



◀ Inside view with a suspended gondola from “Big Bad Wolf” (earlier Busch Gardens Europe) in the foreground

▶ A car from the Schwarzkopf “City Jet” (earlier Gilian’s Wonderland Pier)

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Different to earlier plans, the “National Roller Coaster Museum of America”, in short NRCMA, has not been able to bring its own building designs to reality, with available funds being only sufficient for a type of barn construction without windows and without an appealing exterior design.

For many years money has been gathered from private donations, particularly from coaster fans, but it was finally the 25,000 US-Dollar donation from Gary and Linda Hays, owners of the Cliff’s Amusement Park in Albuquerque, that made construction possible. And that was more urgent than ever as there had been many exhibits gathered that have to be displayed – or at the very least appropriately stored. An adequate exhibition is not possible, but without a doubt the situation is better than nothing. This shows however that unfortunately even in the USA, where the culture of amusement receives much stronger support and appreciation than for example in Europe and especially Germany, where theme parks and fairgrounds are still not considered noteworthy by the educated classes, is not considered worthy of sponsorship.



◀ Rescued train parts from Prior & Church stem from the 1969 demolished “Big Dipper” (Jantzen Beach) and from the still existing “Giant Dipper” (Belmont Park)

▶ Front car from Schwarzkopf’s “Tidal Wave” (earlier Frontier City) / photo left down: Neon name sign from “Thriller” (the coaster itself is located in the meantime at the Mexican Isla San Marcos Parque Temático, and is called “Tsunami” there

Additionally aggravating also is that the states still have to accrue cultural contributions from private or alternatively economic initiatives. And so the idea and the financial support of the Coaster Museum is a purely personal issue that the state doesn’t have anything to do with, and definitely not in a monetary aspect. And that’s the way it is in a free enterprise system: no better than a socialistic system, both of which every now and again struggle with which culture belongs to mankind and which doesn’t. ■

