



A brief history of the carousel

National Carousel Association

Sometime in the 1100s, Arabian and Turkish riders played a raucous game on horseback. They took it very seriously... so seriously that on-looking Italian and Spanish Crusaders described the contest as a "little war," or "*garosello*" or "*carosella*," respectively. The Crusaders brought the game back to Europe where it became an extravagant display of horsemanship and finery that the French called "*carrousel*."

A major event of the "carrousel" was the ring-spearing tournament in which a man would ride his horse full tilt, lance in hand, toward a small ring hanging from a tree limb or pole by brightly colored ribbons. The object? To spear the brass ring.

About 300 years ago, a Frenchman got the idea to build a device to train young noblemen in the art of ring-spearing. His device consisted of crudely carved horses and chariots suspended by chains from wooden spokes radiating from a centerpole. This was probably the beginning of the carousel as we know it.

By the late 1700s, there were numerous machines built solely for amusement that were scattered throughout Europe. The devices were small and light, their size and weight limited by what could be cranked by man or pulled by horse. These limitations were removed with the invention of the steam engine. The power of steam made possible the elaborate carousels of today.

Gustov Dentzel pioneered the modern carousel in America. Of German descent, Dentzel opened his carving shop in Philadelphia in 1867. Many talented men followed his lead, including Marcus Illions, Charles Carmel, Daniel Carl Muller, and the carvers of Philadelphia Toboggan Company, C.W. Parker, and Herschell-Spillman Company. Their creations became the centerpiece of hundreds of amusement parks and trolley company resorts across the United States and Canada.

Few of the old carousels of Europe could match the product of these American craftsmen. Ingenious men, their carousels became bigger and more elaborately housed. Animals and chariots were more beautifully carved and styled. There were war horses, parade horses, Indian ponies, and horses straight out of a child's dream. Animals of the jungle chased those of the plains and the farms and forests. Dogs, cats, teddy bears and mythical beasts graced the American carousel.

The golden age of the American carousel paralleled that of the trolley companies, 1880-1930. The Great Depression of the 1930s saw the demise of the wooden horses, and the trolleys soon likewise disappeared from the American scene.

For more information on the carousel, read Fred Fried's *Pictorial History of the Carousel*, from which much of the above was distilled. Other good books include: Geoff Weedon, *Fairground Art*; Tobin Fraley, *The Art of the Carousel*; Charlotte Dinger, *The Art of the Carousel*; William Manns *Painted Ponies*.

Those with an interest in carousels will want to join The National Carousel Association which provided the above information. Dues are \$20 per year and include the magazine, *Merry-Go-Round-Up*, newsletters and a biennial census report of existing carousels. The Association also has a seven-page list of suppliers of carousel restoration supplies and related gifts, books and reproduction full-size horses and pipe organs.

When contacting the association, please send a SASE. For membership or information, write or call: National Carousel Association, c/o Gail Hall, P.O. Box 307, Frankfort, IN 46041. (317) 654-5807.

Playland

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news release

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PLAYLAND'S CAROUSEL IS A RARE TREASURE
 OF A HIGHLY RESPECTED AMERICAN ART FORM

RYE, NY --- The carousel, as created by gifted hands, loving hearts, and forgotten names of a bygone era; has become a recognized and respected American art form.

One of the treasured examples of this art form is the Playland Carousel.

Installed in 1929, and now entering its 57th year of continuous service, the Playland Carousel was shaped by five extraordinarily gifted artisans.

The 66 horses and three chariots of the Playland Carousel were hand carved in 1915 by Charles Carmel, a Russian immigrant, who became a dominant force in this art form during his productive years, 1900 to 1925.

The unique Playland Carousel is only one of four such Carmel carousels existing today.

Carmel horses are reknown for their sweet beautiful faces; squarish cheek bones; good proportions; animated dramatic poses; intricate full-flowing manes; short saddles; high pommels; trappings including fish scales, feathers, heavy armour; hair tails; small expressive deep-set glass eyes; arched necks; and long-flowing forelocks.

M. D. Borelli, an Italian immigrant, manufactured carousel machinery and frames during the period Carmel was creating his stunning horses. Borelli's contribution to many of the Carmel horses was in adding faceted glass jewels of all sizes to them. He also painted many Carmel horses with loving care and skill.

Ludovic Gavioli was the pioneer of automatic playing organs. This Italian artisan built the rare Band Organ in the Playland Carousel. It is estimated that this particular organ, with its beautiful, hand-carved bell-tappers and conductor, was manufactured in the early 1890s. Originally powered by steam, the organ has been converted and now uses Wurlitzer rolls.

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(EXAMPLE OF A PUBLIC RELATIONS RELEASE)



Westchester County

LAYLAND'S CAROUSEL - Page Two

William F. Mangels, a German-born machinist and manufacturer, designed and built the mechanism which turns the carousel and raises and lowers the horses while in motion. Mangels produced the finest carousel machinery ever built, and also invented the "Whip", the miniature "Whip", and the miniature carousel. Both miniature rides still delight children today in Playland's Kiddyland.

Augustoff Wolfinger, considered the "Michaelangelo of the Boardwalk," created the 18 different paintings along the upper rim of the Playland Carousel. The illuminating gold-leaf mirrors, alternating with the paintings, act as dividers and frame each period picture into its own section. Also a German immigrant, Wolfinger was associated with Mangels for many years.

Carmel's 66 distinctive horses, each one different from the others, and the three chariots run counter-clockwise around the organ. The horses are four abreast with the largest on the outside lane and the smallest on the inside lane. A Carmel carousel with three chariots, in place of the usual two, is considered unusual and rare.

Today there are an estimated 265 wooden, American carousels in existence, and five dozen of these are in private collections.

Westchester residents are fortunate that Playland, a County-owned and operated amusement park, still possesses and is preserving one of the rarest, surviving wooden carousels.

The following article is reprinted at the invitation of its author. It was sent to over 2,000 dailies and weeklies all over the country under the auspices of the Smithsonian News Service and was well received . . .

CAROUSELS IN A VICIOUS CIRCLE

By Ink Mendelson
Smithsonian News Service

What is made of wood, is painted more colors than the rainbow, has thousands of legs that never go anywhere, is found all over the United States and is disappearing?

The 284 hand-carved carousels left in America provide the answer to this particular riddle. But the subject of merry-go-rounds raises more questions than might be supposed.

On the National Mall in Washington, D.C., a carousel is once again spinning in celebration of the sunny days of spring and summer. More than a decade ago, a carousel was placed there by the Secretary of the Smithsonian Institution, S. Dillon Ripley, as a "living extension of the museums."

But even as the carousel in the nation's front yard whirls merrily, an ominous trend continues across the country. Once, thousands of carousels were to be found on America's fairgrounds, playgrounds and beaches. They were bright lures dangled at the end of streetcar lines, as trolley companies built amusement parks to encourage riders. Today, a fraction of these hand-carved wooden treasures of yesteryear remain. And the number diminishes yearly.

For the last seven years, 10 to 20 carousels have been lost each year. In most cases, they have been dismantled; the individual animals have been sold off one by one. Barbara Fahs Charles, a Washington, D.C., designer of museum exhibitions and an expert on the history of the American carousel, calls the trend "seven years of bad luck."

Most people love merry-go-rounds because they rode them as children. Charles became interested in carousels when she had one for a downstairs neighbor. She lived for a time in an apartment over the Santa Monica Pier carousel, made famous in the movie, "The Sting." This 1922 hand-carved piece of Americana is currently being restored and will re-open soon.

Often, however, a carousel's fate is quite different. "In the past decade, carousel figures have become highly collectible, easily tripling in price--with the more unusual or finely carved rising the fastest," Charles says. "As the demand for figures has increased, whole operating carousels have decreased in significant numbers."

Is there reason to mourn the loss of merry-go-rounds in America? Would a child's ride be that much missed? The fact of the matter is, the carousel was not created for children. Kids and carousels got together relatively late in the carousel's long and colorful history.

The earliest known visual record of a "carousel" is a 1,500-year-old Byzantine basrelief depicting riders swinging in baskets tied to a centerpole. Down through the centuries, the carousel was known by many names and in various forms in such far-flung parts of the world as India, Turkey, Europe, Mexico and America.

The first carousel recorded in this country was made in New England around 1800. But the carousel industry got its real start, albeit a rocky one, when young Gustav Dentzel hung out his sign in Philadelphia--"G.A. DENTZEL, STEAM AND HORSEPOWER CAROUSSELL BUILDER--1867."

Carousels (continued) . . .

In 1870, Dentzel took his first carousel on tour and stopped at Richmond, Va. A group of boys gathered round, but instead of hopping aboard, pelted the carousel with stones. When Dentzel protested to police standing idly by, they informed him, "Mister, if you want business, don't ever play 'Marching Through Georgia' in the South."

As new forms of power became available, carousels were turned first by steam, then by electricity. Once, they were even turned by coconuts.

On that occasion in 1894, an American merry-go-round salesman, Joseph D. Guinn, arrived in Tahiti with two carousels powered by steam, only to find that no wood or coal was available to fuel the engines. In his memoirs, Guinn wrote, "We fired with coconuts. I stayed there 40 days and did very well--taking in as much as \$625 in a single day."

The carousel business in America was indeed profitable in its golden age from 1880-1930. In this period there were at least 19 carousel-carving shops. Each shop had its unique style, and its individual carvers had their signature touches.

Of course, in the true American spirit, an idea was "borrowed" now and then. "Carvers took styles from each other. They crept under canvases to see what others were doing," says Nina Fraley, a carousel restoration expert who began her career at age 10 painting fences in her father's amusement park.

Carousel carvers had a greater job cut out for them than sculpting the blocks of raw wood they faced. They were challenged to create instant fantasy. Before choosing a steed, a rider would decide what role to play--knight, princess, cowboy, circus performer or hunter. The carvers created mounts for them all.

The special carvings on an old wooden carousel are detailed, fanciful, often historically accurate and always on the right side of the animal. Because American carousels turn counter-clockwise, the right side, or "romance" side, faces the onlookers and the approaching rider. There was no point in wasting all that work on the side nobody would see.

The Philadelphia Toboggan Company carvers created horses with historically correct coats of medieval armour and weapons. Master carver D.C. Muller was a student of the American Civil War, and his military horses wear authentic cavalry gear. One Dentzel tiger sports a full-length portrait of Teddy Roosevelt stalking his prey, pince-nez and all.

Carver Marcus Charles Illions adorned his horses with portraits of the famous such as Abraham Lincoln--and himself; at least one of his horses bears a self-portrait. Another Coney Island carver, Charles Carmel, honored his wife with such a portrait on horseback. Charles Looff created total carousel environments. He designed buildings with stained glass windows which cast a glow on brilliant white horses with gilded manes and trappings encrusted with mirrored jewels that caught the light. The whole was a giant kaleidoscope.

The "Brooklyn Baroque" rose-bedecked steeds of carvers Stein & Goldstein are massive, aggressive chargers with their ears back and teeth bared. Herschell-Spillman carvers created smaller, gentler creatures that would appeal to children. One such delight, a frog, was outfitted in a jacket, bow tie and short pants. "Colonel" Parker's carvers gave their all with Americana: flags, eagles, Indian heads, six-shooters, sunflowers and corn--on cobs.

The golden age of carousels ended with the Depression as parks closed in response to the failing economy. After World War II, amusement parks and merry-go-rounds experienced a brief revival, but by that time the art of the carousel carver had largely been lost. Metal and, later, fiberglass animals replaced the exquisitely carved wooden creatures.

In the 1950s, '60s and '70s television and rock concerts replaced the fan-

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Carousels (continued) . . .

tasies of a more innocent day. Many parks, often on prime real estate, were sold to developers.

Today, the old wooden carousels left in America are caught in a vicious circle. Groups and individuals argue about how best to save the survivors. Preservation efforts, however, create publicity about their location and value, which, in turn, creates new interest among those more concerned with profit than with history, art or just plain fun.

