

# 4

## Luna Park, Lower Esplanade (18 Cavell Street), St Kilda

### **Moon rising, from 1912-1922**

Like some great writhing sea serpent, Luna Park with its sinuous heaving scenic railway body, clattering to syncopated crescendo, and its leering gigantic face, is set to gulp all comers. No other Australian building has been so prolifically depicted by artists (it's Melbourne's Harbour Bridge), but never more tellingly than in David Larwill's *Luna Park* (1979) in black face and crazed almond eyes confronting turmoil and in Albert Tucker's *Extinction Express* (1988), where the scenic railway's train is headed at full velocity vertically downwards, taking its passengers to certain obliteration. Here, Luna Park is not just for fun, but a powerful image of the darkest emotions. No wonder it remained closed during World War I, just when Melbourne needed cheering up.

Sidney Nolan (1, 2, 8, 9, 20 & 34, 1917-92), born and raised in St Kilda, was the most prolific and indeed joyful image-maker of Luna Park. His first Luna Park works were painted in 1940-41 whilst he kept a studio for a year with John Sinclair at 5 Smith Street, St Kilda. One of these works, of the Scenic Railway, *Abstract* (1940) was used as the concept for Ashton Raggatt McDougall's (32 & 33) façade for the cinema complex of their Triangle Site design (3).

At the end of 1941, his first marriage disintegrated, Nolan fled from St Kilda to be in a *ménage à trois* with Sunday and John Reed at sophisticated Heide in Bulleen. Then again in 1944-45, whilst AWL from the Army for fear of being sent to New Guinea, living at Heide under the false name of 'Robin Murray' and with false papers obtained by John Reed, but working in a studio in 32 Gatehouse Street, Parkville to paint the first Ned Kelly series, Nolan would frequently visit Albert Tucker and his wife, artist Joy Hester in St Kilda (9). During this time of Nolan's emotional turmoil in 1945, he became obsessed with depicting the Giggle Palace's hall of distorting mirrors. Yet even he described Luna Park as an 'atmosphere of repressed sexuality.'

In the hugely enjoyable exhibition 'Luna Park and the Art of Mass Delirium' at the Heide Museum of Modern Art in 1999, twenty Nolans were included: depicting the Giggle Palace, the Big Dipper, the Carousel and the Scenic Railway (but never the Face). His images are coy and whimsical, recreating the world of childhood. The poet Barrett Reid, recalled:

Nolan and I went a number of times to Luna Park in December 1946. He challenged me to various acts of bravado such as standing up at the top of a curve, just before the Dipper plunged down, going on the tall slide without a mat, etc.

The first artist to have chosen Luna Park as a subject was Clarice Beckett (for earlier images of St Kilda, 23), with her *Luna Park* in about 1919. It had only been open seven years and its paint was still sleek and fresh. Other Australian artists known to have depicted Luna Park include: Paul Andrew, Charles Blackman, Arthur Boyd, Ian Burra, Jon Cattapan, Joy Hester, Albert Tucker, Kenneth Jack, David Larwill, Geoff Lowe, John Perceval, Robert Rooney, Michael Shannon, James Wigley, Tony Irving, Peter Kingston, Judith van Heeren, John Owe Young, Amanda De Simone in her 'Nudie Postcards' and some 23 others.

From the rich emotional internalised metaphor of the 1940s, Luna Park came to be viewed from the 1950s as an icon of St Kilda and of the Kingdom of Pleasure.

Luna Park has little in common with European pleasure gardens such as Tivoli in Copenhagen, Blackpool, or Battersea Gardens in England, or the Prado in Vienna. Its direct inspiration was its namesake on Coney Island, New York. The island first became accessible to the masses in 1883 with the opening of Brooklyn Bridge, long after the railway had brought them to St Kilda. By 1897 Coney Island's fun parks were walled and an entrance created. It particularly developed after the electric light arrived in 1890 and the Williamsburg Bridge opened in 1903. Coney Island's Luna Park opened that year on 15.4 hectares, one of the three major funfairs on the island, nine years before its St Kilda namesake. Soon 'Luna Parks' were built all over the world, including seven in Australia. By 1914, Coney Island's Luna Park had been consumed by flames.

Novelist Joseph Heller (born 1923) grew up on Coney Island in the Great Depression.



