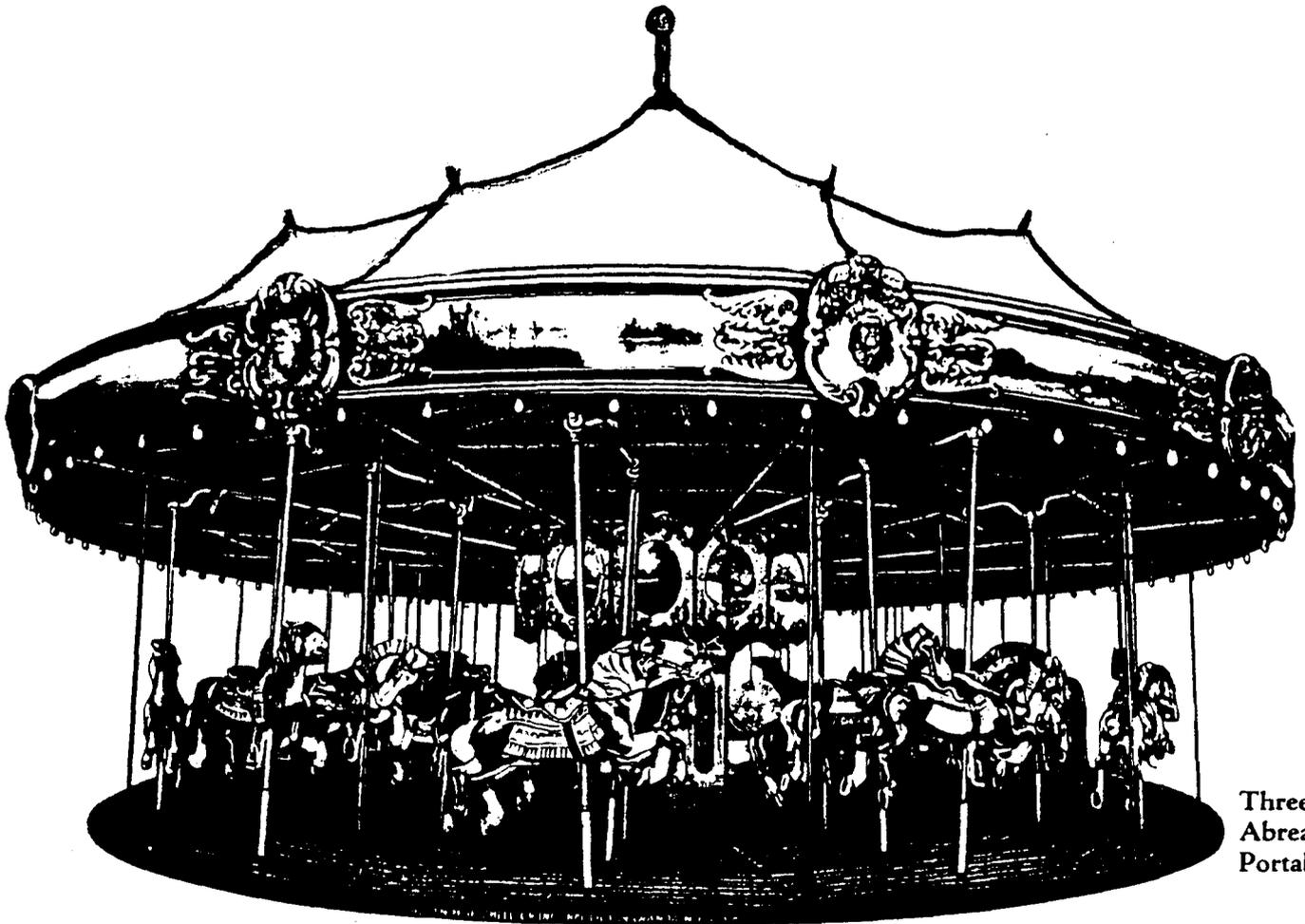


THE ROAD CAROUSEL THE PRIDE OF MIDWAY



Three
Abreast
Portable



CHARLES WALKER, CONSERVATION CHAIRMAN

National Carousel Association

132-A TENTH STREET, N.E., ATLANTA, GA. 30309 - 892-0065

THE ROAD CAROUSEL SHOULD BE THE PRIDE OF THE MIDWAY

The carousel has, through the years, been the pride of the midway. The carousel was the center of all carnival life. The carousel provided a place to have staff meetings because of the seating and intimacy. Weddings and church services, as well as funerals, were sometimes held on the carousel.

There were several companies which built road carousels, the grandest of which was the Philadelphia Toboggan Company. The center pole broke down in the middle and produced a cannon wagon which made it possible to speed transporting the carousel around the nation. Some operators have adapted their machines to this type of operation. The most popular manufacturers who pioneered in portable carousels were Armatage Herschel, Herschel-Spellman and Allen Herschel. The C.W. Parker Co. of Leavenworth, Kansas also made portable machines. The Parker Co. had road amusements known as portable white cities due to electric lights being used first hand.

A mechanical organ in the center of the merry-go-round provided music for the ride and was supplied with a variety of musical rolls for all occasions. Dance, church and Christmas music were also used at will. Through the years these machines were destroyed or discarded. The band organ provided the music and set the mood for the midway. It is the heart of the carousel. In the days before amplified voice and music, the band organ could be heard for blocks. Today the organ can scarcely be heard over the loud, amplified rock music and the pitch barkers. Some amusement companies have given their old organs the star spot on the midway.

The business on the merry-go-round will double if the organ is working properly. The curiosity of the mechanical player organ will fascinate patrons.

Keep the merry-go-round clean and painted. It is quite hard to keep road carousels attractive. Special care should be given to the handling of the carousel. Haste in assembling and disassembling the machine will cause costly damages. Broken legs and cracked heads can be caused from careless handling of the horses. The carousel should be carefully mounted in the trailer. Special attention should be given to painted surfaces to protect them from scratching or chipping off the paint. All painted surfaces should be padded. Repainting the machine is costly. It only takes a moment to scratch or gouge into painted surfaces, causing a shabby look for the rest of the season. Colors on the machine should be commonly available so that touch up may be possible. Before any touch up should take place, be sure to clean off the surfaces with a surface preparation to insure proper drying. The look, sound and feel of a road carousel is very important. Keep the ride clean and attractive and it will serve you well.

Attention should be given to machinery at its' first operation after each move. It is important that the machine is level and the proper tolerances are observed. If the drive gears are too close or there is too much play, costly damage may occur. Check out all parts that need replacing or repairing and make notes. Repair as you go, if you can. The most dangerous parts on a road machine are floor hangers and telescopes. If a floor hanger comes off during operation, disaster will occur. If telescopes and horse poles become worn or are not kept properly greased, they will bind and cause a row of horses to jump off the machine.

The toothpick and gears should be checked to be sure they are secured. Once the machine has settled in, it will run with no problem. Bolts and screws should be checked, oil and grease should be applied before hard running periods.

Another serious problem with the road carousel is the threat of high winds. Due to the merry-go-round hanging on the center pole, the canvas top may catch the wind, turning the machine over. If there is lead time before the high winds are predicted to strike, the staff should remove the top allowing the winds to pass through the machine. If continuous winds are predicted and there is no time to take the top off, another solution is to turn the machine on until the winds subside. Some have even unlaced the top allowing the wind to pass through. If lightning is sharp, turning the machine on may be the safest answer. The machine may attract lightning if it is located on a high spot. If a cloud approaches, for safety's sake, shut down and wait until the danger passes. You will find that if you open just after a rain, you will ride people as they leave to go home. If it rains, do not throw in the towel as you will be surprised by the amount of business you get. Usually the carousel is one of the few rides which can be operated due to the fact that parents as well as children can escape the rain under its' top.

Do not run the carousel longer than $2\frac{1}{2}$ to 3 minutes. This way you will have repeat business. If a band organ is used to make mechanical music, you will double the riders. The cost of a ticket should not exceed the cost of a box of popcorn. The staff should look its' best as they will be handling the children and dealing with the parents, who have the money. The staff should have a romantic feel for the carousel.

It takes a certain temperment to operate a Ginnie. Safe tips for operation of a merry-go-round will be explained in more detail in the handout, " Helpful Tips For Operation ".

When erecting the machinery on a ground mounted machine, you may want to look at instructions from the 1916 catalogue from the Allen Herschel factory.

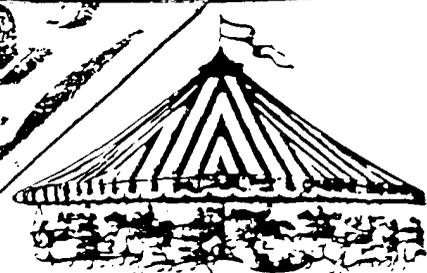
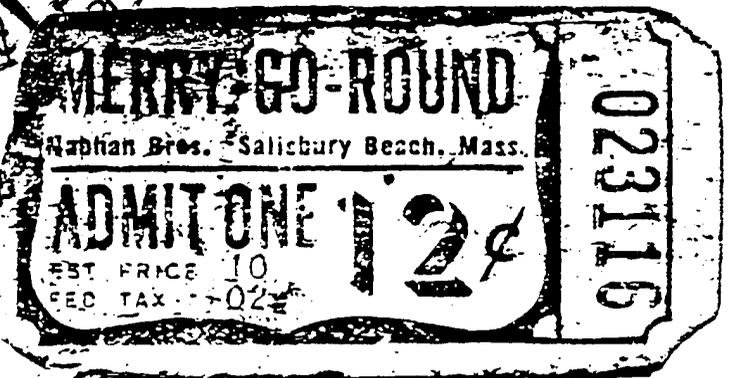
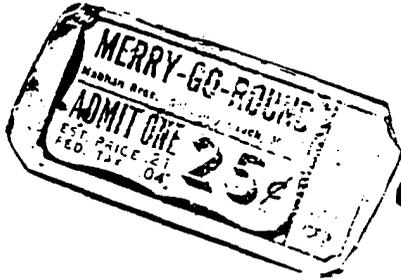
ALLAN HERSCHELL Co., INC.

INSTRUCTIONS FOR SETTING UP

1. Lay cross timbers on level and solid foundation. A piece of 2-inch plank may be used under each end and center, then place iron base for centerpole.
2. Bring up centerpole, attach the hinge and fasten to centerpole base on sills. Raise the outer end of the pole about four feet, slip on the inside hub, fasten it with set screw about one and a half inches above the mark on the pole where it will be when finally placed. Slip on the fibre collar, roller bearing, sweep hub, centerpole gear, and electric light contact. Fix eye bolt in upper end of centerpole, place centerpole cap, thrust roller bearing, spider and ring. Next, the short 3-inch tent pole, hook pulley blocks to eye bolt and hoist by means of gin pole and tackle. When in upright position place the 3-inch pipe braces, loosen the set screw in hub and let it down on the braces, then put the long pin through hub and centerpole.
3. Hook guy rods, one long and one short, in each opening in "spider."
4. Bring up sweep, put sweep into sweep hub, hook on the guy rods. Care should be taken in placing the sweeps as numbered, then electric wiring will fit.
5. Affix sectional gear to sweeps, then place cross rails.
6. Place crank shafts; put up cornice and shields.
7. Put up tent by raising one-half at a time, lace and hook to cornice.
8. Place countershaft with clutch and gears, put "A" frame and upright shaft in position.
9. Get engine and organ in place; hook platform hangers to sweeps, place sills and lay platforms.
10. Bring up horses and hangers, put hanger through horse, insert step and hang to crankshaft, pull horse and hanger slightly to one side, insert the telescope and return to upright position, bring telescope to socket in platform, press down, give it a quarter turn and it is locked. **USE LONG TELESCOPE ON INSIDE ROW—SHORT ON OUTSIDE.**
- 11: Next the chariots, these assemble without rods, and lock to the platform.
12. Oil up; put gasoline in engine and you are ready for work.

