



*The*  
***Carousel***

*News & Trader*

December 2007

Vol. 23, No. 12

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***Remembering Fred Fried On The Eve of His 100th***

***A Look Back at Parker's First and Last Four-Row Portable***

***A "Carousel Day" In NYC Includes Prospect Park***

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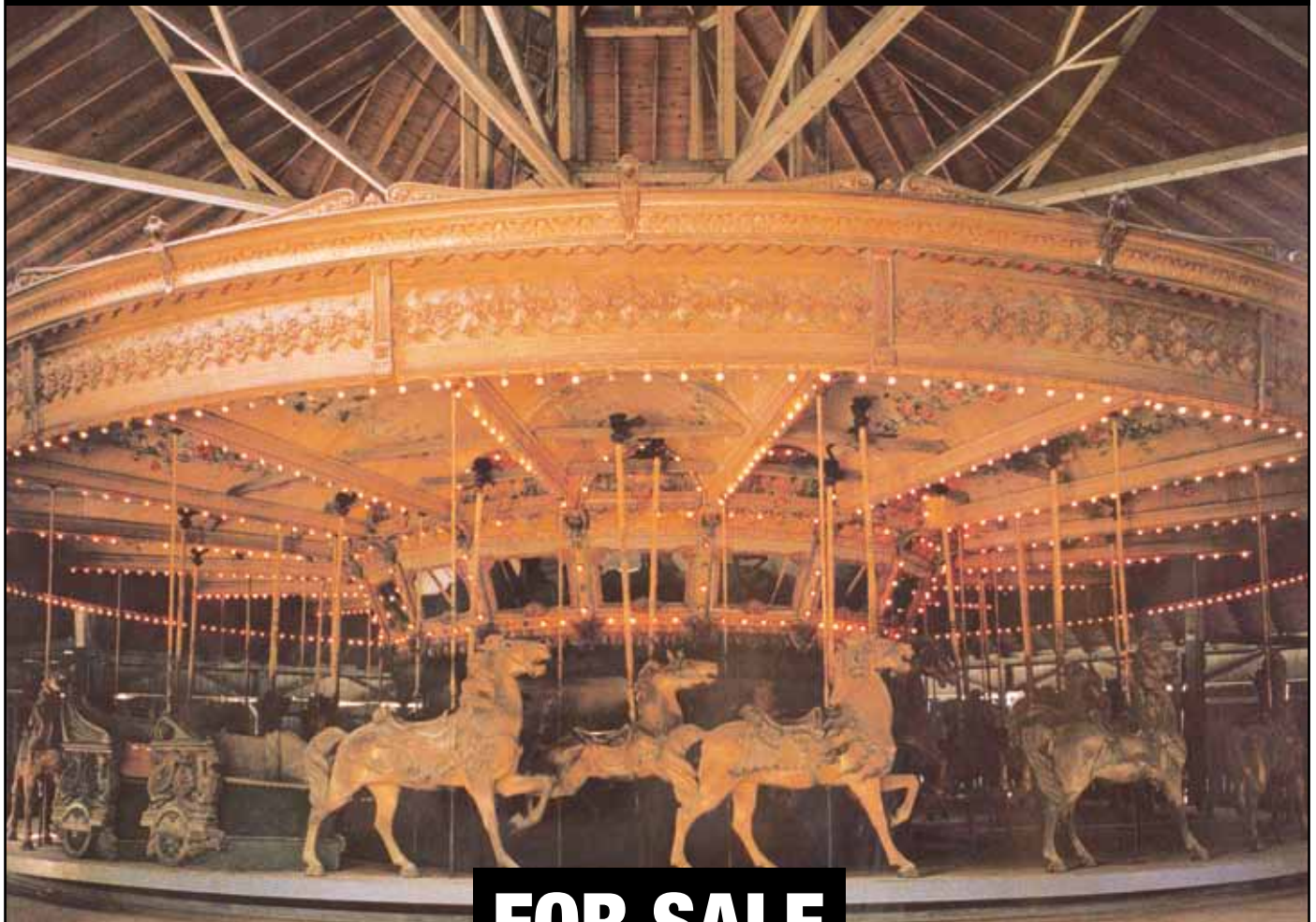
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# ON THE COVER



December 2007  
Vol. 23, No. 12

After 16 long years, "Breezy" and 39 other horses are finally "Over-the-Jumps" at the Little Rock Zoo in Arkansas.

Photo By  
Cindy Dawson

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## From Dan's Desk

Message from the publisher,  
Dan Horenberger

Once again I'm sorry to say that there won't be much coming "From Dan's Desk" this month. By the time you read this, I will have been on the road for close to five weeks and will be lucky to be home for Christmas.

I was able to sneak away from the job site for a week to visit IAAPA last month. I'm happy to report that the new and improved *Carousel News & Trader* was very well received.

The show was impressive, as always, and deals were



*Justin Pinchot (left) and Dan Horenberger man the CNT booth at the November IAAPA Expo.*

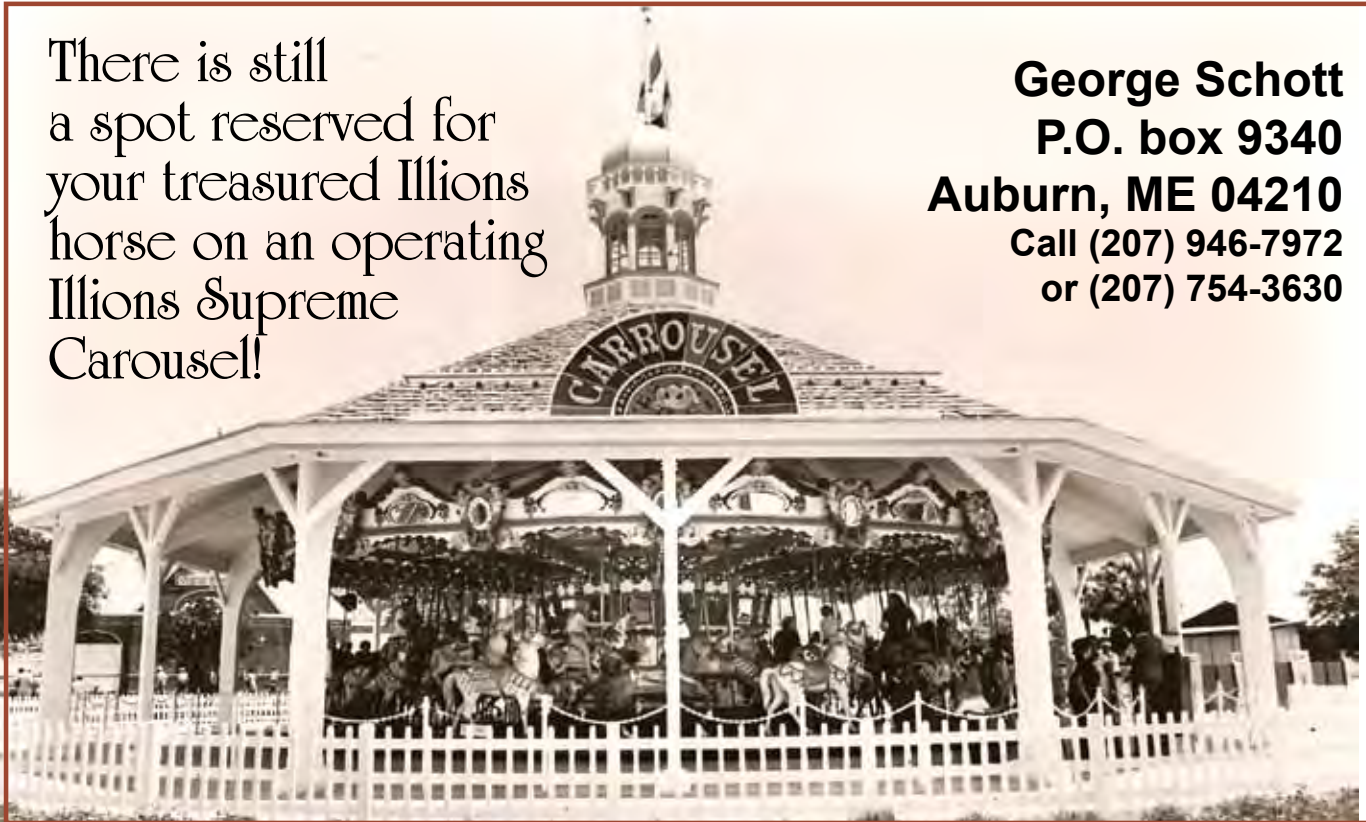
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Don Stinson (left) of Stinson Organ with CNT publisher, Dan Horenberger.



## Scenes from the 2007 IAAPA Attractions Expo, Orlando, FL

Stinson Organ's setup at IAAPA (above left); the PTC booth (above right); founder and president of Felimana Luna Park, Federico Amado and his wife (right); carousel figures from the Bertazzon display (below left); and Ragtime Music's IAAPA display (below right).



Photos by Roland Hopkins



# Carousel Calendar

## SPECIAL EVENTS

**Dec. 6-Dec. 30, 2007, 6-9:00 PM**

Los Gatos, CA: Enjoy free rides on the 1915 Savage Roundabout Bill Mason Carousel during the special Billy Jones Wildcat Railroad Fantasy Train of Lights event. Rides operate Thurs. - Sun. every 30 minutes. Tickets are \$5.00 (children ages 2 and under are free). Complimentary carousel rides will be available with the purchase of train tickets. Located in Oak Meadow Park: (408) 395-7433; email BJWRR1@aol.com; or visit [www.bjwrr.org](http://www.bjwrr.org).

**Dec. 14-Jan. 5, 6:30-9 PM**

Scottsdale, AZ: McCormick-Stillman Railroad Park Holiday Lights. Park is decorated with thousands of lights. Opening night includes tree-lighting, entertainment and Santa. Santa is at the park through Dec. 23. Also train and carousel rides. The park is closed Dec. 24, 25 and 31. Located at 7301 E. Indian Bend Road. \$2 train ride; \$1 carousel ride; free for ages 3 and younger with a paying adult. (480) 312-2312. Visit [www.therailroadpark.com](http://www.therailroadpark.com).

**Through Dec. 31, 2007, 5:00 PM**

Sandwich, MA: Heritage Museums & Gardens Spectacle of Lights. Indoor and outdoor holiday lighting spectacular, including the historic Loeff carousel. For more information, visit [www.heritagemuseumsandgardens.org](http://www.heritagemuseumsandgardens.org) or call (508) 888-3300.

**Through Jan. 1, 2008**

Burnaby, B.C: Burnaby Village Museum Heritage Christmas. Old-fashioned ornaments and decorations throughout the village, farmhouse and 1912 C. W. Parker carousel. Traditional entertainment, demonstrations, hands-on activities, exhibits from the early 1900s and a chat with Father Christmas. For more information, visit [www.burnabyvillagemuseum.ca](http://www.burnabyvillagemuseum.ca) or call (604) 293-6500.

**SEND US YOUR CAROUSEL EVENTS!**

Fax to (818) 332-7944; or email to [roland@carouselnews.com](mailto:roland@carouselnews.com).

# Carousel Carving Tips and Tricks



Figure 4

By Larry Pefferly

Special to *The Carousel News & Trader*

In talking with Roland Hopkins the other day, we talked about doing something a little different for the December column. As Christmas is only three weeks away we thought it would be a nice change of pace to write an article about carving a Christmas present for someone special in your life. What better gift than a carving made by your own hands?

Several projects came to mind, but because of the time-frame it would be best to keep it reasonably simple, yet still be a beautiful work of art someone could hang on their wall as they would a painting. Flowers first came to mind, as a garland of flowers carved in relief on a wall plaque would be great practice for carving flowers on a carousel horse. I tried carving the subject and recorded the hours spent to be sure it could be finished in ample time. It could.

To begin, I chose a board 1 1/2" thick and 53" long for the project (See Fig. 1A), mainly because I had a place for it over a casement window. I'm not suggesting you do a flower carving like the one pictured, but that you use this as a sample for a pattern of your own choosing. It can be as small as an 8" x 10", or much larger than the one shown.

Draw the flowers in pencil onto the board (See Fig. 1B). Use a router to remove all the waste from around the outside of the flowers and between the border and the flowers.



Figure 1A

Set the depth of your router to 1/4" and carefully remove the background. If you are not familiar with using a router, it can get out of control very easily. I suggest you read the instructions that came with the tool. I also suggest you place a board the same thickness as your project next to it and on a flat surface in order to keep the router level, particularly when going around the outer edges of the project. You can also tack a guide onto that board to keep the outside border of your project nice and straight. Just be sure the project, and the board next to it, are fastened and cannot move while you are routing out the waste. Of course you can use a wood chisel to do the same job if you don't have a router, or if you want chisel marks to show. After removing the waste, the flowers will be exposed and you'll be ready to do the fun part.

Carving flowers in relief is really quite easy if you remember these basic steps. Always work on the area that protrudes the highest and work toward the lowest. Never ever undercut the flowers, leaves, or anything else until you are totally finished with the face of it. If you undercut too soon and go back to work more on the face of the flowers, you will soon see that the flowers will end up smaller than you had intended.

