

The restored, or, better, reproduced, Hammersmith ironworks on the Saugus River at Saugus, Massachusetts is a monument to archaeological and historical research. It reproduces, on the original site, a large industrial complex which flourished for a few years after construction began in 1647 but which was abandoned as an economic failure. Of the two types of research undertaken in connection with the ironworks, Hartley's book represents the historical and is an excellent embodiment of the accomplishments and limitations of that type. Hartley has dug deeply into the mine of documents available in the United States and in Great Britain and has excavated great chunks of pertinent material. From that crude ore he has refined a fascinating narrative dealing with the leaders and directors of the work, the capitalists in England, for the most part, who provided the financial backing, the interminable lawsuits surrounding the demise of the enterprise, the output of the plant and the costs of raw materials and labor, seemingly every subject that the surviving written records could throw light upon. He also devotes a lucid chapter to the technology at Hammersmith, ably illustrated with photographs of the reproduced ironworks and with engravings from eighteenth century treatises on ironworking. Hartley has seemingly left no stone unturned in his search for historical data and his book must certainly be considered a major contribution to the history of industry.

But what of the other type of research that has gone on in connection with the reproduced ironworks and which can best be termed as archaeological in the broadest sense? How was the site excavated and what was found that determined the exact form the reproduced buildings and machinery were to take? What archaeological evidence supports the use of the particular roofing material shown in the photographs? What artifacts were uncovered in the course of the excavations which throw light on how the many ironworkers lived and ate and worked? These, and other similar questions, belong of course in another book, but it is this other book which would probably be of most interest to the folklife researcher. Historical research tends to emphasize what is unique about an undertaking such as this--the activities of the directors and the backers who financed it, for example--while the archaeological research would emphasize what is typical about it, for the craft of ironworking changed slowly in earlier centuries and iron furnaces very similar to the seventeenth century one on the Saugus were flourishing in southern Indiana in the mid-nineteenth century. Indeed, the southern Indiana furnaces such as that south of Stanford, a few miles from Bloomington, and that a few miles southeast of Bloomfield seem to have been smaller and considerably simpler than the much earlier operation at Saugus. But it is not the purpose of this review to set one type of research up as more important than another type or to criticize Hartley for neglecting an area which he never intended to deal with. We must welcome the book for what it is, namely, an outstanding and highly readable contribution to industrial history, and welcome, too, the fact that the book is now back in print and available at reasonable cost in paperback.

#### Films

From the Reviews Editor: Beginning with this issue of the Folklore Forum, the editors hope to be able to include reviews of documentary and

ethnographic films which might have some interest to folklorists, especially those engaged in teaching. The editors solicit any reviews of films from the readers of the Forum, films which should be brought to the attention of the readership.

Spend It All, Producer: Les Blank. Produced and distributed by Flower Films, Box 311, Disney, Oklahoma 74340. Running time: 41 minutes. Rental: \$60. Purchase: \$500.

by Richard Sweterlitsch.

It is obvious from this film that producer Les Blank (The Blues Accordin' to Lightnin' Hopkins, along with Skip Gerson; The Sun's Gonna Shine; others) has fallen in love with Cajun culture. This forty-one minute color film presents without any narration, but lots of Cajun music, a view of the Cajuns, chiefly having fun. The film is very smoothly put together, although at times I had a little difficulty in understanding the interviews on the sound track and I do not believe it was entirely due to dialect problems.

The film spends a great deal of time watching the Cajuns enjoy themselves, be it at race tracks, barbecues or dance halls. While the prologue to the film indicates that there has been an acceptance of blacks by the Cajuns, there are few if any places in the film showing any mixing of the races, at any of the social events. The scenes shot at the race track are especially ambiguous in this respect.

I sense that a day-to-day view of the life of the Cajuns is missing in the film. There are some scenes of commercial fishing, crabbing and so forth, but these are left to a minimum while the camera views the fun-making times.

Cajun music is present throughout the film. Perhaps, according to the film, this is what makes the Cajun lifestyles different, for the most part, from other ethnic areas. At least that was my final impression. One other viewer of the film commented after it was over, "They're just like people from Missouri, except they talk a little different." I would add that their music is a little different, too.

Aside from the music (Blank has informed me that he hopes to have a film on Cajun/Zydeco music completed soon), there are few folklore items in the film. There is an all too brief scene involving a touch healer; there are some glimpses of local architecture and gravestones; some shots of local cooking.

The final interview in the film is with an accordion maker who describes his life as an almost Utopia. The film somehow seems to run along these lines, and fails to present a wholly balanced view of Cajun life. But a man in love with his subject may be somewhat blinded.

The film does, however, have use in the classroom, perhaps for an introductory American folklore course. First of all, besides Flaherty's monumental Louisiana Story and some very short films, there is little on Cajun culture. Along with a balanced picture of Cajun life which may be presented by an instructor, the film would serve to show that some cultural differences among ethnic groups in the United States are undergoing