Diogenes

Book factsheet

Jörg Fauser
Everything Must Be Completely Different

Published by Diogenes as *Alles muss ganz anders werden*
Original title: *Alles muss ganz anders werden*

Short stories from 1975–79, including two pieces not yet published in book form.
With an afterword by German journalist and writer Peter Henning.
The first volume of short stories, including the now almost classic *All Will Be Well,* in which Johnny Tristano (what better name for a Fauser character) gives himself the advice: »If you have to prop yourself up, prop yourself on walls, not people!«
Once again, reading Fauser teaches us what it means to sink deep but never go under, and how to retain wit and melancholy alongside a lust for life and a nice cold beer.
Jörg Fauser in short form – an overflowing joy.
»My intoxication doesn't cut me off from reality, just from those who are constantly claiming reality for themselves.«
Jörg Fauser

Contemporary Literature
288 pages
11.6 × 18.4 × 2.2 cm
June 2020

World rights are handled by Diogenes

Film rights are handled by Diogenes

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

Everything Must Be Completely Different

»Furry, dazed, drunk prose. Wet. Brash. Omnipotent. Paranoid. Lubricated. Sexy. Majestic.« – Helmut Krausser / (German author)

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

»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)

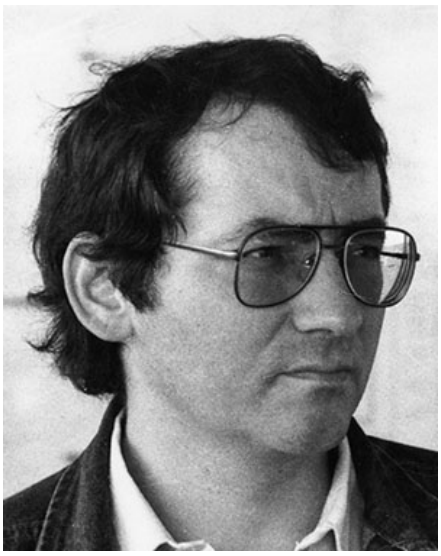
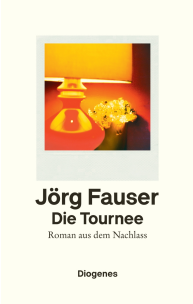


Photo: Fauser Archiv

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

You Just Cling On to What You've Got
464 pages
2023



The Tour
288 pages
2022

Kant
128 pages
2021

A Friendship
368 pages
2021

The White of the Eye
464 pages
2021

The Snowman
304 pages
2020

The Club We All Play In
400 pages
2020

Marlon Brando
288 pages
2020

Praise (cont'd)

»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

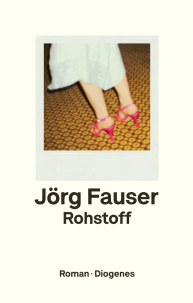
»There are moments of sardonic humour as he plumbs the depths of human desperation and degradation.« – The Sunday Telegraph, London

I Have Seen Big Cities
352 pages
2019

Caliban Berlin
368 pages
2019

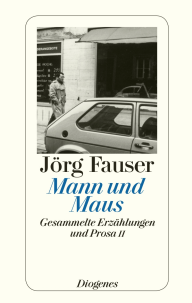
The Snake Mouth
320 pages
2019

Raw Material Elements
320 pages
2019



Raw Material
352 pages
2019

The Beach in the Cities / Blues for Blondes
352 pages
2009



Man and Mouse
528 pages
2009

Praise (cont'd)

»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)