Fred Fried, a New York City carousel conservationist, folk art historian and author of A Pictorial History of the Carousel, would put up a sign in front of the carousel summarizing its future in America. It would read, "IN DANGER."

For one Berkeley, Calif., youngster, the issue was neither black nor white, but purple--at least his prose was. A few years ago, when he heard that the Tilden Park merry-go-round was about to be taken out of the park and sold, he wrote, "Dear Tilden Park: If you take the Merry-Go-Round away, I will hold my breath until I turn purple."

Fortunately, the boy will grow up with a normal skin color. The Berkeley community with a little help from its friends in local, state and national government, purchased, restored and got on the National Register of Historic Places its horses, giraffes, roosters, zebras and frogs plus a lion, tiger, dragon, deer, goat, pig, cat, dog and stork.

(Edited for space.)



CAROUSEL

Theft of carousel figure sparks free publicity for Conn. park

Page 19, Amusement Business, January 26, 1965

By ANCIL DAVIS

The great search for Lake Quassa-paug's stolen carousel figure is garnering plenty of free publicity, and its replacement stands to generate a huge grand opening for the Middlebury, Conn., park this spring.

The rare antique seahorse, or hippocampus, was taken from the park sometime on Nov. 16. Thieves used a hacksaw to sever the 300-pound PTC carousel creature from the ride's metal shaft.

The theft prompted owners George and John Frantzis to launch a full-scale investigation which quickly blossomed into the focal point for the regional big-city media.

The park is offering a \$3,000 reward for the antique wood figure, of which only one other exists in the country, while the Middlebury Police Department is continuing the investigation. In the meantime, local newspapers picked up the story and were soon joined by such powerhouses as *The Hartford Curant*, *The Boston Globe* and New York's flagship CBS outlet.

The Frantzises continued that momentum by holding a January press conference to announce replacement of the figure. Art Richie, a Bristol, Conn., woodcarver, has been commissioned to render an exact replica of the rare seahorse.

Richie has distinguished himself with carvings of an 11-foot giraffe for a private collector, a 17-foot baby for a Midland, Texas, bank and a life-size lion for Kenny Rogers' son, Christopher Cody.

"The seahorse is a special project," announced Richie, whose work costs somewhere between \$5,000 and \$15,000. "It's so rare a carving that I

find it a personal challenge attempting it. The first thing is getting the size right. Eye measurements are rarely enough, then there is the evolution of sketches, the development and cutting of patterns, the carving, the shaping, then, finally, the intricate painting. All things considered, though, I'd say it will be ready in two months."

The completion schedule fits well into the park's planned spring opening, when a host of dignitaries and the media will be invited for the unveiling.

"With that timetable," said General Manager George Frantzis, "the horse will be back on the carousel just in time for opening day, and if the original is returned, we'll showcase it behind glass as a permanent display."

The grand opening will also herald the estimated \$80,000 in aesthetic improvements being undertaken in the park. New pavement, a fresh paint job, landscaping and lighting are all planned. Illumination of the park is a result of longer operating hours over the past few years. This is due in large part to an increase in promotions extending park closing from dusk to as late as 11 p.m.

Friday night has become 25-Cent Night, which offers customers hot dogs, sno-cones and sodas from 5 p.m. to 11 p.m. Pepsi Night has become a staple on Thursday and Saturday when, for \$3.99, rides, hot dogs and a soft drink are offered in a promotional package.

A McDonald's co-promotion offering \$2 discounts on admission has also been strong on Thursday.

"We want to bring in at least one or
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Theft of carousel figure sparks free...

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two additional sponsors this season," said Marketing Director John Frantzis, interviewed at the New York Fairs Assn. meeting in Syracuse prior to the press conference. "We want to work with one sponsor during May and June, bring in another for July and pick up one more for August. Our promotions have really had a tremendous effect. Attendance has been boosted by the Pepsi promotion by at least 400 or 500 every Friday night."

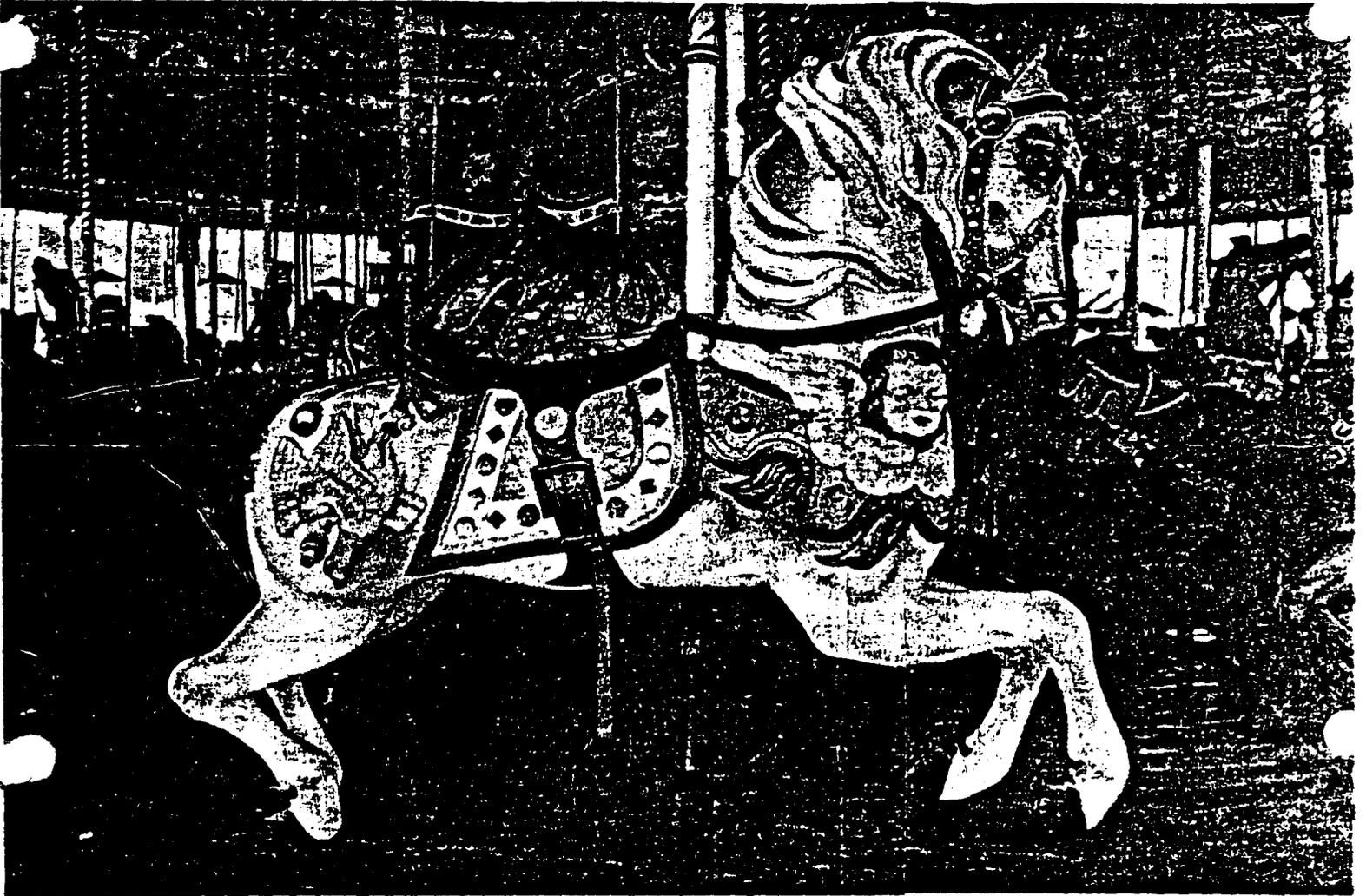
However, Frantzis said, "Tuesday is the real bargain day," when from 10 a.m. until 8 p.m. all rides except the boats are \$4.50 for adults and \$3.50 for children eight and under. This generates "a lot of business from the nearby campgrounds in the morning, and the family crowds begin coming in the afternoon."

In addition to an upsurge in promotions, group business has also shown an increase. Fun Seekers Clubs have been established through local corporate personnel offices, where \$1.50

discount coupons are available through the department. The program has not only brought corporate outings for traditional clambakes, but often translates into repeat business.

As business has increased, so have the number of rides in the park. Some six or seven rides have been acquired in the past four years, including a Monster Mouse from New York's Rye Playland, a Bubble Bounce from Shaheen's Fun Park in Salisbury Beach, Mass., a slide, a kiddie Ferris Wheel, Tilt-a-Whirl and Supa Bounce Dragon Moonwalk. A Hampton Umbrella from Rye Playland and 15 fiberglass dolphin pedal boats also join the lineup, and a go-kart track is currently under consideration.

"Our attendance has risen steadily with the improvements each year," said John. "It was up between 15 and 20 percent even with the bad weather last season. All in all, we had a very good year and are looking forward to a better one in 1985."



One of Charles Carmel's grand equine carvings on Playland's turn-of-the-century carousel as it appears today.



same horse in gold-leaf, before repainting.

CAROUSEL!

BY BARRY ABISCH
PHOTOGRAPHS BY EILEEN COLTON

THE PLATFORM dips ever so slightly as you step up, and the wooden seat wobbles as you settle down to wait for the transformation which begins with a tug on a length of clothesline.

Paul Burrachio is on station at the Playland carousel in Rye. He takes hold of that rope and snaps his wrist. A bell rings, just another noise in a noisy

place, easy enough to ignore.

Burrachio then closes his fist around a worn black knob. Unseen behind a low door, a wide leather belt turns a shaft within an iron column as fat as a telephone pole. It is then that things begin to move the way William Mangels figured they would some 70 years ago.

There is no surge of power, no inertial force driving you backward in your seat. One minute you are sitting still. Then the bell sounds, and you are moving and music is playing.

Behind the low door, a spool of thick paper yellowed and a bit brown at the edges like an oyster

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Barry Abisch is a senior news editor with the Gannett Westchester Rockland Newspapers. Eileen Colton is a free-lance photographer.

CAROUSEL!

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cracker, begins unrolling. Taking a deep mechanized breath of air, Ludovic Gavioli's organ sings in a mellow voice first heard a century ago and an ocean away.

Burrachio advances the control handle. The leather belt slaps at the pulley; the Gavioli keeps up the tempo.

You circle Burrachio six times a minute, which is maybe 12 mph for the outside riders, a gentle pace. But what can you expect? A carousel doesn't even muss your hair.

For those who insist on the Dragon Coaster and the Wild Mouse, Playland's carousel is a rather staid carnival ride for grandma and the little kids; a quaint bit of Americana overlooked, somehow, when they cleaned up after the Roaring Twenties.

BUT WHAT THEY OVERLOOK is that when Burrachio tugs on the bellrope, he transforms a collection of turn-of-the-century artifacts into a moving work of art.

So listen for the bell. It's a call to the races, a huntsman's horn. A signal: "Gentlemen, start your imaginations."

Look around you. The littlest children sit on padded seats, flanked by scaly green dragons breathing fire. Children just a bit older and bolder perch astride carved wooden horses, Daddy standing nearby but not really needed. Teen-age couples ride to build memories; old folks ride to relive them.

Feel it. The carousel carries you off, going in circles, going nowhere, going anywhere at all you chose to journey in your mind.

Charles Carmel, a Russian-Polish immigrant, wrought much of this magic. Working in a Brooklyn workshop, Carmel turned wood into horses, horses now of many colors. Carmel carved 66 horses, no two alike, for the Playland carousel.

There are hunting horses, some with a brace of gamebirds already laced to the saddle strings. There are fighting horses with pistols or sabers at the ready. Armored horses. Feathered Indian horses. Proud parade horses with flowers braided into their manes. One odd horse with an otter skin for a saddle.

Mount one of those horses as it leaps and you are part of the moving art. Experience it while you can.

