

Less Than Zero By Bret Easton Ellis Funmug

Incisive, controversial and startlingly funny, *The Rules of Attraction* examines a group of affluent students at a small, self-consciously bohemian, liberal-arts college on America's East Coast. Lauren, who changes the man in her bed even more often than she changes course, is dating Victor but sleeping with Sean. Sean - cool, ambivalent and deeply cynical - might be in love with Lauren, but he's not going to let that stop him from bedding Paul. Paul, as shrewd as he is passionate, is Lauren's ex-lover and the final point in this curious triangle. This is a breathtaking tale of sex, expectation, desire and frustration.

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.

The lucrative yet dangerous world of a teenage call-girl service lures Chase and his childhood friend, Michele, in Las Vegas.

Centered in Rome but transporting us into worlds as varied and alluring as they are emotionally real, Francesca Marciano's stories paint landscapes that are populated—vividly, hauntingly—by animals: from violent seagulls and starlings circling the evening sky in exhilarating formation to magical snakes and a tiny dog on the side of a deserted road. In unforgettable, cinematic frames, events unfold, especially in the lives of women. An affair ends painfully at a dinner table, an actress's past comes crashing down on her during an audition, an unhappy wife seeks respite in a historic palazzo subplot. Two starkly different couples imagine parenthood during a Greek island holiday and a young girl returns from rehab, deciding to set out anew with a traveling circus. A man in crisis draws his ex-lover deep into the New Mexico desert. With spellbinding clarity, the six masterly stories in *Animal Spirit* inhabit the minds and hearts of Marciano's characters. They chronicle deeply human moments of realization and recognition, indelible instants of irrevocable change—epiphanies sometimes sparked by our connection with animals and the primal power they show us.

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.

'Show me something I've never seen before and will never be able to forget - if you can do that, you can do anything.' It's 1957, long before computers have replaced the trained eye and skilful hand. Our narrator at State University is determined to major in Art, and after several risible false starts, he accidentally ends up in a new class: 'Introduction to Graphic Design'. His teacher is the enigmatic Winter Sorbeck, equal parts genius, seducer and sadist. Sorbeck is a bitter yet fascinating man whose assignments hurl his charges through a gauntlet of humiliation and heartache, shame and triumph, ego-bashing and enlightenment. Along the way, friendships are made and undone, jealousies simmer, and the sexual tango weaves and dips. By the end of their 'Introduction to Graphic Design', Sorbeck's students will never see the world in the same way again. And, with Chip Kidd's insights into the secrets of graphic design, neither will you. This slyly funny, moving novel about a blue-collar town in upstate New York—and in the life of Sully, of one of its unluckiest citizens, who has been doing the wrong thing triumphantly for fifty years—is a classic American story. Divorced from his own wife and carrying on halfheartedly with another man's, saddled with a bum knee and friends who make enemies redundant, Sully now has one new problem to cope with: a long-estranged son who is in imminent danger of following in his father's footsteps. With its uproarious humor and a heart that embraces humanity's follies as well as its triumphs, *Nobody's Fool*, from Pulitzer Prize-winning author, Richard Russo, is storytelling at its most generous. *Nobody's Fool* was made into a movie starring Paul Newman, Bruce Willis, Jessica Tandy, and Melody Griffith.

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 Clays 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.

Set in Los Angeles in the early 1980's, *Less than Zero* has become a timeless classic. This coolly mesmerizing novel 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. Clay comes home for Christmas vacation from his Eastern college and 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.

INTERNATIONAL BESTSELLER • A contemporary literary classic and "an accomplished psychological thriller ... absolutely chilling" (Village Voice), from the Pulitzer Prize-winning author of *The Goldfinch*. Under the influence of their charismatic classics professor, a group of clever, eccentric misfits at an elite New England college discover a way of thinking and living that is a world away from the humdrum existence of their contemporaries. But when they go beyond the boundaries of normal morality their lives are changed profoundly and forever, and they discover how hard it can be to truly live and how easy it is to kill.

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.

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 places he 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 in mind. With the same deft satire and savage wit he has brought to his other fiction, Bret Ellis gets beyond the facade and introduces us, unsparingly, to what we always feared was behind it. *Glamorama* shows us a shadowy looking-glass reality, the juncture where fame and fashion and terror and mayhem meet and then begin to resemble the familiar surface of our lives.

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.

Collection of new critical essays on Bret Easton Ellis, focusing on his later novels: *American Psycho* (1991), *Glamorama* (1999), and *Lunar Park* (2005).

