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Notes

Chapter 1 Pleasure gardens, Great Exhibitions and wonderlands: A genealogy of the carnival site

- 1 The Merlin Entertainments promotional material claims that it is second only to the Walt Disney Company as a global entertainments company.
- 2 The major investor in Parc Astérix and the Paris Grévin wax museum is the Group Caisse des Dépôts, a state investor that invests through government bonds.
- 3 Dr Syntax was a mythical figure written by William Combe, used to lampoon contemporary fashions; he was sent on three 'tours': 'The Tour of Dr Syntax in Search of the Picturesque', 'in Search of Consolation' and 'in Search of a Wife'. The 'Picturesque' tour proved so successful that it went into five editions by 1813.
- 4 Charles Hamilton was the youngest son of an aristocratic family and therefore not supported by funds or his own estate, a situation that led to the forced sale of Painshill in 1773.
- 5 At Disney World Florida's Epcot Centre, the visitor can undertake the Grand Tour in a day by visiting metonymic icons of the major tourist attractions: the Eiffel Tower, St Mark's Square and an English pub embody the cities of Paris, Venice and London, respectively.
- 6 The Swiss Family Robinson Tree house is the highest visitor vantage point of the Disney parks, but no boundaries can be seen from there.
- 7 Marylebone Gardens was among the first public sites to display 'The Modern Magic Lantern', in 1775 (Rogers 1896: 31).
- 8 Loudon had once described Repton as a 'tinsel kind of talent' (quoted in Daniels 1999: 4), but he did concede that the Alton Towers garden was 'peculiarly adapted for grand and Picturesque effects' (Loudon, quoted in Batey and Lambert 1990: 270).
- 9 See for example, Finch (2004) and Greene and Greene (1991).
- 10 For a detailed account of rational recreation, see Bailey (1978).
- 11 The Great Exhibition was by no means the first international trade fair. Paris lays claim to 'the first public exhibition of industry and agriculture in 1798 as the first Exposition Universelle' (see Ageorges 2006: 12), and this was retrospectively recognised by the Bureau of International Exhibitions.
- 12 The Crystal Palace Gardens were used as the site for the 1911 Festival of Empire, but finally burned down in 1936.
- 13 The Blackpool Tower was the only one of a planned series of towers to be built.
- 14 The pavilions for the Columbian Exhibition were painted in a white plaster, which gave the site the name of the White City, a name that Wembley Stadium in London would later take over.

- 15 See Mattie (1998) for a listing of the new technologies and attractions presented at each World's Fair.
- 16 A version of Buffalo Bill's Rodeo Show is still to be found at Disneyland Paris and at Disney World Florida as an evening attraction located outside the main gates of the park.

Chapter 2 Illustrations and innovations: The metonymic icons of the carnival

- 1 See Bryman (1995) for an account of the number of postmodern critics who have concerned themselves with the Disney parks.
- 2 For a discussion of the term 'icon', see Eco (1977: 191–6).
- 3 The Grimm Brothers, Madame d'Aulnoy, Andrew Lang and Roger Lancelyn Green are among the many compilers of folk tales to claim their own versions as 'authentic' to an original.
- 4 *Peter Pan*, *Alice in Wonderland*, *Treasure Island*, *Frankenstein* and *Dracula* are among the recurrent fairground and theme park narratives that do have a recognised author, but these too all contain strong elements of folk tale.
- 5 As illustrative methods developed, the same process would apply to wood engravings, steel engravings and lithographs.
- 6 The British Statute of Anne, 1709, arguably provides the first legal definition of intellectual property and introduces a legal concept of copyright.
- 7 *Frankenstein* is regularly cited as the first science fiction novel; it is very much a product of the Romantic imagination. While the narrative does express anxiety about the potential destruction of new scientific advances, it offers a monster who can be tamed by the power of reason.
- 8 An important technological development that enabled the mass circulation of images and stories was the introduction of the Fourdrinier paper-making machine in 1820, which could produce large sheets for printing, later used in steam-driven printing presses. Government duties on paper and printing were lifted in 1833.
- 9 *The Penny Magazine* was also circulated in the United States.
- 10 See Chapter 1 for an account of the importance of images of the Crystal Palace in establishing a prototype for the architecture of the World's Fairs and subsequent pleasure palaces. Chapter 6 gives more details on the significance of the obelisk in the European and American fashion for Egyptiana.
- 11 Although *The Illustrated American News* was taken over by the showman Barnum (of Barnum and Bailey), it ceased publishing in 1853. More successful were the American Harper's group of periodicals: *Harper's New Monthly Magazine*, first published in 1850, *Harper's Weekly* in 1856 and *Harper's Weekly Journal of Civilization*, 1857.

