



Tuesday meetings to resume on March 16, 2021

The Tarzana Community Center has approved WOW to meet on Tuesdays again. Cars will have to park in the IHOP lot. Bring your own chair and coffee. We will meet outside to start at 09:30.

On the last weekend of January, two of our most faithful members & entertainers died of old age.

Alice Stone



Fred Kaplan and Alice Stone July 30, 2019

Guy Chookorian



The Hollywood actor Las Vegas Entertainer



Parade Grand Marshal WOW Comedian

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Alice K. Stone

(February 8, 1924 - January 30, 2021)

Born to Anne and Dr. James K Kagan in Chicago on February 8, 1924, Alice spent her earliest years living in both Chicago and Kansas City, Missouri, where her father worked for Sears Roebuck. Alice was a graduate of Senn High School and then spent 2 years as a student at Wright Junior College, where she worked on the school newspaper. She was also a student at the famed Chicago Art Institute, where she became a noted pointillist and was a member of the Chase Street Players, a local theatre group.

After a chance meeting with famed actress Lillian Gish, Alice decided that she wanted to go west, resettling in Hollywood, California, where she became an actress. Over the course of her career, she appeared on both stage and in radio. In 1941, she met a handsome man some 9 years her senior, Henry (Schimberg) Stone, whom she married on July 27, 1943. Alice followed Henry from military post to military post as he was trained to be a weather forecaster for what was then called the Army Air Corps. During the war, she worked in an Italian prisoner of war camp. Upon war's end, the Stones began their family: first came daughter Erica (Riki) in 1948, then son Kurt in 1949.

The Stones were married for nearly 60 years, during which time they lived mostly in Sherman Oaks. Alice was active in her synagogue, continued painting, acting and traveling the world. She was a bright star no matter where she went; any room she entered suddenly became too small . . . she had that kind of personality.

After Henry's death in 2002, Alice met Fred Kaplan through "Wings Over Wendys; they spent many happy years as constant companions. During the period that Fred was the editor of Wings News, Alice quietly performed editing the newsletter.

Alice is survived by her daughter Erica (Bob) Posard, son Dr. Kurt (Anna) Stone, 5 grandchildren and 5 great-grandchildren.

She shall be sorely missed. Or, as is written in the Biblical book of 1st Samuel (20:18) "You shall be missed, for your seat shall be empty . . .



Alice, Shirley Andrews, Ethel Margolin & Judy Reynolds 03-16-2016

Guy Chookoorian

(November 15, 1923 - January 31, 2021)

Gaidzog (Guy) Chookoorian, 97, of Granada Hills, CA, passed away on January 31, 2021, in Van Nuys, CA.

He was a well-known Armenian-American musician/entertainer known as Guy Chookoorian. He was born in Kenosha, WI to Roupén and Srpuhi Chookoorian on November 15, 1923. Shortly after his birth, the family moved to Waukegan, IL, where Guy spent his elementary school years.

At the age of 12, the Chookoorian Family relocated to Fresno, CA. Guy attended Fresno Technical High School, where he was Student Body President, and graduated in 1941. Guy enlisted in the United States Army Air Corps and served during WWII as a radio operator-gunner. He flew 32 missions on a B-17 Flying Fortress.

Upon his discharge from the service, he moved to Los Angeles, CA to pursue a career in acting and entertainment. In 1951, Guy married Louise Paul. They had two children.

For 50 years, Guy served the Immanuel Armenian Congregational Church as choir director, while his wife Louise served as organist. Guy enjoyed a full and successful career in the music and entertainment industry for more than 70 years and was a proud life-time member of the American Federation of Musicians (AFM) and a long-time member of the Screen Actors Guild and American Federation of Television and Radio Artists (SAG-AFTRA).

Guy is survived by his wife Louise, Son and Daughter-in-law Arshag and Sona Chookoorian, Daughter and Son-in-law Araxie and Michael Marderosian, Granddaughter Ani Marderosian, and Grandsons Armen and Ara Chookoorian. Survivors also include nieces Ardemis Boyd Menendian, Marie Paul, Carol Paul Giacomazzi, nephews Armen Boyd Jr. and Aram Boyd, many cousins, and their families. Besides his parents, Guy was preceded in death by his sister Sue Chookoorian Boyd and brothers-in-law Armen Boyd Sr., William Paul and Earl Paul.

Graveside services are private, while a public memorial service is being planned for a later date. Memorial donations can be made to Holy Trinity Armenian Apostolic Church, 2226 Ventura St., Fresno, CA 93721.

The following newspaper article documents Guy's outstanding career. Wings Over Wendy's was blessed to have him as a regular attendee. R.I.P. Guy!



By Harry Kezelian, FEBRUARY 11, 2021
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Tribute to Guy Chookoorian, Voice of a Generation, Leaving Legacy of Service



Guy Chookoorian With Oud

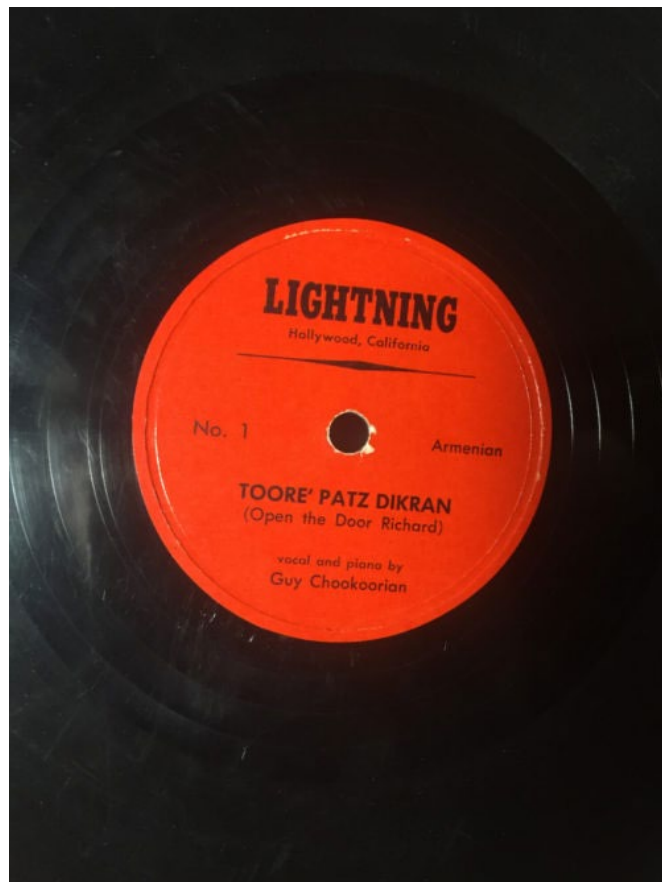
LOS ANGELES — The year is 1947. The location, a hotel somewhere in the Eastern United States where an Armenian youth convention is being held. A group of young people are gathered in a room having a little after-hours party; the day's meetings, banquets, and dance have ended. Someone brings out a portable record player. The group's jokester, with a sly smile, pulls a record out. "You guys gotta hear this," he says. As the shellac disc begins to spin at 78 rpms, a beautiful piano melody flows from the tiny speaker. The one young lady in the room who is a classical music snob is pleasantly surprised. Then the pianist suddenly shifts to a jump-blues riff. There is confusion in the room as to what they are listening to. The jokester is grinning. And then the voice on the record, that of a young man their own age, singing jukebox music in Armenian starts to belt out:

Toore patz, Dikran

Toore patz, vor yes ners kam

Toore patz, Dikran

Dikran, inchoo toore ches panar?



