They're back!
The dinosaurs return—story begins on pg. 4
Getting up close and personal with “The Simpsons” and future animators of “The Simpsons” awaits those who take part in the fourth Kalamazoo Animation Festival International (KAFI) in downtown Kalamazoo May 17-20.

Mike Reiss, a comedy writer who has been involved with “The Simpsons” for more than half of its 20-year run, will be one of the main presenters at the 2007 festival. A four-time Emmy winner for co-producing more than 200 episodes and penning a dozen “Simpson” scripts, Reiss will be featured on Friday, May 18, at 7 p.m. in the State Theater. Sponsored by the Arcus Gay and Lesbian Fund, “An Evening with Mike Reiss” will be a ticketed event open to the public as will the seven screenings of the finalists competing for $15,000 in prize money. At around 11 p.m. on May 18, a second event will be a showing of Reiss’s film, “Queer Duck: The Movie.” Tickets for that are $6.

The festival attracted more than 500 entries from 35 countries. In addition to entries submitted by major studios, independents and aspiring student animators from across the United States, also represented are animated features produced around the globe. The dozen winners will be named and their creations shown at the festival’s capstone event on Sunday, May 20, in the State Theater. At the three previous KAFIs, entrants have been nominated for Academy Awards and gone on to earn Oscars in their fields.

One of the festival’s unique attractions, “The Cartoon Challenge,” selects 10 teams from animation programs spanning North America who engage in a “24/4” cartoon-creating competition prior to the convening of the festival. Over a four-day period, the teams’ objective is to conceive, script, design and produce up to a 30-second, animated public-service announcement on a topic chosen by the event’s sponsor. The winning school receives scholarship funds for animation students.

Each individual screening open to the public—rather than being strongly themed—will tend to be more like a variety show with an interesting and complementary selection of films from each category.

One show on Saturday morning will be targeted for a family audience, while the others will be designed for adult viewers. There will be a mix of funny and serious films in all the screenings.

Kicked off by a conference for animation educators on the Thursday of festival weekend, KAFI will feature three days of professional-development seminars led by animators who are knee-deep in the industry’s technology age, training sessions for students, workshops that explore animation as a career, and portfolio reviews. Students can learn what it takes to get into the animation business and gain a grasp of the state of the industry.

Kalamazoo’s Irving S. Gilmore Foundation joins Kalamazoo Valley Community College in being a major underwriter of the festival. All of the activities and events will be held in KVCC’s Center for New Media and Anna Whitten Hall, as well as at the Kalamazoo Valley Museum with the major screenings booked for the State Theater. Nuts-and-bolts information and updates about all KAFI activities—dates, times, location, and tickets—are available on the web at http://kafi.kvcc.edu, or by calling Maggie Noteboom at the festival office at (269)373-7883.

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The Radio Alliance of Southwest Michigan is proud to be the sponsor of “On the Air!”, an exhibit celebrating the growth of radio and television broadcasting in Michigan, at the Kalamazoo Valley Museum May 5–Sept. 3, 2007

Promoting radio and television broadcasting in our community.
Contents

VOLUME 6 • ISSUE 3 • SUMMER 2007

Special Exhibition: Return of the Dinosaurs. .......... 4

Planetarium Show Expands Dinosaur Epic .......... 6

On the Air! ....................................................... 7

“590 on Your Dial!” A History of WKZO .......... 11

Disney in Kalamazoo ........................................ 14

Kalamazoo’s Grand Performing Arts Center .......... 16

Townships of Kalamazoo: Richland & Ross .......... 18

New Acquisition: Kool-Aid Stand .......... 24

Director’s Column: Making History .......... 2

Ask the Curators ................................................. 3

Broadcasting Fun Pages ..................................... 9

Core Item: This Cradle Rolled, Not Rocked ........ 15

What Is It? ....................................................... 20

Calendar of Activities ..................................... 21

Mary Jane Stryker Theater Events ............. inside back cover

Summer Hands-on Programs .......... back cover

ON THE COVER: Prehistoric giants make a comeback at the KVM in Return of the Dinosaurs; learn more about the exhibition and the accompanying planetarium show, beginning on page 4 of this issue.

Look for the icon at right throughout this 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.

www.kalamazoomuseum.org
FROM THE DIRECTOR

Making History

In his classic essay “Everyman His Own Historian,” Carl Becker defines 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, keep a diary, you are, in Becker’s sense, making history.

His definition reduces history to two essential elements. “Things said and done” are the things of the past, the facts of history. “Memory” is our understanding of what has taken place, of what the facts mean.

Becker is explaining here that history is both science and art. It is one thing to determine what happened, who said what and when, or whether this object is authentic. Sometimes new facts come to light; sometimes new ways of determining facts come into play.

It is another to ascertain the meaning of these facts. Becker wrote to emphasize that history does not teach us anything, but that those who write history do. Historians mine the past to help us understand the present. So history changes from time to time as the needs of the present evolve.

Historical museums write history by explaining the relationship between what has happened—historical facts—and what we understand facts to mean—their significance. Museums are in the business of making memories through the lenses of artifacts, images, words, and hands-on activities.

In museums we make history by creating exhibitions, which artfully combine objects, pictures, words, environments, and media into walk-through interpretations. We also practice more traditional techniques.

We have been making history with *Museography*, Kalamazoo Valley Museum’s magazine since 2002. This is its 18th issue. *Museography* is published three times a year and distributed to 75,000 regional homes, businesses, and institutions. You may browse through past issues on our web site.

I am especially pleased to report that the Kalamazoo Public Library has indexed the complete collection so that readers and researchers can more readily locate subjects. Thus *Museography* joins *The Kalamazoo Gazette* as an indexed resource of regional history, high compliments indeed to our staff, who research and write the magazine, from their colleagues at Kalamazoo Public Library.

Museum staffers are making history in other ways this year. Tom Dietz, research curator, has offered 12 Sunday-afternoon lectures on regional history. In the last five years, Tom has developed more than 45 programs.

His audience typically averages 30 but some popular topics, like the Kalamazoo asylum, cemeteries, Bazel Harrison, and the origins of the names of Kalamazoo streets will fill the Mary Jane Stryker Theatre.

Tom’s titles give a sense of the range of his interests: *Banks and Banking in 19th Century; From the Celery Pickers to the World Series: Baseball in Kalamazoo; Kalamazoo During the Civil War; Horse Racing and Race Horses; and, Kalamazoo’s 19th-Century Jewish*
When did the first telephone come to Kalamazoo County?

According to Willis F. Dunbar, in his book *Kalamazoo and How it Grew*, the first telephone was demonstrated in Kalamazoo in 1878, just two years after Alexander Graham Bell patented it. The first telephone circuit linked David B. Merrill’s downtown office with one of his grain mills, probably the Cold Stream Mill on Portage Creek near Jackson Street. By 1881, Kalamazoo had 22 telephone subscribers. The 1883 Directory of Kalamazoo and Kalamazoo County lists 100 subscribers among the city’s 15,000 residents. They could connect as far as Plainwell, Cooper, Galesburg, Battle Creek and Marshall. Still, very few Kalamazoo residents had a telephone until the early 20th century, relying on the postal system to communicate, even within the city itself.

Has anyone famous come from Kalamazoo?

While many people from Kalamazoo have made names for themselves, including New York Yankees shortstop Derek Jeter, novelist Edna Ferber was also originally from Kalamazoo. She was born on Aug. 15, 1885, and lived here until the age of 9. Her father, Jacob, operated a clothing store at 114 E. Main St. The Ferbers were part of a growing Jewish population in the city.

