middle Eastern heritage: her interest in carpets, and the miniature (a revered Armenian artform) are only the most obvious and metaphorical references to her Anatolian origins.

In other works, such as her fine Illustrated Armenian Proverbs (2000-2001); or her clever video Genatse (2001), where she videotapes Armenians in Yerevan and Gyumri making toasts; or in her 1996 Wish Chandelier, which alludes to the pre-Christian folk tradition of tying bits of cloth around tree branches, Ganjian deals with her heritage more explicitly.

When describing another miniature city creation, Tenacious Vajdahunyad (2006), a replica of Corvin Castle in the Transylvanian town of Hunedoara, Ganjian explains that what struck her was not only the layering of architectural styles (Gothic/Renaissance/Baroque), but also the fact that the Romanians had tried to strangle this Hungarian castle by building an industrial belt of fog and pollution around it. In a bit of historical parallelism or slippage, Ganjian suggests that, like Armenian culture, Corvin Castle has also miraculously survived.

Where will Linda Ganjian's imagination take her next? Perhaps back to Lilliput or Brodingnag? Or, more likely, judging from her past creativity, to another unknown, fascinating invisible city...

connect:  
lindaganjian.net



Bountiful LIC Memorial Carpet (installation view—Socrates Sculpture Park, Queens, NY) cast cement, sand, steel frame 2' (h) x 14' (w) x 10' (d) 2006



Bountiful LIC Memorial Carpet, detail. ~1' (h) x 8' (w) x 9' (d)

## A tribute to the Armenians of San Francisco

Gohar Barseghyan's new documentary, *San Francisco Hye*, explores the evolution of the community



by Claire Manoogian

SAN FRANCISCO – There are 30,000 Armenians living in the San Francisco Bay Area. Some are heavily involved in their community and others are not, but they're here and the new documentary film titled *San Francisco Hye* takes an in-depth look at a few of the figures who have added to the city's diverse cultural landscape.

The number is surprising to hear. Unlike other popular communities such as Fresno, Los Angeles, and Boston, San Francisco is not typically thought of as a place where Armenians have chosen to settle. Whether it's the liberal ideologies, the freedom of sexual orientation, or the cold weather, most would find the city an odd destination for Armenians. But it's not just the stereotypes of San Francisco that compose its demographic. The city has acted as a haven to many Armenians with lofty ambitions of becoming successful artists, writers, and entrepreneurs.

Gohar Barseghyan is the woman responsible for making *San Francisco Hye*. Her inspiration came from the discovery of so many interesting Armenians living here in the city. As a transplant from Armenia – via Los Angeles – Gohar had never known San Francisco to be home to so many Armenians. In fact, like many others, the only person she had ever heard of being associated with this city was William Saroyan. Of course, over her time living here, she met many others and was inspired by their passion for San Francisco.

"I felt that there was a big presence of Armenians in this city, even though they don't all live in one district like Little Armenia in Hollywood or in Glendale; there was still a big presence of Armenians here," she says. So two years ago she began to make a documentary with the intention of sharing San Francisco Armenians' history, narratives, and accomplishments with the rest of the world.

Gohar interviewed a total of 40 prominent residents of San Francisco, but only used roughly 16 of those interviews in her final product. Her film handles many politically relevant issues occurring in the area, as well as more personal accounts of an Armenian's experience living here. It explores the comedy of many conservative Armenians co-existing with such aggressively liberal people. But the film also shows how many of those Armenian and their families have



Armenian and American in San Francisco.

been able to take solace in the city's open acceptance of foreign cultures. When we discuss San Francisco's legacy of protecting people who are different, she is quick to add: "But WE are different! And I think the Armenians here are exploring their identities as Armenians but also their personalities as just humans." The stories her audiences will hear are sometimes historical and other times contemporary, but all in all the film thoroughly investigates the Armenian experience in the Bay Area.

Most interesting, perhaps, is the in-depth look at San Francisco's Armenian-Genocide memorial cross at Mt. Davidson. Many who have never visited the city may not know that it is the second largest Genocide memorial in the world, the largest being in Armenia. The cross, which stands a staggering 130 feet, was not erected with the intention of acting as a memorial. Rather, it has stood at the top of Mt. Davidson since 1933, and became the property of the Armenian community in 1997.

Much as in the case of San Diego's Mt. Soledad cross, many San Franciscans felt it was wrong to have a religious symbol standing on public (city-owned) property. So the Armenians successfully acted on the opportunity to obtain the cross and lay a plaque at the base of it to commemorate the lives lost in the Genocide. But it wasn't an easy feat by any means. In fact, it was a very complicated process, one that took many years to accomplish. *San Francisco Hye* investigates the obstacles the Mt. Davidson Armenian Genocide Memorial Board faced before acquiring the site in 1997, as well as how proud the community is of this monument.

