

# *The Carousel*

*News & Trader*

November 2009  
Vol. 25, No. 11  
\$5.95



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***Special IAAPA Expo Issue***



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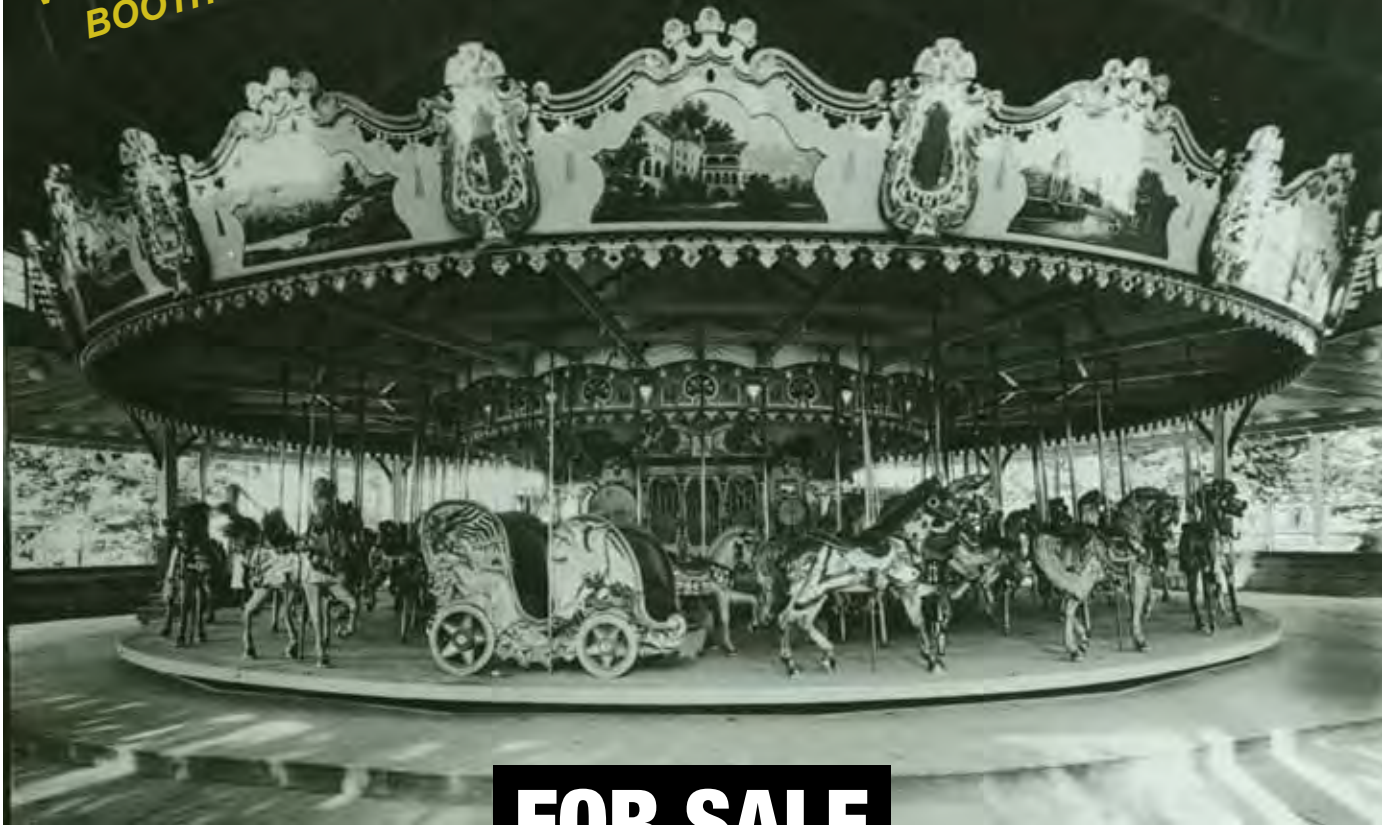




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# ON THE COVER



November 2009  
Vol. 25, No. 11

*The Rare PTC #72  
Carousel with 16  
Signature Horses  
Goes to Auction  
Nov. 24 at Kiddieland  
in Melrose Park, IL*

**Photo by  
Dennis Towndrow**

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Founding Editor, Nancy Lynn Loucks (1985-1992)

#### Subscriptions:

(12 Issues per year)

\$35 per year U.S. • \$65 two years

\$55 per year Canada • \$95 per year Foreign

(U.S. funds)

**THE CAROUSEL NEWS & TRADER**, 11001 Peoria Street, Sun Valley, CA 91352-1631 Phone/Fax (818) 332-7944.

**SUBSCRIPTION RATES:** U.S., \$35.00 per year; Canada, \$55.00 in U.S. funds; all other foreign, \$95.00 in U.S. funds. (No foreign checks accepted). U.S. dollar Money Orders, American Express, VISA, MasterCard and Discover are accepted.

Back issues: See ad in this issue.

**Publishing monthly by The Carousel News & Trader, LLC Founding Editor: Nancy Lynn Loucks, 1985 to 1992. Publisher: Daniel Horenberger.**

**Managing Editor: Roland Hopkins. Contributors: Lourinda Bray, Leah Farnsworth, Marsha Schloesser, John Caruso.**

**Printed at Johnson Press in Pontiac, IL.**

**Regular Contributing Writers:** As submitted.

**Regular Contributing Photographers:** As submitted. The views and opinions expressed by contributors to this publication are not necessarily those of the editor.

*The Carousel News & Trader* reserves the right to edit any material submitted for publication.

**THE CAROUSEL NEWS & TRADER** is published by *The Carousel News & Trader* 11001 Peoria Street, Sun Valley, CA 91352.

Email: sales@carouselnews.com, web: www.carouselnews.com

**STANDARD RATE POSTAGE** paid at print/ mailing facility.

**POSTMASTER:** Send address changes to **THE CAROUSEL NEWS & TRADER, 11001 Peoria Street, Sun Valley, CA 91352-1631.**

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# From Dan's Desk

Message from the publisher,  
Dan Horenberger

*These are little bits of information that come across my desk. Some will become bigger stories in future issues of the CN&T; others are just passed-along information.*

Sorry it has been a couple of months since I've had a full article. I'm finally back from Canada after installing the new custom-wooden carousel we built for the world famous **Butchart Gardens** on Vancouver Island, just north of Victoria, BC. Hopefully you'll be able to see it in next month's magazine. The grand opening is in December. It was great to finish more than a month before the scheduled opening. I see too many openings that never happen on time or people going crazy trying to finish at the last minute. It made for a very enjoyable experience for everyone. Completing a project on time or early is of the things I pride myself on.

I'm still catching up on all of the latest news and emails, so expect a huge Dan's Desk next month. Meanwhile, we are preparing for the **IAAPA Expo** in Las Vegas, Nov. 17-20. It should be a great one as things seem to finally be



turning around for many projects that have been on hold in the down economy.