- 12 These included *Frank Leslie's Lady's Magazine* and *Frank Leslie's Chimney Corner*.
- 13 For more detail on Frank Leslie's commissioned illustrators, see Chapter 10.
- 14 It is in the work of folklore revivalists, such as Andrew Lang and later Roger Lancelyn Green, that these figures become canonised as the inventors of a genre.
- 15 Anderson makes a similar point:

[T]he illustrations accompanying serial fiction frequently occupied a conspicuous position on the front pages of the various issues in which they appeared ... these pictures were apparently meant to attract the notice of those who browsed at the windows and stands of booksellers and news-vendors. And without doubt they did so. (Anderson 1991: 102)

- 16 'Grangerising' is a term derived from the most notorious proponents of this practice (see Sillars 1995: 11).
- 17 See Gleeson White (1970) for an account of the proliferation of titles in illustrated magazines in England in this period.
- 18 This form of moral panic later re-emerges in the 1950s in America, this time focusing on the comic book.
- 19 See also Tosh (2005). For more details on boy's own publications, see Chapter 7.
- 20 By the decade of the 1890s, the circulation of *Boy's Own Paper* was 665,000 copies a week.
- 21 Harlequin is a figure who, as with popular tales, has no specific origins, although he is generally thought to have derived from the *Commedia dell'Arte* in Italy; he also appears in French, German and British versions.
- 22 The most popular toy theatre plays, *Cinderella* and *Aladdin*, continue to be produced by Pollock's Toy Theatres, the one toy theatre publisher that survives.
- 23 In Britain, a similar concern was expressed in the 1955 Children and Young Persons (Harmful Publications) Act.
- 24 Penguin Books began publishing in 1935 in Britain, and the New American Library operated in America as the US branch of Penguin Books from 1939, but Penguin had a very respectable list and eschewed the lurid covers of pulp novels and magazines.
- 25 Pocket Books' 'Kangaroo' logo was redesigned by Walt Disney Studios in 1943, suggesting a working association between the companies, and implies some knowledge on Disney's part of Pocket Books' titles and publishing strategy.
- 26 'Coney Island at Night' was a later Edison film of 1905.
- 27 McNamara quotes a showman who recalls the details of these stock sets:

The *town* set consisted mainly of a drop showing a street scene; *timber* was a woodland setting, and *back room* was a plain chamber that usually swerved for a kitchen set. *Front room* really was two

sets. One represented a parlor in an ordinary home and the other, known as a *center door fancy*, represented a rich man's drawing room. (McNamara 1987: 53)

- 28 Ironically, ABC television is now part of the Disney Entertainment division.

Chapter 3 Mickey Mouse chivalry: Chivalric romance

- 1 These references to 'wizards' at children's attractions also capitalise on the enormous success of J.K. Rowling's series of Harry Potter novels, which began in 1997.
- 2 In 1735, 'Merlin's Cave' in Richmond displayed a wax figure of Merlin among other 'historical' figures. The garden gave rise to a number of taverns and coffee houses that displayed figurines of Merlin. Merlin also gave his name and an element of magic to the technological inventions and mechanical toys displayed in 'Merlin's Mechanical Museum' in London in the late eighteenth century (see Altick 1978: 73–6).
- 3 Altick retells the tale of a London workman awestruck at recognising the great author in the street (Altick 1957: 2).
- 4 Scott's name is still enough to evoke chivalric associations; a current attraction at Chessington World of Adventures in the Land of the Dragons is named 'Sir Walter Squirtalot'.
- 5 The fact that Tony Blair, then British prime minister, chose *Ivanhoe* as his favourite book on the radio programme *Desert Island Discs* in 1996 suggests that Scott's imagining of Britain still had a resonance in the late twentieth century.
- 6 Terry was instructed by Scott to purchase a 'good set of real tilting armour' from Bullocks' sale of effects from the Egyptian Hall for Abbotsford.
- 7 This association of Scott's characters with boats and the sea is probably what accounts for the presence of Lancelot and Guinevere on Brighton Pier.
- 8 G.P.R. James, like Mills, attaches the title 'Esquire' to his authorship, so signalling his class status as a gentleman.
- 9 In 1867, the 'Guinevere' section of the poem was published with illustrations by Doré, and the whole volume was issued with Doré illustrations in 1869.
- 10 Beardsley's illustrations appeared at two prices, an 'édition de luxe of Malory's Morte D'Arthur', and a cheaper version, to ensure a wider market; it was later published in bound volumes in 1894.
- 11 *A Connecticut Yankee in the Court of King Arthur* was filmed first in 1921, directed by Emmett J. Flynn, and had over a dozen film versions. The novel became a Rodgers and Hart musical in 1929. In 1995, a Disney film, *A Kid in King Arthur's Court*, conflated the two novels *The Prince and the Pauper* and *A Connecticut Yankee in the Court of King Arthur*.