When Gohar is asked what her greatest accomplishment is in making *San Francisco Hye*, she says it was the process of watching the people she worked with (all non-Armenians) learn about San Francisco's Armenian community. "I really don't care if I sell a thousand copies of the film or 5,000," she says. "My major accomplishment making this film was educating these five guys about who the Armenians really are, and watching their faces when they were filming some of the people speaking about the Genocide. It showed me that I did something really important."

Similarly, after the film was screened at the Delancey Street Theatre as part of the San Francisco Film Festival, audiences had the same reaction, directly expressing to Gohar their sadness over some of the subjects of the film.

But audiences shouldn't expect a documentary about the Armenian churches of San Francisco or the effects of the Armenian Genocide on the residents of San Francisco. Though the film does deal with those topics, it focuses on telling the story of the community. You'll hear accounts of Armenians helping one another out on their roads to success. You'll hear stories of William Saroyan knocking on the doors of some longtime San Francisco Armenian residents. You'll see the city through the eyes of a person who was born and raised worlds away from this hilly landscape. But you'll also see the outlandish neighborhoods and street fairs of San Francisco, an aspect of the city's culture that Gohar was not willing to overlook simply to appease her more conservative international audiences.



The city by the Bay.



Mount Davidson Armenian Genocide memorial.

*San Francisco Hye* will bring an awareness of San Francisco to its viewers. It's been screened at Yerevan's Golden Apricot International Film Festival and will soon appear at the Arpa International Film Festival in Los Angeles (October 24–26). There is also talk of airing the film on PBS.

People who have preconceived notions about San Francisco can expect to be both validated and surprised. Just like the city itself, there are many different routes to take when watching the documentary. Some Armenians may conclude that the city is still too liberal or still too American a place to raise a family, but those people shouldn't expect the film to apologize for those characteristics of San Francisco.

The film ends with a shot of a little Armenian girl running around on the beach, enjoying herself just as she could in Los Angeles, Fresno, or Boston. The closing message of the film is one of hope. This young girl will continue to contribute to the Armenian landscape of San Francisco as a San Francisco Hye. ☞

connect:  
[youtube.com/watch?v=aruzFmz6KXw](https://www.youtube.com/watch?v=aruzFmz6KXw)

"SF Hye" in LA  
AFFMA 2008  
October 24th-26th  
EGYPTIAN THEATRE  
6712 Hollywood Blvd  
Hollywood, CA 90028  
[affma.org](http://affma.org)

# not just an act

## An emergency room physician's imprint on *ER*

Armand Dorian is a TV medical advisor and a pioneering advocate of better healthcare



by Shahan Sanossian

GLENDALE, Calif. – Doctor Armand Dorian is the man who helps John Stamos act like a real physician on *ER*. But being a medical technical advisor is only one of the many hats Dorian wears. He works full-time as an emergency-room physician. He has appeared in front of the camera on cable and broadcast television shows, and he has been the lead singer of a band. He is promoting cutting-edge healthcare technologies. He is developing his own television pilot, and he has even created his own energy drink.

"I'm happiest when I'm busy," Dorian said. "I love getting my hands dirty and doing stuff. If I'm sitting at the beach just getting a tan – that is my biggest nightmare. I would love to be on that beach doing things, but I would not want to just sit there."

Dorian juggles so many responsibilities partly because he is interested in using the media to help improve people's health. That is why he agreed to appear on the television program *Extra*, as one of the show's "Life Changers." Dorian spoke to the *Armenian Reporter* in the Verdugo Hills Hospital ER, where he is one of the directors of the department.

"Over here on a good day," Dorian said, "I'll see 50 patients. But on a good show, you can help millions."

On the show, viewers ask health questions that the doctors answer, helping people determine whether their symptoms require a visit to a doctor or hospital.

### Stories from the emergency room

Even though Dorian says he has never sought the spotlight, his involvement in entertainment began at a very young age. "I was always the kid picked by the teacher to do the *ardasanutyun* – the poem, the theater production, etcetera." But Dorian didn't pursue a career in entertainment.

After he had begun working as a doctor, the spotlight found him. He received numerous emails from a television show asking for stories of his experiences in the ER. But Dorian thought they were just junk mail and didn't respond. It wasn't until he went through one of his worst days as a physician that he finally responded.

"I said, 'You want a story? I'll give you a story,'" Dorian said. He sent an email describing his treatment of a teenage girl who had arrived in the ER with

Armand Dorian.

what was reported to be bad diarrhea. It turned out that the girl had secretly given birth in her family's bathroom, cut the umbilical cord, and left the baby to die. The newborn was discovered only after the girl had been picked up by the paramedics. Despite Dorian's best efforts, the baby could not be resuscitated.

Although the producers of *Untold Stories of the ER* considered that event too dark for the program, it was the beginning of a fruitful collaboration. Dorian appeared on eight episodes of the program from 2005 to 2006, playing himself in reenactments of his own on-the-job experiences.