Fig. 2 shows some of the flowers completed and some of them yet to be done. The roses look nearly three-dimensional, yet are only 1/4" deep.

Fig. 3 shows the completed carving in natural wood. Fig. 4 shows the carving painted off-white with a glaze for low-lighting that accentuates the depth of the carving. You can



Figure 1B

## CARVERS

Submit your stories and photos of your work for our Annual March Carver's Issue.

Contact [Roland@CarouselNews.com](mailto:Roland@CarouselNews.com).

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Figure 2

make your own glaze by using a very small amount of Burnt Umber tube oil paint and linseed oil. Mix the combination and apply it to the painted carving. Using cheesecloth, wipe off the excess leaving as much as you desire in the grooves for a beautiful low-lighted effect. Practice on a small section first to make sure you have the right mixture. You can also buy glaze already made at most artist supply stores.

If you choose to do a relief carving other than flowers, perhaps a Family Coat-Of-Arms (Fig. 5) or an animal, like the fox in (Fig. 6), will help fill your "To Do List."

Happy Holidays, and Happy Carving



Figure 5



Figure 3

Master carver, Larry Pefferly has been carving carousel horses for over 20 years. To learn more about Larry, visit [www.carouselcarving.com](http://www.carouselcarving.com).

To purchase his "How To Carve A Carousel Horse" video or book, visit [www.CarouselStore.com](http://www.CarouselStore.com).

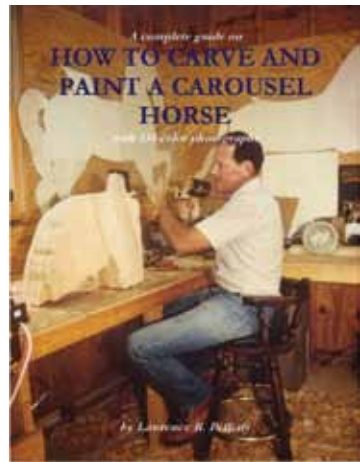


Figure 6

A complete guide on  
**HOW TO CARVE AND  
 PAINT A CAROUSEL HORSE**  
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By  
**Lawrence R.  
 Pefferly,  
 Carver**

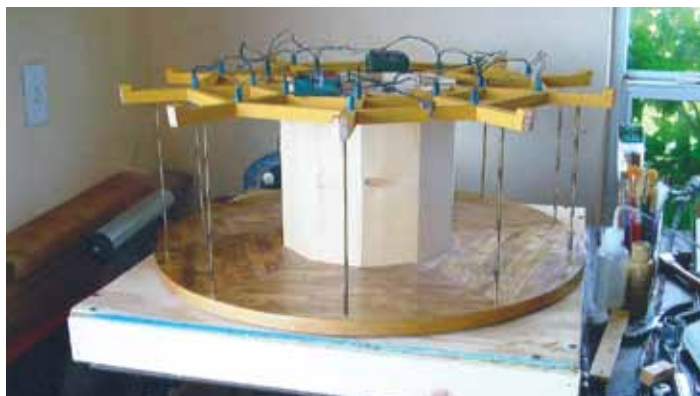
This is the definitive book, and a "must have" for every carver of carousel horses. Lawrence Pefferly, a third generation carver, has written this 140-page book so a novice can confidently follow precise and easy-to-understand, step-by-step instructions in creating ones own carousel horse. Abundant and beautiful color photographs and illustrations are inserted throughout as ready-references in each discussion.



The book or Carousel Carving DVD can be purchased at [www.carouselcarving.com](http://www.carouselcarving.com) for \$39.95, or from:

**The Carousel Store at [www.CarouselStore.com](http://www.CarouselStore.com).**

# Creation of a Miniature Carousel



**By Ralph Algarin**

*Special to The Carousel News & Trader*

Growing up in New York, I saw my first carousel at Coney Island's Amusement Park. Whenever I visited Coney Island and rode the carousel I always looked to see how the animals could go up and down and how the carousel went around. Little did I know that the day would arrive that I would want to build a miniature carousel. After carving a number of pieces in recent years, I challenged myself to creating an operable carousel.

I decided to carve the animals from basswood and paint them with artists' oils. Four-inch-long figures seemed a reasonable size for the 18 menagerie animals I planned to carve. Having been a dental technician, I was accustomed to working with small details, so miniatures were not a problem. I created two of each animal, as well as two chariots. The carousel would have horses, zebras, ostriches, chickens, lambs, gorillas, lions, cats and dragons. The chariots would have dragons, also, as a tribute to Lake Placid High School's mascot, the green dragon. When I began the project, I carved at home and at the Lake Placid Art League, where carvers meet weekly. Af-



ter researching each animal's anatomy, I carved and painted the figures. I planned the arrangement of the menagerie on paper, and this determined the size that I would need for the carousel floor.

At this time, I had to draw to scale what the carousel would look like and figure out all my measurements. Next, I needed to figure out what to use for a motor, how to connect it, and how to make the animals go up and down. A microwave motor seemed the appropriate size and, to me, the best kind of motor to utilize for the carousel because it moved slowly.



I remembered seeing the mechanisms to make the animals move at Coney Island and realized how I could make them, using the end of the cams for the up and down movement. I obtained a book from the library that provided enough information to create the gears, since I really was bewildered as to how to build them. This sounds simpler than it actually was, and I became frustrated at times. I had to determine how to connect the motor and how to make the animals go up and down smoothly. The gears for the drive shafts were carved of hardwood; these gears are the second set I made because the first ones were not satisfactory to me. I redesigned to utilize o-rings for efficiency and smoother movement. They move the metal poles, which turn the mechanism to make the horses go up and down. The poles from the gears to the base are brass and have been hand-ground to make the swirls on the poles. They were difficult and really provided me with a learning experience and the opportunity to practice patience.

The carousel floor has over 125 tongue depressors that have been scored and cut to fit. The top frame has 30 pieces of pine, cut to hold the outer metal poles and to support the canopy, gear mechanisms and lights. I chose miniature Christmas lights that I placed on the top frame of the carou-

sel. Wood panels were cut for the interior of the carousel with each mirror cut separately; the inner carousel of mirrors is traditional to reflect the animals and to dress up the carousel. The animals were set in place on the carousel floor as the poles were ready and the gears operable. I chose aspen wood for the rounding boards and medallions and carved them with a scalloped design to add more decoration,

The steps and outer circumference of the carousel have been made of aspen as well. I chose acrylic paint for the carousel itself as it dries faster than oils. The handrails I made of brass and soldered in place, each one made exactly to fit, and utilized rope for the entry to authenticate the overall carousel. Our town has a clown college, so I added "Calico" on the front of the steps as an added touch to welcome kids of all ages to the carousel.

One of the challenging aspects of this design was the making of the canopy. As I had never sewed before, I found my skills at a minimum. After determining the shape and color of each piece, I sewed them three times before I was satisfied with the stitches and the smoothness of the overall canopy. The canopy has been attached to a brass wire frame that I soldered in place to fit properly. The top finial is hand-carved pine with gold paint applied to it. An American flag was made, painted, and sits atop the finial.

A base with a black cover seemed the best type of stand to display the carousel. The ribbons attached to the cover were awarded at the Lake Placid Country Fair and at the Highland Wood Carving Competition. The carousel also has been exhibited at the Lake Placid Art League. I appear relaxed in the picture with the awards, but I was totally aware of the seven months of constant work and frustration I faced to design and create the carousel from an idea to its completion. I do plan



**Ralph Algarin with his award winning miniature carousel.**



to create a second one in time, but for right now, the carousel is "one of a kind" and in residence at my home. I am thinking ahead toward my next project, but happy with the result of my first endeavor.

## **Norton Consignment Auction Brings Strong Figure Sales**

Norton Auctioneers recently held its annual consignment auction indoors at the 480-acre Kruse Auction Park, home of the famous Kruse International Collector Car Auctions.

More than 100 registered bidders from eight states, along with 100-150 spectators vied for the 220 lots that sold in the three-hour auction.

There were about 70 inflatables and bounces alone, including a Lazer Invade that sold at \$1,870, a Combo Caste sold for \$1,430, a Human Boxing sold for \$1,100, a dragon sold at \$1,050, a Super Trykes Fetzhed, \$990 and a 32-foot slide, which sold for \$1,550.

The carousel animals drew excellent bids, including a small Herschell-Spillman giraffe, which sold at \$9,625; a Mueller second-row prancer sold for \$7,150; a Mangels kiddie aluminum horse went for \$440; and an average Alan Herschell Jughead horse bid off for \$1,210.

Other equipment included an Easy Dunk Tank, which sold for \$900; a cash box blower for \$440; and a set of inflatable boxing gloves, \$880. A number of newer slot machines sold for \$200 to \$700, a Sellner single tub spin, The Pumpkin, sold at \$3,450; and a gyroscope for \$965.

Norton Auctioneers is a 40-year-old Coldwater, MI, auction group known worldwide for its auctions of amusement parks, carnivals, carousels, zoos, museums, family entertainment centers, golf courses, haunted houses and all types of tourist-related operations.

For information on upcoming Norton auctions, call 517-279-9063, email [nortonsold@cbpu.com](mailto:nortonsold@cbpu.com), or visit them at [www.nortonauctioneers.com](http://www.nortonauctioneers.com).

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# His Mission to Save Carousels Began in 1964 and Never Stopped

## Remembering Fred Fried, The Historic Carousel's Best Friend



*Fred photographing the Loeff carousel at Long Beach, CA, in 1979. Photo courtesy of Barbara Williams.*

**By Barbara Williams**

*Special to The Carousel News & Trader*

**I**n 1964, a visionary named Frederick Fried published a book entitled *A Pictorial History of the Carousel*. In the 1960's post-Disneyland era, the old amusement parks and aged wooden carousels faced extinction. Mom and pop-type parks became obsolete, unable to compete with a new concept, the theme park. Much of the land on which the old parks sat became too valuable for the failing business of has-been rides, and they began to disappear.





**Dinner at the first annual National Carousel Roundtable (later to become the NCA) conference held in Sandwich, MA, in 1973. From the bottom left, (moving around the table left); Bill Dentzel, Mary Fried, Marna Haff, Marianne Stevens, Bradley Smith (Smithsonian Institution), Julia Helms and Fred Fried. In the foreground, Bob Staples reaching out and Jo Summit talking with Bill.**

Fred saw beyond the chipped paint and broken legs and soulfully addressed the importance of keeping carousels in our lives, "Long after the band organ music stops and the carousel unloads its passengers, flights of fantasy will continue, taking children to far-away story book places, fighting dragons on fiery steeds to the sound of heroic music. Many adult reflects upon his youth remembering dreams long-forgotten. And though the world may be full of new ideas, new inventions, and great devices for making a better existence - no one will ever devise a greater or better object to give joy than the merry-go-round."

After publishing his carousel book, Fred went on to co-found the National Carousel Association in 1973. The organization united a diverse group of individuals from around the country who shared Fred's appreciation of merry-go-rounds. The goal of the NCA was to save the remaining old, wooden carousels. Fred organized and joined gallant campaigns to educate people about carousels and gather support for them. There were two critical perspectives. The first was to educate the public about the dwindling number of carousels, about their long, colorful histories and to spotlight the people who actually made them. Of equal importance was the enlightenment of the owners. Carousels, whose proprietors didn't want to commit to saving them, were at risk. These were times when a carousel was a twenty five cent ride, yet the animals were becoming highly prized collectibles.

The budding, early days of saving carousels were encouraging, but marred. Tragically, the unification of individuals interested in carousels also created a market for them, accelerating the dismantling of whole operating carousels. Fred was devastated. Ever more determined, he forged on, devoting the rest of his life to carousel preservation until



**Fred Fried in Sandwich, MA, in 1973. NCR Conference photos courtesy of Rol Summit.**



**Fred's children, Bobby and Rachel, on his Dentzel carousel's signature Muller horse. Fred would be happy to know his carousel is being restored, but he would also be sad. The horse is no longer part of the carousel. Photo courtesy of the Frederick Fried Archives.**



**“I’ve been overwhelmed, full-time, with carousel restoration and preservation, with critical situations all focusing on me. Asbury Park’s Palace Carousel to auction, Roger Williams Park in Providence and two others perhaps the same route. The cry of the day is - A Horse, A Horse, My Fortune for a Horse!”**

*Letter from Frederick Fried to Anne Hinds, February 1, 1989*

***This circa 1890 Swiss carousel was set up in a courtyard during the second annual NCR Convention, held in Flint, MI, in 1974. In the back row are Fred, Mary, Marianne Stevens and Barbara Charles. In the foreground: Bill Denzel and his wife Marion. Photo by Rol Summit.***

declining health forced his retirement from activism. Never without an opinion, especially when it opposed his, he was both admired and mocked. He feared no one and never wavered in his conviction that carousels should be saved as whole units. He often said, “The value of a whole carousel is greater than the sum of all of its parts.”

