

The *Carousel*

News & Trader

May 2011
Vol. 27, No. 5
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**New York City Carousels –
Trump Reigns in Central Park's
Century-Old Stein & Goldstein**

Bushkill's Lost Long Carousel

Carousel Exhibit in Sandwich

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ON THE COVER:



May, 2011
Vol. 27, No. 5

This head shot of the Stein & Goldstein shows the extreme relief of carvings on the flowers. This horse, on loan from the Dinger Collection, is part of a special exhibit at Heritage Gardens in Sandwich, MA.

Photo courtesy of the Heritage Museum & Gardens

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3-row carousel with an amazing 16 signature PTC horses.

1900s PTC Carousel

Last operated by the world famous Strates shows. In storage awaiting restoration.

1900s Loeff Carousel

Huge 4-row menagerie carousel. Has been in storage for years, awaiting restoration.

1900s PTC Carousel

Rare 4-row unrestored carousel great for community project. Priced to sell. Restoration available.

1927 Dentzel frame from Rock Springs, WV

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1900s Dentzel Menagerie Carousel

All original animals. Currently up and operating looking for new home.

1900s PTC Carousel

A huge 4-row with all original animals. Restored and ready to operate.

1920s Dentzel Menagerie Carousel

All original animals. Deluxe trim. Currently in storage. Videos of it operating at its last location.

1920s Dentzel Carousel

Another huge 4-row machine, just like Disneyland's, with 78 replacement animals.

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1920s Spillman

Three-row, Rare barn find. All original and complete. Awaiting restoration.

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From Dan's Desk

Message from the publisher,
Dan Horenberger

Red River Zoo

The **Red River Zoo** in Fargo, ND, has always had issues with flooding. One year the carousel was damaged pretty bad. Now there's a new building and the carousel is restored. Glad I gave them a call and that the 1928 Allan Herschell carousel is just fine.

Belgium Orgel Museum

Thanks to our friends in Japan we have great news about the **Belgium Orgel Museum** in Matsushima, Japan. No tsunami damage at all to the instruments. One music box fell over in the earthquake.

We are all very lucky that the tsunami didn't get to the museum. It's only yards away from the ocean. It's a miracle. Having such a long deep bay must have helped it out.

Don't plan a trip there too soon though, they are just 50 miles north of the damaged nuclear plant. The only road that goes to the museum from Tokyo goes right by the nuclear plant.



The owner of the Semaphore Carousel has dropped his selling price in half. Now it is up to the community to raise some money if they want to keep the carousel at home.

More Overseas News

The **Semaphore Carousel** in Australia has had a major price reduction. The owner, Brent Leighton, with no offers so far, has reduced the price to \$300,000 from \$600,000. Not bad for a up and running English machine with location. Leighton would like to keep the carousel at Semaphore, but is okay if someone would want to move it. As a last resort the carousel will sell at auction in July before winter sets in.

Zippin Pippin

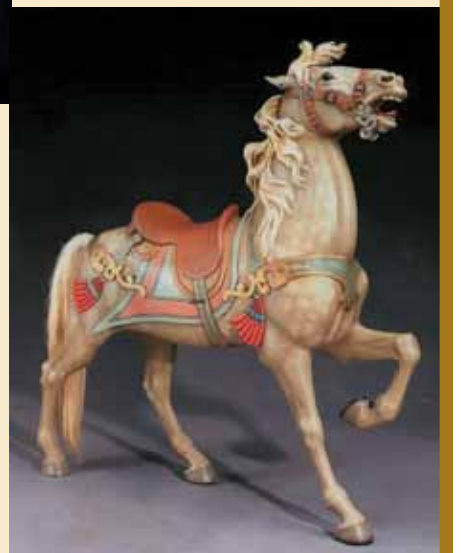
A contest hosted by the city of Green Bay is over and the first rider of the **Zippin Pippin** will be announced soon. The roller coaster opens May 7th. The coaster was a fixture



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The Zippin Pippin is nearly ready to roll in Wisconsin.

at the **Libertyland Amusement Park** in Memphis. The city spent \$3.5 million to recreate the coaster at the **Bay Beach Amusement Park**. It's a great little park. The coaster will be the largest ride and a huge attraction. Hope I can get back there for a ride this summer.

That's Just Nasty

The previous operators of the carousel at **Central Park** in NYC had made a makeshift bathroom with a bucket in the inner housing of the carousel. Not that I didn't think to do the same thing when I ran a carousel, but never did. Not much time for a potty break when you're doing 7 - 8,000 riders on a Sunday and people are lined up all around the carousel. I just can't believe anyone would really do it. I've had to clean some nasty messes out of carousels, but that would have been a first. Give me dead birds and squirrels any day over that. You can read more about this on page 19.

Carousel May Spin Again

The Allan Herschell carousel at **Lake Havasu** may get a new life. The carousel was at the famous **London Bridge** when it first moved to Havasu. Then it went to storage and was restored again. The state bought the carousel and installed it next to a new Aquatic Center. It never did well there, mainly due to the fact it was in the direct AZ sun all day, and just too hot to ride. The group Friends of the Fair has taken an interest and even have a building donated for the carousel. It's in the beginning phases, but the plans are to install it at SARA Park in the **Lake Havasu Fairgrounds**.

What a Waste of a Building

The folks in **Dover, PA**, recently demolished their 100 year old carousel building. The carousel was sold years ago. Wood beetles had destroyed the structure beyond repair and the city is getting ready to make a duplicate building. Hopes were up that finally the city was going to put a carousel back in town, but come to find out, the \$400,000 building, though built the same size and dimensions of the carousel building, will only be used for parties and events.

Madelyn Shermeyer, Chairwoman of the Dover Township says, "The Township is not interested in putting a carousel in this re-built carousel building. Our residents understand the economy of doing so and it was enough that we would rebuild the building on the same footprint as the original."

If there are any carousel fans in the area, now is the time to get the ball rolling and bring a carousel back to your town.

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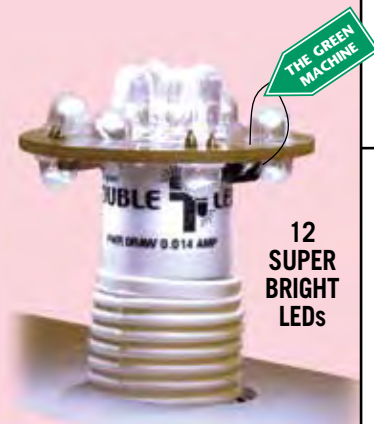


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Notes from Marianne...

By Marianne Stevens
Carousel Historian, Co-Author of "Painted Ponies."

This beautiful armored Stein & Goldstein, retaining its original paint, was from the Rotherham Carousel in Revere Beach, MA.

This huge five-row machine was reported to have been purchased by John J. Hurley to eliminate the competition from his carousel which was nearby.

The horses languished in a attic for many years until one-by-one they began to appear on the market. The mechanism was scattered and the chariots didn't appear until much later. Most of the horses are now in collectors' hands. I got mine in 1973 at a furniture company in Massachusetts. They contacted me offering the horse for sale after seeing an article in *Americana* magazine. This was the only horse they had at the time and of course, I bought it. I would see others crop up here and there after that, but this is the only one I acquired. Some of the later horses appeared in origi-



Credited with making some of the largest carousels ever made, this c. 1910 armored Stein & Goldstein is said to be a second row figure on the five-row machine. As Tobin Fraley points out in his book, "Carousel Animals", "on almost any other machine this would be an outer-row figure."

nal paint, some completely stripped and some were repainted. The horses were all quite large. Some also appeared in shops around Revere Beach as decorative pieces, and you might still spot one or two in the area.