*Untold Stories* wasn't Dorian's first time in front of the camera. His father, Ashot Dorian, is an architect who used to have a two-hour public-access show called *Hye-Air*. Broadcast around the time of the dissolution of the Soviet Union, *Hye-Air* provided the diaspora with glimpses into the social, cultural, and political life of Soviet Armenia.

"He's like a Renaissance kind of guy," Dorian said of his father. "You know, architect, artist... he sings; he did this show for fun for ten years." Dorian spent a lot of time with his father on the set. "So I've been on camera a lot. I wasn't shy."

The producers of *Untold Stories* eventually asked Dorian to appear on a spin-off, *Diagnosis X*, but Dorian rejected the offer. He wanted something new and challenging. So he suggested that he work for the producers as a medical technical advisor. That job, and the connections he made in the industry – most notably with *Grey's Anatomy* and *Nip/Tuck* producer Linda Klein – led to work on three episodes of *Grey's Anatomy* in 2007 as a medical technical advisor, which then led to *ER*.



### Making *ER*

But what does a medical technical advisor do?

"It varies," Dorian said. "For *Diagnosis X*, I would read all the scripts, make sure they all made sense medically. And then, when they're doing the actual shooting, I'll be there to make sure that everything is being pronounced properly, the actors are acting as they would in a hospital."

*Grey's Anatomy* was less involved. Dorian didn't work on the script. Mostly he worked on set, making sure the actors performed procedures correctly and used the right terminology.

"Now, when it comes to *ER*, it's a completely different ball of wax," Dorian said. "It's very, very detail-oriented and very intense. We go through the entire script, and we break it down for makeup, for props, for background, for the atmosphere, make sure everything is in tune."

After content meetings with the director, the writer, the prop master, makeup, and wardrobe, the medical technical advisors will write notes for the episode.

"It's usually a ten-page breakdown of every scene," Dorian said of the notes. "Everything that we need: from an IV bag to a type of gauze to an antibiotic to certain tools that are needed to intubate or do a medical procedure."

That's just the beginning. Next, the medical technical advisors will write the actors' blocking.

"It's almost like [being] a director at that point," Dorian said. "You start setting up where people are going to be, what they're going to do, and where they're going to move to."

"When you watch a trauma scene on *ER*, you'll see a ton of movement," Dorian continued. "Everything is spe-

cific. The thing that they're passing in the back is related to the medical thing that's happening to that patient. This is their real claim to fame. *ER* is very, very technically savvy."

Dorian will then work one-on-one with the actors, going through all the motions with the props – a process known as teching. Dorian said, "Okay, so John Stamos is now intubating the patient and then he's walking over, grabbing the tube, sticking it here. Then you're going to walk over, put the stethoscope in your ear, listen like this, then you're going to push on the belly, then you're going to the ultrasound machine and do this."

The one-on-one tech is followed by a group tech. When the cameras start rolling, Dorian will sit beside the director to ensure that everything is said and done properly.

This season is Dorian's second on *ER* and the show's last, but he said he will be sad for only a moment.

"There are a ton of things that I'm trying to do, that I've been doing simultaneously," he explained. "Being a medical technical advisor wasn't in the game plan for me. I wanted to learn more about media and medicine, and bring them together."

One of the projects Dorian has been working on is a TV pilot. The show will follow him and other doctors trekking through underserved regions across the world to provide medical care.

"Instead of using a reality show to show kids drinking," Dorian said, "use a reality show to show what another person can do [for humanity]. I want the media to know that being a doctor doesn't mean you have to be a plastic surgeon. A doctor is actually somebody who can go and help people – not that there's anything wrong with being Doctor 90210, but there are other types of physicians out there."

### Healthcare for the underserved

Dorian also wants to help those in need right here in the United States. He is an enthusiastic proponent of so-called "menu medicine." To ease the burden on emergency rooms, Dorian believes Americans need easy access to care for non-life-threatening illnesses, care that can be provided in small clinics in places like drug stores.

"In a perfect world," Dorian said, "every person should have one doctor, and one doctor should have one patient. But it doesn't work that way. We have too many illnesses, not enough physicians, and, financially, not enough to take care of everybody, so you need to create more stop points for people to get care."

Dorian opened several of these walk-in clinics in the Los Angeles area, but they couldn't compete with the ones opened by large chains like Wal-Mart and Target.

"The insurance companies don't like it," Dorian said, "because all of a sudden you have access to healthcare, which means you're going to utilize the healthcare,

Continued on page C11

## Mapping Armenian literature in the diaspora

The post-World War II shift and the emergence of Beirut as the new intellectual center



by Talar Chahinian

This is the second of a four-part exploration by Talar Chahinian of issues in modern Armenian literature. The first part appeared in the September 20 edition.