In 1895 the family left and and eventually settled in Appleton, Wis. When Jacob began to lose his vision and Edna needed to go to work, she took a job as a reporter for the Appleton Daily Crescent, then the Milwaukee Journal. Miss Ferber began writing fiction in the form of short stories and eventually novels. In 1924 she won the Pulitzer Prize for *So Big*. Her novel about Texas became a 1956 movie, “Giant,” starring Elizabeth Taylor, Rock Hudson, and James Dean. Another, *Show Boat*, became a Broadway hit and blockbuster movie in 1951. Regarded as a “jet-setter,” her circle of friends included Cole Porter, Richard Rodgers and Bennett Cerf.

Ferber died in New York City in 1968. Her obituary stated: “Her books were not profound, but they were vivid and had a sound sociological basis. She was among the best-read novelists in the nation, and critics of the 1920s and ’30s did not hesitate to call her the greatest American woman novelist of her day.”

When is the best time to look for shooting stars?

Shooting stars, or meteors, are a little hard to predict, but one of the best times to watch is in August. The Persieds, one of the most active meteor showers, peaks this year on Aug. 12. The moon is new that night, so its light will not interfere with viewing. Meteors will race low in the northeastern sky early in the evening, but as the night progresses they will appear to come from higher in the sky. The best time to watch is just before dawn, when meteors seem to be traveling in all directions from a little north of overhead. For the best view, travel away from cities and light-polluted skies and give your eyes about 20 minutes to adjust to the dark.

Send your question to Ask the Curators, Kalamazoo Valley Museum, P.O. Box 4070, Kalamazoo, MI 49003-4070, or via email to museumstaff@kvcc.edu. Please include contact information with your query.
REAL GIANTS—some docile and some that could become quite testy at meal time—walked this planet a few years back—say 200 million or so.

Robotic replicas of six of them will begin a 12-week sojourn at the Kalamazoo Valley Museum when “Return of the Dinosaurs” opens on Saturday, June 30.

Instead of the 150 million years that they, their progeny and spinoffs survived, these remarkable look-alikes will only be around downtown Kalamazoo until Sept. 23.

Thanks to the magic of computerized animation and the evolving knowledge coming forth from paleontology, contemporary documentaries about these creatures make them appear lifelike. In this free exhibition, they come to life in three dimensions—and you will be right there with them.

Against dramatic backdrops, these robots roar, move, and cast an eye your way, assessing whether you are a friend or a possible snack. Included in the attraction is a fossil dig pit that recreates the excitement of archaeological hunts, a design-a-dino area, a baby robot whose movements can be controlled with a joystick, and other interactives that involve visitors in learning about species that far out-existed Homo sapiens.

Six robotic dinosaurs at various scales, along with a baby and nest, will “roam” the Havermill Special Exhibition Gallery on the third floor. Here are the actual dinosaurs upon which the robots are modeled:

- *Velociraptor*, the 3-foot tall, 6-foot long speed merchants that scared their share of the audience in showings of “Jurassic Park” with its flesh-slashing claws.
The plant-eating *Ankylosaurus*, whose vegetarianism didn’t prevent it from growing to a 30-ton body over a 30-foot frame.

*Triceratops*, an even larger plant eater that could tip the scales at five tons and reach a height of 10 feet. With its bulk and powerful beak-like jaws, triceratops could ward off even a voracious *T. rex*.

A smaller version is the *Protoceratops*, which could reach a length of six feet and a weight of 200 pounds. One fossil discovery had one of these locked in a death struggle with a *Velociraptor*, a scenario shown in the exhibit.

Called “duck-billed dinosaurs,” *Parasaurolophus* also consumed plants with tough outer shells. The dimensions of a fully grown adult could be 16 feet high, 30 feet long, and three tons of mass. A baby *Parasaurolophus* and hatchlings are also featured in the exhibit.

The *Dilophosaurus* had the same menu as *Velociraptor*, but it carried more clout—almost 7 feet tall, 19 feet in length, and 900 pounds in weight. This species has been portrayed as having the capacity to expel a poison, a la the king cobra, but that is still only scientific speculation.

“The colorful, animated, roaring dinosaurs bring you face-to-face with lifelike representations of these ancient creatures,” said Jean Stevens, the Museum’s curator of design. “This is the first time since 1989, when the museum was on the second floor of the library, that we’ve had an exhibit like this. So, we can honestly say that ‘The dinosaurs have returned.’”

The exhibition also provides information about the climatic conditions that existed during the Jurassic Period, which began 215 million years ago and lasted 70 millennia, and the Cretaceous Period that carried on another 80 million years before the reign of the dinosaurs ended 65 million years ago.

Designed for family enjoyment, the exhibition explains the formation of the continents as they exist today, placing the six “visitors from the past” in their geographical domains. Concepts of time, the process of fossilization, and theories about the causes of the extinction of the dinosaurs are also explored.

Recent findings indicate that these creatures, as ferocious as they may look, were not all that different than today’s predators in the animal kingdom. While lions and cheetahs must kill to exist, they also have homey, family instincts.

So how did Wonderworks in Abilene, Texas, make these models of reality? Inside each is a robotic skeleton made of aluminum and steel. The movements of the dinosaur are controlled by a computer mounted in its base.

The computer regulates the flow of compressed air through a series of lines and valves to various cylinders. As air is forced through the system, it causes a piston inside each cylinder to move in and out. Large cylinders are used for the leg and arm movements, while smaller units control the eyes and mouth.

continued next page
A sound system, controlled by the same computer, is mounted in the base and is used to create dinosaur sounds. The sounds are the results of educated guesses by paleontologists, who analyze living animals and compare their behavior with what is known about the behavior of dinosaurs.

The texture and coloration of the skin comes from the same kind of analysis. The model skin is made of thick foam with a flexible coating that shows all the bumps and folds that would have been part of the “real McCoy.”

While the Kalamazoo Valley Museum prides itself in taking visitors back into history, this summer it will be a giant step way, way, WAY back to the days when dinosaurs ruled the earth.

"CHRONICLES" EXPANDS DINOSAUR EPIC

When dinosaurs walk the Kalamazoo Valley Museum this summer, a new planetarium show will make the experience even more realistic for visitors.

“Dinosaur Chronicles” uses the special capabilities of planetarium equipment to transport visitors on an imaginary journey back in time to the Mesozoic Era, the age of the dinosaurs, according to planetarium coordinator Eric Schreur.

Using a combination of still photographs, artwork and animations, the story explores how dinosaurs changed during their 160-million-year inhabitation of Earth’s lands, seas, and skies.

“Dinosaur Chronicles” was created at the Museum of the Rockies in Bozeman, Mont., an area where dinosaur digs are common.

“With their expertise,” Schreur said, “the writers reviewed early digs by American dinosaur prospectors who traveled into Indian territories. From the Old West to the Space Age, tools and methods of paleontology are described.”

In one segment, “The Extinction Game,” a team of dinosaurs is challenged by mammals to choose the best strategies for survival. The program also speculates about what would have happened if dinosaurs had not become extinct.

“For its presentation in Kalamazoo,” he said, “the original soundtrack is intact, but visual elements of the program have had a facelift. Images of fossils from the Museum’s early collections and other sources are used to show changes in life over the span of geologic time.

“Artistic renderings of the Mesozoic beasts were obtained, and some dinosaurs were brought to life through computer-graphic animation,” Schreur explained.

How were the dinosaurs animated?

The process began by selecting a reference image, which was copied, cleaned up and placed in the background of a 3-dimensional modeling program. There, the image was used as a guide for creating a 3-D wireframe that provided the underlying shape of the dinosaur. The dinosaur’s skin was textured—given its color and surface qualities.

Next, a 3-D animation program was set up with a stage floor to represent the ground, a backdrop to show distant scenery, and simulated lights to give the 3-D objects their depth. Dinosaurs were placed into the stage with 3-D plant models and other scene elements. The motions of the dinosaurs were choreographed, and the scene was made into a short movie.

