Music Genre and Subcultural Artwork on the Post-war British Fairground

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This article gives a historical account of the intricate crossover between pop music and the British fairground, focussing on the evolving visual resources of pop music and how these came to be utilised on the fairground. The visual identity of the fairground – expressed predominantly through painted work – reflects the fairground as a subcultural space for music, and draws from the iconography of pop music and subcultural strands. This gives British fairground art a unique character and vibrant, expressive essence. A start point is taken as the formative music styles and associated imagery in the period 1950–1980, proposing a parallel to the pop art movement arising through the 1960s. The 1980s are examined through the lens of transmediality, i.e. a non-media specific interpretation, and the crossover between music and horror exemplified by Michael Jackson's song *Thriller*. Finally, the 1990s to present are documented as a new mode of image production and representation with iconography from the Rave movement in dance music and subculture becoming the ubiquitous visual syntax of the fairground. The article considers the process of translation between the visual resources of two realms of popular culture with particular regard to the challenge presented by popular music to be translated into fairground art and the evolving structure of fairground machinery and its affordance of fairground art.

Keywords: Fairground Art; Popular Music; Subcultures; Vernacular; Iconographic Mapping

The principal purpose of the modern British travelling fairground, as evolved from its historical part of a wider function of trading, hiring and seasonal celebration, consists in the provision of thrills and entertainment. The fairground forms an enclosed space that occupies a routine or regular site of the urban fabric, and temporarily breaks the rhythms and flows of the everyday in favour of an economy of temptation and pleasure-seeking.[1] Initially with shows, and then with fairground rides or machines, the travelling fairground gradually achieved its own identity as opposed to an addendum on a pre-existing event.[2] The fairground offers, at its core, a brief and giddy experience of mechanised thrills and simulative devices, set out amidst stalls and games. An overwhelming multisensory bombardment of smell, taste, noise, sight, and spaces for losing oneself and performing, the cultivation of a suspension of disbelief, imprinted the fairground with a liminal and subversive aura which surfaces as allegory in contemporary writing. Twentieth century modernist writers searching a critical or utopian edge often called upon the transient space of the fairground; Paul Virilio (b. 1932) suggests the fairground as a precursor to the "astounding topological field" of aerial warfare;[3] Simon Sadler (b. 1968) details the situationist link of disorientation drawn from the constructed labyrinth and brought to the city of the future;[4] whilst the radical translation of carnival and pleasure to protest and politics is suggested by authors such as David Harvey (b. 1935) and Tim Jordan (b. 1959).[5]

Whilst the fairground offers a concept to develop, expand or challenge these allegorical shifts to utopian expressions and elsewhere places, this article traces a narrative from within the fairground itself. My intention is to examine the visual culture and productive practices of fairground art as a mainstay of the modern fairground, with a focus on how fairground art has increasingly responded to popular and subcultural music as part of the post-war boom in teenager economies.[6] The article examines a translating process between the visual realm of popular, and subcultural, music and its re-use on the fairground, whereby such iconography becomes the predominant subject of fairground art. This is built upon three historical trajectories that contribute to the examined environment; the fairground as an alternative space for post-war music scenes, the fairground ride as the principal motor of post-war change on the travelling fairground, and fairground art as the mode of providing an identity of the fairground. These trajectories overlap and interlock, such that the fairground becomes defined by an assemblage of rides that maximise the importance of popular music. This is manifested in both the physical structure of the rides – how they move, how they are spatially engaged by customers – and how their surfaces are decorated. Though the structure and surface are intrinsically linked, my aim here is to establish such a relationship to enable a critical examination of the surface of the ride, and to facilitate a chronology of a mapping between two visual domains.

The structural components of the evolving fairground ride, as a facilitator for experiencing music through both movement and spatial engagement, presents a configuration of new and potentially limiting paintable surfaces, i.e. odd shapes, new materials, curved surfaces, onto which fairground art must be applied. Fairground art adjusts to achieve this effect through the conveyance of iconography drawn from popular and subcultural music scenes. Understood this way, the flow from the visual of popular music to the visual of the fairground offers an iconographic isometry (a mapping and inventory of the visual elements), and invites an iconological enquiry as to how these elements are re-presented for the purpose of fulfilling a fairground function, through translations, mutations of iconic symbols and figures, and adopting of subtle codes and styles (a re-signalling). This mapping between the visual of popular music and the fairground provides insight into the movement of visual resources utilised in the popular and vernacular domain.

Music, Fairground Machinery and Artwork – Three Historical Trajectories

There are three interrelated, historical precursors that are necessary to set out in order to understand and critically engage the predominance of fairground art derived from popular and subcultural music. As stated above, these are the increasing influence of music, the shift towards a fairground of riding machinery, and the wider dynamic of fairground decoration.

Based upon previous research, I take a position that the link between music and the fairground is substantial and symbiotic: music makes the fairground experience better, and fairgrounds make the music experience better.[7] The immediate post-war fairground provided an opportunity for music consumption at a time when records were hard to come by, allowing younger teenagers a chance to sample the sounds and experience of a dance hall.[8] This dissolving of the age barrier has continued through into the current era, with fairground

machines evolving in synchronisation with nightclub spaces and rave culture to allow young people a chance to hear cutting edge music in an expanded sensory environment.

An instance of music on the fairground is both heard and listened to within a wider and complex soundscape, amidst both competing strains of other music heard at once and an array of different source sounds of the fairground such as screaming, machinery and throbbing generators.[9] This homogenous and heterogenous cacophonic dimension is one aspect of the fairground's relationship to music, however a chosen sound (a recognised song or increasingly a recognised genre of music) is then singularly experienced as a customer is drawn towards a fairground ride. Here a customer can enjoy music with enhanced experiences such as a collective mode of listening involving performance and display, machines that mimic the narrative of the music (riding a motorcycle), machines that move to the sound of the music, and added elements such as light shows and smoke machines. Specific fairground rides offer an enclosed structure with a centripetal sound system, mimicking a nightclub environment and forming a smaller and distinct fairground experience set within the wider fairground experience. The principal ride in this category is the Ark Speedway (1930) or Waltzer (1933), observed by Stephen Walker at Loughborough fair such that "the ride closes in on itself, closes itself off from its surroundings". [10]

The relationship between the fairground and music is enhanced through the architectonics of the fairground ride. The latter decades of the nineteenth century had witnessed significant changes in the layout and appearance of the British fairground, with the syntagmatic balance shifting from a predominance of shows towards a new experience based upon rides.[11] These new rides embodied a microscopic industrial revolution, introducing complex machines drawn from agriculture and engineering, and offering simulative experiences such as horse riding and early vehicles.[12] The circular ride, with a roundabout motion and undulating platforms, formed a key type in the modernising fairground movement initially as heavy standing top roundabouts developed as Steam Switchbacks (1890) and then as electric Scenic Railways (1910), utilising an abundance of carved work finished in opulent gold.[13] In the absence of popular culture decoration reflected classic art reproduced for the masses, the rides resembling gin palaces and decorative public houses, drawing on an aspirational baroque with examples of rococo, art nouveau and German Jugendstil motifs.[14] A painted style merged with the carved excess, rounding boards and shutters (respectively the upper and lower panels of the circular structure aside from the front section), depicting English rural and seaside scenes or dense jungle scenes with labyrinthine foliage and lurking beasts.