- 12 Twain's description here invokes the same signifiers of the chivalric found in the wooden horses of the fairground and in the castles of the Disney parks.
- 13 Chivalric iconography was also a regular feature in American illustrated magazines for adults, the 1906 cover of *Collier's Weekly* featuring a painting 'The Knight' by Walter Appleton Clark.
- 14 Among Pyle's students at Brandywine were N.C. Wyeth, Maxfield Parrish and Jesse Wilcox, all of whom went on to become popular children's illustrators, particularly in the field of folk tale and fairy tale, and who regularly used heraldic trappings in their images.
- 15 Rev. William Forbush was an alumnus of Dartmouth College, which had boasted a fraternity modelled on the *Idylls of the King*.
- 16 T.H. White was head of English at Stowe public school.
- 17 The same trope of the incongruity of the magic of wizardry and the tedium of school life is found in J.K. Rowling's Harry Potter novels.
- 18 Heraldic devices and flags were again heavily deployed at the investiture of Charles as Prince of Wales in 1969 at Caernarfon Castle in Wales.
- 19 A reference to the author of *Winnie the Pooh*, A.A. Milne.

Chapter 4 Fairy tale romance

- 1 See Warner (1994a) for a thorough account of European female tellers of fairy tale.
- 2 The violence in many fairy tales does survive, even in the Disney versions, in elements of the tale. Disney feature films are notorious for their frightening scenes, such as Snow White's escape into the forest.
- 3 See also Lurie (2003: 163).
- 4 See especially Zipes (1983).
- 5 This is often dated from the establishment of the Folklore Society in 1878.
- 6 Mother Bunch is an invented woman narrator, despite the fact that the stories are attributed to a woman writer, the Countess d'Aulnoy (who is entirely erased in the English translation). Class here, rather than gender, is the motivation for the disclaimer of authorship.
- 7 Gammer Gurton appears as a character in *Gammer Gurton's Needle: A Right Pithy, Pleasant and Merie Comedie*, first published in 1575. This edition refers to earlier performances of the comedy.
- 8 An interest in John Aubrey was part of a late nineteenth-century resurgence of folklore; his work was edited and collected for the Folklore Society in 1881.
- 9 'The Haymaker' rhyme includes the couplet 'Fee, Faw, Fum, I smell the blood of an earthly man', a couplet that is still familiar from the story and pantomime *Jack and the Beanstalk* (*Gammer Gurton's Garland* 1810: 6).
- 10 Dick Whittington, whose fortunes were told in popular ballads, was a real mayor of London although there is no evidence that he had a cat.

- 11 Tabart's tales were published in the same year as Thomas Bowdler's *Family Shakespeare*.
- 12 Warner explains that women dominated as writers of fairy tale in France in this period:

Le Cabinet des fées (The Fairy Library), a series of forty-one volumes which published hundreds of the tales of the seventeenth and eighteenth centuries ... included more than twenty authors: of these over half are women. (Warner 1994a: xiii)

- 13 Dialogues between a wise governess and several of her pupils.
- 14 Le Prince De Beaumont herself moved to London.
- 15 It was not until the editions after 1819 that a *Kleine Ausgabe*, a selection of tales, were specifically chosen and edited for children (see Zipes 2002: 46). The emphasis in this volume was less on folkloric scholarship than on moral education.
- 16 The stories included (as did the early English translations) the now largely forgotten anti-Semitic story, which has long been omitted from collections, 'The Jew in the Bush' – a tale in which a Jew cheats the hero of the tale, is forced to dance in a thorn bush and then hanged.
- 17 Cruickshank joined the Temperance movement in 1847, and from 1853 published and illustrated a *Fairy Library* collection of tales, rewriting familiar stories such as 'Cinderella', as temperance tracts.
- 18 Doyle was very involved with theatre, pantomime and ballet, and collaborated with J.R. Planché. In 1864 they produced together *An Old Fairy Tale (The Sleeping Beauty) Told Anew in Pictures and in Verse*.
- 19 Matthias Winther had published *Danske Folkeeventyr* in 1823, which was a direct influence on Andersen.
- 20 In order to avoid pirated versions, Andersen eventually published his work in English translation before publication in Danish.
- 21 'Cinderella' first appeared as a pantomime in 1804, 'A new Grand Allegorical Pantomimic Spectacle' at Drury Lane.
- 22 The use of laundry is a convention that dates back to Commedia del Arte. In the pantomime 'Aladdin' the dame traditionally runs the imperial laundry.
- 23 These engraved illustrated editions were later made available in three bound volumes sold at £4 4s (see Muir 1989: 30).
- 24 Andersen had himself been an aspiring dancer and was a friend of the Danish ballet master Bournonville. *The Little Mermaid* was turned into a ballet at the Royal Danish Theatre in 1909, and the statue of the mermaid, which is still in place at a Copenhagen quayside, was modelled on the ballerina Ellen Price.
- 25 A toy theatre production is a sure indication of a successful run in the commercial theatre; the sheets of sets and actors would be based on popular stagings. Other fairy tale titles produced for Pollock's