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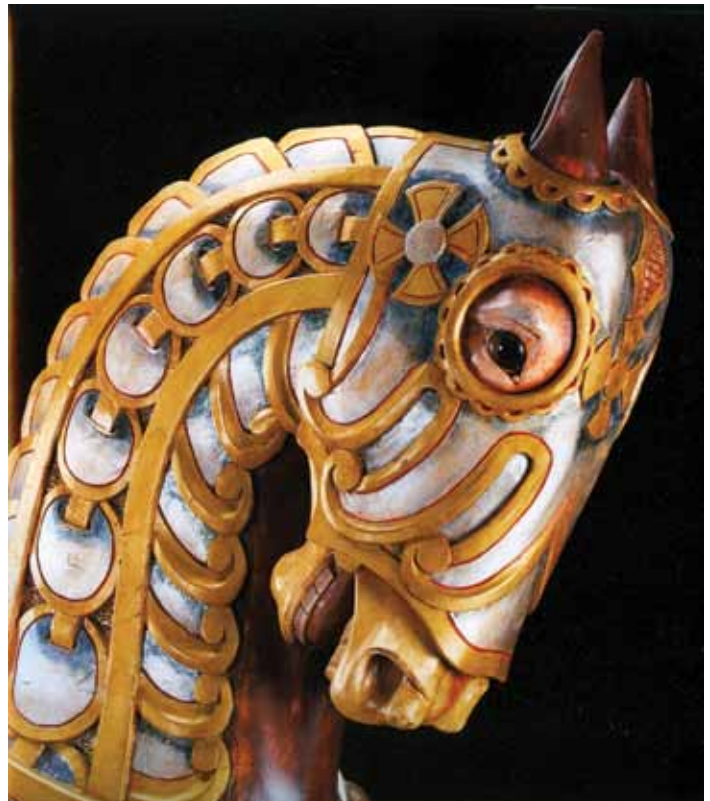
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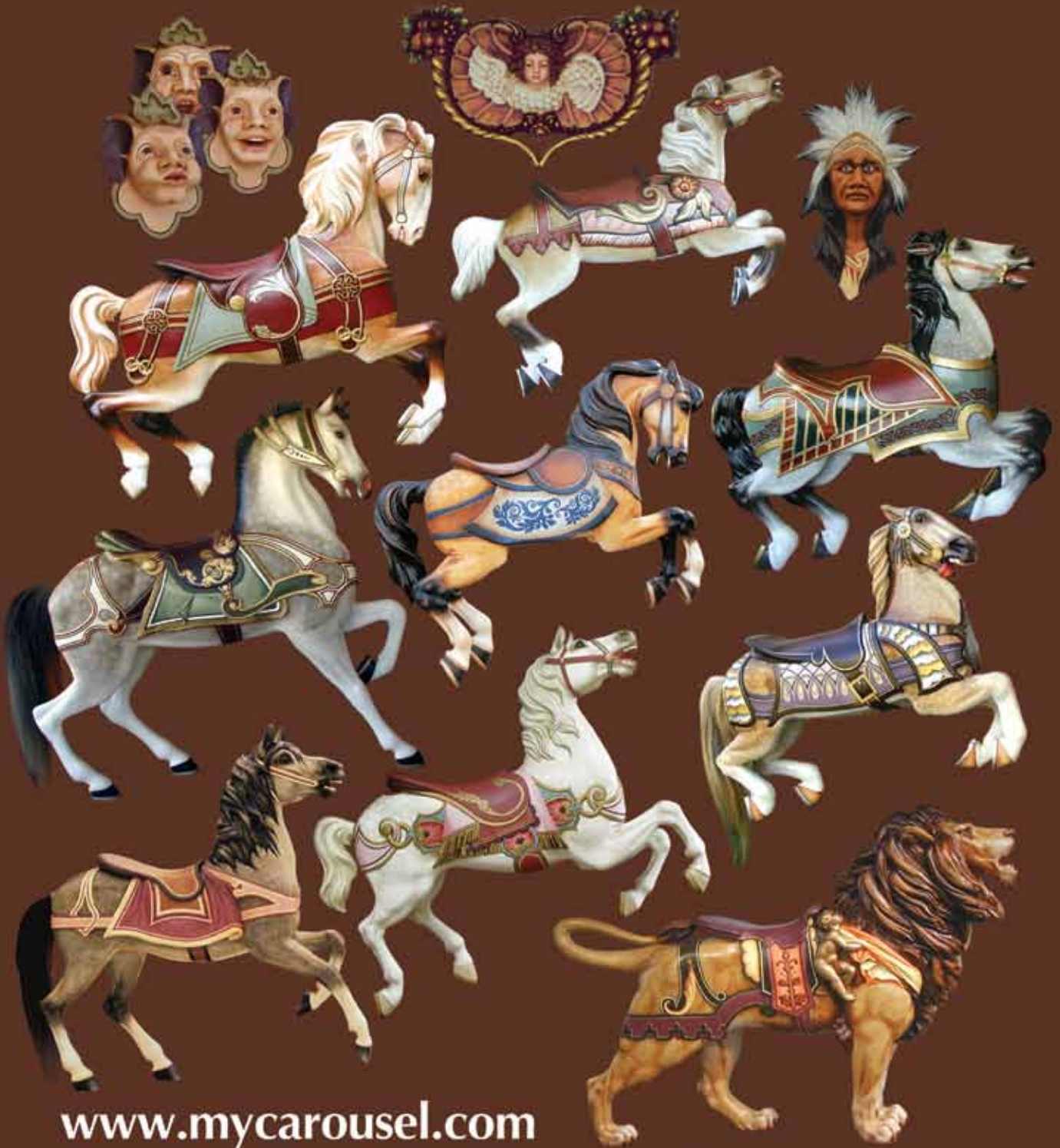


Photos by Tobin Fraley, from "Carousel Animals : Aristry in Motion."

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Carousel Calendar

SPECIAL EVENTS

April 1 - Oct. 31, 2011

Sandwich, MA. *Flying Horses.* Special exhibit featuring carousel figures and carousel history. The museum also hosts an operating historic Loeff carousel and is where the NCA was officially founded in 1973. Additional activities for children and families and other surprises are planned. At the Heritage Museum and Gardens. For information, call (508) 888-3300 or www.heritagemuseumsandgardens.org.

Through May 29, 2011

Auburn, CA. *A Leap of Imagination.* Display of carousel figures from the collection of Sue and Mark Hegarty inside the Treasury Room in the Historic Courthouse. The 19 carousel animals include English, German, French and Mexican carvings. Among the American figures are a beautiful Carmel Borelli jumper, very early Loeff and Dentzel prancers, a flag Parker and a standing camel by Daniel Muller. Figures by Illions, H/S, Armitage Herschell and a Carmel stander are also included. The Museum is open from 10-4 daily except holidays. Admission is free. For additional information, call (510) 889-6500.

COAA AND AMICA BAND ORGAN RALLYS

May 7- 8, 2011

Garden City, NY. Nunley's Carousel and Aviation Museum organ rally. Joint AMICA/COAA band organ rally. Bring your band organ, big or small, or just stop by and enjoy the music. For info, contact Bob Stuhmer at (516) 294-4374, bstuhmer@msn.com, or visit www.coaa.us.

May 14-15, 2011

Fremont, CA. Golden Gate Chapter MBSI, 7th Annual Music in the Park, at Ardenwood Regional Park. All are welcome to attend. No registration fee or fees of any kind. The park provides everything. Lunch will be served both days and there will be coffee and munchies in the morning. Set up is 8-10 am; rally hours, 10 am - 4 pm. The park is large and can handle many kinds of organs. For information, contact David Corkum, Secretary, Golden Gate MBSI at (510-569-3110) or musikwerke@att.net.

May 21, 2011

Hanford, CA. Magnificent Pipes of Hanford. Antique carousel in town square. Historic theatre and church organs in town. Plenty of room for visiting organs. A fun event with a great food and a local homemade ice cream shop. For special hotel rates contact Dave Jones at VisitHanford@att.net, or (559) 582-5024; (cell) 559-707-9983.

May 28-30, 2011

Rossville, GA. COAA Organ Rally. Lake Winnepesaukah Amusement Park. For info; Ron Keisler (803) 356-4545.

SEND US YOUR EVENTS!

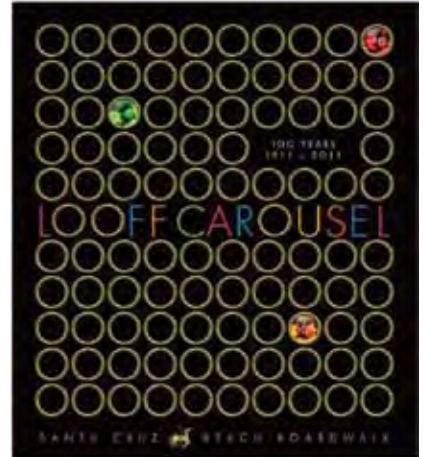
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or email to roland@carouselnews.com.

New Poster Marks Loeff Carousel's 100th at Santa Cruz Beach Boardwalk

A new fine art poster commemorating the 100th anniversary of the Santa Cruz Beach Boardwalk's Loeff carousel is now on sale. The Boardwalk's oldest ride celebrates its 100 birthday in 2011. The release of the poster is just one of many events planned in celebration of the carousel's big anniversary.

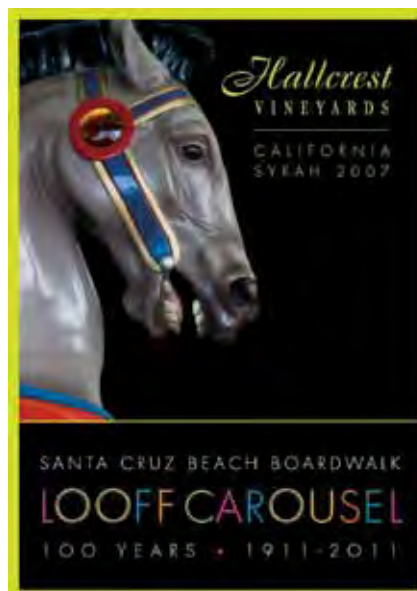
The stylized print depicts 100 brass rings, some set with colorful gems. The Boardwalk's Loeff Carousel is one of only a handful of carousels in the world that still has a working ring machine and most of the hand-carved horses on the Loeff Carousel feature sparkling gems on their bridles.



Designed by Boardwalk art director, Jill James, the 22.5" x 26" collectible poster is printed on heavy-weight paper with light-fast ink.

The poster is available for \$10 in the Boardwalk's Guest Services Office, at Under the Rainbow on the Boardwalk, or at www.beachboardwalk.com/store.

The Boardwalk's Loeff Carousel and Giant Dipper roller coaster are the only National Historic Landmarks in Santa Cruz County. There are fewer than 2,500 NHL's in the entire United States.



The Santa Cruz Beach Boardwalk is located at 400 Beach Street, Santa Cruz, CA 95060.

For more information, (831) 423-5590 or www.beachboardwalk.com,

Hallcrest Vineyards in Felton released a special edition 2007 Syrah featuring a striking carousel horse label designed by Boardwalk artist Jill James.

