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changed a lot because I wrote this book and because I finished this book," Ellis says exhaling smoke

...

Bret Easton Ellis

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Excellent. Glamorama by the

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same author. Extreme violence on a terrorism level rather than one-on-one. Extremely explicit sex. This book is very graphic. For some reason I like to read it when in ...

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To serial slayer Andrew Compton, murder is an art, the most intimate art. After feigning his own death to escape from prison, Compton makes his way to the United States with the sole ambition of bring ...

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Glamorama. New York, Knopf, 1999 ... style merely reproduces the nihilistic lassitude of its

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characters or whether, through verisimilitude, Ellis is indeed offering a critique of the ethics of the ...

ELLIS, Bret Easton

Glamorama is an ambitious and gripping novel which dissects celebrity obsessed culture. An international bestseller and true modern classic, American Psycho is a violent portrayal of the darkest side ...

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,

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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

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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.

This collection of critical essays on the American novelist Bret Easton Ellis examines the novels of his mature period: *American Psycho* (1991), *Glamorama* (1999), and *Lunar Park* (2005). Taking as its starting-point *American Psycho*'s seismic impact on contemporary literature and culture, the volume establishes Ellis' centrality to the scholarship and teaching of contemporary American literature in the U.S. and in Europe. Contributors

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examine the alchemy of acclaim and disdain that accrues to this controversial writer, provide an overview of growing critical material on Ellis and review the literary and artistic significance of his recent work. Exploring key issues including violence, literature, reality, reading, identity, genre, and gender, the contributors together provide a critical re-evaluation of Ellis, exploring how he has impacted, challenged, and transformed contemporary literature in the U.S. and abroad.

Stars und Models, hippe
Charaktere, grenzenlose Gewalt
und anarchischer Sex,
Designerdrogen und hämmernde
Musik – alles, was seine Fans (und

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Kritiker) erwartet haben, steckt in Bret Easton Ellis' spektakulärem Roman »Glamorama«. Ein Horrortrip durch das glamouröse New York, durch die obszön glitzernde Welt von London und Paris. Victor Ward, Model und Nightlife-Profi, lebt in der modebesessenen und prominenzgeilen Welt Manhattans. Er eröffnet einen eigenen Szene-Club. Er hat ein Supermodel als Freundin und betrügt sie. Wie alle im Schatten der Stars kämpft er um Geld, Macht und Ruhm. Und zunehmend gerät er in den Sog der düsteren Seite dieser Hochglanz-Welt, die eng vernetzt ist mit Verbrechen und Gewalt. Ein mysteriöser Auftrag führt ihn nach London und Paris, wo er

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Kontakt zu einer terroristischen Vereinigung aufnimmt, die – angeführt von einem Model – Hotels in die Luft jagt und Flugzeuge sprengt. Ob in Manhattan oder in Europa, Victor weiß, dass er in der Falle sitzt, und Fluchtwege gibt es nicht.

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

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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 . . .

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

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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.

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

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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.

Bret Ellis, the narrator of Lunar Park, is the bestselling writer whose first novel *Less Than Zero* catapulted him to international

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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

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most controversial writer but also a deeply moving novel about love and loss, parents and children, and ultimately forgiveness.

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

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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

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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

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

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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

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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.

The basis of the major motion picture starring Billy Bob Thornton, Kim Basinger and Mickey Rourke, The Informers is a seductive and chillingly nihilistic

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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

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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.

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