Schreur said “Dinosaur Chronicles” is suitable for audiences ranging from children in the middle elementary grades through adults. It will be shown, beginning July 1, through Sept. 30 on Saturdays and Sundays at 3 p.m. There is a $3 admission for planetarium shows.
Return with us now to those thrilling days of yesteryear when out of the past comes the thundering hoofs of the great horse Silver... The Lone Ranger rides again!

And memories of Jack Benny, “The Green Hornet,” and the “Lux Radio Theater” will also ride again when “On the Air!”, a free exhibition tracing the development of broadcasting in Michigan during the 20th century, opens on Saturday, May 5, in the Kalamazoo Valley Museum’s first-floor gallery.

Through Sept. 3, visitors with long memories or interests in radio and television’s early days will relive the magic-like technology that brought the triumph of athletic accomplishments, the tragedy of war, and the spectrum of entertainment into their living rooms, shaping American culture along the way. The exhibit emphasizes Michigan personalities and innovations. Such radio notables as Harry Caray, Casey Kasem, Paul Harvey and Soupy Sales started their broadcasting careers in Michigan. Millions followed the fortunes of their Detroit Tigers and Lions, thanks to the likes of Ty Tyson, Ernie Harwell, George Kell and Van Patrick.

“On the Air!” was produced by the Michigan Historical Museum with the collaboration and support of the Michigan Association of Broadcasters and the Michigan Historical Center Foundation. Its four-month stay in Kalamazoo is sponsored by the Radio Alliance of Southwest Michigan, a six-member consortium of broadcasting companies. The exhibition contains more than 40 artifacts, a hands-on activity to have fun with sound effects, the sounds from seven decades of broadcasting, and information about careers in broadcasting for the 21st century. There is no admission charge.

The exhibit spans the good ol’ days of radio: “A fiery horse with the speed of light, a cloud of dust and a hearty ‘Hi-yo Silver!’” were among the intros used after “The Lone Ranger” premiered on WXYZ in Detroit on Jan. 30, 1933, the first of 2,956 episodes. If the sound of the cavalry-charge finale of the William Tell Overture isn’t seared in one’s mind, then the baritone voice of Brace Beemer as the ranger with the silver bullets is.

But darker moments are also revisited, such as when Father Charles E. Coughlin spewed anti-Semitic hate and intolerance during his broadcasts from Detroit prior to World War II. And when radio had to reinvent itself because of television, many stations switched to all-music formats. One of the outgrowths of that was the “Payola Scandal” that brought down rock-and-roll icon Alan Freed.

Michigan pioneered in radio broadcasting when WWJ in Detroit went on the air May 20, 1920. Only 300 people listened, using homemade receivers. John Fetzer launched Kalamazoo’s first radio station 11 years later. Today almost every Michigander listens to radio broadcasts from the state’s 382 stations.

The face of radio has changed with the times. Instead of specially produced shows like Jack Benny’s, continued next page
Bob Hope’s or Phil Harris’, today’s listeners hear about traffic jams and storms heading their way. Radio has gone interactive with call-in talk shows filling lots of time.

Radio in Michigan began as a technological curiosity at the beginning of the 20th century with a few curious folks experimenting using “wireless telegraphy”—headphones, a tiny transmitter and a receiving unit—to transmit dots and dashes. Soon sound waves were harnessed to transmit voices.

James E. Scripps of the Detroit News was amazed at the wizardry of sound being carried through invisible air waves. His curiosity and entrepreneurial spirit, fueled by a $1,000 investment, led to his newspaper establishing the state’s first—and one of the nation’s first—commercial broadcast stations. Some of this breakthrough equipment is part of the “On the Air!” exhibit, as are examples of radio’s early uses.

By 1928, competition arrived for Scripps when the Detroit Free Press began beaming what became WJR, which developed feature programs and dramas in the 1930s. WJR called itself “The Great Voice of the Great Lakes.” In later years, J. P. McCarthy became its dominant personality.

By 1940, almost all Michigan households, whether rich or poor, urban or rural, had radios. Once you had a set, radio was free—important during these years of the Great Depression. They listened to music, drama, news and social commentary. Families gathered around the glowing radio dial as they would around the television some 20 years later.

The exhibit includes segments of President Franklin D. Roosevelt’s “ Fireside Chats,” the comedy of Decatur-born ventriloquist Edgar Bergen and his Charlie McCarthy, Tyson painting word pictures of Tiger baseball, and Joe Louis’ return-bout knockout of Max Schmeling. Radio brought home the terror and horror of Pearl Harbor, much as network TV did when President John Kennedy was killed in Dallas in 1963, and when the tragic events of Sept. 11, 2001, occurred.

Radio’s role in the war years in which Fetzer played a key part, the Cold War, and the impact on its programming that stemmed from the arrival of television as a medium of choice can be relived in “On the Air!”

Television came to Michigan in 1947 on Detroit’s WWJ-TV. Fetzer brought Kalamazoo into the television age in 1950. Today the state boasts 47 stations and 28 cable systems. Complementing the exhibition are artifacts on loan from the John E. Fetzer Institute, honoring the local pioneer broadcaster and philanthropist (see story beginning on page 11 of this issue).

Vietnam was television’s first war. Scenes of death and destruction entered American homes via TV as did the protests of anti-war youth. The world had changed, soon to be followed by technology—cable systems and satellite TV—advancing at the speed of sound in the last three decades of the century. All of this and what lies ahead are told in the stories of “On the Air!”
**On the Air!**
Michigan Radio and Television Broadcasting 1920-2000
Michigan Historical Museum

**WFUN**

**FLASH!** You've just visited the *On the Air!* exhibit...
Write a 15-second radio news bulletin in the space below to tell your listeners to go see it. Don't forget to tell where to find it and what to see!

**BULLETIN!** Michigan's first commercial radio station was WWJ in Detroit. It began August 20, 1920 as station BMK. Michigan's first commercial television station, WWJ-TV (now WDIV-TV), Detroit, began broadcasting in 1947.

**In the Mind's Eye**
Radio is often called "Theater of the Mind." Listen to an old radio program like *The Green Hornet* or *The Lone Ranger* (on audiocassette) with your friends or family. When it's over, choose one scene in the story. Have each person draw a picture of it. (Don't talk about it or let each other see your pictures until you're done!) When everyone is done, compare your pictures. How did each person see the scene? What is similar? What's different?

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**He Fought Crime Behind a MASK**
The Lone Ranger fought for justice on radio and TV, in movies and in the comics. Read the facts about *The Lone Ranger* in the mask, then cut out the mask pattern and trace the mask on black construction paper. Cut out the mask and the eye holes. Reinforce the circles on each side with tape, then punch a hole through each. Thread a thin elastic band or string through the holes, tie on the mask and return to the days of yesteryear with a hearty "Hi-Yo Silver!" (Remember: Always remove masks near stairs and streets!)

**Did you know that . . . ?**

- The Lone Ranger ran on TV from 1949 to 1957
- Detroit's WXYZ radio station produced *The Lone Ranger* and aired the first episode on January 20, 1933. Fran Striker wrote the scripts.
- John Reid was the only survivor when a group of Texas Rangers was ambushed by outlaws. Tonto nursed him back to health.
- Silver was the Lone Ranger's horse.
- There were 221 half-hour TV episodes of *The Lone Ranger*.
- The Lone Ranger shot silver bullets — only to wound, not kill.
Recent broadcasting history! On October 1, 1997, TV broadcasters began adding TV Parental Guidelines icons to the opening of TV shows. Each of the icons at the left has a special meaning to help parents know if a show is okay for a child to watch. Do you know the meaning of each icon? Match the icon to its meaning by printing the letter below it in a space below. Answers below.

