

Less Than Zero Bret Easton Ellis

Once a promising actor, Tim Brettigan has gone missing. His father thinks he may have seen him among some homeless people. And though she knows he left on purpose, his mother has been searching for him all over their home city of Minneapolis. She checks the usual places -- churches, storefronts, benches -- and stumbles upon a local community group with lofty goals and an enigmatic leader. Christina, a young woman rapidly becoming addicted to a boutique drug that gives her a feeling of blessedness, is inexplicably drawn to the same collective by a man who's convinced he may start a revolution.

Bret Easton Ellis delivers a riveting, tour-de-force sequel to *Less Than Zero*, one of the most singular novels of the last thirty years. Returning to Los Angeles from New York, Clay, now a successful screenwriter, is casting his new movie. Soon he is running with his old circle of friends through L.A.'s seedy side. His ex-girlfriend, Blair, is married to Trent, a bisexual philanderer and influential manager. Then there's Julian, a recovering addict, and Rip, a former dealer. Then when Clay meets a gorgeous young actress who will stop at nothing to be in his movie, his own dark past begins to shine through, and he has no choice but to dive into the recesses of his character and come to terms with his proclivity for betrayal.

Lauren, Paul, and Sean, three wealthy, aimless students involved in a loveless sexual triangle, search for an approximation of love amidst the decadence and boredom of their lives

The Great Gatsby meets The Godfather in this #1 New York Times bestselling story of friendship and seduction, love and betrayal.

"[Demille is] a true master." - Dan Brown, #1 bestselling author of *The Da Vinci Code* Welcome to the fabled Gold Coast, that stretch on the North Shore of Long Island that once held the greatest concentration of wealth and power in America. Here two men are destined for an explosive collision: John Sutter, Wall Street lawyer, holding fast to a fading aristocratic legacy; and Frank Bellarosa, the Mafia don who seizes his piece of the staid and unprepared Gold Coast like a latter-day barbarian chief and draws Sutter and his regally beautiful wife, Susan, into his violent world. Told from Sutter's sardonic and often hilarious point of view, *The Gold Coast* is Nelson DeMille's captivating story laced with sexual passion and suspense.

American Psycho, *Glamorama*, *Imperial Bedrooms*, *Less Than Zero* (Novel), *Lunar Park*, *the Informers*, *the Rules I Give It to You*

Flatscreen

A Study Guide for Bret Easton Ellis's "Less than Zero"

Underwriting the Contemporary

"OMFG, I nearly up and died from laughter when I read *Flatscreen*. This is the novel that every young turk will be reading on their way to a job they hate and are in fact too smart for." —Gary Shteyngart, author of *Super Sad True Love Story* Indie-lit star and *Faster Times* editor Adam Wilson delivers the gleefully absurd, effortlessly heartwarming story of one young man's struggle to shake off the listless, sexless, stoned mantle of suburban teenage life and become something better. Fortunately (maybe) for Eli, his apathetic quest finds a catalyzing agent in one Mr. Seymour J. Kahn, a paraplegic sex addict and two-bit silver screen star who initiates a mad decent into debasement and (of course) YouTube stardom—a transformation from which there will be no going back.

From the bestselling author of *Less Than Zero* and *American Psycho*, *The Rules of Attraction* is a startlingly funny, kaleidoscopic novel about three students at a small, affluent liberal-arts college in New England with no plans for the future--or even the present--who become entangled in a curious romantic triangle. Bret Easton Ellis trains his incisive gaze on the kids at self-consciously bohemian Camden College and treats their sexual posturings and agonies with a mixture of acrid hilarity and compassion while exposing the moral vacuum at the center of their lives. Lauren changes boyfriends every time she changes majors and still pines for Victor who split for Europe months ago and she might or might not be writing anonymous love letter to ambivalent, hard-drinking Sean, a hopeless romantic who only has eyes for Lauren, even if he ends up in bed with half the campus, and Paul, Lauren's ex, forthrightly bisexual and whose passion masks a shrewd pragmatism. They waste time getting wasted, race from Thirsty Thursday Happy Hours to Dressed To Get Screwed parties to drinks at The Edge of the World or The Graveyard. *The Rules of Attraction* is a poignant, hilarious take on the death of romance. The basis for the major motion picture starring James Van Der Beek, Shannyn Sossamon, Jessica Biel, and Kate Bosworth.

