Discover Japanese culture through its popular art of manga (comics), anime (animation), and woodblock prints. This hands-on exhibit features environments and activities that present a broad depiction of Japan—traditional and contemporary, urban and rural, the past and present, fantastic and realistic. Hop on the magical Cat Bus from Hayao Miyazaki’s film “My Neighbor Totoro.” Be a shopkeeper or customer in a modern manga store and create a manga drawing. Step into a traditional tatami room for a tea party, try on a kimono, or play the ancient card game karuta. Operate an oversized animation viewer or spin a giant zoetrope to see moving images of characters from Hamtaro and Pokemon. Create Japanese animation at art-making stations using popular characters and images. This exhibit will give children ages 5–12 a sense of the complexity of Japanese culture and its urban hustle and bustle in contemporary times.

ON THE COVER: Eyes on Earth, the Museum’s current special exhibition, examines how the satellites that are our “eyes in the skies” relay valuable information to us about Earth and its cycles. Read more in the article featured on pages 4 and 5 of this issue.

Look for the icon at right throughout the magazine. It indicates objects you can view in the special Museography display case, located next to the reception desk on the main floor of the Museum, or in other exhibit areas throughout the KVM.
Remaking History

Twelve years ago when the brand-new Kalamazoo Valley Museum opened its doors, we presented the history of Kalamazoo through a hands-on, state-of-the-art exhibition called “On the Trail of History.”

The second-floor exhibition features video documentaries, computer games, audio tracks, and interactive exhibits, including a set of wooden checkers in the country store. Some 1.4 million visitors have gone down the trail of history since then, and our regional history exhibits are showing their age. The video-disk players that tell the story of South Haven’s resorts and the Douglas Community Center are no longer in production, so repairs are increasingly difficult.

The interactive exhibits are looking worn and the overall interpretation has become dated. The bloom, as they say, is no longer on the rose. It is time to redo the gallery and update the story.

In fact, for the last several years, we have been busy updating several of the Museum’s public areas. In the space once occupied by the gift shop, we added a gallery space for traveling exhibitions. “Meet The Velvelettes,” the life and times of Kalamazoo’s own Motown group, will be on view there this spring and summer. We have also created a classroom and meeting room with up-to-date audio and video capabilities in World Works.

We added new lettering on the outside of the building, put an electronic sign on Rose Street, and added a new graphic treatment to the front desk and first-floor lobby.

On the second-floor landing near our Checker cab, we added a new exhibit area—“Kalamazoo Direct to You”—that celebrates our community’s memorable name, the children’s literature that uses it, and the products that have spread its fame around the world.

This spring we are beginning the most ambitious phase of the renovation project: a transformation of the history gallery itself, replacing “On the Trail of History.”

The new gallery tells the story of Kalamazoo County with an emphasis on the development of the city of Kalamazoo. The visitor will experience Kalamazoo’s growth from a village to a city to a modern metropolitan area by walking through a series of environments.

The environments are room settings similar to those in the current gallery that tell the story of one person or place at a particular point in time. We envision the gallery filled with hands-on activities, short videos, and soundscapes as well as traditional casework, graphics, text panels and computers.

Carl Becker once defined history as “the memory of things said and done.” When you use the past tense in everyday conversation, write a letter, retell a favorite story at the dinner table or keep a diary, you are making history.

Becker’s definition reduces history to two essential elements. “Things said and done” are the actual events of the past, the facts of history. “Memory” is our understanding of what has taken place, of what the facts mean. Museums make history by explaining the relationship between what has happened—events—and what we understand events to mean—their significance.

In museums we write history by artfully combining objects, pictures, words, environments, and media into “memories of things said or done.” Museums are in the business of making memories through the lenses of artifacts, images, words, and activities.

In the new gallery we hope to create a public sense of Kalamazoo and how it grew by tracing out historical answers to three perennial questions that confront every community:

- How can we make a living?
- How can we make a community?
- What about the children?

Kalamazoo grew on inventions and ingenuity that converted natural and human resources into economic opportunities, on a continuing tradition of civic involvement, and on an abiding faith in the power of education. These are threads that tie our narrative together.

We are seeking your ideas, artifacts, and memories. Please e-mail museumstaff@kvcc.edu with your suggestions about telling the story of what has been, is and will be a special place.
We thank the following donors who contributed to the Museum’s collection during 2008:

**Patricia Bolen** ___________ man’s wool sweater

**Millie Bowers** ___________ photos related to Bowers Tool & Die Co.

**Edith Boyle** ___________ organization ribbons

**Eugene Brown** ___________ Sutherland Paper Co. baseball trophies

**Diane Campbell** ___________ postcard of North Burdick Street

**Ron Cleveland** ___________ Etch A Sketch and toy egg beater

**Michael Dombos & Ann Soukup** ___________ coin bank, local baseball caps, electric shavers, record album

**Jane S. Duran** ___________ coffee bin, spice set

**David Gernant** ___________ folk art paintings

**Jim Gilmore Enterprises** ___________ Union Hall programs and novelty ad

**Mr. & Mrs. John Hare** ___________ photos and sheet music of Charles and Burton Fischer

**Gladys M. Hizer** ___________ Kalamazoo Gazette payment cards

**Emily Hoffman** ___________ sleeve-making machine

**David E. Holcomb** ___________ Gibson lady’s tenor banjo

**John & Lois Hoppe** ___________ wool bathing suits

**Edward Ihling** ___________ motorized exercise belt

**Ken Jennings** ___________ egg scale

**Susan M. Kuchmek** ___________ 1948 YWCA membership form

**Kathleen Ledger** ___________ kitchen canister set; Lockshore Dairy milk box

**Michael Lumm** ___________ Gibson amplifier

**Ria Medendorp** ___________ labor union pin, local postcards, coin banks, house keys

**George T. Merrill** ___________ Upjohn memorabilia

**Debra Miersma** ___________ ladies’ undergarments, nasal sprayer

**Jan Minshall** ___________ dress patterns

**R. Patrick Norris** ___________ Fuji camera, Republican Party necktie

**Ann Paulson** ___________ record albums, Loy Norrix soccer jacket & t-shirts, Cub Scout shirt, kitchenwares

**Timothy Peters** ___________ Red Arrow photographs, military medals

**Barbara K. Peterson** ___________ films and KVP print by Glen Peterson

**Pfizer Inc.** ___________ Upjohn memorabilia

**Vicky Pierce** ___________ presidential caricatures

**Oliver J. Pollard** ___________ McGovern campaign button

**Harold T. Prange** ___________ optometry equipment; trial lens cabinet

**Edwin J. Rodas** ___________ Pharmacia booklet, Victory Garden booklet, Kalamazoo fire truck photo, UAW cards, WWI furlough card, writing tablet

**Clarice W. Start** ___________ woman’s suit, petticoat, man’s fedora, Nathan Thomas house painting

**David L. Stienecker** ___________ World War I and II military memorabilia

**Vern Stillwell** ___________ dolls and accessories

**Margaret Strong** ___________ poetry & KVP books

**Michele Van Allen** ___________ McCarthy campaign dress & button

**Jodi Victor** ___________ 1835 map of Michigan

**Samuel W. Virgo Family**   & **William Virgo** ___________ Christmas lights, books, World’s Fair souvenir, Western Michigan College memorabilia

**Jim & Karen Visser** ___________ doll bassinet, baby bottles, puzzle game, gloves

**Shirley H. Weber** ___________ New Guinea carved crocodile

**James B. Woodruff** ___________ KVP products
We can hardly see them, but they can see us and—from way up there—they tell us about weather patterns that can predict deadly storms, the potential damage of forest fires, the snail’s pace of glacial movement, and the deterioration of the ozone layer.

