

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.

Craig Morrison. **Go Cat Go!: Rockabilly Music and Its Makers.** Urbana: University of Illinois Press, 1996. Pp. xii + 326, photographs. \$29.95 cloth.

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*

Cat Go!: Rockabilly Music and Its Makers, a chronicle of both rockabilly's heyday and its later incursions in the 1960s and 1980s, and the thousands of loyal fans who support the music through festivals and album reissues.

Go Cat Go! is primarily a biographical dictionary of artists organized by region, gender, and era. Presley receives his own chapter, and the Memphis chapter features some of the most popular rockabilly of the era, including Carl Perkins, Jerry Lee Lewis, and Roy Orbison. The real treasure in the book is the biographies of the obscure, from Memphis's Billy Lee Riley (who sang of "Flying Saucers Rock 'n' Roll") to Texas's The Strikes (one of the few male harmony rockabilly acts) to the New York-based The Cramps (whose lead singer is named Lux Interior and whose wife, Poison Ivy Rorschach, plays lead guitar). Rockabilly music is nothing if not colorful, and Morrison, a Canadian musicologist who also performs rockabilly, revels in the wild names and crazy lyrics that populate the genre. Take, for example, Morrison's examination of the term "rockin'":

Rockin' describes a way of life, or at least a time of life, that celebrates the moment, the dance, sensuality, sexuality, and freedom from care, money, and responsibility....Rockin' was also attributed to grandparents in many songs. The list includes "Granddaddy's Rockin'" ("in his rocking chair"), by Mac Curtis; "Grandpa's a Cat" ("he knows how to rock 'n' roll"), by Jimmy Murphy; "Grandma Rock and Roll," by Gene Sisco; Carson Robison's "Rockin' and Rollin' with Granmaw"; and Skeets McDonald's "You Oughta See Grandma Rock." (19)

Morrison's criteria for inclusion in *Go Cat Go!* is thankfully not dependent on national name recognition, and the sheer number of names helps defer an impression of the music as marginal, if unarguably seminal, to the emergence of modern popular music. However, many of the artists in *Go Cat Go!* have been chronicled extensively elsewhere, and the main failing of the book is that Morrison adds little insight to what we already know about the most famous of the rockabilly. In fact, Morrison spends more time explaining why the bulk of Elvis Presley's music is *not* pure rockabilly than he does describing Presley's music that is considered rockabilly. Several country artists, including George Jones and Marty Robbins, released a few rockabilly records during the 1950s, but this excursion into the genre did not significantly affect the rest of their careers; Jones, for one, released his rockabilly records under a pseudonym. Morrison's portraits of Jones and Robbins say so little about the artists that the necessity of their inclusion is questionable.

The biographical dictionary style rarely encourages deep thought about a topic, and there have been other books about rockabilly figures that were more engagingly written; for one, I would recommend Peter Guralnick's

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.