Once, when your grandmother was young, or your great-grandmother if you are young, there were more than 5,000 carousels in America. You couldn't ride to the end of a trolley line without finding a carousel circling nearby, installed there as a lure for weekend fares.

But like the trolleys, most of these classic wooden carousels have disappeared. There is but one such carousel operating for every million Americans: Where have the others gone? To pieces, mainly. They sell better that way.

For today there are wealthy people who would give the price of a new car to get one of those old hand-carved, hand-painted horses for their playrooms and offices, without really knowing what they're buying.

Frederick Fried does know, and he doesn't much like it. Fried is a sculptor by training, an art historian by profession and a carousel expert by vocation.

In a recent conversation, Fried recalled growing

up in Brooklyn, across the street from Charles Carmel's carousel workshop. "We'd sneak inside to watch him carve," Fried said. "He'd chase us out."

Fried has written three books in a campaign to save carousels, and to gain recognition for Carmel and other carousel carvers as artists. Folk artists perhaps, commercial artists for sure, but artists whose work shares a heritage with the cigar-store Indian, tracing back to the carvers who decorated American sailing vessels.

It might seem that Fried would view the high prices being paid for carousel horses as vindication for the carver-as-artist. He doesn't, partly because the people paying those prices are neither art collectors nor antique buffs with the knowledge to appreciate the artistic talent of the carvers.

A buyer, Fried says, often is "anyone with \$5,000



Carmel donned this noble steed in medieval armor.

or \$6,000 for a horse" and is simply looking for something decorative. Right now, he adds, doctors and lawyers on the West Coast particularly covet carousel horses as office ornaments.

As a result, old carousels have been dismembered by new owners looking for fast profits. And some amusement parks have been visited at night by horse thieves who raid carousels for the No-Questions-Asked Supermarket.

Fried, who argues that carousels should be left intact as operating units, calls dealers who trade in carousel horses "mercenaries." Whether or not that judgment is too harsh, the fact is that the horse traders are exacting a toll.

The last person to count America's surviving wooden carousels was Donna Lee of Larchmont. Ms. Lee was chairman of the census committee of the National Carousel Association, whose 700 members agree that carousels are worth saving.

When the association made a count in 1979, there were 322 survivors. When Ms. Lee counted in 1981, the number was down to 282, and five dozen of those are in private collections, not generally available to the public.

Ms. Lee is not looking forward to the next count. The number, she predicts with unhappy confidence, will be even smaller. "It's going down really fast," she said.

Westchester County has but one surviving vintage carousel, at Playland, and at that the county is ahead of eight states which have no carousels at all. There are carousels in Central Park and at Coney Island, but in other directions you have to travel east to Bridgeport, north to Saratoga Springs or west to Binghamton to find another one, according to a list distributed by the Smithsonian Institution.

Accounts of the grand opening of Playland on Decoration Day, May 28, 1928, make no mention of the carousel.

Ms. Lee has an aging report in an amusement industry trade journal which puts the cost of the Playland carousel, used, at \$19,000. This also covered the building, designed by Fred Church.

Larry McGowan, who traced the history of the Playland carousel while trying to learn the origins of its band organ, says it is not the carousel which was in use when Playland opened for its first season. This carousel was purchased from Savin Rock Park in Connecticut, and was set up at Playland in time for the 1930 season, McGowan says.

The carousel was a bargain. The Dragon Coaster cost \$60,000. Even the Old Mill was a \$21,000 item, built new for Playland. The boardwalk cost the county \$50,385.95.

TODAY, THE BAND organ alone is worth perhaps \$80,000, while the carousel will be worth several hundred thousand dollars if broken up and sold for its horses. Intact, of course, it is a priceless, cherished work of art, a part of America's early 20th century heritage.

The carousel represents a collage of talent, an assemblage of sculpture by Charles Carmel, music by Ludovic Gavioli, paintings by August Wolfinger and the industrial arts of William Mangels.

Mangels was born in Germany and emigrated to New York City, opening a machine shop to serve the amusement businesses at Coney Island. Among other accomplishments, he designed the first Whip, a neck-snapper of a ride. A Mangels whip is still in use at Playland, and his design is still used for whips being built today.

Mangels also came up with an improved mechanism for the up-and-down movement of carousel horses. The Mangels mechanism is used today in factories which build carousels with molded fiberglass horses.

Of the 66 Carmel horses at Playland, all but 18 are "jumpers." All of the motion comes from above; there is no support underneath the platform of a carousel. The entire horse and pole hangs from braces radiating out from the top of the central column.

The pole of each jumper rests in a narrow slot. As the horses begin to move up and down and the ride spins, centrifugal force forces the pole outward in the slot, and the horse and rider "lean" into the turn.

For riders who find all this motion too much to handle, there are the "standers," horses which br-

at least three feet solidly planted on the platf-

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For those more timid still, the carousel carries three carved chariots, two decorated with griffins, the third with dragons.

On the chariots, Playland boasts rare panels of August Wolfinger's original artwork.

Wolfinger painted carnival show-fronts to support himself between commissions after emigrating from Germany to Brooklyn. By many accounts, he was the most talented of the artists serving the amusement industry—"The Michaelangelo of the Midway," one writer called him.

□

As delightful as is the gentle movement of a carousel, as colorful as is the ride, there are those who can ride a carousel with their eyes closed, riding with their ears. "People come here just to listen to the organ," Burrachio says.

The organ is a military band organ. It can properly be called a dance organ, but it cannot be called a calliope. A calliope, says Larry McGowan, is louder and offers a much more robust sound.

McGowan is one of the people who listens to the carousel. He was a frequent visitor as a child. He has been a rehearsal pianist for

the Joffrey Ballet and for singers like Bette Midler.

The organ, McGowan says, was made in the Gavioli factory near Paris in 1867. It eventually was imported by Birnie Bros. of Sheepshead Bay, purveyors to the carousel industry.

A few years ago, McGowan showed up at Playland and offered his services as a restorer of the Gavioli. This year, he gave up a job as an operations supervisor at Playland so he could run the organ. He plays piano in a Rye Town restaurant to make a living.

Originally, the organ was pumped by hand. Now an electric blower provides the air stream for its 136 pipes. A Wurlitzer mechanism, added in the 1920s, replaced the old, cumbersome books of folding cardboard which originally carried the music. Even so, it is not easy finding music for the organ. Piano rolls will not work. The organ has 62 keys, not 88 as can a piano. Larry McGowan scours specialty flea markets to track down player rolls for the organ, and the band plays on.

The music is an important part of a carousel, but it's the horses which define it in popular imagery, which describe

it and give it scope and dimension. The Playland carousel is a rarity because it is one of only four surviving Carmel carousels, according to Ms. Lee.

Charles Carmel carved plenty of horses. Sometimes he made horses and sold them to carousel factories, says Frederick Fried. Sometimes he went to work for carousel factories. Sometimes he sold replacement horses to carousel operators. Rarely did he build entire carousels, like the one at Playland.

William Mangels was one carousel maker who purchased horses from Carmel. When Carmel made the Playland carousel, he purchased a mechanism from Mangels. It is the Mangels name which appears on the carousel, carved under some of the mirrors and engraved into a brass nameplate identifying the works as a "Carousel No. 2."

Carmel prospered as a carver. He made enough money, according to Fried, to put four children through college. But he was not so good a businessman. After moving to a new house on Brooklyn's Ocean Parkway, "he lost his shirt," Fried says. At one

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THE 'CLASSIC' CAROUSEL

AN amusement park ride can have horses and go in circles, but that doesn't make it a carousel.

For instance, across the promenade from the Playland carousel is another ride with carved wooden horses. This is the Derby Racer, one of only two such rides still operating in America.

The Derby Racer is not for children; you must be at least 4½ feet tall to climb aboard. The horses, carved by Charles Carmel and Marcus Illions, move twice as fast as the carousel horses across the way, 25 mph for the outside row. And each horse is mounted in a track on which it slides forward or



slip back; just as if you were indeed in a great race.

The Derby Racer was built by Fred Church, according to Larry McGowan. Church also designed the buildings which house the carousel and other vintage Playland rides.

A number of the rides which were installed for the 1928 opening of the park, or shortly thereafter, are still operating. The Whip, designed and built by William F. Mangels, remains as do

the Dragon Coaster, the Old Mill and a number of Kiddieland rides.

Kiddieland boasts a small carousel, which carries a Mangels nameplate identifying it as a Model 3K. It may be a Mangels and it may be old, but it is not counted among the fewer than 300 surviving "classic" carousels. According to Donna Lee, it is not the small size which rules it out, but the horses. Classic carousels have wooden horses; the kiddie carousel has aluminum horses.

Neither wood nor aluminum are the materials of choice for modern merry-go-rounds. Instead, horses today are made of fiberglass, mass produced in factory molds. ■

—Barry Abisch

CAROUSEL!

From page 12

point, he bought a carousel at Coney Island just before the ride was destroyed by fire.

Carmel belonged to the Coney Island school of carvers. His horses often look as if they were caught in the middle of a stampede, straining forward or tossing their heads. Tongues sometimes flap from panting mouths.

The Playland Carmels are unusual, Ms. Lee notes, because the horses are studded with cut-glass jewels, a feature not often found on Carmel horses.

As in all carousels, the horses on the outside rows are larger and more ornate than those on the inside rows. And the inside flank of each horse is far less elaborate than the carving on the outside right flank, the side which faces outward on American carousels, which always circle counter-clockwise. German and English carousels turn the opposite way.

"Carmel was an excellent carver; he did very fine work," Fried says. But Fried does not believe that carousel horses, however fine the artwork, belong in museum exhibits. They belong where they were intended, as part of a carousel, which may have been the first moving art form, according to Fried and his artist wife, Mary.

There is evidence that the Playland carousel has not always been treated with the respect it deserves, although 10 years ago the horses were stripped to bare wood, cracks were repaired and reinforced, and the horses were repainted.

A lot of what was once part of the carousel has been lost. The brass poles have been chromed, apparently to spare the cost of paying someone to polish the brass, a full-time job.

A painting depicting the mythological tale of the birth of Apollo once appeared at the top of the central enclosure. The story unfolded before your eyes as you rode around it.

Over time, says Larry McGowan, the painting chipped and faded. It was not restored. Instead, the old paint was scraped away, and Pennsylvania Dutch cutouts of birds and butterflies were installed, hardly in keeping with the motif of the rest of the carousel.

The carousel endures other assaults. Riders use keys in attempts to carve initials or pry jewels from

The carousel evolved from an Arabian game that dates back to the 12th century. Circling horsemen would chase a water-filled ball. In Italy, they called the game *garoselo*; in France, *carrousel*.

the horses. Three hand-carved moving figures, part of the Gavioli organ, were removed to protect them from people who thought it sporting to try to grab the little bells from their wooden hands.

Missing, too, is the brass-ring mechanism, so much a part of a traditional carousel, and a link with the origins of the ride.

The carousel evolved from an Arabian game of the 12th century. Horsemen would ride in circles, tossing around a clay ball filled with water. The game made its way to Europe, where it was called *garoselo*—little war—in Italian, *carrousel* in French. Sometimes, a hoop would be hung from ribbons as a target for spear-carrying horsemen.

□

That is the tradition behind the Playland carousel. But what of the future? A few years ago, the city of Rye, upset over Playland traffic, wanted the county to get rid of the carousel along with all the other rides outside of Kiddieland. The county rejected that suggestion.

Instead, Westchester signed a temporary agreement with the Marriott Corp., whose operation of Playland has since come under criticism. Marriott, though, seems to recognize the special qualities of the carousel.

"The organ itself is a museum piece; it lends ambience and character," says Patrick McDermott, a Marriott vice president who manages Playland. "The horses are wood-carved, and have good antique value. Even the building has carpentry work you don't see any more."