Fred Fried was born and raised in Brooklyn, NY, which he dearly loved. When a child, he was fascinated by the wooden carousel horses that came out of the shop of Charles Carmel that was near his father’s clock shop. They obviously made an indelible impression. Professionally, Fred served as the art director at Bonwit Teller and acted as the chief consultant on American Folk Art for the Smithsonian. He was a recognized authority on carousels, coin-operated machines, and cigar store figures. He authored five books and had vast collections pertaining to his fields of expertise. Fred collected from the standpoint of preservation rather than possession. His most treasured relics were what he was able to salvage from the ruins of Coney Island. Whether recognized or from the uncelebrated arts, as he called them, Fred viewed his collections as more than objects. They represented times, lifestyles, artistries, and persons no longer available to us.

Fred met Mary McKenzie Hill, an academically trained artist, at a fashion studio where they both worked after World War II. They married and became an inseparable team. Fred and Mary and their two children spent their summers in Vermont on their 40-acre farm. Mary loved to garden, Fred loved the solitude and did much of his writing there. Mary devoted herself to Fred and the drive that fueled his passions. Mary passed away in 1988 at age 74. Shortly

before Fred’s death in July 1994 at age 86, he described a fond memory from when researching for his carousel book, “Each new discovery kept me awake, fitting the new finds into the larger work. Mary was most tolerant. At four in the morning, she’d come in barefoot on cold floors and beg me, ‘Come to sleep. It’s 4 a.m. and tomorrow, which is now, is another day.’”

In retrospect, not even Fred knew of the prophecy - just how many carousels would cease to exist over the next 30 years, when, in 1964, in *A Pictorial History of the Carousel*, he wrote, “...many huge carousels have been dismantled,

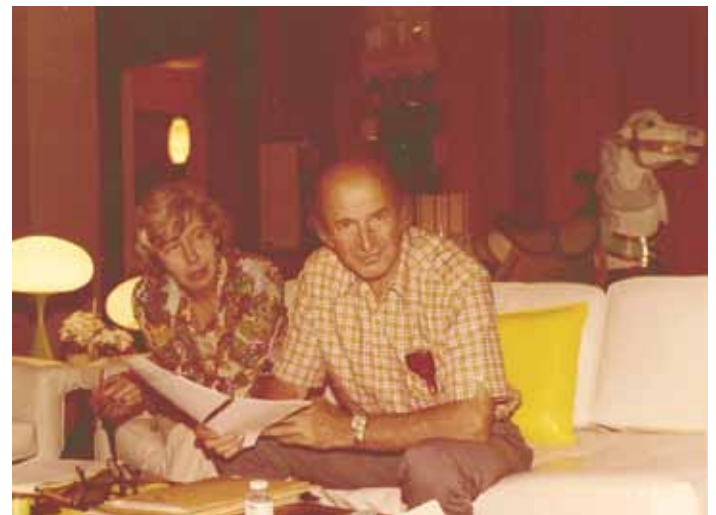


Photo by Rol Summit

***Mary and Fred Fried at the home of Rol and Jo Summit on Sept. 14, 1973. Also present that night were Marianne Stevens and Bill and Marion Dentzel as plans were being made for the first annual National Carousel Roundtable Conference to be held in Sandwich, MA. The historic conference would take place on Oct. 20 - 22, 1973. At the fifth NRC conference in Atlantic City in 1977, the group would become the National Carousel Association (NCA) to avoid confusion with National Cash Register.***

“After looking at the carousel, we headed over to the main thoroughfare, hailed in its heyday as ‘The Walk of 1,000 Lights.’ It was now a two-sided row of boarded up, abandoned stalls. Gone were the toss games, arcades, fortune-tellers, shooting galleries, hamburger stands, cotton candy and the 1,000 lights.

*Barbara Williams on her visit to Long Beach with Fred Fried in 1979*



**Above, a postcard shows the Long Beach Pike “Walk of 1,000 Lights,” circa 1940s. Below, the same walkway boarded up in 1981.**

and broken up; their parts have found their way into antique shops, ended as lawn ornaments to rot away, become part of the current fad of bar stools. At this alarming rate, it will be just a matter of a few years before one of our greatest heritages will have disappeared from the American scene, except for those museums which have acquired whole carousels. The time has arrived when an organization, federally sponsored, should be created to record, preserve, and perpetuate this great phase of American life.”

I’d like to take this opportunity to re-tell a story. My favorite visit with Fred was our jaunt to the Long Beach Pike in 1979 to see the old tattoo parlors. He and Mary were on the west coast gathering material for their forthcoming book, *America’s Forgotten Folk Art*. Fred had long considered body art, tattooing, one of the under-appreciated folk arts and he wanted to include the topic in the book. The Pike was then in its final days. A few of the newer rides were still there, as was the old Loeff carousel, but it, along with everything else, was in pitiful condition. After look-



**Photo by Barbara Williams**



**Detail of a Dare stag in the Fried collection. Photographed here in 1980 by Barbara Williams.**

ing at the carousel and taking pictures, we headed over to the main thoroughfare, hailed in its heyday as “The Walk of 1,000 Lights”. It was now a two-sided row of boarded up, abandoned stalls. Gone were the toss games, arcades, fortune-tellers, shooting galleries, hamburger stands, cotton candy and the 1,000 lights. To get to the tattoo parlors at the far end, we had to walk through this ghostly corridor. It was scary and I was not so sure we should be doing this. But, Fred was undaunted.

The remaining three tattoo parlors were pretty much what I expected. They were in ancient buildings on the verge of collapse. They were dark and musty. Even the air in them felt unclean. I was careful not to touch anything. What Fred experienced was much different. He admired the tattoo samples that covered the walls. He engaged in animated conversations with the proprietors, exchanging names of known tattoo artists as if they were talking about old friends. Lots of the design choices were military-themed, reflective



**Fred Fried and Bill Dentzel.**

Photo by Rol Summit

of the period when Long Beach was a thriving Naval port. Fred expected that, but he was excited to see how many designs reflected another time - the 1960s - hippie art. He was fascinated by it. He explained to the proprietors that the artwork was extremely important, that it was worthy of being in museums. It was obvious that the days of the tattoo parlors were numbered and he feared that it all might be discarded.

A few years later, I went back to the Pike and walked down "The Walk of 1,000 Lights" to see if the tattoo parlors were still there. They were all boarded up. I peered inside. The walls were bare. One year later, the carousel was gone because the horses had been at auction. Fred was right, it all did need to be preserved and if he'd had his way, it would have been.

*Special thanks to Anne Hinds for her assistance with this article and much appreciation to Fred for his words of wisdom from "A Pictorial History of the Carousel."*



**Fred Fried with long-time NCA member and officer Jerry Betts at the NCA Conference in 1975. CNT Archive photo.**



**A page from the program of the second annual NCR convention held in Flint, MI, from Oct. 25 - 28 in 1974. Fred is in the center aboard a carousel horse. Courtesy of Rol Summit.**

**Books by Frederick Fried:**

- **A Pictorial History of the Carousel**, 1964, A.S. Barnes and Company, Inc., NY
- **Artists in Wood**, 1970, Bramhall House, NY
- **New York Civic Sculpture**, 1976, Dover Press, MA
- **America's Forgotten Folk Art**, 1978, Mary Fried, co-author, Pantheon Books, NY
- **Built to Amuse: Views from America's Past, Past Age Postcard Series**, 1990, Wiley, John & Sons, Inc.

**Essay: Fragmentary Landmarks – The Frieda Schiff Warburg Memorial Sculpture Garden**, 1966, Frederick Fried/Brooklyn Museum, co-authors: Smithsonian Library.

**Unpublished Books by Frederick Fried:**

- *The Once and Wonderful Coney Island*
- *The History of the Peep Show*
- *James Fulton Pringle, Maritime Artist*
- *The Great American Carousel*
- *Topic: W.F. Mangels*

For more Information about the Please Touch Museum Carousel Project see *The Carousel News & Tradder*, June 2006 and July/August 2006 issues.





*Fred and Mary in front of their West End Avenue home, NYC, in 1980. Photo by Barbara Williams.*

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NCA Members Dee Lynch and Vickie Stauffer take the “John Caruso” Tour

# A “Carousel Day” in “The Big Apple” Includes Folk Art and Prospect Park



Photos by John Caruso

By Dee Lynch

Special to *The Carousel News & Trader*

On Thursday, Oct. 5, 2007, thanks to John Caruso our fabulous tour guide, Vickie Sauffer and I had a “Carousel Day in the Big Apple.”

We spent the morning at Sotheby’s Auction watching the sale of 11 of Charlotte Dinger’s carousel animals. Like a carousel, the sale had its ups and downs for the Dingers, but the three of us were thrilled to have had the experience of attending this fine auction. In addition to the beautiful animals, we saw and learned about fabulous furniture. I also recognized one of Sotheby’s appraisers, Leslie Keno, from “The Antique Roadshow” and after seeing him in several places at once that day, I was so relieved to



Above, the Prospect Park Carousel in Brooklyn, NY. The circa 1912 Mangels-Carmel operated on Coney Island until it was moved to Prospect Park in 1952. Left, the greeting to the museum exhibit.

know that he was a twin---and not on roller-skates. We all had a good laugh at that revelation.

John then took us on the first of many subways to the American Folk Art Museum to see the “Guided Lions and Jeweled Horses, The Synagogue to the Carousel” exhibit.

We were greeted by a gorgeous Illions horse and by the ceiling to floor, wall-to-wall mural of the Marcus Illions Carousel Factory. I felt like Mr. Illions was truly welcoming everyone to see his carving skills in both synagogues and carousels. I could hear the hum of the machines, smell the



wood and see the sawdust flying.

The three floors of the exhibit were reverently displayed. I couldn't help but feel a sense of pride and connection and ride in knowing that my parents once owned an Illions Supreme Carousel at Bertrand Island Park, Lake Hopatcong, NJ, (later sold to Circus World) and pride in knowing of the happiness it brought to the thousands who rode it. I felt connected knowing that my grandparents also were immigrants (Italian) and that they shared the hopes and dreams of these immigrant carvers, as they, too, left their homeland and came through Ellis Island searching for freedom and new opportunities. I remembered my grandparents' stories of leaving their families and friends with sorrow and fear and



**Dee Lynch (left) with long-time Prospect Park Carousel operator and caretaker, Lucio.**

then their stories of the joy of being in America and making new families and friends. I am sure that these carvers felt the same pain, sorrow, fear and joy.

As I walked through the exhibit, I kept thinking of our "throw-away" society today and wondering what treasures we will leave for our future generations. So much of our furniture is made of pressed board and laminates. So much of it ends up in yard sales and flea markets. So many things are recycled into something different. What will the American Folk Art Museum display in the future?

Vickie also felt connected when we went to another floor and she discovered a piece of her Pennsylvania German





**Dee and the deer at the Prospect Park Carousel.**

heritage. Tucked away in a china cabinet she discovered a "scraffito redward plate" that was made only one mile from her home in the early nineteenth century. Her farmhouse had been a place where pottery like this had been made around 1815 in an area settled by the Pennsylvania Dutch.

As I came back down the steps to the Illions Factory

Mural, I felt like winking at Marcus Illions and assuring him that "We got the message and we will keep the ball rolling."

After riding a few buses and subways, we ended up at the Prospect Park Carousel. We had several rides on the carousel, along with many of the local nannies and their children. We loved the carousel, the music, the popcorn and especially being with Lucio, the carousel operator and caretaker. John shared that Lucio has been with the ride since it reopened in 1990. The pride in and love for "his" carousel was a joy to watch. We wish Lucio many more years at the Prospect Park Carousel.

The next stop was Jane Valentas' Carousel in the DUMBO district. (DUMBO district is Down Under Manhattan Bridge Overpass). We were so impressed while walking through the DUMBO district by the architecture of the surrounding buildings. Unfortunately, Jane's carousel was closed but we could see it fine through the wall-sized windows. Jane's 20 years of dedication to restoring this carousel will be appreciated by thousands. Marcus Illions and the other immigrant carvers would have been amazed at what Jane has accomplished in her short lifetime. Hopefully, she will continue to share her talents. Vickie and I already warned John that someday we will be back to meet Jane and to ride her gorgeous carousel.

Thank you, John, for a wonderful carousel day. We also want to thank everyone in the National Carousel Association who helped to make the "Guided Lions and Jeweled Horses" exhibit possible. It was a wonderful treat. We wish that you all could spend "A Carousel Day in the Big Apple."