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Riding With The Rabbit

By Richard Concepcion

To Rock or to Roll? That is the Question

I've had a lifelong fascination with horses, and of course that's why I love carousels so much – but as you know, that also extends to real horses, and even “other kinds” of horses too, such as rocking horses and even those classic coin-operated horse rides, both of which are becoming sought-after antiques like old carousels. I actually own a coin-op, a Bally Champion horse that I have to stable out in Wild West City, NJ, due to the lack of space in my tiny apartment. I remember a similar Bally Champion horse that used to be at an amusement arcade near Times Square on which at one point I was practicing how to canter while taking lessons at the Claremont Riding Academy.

I was riding carousels long before I eventually took lessons on real horses, and one of my first equestrian impressions at the time was how much riding a real horse emulated (in reverse?) the motion of being on a rocking horse, as opposed to going up and down on a carousel horse. As a kid I never had my own rocking (or spring bouncing) horse and always had to “bum rides” off of friends who were lucky to have one. And so that is why even today, some of my favorite carousels are the ones that have horses that rock back and forth instead of going up and down on a pole.

But, as I learned about the history and availability of carousels, I quickly found out how rare rocking horse carousels are. Very rare indeed, when compared to the general carousel population today. A hundred years ago, the Herschell-Spillman Company offered their 20th Century “Steam Riding Gallery” in their catalog, and CW Parker sold



LaRonde Park's 1885 LeGallopent from Belgium – a salon carousel without the salon.

a similar ride too. These Gallery rides featured a track-borne platform on wheels that carried rows of pairs of horses that rocked back and forth in unison. It was just a gentle ride, nowhere as exciting as most fast traditional pole-mounted carousels today, but still they had their quaint feel to them that always brought a smile to my face, and made me feel like I was riding the horse at a canter.

Only a handful of that type of carousel exist today, and due to the age of those rides, they all operate on an extremely limited schedule each year, like the two in New York State that literally run only two days all year, or the one up in Maine that runs only several days, carrying riders only at a pre-determined schedule on those days.

More elaborate and ornate, but almost based on the same principle as the Riding Galleries, were the famous Salon Carousels of Europe.

While like the galleries they were also designed to be portable, these grand rides were more lighted and animated, with the horses almost imitating a full gallop courtesy of an eccentric wheel system underneath the high platform. Across the Atlantic, the most famous of these is the Stoomcarrousel at DeEftuling in The Netherlands. One such carousel did make it across the ocean to our shores, and it's the Eden Palais Carousel, part of the Sanfilippo collection in Barrington Hills, IL, outside of Chicago. However, this is a private collection which can only be visited by special arrangement such as when NAPHA goes there every other year. And even then, they only run the carousel for three rides.

Up in Montreal, Canada, (Six Flags) LaRonde Park is proud of their 1885 LeGallopent from Belgium, which essentially is a salon carousel without the salon. It first spun in the USA during the 1964-65 New York Worlds Fair, then went to Montreal for Expo 67 and remained as part of the permanent LaRonde amusement park.



The Fireman's steam riding gallery carousel in Schenevus, NY.



Stoomcarrousel at DeEftuling in The Netherlands



The rare German springer carousel at StoryLand in NH.

This beautiful ornate carousel was completely renovated a few years ago but has come back now operating at a crawl (compared with its prior swifter speeds that can be seen from old films now online) and the horses rocking correspondingly as slow, with only three actual turns making up a complete ride. Also during my last visit to LaRonde, at some point I was told that I had to have a kid with me to ride the Galloper, even though I had ridden earlier in the daytime with no issue. That's one carousel I will miss riding.

Back during the first half of the 20th century, Coney Island here in New York actually had a mega-salon carousel, the German-built famous El Dorado carousel that originally sat outside of Dreamland Park until the fire of 1911. It was then moved indoors to the Steeplechase Park Pavilion of Fun where it merrily turned until the park's demise in 1964. Fred Fried then negotiated El Dorado's sale to Toshimaen Amusement Park in Tokyo, Japan, where the ride turns today.

Interestingly, the El D originally did have German-style "springers" beneath the horses that allowed the riders to gallop back and forth, but sometime during its Coney Island era, the springs were removed or disabled, thus rendering these rocking horses stationary, which is the way they are today.

Thankfully, there is one carousel with springer horses that you can ride in this country, it's the German carousel at StoryLand in New Hampshire. Riding these rocking horses turns out to be good exercise, as you have to both push the pegs on the stand with your feet as well as lean back and forth to get the horse to gallop, so there is both that bouncy and rocking gait that's so much fun. The ride attendants are even nice enough to give little kids a push on their horses to get them going.

Jumping back across "the pond" for a moment again, over in Hungary is a fabulous carousel at Vidempark in Budapest that has springer rocking horses which actually face outward on the platform as it turns...so riders can actually wave to all of the spectators as they gallop by—sideways!

Back in The Netherlands, there is a park called Slagharen (originally Ponipark) that has a carousel that visually resembles those common Wave Swingers by Schwarzkopf. The fiberglass horses are all on stands that give them a rocking



The carousel at Vidempark in Budapest, Hungary, has springer rocking horses facing outward.

galloping motion much like those of coin-op horses. There are at least several carousels like these in European parks, though last year one of them closed – Loudoun Castle in the UK. In addition, Slagharen has another horse ride that's popular in Europe, where the mounts gallop and rock along a winding track through a Western set.

Adults are as welcome to ride these horses as much as kids are. (Unfortunately in the USA, these rides are nonexistent due to the usual insurance liability issues, and even if they were available, would probably be restricted to kids here anyway.) On top of all that, Slag even has a life-size coin operated horse ride (made by Memo Park of Italy) that yes, adults can ride too.

It was back in the 1970s that Italy tried re-introducing rocking horses on carousels in the USA, when the SB Ramagossa ride operator of Wildwood, NJ, began importing double-decker fiberglass Venitian carousels built by Bertazzon and set up one on the Casino Pier in that resort and sold another to the Steel Pier in Atlantic City. This latter one was the first I ever rode and I went on it many times between 1973 and '74, as well as the one in Wildwood the following years.



The carousel at Slagharen (Ponipark) in the Netherlands.



Double-deck Venetian carousel at Morey's Pier in Wildwood, NJ, where these types of carousels were reintroduced into the US by Italian manufacturers like Bertazzon in the 1970s.

Neither of those original carousels are there today, but there is a similar one presently at Steel Pier and the one at Casino in Wildwood went to the Hunts Pier for a couple of seasons before that pier closed. Today, however, there are two double Venetian carousels with rocking horses at two of the Morey's Piers in Wildwood.

There are also two other Ramagossa-imported double Venetians at parks in Ocean City, MD. Eventually, Bertazzon established a USA subsidiary and began selling its Venetian carousels directly to locations and operators in this country. Many of these locations were large indoor shopping malls which originally owned and operated the rides, while other malls leased food court space to tenant operators of these carousels. Perhaps reflecting a changing business climate, one firm called Island Carousels began buying up some of these Bertazzon mall-owned carousels and started operating them as tenants like all the retailers on the property. This included such locations as the Danbury Fair Mall in CT and Freehold Raceway Mall in NJ, that had original Venetian double carousels using pillars supporting the mall roof as their centerpoles.

These earlier model Bertazzon Venetian carousels originally had all rocking horses and ponies...mostly on rider-motivated stands with rubber "spring" bumpers that gave the horses their speedy and sympathetically bouncy gait plus others that were often mistaken for traditional up & down horses except for them being on pivot bases with a hinged cranked pole attached to the tops of the horses heads, so they actually had a mechanically gentle rocking motion. The first Venetian rides in Atlantic City and Wildwood, NJ, were like this.

Then, Bertazzon's arrangement of the horses began to vary as they built newer carousels, initially with increasing the ratio of mechanical rocking horses over the springed ones. Danbury's carousel is like this, and interestingly enough, was one of a few built where the mechanically-driven horses were on a separate motor, so theoretically they could be animated independent of whether the carousel is turning.

Next, Bertazzon began replacing the mechanically rocked horses with ones that really went straight up and down like on a traditional carousel, with poles that went right through the horses front quarters and the floor extending all the way up to the crank above the carousel's second-story ceiling.

Smaller more compact single floor versions of Venetian carousels also appeared in some shopping malls, and even in the resorts of Orlando, FL. There's one at Downtown Disney in Walt Disney World and at Universal CityWalk outside Universal Studios. A few miles outside Disney's Magic Kingdom, over in Kissimmee, turns a single Venetian carousel with many rocking horses at Old Towne.

But in recent years, it appears that Bertazzon (as well as other Italian double carousel builders) has been eliminating rocking horses completely from their newer rides, as well as drifting more towards a menagerie population.

Perhaps rocking horses may still be available from them as an ordered option, but I wonder whether buyers are even interested anymore.

A couple of years ago, the Perron family pulled their classic PTC #15 carousel (which had been for sale anyway) out from the Palisades Center Mall in West Nyack NY, after the mall did not renew their lease citing relatively low ridership. A few months later, Island Carousels rented that spot in the food court and brought in an old model double Venetian carousel (and also got the contract to run the Ferris wheel in the other food court). This ride dated back to the early '70s and had mostly the springed rocking horses like the first one that was on the Steel Pier. However, this particular carousel replacing PTC #15 had some refurbishing done on it besides repainting. Some of the full-size rocking horses on both levels were actually retrofitted with a box that was bolted on the floor behind them which housed a cranking mechanism that pushed the horses back and forth on their stands. So in addition to eliminating some of those pesky rubber springs, this made more of the horses look like they were the up and down kind, even though they weren't. Sometimes I wonder if riders nowadays are just lazy, because so often I'll see someone riding a rocking horse but just "sitting there" in the saddle, maybe even with a bored look.

