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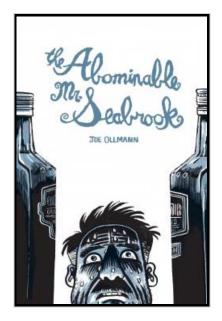




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The Abominable Mr. Seabrook

by Joe Ollmann

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From the Publisher: The daring and destructive life of the man who popularized the word "zombie" In the early twentieth century, travel writing represented the desire for the expanding bourgeoisie to experience the exotic cultures of the world past their immediate surroundings. Journalist William Buehler Seabrook was emblematic of this trend participating in voodoo ceremonies, riding camels cross the Sahara desert, communing with cannibals and most notably, popularizing the term zombie in the West. A string of his bestselling books show an engaged, sympathetic gentleman hoping to share these strange, hidden delights with the rest of the world. He was willing to go deeper than any outsider had before. But, of course, there was a dark side. Seabrook was a barely functioning alcoholic who was deeply obsessed with bondage and the socalled mystical properties...

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What We Say

Nope, I'd never heard of journalist William Seabrook either. He was a pulpy, popular writer in the early 20th century who specialized in lurid tales and travelogues in which he himself took part in the adventures. Seabrook had several best-selling books, popularized the term "zombie" in a work about Haiti (in which he treated the religion of voodoo with respect), rode with bedouins in the Middle East and boasted of eating human flesh with cannibals in Africa. (That was only half true -- he ate human flesh, but it was cooked up for him in Paris). At one point, Seabrook was among the highest paid writers in the US and hobnobbed with the likes of Aldoux Huxley, Gertrude Stein, Man Ray and many others. On the other hand, he was

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About The Author

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Joe Ollmann lives in Montreal with his wife and children. He is the winner of the Doug Wright Award for best cartooning.

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also a dreadful drunk with a compulsive need to tie women up in chains and other restraints, a fact dealt with to varying degrees of reasonableness by three long-suffering wives. Joe Ollmann's biography of this minor footnote of a talent is both
unsparing and kind, treating Seabrook's career with the seriousness it deserves but never using that as an excuse to overlook
his sometimes boorish, always self-destructive behavior. Ollmann's black and white drawings soften this descent into
miserableness, perhaps by giving us a little distance between the man and his failings. I doubt a movie version would be
nearly as easy to trudge through the last sad act in which Seabrook drank and drank and finally committed suicide.
Somehow, a text biography would become tiresome (how often can you write that Seabrook, yet again, threw up?) while
actually watching it would simply be unpleasant. A comic book allows Ollmann to simply show Seabrook turning to a trash
can yet again or merely looking like death warmed over. Visually it's funny, sad, honest and yet offered up with a straight-
forward dispatch that needn't wallow. I do know anyone who reads this first-rate biography will want to seek out his books
about serving in WW I, travels to the Middle East and Haiti and quite a few more. Ollmann brings everything to life: his
work, his wives, the mistreated employees, the enabling agents and editors, the people he met along the way and
especially the frustrating, self-defeating, fascinating and indeed abominable Mr. Seabrook Michael Giltz

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