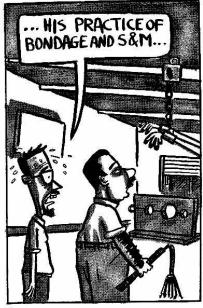
FOREWORD BY JOE OLLMANN

ALTHOUGH WILLIAM SEABROOK WROTE ABOUT HIS PARTICIPATION IN BLACK MASSES...







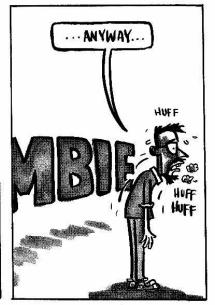


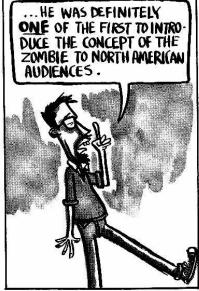




ASIDE: THOUGH ARGUMENTS
OVER WHICH WHITE GUY "DISCOVERED" ANOTHER BLACK
CULTURAL PHENOMENON AND
EXPLOITED IT FOR PROFIT WITH
WHITE AUDIENCES, PERHAPS ONER
LOOK THE LONG HISTORY OF WHITE
EXPLOITATION OF BLACK CULTURE
IN MUSIC, FASHION, ETC...



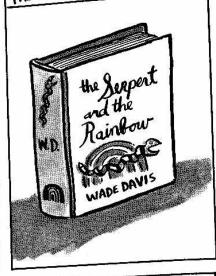




PROBABLY MORE IMPORTANT THAN
HIS "INTRODUCTION" OF THE
ZOMBIE WAS HIS THEORY THAT THE
ZOMBIE WAS MORE A PHARMACOLOGICAL
PHENOMENON THAN A SUPERNATURAL ONE.



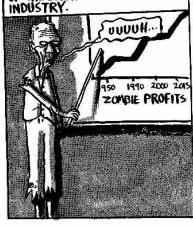
DECADES BEFORE HARVARD ETHNO-BOTANIST WADEDAVIS POSITED THE SAME CONJECTURE.



THE WIDELY-ANTHOLOGIZED CHAPTER FROM THIS BOOK, DEAD MENWORKING IN THE CAME FIELDS, IS OFTEN PEOPLE'S GATEWAY DRUG TO THE WORK OF WILLIAM SEABROOK.



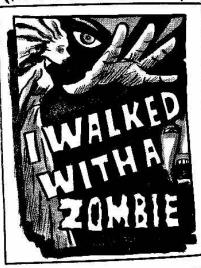
THE MAGIC ISLAND COULD BESAID TO HAVE STARTED THE ZOMBIE PHENOMENON, WHICH HAS FOR DECADES BEEN SOLIDLY RESPONSIBLE FOR A LARGE PORTION OF THE G.N.P. OF THE ENTIRE ENTERTAINMENT INDUSTRY.



THIS BOOK IS THE SOURCE OF THE 1932 BELA LUGOSI FILM, WHITE ZOMBIE. THOUGH SEABROOKS NAME DOESN'T APPEAR IN THE CREDITS.



I SUSPECT THE 1943 JACQUES TOURNEUR FILM, I WALKED WITH A ZOMBIE ALSO OWES A DEBT TO THE MARIC ISLAND. (IT'S ALSO A FAR BETTER FILM.)



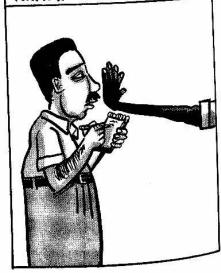
SEABROOK'S EDITOR WARNED HIM:



IMPLYING THAT THE HAITIANS, STILL UNDER THE OCCUPYING FOOT OF THE U.S. MILITARY...



...WOULDN'T LIKELY BE OPEN TO SHARING THE SECRETS OF THEIR VOODOO FAITH WITH SOME WHITE WRITER.

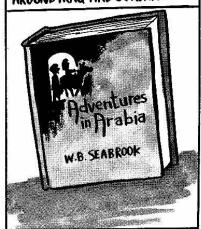


AND IT DOES END UP BEING A DIFFICULT PATH TO THE INNER CIRCLE OF THE VOODOO TEMPLE.