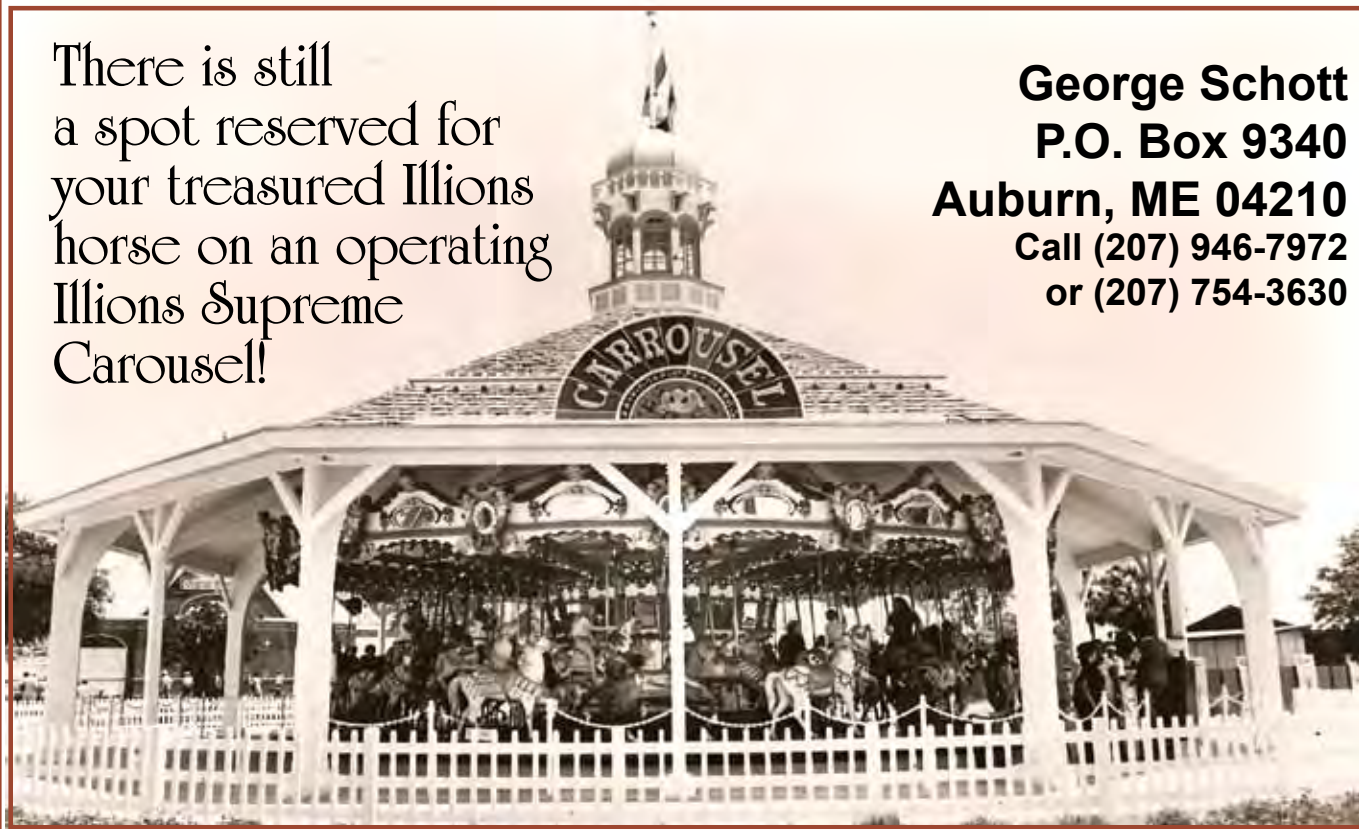
Please stop by our booth, (4246), if you are there. This is the silly season for amusement parks. Who's closing? Who's opening? What's in the future? I'll try to keep you up to date with the story lines from IAAPA in our December issue. If you can't wait keep checking our website for up to the minute news at [www.carouselnews.com](http://www.carouselnews.com)

Sad news, even more so since I'm from the Chicago area. **Kiddieland** in Melrose, IL, a Chicago icon, is closing forever. We dedicated the center of this month's magazine to cover the story. It's a great one. Arthur Fritz, during the Depression, started out with a six horse pony ride and turned it into one of the great and first Kiddielands in the country. Sad to see, year after year, places like Kiddieland closing but as with most change, some good comes from it.

There was not a lot of time off between jobs this trip. On my return from Canada, I stopped off to make sure several carousels in the San Francisco area were ready for winter. This is inspection time for most carousels up there and the state of California needs money, so it's a little tougher than normal, but everyone passed inspection and all of the great Halloween shows leading into the great Christmas season for the carousels looks good. If you're in the area, the show at **Tilden Park** in Berkeley is one of the great Christmas experiences you can have on a carousel. Terri and her crew go all out for it. It may be one of the best attended Christmas carousel shows in the country.

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Shown above and right, center hub bearing for the Fond-Du-Lac carousel. The original brittle cast iron one (shown left), the new steel replacement behind it and close up (right).

We just finished making all new crankshafts for the carousel at Canobie Lake park in NH. One of the originals had an issue this summer so all new replacements have been installed. The crankshafts should be good for another 100 years or so. Nice people there and a great old park and carousel.

**Lakeside Park** in Fond-Du-Lac, WI, needed us to replace the crown and center bearing. The sweep hub had to be made new from years of wear and weather as there was no way to save it. Happy to say another fun job, plus got to go back to Wisconsin and help. While there, I found time to visit the **Circus World Museum's** carousels along with **House on the Rock** as well as several great carousel friends and collections in the Wisconsin and Northern Illinois area. I'm happy to have done it before it gets cold.

Working at House on the Rock was one of my first jobs in the '70s. I remember working on some wiring while looking at a frozen bucket of water next to me. Not the most ideal working conditions, but I wouldn't trade that experience with Alex Jordan, the owner at the time, for anything. If you haven't been to the House on the Rock, you are missing one of the great entertainment attractions in the world.

We have a few more gear and bearing replacements happening soon; making a large run in the Northeast this winter, working on a number of carousels. We make new gears and bearings for any carousel. Not second generation, soft cast iron gears, but precision cut, certified hardened steel gears and bearings as perfect replacements. We're almost sold out for time this winter on our machines, but may still have room for one or two more if you need a set for your machine.

I was very sad to hear about the passing of **Jerry Doring** who lived nearby in Southern California. I was fortunate to have visited his band organ collection several times and he was always great host. He truly loved the hobby and will be deeply missed.

It was recently brought to our attention by our friend, Bud Ellis, that an article written on his **Chatanooga Zoo** carousel for our March Carver's issue, stated that Bud had retired from his **Horsin' Around** carving studio and school. The article was written by a regular contributor, and with a staff of one, it is difficult to check every fact in 48 pages every month. Bud sent us this little note to our readers below to assure everyone that he is, in fact, still Horsin' Around.

I hope everyone had a great summer and has a great holiday season.

## Bud Ellis; Still Horsin' Around



Hi fellow carvers. I'm Bud Ellis of Horsin' Around Carving School. The March Carver's issue of *The Carousel News* mistakenly quoted that I was retiring and no longer running my school. I want to assure you that I am still here and running my carving school, Horsin' Around, and consulting on carousels, having restored two for Chattanooga. I currently am assisting in consulting for another carousel in Tennessee.

We welcome visitors and cherish students. We have a lot of fun at Horsin' Around and build some beautiful animals. If you would be interested in carving with us please pull up our website, [www.horsin-around.net](http://www.horsin-around.net). We have info on the school, area attractions for your family, and places to stay.

Hope to hear from you soon.

– Bud Ellis



## SAVE OUR WOODEN CAROUSELS

### Notes from Marianne...

By Marianne Stevens

Carousel Historian, Co-Author of "Painted Ponies."

Since 1973, when the NCA was founded, there have been over 110 vintage park carousels taken down and sold individually. Was the NCA partially responsible in a roundabout way? Possibly, indirectly and unintentionally, since it created an interest and appreciation and therefore a market, but that certainly was not our intention when we started it. The interest and appreciation, yes. The market as it turned out, no.

Times were much different in those days. The old parks could not compete with the new ones; they simply couldn't afford the new rides and equipment it would take to compete. The owners were getting older and many were ready to sell all the equipment and retire.

To most, the old carousels were just another ride, to be repainted and repaired every season.

Also, many of the parks were on water – lakes, rivers, oceans – and the real estate became more valuable than the park.

When the annual ticket sales don't cover the annual maintenance costs, it might just be time to sell off and retire. And many did.

And, in those days, someone came around with cash that wanted to buy the old merry-go-round; which was a nuisance anyway, always having to be repaired – broken legs; polishing brass, grease and more grease; and keeping the organ in tune.

There was little or no thought at the time as to the overall art and individual artistry involved in the creation of these machines – these carousels – of the hours it took to carve each animal or to paint it originally. In those days, these precious carousels were just another ride.

A few owners loved their carousels and appreciated the art that created the carousel. These were the ones who were reluctant to sell. They had to be convinced, cajoled, sweet-talked into parting with the ride that had been part of their lives for 50 years. But, eventually, they agreed. They were tired; they wanted to retire.

So, the carousel was sold – parted out. All the happy times it had created forgotten. All the laughter silenced.

The animals were sold to collectors, who paid a lot of money for them. They were generally repaired, stripped and repainted – unless, sometimes, if they had original paint, they were left alone.

Unfortunately, original paint was not deemed so important in those days and much of it was lost.

Some collectors paid a lot of money to have their figures repainted by specialists.



Collectors loved their carousel animals with a passion – one is never enough. As with all collectors, they wanted more.

The figures were placed prominently in their homes – in living rooms and bedrooms – and in some cases, all rooms. They loved them. Now, time has passed, and the carousel craze has passed with it.

Some carousel figures have ended up in storage units where the changes in temperature can be very bad for the paint and the wood beneath it. And the wood began to crack as the figures were now unloved.

Most carousels were three rows with an average of 48 figures. If you multiply that times that 110 carousels that went down, it comes to 5,280. That's a lot of carousel figures.

What has happened to them? You don't see many being offered for sale these days. Are they still loved as they were?