As lunar landers and rovers paint electronic portraits of the on-the-surface environment of solar-system planets far away, a squadron of satellites orbit Earth anywhere from 180 to 22,000 miles above sea level constantly scanning what’s going on down here.

NASA’s Earth Observing System (EOS) is the focal point of “Eyes on Earth,” an interactive science exhibition begins a three-month mission at the Kalamazoo Valley Museum on Jan. 24.

Produced and developed by the Oregon Museum of Science and Industry, it examines how satellite observations are made and what humanity can learn about the Earth using space technology. Much of the complexity becomes more understandable through the use of such earthly toys as marbles and puzzles.

Designed primarily for families and school groups (upper elementary through adults), visitors learn what a satellite is, discover the different types of orbits, and explore cutting-edge technology similar to that used by EOS scientists.

Through April 19, “Eyes on Earth” will bring these concepts “down to earth” through a combination of fun, accessible interactives in a playful and “spacey” environment that explores three major areas—satellites, orbits, and satellite technology.

By designing a satellite, visitors learn their composition, their types and functions. They will get up close and personal with an imaging camera, a solar panel, an infra-red heat sensor, a communications transmitter, and a magnetometer. Whatever is designed, its performance can be tested.

Once comfortable with the scope of the exhibit, visitors can sample EOS missions that explore a global issue currently studied by scientists via satellite—holes in the ozone layer, urban sprawl and how that is impacting climate, and weather-system tracking.

All gathered information is sent to stations around the country and analyzed by meteorologists to assist them in forecasting weather and predicting the magnitude and locations of storms, hurricanes, tornadoes, and other catastrophic weather events.

Using marbles and varying launch trajectories, visitors of all ages can gain an understanding of orbits and how scientists use different ones,
from circular to highly elliptical, for satellites to accomplish a variety of objectives such as mapping, surveying, photographing, scanning and monitoring the planet in one day. The science and technology behind telecommunications satellites are also explored.

At one station, a visitor can watch as the satellite passes overhead, measuring personal “altitude” as well as the height of everything else in its path. That’s how a satellite measures wave height, wind speeds, tides, ocean heights, water temperatures, and changes in currents.

The relationship of the Earth spinning on its axis and the satellites that circle the globe is told with the help of phosphorescent paint that helps leave a glowing trail that illustrates the orbit. Those combinations—the planet’s rotation and the satellite’s orbit—are key to scientists gaining knowledge about the Earth’s surface.

One of the exhibit’s main lessons analyzes the importance of the planet’s ozone layer and, if it continues to deteriorate, how that will damage Earth’s natural ultra-violet-ray filtration system so essential to life as it is now known. There are also stations that explain the climatic phenomena known as El Niño and La Niña, and offer an up-to-date report on the status and health of the planet that humanity calls home.

Complementing “Eyes on Earth” is a gallery of stunning photographs and data renderings of the Earth as obtained by EOS satellites. The 16-square-foot images are hung on stylized rocket stands, accentuated by audio samples of actual NASA satellite-launching missions, and include a rendering of a hurricane, the Earth at night, views of the globe from various satellites, and space views of natural landmarks.

In “What Goes Around Near and Far,” exhibit visitors can gain a perspective of what the planet looks like from beyond the upper reaches of the atmosphere. This illustrates how NASA scientists use both close-up and wide-angle images to conduct their studies and reach their goals for building knowledge.

“The Bigger the Better” demonstrates the importance of lens size and aperture when it comes to the detail and clarity of an image from a satellite. Different sizes and openings bring this lesson home.

“The goal of ‘Eyes on Earth’ is to show the holistic exploration of Earth that is being conducted from the vantage point of space,” said Ray Vandiver, vice president of exhibits for the Oregon Museum of Science and Industry in Portland, “and how the information gleaned from NASA missions helps us learn more about how natural processes affect us and how we might be affecting them.

“Many of us are fascinated by space exploration,” he said, “but few of us know how much is being learned about our planet through NASA’s efforts.”

This is the second exhibition created by the Oregon museum to be on display in Kalamazoo. Prior to “Eyes on Earth,” “Moneyville,” which explored the concept and history of bartering and coinage, also spent three months here.

Launched in the fall of 2002, “Eyes on Earth” has been booked into museums around the United States and in Canada. Its visitors have gained a great deal of insight and knowledge about this orb in the universe that they call home—assuming, naturally, that they are all Earthlings.

EYES ON EARTH was produced and is toured by the Oregon Museum of Science and Industry, Portland, Oregon. The exhibit was made possible with funds provided by the National Aeronautics & Space Administration (NASA).
While visiting Venice in 1609, Galileo Galilei heard about a Flemish invention that allowed people to see distant objects as though they were nearby.

Upon returning to his home in Padua, he sought to reason how such a device could be constructed and obtained parts to build his own. He called his instrument, which magnified the view about three times, an occhiale, or “eyeglass.”

To demonstrate his “eyeglass,” Galileo led university administrators up the stairs of a bell tower and aimed the device across the waters in the harbor. To their amazement, they could see ships that were so far off it would take two more hours before their arrival could be seen with the naked eye.

Galileo constructed stronger glasses of eight and 33 times magnification. The scientist pointed his occhiale toward the moon, describing its appearance:

“Many of the prominences there are in all respects similar to our most rugged and steepest mountains, and among them can be seen uninterrupted stretches hundreds of miles long. Others are in more compact groups, and there are also many isolated and solitary peaks, precipitous and craggy.

“But most frequent there are certain ridges very much raised, which surround and enclose plains of different sizes and shapes, but mostly circular. In the middle of many of these there is a very high mountain, and a few are filled with rather dark matter.”

Galileo would turn his telescope toward the planets, discovering the four largest moons that orbit Jupiter, the changing phases of Venus, and the puzzling planet Saturn that sometimes appeared as a single world and other times appeared as three.

He discovered the faint band of the Milky Way was an assembly of millions of dim stars. Later he used his telescope to project the surface of the sun onto a screen where he tracked the motions of sunspots about which he wrote:

“From special characteristics of this motion one may learn that the sun is absolutely spherical, that it rotates from west to east around its own center, carries the spots along with it in parallel circles, and completes an entire revolution in about a lunar month.”

These early telescopic observations gave Galileo evidence supporting an emerging model of the sun-centered universe, which was proposed earlier by Copernicus but was not widely held in Galileo’s own time.

In 2009, the International Astronomical Union celebrates the 400th anniversary of Galileo’s first telescopic viewing of the night sky by launching the International Year of Astronomy (IYA). The Kalamazoo Valley Museum will participate in the following IYA events:
### 100 Hours of Astronomy

Beginning on the evening of April 2, backyard stargazers around the world will set up their telescopes to give public audiences an opportunity to view celestial sights. As the earth turns into its shadow, observers in different cities will keep a continuous watch on the night sky until four days have elapsed. Major observatories around the world will participate by streaming webcasts to audiences in distant cities.