1. General Audience: Although the program is not made just for children, even young children can watch it.

2. Parents Strongly Cautioned: Some material is not suitable for children under 14 years of age.

3. Directed to Older Children: This program is designed for children age 7 and above.

4. All Children: This program is designed for all children, even those ages 2 – 6.

5. Directed to Older Children: But the program has more fantasy violence than many other programs in the TV-Y7 group.

6. Parental Guidance Suggested: Parents may want to watch this program with children to provide guidance about some parts of it; some parts may not be suitable for younger children.

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What were “radio stamps?”

In the 1920s, kids collected radio stamps like today’s kids collect stickers. At night—when radio reception was best—you would try to hear far away radio stations on your receiver. If you tuned in to a station, you would send it a “proof of reception” postcard saying when you heard it. Then the station would send you a radio stamp with its call letters on it. You would paste the stamp in an album that had a page for each state with spaces for the stamps of each station in that state. What fun for a Michigan kid to get stamps from New York or Tennessee!

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Radio Word Find

Find each of these words in the puzzle. Words may be forwards, backwards, upside down, or diagonal. Solution below.

AMPLIFIER FREQUENCY NPR STATIC
ANNouncer HEADPHONE RADIO STEREO
Antenna MICROPHONE SCRIPT TOP FORTY
Broadcast NETWORK SPEAKER TRANSISTOR
Disc Jockey NEWSCAST STATION TUNER

---

“Radioette” receivers were built by Boy Scouts and many other young radio enthusiasts.
Kalamazoo became a “radio town” on Sunday, Sept. 20, 1931. That's when a risk-taking entrepreneur named John Fetzer completed the relocation of the station he had built, WEMC, from the campus of what is now Andrews University in Berrien Springs to a community that prided itself as “The Paper City.”

Greeting those pioneer listeners at 8 that morning was not President Herbert Hoover promising Americans that depressing times would be short-lived. It was the music of Charlie Parker and his Globe Trotters, a band well-known around the Kalamazoo area and the Midwest.

WKZO remained in the hands of Fetzer and his chosen successor and long-time colleague, Carl Lee, for 64 years until 1995 when it was purchased by Steve Trivers’ Fairfield Broadcasting Co. Fetzer died in 1991 in his 90th year.

In 1923, he was recruited by what was then Emmanuel Missionary College to establish a radio station. Affiliated with the Seventh-day Adventist Church, the college wanted to use this revolutionary technology to spread the word about its brand of religion. The resultant KFGZ—eventually to be rechristened WEMC—became the first station in Southwest Michigan.

When operating funds started to dry up, the college sold the station’s equipment, which Fetzer had built, and its license to the 30-year-old broadcaster. While he was wooed to move to Detroit, Fetzer set his sights on Kalamazoo, which at the time was the only large Michigan city without a radio station.

Fetzer built a transmitting tower on Nichols Road and set up shop on the seventh floor of the old Burdick Hotel. In the teeth of the Great Depression, the sailing was not smooth.

Nearly broke, Fetzer implored the head of a Kalamazoo bank to loan him $1,000 for his enterprise. Fetzer was
WKZO advised: “Young man, find something else to do. There is no way that somebody can make an honest living by selling air.”

WKZO, which hired Lee in 1939 as an engineer, turned the corner when it cut a deal with the old Liberty Market on North Burdick Street. In one of those classic trade-off deals, the Fetzer radio family received groceries in exchange for unlimited advertising time over the air. Business at the market boomed.

Fetzer can be credited with opening the nation’s airways when he helped develop a new piece of radio technology called the directional antenna. Up until the dawning of the 1940s, WKZO was a “Fiddler on the Roof” station—its broadcasting day went from sunrise to sunset.

The directional antenna would change all of that, but only after Fetzer had to pursue what was called “The 590 Case” against an Omaha radio station in Nebraska that also broadcast at the 590 band and feared Michigan interference in its signal.

From 1932 through 1938, Fetzer nearly lived in Washington as “The 590 Case” twice went before the U. S. Supreme Court and was eventually decided on the floor of the Senate. That opened the door for some 3,000 stations to employ that technology and go on the air.

Gaining a national reputation and a friend of CBS honcho Frank Stanton, Fetzer was elected to the governing board of the National Association of Broadcasters. In that capacity he was appointed by President Franklin D. Roosevelt to serve as the national radio censor for the U. S. Office of Censorship during World War II.

“Watchdogging” more than 900 stations and their networks, Fetzer’s division advocated a voluntary system of censorship predicated on a common-sense approach to not broadcasting information that could be of value to German and Japanese listeners.

The self-regulation generally worked, although Fetzer had some notable encounters with columnist Drew Pearson. During his four years as a federal censor, such vital secrets as the atomic bomb, radar, the movements of troops and ships, and intelligence gathering went unreported on the airwaves and in the print press as well, which was regulated by a newspaper division.

The U. S. Office of Censorship voluntarily went out of business with the surrender of Japan. The office’s 15,000 workers were terminated, all of the paperwork was stuffed into barrels, and the operation passed into history in the National Archives. It looms as the only bureaucracy to ever shut its own doors.

Those duties kept Fetzer in Washington most of the time during the war years, so he missed out on some of the hijinks from the likes of Paul Harvey and Harry Caray when they worked for WKZO in the 1940s. Members of “The Seventh Floor Gang,” they engaged in legendary stunts to fluster those colleagues who happened to be on the air at the time.

Fetzer grew up a Detroit Tigers fan. Like any kid, he wanted to be the next Ty Cobb. Instead, Fetzer grew up to own the Ty Cobbs of the world. That came about in the wake of WKZO-TV going on the air in July of 1950.

To protect his broadcasting rights to Tigers baseball, Fetzer forged an 11-man syndicate to purchase the American League franchise from the estate of W. O. “Spike” Briggs in 1956. Six years later, weary from whiney co-owners who thought they should manage the action on the field, Fetzer became sole owner.

The Tigers won the World Series in 1968 and, a year after he sold the team to pizza patriarch Tom Monaghan, again in 1984. Within a few years, he had also divested himself of his broadcasting holdings that had spread throughout Michigan and the Midwest.

While Fetzer never joined Cobb and his cohorts of the diamond in baseball’s Hall of Fame, his achievements in radio did bring him that honor as a radio broadcaster, and much of that was accomplished from his base of operations at WKZO in Kalamazoo.
This rather unusual cradle embodies some of what makes the study of material culture so rewarding.

While we do have some provenance (history of ownership, use, manufacture, etc.) for this artifact, there is much about it that remains mysterious—and what an adventure it is to play history sleuth to uncover its secrets.

The cradle was given to the Kalamazoo Valley Museum in 1947 by descendants of William and Martha McGregor. The 1900 census records show William, a grocer, and Martha living in the city of Kalamazoo, raising three children ages 13, 10, and 8. The cradle is stamped with the name Ford & Johnson Co., chair makers in Michigan City, Ind., in the latter half of the 19th century.

Examination requires some conjecture and speculation. The McGregors could have purchased the cradle for their children, or it may have been passed around the family as needed. Perhaps it was not used by the couple at all, but acquired at some later point as a collectible.

In common parlance, this wheeled cradle is called a “field cradle,” or “slave cradle.” Those names (and the wheels) imply it was intended to be used outside the home, presumably to allow a mother who had to work in the fields to simultaneously care for her infant.

There are problems with these names and assumptions, however. We’ve found no documentation for this type of “field” use, and the patent number on a similar cradle made by Ford & Johnson is dated 1876, well after the time of slavery.