Following World War II, Beirut emerges as the Armenian diaspora's intellectual and literary center. The general move to the Middle East not only marks a new phase in the Western-Armenian literary tradition, but it does so by burying the short-lived explosion of literary production that came out of Paris during the years between the two world wars. The idea of a transnational literary orientation proposed by *Menk*, one of the most promising literary groups active on the pre-World War II Parisian scene, is abandoned for a nationalist cultural narrative, which constructs itself based on simplified and reduced notions of homeland, diaspora, and community.

In the decades to come, although some of the *Menk* writers individually survive this shift of locale and ideology, the group itself, or the post-1915 "orphan" generation as a whole, receives scrutiny for failing to record the story of dispersion. Whereas *Menk's* literature represents precisely the Armenian survivor's experience in exile, from the post-World War II perspective, "recording the story of dispersion" translates into a more singular and politicized meaning: writing about the Genocide. In fact, for the most part, *Menk's* literature is void of explicit memory of the past trauma, giving way for criticism of the authors: for not writing of their people's recent past and for focusing too heavily on "non-Armenian" elements of their current reality.

Hagop Oshagan, one of the few surviving literary figures from the pre-1915 era (thus the fathers' generation), has summarized *Menk's* efforts: "As such, we should not see in *Menk* a reactionary stance, the forging of national identity, or efforts to create Armenian depth and thought, and we should not be taken in by the noise that would inevitably arise around that. Rather, we should view these boys in a truer light. They have ceased to belong to our nation, that nation which they have not known during their most formative years; instead they have known it only through its horrific destruction... What they have given us



Lebanon. Photos: Paul Chaderjian.

is the foreign Other." Oshagan's multi-volume work, *Panorama of Western-Armenian Literature*, with its final volume devoted to "Testimony," attests to his own difficulty in offering an account of the past trauma. Yet he cannot dismiss the *Menk* writers' fascination with the figure of the Other, and subsequently cannot find justification for incorporating the body of literature that they produce within the Western-Armenian literary tradition, which is bound by the category of "national" rather than

"transnational."

Indeed, notwithstanding the efforts of some critics, most notably Krikor Beledian, *Menk* remains excluded from the modern Armenian literary canon. Here I use the word canon loosely, for I recognize how problematic the assertion that a canon of the diaspora exists is; I'm simply using it to refer to the body of works published, circulated, and referred to by the diaspora's various institutions, meaning works that contribute to the diaspora's cultural narrative. It is

precisely the efforts at canon formation that differentiate the post-World War II intellectual center of the Middle East from the post-World War I intellectual activity of Paris. Having refused to be a part of the pre-1915 literary trajectory and having rejected notions of continuity as a premise to their literary production, the orphaned generation of *Menk* could not participate in processes of canon formation, when the very definition of a literary canon demands an inherent quality of continuity and lineage.

Talar Chahinian is a lecturer in the Department of Comparative Literature at UCLA, where she recently received her Ph.D.

# literature



Lebanon. Photos: Paul Chaderjian.

The writers and intellectuals who emerge or re-emerge on the Beirut scene, on the other hand, present themselves as the connecting thread to the pre-1915 literary tradition. As such, their attempts at forging a link to the tradition preceding the 1915 rupture not only efface the contribution of French-Armenian literature produced between the wars, but also result in (1) efforts to provide a historical overview of Western-Armenian literature, and (2) the development of a platform of “preservation.”

The establishment of Armenian day schools in the Middle East plays a key role in both expediting and subsequently perpetuating the process of canon formation. Most notable among them is the secondary school Jemaran in Beirut, renamed Nshan Palanjan Jemaran in 1950. Founded by intellectuals and writers of the surviving generation like Levon Shant and Nigol Aghpalian, and emergent writers like Mushegh Ishkhan, the well-reputed institution adds a pedagogical dimension to the conception and production of Armenian literature in the diaspora. In order to teach Armenian language and literature, efforts are made to construct a historical narrative of the Armenian literary tradition that ties the post-World War II present to the decades of fervent literary life preceding World War I.

What follows is the construction of a new form of nationalism that (in its various versions) is to guide the popular imagination of Armenian-diaspora organizations, institutions, and political parties in the years to come. The need to standardize the teaching of language and literature is further aided by the presence of the seat of the Catholicosate of Cilicia, which had relocated to Antelias, Lebanon, in 1930. The proximity of

the Catholicosate, as the highest form of institutional authority in the diaspora, validates the category of the “national” as the ideological framework for the diaspora’s narrative under construction.

Writer and critic Minas Tololyan’s *Tar Me Kraganutyun: 1850-1950* (A Century of Literature: 1850-1950), published in Cairo in the mid-1950s, comes forth as one of the most comprehensive efforts of anthology-making, wherein some of the writers of the Paris scene are included as part of the historical trajectory of modern Armenian literature. The names of writers are few and selective, a quality reflecting the limitations of the anthology genre.