New York Times Bestseller: An “elegant” mosaic of trenchant observations on the late sixties and seventies from the author of *Slouching Towards Bethlehem* (The New Yorker). In this landmark essay collection, Joan Didion brilliantly interweaves her own “bad dreams” with those of a nation confronting the dark underside of 1960s counterculture. From a jailhouse visit to Black Panther Party cofounder Huey Newton to witnessing First Lady of California Nancy Reagan pretend to pick flowers for the benefit of news cameras, Didion captures the paranoia and absurdity of the era with her signature blend of irony and insight. She takes readers to the “giddily splendid” Getty Museum in Los Angeles, the cool mountains of Bogotá, and the Jordanian Desert, where Bishop James Pike went to walk in Jesus’s footsteps—and died not far from his rented Ford Cortina. She anatomizes the culture of shopping malls—“toy garden cities in which no one lives but everyone consumes”—and exposes the contradictions and compromises of the women’s movement. In the iconic title essay, she documents her uneasy state of mind during the years leading up to and following the Manson murders—a terrifying crime that, in her memory, surprised no one. Written in “a voice like no other in contemporary journalism,” *The White Album* is a masterpiece of literary reportage and a fearless work of autobiography by the National Book Award–winning author of *The Year of Magical Thinking* (The New York Times Book Review). Its power to electrify and inform remains undiminished nearly forty years after it was first published.

Fans of Patti Smith's *Just Kids* and Rob Lowe's *Stories I Only Tell My Friends* will love this beautifully written, entertaining, and emotionally honest memoir by an actor, director, and author who found his start as an 80s Brat pack member. Most people know Andrew McCarthy from his movie roles in *Pretty in Pink*, *St. Elmo's Fire*, *Weekend at Bernie's*, and *Less than Zero*, and as a charter member of Hollywood's Brat Pack. That iconic group of ingenues and heartthrobs included Rob Lowe, Molly Ringwald, Emilio Estevez, and Demi Moore, and has come to represent both a genre of film and an era of pop culture. In his memoir *Brat: An '80s Story*, McCarthy focuses his gaze on that singular moment in time. The result is a revealing look at coming of age in a maelstrom, reckoning with conflicted ambition, innocence, addiction, and masculinity. New York City of the 1980s is brought to vivid life in these pages, from scoring loose joints in Washington Square Park to skipping school in favor of the dark revival houses of the Village where he fell in love with the movies that would change his life. Filled with personal revelations of innocence lost to heady days in Hollywood with John Hughes and an iconic cast of characters, *Brat* is a surprising and intimate story of an outsider caught up in a most unwitting success.

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).

"Randa, what's wrong with you?" "Nothing. I mean, I'm a crazy cocaine addict with a hankering for heroin, but other than that, I'm just a nice Jewish girl from the Upper East Side with Prada shoes. How could anything be wrong?" Molly Jong-Fast's *Normal Girl* is striking—and as funny as it is real. Inspired by her own experiences growing up in the decadent, fast-paced netherworld of New York City's jet set, Jong-Fast's debut novel is a hilarious, hard-edged walk past the velvet rope. At just nineteen, Miranda Woke seems to have it all. Her parents are famous socialites, she's already been written up on Page Six sixteen times, she's on all the right invitation lists, and drugs and alcohol are never in short supply. But while her image screams "It girl," she'd rather be a normal girl, and the A-list feels even more uncomfortable than her Manolo Blahnik shoes. In fact, she's become the "living embodiment of an awkward phase" with "more issues than Harper's Bazaar." Neither Xanax nor Deepak Chopra tapes help. And now that her junkie party has trashed her parents' house, she has to liquidate her trust fund to pay Mom's decorator for a quick fix. But worst of all, Miranda thinks she just murdered her own boyfriend. In an all-too-glamorous world where the cell phone is always ringing, Miranda sees no escape other than a downward spiral of cocaine, Valium, and heroin. It takes friends who offer more than air kisses to force Miranda to look in the mirror and get some help.

De nihilistische rijke jongeren uit de roman 'Less than zero' (1985) hebben zich ontwikkeld tot narcistische delinquenten in de Hollywoodse filmwereld.

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-fuelled 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.

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.

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.

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.

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.

"Mo's latest assignment is to assist the police in containing an unusual outbreak: ordinary citizens suddenly imbued with extraordinary abilities of the superpowered kind. Unfortunately these people prefer playing super-pranks instead of performing super-heroics"--

A Finalist for the PEN/Faulkner Award for Fiction An InStyle Best Book of the Year A Refinery29 Best Book of the Year By the end of high school, Bunny Lampert is 6'3 with the abs of a ninja turtle and the face of a boy angel. Her dad has chaotic salesman energy and her mom is dead. But from the outside, Bunny seems to have it all?--she's blonde, rich, and an Olympic volleyball hopeful. Michael??--who has a ponytail and a septum piercing, works at Rite-Aid, and has a secret Grindr?--lives with his aunt in the cramped cottage next door to Bunny's McMansion. When Bunny catches Michael smoking in her yard, he discovers that her life is not as perfect as it seems. Their friendship is as improbable as it is irresistible, but when Michael falls in love for the first time, a vicious strain of gossip circulates and a terrible, brutal act becomes the defining feature of both his and Bunny's futures??. A beautiful and darkly comic book about doing things you didn't mean to do, wanting things you wish you didn't want, and loving people you can't afford to love.