Throughout the four-day period, somewhere around the earth a telescope will be aimed into the night sky. During the “100 Hours of Astronomy” observance, the moon will be near first quarter, and even modest telescopes will show the vast plains called Maria, chains of mountains, and the craters Galileo first observed four centuries ago. Farther east the planet Saturn will reveal the rings that remained a mystery to Galileo.

The Museum will host Kalamazoo Astronomical Society members who will set up telescopes for public viewing on Friday, April 3, and Saturday, April 4, there and at other sites in the community.

### Galileoscopes

Another IYA goal is to have millions of people viewing the night sky through telescopes of their own. Galileoscopes are simple, easy-to-assemble and easy-to-use telescope kits designed for distribution worldwide. They have a magnification similar to the most powerful telescope used by Galileo as he looked skyward.

Some people have telescopes of their own buried in a closet or garage. The Telescope Amnesty Program invites people to bring them to IYA events where experienced stargazers can demonstrate how to set them up, or tune them for better performance.

The Museum will hold workshop sessions to assist 100 local families in constructing a Galileoscope from kits, and a telescope tune-up clinic with support offered by members of the astronomical society.

The date and time of the workshops will be posted on the Museum’s website when the telescope kits become available.

In addition to these programs, the IYA websites can be accessed. The Cosmic Diary is about what it is like to be an astronomer, where professional astronomers blog about their activities and explain aspects of their work.

The Portal to the Universe website will serve as a social network with postings of astronomical news, images and directories of observatories, facilities, and astronomical societies. Look for links to these websites on the planetarium page of the Kalamazoo Valley Museum website at [www.kalamazoomuseum.org](http://www.kalamazoomuseum.org).

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*Above, a solar-image drawing by Galileo, ca. 1612.*

*At top, Galileo’s Pleiades drawing has the six known stars and 36 “new” stars that he first observed in late 1609, also published in Sidereus Nuncius.*
FESTIVAL of SPACE

This year the Kalamazoo Valley Museum will launch a new weekend festival to celebrate all things outer space.

Humanity’s fascination with the universe did not begin in the 20th century.

From the ancients who used observations of the heavenly bodies to predict seasonal changes or to aid in navigation, to the thousands of scientists, engineers and others behind every space flight, the mysteries of all that is “out there” beyond our atmosphere has and always will beckon us to reach farther than did prior generations.

Astronauts are modern-day explorers, following those who have gone before them in quests to learn more in their own times. They do this not only with their intellect, but with their entire beings. They climb the highest mountains, explore the depths of the oceans, seek out remote, still-wild areas of the planet, and of course, look to the stars.

Jan. 28 marks the 22nd anniversary of the tragedy of the Challenger STS 51-L mission. Kalamazoo remembers the crew and honors their efforts through the programs offered in the Museum’s Challenger Learning Center in memory of Alvin H. and Emily T. Little.

The Museum’s first Festival of Space will feature movies and special mini-missions in the Challenger Learning Center for adults and families with children ages 8 and up.

On Thursday, Jan. 29, at 6:30 p.m. and on Saturday, Jan. 31, at 2:30 p.m., a moon documentary and the mini-mission, “Return to the Moon,” are available. On that Friday and Saturday at 6:30 each evening, a Mars documentary and the mini-mission, “Voyage to Mars,” are scheduled. To find out more about the offerings, including pricing, call or visit the website at www.kalamazoomuseum.org.

At a memorial service for Judith Resnick, who died aboard the Challenger, Mercury astronaut Sen. John Glenn spoke eloquently about exploration as a human condition:

“We are a curious people, a nation that wonders about what we do not know, whether in laboratories or medical centers, from frontiers of the mind to frontiers of geography, and even beyond earth’s limitations. We are curious about what is beyond the next hill, the next river or mountain. What’s beyond the next bend in the road? We not only want to know the answer to that question, we even want to determine where that road will go.
“It is nothing less than an expression of a basic American spirit,” said the native Ohioan. “After all, we’re the same people who tamed a continent, crossed frontiers, scaled mountains, and built the greatest, strongest nation on earth. We see an opportunity, a challenge, think up a way to meet it, test it, adjust it and ultimately succeed with it.”

In this same spirit of curiosity, the Museum offers programs and exhibits that beckon visitors young and old to come, explore, discover and celebrate the known and the unknown—space!

Photos clockwise from top: astronauts Marsha S. Ivins and Pierre J. Thuot on board Space Shuttle Columbia; astronaut Susan Helms views Earth from the ISS; Bruce McCandless II using nitrogen jet-propelled backpack in space. Images courtesy NASA.
As many American cities in the late 19th and early 20th centuries did, Kalamazoo had its own infamous “red light” districts. In story, song and legend, there were places where businessmen, factory hands, and transient workers could find the kind of entertainment that civic leaders, ministers, and social reformers condemned as immoral and unhealthy. The term is thought to date back to the 1890s, when prostitutes would put red shades on candles and electric lamps, and place these lights in their windows to advertise their trade.

From the mid-1880s through the 1920s, Kalamazoo's den of iniquity was in the area bounded roughly by Kalamazoo Avenue and Edwards, Harrison, and North streets where a number of factories were based and four railroads intersected within a few blocks of each other. Consequently, the area attracted enterprises that would not have been welcomed in residential neighborhoods.

In the 1930s, Dr. Rush McNair, a Kalamazoo physician, published his memoirs, “Fifty Years of Medical Memories.” He describes his experiences as a doctor for nearly 60 years in Kalamazoo, including treating women who worked in the brothels. Dr. McNair reports that in the late 19th century two well-known establishments operated in the local red light district. Madame Net Warner ran a “more aristocratic” business that attracted a higher-class clientele, while “Big Mary” Schaeffer operated a larger and more popular establishment.

According to Kalamazoo city directories, Warner lived at 115 Porter St. and later at 424 E. Ransom St. She can also be found in the 1900 U.S. Census that lists her occupation, and that of her boarders, as harlots. Schaeffer is listed as residing at 429 E. Ransom St. in the 1886 City Directory. Dr. McNair notes her word was “as good as gold” with the merchants whose shops she and her employees patronized. He treated her 17-year-old niece for typhoid fever. Every Sunday, “Big Mary” read to her from the Bible. As she told the doctor, “I'm trying to bring that girl up a Christian.” Dr. McNair says the niece married a respectable businessman and did not follow her aunt's career.

There is considerable evidence that Schaeffer and Warner were not isolated cases as “red light mamas.” The 1900 U.S. Census reported that the residents in two houses near Warner’s establishment were also harlots. Newspaper accounts reported other “busts” by vice cops.

In August 1879, Marshal John Blancy warned “Cranky-Faced” Nell Smith to leave town after arresting her, but she apparently found Kalamazoo profitable enough to return. He also tried during the early 1880s to “wind up” some of the “resorts” and “sporting houses” but without success.

In 1886, the police arrested three women for trapping “unsuspecting foreigners” at the Bauman Block, a building on the north side of Water Street between Rose and Burdick where KVCC's Anna Whitten Hall stands today.

In 1889, Mrs. Jennie Pinkerton was convicted of running a house of ill repute, even though both of her husbands testified to her good character. The following year police raided Maggie Webster’s establishment on Ransom Street when one of her employees, Belle Bassett, caused a ruckus. Five years later, Bassett was running her own “resort” on Edwards Street.