In many cases, the figures were in bad shape and in the thirties and forties, and even after, would have been thrown in the dump.

Many collectors spent endless hours restoring these special figures back to their original glory.

Let's hope that the rest of the 5,280 are still being loved as well.



**Can this horse be saved? The answer is surprisingly – Yes. See a photo of the completed figure in next month's column.**



Announcing

# OAKS PARK PENTIMENTO

*Portland's Lost and Found Carousel Art*



*Over two days in 1982...*

## ***Jim Lommasson*** -

photographed the strange and beautiful paintings that decorated the center column of the historic carousel at Oaks Amusement Park in Portland, Oregon. The original carousel images were a collection of Edwardian-era scenes - a little blond girl clutching a rag doll, a corseted woman beneath a parasol, "exotic" renderings of Arabs and Native Americans - painted by German and Italian immigrants around 1912. In 1944, two itinerant artists were hired to paint over the eighteen panels with depictions of such local landmarks as the Columbia River Highway, Mount Hood, and the Oregon Coast.

Eventually, the surfaces of these new paintings began to flake and fade, revealing parts of the original images in unusual and unexpected ways. Each new image created a completely accidental, even surreal, story about the juxtaposition of two generations of paintings.

**pentimento:** *n.* The reappearance in a painting of an underlying image that had been painted over. The word derives from the Italian *pentirsi*, meaning to repent.

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## CELEBRATING EUCLID BEACH PARK



**Two Euclid Beach PTC #19 replacement horses on display at Carrousel Circle.**

**By Elva Brodnick**

*Special to The Carousel News & Trader*

Another Great Day! Can you believe it?

September 27, 2009's Remembering the Sights & Sounds of Euclid Beach Park marked our fifth year of getting all of us Euclid Beach "Nuts" together, to "recollect and reminisce" about our favorite amusement park. Close to 3,000 of us this year – what a day it was!

2009 also marks the 40th Anniversary of Euclid Beach Park's closing forever on September 28, 1969.

As always, we gathered at Euclid Beach State Park bright and early at 8 a.m., and commenced all the sign placing and canopy raising and unpacking that keeps our crew hopping all morning right up until our 1 p.m. opening.

The weather, as seems to becoming traditional for "RSSEBP", was absolutely awful the day before, but day of the event, while it was a bit windy (we are, after all, right on the bluff above Lake Erie!) the sun came out and the day was dry and bright. All thru the morning, the event keeps

coming together – the cars for our The Cars We Drove to Euclid Beach show begin to arrive and line up around the traffic circle, the Euclid Beach Boys unload the First Lady of Euclid Beach Park, Laughing Sal herself, and Carrousel Circle comes together with two of the "replacement" horses looking great inside their "Euclid Beach" style fencing, and the Carrousel's platform laid out. Best fun before opening was when the Euclid Beach Kiddie Hook & Ladder Fire Truck arrived; it's been a long time since this neat bit of Euclid Beach has been at one of events, and the first time its been "home" since the Park closed. Everything from Rudy Nagode's "all things Euclid Beach" display to a working Skee Ball machine (not to forget the Surprise House mirror – it's fun to watch kids' reactions to this) came in and found their places. All in all we were all set by the time everyone began to arrive.

Weber's was back once again dishing up the "Frozen Whip" while Wildwood Marina Concessionaire offered a "Euclid Beach" style hotdog lunch (and let's not forget the





**Kiddie hook & ladder.**

Humphrey popcorn balls and candy kisses we were all feasting on!) Arts Collinwood ran a “Euclid Beach Park” coloring contest for the younger set, the Cuyahoga County Records Office had a super display of vintage records documenting Euclid Beach Park’s early days, and Bill Kless was there with his Cleveland nostalgia prints. The Club’s new Picnic Banners looked great hanging in the State Park’s Picnic Pavilion, bringing a great nostalgia touch to the event. And over at Carrousel Circle, Barb Clint was talking about our proposal to bring the Euclid Beach Carrousel back to Euclid Beach State Park at close to the original site where it stood when it operated at Euclid Beach, which was well received by our visitors. Howard Kast brought out his grinder organ again, and played while the Rocket Ship Car and Thriller Car went by in the background – with their band organ music playing as well! The Car Show attracted nearly 40 cars, of all makes models and vintages, a wonderful mix of vehicles that surely brought back many memories. As always, the Walking Tours were a hit, showing people just how much of Euclid Beach Park still exists, and sharing the memories of this wonderful place.

The highlight of the day was the Commemoration of this 40th Anniversary of Euclid Beach Park’s Closing, as well as the Reopening and Rededication of the restored Shuffleboard Courts. Cleveland City Council Michael Polensek presented EBPN and the Ohio Department of Natural Resources a Proclamation, recognizing both the Remembering the Sights & Sounds of Euclid Beach Park event, and the 40th Anniversary. Yours truly accepted Councilman’s Proclamation on behalf of EBPN, while Jim Seman, Wendell Kucera and John Marn were recognized for helping restore the Shuffleboard Courts.



**Euclid Beach Thriller Car.**



**Michael Polensek Cleveland City Council, presents EBPN and the Ohio Dept. of Natural Resources a proclamation of appreciation accepted by Elva Brodnick, EBPN president.**

sources a Proclamation, recognizing both the Remembering the Sights & Sounds of Euclid Beach Park event, and the 40th Anniversary. Yours truly accepted Councilman’s Proclamation on behalf of EBPN, while Jim Seman, Wendell Kucera and John Marn were recognized for helping restore the Shuffleboard Courts.

Come 5 p.m. and time to close down another great event. We know we’ve “done it again” – and we’ll be back in 2010 (the Carrousel’s 100th Anniversary) to see everyone at next year’s Remembering the Sights & Sounds of Euclid Beach Park. Visit [www.euclidbeach.com](http://www.euclidbeach.com) for information.

*A big event like this of course needs lots of people to bring it off. And so here’s heartfelt thanks from EBPN, the Ohio Department of Natural Resources, and the Euclid Beach Boys to:*

*State Representative Kenny Yuko and Cleveland City Councilman Mike Polensek for sponsoring the Euclid Beach Kiddie Hook & Ladder Fire Truck, and to the Mayfield Heights Service Department whose pride and joy it is, and were happy to bring it “home” for a day.*

*Euclid Beach Villa and Euclid Beach Club apartment complex for sponsoring Laughing Sal.*

*The Geauga Lake Today.com volunteers, Derrick Lane, Denny Lane, Karen Lane, Dave Mitchell, and Jeff Shimko, who had been to our event before, and offered to help. It was fun having you!*

*Barb Clint, Dennis Crislip and Mary Louise Jesek Daley, neighborhood residents who lent a hand at Carrousel Circle.*

*Denise Moore from the Cuyahoga County Recorder’s Office for the wonderful display of early Euclid Beach Park history.*

*All our supporters, including Northeast Shores Development Corporation, Dave’s Supermarket, Arts Collinwood, Carousal News & Trader, Weber’s Premium Custard, WELW 1330, Cebar’s Tavern, Jackpot Games, the Humphrey Company, JakeWear Teeshirts – your support makes this event happen!*

*City of Cleveland Department of Community Development City Works grant.*

*Bill Kless for the Commemorative Booklet cover design. And to everyone who have been sending in our Memory Pages, some of which we used in this year’s 40th Anniversary Commemorative Booklet.*

*To all our own EBPN volunteers who put in the time and effort to make Remembering the Sights & Sounds of Euclid Beach Park the great event that it is.*

*And to all of you – who come out for a day of Remembering the Sights & Sounds of Euclid Beach Park.*

*Thanks everyone!*

## BRUDER ELITE APOLLO BAND ORGAN



*Thought to be one of only two 65-key Bruder Elite Apollo organs in the U.S. today, the organ shown here in the collection of Jerry Doring began its U.S. tour on the Beer Gardens Carousel at Coney Island in the early 1900s. Chuck Gallyon photos*

*(EDITOR'S NOTE: Just prior to our print deadline, Jerry Doring passed away at the age of 92. There was not enough time to gather photos and a memoriam for this issue, so in his memory, the COAA was kind enough to give us permission to reprint this article on one of his beloved organs. Look for more on Jerry next month).*

### **Jerry Doring (1917-2009)**

*Reprinted courtesy of the COAA "Carousel Organ" June 2009*

The 65-key Bruder Elite Apollo Carousel Organ, whose first American home was at the infamous Coney Island amusement park, is presently in the collection of Jerry Doring of Arcadia, CA. The organ is probably one of only two 65-key Bruder Elite Apollo organs in the United States today.

