Okay, here’s the English translation of the provided text, aiming for natural and clear language while preserving the speaker’s tone and style:  
  
“I really wanted to… you know, give you a hug… you should definitely give her a hug too, Mr. Sample. I was the one who was, you know, who actually made the decision, I mean, I was the one who wanted to be a singer. I was the one who encouraged her. I wasn’t old enough back then, I was only fourteen. I was in the stage with my father and mother, and Mr. Arahamsder was there too. They were all there. It was a huge deal… like, everyone from Tehran came to see it. It was an exceptional story that Mr. Ahrham صدر, my father, and other great actors like Mr. Rajai Nowid were playing in. And I was there, I was singing… I was just there on the stage… and then I’d come to the stage and perform. Then they shut down the cinema, they turned it into a theater. All the theater actors came to Tehran. And then when we came to Tehran, I was introduced to Mr. Haymon, who was a very famous singer at the time, he introduced me to Mr. Saber Rahbar. How old were you then? I made the "Morado and Lale" film, you know? Oh, yeah? Then there were five films after that, "Morado and Lale," and two more… When they saw my talent, they made two more films with me. They signed contracts for three films, I played in them. Then I just kept doing it, you know? Like, I’d do four or five films a year. I became a “sweet” film star, you know? Then I’d say, “This cinema has a strange magic, the image… when you enter it, it’s really hard to get out, you know? Like, if I wanted to do another job, I’d go… like, I’d go to a place and do something… now you’re saying you weren’t the decision-maker? Who made the decision to be a singer? That story is interesting. My whole family was musical, they all had a “falada” voice. One of them, Panande, was very famous, Jaleh Farzadi was… a prominent figure  
  
Okay, here’s the English translation of the provided text, aiming for natural and clear language:  
  
“That period you were referring to, right? You were in Iran for eight years. You were just starting out, you know? Iranian fans back then… it was incredible, incredible. The promoters kept saying, ‘We’re going to go to France and sign a contract with you.’ They said, ‘Just shake hands now; we’re not giving you visas yet.’ It took a while – about two years – before I was able to get a U.S. visa. And then there was no time left for the Eurovision anymore. I kept moving back and forth from here to there. Shahrām helped me a lot along the way. Most of the concerts happened when the contracts were finalized, and I was there with him, like that. So, I focused on the U.S. and all the European countries, and I still do it today. We’re still active, and everyone’s still looking for our concerts, our work, our shows. Thank you so much for this amazing experience. Because the projections… it was incredible! It was such a great experience to see. It made you feel comfortable when you went on stage, sitting on the carpet in front of the cameras. Everything was planned, meticulously calculated. It was amazing with those young people who came from Germany, from Iran, and many others, all in touch with us. Yes, with all of them, with everyone. Wherever I have a concept, one or two of them come on stage with me and sing. And Farahnaz, the last singer who lives in Santiago, whenever I have a concert in Los Angeles, she comes and sings with me. If anyone sits on that chair, they don’t think they’re at the end of the road. This opportunity you had on that television program, everyone can see and know us, my generation and singers of my generation. You don’t have this chance; you’re part of my team, and I’ll always be with you. Consider this support you’re giving me as a huge… it’s a beautiful photo, just one of many, they keep coming one after the other. It’s a beautiful picture. Sometimes your eyes go to a moment… you don’t know. When you came to America, tell us, Freeba, you’re always a helper, you’re from Iran, you’re from Iranian Men  
  
“I made one by Bijan Mortazavi, my colleague, and now Ramin Zamani has made another one. It’s getting a lot of songs with the children of Iran? Yes, we work with them regularly. One of the songs that I now have to review is “The Same House,” have you heard it in my system? It was his. Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran, Iran.   
  
From the hope of Parakooche, from the beginning of the cage, one day it will be very good that I said Ramin Zamani’s last one was made, it’s a very good work, hopefully you’ll hear it. We’re waiting for the performance of Parakooche, so we can hear these works.   
  
In this area, how are things? How are things? No, no, no, no answer, you can do something, you can now… you can hit one… you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open it, you can open