Dr. McNair says a police crackdown finally “dimmed the red lights” in the district but it only succeeded in scattering the businesses elsewhere in the community. The enforcement did not, however, clean up that area for good.
After World War I, the Kalamazoo Police Department set up a unit to enforce prohibition and other violations of public morality. Officers Orville Sternbergh and Fester Kuilema were among those assigned to the unit that worked throughout the downtown area.

Sternbergh kept a personal diary of his work in addition to his regular police reports. Sternbergh reports they made arrests for bootleg alcohol, raided “speakeasy” nightclubs including one where the Corner Bar is now located, and broke up parties in gambling houses.

He also notes numerous arrests for prostitution in locations around downtown, including cheap hotels near the railroad stations. A significant number of arrests occurred in and around the same Ransom, Porter, and Edwards streets district, even at the exact same addresses that Dr. McNair had identified 20 to 30 years earlier.

Sternbergh’s journals cover most of the decade of the 1920s until he leaves the police department.

Maybe Carl Sandburg was wrong in the first line of his poem, “The Sins of Kalamazoo,” stating that those sins “are neither scarlet nor crimson.” According to the records about the red light district, they really were.
Kalamazoo’s connection to the Motown Sound that put Detroit on the music map globally will be celebrated in an exhibition at the Kalamazoo Valley Museum.

Opening Feb. 14 and running through Sept. 27 in the first-floor gallery, “Meet the Velvelettes” features costumes, memorabilia, and photographs that tell the quartet’s story as individual women and their historical context as part of Motown’s “Hitsville U.S.A.” phenomenon that brought black music into the mainstream.

A pre-opening reception is scheduled for Friday, Feb. 13, from 7 to 9 p.m. “Meet the Velvelettes” is sponsored by the KVCC Foundation.

While riding a wave of popularity as the Motor City recording company’s No. 1 female singing group, the quartet followed the advice of Motown mogul Berry Gordy. “Where Did Our Love Go?,” a song ticketed to become part of The Velvelettes’ repertoire, was instead assigned to another group. Diana Ross and The Supremes never looked back.

Yet, neither has any of The Velvelettes. Two of them based in Kalamazoo followed other career paths and gave up the glitz of show business for the strong family values that shaped them. But they have recharged their singing batteries enough to take their act to the Rock ‘n’ Roll Hall of Fame in Cleveland and England’s distant shores.

Bertha Barbee-McNeal, raised in Flint and a pianist since the age of 9, formed a singing group with cousins and sang gigs around the community. They even cut a record.

When college called, the group broke up. Bertha chose Western Michigan University because of the reputation of its music school. In the fall of 1962, she and new-found friends won a $25 talent contest as the five-member Velvelettes—Mildred Gill (Arbor), a graduate of Kalamazoo Central High School, and sister Caldin “Cal” (Street), then a student at Loy Norrix High School; friend Betty Kelley of Kalamazoo, who was destined to be part of Motown’s Martha and the Vandellas; and Bertha’s cousin Norma in Flint.

In the audience that evening was a student who mentioned a new recording studio in Detroit might be interested in the smooth style of The Velvelettes. The student was Gordy’s nephew.
In December of 1962, the minister-father of Cal and Milly drove four-fifths of the quintet to Detroit during an ungodly snow storm. It was a cold day and a cold call. They didn’t know where the Motown studio was, and Gordy’s staff had no clue who was stopping by that gloomy Saturday.

A receptionist gave the group the cold shoulder until, walking out the door, Bertha encountered the producer who had orchestrated her first group’s record back in Flint. Nothing like being in the right place at the right time.

The Velvelettes, the first act from outside Detroit to be signed by Motown, got in the door because somebody was coming through the door. They began crossing paths regularly with the likes of The Temptations, Smokey Robinson and The Miracles, The Four Tops, Mary Wells, Marvin Gaye, Jackie Wilson, The Supremes, and a kid named Stevie Wonder. By 1964, The Velvelettes were the typical quartet as Kelley joined Martha Reeves’ popular group.

Gordy’s operation did it all, from booking the shows to buying outfits. It was very important for his performers to pass muster with “The Charm School Lady,” Maxine Powell. As a one-woman den mother, coach, disciplinarian and chaperone, she taught Gordy’s “family” the social graces, how to be in show business, how to act professionally, how to sit, walk, talk and use your hands, and how to be interviewed.

None of the Kalamazoo-based Velvelettes gave up their schooling for a full shot at show business. Bertha and Milly stayed on as WMU students, and Cal completed high school—they were the only Motowners juggling school and careers.

When “Needle in a Haystack” made it to No. 13 in the nation, The Velvelettes jumped to the big time, garnering the ultimate honor—a call from Dick Clark to appear on his TV show. The quartet was also part of one of Clark’s star-studded tours that included Bobby Freeman, Johnny Tillotson, Brian Hyland, The Drifters, and Lou Christie.
With “Needle in a Haystack” doing well, the group was called into Gordy’s lush office. A composer ticketed “Where Did Our Love Go?” for the Velvelettes, but because The Supremes hadn’t gone up the ladder quite as far, Gordy asked whether the song could be given to the Ross trio. Sure, no big deal.

The focus shifted to The Supremes when the song went to No. 1, the first of five in a row for the group.

After being knee-deep in the Motown thing for nearly five years, show business and its grind started to get a little old for three members. Bertha, Milly and Norma hung up their hip-hugging costumes in 1965, while Cal, who had married one of The Temptations, stayed in the business for another three years.

The Velvelettes each went separate ways—marriage, motherhood, divorce and careers. Cal was working at The Upjohn Co., Bertha was teaching choir in the Kalamazoo Public Schools, Milly was a registered nurse in Flint, and Norma was a marketing director for a hotel in her home town.

However, on occasion, they polished up the act and performed, especially when rock ‘n’ roll’s nostalgia era arrived with the explosion of “Oldies But Goodies” radio stations.

By 1986, they were back in Detroit as part of a retro look at the legacy of Motown, singing with many of the studio’s legends at the splashy Fox Theater. A year later, they toured England with Martha and the Vandellas.

The Velvelettes were part of the billing in June of 1998 when Motown brought all of the biggies back for its 40th anniversary. The Museum’s new exhibition is part of the golden-anniversary celebration.

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Our Readers Write...

We get many responses from you, our readers. Whether you contact us with praise, corrections or oversights, it shows us that you read each issue of Museography carefully. We received several comments on our September 2008 issue.

Richard Bowman, who worked in Kalamazoo for Sen. George McGovern’s 1972 presidential campaign, reported that the senator was scheduled to appear on the Kalamazoo Mall the day that Arthur Bremer shot George Wallace in Maryland. McGovern cancelled that appearance when the news of the assassination attempt broke and spoke briefly at the Kalamazoo airport.

Bowman also noted that Bremer visited the McGovern headquarters in the old Hanselman Building at Burdick Street and Michigan Avenue while stalking Gov. Wallace.

Another reader, Craig Vestal of Portage Printing, sent an e-mail about the papier-mache presidential caricatures that his uncle, Ollie Rosenberger, made. He and Vicky Pierce, one of Rosenberger’s nieces, complimented the display of their uncle’s artwork. Vestal brought his mother LaVonne, Rosenberger’s sister, to see the caricatures and to visit other exhibits.