Bachelor Thesis from the year 2008 in the subject English Language and Literature Studies - Literature, grade: 1, University of Paderborn, language: English, abstract: American Literature thematizing youth, adolescence and initiation draws on a long tradition reaching back to the 18th century, including writers like Herman Melville, Mark Twain, Henry James and William Faulkner. After the Second World War, the American novel of adolescence flourished again in a period that also gave birth to the genre's arguably most prominent representative: When J.D. Salinger's novel *The Catcher in the Rye* first entered the American book market in 1951, its critical reception could not have diverged more. Salinger's first novel, after publishing a number of short stories in the *New Yorker*, was mostly attacked for its extensive use of colloquial language. Initial reviews ranged from "an unusual brilliant first novel" to "wholly repellent in its mingled vulgarity ...] and sly perversion." In 1985, thirty-four years later, *Less Than Zero*, the first novel of Bennington College student Bret Easton Ellis, was published and also received widely mixed criticism. While *Interview Magazine* called his debut "startling and hypnotic," Paul Gray wrote in an article for *Time Magazine* that the novel "offers little more than its title promises," referring to its lack of depth and fully developed characters. The first part of this work will lay the theoretical foundations and discuss the genre of the novel of adolescence in respect to the two novels under investigation. After covering the theoretical basics, the second part of this paper intends to concentrate on detecting parallels in the themes and presentations of adolescence and initiation in both works. Since social

criticism is always a central genre-specific characteristic of the novel of adolescence, the next part will briefly discuss this issue in respect to *The Catcher in the Rye* as well as *Less Than Zero* and point to a pos

Own it, snowflakes: you've lost everything you claim to hold dear. White is Bret Easton Ellis's first work of nonfiction. Already the bad boy of American literature, from *Less Than Zero* to *American Psycho*, Ellis has also earned the wrath of right-thinking people everywhere with his provocations on social media, and here he escalates his admonishment of received truths as expressed by today's version of "the left." Eschewing convention, he embraces views that will make many in literary and media communities cringe, as he takes aim at the relentless anti-Trump fixation, coastal elites, corporate censorship, Hollywood, identity politics, Generation Wuss, "woke" cultural watchdogs, the obfuscation of ideals once both cherished and clear, and the fugue state of American democracy. In a young century marked by hysterical correctness and obsessive fervency on both sides of an aisle that's taken on the scale of the Grand Canyon, White is a clarion call for freedom of speech and artistic freedom. "The central tension in Ellis's art—or his life, for that matter—is that while [his] aesthetic is the cool reserve of his native California, detachment over ideology, he can't stop generating heat.... He's hard-wired to break furniture."—Karen Heller, *The Washington Post* "Sweating with rage . . . humming with paranoia."—Anna Leszkiewicz, *The Guardian* "Snowflakes on both coasts in withdrawal from Rachel Maddow's nightly Kremlinology lesson can purchase a whole book to inspire paroxysms of rage . . . a veritable thirst trap for the easily microaggressed. It's all here. Rants about Trump derangement syndrome; MSNBC; #MeToo; safe spaces."—Bari Weiss, *The New York Times*
Lunar Park

Fair Blows the Wind (Louis L'Amour's Lost Treasures)

A Novel and 7 Stories

And Other Stories

A Study Guide for Bret Easton Ellis's "*Less than Zero*," excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

