

Iris Lowe and Kathleen Clark contribute provocative pieces on the peculiarities of literary tourism, in which visitors conflate fictional characters with real locales. Lowe tells the history of the preservation of Mark Twain's boyhood home in Hannibal, Missouri, and how difficult it is for the site to present the racial realities of antebellum southern life when tourists are more interested in finding Becky Thatcher's house. Clark's "Saving the Dump" details the controversies surrounding the preservation of Margaret Mitchell's Atlanta home, a cramped six-hundred-square-foot apartment in an old Victorian house. Barclay Key gets to the heart of racial politics by detailing how Lawrence County, Alabama, has dragged its feet on commemorating its most famous son, the sprinter Jesse Owens. In an unusual take on the phenomenon that is Elvis Presley, Michael T. Bertrand reveals how Presley's birthplace, Tupelo, Mississippi, offers a very different Elvis than the one on display at Graceland. Slavery for tourist consumption is the subject of Alisa Y. Harrison's piece on Somerset Place Plantation in North Carolina, while Ethan J. Kyle and Blain Roberts take a tour of the modern tourist landscape of Charleston, South Carolina, revealing how slavery is and is often not part of the official docent narrative. In one of the best examples of southern historical paradoxes, Glen T. Eskew uses Selma, Alabama, as a case study of how some southern towns embrace a "curious juxtaposition of civil rights memorialization alongside Civil War commemoration" (p. 172). J. Vincent Lowery tackles the conflicting messages presented at Stone Mountain, Georgia, while John Walker Davis and Jennifer Lynn Gross chastise Calhoun County, Alabama, for caring more about preserving a Confederate ironworks factory than remembering the fateful bus trip of the freedom riders through Anniston. Sarah M. Goldberger provides a trenchant look at the importance of federal dollars in preserving Yorktown National Battlefield, while the tourism scholar Richard D. Starnes reveals the problematic "scripted landscape" of the Great Smoky Mountains National Park (p. 273). Anthony J. Stanonis is on familiar ground with his essay on tourists' fascination with New Orleans cemeteries, and Andrew K. Frank ventures into the historical landscape

of the Everglades to argue that the Seminole tribe purposely created a fictional Indian culture, complete with sun dances and alligator wrestling, to appeal to the tourist dollar.

Besides offering variety, the case-study approach to heritage tourism makes this book a valuable primer for students of public history. The best essays in the collection ask the tough questions of heritage tourism. For example, should the board of directors or the museum director have more influence in shaping the narrative at the Mark Twain home? Do Margaret Mitchell's anonymous donations to African American medical students supplant the author's commitment to a white social hierarchy? If tourists in Charleston only want to see the moonlight and magnolia vision of the antebellum South, should tour companies force them to visit the site of the pest houses on Sullivan's Island (where arriving enslaved Africans were held in quarantine in appalling conditions until they were brought to the mainland for sale)? While the answers are not always straightforward, most authors offer valuable suggestions by calling, as Starnes does, for educators to create teachable moments out of the less palatable historical realities of the South.

*Destination Dixie* is a well-written, delightfully nuanced, and historically relevant work that sheds significant light on the conflation of history and tourism. With its engaging essays and superb introduction, it would also be an excellent addition to graduate and undergraduate classes.

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*Well Met: Renaissance Faires and the American Counterculture.* By Rachel Lee Rubin. (New York: New York University Press, 2012. xiv, 346 pp. \$35.00.)

The point of Rachel Lee Rubin's history of renaissance fairs, *Well Met*, is that they have not been. "Well met" is the greeting commonly used by attendees at these festive gatherings, which are based loosely but not exclusively on

historical reenactments of medieval European life. Rubin points out that historians have forgotten the key role that these fairs played in shaping the 1960s American counterculture. Using archival sources, ethnographic observation, and a rich set of interviews with participants, her book fills a gap in the historical record.

Rubin convincingly shows how renaissance fairs embodied aspects of the 1960s American counterculture and, in certain instances, even originated them. Begun in the artsy, left-wing Los Angeles enclave of Laurel Canyon during the late 1950s by the children's television show host Phyllis Patterson, renaissance fairs drew upon traditions of *commedia dell'arte* and a local community of highly skilled but black-listed Hollywood workers to transform a recreational theater program aimed at children into a popular costumed reenactment event for all ages. As they developed, the fairs manifested a complex mode of countercultural antimodernism that sought new possibilities in the recovery of older modes of living. The fairs reflected an interest in reviving long-faded theatrical performance genres, traditional musics from around the world, and vanished craft traditions. Mingling old and new, they presaged the historical bricolage, outlandish costumes, and ornate poster art that became much of the psychedelic style. They also anticipated massive, saturnalian get-togethers such as Woodstock and inspired rock music by the Byrds and other groups. Fairs possessed a politics as well, becoming liminal spaces for the exploration and affirmation of nonnormative identities, particularly in terms of gender, sexuality, class, and race.

Moreover, as Rubin fascinatingly shows in a chapter on the understudied topic of "antifandom," Renaissance fairs have been met with fierce suspicion. Not only fundamentalists and conservatives but also mainstream Americans are unsettled by the ritualized breaches of normative behavior at the events. Yet despite their seeming oppositionality, renaissance fairs reveal the incorporation of counterculture into corporate consumer culture. While the profits from the first fairs supported the nonprofit southern California radio station KPFA, by the 1970s the fairs branched out to sites across the United States as exclusively commercial events.

Today, as Rubin notes, they are a multimillion-dollar "brand" that proliferates throughout popular culture, from romance novels to video games. To wit, in 2011 the toy company Mattel introduced Renaissance Faire Barbie.

Rubin effectively probes how the fairs exemplify familiar aspects of the American counterculture. She also seeks to illuminate how they are important not only as a forgotten aspect of a completed history but also as vibrant contemporary affairs. Absorbed into the mainstream, they continue to transmit countercultural energies, ideas, and modes of being. In their current form, they are what she calls a "highly visible referendum on how we live now—our family arrangements, our relationship to consumer goods, and our corporate entertainment" (p. 6, emphasis in original). They are, for Rubin, spaces of continued countercultural activity that, through constant renegotiations of the past, invoke visions of future potential renaissances for a United States stuck in the dark ages.

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*Visions of Power in Cuba: Revolution, Redemption, and Resistance, 1959–1971.* By Lillian Guerra. (Chapel Hill: University of North Carolina Press, 2012. xviii, 467 pp. \$55.00.)

At one level, *Visions of Power in Cuba* is an unremarkable account of how, between 1959 and 1971, the Cuban state used various forms of media to engender support for revolutionary change. Yet Lillian Guerra suggests that the process of pressuring writers, artists, and filmmakers to conform to an orthodoxy made Cuba almost an "exceptional" case, partly because it involved a willing self-censorship by many who embraced the Cuban Revolution.

Guerra combed archives to provide new details about artists and writers who were critics of the revolutionary government during its first decade. These details are the book's main scholarly contribution. However, she attempts to use this data, along with interviews and a wide range of primary and secondary sources,