The organ probably made its American debut sometime in 1912, when it was obtained from the Berni organ company, a New York importer of Gebruder Bruder organs, for a Herschell-Spillman carousel. It was purchased by the Stubbman Bros for the Beer Garden Carousel at Coney Island.

In the late 1920s, the organ was sent to the B.A.B. (Ervis-ta Bona, Andrew Antoniazzi and Dominic Brugnolotti) factory in Brooklyn, NY, where it was converted to play the 66-key B.A.B. music roll. The restoration included installing bronze hand bells on mounts attached to the outer facade around the Herschell-Spillman logo and connecting them to a pneumatic board and valve chest behind the façade. B.A.B. also replaced the wooden trumpet pipes with metal oboe pipes.

Assumedly, the Bruder organ accompanied the carousel in 1953 to a new location on the Boardwalk at W. 16th Street, Coney Island, to replace an Illions machine lost in a fire.

The location was below the Steeplechase, and thus the carousel was termed the Steeplechase Carousel. Dr. Robert Miller, however, who provided Jerry [Doring] with a picture of the Bruder in a 1958 photo, believes the Bruder was on a Stein & Goldstein carousel. Also, Jerry Betts, in a letter to Jerry [Doring] in 1981 claims the Bruder was on the McCulloch carousel based on a 1959 photo.





**One of the roll frames was modified during restoration in the 1980s to accommodate Wurlitzer 165 rolls as well as the 66-key music rolls.**

Actually it is possible that the organ was shuffled around to play on numerous carousels at Coney Island considering there were as many as 25 carousels there at one time. Unfortunately however, much of the organ's history during this time remains a mystery.

In 1964, John Rogers, an attorney and founder of The

American Calvacade Corporation acquired the Stubbman Carousel and Charles Feltman's Carousel from Coney Island. Both organs on the carousels were combined to make the music for the carousel at the Carousel Plaza of the Lake Amusement area at the 1964 New York World's Fair.

After the World's Fair, the carousel continued to operate at Flushing Meadows, NY. However, the 65-key Bruder organ ended up being warehoused and eventually sold at auction to Jim Wells in 1971.

The Feltman carousel organ, which is an 80-key Bruder Elite Apollo organ, still resides at Flushing Meadow. It has been vandalized over the years, and though still running, is in poor condition.

In 1981, Jerry Doring purchased the 65-key Bruder Elite Apollo from Jim Wells, but without the original wings. The wings that came with the organ were originally carved portions from the facade of the 80-key Bruder. One of the original statues from the 80-key Bruder was also obtained in the purchase. Fortunately, Jerry was able to obtain the original wings for the 65-key Bruder from Dr. Robert Miller of Newtown, CT, in 1984.

The restoration of the 65-key Bruder Elite Apollo organ began in 1984 by the late Louis Suierveld formerly of Norwalk, CA. As part of the restoration, it was decided to mod-



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KENWOOD



*Looking down on the bells from the top of the organ.*

ify one of the roll frames so the organ could accommodate Wurlitzer 165 music rolls as well as the 66-key music roles.

The facade was sent to Hayes McClaren in Fresno for restoration and painting in the early 1990s. At that time, however, the bell unit was not included in the restoration. It was Jerry's desire to restore the organ to its B.A.B. form and re-install the bells. He sent the pneumatic board and valve chest to Johnny Verbeeck in Belgium for restoration in the early 2000s. The actual assemblage of the bell unit to the organ was done by Dana Johnson of Huntington Beach, CA, in 2004. The original cast bells were replaced by custom designed bronze bells from the Malmark Company of Plumsteadville, PA, after examination of the old bells revealed them to have extensively deteriorated.

The outcome is an exceptionally beautiful instrument of refined tone and quality. As intended, it is two organs in one, since it is able to play both the 66-key B.A.B. music roll and the Wurlitzer 165 music roll.

*Jerry Doring was a long-time collector of musical instruments and well known and respected in the hobby. For anyone interested in giving, the family is recommending in lieu of flowers to send a donation to COAA, Amica International, or MBSI. We hope to bring you more about Jerry next month.*



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PTC Has the Most Signatures, but Dentzel, Illions and Others Left Their Marks

# A Look at the Signature Figures From the “Golden Age” Carousels



*One of the 16 signature horses on PTC #72. This rare carousel goes to auction on Nov. 24. I typically crop out dates on photos, but this is a very important date, as this photo was taken by Lynn Collins on the final day of operation for Kiddieland in Melrose, IL. Hopefully not the final day for the carousel.*

**By Marianne Stevens**

*Special to The Carousel News & Trader*

**O**f all the carousel makers, Philadelphia Toboggan Company seemed to like to sign their figures the most.

Why PTC #72 has 16 signature horses on their carousel is a mystery. It also has “72” carved on its wooden center pole. Most of the later carousels have their numbers carved on their center pole, but they are sometimes difficult to find.

In the earlier PTC carousels, made with E. Joy Morris figures and carved by Charles Leopold and Cernigliaro, the signatures are sometimes crudely carved – like an afterthought.

E. Joy Morris occasionally emblazoned his figures, usually a lion, with “E. Joy Morris, Maker” and the Philadelphia address. Two such lions are known to exist.



*This elaborate and rare signature horse from Canobie Lake Park in New Hampshire reads, “The Artistic Carrousell MFG CO. Stein & Goldstein, 66 Gerry St., B, N.Y.”*





***This medalion on the bridle of one of the horses on PTC #72 reads, "Philadelphia Toboggan Company, Row 1, No. 224, Germantown, PA." Dennis Towndrow photo***

PTC stopped making menagerie animals, (seemingly when the E. Joy Morris figures ran out with PTC #14), and signed only horses after that. An exception to that are PTC #23, #24 and #25, sold to the city of Pittsburgh, PA in

1912. These were stationary machines with E. Joy Morris figures on them and we can only assume that these machines were trade-ins on jumping motion carousels. They must have made Pittsburgh an extremely good deal, as the



***A beautiful signature PTC chariot led by two Dentzel horses on the Paragon Carousel, PTC #85.***



***When originally purchased in 1928, it is said that the buyers did not order the typical armored "lead" horse on the Paragon Carousel, PTC #85, but they did get this signature.***



***This lion on the Canobie Lake Park, NH, carousel, listed by the NCA as an 1898 Stein & Goldstein/Looff/Dentzel mix, leaves no question as to the carver with "G. A. Dentzel" etched clearly on the saddle blanket.***



jumping models were well into production. Perhaps they thought that the variety of animals would make up for the lack of motion. Whatever reason, no animals other than horses appeared on a PTC carousel after that.

Usually only one horse was honored with a signature, but occasionally there were three or four. Sometimes the signatures were elaborate, especially after Frank Carretta joined the company. While often placed on the saddle, or rear quarter of the horse, on some magnificent armored horses, such as PTC #51 residing in Denver, the signature is very significantly placed on the front shoulder.

From PTC #61 to #87, the signatures varied widely, some elaborate, some plain. And, how and why PTC #72 ended

up with 16 signature horses is still uncertain.

On the very last new machine that PTC built, #87 in 1932, they seemingly did their ultimate achievement with the beautifully carved, elegant and elaborate signature on the lead horse.

Since 15 of the PTC machines burned, we will probably never know whether these contained horses with beautiful monograms. Of the photos I have of these machines, none show a signature.

Other companies and carvers also liked to sign their work. Marcus Illions was one who seemed to prefer armored horses, but he signed many others including the fabled "portrait



***A much more subtle signature is seen at the bottom center on this patriotic chariot aboard PTC #54 in Fall River, MA, built in 1920; among the first PTCs to show signatures.***



***This little guy from a track machine has H.S. Co. carved on the cantle of the saddle.***  
From the Marianne Stevens collection. Bill Manns photo





***This grand armored horse on the century-old Mangels-Illions carousel at Six Flags New England in Agawam, MA, displays the signature of the carver, M. C. Illions. Roland Hopkins photo***

horse" which included a portrait of the carver as well as the logo, "Designed and Carved by Illions". Other horses simply say, "By M. C. Illions" or "Carved by M. C. Illions".

Gustav Dentzel signed a few pieces early in his career including a few chariots, but did not continue this into his later career.

Herschell Spillman signed very few figures. Notable exceptions are the goat on the Greenfield Village carousel that proclaims, "Made by H/S Co." and the small, early horse from Henry Ford's private carousel for his grandchildren that says, "H/S Co."

Few carvings by Daniel Muller have signatures. Perhaps he felt that his art was signature enough. Exceptions are a few he signed for others: "TMH" for T. M. Harton, one of his best customers; and one with initials thought to be his and his wife's.