If we can be of any further assistance, contact Charles Walker, Conservation Chairman, National Carousel Association, 132 Tenth St., Atlanta, Ga. 30309.

THE CAROUSEL IS THE TICKET TO A SUCCESSFUL AMUSEMENT BUSINESS



National Carousel Association

THE CAROUSEL IS THE TICKET TO A SUCCESSFUL AMUSEMENT BUSINESS

The carousel is your ticket to publicity and public relations and a chance to build a future audience. The historic and romantic charm of the carousel will generate goodwill to the community as well as the nation.

In our haste to build bigger, faster rides to keep up with the other amusements, we have almost forgotten the original amusement device, the carousel. The grand old machines have served us well and with proper maintenance will keep on serving. Consider the years of dependability in operation to the little outlay in money. To sell off the carousels of America is a tragedy and an embarrassment to the amusement industry to let its heritage slip away.

Operating a carousel is hard work and requires the same concentration as the other high volume rides. The carousel has become the step child of the midway and the old aunty of amusement parks throughout the nation. Carousels or merry-go-rounds are the most important part of the amusement business history. The pride of any amusement park or portable operation should be the mother of all amusement rides, the carousel. The look, the feel and the sound of the machine must be a thrill for the public, both young and old alike. The most successfully operating machines in the country boast of high attendance records. When the magic formula is present, riders will flock to your machine.

The proper look for a carousel is the original look. The manufacturers of these great machines knew how to charm the public. If the machine is restored to the original look, you will attract a more appreciative audience.

Become involved with local historical and service organizations. These people are the leaders of the community. Good will can be generated that can fill your pockets in the end. The more people in a community that become involved, the more customers will be generated. Check into the landmarking of your carousel. Landmarking will add to the possibilities of aid for restoration as well as be a great generator of publicity. The appeal to the public is basically the same, the generations have only marched on. Try to keep the machines well painted, well lit, clean and polished and it will shine like a diamond on the midway or be the centerpiece for your park. There are some successful parks in the nation that are built around the carousel with only the addition of good food services, picnic tables and simple recreation facilities, no major rides.

The sound of a carousel is very important. The distinctive band organ sound was invented for the ride. These organs were built to produce the music of five musicians. Quality recorded band organ sounds can work but for the true magic of the machine, live mechanical organ music is worth the expense. The public will be charmed and thrilled by these mechanical instruments. The Wurlitzer Organ Company stated that "these mechanical organs are guaranteed to draw a crowd anywhere". This statement is even more true today due to the curiosity and the rarity of such instruments. If you have an organ, it may be repaired by proper hands and last well. If a new organ can be bought, there are several builders available.

The feel or thrill of the ride is important. The speed of the carousel should be sufficient without being excessive. Originally, some machines turned at $6\frac{1}{4}$ R.P.M., this was a thrill, indeed.

Today in parts of the country machines turn at original speeds, which were very fast, and are still used today successfully. Some machines have been slowed due to accidents. In my opinion, the accidents occur due to the ride lasting too long. You do the public a disservice by running the ride too long. This also cuts down on repeat business, leave them wanting more. If the ride lasts more than $2\frac{1}{2}$ to 3 minutes, patrons become bored and that is when accidents occur. The operator must pay attention to the riders to spot trouble and call for discipline on the machine. The staff has to be constantly aware of the public and their safety.

If you must sell your carousel, try at all cost to keep it together. The preservation of amusement park heritage is in your hands. There are places coming available throughout the nation that would protect your machine and provide a good home. Please contact Charles Walker, National Carousel Association, Conservation, 132 Tenth St., Atlanta, Ga. 30309 before any alterations or changes are made.

Kit Carson County Carousel Association
1987 Budget

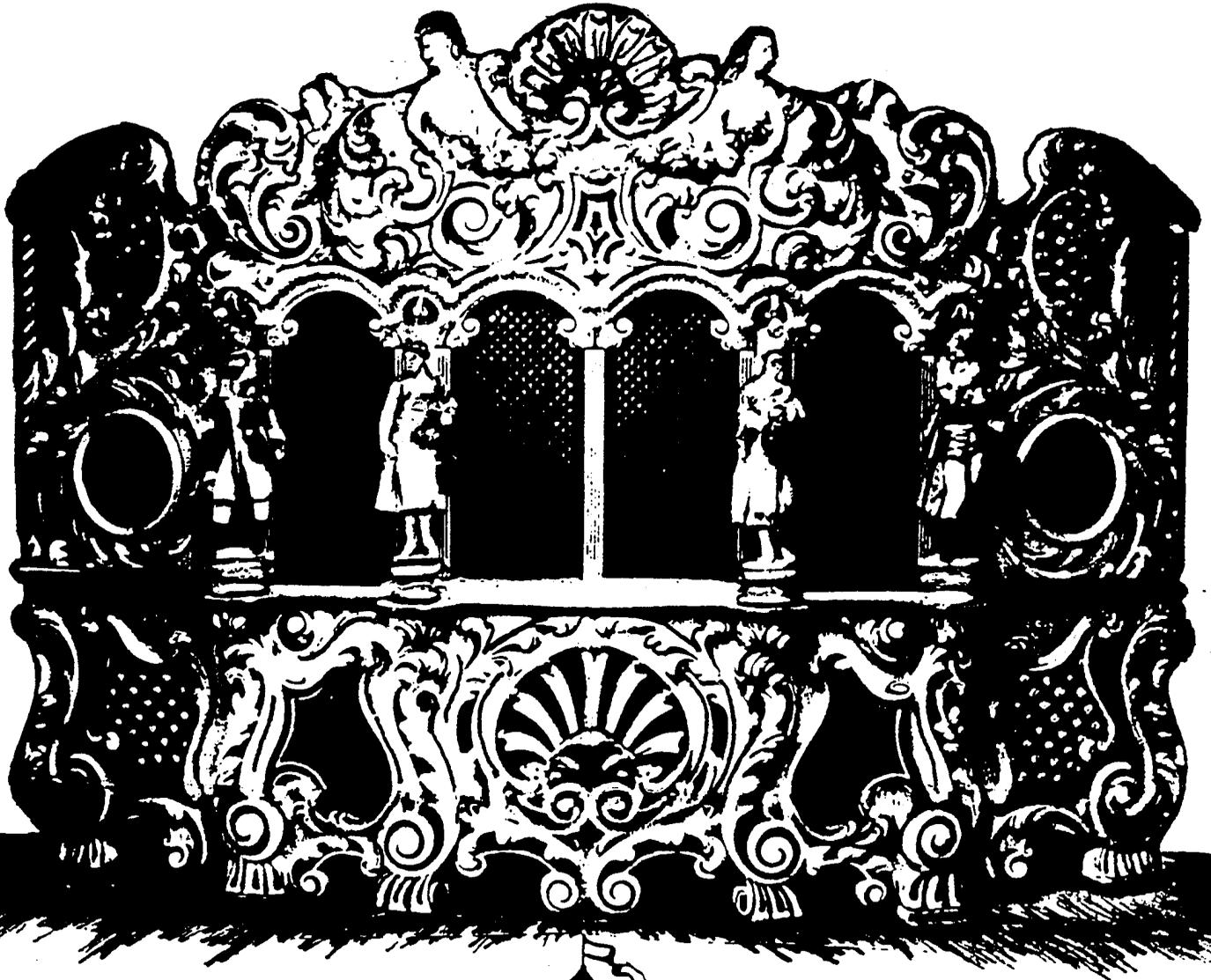
1987 Projected Revenues:

| | |
|---|--------------|
| Kit Carson County | \$ 3,100 |
| Pepsi Benefit | 2,500 |
| Town of Burlington | 1,100 |
| Lottery Funds | 7,000 |
| Chevron | 500 |
| Sale of Ornaments | 5,000 |
| Sale of Postcards, Coloring Books, Etc. | 2,800 |
| Sale of Oak Stands | 420 |
| Sale of Limited Edition Prints | 1,000 |
| Rides | 3,000 |
| Citizen Donations | <u>2,500</u> |
| | \$28,920 |

Projected Operating Expenses:

| | |
|-------------------------------|------------|
| Alarm Contract | \$ 1,250 |
| Door Repairs | 750 |
| Animal Restoration Touch-ups | 2,110 |
| Interior Lights Rewire | 725 |
| 1987 Ornament Purchase | 2,840 |
| Postage/Shipping | 700 |
| Brochures (colored) | 1,460 |
| Brochures (black & white) | 500 |
| Printing of Flyers, Etc. | 300 |
| Band Organ Repairs | 375 |
| Phone | 950 |
| National Geographic Reception | 500 |
| Park Maintenance | 300 |
| Gold Nugget Band | 1,200 |
| Summer Operators Wages | 1,570 |
| Oak Stands | 300 |
| Electric Door Wiring | 2,400 |
| 6 Electric Door Openers | 4,800 |
| Supplies | <u>250</u> |
| | \$23,280 |

SAFE TIPS ON CAROUSEL OPERATION



CHARLES WALKER, CONSERVATION CHAIRMAN

National Carousel Association

132-A TENTH STREET, N.E., ATLANTA, GA. 30309 - 892-0065

TIPS ON THE SAFE OPERATION OF THE BEST RUNNING CAROUSELS
AND ON NEW LIFE FOR OLD CAROUSELS IN NEW LOCATIONS

SAFE OPERATION OF THE CAROUSEL

The position of the operator in the center of the machine is the most difficult job to fill. This person must be a diplomat, unruffled by monotony, as the organ and the operation of the machine will drive him out.

The operator is not the only one needing diplomacy; at the ticket box the patron should be greeted diplomatically, as if each child were the most important. Women are extremely apt at both of these positions.

The rule that everyone on the machine must have a ticket is not necessarily a good one. Some children who are too small to ride alone should be put on horses by their parents. The adult should ride along, standing beside the horse that the child is on, remembering to stand on the inside of the horse, as the centrifugal force will make it difficult to stand on the running board.

The matter of whether or not the child is too small to ride alone should be decided by the ticket-seller and the ticket-taker to help prevent accidents and lawsuits. If an accident occurs, be sure to get names, addresses and telephone numbers of all involved, as well as those of witnesses. In this day and time, people may think of lawsuits as being profitable.