Timmy and Chowderhead and Peg are lifeguards. They spend summers sitting in those tall chairs, smoking dope and staring at the waves, swatting insects, tormenting seagulls. Winters they work shit jobs like unloading trucks at Mickey's Deli. At night, winter and summer, they drink. Drink and get rowdy. Then there's Alex, the girl who gets away, not only from old boyfriend Timmy but also from "Rotaway"—on scholarship to a rich-kid's college in New England. One midsummer night when the four are reunited, tensions erupt in feats of daring and self-destruction during the wild, cathartic, near-sacred lifeguard ritual known as the Death Keg. Brilliantly capturing the restlessness and casual nihilism of working-class youth with no options, Jill Eisenstadt's acclaimed first novel startles in its power and originality, its depth of feeling, its bright and dark comic turns.

A wonderfully funny, perceptive novel *The Risk Pool* is set in Mohawk, New York, where Ned Hall is doing his best to grow up, even though neither of his estranged parents can properly be called adult. His father, Sam, cultivates bad habits so assiduously that he is stuck at the bottom of his auto insurance risk pool. His mother, Jenny, is slowly going crazy from resentment at a husband who refuses either to stay or to stay away. As Ned veers between allegiances to these grossly inadequate role models, Richard Russo gives us a book that overflows with outsized characters and outlandish predicaments and whose vision of family is at once irreverent and unexpectedly moving. In the traditions of Thornton Wilder and Anne Tyler, *The Risk Pool* was hailed by *The New York Times* as "...superbly original and maliciously funny. Russo proves himself a master at evoking the sights, feelings, and smells of a town."

In 1985, Bret Easton Ellis shocked, stunned and disturbed with his debut novel, *Less Than Zero*. Published when he was just twenty-one, this extraordinary and instantly infamous work has done more than simply define a genre, it has become a rare thing: a cult classic and a timeless embodiment of the zeitgeist. It continues to be a landmark in the lives of successive generations of readers across the globe. Filled with relentless drinking in seamy bars and glamorous nightclubs, wild, drug-fuelled parties, and dispassionate sexual encounters, *Less Than Zero* - narrated by Clay, an eighteen-year-old student returning home to Los Angeles for Christmas - is a fierce coming-of-age story, justifiably celebrated for its unflinching depiction of hedonistic youth, its brutal portrayal of the inexorable consequences of such moral depravity, and its author's refusal to condone or chastise such behaviour. *Simulacra and Nothingness in Bret Easton Ellis' "Less Than Zero"*

American Psycho

The Informers

Lithium for Medea

The Risk Pool

To eight-year old Bunny Morison, his mother is an angelic comforter in whose absence nothing is real or alive. To his older brother, Rob, mother is someone he must protect, especially since the deadly, influenza epidemic of 1918 is ravaging their small Midwestern town. To Morison, his wife, Elizabeth, is the center of a life that would disintegrate all too suddenly were she to disappear. Through the eyes of characters, William Maxwell creates a sensitive portrait of an American family and of the complex woman who is its emotional pillar. Being observed, deftly rendering the civilities and constraints of a vanished era, *They Came Like Swallows* measures the subterranean currents and need that run through all our lives. The result confirms Maxwell's reputation as one of the finest writers we have.

The author of *American Psycho* and *Less Than Zero* continues to shock and haunt us with his incisive and brilliant dissection of the modern world. In his most ambitious and gripping book yet, Bret Easton Ellis takes our celebrity obsessed culture and increases the volume exponentially. Set in 90s Manhattan, Victor Ward, a model with perfect abs and all the right friends, is seen and photographed everywhere, even in p

hasn't been and with people he doesn't know. He's living with one beautiful model and having an affair with another on the eve of opening the trendiest nightclub in New York City history. And now it's time to move to the next stage. But the future he gets is not the one he had. With the same deft satire and savage wit he has brought to his other fiction, Bret Ellis gets beyond the facade and introduces us, unspooling what we always feared was behind it. Glamorama shows us a shadowy looking-glass reality, the juncture where fame and fashion and mayhem meet and then begin to resemble the familiar surface of our lives.