C. W. Parker put signature shoes on his horses. Either, "11-Worth" or "C. W. Parker, Leavenworth, Kansas."

Charles Loeff branded the belly of his horses, "Made by Loeff, Riverside, RI." He continued to use this brand even after leaving Riverside for Long Beach, CA.



***Another beautiful Illions from the New England Carousel Museum in Bristol, CT, displays the carver's signature.***

These signatures certainly provide clues to the origin of the figures and were very important in the early days of the carousel's resurgence of popularity.

Today, we are much more knowledgeable and have no





*This beautiful early Dentzel has "G. A. Dentzel" carved on his saddle blanket, (close shot below).*

From the Marianne Stevens collection.

difficulty recognizing the difference between a Dentzel, a PTC, or an Illions, even without a signature.

If we can't, there are certainly enough books to tell us the difference. In those days, we had Fred Fried's "Pictorial History of the Carousel" to guide us. And guide us it did until we became more knowledgeable and could identify figures more easily.

Signatures provided identification as well as an ego boost for the makers. Generally, individual carvers were not allowed to carve their name, except in the case where the carver was the manufacturer, i.e., Gustav Dentzel. The William Dentzel Co. liked to think that if a potential customer saw a beautiful carousel and could identify it as theirs, an order might follow. No doubt many other manufacturers thought the same.

Whatever the reason behind the signatures, these special figures, because they are unusual, have become some of the most desired of all carousel figures.



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This cute little legless Stein & Goldstein shows their signature and address.



This beautiful horse from PTC #33, now known as Cafesjian's Carousel, in Como Park, St. Paul, MN, shows the PTC signature. The carousel was dramatically saved from being broken up at auction by Our Fair Carousel and its numerous benefactors in 1988. With all due respect to the beautiful merry-go-round, built in 1914, it is thought that PTC did not start carving their signature logo onto figures until years later, and this was most likely stenciled in a later restoration.

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The 81-Year-Old Amusement Park Will Be Selling All Of Its Vintage Rides

# Kiddieland PTC #72 Signature Carousel Goes to Auction in IL



Once again, a signature horse from PTC #72 taken from the final ride on October 4, 2009. Photo courtesy of Lynn Collins

By Roland Hopkins

*The Carousel News & Trader*

While Walt Disney, bless his heart, was still designing cartoons in Hollywood, Arthur Fritz was designing Kiddieland just outside of Chicago.

Kiddieland would become the inspiration for children-themed park's all over the country.

A simple dream for Fritz, in desperation, from necessity, in the midst of the Great Depression, Kiddieland would start with a few ponies. Fritz literally bought the few [live] ponies with his last few pennies in 1929. He then sold the pony rides for pennies just to give families and kids a place to escape and enjoy life for a moment while the world around them seemed to be crumbling. And from the few ponies, and the dream, the attraction grew to a full fledged amusement park in Melrose Park, Illinois.



The 1950 PTC "Little Dipper" roller coaster at Kiddieland.









1925 PTC #72 • Kiddieland Park, Melrose, IL  
*Dennis Towndrow Photo*





***This photo, courtesy of the Philadelphia Toboggan Company archives, shows the 1925 PTC #72 at its original location listed as New Castle, Delaware, Delaware Beach. Note the PTC organ facade to the right. Photo courtesy of PTC Archives***

In 1947, Kiddieland acquired the rare, signature PTC #72 carousel. They would add the "Little Dipper" roller coaster, also from PTC, in 1950, amidst their numerous other vintage rides.

This was not a trolley park with big dance halls and big bands designed by corporations as an adult destination. This was a place for kids to be kids.

Like so many of the great little parks that I knew and loved as a kid, Kiddieland is closed for good on Oct. 4, 2009, after 81 years of providing pony rides and sweet dreams for kids of all ages, the last rides were offered at Kiddieland.

The lease on the land is up, and all rides are to be vacated by the first of the year. Included in these rides are a beautiful 1950 "Little Dipper" roller coaster, a 1950s German kiddie car and motorcycle merry-go-round, and of course the prized and precious 1925 PTC #72 signature carousel.

The auction will be held on Nov. 24, 2009 at 10 AM. Two days before Thanksgiving. On the good side maybe, it is the Tuesday after the IAAPA Expo in Las Vegas. I am of the



***A restored signature horse at Kiddieland. Photo taken in 2005, courtesy of Jean Bennett.***





**On this page are four unrestored inside row signature jumpers. Photos courtesy of Dennis Towndrow, taken during the Colorado Carousel Society tour in 2005.**

belief that a vintage ride should have riders. I think that too often when they go into storage, they never come out.

If an auction finds an active home for a vintage ride, then I support that.

The roller coaster is a classic, out-and-back woody; no dangling legs on this ride, but plenty of thrill for kids of all ages. The little German merry-go-round is also a prize, loaded with cars and motorcycles of the era. Numerous other vintage rides and memorabilia will be part of the auction, but without a doubt, the true prize is the signature 1925 PTC carousel, better known as PTC #72.

For the rare carousel, it all started in New Castle, DE, at a place called Delaware Beach in 1925. Then, it was off to Waterbury, CT, around 1930.

The date for the move to Waterbury is not documented, but what is documented is that PTC put a \$45,000 wooden roller coaster into Waterbury in 1930. The city had taken over a failed amusement park called Roseland, and later named Lakewood, and PTC graciously offered them a custom roller coaster at no charge in return for a portion of the



proceeds. In those day, manufacturers of rides would place and lease machines in return for a portion of the proceeds. PTC did this with the coaster. It is very possible and likely that the machine was never sold to anyone in Delaware, but simply there on a loan that never paid out.

The proceeds from the roller coaster in Waterbury might have fallen a bit shy as well, as in 1936 the coaster was moved to Canobie Lake Park in Salem, NH, where it currently resides; now known as the "Yankee Cannonball". The carousel would last another decade or so, until its final ride in 1947, when it was sold and went to Kiddieland in Melrose Park, IL. It is said that famed PTC roller coaster designer, Herbert Schmeck, was the man who built the coaster for Waterbury, CT, in 1930, as well as the coaster for Kiddieland in 1950.

Now, back to the carousel. How or why this very special PTC has 16 signature figures remains a mystery to all experts. In speaking to them all, I have obtained one theory.

Unlike Loeff and Denzel, PTC did not carve the figures for the many machines that they populated during the "golden age" of carousels which would end with the Great Depression.

Over time, the Philadelphia Toboggan Company would enlist the duties of many of the carvers of the era: Zoller, Leopold, Carmel, Muller, Chernigliaro, Zalar and Carretta.

Early on, PTC used figures from the bought out E. Joy Morris Co. to fill machines.







***This photo, courtesy of the PTC archives, is from Waterbury, CT. PTC employees, possibly along with Waterbury dignitaries, are shown during the installation. The city of Waterbury took over the failed Roseland Amusement Park and it is thought that they brought in the carousel in 1929, adding a PTC roller coaster in 1930, the new park was called Lakewood, but would also struggle. Note that the standers are on dowels which indicates a new platform. This seems odd for a machine that was only a few years old. Could the machine have suffered storm or flood damage in Delaware? Possibly the carousel remained in Delaware through the 1933 hurricane which washed out one square mile of Delaware beaches. The roller coaster moved to Canobie Lake Park in Salem, NH, in 1936, and then the carousel to Melrose Park, IL, in 1947. It is said that a few rides and concessions survived in Waterbury's Lakewood Park until 1953.***

Back in the 1920s, and maybe long before, there were amusement park trade shows, similar to what we know as IAAPA today. There, the competing carousel manufacturers would put on elaborate displays. It is said that Frank Carretta would carve horses live at the show. It is possible that

PTC found themselves with an order for a carousel to fill in the spring of 1925, and not enough figures to populate it.

Long before the Great Depression, there was a recession



***An unrestored signature jumper, (left), and a restored signature stander (above). 2005 photos by Dennis Towndrow***





**Original paint adorns the rounding boards aboard PTC #72, as well as the inner scenery panels.**

sion and it had been a year or so since PTC had sold a new carousel. This may have been a factor as well in so many signature/show figures appearing on this carousel.

Why not use the show horses?

As with so much carousel history, this is just one theory. I hear from one expert that this machine was carved all about the same time, and from another, that it is all over the board with various carvers involved.

One thing is for certain, this is a special carousel.

It has been a long while since a historic carousel of this magnitude has come to auction in this fashion.

In the past two decades were the sales of Whalom Park and Belchertown at auction. Those did not go well for the carousels. Also a few years back were the auction sales of PTC #33 in Minnesota, PTC #19 at Euclid Beach and PTC #61 at Idora Park. These latter three ended well with all three machines restored, one finding a new home, one awaiting a new home, and the other ready to announce one.