The room explodes into uncontrollable laughter. The listeners are surprised and amused at the same time. Even the classical-music snob is a little impressed. Weren't all Armenians either faux-European 19th century relics, or unreconstructed Anatolian peasants? The question on the minds of many in the room and their peers across the country was how to be modern American young people and remain Armenian at the same time. The voice coming from the record player, singing the latest American jukebox hit, Open the Door, Richard, in fluent but slang-filled Armenian perhaps held the answer. The song's famous monologue, translated and turned on its head, was now filled with Armenian inside jokes (like the nosy Digin Shadakhosian who yells at the narrator from her window that it's "khaidarag" to be coming home at 4 in the morning). The group is cracking up. This strange record, by a young man whom nobody (outside of California) had yet heard of, seemed to reflect their generation's reality, right down to the fact that the singer's adventure started because "we went to an Armenian dance tonight." But who was this guy named Guy Chookoorian?

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Guy Chookoorian died on January 31, 2021; he was a musician, a comedian, an actor, and a singer. He was an accomplished oud player and Armenian folk musician. He played the piano, mandolin, bouzouki, banjo, and harmonica, and probably other things besides. He wrote and arranged music, and recorded it, in a variety of genres. He helped his father preserve the folksongs of his native region, songs that would have otherwise been lost. Rare for someone born in the US at the time, he wrote bilingual Armenian-American plays. He appeared in Hollywood movies and TV shows. In a less “politically correct” time, he did every ethnic accent imaginable and was cast in every type of role, particularly ones that seemed vaguely to fit his Armenian features.

He had one of the first Armenian radio shows in Los Angeles. As an oudist-vocalist, he was a member of a 50s-era “kef” band, and then fronted his own Armenian dance music group, his own American dance band, and his own belly-dance revue in Las Vegas and Lake Tahoe. He played traditional Armenian dance music for years at picnics, dances, and weddings in Southern California for the generations that loved that music and looked to him to bring to them – along with his signature deadpan comedy. And yes, he was the man who sang *Toore Patz, Dikran* and on the East Coast he will be forever remembered as such – along with a litany of other Armenian parodies of American songs from the 1940s and 50s.



The Barrites – Sol Sanasarian, Allan Jendian, Jimmy Haboian, Peter Chorebanian, Guy Chookoorian

He was also a religious family man, and a loving father and a grandfather. He was a proud American — a veteran of World War II, a hero with medals from both the US and France. He was a proud Armenian — the choir director at an Armenian Evangelical church, and a mentor to younger generations. He was the son of heroic Genocide survivors from Yerzinga, Western Armenia. He was a member of the first generation of Armenians born in the United States, and in many ways his story is the story of his generation, a generation he helped to shape.

Immigrant Beginnings

Gaidzog “Guy” Chookoorian was born in Kenosha, Wis. on November 15, 1923 to Roupén and Srpouhi Chookoorian. Two years later his sister Dziadzan (Sue) was born. The family soon moved just south of the state line to Waukegan, Ill. Most Armenians in Waukegan were from the village of Tadem in Kharpert. The Chookoorians were from Yerzinga.

Roupén Chookoorian came to America in 1913, leaving his wife Srpouhi in Yerzinga; he was wanted by the Turkish authorities for revolutionary activities. During the Genocide, Srpouhi was initially spared because her family owned a factory that made headscarves and other clothing needed by the Turkish population. Later she fled south into the Dersim where many Armenians were finding shelter with sympathetic Kurdish tribes – while other Kurds were busying themselves with doing the Ottoman government’s dirty work. When the Russian forces invaded and occupied Western Armenia, they arrived in Yerzinga – the furthest point west which they reached – in July 1916.



Guy Chookoorian in Uniform During WWII

Srpouhi returned from the Dersim and was enlisted to find Armenian women and children that had been taken into Turkish homes. Under the guise of selling headscarves, she gained entry to the women’s quarters to ascertain the whereabouts of the Armenians. She also helped Mourad with his plan to buy Armenians back from Kurdish tribes. Srpouhi was credited with saving the lives of hundreds. She was also credited with the capture of the notorious “Valibegtsi Mrtashan”, who was responsible for the massacre of numerous Armenian villages, and handing him over to Mourad for justice to be done.

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Armenian life began to return in the region, as families

went back to their villages and the city of Yerzinga. But not for long. After the Bolshevik revolution, the Russian Army was recalled, leaving only the meager Armenian volunteer units in Anatolia. Mourad set up his own government, attempting to make peace with the local Turks, telling them to reopen their mosques and assigning a Turk as mayor of the city with one Armenian and one Kurd assistant. But the constant attacks of Kurdish villagers, eventually joined by the opposition of the Turks, and finally the approach of the Turkish regular army, forced Mourad to gather the Armenian remnants together and in February 1918 retreat to the Caucasus by way of Erzurum and Kars.

Roupen, ignoring friends who tried to dissuade him from a dangerous mission, travelled to the Caucasus via Poti, Georgia, to find his wife in a refugee camp, and returned with her to the United States in 1921.

Fresno Beginnings

The Chookoorians moved to Fresno in 1936. Whether it was in Waukegan or in Fresno, Guy also attended weekly Armenian school like so many of his generation. But unlike most, he obviously paid attention. Chookoorian's lyrical genius evinces a much larger Armenian vocabulary than most American-born Armenians could muster. In addition, Chookoorian's son, Arshag, said when Guy was a kid he would go to the library and check out books on humor and comedy. He was active in the drama department in high school and started to take an interest in acting.

Roupen, opened up a shoe repair shop in Fresno, and continued to play the oud and sing at picnics and other events, as well as the violin, which he played on his lap like a kemanche. Though Roupen was not as in demand as some of the more famous Fresno musicians of the era, his son Guy had a chance to learn the oud by watching his father play. But the young Chookoorian got his real start in entertainment when he was 15 playing cowboy music with another Armenian friend, Gil Abcarian, on a Fresno radio station. In between the announcements the duo "Guy and Gil," would play guitar and fiddle, respectively, sing cowboy songs and tell cowboy jokes. Chookoorian dreamed of getting into the entertainment business, but his mother thought he ought to go to college and become a doctor. He attended college briefly and then in December of 1942, a year after the US entry into WWII, the 19-year-old Chookoorian signed up with the military.



Manny Petro, Arshag Chookoorian, Guy Chookoorian, and Jeff Elmassian with the cast of the TV show: Full House

Because Chookoorian enlisted voluntarily rather than waiting for the draft, he was able to choose what branch of the service he wanted to enter. He chose the Army Air Corps and became a radio operator and gunner on a B-17. As a member of the 331st Bomb Squadron of the 94th Bomb Group, Chookoorian flew 32 missions over Europe. Arshag pointed out that "they usually let you off after 26 missions, but they needed my dad's crew."

On one mission, the entire squadron was blown out of the sky except for two planes. One turned back. Only Chookoorian's continued and completed its bombing mission.

Chookoorian rose to the rank of Technical Sergeant and was decorated with numerous medals. One very special honor Chookoorian received was due to the fact that on seven of his 32 bombing missions, his crew dropped supplies to the French Resistance to aid in their fight against the German occupation. In 2017, Chookoorian was awarded the French Legion of Honor rank of Chevalier (Knight), one of ten veterans from Southern California to be so recognized.

Hollywood Bound – And Sidetracked

After the war was over in 1945, Chookoorian moved to the Los Angeles area to try and get an acting job in Hollywood. It was difficult for him being away from his family, but he connected with the local Armenian community, which was relatively small at the time. He became popular as a stand-up comic at Armenian community events and banquets. One of the acts he came up with was to parody the rhythm and blues jukebox hit song Open the Door, Richard, which was so popular at the time that five different recordings of it by different artists charted in early 1947. Chookoorian changed the singsong refrain to Toore Patz, Dikran and transformed the monologue into Armenian complete with references to a barahantes, a nosy Armenian lady, and surprise ending that's only in Chookoorian's version, all delivered in rapid-fire, slightly dialectal Armenian with a lot of slang. Someone commented to Chookoorian that if he had a recording of the song, they would buy it. Chookoorian approached the Andonian Sisters, a popular Russian-Armenian musical act at the time who used to cut records, and asked them how many they generally sold. Hearing that they typically sold around 200 records, Chookoorian was underwhelmed, but reckoning that he would break even if he sold that many, decided to take a chance. In 1947 he recorded the song and had 500 copies produced. He brought a box of copies to an Armenian 4th of July event and got up and performed the song. Chookoorian was amazed when he ended up selling a few hundred copies just that weekend. Soon he was getting calls about the record from places like Detroit and Chicago. Armenian record dealers in New York, Rhode Island, Detroit, Chicago, Milwaukee, San Francisco, Fresno, and Los Angeles were all putting in huge orders.