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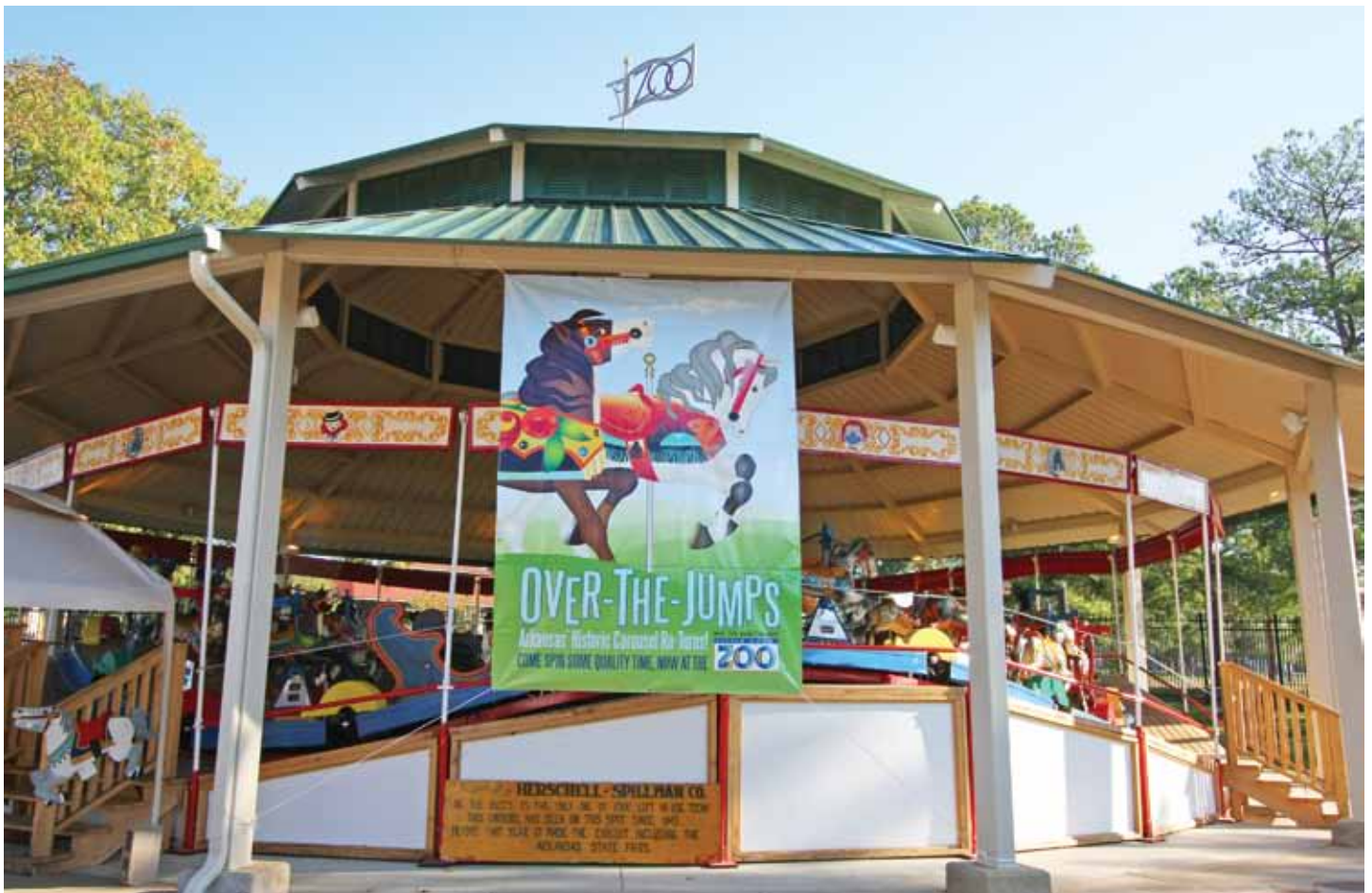
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# After 16 Hard Fought Years, Little Rock Celebrates Memories Old and New **Treasured Arkansas Carousel Finally Gets “Over-the-Jumps”**



*Little Rock's prized "Over-the-Jumps" carousel, fully restored and up and running at its new home.*

Photo by Cindy Dawson

**By Cindy Dawson**

*The City of Little Rock, Arkansas*

**A**fter 16 long years out of circulation, the fully restored Over-the-Jumps carousel has found a new home at the Little Rock Zoo.

The Over-the-Jumps Arkansas Carousel was manufactured in 1924 by the Herschell-Spillman Engineering Company of North Tonawanda, NY. It is a traveling carousel, also called a portable or transportable—built to be taken from place to place and set up temporarily at carnivals and fairs as a midway ride. It cost a nickel to ride in its earliest years. It is one of only four transportable undulating track carousels built by its manufacturer and is the only one known to still exist today. Of the hundreds, if not thousands, of traveling classic wooden carousels built in the first half of the 20th century, only a very few survive, owing to the hard use they endured,



*The traveling carousel, shown here at War Memorial Park where it operated for nearly half a century until 1990.*

Photo by Jerry Betts



***This signage on the carousel, shown on this page and the next at War Memorial Park in the late '70s, tells just part of the merry-go-round's rich history.***

especially while on the road, in less than ideal storage conditions and during set-up and tear-down. The carved figures on the traveling carousels are typically simpler and less ornate than those on the more permanent larger machines.

Over-the-Jumps is a classic wood carousel with two rows of hand-carved horses, 40 in all, and four chariots. The style of Allen Herschell and Edward Spillman from upper New York (as well as C.W. Parker of Kansas) is commonly known as the Country Fair style. The most prominent feature of the Over-the-Jumps Arkansas Carousel is that it is built on a track that moves up and down over wheels, giving riders the sensation that they are going over hills and valleys on jumping or flying horses. In fact, Over-the-Jumps was also known as "The Flying Horses." The carousel has a diameter of rotating parts almost 50-feet across and was made to ride at five revolutions per minute.

Over-the-Jumps had its first run at the Aurora Exposition and Fair at Aurora, IL, as a part of C.A. Wortham's World's Best Shows on Aug. 15, 1924.

The carousel was originally steam-powered but later had a wound rotor ten-hp electric motor with three speeds and a brake handle. The motor turned a wide leather belt that drove a motor shaft. If the carousel was at a fair where electricity was not available, the belt could be attached to a tractor to power it.

### **OVER-THE-JUMPS IN ARKANSAS**

Over-the-Jumps also visited Arkansas in 1924 and was set up at the Arkansas State Fair at State Fair Park, later known as War Memorial Park. The carousel visited Little Rock regularly during the 1930s, and then returned to be a permanent installation at State Fair Park starting in 1942 after Little Rock resident Tom Fuzzell bought it in Florida and brought it back home. Fuzzell, who with his wife Belle, owned other amusement park rides, had for years wanted to own Over-the-Jumps and had to buy two other rides at the same time in order to acquire his prized merry-go-round.

In the 1940s, Fuzzell and his wife purchased an amusement ride company named Fair Park Amusement Park and renamed it War Memorial Amusement Rides to comport with the renaming of Fair Park to War Memorial Park. Fuzzell



***War Memorial Park photos from the collection of long-time NCA member and former CNT editor, the late Jerry Betts.***

ran Over-the-Jumps for about 20 years as a part of the small amusement park for children, and it was always his favorite ride.

In 1973, Fuzzell retired and sold the carousel to Doyle "Doc" O'Kelley and Lloyd "Mokie" Choate. At the time of sale, he removed two outside horses and replaced them with two Trojan, or Roman, horses from a different carousel that today remain with the other carved wooden horses on Over-the-Jumps.

In 1989, then-Governor Bill Clinton and the Department of Arkansas Heritage, through its Historic Preservation Program and its director Ken Grunewald, recognized the historical and cultural value of the Arkansas Carousel and they assisted in having Over-the-Jumps listed on the National Register of Historic Places as being of state significance. Linda Joslin, later to be an early Friends of the Carousel board member, did much of the research needed.

### **THE RESCUE OF THE CAROUSEL**

In 1991, as the City of Little Rock implemented a plan to build a fitness center and new pool in the area of the small War Memorial amusement park, the park was shut down and some of the rides, including Over-the-Jumps, were put up for sale. An advertisement in *The Carousel News & Trader* produced potential buyers from Texas, Las Vegas and Great Britain. There were concerns that a new buyer might dismantle the carousel and sell off the horses and other parts separately since it could be more profitable than keeping it intact as a working carousel.

### **FRIENDS OF THE CAROUSEL**

Two efforts to save the carousel began separately, but soon combined. Marlena Grunewald, wife of Ken Grunewald, and an ardent advocate of saving the carousel, had been talking to owner Mokie Choate and also began speaking to others in Little Rock about saving the carousel. Meanwhile, Becky Wooten, an artist from Stamps, AR, with an interest in carousels, read *The Carousel News & Trader* ad and took action. She said: "I just couldn't let it leave Arkansas – it's so much a part of its history." She and her husband Randy contacted Magnolia attorney and former state senator Mike Ki-



**According to Rick Parker who headed up the restoration of the figures, some of the horses had up to 43 coats of paint.**

nard. Kinard called Governor Bill Clinton's office and Gloria Cabe, a Clinton aide, put him in touch with Ken Grunewald at the Department of Arkansas Heritage. Marlena Grunewald and Mike Kinard soon joined forces and on May 23, 1991, they and Joan Gould, Travis Walls, and Dr. Dan Cook formed a non-profit corporation, Friends of the Carousel, Inc., with the purpose to save the carousel. The carousel was listed for sale for \$350,000. Kinard approached Choate, who for \$1,000 loaned by Bill Bowen of First Commercial Bank, agreed to give the group an option to buy the carousel for \$250,000 within six months. Choate later agreed to a longer period for raising the money since he also wanted to see it stay in Arkansas.

The saving of the carousel is a long story of commitments of time, resources and finances, small and large, by thousands of individuals and groups within Arkansas and beyond. The small group who formed Friends of the Carousel devel-



**The photos, above and below, from War Memorial Park, without the inner canvas, offer a good look at the inner workings of the rare machine.**

oped both a state board of directors and an executive board to recruit help. The numerous Friends of the Carousel board members were the muscle that kept the project moving forward. Mike Kinard and Joan Gould became the founding co-chairmen, a position Gould kept until 1997 when she moved away. Marlena Grunewald was the vice-chairman, and she stayed with the project for several years. Becky Witsell chaired the restoration committee and worked hard dismantling, inventorying and numbering the parts of the carousel. Barbara Davis (now Merrick) and Sam Smith headed public relations and Wes Davis handled project management duties. Dr. Dan Cook was the treasurer for the first few years. Maggie Dearnley was an enthusiastic early board member who helped throughout the project until completion. Mike Kinard successfully dedicated himself to raising funds for the organization from the very beginning to the end of the proj-









1924 Spillman Engineering  
"Over-the-Jumps" • Little Rock, AR  
Photo by Cindy Dawson



**“Civitas” awaits with other restored figures to return to the carousel. The Little Rock Civitan Club has a long-standing relationship with the Little Rock Zoo, which began back in 1953 with the purchase of animals, and later with the construction of the Civitan Kiddie Zoo. The group has also been responsible for the miniature train ride, the Civitan Amphitheater, and the Civitan Pavilion, to name a few Civitan driven projects. The Little Rock Civitan Club adopted two horses and donated a total of \$75,000 to the carousel.**

ect and was instrumental in obtaining important state funding and starting the memorial brick campaign. He advised the Friends and handled the legal work for the board. There were as many as 50 members on the state and executive boards in the first several years, although the number dwindled significantly toward the project’s end. Those individuals who served, often for many years, made the critical decisions and generously donated money, time and effort to the project. Simply said—together they made it happen.

### COMMUNITY SUPPORT

It was apparent early on that the Arkansas Carousel was sorely in need of attention to restore it to its former glory. At the time it was sold, the mechanism was not able to operate every day. The Friends chose the theme “Keep the Memories Turning” because so many Arkansans had fond memories of riding the special carousel. Cragin Shelton of Alexan-



**That’s “Lil E. Tee” (left) with “Smarty Jones.”**



**“Divine Celeste” on the outer row, paired with “Susie Q.”**

dria, VA, wrote to the *Arkansas Gazette* in 1992: “There must be thousands of us who are willing to give a bit in hopes of sharing with our children one of the best memories of growing up in Arkansas.” Another letter to the *Arkansas Gazette*, this from Harry L. Donahey of North Little Rock, published June 16, 1991, said that seldom had he seen a cause more worthy and asked: “Isn’t it great that we can band together and contribute to something that gives so much joy? . . . Let’s preserve a joy for our children and grandchildren.”

The Friends engaged the services of Will Morton, a national expert in carousel restoration, to examine the Arkansas Carousel. He estimated that restoration costs for the carousel could run anywhere from \$100,000 to \$500,000 depending on the amount of volunteer labor and could take at least a year. He also said that it was an exciting carousel and that parts of it might date to the 1910s, since it seemed to have parts from several different designers. He also thought that the horses on the carousel were probably not the originals.

One of the first efforts was to publicize the project to save the carousel. Many of the advertising agencies and public relations specialists in Arkansas immediately joined forces to help publicize and raise funds for the carousel. They included Resneck Stone Ward, Combs and Heathcott, Mangan Rains Ginnaven Holcomb, Leslie Singer, Georgia-Pacific’s Chuck Jones, Kay Arnold of Arkansas Power & Light (now Entergy), Bruce Wesson, and Becky Witsell, the noted restoration artist who drew up the project’s logo. Newspapers, including the *Arkansas Gazette*, the *Arkansas Democrat*, and later the *Arkansas Democrat-Gazette*, the *Courier Democrat* from Russellville, *Arkansas Business*, the *Arkansas News*, *Historic Preservation News*, the *Benton County Daily Record*, and numerous other publications gave the effort much-needed early publicity.