Well I'm never bored whenever I'm riding a horse, whether a real one or on a carousel. And riding a rocking horse on a carousel is even more special (because the experience is in short supply?) as I daydream, so I would tell all those other riders..."Hey, Smile! And get her goin'!"



Venetian carousel in Danbury, CT.

Third Generation in the Amusement Business, Partnered with T. F. Murphy

A Look Back at Rockaway Carousel Owner and Operator, William Nunley



John Caruso photos

Beautiful flowered Stein & Goldstein aboard the Nunley's ca. 1910-'12 Murphy-S&G carousel now in Garden City, NY.

(EDITOR'S NOTE: Gray Tuttle has shared this document with us. It was written sometime shortly after William Nunley's death by his family and any mentions of carousels, locations, etc., would be referring to the time the article was written in 1951.)

William Nunley

Noted Rockaway Carousel Owner

Sept. 3, 1889-April 24, 1951

William Nunley, well-known Rockaway Carousel owner of 182 Beach 99th Street, Rockaway Beach, NY, passed away April 24, 1951. Nunley started in the amusement business as a small boy. Born on Sept. 3, 1889 on Staten Island, he was the third generation in the Nunley family to make his mark in the amusement world.

On Staten Island, he lived with his family and worked in the family enterprises which included a large restaurant, a motion picture house and a carousel. In 1904, he became associated directly with T. F. Murphy, who remained his partner up until five years ago [1946].



A Western S&G aboard the Nunley's Carousel.



After operating at Nunley's Amusement Park in Baldwin, NY, for the better part of six decades, then nearly 15 years in storage, the carousel now on Museum Row in Garden City, NY, will forever be known as Nunley's Carousel.

It was in 1914, William Nunley brought his jumping horses to the Rockaways as *The Rockaway Wave* put it in a news story last year, "Romance on the carousel has started many a couple going around together in the 36 years since William Nunley introduced his jumping horses to the Rockaways."

As a matter of fact, romance started very early on the first Rockaway carousel as Nunley met his own wife on the ride. In just about a year from the time he opened his carousel to the public, he married Miriam Quinn, of Brooklyn.

This Rockaway carousel, which brought William Nunley much of his fame in the Rockaways and the amusement world is the oldest carousel in Rockaway. First located at Beach 103rd Street and Ocean Walk across from the old Wainright Restaurant, it is now located at 97th St. and the Boulevard.

Nunley's jumping horses and his genial character soon established themselves as an institution in Rockaway. By 1922, he opened a kiddie park between Seaside Ave. and Beach 104th on the Boardwalk, near the spot where Red Brady did a high diving act and Foghorn Clancy, who later gained fame as an announcer in Madison Square Garden, conducted the rodeo.

Always on the lookout for new features with which to attract friends to his 104th St. kiddie park, Nunley introduced an amateur hour on the property in back of his carousel long before amateur hours became such popular shows as they are today.

In 1939, Nunley moved his carousel into Playland and then about seven years ago, he moved it to its present loca-



Ribbon cutting for Happyland in Bethpage Park, Long Island, NY. Mrs. Nunley is on the left, in front of the ribbon.

tion. About 1948, he extended his amusement area at Beach 97th Street and the Blvd. and added two boat rides, a fire engine, pony cart, Ferris wheel and a miniature train.

William Nunley, however, didn't confine himself only to his original carousel. Some 20 years ago, he opened at Baldwin and this was followed by one at Broad Channel. Four years ago, he branched into Yonkers, and a year later he established a carousel at Walnut Beach, CT.



William Nunley; 1889-1951.

At the time of his untimely death, Nunley was engaged

in his greatest enterprise, a dream of his youth – he was building Nunley's Happyland, which has been described by Long Island papers as one of the largest, if not the largest, "all weather" family entertainment centers in the East.

Named after his family's carousel on Staten Island, this new kiddie playland, a quarter million dollar investment located close to one of the nation's biggest post-war private housing developments in

Lefittown, LI, was opened by Mrs. Nunley to capacity crowds in Columbus Day of this year [1951]. Many friends of the Nunley's and the families attended the opening of Happyland which stands today as a tribute to one of the friendliest and best loved carousel owners in the country.

It was over two and a half years ago that Nunley began his search for a suitable spot on Long Island for his dream. He decided on the present site and was joined by Norman Russell, a builder who had been his friend for many years and business associate for five.

Mrs. Miriam Nunley, his wife and only immediate survivor, is continuing the fine amusement tradition of which her husband, William Nunley, was so great a part.



LONG LOST CAROUSEL

Nunley's Happyland Dentzel Carousel



Former Happyland Dentzel stander removed by Nunley to convert every other row to jumpers. The horse is now on Nunley's Carousel in Garden City.



Happyland Dentzel in the 1970s. All photos on this page from The Judy and Gray Tuttle Collection.



Former Happyland Dentzel stander on the Nunley-Murphy four-row machine at Myrtle Beach in 1970.

By Gray Tuttle

In the Sept. 2010 issue of CN&T, the Happyland Dentzel was left out of the list of lost carousels. In the Oct. 2010 issue, Jack Rosenzweig corrected this, but the magazine somehow moved the machine to Maryland. I corrected this in the Nov. issue which moved the machine back to Bethpage, L.I., N.Y. At that time, I had planned to do a short article on the machine and sent Roland some photos to illustrate it.

While researching our files for information on the machine, I realized that this machine should have been included in my "Last Dentzel Carousels" article. It was the fourth to last Dentzel and the last full menagerie machine. The machine was sold new to Frank Darling in Rockway, NY, in the Spring of 1926.

William Nunley, in partnership with T. F. Murphy, ac-



Another Dentzel stander from the Happyland machine removed for jumpers and now on the Garden City carousel.

quired the machine (date unknown), modified the jumping mechanism so that every other row had three jumpers and every other row two jumpers.

The outside scenery panels were identical to the last Dentzel at Rock Springs Park while the inner scenery panels are different.

All the Nunley-Murphy machines had cone shaped telescopes and several of the horses were interchanged over the years with other Nunley-Murphy machines. As an example, Mr. Bruno Speiser bought an armored Stein and Goldstein off the Happyland machine that probably came from the Baldwin S&G machine.

We purchased a cat from the Happyland Dentzel, with a broken paw, that was in storage from the Lecaries when we bought the Rockaway machine.

Solomon Stein & Harry Goldstein's Artistic Carousel Manuf. Company



Stein & Goldstein armored horse. Last operated at Rockaway Beach, Long Island, NY. In early park paint. From the Tuttle Collection. Photo courtesy of Brookgreen Garden.

Reprinted courtesy of Tobin Fraley from "Carousel Animals"

At one time during their careers, most of the artists profiled in this book attempted to open and operate their own businesses, but the leap from artist to entrepreneur has always been a difficult one. The owner of a small business wears many hats, including sales representative, bookkeeper, personnel manager, and chief decision maker, leaving little time for the more creative side. Most success stories entail giving up the actual artwork to concentrate on the day-to-day operations of a business. Gustav Dentzel and Charles Looff took this approach and were rewarded with thriving companies. M. C. Illions and Charles Carmel were moderately successful at running both their businesses and their carving shops, but remaining solvent was a constant struggle for them.

Solomon Stein and Harry Goldstein, however, were able to hit the perfect balance of artistic skill and entrepreneurial inspiration when they formed the Artistic Carousel Manufacturing Company in 1909. Both men were skilled woodworkers when they emigrated from Russia ten years earlier, but they had no training in the construction of carousel figures until they began work for the W. F. Mangels Co. Carousel Works in Coney Island. After several years, Stein and Goldstein began to discuss the possibility of starting their own business. It was apparent to them that Mangels's business was a success, but the two woodcarvers had a different approach.

After forming their partnership, Stein and Goldstein continued carving carousel figures for Mangels, but their goal was to build and operate their own machines. They designed a unique style of carousel horse and resolved to build not only the best carousels, but also the biggest. For their second



This month's cover horse. S&G horses were exaggerated from saddle to trappings as this flowered stander in original paint shows. From the Charlotte Dinger Collection.

machine (which continues to operate in New York's Central Park), they created some of the largest figures ever produced. Most of the outside-row horses measure seven feet long and weigh several hundred pounds.

Between 1909 and 1925, Stein and Goldstein built a total of seventeen carousels, carving most of the horses themselves while subcontracting the painting and purchasing the machinery from established frame makers. In line with their business plan, they retained ownership of eleven of those carousels. As with most artists, Stein and Goldstein's style changed over time. Within a few years of creating the huge bodies and disproportionately large heads of their first carousels, they refined their technique. Their horses gained elegance and grace as the details of the trappings became more elaborate. Stein and Goldstein trademarks—such as garlands of exquisitely carved deep-relief flowers—were in greater evidence, while the remarkable armor on their medieval steeds flows as if the horse is in motion.

As good businessmen, when the demand for carousels began to wane, they put their efforts into brokering other amusement rides. Although business changed, they stayed true to their original plan by often retaining ownership of those rides. Unlike many of their contemporaries, Stein and Goldstein had foresight that allowed them to operate well beyond the time when other carousel companies were going out of business.

"Carousel Animals: Artistry in Motion" by Tobin Fraley is available at www.carouselstore.com



New Management Should Provide Much Needed Attention to Historic Ride

Trump Organization Take Reigns Of Central Park's S&G Carousel



John Caruso photos

The ca. 1908 Stein & Goldstein carousel has been in Central Park since 1951, operating previously at Coney Island.

By Roland Hopkins

Editor, The Carousel News & Trader

I got a great call the other day. The kind of call that makes your day. It probably won't change my life too much, but it was a great call for the cause... a cause I stumbled into, embraced, and have dedicated the past five years of my life to – the appreciation and preservation of historic carousels.

