

Jörg Fauser & Carl Weissner  
*A Friendship*

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## Jörg Fauser Carl Weissner Eine Freundschaft

Briefe 1971–87

Diogenes

»Caro Carlo«, »Dear Harry« - this is often how the letters and postcards begin, which Carl Weissner and Jörg Fauser wrote to each other over the years. Their great affection for one another is a constant presence, while the topics revolve around often precarious financial situations, holidays and booze-filled nights, and their great frustration over the construction of the »literary industry«. While Fauser never really gained a foothold in it during his lifetime, Carl Weissner had already made a name for himself with his translations of Bukowski and Zappa's lyrics, and often made an appearance as a mentor, calming voice or even editor.

## Book factsheet

Contemporary Literature  
368 pages  
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### 📺 Movie adaptations

**2006: ROHSTOFF. Ein Film über den Schriftsteller Jörg Fauser mit Franz Dobler**  
Director: Christoph Rüter  
Cast: Bekannte und unbekannte Schauspieler

**1998: Das Frankfurter Kreuz**  
Director: Romuald Karmakar  
Screenplay: Jörg Fauser  
Cast: Michael Degen, Manfred Zapatka

**1985: Der Schneemann. Kokain ist sein Geschäft**  
Director: Peter F. Bringmann  
Screenplay: Matthias Seelig  
Cast: Marius Müller-Westernhagen, Polly Eltes, Oliver Lentz

### 🏆 Awards

- 2020 *Rohstoff* in der Kategorie »Bester Interpret« (Lars Eidinger) auf der Shortlist für den »Deutschen Hörbuchpreis«  
1988 Postum »Friedrich-Glauser-Preis« auf der Criminale

### Praise

#### *A Friendship*

»A real find, a must for all Fauser fans out there, and future ones too!« – Frank Dietschreit / rbb Kultur, Berlin

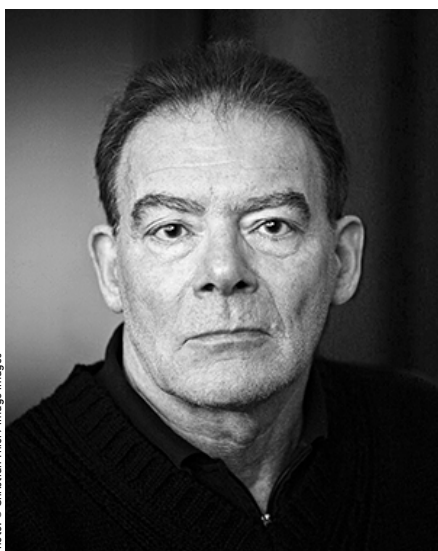
#### Jörg Fauser

»They [Fauser's texts] remain amongst the best long-form journalism written in the German language over the last fifty years. [. . .] to read Fauser is to explore the soul of the old Federal Republic. [. . .] Fauser [. . .] composes his texts with the drive and furor of the language-obsessed desperado [. . .]« – Peter Henning / Aargauer Zeitung

»Just like you always return to Chandler in American literature, you should refer to Fauser time and again in German literature. It helps to survive.« – Stefan Maelck / mdr2, Halle/Saale



Jörg Fauser (1944 – 1987) was born near Frankfurt. After dropping out of university, he spent some years living in Istanbul and London, making a living in office jobs, as an airport worker and night watchman, among other things. In 1974, he switched to writing. His novels, poems, newspaper articles and short stories occupy an exceptional position in German literature. Jörg Fauser died in an accident on a motorway near Munich on the night after his birthday. »At first, I didn't want to become a professional writer, I just wanted to write. I imagined a normal existence while producing a few eternal things on the side.«  
Jörg Fauser



Carl Weissner (1940 – 2012) was born in Karlsruhe and studied English at the universities of Bonn and Heidelberg. From 1965 onwards, he published a number of literary journals (such as *UFO* and *Gasolin23*, together with Jörg Fauser, Jürgen Ploog and others). In 1966, Weissner went to New York for two years, where he immersed himself in the beat and underground scene and got to know William S. Burroughs and Charles Bukowski. He later made a name for himself in Germany as a translator.

## Praise (cont'd)

»The future of the German-language crime novel truly began with *The Snowman* and *The Snake Mouth*, far away from the so-called socio-crime novels emulating the *Beck* series by the Swedish writing team Sjöwall/Wahlöö« – Friedrich Ani / (German author)

»No other German writer captured the dark – and therefore authentic – soul of the Federal Republic better than the underground-highbrow wordsmith Jörg Fauser.« – Berliner Zeitung

»The literary industry may sing the praises of book after book, but the writing of Jörg Fauser, who received neither awards nor grants during his lifetime, will outlive many of them.« – Franz Dobler / BR2 Kultur, Munich

»Stylistically speaking, his novel *Raw Material* seems more fitting to the present day than to 1984.« – Helmut Böttiger / deutschlandfunk.de

»The literary element in Fauser's writing was rooted in his ability to condense reality and, in the process, build uncompromisingly upon his own experiences.« – Helmut Böttiger / deutschlandfunk.de

»This author is a walking contradiction, but his timeless tone makes his work feel absolutely contemporary.« – Helmut Böttiger / deutschlandfunk.de

»Reading Fauser is an experience, even today. [ . . . ] By reading Fauser, you not only discover more about the colourful – and increasingly so – Federal Republic, but also about life itself.« – Martin Oehlen / Kölner Stadt-Anzeiger