### PONY PARENTS AND ADOPTIONS

Fundraising for the restoration and purchase of the carousel took many forms, including offering “adoptions” and naming rights to each of the 40 horses and the four chariots. Pony parents paid a minimum of \$5,000 to adopt and name a carousel pony or chariot. The four lead horses were adopted for between \$25,000 and \$50,000 each. In July 1991, Dr. Harold and Roselyn Hawley donated \$5,000 to adopt the first



***“Joan d’Arc” with her head held high, joins “Rhiannon.”***

horse, “Doc.” Dr. Hawley, a psychiatrist from Magnolia said: “We are adopting this carousel horse in honor of our children and grandchildren. Our children grew up riding on this carousel and we want to make sure our grandchildren have the same opportunity.”

Another of the early adoptions came from a Fort Smith resident who was house-bound with severe arthritis, Margaret Ann Barber (Mrs. E. E. Barber, Jr.). She passed away in 1992. She named her horse “Jeffrey” after an imaginary family friend. It was chosen to honor her and her husband Elmer’s grandchildren, Jessica Barber Harris and Eagle Barber, children of Easy and Debbie Barber of Fort Smith. Mrs. Barber was an especially kind and generous person. In her will, she provided another \$5,000 donation, but she did not wish to adopt another horse, preferring instead that it be made available to further benefit the project. She passed her generous spirit on to her daughter, Teri Barber Sharum of Russellville, who later adopted her own carousel horse, naming her “Mogo May” for an imaginary family friend, and to honor her great-niece Anya Elizabeth Harris, daughter of Jessica and Jack Harris. Teri also later contributed additional funding.

Other early donors/pony adopters were the Georgia-Pacific Corporation with “Georgia-Pacific,” Dr. Ted Bailey and his wife Virginia Bailey, who adopted “Bailey” and the Little Rock Civitan Club, which donated \$25,000 to adopt one of the four lead horses, “Civitas.” The Little Rock Civitan Club later donated \$5,000 to adopt a carousel pony they named “Jim” in honor of Jim Lathrop, a long-time club member. “Peggy Franklin,” adopted by the Downtown Optimist Club, was named for one of their members and the R.J. Reynolds Company named their horse “Old Joe.” Georgia Winters Hickingbotham adopted a carousel horse she named “Memories,” and “Traveler” was adopted by the Arkansas Travelers Baseball Club team through Bill Valentine, who directed the club for many years.

Friends of the Zoo, Inc. provided \$50,000 to adopt the lead horse they named “Arkansas Horse.” Mike and Norma Kinard adopted “Brittany” in honor of granddaughter Brittany Kinard. Mike had ridden the carousel as a child and saw to it that his three-year-old granddaughter from Dallas rode the carousel



***“Doc” outside, and “Jim” inside are simple only in name.***

on its last ride before it was dismantled and restored.

The Friends of the Carousel Executive Board joined together to donate \$5,000 for a horse and the Friends’ State Board members raised \$10,000 to adopt another. Neither was named and they were both eventually made available for re-adoption by others to raise additional funds for the organization.

Later adoptions were made by Lucy Cabe, who named her carousel pony “Bubbles,” and by Edwina Kanis Atkinson and family, who named their horse “Arkansas Bear.” The Frueauff Family, Anna Kay Frueauff Williams and David Frueauff, adopted a pony they named “Susie Q” in a surprise honor for their mother, Sue Frueauff, who now looks forward to riding the carousel with her five grandchildren. “Susie Q” was Sue Frueauff’s childhood nickname and her papa continued to call her Susie Q until his death in 1991. Amy Willcockson adopted “AL,” which combined the initials of her and her late husband’s first names. Willcockson was an active pony parent. She prodded the Friends to keep the project going strong and proposed and participated in a challenge that raised welcome extra funding. In 2004, although 89 and almost blind, she “gladly” donated another \$500 to help with restoration.

“Cookie” was the name selected by the Rose Bethel fam-



***“Sturgis” would seem to be leading the race in this shot.***



***“Memories” on the outer row with the only “unnamed,” unclaimed horse remaining on the inside. The unclaimed horse is also featured in our center spread. Below (center), the cover of the invitation from the Smarty Party.***

ily from Forth Smith and California for a horse to honor Mrs. Henry B. Bethell (Adee Bethell), who was the paternal grandmother of Rose and Edgar Bethell’s children Delia Bethell, Bruce Bethell, and Barbara Bethell Hill. She was a prominent citizen of Little Rock, serving as director of the state Welfare Department, president of the Aesthetic Club, and teacher at First United Methodist Church for over 53 years. She introduced her grandchildren to Over-the-Jumps and also was a great cookie maker and decorator. The name “Cookie” evokes the wonderful memories they had of their visits to Adee and of her cookies and the trips to the Flying Horses. The horse was adopted by Rose and the late Edgar Bethell and their three children. Rose Bethell subsequently provided another generous donation years later.

One horse, “Scot,” was adopted as a tribute and memorial for Scot Sherman Stobaugh, son of Danny and Paula Stobaugh of Russellville and brother of David Stobaugh, from the family and friends of Scot. Scot was a 22-year-old student at the University of Arkansas at Little Rock when he was tragically and senselessly murdered during a robbery attempt on March 16, 1993 while doing his laundry at a laundromat. A concert was held to raise funds for the memorial fund to honor Scot.

Other donors who adopted horses were the Martinous family, including long-time, dedicated Friends of the Carousel chairman David Martinous and his wife Cynthia, Jackie Martinous Parker, and Dorothy Martinous, the mother of David and Jackie and niece of Tom Fuzzell. They named their horse “Joan d’Arc” because the family has traced its ancestry through Dorothy Martinous to Joan of Arc. The Robert Wilson family named their pony “Posey” and Paul and Barbara Harvel named their horse “Michelle” in honor of their daughter. Lisa and Jay McEntire donated \$10,000 at a critical time to adopt Trojan horse “Ginger” to honor Jay’s mother, Ginger Murry, a dedicated Friends of the Carousel board member. Maggie and Dick Dearnley and Mr. and Mrs. John Flake pro-



***“Arkansas Horse” (left) paired with “Ibn Again.”***

vided a total of \$27,500 to adopt the last lead horse, “Divine Celeste” to honor Celeste Dearnley, the granddaughter of the two couples. Jennings and Mitzi Osborne adopted lead horse “Breezy” in honor of their daughter of the same name. Mandy and Bill Dillard named their adoptee “Fairy Tale.” The Union Pacific Foundation donation for “Herschel Friday” was made to honor the well-respected attorney and lead partner from the law firm of Friday, Eldridge and Clark. Entergy (previously Arkansas Power & Light) adopted a horse, “Harvey,” in honor of Harvey Couch, founder of Arkansas Power & Light. Entergy continued to support the project by providing annual financial assistance during many years of the project.

Monica Denham adopted two horses before becoming a board member and secretary for the Friends. The first, “Glenn,” honors both her late father and husband, while the second, in which her husband Glenn Beasley joined, is named “Daisy” for Monica’s late mother. “Daisy” and “Glenn” are appropriately placed together on the carousel.

Three carousel ponies are named for real horses. Wendy Belanger was an equine artist, school teacher and horse lover. On one trip from

Mexico, she brought home an abandoned wooden horse that was in five pieces. When the Friends’ campaign began, Wendy, Dan, Matthew and Adam Belanger jumped in and adopted a horse she named “Ibn Again” for her Arabian stallion Ibn Akdar, which she and Dan bought when he was two years old. For the next 30 years Wendy loved, rode and cared for Ibn. Age caught up with him, and he died in the summer of 2005. After a long battle with cancer, Wendy Belanger passed away in October of the same year. Her request to have Ibn’s mane buried with her was honored.

Two of the carousel horses are namesakes for famous thoroughbred racehorses with strong Arkansas connections. The first one was “Lil E. Tee,” the famed 1992 winner of the Kentucky Derby, named for breeder L.I. Littman and owned by W.C. “Cal” Partee. Cal Partee was a businessman from southern Arkansas who had been successfully racing thoroughbreds for over 40 years. When Lil E. Tee, ridden by Pat Day, was being draped with a blanket of 564 red roses in



Kentucky for winning the Run for the Roses, the whole nation was excited, but the people of the town of Magnolia, AR, filled the streets with neighborhood celebrations. Lil E. Tee's 16 to 1 odds made him a long shot and a generous paying bet. Gov. Bill Clinton, then campaigning for the U. S. presidency in a nearby city, managed to find Mr. Partee, the first Arkansan to win the Kentucky Derby, and shake his hand for his and his horse's well-earned victory. W. Cal Partee and family adopted the carousel horse and family members later donated the wood for the carousel platform.

Another carousel horse is named for Smarty Jones, the horse that captivated the heart of the state and nation in 2004 when he won not only the Rebel Stakes, Southwest Stakes, and Arkansas Derby at Oaklawn in Hot Springs but also went on to win the Kentucky Derby, Preakness and almost the Belmont Stakes, barely missing becoming a Triple Crown winner. Wendy Belanger took photographs at Oaklawn, where she was allowed on the track, and she encouraged me to go to Oaklawn to take photos. I sent a photo I took of Smarty Jones to the horse's owners, congratulating them on his Arkansas wins and two Triple Crown victories and mentioning the carousel. Pat and Chappy Chapman generously responded with a Christmas card with a \$10,000 check from them and Team Smarty to adopt "Smarty Jones," at that time the last carousel horse available for adoption. (The Friends later released for re-adoption the two horses the board had adopted.)

Pat Chapman wrote that she was excited about our carousel and said: "We hope that by adopting one of your 'ponies' we can say thanks to Arkansas, we can help keep Smarty



**"Old Joe" on the outer row with "Herschel Friday."**

Jones alive in memories, and we can help keep racing alive and well."

At the Smarty Party held at the Little Rock Main Library to celebrate the adoption, several more thousand dollars were raised and another horse, the last one so far, was adopted. Little Rock residents John and Marjem Gill adopted "MAR-GEMNI," which is short for "Marjem and I."

As of this writing, one horse remains unnamed and available for adoption. In fact, it just so happens that the available horse is the one featured in the center of this issue. Contact the Little Rock Zoo if you are interested in adopting and naming the last horse and in donating to the upkeep of the carousel. Two chariots are also available for adoption.

## **TOP QUALITY CAROUSEL HORSE HAIR TAILS**

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**Steve Raley (left) and Danny Huber with "Callie," the horse that Danny and his wife Donna adopted in memory of their young daughter.**

#### **OTHER FUNDRAISING**

Grant funding was absolutely critical to restoring Over-the-Jumps. The largest grant support came from the Department of Arkansas Heritage, Historic Preservation Program, which funded much of the restoration work. The restoration would not have been possible without those grants. Other grants, donations, and in-kind support came from hundreds of businesses and individuals, all of which were needed over the several years before project completion. Two grants were received from the Roy and Christine Sturgis Charitable and Educational Trust. The trust generously provided a total of \$20,000 to adopt both a horse and a chariot, both named "Sturgis." It is not possible to name all who made a contribution but they are much appreciated and have the satisfaction of knowing that they helped to save and put back into operation a treasured landmark for the benefit of current and future generations in Arkansas.

Several fundraising ideas were pursued, some of which were statewide. A black tie event was held in the middle of Main Street in Little Rock when the first carousel workshop opened nearby. Another project was an aluminum can recycling project, "Cans for the Carousel," which the Arkansas Jaycees across the state took on in conjunction with Reynolds Metal Corporation and Arkansas Pollution Control and Ecology. Barbara Merrick headed that statewide effort and successfully enlisted national trucking firm J.B. Hunt to haul the recycled cans across the state. Danny Huber was one of the Jonesboro Jaycees in the 1990s and he worked tirelessly leading the Friends' northeast Arkansas recycling campaign. He secured a \$7,000 grant from Wal-Mart and brought in thousands of dollars for the project. He and his wife adopted

a carousel pony they named "Callie" in memory of their young daughter. Huber became a board member in 1995.

Another early project involved noted artist Richard DeSpain, who made gorgeous carousel drawings, numbered prints of which were sold throughout the state to benefit the Arkansas Carousel. DeSpain has worked for years to raise public awareness of Arkansas treasures in danger of being lost. Some of the prints are still for sale through the zoo's Safari Trader Gift Shop.

A welcome home party was held at the old University Mall when several of the restored horses were transported back from Gentry, accompanied by Maggie Dearnley and myself. When the gift shop at the mall was opened, an anonymous donor provided a substantial contribution as seed money for carousel goods. Other exhibits were held around the state, including at the Old State House, the Arkansas State University Museum, and the Walton Arts Center, which brought publicity and sometimes increased contributions.

Another fundraising effort, one that continues to this day through the zoo, is the memorial brick campaign. Numerous bricks have been purchased to go in a walkway near the Arkansas Carousel. The installation of the delivered bricks, scheduled to take place on a date after the opening of the carousel, will be a lasting monument both to the individuals and sentiments honored and to the special regard Arkansans have for their unique carousel.

#### **HORSE, CHARIOT AND WHEEL RESTORATION**

An early decision made by Friends of the Carousel was to conserve the original layer of paint on the horses and chariots and to employ Arkansas artists and restorers in doing so. Pete Sixbey and Rick Parker did the first restoration—Margaret Ann Barber's "Jeffrey." A paper about the conservation techniques used on "Jeffrey" was presented at a "Painted Wood: History and Conservation" symposium held in Colonial Williamsburg in 1994 and is now in print, courtesy of the Getty Conservation Institute.