In the second-floor exhibit, “Kalamazoo Direct to You,” they watched the Glenn Miller Orchestra perform “I Got a Gal in Kalamazoo.” LaVonne’s brother, Jack Rosenberger, had been a musical arranger for Glenn Miller in the years before and during World War II.

Another reader told us she recognized family members in a photograph used in an ad for the Museum’s program, “Houses Tell All.”

So keep your comments coming. We read and appreciate all of them.
FAMOUS MUSICIANS IN THE 'ZOO

With the exception of The Beatles and The Rolling Stones, just about every superstar musician and musical group of contemporary 20th-century times has entertained Kalamazoo audiences. So what else is new? As Elvis Presley, The Beach Boys, Bob Dylan, Paul McCartney as a post-Beatle, and Frank Sinatra packed Wings Stadium, so did their predecessors of musical note attract SRO turnouts in Kalamazoo’s entertainment emporiums of the 19th and early-20th centuries.

In a kind of chicken-and-egg scenario, what came first?
• Kalamazoo’s beneficial geographical location halfway between Chicago and Detroit that made it an appropriate and profitable booking for musicians on tour.
• The community’s reputation as a mecca for the arts, which warranted a spread in a national magazine headlined “The Cultural Kick in Kalamazoo.”

What ever the reason, the passports of the greats of music, no matter what the genre, have been stamped with a Kalamazoo booking.

Jenny Lind, billed as “The Swedish Nightingale,” performed in Union Hall, one of Kalamazoo’s first entertainment venues at Portage Street and Michigan Avenue.

Her American tour in the early 1850s was arranged by none other than famed showman P. T. Barnum and earned her $1,000 a night. As big as they come in those days, Lind and her notoriety were enhanced by Madonna-like liaisons with Hans Christian Anderson, Mendelssohn and Chopin.

The Union showcased the talents of opera singers Minnie Hauk and Emma Nevada, along with Belgian violinist Ovide Musin and Chicago's Theodore Thomas Orchestra—names in those days as famous and popular as the rock stars and rappers of current time.

After the Kalamazoo Academy of Music took center stage in 1882 as a big-city-caliber place to perform, Lillian Russell, the most famous actress and singer in the late-19th and early-20th centuries, came to town. Located on South Rose Street across from Bronson Park, the Academy, which was destroyed by fire in 1929, carved out a Midwest-wide reputation as the first of its ilk.

During his touring career, John Philip Sousa, known globally as “The March King,” performed more than 15,000 concerts from 1882 to 1931 and—you guessed it—Kalamazoo was home to at least one of them. Walter Smith of Schoolcraft played cornet in Sousa’s band from 1885 to 1897.

Proof that Kalamazoo was on the musical map among the greats, Harry Lauder sang at the Academy. Lauder was regarded as the finest entertainer in the history of the British Isles and could get $30,000 per performance. In 1919, Lauder returned to Kalamazoo and, in the Fuller Theater, related his experiences during World War I when he entertained troops under fire in France.
In March of 1943, the musical mayhem known as Spike Jones and his City Slickers filled what is now Chenery Auditorium in the former Kalamazoo Central High School with the group’s bizarre sounds. Jones, by the way, was the first band to head overseas to entertain U.S. troops during World War II.

Also, as part of the war effort, the singin’ cowboy Gene Autry, then an Army sergeant, performed here in April of 1944 to recruit for the Women’s Army Corps.

Chenery and other venues have hosted entertainers who have been enshrined in their respective halls of fame. South of Kalamazoo’s hub in what was then Portage Township was the Ramona Park Palace, a venue that attracted its share of big bands.

According to local historians, multi-faceted entertainer Ed Wynn insisted his shows be tried out in Kalamazoo before giving them a go on Broadway. It was thus the Boston of its day.

Want a father-and-son angle? Singer Allen Jones attracted an audience to Chenery in the fall of 1946. Four decades later, crooner Jack Jones followed his father here for a performance of “Man of La Mancha.” The same goes for Hank Williams and his “Are You Ready For Some Football” son.

Western Michigan University’s plush new auditorium arrived on the entertainment scene in 1968, three years before it was named to honor WMU President James Miller during whose regime it was built. It basically supplanted Read Field House as the campus venue for hearing top musical acts, although The Beach Boys did entertain during halftime of a WMU football game in 1984.

Miller has partnered with the Kalamazoo Symphony Orchestra, which in its 87-year history has brought the greats of classic, jazz and pop music here. In the 1960s, the symphony gave the community its Starlight Concert series on the top deck of the former Gilmore parking ramp.

In its nearly quarter of a century of existence, Wings Stadium has often traded in its ice-making Zamboni for some diamond-studded musicians to showcase their talents.

Since 1991, Kalamazoo’s “Culture Kick” has included the Gilmore International Keyboard Festival. Van Cliburn, who performed here soon after he made international news as a piano virtuoso in the Soviet Union at the height of the Cold War, was brought back for an encore in the first Gilmore.

In 1929, just before the curtain came down on the U.S. economy, the State Theater opened. Van Cliburn, who performed here soon after he made international news as a piano virtuoso in the Soviet Union at the height of the Cold War, was brought back for an encore in the first Gilmore.

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On more than one occasion, news reports carried a Kalamazoo dateline, and for tragic reasons. In January of 1975, Metropolitan Opera tenor Richard Tucker suffered a fatal heart attack hours before he was to share the Miller stage with Robert Merrill.

In November of 2003, Bobby Hatfield of The Righteous Brothers was found dead in his room at the Radisson Hotel the day of a scheduled concert. Guitarist Stevie Ray Vaughan died in a helicopter crash in Wisconsin in 1990 after a booking at the Kalamazoo County Fair. In November 1996, when Carol Channing missed a performance of “Hello, Dolly” for the first time in her storied career (after being hospitalized in Kalamazoo with a virus), it saddened a Miller audience, but made front-page news in The New York Times.

For example, Julie Andrews and Barbra Streisand have never performed in Kalamazoo. That’s been our loss, and theirs, too.

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...AS WELL AS:
- The Guess Who
- Merle Haggard
- Lionel Hampton
- Woody Herman
- Victor Herbert
- Faith Hill
- Buddy Holly
- Englebert Humperdinck
- The Jackson Five
- Ahmad Jamal
- Jefferson Starship
- Al Jolson
- B.B. King
- The Kingston Trio
- The Kinks
- Kiss
- Gladys Knight
- The Lettermen
- Jerry Lee Lewis
- Ramsey Lewis
- Gordon Lightfoot
- Guy Lombardo
- Frankie Lymon
- Loretta Lynn
- Marilyn Manson
- Wynton and Bradford Marselis
- Johnny Mathis
- Bobby McFerrin
- Moody Blues
- Dudley “10” Moore
- Anne Murray
- Willie Nelson
- Ozzy Osbourne
- Dolly Parton
- Itzak Perlman
- Peter, Paul and Mary
- Leontyne Price
- Lou Rawls
- REM
- REO Speedwagon
- Kenny Rogers
- Bob Seger
- Doc Severinsen
- Del Shannon
- George Shearing
- Beverly Sills
- Paul Simon
- Bruce Springsteen
- Rod Stewart
- The Supremes
- James Taylor
- The Temptations
- Mel Torme
- Sophie Tucker
- Tina Turner
- Conway Twitty
- Van Halen
- Ben Vereen
- Andre Watts
- Roger Whitaker
- Andy Williams
- Frank Zappa
The mere mention of Rem Wall and the Green Valley Boys, with their signature closing song “Oh Remember Me,” brings warm memories to a generation of Kalamazoo residents who watched the group perform on WKZO-TV for over 35 years.

