

that exists without the drought.
The drought worsens
what is already so terrible
With or without the drought...
the rural workers are
always becoming poorer. (p. 62)

The mild drought of 1998 required government assistance in food and water supply, which was not forthcoming. People protested and carried out occupations of government and private offices; landless peasants occupied farms. The Armando Ribeiro Dam is supposed to supply water to 1,000 municipalities, but 70% had no water in April 1998, while political leaders used the reservoir for vacation. Food-ration baskets had been given in May 1998 only to 50 out of 1,209 municipalities and infant mortality rose by 30 percent. These data from one of the last chapters fit well with the above poem.

In conclusion, the author has written an outstanding and unusual book, presenting a moving description of life in the *Nordeste*, where drought exacerbates the already bad socio-economic condition of much of the rural population. The political manipulations of drought by the officials and the poetry of drought by the people produce an almost surrealistic mixture that reflects reality in the region.

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PERFORMING TOURIST PLACES by Jørgen Ole Bærenholdt, Michael Haldrup, Jonas Larsen and John Urry. Aldershot: Ashgate, 2004.

Performing Tourist Places fills a void in both geographic and tourism literature by placing a common and increasingly significant phenomenon, namely the tourist experience, in a spatial context. As its authors note, the objective of the book is to represent the making and the consuming of places in the contemporary world and specifically how tourism performances of production (industry) and consumption (tourists) make experiences and places. Few studies have in fact examined how tourist places are formed and produced in practice. Although the case studies happen to be located within Denmark, the general concepts deal with the intersections of places, performances and peoples in a much wider context. While tourism and tourists are often presented or discussed in terms of a lack of geographic or spatial context, it is essential that the role of space and of 'places' be understood when the tourist experience and the tourism phenomenon are being analyzed.

The book is part of a series entitled "New Directions in Tourism Analysis" published by Ashgate and edited by Kevin Meethan and Dimitri Ioannides. The aim of the series is to fill the gap between the development of the field of tourism studies

and the few publications in the field. *Performing Tourist Places* accords with this goal as it seeks to develop tourism analysis at a theoretical level using approaches broadly derived from allied social science disciplines such as Sociology and human geography.

In essence, *Performing Tourist Places* presents an argument in support of 'Tourism Geography'. This is probably because three of the four authors are located in geography departments in Denmark. Once the structure of the tourism experience is analyzed, it becomes very clear that geography plays an important role in shaping the tourism product and consumption. It also shows that the 'places' are produced in part by those who are visitors to them through their 'performances'. The main contribution of *Performing Tourist Places* provides a spatial framework that reinforces the importance of the study of tourism as a subject worthy of geographical analysis.

The book begins with the interesting use of sandcastles as a metaphor for significant characteristics of tourist places. Chapter 1 is an introduction to tourism studies and their different methods. Chapter 2 deals with the networks that produce tourist places while chapter 3 moves the focus to the consumption practices performed within particular places. Chapter 4 shows how different tourist practices stage the particular site of the metaphorical beach in distinct ways; chapter 5 examines the visual practices people employ when photographing at tourist sights. The two latter chapters discuss how 19th-century artworks and guidebooks contributed to the scripting and staging of current tourism spaces and practices. Chapter 6 shows how people take photographs to produce memory stories, and chapter 7 examines the various modalities of tourist mobility.

Finally, chapter 8, which is the most important chapter, takes an integral view to conclude the book by setting the agenda for the 'new mobility paradigm' in tourism studies. For me this is the book's novel contribution. This chapter, by the sociologist John Urry, provides a conceptual framework for understanding the nature of the tourism phenomenon: "places are seen as dynamic" as "places of movement"; "places are like ships, moving around and not necessarily staying in one location" (p. 146).

The significance of *Performing Tourist Places* is therefore broader than the specific studies reported because of the development of distinct methods to address the complex patterns of tourism. These 'mobile methods' which are part of the mobility paradigm correlate and continue the semiotic insights of cultural work of tourism as part of the expansion of *semiotics* in the social sciences.

Performing Tourist Places is a publication of innovative tourism research. It postulates the idea of tourism as a system of heterogeneous performances and networked places. Further, it uses methods and theories suitable for capturing mobile and fixed flows. Thirdly, it shows and practices the 'new mobility turn' within the social sciences. *Tourist Places* reminds us of the contribution that the 'space' can make to our understanding of contemporary society and therefore this book transcends the nar-

row bounds of tourism studies, or even human geography.

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FOR SPACE by Doreen Massey. London, Thousands Oaks, New Delhi: Sage Publications, 2005.

A new book by one of the prominent geographers of our time is a call for celebration. Massey's *For Space* continues to develop concepts presented in her earlier influential writings; mostly it sheds light on the concept of contemporaneity of space which echoes throughout her *Spatial Division of Labour* (1984), where the metaphor of layers advances the analysis of regional uniqueness and inequality. Throughout this new volume it is unmistakably evident that Massey is fascinated by space and its various meanings. She shares with the readers her experience of thinking about space in a variety of cases which demonstrate its liveliness: from her bedtime games as a young girl in Manchester, through the recent routine of coming-home to her London apartment, to her journey to the Lake District with her sister. Relying on these anecdotes she exemplifies her arguments and brightens up the central theme of this book, the multiplicity of space.

In *For Space* Doreen Massey deals with an issue that for me is already a common experience, but nevertheless does not cease to amaze and upset me: the inattention to the spatial and its effects in our daily lives. For many, both inside and outside academia, space appears as obvious. This widespread disregard is of course evidence of the power of space, which naturalizes human-made, imposed divisions onto our ordinary lives and structures our understanding of the world as fractured. Therefore I was excited to see Doreen Massey's continuing efforts to make an intellectual space *for space*. Considering not only the writings of geographers but also texts and insights which have been conceived outside the discipline, this book is about the conceptualization of space. It is not merely about the philosophy of space but, as the author emphasizes several times, is engaged with philosophy in an attempt to clarify the common (mis)perception of space in our contemporary socio-political dominant order. This issue is dealt with in depth in the second part of the book, which to me is the most interesting and compelling section. Here Massey points at the imagination of space and its relations with time as the main reason for the trivialization of space. Her main argument is that places are imagined as positions, or situations, in a linear historical queue, all facing ahead toward a more progressive/developed prospect; some of us are in more advanced places while others occupy places which lag behind on this ever moving path. Places then become frozen elements, representations of split seconds of the dynamics of the passing of time; space is perceived as a material, stable, neutral, and motionless dimension of our reality