Once established, these rides further evolved to embrace speed and thrill, and the 1930s signalled a further shift in decoration, away from an overbearing and ornate carvings towards a painted aesthetic that could be applied to lighter surfaces that fitted more closely to the core structure of the ride. The fairground ride offered an affordable simulation of the developments coursing through society at the time, and this was assertively re-emphasised in this decade, with the need for speed echoing across the fairground. The first lightweight Ark Speedway emerged with carved animal mounts and the jungle scenery rounding boards carried across from the Switchback era, though by 1935 the animals had been replaced by sleek wooden motorbikes.[15] This necessitated a change in the negotiation of simulation from

the sedate (but aspirational) to the fast thrill, such that decoration gave way to a stripped-down look that necessitated clever painting of smooth surfaces. It is noted that the Whip (1915) is the first ride to embody this sleek look and fast action, to the point that speed in itself is celebrated (rather than speed being the product of what is simulated). The Whip did not require clever disguise and "the imagery was irrelevant to the nature of the ride and the simplicity of the cars, whose shape did not pretend to be anything else than a round metal tub."[16]

The proliferation of these fast and futuristic designs necessitated a new syntax in the artwork of the fairground, and artists such as Fred Fowle (1914–1983) of London began to set new standards by combining aspects of everyday imagery from films, pop music and packaging into designs repeated on the cars and panels of these circular rides. Fairground art underwent a step change of diversity and depiction *within* its long-considered place in the folk-ish traditions of signwriting and simple scroll patterns.[17] Fowle's new work needed to appear modern and plugged in to fashionable iconography. It also needed to connote the increasingly complex and rapid movements of the rides that were central to their appeal, and to continue the tradition of making the fairground a hermetically sealed region of illusion and magic. Moving between these huge circular rides the customer would be surrounded by a cacophony of sound, unique combinations of smells, and excited crowds. The visual artwork presented twisting canyons of stunning imagery created by the brush of Fowle and his contemporaries. Though the exposed structural surfaces of the Ark Speedway and Waltzer were minimised, Fowle painted on every space, undaunted by constrictions of surface area, border shape or curvature.

There was also intense competition between showpeople to decorate their rides in an innovative style that remained within the tradition of the fairground, and front scenes of the Ark Speedway - mainly through the work of innovative fairground artist Edwin Hall (1911–1978) - diversified to royal hunts, bullfights, chariot races and mechanical icons of speed from the air and on land. Rounding boards were pared back decoratively from the dense figurative works, whilst at the same time appearing vibrant, alluring and modern by utilising an art deco style. Distinctive angular patterns, then, migrated from the rounding boards to the front sections with the Waltzer claiming its own identity, with art deco adaptation worked in to boldly lettered nomenclature that proclaimed dominance amongst peer rides and hipness in equal measure. This blueprint was effectively sealed as a design for a Waltzer: a lettered front section encased in pattern which repeated through rounding boards and shutters, and provided a straightforward way for Waltzer rides to embrace decoratively post-war music subcultures. This literal translation of subcultural catchphrases and argot is carried through to the current period via a progression of genre-derived phrases that adorn the front of these rides (figure 1). However, when rides were presented alongside each other – for instance, a fair such as Newcastle Hoppings would have a linear layout with up to ten Arks or Waltzers inserted into the sequence – this gave a parataxis of words and phrases, reminiscent of the "litany as ontology" evoked by object-oriented philosopher Ian Bogost (b. 1976).[18] The customer would be presented with a string of overbearing and brightly painted (and illuminated) phrases that occupy a common domain but that, when taken together, quickly converge to the nonsensical.

The New Movement in Visualising Sound on the Fairground

With the Ark Speedway and Waltzer established as a perfect arena for music, the artwork began to reflect on this relationship, advertising the ride itself and the space within the ride as a place to experience new and exciting music. Initially, pattern gave way to figurative iconography as the basis of fairground art through the clever skills of the fairground artists. With Fowle reluctant to trust his figurative painting skills, the new iconography of fairground art was developed predominantly by artists Edwin Hall and Sid Farmer, offering an alternative mode of decoration for a circular ride. Hall's work focussed upon general scenes of life and images drawn from comedy; for instance, home guard figures, American servicemen, seaside scenes in the naughty postcard tradition, and popular comedians such as Stan Laurel (1890–1965) and Oliver Hardy (1892–1957). Conversely, Farmer's work was clearly rooted in the burgeoning interest for music. Around 1955 Farmer painted several party scenes of the public as dancing partygoers, with cascading balloons and streamers mixed with paired dancers. This artwork was typically clever of an uncelebrated fairground artist such as Farmer, bringing in figurative work but giving it a visual layout that replicated the symmetry of the existing fairground patterns allowing for repeated motifs to create directional disorientation on the fairground. However, Farmer was abruptly aware of the importance of rock and roll, and his circa 1956 decoration (and subsequent naming) of William Codona's (1884–1948) Ark Speedway with imagery of American Rock and Roll band Bill Haley and his Comets is considered as the first example of figurative iconography from this new subcultural domain, linking the artwork to signify something beyond music and represent "potent images of this emergent subculture."[19]

The ride was simply called Rock'n'Roll, with the artist applying the established techniques of perspective and symmetry to frame the singer and his musicians in a dynamic tableau across the front of the machine to be complemented by scenes of energetic dancing on each of the shutters (see figures 2a-c). The musicians seemingly project out of the large painted space with Farmer using the curved structure to maximum effect, bringing the music on the machine to life by positioning Haley in the centre, lurching forward, and holding his guitar like a machine-gun to project the neck outwards beyond the (curved) plane of the picture. It is intriguing to consider the source, and potential impact, of this expansive and declarative artwork. As a known *sound*, Haley had dominated the music charts through 1955 as his American brand of Rock and Roll overwhelmed its British equivalent, known as Skiffle. His song "Rock Around the Clock" had reached the lower parts of the charts in January 1955, but was pushed towards a new audience with its inclusion over the opening credits of the film *Blackboard Jungle* (1955, directed by Richard Brooks, 1912–1992). This film is attributed to bringing the nascent Teddy Boy movement into a more public notoriety due to the spontaneous antics of dancing and destruction in the cinema space brought on by Haley's song. His success was marketed further and created a crossover aspect of visual culture with the hastily assembled film *Rock Around the Clock* (1956, directed by Fred F. Sears, 1913–1957) which (unlike *Blackboard Jungle*) featured scenes of the band in action. In February of the following year, Haley and his band toured the United Kingdom, causing a minor riot at Waterloo station on their arrival, dubbed by the press as "the Second Battle of Waterloo."[20]

Whilst Haley's face and stance was slowly becoming a household visual motif, it is still intriguing to speculate as to the visual power of Farmer's artwork as it was encountered on the fairground around 1956. Our modern age sees what Dick Bradley terms the "musical infrastructure" in full effect with advertising, promotion and visual branding, facilitated through media such as pop magazines and television.[21] In 1955 and 1956 the United Kingdom was yet to feature a dedicated music programme, and pop poster magazines were yet to be conceived. Picture sleeve imagery associated with records was much less common, and the posters accompanying Haley's film and tour were typography based using graphic elements such as a silhouetted profile of a saxophone player or the cut-out heads of musicians framed in stars. In this regard, Farmer's image of the band in action would evoke an instant and direct frisson of rock and roll.