- include: *Aladdin*, *Babes in the Wood*, *Bluebeard*, *Ali-Baba*, *The Sleeping Beauty*, *Cinderella*, *Tom Thumb*, *Beauty and the Beast*, *Little Red Riding Hood* and *Puss in Boots*.
- 26 Juliana Horatia Ewing, Oscar Wilde and Edith Nesbit are among the other writers in this period to write their own 'fairy-stories'. *Toad of Toad Hall* and *Winnie the Pooh* can also be included as literary versions of anthropomorphic folk tale.
 - 27 Parrish's illustrations had already appeared (without the texts of the stories) in *Collier's* magazine, in another example of an iconographic set having a resonance beyond the readers of the tales.
 - 28 The same confused geographical collage and signifiers of Oriental 'fairylands' are to be found in Hollywood films such as *The Thief of Baghdad* (1924 and 1940) and *Sinbad the Sailor* (1947), and continue in Disney's 1992 *Aladdin*.
 - 29 Lang had contributed the Preface to 'Mrs Hunt's translations of Grimm's "Kinder-und Hausmärchen"' and to the Clarendon Press edition of Perrault, as he is at pains to point out in the introduction to *The Blue Fairy Book*.
 - 30 A version of *Ali Baba et les 40 Voleurs* had already been produced in France in 1902 (dir. Ferdinand Zeca).
 - 31 See Allan (1999: 268–70).

Chapter 5 Monsters, murders and vampires: The Gothic tradition

- 1 In a neat postmodern twist, like *Pirates of the Caribbean*, the Haunted Mansion attraction provided the basis for a film, released in 2003, and for a board game.
- 2 Freud's original German term for the uncanny is '*unheimlich*', which translates literally as 'unhomely'.
- 3 Both Alton Towers and Chessington World of Adventures were once owned by the Tussaud's entertainment group.
- 4 At Disneyland Paris the same attraction is titled 'Phantom Manor'.
- 5 As Freud points out in his essay 'The Uncanny', the fairy tale frequently offers a simulation of physical death; 'Sleeping Beauty' and 'Snow White' both subject their heroines to a living death, and are central Disneyland stories:

Apparent death and the re-animation of the dead have been represented as most uncanny themes. But things of this sort too are very common in fairy stories. Who would be so bold as to call it uncanny, for instance, when Snow White opens her eyes once more? (Freud 1985: 369)

- 6 The animated doll is a figure that belongs to both fairy tale and to horror. Freud discusses the fairy tales of Hoffmann in his essay on the uncanny, and particularly the tale of the doll Olympia. He suggests that the living doll is an uncanny object: 'because these excite in the

- spectator the impression of automatic, mechanical processes at work behind the ordinary appearance of mental activity' (Freud 1985: 347). The same point could be applied to the animatronic figures of the Disney parks.
- 7 Like Ripley's Believe It or Not (another contemporary survival of the 'freak' show and the wax museum), Madame Tussaud's has become a franchise with sites including Las Vegas and Times Square in New York.
 - 8 The Tussaud Group once counted Alton Towers, Thorpe Park and Chessington theme parks in Britain among its holdings, but these have now been taken over by the Merlin Group (see Chapter 2).
 - 9 While Louis Tussaud's claims its founder to be related to Madame Tussaud, this is not a relationship acknowledged by the Tussaud Group.
 - 10 The London Dungeon has also become a franchise, with sites including York, Edinburgh, Hamburg and Amsterdam.
 - 11 The use of letters in *Frankenstein* and *Dracula* produces a similarly uncanny effect, in that the 'truth' of events is recounted by a range of different voices.
 - 12 Walpole, as an eighteenth-century gentleman, used Strawberry Hill to display antiques and souvenirs gleaned from his Grand Tour travels.
 - 13 A gravestone in the grounds of Disney World's Haunted Mansion is remarkably similar to Gilpin's illustration.
 - 14 Louis James describes the 'blue books' of the early nineteenth century as 'chubby, blue bound novelettes selling at sixpence or a shilling' (James 1973: 83).
 - 15 Cruickshank's ghost family is a clear influence on the macabre cartoons of American Edward Gorey. His figures are also close to the models for Tim Burton's 2005 Gothic film *Corpse Bride* (which is indebted to Gorey).
 - 16 *Sweeney Todd* enjoyed a revival with Stephen Sondheim's musical in 1979 (the libretto based on a 1973 stage play) and again with Tim Burton's 2007 film of Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street*.
 - 17 Poe was later to be embraced in England by late nineteenth-century writers including Oscar Wilde and Algernon Swinburne.
 - 18 Tim Burton also directed a version of *Sleepy Hollow* in 1999.
 - 19 As a student Stoker was president of the University Philosophical Society at Trinity College, Dublin, and delivered a paper on 'Sensationalism in Fiction and Society', demonstrating an early familiarity with popular horror fictions.
 - 20 Murnau worked with theatrical producer Max Reinhardt, who had developed innovative lighting and sets for the stage. *Nosferatu* was produced by Prana Film, and was the only film the company ever made.
 - 21 The film was also issued under the title *Mark of the Vampire*.
 - 22 Balderston collaborated on the script of *Bride of Frankenstein* in 1935 but sued Universal in the 1950s on the grounds that the studio had exploited his version of the monster in subsequent sequels (see Skal 1992: 183).