Then, imagine getting this cradle out of the house, down steps and into a terrain not amenable to small iron wheels. And the cradle has no provision for any kind of netting or other cover to protect an infant from natural elements and insects. All in all, not very practical. More likely, it was made for moving from room to room within the home. Wheeled cradles from this time period are relatively rare. That they exist at all speaks to American ingenuity; but to the degree that they are rare, we can surmise they may not have been practical. The demise of all styles of rocking cradles, in favor of the stationary crib, came about by the late 19th century.

So some of the mysteries of this cradle remain. We will never be certain of its precise provenance because little documentation is available about the style, and the donors left no indication of who, when, or how it was used in the family.

What we do know is where and approximately when it was made. We can only imagine the McGregors used the cradle to care for their three children whether in their home or while tending to work outdoors.

—Elspeth Inglis, assistant director for programs
On a sunny September day in 1964, folks strolling the Kalamazoo Mall had an opportunity to catch a glimpse of a giant who gained international prominence because of a little mouse.

Walt Disney was in Kalamazoo, visiting his friend and long-time neighbor in Palm Springs, Calif., Donald Gilmore. That afternoon, Gilmore, then board chairman of The Upjohn Co., brother Irving and the creator of Mickey Mouse were sipping sodas in the patio café that was part of the Gilmore Brothers department store.

Either before or after that, Disney, then two months shy of his 63rd birthday, visited the predecessor of the Kalamazoo Institute of Arts where he entertained about two dozen youngsters with his drawings and stories of Mickey, Donald Duck, Goofy, Pluto and rest of his storied cartoon characters.

For decades, stemming from the final years of Dr. William E. Upjohn’s life, the family of the pharmaceutical pioneer enjoyed a winter residence at Smoke Tree Ranch in Palm Springs. Next door was the home of the Chicago-born Disney, who had finally hit the animation jackpot in 1928 when his third “Steamboat Willie,” complete with sound and music, finally caught the public fancy.

Disney decided to stop in Kalamazoo to visit Gilmore and his wife, Genevieve, on his way back to the West Coast. The famed cartoonist and family-entertainment visionary had been called to Washington to receive the Presidential Medal of Freedom, the nation's highest civilian recognition, from President Lyndon Johnson.

From the nation’s capital, he had stopped at Buck Hill Farms, Pa., for a lawn-bowling tournament. Bowling on greens was a favorite pastime in Palm Springs and, according to reports, both Gilmore and Disney were quite accomplished in the lawn game.

On display at the art center were collections of Chinese objects and pre-Columbian ceramics and sculptures that had been purchased with funds donated by Disney.

In November of 1934, according to a Kalamazoo Gazette clipping, an exhibit of original Walt Disney drawings of Mickey and Minnie Mouse, along with their cartoon cohorts that he created for his animated shorts, were displayed for a month at what was then known as the “Kalamazoo Art House” as part of a national tour.

As a 9-year-old, Disney moved with his family to Marceline, Mo., earned some money as a paperboy, and began cultivating his talent as a sketcher. He studied cartooning at the Academy of Fine Arts in Chicago. The characters of Mickey and Minnie were inspired by the young artist watching two mice in his $5-a-month living quarters as he worked as a letter carrier.

At the age of 17, he drove a Red Cross ambulance in France during World War II, covering his vehicle with original sketches.

Back in Kansas City in 1920, Disney landed a lucrative $40-a-week job with a commercial art firm, began experimenting with a movie camera, and started producing animated films from his sketches in a garage.
When Hollywood beckoned, Disney and his brother, Roy, headed west, formed a partnership, and opened a “studio” in their garage. It took a $20,000 loan, backed by the value of their homes, autos and life insurance, before the Disneys hit the jackpot, partly because of their animation talents and their vision to enter the era of sound with their cartoons.

By 1937, with “Snow White and the Seven Dwarfs,” Disney had advanced to feature-length cartoon productions. He entered the family-entertainment and resort business in July of 1955 when “Disneyland” arrived on the scene.

The 1964 visit was to be Disney’s second time in Kalamazoo, the first coming in 1958 to confer with The Upjohn Co. about renovating an original feature to Disneyland’s “Main Street U.S.A.” section that was patterned after a typical Midwest town from his boyhood. “The Upjohn Pharmacy,” a reproduction of that kind of enterprise in the 1890s, had registered pharmacists on duty but was not a retail establishment for Disneyland visitors.

In the summer of 1957, what was then the Kalamazoo Manufacturing Co. donated to the amusement center a yellow handcar once owned and operated by the Santa Fe Railroad. Disney had it placed on a track in front of the “Santa Fe and Disneyland” locomotive that hauled trainloads of folks across the scenic playland on tours from the “Main Street Station.”

In response, Disney sent the company a color photo of him pumping the handles of the “Gay Nineties,” as it was called. The photo was autographed and accompanied by a four-paragraph letter written by Disney in gratitude for the gift.

“At this point,” he wrote, “it is seen by everyone who comes into the park and it fits in very well with the general scheme of things out there. I only wish it weren’t so far to my studio so I could have my daily workout with it over the mile-and-one-eighth track.”

In the wake of Disney’s death in December of 1966, after surgery to remove part of his left lung, what was then known as the Gilmore Art Center established the Walt Disney Children’s Scholarship Fund that would finance art classes for youngsters.

Kalamazoo’s Winchell School received an original drawing from Disney’s “Fantasia” for raising the most money for the scholarship fund. The drawing was donated to the school by Edward Marineau of Battle Creek, who was the head of an advertising agency in that community.

In August of 1967, Disney’s studio gave to the Gilmore Car Museum a prop from the film, “The Gnomemobile.” It was a giant-sized back seat of a 1930 Rolls Royce.

When a normally sized person—the Gazette had Donald Gilmore serve as the model in a photo—sat in it, he looked like—you guessed it—a gnome. When Gilmore, an avid antique-car collector, bought the actual 1930 Rolls used in the Disney film for his museum, the studio tossed in the super prop—a replica of the Rolls’ back seat that was three times normal proportions.

As Disney cartoons, movies, and ownership structures have changed over the last 40 years, so has “Main Street U.S.A.”

Donald Gilmore’s daughter, Martha Parfet, and her son, Donald, recall the friendship between the Kalamazooan and the man behind Mickey Mouse, and their visits to the latter’s home in Palm Springs.

“They were pretty good friends,” Parfet said, “which is what led to the Upjohn Pharmacy at Disneyland. It’s all been dismantled and was closed, I believe, in the early 1970s. I haven’t been there for about 15 years, but I’m told that the names of Donald Gilmore and E. Gifford Upjohn are still visible in the pharmacy.”

What’s not gone and what is still strong is Parfet’s recollection of Disney. “He enjoyed meeting new people and was a caring, unassuming, selfless person. He had a great fondness for life.”

The Upjohn Company's old-fashioned drugstore was part of Disneyland's Main Street U.S.A. from 1955 to 1970
“Where are we? Can this be Kalamazoo?” asked one dazzled guest.

“Where else but Kalamazoo could so fine an audience be gathered?” exclaimed another.

These were typical reactions published in the *Kalamazoo Telegraph* describing the gala opening of the Academy of Music.

On Monday, May 8, 1882, Kalamazoo’s elite had gathered in anxious anticipation for the dedication of the village’s first performing arts center. Dressed in their finest, the cream of Kalamazoo society, joined by visitors from Three Rivers, Battle Creek, and Chicago, filled the auditorium’s 1,250 seats. The evening’s highlight was the popular drama, “Virginius, the Roman Father,” featuring the nationally acclaimed star of the late 19th century stage, John McCullough.

Two days later, the first musical program was a choral performance by the Apollo Club of Chicago. Thursday night featured a performance of Gilbert and Sullivan’s light opera, “Patience,” while a full house was anticipated for Friday’s performance of the comic opera, “La Mascotte.”

