

comic treatment which Magoon receives in many stories. Magoon is not simply the superhuman hero but also the clown and local character who shares the frailties of his neighbors.

Another benefit of looking at folk history is that one gains a new perspective on old topics. I for one will never look at conservation issues and game laws in quite the same way again, after being introduced via Ives and the Magoon stories to the poacher's eye view. The poacher here appears partly as a criminal, more importantly as a Robin Hood-type rebel, and above all he appears as his neighbors see him—an ordinary man trying to make ends meet.

In its thorough research and documentation, its exceptionally well-written style, and its thoughtful yet restrained conclusions, this book will be valuable to students, folklorists, historians, and others. It is a worthy addition to the Publications of the American Folklore Society, and one that I highly recommend.

Alan Dundes and Carl R. Pagter. **When You're Up to Your Ass in Alligators . . . More Urban Folklore from the Paperwork Empire.** Detroit: Wayne State University Press, 1987. Pp. 271, introduction, abbreviations, illustrations. \$9.95 paper.

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As the subtitle indicates, this volume is the sequel to Dundes and Pagter's *Urban Folklore from the Paperwork Empire*, first published in 1975 and republished in 1978 as *Work Hard and You Shall Be Rewarded*. In terms of its aim and scope, the sequel is very much a repeat of the first collection.

Dundes and Pagter have overcome the considerable reluctance of publishers to present a collection of 138 texts of "office copier folklore," that is, folklore transmitted primarily by photocopy machine. The texts are grouped into eight categories, apparently based upon the format in which texts are presented. Six categories are the same as those used in the first collection, namely: definitions and wordplay; greeting cards and letters; notices, mottoes, and awards; instructions and tests; cartoons; and double entendres. In addition, this collection has two categories not used in *Urban Folklore*: traditional wallet cards, and parodies.

While the compilers have presented a few additional variants to texts previously published in *Urban Folklore*, most of the material in *Alligators* is new. As in the first collection, each text is preceded by a note which contains some analysis, references to parallel texts, and the date and place where the text was collected. The texts are reprinted in full without expurgation. The quality of reproduction in the folk cartoons is excellent, considering the faint and almost illegible state to which repeated photocopying reduces much xeroxlore.

Like its predecessor, *When You're Up to Your Ass in Alligators* is a collection of folklore, not a study. The authors have suggested what some texts

indicate about modern anxieties and American national character, but their comments should be viewed as catalysts for more extensive analysis. We are told absolutely nothing about the particular folk who create and transmit this folklore, where, and under what conditions. Instead we are offered purely text-centered analyses which deduce from the texts information about the anxieties and preoccupations of the anonymous modern American "folk" who use them.

Dundes and Pagter cite parallel texts wherever possible, whether from unpublished collections or from the few other photocopier folklore books now available. They have done a good job of ferreting out parallels from a wide variety of other publications and ephemeral sources.

Thirteen years ago Dundes and Pagter could genuinely claim to be revolutionaries with the publication of *Urban Folklore From the Paperwork Empire*. That book challenged both publishers' and folklorists' prejudices to a previously neglected form of expressive culture and broadened our concept of what folklore is. Since this sequel is cast in the same mold as its predecessor, it cannot claim to be breaking new ground. Nevertheless, Dundes and Pagter have done us a service by sharing with us more of this lively and fascinating material. Such an intelligent, well-presented collection will hopefully stimulate the work of classification, analysis, and interpretation of photocopier folklore that still cries out to be done.

Norine Dresser. American Vampires: Fans, Victims, Practitioners.
New York: W.W. Norton. Pp.222. \$17.95 cloth.

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This is the first vampire study to concentrate on the American folkloric vampire rather than its European origins or literary reflections. Norine Dresser, a professional folklorist, was drawn to this topic when called upon to comment on Professor Dolphin's highly publicized assertion that blood-drinking vampires find their origin as victims of porphyria. She correctly refutes this hypothesis but fails to note that it far antedates Dolphin (1985).

Her primary data base is a set of 574 responses to three questionnaires gathered mostly in the United States, but also from 34 foreign countries. For background she had consulted the standard literature and presents in her book an extensive eight-page bibliography. A further, intriguing source was a dozen or so Dracula and Dark Shadows fan clubs.

In Chapter One, Dresser explores what I call the psychotic vampire: actual people who imitate the behavior patterns exemplified by the folkloric vampire, i.e., life imitating folklore. Primary here is haematophagy. From the various case histories cited, she concludes that such behavior is motivated by needs for domination, intimacy, exhibitionism (asserting uniqueness and inviting intimacy), and eroticism. Needless to say, they are intertwined in a volatile and abnormal mix.