»He had something of the beatnik about him, but also an element of aristocratic Englishness. [ . . . ] You'll be amazed at how fresh his writing feels.« – Michael Köhlmeier / rbb, Berlin

»His texts convey so much about the reality of West German life in the 1970s and 1980s.« – Dunja Welke / rbb, Berlin

»Jörg Fauser is a cult writer and hidden gem rolled into one.« – Stefan Kister / Stuttgarter Zeitung

»Fauser's long-ago present day seems to always be responding to the current present day, and vice versa.« – Katja Kullman / taz, Berlin

»Fauser, the master of shades of grey, doesn't pander to black-and-white thinking.« – Isabell Nina Schirra / Süddeutsche Zeitung, Munich

»Like almost no one else, Fauser had a talent for linking coarse realism and poetry.« – Volkhard App / NDR1, Hanover

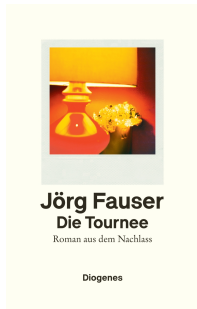
»Hard-hitting on the attack, with tender fervour in adoration, always operating along the ravages of time.« – Neue Zürcher Zeitung

»Whatever he wrote left its mark.« – Der Spiegel, Hamburg

»When has an author, before or after, ever taken such a euphoric and existential position as a writer?« – Volker Weidermann / Frankfurter Allgemeine Zeitung



**Jörg Fauser**  
**Man hängt halt so an dem, was man hat**  
 Briefe an die Eltern  
 Diogenes  
*You Just Cling On to What You've Got*  
 464 pages  
 2023



**Jörg Fauser**  
**Die Tournee**  
 Roman aus dem Nachlass  
 Diogenes  
*The Tour*  
 288 pages  
 2022



**Jörg Fauser**  
**Kant**  
 Erzählung · Diogenes  
*Kant*  
 128 pages  
 2021



**Jörg Fauser**  
**Das Weiße im Auge**  
 Erzählungen 1980–87  
 Diogenes  
*The White of the Eye*  
 464 pages  
 2021



**Jörg Fauser**  
**Der Schneemann**  
 Roman · Diogenes  
*The Snowman*  
 304 pages  
 2020



**Jörg Fauser**  
**Der Klub, in dem wir alle spielen**  
 Über den Zustand der Literatur  
 Diogenes  
*The Club We All Play In*  
 400 pages  
 2020



**Jörg Fauser**  
**Marlon Brando**  
**Der versilberte Rebell**  
 Eine Biographie  
 Diogenes  
*Marlon Brando*  
 288 pages  
 2020



**Jörg Fauser**  
**Alles muss ganz anders werden**  
 Erzählungen 1971–79  
 Diogenes  
*Everything Must Be Completely Different*  
 288 pages  
 2020



**Jörg Fauser**  
**Ich habe große Städte gesehen**  
 Die Gedichte  
 Diogenes  
*I Have Seen Big Cities*  
 352 pages  
 2019



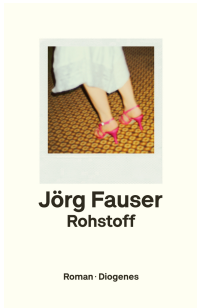
**Jörg Fauser**  
**Caliban Berlin**  
 Kolumnen 1980–84  
 Diogenes  
*Caliban Berlin*  
 368 pages  
 2019



**Jörg Fauser**  
**Das Schlangenmaul**  
 Roman · Diogenes  
*The Snake Mouth*  
 320 pages  
 2019



**Jörg Fauser**  
**Rohstoff Elements**  
 Diogenes  
*Raw Material Elements*  
 320 pages  
 2019



**Jörg Fauser**  
**Rohstoff**  
 Roman · Diogenes  
*Raw Material*  
 352 pages  
 2019

**Praise (cont'd)**

»There are moments of sardonic humour as he plumbs the depths of human desperation and degradation.« – The Sunday Telegraph, London

»His books are documents of the will to survive. There are masterpieces in his rich oeuvre. Those who find them, think: This is what it is really like, life. That is the greatest compliment you can make to literature.« – Philipp Holstein / Rheinische Post, Düsseldorf

»An unforgotten pioneer of pop literature.« – Christoph Sator / Mannheimer Morgen

»Jörg Fauser was a crosser of borders and a driven man, his style similarly breathless and feverish as his spurt of life between dropout and drug tourist, city magazine and prose, popular and high culture.« – Hendrik Werner / Die Welt, Berlin

»To this day, Fauser has remained a subcultural hero . . .« – Peter Henning / Die Zeit, Hamburg

»The Clint Eastwood of German literature.« – Franz Dobler / (German author)

»I think Fauser is a genius!« – Lars Eidinger / (German actor)

»Full of integrity, believable and always at the top of his game, Jörg Fauser remained true to two artistic principles: »Every well-told story is a thriller« and »Good entertainment is about taking a certain stance.« – D.B. Blettenberg / (German author)

»Jörg Fauser (1944–1987), the »German Bukowski«, was a sublime storyteller, poet and journalist.« – NZZ am Sonntag, Zurich

»The Clint Eastwood of German literature.« – Franz Dobler / (Author)