There are only so many PTC carousels left. There will never be more. It is time to step up and save this precious piece of American history known at PTC #72.

#### **KIDDIELAND'S HISTORY**

The year was 1929, "the year of the Great Depression," and Arthur E. Fritz (Grandpa Fritz), like many other Americans, found himself in financial trouble. A builder/contractor by trade, Grandpa Fritz was unable to collect payment for his work. He managed to pay all of his creditors and with the little money he had left, he purchased six ponies and offered rides to children. Grandpa felt that in spite of hard times,



**More signature horses aboard PTC #72. Photo courtesy of Jean Bennett**



**Marianne Stevens, (left), Jean Martell, (right), and Gina Quackenbush, ride one of PTC 72's chariots at Melrose Park in 2005 with the Colorado Carousel Society tour.**

parents still would try to save a few dimes for a little family entertainment. His pony rides soon proved to be a popular attraction that allowed parents to forget their troubles temporarily while they watched their children smile and have a little fun.

Although this was before the era of "kiddielands", Fritz thought about expanding his operation. Upon learning that a local newspaper was giving away gasoline-powered miniature cars to children as subscription premiums, he noted the names and addresses of the individual winners and soon followed up with offers to purchase the miniature cars. These became an additional attraction, along with the increasingly popular pony rides. By the mid 1930s, Fritz had given his little park a name – Kiddieland and this was the first use of the name.

However, his attempt to register the trademark name of "Kiddieland" failed, and the name eventually was used generically in reference to the type of park he envisioned - an amusement park with rides geared primarily toward children by the nature of their size, speed and action. Fritz set standards of operating a safe, friendly, good-valued amusement park with standards of cleanliness and safety that continue to this day. Art Fritz has been credited with "launching a whole new development in the outdoor amusement industry." By 1940, Fritz had added the "German Carousel", two Miniature Steam Locomotives, the "Little Auto Ride", the "Roto Whip" and the "Ferris Wheel". The latter two rides are Kiddieland's

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**The entrance to Kiddieland in 2005. Don't look for it in 2010.**  
oldest original rides coming to the park in 1938 and 1940.

The 1940s brought the era of "World War II," and as one might expect, delayed further growth and development at the park until the post war years. Still, as Grandpa Fritz believed, parents and grandparents always found a way to bring the children out to the park to make some memories and escape their problems for the day.

By 1950, Fritz once again was expanding his dream of the perfect place for families to bring their children to smile and have fun. Seven "kiddie rides", the PTC merry-go-round, and "The Little Dipper", a PTC wooden roller coaster, had been added to the park along with several maintenance and storage buildings. By this time Fritz's daughters and their spouses, (the second generation), were well involved in the operation of the park, and its growth and development which continued throughout the 1950s. Some existing rides were replaced with others during this time.

In 1962, the original "Pony Ring" was removed and the "Scooters" were installed in its place, along with significant additional expansion to the park. By the late 1960s, several "thrill" rides were purchased to appeal to older children and



**The 1950s German auto and motorcycle carousel is just one of the classic, vintage rides at Kiddieland.**

teenagers. Kiddieland was beginning its evolution into the "family park" that it would become over the years. At this time Kiddieland was operating with about 20 rides and attractions. In 1967, founder Arthur E. Fritz "Grandpa Fritz", died unexpectedly before he saw the "Polyp", the last ride he purchased, installed and operating at Kiddieland. Grandma Fritz (Anne) and the second generation continued to operate the park for the next ten years. Some of Fritz's grandchildren (the third generation) were involved in the park's operation by this time.

In 1977, Kiddieland was purchased by three of Fritz's grandchildren and their spouses (the third generation). Two of these families and their children (the fourth generation) are the park's current owner/operators.

On October 4, 2009, the park closed its gates forever after 80 years. The classic rides and memorabilia go to auction on November 24. And that, as they say, is history.



**The wooden center pole of the carousel at Kiddieland shows the number of the PTC etched right into it. "72".**

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# Gearing Up the 1927 Roswell Zoo Spillman Engineering Carousel



*Dan Horenberger of Brass Ring Entertainment, Sun Valley, CA, works atop the center pole of the 1927 Spillman Engineering carousel mechanism in Roswell, NM. Scott Fabbro photo*

**By Dan Horenberger**

*Special to The Carousel News & Trader*

**F**or most everyone, a carousel brings to mind visions of colorful, beautifully carved figures, bright lights, artistic scenery panels, the lively music of the band organ and the scent of a warm summer night.

But, beneath that outer beauty and allure, is something else entirely; the hard working mechanism.

With a beauty of its own, most carousel riders never see the machine behind the panels that make the pretty horses go up and down and around.

Just a bare carousel frame is a beautiful architectural thing if you have ever seen one, but the real heart and soul of the carousel, that few ever see, is in the gears and bearings that make it spin so smoothly, (hopefully), ride after ride, and year after year.



*The original center bearing from the Roswell 1927 Spillman carousel shows 80 years of wear.*





***New center gear, rebuilt crown bearing and Nylatron drive gear pinion for Roswell's 1927 Spillman Engineering carousel mechanism.***

Many of our antique carousels still rely on original cast gears and worn down bearings and lots of grease. After numerous decades of weather and wear, the old metal simply wears down.

In 1971 Marianne Stevens donated to the City of Roswell the 1927 Spillman Engineering portable carousel. This was only the second home for the carousel. It was operated at Rainbow Gardens in Wilkes Barre, PA, from 1927 to 1971. As with many of these portable carousels, they weren't meant to stay in any one place for very long. They were designed to be taken apart on a regular basis so lubrication would be easy. After so many years without getting proper lubrication the bearings just finally wore out.

Since the bearings are hidden, it wasn't easy to see the extent of the damage until the carousel was taken apart.

The center bearing had completely broken down into pieces. The pieces also scored and damaged the sweep hub. Brass Ring Entertainment was called in to replace the damaged parts. The sweep hub was machined true but the wall thickness was under tolerance so a steel bushing was installed for strength. The old roller bearing was replaced with a new plastic Nylatron bushing. This way, if replacement is ever necessary again, a simple bushing replacement will be all that will be required. New grease paths were bored into the hub so that all of the inner bearings area will now receive the proper lubrication.



***1927 Spillman Engineering sweep hub before repair.***



***Sweep hub with new steel bushing and Nylatron bearing.***





**Original worn out pinion gear.**

The crown bearing on the mechanism was completely seized. Fortunately, this thrust bearing is still shelf available, but, there still is the issue of lack of proper lubrication. Brass Ring Entertainment has a special way to fix this issue. By machining in a new grease path and special water jet boring of the thrust bearing plates, this bearing now will receive the grease it needs.

Also, after millions of riders, the gears were worn out. Some of the pinions were so badly worn, many were starting to lose their teeth. Brass Ring Entertainment made new



**New match hardened pinion gears.**

replacement precision match hardened steel gears and pinions to replace the worn out gears. The match hardening allows the gears to wear evenly. This helped to save the sectioned drive gear, and a new drive pinion was made out of special Nylatron plastic gear material to help save the original cast iron gears.

With these repairs, this mechanism should run smoothly for another 80-100 years.



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By Tim Baldwin

ACE, American Coaster Enthusiasts

There aren't many rides that have a history the length of Giant Dipper at Santa Cruz Beach Boardwalk. Certainly it is a rarity among coasters. Giant Dipper turned 85 in 2009.

Designed by the team of Prior and Church and built by Arthur Looff, Giant Dipper opened in 1924 and has been beloved by generations ever since. Prior and Church were known for their twisting drops and banked turns. Church introduced individually articulated cars, an innovation that proved necessary for the wildly banked turns of his coasters. The coaster was built in a timeframe of 47 days.

On February 27, 1987, Giant Dipper was designated a National Historic Landmark as recognized by the U.S. National Park Service. On May 7, 2007, American Coaster Enthusiasts designated Dipper as an ACE Roller Coaster Landmark, which notes rides of historical significance. Today, the coaster is the oldest roller coaster on Amusement Today's Golden Ticket Awards list of top 50 coasters.

At 70 feet tall, Giant Dipper is ingeniously layered to make use of a stretched parcel of land. Beginning with a delightful dark tunnel, riders emerge onto the lift to see the wonderful, sandy California beaches and the charming atmosphere of the Beach Boardwalk.



Tim Baldwin photos

With 2,640 feet of track, the curvaceous woodie drops into a classic fan turn and begins its journey twisting and stacking upon itself so that its final run below overhead track makes for exhilarating visuals.