Clarice Beckett, *Luna Park*, c1919

He recalled:

Coney Island, with its beaches, crowds, commotion, and a couple of hundred entertainments, has always been magical to children and a gaudy magnet for adults. People came from everywhere. Early in this century, even Sigmund Freud dropped in for a look on his trip to the United States... The founding of Luna Park and... Steeplechase Park date back to the last years of the 1890s. Both had long been established and were already in decline by the time I grew aware of them.

Of the two amusement parks, there seemed to be a near unanimous preference for Luna Park... The architecture was a fantastic, almost nightmarish corruption of the Moorish and Byzantine in circus-

clown colours of chalk-white and cherry red with ornamental stripes of black and bright green on minarets, spires and onion domes.

After childhood, Heller's next experience of Luna Park, Coney Island was on his army discharge in May 1945, at precisely the moment that Sidney Nolan, away from the army illegally, dallied in the Giggle Palace and the Big Dipper at Luna Park, St Kilda. Heller wrote:

...I was holding on for dear life through the racing plunges and veers, and I tottered off with a thumping ache in my head and a wrenched neck... After sixty missions overseas, I was now selective in my adventures, and I had no doubt that I would never want to ride that or any other roller coaster again... I was twenty-two.

A map shows the region of Luna Park, St Kilda in about 1865 as wetland. It was drained in the 1870s, but remained vacant. The St Kilda Fore Shore Committee (3) first met on 22 June 1906. Its role was to manage the Crown Land along the beach from Fraser Street south to Head Street, Elwood and to promote its use. At this meeting, a vaudeville performer, E S Salambo applied to lease the paddock north of Shakespeare Grove.

In that year, the world's first feature-length movie *The Story of the Kelly Gang* was filmed on Salumbo's paddock. Later that year, he opened Dreamland, St Kilda's first amusement park, on two hectares. It had a Mt Fujiama, the Rivers of the World, the Underworld, an Airship and the Destruction of San Francisco and lasted three years. In 1907 (or 1909?) a figure-of-eight roller-coaster ride opened on the Palais Pictures (3) site, only to be demolished five years later when the Palais was built.



The entrance to Luna Park c1950, now reinstated

The Greater J D (James Dixon) Williams Amusement Company acquired the lease of the (by then 1.5 hectare) Salumbo's paddock in 1911 for £400 per annum and began building. Their chief designer and builder was T H Eslick, with 14 years international amusement park experience. Williams was a Canadian who owned cinemas in Melbourne and Sydney. Some of his team of 20 fun-fair experts had experience at Coney Island, including Louis Corbeille who was responsible for the original illusions and effects there, and the Whitney Brothers who had invented the while-you-wait photographic studio, that was first seen at Coney Island. The visit of George V to India in 1911 is said to have popularised and influenced both the Mughal forms and the scenic railway, said to be a replica of the roller coaster Eslick built for the Great Durbar Exhibition in Bombay during the king's visit.

In 1912, Luna Park opened, illuminated by 15,000 electric lights (some say 80,000, but Coney Island had 250,000!), which was not a common sight in 1912 when electric light had only existed for twenty years, and 22,300 people came on the first night. Attractions including the scenic railway encircling the perimeter, with the central space for live entertainment including a Highwire, Bowl Slide and a Ferris Wheel. Sideshows included Pharaoh's Daughter from Egypt, but live entertainment was the main attraction: acrobatic high wire artists, trick cyclists, unicyclists, a Swedish diver in flames, performing animals and a band. Moon symbols were everywhere, including the tea-terrace balustrade.

But the next year, Williams returned to America and his film production house, First National Films subsequently grew to become Warner Brothers. So the Philips

Brothers, also Americans, took over, adding new sideshows including Aunt Jemina's Washing Day in which 'hilariously,' a Negro woman sitting over a washing tub fell in to the water when hit, a Hoopla Bazaar with a Canadian Log Walk, the Egyptian Palace of Fortune, Poker Toss, Ping Pong Pitch, Association High-Kick, the Chocolate Derby, the Arabian Dart Game and the Melbourne Joy Club, where the aim was to knock the hats off 16 silver-tailed inebriates rolling out of a pub. But it was the Scenic Railway and the giant Bomarzo-like mouth that attracted swarms of revellers and by 1914, 8-10,000 people came to Luna Park every Saturday night. Both the mouth, and its recent Post-Modernist echo, the Sam Newman house, where cars enter through Pamela Anderson's mouth (22), is derived from the earliest giant mouth in a pleasure garden, at the extraordinary Sacro Bosco of the Orsini family, at Bomarzo, north-east of Viterbo, Italy (1552). Here, the stern strictures of the Church and the constraints of the Renaissance are enjoyably shattered. It seems to me that similarly frightening sensations of being eaten, of entering the pleasurable transgressive delights of the Underworld, like Orpheus, occur at both Bomarzo and St Kilda.