Wall died in 1994 but one of the members of that band, his son Rendal, has made his own mark in Kalamazoo’s music history. Ren, as he likes to be called, has worked most of his life making guitars, first with the Gibson Guitar Co. and, since 1985, with Heritage Guitar. For both enterprises, his official responsibilities have included the final inspection of every guitar going out the door. No job title, however, could completely encompass all that he has done.

At Gibson, Ren invented the TP-6 Fine Tune Tailpiece, the Top-Adjust T.O.M. Bridge, and the Fiber Bridge insert, to name but a few technical advances for which he is responsible. After Gibson closed its Kalamazoo plant, he joined Heritage Guitar where he is still employed today.

While working as the guitar set-up technician for Heritage, among other responsibilities, he independently invented the HRW pick-up. He also has helped promote the company’s products to major recording artists, including Roy Clark. Ren estimates that in his 48 years at Gibson and Heritage, he has worked with more than 100 major stars.

Ren has worked with and helped design guitars for a lengthy list of prominent musicians and bands, including Charlie Daniels, Chet Atkins, B.B. King, Kenny Rogers, ZZ Top, and Cheap Trick. For his efforts in promoting country-and-western music, he was declared a “Colonel, Aide-de-camp, on the Governor’s Staff of the State of Tennessee” in 1981.

He not only has worked with these bands, but has helped smooth ruffled feelings. Once, when bluegrass-music legend Bill Monroe had sent a prized mandolin to the Gibson factory for refurbishing, the work was not done to his specifications. Monroe was so upset that he carved the Gibson name out of the mandolin. Ren worked for a year to soothe Monroe’s feelings. That mandolin, by the way, sold for $1.2 million a few years ago.

Music, however, is not Ren’s only interest. An experienced photographer, he has taken most of the promotional photographs of instruments in Heritage Guitar’s catalogs. He also maintains the company’s website. He is a licensed pilot in single-engine aircraft and has raced Austin Healy, MGA, and Porsche sports cars.

Nevertheless, his love of music and desire to share it with others are what many know and admire in Ren. Nursing home residents and those who visit senior centers will often enjoy a concert featuring Ren and friends.

He regularly performs at community gatherings such as the annual Labor Day Ox Roast in Lawrence. He will be performing once again at the fourth annual Fretboard Festival at the Kalamazoo Valley Museum (see article next page).

A true Renaissance Man in his many and varied endeavors, Ren keeps alive the musical heritage that his father helped to popularize.
Already a Kalamazoo tradition in only its fourth year, the 2009 Fretboard Festival will feature three days of performances by stringed-instrument virtuosos, instructional workshops for people who want to learn to play, and family-friendly activities on March 27, 28 and 29.

Sponsored by the Kalamazoo Valley Community College Foundation, the salute to all stringed instruments—and especially those that are crafted in this part of Michigan—will be staged in the Kalamazoo Valley Museum, the college’s Anna Whitten Hall, and—weather willing—the courtyard of the Arcadia Commons Campus.

The festival, which gets its name from the portion of a stringed musical instrument that allows a variety of notes to be played, will spotlight guitars, mandolins, banjos, hammered dulcimers, ukuleles, and mandolins, as well as the artists who perform on them, and the craftsmen who manufacture them.

Concerts and workshops will again take center stage with even more choices than were available at the third festival that attracted some 2,500 people. Specific sessions are designed for those with exceptional, moderate and beginning skills.

This year’s event will expand to include additional space on the Museum’s third floor for performances and presentations. New in 2009, the Friday-night festival agenda is a local fret talent show. Performers can show their stuff and compete for a performance slot in Saturday’s lineup. Interested musicians and bands can acquire more information at the Museum’s website (listed below).

On Saturday from 10 a.m. to 5 p.m., Joel Mabus, Mark Sahlgren, the members of Steppin’ In It, and many others will hold workshops and lectures. Weekend performances will also be given by Rachael Davis, Celtic Roots, Lake Effect, Brothers Kalamazov, Steppin’ In It, among others. Sunday from 1 to 5 p.m. will be a family-oriented day that will include learning about the “can-jo” (a banjo made from a can) and hands-on activities for children.

Performing that day will be combos that consist of family members, including Celtic Roots, Patricia Pettina, and Lake Effect. Presentations on Sunday will be targeted toward youth.

Prior festivals have featured performances from many of the region’s favorite bands and included in this year’s lineup are The Two Choices Band and luthiers from Heritage Guitar. They will again play in the “Kalamazoo Direct to You” exhibit, where a featured video includes a short performance by Kalamazoo’s legendary country-and-western singer Rem Wall. (See the article about Rem’s son, Ren, on page 17 of this issue.)

The festival was conceived as a celebration of Kalamazoo’s long history of stringed-instrument design, manufacture, and performance. While guitars have been a vital component of this history—primarily through the legacy of Gibson guitars—adopting the moniker of “fretboard” allowed planners to consider all forms of crafted instruments that create harmonious sounds in many genres of music.

Visit www.kalamazoomuseum.org for further details about performers, locations and times.
Keeping time
1830s style

Sundials, hourglasses, and candle clocks were the earliest timekeepers, but they were inadequate for the regulation and synchronization of modern human events.

The anticipation of keeping accurate time came with the development of mechanical clocks in the 14th century, but they could err by 15 to 30 minutes each day. The introduction of the pendulum in 1657 and the hairspring (a fine coiled spring that regulates the movement of the balance wheel in a watch or clock) in 1675 provided the timekeeping accuracy needed for bustling societies.

Clock making in America began in the early 1700s. Nearly all were tall-case clocks, or what we generally call grandfather clocks. Connecticut was a clock-making center and known for tall-case clocks with wooden movements.

Typically, traveling salesmen sold the innards of the clock—the movement, dial, hands, pendulum, and weights. All that remained for the buyer was to have a case made by a local cabinet or coffin maker.

By the late 1830s, Connecticut tall-case clocks were on the downswing. The introduction of rolled-brass movements and the use of coiled springs to power the clock instead of weights, allowed artisans to develop smaller, lighter, and more portable clocks.

Cheaper, mass-produced timekeepers also became more important as the United States industrialized. Because factories required everyone to be on time and know what time it was, having a clock in every home and workplace became a necessity.

The tall-case clock located on the third level of the Museum’s Time Pieces exhibit is one of those early Connecticut clocks with the wooden movements. It was manufactured by Silas Hoadley, who was briefly in business with famous clockmakers Eli Terry and Seth Thomas until he formed his own company in 1814 (it closed in 1849). The maker of the pine case is unknown, but it was painted to look like expensive mahogany.

The clock belonged to one of the grandparents of Jessie Roberts Orcutt. The Roberts and Detrick families came from New York and settled in the wilderness of Plainwell as early as the 1830s.