If Marriott wins a long-term contract to operate Playland, McDermott promises the carousel will be given a featured role at the park. He notes that a classic carousel is a prominent attraction at another Marriott amusement park, Great America, near Chicago.

There are, then, those who recognize the carousel for what it is.

Paul Burrachio is one of them. He snaps the bellerope, then puts his weight on a square of steel welded to the brake lever. The carousel eases to a stop.

Burrachio has worked the carousel for three seasons now. He's a young fellow, and might be expected to prefer one of the faster, noisier rides, but he doesn't.

Burrachio can point out details of the carousel's design, and he's proud of the hand-carved horses even if he doesn't know who carved them.

"This ride," he says, "is special." ■

Restored Carousel at Kings Dominion

CAROUSEL

A completely restored Carousel is just one of the many attractions awaiting patrons when Kings Dominion theme park throws open its doors next spring.

Originally located at Riverside Park, Agawam, Mass., the Carousel was moved to Roger Williams Park, Providence, R.I., in 1938. There it remained in operation as an amusement concession until purchased by Kings Dominion in 1973.

The ride is scheduled to operate in the Coney Island section of the Ashland, Val, funspot.

"It's a sad fact that wooden Carousels are simply not being made any more," says Dennis Speigel, general manager of the park. "The newer children's models are built of fiberglass and aluminum, and there's no comparison in the quality of workmanship."

The four-abreast Carousel was built in 1917 by the Philadelphia Toboggan Company and features 66 horses and two chariots.

According to Jim Figley, director of ride development for the funspot, the attraction is still in good mechanical kondition. Its old Auchy motor—named after the founder of Philadelphia Toboggan—needs only minor reconditioning before it will again turn the complete assembly a little faster than eight miles per hour. The rotating platform, however, will be replaced by new maple flooring.

To move the attraction, a crew of Kings Dominion workmen dismantled the entire 19-ton Carousel and loaded the sections into four tractor trailer rigs. Each horse, carrying a metal tag on its belly to indicate location of the Carousel, was packed in

straw and laid on its side on shelves built into the vans. The 500-mile trip marked the beginning of the 18-month process of restoring the ride.

Stripping and sanding operations removed most of a 40-coat accumulation of paint with clay modeling tools used in especially intricate areas. Eleven base colors were selected and coordinated on a color chart showing where each horse will stand on the finished Carousel.

The base coats, which include five shades of brown, buckskin, black, white, dark and light dappled gray and palomino, are only the initial distinctions between the horses.

Each was given its own personality by the original craftsman, including Cavalry, Indian, Roman, Viking, Crusades and other legendary types.

Nine coats of paint will be applied to the refinished horses. Lew Stratton, head of the park's paint department, is responsible for the overall color scheme and does most of the intricate work, using an air brush spray adjustable to produce even the thinnest penciling.

On the Carousel, the outer row of 16 large stationary horses weigh as much as 200 pounds a piece. Three inner circles of smaller jumpers are meant to be glimpsed among the herd.

Other components of the ride include 30 oil portraits, depicting rural scenes and an antique, hand-carved band organ with 66 pipes. The Carousel will be housed in a building featuring fluted columns, open archways and figurines.

November 16, 1974



Kings Island



(Some background information and the photo courtesy of Ruth Voss, Manager of Public Relations, Kings Island, Kings Island, OH.)



In Move From Old Coney Island To Kings Island, Often-Inundated
Carousel Finds Security As Well As Serenity.



CINCINNATI LANDMARK SPINS MERRILY ON

The 48 horses on Kings Island's carousel were repainted in 1979 in the park's Art & Design Department shop, under the direction of William Tull. He is also the man who repainted them 12 years ago, before they were brought out to the new park from Coney Island. It took three months to paint all 48 horses, which are hand-carved out of wood. Mr. Tull was assisted by two other artists, Judy Spencer, a 1979 graduate of Wittenburg University and Brent Thiel.

Each horse was given a primer coat of paint, then a brush coat of enamel, and finally air-brushed with enamel. Before being taken out to the ride on Wednesday, Dec. 19, they were also sprayed with a clear coat, for protection from the weather. Eight different colors were used on each horse.

When Mr. Tull painted the horses 12 years ago, he did it single-handedly and it took him approximately five months, in his home. He had been a painter at the old Coney Island and now he maintains an art studio in Amelia. He teaches painting as well. He is 50.

The carousel at Kings Island was manufactured by the Philadelphia Toboggan Company of Philadelphia in 1926. It was the 79th carousel made by the company, and one of the last. The ride was sold to Coney Island and during the 1937 flood some of the horses were swept down river from the amusement park. A reward was offered for them, or even for pieces, and Mr. Tull said parts were returned from as far away as Memphis, Tenn. In 1968 the carousel was completely restored, and in 1971 it was brought out to the new Kings Island, which replaced Coney Island.

There are three rows of horses on the carousel. The stationary horses are on the outside row. The middle row contains 14 jumpers that are smaller in size. The inside row contains jumpers, that have one foot in the air.

The owners of the old Coney Island paid \$15,000 for the carousel in 1926. Now the ride is valued at a considerably higher figure, according to Bill Reed, Director of Rides at Kings Island.

There were only 89 carousels made by the Philadelphia Toboggan Company, from 1904 to 1934.

In addition to the one at Kings Island, three others are owned by the Taft Broadcasting Company of Cincinnati, which owns the park. One is located in Kings Dominion, Richmond, VA, and another is in use at Taft's newest park, Canada's Wonderland, in Toronto, which was opened in 1981. The third one is in storage.

Mr. Tull said he also helped paint the building which houses the carousel at Kings Island. It cost \$175,000 to build in 1971. It is lined with 15,000 sheets of 23 carat good leaf, and the ride has another 5,000 sheets of gold leaf on it.

The man who formerly painted the carousel horses at Coney Island is Charles Stanley, who still lives in Mt. Washington. He is in his 70's and Mr. Tull believes he was the only other painter to work on the horses. He maintains a sign shop on Beechmont Avenue.

Kings Island's carousel also includes a Wurlitzer 157 band organ, formerly of the Paul Eakins collection, was purchased prior to the opening of Kings Island and premiered on the ride during its first year at the new park, but has not been in use during recent years.

With the continued popularity of merry-go-rounds, Kings Island will add for the 1982 season a new Hanna-Barbera carousel with all of reknown Hanna-Barbera characters aboard to amuse the children — but alas — all of these will be made of fiberglass with the era of mass-produced wooden figures now well behind us.

NCA CONVENTION SITES

Portland, Oregon...
Sept. 17-19, 1982

Sandwich, Mass...

1983

Denver - Burlington,
Colorado - 1984

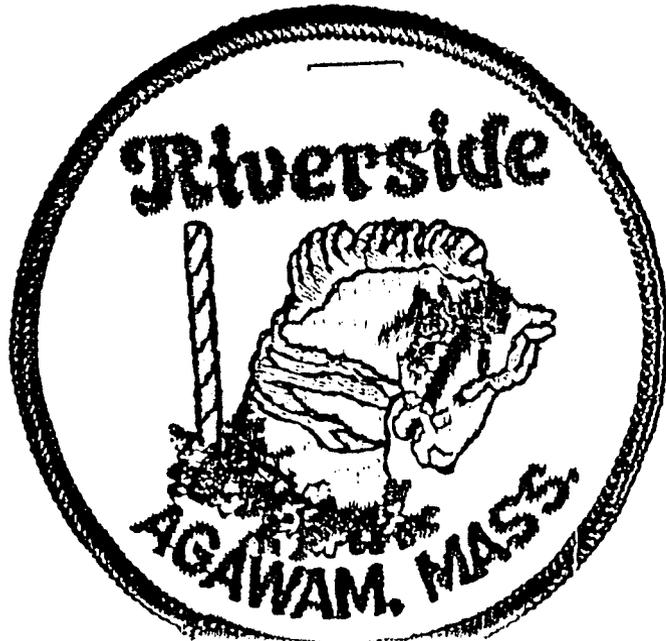
1909 ILLIONS CAROUSELL

this case as "The American Beauty". With its intricately carved array of flowers and 23K gold and silver leaf, it is the original prototype of only four such magnificent animals carved by M.C. Illions. It is presently valued at \$40,000.

Since 1940, an estimated 28 million people have ridden the Riverside Park Illions Caroucell. Finally "brought back to life", it is one of the finest and largest in the country, and truly represents American art at its best.

*Historical information provided by Barney Illions, Jo Summit, Fred Fried and Gray Tuttle.

*Final painting, 23K gold and silver leaf, and varnishing by The Riverside Park Painting and Graphics Dept.-Brian Frederick, Al Cook, Ellee Teree, Sue Greco and Mark Higgins.



Riverside Park

AGAWAM,
MASSACHUSETTS

The "centerpiece" of Riverside Park, the 1909 Illions Carousell, is a testimonial to the multi-talented craftsmen who created it.

Marcus C. Illions and sons hand carved each of the 72 animals (68 horses, two deer, one tiger) of poplar wood, then his brother and son, Barney, brought them to life with their vast array of hand applied colors and gold and silver leaf.

Of some 10,000 carousells in operation early in this century, only a few more than 200 exist today.

Riverside Park's magnificent machine was originally built for and operated at Savin Rock in West Haven, Conn., until being aquired and moved here in the spring of 1940.

Through the years, the animals were touched up and repainted many times by unskilled park personnel, until much of the intricate detailing had all but disappeared, due to the excessive layers of paint.

During the summer of 1986, the decision was made to attempt to gather enough facts and information to enable Riverside's paint and graphics department to restore the carousell to its original colors. Since this is a "working carousell", that is, still in daily operation, a few concessions had to be made regarding

inevitable repairs and touch ups.

The Carousel Works in Bristol, Conn., was commissioned to strip the animals of their 14 coats of paint, make all necessary repairs, and apply a primer coat. Through contacts with Barney Illions and many other carousell experts, the proper information was obtained regarding colors. In most cases, The Carousel Works was able to determine and document the original colors used on each animal through their paint stripping process.

Restoration officially began in October 1986 when upon the animals return from The Carousel Works, the Riverside Paint and Graphics Dept. began the long and tedious task of hand painting all 72 of them with the orininal Japan colors, blending and glazing the ornamentations, and applying the 23K gold and/or silver leaf where necessary.

The complete carousell itself, building included, was also completely repainted. Probably the biggest highlight of the restoration was the discovery and purchase of the Wurlitzer 146-B military band organ; the very same one that was originally on this machine when it was brand new.

Of particular interest to the carousell enthusiast is the "lead horse", referred to in

From a land of Allan Herschells

UP, DOWN and ROUND and ROUND



Children daydream on the merry-go-round at Recreation Park in Binghamton, NY.
Photo: Frank Woodruff, of The Press.

children of triple cities circle 6 carousels for 6 decades

By Mary Kay Roth
of The Sunday Press
Binghamton, NY.

July 6, 1980

(Permission
of the author)

His eyes were wary while scrutinizing his eager young jockey, yet the noble steed's manner was gentle. His lavender nose was chipped a bit, but the beast's blue body gleamed under a neon rainbow of lights.

A whistle screeched, the jockey gripped one of 72 polished brass poles and "The Sidewalks of New York" jangled into a toe-tapping rhythm which echoed throughout Binghamton's Recreation Park. The wooden horse flew through space as his ride dizzily daydreamed about ice cream, summer days and, perhaps, the Kentucky Derby.

Six carousels donated by George F. Johnson in the early 1920's dot parks in the Binghamton, Endicott, the Town of Union and Johnson City. One piece of litter is the only admission fee, a stipulation set by Johnson when he donated them.

UP, DOWN, ROUND AND ROUND ... from p. 5



Pavilion, Recreation Park, Binghamton.

The six carousels were all made in the early 1900's by Allan Herschell-Spillman Co. Carousels of North Tonawanda, NY which mass-produced merry-go-rounds for skating rinks, fairs, and amusement parks. But not many were as large as the carousels at Ross, Recreation and C. F. Johnson Parks, which are four-abreast with 72 horses.