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Chookoorian ended up selling at least 3,000 copies of the record, which was phenomenal for an Armenian record at the time. Bootleg copies seem to have made it as far as Beirut. More importantly, Chookoorian was the first Armenian popular musician of his generation in the US to cut a record; Onnik Dinkjian and the Vosbikian Band would follow in the next couple of years.



Gil Surabian, Sonny Bono and Guy Chookoorian

Toore Patz, *Dikran* was followed by *Dzukhe Dzukhe Dzukhe* (*Smoke, Smoke, Smoke that Cigarette* by Tex Williams, 1947); *Vaghuh* (*Mañana* by Peggy Lee, 1948); *Harsnikid Bidi Barem* (*I'll Dance At Your Wedding*, also by Peggy Lee, 1949); *Choriner* (*Mule Train* by Frankie Laine, 1950); and *Yegoor Im Doonus* (*Come On-A My House*, made famous by Rosemary Clooney, 1951).

In all cases, Chookoorian not only translated the songs into Armenian but dropped inside jokes and references to make them even more funny; in *Dzukhe Dzukhe Dzukhe* the singer finds himself on a date and hearing that the girl is in possession of 40 acres of land, declares suddenly in English, in an Armenian accent “But I wanted to marry her just de same.” In *Vaghuh*, sister Sue mentions that she burned the house down while cooking pilaf; in *Harsnikid Bidi Barem* Chookoorian declares that not only will he dance at your wedding, but he’ll do the Tamzara, continuously drink and carry on with the young women, and just for the sake of the patented Chookoorian deadpan absurdism, will “carry water in sieves” (an Armenian idiom for a fruitless task) and “slice basturma.” In *Choriner* the mule train knows well the road from Yerzinga to Arapger.

The flip sides of these records mostly featured more traditional folk-type material, which sometimes also had comedic lyrics by Chookoorian, sung by his sister, Sue Chookoorian. The flip side of *Vaghuh* was a song called *The Four Note Bar*, commonly known in kef music circles as *Yega Yega Yaris Mod*, Sue and Guy sang various folk verses that fit with the melody and then end with a verse in English slyly referencing Chookoorian’s sudden popularity among Armenians across the country.

The flip side of *Choriner* is an interesting story. Entitled *Amoosini Voghperkuh* or *The Husband's Lament*, it's an original melody and lyric written by Chookoorian based on a suggestion from Assyrian dumbeg player Joe Elby. In the song a man describes the various “hardships” he has dealt with since getting married, such as his wife’s cooking: “the bread is like a rock, the coffee is like mud, and the chicken is like wood,” ending by warning young men to flee at any mention of the word “daros” (a wedding greeting meaning “may you be next”)! With a very catchy Armenian-type melody, and lyrics, which though comical, are not as absurd or satirical as Chookoorian’s other songs, *Amoosini Voghperkuh* could perhaps pass for an Armenian folk song. And that is what many people for years assumed it was, with artists like the Vosbikian Band and others covering the song without any knowledge that it was written by Chookoorian himself. Chookoorian would politely call these artists to say that he didn’t need any royalties, but he would appreciate it if they credited him as the composer.



The Chookoorian Band – Guy Chookoorian, Araxie Chookoorian Marderosian, Arshag Chookoorian

The recording of *Yegoor Im Doonus* (*Come On-A My House*) had as its flipside *No Real*, a hilarious English version of the Armenian song *Sood eh, Sood eh*, where Chookoorian impersonates an old country singer performing the well-known kef song in broken English. As usual, Chookoorian parodies the actual lyrics. This disc led to one of Chookoorian’s interesting encounters. He always asked permission to record a parody, and in this case, the songwriters demanded a meeting with him, which didn’t usually happen. The writers of *Come On-A My House* just happened to be William Saroyan and his cousin Ross Bagdasarian, the creator of Alvin and the Chipmunks. And so Chookoorian found himself in Saroyan’s swanky Beverly Hills office, conversing with the two fellow Fresno Armenians. Saroyan was much older; he had left Fresno almost before Chookoorian was born. Bagdasarian was a little older than Chookoorian, they knew each other from Fresno, but had been in different age brackets.

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After giving permission for the use of Come On-A My House, they found out about Chookoorian's English version of Sood Eh. Recognizing his talent, they suggested forming a 3-way partnership to write more English versions of Armenian songs. Unfortunately, Bagdasarian and Saroyan had a falling out soon after, and this never came to pass.

Marriage, Family, and Armenian Heritage

In 1951 Guy Chookoorian married Louise Paul (Bogosian) who came from a strong Armenian-Protestant family. Her grandfather had been a minister back in Turkey and was martyred in 1915. With his marriage came Chookoorian's longtime involvement in the Armenian Protestant community. For more than 50 years he served as the choir director of the Immanuel Armenian Congregational Church, originally in Los Angeles, and later in Downey, Calif. His wife served as the organist, a role she already held at the time of their marriage.

The couple had two children, Arshag and Araxie, both of whom would follow in their father's musical footsteps and eventually join his band. Although Chookoorian was still trying to break into Hollywood acting, he had to pay the bills for his growing family. He held a number of jobs, but the longest-lasting one was cleaning swimming pools for Hollywood's elite in the backyards of their Beverly Hills homes. With clients like Rudy Vallee, and the young John Ritter and Ron Howard, Chookoorian had many interested encounters.

It was in 1952 that Guy's father, Roupen Chookoorian, was commissioned by an Armenian organization to document the songs of his native Yerzinga by pressing them on record. Roupen, playing oud, enlisted the help of his son Guy and daughter Sue and one or two other musicians for this project. Ten songs were recorded; nine of them were specific dances that were native to the region. Yerzinga dances are known for a few things; first of all, unlike the vast majority of Armenian line dances, they move to the left rather than to the right; secondly, the dance Tamzara and the 9/8 beat it uses was very popular in Yerzinga, to the point where they had multiple dances with this odd rhythm; thirdly, some European folk dances such as the Polka had made inroads into Yerzinga and were included as folk dances, as Armenians had developed their own variations of these.

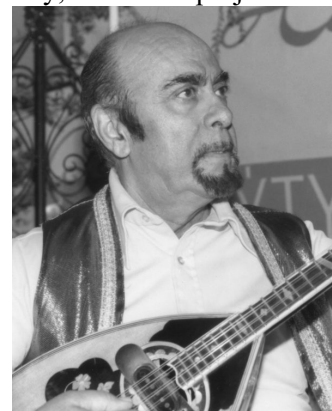
In 1955, Guy Chookoorian chose to record a final Yerzinga song, the very well known dance, *Ghosh Bilezik*, which having a Turkish name, he simply titled *The Golden Bracelet*. This was actually used as the flipside of one of his best parodies, *Davit Amoo* (*Uncle David*, a parody of *The Ballad of Davy Crockett*). In this song, Davit Amoo is a humble Armenian peasant from Kharpert (who killed a bear when he was only three), who comes here from the "yergir" (old country) in '20, buys a vineyard in Fresno, and attempts to harvest raisins, but loses money when the price of raisins goes down. Our hero then moves to Los Angeles,

gets married, starts a rubbish business, makes money, builds a madzoon factory, becomes a millionaire, and then looks for a vineyard in Fresno to retire on.