The Academy of Music was designed as Kalamazoo’s first grand performing arts center. Its construction was coordinated by a group of prominent businessmen, including future U.S. Sen. Francis Stockbridge and local building contractor Frederick Bush, who organized the Kalamazoo Opera House Company in March 1881. Their goal was to build a first-rate facility for not less than $30,000. The final cost, however, exceeded $60,000.

Their incentive for the venture was, in part at least, dissatisfaction with the village’s existing facility, Union Hall. Located at Michigan and Portage streets, the hall had been built in 1865-66.

It was a typical performance space for the time. Seating was on benches, all on the same level, so that the patrons on the back benches often had their view blocked. Audience members sipped beverages of their choice and...
frequently voiced their pleasure or displeasure with a performance. Union Hall was obviously not, in the view of its leading citizens, an acceptable venue for a prosperous village on the cusp of becoming a city.

Francis Chase, the proprietor of Union Hall, was unwilling to see his facility overtaken by the proposed new auditorium. When the organizers of the Kalamazoo Opera House neglected to file the necessary legal paperwork, Chase changed the name of Union Hall to Opera House. He made other superficial improvements in the fall of 1881 in an effort to keep his audience from being lured to the new facility then under construction several blocks to the west.

Meanwhile, the Kalamazoo Opera House Company renamed its new facility the Academy of Music. The chosen site was on the east side of Rose Street across from the Kalamazoo County Courthouse. The construction committee hired the famous Chicago architect, Dankmar Adler, to design the facility.

Built of red brick and Ohio sandstone, the academy was three stories high. The interior featured hand-carved cherry woodwork, plush seating, and the finest silk draperies. A nine-foot chandelier with 100 gas lights hung from the ceiling while another 300 gas jets provided ample lighting. It’s little wonder that the opening-night crowd was awed by the spectacular beauty of the theater.

For the next several decades, the Academy of Music was the jewel of the local cultural scene. Such luminaries of the American stage as Sarah Bernhardt and the Barrymore family appeared with touring Broadway plays. John Philip Sousa and Victor Herbert performed with their bands. A May Musical Festival was an annual highlight in the late 1880s and early 1890s.

The academy also hosted special events. In 1890, the seats were removed, a temporary floor installed, and a gala charity ball was held in the auditorium. It also hosted boxing matches and even a performance by trained show horses.

In March 1897, an exciting new technology was introduced there. A demonstration of Thomas Edison’s Vitascope, an early motion-picture technology, drew an enthusiastic crowd but foreshadowed the decline of live professional theater in Kalamazoo.

Within 20 years, W. S. Butterfield took over the management of the academy, adding it to his national theater chain. The Regent Theatre, as it was re-named, offered silent movies and vaudeville acts.

On June 6, 1930, students from State High School at Western State Teachers College staged the play “Come Seven.” It was the last production for the old Academy of Music.

Four days later, a major fire—possibly arson—broke out and destroyed the theater. The front of the building, which housed several stores and offices, survived. In 1967, that portion of the structure was demolished to make room for the Industrial State Bank (now the Comerica Bank building).

The construction of the Academy of Music was truly significant. A spectacular performing-arts center in the heart of prosperous 19th-century Kalamazoo signaled that the frontier outpost of the 1830s had emerged as an important commercial, industrial, and cultural city.
Richland Township

In May 1830, Col. Isaac Barnes and David Dillie led their families to Gull Prairie, the first white settlers of what would become Richland Township.

Barnes had organized the Kalamazoo Emigration Society to establish a colony, based on Christian principles, in Kalamazoo County. In 1827, he had scouted Southwest Michigan from Wayland to Niles and this spot seemed ideal for his purposes.

By late summer 1830, there were 15 families settled on the prairie but only eight were members of the society. Other settlers were attracted to the open prairie and rich soil from which the township derived its name. The cooperative colony that Barnes envisioned was never realized.

Barnes settled on land on the southeast corner of what is today M-43 and C Avenue, north of Richland, where the Blackhawk Bar and Grill is located. Immediately to the south, he platted a village, Geloster, drawing upon the names of three of his sons, George, Carlos, and Lester. Although the township post office was located there for a time, it was one of several villages that were platted but never fully developed.

In 1833, Willard and Sylvester Mills platted Millport just southeast of the village of Richland. They opened a general store and tailor shop but Millport existed only on paper.

In 1837, Benjamin Cummings built a saw mill on Spring Brook on the western edge of the township near 24th Street and DE Avenue. The mill operated for several years but the proposed village of Bridgeport never materialized.

A slightly more successful effort occurred later in the 1880s at the intersection of the Michigan & Ohio and the Chicago, Kalamazoo, and Saginaw railroads near M-89 and 27th Street. Known as Phoenix and Richland Junction, it hosted a post office for a time but declined after passenger rail service to the station ended in 1930.

Gull Corners, today’s village of Richland, developed around a hotel and tavern that Timothy Mills opened in 1833 at the intersection of today’s M-89 and M-43. Two years later, Mumford Eldred Jr. opened a general store next to the hotel and by 1838 there were several additional stores. The original Presbyterian Church, located on the same site as today, was built in 1837. The post office was moved from Geloster in 1841 to Eldred’s store (and Isaac Barnes moved to Wayland).

The settlement continued to prosper. It was legally incorporated as the village of Richland in 1871 with Charles B. Brown as the first president. The Michigan & Ohio Railroad came through the village in 1883.

Various fraternal and cultural organizations were established, including a Ladies Library Association in 1881. The Richland Community Library is partially housed in the association’s building erected in 1911.

Richland Township was home to many prominent residents of Kalamazoo County in the 19th century. Perhaps the best remembered today is Dr. Uriah Upjohn, father of W. E. Upjohn, who settled in the township in the mid-1830s.

Other notable figures include Frank Little, whose “Compendium of History and Biography of Kalamazoo County” is still a valuable resource for local history, and Horace M. Peck, a banker who donated a collection of rocks, corals, and fossils to the Kalamazoo School Board in 1881. That donation was the start of the Kalamazoo Public Museum and is still in the permanent collections of the Kalamazoo Valley Museum.

Besides Gull Prairie, the most significant geographical feature of Richland Township is Gull Lake, which straddles the border of Ross Township. The lake is one of the many features that contribute to the township’s continued prosperity and popularity today.
Ross Township

Ross Township is located in the far northeast corner of Kalamazoo County. Its most prominent geographic feature is Gull Lake, which covers portions of several sections in the northwestern part of the township. Several other lakes, including Sherman Lake, lie within its boundaries.

Ross Township’s first white settler was Tillotson Barnes whose brother, Isaac, had settled in Richland Township. Tillotson chose the outlet of Gull Lake, at the southwest end of the lake, in 1832.

The following year he built a grain mill there. The dam he constructed to power the mill raised the water level in Gull Lake and created what is now an island.

Several settlements developed in Ross Township in the 1830s. The first, Yorkville, evolved around Barnes’ mill. He hoped to add a tannery but that project never succeeded. Eventually a cooperage (or barrel factory) was constructed.

Alvah Barnes, his son, organized the Yorkville Mitten Factory there. Tillotson died in 1836 and the mill was sold to other investors, including Mumford Eldred Jr.. In 1902, the mill, which had been modernized, became the property of Dr. Ned Price who manufactured Tri-A-Bit-A Cereal made of celery-flavored wheat flakes.

Yorkville’s Baptist Church opened in 1854 and the town prospered during the peak years of the Gull Lake resorts in the late 19th and early 20th centuries.

A second settlement in the township, Howlandsburg, was named for Samuel Howland who arrived in 1834 and built a saw mill in 1837 on Gull Creek. Howlandsburg was three miles south of Yorkville in the far southwestern corner of the township. Eventually a grain mill was added but the town never rivaled Yorkville or its even-larger neighbor to the east, Augusta.