The basis of the major motion picture starring Billy Bob Thornton, Kim Basinger and Mickey Rourke, *The Informers* is a seductive and chilling nihilistic novel, in which Bret Easton Ellis, returns to Los Angeles, the city whose moral badlands he portrayed so unforgettably in *Less Than Zero*. This time is the early eighties. The characters go to the same schools and eat at the same restaurants. Their voices enfold us as those of DJs heard over a car radio. They have sex with the same boys and girls and buy from the same dealers. In short, they are confined to the only way people can be in that city. Dirk sees his best friend killed in a desert car wreck, then rifles through his pockets for a last joint before an ambulance comes. Cheryl, a wannabe newscaster, chides her future stepdaughter, "You're tan but you don't look happy." Jamie is a club carnivore with a taste for human blood. As rendered by Ellis, their interactions compose a chilling, fascinating, and outrageous descent into the abyss beneath L.A.'s gorgeous surfaces.

With an introduction by novelist Ottessa Moshfegh Eighteen-year-old college student Clay is back in his hometown of Los Angeles for Christmas break. Clay is three things: rich, bored and looking to get high. As he reacquaints himself with a familiarly limitless world of privilege, along with his best friend and his ex, his shocking, stunning and disturbing adventure is filled with non-stop drinking in glamorous nightclubs, drug parties, and endless sexual encounters. Published in 1985, when Bret Easton Ellis was just twenty-one, *Less Than Zero* is a fierce coming-of-age story which quickly defined a genre. A cult classic beloved for its dogged portrayal of hedonistic youth and the morally depraved, this extraordinary and instantly famous novel is a landmark in modern fiction: an inventive, precocious and invigorating story of getting what you want when you want it.

White

Essays on Writing, Writers and Life

Imperial Bedrooms

The Rules of Attraction

So Long, See You Tomorrow

Seminar paper from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Cologne (Englisches Seminar I), course: American Postmodern Literature, language: English, abstract: With his debut novel *Less Than Zero*, Bret Easton Ellis set a milestone for a generation, who needed a voice. First published in 1985 when he was 21 and still at Bennington College, Ellis is now considered as the 'celebrity author' of the postmodern era, using the minimalist style for which the novel became famous. Writers of postmodern fiction, also called 'Blank Fiction', elegantly use a minimalist plot with flat characters in a simple style and as validated member of the 'Brat Pack', Ellis combines urban life, violence, drugs and consumerism. In the novel we follow Clay, the 18-year-old protagonist and student at Camden College in New Hampshire, coming back to Los Angeles for Christmas break. Experiencing several parties, concerts, affairs and drugs with his old friends, Clay explores the apathy, boredom and alienation from his old life. Although criticized for Ellis's straight nihilism, integrating his own celebrity persona into his art and creating a universe of immature characters who seem to grow older but without any growing effect, it is questionable, if *Less Than Zero* is only just that - a world inhabited by rich and shallow characters without any purpose. With the help of Jean Baudrillard's simulation theory and Sartre's theory of Being and Nothingness, which will be introduced before analyzing the novel, this paper will address Clay's world of simulacra and Nothingness and argue for this being the purpose of the novel; creating a meaningless world. Through conversations and media, a Clay becomes visible, who seeks for more beyond the surface and shallowness and although the novel does not seem to follow a red thread, it suggests that Ellis as an author of 'blank fiction' is well aware of what he is doing with *Less Than Zero*. How can a novel be a how-to-torture, but also a book of serious ambition? (Baelo-Allué 2011) This paper will show that an 'in-between' is possible; an 'in-between' between "pornographic gore" and "serious postmodern literature" - and maybe the two phrases do not contradict each other so much as assumed.