The New Generation Comes Of Age

Meanwhile, Chookoorian was trying to live his dream of breaking into Hollywood. His dark Armenian features made it possible for him to play any number of ethnic types and "heavies." His ability to do accents also helped. But it seemed he was having more success with Armenian novelty records than with getting acting jobs. He had tried to write a radio show in 1947, but it didn't go anywhere. He got into Armenian community theatre by writing a play called "Gesoorus" (My Mother-In-Law) with Leo Danielian. It was a three-act musical comedy half in English and half in Armenian, and Chookoorian was in charge of the music. There have been a handful of plays like this that were written in the late 40s and early 50s, rare instances of American-born Armenians of that generation writing original material in the Armenian language. Chookoorian's play was intended to have enough dialogue in both languages so that everyone would understand what was going on, regardless of their linguistic ability. Chookoorian later reused some of the music he wrote for this play in his albums.

Another project of Chookoorian's in the 1940s or 1950s was an Armenian melodrama – with a classic evil villain, perhaps trying to tie the female lead to the railroad tracks – which Chookoorian attempted to film. Unfortunately, this 1950s Armenian-American movie was not to be; Chookoorian's actors, members of his own generation, could not read Armenian and Chookoorian had to write out the lines phonetically. That wouldn't be so much of a problem, but while the young men and women could understand Armenian and speak it a little, they didn't speak very well and many of them had strong American accents. Ultimately, the movie project was a flop.



Guy Chookoorian, Oud Player

The language issue was coming to a head in 1954 — Peniamin Noorigian's independent New York Armenian literary quarterly *Nor Kir* was discontinued and writers who continued to create in the Armenian language began to look toward Beirut to have their works published rather than anywhere in the States, as had previously been the case.

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His wife's aunt, an older woman from Erzurum, used to play the mandolin for her Armenian women friends of her generation. She asked Chookoorian if he would translate *You Are My Sunshine* into Armenian for her. He did a very nice translation. Then he recorded it himself. Although the main part of the song is done straight, in the middle Chookoorian breaks into a hilarious monologue where the narrator is the victim of a crazy wife who takes all his money. But the real comedy was on the flip side. Chookoorian came up with an idea and then sat down with his mother-in-law to play it for her. He played a somber funeral march-like tune while going into an Armenian patriotic monologue: "Sireli hayrenagitsner" (Dear compatriots), he began, continuing to say that it was unfortunate that the new generation does not speak Armenian well, and some even struggle to understand it. They can tell people they are Armenian, and when asked what foods Armenians eat, they reply "shish-kebab, pilaf, etcetera." To which Chookoorian deadpans "we know what shish-kebab is, and we know what pilaf is, but what is this so-called etcetera?"

Chookoorian's mother-in-law flipped out laughing, and he knew he had a hit with what he titled *Nor Serounti Yerkuh* (The New Generation Song). But that disc and the one that came after it (Davit Amoo) were to be the last of the old school Armenian novelty records on 78 rpm discs. New things were brewing in the Armenian community. For one thing, 1954 was by some estimates the year that the new generation of Armenian bands on the East Coast, like the Vosbikians, the Gomidas Band, and the Artie Barsamian Orchestra, really started to take over the music scene in the Armenian community.

Guy continued to be an innovator. He hosted what was probably the first Armenian Radio Hour in Los Angeles, "Hye Time," on which he played Armenian music and also interviewed Armenian celebrities, like Ross Bagdasarian. It only lasted a few months, due to lack of sponsors. Then something amazing happened. A cover of an Armenian kef song, entitled *Shish Kebab* hit number 10 on the pop charts in 1957. The original disk, unfortunately retitled *Harem Dance* by "the Armenian Jazz Sextet" (it was actually "Arax Bar" by the "Arax Band of Detroit") also got into the top 100. Chookoorian thought to himself that maybe, just maybe, Americans were ready for Armenian music.

Chookoorian prepared two songs using the best recording studio – Gold Star Studios in LA, where Bagdasarian recorded, and where Phil Spector would later create the Wall of Sound and the Beach Boys would record "Good Vibrations" – and rather than utilizing Armenian kef musicians, he used highly talented session musicians, jazz and big band players who were veterans of the Tommy Dorsey Orchestra and similar big name groups. The 45 single they produced was *Opal From Constantinople*. The orchestration was great, including a Middle Eastern style clarinet solo that Chookoorian wrote out for the musician.

The flipside *Armenian Rock* was a sort of jump-blues version of Armenian folk classic *Im Chinari Yaruh*. It got some airtime on the West Coast and got written up in *Billboard* but that was the end of that.

Chick Ganimian and Onnik Dinkjian's *Daddy Lolo/Halvah* released the following year had a similar experience on the East Coast. Apparently the success of "Shish Kebab" was a fluke, and the public was not ready for Armenian music.

Becoming Guy Chookoorian, Oud Player

It was around 1958 that Chookoorian was asked to join a new LA-based Armenian band, the *Barrites*, as oud player. The *Barrites* were Southern California's answer to East Coast bands. Their goal was to play Armenian dances, picnics, and weddings. They also got involved in playing the burgeoning belly-dance scene.

Listening to current oudists of his generation, like Chick Ganimian and George Mgrdichian, he began to develop his style. To the end, Chookoorian respected Richard Hagopian, who was just becoming popular locally at the time, as the greatest Armenian oud player in America. But the younger generation of Armenians in Southern California didn't want just Armenian music. They wanted a band that could play American standards. This was something the *Barrites* weren't really capable of. So Chookoorian assembled a group of musicians, veteran swing jazz players, to play the dance standards and switch off with the Armenian group at events where both styles were in demand. Simultaneously, he learned to play bass guitar so that he could direct the American group.

After a few years of this Chookoorian got involved in other projects, but the real turning point was the death of his father and sister both in 1962. It was a real blow; he took a break from his day job. And then as one door closed, another opened. In 1963 he got a call from the *Flamingo Hotel* in Las Vegas. They were looking for someone to lead the music for a belly-dance revue called "*Cleopatra and the Nymphs of the Nile*," which was to have 7 dancers. Chookoorian brought a group of professional non-Armenian session musicians. He wrote charts for the 7 piece group for Armenian, Arabic, and a few Turkish songs. Chookoorian developed a repertoire which was a combination of Westernized Armenian and Arabic music, along with Greek songs, and popular Mediterranean "ethnic" hits like *Misirlou* and *Never on a Sunday*.

The first gig lasted only a few months. But no matter; Chookoorian ended up getting called for a different casino job. He developed the *Guy Chookoorian Middle Eastern Revue*, based on the swing jazz players he had been hiring. For Armenian weddings, dances, and picnics in Los Angeles he had the *Guy Chookoorian Armenian-American Band*. Again, the same musicians or the same type of musicians were part of this band. With this double-pronged approach, Chookoorian made music his full-time job for the rest of his life. (Continued Page 9)

Chookoorian played Vegas, Reno, and Tahoe. He toured the Western States and Canada. He had the longest running lounge act at the Aladdin, 7-8 months. He played for the Armenian community in Los Angeles, Fresno, and all of California. He even appeared as a session musician at times – memorably playing oud on a track called Love Don't Come by Sonny and Cher. Sonny Bono wrote it and thought it would be a hit, but it ended up being the B-side of The Beat Goes On.

Chookoorian couldn't stray far from his roots and his personality. He started to incorporate comedy into his act again. One day he was working at a supper club in Fresno called the Arabian Nights (owned by the Harootunian family) with the pianist Wayne Bedrosian and a drummer. There was an old cowboy hat someone had left on the ground, so he put it on his head and started to play cowboy music on the oud. Then he started telling cowboy jokes, just like he did as a kid on the Fresno radio. From then on, comedy once again became an integral part of his act.

Always Evolving

In the 1960s, an Armenian immigrant named "Happy" Harry Hadigian started a new Armenian Radio Program. While Guy had difficulty getting sponsors in the 1950s, Hadigian was able to get sponsors from the Armenian and also Arab community. Chookoorian and Hadigian were great friends; Chookoorian helped Hadigian with legal issues so he could stay in the country and also did some of the advertisements on the radio show since Hadigian's had a heavy accent. "Happy" Harry's radio show lasted for over 25 years in the Los Angeles area.