In 1914 more patriotically, the River Caves expressed British and Australian naval history and its monuments and patrons hurled crockery at an effigy of Kaiser Wilhelm II at the 'Kaiser's Kitchen' show in the Palace of Illusions. The 1914/15 and 1915/16 seasons were equally successful.

In 1916, the Great War closed Luna Park. The Scenic Railway remained operating, but the Park was only opened for patriotic events and following a dispute about the lease and post-war materials shortages, it did not completely re-open until 1923, as New Luna Park. Only the scenic railway, the Palais de Folies (renamed Funnyland) and the River Caves (surmounted by a faux snow-capped mountain) survived from before the war. Luna Park was now targeted at children, who were admitted free to Saturday Matinees. New attractions included: the Whip, the Water Chute, Noah's Ark and the Supreme Thrill Machine (the Big Dipper). A restored Luna Park Big Dipper carriage is now held in the Museum Victoria Collection.

### **From 1923-1984, fun and fires**

But the new centrepiece in 1923 was the Philadelphia Toboggan Company's (PTC) Carousel, still the largest and most ornate of the 24 carousels known to survive in Australia. It was ordered and erected in 1913 for the White City Amusement Park, Sydney, which closed at the declaration of war and never re-opened. So the Phillips brothers snapped it up for £15,000 and it operated until 1991, repainted 24 times.

The PTC made 80 carousels from 1903-31. They were one of the most highly regarded manufacturers and the last to stop making carousels. Only 25 PTC carousels still operate worldwide. The Luna Park carousel, PTC #30, was one of the company's finest four-row machines; the only one it exported and its working drawings survive. It has 68 horses (66 jumpers and two 'king horse standers') four abreast, two Roman chariots, cherubs on the 'rounding boards' and 26 scenes depicting leisure and hunting and the company sign with tambourines and trumpets, flanking mirrored shields carved with angel-heads painted on the central aperture, by Max Soltman of the PTC, under head painter Gus Weiss. Its theme, as with PTC#20, 21 and 22 (1911-12) was 'war and peace,' expressed in the armour, swords and shields following the 'Eagle' war chariot and the flowers and butterflies of the 'Colombia' peace chariot, whilst the golden lead horse has both a war helmet and an angel.

During the 1920s, there were 1,400 patrons each day at Luna Park. The first Dodgems ('dodg'em') ride in Australia, opened at Luna Park in 1926 and it still operates. Leon Philips purchased it in the United States, it was installed whilst the Phillips were also rebuilding the Palais Theatre (3) and occupied the first floor of the Games Arcade building, a romantic Gothic Chateau, with its own scenic railway station. It is not known what the first 'cars' looked like, but American equivalents from c1920, were oval capsule tubs, not resembling automobiles. Sydney's Dodgems did not open until 1935. In 1928, the Water Chute became a Jack and Jill tumbling down the hill experience (like an American Bowl Slide) and the Goofy House appeared.

Hit by the Great Depression, Luna Park suffered its first loss in 1931 and in 1932, accepted voluntary liquidation and the *Argus* newspaper feared it was attracting the 'wrong classes of people to St Kilda.'

But it survived. In 1934, Ray Johnson (43) designed for the Scoota Boat Building at Little Luna Park on land across Cavell Street where a large shed with a rising sun motif on its gables housed The Swirl. Luna Park held Big Band competitions, and the Caterpillar, Pretzel and probably the Whirler and Ghost Train were installed, though the first death was sustained on the Big Dipper. The Ghost Train is technically a Pretzel dark ride, bought from the hugely successful Pretzel Amusement Ride Company of New Jersey. It is derived from the first single rail 'dry' dark ride developed by Leon Cassidy in Bridgetown, New Jersey in 1928. A double-flanged wheel guided cars on electrified track, emitting showers of sparks in the dark. By doubling back repeatedly via hairpin bends, a long track is compressed into a modest rectangle. Patrons in toy steam trains with five to seven cars experienced 'fun devices' of skeletons, ghosts, 'noise makers' and hanging black threads scarily brushed the faces of passing patrons. About 65 dark rides are known to survive in the world.