The carousel's music in Recreation Park was once muffled by a wooden shelter, but

the rotting walls were turn down. Park officials hoped the jangle of the organ would upset neighbors and spur demands for a new building. Instead, people loved it.

Never underestimate the power of a merry-go-round.

Painted ponies, brass poles and carousels - that's the stuff dreams are made of - and there aren't many around anymore.

Of the 290 carousels left in the nation, six are in the Triple Cities, according to a census taken by the National Carousel Association. Between Memorial Day and Labor Day, each carousel gives about 27,000 children a chance to ride every year - a conservative estimate, park officials say.

"I don't think many people realize what we've got here," said Dean Gardner, deputy commissioner of the Binghamton Public Works Department. The public grew up with them and expect them. But I bet these carousels are the only ones



W. Endicott Park, Endicott.

of their kind in the world that are still free to the public."

Rarer yet are the old Wurlitzer military band organs at Binghamton's Ross and Recreation Parks. "Just press a button and the instrument becomes your willing servant," promised a 1920's advertisement for band organs.

"You can't duplicate their unique sound," Gardner said, explaining that the tunes are made by running coded paper scrolls through the band organs.



W. Endicott Park, Endicott.
Photos this page courtesy of
Marion Roehl (Vestal, NY)

UP, DOWN, ROUND AND ROUND ... from p. 6

Johnson City Park officials say the carousel at C. F. Johnson Park, which is enclosed in a building to keep out dust, is in the best condition. It was repainted in 1975 - right down to the bow ties on some of the horses - and retains the mirrored effect of traditional carousels.

"Many of the kids who used to ride it disappeared when the swimming pool here was closed in 1973," a park official said. "But we're very proud of it. The state inspector always praises ours as the best."

Three smaller 36-horse merry-go-rounds are at G. W. Johnson Park in Endicott, Page Avenue Park in the Town of Union, and Highland Park in Union.

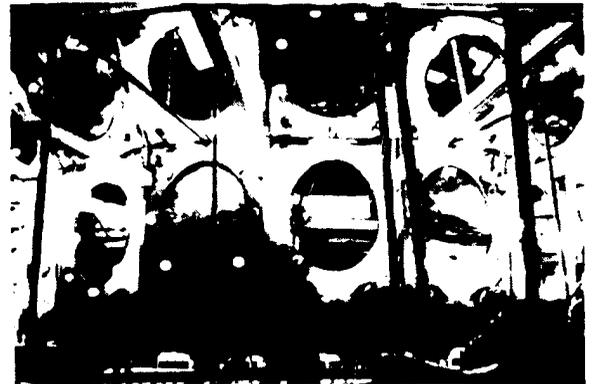
The Landmark Society in Binghamton is researching the history of the carousels, but there are many gaps.

Johnson City's merry-go-round, for example was under water in the 1930's when floods washed through and destroyed its band organ. All records are believed to have been destroyed in a fire about the same time.

Binghamton records show that city officials accepted the Ross Park carousel in 1919 and Recreation Parks's in 1925.

Art students repainted the steeds at Recreation Park in the 1960's and Comprehensive Employment and Training Act workers repainted them again two years ago. Although the band organ was broken in the early 1970's, it was finally rebuilt and restored in 1977.

Ross Park's carousel is built inside a conical-shaped building, erected in 1919. Park officials also had trouble with that band organ, but after it was rebuilt they bought the only merry-go-



All photos this page the courtesy of Rich Wickens (Cleveland, OH)

TOP: Ross Park, Binghamton.

BOTTOM 3: C.F. Johnson Park, Johnson City

UP, DOWN, ROUND AND ROUND ... from p. 7

round opera music in the area - with tunes like the William Tell Overture.

The 36-horse merry-go-round at Page Avenue Park has been there only since 1967, when it was moved piece by piece when the Town of Union bought it from Endicott. It had been in En-joie Park, but it broke down and no one knew how to repair it.

"Many people consider the carousels an awful pain," Gardner said, "but they are really not difficult to operate. Just crank up the electricity, add a little grease and oil and turn the lever."

While the history behind the merry-go-rounds may be vague, the kids who ride them don't care - just as long as the carousels keep spinning.

And today, another jockey is mounting his wooden steed at Recreation Park, ready for his turn around the circle.

(Ed. Note: Many thanks to Marion Roehl for bringing this human interest story to your Editor's attention.)

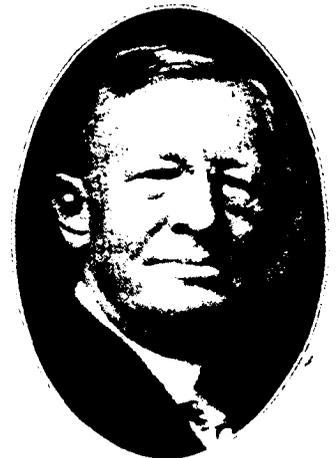
when in the Triple Cities..... Ride For A Piece Of Litter..*

by Rich Wickens (Cleveland, OH) and John Hayek
(Flushing, MI)

It was George F. Johnson (1857-1948), a man with a shoemaking business and a philosophy that made it possible for the Triple City communities to ride the six carousels, now into their sixth decade for a mere piece of litter.

"George F.", as he was affectionately called by his employees and their families, was born October 14, 1857, in Milford, Massachusetts, descended from a generation of hardy seamen and farmers. It is said that the environment of youth has much to do with the makeup of a man, and George F. had a rather short childhood, as he went to work at the age of 13 in the treeing room in a shoe factory in Plymouth, Mass.

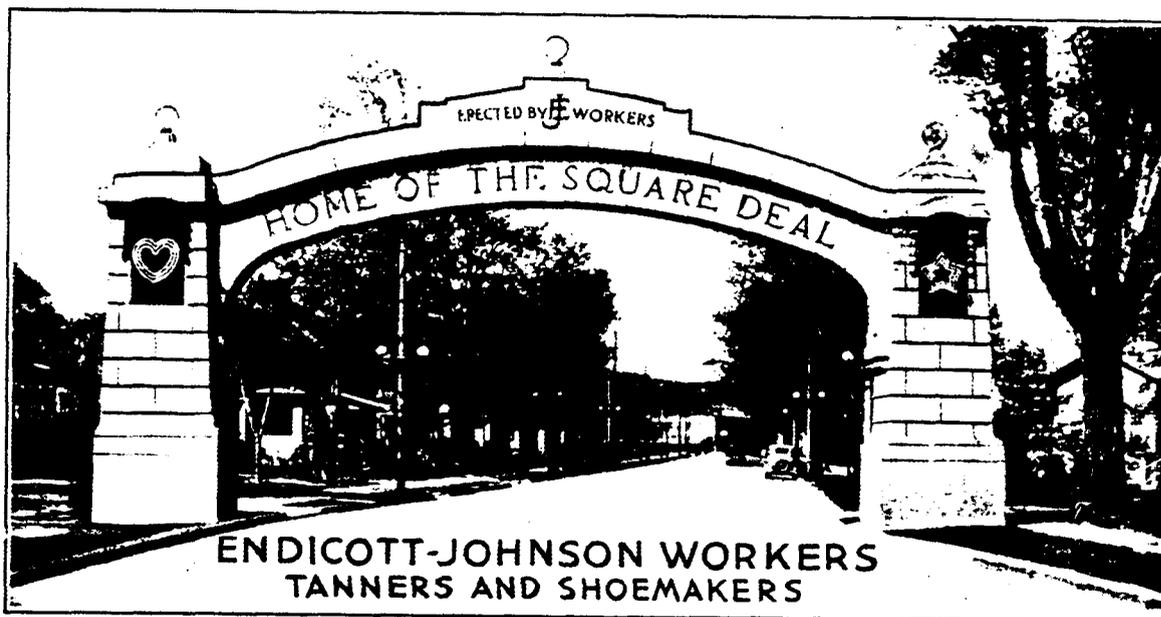
He learned the shoe business from the bottom up, becoming a foreman in a factory by the age of 21 (1881). He apparently learned the feelings and problems of the worker as he was working his way up, and may very well was the reason he always did so much to benefit the workers and make their lives better.



GEORGE F. JOHNSON

"RIDE FOR A PIECE OF LITTER" ... from p. 8

His real entry into the shoe manufacturing business came when he, at the time was plant superintendent for Henry Endicott, asked his boss to make him an equal partner at an agreed on price of \$150,000 at a time when he did not even have the \$150 necessary to pay the war tax needed to consummate such a deal. Endicott, however, realizing the genius he had in this incredible young man who not only rescued his business from bankruptcy, but made his holdings even worth more, made George F., the necessary loan. From that time on (1899), the Endicott Johnson Corporation, or "EJ", as it was known, was to shape a workers policy that was to become a model for the rest of the world. His relationship with his workers became one of "friendship and fair play", and his "industrial democracy" was to become known as the home of the "Square Deal". At one time (1936) the "Endicott Johnson Workers Tanners and Shoe Tanners" consisted of 22



OUR MOTTO

"HOW MUCH CAN WE MAKE OF OUR BUSINESS. RATHER THAN OUT OF IT."

factories, 6 tanneries, and 2 rubber mills. In 1916, he set up the 8-hour day, which was long before anyone else thought of it.

Through the years it is estimated he donated as much as \$15 - 16 million to help improve the life of his fellow man. His philanthropic activities included helping most (if not all) churches of the Triple Cities, providing affordable housing to his workers at low interest, building workers' clinics, providing nutritious hot meals to his employees at 20¢, contributing to the community's libraries, offering free garden lots to EJ people, and an extensive recreational program. It is for this that George F. seems best remembered. He, as President of EJ, provided the Triple Cities with athletic fields, race tracks, baseball diamonds, football gridirons and tennis courts considered to be "among the finest in the land. There were Sunday night band concerts, roller and ice skating rinks, an 18-hole golf course, and a beautiful dance pavilion where some of the leading orchestras played. George F. loved sports, especially baseball, and maybe the fact that he had such a short childhood had some bearing on why he gave such fine recreational facilities to the whole community.

-10-

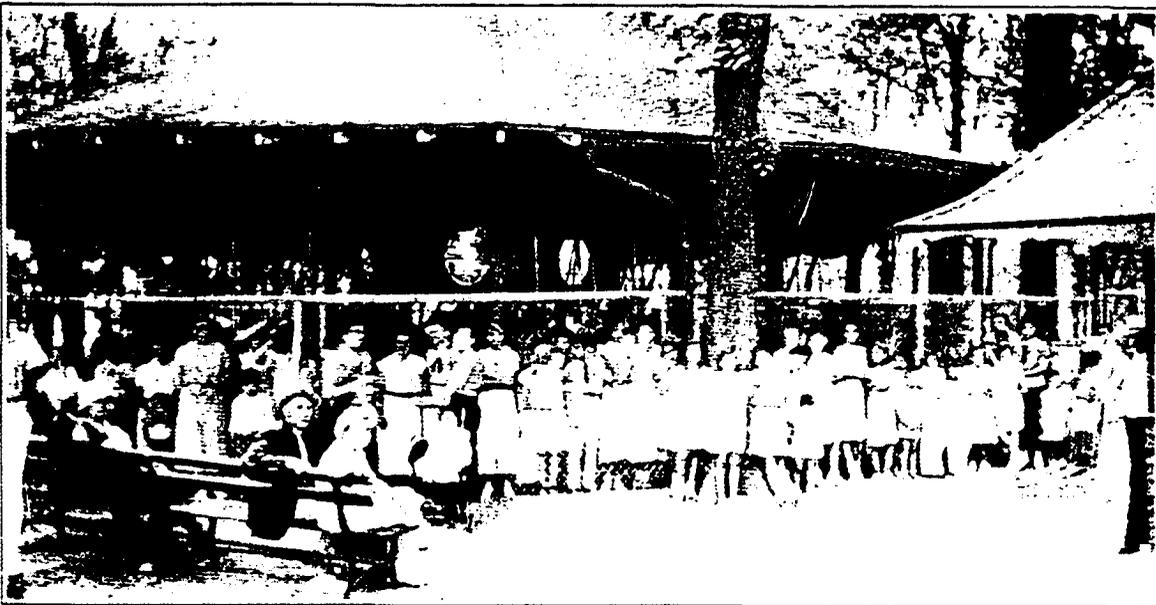
"RIDE FOR A PIECE OF LITTER" ... from p. 9

It was in five playgrounds, centrally located in the communities equipped with "apparatus that both amuses and tends to build up young people physically", that a swimming pool and a "modern merry-go-round" as he called them, from the factories of Allan Herschell up in North Tonawanda, were to be placed and provided for use, free of any charge.

