

Kinski Uncut: The Autobiography of Klaus Kinski

By Klaus Kinski



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In its first English version, a raw memoir by the celebrated late German actor exposes a tortured childhood spent stealing food in pre-war Berlin, his conscription into the German army, his recognition as an international film star, and his controversial personal life. 35,000 first printing. \$35,000 ad/promo.



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Kinski Uncut: The Autobiography of Klaus Kinski By Klaus Kinski Bibliography

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Editorial Review

Amazon.com Review

This is not a book for the squeamish. Disturbingly violent, sexual, and despairing, it is the autobiographical confession of an eternally restless man. It is the life story of Klaus Kinski, the superb screen actor who died in 1991. Kinski, who played in memorable films by David Lean, Sergio Leone, and Billy Wilder, is best known for his roles in Werner Herzog's *Aguirre: The Wrath of God* and *Nosferatu the Vampyre*. With graphic detail, Kinski narrates his excessive sexual exploits and fanatical adoration of his son. This book unravels the pitch-dark inner life of an actor who specialized in playing insane people, a man who well understood the psychology of the characters he portrayed.

From Publishers Weekly

Few celebrity memoirs are remotely as raw, pornographic and confessional as this notorious self-portrait by German actor Kinski (1926-1991), today best known for his brooding, expressionistic performances in Werner Herzog's Fitzcarraldo and Aguirre: The Wrath of God. When Random House, fearing legal problems, withdrew publication in 1989 of an earlier version of this book, All I Need Is Love, Kinski's memoir became an underground classic. This new and, according to Viking, unabridged translation shows little patience for documentary minutiae. So manic, hallucinatory and self-obsessed is Kinski's account of his rise from a dire childhood in the slums of Berlin to international stardom that it yields a far clearer picture of his seething inner life and incorrigible womanizing than of his film career. In an angry, raving, sometimes barely coherent present-tense narrative, Kinski describes being drafted into the Nazi army at 16; suffering in an English POW camp; gaining prominence in the fringe theater of a war-ravaged Germany. He goes on to cover his star turns in a slew of second-tier genre pictures shot in Italy and France as he contemptuously turned down directors like Fellini and Kurosawa, who wouldn't pay his escalating salary. He then discusses his roles in the Herzog films, plagued by production problems in the depths of the Amazon jungle. Kinski's take on Herzog drips bile and exudes dementia ("he doesn't have the foggiest inkling of how to make movies. Every scene, every angle, every shot is determined by me"). Throughout the memoir, however, acting is mere background to a lifelong sexual odyssey, including dozens of encounters explicitly rendered here? with young actresses, hookers, chambermaids and, in two memorable scenes, Alberto Moravia's wife and Idi Amin's daughter. In this raging memoir, the devil isn't just in the details: he's everywhere. Copyright 1996 Reed Business Information, Inc.

From **Booklist**

The autobiography of legendary German film star Klaus Kinski has finally made it into print in the U.S., despite vulgarity, crassness, and the author's obsession with his sexual adventures. For Kinski, acting was an accident, a way to escape poverty and a natural forum for his obsessive, passionate personality. It's not a profession. He denigrates it, assailing other actors, directors, and the numerous film societies worldwide that praised him through his career. Kinski fills page after page, recounting his jet-set lifestyle--countless mistresses, fast cars, travel, opulent apartments in fashionable neighborhoods. In the end, Kinski is a victim of his success, taking roles only for money. Show business is just another means of survival--man against the elements. This is best expressed through his anecdotes from filming *Aguirre: The Wrath of God* in South American jungles, where an unprepared cast and crew nearly perished. Kinski's style is imaginative, his writing colorful and thoroughly entertaining. From beyond the grave, Kinski has delivered another great performance. *Ted Leventhal*

Users Review

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