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The Great Southwest of the Fred Harvey Company and the Santa Fe Railway, edited by Marta Weigle and Barbara A. Babcock and sponsored by the Heard Museum, deftly demonstrates the profound impact the partnership between the Fred Harvey Company and the Santa Fe Railway exerted on the development and character of tourism and artistic production in the Southwestern United States. Some of these influences include: breaking "the pattern of anonymity" (vii) that had previously characterized the experience of Native Americans in mainstream American culture, "the network of major museums that hold collections purchased through its Indian Department" (vii), and the various strategies used to this day by museums and other cultural centers to convey authenticity to tourists. The authors argue that the "Santa Fe/Harvey Great Southwest" is essentially a construction of the first third of the twentieth century, and the articles in the book's three parts—"The Fred Harvey Company and the Santa Fe Railway," "Traders and Collectors," and "The Fred Harvey Company and the Native Southwest"—examine various aspects of this time period. The main introduction explicates the nineteenth-century background, while the introductions to each part examine themes and theoretical paradigms that are further developed by the individual essays in each section. The appendix consists of an extensive list of Santa Fe/Harvey publications between 1892 and 1930, and a bibliography is included at the end.

The authors show in a sophisticated and highly detailed way how through a variety of promotions the Fred Harvey Company and the Santa Fe Railway mutually constructed an identity for the Southwest and developed a profitable tourist market to boot. The artists' role was crucial in creating the first impressions of the Southwest and its native peoples seen by thousands of Americans. The introduction delineates the parameters of this nexus between artists and commerce: "Santa Fe Railway artists' imagery of first or ancient Americans both archaized present realities and romanticized a simpler, preindustrial way of life" (3–4).

Part I explores the history of the Fred Harvey Company and the Santa Fe Railway. The five articles in this section skillfully demonstrate the various strategies through which the company "constructed regional identity by sacralizing and commodifying a corporate Great Southwest of spectacular nature and exotic others" (12).
Part II concerns the traders and collectors who helped to form the contemporary aesthetic of the Southwest. The papers in this part investigate the specific contributions of the individual collectors and the collections they helped amass. The authors prove through well-documented studies that, for example, anthropology was “good business” (67) and that the “living exhibitions” set up by the Santa Fe/Harvey system “simultaneously stimulated train travel and transformed Indians into objects and commodities” (67–68).

Part III examines the connection between the Fred Harvey Company and the native Southwest. The authors in the articles in this section explore theoretical and ethical concerns arising from this historical nexus and convincingly show, for example, that the Great Southwest constructed by the Santa Fe/Harvey company was promoted through frequent use of such terms as “picturesque,” signaling the objectification and aestheticization that characterized Santa Fe/Harvey discourse.

The Great Southwest of the Fred Harvey Company and the Santa Fe Railway represents the best in anthropological/folkloristic scholarship. It is rich, detailed, and so complex that no book review can adequately convey all that it has to offer the scholar and anyone interested in anthropology, folklore, the Southwest, Native American studies, tourism, and feminism. This book is a masterful case study of the anthropology of tourism. By locating their discourse in a particular time and place, the authors effectively demonstrate the complex specifics that characterize the rise of the tourist market in the Southwest while suggesting patterns that aid us in understanding such cultural processes on a broader scale.


Morris S. Levy

The term “rockabilly,” like “rhythm and blues,” “country and western,” and “rock and roll,” was created by the record industry to describe a new style of popular music emerging in the mid-1950s. To be more precise, it was not the music but the artists that delineated rockabilly: young, white, Southern males (typically) singing up-tempo songs derived from Afro- and Anglo-American folk styles to the accompaniment of electric and rhythm guitars, acoustic bass, and drums. The prototypical “rockabilly” was Elvis Presley who, with Memphis musicians Scotty Moore, Bill Black, and producer Sam Phillips, created a sound and an image that still resonate today. Presley and his disciples have been brought together in Craig Morrison’s Go