Diplomatic discipline on the machine is imperative. For example, if the operator, ticket-sellers and ticket-takers will explain to roughhousing patrons the age, historic value and the time it took to restore the machine, rough house will almost always cease. If the rough house persists, have one of the staff ride the machine until the ride ends. Remember, if you meet violence head-on with violence, the end result is more violence.

MAINTENANCE OF THE MACHINERY

A properly maintained carousel will not make a sound when it operates. Proper grease is important on all moving parts. Be sure the top bearing (top of center pole) is well-lubricated. If this bearing goes bad, the entire machine will have to be disassembled to replace it. Depending on the type of machine, use either cup grease, or in the case of a PTC machine with an oil well, you should use the #30 weight. The same #30 weight oil can be used on the cheese bearing unless grease bearings are found. Then wheel bearing grease can be used.

The pinion gear should be kept greased, but it is not necessary to grease too heavily, as it will only splatter and make the machine dirty. All open gears may be greased with a thick graphite grease, applied sparingly. I have found that Gearsite Spraylube by Chevron works well.

A small amount of heavy oil (600 weight or similar consistency) should be applied to shaft bearings and cranks. Great care should be taken not to use too much, as it will throw out over the woodwork and may drop on patrons.

If the telescopes are not greased, they will wear, causing the horse poles to bind, the horses coming off with their riders on them. Incorrect greasing of telescopes will cause excess grease on the horse pole which small children will grab, soon having grease on the horse and soiling the patrons clothing. CAUTION: do not overgrease crank bearings, as too much grease will drip from the bearings and onto the patrons.

As the movement of the machine and the loading and unloading of riders may loosen bolts, all bolts must be checked on a regular basis. In checking out bolts, do not overlook bolts in the center pole and supports in the center. The least movement on a center

TIPS, p.3

pole should be checked. The pole will wear, along with the mud sills and supports, if bolts are not kept tightened, causing replacement at great expense.

The carousel machinery was built to last. If wear has occurred, consider the age and wear and replace it with original mechanics as much as is possible.

THE DRIVE

The original drive problems can be solved by good common sense.

Most large machines have three-phase motors which are economical to operate continuously. Starting and stopping the machine with a switch is hard on the motor and very costly to operate; thus, the clutch is the most important part of the drive. The operator should be cautioned not to throw the controller lever all the way out or in too suddenly. Rather, the lever should be gradually engaged so that the carousel may pick up speed slowly and steadily, until it attains its full momentum. Also, the operator should not put on the brake too quickly. By making a gradual stop, the operator can prevent a sudden jarring of the carousel, which might cause damage to the machine.

On some machines, the wood block drive may be adjusted with ease. The clutch plate may be moved into the friction, and on some clutches the wood block plate may be tightened.

The biggest cause of the failure of the friction clutch is too much grease. A scouring powder, such as Ajax, Babo or Comet may be used to take up the grease. Some use mineral spirits in an oil can applied directly to the blocks. A slight amount of grease on the wood block clutch is desirable to keep down noise.

The Philadelphia Toboggan friction cone drive must not have any grease on the fly wheel, as no friction will occur to turn the wheel. The friction is adjusted by the control handle. Caution must be used in this adjustment, as the drive shaft has a slip joint just over the clutch and this will slip out and cause damage to the machine.

If these instructions are carried out and the operator uses ordinary care in starting and stopping the machine, there should be no occasion for trouble.

BEARINGS

Most all bearings on the carousel are Babbett, and because of the slow speeds of the drive shafts, will last for years with proper grease. If Babbett bearings are to be replaced, try to locate an old car enthusiast, as most old cars had Babbett bearings. Babbett is like lead- easy to melt. Sometimes the old babbett can be reclaimed by applying torch heat to the cast iron bearing blocks.

If a completely new bearing is to be poured, melt and clean out old babbett. In some cast iron blocks, keys are used to secure the babbett. These must be clean as well.

First, smoke the shaft and block it in place, to have even spacing around the block. With fire clay, build a dam, plugging up the ends of the block around the shaft, so that when the babbett is poured from the top, none will leak out. Heat the babbett into liquid. To insure a good stick, heat both the shaft and the block, then use solder paste on the surfaces of the casting. Pour the babbett from the top and it will flow around the shaft, immediately forming the new bearing. You should experiment several times to

TIPS, p.5

assure a good bearing, as trial and error is the best teacher. A two-piece bearing is similar in pouring, but it is advisable to pour one piece at a time, with spacers in-between. File off rough edges to match up the two halves. Be cautious and make the replacement bearing the same thickness as the original.

LUBRICATION INSTRUCTIONS FOR PTC CAROUSEL (could apply to other makes)

| | | |
|---------|---|-------------------------------|
| DAILY: | UPPER POLE CAP (top of center pole) (roller & bronze disc) | MOBILE COMPOUND EE |
| WEEKLY: | CENTER POLE BEARING (intermediate bearing at sweeps) (lubricated by grease fitting) | SOVAREX L1 |
| | JUMPER BEVEL GEARS (remove old grease with putty knife and solvent before applying new grease) | LUBRIPLATE 130A |
| | CRANK BEARINGS (once in two weeks) (jumper shaft) | ETNA OIL #4 |
| | INTERNAL PULL GEAR (segmenta 1 gear & pinion) | LUBRIPLATE 130A |
| | VERTICAL & HORIZONTAL SHAFT BEARINGS | SOVAREX L1 |
| | BEVEL GEAR AND PINION | LUBRIPLATE 130A |
| | JUMPER TELESCOPES | LUBRIPLATE 130A |
| | ELECTRIC MOTOR (bronze bearing) | MOBIL DTE OIL (Med. Heavy) |
| | General purpose lubrication with oil..... | Mobil DTE Oil, Med. Heavy |
| | General purpose lubrication with grease..... | Sovarex L1 Grease |

(SOURCE: PTC FACTORY INSTRUCTIONS)

LIGHTING

Proper lighting can make the carousel most attractive. Great care must be taken to avoid a possible overload of the original wiring with lamps of too large a wattage. $7\frac{1}{2}$ to 10 watt clear

white or colored lamps give sparkle to the machine. Some suggestions to make your machine more attractive follow.

Gooseneck fixtures, of the type which screw into existing sockets, can be placed in the outermost position of the sweeps. In each of these, a 75 or 150 watt reflector spot will light the outside row of horses, as well as patrons, who will be seen by their friends. They, in turn, will want to ride. Also, spot or flood lamps may be placed around the outside perimeter of the carousel house to shine into the machine, adding sparkle to horses and mirrors alike.

Most all lamps may be purchased in 130 volt, rather than 115 volt form, to keep replacement costs to a minimum.

FIRE PREVENTION

Next to the antique dealer, the carousel's worst enemy is fire. One of the most common causes of fire in the carousel is the commutator, which supplies the lights for the machine. The brushes and the commutator are located either over or under the cheese bearing and gear assembly in the center section of the center pole. If the brushes on the commutator are not clean and snug, they will arc. When this occurs, cut out the lights and repair, as sparks will cause a fire in the grease which will be hard to extinguish. When a fire starts in the center of a carousel, years of grease ignite, and soon the center pole is ablaze.

Drip shields can be made of sheet metal to keep grease off of the commutators and also keep the machine house clean. These must be constructed carefully so as to have enough clearance to not interfere with the machine's operation. The brushes and commutator on the motor must be kept clean to prevent arcing, which may cause fire. If brass bearings are in the motor, proper oil (# 20 weight) should be used.

REPAIRING THE BAND ORGAN

There is no better thing than to have the band organ rebuilt by an expert. A player piano repairman may be able to work on the player part.

If no money is available and the organ sounds punk, sometimes something simple can help the sound until a rebuild is possible. When considering the cost of rebuilding the organ, consider that no tape player will produce the effect of a band organ, even one in poor shape. The organ is the very heart of the carousel. The original Wurlitzer advertisement stating "Guaranteed to draw a crowd" is still true today.

If pipes play due to stuck valves, stuff small rags in the pipes to silence. Carefully locate the sounding pipes by feeling along the mouths in the case, in front of or under the organ.

If notes do not sound, the problem is either dirt in the tracker bar, which may be sucked out by a high vacuum, or blown pneumatics in the key action or pneumatic blocks. If either of the latter is the case, a partial rebuilding is suggested if the wind supply is strong.

If wind seems to be passing through the pipes without any sound, there may be trash in the pipes. Clean the pipes out with a feather or similar object.

The organ seldom needs tuning unless pipes have been fooled with. Above all, beware of the charlatan who may try to take advantage of the situation for his own gain, telling you that the organ is beyond repair. No band organ is beyond repair. Make certain that great deals of the band organ are not removed without sufficient bond or guarantee.

OPERATING THE CAROUSEL FOR PROFIT

Remember that it takes more time to load and unload the machine than the actual riding time. Keep loading and unloading time to a bare minimum, as a still machine generates no business. Keeping the band organ running, even during loading, helps to maintain the level of excitement.

When business is sparse, patrons need to be spaced evenly around the platform, so that good balance is achieved on the machine.

When business is heavy, you will need extra loaders to control the crowd. Don't let too many people through the gate, as you will want to have enough animals to go around. Some parents will want to help their children onto their animals, but should be ushered out of the enclosure before the carousel ride begins. The only customers who are permitted to stand on the platform, during the ride, are those of very small children.

Making sure that all are boarded, the operator should begin each ride with the sounding of a bell. Gradually engaging the drive gears, with the carousel beginning to pick up speed, the ticket-taker and operator should now be absolutely sure that all are settled on their animals.

The length of the ride should not exceed $2\frac{1}{2}$ minutes, as you will find that patrons become easily bored. If rides are longer, there will be less repeat business. As the operator brings the carousel to a gradual stop, the patrons should remain seated until the machine comes to a complete halt.

If the machine is visually attractive, with band organ and clean surroundings, you will have less trouble collecting the fare. The price of a ticket should not exceed the price of a box of popcorn.

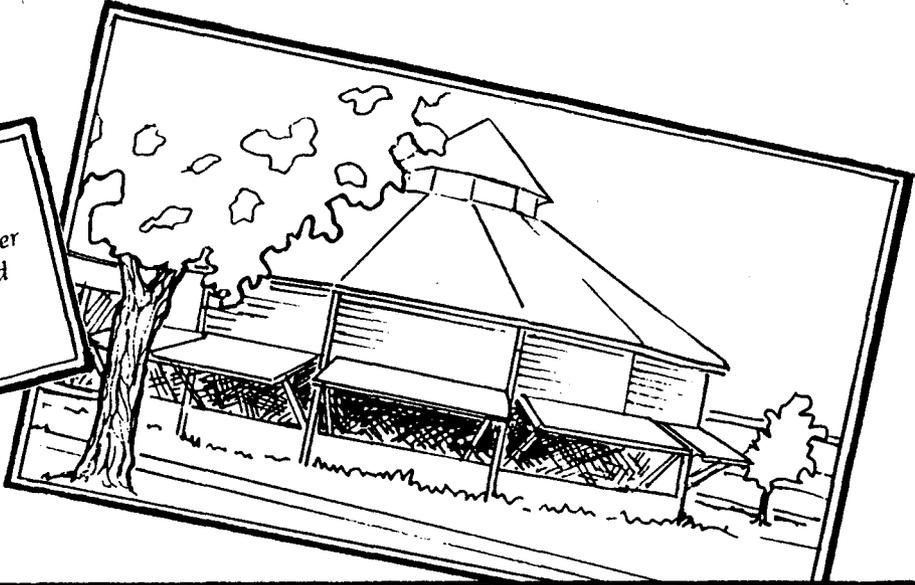
TIPS, p.9

In some locations this can be flexible, according to clientele and capacity of the machine.