In the years that followed Haley's success and his translation onto the fairground, many fairground rides adopted a visual presentation combining aspects of figurative work from famous musicians and requisite portrayals of music consumers; for instance, dancing Teddy Boys. As I move through the dizzying process of subcultural fashion changes, drawing on direct iconography of either a musician or a scene would prove to be an increasingly risky strategy. In fact, the need for the fairground, or the individual showperson, to appear on trend and culturally relevant stands out as a key imperative to fairground art, but under the pressure of a rapidly accelerating and heavily iconographic popular culture it becomes a double-sided sword. An artwork drawn from popular culture could stand apart from other artworks, but could quickly date if the reference point from popular culture dated. The cost of redecorating a fairground ride is substantial for a showperson, impacting affecting them in numerous ways. Firstly, a showperson must choose wisely when plugging in to a cultural fashion through the artwork since longevity in genres such as popular music and film is not guaranteed, and a fine art concept such as classic status is seldom imbued upon a departing fashion in popular culture (or on fairground art itself). This means that anachronistic elements may prevail on the fair, presenting an ephemeral archive of an equally ephemeral subject matter. Secondly, a showperson may opt to redecorate a selected aspect of their ride (the shutters, the cars, the front) and create a hybrid of periods and fashions within one enclosed assemblage - what I term a "chrono-clash." Finally, not only does differently dated work co-exist on one ride, but also evidence of fading and peeling may reveal previous artworks (of previous fashions) as a kind of pop-cultural stratigraphy.[22]

Pop Art, Psychedelic and Subcultural Feedback Loops

In some ways, it was Fowle's reluctance to trust his ability to produce figurative work that forced him to develop an alternative syntax that would become a new standard in linking the fairground and popular music through visual culture as the 1960s commenced. Fowle worked on many levels with his magpie's eye to detect snippets of lettering and design in the post-war visual surplus of advertising and cinema posters. He reworked these designs and words into the fairground expressing multiple levels of iconicity. For example, onomatopoeic words such as "whoosh" were employed (also drawing upon a comic book tradition), and then Fowle designed the lettering to follow, and thus connote, movements of speed or twisting diversity. Whilst this wasn't directly drawing on post-war popular music, it was a shadow-

world of official Pop Art and Fowle's fairground work would feed into a new visual culture of the music scenes.

Geoff Weedon (b. 1944) and John Gorham (1937–2001) were the first writers to look at this post-war fairground art outside of the realms of popular art, and in 1973 they presented a study that chimes with the climate of graphic design and commercial packaging. It is within this framework that a symbiotic relationship with Pop Art is considered, and the authors point out links between the fair and what they describe as "Bond Street artists like Peter Blake and Peter Phillips and designers like Binder, Edwards and Vaughan". They go on to describe Fowle as a "true Pop artist", but it is a coincidence that needs expanding.[23] The lack of appreciation and understanding of fairground art is exemplified by cultural critic George Melly (1926–2007) and his eureka moment when considering the links between Pop Art and pop music. On the eve of the release of the Rock and Roll band The Who's 1965 debut album *My Generation,* Melly wrote a piece for his newspaper column in the British broadsheet *The Observer* entitled "Who and Wherefore," and suggested that The Who, in taking from Pop Art, were creating a natural balance by returning this appropriated iconography of the everyday back in to popular culture: "pop art borrowed from real pop and they were taking it back again" (or "real pop" as he calls it).[24] Melly, as part of his role in observing, documenting and interpreting the burgeoning post-war music and art scenes, was drawing from a barrage of staged publicity photographs of The Who decked out in clear iconographic outfits festooned with targets, arrows, flags and chevrons, the visual syntax of Peter Blake's (b. 1932) Pop Art method combined with elements from Bridget Riley (b. 1931) and the Op Art movement.[25] Whilst his quote above is slightly inaccurate in that The Who were not taking back the art of pop music appropriated by Pop artists, Melly proposed two modes of operation: firstly, that The Who were plundering and tinkering with Pop Art; and secondly, that UK Pop artists, with Blake as a kind of figurehead, were plundering popular culture. For Melly, the actions of The Who forged a loop in which further popular culture could be generated and in turn act as fodder for the Pop Art movement.

Blake had a demonstrable, yet not always acknowledged, engagement with the English fairground tradition, using it to inform both the structure and contents of his paintings at the iconographical and iconological levels. However, as I argued elsewhere, Blake's relationship is often framed in the sense of nostalgic and linked to artist Barbara Jones (1912–1978) and her work *Unsophisticated Arts* and the associated 1951 London Whitechapel exhibition *Black Eyes and Lemonade*.[26] More importantly, Blake and his Pop Art colleagues such as Peter Phillips (b. 1939) and Derek Boshier (b. 1937) were also working with techniques and contemporary iconography from current fairground artists such as Fowle. For example, Blake's key motif of the roundel symbol, previously associated with the Royal Air Force, had been utilised by fairground artists such as Fowle in the post-war years as a symbol for both modern design and an attempt to fuse the bond of simulation to make flying devices on the fairground (figure 3). When, in 1965, this symbol was offered to The Who by Blake, it effectively catapulted forward a new mod subcultural iconography, lucidly observed by Melly as a paradigmatic event. Bands or subcultures suddenly had an impetus to colonise and express a strong visual identity through motifs, patterns and logos. By the following year,

1966, with the holding of the World Cup in England, what the Swinging Sixties had sparked into overdrive with the focal point of Carnaby Street promoting this new iconography of subcultures.[27] Subsequently, a mainstreamed Mod iconography of Union Jacks and roundels reverberated in the shops and stalls of London's fashion districts.[28] What then follows is that the observant eye of fairground artists like Fowle pick upon on his own previously utilised symbol (the roundel) and see it for a new cultural value - within the subcultural iconographic stream - and so use it once more but with a new value. This is a new model that challenges and expands the simple closed-loop proposed by Melly, adding a further cultural dimension incorporating the world of fairground art as a momentary bridgehead into popular culture (figure 4).