In contrast, a Parisian anthology of Armenian literature published in 1939, by a society called Friends of Armenian Writers, had achieved a similar goal without the confines of providing a grand historical overview. *Arti Hay Kraganutyun* (Modern Armenian Literature) devotes two of its volumes to diaspora writers, showcasing 53 literary figures. In post-World War II publications, this sense of multiplicity is often reduced for the sake of presenting the “bigger picture,” one that emphasizes continuity and transference of the tradition.

Mushegh Ishkhan’s anthology of the same title, *Arti Hay Kraganutyun*, published in 1972 in Beirut, captures this sense of grand historicity. His three-volume work divides the history of modern Armenian literature into three periods between 1850 and 1915. Although he prefaces the work with a disclaimer about the impossibility of providing a comprehensive overview of literature, the choice to cut off his representation of the literary tradition at 1915 is expressive of the Middle Eastern communities’ platform

of preservation rather than cultivation.

The ideology of preservation, developed by diaspora institutions of the Middle East, idealizes the period of literary production prior to the Genocide and designates post-1915 production as serving the goal of preservation. Whereas the Parisian writers of *Menk* regarded loss, exile, and dispersion as a productive space that can produce art, the post-World War II point of view regards them as a threat to cultural heritage. Accordingly, the educational curriculum of Middle Eastern communities, which is later emulated by Armenian day schools in North America, seeks to preserve the past, eventually extinguishing all notions of cultural dynamism in the present.

Parallel to these efforts of criticism and pedagogy, the post-World War II literature produced in the Middle East becomes increasingly nationalist in nature, full of nostalgia for a homeland lost and propagating an imagined notion of a unified homeland as a place for return. Favoring poetry over prose, writers turn to the Armenian language as a source of inspiration and cultural purity. Mushegh Ishkhan’s *Hay Lezun Dunn e Hayun* (The Armenian Language is the Home of the Armenian) and Vahan Tekeyan’s *Dagh Hayeren Lezvui* (Ode to the Armenian Language) both celebrate the Armenian language as a spiritual homeland and become staples of popular literature, often recited as demonstrations of triumph over cultural assimilation.

Under the nationalist rubric, the less figurative narrative of return to lands lost has a distinct formulation as repatriation (*nerkaght*) in the post-World War II years, but soon begins to function as a myth in the diaspora’s cultural imag-

ination. As a myth, it comes to signify an idealized, unified homeland, encompassing both eastern and western sides of historic Armenia, meaning the then-Soviet Armenia and eastern Turkey. Thus the emergence of the diaspora as also a unified entity gains potency, particularly as a consequence of the growing politicization of the Genocide, Turkey’s denial campaign, and the rise of diaspora-Armenians’ call for recognition.

The concept of communities in dispersion, *kaghtahayutyun* or *kaghutahayutyun* – signifying immigrant-community Armenians – collapses into a notion of “the Armenian diaspora,” the collective noun *spyurkahayutyun* in Armenian. The word diaspora, *spyurk*, exhausted in usage in today’s context, was not used in the press or literature during the 1920s or 1930s.

The terminology of “genocide” becomes fixed in a similar vein as that of “diaspora.” In the decades immediately following 1915, the catastrophic events are referred to fluidly as massacre, pogrom, crime, deportation, or catastrophe. The term genocide, *tseghasbanutyun*, becomes available only later, towards the end of World War II, in the wake of the Holocaust.

With the shift of the intellectual center from Paris to Beirut, the gravitation towards perpetuating the idea of a unified homeland as a place for return, and the fixation on the term genocide as a marker of identity cause a shift in the role of literature, assigning it the dictum of cultural preservation rather than cultivation. These parameters limit art to serving a strict political agenda: 1) to preserve all that existed prior to the 1915 rupture, and 2) to call for recognition of the Genocide in order to insure the space where the preserved culture may one day return. 𐌌