Where business is poor, in old, original locations, the carousel business may be difficult to bring back. This difficulty is due to the shifting of the population. The carousel will not attract patrons on its own. Patrons will have to be at a said location for other good reasons, such as good food, shopping, fairs or exhibitions. If you have an idea to relocate, be sure to scout the area properly. The types of people you will find eating in restaurants and bars in the area of relocation will be your customers. If you don't like what you see in these public places, this will not be a good spot for you.

A good rule of thumb, when estimating business potential, is that approximately eight to ten thousand people a day have to pass the machine to ride about four hundred. The great quantity of traffic about the machine would limit the availability of desirable locations. In the case of a grant-funded or sponsored, permanent location, a clientele may be generated by publicity. Private parties and other activities the year-round may be planned at the carousel house. In this way, the carousel can become a place for young and old, alike, to meet.

On May 4, 1981, word that four animals had been stolen from the Kit Carson County Carousel shocked the community and carousel lovers all over the country. After months of anxious waiting and energetic search the good news of their retrieval was flashed to all by newspaper articles and letters . . .



Carousel Animals Heading Home

BY BRAD MARTISIUS
Denver Post Staff Writer

The yellow ribbons are coming off the brass poles, and the whole town of Burlington is coming out to celebrate today.

That's because the ribbons are being replaced by the three wooden horses and a wooden donkey stolen from the Kit Carson County fairgrounds in Burlington nearly six months ago. A couple of the horses have broken ears from all the jouncing around they took at the hands of their thieves.

But that won't stop the rejoicing. MaryJo Downey of the Kit Carson County Carousel Association, said the horses will be led back to their rightful places in the county's antique carousel in a parade through Burlington today. The sheriff will lead the parade on a real horse.

Once the wooden animals are re-installed in the carousel, anyone can ride them for free for a few hours Saturday, Mrs. Downey said. Not only that, but the \$4,300 raised as ransom for the horses will be redistributed to the persons who contributed the money.

The animals are hand-carved antiques, worth about \$8,000 apiece. They were taken from a carousel purchased from Denver's Elich Gardens by the Kit Carson County commissioners in 1928. The unique carousel was built in 1905 and is a national historic site. The return of the four prodigals makes it whole again, she said.

A contract was put out on the animals by a large Midwestern theft ring specializing in antiques, according to Mrs. Downey. When that ring was broken, the animals were found corralled in a ware-

house in Salina, Kan. But they proved to be too valuable and too unusual for the thieves to sell without attracting attention, she said.

Salina police notified Kit Carson County officials of the recovery Thursday. Mrs. Downey and a few

There have been two arrests in connection with the thefts. The warehouse also contained other antiques, including about \$100,000 worth of music machines thought to have been stolen from Texas.

The carousel was purchased as an attraction for the county fair-

The carousel animals were found corralled in a warehouse in Salina, Kan. They proved to be too valuable and too unusual for the thieves to sell.

others took a county van to Salina, tenderly wrapped the four in blankets and drove them home.

Kansas authorities said they believe the animals had been stored in the warehouse since shortly after they were stolen.

grounds. The decision caused some controversy locally, and voters voted out two of the commissioners first chance they got. The third commissioner who voted to buy the merry-go-round didn't seek re-election.

KEEP YOUR CAROUSEL INTACT

The danger of being taken by prospective carousel buyers who are out to sell off the animals is great. They will point out the advantages of fiber-glass animals, such as: no maintenance, no repainting, weather-proof, no breakage. These are not necessarily true.

All figures, whether plastic, wood or metal, will need to receive yearly maintenance, if the carousel is to remain at best appearance.

Fiber-glass animals, if faithfully reproduced with sturdy inside frames, may serve well. However, fiber-glass animals will decrease the monetary value and the historical value of the machine, making it impossible to get restoration grants or help from historical preservationists.

A carousel in one piece, with the wood animals protected and left on the machine, will increase in value over the years, as so many other carousels are being destroyed.

The cost of replacing carousel animals carved of wood with fiber-glass animals should be considered carefully.

Like melted-down silver, versus a silver teapot, the teapot is far more valuable.

Before any changes or sales contracts are made, an owner should consult with the National Carousel Association Preservation Committee. If help is needed to save a carousel, feel free to contact us.

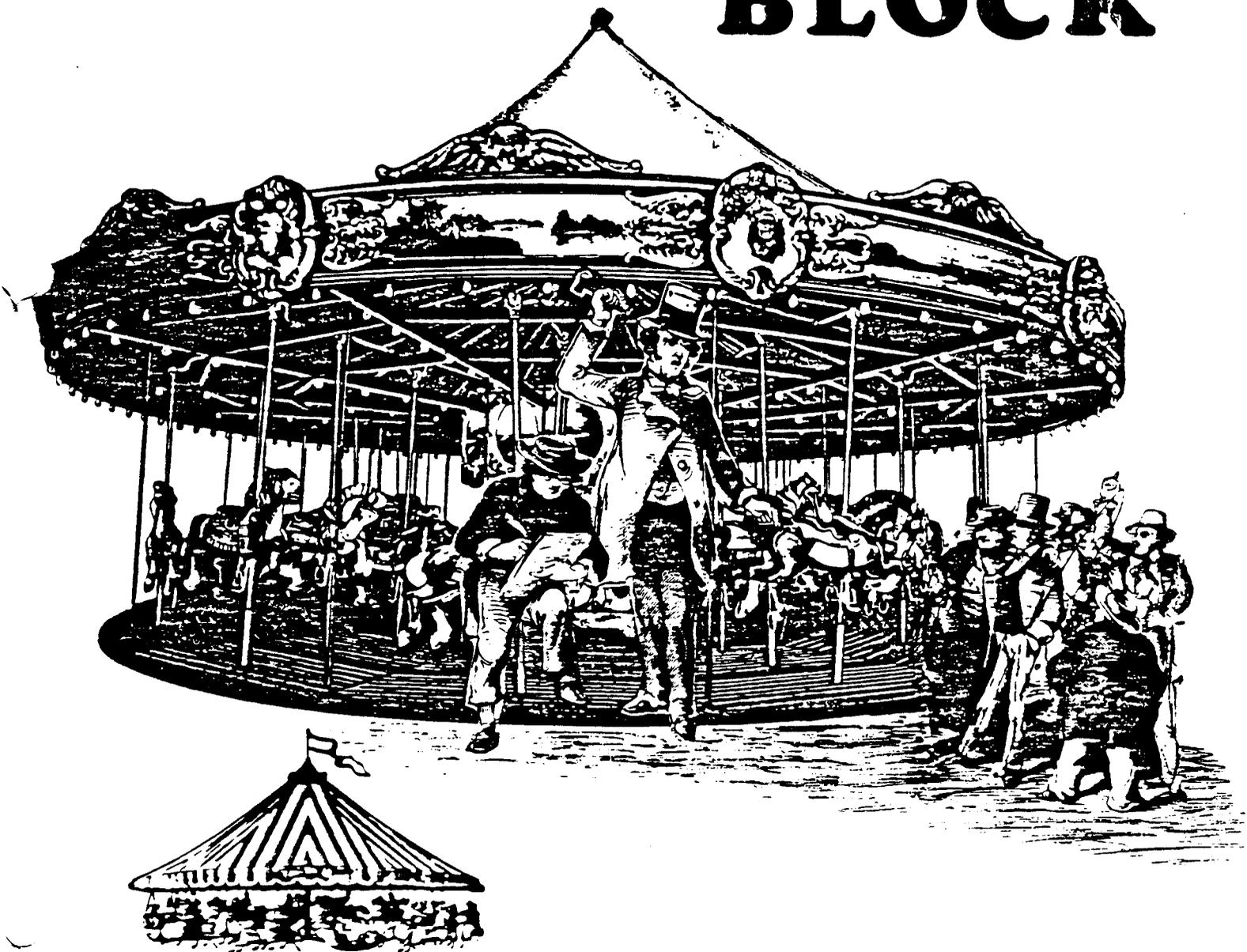
THE NATIONAL CAROUSEL ASSOCIATION

Charles Walker, Conservation Chairman

132 Tenth Street, N.E.

Atlanta, Georgia, 30309

AN ALTERNATIVE TO THE AUCTIONEERS BLOCK



CHARLES WALKER, CONSERVATION CHAIRMAN

National Carousel Association

132-A TENTH STREET, N.E., ATLANTA, GA. 30309 · 892-0065

AN ALTERNATIVE TO THE AUCTIONEERS BLOCK

An alternative to the auctioneer's block which will be to your possible financial advantage should be looked into.

If you should desire to sell off the park and property, which we hope will never happen, you might decide to take alternative routes to preserve your carousel.

The first step is to have at least three appraisals of the carousel to determine a value. Once a price is derived, stick to it.

Remember public sentiment is high with the carousel in the community. The emotional value will far out weigh the monetary value. Try to locate and interest a non-profit or historical organization in the area who may be able to raise the greatest portion of the appraised value of the carousel. Make a deal with them. A portion of the value could be a donation as a deduction for your income tax purposes. This is great for you, the owner, and it also helps to save a portion of American History which would otherwise be lost forever. You may decide to donate the entire machine to a non-profit group if your tax deduction needs to be greater. Try to work with these non-profit organizations and have a memorial plaque placed in a prominent place on the building telling the carousel's history and listing the people involved in its sale and preservation. Helping to save your historic carousel will make you remembered as a part of its historic past.

Another alternative could be to strike up a deal with a group or museum and give them several years to come up with the established price. This time payment plan may appeal to all concerned. If there is default, there is no loss to you or the owner as the carousel will revert back to the original parties.

Another possibility is to relocate but retain ownership and operation with the possibility for the community to purchase. Binding contracts may be made with groups of citizens who would cherish these great machines and would pitch in with the project.

The carousel is really your only ace in the hole, so to speak.

IF YOUR MEMBERS WOULD LIKE TO BUY A CAROUSEL ANIMAL, WHY
NOT A FIBERGLASS ANIMAL?