Later a sixth merry-go-round was added to yet another park. To this day, these six machines will spin for you for a mere piece of litter from Memorial Day to Labor Day, for a trip into your fantasy. Why was the merry-go-round to be included as equipment in his playgrounds for the community? George F. once said that "it was his way of getting even for the old days when he was lucky to ride a wooden camel once a year..."

Mr. Johnson, shoe manufacturer and benefactor to the Triple Cities, died on November 28, 1948 leaving a legacy to some lucky communities in Upstate New York.

* based on material from Ingles, William, George Johnson and His Industrial Democracy. E. J. Corp., Endicott, NY (1948).



WAITING THEIR TURN ON THE MERRY-GO-ROUND AT EN JOIE
PARK, ENDICOTT, N. Y.

Geographic special will air next April

The National Geographic Society's production featuring the Kit Carson County Carousel in Burlington is scheduled to be aired on national public television April 15, 1987. Entitled "Treasures From The Past," the special is being produced by Joe Seamans of WQED-TV of Pittsburgh, Pennsylvania. WQED is under contract to produce four specials per year for the National Geographic Society.

Kit Carson County's famous carousel will be featured along with four other restoration projects worldwide: pre-revolution Czars' palaces outside of Moscow, in Russia; a tall ship in Texas; an antique WWI "Jenny" airplane in Virginia; and "The Last Supper," Leonardo DaVinci's famous painting in Milan, Italy.

"We're in pretty heady company," commented Will Morton of Lakewood. Morton, the artist and sculptor who performed much of the restoration on the carousel, and Art Reblitz, the principal restorer of the carousel's Wurlitzer Monster Military Band Organ, spent several days with the National Geographic film crew when it was in Burlington in August.

The thrust of the National Geographic special, according to Morton, is "technical restoration for the layman." The special intends to depict restoration as a serious business, "a high tech thing taking special skills by special people to

do it," he said. But the special will tell the story without getting into the boring details, he added.

Although the carousel's restoration is, for the most part, complete, the special will try to show it from start to finish. Morton said he simulated restoration of the animals and cleaning of the paintings for the film crews.

The crew also filmed the carousel in operation during the rural county fair then in progress, and filmed the plains landscape to give the viewer an idea of Burlington's environment. The crew also took a lot of film of the fair itself.

Production members also filmed and interviewed numerous Kit Carson County residents reminiscing about the carousel. However, according to Jo Downey, project director for the Kit Carson County Carousel Association, "How much and what footage shot by WQED will be included in the special is still unknown. We need to remember," she said, "that they shot thousands of feet of film over six days, yet the total production time for the carousel and the other four subjects is only 60 minutes in length."

Exact airing times and a list of channels carrying "Treasures From The Past" in the Tri-State area will be released at a later date by the Carousel Association. The producer projects a viewing audience April 15 of at least 10 million persons.



The new building designed to Tom Wolf's specifications now houses the carousel. Sliding doors, hidden when open, are closed and locked every night for security. Photo by Tim O'Brien, managing editor of Amusement Business

AN OLD CAROUSEL SPINS AGAIN AT DOLLYWOOD

April 27, the 1990 grand opening day of the fifth season of Dollywood featured the dedication of the authentic turn-of-the-century Dentzel carousel that last operated at Lake Lansing Park in Haslett, Michigan.

According to a park flyer, Dollywood was designed as a "family together place, where the charm and beauty of the Smoky Mountains provide a panoramic backdrop for upbeat live music shows, family rides, craft showcases, rustic architecture and beautiful flowers — and the 'American Dream-Come-true story of Dolly Parton.'"

At the opening ceremonies with Kenny Rogers and the Dollywood Entertainers, Dolly Parton dedicated the Dentzel Carousel and 'Carousel Corner,' located in The Village, to the right of the park's entrance gates.

The flyer's description of the carousel says: "The fully-operational, authentic, hand-carved carousel is a work of art which has been maintained in its original condition for nearly a century. This rare design known as a 'Full-Menagerie' — which means the animals are not just horses. You can ride a rooster, lion, tiger, giraffe, greyhound dog, zebra, ostrich, goat or donkey as well as 34 beautiful jumping stallions. Tradition has it that all it takes to bring these animals to life is the joyous laughter of children." NCA member Ed Learner told the *Merry-Go-Roundup* that "Dollywood's 'new' Dentzel is very prominently displayed in their advertising brochures for the park for 1990.

It would be nice if other parks saw how strongly Dollywood feels about the advertising power there is in keeping a classic machine."

According to the NCA census fact sheet, the carousel, owned and operated by Kim and Tom Wolfe, was built in 1901 as a stationary machine. It first ran at Rocky Springs Park in Lancaster, Pennsylvania.

In 1924, the configuration was changed at the Dentzel factory from 16 to 18 sections, 26 of the standers were converted to jumpers, and new rounding boards with joker and jester heads were added. In 1925, it was bought by Kim's grandfather. It was moved to Lake Lansing Park in 1983, where it operated through the close of the 1986 season. Those attending the Michigan convention took one last ride.

Editor's note: although it is not usually my policy to print press releases, the Dollywood story is an exception. The material arrived very late to rewrite; furthermore, they are so interestingly written and full of facts that they are well worth recording for history in the *Merry-Go-Roundup*:

February 6, 1990:

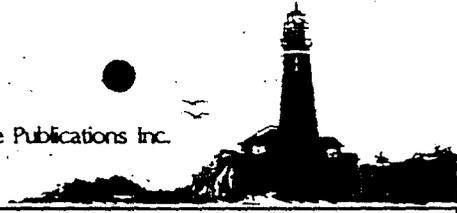
Modern Equipment Will Bring Dollywood's Antique Carousel Alive

A 70-foot diameter open structure will be erected on a foundation of 120 cubic yards of concrete with twelve 32-foot laminated wooden beams forming the center hub for

Charlotte Weekly

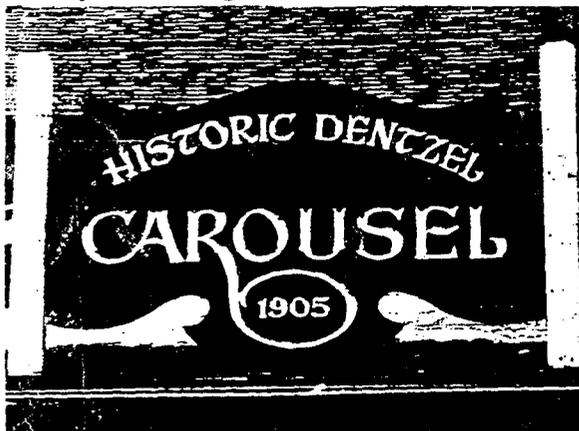
Published by Suburban Circle Publications Inc.

October 23, 1989 Vol. 1 No. 13
Rochester, N.Y.



Befriending a Charlotte treasure

Group watching out for beach carousel



THE DENTZEL CAROUSEL at Ontario Beach Park is one of few remaining in operation.

Once in grave disrepair, the carousel and its housing were refurbished. "Friends of Rochester Carousels" had a great deal to do with the amusement's restoration.

SUSAN GEVERDT artist and co-founder of "Friends of Rochester Carousels," created the organization's logo.



by Margaret A. Zercie
Weekly contributor

It is unlikely that the bubbly fella perched atop a rabbit or perhaps an ostrich at the Ontario Beach Park carousel on any balmy summer day is aware that all around him lies a remnant of the fabric of America. The youngster, filled with the excitement of the moment, is most likely concerned, with swirling through the carousel lights and feeling the dizzying butterflies of perpetual motion.

That is, after all, the stuff that amusement park rides are made of.

But while the little guy is relishing every second of his carousel thrills and chills, a group of Rochester residents is busy discussing ways to make the public aware what a treasure abounds in the Ontario Beach Park and other local carousels.

Dubbed Friends of Rochester Carousels, the group is comprised of volunteers who seek to support, promote, and educate others about the carousel as an historic art form in the Rochester area. The primary focus of

the organization, which held its first meeting a little over a year ago, is the Ontario Beach Park carousel. The society works under the auspices of the Ontario Beach Park Program Committee.

Although the members of Friends of Rochester Carousels have some serious "grown up" intentions of touting the carousel as history and art, much of their interest stems from childhood fascinations with the machines.

Nancy Tischendorf of Greece, co-founder and now secretary of the organization, noted, "Ever since I was a kid, I've always loved horses and merry go rounds as I used to call them."

In an article she wrote this spring for the Carousel News and Trader, a monthly carousel publication, she explained, "As I was growing up on the upper west side of Manhattan, it was a highlight of the summer when my parents took me to Palisades Amusement Park and to Freedoland."

Tischendorf recalls riding carousels at those parks explaining, "When I was six years old, I couldn't appreciate the care and painstaking work which went into these carousels, but as I

grew up, so did my love and appreciation for the art of carousels."

Shortly after moving to Rochester in 1979, Tischendorf discovered the carousel at Charlotte Beach. A few years later she became acquainted with Susan Geverdt of Rochester, an artist who hand sculpts miniature carousel figures out of porcelain.

Noting Tischendorf's deep interest in carousels, Geverdt encouraged her to join the National Carousel Association, a group which puts carousel buffs in touch with each other through conventions and manuals of carousel data.

Before long, the two friends were longing to do more to promote the historical carousel in their own community. After two years of brainstorming, Friends of Rochester Carousels was begun. Shortly after the first meeting, members began planning Carousel Fest '89 which was held this past June and coincided with an art festival sponsored by the Lighthouse Society.

"The Carousel Fest attracted quite a bit of interest. We had a display of carousel information and memorabilia and several vendors selling carousel wares. A highlight of the weekend was the unveiling of five recently restored carousel animals," Tischendorf said.

To get "fest" goes into the spirit of carousel times, a calliope operated by David Young of Rochester provided entertainment, and Rochester artist Jim VanHouten brought along full size carvings of pegasus and a number of carousel rockers (carousel figures on a rocking stand.) And, of course, there was the carousel itself.

The Carousel Friends plan another festival for 1990.

Future goals of the group, which now boasts about 15 members, include to put together a permanent display at the carousel site featuring historical information about the piece, as well as other carousel treasures. Members also envision a gift shop at the park where carousel visitors could purchase a piece of merry go round history to take home.

"Any money we make from club activities goes right back to the Ontario Beach Park Program to enjoy the carousel and also hope to heighten the awareness of Rochester as to the treasure they have at Charlotte Beach," she added.

And what a treasure it is.

The Ontario Beach Park carousel, which dates back to 1905, was hand carved by Gustav A. Dentzel of Germantown, Pa. It is a menagerie machine complete with rabbits, cats, pigs, ostriches, mules, and a lion, a tiger, a goat, a giraffe, and a reindeer.

According to the book, "The Carousel Animal," by Tobin Fraley, there is evidence of carousels in the United States as far back as 1825. It was not until 1867 that the seeds of the first American carousel industry took root, when Dentzel built his first carousel.