In this magically evocative novel, William Maxwell explores the enigmatic gravity of the past, which compels us to keep explaining it even as it makes liars out of us every time we try. On a winter morning in the 1920s, a shot rings out on a farm in rural Illinois. A man named Lloyd Wilson has been killed. And the tenuous friendship between two lonely teenagers—one privileged yet neglected, the other a troubled farm boy—has been shattered. Fifty years later, one of those boys—now a grown man—tries to reconstruct the events that led up to the murder. In doing so, he is inevitably drawn back to his lost friend Cletus, who has the misfortune of being the son of Wilson's killer and who in the months before witnessed things that Maxwell's narrator can only guess at. Out of memory and imagination, the surmises of children and the destructive passions of their parents, Maxwell creates a luminous American classic of youth and loss.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (novels not included). Pages: 21. Chapters: American Psycho, Glamorama, Imperial Bedrooms, *Less Than Zero* (novel), Lunar Park, *The Informers*, *The Rules of Attraction*. Excerpt: *Imperial Bedrooms* is a novel by American author Bret Easton Ellis. Released on June 15, 2010, it is the sequel to *Less Than Zero*, Ellis' 1985 bestselling literary debut, which was shortly followed by a film adaptation in 1987. *Imperial Bedrooms* revisits *Less Than Zero*'s self-destructive and disillusioned youths as they approach middle-age in the present day. Like Ellis' earlier novel, which took its name from Elvis Costello's 1977 song of the same name, *Imperial Bedrooms* is named after Costello's 1982 album.

Imperial Bedrooms, unlike *Less Than Zero*, is plot-driven. The action of the novel takes place twenty-five years after *Less Than Zero*. Its story follows Clay, a New York-based screenwriter, after he returns to Los Angeles to cast his new film. There, he becomes embroiled in the sinister world of his former friends and confronts the darker aspects of his own personality. The novel opens with a post-modern literary device that establishes the world of *Imperial Bedrooms* to be similar to but not exactly that of *Less Than Zero*. In doing this, Ellis is able to comment on the earlier novel's style and on the development of its moralistic film adaptation. The device also allows Ellis to explore Clay's pathological narcissism, masochistic and sadistic tendencies, and the exploitative personality, none of which had been explicit in *Less Than Zero*. Ellis chose to do this in part to dispel the sentimental reputation *Less Than Zero* has accrued over the years, that of "an artifact of the 1980s." *Imperial Bedrooms* retains Ellis' characteristic transgressive style and applies it to the 2000s (decade) and 2010s, covering amongst other things, the impact of new...

Seven pieces of short fiction accompany the title novel about celebrity journalist Connor McKnight, who is forced to confront a suddenly remote, longtime girlfriend, anxieties about his life and career, and confusion over his future. By the author of *Bright Lights, Big City*. 25,000 first printing. Tour.

Bret Easton Ellis

The Love Poems of Marichiko

MARSH HOUSE.

The Sun Collective

They Came Like Swallows

A superb collection of short fiction--her first in thirty years and spanning many geographies--from the critically acclaimed author of *Monkeys, Evening, and Thirty Girls*. A NEW YORK TIMES NOTABLE BOOK. A writer dryly catalogs the myriad reasons she cannot write; an artist bicycles through a protest encampment in lower Manhattan and ruminates on an elusive lover; an old woman on her deathbed calls out for a man other than her husband; a hapless fifteen-year-old boy finds himself in sexual peril; two young people in the 1990s fall helplessly in love, then bicker just as helplessly, tortured by jealousy and mistrust. In each of these stories Minot explores the difficult geometry of human relations, the lure of love and physical desire, and the lifelong quest for meaning and connection. Her characters are all searching for truth, in feeling and in action, as societal norms are upended and justice and coherence flounder. Urgent and immediate, precisely observed, deeply felt, and gorgeously written, the stories in *Why I Don't Write* showcase an author at the top of her form.