- 23 Robert Louis Stevenson's 1886 novella *The Strange Case of Dr Jekyll and Mr Hyde* had been a successful stage play, and was first filmed in 1912. The most influential version was the 1920 film starring John Barrymore and directed by John S. Robertson.
- 24 *Phantom of the Opera* was itself the subject of numerous film and stage productions from its first magazine serialisation. It was revived spectacularly with the enormous worldwide success of Andrew Lloyd Webber's 1986 musical opera, which was itself in a long line of operatic and theatrical versions of the story.

Chapter 6 The riddles of the Sphinx: Egyptomania

- 1 Street merchants continue to sell cheap 'Egyptian' souvenirs outside the gates of the British Museum.
- 2 Bullock planned to establish a retirement home set in pleasure gardens in Cincinnati, but this never got off the ground.
- 3 Jules Verne wrote a sequel to Poe's tale, 'Le Sphinx des Glaces', in 1897.
- 4 The aristocratic archaeologist William Bankes erected his own obelisk on his estate in Kingston Lacy, Dorset, in 1839.
- 5 Disney was to issue a record of *Famous Arias from Aida (and other Operas)* in 1965.
- 6 One of the editors for *Frank Leslie's Illustrated Magazine* at the time of Alcott's contributions, E.G. Squier, was himself an enthusiastic scholar archaeologist, familiar with developments in Egyptology and who commissioned a number of mummy and other Egypt-related tales and articles.
- 7 George Reisner would later excavate the sites of Napata and Meroe between 1916 and 1923, and so develop Meroitic archaeology.
- 8 Rider Haggard's first trip to Egypt was to view the mummies at the Cairo Museum; in 1904 he was among the first to see the newly discovered tomb of Nefertiti.
- 9 Sax Rohmer was the pen name of Arthur Henry Sarsfield Ward.
- 10 The opening scene of an oriental shopkeeper in Joe Dante's 1984 film *Gremlins* knowingly references Fu Manchu, and its tale of an uninformed Western purchase of exotica reproduces many nineteenth-century tales of the dangers of the Egyptian souvenir.
- 11 Ironically, William Bullock's Egyptian Hall itself became a cinema in 1896.
- 12 The ceremony was re-enacted in Knightsbridge for the 1995 opening of Harrods department store under the new ownership of Egyptian Mohammed Al Fayed.
- 13 *The Mummy* was produced by Universal Studios, which had filmed the classic Gothic novels *Frankenstein* and *Dracula* in 1931. Boris Karloff was the studio star who had had a great hit as Frankenstein, and the studio needed a similar vehicle for him.
- 14 The same screenwriter also wrote a treatment for Rider Haggard's *She*.

- 15 The British Museum display and catalogues still make no reference to either Bullock or Belzoni.
- 16 The Disneyland attraction and later film *Pirates of the Caribbean* features Aztec treasure as the motor for the drama.

Chapter 7 Boy's own stories: Explorer heroes

- 1 *Swiss Family Robinson* is a text in the tradition of the shipwreck romance: see Chapter 8, 'Treasure Islands and Blue Lagoons', for an account of the novel.
- 2 Macherey is not alone in citing the map as an emblem of colonisation; among others, Marin (1984) discusses the ideological function of mapping, as does McClintock (1995).
- 3 The Seven Wonders of the World have been a regular subject of panoramas, dioramas and attractions; Blackpool Pleasure Beach still has a boat ride attraction called 'The Seven Wonders of the World'.
- 4 The Society for Effecting the Abolition of the Slave Trade, founded in 1787, with the mission to promote the anti-slavery movement, circulated images of African people and toured British cities with illustrated leaflets, posters and prints.
- 5 The African Association took the promoters of the exhibition of the Hottentot Venus to court, concerned that the woman, Saartje Baartman, was being exploited. She declared her consent, but doubts remain as to the extent of her willingness. For an account of the case, see Holmes (2006).
- 6 These images were recycled and confirmed in the 1939 film version of the story; the Twentieth Century Fox *Stanley and Livingstone* (starring Spencer Tracy) was based on Stanley's own account of his adventures, and advertised with the slogan: 'THE MOST HEROIC EXPLOIT THE WORLD HAS KNOWN! Into the perilous wilderness of unknown Africa ... one white man ventured to seek another!'
- 7 Bristow (1991), James (1973), Tosh (2005) and Turner (1976) are among those who have charted the circulation of boy's own stories of the Empire in popular fiction of the late nineteenth century. There are also a number of popular collections that reprint tales and illustrations from these magazines, such as Warner (1977). Conn and Hal Iggulden's *The Dangerous Book for Boys* is a twenty-first century compilation of features of the kind found in the *Boy's Own Paper* (London: HarperCollins, 2007).
- 8 For a feminist account and reclamation of these women explorers, see Birkett, *Spinsters Abroad: Victorian Lady Explorers* (1989).
- 9 See Rosenthal (1986) for an account of Kipling's association with the Boy Scout movement.
- 10 The most familiar Kipling story currently is *The Jungle Book*, largely because it was animated as a jazzy 1960s romp by Disney in 1967.
- 11 As a young surgeon, Conan Doyle worked on a cargo ship that travelled to Sierra Leone, Liberia, the Ivory Coast and the Gold Coast.