REPRODUCTION LIFE-SIZE FIBERGLASS HORSES, ANIMALS

NATIONAL CAROUSEL ASSOC., PO Box 307, Frankfort, IN 46041
(Reproduction of Stein & Goldstein, brass carousel animal stands)

HORSES BY LIMA, 2914 W. Citrus Way, Phoenix, AZ 85017
(Dentzel and PTC fiberglass horses. Also, miniature ceramic figures)

DESIGNER EDITIONS, 14498 Triadelphia Mill Rd., Dayton, MD 21036
(Fiberglass carousel horses)

DANIEL'S DEN, 720 Mission St., So. Pasadena, CA 91030
(Fiberglass horses. Brass poles, books and other items)

Invest In A Legend

... that brings the magic of
a lost art into your life!

Around the turn of the century master carvers, who came to America seeking freedom and opportunity, created the fabulous amusement machines we call carousels. Names such as Illions, Loof, Stein and Goldstein, and Dentzel are now revered for the magic they brought... the sight, the sound, the imagery, the smiles on children's faces. Now you can own part of this legend and at the same time help to preserve our few remaining carousels so that in the future, children of all ages can continue to enjoy this lost art.

Stein and Goldstein Flowered Horse, 1914 (left) The superb lead horse from the Bushnell Park Carousel in Hartford, CT has been faithfully reproduced using sophisticated molding techniques which allow you to enjoy the same delicacy in detail and sweeping undercuts as on the priceless original. It features glass eyes and utilizes a hair tail, which can be provided if desired. The horse is made from fiberglass and is filled with urethane foam. Approximate dimensions are 4 1/2' high x 5' long.

\$1095 unpainted \$1495 painted similar to original horse.

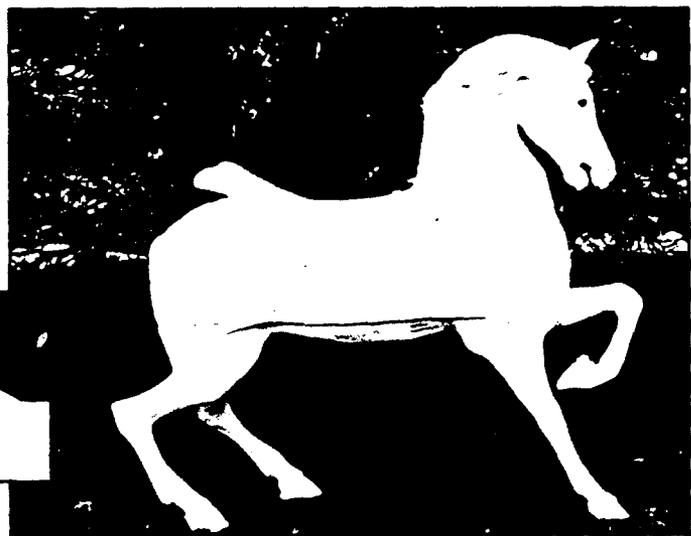
Dentzel Stander, Circa 1900 (below) From the Logansport, Indiana menagerie carousel, this "sweet-faced" stander will charm any carousel lover. Glass eyes are used in the horse, as well as, the eagle saddle. Like the Stein horse above, it utilizes a hair tail which may be purchased separately. This horse can stand on its own, but we recommend that a stand be used. Approximate dimensions, 5' high x 6' long.

\$1095 unpainted \$1495 painted

Stand Available for either standing or jumping animals, our stand is the most reasonably priced anywhere. Complete with 4' polished triple spiral brass. \$99 Finial available for only \$20

Brass may be purchased separately, please inquire. We can also supply a work stand (without brass) for only \$59.

All Items shipped freight collect.
\$35 crating fee on animals.



National Carousel Association

Gail H. Hall
955 Maple Drive
P.O. Box 307
Frankfort, Indiana 46041

From The Center Pole

by Charles Walker, Conservation Chairman

Complete Carousels Available

If anyone knows of a community non-profit organization or historical society which is seriously interested in creating a home for a homeless carousel in their area, please contact me.

We need to know what size machine is wanted and how much the group might be willing to spend. The smaller machines (Country Fair style) have great charm and cost less to purchase. Prices of machines are negotiable, and could range from \$25,000 upward for a small machine to \$200,000 to \$800,000 for a large one.

Many small machines are being overlooked for lack of good homes.

Non-profit groups may work with owners. Sometimes a tax deduction is needed which groups as well as owners can cash in on. All purchases are between the group and the owner. NCA provides only the match-up; then you are on your own. Inquiries must be on non-profit letterhead to indicate serious intent. For further information, contact me: Charles Walker, 132 Tenth St. N. E., Atlanta GA 30309, 404-892-0065.

Preservation

A Message from President Charles J. Jacques, Jr.

The National Carousel Association's constitution reads that we will promote conservation, appreciation, knowledge, and *enjoyment* of the art of the classic wooden carousel and especially the preservation of complete, operating carousels. Preservation is such a cold, hard word. If we don't preserve every carousel, has preservation failed? Is it possible to save all of the existing carousels? Since the NCA doesn't have enough money to save even one carousel, what's the use? The average NCA member can't do anything. She or he is powerless.

Since I joined the National Carousel Association in 1976, I have read, listened, and thought a lot about preservation of carousels. I love antique wooden carousels and I enjoy riding them and studying about them. However, I have seen many NCA members become bitter over the seemingly endless string of carousel auctions. There have even been recriminations among members that the NCA hasn't been doing enough to save carousels. For some the NCA wasn't fun any more. They literally burned out trying to save carousels.

I believe that preservation *must* be done positively. The primary purpose of the NCA is to ride and enjoy existing carousels. Someone recently criticized the NCA for just "going to conventions and riding carousels." Riding and enjoying carousels is at the heart of what we do.

Once a carousel is broken up and sold off, it should be forgotten. We must not expend our energy on the obituaries, but we must work, preserve and enjoy the *existing* carousels. If we don't, our ability to preserve the carousels that remain will be sharply diminished.

ENTHUSIASM: Every NCA member can ride carousels and then write the owner, general manager of the amusement park, high government official, the friends, the developer, telling them how much we enjoyed riding their carousel. If it is a town, fire department, society or government, tell the owner how lucky they are to have a hand-carved antique carousel in their community. Make the owners feel good about owning and operating a carousel. Owners don't receive many positive letters and ten, twenty, or a hundred letters a year from NCA members will make a lasting impression on the owners.

MONEY: Owners need money to continue to operate carousels and we as members of the NCA must give money to the societies, associations, and Friends Groups and Support Groups that are preserving carousels. The NCA will be providing you with the names and addresses of these Friends of Carousels. Your contributions to them serve two important functions. They provide needed funds to continue their operation and they show the Friends that people from

all over the country are *interested* in "their carousel."

The NCA is building up its preservation fund, THE FRED AND MARY FRIED PRESERVATION FUND. If you haven't sent your contribution in for 1988, please do it as soon as possible.

For the many carousels owned by amusement parks, the sale of tickets or an admission is their financial reward, coupled with a letter letting them know you visited their park because they had an antique wooden carousel.

The NCA must find additional ways to provide financial rewards for the owners of carousels. One suggestion would be to give carousels owners and operators an award (Outstanding Achievement Award) for owning and operating a (Dentzel, Parker, PTC, etc.) carousel for so many years. This, along with a press release on what the NCA is and something about the owner's carousel, would make a good story for the media. Publicity means money. Please nominate your local carousel for an Outstanding Achievement Award. Let us know what is special about your carousel.

POTENTIAL OWNERS: All existing carousels are owned by somebody. It may be an individual, amusement park, city, county, state, society, group of friends, but somebody owns it. As members of the NCA, we must communicate to the owners the importance of the antique wooden carousel and that we appreciate that they are operating one.

Many carousels will be put up for sale in the next 10 to 15 years. We must try to influence the owners to preserve and operate their carousel and, when the time comes to sell it, to sell it as a single entity.

We must find buyers for carousels when they come on the market. Every member should look for buyers. Who is a potential owner? Who owns the existing carousels? Friends societies, amusement parks, individuals, developers, shopping center owners, and even governments are potential buyers but in order to find them, we must ask. Once potential owners are found they will be added to the NCA's list and when carousels become available they will immediately be notified. The NCA will try to put sellers together with potential buyers. If an auction is scheduled, the NCA will help potential buyers bid at the auction and finance the carousels.

The NCA's effort in finding buyers is not exclusive. Many people have saved carousels over the last fifteen years by finding buyers. We encourage every person and organization to work actively at saving carousels.

In addition to finding potential owners, we should look for places where existing carousels could be operated. If someone is willing to buy a carousel to save it at an auction, we should have a list of places where it could be operated as a concession or on a lease.

(Continued on next page)

COMMUNICATE: The NCA is going to put together a public relations file on communities that have saved their carousel. As soon as a possible sale is announced, this public relations file will be sent to the media and to interested groups in the area. Also, how a community reacts once its carousel has been sold will be placed in the file. We don't want to start a "scare" campaign, but many communities never realized the importance of "their carousel" until it was lost. This press kit will be mailed out to the media as soon as word comes of the sale or possible sale of a carousel.

**THE MESSAGE:
WHY ARE ANTIQUE
WOODEN CAROUSELS IMPORTANT?**

We must communicate to the world why carousels are important. At one time the message was that antique wooden carousels and animals were important and should not be treated carelessly or destroyed. Today this isn't the primary message. LK: Antique wooden carousels are inter-generational. The carousel with its animals, horses, chariots, crestings, inner rim, center

pole, and motor mechanism were meant to operate together and that is where the magic is. Carousels have survived longer than any other amusement ride. Many carousels are now being ridden by the third or fourth generation, often with several generations sharing the enjoyment of the ride together. Even carousels that have been moved have an important history and a background. They are an important link with our past. We must spread this message.

YOU ARE NEEDED: We need you. We need you to ride and enjoy carousels and then write the owners. We need you to give money to help purchase and publicize the antique wooden carousels. We need you to find potential owners for carousels. We need you to serve on committees - preservation, fund-raising, publicity. We need you to communicate to your community why carousels are important. We need your enthusiasm to preserve our carousels.

If you are willing to help, to serve on a committee, to get involved, to visit and write, to send money to help preserve carousels, please let me know. Charles J. Jacques, Jr., P. O. Box 157, Natrona Heights, PA 15065.

LIFE OR FANTASY

CARROUSSELLES AS WE THINK OF THEM TODAY—WOODEN HORSES OR other animals mounted on a revolving mechanism—were first enjoyed in eighteenth century Europe. They were built for the private gardens of France, fantastic playthings of idle nobility. Playing "le jeu de bague" (game of rings), the stylishly gowned ladies and elegantly dressed gentlemen, revolved slowly chatting among themselves, occasionally trying to spear a small ring, in imitation of the knights of old. In England, there were ruder affairs called "merry-go-rounds" associated with the annual fairs held throughout the land. Here the ride itself, high above the crowds was risky but delightful fun. From these beginnings—plaything of the wealthy and amusement for the masses—evolved the carrousselle of our childhood memories.