A cult classic, adapted into a film starring Christian Bale. Is evil something you are? Or is it something you do? Patrick Bateman has it all: good looks, youth, charm, a job on Wall Street, reservations at every new restaurant in town and a line of girls around the block. He is also a psychopath. A man addicted to his superficial, perfect life, he pulls us into a dark underworld where the American Dream becomes a nightmare . . . With an introduction by Irvine Welsh, Bret Easton Ellis's *American Psycho* is one of the most controversial and talked-about novels of all time. A multi-million-copy bestseller hailed as a modern classic, it is a violent black comedy about the darkest side of human nature.

This book reads the whole of Bret Easton Ellis's oeuvre to date from *Less Than Zero* to *Imperial Bedrooms* and asks to what extent Ellis's novels can be read as critiquing the cultural moments of which they are a part. Ellis's work can be thought of as an enactment of a process of underwriting contemporary culture, which offers new paths of understanding and ways of critiquing the contemporary author's place in the relations of production.

A timeless story of family, war, art, and betrayal set around an ancient, ancestral home in the Tuscan countryside from bestselling novelist Valerie Martin. When Jan Vidor, an American writer and academic, rents an apartment in a Tuscan villa for the summer, she plans to spend her break working on a novel about Mussolini. Instead, she finds herself captivated by her aristocratic landlady, the elegant, acerbic Beatrice Salviati Bartolo Doyle, whose family has owned Villa Chiara for generations. Jan is intrigued by Beatrice's stories of World War II, particularly by the tragic fate of her uncle Sandro, who was mysteriously murdered in the driveway of the villa at the conclusion of the war. Day by day, Beatrice makes Jan privy to her family history. As years go by and the friendship is sustained by infrequent meetings, Jan finds she can't resist writing Beatrice's story. But as she works on the novel, it becomes clear that the villa itself is at risk and that Beatrice is incapable of saving it. Jan understands that she is telling the story of a catastrophe her friend might prefer to conceal. She presses on.

Look at Me

A Novel

Model Behavior

The Destiny Thief

American Adolescence: J.D. Salinger's "The Catcher in the Rye" and Bret Easton Ellis' "Less Than Zero"

From the bestselling author of Bright Lights, Big City and Brightness Falls comes a chronicle of a generation, as enacted by two men who represent all the passions and extremes of the class of 1969. Patrick Keane and Will Savage meet at prep school at the beginning of the explosive '60s. Over the next 30 years, they remain friends even as they pursue radically divergent destinies--and harbor secrets that defy rebellion and conformity.

Both literary author and celebrity, Bret Easton Ellis represents a type of contemporary writer who draws from both high and the low culture, using popular culture references, styles and subject matters in a literary fiction that goes beyond mere entertainment. His fiction, arousing the interest of the academia, mass media and general public, has fuelled heated controversy over his work. This controversy has often prevented serious analysis of his fiction, and this book is

the first monograph to fill in this gap by offering a comprehensive textual and contextual analysis of his most important works up to the latest novel Imperial Bedrooms. Offering a study of the reception of each novel, the influence of popular, mass and consumer culture in them, and the analysis of their literary style, it takes into account the controversies surrounding the novels and the changes produced in the shifty terrain of the literary marketplace. It offers anyone studying contemporary American fiction a thorough and unique analysis of Ellis's work and his own place in the literary and cultural panorama.

"It turns out that Russo the nonfiction writer is a lot like Russo the Pulitzer Prize-winning novelist. He is affably disagreeable, wry, idiosyncratic, vulnerably bighearted, a craftsman of lubricated sentences."—Jay Fielden, New York Times Book Review A master of the novel, short story, and memoir, the best-selling and Pulitzer Prize-winning author of *Everybody's Fool* now gives us his very first collection of personal essays, ranging throughout writing and reading and living. In these nine essays, Richard Russo provides insight into his life as a writer, teacher, friend, and reader. From a commencement speech he gave at Colby College, to the story of how an oddly placed toilet made him reevaluate the purpose of humor in art and life, to a comprehensive analysis of Mark Twain's value, to his harrowing journey accompanying a dear friend as she pursued gender-reassignment surgery, *The Destiny Thief* reflects the broad interests and experiences of one of America's most beloved authors. Warm, funny, wise, and poignant, the essays included here traverse Russo's writing life, expanding our understanding of who he is and how his singular, incredibly generous mind works. An utter joy to read, they give deep insight into the creative process from the prospective of one of our greatest writers.