For Luna Park's Silver Jubilee in 1937-38, the carousel was enclosed in a giant birthday cake.

During the 'brown-out' of lights during World War II, Luna Park continued to operate, being particularly popular with American servicemen. It became, as Nolan observed, associated with sexual desire and looser morals. Historian John Slater described John Percival's complex evocation of Luna Park, its carnival exuberance and its carousel in the war-time brown-out for soldiers on leave, as an unashamedly seductive, make-believe place: 'a respite of forgetting.'

In 1951 the Rotor was installed, and the Penny Arcade of mechanical games machines and popular rides was renovated. By the 1950s, it had deteriorated to be the favoured rendezvous of Bodgies and Widgies and in 1957, both Harold and Leon Philips died and control passed to their financiers, the Abraham brothers, who sold the lease to their relatives, the Hyams brothers who operated Luna Park until 1987. So Luna Park remained unaltered for thirty years, suffering from operators without imagination and uninterested in injecting capital. In the late 1960s, spirited architecture students held parties there.

In 1979, the 1934 Ghost Train was destroyed by fire and in 1981, fire destroyed Nolan's Giggle Palace and most of the arcades. By 1983, both the River Caves (a fire risk) and the Rotor (unpopular) also went and even the Big Dipper disappeared in 1988. Only Mr Moon's Face and the Entrance Towers, the Scenic Railway and the Carousel remained from 1911.

There have been numerous fires in the St Kilda foreshore and beyond. In 1926, the 1904 Sea Baths (1) were destroyed by fire, in 1926 a second fire destroyed Griffins' Palais Pictures and in 1968 Griffins' Palais de Danse interior and the adjoining Stardust Ballroom totally destroyed (3). In 1979, Luna Park's 1934 Ghost Train was destroyed and in 1981 Nolan's Giggle Palace and most of Luna Park's arcades were destroyed by a fire. In April 1981 fire destroyed the Town Hall (33) and in 1989 the Railway Station (19) roof was destroyed by several fires. In 2004, the Pier Kiosk was destroyed by fire and in 2007 the Palace Nightclub destroyed by fire before demolition.

The perceptive architect Allan Powell (7 & 13) recalls the 'thrilling' empty space in Cavell Street, between Luna Park and the Palais towards the sea, depicted above, now cluttered with street furniture and 'villagized.' In 1981, the National Trust classified Luna Park, the first recognition of its cultural value and six years later Heritage Victoria registered it. In realising its cultural significance, the community supported its conservation and the Friends of Luna Park was formed in March 1993. That year, the owners drafted a grand Development Plan, but it was smoke and mirrors because concurrently, Luna Park's lease was offered for sale.

### **From 1985-2008, conserving an image**

From 1985, the carousel severely deteriorated, horses were left in the weather, one was lost, four heads went missing and legs were broken. In 1990, it was the subject of an exhibition at Linden. From 1997-2002 a \$2,200,000 restoration of the carousel, using archival 1913 photos, was completed directed by Nigel Lewis, conservation architect. All 68 horses, two chariots, 25 scenery paintings and 35 plaster cherubs were



The milder Luna Park entrance and Cavell Street, c1981

fastidiously conserved. The carousel includes a band organ manufactured by Limonair Frères, Paris in 1908, an impressive and rare Art Nouveau case, one of only three in the world. Conservation of its façade has now been completed, but not yet the organ itself. In 2008, Nigel Lewis was responsible for obtaining a permit to rebuild the elevated part of the Scenic Railway.

In 1998, BCR investments (or BCR Asset Management), an Adelaide Superannuation Fund investing in tourism sites, bought the 45-year lease and implemented elements of the Plan. The towers were repaired in colours of the 1950s chosen by the artist Leigh Hobbs and the 1936 Pretzel, the 1911 Entrance and Scenic Railway were refurbished. The first plaster face was discovered partially intact underneath an unfortunate concrete layer applied in the 1960s that had softened the sharp facial creases and presented a more bland appearance. So this 1911 face was used as a basis for a new glass-fibre reinforced face in the form and with the complex expression that had not been visible for 70 years.