In 1971 Chookoorian produced his only LP, "Guy Chookoorian Does His Hits." He re-recorded Toore Patz Dikran and several other of the parody songs for a new generation.

When Chookoorian started his revue, it was composed of Guy on oud, a drummer, pianist, saxophonist, trumpet player, and maybe a second sax or a dumbeg. Aside from the American big-band musicians, a very talented Greek dumbeg player named Gust Aspiotes often played with Chookoorian – until son, Arshag Chookoorian, got old enough to join the band. Chookoorian taught his son Arshag to play dumbeg at age 7. At 15 years old, in 1970 Arshag joined him on stage, though he wasn't allowed to play for belly-dancers until he was 18. At that time, in October 1974, he booked a gig at Hadji Baba's in Inglewood, owned by Harry Akulian. Said to be one of the best Armenian-American restaurants in the country, Akulian was a butcher who only served the best meat. He recognized Chookoorian's talent and unlike some club owners never bothered him about anything.

As the influx of new Armenian immigrants created an Armenian boom in Los Angeles in the late 1970s and 1980s, Guy Chookoorian was one of the few of the old guard of Armenian musicians that survived. "Continental"

Armenian pop music, born in Beirut, was transplanted to Southern California after the ravages of the Lebanese Civil War starting in 1975. Chookoorian was a symbol for the old-line Armenian generations who preferred the traditional sound of the oud and the traditional line dances.

Because Chookoorian, along with John Bilezikjian, and one or two other bands, were the only acts performing that type of music in Southern California, he became much sought after for weddings of old generation families and picnics or events at the parishes where they congregated, like St. James in Los Angeles proper. Yet unlike some, Chookoorian did not scorn the new music. Always a lover of people, he met and befriended artists like Harout Pamboukjian and the singer Vatche. They in turn respected Chookoorian as an elder statesman of Armenian dance music.

Around 1980 Chookoorian's daughter Araxie joined the band as a rhythm keyboard player and vocalist. "Araxie is an amazing singer," says her brother Arshag. "She got it from her Aunt Sue. Sue's singing was known throughout California and she was part of the choir at Holy Trinity in Fresno." He added that Araxie sang all through school and her father said "you need to sing with my orchestra."

In 1982 Chookoorian stopped doing his touring revue when a club owner in Tahoe wouldn't let him go home for his wife's cancer operation. Everything ended up fine, but Chookoorian refused to play at the casinos after that. He continued to play in LA clubs and at the many Armenian community events where they were booked. His band consisted of himself on oud and vocals, son Arshag on dumbeg or drum set, daughter Araxie on keyboard and vocals, and a clarinet player, often a Japanese gentleman who played from sheet music Chookoorian prepared. (In the past he had occasionally used Armenian clarinet players, John Elmassian, or Peter Chorebanian from the original Barrites).

Chookoorian Finally Gets An Acting Career

In 1964 Chookoorian was asked to perform for the "Lucy Show" (Lucille Ball) as a "Greek Band." He and his musicians were off camera, but their music was heard in the program. Into the 70s and 80s, Chookoorian became the go-to man at Universal Studios whenever they needed a Greek or Middle Eastern musician or band. He did shows such as "Ironside," "Columbo," "McMillan and Wife," "McCloud," "Love Boat," "General Hospital," "The Bold and the Beautiful," and countless more.

One of the most memorable TV episodes for the younger generation today to relate to, would be when Chookoorian appeared in an episode of "Full House" in the early 1980s as the bouzouki player and leader of a Greek band that was hired to play for a party when John Stamos' relatives visit from Greece. Arshag Chookoorian (dumbeg), Jeff Elmassian (clarinet) and Manny Petro of the Kef Time Band (guitar) appear in the episode as the other band members. (Continued Page 10)

Aside from these actual appearances, one memorable event toward the end of his career was when Disney's "Aladdin" (1992) was wrapping up production. Chookoorian was asked to play an Arabian Nights-themed party for all the people who had been involved in making the picture. Arshag along with well-known kanoun player Jack Chalikian, also from L.A., accompanied Guy at the party.

Another very memorable event in 1992 was Chookoorian's appearance in the film "Chickpeas" by director Nigol Bezjian. The film, an independent venture that tells the story of a group of young men who grew up together in war-torn Beirut, reunited years later in Los Angeles, features Chookoorian's only true speaking role in a film.

The Apple Tree Song and Giving Back To The Community

Finally, in 1998, the family decided it was time to rerelease the rest of Chookoorian's parody songs. As with the 1971 album, tracks that were usable were re-used and many tracks were re-recorded with modern arrangements and production value. Two standout tracks from this album were the *Apple Tree Song* and the *Takhsim in E*. The *Apple Tree Song* was a routine where Chookoorian sang the well known Western Armenian folk song *Mer Khntzorin Dzaruh* and then told the audience they were going to do it in English. After they presumably started singing in an American accent, Chookoorian says "no, you're doing it all wrong. You sound like a bunch of *odars*" and then proceeds to dissect how to pronounce the English translation with a heavy old school Armenian accent (It's not "Our Apple Tree", it's "Avoor Epul Turee"!)

Songs like the *Apple Tree Song* and *No Real*, which were primarily in English, were a big hit with the younger generation, though they also loved *Toore Patz*, *Dikran* even if they didn't understand half the jokes. In the 1980s and 1990s Chookoorian volunteered for over a dozen years teaching Armenian song, dance and culture as well as Christian songs at Camp Arev, the West Coast summer camp of the Armenian Evangelical Union.

At the same time, Chookoorian worked as an English as a Second Language instructor in the public schools. There was a great demand for fluent Armenian and English speakers in the 1980s due to the huge influx of immigration to Southern California.

Always proud of his military service and considering the men he fought with his brothers (his best friend died in the war), Chookoorian continued to stay in touch with his crew from the B-17 bomber. Starting in the 70s, they would get together every year for reunions.

Guy Chookoorian's Legacy

Guy Chookoorian leaves behind his wife Louise, his son Arshag with his wife Sona and two sons Armen and Ara, and his daughter Araxie with her husband Michael Marderosian and their daughter Ani.

Arshag, Araxie, and Ani have all carried on Guy Chookoorian's musical and performance legacy. Arshag Chookoorian has been playing with a bluegrass band at Disneyland and elsewhere for the past 37 years, named Billy Hill and the Hillbillies (he also has his own iteration of the band called "Drivin' Mama Crazy").

"Growing up, my folks said don't you dare be a musician because it's a struggle. But I travelled with my dad watching him perform in front of people. I got hooked. I started playing drum kit at 11, taking lessons from Dick Simonian. At 15 I started playing with my dad's dance band to pay for college. I got a degree in film and production which I never pursued. I got a job at Magic Mountain theme park on entertainment staff, as a talent buyer. And I was working with my dad all the time. The music just sort of fell into place. But in 1983 I met this band playing country and bluegrass....I learned everything from my dad, how to work an audience, timing, and how to tell jokes. My dad was a huge influence on my work," concludes Arshag. He also adds, "What was most precious to him was family, God, and country."

Araxie Marderosian, Guy's daughter, says: "He was the coolest dad in town. He was the dad who was around during the day, because he worked nights. He was very supportive in what we wanted to do. We all went into his business. There was one time when I was a teenager and I wanted to audition for 'Star Search,' and he took me, knowing full well what was going to happen. Nobody else there had their father bring them....after that I became a vocalist with his orchestra. And I sing for other things too. I was also classically trained."

Finally I spoke to Guy Chookoorian's granddaughter, Ani Marderosian. Currently she is a full time actor with Kaiser Permanente's Educational Theater, though it's shut down during the pandemic. The Educational Theater tours throughout Southern California and educates children and adults on the most pressing health issues for their age group. By night, Marderosian is a freelance theater director in the Southern California equivalent of the "off-Broadway" circuit.