This call was a gentleman from the Trump Organization. He introduced himself and then inquired about obtaining a *Carousel News & Trader Buyer's Guide*. Having just finished the biggest and most difficult issue of the year, what greater reward than to have the Trump Organization call and request one?

The call was friendly and informal and the gentleman who would be overseeing the operation of the Central Park Carousel had done some homework.

He was sincerely interested about the magazine and its beginnings. He asked about Nancy Loucks as he recalled



John Caruso sent along some last minute photos just a day before we went to print. Here folks are gathered on a Sunday. John noted that visitors came from all over the world.

Central Park



1908 Stein & Goldstein

4 rows; 57 horses, 52 jumpers, 5 standers, 2 chariots
Originally from Coney Island, NY

The present carousel in Central Park arrived in 1951 after a fire destroyed its predecessor. This is thought to be the fourth carousel to operate in the park. The first carousel was said to have been powered by a blind mule and a horse who circled beneath the ride.

The horses on this historic machine are among the largest carousel horses ever carved, rivaling PTC #17, the Riverview Carousel at Six Flags Over Georgia. The outside row horses on the Central Park S&G are 3/4 the size of a live horse. A Ruth & Sohn 33 (*Painted Ponies* calls it a Gerbruder) band organ playing Wurlitzer 150 rolls is original to the machine.

According to Coney Island historian, Jeffrey Stanton, the Central Park S&G carousel operated as the BMT Trolley Carousel just outside of Coney Island from 1908 into the early 1940s when the city purchased the carousel and put it into storage. Other sources place the ride at Surf Ave. and West 5th Street for four years before being acquired by BMT. The horses have been being restored and painted by Carousel Works, eight at a time, for a number of years now. The Trump Organization has just negotiated a ten-year lease to operate the treasured New York City historic landmark.



Central Park carousel chariot before restoration above and after, shown right. John Caruso photos



Central Park carousel dedication in 1951 with Robert Moses and Mayor Impilitteri. NYC Parks Dept. archive photo

Continued from page 19

the Big Apple Auction where Nancy debuted her new magazine to the large crowd in the big city. Current publisher, Dan Horenberger, recalls meeting Nancy and picking up his first issue of the *CN&T* at the Big Apple Auction in the spring of 1986 as well.

It was great to hear the enthusiasm on the other end of the line. It sounded like they were just digging into the project, which would make sense as the 10 year lease agreement just became final in March. For starters, it was a lot of mending fences and such, scrubbing floors, screwing in light bulbs... cosmetic stuff for now before digging deeper.

Okay, it might be stereotyping, but with the utmost respect. I just couldn't help but envision my new friend in a two thousand dollar suit with his sleeves rolled up and grease stains on his knees, but he didn't care. They had come up 36 bulbs short, so after talking to me, he was off to get the rest of the bulbs and then back to the carousel to screw them in – and there was lots more to do.

I was impressed. But this was just the type of guy I'd expect to be working for Mr. Trump. I'll guess he could just as easily have been off to run a hotel or a golf course, but this was an antique... *the antique carousel* in Central Park, and you could tell he was already proud of it.

There was no mention of the filth that was found the year before, but what would be the point in telling me about that? I





Two freshly painted chariot horses.

would have seen no need to print it – just clean it up and move on, which they did. However, on the heels of the announcement of the official contract to run the carousel, after saving it last spring on a month-to-month deal, a report emerged describing what a mess the carousel had been when Trump stepped in. Apparently there was a bit of a problem with the maintenance crew and potty training, or lack thereof.

Thanks to an audit report from the city Comptroller, the previous operators of the Central Park, as well as the Forest Park carousel, was running dirty books and a dirty kitchen – and had not so good toilet habits. Well, some things are just better done than discussed; and the Trump Organization is doing that with the Central Park Carousel.

John Caruso, who provided the photos for this article, sent me some today at press time. The photos are above and show a freshly painted black stander and two freshly painted chariot horses. John's third photo is on the first page of this article, (page 19), and shows the crowd gathered around the carousel building on a sunny Sunday afternoon. He thought I should mention that languages from around the world can be heard around the carousel. So now the Central Park Carousel is clean and running and should be good for the next ten years anyway.



Recently restored outside row jumpers.



NCA member with her own carousel history, Dee Lynch.

Most of the horses have been repainted, and I'll bet the hot dogs and popcorn are as good as you can find in the park. And, maybe with the help of some good concessions, possibly some souvenir items, and some special events and functions, the beautiful old carousel can hold its own.

I think some operators miss out on a great deal of revenue from their historic carousels. Having something a new carousel can not offer; a spiffed up antique carousel is magical, mystical, majestic. If spiffed up nice enough, it is a more than worthy location for a wedding, from the most simple to the most regal, and a carousel like this would be equally comfortable hosting a black tie event, (with a caterer to replace the hot dogs of course), but imagine portable gas lights set up to take you back in time and a handful of horse drawn carriages for transportation to and fro. What could be classier, while still having a taste of whimsy and universal age appeal?

And what of NYC's other historic carousels? Specifically the bustling Illions in Flushing Meadows, its beauty hidden under thick coats of garage paint, and the silent Muller in Forest Park, set in dust, maybe the most beautiful carousel in the city aside from Jane's. I know the city would love it if the Trump Organization wanted to run all three, and certainly fans of the carousels and historic treasures in general would love it as well. And, maybe it is the ingenuity of someone like the Trump Organization that can do it with class, and style and make it all work.



John Caruso photos



Forest Park



1910 D. C. Muller

3 rows; 52 animals, 13 standing horses, 36 jumpers. Menagerie figures; 1 lion, 1 tiger, 1 deer. 2 chariots
Originally from Revere Beach, MA

The beautiful D. C. Muller carousel in Forest Park, Queens, NY, has been idle now since the 2007 season.

The city has been running RFPs for an operator for the carousel annually, beginning in 2008, with no success. The latest RFP was for the operation of both the idle Forest Park machine and the very active Illions carousel in Flushing Meadows, whose operator contract runs out next spring.

Forest Park is one of just two operating (potentially) Muller carousels left in existence, and the only one featuring menagerie figures, having the beautiful lion, tiger and deer. The other Muller machine, with 60 horses and four chariots is currently oper-



D. C. Muller lion; one of three menagerie on the carousel.



A small child smartly opted for a stationary horse, 1940. The Dentzel menagerie machine burned down in 1966.

ating at Cedar Point in Sandusky, OH, originating at Revere Beach and later Nantasket Beach in Massachusetts.

The Forest Park Muller also began in Mass. at Lakeview Park in Dracut, moving to Queens in 1972. The carousel was fully restored and operated until 1985 when it fell into disrepair and was all but forgotten for three years. It received another meticulous renovation in 1988 and began operating again in the summer of

1989. The rare carousel hit its latest snag in 2007 when it stopped spinning yet again.

The city has been seeking not only an operator for the carousel, but someone with the vision to transform the space around the carousel into a welcome attraction and gathering place for children and families. Today, only four other NYC parks operate carousels, and Forest Park might be the most beautiful and rare of all the machines in the city. The park area

appears to be a blank slate, ripe for vision, with a beautiful rare historic work of art as its centerpiece. Hopefully it won't be too much longer before the Muller is spinning again.

Forest Park offers a wide array of facilities, such as the George Seuffert, Sr., Bandshell, the bridge path, tennis courts, playgrounds, a golf course and Victory Field.



With the exception of a film crew visit a few months ago, the Forest Park Carousel has looked like this for the three years now.



NYC Parks Dept. photos

Flushing Meadows



1903-'08 Mangels-Illions

4 rows; 72 animals, 7 standing horses, 64 jumpers.

Menagerie figures; 1 lion; 2 chariots

Originally from Coney Island, then World's Fair '64

The Flushing Meadows Carousel is a combination of two earlier Coney Island carousels, the Feltman Carousel (ca. 1903) and the Stubbman Carousel (ca. 1908).

The "hybrid" debuted at the 1964 World's Fair, and the carousel stands today as one of Flushing Meadows-Corona Park's most



beloved artifacts from the World's Fair days. The carousel is one of only six extant examples of M. C. Illions.

One of the most active NYC carousels, the operations contract for Flushing Meadows expires in spring 2012. The city would now like to find an operator for both the busy Illions and the inactive Muller carousel in Forest Park.

Both sites include food stands and park space for seating. In 2008, the last year the Forest Park carousel operated, Forest Park grossed \$72,000; Flushing Meadows site, next to the Queens Zoo, grossed more than \$260,000.

At Forest Park, an amusement area adjacent to the carousel, sloping down to Woodhaven Blvd., is also available for what the city hopes to be "an amusement venue that would include small rides that cater to ages twelve years old and younger."

Additionally, the RFP states that alcoholic beverages could be served at the Forest Park site, provided the city issues the proper permits.

A little vision could go a long way in the continued success of one historic ride, and resurrection of the other. Proposals are due May 13.



Prospect Park



1914-'16 Mangels-Carmel

3 rows; 56 animals, 17 standing horses, 36 jumpers.

Menagerie figures; 1 lion, 1 deer, 1 giraffe; 2 chariots

Originally from Coney Island

There have been three carousels in Prospect Park. The first, a "Yacht Carousel," dated to 1874 and was sited on the Prospect Park Lake. Images of the carousel show a circular merry-go-round contraption propelled by wind via nine large boat masts. A second carousel, located at the edge of Long Meadow, was destroyed by fire around 1932.