This was such an important piece of furniture to one of those families that it was carried on the Erie Canal, then overland in a wagon from Detroit to Plainwell. It eventually was passed down to Miss Roberts, who married Kalamazoo Assistant Postmaster Frank B. Orcutt in 1893. She donated the tall-case clock and four others to the Museum in the 1940s.
Each of these objects from the Museum’s collection was used to carry something. Can you guess what they are? (Answers below)

#1
The arms of this household item are perforated to help dissipate heat.

#2
This carrier was used outdoors by certain collectors.

#3
This is often found on a construction site and can carry from 6 to 10 items.

Have a question about a person, object, or artifact that relates to the history of Southwest Michigan?
Send your question to Tom Dietz, curator of research, [tdietz@kvcc.edu or (269)373-7984] and you might see it answered in a future issue of Museography.
SPECIAL EXHIBITIONS

EYES ON EARTH

Jan. 24 – April 19

Far beyond the atmosphere of Earth circle the satellites of the Earth Observing System (EOS). This highly interactive exhibit shows how satellite observations are made and what we can discover about the Earth using space technology.

EYES ON EARTH was produced and is toured by the Oregon Museum of Science and Industry, Portland, Oregon. The exhibit was made possible with funds provided by the National Aeronautics & Space Administration (NASA).

MEET THE VELVELETES

Feb. 14 – Sept. 27

Pre-opening reception Feb. 13 • 7–9 p.m.

The Velvelettes is a “girl group” from Kalamazoo and Flint whose talent paved their way to being part of the most innovative recording company in America—Motown. The group’s talent rivaled the likes of The Shirelles, Martha and the Vandellas, and The Supremes. Featured are original performance costumes, music, and videos about their careers. This fun and eye-popping tribute to the women of The Velvelettes showcases their contribution to the “girl group” phenomenon. (See article on beginning on page 12 of this issue.)

Meet the Velvelettes is organized by the Kalamazoo Valley Museum.

FEATURED PROGRAMS AND EVENTS

Drop in anytime during the hours indicated for these FREE Saturday family hands-on programs. Scouts—call or visit our website for a list of programs designed just for you.

JAN. 24: GREAT WINTER ADVENTURE (B)
12–4 p.m.

Come for the Great Winter Adventure downtown, then warm up in the Museum for our hands-on program about space and the opening of “Eyes on Earth.” Brownies can earn their Earth and Sky try-it.

APRIL 6–10: DOWN TO THE CORE—Spring Break Hands-on Happenings
1–4 p.m. each day.

April 6: Back to the Dinosaurs
April 7: Journey through the Decades
April 8: Michigan Made
April 9: Museum Favorites
April 10: Trinkets and Treasures

See back cover for more information

MARY JANE STRYKER THEATER

Thursday evenings at 7:30, enjoy live music, classic films, or independent cinema. Free documentary films are screened on Sunday afternoons. For more information, see the inside back cover of this issue or visit us on the web at www.kalamazoomuseum.org.
Children’s Landscape

Designed to introduce preschoolers and their parents to an interactive museum setting, Children’s Landscape offers hands-on activities, exhibits, and programs designed for children 5 and under. Children older than 5 may participate only if accompanying a preschool buddy, and their play must be appropriate to preschool surroundings. Free

Monday–Friday: 9 a.m.–3 p.m.
Saturday: 9 a.m.–5 p.m.
Sunday: 1–5 p.m.

Extended hours and limited program times during holiday breaks.

February/March = Family Time
Discover all the ways families spend time together. Build a house, read together, dance, eat, and put on a puppet show.

April/May = Shapes & Colors
Practice identifying your colors and shapes using blocks, puzzles, books, and discovery boxes.

Burton Henry Upjohn

Accessibility Services
The Museum is barrier-free. Sign language interpreters may be scheduled for programs with a minimum of two weeks notice. Assisted-listening devices are available for use in the planetarium. Our TDD number is (269)373-7982.

Group Activities
The KVM is a great destination for parties and group activities. Attend concerts, planetarium shows, Challenger Learning Center missions, movies, special classes or hands-on programs! Call the reservation coordinator at (269)373-7965 for more information on programs available to groups of all ages.

Volunteer Alert!
Call (269)373-7990 to learn about the benefits of volunteering at the Kalamazoo Valley Museum.

Planetarium

Spectacular sights & sounds guide you through our amazing universe—$3/person

In My Backyard • through March 29
Saturdays, 11 a.m.; Sundays 1:30 p.m.; special program days 2 p.m.
With songs and stories, Fred Penner leads children on an exploration of the universe from their own backyards. Explore changing weather with the seasons, star pictures in the night sky, and the planets of our solar system. Grades K–2; 45 minutes

Orion Nights • through March 28
Wednesdays, 3 p.m.; Saturdays, 2 p.m.
Orion rises on his side, beginning an examination of the bright stars of the winter sky. Bright stars are tinted with colors revealing their temperatures, and faint objects hidden in the constellations are evidence of the birth and death of stars. This show mixes stargazing, mythology and science. Grades 6 and up; 45 minutes

Hubble Vision • through March 29
Saturdays and Sundays, 3 p.m.
Orbiting 300 miles above the Earth, the Hubble Space Telescope observes and photographs distant phenomena, adding to our understanding of the universe. Grades 5 and up; 45 minutes

Constellations Tonight • April 1 – June 27
Wednesdays 3 p.m.; Saturdays, 2 p.m.
This introduction to the constellations visible in the current evening sky shows how to find the Big Dipper and follow its “pointer” stars to the North Star for orientation, how to find seasonal constellations using a star map and how to stargaze from home. Grades 3 and up; 50 minutes

Big • April 4 – June 28
Saturday and Sunday, 3 p.m.
Voyage past planets, forming and dying stars, and spinning galaxies on your way outward to the edges of space. Richard Attenborough describes sights seen through the spacecraft viewpoints. Grades 3 and up; 40 minutes

Where in the Solar System is Carmen Sandiego? • April 4 – June 28
Saturdays, 11 a.m.; Sundays, 1:30 p.m.; special program days, 2 p.m.
Carmen Sandiego and her V.I.L.E. gang have stolen the rings of Saturn, and the ACME Spacenet agency is recruiting detectives. Travel through the solar system collecting clues to bring Carmen to justice. Middle elementary and up; 55 minutes

Where in the Universe is Carmen Sandiego?™ was created, written and produced by Broderbund Software, Inc. Where in Space is Carmen Sandiego® and all related characters and names are trademarks of The Learning Company. Where in Space is Carmen Sandiego® created by Broderbund Software, Inc.
Preschool & Family Performances

Performances are offered the first Saturday of every month at 10 a.m. for preschoolers and 1 p.m. for families.

Tickets for all performances are $3 per person.

FEB. 7: LOUIE—MUSICIAN
A yearly favorite at the Museum, join the band with Louie’s Tummy Guitars, Bubbles, and more.

MARCH 7: JENIFER STRAUSS—STORYTELLER
Stories come alive as the audience participates in the telling.
Betty Jane Schultz of Kalamazoo went to the Chicago World’s Fair in 1933 as a 10-year-old. Like most people who went to the fair, Betty wanted a souvenir. She brought back a lot of what she experienced not only in her memories, but in a nutshell. “The World’s Fair in a Nutshell” that is—19 little photos and captions of the grounds and buildings she visited, all neatly folded inside a walnut shell.