- 12 See Coren (1995) for an account of the complexities of Conan Doyle's political and imperial views.
- 13 *Jurassic Park* (1993), a Stephen Spielberg film based on Michael Crichton's 1990 novel, borrowed Conan Doyle's plot of extant dinosaurs and relocated it to a theme park; the sequel, filmed in 1997, borrowed Conan Doyle's title *The Lost World*. Both films firmly established the dinosaur as an icon of popular culture in Britain and America.
- 14 See Cross and Walton (2005: 38) for a full account of the 'native' attractions that Coney Island took over from the Chicago Fair.
- 15 The stage version of *The Lion King* followed the animated film in 1997 and currently continues to tour around the world.

Chapter 8 Treasure Islands and Blue Lagoons

- 1 To confirm Hobsbawm's point, the narratives of the cowboy and the pirate are often closely aligned in the theme park: Legoland's pirates exist in a space devoted to the Gold Rush, and their pirate map marks the Black Hills and Indian territories of the Western genre. Tokyo's Disneyland situates its island adventures in 'Westernland'.
- 2 This is a fantasy that the theme park exploits by positioning the tourist as an adventurer and providing them with a map.
- 3 A story cited in Turley's (1999) account of pirates tells of a pirate ship that had damaged sails after a sea storm; the crew had to raid their stolen loot to replace them, and sailed out of harbour with bright pink silk sails.
- 4 In 1997 it was reported that the Pirates of the Caribbean attraction at the Disney parks would no longer feature male pirates chasing young women, but instead would express their taste for excess in terms of gluttony. The male pirates, however, continue to chase young women: 'the mechanical swashbucklers will still pillage and guzzle rum, but they will no longer chase skirts. Instead, park officials said, they will run after women who carry trays of food' (*The Observer*, 5 January 1997).
- 5 Ann Bonney was represented as a character in some of the Hollywood pirate films of the 1950s and 1960s, and featured as the heroine in Jacques Tourneur's 1951 *Ann of the Indies*. More recently, although the sequence begins with the abduction of the heroine, the Disney *Pirates of the Caribbean* film series has allowed for women pirates to be members of the crew; by the 2007 third film of the sequence the film's heroine is recruited as a pirate herself. This does not, however, feature in the theme park attraction.
- 6 See also West (1997).
- 7 Carpenter has compiled a comprehensive search of the pirate theme in popular fiction for young readers in the nineteenth century. He argues that '[i]f one could isolate one single theme which exemplifies the historical development of nineteenth century English juvenile fiction, it would have to be the island story' (Carpenter 1984: 7).

- 8 The same ability to simultaneously cherish the past and to look forward to the future is found in Wyeth's *Swiss Family Robinson*, another popular success that would survive throughout the nineteenth and twentieth centuries.
- 9 Macherey claims *Robinson Crusoe* as a 'thematic ancestor' to the novels of Jules Verne.
- 10 *Black Eyed Susan* was reissued in 1885, 'Profusely illustrated by eminent artists', and continued to appear as a character in popular songs throughout the nineteenth century.
- 11 The Flying Dutchman features as a tableau in Disney's Pirates of the Caribbean attraction.
- 12 Coleridge delivered a lecture on *Robinson Crusoe* in 1818.
- 13 The 1856 *Le Corsaire*, choreographed by Joseph Mazitier, was revived in Russia in 1858 and by Petipa in 1868. Petipa added a *pas de deux*, which has been a showcase for male dancers ever since.
- 14 Gilbert had himself already written a one-act operetta, *Our Island Home*, in 1870, whose hero is a discontented pirate.
- 15 Marryat, like Fenimore Cooper, wrote both tales of North American settlers and of the sea, but did have a real claim to naval experience.
- 16 *Coral Island* would give its name to a penny arcade on Blackpool's seafront in the twentieth century, its name conveniently matching the name of the Coral bookmaking company.
- 17 Pirate titles for the juvenile drama in this period include: *Adrift on the Spanish Main: A Story of the Old Buccaneers*, 1885; *The Pirates' Isle*, 1885; and *Morgan the Buccaneer; or the Terror of the Seas*, 1890 (see Speaight 1999).
- 18 In the recorded memory of Mr Benjamin Pollock, Stevenson was particularly fascinated by plays about pirates and highwaymen (see Speaight 1999: 27).
- 19 Among the many illustrators of *Treasure Island* in twentieth-century editions were the American N.C. Wyeth (1911) and the fairy tale artist Dulac (1927).
- 20 The Llewellyn Davies boys are credited as 'co-authors' in J.M. Barrie's dedication to *Peter Pan*, which recounts the holiday games of pirates and treasure islands.
- 21 The original costumes for Peter Pan and Wendy were designed by the illustrator of Andrew Lang's Fairy Book series.
- 22 See Green (1954) for a history of stage productions of Peter Pan and the draft scenario of the Disney film.
- 23 Parish (1995) has painstakingly charted the output of Hollywood screen versions of pirate tales, from the 1914 *The Corsair* (based on Byron's poem) to *Hook*, Spielberg's version of *Peter Pan*, in 1992.
- 24 Flynn wrote his own account of his seafaring adventures in *Beam Ends: On a Voyage from Sydney to Papua* (1937).
- 25 Flynn was also known for his role as another mythical swashbuckler who steals from the rich; he starred in *The Adventures of Robin Hood* in 1938.