'It's an irreplaceable art form'

Dentzel arrived in America in 1860 at age 20, settling in Philadelphia where he opened a cabinet shop. Carousels were not unknown to Dentzel, for his father, Michael, had carved and assembled one of his own in Germany. The elder Dentzel travelled with it from town to town making a modest living selling tickets to the ride. So, it is not surprising that his son's plans were to follow the same path.

The book notes that after building his first machine, Gustav Dentzel took it to several towns making money from its operation. He operated the horse driven machines for most of his income.

It was not until 1880 when ideas about steam power caught on, that the popularity of the rides began to increase. In the mid 1880's the newly

(cont. on p. 10)



THE ORIGINAL HOUSING of the Dentzel Carousel was so decayed that the majority of it was removed. Maintaining the integrity of the structure, the new carousel housing boasts a similar roof structure and a new brick promenade.

The amusement is closed for the season.

the building that will house Dollywood's 1923 Dentzel antique carousel. The center pole and beams will be placed by two 30-ton cranes, each with a 110-foot boom.

In a time span of 60 years, the Dentzel factory in Philadelphia, Pennsylvania, made approximately 150 hand-carved carousels. Today, as we enter the 1990s, only 25 of the magnificent machines remain in operation in America.

"Dollywood recognizes this last expression of an 'era gone by' and the excellence of its creators," said Ken Bell, Kim Dollywood's General Manager, "and is excited to be able to preserve this hand-crafted work of art for more generations to enjoy."

The carousel will be located in the Village Square area of the Park, between the Mountain Laurel Mercantile and a new 450-seat indoor theater. As part of a \$3,000,000 renovation, all of the Village Square shops are being remodeled with early 1900s theming and architectural styles. Park guests will experience a new atmosphere with the carousel and the sound of its Gavioli organ, as it fills the air.



Tom and Kimberly Wolf, opening day 1990. Photo by Tim O'Brien

Completion of the building is only the beginning of this exciting project. Construction and operational setup of the carousel itself will take between 45 and 60 days, because each of the 48 animals must be handled with expert care so that the original experience is kept intact.

April 6, 1990:

King Lion Invites All Creatures to Dollywood Opening

King lion, monarch of the menagerie, looks on as Tom and Kimberly Wolf put in place all the other animals in their antique Dentzel carousel at Dollywood. As befits his royal self, he will watch all his subjects take their proper positions before he takes his own.

As big as a real-life male lion, this great beast of carved basswood weighs about 250 pounds. King lion is the largest animal in the menagerie. Tom Wolf likes to have

at least four men to move him to his position in the outer, stationary row of animals.

First animals to take their place are the 32 jumpers which fill the two inside rows. They are horses, donkeys, and ostriches. Each animal is attached to a brass pole which in turn is attached to an overhead crankshaft that makes each animal do a 12-inch jump. King Lion and the other animals on the outside row don't jump.

The placement progresses slowly, since it takes about 45 minutes to place each jumper. King lion looks fiercely impatient but remains silent.

He holds his massive head unusually high. According to the Wolfs, this identifies him as an early Dentzel carving. They think the lion, the rooster, and the zebra probably are the carousel's oldest animals. Identical animals were pictured in the 1885 Dentzel catalog.

On the other hand, the tiger, nearly as large as King Lion, is a more recent Dentzel carving, Tom Wolf says. He points out that the tiger's head is thrust nearly straight ahead, not held high as King Lion holds his head. Wolf

says this marks the tiger as one of the later animals carved in William Dentzel's Philadelphia factory in the first quarter of the 20th century. Dentzel rebuilt the carousel now at Dollywood in 1924, but the Wolfs say most of the animals were taken from a 1901 carousel; a few of the animals were originally carved for earlier carousels.

Finally, the jumpers are all in place. Despite his obvious impatience, King Lion has neither roared nor grunted. It is time for the great tiger, giraffe, a goat, the zebra, the rooster, two dogs, eight horses, and two chariots to be guided to their positions on the outer row.

And, last of all, King Lion! As workmen lift him, accidentally moving his head first in one direction and then in another, he gets views of all his subjects, and even of the 70-foot-diameter new home Dollywood has provided for the antique carousel. He finds it to his liking!

He is so pleased that he proclaims himself monarch of all Dollywood and sends invitations to all animals and humans to attend the opening of the 1990 Dollywood season April 28, 1990.

April 10, 1990

The 77-Year Journey of the Wolf Family's Carousel Ends at Dollywood

After an odyssey of hard times and heartbreak, Tom and Kimberly Wolf and their antique Dentzel carousel, have found a home at Dollywood.

The carousel has been part of Kimberly's earliest memories, since her grandfather Italian immigrant Joseph Figari, bought it from William Dentzel in 1925. Dentzel craftsmen had rebuilt it the previous year, adding the 1901 Gavioli organ and animals from other carousels, some dating back to 1885. The Dentzel carousel was the major attraction in an amusement park in Lancaster, Pennsylvania for over 60 years.

Carousels

(cont. from p. 1)

developed electric trolley had a profound effect on the amusement industry. When the major American cities built this new form of public transport they did their best to plan for future expansion by constructing the trolley system well past the city limits or out to a natural barrier such as a beach or river. These areas proved to be ideal locations for amusement parks, since land was cheap and access was easy. They began to spring up all over the country acquiring the name of "trolley parks."

According to the book's author, with

the creation of trolley parks the carousel industry flourished. Dentzel's designs became more realistic than before with close attention being paid to muscle detail and elegance in stance and head position. He also added a greater variety of animals, gathering ideas from travelling circuses and natural history museum displays of African creatures. The Ontario Beach Park Carousel is one of the creations that resulted.

Over the years, the animals that whirl happily around the local carousel have suffered the unhappy ravages of time and the elements. The

building that protects the carousel had also fallen into disrepair.

Restoration of the carousel characters is being done by Bill Finkenstein of R&F Designs of Bristol, Conn. The first step in restoring a figure is taking the animal off the carousel bar, followed by removing layers of paint that may have been added over the years. Often times, a worn or broken ear or other body part may have to be recarved or an accessory replaced. Next comes repainting the animals, a challenge for the restorer who tries to research the original artist's color schemes for similar figures.

To date, 17 menagerie figures on the Charlotte piece have been restored, as well as one chariot.

In 1984, work was completed on the carousel roundhouse. Deterioration was so bad that the building had to be almost totally rebuilt. A Douglas fir wood floor, new overhead doors, a new roof, and inside lighting, and a brick plaza and landscape surrounding the building were added.

In addition, the band organ, a brand new Stinson, was installed in 1987.

According to Michael Roche of the County Parks Department, a portion of the funds for renovation of the carousel have come from the Ontario Beach Park Carousel Trust Fund. The fund received City of Rochester Landmark status.

"It's an irreplaceable art form," Tischendorf noted. "The Charlotte carousel is one of fewer than 80 full size, permanent park machines in existence across the country. More are falling to the auction block each year."

Tischenforf added that every major old time carousel left in the U.S. has a support group like Friends of Rochester Carousels. Area persons interested in finding out more about the local organization may call Tischendorf evenings at her home, 663-5921,

or club member, Del Machiele, 381-2259. Meetings of the group are held on the second Monday of each month from 7-9 p.m. at the Charlotte Public Library, corner Lake Avenue and Britton Road.

UPDATE 6 (8/10/90)

old page

Kimberly, when she was only 17, and an older brother, inherited the carousel after their mother died in 1978. The brother had little interest in the carousel and therefore sold his share of it to Kimberly, who felt the carousel was "part of the family."

Disaster struck the next year. The Three Mile Island nuclear accident was only a 30-minute drive from the carousel. To make matters worse, a polio outbreak hit the nearby Amish community; tourists shunned the region, and no one rode the carousel. Bankruptcy for the amusement park followed in 1980.

Meanwhile, Tom Wolf had been perfecting his expertise in carousel maintenance by working on the carousel and other rides in the park. He and Kimberly Figari became acquainted and were married in 1981.

They disassembled the carousel and stored it in 1982, hoping to find a new home for it. Insurance premiums and storage fees were surpassing \$15,000 a year and they were fast running out of money. Eventually the time came when they had to decide whether to sell their home or the carousel. Tom looked to Kimberly for the decision, and without hesitation, they sold their home and 30-acre farm and moved into the second floor of a relative's house. Then came good luck. With the help of the National Carousel Association, they learned of a possible home for their carousel in a park near Lansing, Michigan. They opened there in 1983 and stayed until quadrupled in-

surance premiums and other problems forced them to close in 1987.

Once again, they disassembled the carousel and stored the precious cargo in three moving vans. With no money for insurance, they moved the vans from one place to another in Michigan, Ohio, and Pennsylvania, trying to keep them hidden, both from thieves and from collectors. They began to think the unthinkable of selling it, animal by animal. Meanwhile Tom traveled the country working on carousels and other park rides.

During this time, a Franklin, Tennessee woman, Jane Walker, heard of the Wolfs' carousel. Jane initiated the search for a home for the carousel and after two efforts that failed, she suggested Dollywood, in Pigeon Forge, Tennessee. Tom and Kimberly later visited the park and agreed that Dollywood would be the 'perfect home' for their carousel. The 1880s theme park would be a place where the heritage and art of their Dentzel carousel could be treasured and enjoyed by millions of visitors.

The Wolfs and Dollywood signed a long-term lease agreement in October, 1989. They've grown to like it at Dollywood. "Nobody has ever treated us like they have treated us," Tom said. "We've never encountered this kind of kindness before."

The carousel's 2000 lights will sparkle, its 89-year-old French-made Gavioli organ will pour out magic music, and its 48 animals and two chariots will whirl as part of the theme park's season opening April 28, 1990, at Pigeon Forge, Tennessee.

Carousel building interior showing ring grab. Park won't allow it to operate because the safety department has rules about anything being within so many inches of an operating ride. Tom hopes to work with the department and have the ring machine operating later in the year. Photo by Tim O'Brien



NEWS MEDIA HANDBOOK

For Public Service Organizations

**Compiled by The Community Service
Council of Central Indiana, Inc.,
a division of the
United Way of Central Indiana,
under the sponsorship of WRTV 6.**

Tip: _____

HOW TO MEET THE MEDIA

When you know and follow the rules of the game you can communicate your story more effectively and truthfully.

Too many times spokesmen meeting today's news media feel they are dealing with built-in bias if the reporter interjects any penetrating questions.

Just remember — when a reporter asks questions he's not working for or against the subject he's interviewing. He is working for the readers, viewers and listeners.

Too often the person being interviewed feels at a disadvantage being interviewed by a reporter skilled at asking controversial or provocative questions, to get interesting or controversial answers. A spokesman frightened or wary of such questions comes across poorly in an interview.

Presumably, the spokesman in any interview is there because of his know-how or expertise. But since skills of management are not always the same as those required to work well with media, here are a few simple pointers:

1. Be honest, be candid, don't evade. If a question is one the spokesman cannot answer, say so and say why.

2. Don't assume antagonism exists if reporters try to plow new ground. Reporters in today's newspapers, radio, television excel in their ability to unearth something interesting beyond the cut-and-dried news release. The best-read, best-watched and listened-to media reporters are the ones with surpassing talent to find something informative, interesting, stimulating. Your story reaches more people via their talent, so try to cooperate.

3. Talk from the viewpoint of public interest, not from the internal perspective of your agency. Try to talk in terms of people, not programs or statistics. A single human "case history" tells more about a service than a 100-page annual report!

4. If you do not want a statement quoted, don't make it.

5. Don't argue or engage in battle if the questions cause irritation or frustration. Remember the reporter, not the subject being interviewed, has the last say.

6. Don't repeat offensive phrases or words contained in a question you do not like. For instance, if a question contains a word or phrase you consider inaccurate or offensive, do not repeat it in your answer, even to refute or deny it. It's easy for a skilled reporter to put words in the subject's mouth in order to get colorful or controversial responses. Don't bite on this "when did you stop beating your wife?" gambit.