This consideration of Mod (and the fairground) raises various points of concern. Firstly, whereas rock and roll had emerged as a singular teenage subculture set against the pre-existing mode of music, the subcultural trends after this tended to be multiple and overlapping, often emerging from nuanced bifurcations.[29] In addition, oppositional relationships between subcultures became pronounced and were exacerbated by their common origin points. Mods and Rockers emerged divergently from Teddy Boys, and Mod itself soon divided into Skinhead culture, dandy Psychedelia and Northern Soul. This exemplifies how subcultures can also split along regional and provincial lines. Secondly, there is a tipping point here from Mod as an emergent and visually experimental subculture, to Mod as an overground and visually saturated subculture, which in turn raises questions of how the fairground navigates the tension between a relatively underground subculture and its mainstream manifestations.

Whereas rock and roll was depicted on the fair in the figurative tradition, subcultural references to the mod movement became coded with symbols and styles that would re-emerge on the fairground as part of the repeating, structural patterns favoured by Fowle within the earlier tradition. The hectic years around the swinging sixties, effectively the years from 1966 to 1968, produced a flurry of new visual styles aligned to music and fashion, emphasising the approach of fairground artists to plunder from a new visual realm. In terms of more mainstream subcultural iconography, the natural successor to Carnaby Street Mod would be the Psychedelic style, visually packaged into the mainstream as 'flower power', again replicating the tension between subcultural and mainstream that Mod encountered. The Psychedelic style presents an interesting case, emerging from a meeting point of various visual outposts, drug cultures, subcultures and counter cultures. The proliferation of the Hippy underground offered one current of visual activity. Posters, created by renegade designers such as Hapshash and the Coloured Coat (Michael English, 1941–2007 and Nigel Waymouth, b. 1941), alongside counter-cultural magazines such as *Oz* and *International Times*, all showing a strong emphasis on visual content in terms of layout, typography and photography. The music around this scene functioned as more than something to listen to, dance to or subculturally align yourself to: the emphasis on exploring mind and body meant that a synesthetic flux thrived between sound, colour, shape, visual pattern. There is an important introduction of the fairground *into* the music scene, with the 14 Hour Technicolor Dream music festival held on 29 April 1967 at London's Alexandra Palace as a benefit for

the *International Times*. The emphasis on visuals to synergise with the music towards an out of body experience – light experiments, oil and smoke projections – was augmented with the inclusion of fairground equipment within the hall. The visual tradition here, as an underground source of graphics and design, saw fantasy and mystical Eastern iconography blended with fluid typography that distorted curvature into smoke-trails, fronds and fractal swirls.[30] Meanwhile, a concurrent strand thrived in the art canon with the Op Art scene typified by Riley, with British writer Michael Bracewell (b. 1958) considering her as an activist and artist building towards new visual phenomena, a means to experience the act of seeing, invoking a feeling as if the ground were pulled from beneath the viewer's feet.[31] As with vernacular art from the Psychedelic scene, the visual is extended into a bodily or proprioceptive dimension, mimicking the attested power of the music and its association with hallucinogenic drug intake. The psychedelic style embodies a "potent synchronicity," a consequence of this being that Op Art had its fine art trajectory diminished.[32] Psychedelic art exhibited what I suggest could be considered as a "pharma-vernacular," a blend of illusion and confusion wrapped up in hedonism; a mode that was already entrenched in the fabric of the fairground through the spatial disorientation that good fairground art was more than capable of achieving. Hence, the visual culture of Psychedelia, both vernacular and high art combined, had various things going for it: its accessibility and democracy outside of the art canon, and a crossover around optical effect.[33] Fairground artist Fowle was the first artist to recognise and recycle this new style, creating a Swinging Sixties showpiece ride with the redecoration of the Waltzer in Battersea Park under the guise of Cavalcade of Swing.[34] The ride was lettered out using Fowle's new technique of forming an in-fill for letters with hearts and chequers patterns, whilst the rounding boards and cars were lettered out with hip phrases such as "Take a Trip", "The Action's here", "It's a Gas, Man", "Get With It", "It's the Establishment" and "The Mod Scene". This plundering of hip verbal vernacular aligns itself with Pop artist Richard Hamilton's (1922–2011) 1964 work *Epiphany*, a circular banner urging the onlooker to "Slip it to me". The psychedelic style permeated into Fowle's wider work combining the drug-related "trippyness," (i.e. hallucinogenic) conveyed by the colours and structure of the letters, with a movement-related trippyness which referred to the twists and turns of the Waltzer (figures 5a-c).

This linking between the fairground and popular music subcultures continued into the 1970s, an era which saw divergent genres based around Prog and Rock formats alongside more soulful genres such as Northern Soul and eventually Disco towards the end of the decade. The mainstream success of Disco would see this music rise to prominence on the fairground (though Northern Soul and Motown were also strong scenes), and the heavy load of visual culture associated with this scene was feverishly recycled on the fairground. Record buying, and a culture of record sleeve design, was now commonplace, giving a rich source of imagery, fashion and hairstyles had aspects that lent themselves to distinctive visual caricature (flares, afros), whilst the interior of the discotheque (i.e. nightclub) developed its own aesthetic, with mirror-balls, lighting designs and fluorescents. The interior of the Waltzer would visually resemble a nightclub with windshields blacked out and fluorescent paint applied to the screens allowing phrases to be picked out like 1970s cave art under the strobe lights. The decade would be seen out with iconography and branding from this scene as the prime visual

material of the fairground, combining a mix of quasi-psychedelic styling alongside more robust figurative aspects of people either sparsely dressed or wearing the distinctive uniforms of the disco scene denoted by glitter and platform boots (figures 6a-b).

Transmedial Thriller

As the 1980s dawned, the disco scene, essential to the fairground during its heyday, quickly became considered passé and kitsch. The music scene at the beginning of the 1980s, however, was incredibly fractured, reeling from the impact of Punk Rock. This was a heavily iconographic genre,yet struggled musically to gain any serious foothold on the fairground. The fractal subcultures of the early 1980s were both niche and transient, with groups and popstars of this period being equally powerful and brief, making themselves difficult to be incorporated into fairground art. "One hit wonders," i.e. bands or single artists who achieved mainstream popularity for a very short period of time, often for only one piece of work, were big successes but their ephemeral nature made them risky and potentially uneconomical iconographic sources, whilst perennial hit-makers such as Phil Collins (b. 1951), Shakin' Stevens (Michael Barratt, b. 1948) or the band Status Quo would not have the subcultural cachet to be raised as figurative artworks on the front of a ride (though they did appear as desperate one-offs).[35] At the same time, music culture had embraced visual culture with the accelerated medium of the pop video. Pop videos were the cheerleaders of a kind of playful visual and cultural deconstruction, with artists creating a pastiche of film genres or deliberately betraying the structural diegetic realm of the video by self-referencing its own making.[36]