The curved station offers a classic ambience, which is also accentuated in the park with its highly rated carousel (as noted by Amusement Today) and superb collection of flat rides, dark rides, and family attractions. Santa Cruz Beach Boardwalk has won the Golden Ticket for Best Seaside Amusement Park three years in a row. Along with the historic Looff carousel, Giant Dipper stands as the crowd-pleasing centerpiece to the park.

**The American Coaster Enthusiasts, (ACE), was founded in 1978 as a not-for-profit, all volunteer club to foster and promote the conservation, appreciation, knowledge and enjoyment of the art of the classic wooden roller coaster and the contemporary steel coaster. The club has grown to nearly 7,000 members representing all 50 states, DC, and 12 countries. ACE publishes a bimonthly newsletter and a quarterly magazine. They also sponsor several events at parks each year.**

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The Allan Herschell Company produced "kiddie" carousels as part of a "Kiddieland" line of rides designed specifically for young children. Herschell's idea in designing this carousel was to allow youngsters to be able to mount and ride the horses without the assistance of adult chaperones. For the very same reason, the up and down movement of the horses and the rotation of the carousel were also designed to function much more slowly than a typical larger scale carousel.

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sample pages



From Photographs to Artwork, Postcards Provide a View of the Past

# Discovering History and Having Fun Collecting Carousel Postcards



*Travelling Parker machine set up in a small town carnival in the early 1900s.*

Lourinda Bray collection

By Lourinda Bray

*Special to The Carousel News & Trader*

Most collectors of carousel art have limited space for wooden figures. So, many have turned to collecting ceramic figurines and music boxes, which are often faithful reproductions of known figures.

Others are happy doing research on carousel history, following clues and vague references back through time, using the internet and libraries. To find information, some are even lucky enough to be able to contact people who are either related to a manufacturer or a ride owner.

For me, as one person working toward establishing a museum of carousel art and history, archival material can be as important as acquiring the figures – and certainly much less expensive. Picture postcards are a truly excellent source of information about our's and Europe's carousel past.



*This early postcard is numbered #863 and titled "2 Row - "Q" Carry-Us-All. All steel sills. Center pole and mechanical parts. Size 38-42. Built by C. W. Parker Amusement Company. Leavenworth, Kan."*





**A boy on a Heyn (above) in this early 1900s RPPC, (real photo post card). Below, another boy on an early carousel horse.**

For if I am lucky, I can find a date from the postmark (particularly helpful on early rides), the location of the ride, the configuration of the machine and the identity of the manufacturer of the animals. Sometimes there is even a note on the back describing ownership and kind, such as "Waddington's Cockerels"

My interest in postcards came from discovering a shoebox of my Grandmother's cards in our basement nearly 35 years ago. There were mostly scenic cards including a rare one of the "Maid of the Mist", a lithographed souvenir of Niagara Falls, showing a scantily clad woman suspended in the mists of the falls. There were also beautiful greeting cards for Christmas, Halloween, Thanksgiving, Easter, New Years, etc. My favorites were the "Fantasy" cards showing dressed animals and



fruit as well as "Exagerations" with enormous fruit and vegetables on flatbed railway cars.

I discovered that there were post-card shows three times a year in my own hometown of Pasadena, CA, when I met a postcard dealer at an antique show. For years I collected Fantasy, Exageration, Humorous, Greeting and Novelty cards, such as celluloids and mechanicals. There were also "Nid des Bebes" or "Baby Nest" cards showing babies in odd circumstances like being fished out of a lily pond or clustered in a bird nest (hence the name). These were composed and manipulated photos on the same order as the giant fruit and vegetables on flatbed cars.

When I first started collecting post-cards all those years ago, the most I had to pay for a card was \$35. I had heard that certain highly desirable





*An early humorous postcard.*

cards, such as a rare one by Clapsaddle, could run well over several hundred dollars, but I knew I would never be willing to pay so much for a piece of paper. In later years all that changed.

When I began collecting carousel figures in the late '70s, it occurred to me that maybe carousel postcards existed as well. And they did. At first, and for many years, all that was available were nice old lithographed cards and some more modern cards ranging in price from between \$2 and \$10, with the occasional \$25 one here and there.

Cards of this value are still around, but these days, in or-

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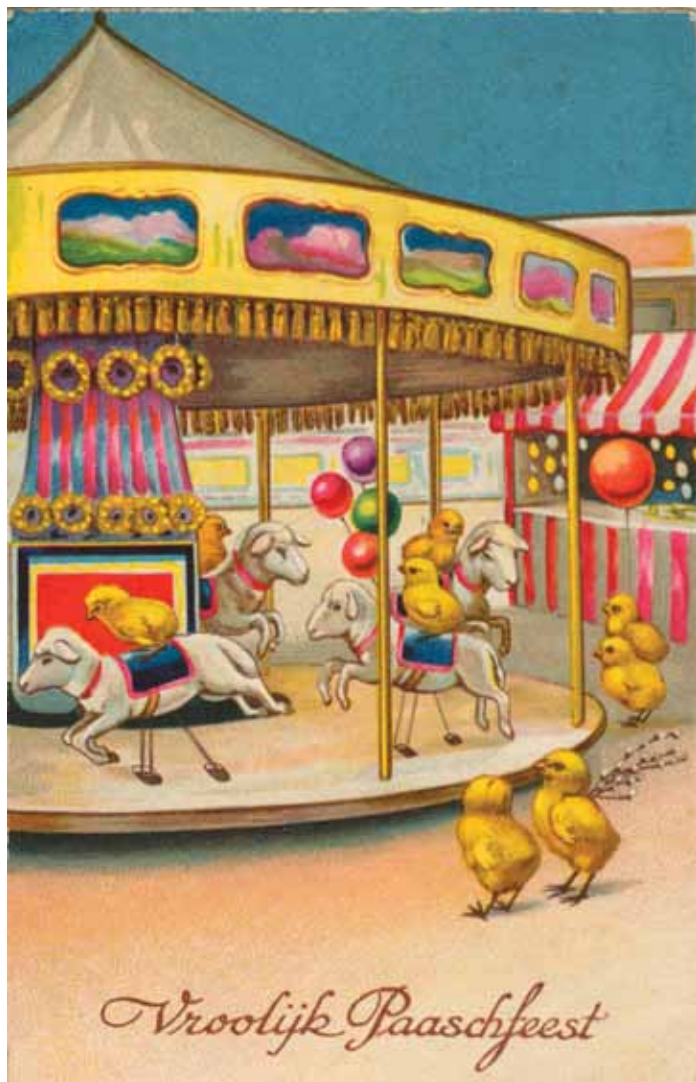
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*European postcard with sheep and baby chickens.*

der to get what I consider to be one of archival importance, I sometimes find myself paying in excess of \$300 for an RPPC or real photo post card.

I really have just three criteria for purchasing a card. The first is obvious – I don't already have one like it. The second is that it is in good condition, although, I will forgive a bit of damage if the image is a rare one. And the third is that I have to be able to see the animals. This last criteria is much easier to do in person at a show, where I can use a loupe, than when using eBay.

When I go to a show or visit eBay, I keep with me my list of carousel cards to help me from getting duplicates. Using "landscape" in the printer, the pages read, from a column on the left, the Maker, whether Black & White (B&W) or Tinted (T), RPPC or Drawing, then the name of the Park, the Town/City/ and State, any numerical coding and anything on the back such as a description. This later is usually written as the first series of words, some dots and the last five or six words, all in quotes, for space saving. I double space between entries to allow for later insertions.

I have also enlisted the help of a postcard dealer from Arizona, who travels to the East Coast throughout the year



# Carousel Calendar

## AUCTIONS

**Nov. 24, 2009 - 10 AM**

Melrose Park, IL. Kiddieland Amusement Park auction. Featuring rare 1925 PTC #72 antique carousel with 16 signature figures; offered individually, then as a whole. Other rides include a rare 1950s German vehicle carousel and 1950 PTC Little Dipper roller coaster. Numerous other vintage rides, lots of memorabilia and related equipment. For photos and brochure, visit [www.nortonauctioneers.com](http://www.nortonauctioneers.com) or call (517) 279-9063.

**Dec. 9 - 2 PM**

Hannibal, MO. Sawyer's Creek Family Fun Park. Includes only river front restaurant in the area, train, miniature golf course, shooting gallery, Shopping village with Christmas shop and all contents and much more. Selling lock, stock and barrel to the highest bidder. For photos and brochure, visit [www.nortonauctioneers.com](http://www.nortonauctioneers.com) or call (517) 279-9063.