CARROUSSELLES ARE AN INNOCENT FANTASY REMINDER OF A cherished youth, a kaleidoscopic experience to be bought for a nickle or a dime—free with the brass ring. First a steed must be carefully selected. Should it be the great dappled grey or the prancing bay or maybe the glorious black with the armoured coat? Or the long-necked giraffe or the jumping frog or the elegant seahorse with the lily pad saddle? Or what about the ferocious lion or the sleuthing tiger looking so mean. Could one really tame such a beast and take a ride? Transformation begins as the big band organ heaves a huge sigh and starts to play the lilting Anapolla or some stirring march by John Philip Sousa. With each successive revolution, the meekest child becomes the toughest cow-puncher the West has seen, whipping his 'hoss on, waving his imaginary lasso; or evolves with bravado into a reknown animal trainer entertaining all under the Barnum Big Top. And the most sophisticated adult slowly drops his reserve as the ride picks up speed, circling continually. One by one, muscles relax and faces lose their solemn masks put on for society's benefit. By the end of the three minute ride, smiles abound, even if a bit embarrassingly, at having enjoyed such a childish game. Spinning 'round and 'round, the carrousselle weaves a magical spell, creating an imaginary world where children become grownups and grownups become children.



CARROUSSELLES PRODUCE NOTHING BUT JOY. THEY GO NOWHERE; they stop where they start; they do exactly the same from season to season, year in and year out. Are carrousselles a metaphor for life or just a fleeting memory of those joyous times of enchantment we all treasure?

GHELDERODE SAID THAT HIS CHARACTER PANTAGLEIZE WAS *UNFIT FOR anything except love, friendship, and ardor—a failure, therefore, in our utilitarian age, which pushes out onto the fringe anything that is unproductive, that does not pay dividends!* Could the same be said of the carrousselle?



AT AN ALARMING RATE CARROUSSELLES ARE DISAPPEARING. FROM THE beginning, the most elegant were the playthings of the wealthy and the rudest the amusement of the masses. That is true once again, but dreams and memories are being destroyed in the process. With the increasingly high prices paid for individual figures, more and more of America's and Europe's finest carrousselles are going to the auction block to be sold off piece by piece. While these solitary figures bring enjoyment to a few, everyone is the loser. A small fraction of the carrousselles that once graced our parks and boardwalks still exist. Of those, often the plainest remain intact. More must be done to assure that the most elaborate of these creations, with their fancifully-carved animals, myriad lights and mirrors, and blaring band organs remain in operation if our children and grandchildren, like our parents and grandparents before, are to be transported to the magical world where only the carrousselle can take them.

This commentary comes with the compliments and concerns of Barbara Fahs Charles and Robert Staples.
©1986 Staples & Charles, 510 Eleventh Street SE, Washington DC, 20003, (202) 544-1010.

FORMATION OF A "FRIENDS"
GROUP

NO SALE - 11

HISTORY OF THE SAVE THE CAROUSEL EFFORT

SEPTEMBER 8, 1987

CITIZENS ATTENDED A CITY COUNCIL MEETING URGING THE CITY TO AGREE TO OWN AND OPERATE THE CAROUSEL AT KAYDEROSS PARK IF ENOUGH FUNDS COULD BE RAISED TO PURCHASE THE CAROUSEL. THE COUNCIL AGREED TO SET UP A FUND TO RECEIVE DONATIONS AND GAVE THE CITIZENS THE RESPONSIBILITY OF OBTAINING THE NECESSARY SUPPORT AND FUNDS.

SEPTEMBER 10, 1987

CONCERNED CITIZENS MET AT THE CANFIELD CASINO TO ORGANIZE THE EFFORT TO SAVE THE CAROUSEL FROM LEAVING THE AREA. THE SAVE THE CAROUSEL COMMITTEE WAS FORMED WITH THE GOAL OF RAISING ENOUGH MONEY TO ENABLE THE CITY TO PURCHASE THE CAROUSEL AT THE AUCTION. THERE WERE LESS THAN 16 DAYS LEFT TO RAISE THE MONEY. THE UNCERTAINTY OF HOW MUCH THE HIGH BID AT THE AUCTION WOULD BE ADDED FURTHER PRESSURE TO THE COMMUNITY DRIVE. THE COMMITTEE AGREED TO MEET EVERY NIGHT UNTIL AUCTION DAY.

SEPTEMBER 21, 1987

AT THE CITY COUNCIL MEETING THE FINANCIAL PROGRESS OF THE EFFORT TO SAVE THE CAROUSEL WAS REVIEWED AND DISCUSSED. THE COUNCIL VOTED TO BID ON THE CAROUSEL AT THE AUCTION. A MAXIMUM BID WAS DETERMINED IN A CLOSED SESSION. THE AMOUNT WAS KEPT QUIET SO THE CITY'S POSITION WOULD NOT BE NEGATIVELY AFFECTED. THE PRESIDENT OF GUERNSEY'S AUCTION, ARLAN ETTINGER, CAME TO THE MEETING TO ANSWER QUESTIONS FROM THE COUNCIL.

SEPTEMBER 25, 1987

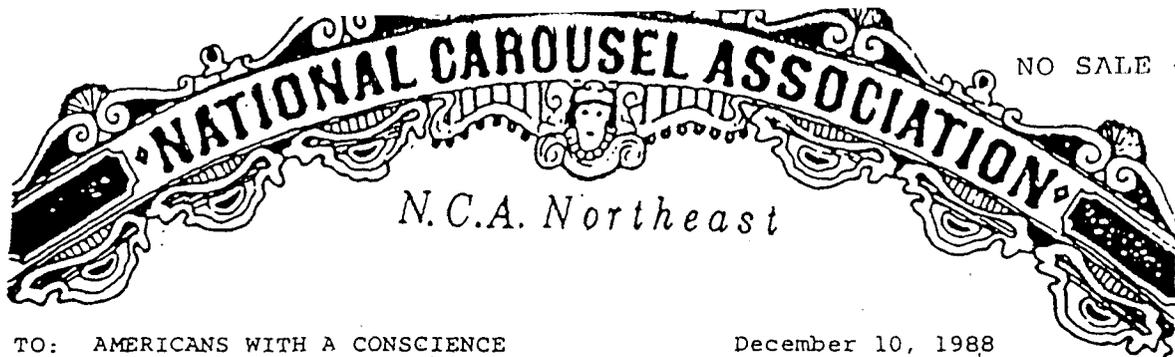
A SPECIAL CITY COUNCIL MEETING WAS HELD TO REVIEW THE STRATEGY FOR THE NEXT DAY'S AUCTION.

SEPTEMBER 26, 1987
AUCTION DAY!!

THE FORMAT OF THE AUCTION WAS TO SELL INDIVIDUAL CAROUSEL ANIMALS FROM DISASSEMBLED CAROUSELS IN THE MORNING. THE SALE OF THE ILLIONS CAROUSEL AT KAYDEROSS PARK WAS SCHEDULED FOR THE AFTERNOON. THE FIRST STEP IN AUCTIONING THE KAYDEROSS CAROUSEL WOULD BE TO AUCTION EACH OF THE 28 HORSES ON AN INDIVIDUAL BASIS. THEN, THE INDIVIDUAL BID AMOUNTS WOULD BE TOTALED AND A TEN PERCENT PREMIUM WOULD BE ADDED TO DETERMINE THE STARTING BID FOR THE ENTIRE CAROUSEL. RUMORS CIRCULATED THROUGH THE PARK CONCERNING BIDDERS PREPARED TO BID IN EXCESS OF \$200,000 FOR THE CAROUSEL.

NEGOTIATIONS CONTINUED THROUGHOUT THE DAY IN AN EFFORT TO HAVE THE CAROUSEL REMOVED FOR THE AUCTION BY THE SELLERS AND SOLD PRIVATELY TO THE CITY OF SARATOGA SPRINGS. WHEN THE MOMENT CAME TO AUCTION THE KAYDEROSS CAROUSEL THE PRESIDENT OF GUERNSEY'S INFORMED THE CROWD THAT THE CAROUSEL SELLERS HAD WITHDRAWN THE CAROUSEL FROM THE AUCTION. THEY HAD REACHED AN AGREEMENT TO SELL IT TO THE CITY FOR \$150,000. THE CROWD ERUPTED WITH CHEERS AND RUSHED TO RIDE THEIR NEW CAROUSEL.

UPDATES - October 8, 1988



TO: AMERICANS WITH A CONSCIENCE

December 10, 1988

A delegation from the Northeast Chapter of the National Carousel Association is present today to make you aware of what may be the worst day in the history of the ANTIQUE CLASSIC WOODEN CAROUSEL. The most recent census of these carousels indicates a total of only 183 still intact, and the number is dwindling rapidly.

PLEASE DO NOT CONTRIBUTE TO THE DECIMATION OF THIS ENDANGERED SPECIES.
PLEASE DO NOT BID! PLEASE DO NOT BUY!

If you do, you will be contributing to the extinction of one of America's greatest and most beloved heritages - the CLASSIC WOODEN CAROUSEL.

Here is what some of the descendants of the famous carvers and builders of the great old carousels have to say:

EVELYN GORDON - Daughter of SOLOMON STEIN of STEIN & GOLDSTEIN -
"These carousel vandals are destroying the magic of a great American tradition, a vital part of childhood and maturity that was created to endure and be experienced long after the names of their creators are forgotten."

WILLIAM H. DENTZEL II - Son of WILLIAM H. DENTZEL I, Grandson of
GUSTAV A. DENTZEL

"With scarcely 200 antique wooden carousels left from an inventory that once exceeded 2000, carousels must be saved, not slaughtered. Speaking for the Dentzel family that gave America its first amusement park carousel, we ask you to join us in the fight to preserve this great American ride. It's a heritage we owe Americans for generations to come."

BARNEY ILLIONS - Son of MARCUS CHARLES ILLIONS

"Fred, it's like busting up a statue and selling off the parts of the body as art." (From a letter to Fred Fried - April 6, 1986.)

WILLIAM F. MANGELS - Grandson of WILLIAM F. MANGELS, Carousel Mfr.
"My grandfather was very proud of the fact that his machines were built to last long after he was gone. He had a great sense of history and felt future generations should see and enjoy some of the pleasures of his generation. He would be very angry at this wanton destruction of Americana. Demolishing these machines for personal gain is most reprehensible."

UPDATE 2

(3/25/89)

EVELYN MULLER JOHNSON - Daughter of DANIEL CARL MULLER

"A terrible blemish on American culture. My father would have been outraged at the breaking up of his beautiful carousels."

ALLAN HERSCHELL - Grandson of ALLAN HERSCHELL of HERSCHELL-SPILLMAN
"61 years after my grandfather's death, we have a going museum dedicated to the preservation of the American Carousel. Our purpose is to keep alive the working carousel and all of its parts. Don't let this piece of Americana disappear in the backrooms of profit-hungry dealers and collectors. KEEP OUR CAROUSELS RUNNING!"

Please give serious thought to the above statements before you bid or buy.
HELP US TO PRESERVE THE CLASSIC WOODEN CAROUSELS OF AMERICA FOR FUTURE GENERATIONS TO ENJOY!

Executive Committee, Northeast Chapter
NATIONAL CAROUSEL ASSOCIATION

SAVE OUR CAROUSELS

The Joy and Excitement Is Lost Forever

by NCA President Charles J. Jacques, Jr.