Meanwhile, the structural make-up of the fairground was also shifting: this time on a paradigmatic level rather than the previous syntagmatic level. Riding machines still dominated but there was a replacing movement towards new rides that eschewed simulation and instead expressed pure machine movement, ostensibly the *machine-in-itself*. The synergy between ride design and music was more elusive, hidden more so in the technical fetishization within musical sounds that dovetailed with advanced technological movements of the new fairground rides. The social nexus of the Waltzer was challenged with the legislative discouragement of massing crowds on the platforms, and the punters dissipated to seek out the new high-tech thrills and cluster on the fairground whole. These new rides exposed, expressed and celebrated their mechanical structure – as opposed to simulative machines that disguised their mechanical innards – and preferred a tactile aesthetic of bare metal checker-plate, primary colour fibre glass and illuminated box sections. With the publication of Weedon and Ward's *Fairground Art* in 1981 there was an effective closing-off of the classic movement of fairground art, repeating the earlier closing off announced by the writers on Folk Art. There were few fairground writers or photographers prepared to understand and embrace the new regime of futuristic and unpainted materials, with writers such as Ian Starsmore (b. 1946) suggesting that the new aesthetic did not contribute to the "real fairground tradition."[37] The tendency was for these writers to look back to the tradition of early rides and shows which simulated rural experiences (horse-riding) or lavish modes of transport (Venetian gondolas) with an associated mode of carving and painting, such that the fairground's embrace of modern materials represented a radical break.[38]

Themes were still needed for some rides. Whilst ride types such as the Orbiter (1976) and Sizzler Twist (1981) were themed as themselves, their brand name effectively expressing the type of pure machinic experience on offer – akin to volunteering to sit inside a spin-dryer – other rides such as the Matterhorn (1980) and Super Bob (1982) started to plunder from blockbuster films of the decade, notably *Ghostbusters* (1984, directed by Ivan Reitman, b. 1946), *The Terminator* (1984, directed by James Cameron, b. 1954), *A Nightmare on Elm Street* (1984, directed by Wes Craven, 1939–2015) and *Hellraiser* (1987, directed by Clive Barker, b. 1952). The horror aesthetic, underpinned by a subverted poster-boy iconography, gradually crept in and replaced the iconographic dominance of the music scenes, but a music continuity was maintained through the serendipitous transmediality and intertextuality of American singer, dancer and songwriter Michael Jackson (1958–2009).[39] Horror and music had already combined as an undercurrent through the commercialised glam and metal scenes, for example *The Rocky Horror Picture Show* (a 1975 film based upon a 1973 musical) and disco hits such as Andy Forray's (b. 1942) "Drac's Back" (1979).[40] Jackson took this further with the strategically hyped release of his single "Thriller" in 1983, setting a trend for video and music existing on an equal footing. The video took the format of a short 14 minutes film directed by John Landis (b. 1950), drawing on his cult horror feature film *American Werewolf in London* (1981). "Thriller" incorporated a full narrative and lengthy build-up sequences, and effectively rendered the music a soundtrack to the film as much as the traditional relationship of the film (music video) supporting the music single, or a "mutually reinforcing dimension or layer."[41] It was shown as premiere to audiences in the United States on the MTV Channel. In the United Kingdom, which didn't yet have MTV broadcasting, the video was shown on a late night special edition of the Friday night pop music programme *The Tube* on Channel 4. Jackson's costume – a patent red leather jacket with the sleeves bunched up above the wrists – and his stance became highly symbolic pop music currency, exemplifying what music critic Chris Rojek classed as the pop star turning into "avatar".[42]

With the 1980s decline of British fairground manufacturing, and the retirement or death of the post-war generation of fairground artists, the Belgian fairground manufacturing company Sobema produced a Matterhorn ride themed as *Thriller* in 1984 for British showman Stanley Thurston.[43] The centre arch featured a frieze from the graveyard scene including Jackson as a central figure with an emaciated face and his red leather jacket (Figure 7). Jackson's morphing of the pop figure (good) and horror figure (bad) cleared the way on the fairground for the sudden depicting of unlikely figures such as film character Freddy Krueger and Pinhead, from the *Hellraiser* franchise, both foregrounding iconographic elements: Krueger with his fedora and knife-blade glove, Pinhead with his pin-cushion leather-wear. For a brief moment, the iconography of pop music on the fairground was to put to one side in favour of horror and action film figures.

The Club Scene and the Miami Trip

Cultural ephemerality and burn-out was still rife, and by the start of the 1990s reworked images of the *Indiana Jones* and *Terminator* movie franchises were looking as tired as the disco references that had lingered a decade before on the fairground.[44] The Rave movement, converging from a variety of underground streams: the Balearic sound of sophisticated

Londoners on holiday in Ibiza; the Acid House of the vernacular experimentalists of the underground seeking raw sound effects; the "bleep" scene of Northern England with a sparse industrial Dance music, and the "baggy" scene fostered in Manchester clubs and on football terraces. This variety had formed a sound and movement that blew away the uncertainty of a unified sound and style outside of the safe pop mainstream that had persisted through the 1980s. The fairground space was made for such music, giving the kids a taste of the rave scene and combining it with the hi-tech riding capabilities established in the 1980s, the bleeps in the music corresponding to the ever-increasing technical capabilities of the rides. Speaker stacks had gradually grown on the thrill rides and mimicked the outdoor sound-system architecture. It was a re-engaging of synergy between the fairground and music.

With an uncannily ideal timing in 1990, a new ride crept onto the British fairground after slowly spreading in key European fairs around Germany, Netherlands and France.[45] This ride was generically known as the Miami Trip and had a range of factors in its favour: it was an extremely portable machine, it could fit on the side space of the fairground and effectively form a new barrier to enclose the whole in a hermetic seal of sound and visual cultures, and it was a social ride to replace the contested interaction on the Waltzer with passengers facing outwards and engaging direct eye contact with both spectators and those in the queue forming a line for the next ride.[46] The overwhelming flat *backflash* that formed the structure of the ride meant that theming and painting suddenly gained utmost importance, the ride can be considered as "100% flash" and the large, rectangular, metal canvas meant that a singular and dynamic design was needed in the style of an artistic tableau. Whilst the early Ark Speedway and Waltzer rides had experimented with a figurative front section, the totality, or *Gesamtkunstwerk*, was achieved through the repeating sections of shutters, rounding boards, handrails and cars. The Miami Trip is a single, standalone piece of fairground art, and did not blend into a rounded architectural structure of repeating motifs. The mode of painting was also shifting from brushwork to airbrush. The brush method was ideal for patterns, borders and letters on the traditional rides, creating bold outlines through three-dimensional shadow effects and faked scrolling. None of this syntax was required on the Miami Trip and recourse to realism took priority with a blended sfumato style achieved via the airbrush nozzle, heralding a new school of fairground artists.