Augusta, the third and largest village in the township, was platted in 1836 by the Augusta Company whose principal investors included future Michigan governor Epaphroditus Ransom of Kalamazoo and Sands McCamly of Battle Creek. George Rigby, who built a saw mill there, named the town for the capital of his home state, Maine.

The Michigan Central Railroad reached Augusta in 1846 spurring further economic development. As the 19th century progressed, in addition to the saw mill and several grain mills, Augusta would boast H. M. Mygatt’s poultry-processing plant, a basket factory, and a broom-handle factory, as well as a variety of retail businesses.

A Masonic Lodge opened in 1867 and the Augusta Ladies Library Association was organized in 1877.

Gull Lake became a major focus for recreational activities. As early as the 1880s, Elnathan Lorenzo Hawks built Hawk’s Landing (later known as the LaBelle Resort). Other resorts followed along the eastern shore of the lake over the next several decades.

Gull Lake’s outlet became a popular boating site known as Lovers Lane. By the turn of the 20th century, interurban rail service connected the resorts to Kalamazoo and Battle Creek. (For more information on the resorts, see “Summer Fun” in the summer 2005 issue of Museography.)

Camp T. Ben Johnston, a Boy Scout camp, was established on Sherman Lake in 1925. Today, this is the Sherman Lake YMCA Outdoor Center. In addition, another resort on the lake was Silver Beach, which, in the 1920s and 1930s, was a segregated facility for African Americans.

During World War I, the southeast portion of Ross Township became part of Camp Custer. Today it is the Fort Custer National Cemetery.

Gull Lake has evolved into a desirable residential site. Although the resorts are gone, Ross Township boasts other recreational facilities including the Kellogg Forest. Brook Lodge (the former summer quarters of Dr. W. E. Upjohn) and the W. K. Kellogg Bird Sanctuary are conference centers. Its rich history and location midway between Kalamazoo and Battle Creek make the township a popular destination.
1. A pounce box. In the early days of writing with a dip pen, a fine powder called pounce was sprinkled on the writing paper. It helped prevent the ink from bleeding through the paper fibers. Pounce was finely ground from the gum of the sandarac tree and was often mixed with pumice or cuttlefish bone. It’s estimated that this pounce box dates to the 1700s.

2. A torch. It was found in the muck along the shores of Gun Lake in Barry County. As the story was told to the Museum staff by the donor in 1933, it was used by Native Americans who lived in that region in the 19th century. It was mounted on the end of a canoe and filled with pine knots for burning.

3. Dunlap’s Sanitary Cream and Egg Whip. It was introduced in 1916 with its own mixing bowl. The new design, with the perforated mixing blade, reportedly prevented splatter and waste, but it never really caught on.
SPECIAL EXHIBITIONS
RETURN OF THE DINOSAURS
JUNE 30—SEPT. 23
3rd FLOOR GALLERY
Lifelike, roaring robotic dinosaurs like Triceratops and Parasaurolophus will invade the Museum this summer, set against dramatic backdrops. A large dinosaur fossil dig pit, Design-a-Dino area, and other interactivies add to the “uproarious” educational family fun. Be sure to check out the new planetarium show, Death of the Dinosaurs. (See story beginning on page 4.)

SPECIAL! NIGHT AT THE MUSEUM—
RETURN OF THE DINOSAURS
Friday, June 29, 6–10 p.m.
Buy a ticket for a special showing of Night at the Museum, and get an exclusive preview of our feature exhibit, Return of the Dinosaurs, open for movie ticket-holders only from 6–10 p.m. Movie showings at 6 & 8 p.m. • $3

COMING FALL 2007
THE MAGIC SCHOOL BUS™
KICKS UP A STORM
Create, experience, measure, and report on weather! More powerful than a hurricane, more packed than a snowball, refreshing as a spring breeze, and as fun as only Ms. Frizzle can make it—Scholastic’s “The Magic School Bus™ Kicks Up A Storm” exhibit is one bus you won’t want to miss.

DINO FEVER!
Wednesdays, 1–4 p.m. Free
It’s Return of the Dinosaurs hands-on style. Join us each week as we celebrate our fascination with dinosaurs!

DINO MANIA
July 11, 1–4 p.m.
Create your own dinosaur souvenirs from cups to lanyards and mouse pads!

DINOS GALORE
July 18, 1–4 p.m.
Dinosaurs come in all shapes and sizes, from puppets to hats!

DINO GAMES
July 25, 1–4 p.m.
Test your knowledge in dinosaur trivia and your hand-to-eye coordination with flying disks and paddle ball games.

DINO TALES
Aug. 1, 1–4 p.m.
Discover and share dinosaur stories and folktales with stationary, picture frames, and pencil creations.

DINO HUNT
Aug. 8, 1–4 p.m.
Become a paleontologist using binoculars and a compass to dig for dinosaurs.

FREE SUMMER HANDS-ON HAPPENINGS
K’ZOO FOLKLIFE SUNDAY JAM SESSIONS
June 3, July 1, Aug. 5, Sept. 2
2–5 p.m.
K’zoo Folklife Organization members perform traditional acoustic music.
ACROSS THE AIRWAYS...
June 27, 1–4 p.m.
Discover heroes from radio programs throughout the years.

MARY JANE STRYKER THEATER
Thursday evenings at 7:30, enjoy an eclectic schedule of live music, classic films, and independent cinema. Free documentary films will be screened on Sunday afternoons. For titles, descriptions, and times, see inside back cover of this issue or visit us on the web at www.kalamazoomuseum.org.
GROUP ACTIVITIES AT THE KVM
Kalamazoo Valley Museum is a great destination for parties and group activities. Groups can attend concerts, planetarium shows, Challenger Learning Center mini-missions, movies, special classes or hands-on programs! Call the reservation coordinator at (269)373-7965 for more information on any of the programs available to groups of all ages.

VOLUNTEER ALERT!
Call the volunteer coordinator at (269)373-7987 and learn about the benefits of volunteering at the Museum.

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.

MUSEOGRAPHY
www.kalamazoomuseum.org

PLANETARIUM
Experience a journey into space like never before. Spectacular sights and sounds guide your imagination to locations and events throughout our amazing universe. $3/person.

DEATH OF THE DINOSAURS
Saturdays, 11 a.m.; Sundays, 1:30 p.m. • July 1–Sept. 30
Wednesdays, 1:30 p.m. • June 20–Aug. 22
When a mysterious figure drops an envelope on the detective’s desk, it opens the case of the Death of the Dinosaurs. The detective examines evidence for a nearby supernova, variations in solar energy, and asteroid or comet collisions with Earth. The case is followed by a brief discussion of comet information gained during NASA’s Deep Impact and Stardust missions.
All Ages; 30 minutes

TREASURES OF THE MILKY WAY
Wednesdays, 3 p.m.; Saturdays, 2 p.m. • July 1–Sept. 30
Beardless Red guides stargazers to finding treasures hidden along the summer Milky Way. Star clusters, nebulae, meteors and auro- rae are featured in this program about how to use star maps and the star-hopping technique to find objects with binoculars and small telescopes. Middle school and up; 30 minutes

DINOSAUR CHRONICLES
Saturdays & Sundays, 3 p.m. • July 1–Sept. 30
Turn back the pages of time to explore the Mesozoic Era—the Age of Dinosaurs. Beginning with dinosaur hunters of the old west, this program follows scientific discoveries of dinosaurs, the world they inhabited, and what eventually became of them. Upper Elementary and up; 30 minutes

BURTON HENRY UPJOHN
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

HOURS
M/T/Th/F: 9 a.m.–3 p.m. • Wed. 9 a.m.–3 p.m.
Saturday: 10 a.m.–5 p.m. • Sunday: 1–5 p.m.
Open until 5 p.m. Spring Break, April 2–6

JUNE/JULY—DINOSAURS!
Let your imagination take you back to the time of the dinosaurs. Dress like a dinosaur, play with din- osaurs, put together puzzles, and more.