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

# Program Grid 13 - 19 October

## USA Armenia

	13 October	14 October	15 October	16 October	17 October	18 October	19 October
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
EST	PST						
22:00	1:00	Bumerang	Bumerang	Drop Of Honey	Drop Of Honey	Discovery	Dar
22:30	1:30	Armenian Wedding	Armenian Wedding	Armenian Wedding	PS Club	Cool Program	Cool Program
23:00	2:00	Blitz	Blitz	Blitz	Blitz	Blitz	Blitz
23:30	2:30	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE
0:30	3:30	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards
1:30	4:30	Armenian	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Armenian
2:30	5:30	Movie	Harevaner	Harevaner	Harevaner	Harevaner	Movie
3:30	6:30	PS CLUB	Gyanki Keene	Gyanki Keene	Gyanki Keene	Jagadakri kerinere	Jagadakri kerinere
4:00	7:00	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program
4:30	7:30	Tele Kitchen	Tele Kitchen	Tele Kitchen	Tele Kitchen	Tele Kitchen	Express
5:00	8:00	Bari Luys	Bari Luys	Bari Luys	Bari Luys	Bari Luys	The Armenian
6:00	9:00	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave
7:00	10:00	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards
8:00	11:00	PS CLUB	Gyanki Keene	Gyanki Keene	Gyanki Keene	Jagadakri kerinere	Jagadakri kerinere
8:30	11:30	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program
9:00	12:00	Armenian Wedding	Armenian Wedding	Armenian Wedding	Boomerang	A Drop of Honey	A Drop of Honey
9:30	12:30	Weekend News	News	News	News	News	Weekend News
10:00	13:00	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE
11:00	14:00	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Fathers & Sons	Fathers & Sons
12:00	15:00	Tele Kitchen	Tele Kitchen	Tele Kitchen	Tele Kitchen	Express	Express
12:30	15:30	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave	Like A Wave
13:30	16:30	YO YO	YO YO	YO YO	YO YO	YO YO	Bumerang
14:00	17:00	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards	Snakes & Lizards
15:00	18:00	CLONE	CLONE	CLONE	CLONE	CLONE	CLONE
16:00	19:00	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Unlucky Happiness	Armenian	Dar
16:30	19:30					Movie	Discovery
17:00	20:00	Harevaner	Harevaner	Harevaner	Harevaner	Harevaner	A Drop Of Honey
18:00	21:00	News	News	News	News	News	Weekend News
18:30	21:30	Gyanki Keene	Gyanki Keene	Gyanki Keene	Jagadakri kerinere	Jagadakri kerinere	PS Club
19:15	22:15	Cool Program	Cool Program	Cool Program	Cool Program	Cool Program	Armenian
19:40	22:40	Bernard Show	Bernard Show	Bernard Show	Bernard Show	Bernard Show	Wedding
20:30	23:30	Bari Luys	Bari Luys	Bari Luys	Bari Luys	The Armenian	The Armenian
21:30	24:30	News	News	News	News	News	Weekend News



Got a problem? Write Dandeegeen for help: [advice@reporter.am](mailto:advice@reporter.am). Photo: Angelo DiBilio.

## Global financial meltdown edition

Dear Dandeegeen,  
This current economic downturn is making me feel really anxious. Do you have any suggestions as to how I can secure my financial future and make some quick money fast?

Sincerely,  
No Dram Dikran

Dear No Dram Dikran,  
Well, if you were a woman, I would say go and get your M.R.S. degree, which means go marry a rich man like I did. My risk-limiting economic strategy was to put all my assets on a private individual and his name is Harout (my husband.) I get the expected return from my portfolio that includes a hilltop home in the Glendale and German luxury cars with a zero percent interest rate. But some people don't have that opportunity like the Dandeegeen. So, here are my tips of how to make quick money quickly. Because, before there was Harout, I too had to live like some of my cousins do.

So, listen to me. I think you should start a home business by wrapping *yalanchi*. I'm telling you, you will make so much money. This generation is so lazy nobody is sitting at home and wrapping *yalanchi* anymore. My daughter has a party and she calls this woman who wraps her *yalanchi* for the meze. Growing up, this would be

considered domestic suicide. During my time, if a man knew that a woman didn't wrap her own *yalanchi*, she would never get married. But times are changing. So, if you charge 50 cents for each *yalanchi* and you make 300 of them, you just made \$150 dollars sitting on the couch, stuffing grape leaves while watching Mexican soap operas translated into Armenian. Life couldn't get any sweeter.

Be a movie extra! Go to Burbank to Central Casting (they're in the phone book) and sign up. There aren't enough Armenians in the entertainment business anyway. So why not be the next Andrea Martin or Cher or Mannix and be a movie star? And then when you are a star, you can make guest appearances at Armenian banquets and everybody will claim you as their cousin and want your money.... So actually forget that idea.

Take in a foreign-exchange student. We once took in a high school student from China to live with us for a semester. The only thing was that she learned more about the Armenian culture than American culture and her Armenian was better than her English. We were happy though, because by the time she returned to Shanghai, she knew how to make dolma and dance the Naz Bar.

Medical Fraud (but I hear that business is very congested). So

why not do the legal thing and sell your body parts, not your lung or your heart. I'm talking more of the replaceable kinds like plasma and hair or the other DNA some certain kinda banks pay \$200 for each deposit. Listen, Armenians have an abundant amount of ... hair, why not profit off of your natural resources. If you feel uncomfortable about your DNA going out there, there are clinics that will pay you up to \$35 or so for some of your hair, which you can donate twice a week. I personally think if every Armenian in the world did this twice a week, that comes out to 420 million dollars a week. We would be the richest nation in the world and people would come to us to borrow money. (Why am I not the Chair of the Fed?)