- 26 The Disney Company had funds locked in England because of post-war currency regulations and used the money to finance *Treasure Island*.
- 27 'Treasure Island' did not survive as a separate attraction; it was renamed 'Discovery Island' in 1978 and closed entirely in 1999.
- 28 The antique maps of the theme park are pure simulation, in Baudrillard's term, in that they map no territory at all.

Chapter 9 Future imperfect: Science and technology

- 1 Other important texts featuring the 'mad' scientific inventor include Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* and H.G. Wells's *The Island of Dr Moreau*; the figure is a means of articulating unease at the potential of scientific invention.
- 2 Dr Martin Arthur Couney's 'Infant Incubators' were displayed at Coney Island in the late nineteenth century, after a tour of Berlin, Moscow and Buffalo, a display that funded his medical research: 'Because his research into the treatment of babies in the 1890s was not supported by the European medical hierarchy, he funded his research and treatment by displaying his incubators at international exhibitions. ... Despite his scientific and philanthropic purposes, the display also involved the "magic" of folk tradition' (Cross and Walton 2005: 94).
- 3 The 'freak' show, however, was still sufficiently accepted in 1933 that at the Chicago World's Fair, Ripley's 'Odditorium' was among the most popular attractions.
- 4 Verne's admiration for Poe is indicated in the fact that in 1897 he wrote a sequel, *The Sphinx of the Ice-Fields*, to Poe's 1841 *Narrative of Arthur Gordon Pym*.
- 5 *From the Earth to the Moon* was a convenient narrative for Disneyland Paris in having an American setting for a tale written by a Frenchman. It also allowed for the Space Mountain attraction to be reconfigured from its American Space Age modernity in Disney World Florida to a French-styled, nineteenth-century rocket based on a Méliès design.
- 6 Verne's operetta was an evolutionary comedy, titled *Monsieur Le Chimpanzé*.
- 7 The Viewmaster is a gadget that Disney would later market with images from his animated films.
- 8 At Disneyland Paris the same attraction is titled 'Les Mystères de Nautilus'.
- 9 'All that is at the limit of possibility must and shall be achieved.'
- 10 While Verne's work is used widely at Disney parks to promote the wonders of science and technology, there is no reference at all to his dystopian novel *Paris in the Twentieth Century*, which was discovered in 1994 (a year after the opening of Disneyland Paris).
- 11 The café Hyperion (in a reference to *Around the World in Eighty Days*) is decorated with 'vintage' luggage labels and maps, so coding international travel as one of the perceived benefits of scientific advance.

- 12 *Twenty Thousand Leagues Under the Sea* was published in 1948 as a comic book by Classics Illustrated comic books.
- 13 These displays are referenced in Disneyland's Discovery Arcade.
- 14 The Chicago Fair also introduced the steam-powered Ferris wheel.
- 15 Sir Hiram Maxim was an American inventor who had aspirations to develop a steam-powered flying machine, but lacking the money, turned his aviation skills to entertainment.
- 16 The 'Star Tours' attraction begins and ends with a video of a futurist flight attendant issuing instructions to 'passengers', who are required to put on a safety belt and stow their bags as in aeroplane flight instructions.
- 17 The modernist designs included a fun house designed by a Bauhaus architect, which is still in place.
- 18 Authors published in 'pulp' science fiction magazines included not only H.G. Wells and Jules Verne but also H.P. Lovecraft, Ray Bradbury and, later, Isaac Asimov, Robert A. Heinlein and Kurt Vonnegut.
- 19 Robby the Robot is a friendly looking machine, who owes something to the Michelin man. He is posed on the film poster carrying a nubile blonde woman in the manner of King Kong carrying Fay Wray, in another instance of science fiction grafted on to other genres. A space station in the background to the poster is architecturally very close to the buildings of Tomorrowland in Florida.
- 20 The sculpture is echoed in the entrance to Discoveryland at Disneyland Paris.