Less Than Zero Vintage

From Rockaway

Writing Between High and Low Culture

Glamorama

The Last of the Savages

City and Identity in Bret Easton Ellis's "Less Than Zero" and "Imperial Bedrooms"

In Glamorama, Bret Easton Ellis shows us a shadowy looking-glass world, the juncture where fame and fashion, terror and mayhem meet and then begin to resemble the familiar surface of our lives. The centre of the world: 1990s Manhattan. Victor Ward, a model with perfect abs and all the right friends, is seen and photographed everywhere, even in places he hasn't been and with people he doesn't know. On the eve of opening the trendiest nightclub in New York history, he's living with one beautiful model and having an affair with another. Now it's time to move to the next stage. But the future he gets is not the one he had in mind . . .

Lithium for Medea is as much a tale of addiction—to sex, drugs, and dysfunctional family chains—as it is one of mothers and daughters, their mutual rebellion and unconscious mimicry. Here is the story according to Rose—the daughter of a narcissistic, emotionally crippled mother and a father who shadowboxes with death in hospital corridors—as she slips deeply and dangerously into the lair of a cocaine-fed artist in the bohemian squalor of Venice. Lithium for Medea sears us with Rose's breathless, fierce, visceral flight—like a drug that leaves one's perceptions forever altered.

Set in Los Angeles in the early 1980's, this coolly mesmerizing novel—now a timeless classic—is a raw, powerful portrait of a lost generation who have experienced sex, drugs, and disaffection at too early an age. They live in a world shaped by casual nihilism, passivity, and too much money in a place devoid of feeling or hope. When Clay comes home for Christmas vacation from his Eastern college, he re-enters a landscape of limitless privilege and absolute moral entropy, where everyone drives Porches, dines at Spago, and snorts mountains of cocaine. He tries to renew feelings for his girlfriend, Blair, and for his best friend from high school, Julian, who is careering into hustling and heroin. Clay's holiday turns into a dizzying spiral of desperation that takes him through the relentless parties in glitzy mansions, seedy bars, and underground rock clubs and also into the seamy world of L.A. after dark.

Collection of new critical essays on Bret Easton Ellis, focusing on his later novels: American Psycho (1991),

Glamorama (1999), and Lunar Park (2005).

The Gold Coast

American Psycho, Glamorama, Lunar Park

Novels by Bret Easton Ellis

Why I Don't Write

Slow Learner

Bret Ellis, the narrator of Lunar Park, is the bestselling writer whose first novel Less Than Zero catapulted him to international stardom while he was still in college. In the years that followed he found himself adrift in a world of wealth, drugs, and fame, as well as dealing with the unexpected death of his abusive father. After a decade of decadence a chance for salvation arrives; the chance to reconnect with an actress he was once involved with, and their son. But almost immediately his new life is threatened by a freak sequence of events and a bizarre series of murders that all seem to connect to Ellis's past. His attempts to save his new world from his own demons makes Lunar Park Ellis's most suspenseful novel. In this chilling tale reality, memoir, and fantasy combine to create not only a fascinating version of this most controversial writer but also a deeply moving novel about love and loss, parents and children, and ultimately forgiveness.

