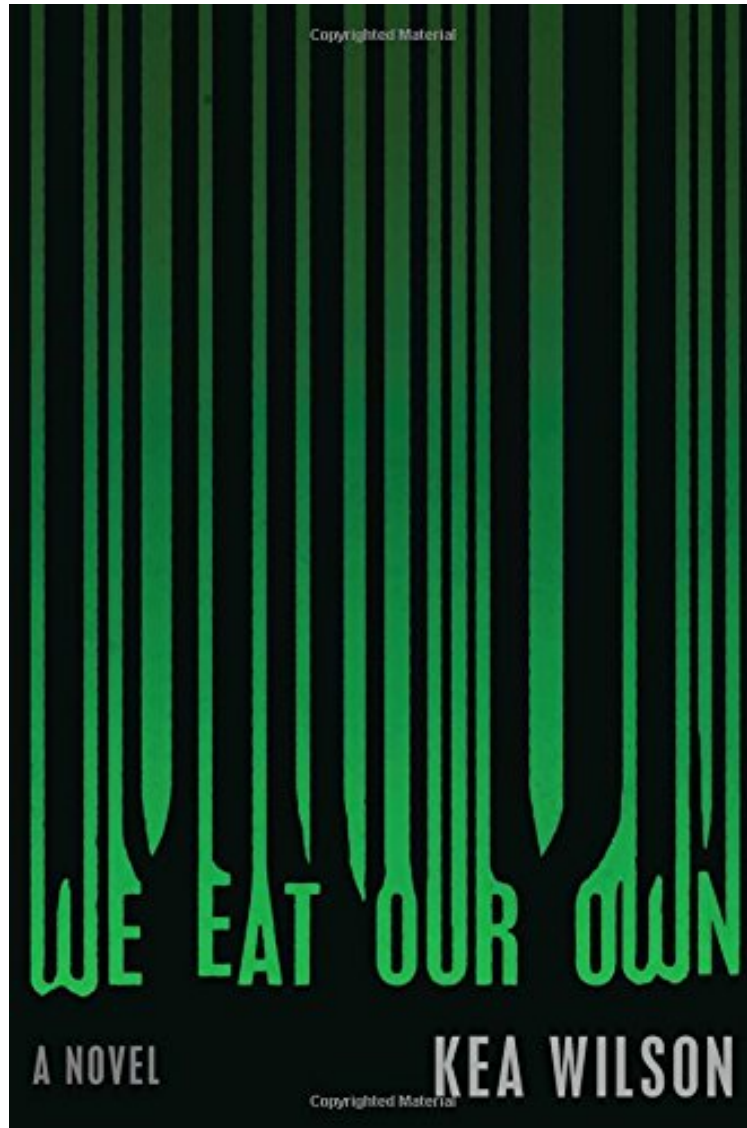


(Download pdf ebook) We Eat Our Own: A Novel

We Eat Our Own: A Novel

Kea Wilson

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Kea Wilson : We Eat Our Own: A Novel before purchasing it in order to gauge whether or not it would be worth my time, and all praised We Eat Our Own: A Novel:

2 of 2 people found the following review helpful. Lose yourself By janiec I was thoroughly impressed with this novel. It was hard for me to believe that it was the author's first. I relished the way it was written, in second person and lacking quotation marks. The language was straightforward and unadorned. Which is ironic, because the main theme throughout this book is acting. There are different scenarios that we follow. First, we encounter an erratic and unconventional director shooting a horror film in the Colombian jungle. We are introduced to the various cast and crew

members, seeing the events from each of their perspectives. Virtually alongside this story there is another that follows a small group of young Colombians who have joined the M-19 guerilla movement. Identity is questioned and examined throughout the book. There is a difference between an alias and a pseudonym. An alias is who you become, while a pseudonym is a name that you will give up under pressure. The young rebels go through traumatic experiences to learn who they really are. The actors go through a similar process. As they find out, "there are many monsters secreted deep inside, and acting is simply about giving them the aperture to slip through and show themselves." You can lose yourself in who you become, because "you know that acting is a kind of cannibalism, and you indulge in it: you will be eaten, and you will eat your own." This is a many-layered, disquieting and completely engaging work of literature. Highest recommendations. 0 of 0 people found the following review helpful. An ambitious debut By David Batcher The characters are vivid, the premise is meaty, the jungle location is made palpable. Wilson's writing is often straight up gorgeous and while the pace falters at times, the second half of the novel especially moves along at a good click. The only thing that kept this from five stars is that Wilson sets up some tantalizing possibilities and then doesn't deliver on them. (To be more specific would spoil some of the plot developments.) But that said, falling short on something this ambitious still makes for a book much more interesting than other books which fully succeed within much less adventurous parameters. I'll look forward to what Kea Wilson does next. 2 of 2 people found the following review helpful. While it has an interesting premise and setting the book never gets where it should and we really do not get to know our characters very well.