Chapter 10 Constructing the frontier: The Western

- 1 Legerodo Town is not only a themed site in Legoland but can also be purchased as an individually themed Lego kit.
- 2 As Buscombe and others have pointed out (see Buscombe 2006: 10), the indigenous peoples of North America became identified as a single racial category by white settlers, their ethnic and cultural differences conflated into a generic construct of the 'Indian'. Buscombe chooses to use the term 'Injuns' to designate this construction. For the purposes of this chapter, 'Indian' is used to indicate the representations and display of Native American peoples by white Europeans and Americans.
- 3 It has been suggested that the figure of Punch in the British Punch and Judy show, also familiar as a logo for the magazine *Punch* (first published in London in 1841), is based on cartoon figures of these 'Cherokee' Indians (see Altick 1978).
- 4 See Foreman (1943) for a historical account of Indian displays in Europe and America from the fifteenth century into the twentieth. An exhibition of indigenous people at the 'Critter Country' site at Disneyland continued well into the twentieth century.
- 5 Ian Haywood has charted the many and various permutations of the image of Jane McCrea in the early nineteenth century (see Haywood 2006: 157–65).

- 6 Both these versions of the Indian still survive in contemporary popular culture; 'Injuns' are structured as a threat to the visitor in Frontierland and Wild West shows, while Disney's 1995 film *Pocahontas* recycles all the mythology of the 'natural' Indian native.
- 7 See Buscombe (2006: 30–4) for an account of other successful plays devoted to the American Indian. Pocahontas' story was first filmed in 1925.
- 8 According to Altick, it is more than likely that the claimed Native Americans were in fact Londoners 'decked out in feathers and war paint' (Altick 1978: 276).
- 9 William Cullen Bryant, editor of *Picturesque America*, wrote an admiring 'Discourse on the Life, Character and Genius of James Fenimore Cooper' in 1852 (see Dekker and McWilliams 1973: 246).
- 10 Fenimore Cooper's work had not been initially illustrated in America; illustrations first appeared for French editions in 1827–30; the first American illustrated edition appears in instalments between 1835 and 1836.
- 11 The dating of 'Uncle Tom's Cabin' varies but, according to local historians, is some time in 'the 1860s'. The name, if not the statues of Uncle Tom and Aunt Sally which once adorned the building, survives in the name of a hostelry rebuilt on a nearby site. This is a public house and music hall that continues to be themed as 'American', with Wild West accoutrements.
- 12 The full-page illustration (Fig. 10.1), 'Shooting a Flume in the Sierra Nevada', in *Harper's Weekly*, 1877, is one such image.
- 13 This narrative finds its most sophisticated expression in Sergio Leone's Western *Once Upon a Time in America*, but it was by then a well-established convention across a wide range of Hollywood films of the West. Judy Garland in the 1945 *The Harvey Girls* embodies the recurrent trope of the young woman delivered by railroad to bring civilised manners to the rugged men and towns of the West (a narrative already found in Bret Harte).
- 14 See, for example, the 1878 illustration 'Central Pacific train on a transcontinental tour' in *Frank Leslie's Illustrated Newspaper*; this image has resonances of the Disneyland Express and also of Hollywood and theme park characterisations of the 'Chinaman'.
- 15 Indians attacking a railroad train was to become a stock element in the Western film and continues to be reproduced in popular culture, recently used in cinema and television advertisements for Virgin Mobile networks.
- 16 John Ford was asked to direct a production of *The Girl of the Golden West* at the Metropolitan, but declined, irritated at being so closely associated with the Western genre.
- 17 Frank Gruber suggests that there is a limited number of variations of the Western plot, and outlines his account of the stock scenarios – see Gruber (1967: 184–6).

Chapter 11 Consuming the West: Main Street, USA

- 1 Janet Wasko describes a flight from Singapore in which she is surrounded by Disney merchandise (Wasko 2001).
- 2 These fantasies are almost entirely gendered as male, and opportunities for women and girls are more limited – they are invited to become princesses and not much else.
- 3 The horse-drawn carriages and vintage cars are apparently supplied by a fictional ‘Main Street Transportation Company’, dated 1883.
- 4 ‘The Gibson Girl Ice Cream Parlour’ evokes in its styling the saloon bars familiar from any number of Western films.
- 5 A plaque on the City Hall at Disneyland Paris thanks and identifies the corporate sponsors:

Disneyland Resort Paris proudly recognises and thanks its Official Participants: Coca-Cola, Danone, Dole, Ford, Hasbro, Hertz, IBM, Kellogg’s, Kodak, Nestlé, Orange, Unilever.

All these companies’ products are promoted in Main Street and elsewhere in the park.

- 6 Main Street houses the offices of the entirely fictional newspaper, the *Main Street Gazette*.
- 7 Pixar Animation Studios, which made the *Toy Story* series of films, was bought by the Walt Disney Company in 2006. The characters appear in the Disneyland parade and are featured attractions in the Disney parks.
- 8 Laura Ingalls Wilder’s series of fictional autobiographies were published from 1932. The television series was first broadcast in 1974 and has been shown across the world ever since.
- 9 Main Street is the site where the details of visitor experience are managed and contained, where wheelchairs and buggies can be hired, lost children sought and purchases stored.
- 10 ‘Town Square Photography’ carries the legend ‘Proprietor George Eastman’ (the founder of Kodak) in Victorian script, and sells nothing but Kodak products.
- 11 The Main Street Restaurant at Disney World Florida is named ‘The Crystal Palace’.