"My grandfather and I were very close because I was his first and only grandchild for 10 years, and we lived down the street," Marderosian says. "So we were close from the time I was very young. The trajectory of my life would be very, very, different if my grandfather was not Guy Chookoorian. He would pick me up, plop me on the couch and let me watch any movie that was on. I mean, great, Academy Award-winning films, like "Citizen Kane"...He would just dissect and analyze the film in front of me, frame by frame, scene by scene. He was probably just being my grandfather, sharing something he was passionate about with me, but it ended up being my life. Being able to watch a film and understand what goes into making a film.

(Continued Page 11)

He would explain to me what the music was doing to enhance the scene...my grandparents' house was just filled with so much life...the door was always open. He loves people so much, which is probably why he was an actor. There was always music playing. He always had a film on. It was filled with life and art. And he created an environment in that home that oozed art and creativity and most importantly, family."

Truly, Guy Chookoorian kept three generations of Armenians, dancing, smiling and laughing. May his legacy live on.

February 2021

Meetings

February 1, 2021



One Six Right

At the meeting on February 1, we watched a documentary about the Van Nuys airport titled ***One Six Right***. The documentary began with pilots sharing how they began their aviation career as just a curious child. These children would see planes and instantly get hooked to the idea of flying one. Once these children grew up, they would end up at Van Nuys - flying their first plane. For these people, Van Nuys was the start of their love for flying.



Van Nuys is significant as it is the world's most busy general aviation airport. General aviation, meaning non-commercial flying, is the backbone of all aviation, but these smaller airports keep closing down and never re-opening. However, Van Nuys is still going strong to this day, and there continues to be about a plane landing here every 45 seconds.



Van Nuys began as the Los Angeles Metropolitan Airport in 1928. The founders viewed it as a community of both innovators and pilots, where developments and advancements in aviation could be made, and this is exactly what occurred. However, the stock market crash quickly ended this. The airport became in complete disrepair and would mostly be used for smuggling moonshine from Mexico. Eventually, they allowed the American Motion Picture Association to film movies for extra profit. In 1941, when World War II began, the US Air Force would acquire the airport and rename it as the Van Nuys Army Airbase, and they would use it for the entire war and afterwards sold it back to the city of Los Angeles for \$1.



(Continued page 12)



The documentary featured pilot after pilot, sharing their unique stories from Van Nuys and most importantly expressing their love for the airport.



They referenced Wings Over Wendy's member, Phil Aune, the air traffic controller at Van Nuys that every pilot has made friends with.



Hal Knowles talking about his flight on December 7, 1941

Overall, the extensive history and love that comes from Van Nuys is why it is the biggest general aviation hub in the world, and why it holds a special place in the hearts of pilots from the Los Angeles area.

February 8, 2021

Guy Chookorian Humour

At the meeting of February 8, we watched a video of Guy Chookorian and his hilarious jokes from past Wings Over Wendy's meetings. Guy Chookorian would come to meetings with funny stories and comedic bits to make us all laugh. Here are some of our favorite jokes of his:

Everybody in show business owned an MG. I decided I wanted one too, and went on a test drive. Due to my bigger size, I got stuck in the car and had no choice but to buy it. I didn't even know what it cost, but I'm still paying for it today and I don't even own it anymore! One day, my car stopped working. The carburetor wouldn't carb, the generator wouldn't gen, and the pistons... didn't work either! I pulled over to see what was wrong and I lifted up the hood. It immediately started raining. I looked up and realized that it wasn't raining, I just parked under a horse!

In the Army, we weren't supposed to do any parachute jumping unless it was an emergency. One mission, they wanted to give us troops the feeling of jumping out of a plane. A sergeant told us, "When you jump out, you should count to ten then pull the ripcord. If the parachute doesn't deploy, then pull the second emergency rip cord. I will bring my Jeep around to pick you all up." When I dropped out, I waited ten seconds, then pulled the first ripcord. My parachute didn't open. I pulled the second ripcord, and the parachute still didn't open! At this moment, I thought to myself, "I bet that idiot is going to forget to drive over in his Jeep and pick us up!"

A bartender squeezes a lemon and tells the people at his bar that he will give \$1000 to anyone that can squeeze a drop of juice out. Everyone gathers around, trying to squeeze the lemon, and nothing will come out. For days, nobody can get more juice out of the lemon! One day, a scrawny, short man walks into the bar. He asks to try out the lemon and everyone laughs. The bartender gives him the lemon and he manages to squeeze 6 drops out! Everyone is amazed. "How did you do it? Are you a lumberjack? Do you lift weights?" the bartender asks. The man says, "No, but I work for the Internal Revenue Service!"



Art Sherman, Arshag Chookorian, Guy Chookorian, Fred Kaplan and Howard Swerdlick

The program included the video of the infamous *Lesson in Middle-East Culture* performed at a Wings Over Wendy's meeting in January 2012. Guy and his son Arshag played the music and sang while Art Sherman, Fred Kaplan, and Howard Swerdlick did the "belly dancing."

February 15, 2021

George Washington



Photo from YouTube

At the meeting of February 15, we watched a documentary of George Washington's life. Not only was George Washington America's first president, but he was a humble yet brave and determined man that worked for everything that he ever gained. Born on February 22, 1732, George was raised on his family's Mount Vernon farm in Virginia. Being from a working-class family, he always dreamed of living a life where he was rich and sophisticated. He looked up to the people in the elite and studied their every move. When he was 18, he bought his first piece of land.

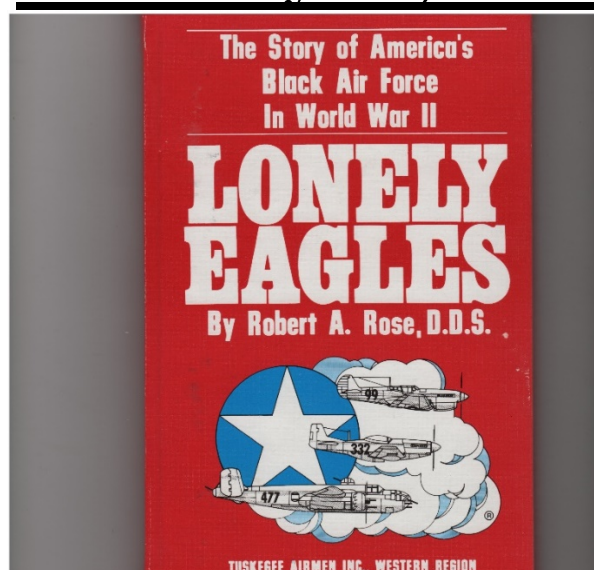
When Washington was 20, he was appointed as an officer of the Virginia Militia. He would train civilians for war during the French and Indian War. In Fall of 1753, he was sent by the militia into French territory. It didn't go well, as he almost froze to death and was almost murdered by a Native-American guide that came with him. His second mission went a lot better, as he killed 10 French men in an attack on one of their camps. At each battle, Washington proved himself more and more as a brave and hard-working leader. However, he was denied a spot as a British officer, and he resigned from the military in protest. After his resignation, he was given ownership of his family's Mount Vernon farm and began to start his family. He met and married Martha Custis. He grew the farm from a small farm to a large plantation. His strong beliefs in American economic dependence landed him a spot in the Virginia House of Burgesses, where he continued to show his smarts and leadership qualities to a whole new group of people. The House of Burgesses sent Washington as a representative to the first Continental Congress. At the second Continental Congress, John Adams would nominate him as the commander in chief for the American army in the fight against Britain. He was elected unanimously to this spot and took it, knowing if he didn't he would be deemed a traitor and lose everything in his life.

Washington's leadership led the Continental Army through battle. Even though they were underdressed, underfed, undersupplied, and outnumbered, they never took defeat. Martha, Washington's wife, would give troops soup and console them with kind words in the very difficult eight years of the war. However, Washington's resilience slowly whittled down the strength of the British, leading to their surrender in 1781.