Becky Witsell, Rick Parker and Pete Sixbey were to share the restoration work but that resulted in horses that looked rather different from one another. An early committee within Friends of the Carousel eventually opted for uniformity and chose Rick Parker, a restoration and conservation specialist from Gentry, AR, to do the bulk of the expensive restoration work. Pete Sixbey, Becky Witsell, Andrew Zawacki, Bob Pennick and several "paint-pickers" participated as well and were paid for different aspects of the restoration work at one time or another. Parker and Sixbey used microscopic analysis and counted several layers of paint on the horses. Parker said that one horse had 43 layers.

Many painstaking hours were required to take off layers of paint, fix broken legs, replace eyes, and repaint according to the original color scheme. No two horses are exactly alike. Bob Pennick and Rick Parker together did all of the later work on the horses, which was featured in a newspaper article in the *Arkansas Democrat-Gazette*. Friends of the Carousel also paid Parker to paint the chariots and Howard's Upholstery in Little Rock did the upholstery work.

Bob Pennick and his wife Jo, of Siloam Springs, kindly

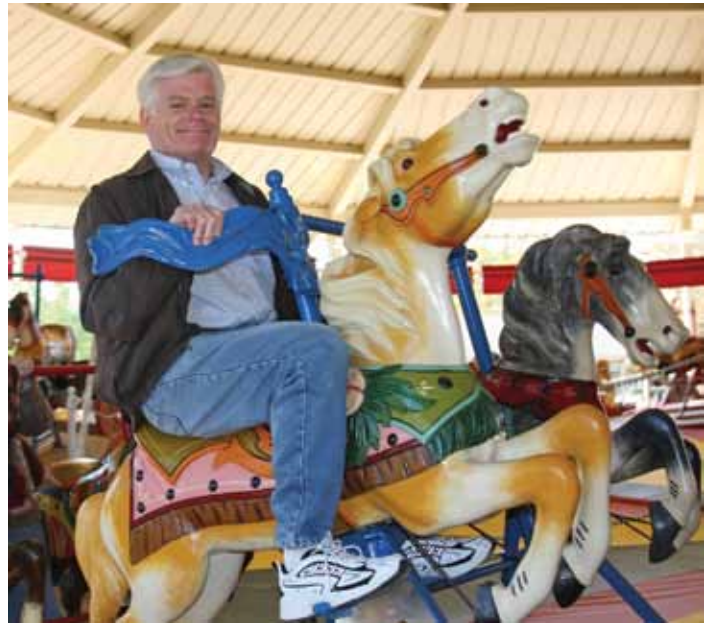
supported the project by adopting a horse, as did Rick and Teresa Parker. The Parkers named theirs "Rhiannon" for their daughter and the Pennicks named theirs "Willie Mae" in honor of his mother, Willie Mae McGehee-Pennick, also a resident of Siloam Springs. The difference in the horses before and after restoration was amazing, and it was a wonderful surprise to see what the detail and original coloring of the horses was under all those layers of paint.

Jerry Rider from AP&L/Entergy volunteered his expertise and saw to the transport and restoration of the 24 wooden wheels, the restoration being expertly done by an Amish wheelwright, a historic carriage conservator in Bird-in-Hand, PA, at a very reasonable cost.

#### A NEW HOME FOR THE ARKANSAS CAROUSEL

Initially, it was hoped that E. Fay Jones, the nationally acclaimed architect, would design and oversee the construction of a structure to house the carousel before he retired. While he did work with the group and made some beautiful preliminary drawings, the funds were not available for such an expensive project. While money to continue restoration of the horses and to make the last payment for the carousel was raised, (helped immensely through a large contribution and partnership with Friends of the Zoo), fundraising was insufficient to also pay for the structure. A final home was needed for the carousel, which had been disassembled in 1991 and stored in a series of disparate locations within the city.

The needed final home was found in 2001, when Friends of the Carousel, then a leaner board chaired by David Mar-



**James Beard, 59, aboard our cover horse, "Breezy." Beard grew up with the carousel as his "wonderful parents" would take him to War Memorial Park on Sunday afternoons from Benton, AR. He said he would trade nothing for his experience of riding on the carousel on opening day.**

tinous, pony parent and nephew of former Over-the-Jumps owner Tom Fuzzell, approached Little Rock Zoo officials with their request. Zoo Director Mike Blakely and the Zoo Board of Governors, chaired by George Mallory, enthusiastically ap-

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Dentzel Cat • early 1900s • 52"l. x 42"h. x 11"w.

This rare, antique Dentzel cat was purchased in 1971 at a shop in Disneyland, called *One of A Kind* in New Orleans Square.

All Dentzel cats have prey in their mouths, and this one has a bird. The eyes were missing, and replaced with glass tiger eyes.

The Disney Company purchased carousels and replaced the menagerie of animals with horses for their Grand Carousel in Disney World.



**Mike Blakely, Steve Raley, Arkansas First Lady Ginger Beebe, and Little Rock Vice-Mayor Stacy Hurst.**

proved the concept of placement of the carousel at the zoo. They were so receptive that they took on the challenge of helping to make it happen. They later recommended to the City Board of Directors that a structure to house the Over-the-Jumps Carousel be a part of proposed zoo improvements for a possible bond issue. There was discussion by zoo staff, Friends of the Carousel, and the zoo Board of Governors about what kind of structure to build since the E. Fay Jones design was out of the question. Philip Baldwin, a talented architect and member of the board of Friends of the Carousel, designed an amazingly beautiful wooden structure and presented drawings to the Friends and to the zoo board. The design, while much admired by all, was not in the end accepted because the zoo chose to have a uniform design for all its new entry plaza structures.

In 2003, with the city board's authorization and full support, a bond issue including the carousel structure was submitted to City of Little Rock voters who overwhelmingly approved the funding. Around the same time, the city and the Friends signed a 99-year lease drafted by myself and Kinard for the zoo to operate the carousel and for the parties to share the proceeds. The carousel pavilion was completed in 2007 and placed at the entry to the zoo, near where the carousel previously operated for five decades. Zoo Director Blakely and his staff worked closely with the Friends to finish the project and get it up and running.

### **RESTORING THE COMPLICATED MECHANISM**

Aside from raising the necessary funds to buy and restore the carousel, the most difficult part of the project was handling the mechanical, electrical and structural work. This involved determining what state the stored parts were in after the years of use and the long period of storage, whether any parts were missing, which parts were still viable, which parts needed to be renovated or remanufactured, how to design and implement a new drive system to run the carousel that would meet current safety requirements, and how to put all the old and new parts and systems together into a fully-functioning ride. All this needed to be done when funds were in short supply.



**Robin Raley, Melinda and Steve Raley's adopted daughter aboard "Joan d'Arc" on opening day.**

Danny Huber, who had been active with the Friends since 1992, took on the huge and unenviable task of spearheading the mechanical and electrical restoration and structural assembly and finding all the space, resources and help needed to make it happen. He worked tirelessly for several years on this aspect of the project. Huber contacted Wes Davis, who had done valuable early work with the Friends. Davis was a mechanical engineer with Garver Engineers who had tremendous knowledge and capability, a calm demeanor, and a strong personal desire to see the carousel operating again. His early responsibilities had been project management duties, including making timelines, researching the mechanics, and projecting cost estimates.

Assisted by another volunteer from Garver, Steve Raley, Davis set about getting blueprints, examining the old parts,



**Looks like "Lil E. Tee" over "Smarty Jones" by a nose.**



ordering the reduction gear, and deciding exactly what needed to be done. He asked Raley to draw up an operator's electrical panel while he provided a detailed plan and an estimate for the remaining work needed for a Department of Arkansas Heritage grant application. When the grant was awarded, Davis attended the grant workshop to make sure the state agency's requirements would be fulfilled. He made critical decisions, did the groundwork, and created the concept of the equipment that guided later restoration and assembly efforts. He made it clear that he wanted no compensation for any of his work on the carousel and that all engineering work needed for the project would be provided without charge.



All who knew Wes Davis were shocked and greatly saddened when he died suddenly at age 42 while undergoing treatment for the cancer that had been diagnosed shortly before. It was an incalculable personal loss, not only for his family and many friends, but also for those projects in which he was involved, including the Arkansas Carousel project, which suffered a great setback. Nevertheless, Raley, who had worked closely under Davis, stepped up his involvement to honor Davis' commitment and volunteered on his own time to help



**The photo (left) shows the condition of one of the carousel frame's feet prior to restoration. Above, the restored frame being pre-assembled just to be sure everything fits.**

Huber and the carousel.

Raley designed the operating console for the variable frequency drive with an emergency brake, key switch, and two automatic settings and added a "deadman" switch foot pedal. He accomplished the difficult work of coming up with the concept of the belt drive, overrunning clutch and the disc brake, making it fit within the limited space between two jack stands. Raley figured out the specifications for the motor that was needed. He also investigated what flooring was needed for the carousel and provided a CAD design for the concrete work. He was enthusiastic about the project, creative and meticulous in his work. Through his contacts, Raley was able

## The Carousel News & Trader

A R C H I V E S

Spillman Engineering built four "Over-the-Jumps" undulating track machines and, as this issue celebrates, Little Rock, AR, has saved the only one remaining. Given this photo, apparently Oliver Funk Davis once had one as well.

Various historical documents agree that a Hershchell-Spillman carousel was the first to be installed at Lincoln Park in 1914. That first carousel remained in the park until 1931 and currently resides in San Francisco's Golden Gate Park. The four-row Spillman that replaced the original carousel in the early 1930s burned in 1976.

This photo would indicate that, at one point, Lincoln Park had at least two carousels. Was this just a short visit? Showing off a new design?

Since the "Over-the-Jumps" machines were built to travel, as was O. F. Davis and his merry-go-round crew, it is likely that this "Over-the-Jumps" carousel saw much of California and maybe well beyond.



Spillman Engineering "Over-the-Jumps." Lincoln Park, Los Angeles, CA. Date unknown.

Visit [www.CarouselNews.com](http://www.CarouselNews.com) "Archives" to comment on this carousel.

If you have archives that you would like to sell or share, no matter how large or small, contact us at [info@carouselnews.com](mailto:info@carouselnews.com) or call 818-332-7944, ext. 6.

to help Huber gather additional expertise and, at times, special pricing for work needed for the completion of Over-the-Jumps. Raley's team included Joe Berg, who gave advice on bearings and who expertly machined various parts and ingeniously repaired a crack in the hub of the cable drive pulley. Jeff Bemberg, from Bemberg Ironworks, was instrumental in fabricating parts and in putting safety caging around the motor, gear and other parts at a price the Friends could afford. Lastly, Bill Stewart, from Mill and Mine, helped size pulleys and belts and helped select the right parts to be used. The three provided invaluable advice and direction. Baldor Electric Company of Fort Smith produced the motor and variable frequency drive and the company was very helpful through the process. Danny Huber, Wes Davis, and Steve Raley are acknowledged as the heroes of the repair, restoration and assembly of the working parts of the carousel and the carousel would not be working today without them. The importance of their selfless contribution of their knowledge, time and effort, all without financial compensation, cannot be overstated.

The New York pine platform that surrounded the old carousel had to be totally replaced. At board member Philip Baldwin's suggestion, cypress was used, which was generously donated by pony parent "Cal" Partee and Larry Burrow of the Partee Flooring Mill in Magnolia. It was built by John Ed Gunnels, a woodworker from Atlanta, AR. The city's bond committee authorized extra city funds for the concrete floor.

### VOLUNTEERS

The numerous individual volunteers for the project were greatly dedicated to the cause and are deeply appreciated. Aside from the several board members, one of the most dedicated sets of volunteers was the Pinnacle Chapter of Questers International, formed in 1992 as a part of a civic-minded group that is especially interested in historic preservation. Not only did the Questers group successfully apply for international grants to donate \$10,000 for restoration of a horse ("Quester") and a chariot, the group made other donations and assisted with selling carousel goods on many occasions, staffing the carousel office and gift shop, and helping my husband Nick and I with the annual fundraising photos taken on carousel horses. One of their members, Mary Copeland, has served as the Friends' treasurer for several years. She was instrumental in the re-energizing of the board to complete the project and successfully worked for the carousel to be listed as being of "national significance" on the National Register of Historic

Places, greatly assisted by Department of Arkansas Heritage Historic Preservation Program staff.

Not only did the Little Rock Civitan Club members adopt both a lead horse and another horse in the name of the club, many of them also volunteered, notably by organizing and putting on the Smarty Party, which I chaired, with the understanding that all proceeds would go to benefit the carousel project. In addition, six Civitans served at one time or another on the Friends executive board: Ed Baskin, Keith Dover, Mary Copeland, Monica Denham, David Martinous and myself. Baskin, Copeland, Dover and others helped with arrangements for a display of several carousel horses at the Clinton Presidential Library.