For 80 years, Luna Park's Mr Moon face had become a recognised meeting place for a good night out, like meeting 'under the clocks' at Flinders Street Station. US soldier M Sam Burkes, 87 met Elma May his Australian partner in 57 years marriage there in early 1942. In July 2001, Mr Burks brought his daughter Toni and granddaughter Sydney to St Kilda to reminisce.

Now the face is not only the most recognisable icon of St Kilda, but was one image of Victoria shown to British and worldwide television audiences of up to one billion, to introduce Melbourne as the site of the 2006 Commonwealth Games. Earlier, the City of St Kilda had adopted the image of the Scenic Railway on its letterhead. In 2007, a mural depicting the Luna Park face was painted in a lane at the corner of Brunswick and Johnson Streets, Fitzroy, right at the other end of the 112 tram route.

In 2001, a proposed \$60 million redevelopment scheme of Luna Park was scrapped in favour of a \$10 million version, in which theming replaced big gestures. The park closed for five months so this could be implemented. Except for the heritage structures, it was stripped and new infrastructure, a 300-seat function space and nine new rides were installed, including: the Spider, the Red Baron, the Enterprise, the Odyssey ASI Simulator and Metropolis.

In June 2005, a group including truckie czar Lindsay Fox, paid the Victorian government \$7 million for the lease of Luna Park, and on 14 December 2007, another ‘major upgrade’ was announced. Luna Park would become a ‘24-hour entertainment precinct’ partly roofed, with restaurants, replication of the Giggle Palace and live performances, with Fender Katsilidis (11 & 14) as the architects. It was believed that the purchase was linked to the group’s bid for the Triangle site, which failed (3). In the almost three years since then, the Council has received no planning permit applications for any works. A few ‘cheap’ rides and a W-Class tram have been added, but the park is only open weekends and public holidays and is believed to be still losing money.

Luna Park’s current rides and other attractions include: the Ferris Wheel, Twin Dragon, Red Baron, Ghost Train, G Force, Street Legal Dodgems, Metropolis, Shock Drop, Odyssey AS1, Enterprise, Arabian Merry, Spider, Silly Serpent, Pharaoh’s Curse, the Scenic Railway and the Carousel.

A severe storm in February 2005 flooded Luna Park’s entrance and washed away \$250,000 of sand from Middle Park beach. By June 2007, the future risk of flooding from rising sea levels and intense storms was front-page news (3). A detailed climate-change risk assessment of ten square kilometres of St Kilda warned that global warming might cause water levels in the bay to rise by 450 mm by 2020 and 2,850 mm by 2100. Luna Park was at risk. That month, a Nicholson cartoon in *The Age* graphically depicted Prime Minister John Howard’s gaping mouth as the entrance to Luna Park, flooding with torrents of water that is labelled: ‘Climate Change politics.’

Luna Park, the Triangle, St Kilda Pier, the Sea Baths with its underground car park, six kilometres of bike trails, the 96 and 112 trams, Beaconsfield Parade and 9,000 houses, including those along Elwood Canal, were all at risk. The Triangle lease had already been signed, but Council assured us that the developer had to submit to the planning permit process, which would consider potential flooding. Insurance premiums would rise, or be withdrawn. *The Age’s* 2 June report was spread across pages one and two, with a dramatic digitally enhanced front-page image of Luna Park’s entrance awash with enticingly surfable waves.

Luna Park’s mouth even made it to the national politics of climate change in the business pages. In a swipe at *The Age’s* image, *Herald Sun* Business commentator, Terry McCrann, recalled the ‘mad left’s’ 1960s slogan: ‘Hey hey LBJ, how many kids did you kill today?’ and naughtily speculated whether *The Age* was proposing: ‘Hey John, how many Luna Parks will you drown this decade?’

Luna Park was voted the National Trust’s Victorian Heritage Icon for 2007.

On 29 December, a blackout caused 20 people to be trapped in rides and 25 January 2008, three children were stranded for 20 minutes and had to escape in a cherry picker, when a Scenic Railway car stuck on a crest. And the Pet Shop Boys pop group recorded an ominously foreboding song they had written in 2006: ‘Its always dark in Luna Park,’ they sang, over and over again. Rem Koolhaas, one of the world’s most perceptive architects, in his early book, *Delirious New York* (1978) spent a chapter exploring Coney Island, and concluding: ‘The Metropolis leads to reality shortage: Coney’s multiple synthetic realities offer a replacement.’