After the war, George had deserved a spot as the leader of the new United States. Some wanted him to be the king, but he firmly opposed this idea. But, Washington did accept the idea of being the first president of the United States. There was constant debate about how much power he should hold, but he never wanted to overstep his boundaries and only did what he felt was necessary. He appointed his cabinet members based on their capability, not partisanship or where they were from.

After his presidency, Washington returned back to Mount Vernon. From this point on, he lived his life as a plantation owner. Just like the other Founding Fathers, he was a slave owner, but he treated his slaves with more respect than the others. He wouldn't emancipate his slaves in fear that their free life would be worse than if he kept them in. He would never sell them without their consent and he refused to break up slave families. He allowed them to grow and sell their own crops. When he moved from the capitol in Philadelphia back to Mount Vernon after his presidency, he intentionally left some slaves back so they could be freed. Washington is the only Founding Father to have freed slaves. Washington passed away peacefully in his bed on December 14, 1799.

February 22, 2021



Tuskegee Airmen American Heroes

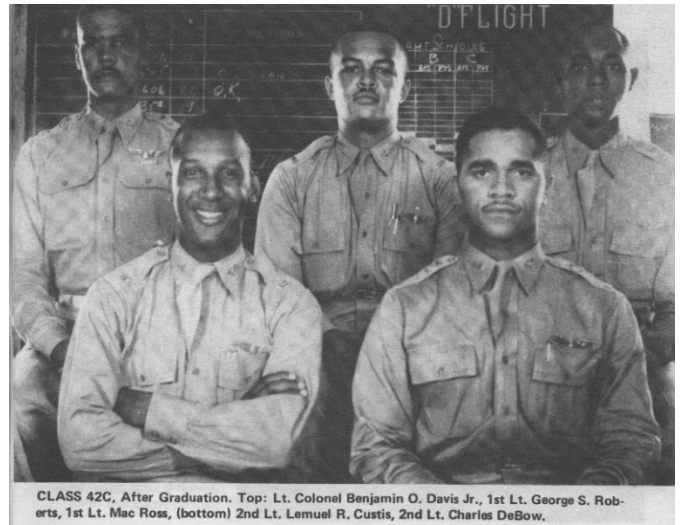
(Continued Page 14)

In honor of our departed member, Bob Rose, at the meeting of February 22, we watched a documentary titled *Tuskegee Airmen: American Heroes*. The Tuskegee Airmen were the first black pilots to be allowed in the US Army Air Force. They didn't get to this point easily. Back when planes were first deployed in World War I, it was immediately stated that black people did not have the courage or intelligence to fly them. Only one African-American would fly in World War I: Eugene Jacques Bullard, and he flew for France, not America. Even after he earned the highest French medal of valor, he was still denied a spot in the US Army Air Corps.

Going into World War II, discrimination against people of color was still alive. In 1939 President Franklin Roosevelt implemented the Civil Pilot Training Program, which would teach 20,000 students in academies around the country to fly. None of these students were black, though. Tuskegee Institute in Alabama would be the first institute added to the program that taught black students. These students were only permitted to civilian training until one day, the First Lady, Eleanor Roosevelt, showed up at the Tuskegee airfield and met these young pilots. She even hopped in a plane and flew with one herself. She stated, "Everyone claims black people can't fly planes, but I'm seeing you all do just that!" After that day, she loaned funds to Tuskegee to upgrade the airfield and President Roosevelt revised laws to allow the training of black Army Air Force pilots.



At this point, the all-black 99th Fighter Squadron would be arranged at Tuskegee. The first class, class 42C, had 12 cadets and 1 student officer. The training they would receive was high quality and was up there with the highest level academies in the US. However, since Tuskegee was in Alabama, racism and segregation were just as alive as ever. The First Commander, Col. Frederick Von Kimble, encouraged attempts to break apart the 99th, but they failed. On March 7, 1942, Benjamin Davis, Charles Debow, Mack Ross, George Roberts, and Lemuel Custis made history by graduating and becoming the first black fighter pilots in the US Army Air Force.



CLASS 42C, After Graduation. Top: Lt. Colonel Benjamin O. Davis Jr., 1st Lt. George S. Roberts, 1st Lt. Mac Ross, (bottom) 2nd Lt. Lemuel R. Custis, 2nd Lt. Charles DeBow.

As more and more cadets graduated, the 99th was quickly ready for battle. But, they received no orders for almost a year. Noel Parrish, who was the First Commander at the time, flew to Washington and demanded that his men receive orders overseas. His voice was heard, and they were finally called to depart on April 1, 1943. On June 2, 1943, they made their first combat operation with a ground-strafting attack on the island of Pantelleria.

In the next month, Lieutenant Charles Hall gained the squadron's first aerial victory when he shot down a German Focke-Wulf 190 while escorting a B-25 bomber. The squadron would be assigned to low altitude tactical support operations. They helped Patton's men advance through Sicily. They started to receive recognition... but not for a good reason. The public believed they were underperforming because they were not shooting down enemy aircraft and did not deserve a spot in the war. Even news publications like *Time Magazine* claimed they didn't perform well. But, they weren't at an altitude where they could even strike down German planes because the Germans flew thousands of feet above. Studies ended up showing that the 99th was equal to and maybe even superior to other P-40 squadrons in their assigned missions.

On January 27, 1944, the 99th finally got their chance to prove what they were made of. They had ran into a squad of German Focke-Wulfs. They managed to shoot several of the Focke-Wulfs down. This immediately brought them from the neglected and ignored squadron to the well-performing, recognized squadron. On June 25, 1944, when flying in the 332nd Fighter Group, they spotted and sunk a German warship using only the machine guns on-board the fighters. Things were finally starting to look up for them after years of hard work. Newspapers began publishing their success, and the public began to see what they had closed their eyes to before: skin color doesn't determine a pilot's worth. The boundary-breaking that the 99th fighter squadron did for African-Americans is momentous and ultimately broke down segregation in the military. Finally, In 1948, Harry Truman would pass an executive order banning discrimination by skin color in the US Military.

Wings Over Wendy's
in the News

Los Angeles Daily News

Sunday, February 14, 2021

**Reverent Disneyland
 flag ceremony
 endures thanks to
 Gunny —
 and some day the
 kids will return
 The crowd these days is
 only a skeleton
 Disneyland crew still
 working at the park as
 Ernie “Gunny” Napper
 lowers the flag at
 sunset.**



**Retired Marine Ernie Napper talks with youngsters at
 Martins School in Canoga Park, CA November 9, 2011.
 Napper visited the school as part of a Veterans
 event. (Andy Holzman/Daily News Staff Photographer)**

By DENNIS MCCARTHY |

“You can dream, create, design and build the most wonderful place in the world, but it requires people to make the dream a reality.” — Walt Disney



Ernie “Gunny” Napper, 68, has been a part of the flag retreat at Disneyland since 1992. Photo by Sandra Cortez

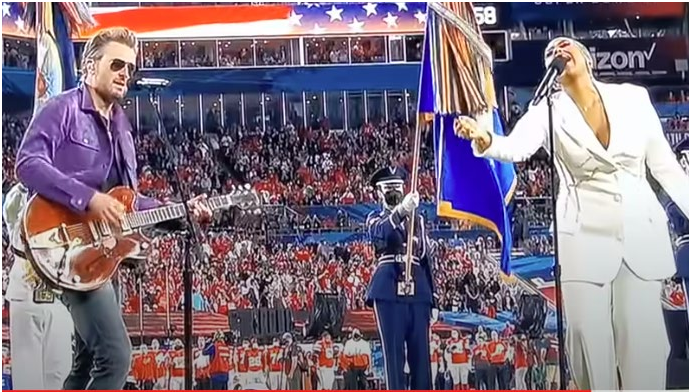
At sunset on Dec. 1 last year — Walt Disney’s 119th birthday — security officer Ernie “Gunny” Napper lowered the flag in Disneyland’s Town Square, and walked it over to a private apartment above the firehouse where Disney spent many of his days and nights staring out the window at the excited crowds rushing into his newly opened fantasy kingdom.