*"Arkansas Horse."*

### THE LONG HAUL (AND STORAGE)

It took 16 years to complete the restoration, renovation and assembly of the horses, chariots, structural elements and mechanism. During that long time, fundraising ebbed and flowed; unforeseen needs, expenses and frustrations cropped up, and understandably, there was project fatigue, leading to significant turnover of the board membership. Nevertheless, the goal remained intact and was doggedly pursued. Setbacks in the effort to save the carousel happened all too often, notably the ruination of boxes of important records and carousel goods, due to water leaks in two different buildings where they were stored. In addition, in 2003 an anonymous complaint to a newspaper reporter about the slow progress of payments for restoration work led the state's Attorney General to briefly look into

whether an investigation was warranted since state funds paid for some of the work. No cause was found to do so, but the unfortunate publicity decreased the pace of contributions. It did, however, also have the positive effect of capturing the attention of people who would later come forward to help.

It was also a near-constant struggle finding space to house the horses, chariots, wheels, mechanical and structural parts, records and carousel goods. That involved moving items several times over the years and all who donated space and moved them were angels to the project. They included Bobby Roberts and the Central Arkansas Library System, which for years housed horses and the wheels in the Main Library; Connie Wilson and Simon Property Group; George Wittenberg, III; Gus Blass of Capital Properties; Little Rock Convention and Visitors Bureau; and Catlett and Stodola. Entergy and the City of Little Rock Public Works Department each stored the two tractor trailers full of mechanical and struc-



## NCA 2008 EVENTS

### 2008 Tech Conference Story City, IA • May 2-4

Visit the 1913 Herschell-Spillman in Story City, IA

This year's Technical Conference features will include a presentation on the Mainstreet Program, a division of National Trust for Historic Preservation and a celebration of carousel anniversaries from 10 to 100 as well as presentations on mechanics, gift shops, marketing, restoration and more. For more information visit [www.nca-usa.org](http://www.nca-usa.org).

### 2008 NCA Convention Memphis, TN • Sept. 23-28

The NCA convention for 2008 will be head-quartered at the Holiday Inn in Memphis, TN. The convention will be held on Wednesday, Sept. 24 through Sunday, Sept. 28, with optional activities planned for Tuesday and Wednesday. Pre-registration checkin will be available on Monday evening, and registration will continue through Wednesday afternoon.

### CONVENTION TOUR CAROUSELS\*

- 1904 Dentzel, Highland Park, MS\*  
*\*Pre-convention option.*
- 1909 Dentzel Libertyland, Memphis, TN\*  
*\*Currently in storage.*
- 2002 Carousel Works, Memphis Zoo
- 2006 Carousel Works, St. Louis Zoo
- 1915 PTC #35, Six Flags St. Louis
- 1921 Dentzel, Faust Park, St. Louis, MO
- 1898 Armitage-Herschell, Faust Park, MO.
- 1905 Herschell-Spillman, Perryville, MO
- 1901 Armitage-Herschell, Greenville, MS.
- Spillman "Over the Jumps," Little Rock, AR

For conference and/or convention registration, additional information and updates visit the NCA website at [www.nca-usa.org](http://www.nca-usa.org).



1913 Herschell-Spillman, Story City, IA



1901 Armitage-Herschell, Greenville, MS



1915 PTC #35, Six Flags, St. Louis, MO.



**Proud grandfather, Alton Gardner along with his daughter and grandchildren, Reilly, Mac and Clara, were among those present for the first official ride on the carousel at the zoo. Before moving to Little Rock in the 1950s, the Gardner family lived in North Tonawanda, NY. Sometime after 1912, Alton's grandfather, George, took employment with the Spillman Company as an "ornamenter." George Gardner worked for Spillman for more than 20 years and is believed to have been part of the team of artisans who created the Little Rock Over-the-Jumps carousel.**

tural parts for several years, the city safely storing them at its landfill(!). City of Little Rock workers, including Matt Gardner and his crew from the Parks and Recreation Department, Delbert Dawson and his crew from the Zoo Department and Kenny Wilcox and his crew from the Public Works Department helped board members to move the carousel parts—a heavy job that was essential to accomplish. Despite all the moving, though, none of the carousel parts were lost. Jim Sick from the city's Parks and Recreation Department also provided valuable assistance, as did city employee Patricia Bass and members of the local Questers International chapter. Ed Baskin, who served on the Friends board, provided transportation of horses and other carousel goods on numerous occasions, as well as helping in many other ways.

### **FINALLY OVER THE JUMPS**

As the Friends of the Carousel raced for the finish line, mindful of the debt they had incurred to finish the project and anxious to begin the carousel rides that would bring in income, they decided to pursue donating the carousel to the City of Little Rock in exchange for the amount needed to pay off the debt and finish the restoration. Zoo Director Mike Blakely and the Zoo Board of Governors were in favor of the plan if the money could be found to make the \$150,000 payment. City Manager Bruce Moore met with George Mallory, chairman of the Zoo Board and with members of Friends of

the Carousel and made the critical decision to support Mallory's proposition of the city paying \$100,000 of the cost to purchase the carousel, worth far more than the purchase price, if \$50,000 could be raised privately. Mallory, a long-time Little Rock Civitan, approached the board of the Little Rock Civitan Club with the request, and in August 2007, the Little Rock Civitan Club members generously agreed to provide \$50,000 of the \$150,000 needed so that the City of Little Rock would be able to purchase the carousel and the debt could be eliminated. Mayor Mark Stodola and the City Board of Directors approved the purchase and on Sep. 7, 2007, the donation/sale was completed.

The last tasks for Friends of the Carousel were to complete the restoration and assembly and to plan a celebration as soon as it was finished. Mokie Choate was employed to help assemble the carousel and all were looking to Danny Huber and Steve Raley for project updates as last-stage mechanical and electrical work was done. Hershel Cannon, an interior designer from Little Rock, helped by selecting the colors for the wheel covers and the new belly cloth covering the central mechanism. Mike Watson from the Arkansas Department of Labor provided invaluable advice and information to make the ride as safe as possible. A sound system for carousel music was installed as an interim measure, since the carousel had long been without its band organ.

On a sunny Friday, Oct. 19, 2007, the 40 lovely, restored horses were carefully put on the carousel by Friends board members Philip Baldwin, Danny Huber, Barbara Merrick, and Keith Dover and by Mokie Choate and Zoo Facilities Manager Delbert Dawson and their crews. Steve Raley fired up the motor and variable frequency drive and put the carousel ponies through their first paces on the "new and improved" antique carousel. It worked perfectly and he later commented that "the horses were smiling." That moment was worth all the effort, the cost, the 16-year struggle. The carousel gala for the Friends of the Carousel to formally dedicate the carousel to the City of Little Rock for all the state to enjoy could go ahead. The gala was held Monday evening, Oct. 22, 2007 at the zoo with Governor Mike Beebe and Mayor Mark Stodola being honorary chairmen.

In the end, the carousel was saved from out-of-state sale or dismantling and has a new home and cover structure courtesy of the City of Little Rock government and city voters. It also has a new and improved working mechanism, new platform and 40 horses now refreshed and sporting their true, original colors. The horses are aging so they will continue to need care and attention. The best thing, though, is that they are once again flying and jumping for children of all ages to enjoy. The memories are back and the carousel is finally "over the jumps" and turning again.

Thanks to all who helped.

### **VISITING THE LITTLE ROCK ZOO AND CAROUSEL**

The Little Rock Zoo, 1 Jonesboro Drive, Little Rock, AR, is open daily except for Thanksgiving, Christmas and New Year's Day. For more information, call (501) 666-2406 or visit [www.littlerockzoo.com](http://www.littlerockzoo.com) (soon to include carousel information).

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The Rare Merry-Go-Round Last Operated at Bell's Amusement Park in Tulsa, OK

# First, Last, and Now Long-Gone 1917 Four-Row Portable Parker



*The last four-row portable C. W. Parker at Bell's Amusement Park in Tulsa, OK.*

Photos courtesy of Peter and Leah Farnsworth

**By Leah Farnsworth**

*Special to The Carousel News & Trader*

**I**n March 1983, the National Carousel Association published a 50-page census of the known carousels in the U.S. and Canada. Our members were asked to send photos and updates on the carousels that had been moved or broken up. I began an update on Wisconsin and Oklahoma. A friend in Oklahoma called me to ask if I knew about a large, beautiful carousel somewhere near Tulsa.

When my husband Pete and I drove from Wisconsin to California for the fall 1984 convention, we made a side trip to Tulsa. We stopped at a gas station on the edge of town and received directions to Bell's Amusement Park.

When we arrived, the park was closed for the season, but the rides had not been taken down. They allowed us a lot of time to meet with the carousel's owner, Jack Johnson,



*The outer row "Lily Belle" horse.*



Second, third and fourth row "Lily Belle" horses.



A row of four armored horses.

and to photograph his rare and beautiful carousel.

Jack explained that this was the first portable carousel with four rows of jumping horses that was made by C.W. Parker. It was built in Leavenworth, KS, in 1917. It was also the last known of this type to still be operating. Jack's father, the late James E. Johnson, had purchased this carousel in 1940 for Playland Park in San Antonio, TX. After his death and the park closing in 1980, Jack moved it to Tulsa in 1981. Only the roller coaster remained at Playland. Jack just happened to be at the park because the carousel was going to be moved back to San Antonio when they finished taking it down.

While photographing, we noticed that two of the outside row positions were filled with a fiberglass bull, and an English C.J. Spooner double-seater horse. The outside row of small stationary horses in front of



the bench seat, (where parents can sit and watch their youngest riders), had been replaced with a small elephant which did not have a pole to hold on to. Many rows of horses carried a theme, from the largest to the smallest, and were all painted to match. Other rows had the fancy outside row horse in the second row. The outside row horses were the largest Parkers I had ever seen. Most of the second row figures were more elaborate than the outer rows on other Parker carousels. The carousel was clean and the horses and trim were well painted. Several of these photos are in the Parker section, the time line, and the carousel directory sections of *Painted Ponies* by Bill Manns, Peggy Shank and Marianne Stevens.

Since a new location to set up the carousel had not been found, it re-



Bell's Amusement Park in Tulsa, OK, closed in 1988.



An ornate double-seated chariot.



**Four across with animal skins and quivers.**

mained in storage until 1988. With carousel prices rising, and nowhere to operate, this beautiful merry-go-round was offered for sale at auction.

On Feb. 13, 1988, in San Antonio, TX, the 52 horses, scenery, and mechanism were offered individually, then as a whole carousel. The carousel could not lure a bid to



**The Bell's Amusement Park Carousel band organ.**



**Decorative inner panels.**



**Outside row flag horse in the second row. English horse on the outside row.**



First row with bird. Second row with fish and sea monster.



Second row flag horse on outside row.



Four matching hunters' horses.

match the individual figures and the rare four-row portable machine was broken up. Then two other groups of Parkers were sold individually. Twenty-four horses were from a two-row carousel, which had operated at Joyland Amusement Park in Lubbock, TX. Twenty-eight horses came from the Wonderland Amusement Park in Amarillo, TX. Each of the parks had replaced their old horses with new fiberglass horses from Chance Manufacturing Company.

One hundred and four C.W. Parker horses went to new homes that day.



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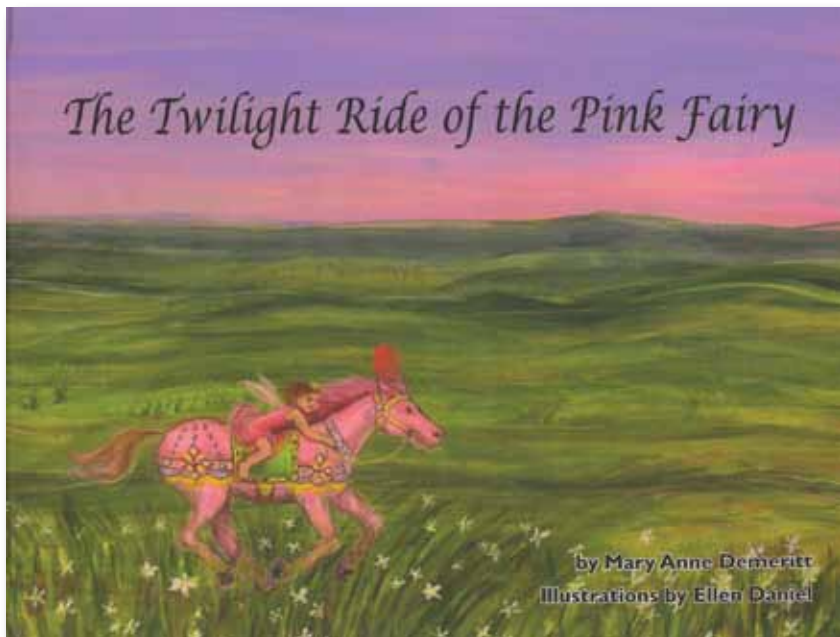
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# Fantasy, Romance and Santa's Village



## “THE TWILIGHT RIDE OF THE PINK FAIRY”

By Mary Anne Demeritt  
Illustrations by Ellen Daniel

This beautifully illustrated children’s story tells the tale of a pink fairy who turns a carousel horse into a real rosy-colored stallion. The two enjoy a magical day in an amusement park and a beautiful summer evening. Inspired by a children’s story, “The Twilight Ride of the Pink Fairy” is meant especially for young girls. “My little sisters and I eagerly awaited each telling of the story by our great-aunt,” says author Mary Anne Demeritt, who has brought the beautiful story to life with the enchanting illustrations of Ellen Daniel.