The first World’s Fair, called the Great Exhibition of the Works of Industry of All Nations, was held in 1851 in London as a celebration of modern industrial technology and design. It was followed four years later by the Exposition Universelle in Paris.

The fairs had proven such great successes that they became anticipated events every four years or so. Subsequent expositions brought together culture, science, and innovation from around the world.

The United States has hosted 11 Fairs—the last one in 1984 in New Orleans. World’s Fairs are still happening today, with a focus on culture and national image. The next one is scheduled in Shanghai for 2010.

The 1933 World’s Fair was called “A Century of Progress” and was the last of the great expositions that focused on technological inventions and advancements.

It was also the Great Depression and Americans were looking for hope. The fair gave it to them. The future of transportation was a highlight. Visitors were excited by the high-speed Burlington Zephyr locomotive, a fully operational auto assembly line in the General Motors Building, and the latest automobiles such as the sleek-lined Pierce Silver Arrow and the economical Light Eight Packard.

The fair was full of magic and wonder for children. Betty’s adventure would have taken her on the 23-story-high Sky Ride that spanned the length of the exposition and gave a view of four states on a clear day.

She most certainly had fun at the midway with its rides and attractions. And she may have been one of thousands of children to slide down Magic Mountain.

At “The World a Million Years Ago,” Betty may have felt catapulted back in time. In this building, visitors stood on a moving sidewalk that carried them through displays of roaring mechanical dinosaurs and mastodons.

Or perhaps the 10 year old fell in love with the bold and bright colors of the fair’s buildings that were awash with white and colored lights at night.

Whatever may have intrigued her at Chicago’s 1933 World’s Fair, it was enough to bring home a memory in a nutshell and save it for 75 years.

The nutshell souvenir was donated to the Kalamazoo Valley Museum in October 2008 by William Virgo and the Samuel Virgo family.

The Kalamazoo Valley Museum collects objects that help tell the stories of people, businesses and events of Southwest Michigan. If you think you have something that belongs in a museum, please contact Tom Dietz at (269)373-7984 or tdietz@kvcc.edu.

Our current wish list includes: Gibson musical instruments, men’s vintage clothing, and historic photographs of regional scenes and landmarks.
Winter ’09 Events

MARTIN LUTHER KING JR. DAY
Jan. 19 – Citizen King • 1:30 p.m. • Free
Explores the last five years in the life of slain civil rights leader Martin Luther King Jr. Personal recollections and eyewitness accounts of friends, movement associates, journalists, law-enforcement officers, and historians illuminate this little-known chapter in the story of America’s most influential moral leader in the 20th century.

FESTIVAL OF SPACE EXPLORATION
On Jan. 28, 1986, the world watched as the space shuttle Challenger exploded 73 seconds after lift-off. Challenger Learning Centers were created throughout the United States as a living memorial to the crew’s courage and vision. Join the Museum in honoring the memory of the Challenger astronauts by completing their mission. Join us for space-related documentaries in the Stryker Theater. You can also participate in two different simulated space missions in the Challenger Learning Center (CLC). Reservations are required for the CLC as space is limited to 14 people. Children under the age of 8 must be accompanied by an adult. Call (269) 373-7990 for more details and to make reservations. Tickets for Challenger missions are $3 each; movies are free.

Jan 29 – 6:30 p.m. Return to the Moon Mission; 7:30 p.m. Movie
Jan 30 – 6:30 p.m. Voyage to Mars Mission; 7:30 p.m. Movie
Jan 31 – 2:30 p.m. Return to the Moon Mission; 3:30 p.m. Movie
Jan 31 – 6:30 p.m. Voyage to Mars Mission; 7:30 p.m. Movie

Return to the Moon™ Mission Description
The year is 2015. For the first time since 1972, a crew of astronauts is returning to the Moon. This time, they plan to stay. Their mission is to establish a permanent base on the Moon to observe and explore, as well as test the feasibility of off-Earth settlements. Navigating their way into lunar orbit, the crew must construct and launch a probe, and analyze a variety of data gathered from the lunar surface to select a site for establishing the permanent Moon base.

Voyage to Mars™ Mission Description
In Earth years, it is 2019. The crew of astronauts has been chosen by NASA to be the very first humans to voyage to Mars. Information collected during the mission is vital to scientists and explorers for a better understanding of the Red Planet. The mission has been carefully planned, but unforeseen dangers could pose a threat to the crew.

FRETBOARD FESTIVAL
March 27, 28, and 29
See the Fretboard Festival article on page 18 of this issue, and visit www.kalamazoomuseum.org for more information.

KALAMAZOO FOLKLIFE ORGANIZATION
Feb. 1 • March 1 • April 5 • May 3—1:30 p.m. • Free
Enjoy concerts and workshops the first Sunday of every month—bring your instrument and jam with members of the KFO.

MOVIES AT THE MUSEUM; 7:30 P.M.; $3
March 12 – Dream Girls
April 9 – Standing in the Shadows of Motown
April 23 – The Five Heartbeats

MUSIC AT THE MUSEUM; 7:30 P.M.; $5
Feb. 5 – Louie and Guest (classical, jazz, Latin and pop)
March 5 – Whiskey Before Breakfast (traditional Irish music)
May 7 – Who Hit John? (bluegrass, folk, roots music)

FILM MOVEMENT SERIES;
7:30 p.m. • $3 • Visit www.filmmovement.com for descriptions.
Jan. 15 – Ben X (Belgium); 93 minutes

Feb. 19 – In Love We Trust (China); 115 minutes
March 19 – Eldorado (Belgium); 80 minutes
April 16 – The Violin (Mexico); 98 minutes
April 30 – Marion Bridge (Canada); 93 minutes

FREE SUNDAY DOCUMENTARIES
These free films augment the Museum’s special exhibits.
1:30 P.M.
Feb. 15 – Warning By the Devil’s Fire; a film by Charles Burnett
March 15 – Feel Like Going Home; a Martin Scorsese production
April 19 – Piano Blues; a film by Clint Eastwood

3:30 P.M.
Feb. 15 – Red, White, and Blues; a film by Mike Figgis
March 15 – The Soul of a Man; a film by Wim Wenders
April 19 – Godfathers and Sons; a film by Marc Levin

KALAMAZOO ANIMATION FESTIVAL INTERNATIONAL (KAFI)
May 9
Come to the Museum for free viewings of past KAFI films, screened all day.

May 14–17
Visit us on the web at kafi.kvcc.edu or www.kalamazoomuseum.org for up-to-the-minute information about the festival and its events.
Discover what’s at the core of the Museum’s collection during these FREE programs held Monday through Friday during Spring Break. To learn more, visit the exhibit cases on the Museum’s first floor.

Monday, April 6: Back to the Dinosaurs
Prehistoric bones, tracks and local discoveries will entice you to dig for dinosaurs, make dinosaur puppets, and much more.

Tuesday, April 7: Journey Through the Decades
Create toys, costumes, masks and more as we travel through the 20th century.

Wednesday, April 8: Michigan Made
Learn about guitars, fishing rods, cards, and spearmint during today’s arts and crafts.

Thursday, April 9: Museum Favorites
Artifacts with amazing stories have inspired our hands-on activities for today.

Friday, April 10: Trinkets and Treasures
Explore rarely seen treasures that our visitors like to collect, such as dolls, coins, postcards, and toys.