AUG./SEPT.—IN MY BACKYARD
Play with animals, go fishing, camp on the lake and sit under the stars in our imaginary backyard.

CIRCLE TIME PROGRAMS
Stories, musical activities, games, and art projects, appropriate for ages 3 to 5, are offered each week free of charge to families and preschool groups. Programs are held Monday–Friday at 10 a.m., on Saturday at 11 a.m. and are approximately 20 minutes long.

Monday: Preschool Math
Tuesday: Preschool Science
Wednesday: Preschool Stories
Thursday: Preschool Music
Friday: Preschool Art
Saturday: Preschool Stories
About a year ago, a small group of historians and history educators wondered aloud about how Kalamazoo-area residents experienced the Civil Rights Movement.

From that musing came some broader questions about the experiences of particular cultural groups, and not only in the 1960s, but from pre-World War II up to the 1980s.

What grew out of these conversations was an oral-history project that has focused on the African-American, Mexican-American and Native-American communities in Southwest Michigan.

Launched through a partnership of the education staff at the Kalamazoo Valley Museum, Dr. Sharon Carlson, director of the Archives and Regional History Collections of Western Michigan University, and Dr. Lynn Brice, associate professor in the WMU College of Education, this pilot project was conceived in an effort to acknowledge and document the diverse cultural heritage of Kalamazoo.

The experiences of these three cultural groups in Southwest Michigan, particularly in the Kalamazoo area, have not been widely documented. We hope to create the foundation for a solid resource out of which public programs will grow and educators can write local-history curriculum for schools.

As funding allows, the project will grow to embrace more interview subjects, attract representation of all cultural groups in the region, and generate new programs of interest to the community.

Two such programs will launch this summer and fall, drawing on lessons learned from the first year of interviewing a dozen residents of the region.

The first will be the “Family History Camp” in which adults and children can attend a week-long practicum that will immerse them in “tricks of the trade.”

Instructions in interviewing techniques, collecting and preserving family photographs and documents, using digital media for collecting and storing data, creating a family tree, and developing a family website will be led by Museum staff and guest speakers.

The Museum’s Family History Camp will run June 18–22.

The second initiative will be the “Kalamazoo Oral History Symposium,” culminating the pilot year for the project. There the public can meet and hear firsthand the experiences of both interview subjects and the interviewers in a panel discussion.

Later in the day, participants will be able to attend mini-workshops on topics related to conducting interviews, preserving family histories and heirlooms, and how technology aids these efforts. The symposium is planned for Sept. 29 in the Museum’s Mary Jane Stryker Theater.

Both will have limited enrollment. Call the Museum at (269)373-7990, or visit www.kalamazoomuseum.org for details about fees, times, and registration deadlines.
A hot summer day wouldn't be the same without budding entrepreneurs selling little cups of Kool-Aid at the foot of their driveways.

While many of us have taken on that venture in our youth, we set up stands on a cardboard box or old table and poured Kool-Aid from mom's everyday pitcher.

Not so for Bob and Nelda Hayes' son, Todd, and his three sisters. They had the real thing—a cardboard Kool-Aid stand and pitcher.

Kool-Aid stands have been around since the 1940s but the story of Kool-Aid began with another youthful entrepreneur, 11-year-old Edwin Perkins of Nebraska.

In 1900 he began experimenting in his mother's kitchen to create flavorings and perfumes. By the time he was 24, he had his own mail-order business and was selling a beverage syrup called "Fruit Smack."

It sold well but the bottles often broke during delivery so, in 1927, he transformed "Fruit Smack" into a powder concentrate—an idea he borrowed from a new product called Jell-O. He packaged his powder in envelopes and called it Kool-Ade, which was later changed to the current spelling. Perkins marketed the product to kids by having them bring back empty packets to the store for a prize.

“We got the stand because I was a big one to save and send in labels and coupons to get free things,” says Nelda Hayes. She remembers sending in empty Kool-Aid packets in the late 1960s to get the stand, pitcher, lunch boxes, and backpacks.

“The stand belonged to Todd—he was in charge of it,” she recalls. “There were 15 kids, including ours, in the neighborhood. They all enjoyed using it,” but according to her son, they usually ended up drinking more than they sold.

The Museum Collects...

We collect 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. Wish list: 1960s-era lawn mower, barbecue grill, child's tricycle; body of a mid-1960s to early 1970s small automobile; high school or college cheerleading uniform (any time period).
Kalamazoo Valley Museum’s
Mary Jane Stryker Theater Summer ’07 Events

SPECIAL EVENT: NIGHT AT THE MUSEUM
Friday, June 29
Showtimes: 6 p.m. and 8 p.m.
$3 admission
In conjunction with the opening of Return of the Dinosaurs, you are invited to view the hilarious Ben Stiller comedy before enjoying a sneak preview of our new third-floor special exhibit.

FREE SUNDAY DOCUMENTARIES
These FREE events augment our special exhibits Return of the Dinosaurs and On the Air!

Sundays, 1:30 p.m: Return of the Dinosaurs

Walking With Prehistoric Beasts
Part One – June 10
Part Two – June 17
Part Three – June 24

Walking With Dinosaurs
Part One – July 1
Part Two – July 8
Part Three – July 15
Part Four – July 22
Part Five – July 29
Part Six – Aug. 5

Allosaurus: A Walking with Dinosaurs Special
Aug. 12

Sundays, 3 p.m: On the Air!
Free events celebrating the history of broadcasting!

PBS’ Empire of the Air: The Men Who Made Radio
For 50 years, radio dominated the airwaves and the American consciousness. Learn more about America’s first “mass medium.”
Part One – June 10
Part Two – June 17

Mercury Theatre on the Air’s production of War of the Worlds
You’ll have two opportunities to hear Orson Welles’ infamous 1938 radio production of H. G. Welles’s classic.
First “Listen” – June 24
Second “Listen” – July 1

A Prairie Home Collection: Great Moments from the Original Radio Show
Enjoy some of the high points from Garrison Keillor’s eclectic and celebrated public radio program A Prairie Home Companion.
Part One – July 8
Part Two – July 15
Part Three – July 22

Elvis Presley: The Ed Sullivan Shows
Elvis is in the building! These documentaries commemorate Elvis Presley’s appearances on one of early television’s most important broadcasts, The Ed Sullivan Show.
Part One – July 29
Part Two – Aug. 5
Part Three – Aug. 12
FREE Summer Hands-on Programs

DINO FEVER!

WEDNESDAYS, 1–4 P.M. • FREE!
Join us this summer as we celebrate our fascination with dinosaurs!

JULY 11 — DINO MANIA
Create your own dinosaur souvenirs from cups to lanyards and more.

JULY 18 — DINOS GALORE
Make dinosaurs in all shapes and sizes, from puppets to hats.

JULY 25 — DINO GAMES
Test your knowledge in dinosaur trivia and your hand-to-eye coordination with flying disks and paddle ball games.

AUG. 1 — DINO TALES
Discover and share dinosaur stories and folktales with stationary, picture frames, and pencil creations.

AUG. 8 — DINO HUNT
Become a paleontologist and dig for dinosaur clues.

Kalamazoo Valley Museum
230 N. Rose Street
Downtown Kalamazoo
FREE General Admission—Open Daily
HOURS: Mon.–Sat. 9 a.m. to 5 p.m.
(First floor re-opens at 6:30 p.m. for Thursday and Saturday evening events in the Mary Jane Stryker Theater)
Sun. & Holidays 1 to 5 p.m.
(269)373-7990 • (800)772-3370
www.kalamazoomuseum.org