In the early years of the Miami Trip theming evolved at a startling rate, commencing with beach scenes of sand and surf and moving towards *Terminator* scenes of dystopia, as showpeople looked to existing 1980s themes on other rides to identify and continue a trend. Occasionally themes would cross-pollinate under a frenzy of production, with surfing emaciated mutants crashing down onto a beach framed by burning cities and lurking robots. The first overt visual Rave scene reference was not utilised until 1993, by which time there were 27 Miami Trip rides in operation.[47] Charles Appleton's *Hi-Energy* was painted in the early crude style executed by Pat Doonan, and included large textual references to "energy rush" and "trip", playing on the drug-culture terminology that accompanied the nascent rave scene (figure 8a). In these early years, several hybrid rave scenes flourished (Beach/Rave, Terminator/Rave) but the iconography of the Rave became the dominant theme by the middle of the 1990s with accomplished artists such as Paul Wright (b. 1954) and "Matt" having both

a finger on the pulse of the scene and the requisite skills with the airbrush nozzle. The style gradually fixed on a crowd scene with foregrounded figures crossing over into instances of mild tantalisation through stages of undress or incorporation of BDSM (i.e. Bondage, Domination, Sadism and Masochism) imagery that coexisted with the club scene. Matt's work on the Miami *Over-Rider* (figure 8b) and Wright's tableau on *Hysteria* (figure 8c) are accomplished and mature landmark pieces of artwork. Both produced in 1999, the era of super-clubs and corporate style promotion, the sensuality and use of deep red and blue colour themes makes the rides stand out such that the artworks resonate with highly charged activity. *Over-Rider* is particularly outrageous, a multi-level of voyeurism with the figures engaged in sleazy embraces, some looking out from the artwork, some totally oblivious. Whilst there is a visual link here to the 1950s party scenes painted by Farmer on the post-war Waltzers, there is also a dialogue with art critic Michael Fried's (b. 1939) concepts of theatricality and absorption in painting and artistic photography,[48] and Laura Mulvey's (b. 1941) important work on gender, visual pleasures and the "to-be-seen", reconfigured by cultural critics Dick Pountain (b. 1945) and David Robins (b. 1944) as an ecology of the gaze and coolness.[49] Much of Wright's Miami work is drawn from hyper-real fantasy images, posed pictures shown in the wealth of specialist club literature depicting idealistic scenes of rapture, perfect bodies and perfect teeth, overprinted with club-corporate slogans and logos.[50] There is a complex instance of blissful engagement – overwhelmed dancers straining every sinew– and performative technical wizardry – a DJ in the mix – in play, a constructed moment when everything happens at once. The contorted poses of the dancers, limbs angled and extended to fit into the wider tableau of phrases and club paraphernalia on the backflash, resemble the work of artist Bruce McLean (b. 1944) and his Nice Style project (the world's first pose band), producing the photographic series *Pose Work for Plinths* (1971).

Concluding: Self-heritage, Outliers and a Dangerous Supplement

Not all music, however, makes it onto the fairground. Paralleling the three trajectories into the article, this conclusion will draw on three less visible occurrences, i.e. an example of self-heritage, the concept of the outlier, and the dangerous supplement. This, in turn, fleshes out some areas where the relationship between the music scene, its visual syntax, and the fairground either diverge or fail to connect, reflecting on wider ideas around popular music, the tension of the subculture, and a hesitancy in mapping across the vernacular domains.

As Figure 9 shows, a music heritage style of artwork briefly flourished on the Miami ride, with the *Music Trip* design (utilised several times) whirling riders around a quarter-sectioned backflash centred on an old Wurlitzer jukebox and themed areas celebrating landmarks in music culture from the 1960s (top left), 1970s (bottom left), 1980s (bottom right), and 1990s (top right). This gives an added connotation to the ride, suggesting a kind of rapidly flickering time-travel movement, and a chance for the fairground to mark out the genres and musicians it deems worthy of heritage. The 1960s is represented by Buddy Holly (1936–1959), the 1970s by Tamla Motown and Jimi Hendrix (1942–1970), the 1980s by a provocative Madonna (b. 1958) flanked by 2-Tone imagery, and the 1990s (even though the decade was only two years old at the time of the artwork) by Seal, KLF and the Acid House

smiley.[51] Conspicuously absent are Punk and Heavy Metal, two genres that bridged the 1970s and 1980s, and were both overburdened with strong iconography.

It is questionable whether the fairground ever attempted to provide a subcultural space for either Punk or Heavy Metal, with these outlier genres staking out their own social domains and, in the case of punk, taking an apparent oppositional stance against any kind of harmonised subcultural phylogenetic evolution. Whilst 1950s Rock and Roll was a monolithic subculture, the time of Punk and Heavy Metal saw divergent and significantly different music genres competing and co-existing. The fairground had navigated two decades of splintering scenes, and seemingly worked with genres of music that best supported its immersion into movement and flow. In some ways this transcends the notion of mainstream versus subculture in regard to what the fairground choses to adopt and adapt. There are examples where the mainstream is chosen, for instance the commercial glam of Sweet against the cerebral glam of Roxy Music, but there are increasingly examples of niche dance music subcultures such as Donk thriving on the fairground against the pop mainstream.[52] In addition, an important factor are the instances where the fairground can mimic the 'standard' modes of consumption of music (a dancehall, disco, club or rave). Thus, Punk and Heavy Metal were experienced predominantly at low-key gigs and enacted through pogoing (a dance jumping up and down as if on a pogo stick) and spitting, or headbanging (violently jerking head from side to side or backwards and forwards) – neither of which were translated onto the fairground space. As a sound based upon short tracks, aggressive instrumentation and confrontational lyrics (delivery and content), punk would not sonically translate easily to the fairground experience, however the predominance of motorcycles and choppers meant that there was some crossover to heavy metal. Cultural historian Iain Chambers identifies "the road as a central metaphor" in heavy metal, and popular songs played on the Ark Speedway included Hawkwind's "Silver Machine" (1972) and novelty tracks like Chris Spedding's "Motor Bikin'" (1975).[53] The counter-cultural film *Easy Rider* (1969, directed by Dennis Hopper, 1936–2010) had a gradual but ultimately significant impact on the fairground, such that through the 1970s wooden motorcycles were eventually replaced by sleek fibreglass choppers on the Ark Speedway.

The visual branding of punk, particularly around impresario and visual artist Malcolm McLaren (1946–2010), fashion designer Vivienne Westwood (b. 1941) and artist Jamie Reid (b. 1952), was an aggressive and dialectical strategy that worked to create iconic images out of iconoclastic practices.[54] Commenced initially with clothing that mix-and-matched, and destroyed, aspects of Mod and Rocker clothing, bringing in taboo elements such as bondage and fetish gear, Reid then set about creating a new visual syntax that drew on pre-existing subcultures and heritage markers of British pride and identity. The use of the union jack had seen controversy back in the 1960s when Royal College of Art student Geoff Reeve (1932–2010) dissected the flag to make a jacket, only to be appropriated further by The Who in their branding of a super-mod culture in 1965, and Reid went further by creating a torn-up flag adorned with safety pins.[55] Other syntax included ransom note lettering, Situationist language, detourned emblems of Britishness, and the encroaching pervasiveness of bland consumerism, combined with shock tactic iconography from a culturally indigestible

palette—gay pornography, serial killers as celebrity, Nazi insignia. This work still holds a fault line of interpretation as to whether it is subversive or commercial. Are these what we might call *disobedient objects* or are they simply precursors to new commodities?[56] What it did offer was a dangerous supplement to established cultural and subcultural arenas, evidenced most strongly when London Weekend Television elected to include the Sex Pistols on a live broadcast in December 1976 and a predictable hell broke loose prompting the "Filth and Fury" headlines in British newspapers.