Now, what if you need to borrow money and there is nowhere to get it? You know, the banks are dried up and your cousin Antranig is still waiting to get the \$2,000 you borrowed a year ago. Make a trip back to Glendale Galleria and return recently purchased items back for cash. Buy the sexiest dress on Saturday to wear to the *barahantes* to show off to your friends, but shove the price tag in your bra. When you go back Sunday morning to Glendale Galleria to return the dress, show your receipt and get your full purchase price back. If you don't have a receipt, raise hell and cause

a scene that embarrasses everyone at the Macy's like my sister Hourig did yesterday. Everyone was so scared of her screaming voice at the register, the saleswoman just wanted to get her out of the store so she did the return. Desperate times call for desperate measures.

If you want a free meal, stay after church for the free *Hokejash meal*. Not only will you be remembering someone's departed soul, but you can do it with a free plate of *bulghur pilaf*, chicken, and salad. Or when you go to banquets, take a plastic containers with you and fill up.

Have a yard sale and get rid of all of those extra *daros candy* souvenirs you collected along the way by going to hundreds of weddings and baptisms. Do you really need those extra posters of Mount Ararat in your garage? What about those dated Charles Aznavour recordings? And the dusty weaved portrait of Sayat Nova with his *kamancha* hung behind your bedroom door? I'm telling you, your *odar* neighbors will buy that stuff up in no time.

And of course the very best way to make quick cash in dire economic times is make the holy pilgrimage to Vegas! Not only will you make money, but you will see half of my family there on any given weekend.

Sincerely,  
Dandeegeen

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

# Satellite Broadcast Program Grid

## 13 - 19 October



13 October		14 October		15 October		16 October		17 October		18 October		19 October	
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	6:00	9:00	6:00	9:00	6:00	9:00	6:00	9:00	6:00	9:00
7:30	10:30	7:30	10:30	7:05	10:05	7:05	10:05	7:05	10:05	7:30	10:30	7:30	10:30
9:00	12:00	9:00	12:00	9:00	12:00	9:00	12:00	8:00	11:00	8:00	11:00	8:00	11:00
9:25	12:25	9:25	12:25	9:25	12:25	9:25	12:25	8:35	11:35	8:05	11:05	7:30	10:30
10:00	13:00	10:10	13:10	10:10	13:10	10:10	13:10	9:00	12:00	8:35	11:35	8:00	11:00
10:25	13:25	10:55	13:55	10:55	13:55	10:55	13:55	10:10	13:10	9:00	12:00	9:00	12:00
10:50	13:50	11:25	14:25	11:25	14:25	11:25	14:25	10:55	13:55	9:25	12:25	9:25	12:25
11:15	14:15	12:00	15:00	12:00	15:00	12:00	15:00	11:25	14:25	9:25	12:25	9:50	12:50
11:40	14:40	12:30	15:30	12:30	15:30	12:30	15:30	12:00	15:00	10:10	13:10	11:00	14:00
12:00	15:00	13:05	16:05	13:05	16:05	13:05	16:05	12:30	15:30	10:55	13:55	11:25	14:25
12:30	15:30	13:30	16:30	13:30	16:30	13:30	16:30	13:05	16:05	11:25	14:25	12:00	15:00
13:30	16:30	13:50	16:50	14:10	17:10	14:15	17:15	13:20	16:20	12:00	15:00	14:00	17:00
13:50	16:50	14:15	17:15	14:15	17:15	14:15	17:15	13:45	16:45	12:20	15:20	14:25	17:25
14:10	17:10	15:00	18:00	15:00	18:00	15:00	18:00	14:15	17:15	12:55	15:55	15:35	18:35
14:15	17:15	16:15	19:15	16:15	19:15	16:15	19:15	15:00	18:00	16:15	19:15	17:10	20:10
15:00	18:00	16:55	19:55	16:55	19:55	16:55	19:55	16:15	19:15	17:00	20:00	17:10	20:10
15:30	18:30	17:35	20:35	17:35	20:35	17:35	20:35	16:55	19:55	17:35	20:35	18:45	21:45
16:15	19:15	18:00	21:00	18:00	21:00	18:00	21:00	17:35	20:35	18:00	21:00	18:00	21:00
16:55	19:55	18:30	21:30	18:30	21:30	18:30	21:30	18:00	21:00	18:30	21:30	21:00	0:00
17:35	20:35	19:05	22:05	19:05	22:05	19:05	22:05	18:30	21:30	19:05	22:05	21:30	0:30
18:00	21:00	19:40	22:40	19:40	22:40	19:40	22:40	19:05	22:05	19:45	22:45	22:00	1:00
18:30	21:30	20:05	23:05	20:05	23:05	20:05	23:05	19:45	22:45	20:05	23:05	20:20	1:20
19:05	22:05	21:00	0:00	21:00	0:00	21:00	0:00	20:10	23:10	20:30	23:30	20:25	1:25
19:40	22:40	21:50	0:50	21:50	0:50	21:50	0:50	20:30	23:30	21:00	0:00	20:40	23:40
20:05	23:05	23:00	2:00	23:00	2:00	23:00	2:00	21:00	0:00	22:00	1:00	22:00	1:00
20:30	23:30	23:30	2:30	23:30	2:30	23:30	2:30	21:25	0:25	23:30	2:30	23:30	2:30
21:30	0:30	23:05	2:05	23:05	2:05	23:05	2:05	22:00	1:00	0:00	3:00	0:00	3:00
23:05	2:05	0:35	3:35	0:35	3:35	0:35	3:35	22:25	0:25	0:20	3:20	0:20	3:20
23:30	2:30	0:50	3:50	0:50	3:50	0:50	3:50	23:05	2:05	0:50	3:50	0:50	3:50
0:00	3:00	1:15	4:15	1:15	4:15	1:15	4:15	23:30	2:30	1:35	4:35	1:40	4:40
0:30	3:30	1:35	4:35	1:35	4:35	1:35	4:35	2:00	5:00	2:00	5:00	2:00	5:00
0:40	3:40	1:50	4:50	1:50	4:50	1:50	4:50	2:45	5:45	3:05	6:05	2:30	5:30
1:15	4:15	2:20	5:20	2:20	5:20	2:20	5:20	3:00	6:00	3:45	6:45	3:30	6:30
1:35	4:35	3:00	6:00	3:00	6:00	3:00	6:00	3:45	6:45				
1:50	4:50	3:45	6:45	3:45	6:45	3:45	6:45						
1:55	4:55												
2:20	5:20												
3:00	6:00												
3:45	6:45												