The current Prospect Park Carousel first opened in 1952. Its 56 figures were carved by Charles Carmel around 1912. Carmel was a Russian immigrant who, along with Illions, pioneered the Coney Island-style of carousel, distinguished by its flamboyant details. The carousel was originally owned by the McCullough Brothers, who operated it at Coney Island at Surf Avenue and West 8th Street until they turned it over to Prospect Park in 1952. When the carousel was renovated in 1990, it was the first major project undertaken by the nascent Prospect Park Alliance.



John Caruso photos





1908 Stein & Goldtein
Central Park, Manhattan, NY
John Caruso photo

Jane's Carousel



1922 PTC #61

3 rows; 48 horses, 18 standers, 30 jumpers; 2 chariots
Originally from Idora Park, Youngstown, OH

In the DUMBO arts district of Brooklyn, Jane Walentas and her husband, developer David Walentas, have restored a Philadelphia-style carousel salvaged from Idora Park in Ohio. After nearly two decades of painstaking restoration, the beautiful historic carousel was erected in warehouse space in DUMBO in 2006.

There the ride has patiently awaited approvals and construction of a new permanent home. On June 20, 2009, it was announced by the Brooklyn Bridge Park Development Corporation that "Jane's Carousel" would be moved to its permanent home in Brooklyn Bridge Park, between the Brooklyn and Manhattan Bridges in DUMBO.



It is scheduled to open to the public, late summer, early fall, 2011, in an exciting pavilion commissioned and designed by Pritzker Prize winning architect Jean Nouvel.



B&B Carousel



Unk. Mangels-Carmel

3 rows; 50 horses, 14 standers, 36 jumpers; 2 chariots
From Bertrand Island, NJ, then Coney Island, NY

Once home to as many as 25 carousels, Coney Island lost nearly all of its carousels and was in danger of losing its last one before the city saved the B&B Carousel in 2005. The 50 horse carousel had delighted children of all ages beginning in 1932 at its Surf Avenue location across from the Astroland Amusement Park. Operated by the McCullough family since 1973, the McCulloughs also owned and operated what would become the Feltman Carousel at Flushing Meadows-Corona Park and Prospect Park's carousel. After finally getting out of the carousel business, the family put the carousel up for auction, at which point the nonprofit City Carousel Conservancy stepped in to advocate for the city to purchase the carousel to preserve a part of Coney Island's history and keep it intact as a functioning ride instead of the valuable horses being sold piecemeal to collectors.

With help from the Coney Island Development Corporation, the City purchased the carousel in August 2005 for \$1.8 million. The carousel is currently undergoing restoration. As of 2008, a conservator has been selected and the fully intact carousel is intended to be moved to a new spot in Steeplechase Park between KeySpan Park and the boardwalk. Although there is no public knowledge at this time as to the exact location the carousel will occupy, restoration efforts have been stepped up, indicating a location could be announced anytime soon.



John Caruso photos

Bryant Park



2002 Fabricon Carousel Co.
2 rows; 14 figures, 10 horses, 4 menagerie
Original to Bryant Park, Manhattan, NY

Le Carrousel in Bryant Park was specially created to complement the park's French classical style. The modern merry-go-round is an homage to both European and American traditions. Its 14 animals, replicas of classic carousel creatures, revolve to the sounds of French cabaret music. The rounding boards, inspired by Bryant Park's elegant baroque-style torchères along 40th Street, blend into the leafy canopy of the park's trees.

The Fabricon Carousel Co., whose artists designed and created Le Carrousel, was based in Brooklyn, N.Y., and has hundreds of other installations throughout the US and around the world, as far away as China.

The small Manhattan ride is a stellar example of successful carousel operations. In addition to hosting birthday parties and other private affairs, the carousel is regularly at the center of special events in the park including magic shows, children's book readings and holiday related festivities. The carousel operates year-round, weather permitting, and consistently boasts ridership to rival carousels two to four times its size.



Willowbrook Park



1997 Carousel Works

3 rows; 51 animals, 1 standing horse, 23 jumpers.

27 Menagerie figures; 2 chariots

Near Staten Island College, Staten Island, NY

Bug Carousel/Bronx Zoo

2003 Carousel Works

4 rows; 64 Menagerie figures; 2 chariots

The Bronx Zoo, Bronx, NY

Pier 62 Carousel

2010 Carousel Works

3 rows; 33 Menagerie figures; 2 chariots

Hudson River Park, New York, NY





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A Devastating Flood Would Mark the End of the Historic Park in 2004

Pennsylvania's Bushkill Park and The Lost Long Family Carousels



Bushkill Park's Long carousel in 1940. Tom Long would construct eight carousels in all incorporating figures from the finest carvers of the time including Dentzel, Muller, Cernigliaro, Zalar and Leopole. Photos courtesy of Ron Long

By Ron Long

Special to The Carousel News & Trader

When I sent a note to correct Roland's history of the carousel that operated at Bushkill Park in Easton, PA, for about 60 years, he suggested that I elaborate with an article for the CN&T. While this is an historical perspective, it may be descriptive of the fate of many small amusement parks across the country. The park in Easton never really bounced back from a devastating flood in September of 2004, but business had been declining and upkeep neglected for some time before that. Even if there was no flood, the park would not have survived as it was.

The park actually survived two previous and equally bad



Classic turtle kiddie ride in 2003 before the last flood.



The last of the Long family carousels at Bushkill Park before Hurricane Ivan and the “100-year-flood” in 2004. The carousel would remain at the park until it was sold in 1990 after Tom Long’s widow, Mabel, passed away.

floods, and several minor ones over the years and, in its heyday (‘40s, ‘50s, and early ‘60s), hosted major picnics. It filled a niche that competed quite well with its larger competitors (Dorney, Hershey, Knobel’s Grove). Large companies had their annual picnics at Bushkill Park. The largest being Ingersol-Rand, Western Electric (AT&T’s semiconductor plant; later to become Lucent Technologies), Binney and Smith (Crayola), Bell and Howell, and several more.

The annual railroad union picnic actually brought their employees park-side on passenger cars. The township had their annual fireman’s carnival, with its famous clam bake, at the park. The band shell had regional bands playing for free on weekends and on Wednesdays, Saturdays, and Sundays had free movies at night with such films as “The Bow-

ery Boys”, “ Ma and Pa Kettle”, and the current Westerns. When some of these larger picnics were in the park, there were four, and sometimes five, ring-boys working to keep the ring feeder full since merry-go-round riders would fill the outside with three to a pole and two on an outside stander to catch the rings and get a brass one for a free ride.

Bushkill Park’s origin, as with many parks of that era, began as a trolley turn-around where people got off for an hour or so to picnic or take rowboats out on the stream. This was in 1902 and, since it was on a bend in the stream, a dam was built that allowed water to be diverted for a grain mill race, effectively making most of the park a tree studied island. A large swimming pool was added and, gradu-



A row of three zebras on the Bushkill Long carousel.



Three giraffes with a PTC stander in front of them.

A Muller stander on the outside row of Bushkill's Long carousel. Muller was just one of many renowned master-carvers of the day whose figures were featured on Long family carousels.



ally, more attractions were added including rides, a fun house, roller coaster, and a dance floor/roller rink. This first building burned down but a roller rink and penny arcade building was built in its place and is still there today.

Around 1930, Tom Long was brought in to take over management of the park (which he went on to buy in 1934). He had operated Island Park on the Lehigh River until a flood there made it virtually inaccessible and the town didn't wish to rebuild it. He then moved to Oakland Park in Bethlehem, PA, (but, also managed Central Park in Allentown) until Bushkill Park attracted him. He took over Bushkill and brought along his carousel which remained at the park until 1990 after his wife, Mabel, died (Tom died in 1965). The carousel was the last of eight constructed (in 1903) by Tom's father and uncle, utilizing Philadelphia craftsmen and machinery mostly from Lusse Bros. (later to make bumping cars) and perhaps, Mangels.

The Longs, themselves, were not carvers, although Tom, his brothers, and his cousin, George Long, Jr., would carve tails, legs, and other parts very competently, as necessary, and George went on to carve full size horses (his son-in-law, Merrick Price, found a used carving machine) and excellent miniature carousel horses. Since Bushkill Park was closed over the winter, with only the roller skating rink operating



A copy of a turn-of-the-century postcard showing row boats at Bushkill Park, a common and popular amenity at picnic parks in the late 1800 and early 1900s.



The original roller coaster whose tracks ran right over the creek.



In its prime, the Long carousel at Bushkill was a bit of a carver's museum with a wide variety of menagerie represented like the Dentzel tiger and rabbits shown here.

(with Mabel), Tom would spend the winter restoring carousels he bought in previous months or years. These restored carousels were sold to wide-ranging customers including the city of Toronto, Canada, and a consortium in Caracas, Venezuela. One went back to Blackpool, England to be operated by relatives. Many went to U.S. customers.

In the course of his restorations, Tom, sometimes, kept a particularly choice animal and substituted it for one on his carousel. This is how a "Long" carousel ended up with a Cernigliaro lion and tiger, Zalar horses (2), Dentzel rabbits, and a great Muller outside cavalry horse with a pistol on the saddle. There were other Muller menagerie animals on the carousel, such as donkeys and camels, but they may



An ornate chariot on the Long carousel.

have been on the carousel as constructed since the Muller Bros. were contracted to do most of the carving. Another carver, Charles Leopold did most of the carving for the other Long carousels and also several on the Bushkill Park machine (including a lion now in residence at Seabreeze Park in Rochester, NY). In all, there were 50 animals and two chariots on this carousel, when sold, along with a 153 Wurlitzer organ and a 150 Artisan brass horn organ. After Mrs. Long's death, this merry-go-round was sold to an industrialist in Ohio who has stored it in his warehouse for the last 20 years. He had initially intended to install it in an amusement park; perhaps, one day, his successors will find a place to operate it.