Merry-go-rounds are fast disappearing from North America. At one time over 6000 wooden carousels existed. Today there are fewer than 180 complete carousels.

Most carousels that have been broken up in the last 15 years have been sold at auctions or to dealers. There are now thousands of individual animals in private and public collections. Some say that it doesn't matter if carousels are broken up as long as the carousel animals are saved. But there is a very important difference between a complete operating carousel and some carousel animals in a museum exhibit.

This analogy may explain why complete carousels are unique and irreplaceable:

Once there was a beautiful little town located anywhere in North America. During the summer the chief means of entertainment was a little orchestra that played in a band shell in the town park. The little orchestra dated from the days when every little town had an orchestra of its own. The little orchestra played marvelous music on handcrafted instruments made of wood and metal.

The orchestra was loved by all, from the very youngest children to the oldest person. Some of the older townspeople liked to remember when they first heard the beautiful music from the orchestra. The audiences at concerts were always large and the townspeople liked to point out their favorite instruments. Some liked the violins and other string instruments, while others liked the brass or drums.

The town had purchased all of the instruments for the orchestra at the turn of the century. The instruments were perfectly balanced and matched to complement each other. Visitors often commented on the beautiful music the little orchestra made.

One day an auctioneer from a big city came to the town in search of old wooden musical instruments. These instruments were now very valuable because they had been hand made.

The auctioneers told the town's officials that their old instruments needed a lot of repairs and if they were stolen or lost in a fire the town would lose an important asset. The town's officials didn't want to raise taxes so they agreed to sell their instruments at an auction in the big city.

At the auction there wasn't any orchestra that wanted to buy all of the instruments, so they were sold off separately: a violin to one bidder, a clarinet to another, one of the cellos to still a third. No one wanted a few things like the music stands, sheet music, and chairs, so they were thrown out. Soon the auction was completed and all of the instruments were purchased by new owners, but they would never be played together again.

In the little town the bandstand now stands deserted and run down. The instruments are gone and the beautiful music they once made is lost forever.

Once a carousel is auctioned off and broken up, the joy and excitement — like the music — is lost forever.

THE TRUTH ABOUT SAVING CAROUSELS

Antique wooden merry-go-rounds are fast disappearing from amusement parks and municipal parks all over North America. An important part of America's history is disappearing. Once there were over 6,000 of these beautiful handcarved carousels, today there are fewer than 170 left.

What happened to these merry-go-rounds? Prior to the 1970's hundreds of them were destroyed during the depression and World War II when owners didn't have the money.

Here are four of the most important lies or half-truths that circulate about saving carousels:

1. Carvings on carousel animals can be destroyed by too much use. Especially if the use has been rough.

Hundreds of carousels have been or were used for 70 or more seasons, but remain or remained in good condition. With maintenance and some minor restoration work any carousel can last another 70 or 80 seasons.

There are many stories of collectors who bought horses that were literally basket cases and yet with a good restoration the horses look like they just left the factory. New parts can be carved, the animals can be taken apart, and put back together. A good paint job has brought back the beauty of many older carousels.

Use alone will not destroy the carvings. Many animals have been sold that seemed to be a horrible shape, but with a little care the carvings and the animals can be restored. Most parks painted their animals every few years and these layers of paint have protected many carousel animals.

2. Most auctioneers and people who sell carousel animals say they want to help save the remaining carousels.

If this is true, why then are more and more carousels being broken up at auction? The answer is obvious that auctioneers and dealers make enormous profits when a carousel is broken up. An auctioneer will walk away with 10-to-15 percent commission from a sale and the dealers will usually make even more on their resale to collectors.

THE TRUTH ABOUT SAVING CAROUSELS

3. Most auctioneers say that they don't actively solicit owners to sell their carousels.

Auctioneers' advertisements regularly appear in amusement park and trade publications announcing upcoming auctions. The ads are both to attract buyers to the sale and attract new sellers for future sales.

Auctioneers don't waste any time after the sale issuing press releases announcing record bid prices for individual animals. They brag about how much the carousel brought at the sale, but they don't mention that another merry-go-round was broken up and lost to all of us.

If the auctioneers need any additional help in inducing owners of carousels to consider auctioning their carousels, the dealers will remind owners how valuable their carousel is and how exposed it is.

4. The National Carousel Association and other groups which are interested in preserving complete carousels want to prevent owners from selling their merry-go-rounds for the fair market price.

The National Carousel Association's purpose is to help find owners who are willing to pay the fair market price and keep the carousel operating.

New owners can be found and have been found that are willing to purchase a complete carousel at its fair market value. The following carousels have been saved in the last few years, and the owners have received the fair market price for their machines: Idora Park carousel, Rocky Glen carousel, Mountain Park carousel, Lincoln Park carousel, Buckroe Beach carousel, Saratoga Springs carousel, and Minnesota State Fair carousel.

All the NCA asks owners whether they are public or private is to try and find an owner that will continue to operate a carousel. It may take a little time to find a new owner, but everyone of the surviving carousels can be saved.

rather than depreciating.

Yet every year we lose more carousels to our country's heritage and to the future generations who will never get to ride an antique wooden carousel.

Can it be better for an animal to be in a home or museum than on an operating carousel where it can be ridden and enjoyed? Not when we have so few left. Damage by riders (a claim made by those who wish to break up the carousels) is very seldom irreversible and is usually preventable by good maintenance and by any operator who keeps a sharp eye out for the tiny minority — usually not children, but showoff teenagers and adults — who cannot stand to see anything beautiful and enjoyable remain that way. Even these few miscreants can usually be brought to an appreciation of the history and artistry of the carousel by some patient explanation.

We are fortunate to be able to publish in this issue an article by Frederick Fried and pictorial material from his archives. It sheds some light on a too-long obscure figure of carousel history. This is balanced with some articles about what's happening today. It meant expanding the size of the publication another time, but it is the only way to keep up.

Keep reading and riding!
And fighting for our carousels.

- Anne Hinds

GOING IN CIRCLES

Editorial - Spring 1989

Brilliant sunlight filtering through the yellow and white canvas canopy cast a warm magical glow on the fabulous animals and the summer weekend throngs of happy riders. It was a joyous sight; one I luckily captured on film, and can savor in my memory.

That antique carousel no longer is an operating gem. The finest animals are now in collections, to be seen by the few, not enjoyed by the many.

Seattle's flamboyant Fun Forest carousel is irretrievably gone, and so are too many others.

Each fall comes word of more carousels brought to the auction houses and broken up. The auction house system of charging a stiff penalty for keeping a carousel intact makes it that much more difficult to do so. This year has probably been the most destructive.

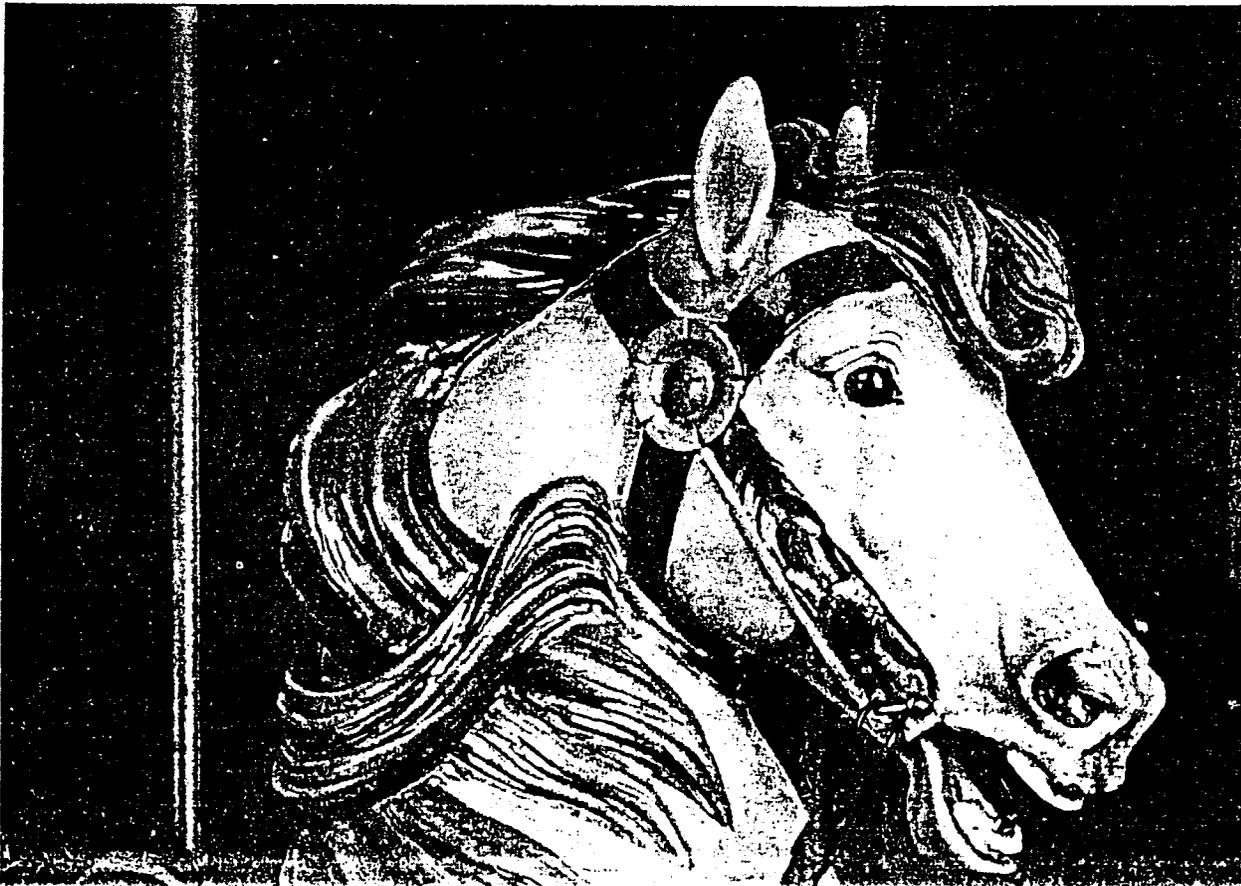
Yet there have been some heartwarming successes. The trouble is that **the breaking up of a carousel is forever, while saving one may be for a long time, or it may be just a brief reprieve.**

The breaking up of carousels at auction — or by dealers — is eroding severely the number of intact and operating carousels we can find to ride and enjoy. Values are insanely inflated; scarcity, greed, and selfishness too often play their parts.

The dream of exchanging a park's carousel for big wads of money is a temptation for a carousel owner. It can be hard to combat this lure when a hard-sell salesman comes along. The dazzling benefits of the moment overshadow the fact that the carousel is the hub and heart — the nostalgic symbol — of any amusement park. It may be taken for granted while it is there, but its disappearance will be keenly felt by the park's patrons. Its removal is detrimental to public relations, as many owners find out too late. Too often they don't consider that when they sell the carousel they lose two important assets: the nostalgic and traditional air it gives to any park. And, as NCA Conservation Chairman Charles Walker points out, it is the single most important piece of collateral the park has — the one asset whose borrowing value increases each year

UPDATE 2 (3/25/89)

STOP THEM FROM RIDING OFF WITH HOLYOKE'S MANE ATTRACTION.