The retired Marine Corp. gunnery sergeant and a few other security officers, custodial and maintenance staff still working at the empty park began singing “Happy Birthday” to the man who gave children from all over the world the best day of their lives.

And, as he has five nights a week for the last 29 years, Gunny lingered a bit under Disney’s window with a lamp in it that never gets turned off, to tell his boss how the day went, and how sad it is in the happiest place on earth without those children.

(Continued Page 16)

In Other News



Super Bowl Sunday from a Marine Corps Colonel in Afghanistan:

"So with all the kindness I can muster, I give this one piece of advice to the next pop star who is asked to sing the national anthem at a sporting event: save the vocal gymnastics and the physical gyrations for your concerts. Just sing this song the way you were taught to sing it in kindergarten - straight up, no styling "Sing it with the constant awareness that there are soldiers, sailors, airmen and Marines watching you from bases and outposts all over the world.

Don't make them cringe with your self-centered ego gratification. Sing it as if you are standing before a row of 96-year-old WWII vets wearing their Purple Hearts, Silver Stars and flag pins on their cardigans and you want them to be proud of you for honoring them and the country they love - not because you want them to think you are a superstar musician. They could see that from your costume, makeup and your entourage.

Sing 'The Star Spangled Banner' with the courtesy and humility that tells the audience that it is about America, not you. And please not everything needs to be spunked up! We're getting a little weary of that. Francis Scott Key does not need any help." Semper Fi



Useful COVID-19 information from the Johns Hopkins Hospital

This is extremely informative and seems to be about the latest release of personal handling of this medical issue and is worth the time to study the information given for your personal care. This certainly makes the COVID-19 protection methods more understandable.

*** This virus is not a living organism.** It is a protein molecule (RNA or DNA) covered by a protective layer of lipid (fat), which, when absorbed by the cells of the ocular (eyes), nasal (nose) or buccal mucosa (mouth), changes their genetic code (mutates) and converts into aggressor and multiplier cells.

* Since the virus is not a living organism but is a protein molecule, **it cannot be killed**. It has to decay on its own. The disintegration time depends on the temperature, humidity and type of material where it lies.

* The virus is very fragile; the only thing that protects it is a thin outer layer of fat, and that is the reason why soap or detergent is the best weapon. The foam **CUTS THE FAT** (that is why you have to scrub for 20 seconds or more, to create lots of foam). By dissolving the fat layer, the protein molecule disperses and breaks down.

* **HEAT** melts fat; this is why it is necessary to use water above 77 degrees for hand washing, laundry and cleaning surfaces. In addition, hot water makes more foam, making it more effective.

*** Alcohol or any mixture with alcohol over 65% DISSOLVES ALL FAT, especially the external lipid layer of the virus.**

* Any solution with 1 part bleach and 5 parts water directly dissolves the protein, breaking it down from the inside.

* Oxygenated water increases the effectiveness of soap, alcohol, and chlorine, because peroxide dissolves the virus protein. However, because you have to use it in its pure form, it can damage your skin.

*** NO BACTERICIDE OR ANTIBIOTIC WILL WORK , because the virus is not a living organism like bacteria; antibodies cannot kill what is not alive.**

* The virus molecules remain very stable at colder temperatures, including air conditioning in houses and cars. They also need moisture and darkness to stay stable. Therefore, dehumidified, dry, warm and bright environments will degrade the virus faster.

* **UV LIGHT** on any object that may contain the **virus breaks down the protein**. Be careful, it also breaks down collagen (which is protein) in the skin.

* The virus **CANNOT** go through healthy skin.

* Vinegar is NOT useful because it does not break down the protective layer of fat. (Continued Page 18)

In Memoriam

During February 2021, Wings Over Wendy's members learned not only of the two faithful members profiled on page 1, but two members had “flown west” in 2019:

Harry Dent: October 11, 1947 to November 14, 2019. Harry was a veteran of the USA, born in New York City, and worked with getting Veterans the benefits they deserved. He attended Wings Over Wendy's meetings in 2015, describing his companies services. He is survived by his wife Sandra in Canyon Country, CA.

Dr. Ron Lever: October 3, 1930 to December 19, 2019. Ron served in the USAF at Seymour Johnson AFB, NC. He had a Urology Practice in Encino, CA. Dr. Lever's service was held at Groman Eden Mortuary. He is survived by his wife Doreen in Encino, CA.

Prayers

Unfortunately, several of our most active members were hospitalized or are either in Nursing Homes or at home recuperating from their injuries or illnesses. Our prayers are for a speedy recovery and a return to our meetings: **Ginger Lyons, Lazar Saunders, Dick Edwards**

March Birthdays

Michele Croson	March 01, 1956
Monte Merken	March 01, 1948
Phil Binderman	March 02, 1939
Charles Othold	March 02, 1945
Steve Danz	March 03, 1945
Joan Mueller	March 04, 1956
Tom Villanueva	March 07, 1924
Allen Brandt	March 11, 1931
John Boiko	March 12, 1946
Tony Velarde	March 16, 1946
Ginger Lyon	March 20, 1927
George Bielert	March 21, 1950
Bob Stiles	March 22, 1937
Loren Tyler	March 22, 1949
Ed Moreno	March 23, 1928
Louis Mowbray	March 24, 1945
Don McVey	March 26, 1932
Chip Stevens	March 28, 1958
Ron Boggess	March 30, 1945
Fred Kaplan	March 30, 1938
Byron McKibben	March 31, 1926

New Members & Guests

We welcomed the following new members, guests, friends, and relatives to our Zoom meetings during

February 2021: Philip Carey

[illegible]

Wings News Patrons

The following is a list of WOW members who have contributed \$10 to fund the publication for 12 months.

David Alvarez	Lee Ambers
Steve Andersen	Dave Anderson
Lillian Anderson	Shirley Andrews
Lee Auger	Phil Aune
Mark Ax	Peggy Jean Bassett
Tom Bates	Bob Bermant
Darlene Birgel	Karl Boeckmann
Thyra Boeckmann	Ron Boggess
Paul Boghossian	John Boiko
Marge Callahan	Barry Chapman
Patrick Daly	Duc Dao
Howard Davis	Stanley DeCovnick
Skip DeYoung	Malcolm Dipperstein
Bob Donovan	Jan Edwards
Bob Eisenhart	Anarg Frangos
Roscoe Frazier	David Freeman
Midge Gisel	Anita Green
David Greenberg	Richard Gross
Dick Guyer	Connie Hein
Peter Helm	Manny Iglesias
Fred Kaplan	Jerry Knotts
Andy Kopetzky	Boots LaVere
Mike LaVere	Robert Lee
Camille Levee	Sherry Levitt
Al Lewis	Morris Litwack
Marion Lovelace	Barry Maiten
Ethel Margolin	Chuck Mathews
Ken Mayer	Rosadel McClure
Shannon Muchow	Dan Pemberton
Maurice Portnoy	Anne Marie Radel
Kurt Rademacher	Marcene Rankin
Cleo Reynolds	Dave Reynolds
Ed Reynolds	Judy Reynolds
Larrie Rhodes	Maria Rodriguez
Ray Rodriguez	Andy Romanisky
Ronald Roscoe	Abe Rosenzweig
Earl Roth	George Rothman
Bruce Schultz	Sam Schultz
Jim Sivazlian	Carole Stark
Dan Stark	Chip Stevens
Bob Stiles	Alice Stone
Howard Swerdlick	Bill Tapp
David Timmerman	Karen Vegtel
Karen Velarde	Tony Velarde
Howard Waldman	Joe Weber
Bill Wentz	Avery Willis

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