As mentioned, there were a total of eight carousels manufactured by the Longs. There is some speculation about a ninth, but no confirmation. Also, the Longs restored several carousels by other manufacturers. Their manufacture of full size merry-go-rounds began about 1876. R. Arthur Long and his cousin Uriah Long opened a shop on what was then Liethgow St. in Philadelphia.

The first machine was a horse drawn, 2-abreast, stationary ride placed in Philadelphia's Fairmount Park. Its disposition is unknown but, may be in Rhode Island. They built a second one around 1888 that was very similar. It was operated by the family for a while in Hamilton, Ontario but, its disposition is, also, unknown.

The third was built around 1892. It was a three abreast

A row of camels join the varied menagerie at Bushkill Park. Photos courtesy of Ron Long





The Barl of Fun fun house in the 1940s.

menagerie with four chariots. It first operated (again, by the Longs) at Ontario Beach, Charlotte, NY, and then was sold to a family in Sylvan Beach, NY. It stayed there through three generations of that family and, around 1973 it was sold to a restaurant owner in Utica, NY, who incorporated it into his restaurant. I think it was broken up, but may still be in the Utica area.

The fourth carousel was built around 1893 and was similar to #3. It was sold to John Donalds of Rochester, NY and installed at South Park or what is now Genesee Valley Park. It was lost in a flood, although some of it may remain in the Rochester area.

The fifth machine was built around 1896 and was, also, like #3 except it had much more decorative work including enclosures around the mechanism. It was originally steam driven, but converted to electric. It was operated by the Longs at Ontario Beach until 1907 when it was moved to Wildwood, NJ until Sunday blue laws there made it unprofitable. It operated in Eldridge Park, in Elmira, NY (by Bob Long) and then at Woodlawn Beach, south of Buffalo (by Russ Long) until that beach was closed due to Lake Erie pollution. Around 1940 it was sold and moved to the Jersey shore, again, where it, eventually, burned down.

A similar sixth machine was built

In 1993, a wooden 1920s era Herschel carousel with 42 horses and two chariots, was purchased for Bushkill Park. Ron Long personally oversaw its restoration, but the carousel suffered severe damage in the 2004 flood.



The Barl of Fun was still active and popular in 2003.

for a sister of R. Arthur and George Long, Sr. and shipped to her and her husband for operation in the resort area of Blackpool, England.

Number seven, similar to #5 and #6, was built around 1899, originally for installation in Baltimore, but was instead forwarded to Cape May, NJ, where it operated a couple of seasons before moving to Burlington Island Park on the Delaware river north of Philadelphia.

In 1904, Long carousel #7 was brought to Sea Breeze Park in Rochester, NY, (then Dreamland Park). Around 1915, George Long, Sr. bought a new Philadelphia Toboggan carousel (# 36) which he installed in Seneca Park above the Genesee river in Rochester. In 1926 the PTC was switched with the Seneca Park Long carousel at Seabreeze. It was operated there by George Long, Jr. and then his daughter's family (the Norris'). Ted Long operated the machine at Seneca park until it was lost in a fire in 1948. The Seabreeze machine was, also, lost to fire in 1994 (but magnificently replaced by the Norris's).



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Carousel Modelers and Miniature Association

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. The 2009 convention was held at the Herschell Carrousel Factory Museum.

The CMMA is now accepting 2011 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.



An early 1900s postcard showing the Bushkill Park pagoda.

At the time Bushkill Park was sold, the buyers couldn't afford the carousel (#8), so a large effort was undertaken to try to keep it at Bushkill Park or, at least, in the region. This effort failed and, as stated earlier, it was sold (albeit with a provision that it be kept intact for a period of time).

In 1993, an all-wood, 1920s era Allan Herschell carousel with 42 horses and two chariots was purchased for Bushkill Park. It had a 146B Wurlitzer band organ with it but, everything needed a lot of work. With the help of many talented volunteers, I oversaw restoration and it was in operation through most of 2004 before hurricane Ivan destroyed most of the park with flooding. The merry-go round is operable but the organ is undergoing a slow rebuilding. Since Bushkill Park's future was in doubt (and still is) the Herschell could not be protected there and had to be sold.

In a rambling way, this is a summary of the Long family's involvement in the amusement business even though I have not covered all the carousels of other manufacturers that at one time or another passed through our hands nor listed all the amusement parks in New York and Pennsylvania that the Longs operated or helped develop.



Beautiful trappings on one of the 42 horses aboard the 1920s Allan Herschell that operated there for a decade after the original machine was sold. This carousel is still intact and operable, but needs a lot of work after the 2004 flood.

Special Exhibit Includes Six Figures from the Charlotte Dinger Collection

Flying Horses Exhibit at Heritage Museum & Gardens in Sandwich



A beautiful Illions stander (left) and an armored Carmel-Borrelli jeweled stander (center) with a life size enlargement of a vintage carousel photograph behind.

SANDWICH, MA – Heritage Museums & Gardens on Cape Cod celebrates the 2011 season with three new exhibitions: *America's Kitchens*, *Flying Horses*, and *Born to Ride*, which will all be on view through October 31.

The American History Museum explores the role of the kitchen in American life. From open fires to microwave ovens, kitchens tell stories – about families and women's roles; new technologies; changes in gadgets and appliances; and shifts in values and everyday life. *America's Kitchens* features seven kitchen vignettes dating from 1759 to 1957.

The sound of band organ music will surround the Art Museum as the *Flying Horses* exhibit investigates the history of the carousel.





Carousels speak to a lost era in American society. In a time before air conditioning and television, people visited amusement parks (often located at sea or lake shores) for cooling breezes, entertainment and a sense of community. Carousel manufacturing companies employed gifted immigrant woodcarvers to produce some of the most elegant, detailed and spectacular carousel animals ever created. The exhibit showcases some of these beautifully carved fig-

ures representing a variety of carousel styles and offers the opportunity to learn more about the people and techniques behind their craftsmanship.

The 2011 exhibit at the Auto Museum is *Born to Ride*. From their roots in Europe in the 1880s to today, the motorcycle has symbolized independence and personal freedom. Hundreds of motorcycle manufacturing companies were previously active in America and this exhibit highlights rare examples of makes such as Pierce, Flying Merkel and Excelsior. A 1920 Indian with sidecar as well as a 1939 Crocker are standouts in the exhibit, as well as a 1936 Harley-Davidson knucklehead and a 1951 Indian Chief.

The trio of exhibits offer something for everyone.

The special Flying Horses, American carousel figure and history exhibit and the other special exhibits will be on display through Oct. 31, 2011.

Plan Your Visit:

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Cincinnati, OH – Tokens, which can be sold at a central location and then used throughout the venue site like cash, simplify cash control for anything from stand alone carousels, to festivals, fairs, and other entertainment venues. Since many of these events are staffed by volunteers or minimum wage employees, having a cashless exchange of goods eliminates employee theft, simplifies transactions, and minimizes accounting errors. Instead of low level employees accepting cash at out-of-sight booths, customers buy tokens at a secure, central location, staffed by trusted employees. The tokens are then redeemed at vendor booths or activity locations throughout the venue.

Unlike paper tickets, durable tokens can be reused season after season, allowing event organizers to amortize their cost over years. Since they are impervious to moisture, tokens can be counted on standard weigh counters – a vast time savings over paper ticket redemption and counting. In addition to the operational advantages of token based events, custom tokens also provide unequalled marketing and branding opportunities.

Tokens can be purchased for pennies and sold for \$1 or more, providing a guaranteed return for venue operators and event organizers. This low cost and high value ratio is heightened when “walkaways” – tokens which are sold but

never redeemed – are included. When minted with venue or event logos, custom tokens have an increased “souvenir appeal,” further increasing the likelihood of unredeemed sales.

In addition to these operational advantages, custom tokens provide significant promotional opportunities. They can be minted with logos, event dates, and other marketing messages, and then easily tied into other promotions. Unlike paper-based products, tokens are very unique. When coupled with a high perceived value, tokens are rarely discarded, allowing them to serve as branding tools for any venue or event. They can be used in memorable mailers to create pre-event excitement – for example, redeem this token for one free admission. Each token is made in the USA and is completely recyclable, making them ideal for “Green” locations and events.

TokensDirect offers hundreds of standard designs which can be easily customized. Their full line of tokens is available online at www.tokensdirectstore.com with factory direct pricing, low minimum order quantities and fast turnaround time on all orders. Hundreds of designs and sizes of stock tokens are available for immediate shipment, while custom tokens can be shipped within 10 business days.

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CAROUSEL BOOK REVIEW

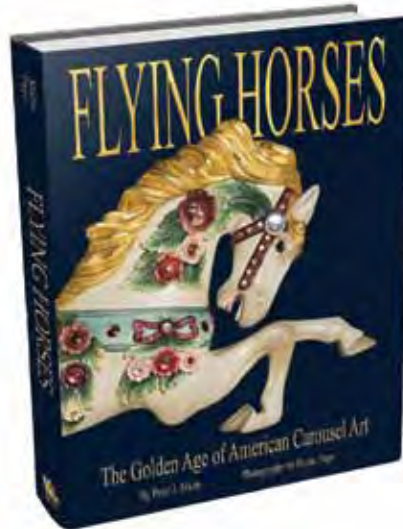
By Richard Gardner

Special to *The Carousel News & Trader*

Flying Horses, the Golden Age of America Carousel Art covers carousel history in America during the period when carousel development and manufacturing were at their peak, and when the artistry of carousel carvers flourished. Specifically, the book describes in detail the period from 1870 to 1930, the so-called "Golden Age" of Carousels, and discusses the inventions and social factors that led to the rapid spread as well as the decline of the carousel as one of the prime attractions at amusement centers and trolley parks across America. The influence on carousel art and manufacturing of a generation of immigrants from Germany, Austria, The Netherlands, Russia, and Italy, as well as some native-born Americans, is described in detail, often with insights and details not often seen in such a book.

