

portraits in the "Hillbilly Boogie" section of *Lost Highway* (1989). But Morrison's book, along with B. Lee Cooper and Wayne S. Haney's *Rockabilly: A Bibliographic Resource Guide* (1990) are the best source books available now for information about rockabilly as a whole.

Collected and recorded by Guy and Candie Carawan. **Voices from the Mountains: The People of Appalachia—Their Faces, Their Words, Their Songs.** Athens: University of Georgia Press/Brown Thrasher Books, 1996. Pp. xvii + 235, photographs, musical notation, credits, bibliography/discography, notes. \$24.95 paper.

David Fillingim

This collage of songs, photographs, and excerpts of speeches and interviews recounts the history of Appalachia during the first three quarters of the twentieth century. More specifically, it tells the story of the coal industry's impact in the region and of efforts to organize resistance to the coal industry's assault on the land and its residents. The story unfolds roughly in chronological order, from the relatively pristine pre-industrial state of affairs, through the crises of strip-mining and unionization, to the reform of the United Mine Workers (UMW) in the early 1970s. Thus the book, originally published in 1976, ends on a hopeful note. Having borne immense and tragic abuses, the people of Appalachia are poised at the end to reclaim control over their destiny.

Voices from the Mountains is intended to be inspiring as well as informative, and to inform from native perspectives more than from the perspective(s) of the editors. A certain resilience of spirit shines through the photos and texts chosen, and the songs included demonstrate the flexibility of Appalachian musical traditions. In several instances, traditional songs and hymns were rewritten to address contemporary struggles. At other times, new songs protest current problems using traditional forms and styles.

However, since no details are given regarding the methods of collection and selection for inclusion, readers are unable to assess the degree to which the editors' agenda influences the resulting portrait. Are the voices here broadly representative of the region or of a narrower group connected with the Carawans' community organizing networks? Where are the songs included here sung and how frequently? I do suspect that, since the Carawans have made these mountains their permanent home, their work here is less subject to accusations of insensitivity than their earlier work among the Gullah people of South Carolina.

Because this is a reprint of an earlier work, and since the original edition included predictions of and prescriptions for the future, some accounting of how events have unfolded in the twenty-one years since the first edition would be in order—either through annotations in the text or through an afterword by the editors (but the updating of the bibliography is to be commended). In sum, *Voices from the Mountains* will continue to be a valuable and accessible window into the struggles of a people, but the opportunity to make the new edition even more valuable has been missed.