not just an act

## An ER physician's imprint on ER

Continued from page C7

which means they're not going to make as much profit."

Dorian believes that the next step in the fight to give more Americans access to healthcare is telemedicine. He is working to distribute telemedicine "clinics," small booths rigged with video-conferencing technology that will connect patient with doctor.

"You walk in," Dorian said. "We can check your blood, we can check your blood pressure, your heart rate, your oxygenation. Everything will be done just like you're in an emergency room."

A prototype already exists, but its makers are encountering a lot of red tape.

"This is the next wave," Dorian said. "It's just a matter of acceptance. You know what? Our older generation probably won't accept it. We may have a hard time getting used to it. But then the young generation - it's going to be the norm."

### The vitamin water you've been waiting for

As if he weren't busy enough, Dorian has been working on yet another project, an electrolyte drink called Dox. He and Anthony Cardillo, a fellow doctor, were working in the ER together four years ago when they asked themselves: why not make a drink with the same potent qualities as the IVs that their intoxicated and dehydrated patients receive in the hospital?

"It's the real electrolyte drink," Dorian said. "It blows away Gatorade." The sugar added to Gatorade to make it taste good reduces its effectiveness, according to Dorian.

"It has your whole day's worth of vitamins," he said about Dox. "It's the true vitamin water."

Cardillo and Dorian knew little about the beverage industry when they launched their project. They spent a year and half developing the drink, making sure it tasted good, visiting flavor houses, cold packers,

and bottling companies. Dox became available in August. Currently it's sold on Hollywood studio lots.

### A passionate Armenian

Dorian has also made time to pursue Armenian causes. In 1998, he traveled to Armenia for an anti-smoking initiative, giving lectures on the health consequences of tobacco use.

His Armenian identity also spurred him to start a band. From 2000 and 2003, he and four other Armenian men performed as the rock group One Point Five. The band's name is a reference to the 1.5 million Armenians killed in the Genocide.

"I thought it would be a great way to subconsciously teach the public about the Genocide," Dorian said, "kind of like what System of a Down did." Both bands started at about the same time. However, One Point Five broke up when its members began to marry and focus on their "daytime" careers.

"You don't need to convince

the politicians to admit that the Genocide happened," Dorian said. "You're wasting your time. If you had N'Sync - or if you had Justin Timberlake, or now you have the Jonas Brothers - telling the kids about the Genocide, you'd be done. The whole generation would know about it and accept it. Instead, we sit here trying to fight old, crabby people to try to pass a law. You don't need to pass a law. You need to make it public knowledge."

Clearly, Dorian is a passionate person. And his description of his father seems very applicable to himself. He himself is a Renaissance man. And he seems to be driven by a strong desire to help all members of society gain access to healthcare.

"I'm trying to use medicine, and give it to the public," Dorian said, "instead of keeping it locked behind the white coat and jargon." ■

connect:  
doxsolutions.com



# *Kriestel*



BANQUET HALL

*Weddings  
Birthday parties  
Banquets  
Events  
Catering service  
and many more...*

*644 Lankershim blvd.  
North Hollywood, CA 91606*

*tel: 818 655 0444*

*[www.kriestelhall.com](http://www.kriestelhall.com)*