

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Dundes and Pagter cite parallel texts wherever possible, whether from unpublished collections or from the few other photocopier folklore books now available.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.

Chapter Two is built on the premise that "Contemporary American acceptance of the vampire has evolved over time, built upon a foundation of prior beliefs in the supernatural brought here by immigrants from all parts of the world." The time line reaches back to Sumeria, and the demon spread ranges from *bhuta* to *zombie*. In many ways the chapter is a reprise of earlier vampire "histories." Cause and effect attributions are weak and relatively unstructured. Of greatest interest is the finding that 27% of the survey respondents believe it possible that vampires exist as real entities.

The third chapter is key to the book. The author demonstrates how America's communications media generate, transmit, and perpetuate vampire lore. Half of her survey respondents state that they first learned of vampires from television and films. Dresser goes on to demonstrate how Madison Avenue has spread the vampire image from breakfast cereal to greeting cards. I agree with her assertion that Dracula has become an American icon perpetuated by "tubal transmission."

In Chapter Four, Dresser discusses Dracula fan clubs and in Chapter Five the lure Dracula has for his myriad of fans. She finds this lure to be the vampire's sexuality/sensuality, his eternal youth, dominance, continental charm, and aloofness.

Chapter Six tracks the ensuing pariah status of porphyria sufferers after Dolphin's linking of their disease with vampirism. The final chapter paints the multifaceted role that the vampire image plays in American culture. The author concludes that power, sex and immortality are the vampire qualities which equate with American values.

Dresser has laid some fine groundwork for a deeper understanding of the American vampire, but there is still farther to go. There is the devil figure facet of the American Dracula icon. In dress and accent he is perceived as foreign, evil, to be maintained at a safe arm's length. He assists in affirming fundamentalist Christianity. Sex and death are two of our culture's chief taboos; humor based on our Dracula icon helps us to release these suppressions. More important is Dracula's role in helping us to cope with the unacknowledged streak of violence in our culture.

This book is a good first step and I recommend it to anyone interested in learning Dracula's further history in America.

R. B. Kershner. **Joyce, Bakhtin, and Popular Literature: Chronicles of Disorder.** Chapel Hill: University of North Carolina Press, 1989. Pp. x + 338, notes, bibliography, index. \$34.95 cloth.

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Like the recent work of Cheryl Herr, *Joyce, Bakhtin, and Popular Literature* contributes to the much-needed examination of the interrelationships between James Joyce's writing and the popular culture of turn-of-the-century Ireland.