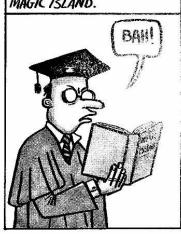
SEABROOK MAKES MUCH OF THESE DIFFICULTIES AND VOODOORED TAPE AND RELISHES IN "SHOWING HIS WORK."



THIS MAY HAVE BEEN TO APPEASE CRITICS OF HIS PREVIOUS BOOK, ADVENTURES IN ARABIA, WHERE HE LIVED WITH THE BEDOUIN AROUND IRAQ AND JORDAN.



Some doubted the veracity of a white man Joining the closed arab society and there would be similar doubts about the magic island.



SEABROOK RESPONDED TO THESE CRITICS CITING SIMILAR ACCOUNTS OF VOODOO IN ZORA NEALE HURSTON'S GO TELL MY HORSE.



POINTING TO THE FACT THAT HURSTON, THE RESPECTED ANTHROPOLOGIST AND GUGGENHEIM FELLOW, WAS SMART, ESTEEMED AND BLACK, AND SHE CORROBORATED THE FACTS IN HIS BOOK.



THERE'S A LOT MORE TO THE MAGIC ISLAND THAN JUST THE SECTIONS ON VOODOO...

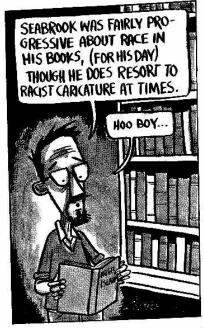


IT'S A TRAVELOGUE, A CULTURAL AND POLITICAL HISTORY OF THE ISLAND, IT DOCUMENTS A MOUN-TAIN CLIMBING EXPEDITION...



... AND IT EXAMINES "THE TOPSY-TURVY REVERSAL OF THE COLOR LINE ... AN INTERESTING EXPER-IENCE, BEING DISTRUSTED FOR IMPERSONAL REASONS CONNECTED SOLELY WITH THE COLOR OF ONE'S SKIN."





KING'S ILLUSTRATIONS HAVE BEEN MUCH-DEBATED. DISMISSED OUT OF CONTEXT AS RACIST CARICATURES OR POSITIVELY COMPARED TO THE WORK OF HARLEM RENAISSANCE PAINTER AARON DOUGLAS.

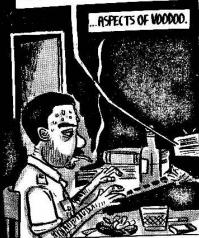


...When they requested changes where, "every thing between the lines changed color or evaporated."



AND, IN THE MAGIC ISLAND, HE DOES TEND TO ACCENTUATE THE:

> " blood-maddened, sexmaddened...saturnalia..!



SEABROOK HIMSELF IS LARGELY RESPECTFUL OF THE CULTURE AND TAKES A-FOR THE TIME - NON-ANTHROPOLOGICAL, FULL IMMERSION APPROACH TO HIS STUBY OF VOODOO.



SEABROOK REPRODUCED THE PRAYER HE SPOKE DURING HIS INITIATION IN THE OUANGA CHARM CEREMONY:

"PROTECT ME FROM MISREPRE-SENTING THESE PEOPLE, AND GIVE ME THE POWER TO WRITE HONESTLY OF THEIR MYSTERIOUS RELIGION, FOR ALL LIVING FAITHS ARE SACRED."



ALEXANDER KING'S CONTROVERSIAL ILLUSTRATIONS, INCLUDED IN THIS EDITION, WERE PART OF THE SENSATION AND CONTENTION SURROUNDUCTHE MAGIC ISLAND.



HE WAS SERIOUS ENOUGH ABOUTA TRUE, RESPECTFUL PRESENTATION OF VOODOO THAT HE TURNED DOWN A\$15,000 (\$200,000 IN TODAY'S CURRENCY!) MAGAZINE SERIALIZATION OFFER...



IT MAY HAVE BEEN THIS PROMISE THAT KEPT SEABROOK HONEST AND RESPECT-FUL IN HIS ACCOUNT OF HAITI AND ITS PEOPLE AND THEIR FAITH.