A view of the Scenic Railway from Shakespeare Grove, c1981

---

## References

Adams, Brian, *Sidney Nolan: Such is Life*, Hutchinson, Melbourne 1987.

Andrew, Paul, *Trick*, BSG Gallery, 322 Brunswick Street, Fitzroy, 2008,  
[www.brunswickstreetgallery.com.au](http://www.brunswickstreetgallery.com.au)

Australian Heritage Commission, Register of the National Estate, No 14,662.

Email from Robert Bruce, director, Heritage Council, [Robert.Bruce@environment.gov.au](mailto:Robert.Bruce@environment.gov.au), 21 April 2008.

*Carousel*, Linden Gallery, 1990 [exhibition].

<http://carouselptc30.customer.netspace.net.au>

Beckett, Clarice, *Luna Park 1919*, oil on board, private collection.

[www.environment.gov.au/heritage](http://www.environment.gov.au/heritage) National Heritage List. Luna Park was said to have been nominated to the National Heritage list but this is not true.

Fried, Frederick, *A Pictorial History of the Carousel*, 1964, Appendices.

Friends of Luna Park Inc, The, *Luna Park. A New Future for Fun. Guidelines and Recommendations for Redevelopment*, March 1994.

Heritage Victoria, Victorian Heritage Register, File No: H938.

Heller, Joseph, *Now and Then. A Memoir. From Coney Island to Here*, Simon & Schuster, London 1998, pp. 28, 29, 53 & 55-57.

Holt, Stephanie, Julia Murray, Jennifer Phipps, Ian McDougall & Sam Marshall, *Luna Park and the Art of Mass Delirium*, Museum of Modern Art at Heide, Bulleen 1999, catalogue including images of several of the art works mentioned here.

Koolhaas, Rem, *Delirious New York. A Retroactive Manifesto for Manhattan*, The Monacelli Press, New York (1978) 1994, pp 28-79.

Larwill, David, *Luna Park*, 1979, oil on canvas, private collection.

Lewis, Nigel, Conservation Architect, conversation with Richard Peterson, 9 April 2008.

Miller, Royce & Stephen Moynihan, 'Luna Park looking forward and back,' *The Age*, 14 December 2007, p 7.

Mullens, Patricia, 'The carousel: the restoration process,' *Trust News*, June 2002, pp 9-11.

National Trust of Australia (Victoria), File Nos, Carousel: B4303; Face & Scenic Railway: B4872; Dodgem Building: B6436 and Pretzel: B6648.

Nolan, Sidney, *Luna Park*, 1941, enamel on canvas, Art Gallery of New South Wales, Sydney.

Nolan, Sidney, *Giggle Palace*, 1945, Ripolin enamel and oil on hardboard, Art Gallery of New South Wales, Sydney.

Nolan, Sidney, *Luna Park in Moonlight*, 1945, Ripolin enamel on cardboard, National Gallery of Victoria, Melbourne.

Pearce, Barry, *Sidney Nolan Catalogue*, Art Gallery of New South Wales, Sydney 2007.

Peterson, Mr A G, (1913-2005), in conversation with Richard Peterson, 17 August 2002.

Schenkel, Roselyn and her two elder brothers sitting on the grass outside Little Luna Park, c1951, with a Griffin light behind, black & white photograph, by kind permission of Roselyn Schenkel.

Storey, Rohan, architect and architectural historian, of the Friends of Luna Park, conversation with Richard Peterson, 10 April 2008.

Tucker, Albert, *Luna Park*, 1945, oil on composition board, Heide Museum of Modern Art, Bulleen, gift of Albert and Barbara Tucker.

Tucker, Albert, *Extinction Express*, 1938, acrylic on hardboard, private collection.

van der Ree, Paul, Gerrit Smienk & Clemens Steenbergen, *Italian Villas and Gardens*, Prestel, Munich 1992, pp 187-195.

Webb, Brooke, 'The carousel: a wonderful reality!' *Trust News*, February 2002, pp 13-16.

Walczak, Jnr, John, 'The Pretzel: the funny single-rail ride of mystery,' *Amusement Park Journal*, USA, Fall 1987.

Wilson, Neil, 'Love smiles on GI Sam,' *Herald Sun*, July 15, 2002.

[www.equusart](http://www.equusart)

[www.lunapark.com.au](http://www.lunapark.com.au) including a History of Luna Park [no date, or author] 'provided by the friends of Luna Park.'

[www.ptc#30](http://www.ptc#30)