A "scathing novel" of one woman's path of self-destruction in 1960s Hollywood—by the New York Times-bestselling author of The White Album (The Washington Post Book World). Spare, elegant, and terrifying,

Play It as It Lays is the unforgettable story of a woman and a society come undone. Raised in the ghost town of Silver Wells, Nevada, Maria Wyeth is an ex-model and the star of two films directed by her estranged husband, Carter Lang. But in the spiritual desert of 1960s Los Angeles, Maria has lost the plot of her own life. Her daughter, Kate, was born with an "aberrant chemical in her brain." Her long-troubled marriage has slipped beyond repair, and her disastrous love affairs and strained friendships provide little comfort. Her only escape is to get in her car and drive the freeway—in the fast lane with the radio turned up high—until it runs out "somewhere no place at all where the flawless burning concrete just stopped." But every ride to nowhere, every sleepless night numbed by pills and booze and sex, makes it harder for Maria to find the meaning in another day. Told with profound economy of style and a "vision as bleak and precise as Eliot's in 'The Wasteland'," Play It as It Lays ruthlessly dissects the dark heart of the American dream (The New York Times). It is a searing masterpiece "from one of the very few writers of our time who approaches her terrible subject with absolute seriousness, with fear and humility and awe" (Joyce Carol Oates, The New York Times Book Review).

A National Book Award Finalist In this ambitiously multilayered novel from the acclaimed and award-winning writer Jennifer Egan, a fashion model named Charlotte Swenson emerges from a car accident in her Illinois hometown with her face so badly shattered that it takes eighty titanium screws to reassemble it. She returns to New York still beautiful but oddly unrecognizable, a virtual stranger in the world she once effortlessly occupied. With the surreal authority of a David Lynch, Jennifer Egan threads Charlotte's narrative with those of other casualties of our infatuation with the image. There's a deceptively plain teenaged girl embarking on a dangerous secret life, an alcoholic private eye, and an enigmatic stranger who changes names and accents as he prepares an apocalyptic blow against American society. As these narratives inexorably converge, Look at Me becomes a coolly mesmerizing intellectual thriller of identity and imposture.

Compiling five short stories originally written between 1959 and 1964, Slow Learner showcases Thomas Pynchon's writing before the publication of his first novel V. The stories compiled here are "The Small Rain," "Low-lands," "Entropy," "Under the Rose," and "The Secret Integration," along with an introduction by Pynchon himself.

Less Than Zero

Play It as It Lays

Bret Easton Ellis's Controversial Fiction

A follow-up to "Less Than Zero" continues the stories of the teenage characters at midlife, finding successful screenwriter Clay returning to Los Angeles to cast a new movie and reunite with former girlfriend Blair, recovering addict Julian, and notorious dealer Rip.

As part of the Louis L'Amour's Lost Treasures series, this edition contains exclusive bonus materials! His father killed by the British and his home burned, young Tatton Chantry left Ireland to make his fortune and regain the land that was rightfully his. Schooled along the way in the use of arms, Chantry arrives in London a wiser and far more dangerous man. He invests in trading ventures, but on a voyage to the New World his party is attacked by Indians and he is marooned in the untamed wilderness of the Carolina coast. It is in this darkest time, when everything seems lost, that Chantry encounters a remarkable opportunity. . . . Suddenly all his dreams are within reach: extraordinary wealth, his family land, and the heart of a Peruvian beauty. But first he must survive Indians, pirates, and a rogue swordsman who has vowed to see him dead. Louis L'Amour's Lost Treasures is a project created to release some of the author's more unconventional manuscripts from the family archives. In Louis L'Amour's Lost Treasures: Volumes 1, Beau L'Amour takes the reader on a guided tour through many of the finished and unfinished short stories, novels, and treatments that his father was never able to publish during his lifetime. L'Amour's never-before-seen first novel, No Traveller Returns, faithfully completed for this program, is a voyage into danger and violence on the high seas. These exciting publications will be followed by Louis L'Amour's Lost Treasures: Volume 2. Additionally, many beloved classics will be rereleased with an exclusive Lost Treasures postscript featuring previously unpublished material, including outlines, plot notes, and alternate drafts. These postscripts tell the story behind the stories that millions of readers have come to know and cherish.