## SPECIAL EVENTS

**Nov. 6 - Dec. 31**

Bristol, CT. Carousels of the 21st Century: The Art of Jeffrey Briggs with Bill Rogers, Master Painter. Focus on the work of Jeffrey Briggs and Bill Rogers whose work includes the Detroit Riverfront Carousel. Opening reception Nov. 6, 5:30-7:30 p.m. Show dates: Nov. 6-Dec. 31. Museum hours 10 a.m.-5 p.m. Mon.-Sat.; 12-5 p.m. Sun. (Closed Mondays and Tuesdays in Dec.). New England Carousel Museum, [www.thecarouselmuseum.org](http://www.thecarouselmuseum.org). (860) 585-5411.

**Early Dec. - Dec. 31**

Berkeley, CA. Holiday light spectacular at the Tilden Park merry-go-round. Probably the greatest carousel holiday light show in the country as the 1911 Herschell Spillman menagerie and surrounding grounds of the park are lit up with thousands of lights for the holidays. Open weekends only. Call for specific times and dates. (510) 524-6773.

**Nov. 27 - Dec. 31**

New Orleans, LA. Celebration In The Oaks. City Park's annual holiday lighting exhibit and festival returns with old favorites and new attractions. Fri. and Sat. 6-11 p.m., Sun. thru Thurs. 6-10 p.m. [www.celebrationintheoaks.com](http://www.celebrationintheoaks.com). (504) 483-9415.

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**January 31, 2010**

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**Rita Hayworth in a publicity shot.**

and who keeps an eye out for carousel cards for me. He has a copy of the list which is updated three times a year just after my latest purchases with him. He is safest buying RPPC cards for me, as it is rare to find duplicates of such. Obviously, this service comes with a price, but he does find

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**Rockaways Playland (NY) Carmel/S&G Carousel.**

some amazing cards and photos, even down to one of C.W. Parker in his coffin. How could I resist?

I divide my postcards into five sections, examples of which are scattered through this article: American Parks and Locations, European/Foreign cards, C.W. Parker Factory Photos, etc., Drawings/Caroons/Greetings, and Miscellaneous. This last section includes Cabinet Photos, Stereoviews, Advertisements and Panoramas or Oversized images.

In upcoming issues, this article will continue with further examples and descriptions of these sections and their sub-categories, such as RPPC, Tinted, Drawing, etc. I hope you all will agree that these cards can be a valuable historical resource.

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**Carousel Modelers and Miniature Association Reorganizes for 2009**

The Carousel Modelers and Miniatures Association (CMMA) has been reorganized. The CMMA was founded in 1986 for the purpose of bringing together modelers, miniaturists and woodcarvers interested in building operating miniature carousels.



CMMA membership includes the quarterly publication, *Horse Tales*, a membership directory and the hobby's greatest fellowship. Plans are also underway for a 2009 convention.

The CMMA is now accepting 2009 memberships. Past CMMA members will be contacted with membership information. Membership dues are \$20 per year. Checks or money orders should be made out to the CMMA and sent to the CMMA secretary-treasurer.

If you are interested in carousel models, miniatures or woodcarving, please contact the CMMA for additional information. All inquiries or questions should be sent to Patrick Wentzel, CMMA secretary-treasurer, 2310 Highland Ave., Parkersburg, WV 26101-2920 or call (304) 428-3544, or email [pwentzel@patrickwentzel.com](mailto:pwentzel@patrickwentzel.com).

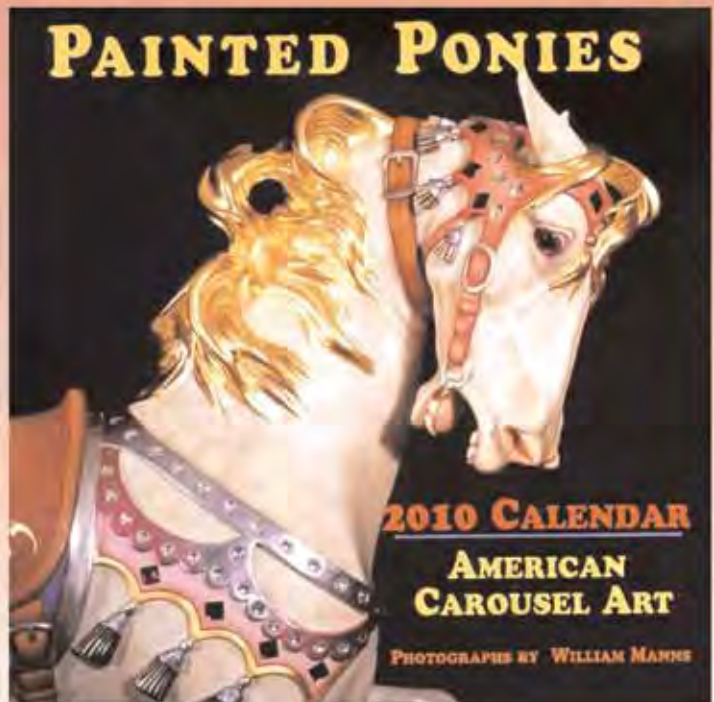


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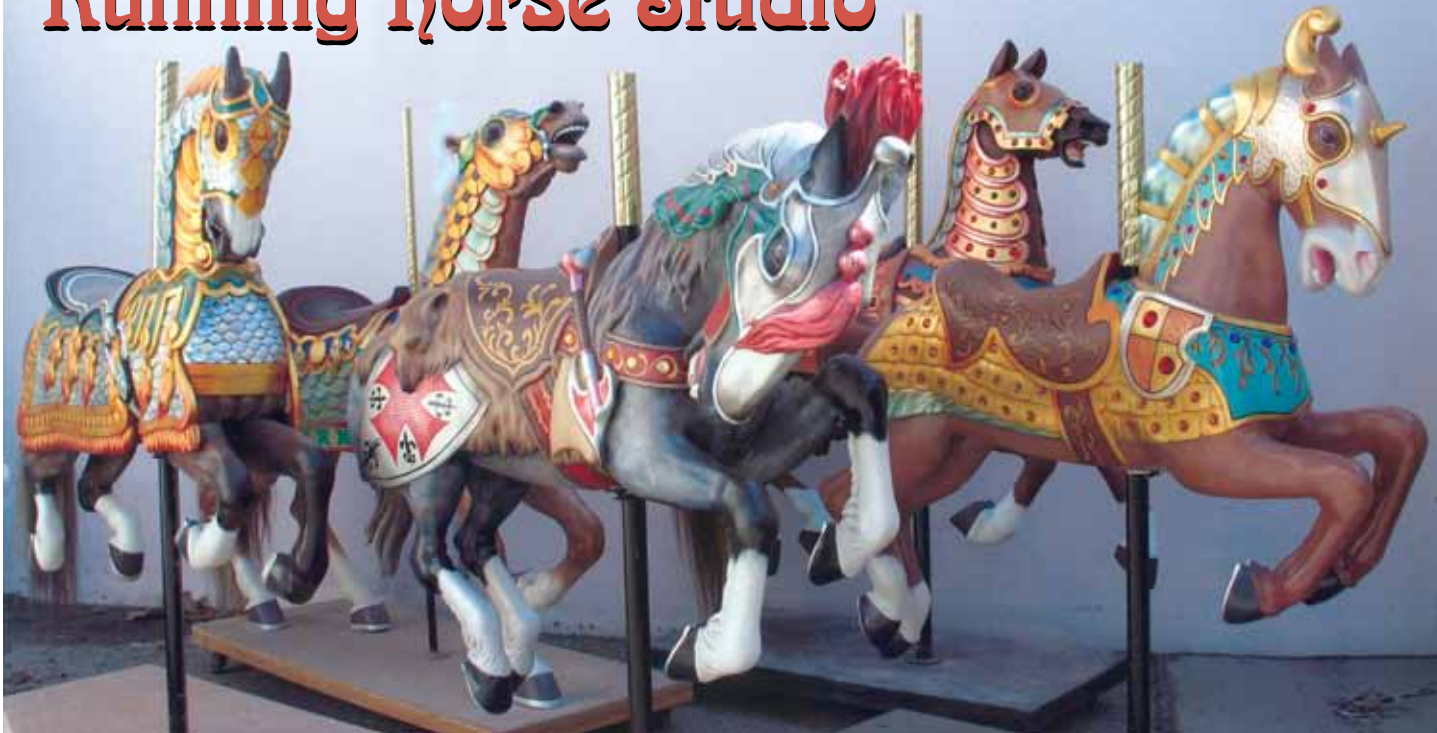
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