The fairground artists and operators did not generally imbibe this dangerous element at least not until a further heritage artwork was created by Kev Bambra for the Waltzer at South Shields amusement park. A post-millennium project, by now punk had been de-fanged and anaesthetised to be celebrated as great British heritage. In figure 10, singer Johnny Rotten (b. 1956) is celebrated in the style of the original 1950s fairground artists, linking back to our original image of Bill Haley, depicted in full figurative mode but incorporating the iconography of the time with his iconic/iconoclastic "Destroy" emblem as part of the creative output of Westwood, McLaren and Reid embodied in a single garment—the Seditionaries' *Anarchy* shirt. He is unusually airbrushed in black and white and set against what we assume to be Reid's bold image detourning the monarchy, with the presence of the old-style microphone linking to a still from the 1977 video promoting the single "God Save the Queen." There is a strangeness that makes the aforementioned absence of punk in fairground art persist: Rotten's image in black and white puts him into a distant past, and the obscuring of the Jamie Reid controversial artwork suggests that a cultural indigestibility still lingers.

Acknowledgements?

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[1] David Kerr Cameron, *The English Fair* (Stroud, Gloucestershire: Sutton, 1998); Vanessa Toulmin, *Pleasurelands* (Hastings: The Projection Box, 2003).

[2] This article focusses on the fairground ride, also known as a fairground machine, and the two terms are commonly interchangeable. Correctly speaking, a combined term – either riding machine or mechanical ride – would adequately define the concept such that other rides (small hand-turned examples) exist, and other machines exist (generators, lorries).

[3] Paul Virilio, *War and Cinema* (London: Verso, 1989), 18.

[4] Simon Sadler, *The Situationist City* (London: MIT Press, 1998), 115, 146, 150.

[5] David Harvey, *The Urban Experience* (Oxford: Blackwell, 1989), 273; Tim Jordan, *Activism! Direct Action, Hacktivism and the Future of Society* (London: Reaktion, 2002), 85.

[6] Jon Savage, *Teenage: The Creation of Youth Culture* (London: Chatto & Windus, 2007) carefully unearths a 'prehistory' of youth culture, but acknowledges the acceleration point of the post-war moment.

[7] Ian Trowell, "'Only one Can Rule the Night': Fairs and Music in Post-1945 Britain," *Popular Music History* 10, no. 3 (2015) documents the importance of music on the fairground experience, whilst Ian Trowell, "Atmosphere Creator: the Sounds of the Fairground," in *Listening to Music: People, Practices and Experiences* ed. Helen Barlow and David Rowland (The Open University, 2017), http://ledbooks.org/proceedings2017 studies a contemporary Waltzer ride.
[8] Trowell, "Only one Can Rule the Night", 269.
[9] R. Murray Schafer, *The Soundscape: The Tuning of the World* (Rochester Vt.: Destiny Books, 1994).
[10] Stephen Walker, "Centre or Periphery? The Architecture of the Travelling Street Fair," in *Peripheries*, ed. Ruth Morrow (Oxford: Routledge, 2013), 57. I indicate in brackets the approximate year that such rides were introduced to the British fairground.
[11] The structural history of the fairground as both whole and unit is documented in David Braithwaite, *Fairground Architecture* (London: Hugh Evelyn, 1968).
[12] The wider industrial revolution encompassing changes in transportation, refrigeration and new working regimes meant that the trading and hiring function of the fairground suddenly became redundant, however a focused beam of agricultural engineering innovation meant that new mechanical pleasure devices could fill the vacant centre of the fairground space. For a key aspect of this change see David Braithwaite, *Savage of King's Lynn: Inventor of Machines and Merry-go Rounds* (Cambridge: Patrick Stephens, 1975).
[13] For the Switchback see Kevin Scrivens and Stephen Smith, *The Circular Steam Switchback* (Fairground Association of Great Britain: Newcastle under Lyme, 1995); for the Scenic see Kevin Scrivens and Stephen Smith, *The Electric Scenic Railway* (Tweedale: New Era, 2005).
[14] The aesthetic dimension of the fairground is documented in Geoff Weedon and Richard Ward, *Fairground Art* (London: White Mouse in association with New Cavendish Books, 1981).
[15] The dyadic nature of the term Ark Speedway can be now better understood, as the ride emerged initially as an Ark (of animals) but quickly changed to a Speedway (of motorbikes).
[16] Weedon and Ward, *Fairground Art*, 173.
[17] The key books that attempt to draw together a rough grouping of artist practices outside of the canon of official artists and movements are Margaret Lambert and Enid Marx, *English Popular Art* (London: BT Batsford, 1945); Barbara Jones, *The Unsophisticated Arts* (London: Architectural Press, 1951); Geoffrey Fletcher, *Popular Art in England*. London: George G Harrap & Co., 1962); Adrian Lewery, *Popular Art* (London: David & Charles, 1991). These works, and Jones in particular, impose a kind of caesura upon fairground art and trap it firmly in a past that prevailed some time before the writing of the works.
[18] Ian Bogost, *Alien Phenomenology or What it's Like to be a Thing* (London: University of Minnesota Press, 2012), 44. Bogost suggests the 1985 Coca-Cola advertisement which strung together a list of phrases as to what Coke "is", however a rival campaign by Pepsi produced a breathless text string of "lip smacking, thirst quenching, ace tasting, motivating, good buzzing, cool talking, high walking, fast living, ever giving, cool fizzing". Inevitably, this phrase was adopted and applied to the narrow canopy strip of a fairground Waltzer.
[19] Weedon and Ward, *Fairground Art*, 253.
[20] *Daily Mirror* ran competitions to join Haley on his tour and sponsored the train that carried him from the docks at Southampton to London Waterloo. See "The Welcome of my Life as Told to Noel Whitcomb" and the accompanying story "3,000 Cats go Ker-razy!" by Paul Doncaster in *Daily Mirror*, February 6, page 2. For an explicit contemporaneous reference to the battle see "The Battle of Waterloo" by George Gale in *Daily Express*, February 6, page 5.
[21] Dick Bradley, *Understanding Rock'n'Roll: Popular Music in Britain 1955-1964* (Buckingham: Open University Press, 1992), 82.
[22] See Stephen Walker, "Illusory Objects and Fairground Architecture," *The Journal of Architecture* 20, no. 2 (2015): 325 for a detailed account of the cultural "re-skinning" of a fairground Waltzer.
[23] Geoff Weedon and John Gorham, "English Fairground Decoration," *The Penrose Annual* 66 (1973): 33-48.
[24] *Observer,* November 21, 1965, page 24. Rock band The Who formed in 1964 and have moved through several genres in their lifetime including a period as a Mod band. Their original members were Roger Daltrey (b. 1944), Pete Townshend (b. 1945), John Entwistle (1944–2002) and Keith Moon (1946–1978).