It is party time in eighties Manhattan. Smart, sassy and cynical, Alison lives for the moment. Her life is a carnival of gossip and midnight sessions of Truth or Dare, and her cocaine-bashing

friends and flirting flatmates all crave satiation. Young and beautiful, hip and indulgent, sex-crazed and alcohol-fuelled, Alison can neither pay her fees for drama school nor track down her indifferent father. She juggles rent money with abortion fees, lingering lovers with current conquests and is the despair of her gynaecologist. She's fallen deeply in lust with Dean, although that nasty present Skip Pendleton left her with hasn't yet cleared up. Story of her life right? But in a world of no consequences, Alison is heading for a meltdown.

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.

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. 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 possible interpretation of a diachronic development of American society that the two novels delineate. Subsequently, the focus will be shifted to the final chapters of both novels and center upon questions concerning epiphanies, progress and outlook for the respective protagonist. Eventually, this paper intends to give a far reaching picture of the presentation of adolescence in two novels from very different backgrounds, that, in all their diversity, are so astoundingly similar.

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.

The basis of the major motion picture starring Billy Bob Thornton, Kim Basinger and Mickey Rourke, *The Informers* is a seductive and chillingly 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 seamlessly 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 connected in 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 the ambulance comes. Cheryl, a wannabe newscaster, chides her future stepdaughter, "You're tan but you don't look happy." Jamie is a clubland 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.

Bringing to life the fabulous, colorful panorama of New Orleans in the first flush of the jazz era, this book tells the story of Buddy Bolden, the first of the great trumpet players--some say the originator of jazz--who was, in any case, the genius, the guiding spirit, and the king of that time and place. In this fictionalized meditation, Bolden, an unrecorded father of Jazz, remains throughout a tantalizingly ungraspable phantom, the central mysteries of his life, his art, and his madness remaining felt but never quite pinned down. Ondaatje's prose is at times startlingly lyrical, and as he chases Bolden through documents and scenes, the novel partakes of the very best sort of modern detective novel--one where the enigma is never resolved, but allowed to manifest in its fullness. Though more 'experimental' in form than either *The English Patient* or *In the Skin of a Lion*, it is a fitting addition to the renowned Ondaatje oeuvre.

A timely and unsettling novel about the people drawn to--and unmoored by--a local activist group more dangerous than it appears. From the winner of the PEN/Malamud Award and "one of our most gifted writers" (*Chicago Tribune*). 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. A vision of modern American society and the specters of the consumerism, fanaticism, and fear that haunt it, *The Sun Collective* captures both the mystery and the violence that punctuate our daily lives.

New York Times Notable Book: "An exceptional, assured debut [that] captures the zeitgeist of confused adolescents and a sick culture post-Columbine."—Hartford Courant A national bestseller that inspired a major motion picture, this chilling novel follows prep school dropout White Mike through the week between Christmas and New Year's 1999, as he deals an alluring new drug to his privileged peers on Manhattan's Upper East Side. The kids of Twelve have it all; Chris and Claude and Hunter and Laura have the best, and most, of everything, but are constantly looking for something more exotic, and more dangerous. But Twelve is not a coming-of-age story, because these kids never had a childhood—their parents are off on holiday in Bali or business in Brussels, leaving hired help to look the other way as the kids stay home alone in their multimillion-dollar town houses, partying, surrounded by drugs and sex—and, in the end, much worse. "Renders Manhattan's cosseted Upper East Side with both the casual authority of an insider and the wry distance of an observer...impressive."—Jennifer Egan, *The New York Times Book Review* "Riveting in its no-holds-barred depiction of teenage nihilism."—Jon Land, *Providence Journal*

Hailed for its searing emotional insights, and for the astonishing originality with which it weaves together personal history, cultural essay, and readings of classical texts by Sophocles, Ovid, Euripides, and Sappho, *The Elusive Embrace* is a profound exploration of the mysteries of identity. It is also a meditation in which the author uses his own divided life to investigate the "rich conflictedness of things," the double lives all of us lead. Daniel Mendelsohn recalls the deceptively quiet suburb where he grew up, torn between his mathematician father's pursuit of scientific truth and the exquisite lies spun by his Orthodox Jewish grandfather; the streets of Manhattan's newest "gay ghetto," where "desire for love" competes with "love of desire;" and the quiet moonlit house where a close friend's small son teaches him the meaning of fatherhood. And, finally, in a neglected Jewish cemetery, the author uncovers a family secret that reveals the universal need for storytelling, for inventing myths of the self. The book that Hilton Als calls "equal to Whitman's 'Song of Myself,'" *The Elusive Embrace* marks a dazzling literary debut.

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 . . .

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