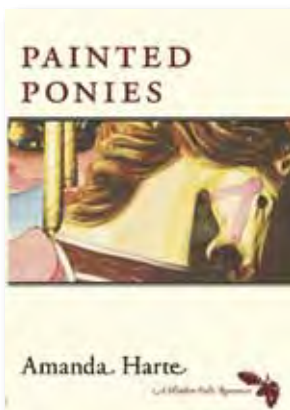
To purchase the book, visit [www.thetwilightride.com](http://www.thetwilightride.com) or you can also find it at [www.CarouselStore.com](http://www.CarouselStore.com).

## The Life of a Writer With Carousel Fever

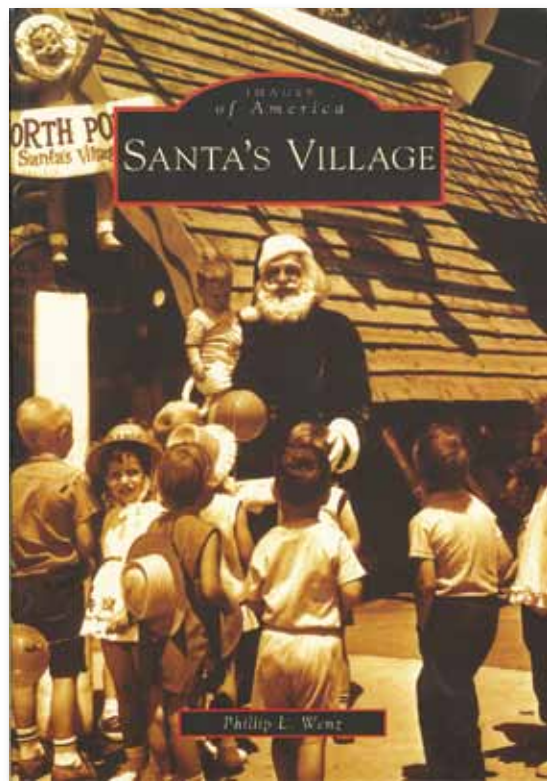
By Mary E. Hjerleid  
Special to the *Carousel News & Trader*

A chance encounter with a carousel horse in – of all places – an interstate rest area led to Amanda Harte’s incurable case of carousel fever. At the time of the chance encounter, Amanda was driving to Buffalo, NY, to take over her mother’s financial affairs. Her mother had Alzheimer’s. It was a trip she was dreading.

When I asked Amanda what made her decide to write stories about painted ponies and the people who love them, she said, “I picked up a brochure about Broome County, NY, carousels and found myself starting to plot a



(Continued on next page)



## “SANTA’S VILLAGE”

By Phillip L. Wenz

From 1959 until its closing last year, Santa’s Village in Dundee, IL, entertained millions. The park was the brain child of Glenn Holland who grew up in California during the Depression. His parents died when he just was 18 years old, leaving him to care for his younger sister. As a father, he tried to give his own children the type of Christmas that he only knew in his dreams. In the early 1950s, Holland started to sketch his idea for a fairyland where all the magic of the holiday would come to life: Santa’s Village. Holland built three Santa’s Villages, two in California and the one in Dundee.

Phillip L. Wenz was the Dundee park’s resident Santa Claus and official historian. Besides his duties at Santa’s Village, Wenz appeared in many televised parades and national holiday events. Utilizing his personal collection of rare park photos and memorabilia, readers can reminisce about the fun of Santa’s Village; the Christmas Tree Ride, the twirling Snowballs, Santa’s House, and the Frozen North Pole.

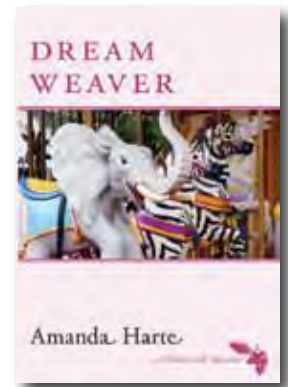
Available at bookstores and other retailers or at [www.arcadiapublishing.com](http://www.arcadiapublishing.com).

story. I knew there was something special – call it magical, if you wish – about painted ponies. Coincidentally – or perhaps not – this encounter took place in January, 2000, the beginning of The International Year of the Carousel. I’ve had a serious case of carousel fever ever since and have spent vacations and long weekends visiting antique carousels and carousel-related museums. What fun!”

Two ideas emerged when Amanda read the brochure. The first, a contemporary romance whose heroine restores carousel horses, the premise for “Stargazer,” will actually be her fifth carousel-related book. At the same time, she had this image of a poor boy standing outside a gate, watching a carousel revolve and wishing he could ride it. That was the idea that generated the original carousel trilogy: “Carousel of Dreams,” “Painted Ponies” and the “Brass Ring.” “Dream

Weaver” came out in June of 2007 and was part of the four original books.

“Hidden Falls, the setting for my previous carousel books, is definitely an illusionary town, but I’ve incorporated real carousels into ‘Stargazer,’ which will be published in April of 2008,” said Amanda. “Specifically, my heroine rides the Broome County Circuit (near Binghamton, NY) and spends a weekend at the Kit Carson County Carousel (Burlington, CO). What happens there? You’ll have to read the book to find out.”



“Although the stories are fiction, I’ve incorporated a lot of carousel lore into them,” Amanda continues. “I had so much fun doing the research and learning about things like carousel carvers’ lingo that I couldn’t resist telling my readers what I’d discovered. Now everyone who reads my books should know that ‘boast’ and ‘release’ have special meanings for carvers.”

Amanda said, “No matter where I do book signings, everywhere from New Jersey to Arizona, I’m always amazed at the allure of carousels and how it draws people to buy a book. People have come to book signings carrying pictures of themselves as children riding a merry-go-round, and there’s no end to the stories they tell me about the wonderful times they’ve had on a painted pony. Truly, carousels are magic.”

In addition to book signings Amanda is a frequent speaker at libraries and to other groups and she is delighted to admit that she has infected at least a few people with carousel fever.

In addition to her writing, Amanda is an avid reader. Like Thomas Jefferson, she cannot live without books. Amanda is also a frequent patron of the library. In fact, she paraphrased Jefferson’s famous saying of “I cannot live without books” to “I cannot live without books and libraries.”

Given her successes, Amanda offers the advice to “follow your dreams. They can lead you in unexpected directions and bring you untold happiness. Dream on and grab the brass ring of love.”

For information on Amanda and her books, visit [www.amandaharte.com](http://www.amandaharte.com).

Mary E. Hjerleid is a freelance writer from Fort Collins, CO.



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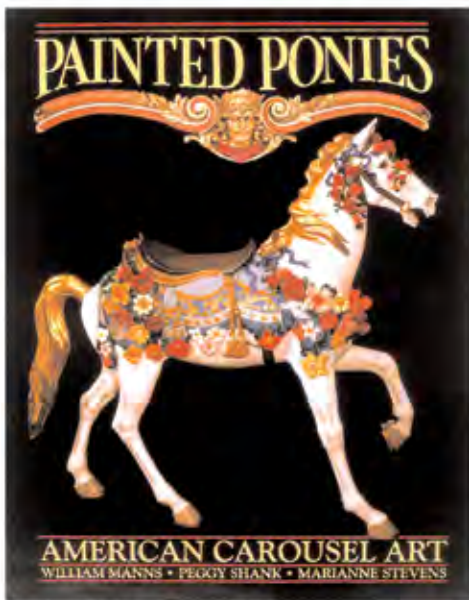
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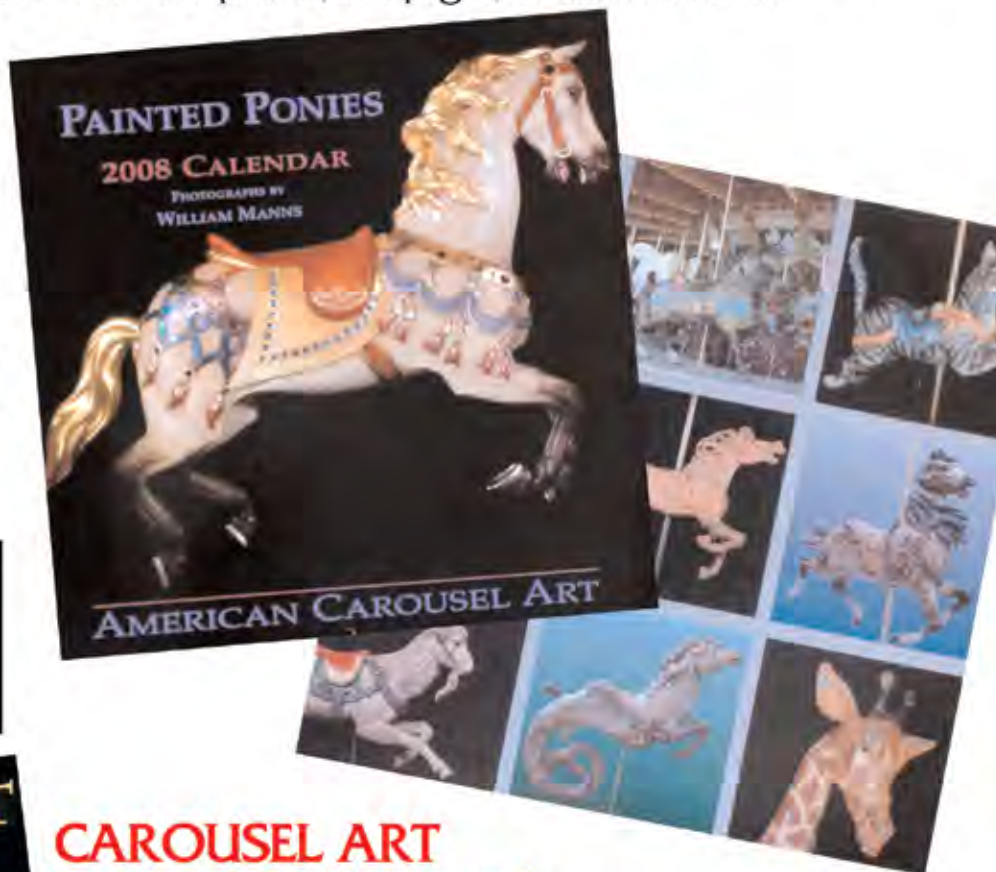
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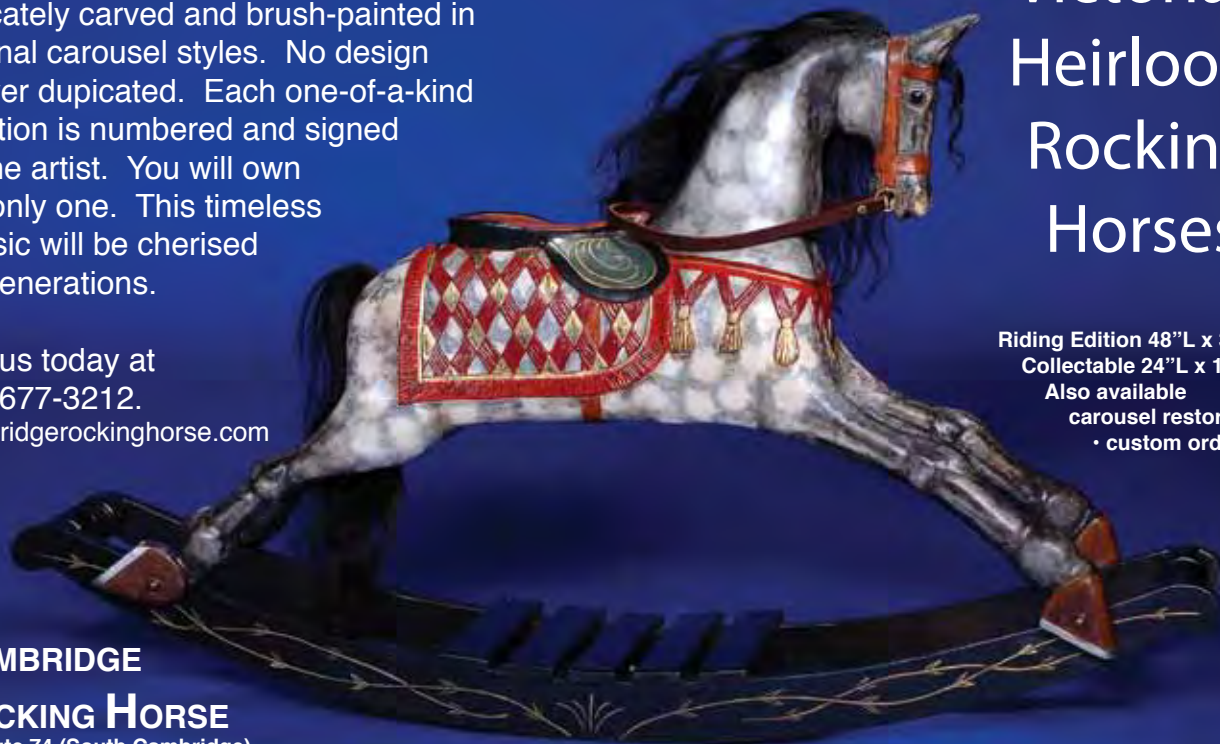
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