An ambitious debut novel by an original young writer, *We Eat Our Own* blurs the lines between life and art with the story of a film director's unthinkable experiment in the Amazon. When a nameless, struggling actor in 1970s New York gets the call that an enigmatic director wants him for an art film set in the Amazon, he doesn't hesitate: he flies to South America, no questions asked. He quickly realizes he's made a mistake. He's replacing another actor who quit after seeing the script. The director now claims doesn't exist. The movie is over budget. The production team seems headed for a breakdown. The air is so wet that the celluloid film disintegrates. But what the actor doesn't realize is that the greatest threat might be the town itself, and the mysterious shadow economy that powers this remote jungle outpost. Entrepreneurial Americans, international drug traffickers, and M-19 guerillas are all fighting for South America's future and the groups aren't as distinct as you might think. The actor thought this would be a role that would change his life. Now he's worried if he'll survive it. Inspired by a true story from the annals of 1970s Italian horror film, and told in dazzlingly precise prose, *We Eat Our Own* is a resounding literary debut, a thrilling journey behind the scenes of a shocking film and a thoughtful commentary on violence and its repercussions.

"[A] canny, funny, impressively detailed debut novel... [Wilson is] a novelist of real substance and promise." *The New York Times Book Review* "Joining the ranks of recent hotly anticipated crime novels such as *The Girls*, Kea Wilson's *We Eat Our Own* steps back to the 1970s with a blood-curdling horror story about making a movie in the . . . *Playboy*" "An exciting, impressive debut... one of the pleasures of *We Eat Our Own* is its attention to the inner workings of horror films. Wilson's novel is a kind of all-access pass to the movie set." *St. Louis Post-Dispatch* "Like *Cannibal Holocaust*, Wilson's debut wrestles with real versus simulated violence, with Velluto getting the punchline: "There's no such thing as a murder in the jungle." This is the smartest kind of horror, one that understands and employs the trappings while making us squirmingly aware of the moral contortions required to enjoy them. A highly unusual breath of fetid air." *Booklist*, starred review "In Wilson's gripping, ambitious debut novel, a struggling actor flies to the rain forests of Colombia to star in *Jungle Bloodbath*, a grind house horror film directed by an eccentric Italian auteur. The drama builds palpably and haphazardly, drawing the invading crew and invaded population together until, in a moment of cathartic bloodshed, reality and fiction collide. The story never flags thanks to the ferocious momentum of [Wilson's] prose. This is a vivid, scary novel." *Publishers Weekly* "Inspired by actual events, Wilson shows impressive command of a narrative that weaves back and forth and back again in both time and locale; much like the viewer of a pseudo-documentary horror movie (ever seen *The Blair Witch Project*?), you wonder throughout whether you should trust whatever it is you're told and jumping to the end won't help at all. You shouldn't anyway, because Wilson's writing style is hypnotic, tightly wound, and harrowingly evocative of the story's stifling, bug-heavy atmosphere. Even the sunniest skies of this ill-starred shoot are thick with menace and portent. Keep telling yourself, "It's only a novel, it's only a novel" ... except an author's note at the end says it's inspired by actual events." *Kirkus* "Kea Wilson has written an ambitious, multi-layered novel that follows a director's dark vision into the depths of the jungle, and into a secret world of political anarchy, murder, and war." *Atticus Lish*, author of *Preparation for the Next Life*, winner of the PEN/Faulkner Award "This is a big, fast novel bigger than it looks, full of surprises and it never rests. It launches into the South American jungle and finds trouble there in the form of layer upon layer of perilous and tenuous reality: in the midst of a movie and in the movie inside that movie, in a village overrun by the landscape, among tribes real and fabricated, and in the middle of a power struggle between drug cartels and guerrilla groups, under threat of a war that may be only as genuine as the cannibals. Kea Wilson writes beautifully from a wide range of perspectives. This one is hard to put down." *Marshall Klimasewiski*, author of *The Cottagers and Tyrants* "The jungle is alive and everywhere in

Kea Wilson's remarkable debut novel, gorgeous and indifferent, it's ravening appetite the very real horror unleashed by human heedlessness and hubris. Denied all explanation of motivation by his Kurtz-like director, a young American actor finds himself on a harrowing journey, taking us with him spellbound, resistless into one of the dark places of the earth." Kathryn Davis, author of *Duplex* and *The Thin Place*"Reading *We Eat Our Own* is like floating down a long dark twisting river, the jungle closing in. You know you should turn back, but as in any nightmare or horror flick: you can't. Wilson's whip-smart prose tugs you on, ever deeper into the book's bloody heart. A daredevil debut by a talented young writer." Danielle Dutton, author of *Margaret the First* and publisher of the *Dorothy Project*About the AuthorKea Wilson received her MFA from Washington University in St. Louis, where she lives and works as a bookseller. *We Eat Our Own* is her first novel.