7. A reporter who asks a direct question is entitled to a direct answer. If a subject does not know the answer he can simply say "I don't know but I will find out." And then do so!

8. Tell the truth, even if it hurts. Don't exaggerate the facts. If there is a justified reason for asking special handling of information, state it and let the media share as much information as possible. Social agencies do not have a monopoly on the milk of human kindness or social responsibility. Informed media will strive in almost every instance to avoid reporting that causes unnecessary hurt or embarrassment, to people with problems.

Daily Newspapers and Wire Services

HOW TO WRITE A NEWS RELEASE

WHY A NEWS RELEASE?

The news or press release is the most widely accepted method of getting a message from a group or person to the media. Even if you have contacts you can phone at the paper or station, it is always a good idea to precede or follow your call with a written news release.

A written release is not only the most professional approach, but it is the best method of making sure that your message gets to the right person and is on record as having been received.

BEFORE YOU WRITE THE RELEASE:

1. Plan your message ahead of time. Check and double check all the information, spelling of names, etc.
2. Make sure your message answers the basic journalistic questions: who, what, where, why, when and how.
3. Make sure your message is important and interesting enough to release, i.e. that your message will appeal to a wide target audience.

WRITING THE RELEASE:

1. The first rule in news release writing is, BE BRIEF! Avoid adjectives and flowery prose. A news release should run no more than one page if possible.
2. Write your release in the present or future tense. Old news is dead news. If the media wishes to attend your function and write about how it was, they will decide that. Your job is to alert them in advance of the event.
3. Write your release in outline (fact sheet) or paragraph form.
4. Arrange your message in the "inverted pyramid" form (facts in order of declining importance) so that if the paper needs to edit, it cuts the least important details.
5. Type your release ERROR FREE! Double or triple space on plain white paper.
6. Leave wide margins on either side for editing.
7. Include both your name, address, title and phone number and the names and address of your recipient.
8. Make sure your release meets the media deadlines. You may have to send out your releases at different times to meet different deadlines.
9. If you would like photo or television coverage of your event, say so in a note following the body of your release. The media will contact you if they wish to cover your event.

TV Stations

HOW TO WRITE A TV SPOT

TV spots, like news releases, are the most widely accepted methods of conveying your group's message to the media. You should include in a television spot all the pertinent information necessary to carry your message. Remember that the spot (hereafter referred to as PSA for public service announcement) must be limited to 10, 20, 30 or 60 seconds. PLEASE SEE SAMPLE PSA's.

The basic difference between a PSA and a standard news release is that a PSA is meant to be read, instead of printed. Write your copy as for a radio spot. (See How to Write a Radio Spot). And, with a TV Spot you must also supply video material.

TV stations can use good, clear, action-oriented 16mm FILM or standard 2" HIGH BAND VIDEO TAPE (again in 10, 20, 30 or 60 second lengths) as PSA's. If your group does not have video material, very often any one of the commercial stations can produce taped PSA's as a public service. This is strictly a station courtesy, and since commercial production sessions must take precedence, all such PSA production sessions should be scheduled well ahead of time through either the Public Affairs Director or the Production Manager. One month's lead time is recommended.

SLIDES:

Most stations now use a standardized format for all public service slides — with the specific station logo on each slide. In this way, slides can be maintained in a permanent file for continued use. To request a slide for your group, contact each station's Public Affairs Director.

Radio AM/FM

HOW TO WRITE A RADIO SPOT

Radio spots, like news releases, are one of the most widely accepted methods of getting your message from your group to the media.

The basic difference between a radio spot and a standard news release is, of course, that a radio spot is meant to be read and broadcast instead of printed.

As with a news release, your chances of getting the station to use your message will be greatly improved if you get it to them in the form that they can most easily use.

Since air time is a valuable commodity, your first goal in writing a radio spot is to BE BRIEF!

On some stations, the radio personalities will want to adapt the style of your message to suit their own style of broadcasting. On others they will want to read your message exactly as you submit it to them. To accommodate both types of presentation, write your message in clear, concise style, including only the "Basic 6" and, since it is meant to be read, write it in paragraph form.

Include, at the top of your page, your name and organizational identity, just as you would in a standard release, plus day and night phone numbers.

TIMING

Remember that a radio station deals in (and sells) time, instead of space like the printed media. Instead of dealing with copy in terms of lines or paragraphs, therefore, radio announcers count seconds and/or the number of words (as some speak more quickly than others). Thus, after you have written your radio spot, count the number of words and then, with a stopwatch, read it in a normal speaking speed and time your reading.

At the top of your spot, type both the time and number of words.

START AND STOP DATES

As with your standard news release, you also need to tell your radio station(s) when you want them to use your spot. Because radio stations tend to use spots several times during a day or week, you also need to tell them when to stop. So, in the upper right of your spot, under your return address, type both the starting date and ending date of your message.

PRONUNCIATION GUIDE

To make sure that your message is read on the air as correctly as possible, it is also a good idea to supply the station with a pronunciation guide to any unusual words or names in your spot. You do this by enclosing the phonetic spelling in parentheses following the word.

LENGTH

How long should your spot be? Remembering that you are asking stations to give away time they could otherwise sell, your best rule in radio spots is to be as brief as possible. You can generally say all you need to say in under 30 seconds. If your subject demands more time, you might consider trying for an interview.

Weeklies

SENDING RELEASES TO WEEKLY PAPERS

You're missing a great deal if you are not sending news releases to the well-read, widely distributed special interest, geographic or community newspapers which are delivered all over metropolitan Indianapolis and surrounding counties.

Not only are such publications increasing in number, but many reach every household in their circulation area (because they rely on advertising for revenue instead of subscription) and most stay around the house for a week or so.

Since such publications are weeklies, they seldom carry stories of national or state interest. Instead they concentrate on information of a purely local nature. How can this work for you?

1. Because they know that all their readers are of a common geographical location or common market (e.g., business), they prominently feature local news.
2. Because they are not competing with the dailies for the "big" stories, they are willing to go into much more depth for a local story.
3. Generally, they are willing to devote more space to photographs of local events and are more willing to cover smaller events photographically.
4. Weeklies also are usually willing to run meeting notices on a regular basis and run them in a more prominent position than the dailies.
5. Weeklies generally have a more responsive policy toward personal announcements (like your event) than the larger dailies.
6. Most weeklies are printed by the offset method. This provides public service organizations with the opportunity to send in camera ready art and, thus, include logos, distinctive art work and generally, fancier material than the dailies want.
7. Special interest papers, i.e., business, minorities, etc. can be excellent vehicles.

Although weeklies are usually smaller and more informally written than larger dailies, you still stand a better chance of having your material published if you get it to the paper in the correct format and on time. For weekly papers, use the same news release form as you would for a daily. If you are sending releases to several weeklies, be sure to find out what the deadlines for each are (they are printed in this volume) and be sure to meet them.

Some weeklies are part of a "chain," i.e. several weeklies have the same publisher and editorial staff. If this is the case, they often want only one release to use in all of their papers. You will only annoy them if you send separate releases. This information is also listed in this handbook.

Weekly papers often are more willing to use your own photos than the dailies. If you have such photos, be sure and contact the weekly to see if you might send them along. (Note: If you do send in photos, send copies. The papers do not like to have to return them.)

Final Note: This section lists adjacent county papers which reach the area's residents! Eliminate duplications if you also send to Surrounding County Media (next section).

Cable TV

What is Cable Television?

Cable Television is both a form of entertainment and as an informational medium for community organizations.

Cable television was once referred to as community antenna television and was just that — the use of a shared antenna to receive good off-air signals. Within the past decade, satellite technology has dramatically increased the programming options available to cable operators.

Many of the channels now available to cable viewers include public access channels over which organizations or individuals can offer programming; informational channels which can broadcast printed "community billboard" announcements; and in some areas, satellite-fed channels such as The Entertainment and Sports Programming Network (ESPN) and Music Television (MTV), which make available to cable companies time for locally produced advertising or PSA's.

Both of the franchised Indianapolis cable companies are required to offer these access channels and both now have studios available to interested groups.

See the section on writing a TV spot for information on formats and style for your announcement. And since cable television is still the "new kid on the block", check with your local company to see what they can offer your group specifically.

Publicity Basics

Someone once joked that the reason for the term communication "medium" is because it is so **rare** when it's **well done!** By the time you've reached this final section of the NEWS MEDIA HANDBOOK we believe your product will be **well done**, because you've demonstrated you have a stake (no pun intended) in knowing how to:

- **Obtain and make more effective use of news and public service time and space.**
- **Gain and hold the interest of the readers, listeners and viewers through mass media.**
- **Learn how to use "narrow" media effectively.**
- **Distinguish between "publicity" and "news" — and to use that knowledge to stimulate interest and effect community change.**

An overworked assignment editor (they all are!) once said he could always tell when he was dealing with someone who uses the NEWS MEDIA HANDBOOK, because "they know all the ways to make my job easier."

So, if your news release is well written, all correct spellings, if your PS spot is well timed and clearly typed, if nobody has to call to learn how to spell or pronounce your chairman's unusual name, it's been worth your time and ours.

In this section, there are just a few final examples and tips, some repetitive, some more in depth for specific needs. Once more, we repeat the word of caution from the start of this HANDBOOK. This listing of names is only as good as the individual user makes it. **NOTHING BECOMES MORE OUTDATED MORE QUICKLY THAN LISTS SUCH AS THESE AND IT IS VITAL THAT YOU KEEP NAMES AND TITLES UP-DATED!**

Tip: _____

SAMPLE NEWS RELEASE

FOR: Immediate Release

Date:

FROM: Donna Mikels Shea
923-1466

The best-selling NEWS MEDIA HANDBOOK for Public Service Agencies, periodically published and revised by the Community Service Council, is hot off the presses.

The handy pocket-sized listing of "who's who and who does what" in the media in metropolitan Indianapolis is available at \$8.00 plus 75¢ postage from the Community Service Council, 1828 N. Meridian Street, Indianapolis, Indiana 46202. It is published under the sponsorship of WRTV6, McGraw-Hill Broadcasting, Inc. as a public service, to assist publicity and news chairmen and staff of community agencies to channel releases in proper form, to the proper person in the print and broadcast media.

This is the 11th revision of the Handbook, first published in 1967. In this time it has grown from an original printing of 100 to more than 3000.

The NEWS MEDIA HANDBOOK is compiled and published under the direction of Donna Mikels Shea, United Way/Community Service Council.

Tip: _____

SAMPLE SPOT ANNOUNCEMENT FOR RADIO

CSC - Donna Mikels Shea

start: Anytime

923-1466

expire: (no date)

TIME: 10 seconds

Help is as near as your telephone. Call the 926 HELP Line if you have a problem you cannot solve, for instant referral to the proper agency. That's 926 HELP...a United Way Service.

UPDATE 7 (4/2/91)

Tip: _____

PHOTOGRAPHIC RELEASE

Frequently someone asks if legal release forms are needed when releasing photographs for publication. Generally, no such form is indicated if photographs are of meetings, boards, committees, or consenting parties. In other instances — particularly in photos illustrating poverty, crime, deprivation — such releases might be a good idea. Here is a generalized form. (Consult proper legal authority if in doubt on a specific problem.)

PHOTO RELEASE

I hereby agree and consent to the use of the photograph hereinafter described for advertising and publicity purposes by _____, or its licensees or member organizations, and I waive all claims for any compensation for such use or for damages.

Description of Photograph: _____
Signature of person photographed (if adult): _____
Print name of above signatory: _____
Print name of minor photographed: _____
Signature of parent or guardian: (if signing for minor) _____
Print name of above signatory: _____
Address: (print) _____ City, State: _____
Name of photographer: _____ Address: _____
Photographer's Negative Code No.: _____ Date: _____

Separate and individual releases must be signed by each adult, and by parent or guardian of each minor appearing in a photograph.

Use space below for circumstances of picture; titles, locale, other identifying data.