[25]Peter Stanfield, "The Who and Pop Art: The Simple Things you See are all Complicated," *Journal Popular Music Studies* 29 (2017) documents the transition between mod and Pop Art undertaken by the Who.
[26] Ian Trowell "Collision, Collusion and Coincidence: Pop Art's Fairground Parallel," *Visual Culture in Britain* 17, no. 3 (2016): 337.
[27] David Mellor, *The Sixties Art Scene in London* (London: Phaidon, 1993) documents the era and place from a visual standpoint.
[28] Mod was, and to a strong degree remains, a key British post-war subculture that embraces all aspects of subcultural expression around look, a style of music, a language, a way of acting and a commitment to the oppositional. Its point and time of origin, its key players and nodes of consumption and expression, its official date of demise, its influence in terms of geographical spread and diversification into other subcultures, is hotly contested and generates a plethora of popular writing as the Mod images endures successive wholesale regenerations and influences into other scenes. A number of aspects define it in the original: fast-paced beat and blues-derived music, smart Italian tailoring, Continental scooters, small and intimate venues that open through the night, a drug culture centred around amphetamines, and an obsessive commitment to fast-paced fashion dynamics consisting of perfectly observed nuances (collar style, number of buttons on a jacket, how many button should be unfastened).
[29] A good starting point for subcultural theory is Ken Golder and Sarah Thornton, *The Subcultures Reader* (London: Routledge, 1997).
[30] See Christoph Grunenberg, *Summer of Love* (London: Tate, 2005) and Ken Johnson, *Are You Experienced?: How Psychedelic Consciousness Transformed Modern Art* (London: Prestel: 2011) for rich visual sources on this scene.
[31] Michael Bracewell, *The Space Between: Collected Writings* (London: Ridinghouse, 2011), 376.
[32] Glenn O'Brien, "Psychedelicacies: Psychedelia and its Legacies," in *Summer of Love: Psychedelic Art, Social Crisis and Counterculture in the 1960s*, ed. Christoph Grunenberg and Jonathon Harris (Liverpool: Liverpool University Press, 2005), 352.
[33] O'Brien, "Psychedelicacies," 360, describes psychedelic art as "anarchic and democratic", whilst Christoph Grunenberg, *Summer of Love*, 7, suggests an "incestuous relationship with popular culture, low art, entertainment", pulling it clearly into the orbit of fairground art.
[34] Battersea Park was the remaining rump of the Festival of Britain's Battersea Pleasure Gardens, and formed an important node in the swinging sixties era. The park was used for pop films by Cliff Richard and many photo shoots for fashion magazines. It was thus seen as a strategic environment to develop new fairground styles concurrent with the cultural mood of the time.
[35] Status Quo formed in 1962 and are now the most successful Rock band in terms of chart success in the United Kingdom, producing Rock music that draws upon elements of earlier genres and avoids the more confrontational and difficult aspects of later sub-genres of Rock. Key members are Francis Rossi (b. 1949), Rick Parfitt (b. 1948) and Alan Lancaster (b. 1949).
[36] See Brian Longhurst, *Popular Music and Society* (Cambridge: Polity, 1995), 175.
[37] Ian Starsmore, *English Fairs* (London: Thames and Hudson, 1975), 107. An industrial aesthetic move was also at work across the nightclub venues in the UK, pioneered by spaces such as the Hacienda in Manchester.
[38] After completing *English Fairs*, Starsmore wrote publicity material for the Thursford Collection in Norfolk, a distinctively vintage-centred fairground museum. See footnote 16 for reference to the reluctance to bridge the gap towards modern materials on the fairground.
[39] Mark Duffett, *Understanding Fandom: An Introduction to the Study of Media Fan Culture* (London: Bloomsbury, 2013), 12, defines transmediality as "telling different parts of the same story through different electronic media".
[40] *The Rocky Horror Show* (1973, directed by Jim Sharman, b. 1945) is an award winning musical stage production that continues into the current era. *The Rocky Horror Picture Show* (1975) is Sharman's film adaptation.
[41] Chris Rojek, *Pop Music, Pop Culture* (Cambridge: Polity, 2011), 111.
[42] Ibid.,109.
[43] Fred Fowle died in 1983.

[44] Under the direction of Steven Spielberg (b. 1946), the Indiana Jones franchise produced three films in the 1980s: *Raiders of the Lost Ark* (1981), *Indiana Jones and the Temple of Doom* (1984) and *Indiana Jones and the Last Crusade* (1989). The Terminator franchise was commenced by James Cameron (b. 1954) with *The Terminator* (1984) and *Terminator 2: Judgement Day* (1991).

[45] See *Kirmes Revue* (1997/1-2) for original manufacture of Miami Trip and *Kirmes Revue* (2001/9): 20-3 and (2001/10): 28-31.

[46] The ride consists of a large backflash (approximately 12m x 5m) with a level bench mounted on two arms that propel the bench through wide circles. The operator controls the micro-movements and speed of the ride to match music and create a party mood, making the whole concept astonishingly simple.

[47] From research compiled at the National Fairground Archive.

[48] Michael Fried, *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998).

[49] Laura Mulvey, "Visual Pleasures and Narrative," *Cinema Screen* 16, no. 5 (Autumn 1975); Dick Pountain and David Robins, *Cool Rules: Anatomy of an Attitude* (London: Reaktion, 2000), 116.

[50] Branding, image rights and adapting logos is a grey area of fairground art, though as Longhurst, *Popular Music*, 46 indicates, such a system is an integral part of the music world.

[51] The smiley was part of a semiotic strategy for rave culture documented in Cynthia Rose, *Design After Dark: the Story of Dancefloor Style* (London: Thames and Hudson, 1991). It evolved to a more corporate stance with super-club branded names and logos. Space, Pascha, Cream and Ministry of Sound all clearly present on Wright's backflash for *Hysteria*.

[52] Donk is an example of regional terminology for a style of music that develops specific sounds and structures based upon early 1990s Rave and Hardcore music scenes. It is not considered as high-brow, even though it is clearly progressive in its sound and sample palette. It is commonly listened to by teenagers gathering in car parks or on the fairground, see http://www.bbc.co.uk/programmes/b072zjpk (accessed 22 February 2018).

[53] Iain Chambers, *Urban Rhythms: Pop Music and Popular Culture* (Basingstoke: Macmillan, 1985), 122.

[54] See Russell Bestley and Alex Ogg, *The Art of Punk* (London: Omnibus Press, 2014) for a fuller picture of punk's visual strategy.

[55] David Mellor, *The Sixties Art Scene in London* (London: Phaidon, 1993) 120.

[56] Catherine Flood and Gavin Grindon, *Disobedient Objects* (London: V&A publishing, 2014).