

documentation, in-depth interviewing, placing an old-fashioned craft under the scrutiny of modern academic analysis. It is indeed "the story of Georgia folk pottery," as its subtitle states. Willett's and Brackner's catalog benefits from the same kind of academic intent as Burrison's, but gives a much briefer introduction to the subject. Burrison's long years of research have resulted in the best book on folk pottery to date.(2)

#### NOTES

1. In this case, the exhibition is one that was jointly sponsored by the Montgomery Museum of Fine Arts and the Alabama State Council on the Arts and Humanities, with the assistance of the Folk Arts Program of the National Endowment of the Arts, held at various sites throughout Alabama from 12 July 1983 to 13 March 1984.

2. Other excellent research on Southern folk pottery is offered, for example, in Rinzler's and Sayers' excellent book, *The Meaders Family: North Georgia Potters* (Washington, D.C.: Smithsonian Institution Press, 1980). While the book about the Meaders examines the pottery tradition of a family, Burrison gives a much wider perspective.

#### FILM REVIEW

**American Culture: The Deaf Perspective, #2, Deaf Folklore.** Videofilm. Directed by Roger Mocinigo. San Francisco: San Francisco Public Library, 1984. Color, signed, close-captioned and voiced; 28 minutes.

Reviewed by Jan Laude.

**American Culture: The Deaf Perspective** is an exciting set of videos explaining basic aspects of deaf culture. The series includes the following titles: #1 *Deaf Heritage* (deaf people as a part of history), #2 *Deaf Folklore*, #3 *Deaf*

**Literature** (books, television, movies, and plays), and #4 **Deaf Minorities** (black, gay, etc.).

**Deaf Folklore** begins with a definition of folklore and then an explanation of the standard categories of collection, classification, and analysis. Using examples traditional to the deaf community, the video illustrates a wide variety of genres such as jokes, legends, ritual, and material culture. In addition, two genres are depicted that are especially relevant to deaf culture, namely, sign play and the custom of imitation.

Overall, the technical quality and content of **American Culture: The Deaf Perspective** is excellent. Since the videos are signed, close-captioned, and voiced, the video is accessible to most American viewers. The various participants, most of whom are deaf, all sign clearly. Any of the videos could be viewed by itself or as part of the entire series. Teachers of introductory folklore courses will find **Deaf Folklore** a suitable addition to the curriculum, as it explains basic concepts in a clear way, and introduces a cultural group not often included in folklore texts. **Deaf Folklore** could also be useful in a variety of other learning situations such as public sector folklore programs, and introductory courses in American sign language, disability studies, and general surveys of American culture. **Deaf Folklore** has become available at a time when deaf awareness and disability awareness are coming into the public eye. Videos such as **Deaf Awareness** will help expedite this awareness.