UPDATE 4 (11/15/89)

You remember what it was like ... those beautiful horses ... that magnificent organ music ... the colored blur of lights. Most of us have many memories wrapped around Mountain Park's Merry-Go-Round. And now that part of our history is up for sale.

Think what that treasure could mean to Holyoke. Our carousel would bring joy to riders of all ages. It could also be rented for birthday parties, weddings, and all kinds of civic and club events. And with a beautiful new pavilion in Heritage Stage Park, the Merry-Go-Round would be our city's centerpiece — a symbol of the revitalization of Holyoke.

But it's going to take \$1.3 million to save our carousel. Businesses will surely help. But we also need the generous support of everyone in our community.

NO SALE - 17



UPDATE 4 (11/15/89)

of \$50 and over will receive special gifts. Ride tickets for over \$50. Notecards for over \$250. A Merry-Go-Round T-shirt for over \$500. And a commemorative poster for over \$1,000. Most importantly, the names of all contributors of \$100 or more will be inscribed on a brass plaque to be displayed in the new carousel pavilion forever.

Any individual, family, or group can also "adopt a horse," from \$7,500 for the inside horses to \$20,000 for the lead horse. A plaque in the pavilion will show each Merry-Go-Round figure and its sponsor. Sponsors will also receive a season pass to the carousel, a Bernard Hamel limited edition fine art print, and an 8 x 10 photo of their adopted horse.

The carousel's scenic panel paintings may also be sponsored for \$2,000. Painting sponsors will each receive a Deborah Magoon fine art print, a poster, T-shirt, notecards, and ride tickets.

We can stand by and watch others take away a piece of our past. Or we can give now to save our carousel for Holyoke's future.

I want to help Save the Merry-Go-Round.

- | | |
|---|---|
| <input type="checkbox"/> Adopt-A-Horse Plan | <input type="checkbox"/> Benefactor (\$250-\$499) |
| <input type="checkbox"/> Panel Paintings (\$2,000) | <input type="checkbox"/> Supporter (\$100-\$249) |
| <input type="checkbox"/> Patron (\$1,000 and above) | <input type="checkbox"/> Friend (\$50-\$99) |
| <input type="checkbox"/> Sponsor (\$500-\$999) | <input type="checkbox"/> Other _____ |

Check here if want to receive the promotional item(s) offered for donations of \$50 or more. Only contributions in excess of the fair market value of items received are qualified as tax-deductible.

Name _____

Address _____

City, State, Zip _____ Phone # _____

Donors of \$100 or more, please print how your name or family name should appear on engraved plaque



NO SALE - 18

IF WE DON'T ACT NOW, PART OF HOLYOKE'S HISTORY WILL BECOME A THING OF THE PAST.



UPDATE 4 (11/15/89)

UPDATE 4 NO SALE - 19



There are a lot of other people who would like to buy our Mountain Park carousel. They realize what a treasure we have — a 1929 hand-carved merry-go-round in perfect working condition. One of the only 100 such grand carousels left in North America today.

If we all work together, we can save this glorious carousel for Holyoke. So that our children can enjoy the magic of the merry-go-round as much as we did.

But it's going to take \$1.3 million to save our carousel. \$850,000 to purchase it, and \$450,000 to move it and give it a new home in Heritage Park. Businesses will surely help. But we also need the generous support of everyone in our community.

Please consider what you can do to help. In appreciation for your donations, all contributors of \$50 and over will receive special gifts. Ride tickets for over \$50. Special notecards for donations over \$250. A Merry-Go-Round T-shirt for

over \$500. And a commemorative poster for over \$1,000. Most importantly, the names of all contributors of \$100 or more will be inscribed on a brass plaque to be displayed in the new carousel pavilion forever.

Any individual, family, or group can also "adopt a horse," from \$7,500 for the inside horses to \$20,000 for the lead horse. A plaque in the pavilion will show each Merry-Go-Round figure and its sponsor. Sponsors will also receive a season pass to the carousel, a Bernard Hamel limited edition fine art print, and an 8 x 10 photo of their adopted horse.

The carousel's scenic panel paintings may also be sponsored for \$2,000. Painting sponsors will each receive a Deborah Magoon fine art print, a poster, T-shirt, notecards, and ride tickets.

Give now ... so that you can proudly say that you helped keep this beautiful piece of Americana where it belongs. With us.

I want to help Save the Merry-Go-Round.

- | | |
|---|---|
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Name

Address

City, State, Zip

Phone #

Donors of \$100 or more, please print how your name or family name should appear on engraved plaque.



SAVE THE MERRYGO-ROUND

Please mail to: Friends of the Holyoke Merry-Go-Round Inc.,
P.O. Box 6700, Holyoke, MA 01041-0700. Or call 538-9838.

UPDATE 4 (11/15/89)

Space contributed by Transcript-Telegram Advertising/Design Adams & Knight Communications

Transcript-Telegram, Holyoke (Mass.) Sat. December 3, 1988 11



WHY HE'S PUTTING ALL HIS MONEY ON A HORSE.

Danny heard his dad talking about Mountain Park's Merry-Go-Round. About what fun he had on it when he was a kid. And about how other people were going to take it away — if we couldn't raise the money to keep it in Holyoke.

Then he heard his grandparents talking about getting everyone in the family to pool their money to adopt one of the horses. So Danny decided to help ... with every penny he had. Because he wanted to be like his dad — to grow up riding the merry-go-round.

The kids of our community have the right idea. They know it's going to take the personal sacrifices of every one of us to save the merry-go-round for Holyoke. Because together we need to raise \$1.3 million. \$850,000 to purchase the carousel, and \$450,000 to move it and give it a safe new home in Heritage Park.

Please consider what you can do to help. In appreciation for your donations, all contributors of

\$50 and over will receive special gifts. Ride tickets for over \$50. Special notecards for donations over \$250. A Merry-Go-Round T-shirt for over \$500. And a commemorative poster for over \$1,000. Most importantly, the names of all contributors of \$100 or more will be inscribed on a brass plaque to be displayed in the new carousel pavilion forever.

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The carousel's scenic panel paintings may also be sponsored for \$2,000. Painting sponsors will each receive a Deborah Magoon fine art print, a poster, T-shirt, notecards, and ride tickets.

So please, give whatever you can now ... it's a sure bet we can't do it without you.

I want to help Save the Merry-Go-Round.

- | | |
|---|---|
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City, State, Zip _____ Phone # _____

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SAVE THE MERRY-GO-ROUND

Please mail to: Friends of the Holyoke Merry-Go-Round Inc., P.O. Box 6700, Holyoke, MA 01041-6700. Or call 538-9838.

Space contributed by Transcript-Telegram. Advertising/Design: Adams & Knight Communications.

A thing of beauty ... is a joy forever!

—KEATS

THE MOUNTAIN PARK MERRY-GO-ROUND, HOLYOKE.

The Mountain Park Merry-Go-Round, installed in Mountain Park in 1929, is a very beautiful and historically remarkable object. The 48 different horses and two chariots were hand-carved by immigrant furniture carvers from Italy and Germany between 1925 and 1928.

The manufacturers of the whole merry-go-round and its house was the Philadelphia Toboggan Company ... one of the most illustrious makers of these happiness machines in the country. Of the 89 built by P.T.C., Holyoke's is #80. The outer ring of horses are stationary and rows two and three are 'jumpers,' moving vertically.

Every Holyoker, over several generations, has ridden the merry-go-round often, and has fond memories that involve parents, sweethearts, and whole families that went for the day to the park with packed picnic lunches.

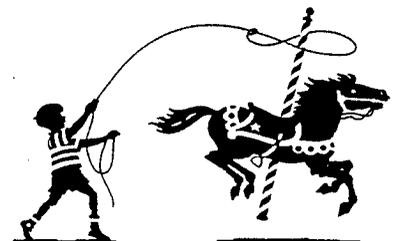
Every horse was beautifully restored and brightly repainted by a travelling 'park artist' in the fall of 1987. They gleam with bright colors and turn to the resounding music of an antique band-organ that also is in perfect working order. The organ is a museum piece in itself. It was built by the Artizan Company in North Tonawanda, New York. There is no sound comparable to a carou-

sel band-organ, operated with the coded perforated paper rolls like those used in old-time player pianos. Strauss waltzes, polkas, John Phillips Sousa marching tunes, sweet old melodies like "Falling in Love, In My Arms, I Can't Begin to Tell You, Let it Snow," and "I'm Always Chasing Rainbows."

A world renowned authority recently appraised the carousel and found that the maintenance of it, over the years, has been extraordinary!

These are 'full-size' horses, not the miniatures found in carnival carousels. Not plastic, or aluminum used in modern versions.

There were 6,000 merry-go-rounds built in the heyday between 1890 and 1930. Today only 200 remain in North America. The others were ravaged by fires, neglect and auctioneers who have broken them up and sold them individually to museums, retail stores and wealthy collectors.



**SAVE THE MERRY-GO-ROUND
FOR HOLYOKE.**

**"THIS IS NOT A TOY. IT IS A FOLK ART MASTERPIECE,
AND A POWERFUL ATTRACTION FOR OUR DOWNTOWN!"**

—MAYOR MARTIN J. DUNN

(Continued)

Offers from auctioneers, malls, and others have been made to the owner up to \$1 million. Mr. Jay Collins has agreed to hold it for us for a price of \$850,000. Maybe the top section of the old building can be used, by it appears that, essentially, a new building is needed. Estimates are to acquire it, move it, and shelter it ... the total cost will be \$1.4 million.

Unlike almost all other capital investments, the value of the Mountain Park Merry-Go-Round will *increase* with every passing year.

Located in Heritage Park, this remarkable carousel will attract up to 100,000 riders a year ... for general rides, for private birthday parties, for weddings, business parties, and all sorts of community events. It should add greatly to the excitement of Heritage Park and be good for all downtown businesses.

There will be enough revenue produced to pay for its total operating and maintenance costs. It is not a facility that will require repeated annual requests for support.

In this high-tech age there are all kinds of complex amusements for children ... but nothing has improved upon the appeal of the classic merry-go-round. Parents and children ride it together, experiencing a certain kind of magic, for three happy minutes, and return often to ride it again.

The carousel is adorned with original scenery panels, mirrors, and 876 whirling colored lights. It is art, sculpture, painting, music, history, craftsmanship, and it generates pure delight for everyone of every age.

Few cities have such a treasure. It is a link to the magic of days gone by. Save this merry-go-round for our children, and we can tell them "this is how it was."

JOHN T. HICKEY, PRESIDENT
FRIENDS OF THE HOLYOKE MERRY-GO-ROUND, INC.

187 HIGH STREET, HOLYOKE, MA 01040 - 413-538-5948
UPDATE 4 (11/15/89)

