

has led to deadheads embracing the incongruous image of dancing, grinning, rose-draped skeletons. In her view, these images celebrate an ideal fundamental to deadhead identity—that of a social group unified by music, dance and communitarian values. “Traditional Narrative, Popular Aesthetics, Weekend at Bernie’s, and Vernacular Cinema,” by Mikel Koven analyzes how a traditional idea—manipulating a corpse—has been assimilated into modern media through the film *Weekend at Bernie’s*. In so doing, he demonstrates once again the universal nature of the death-humor pairing. This pairing can serve multiple functions—from placating the dead at a Newfoundland wake to criticizing the rich in a Mexican festival—but, as the essays here show, the rhetorical zip of such humor is derived from the fundamental incongruity of responding to death with laughter.

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Paul Schullery and Lee Whittlesey. **Myth and History in the Creation of Yellowstone National Park**. Lincoln: University of Nebraska Press, 2003. Pp. xi + 160. \$22.00 cloth.

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In a short ten chapters, this text takes us through an intricate and problematic creation myth that not only resulted in Yellowstone National Park, but our current approach to public lands conservation. The myth's storyline has been retold unproblematically for decades: in a campfire conversation by members of the Washburn-Doane Expedition at Madison Junction in September 1870, it was suggested that the entire Yellowstone Valley be set aside not for private development, but for public enjoyment. Schullery and Whittlesey follow up the work of former Yellowstone historian Aubrey Haines to show how this invented tale of altruism masked a darker one of greedy, gilded age capitalism bent on making a fortune from a steady stream of railroad tourists. For his painstaking work in uncovering this darker side of the park's history, Haines was carefully shunted out of his post as official historian at Yellowstone. This book's revisionism is partially to atone for those past wrongs. The authors include in their appendix a detailed bibliography of original accounts of the Washburn party, showing how

many were written at some distance from the actual event, and also how well Haines did his research.

Although this work has the word “myth” in its title, it is only secondarily about Folklore and mostly about History and historiography. Yet there is a lesson in this text that will resonate with folklorists, a lesson about the real power of tradition to affect public policy. A historically accurate document may have less of an impact on the general populace than an elegant story that resonates with deep-felt beliefs and values. The authors conclude their book by noting that despite their efforts at revision, they know the old story “still has a lot of good years in it” because of its deep-set emotional appeal.

There is in this book an opportunity for folklorists to contemplate larger issues of historic preservation and the management of imagined communal spaces. In the final chapters the authors introduce some of the complexities of “what nature really does when ‘set aside’,” including continued ecological changes, and a legacy of Native Peoples' disenfranchisement. Cultural Resource Management is becoming a field in which policy makers turn to folklorists for answers to some of these issues because of the discipline's high tolerance for variant interpretations and its devotion to a plural public. We as a field would do well to consider where we stand—with official park interpretation as dominated by the historian's archival record, or with invented traditions that let the villains off easy but satisfy our audience. This book is evidence that the park service is still coming to terms with its mythic past. Having read what these historians and park employees have to say about this myth, it may be that folklorists can lend an interpretation of their own to this history.

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Jack Zipes. **Beautiful Angiola: The Great Treasury of Sicilian Folk and Fairy Tales, Collected by Laura Gonzenbach.** New York: Routledge, 2004. Pp. xxxii + 364. \$30.00 cloth.

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Nearly two decades after translating *The Complete Fairy Tales of the Brothers Grimm* (Bantam, 1987), Jack Zipes has published a