The book was written in partnership with the New England Carousel Museum (NECM) in Bristol, CT, and a portion of the proceeds of book sales goes to support the museum. The book uses photographs of the carousel figures in the museum to illustrate the various carousel horse styles, specifically the Country Fair, Coney Island, and Philadelphia styles. The museum collection also serves to illustrate the carving styles and characteristics of many of the master carvers from the major carousel manufacturers of the period. The photographs in the book show examples of work from nearly all the carvers that helped to elevate carousel carvings to an art form, including Daniel Muller, Marcus Illions, Charles I.D. Loeff, David Lightfoot, Leo Zoller, Salvatore Cernigliaro, Frank Caretta, and Charles Carmel. Noticeably absent however, is any example of the work of John Zalar, sometimes called the "Michelangelo" of wood carvers, although some of Zalar's contributions are described in text.

An internet Google search of "carousel history" (including the quotes) yields roughly 12,900 hits, or citations. One would think that with such an overload of information on this topic that there would be little left to say that is original and enlightening. Such an assumption, however, would be a mistake. Yes the book does provide numerous citations of previously published carousel literature (particularly Frederick Fried's, *A Pictorial History of the Carousel* and Charlotte Dinger's *The Art of the Carousel*, works that make up roughly 10-20 of the book's 145 cited references). What is new and original about this book is the narrative that the author weaves together to blend many disparate and often little known facts into a cohesive history of carousels during the sixty-year period from 1870 to 1930. Original research that reflects the discipline of a trained historian comes across in the reading. Examples of US patent drawings illustrating some of the early carousel-related inventions and how they



factored into carousel development were enlightening. The book also corrects, or brings together corrections, of some common misunderstandings, misinformation, or "urban legends" in the carousel world, such as the true identification of Charles I.D. Loeff's middle names, and the tale (not true) that President Dwight D. Eisenhower once worked as a sander in Charles Parker's carousel factory in Abilene, KS. Having read much of the previous literature, I found myself wanting to read on in the text to see what I had missed in earlier histories and to see what new associations and insights were being developed.

The original photography in the book is superb. Bryan Pages' photographs of the museum's collection in a controlled studio environment shows the figures in their best light. The fine details of the carvings become apparent, as do some features of the manufacturing and repair of the figures. The high quality of the printed pages and the attention to color balance in the photos give to the casual reviewer, carousel aficionado, historian, or restorer an appreciation of the artistry and skill of the masters of carousel carving and painting art.

What comes across in the book is a truly American story. Talented immigrants, searching for a better life, bring their skills to a new land and have a profound influence on the culture and economy of their new land. The contributions of the new Americans do not diminish those of native-born Americans, of which there were many, but the most celebrated carousel artists have been those immigrants. They not only contributed to a thriving and competitive industry, but also helped to create an art form that was not fully appreciated until nearly a half century after their deaths.

The purpose of the book was to showcase the collection at the NECM and to create a history of carousel art using the museum's collection as illustrations of the art of the period. If there is a shortcoming to the book, it is that the choices used in illustrating the book were limited. However, the text by Peter Malia transforms what could have been a catalog for an exhibition of the carousel collection of the NECM into a well-written book on the history of carousels in America, adding some needed perspective to the history. This book would be a welcome addition to the collection of anyone who appreciates carousel art.

FLYING HORSES, The Golden Age of American Carousel Art, By Peter J. Malia, with photography by Bryan Page, (Monroe, CT: The Connecticut Press, 2010. 200 pages, 250+ color photos and illustrations). Limited, signed and numbered Collector's Edition: \$75.00. ISBN: 978-0-9825468-2-6.

The book is available at www.connecticutpress.com, The NECM, www.thecarouselmuseum.org, and Amazon.com.

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Visit www.NCA-USA.org for more information.

Silver Beach Carousel a Top Attraction in SW Michigan in First Year of Operation



Eric Becker enjoys his first ride on opening day.

ST. JOSEPH, MI – A year has now passed since the new Silver Beach Carousel opened in St. Joseph. Built near the shores of Lake Michigan within yards of where the original carousel (1910-1971) once entertained millions of people, it has proven to be much more than several minutes of whirling entertainment for riders. In its first year of operation, the carousel has become one of Southwestern Michigan's most visited attractions and was recently named one of the top ten new places to play by *Midwest Living*.

"It's been an exciting and ground-breaking year," said Silver Beach Carousel Society President, Suz Schalon. "From the moment we opened we knew that to reach our ridership goals, we had to find ways to attract our local and tourist communities to the carousel. So we drew on ideas from other carousels around the country and created some new ones that might inspire other locations."

From its snowy opening day on Jan. 2, 2010, to a New Year's Eve party on Dec. 31, the carousel successfully enticed people of all ages to ride the 48 hand-carved figures and two chariots. By year's end, more than 155,000 ride tokens were collected. Schalon credited this success partly to the hard-working Friends of the Carousel who donated over 5,500 hours of volunteer labor.

Matching the volunteer effort was the carousel's three-pronged marketing strategy. That strategy included collaboration with not-for-profit organizations, creating seasonal events and promoting the carousel as a memorable place for family and corporate celebrations.

1) According to Jill Stone, carousel board member, "A key factor to our successful first year was that we wasted no time in introducing new riders to the carousel." After a highly publicized opening week, the marketing committee focused on keeping the carousel in the public eye. The first prong in their strategy was to partner with area not-for-profit organizations to offer special benefit rides and events throughout



Outing at the New Buffalo Welcome Center Anniversary - with Miss Michigan

the year. These benefits served the dual purpose of raising awareness of the featured organizations as well as introducing their supporters to the new carousel.

2) The second prong of the marketing effort created seasonal events that gave families and young adults new opportunities for fun. The Silver Beach Carousel collaborated with the other attractions at the new Silver Beach Center: Shadowland on Silver Beach ballroom, Curious Kids' Discovery Zone interactive children's museum and Silver Beach Amusement Park Museum. Events included:

- **Guest carousel figure rides.** The Carousel Works provided on-loan figures. A contest on Facebook challenged fans to be the first to ride "Buckeye," The Ohio State University horse. The event created an intercollegiate, online rivalry and resulted in a winning bid that directed \$500 to a local family grief healing organization. A free spring break drawing selected the first rider for Kaa, two snakes on a log. Other guest figures that attracted riders included a baby giraffe, a Canadian goose and a blue heron.

- **Spring Break Snakes on the Beach celebration.** The Silver Beach Center hosted a free Sarett Nature Center (Benton Harbor, MI) Reptile Show. All children in attendance received free ride tokens.

- **Founders' Week Celebration in June.** All the venues at Silver Beach Center paid tribute to the two boat builders who started Silver Beach Amusement Park in 1891. The week of family fun included the installation of the carousel house weathervane, a stilt-walking storyteller, sand sculptor, concerts, dances, children's games and carousel rides.

- **Sizzlin' Summer Weekend.** St. Joseph ended the summer beach season with the help of an island-themed party and swing dancing night for adults, carousel rides and family activities.

• **Night Mares on Broad Street Halloween Dance.** Volunteers created a haunted carousel house. Adults 18 years and older enjoyed costume contests with cash prizes, dancing to teeth-chattering DJ tunes and fortune telling.

3) The third marketing prong encouraged families and businesses to hold special occasions at the carousel and the ballroom. The committee invested in advertising and PR campaigns to inform brides-to-be of the unique photo and reception opportunities the carousel offered. As a result, Silver Beach Carousel was featured (frequently as the cover story) in regional wedding publications. The carousel and ballroom were chosen for several high school proms as well as birthday, office and retirement parties that attracted hundreds of new riders.

In addition to creating a year filled with activities, the marketing committee made another revenue stream for the carousel by adding a gift shop to the carousel's website. Popular gift items, also available at the Silver Beach Center store, included colorful tubes filled with carousel ride tokens, passes to Curious Kids' Discovery Zone, chocolates and a coloring book. Other favorites were handmade soaps with labels featuring Silver Beach Carousel horses and a new children's hardcover book, "How Noel Saved Christmas." The self-published book was written by Chris Knuth, a Silver Beach Carousel board member, and illustrated by local artist Susan Schirmer. This full-color volume captures the heroic holiday adventures of "Noel," one of the carousel figures.

"This level of marketing energy demanded a lot from our volunteers and an investment in professional advertising,"



This cotton candy machine was actually used at the original Silver Beach Amusement Park. Sometimes for special events and promotions we give away the cotton candy as well as popcorn to carousel guests. It's a big hit!

said Schalton, "but it's been rewarding. We aren't viewed as just a quick, one-time ride. People seek us out as a community partner and a great place to find entertainment." She added that members of her marketing committee are planning to repeat several of last year's events as well as introduce new ones in 2011. New ideas include a Mardi Gras Masquerade Party and Pink Carousel event during Breast Cancer Awareness Month.

For more information, or to exchange ideas for increasing carousel ridership, visit www.silverbeachcarousel.com or contact info@silverbeachcarousel.com.



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