



V.A. - Angriff auf's Schlaraffenland. Ein Deutschpunk-Mixtape.

(Attack on the Land of Milk and Honey:
Punk in Germany from Then to Now)



May 22 2026

2-CD / 2-LP

The first singles that were later categorized as punk appeared in 1976. This makes for a fitting 50-year anniversary, which Tapete Records celebrates with a compilation, while Ventil Verlag marks the occasion with two books.

"Punks are the old farts of today," Vomit Visions already noted back in 1980. And doesn't that essentially say it all about punk – the historicization of the genre, its musical conservatism, and the hype around milestone anniversaries? Does punk still have anything to say to our present? And German-language punk in particular – Deutschpunk, the so-called German special path?

However one may answer these questions personally, punk in Germany has simply kept going for five decades despite all the "old farts" rhetoric. Even in 2026, punk bands are still being formed in Winnenden, Limburg, and Hoyerswerda – just as they were in 1978, 1983, and 2013. And like this musical journey through time, they care little about neat definitions of Deutschpunk. Instead, this compilation opens itself up to different styles and voices of punk with German lyrics. What unites the songs is that, on the one hand, they are rooted in punk, and on the other, in the German language – yet they create something of their own. In their most compelling moments, they struggle as much with the German language as they do with punk itself.

Like any good mixtape, this compilation is based purely on musical aspects and pays no attention to release years.

Ventil Verlag celebrates fifty years of punk with a double publication in which over 200 authors present what they consider the most important song in punk history:

Bored Teenagers: A Punk Mixtape and Attack on the Land of Milk and Honey: A Deutschpunk Mixtape, both edited by Jonas Engemann. More than 200 musicians, fanzine writers, authors, and journalists – punks, ex-punks, and anti-punks – look back on 50 years of German-language punk and set out in search of their personally most important song: Which song brought me to punk, and which one embodies punk most clearly for me?

The only thing all 200+ responses have in common: even after half a century, punk is still not just another arbitrary music genre for these authors.

Live events accompanying the books:

April 24, Berlin: Wiener Blut (with Jan Müller, Fiona Lehmann, Myriam Brüger)

May 13, Wuppertal: Literaturbiennale (with Linus Volkmann)

The book (German):



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A sample selection of bands featured on the compilation:

Of “Attack on the Land of Milk and Honey,” the first sign of life from **Die Radierer** from Limburg in 1980, Xao Seffcheque wrote in Sounds that the song was “beautifully ironic anti-consumerist terror, refined into silicone-coated pop sauce,” capturing the band’s very particular translation of punk: pop and anti-pop, terror and beauty, punk rock and irony. In 1980, Die Radierer were one of the more interesting responses to a complex present shaped by the Cold War, apocalyptic anxieties, the peace movement, and RAF manhunts.

“I don’t know what to do, I don’t know where to go,” sang **Hans-A-Plast** from Hanover in 1979, expressing a sense of stagnation in West Germany, while demanding: “Something has to happen!” Singer Annette Benjamin articulated a desire for change and new beginnings – something the band itself embodied as one of the first German punk groups in which men and women performed together as a matter of course.

According to Knarf Rellöm, the 1981 song “Telefon” by Hamburg’s **Palais Schaumburg** was “a program against the lie of naturalness.” Between 1980 and 1984, they produced three albums and numerous singles blending dadaist pop, dance music, and punk. Palais Schaumburg was an all-star band with a rotating lineup including Holger Hiller, Thomas Fehlmann, FM Einheit, Timo Blunck, and Moritz von Oswald.

“We’ve brought you something: bass, bass, bass!” chanted Torsun Burkhart in 2007 with his band **Egotronic**, serving the “hedonistic radical-left dance floor” (Linus Volkmann, kaput Magazin) with electro-punk. “Raving against Germany” was the political guiding motif that Torsun remained committed to until his early death in 2023.

“Die young, save on retirement homes,” sang Annette Simons in 1980 with **Bärchen und die Milchbubis**. After a long hiatus, the Hanover-based band, which had disbanded in 1982, released a second album in 2024. On it, Simons celebrates finally being allowed to be old in “Happy Bonbon”: “I’m old and I can do anything – smoke, drink, everything. Even happy candies, no stress with PMS.” Punk means staying flexible – and staying cool even in old age.

Die Nerven, founded in 2010 in Esslingen am Neckar, released several albums with Julian Knoth, Kevin Kuhn, and Max Rieger, moving musically between noise, punk, and post-punk. “Floating for a Minute,” released in 2014 on the album Fun, speaks of the impossibility of finding peace – with society and with oneself: “Everything’s the same, nothing has changed. I get up in the morning and go to sleep at night. Clouds block the view.”

Toxoplasma, formed in 1980 in Neuwied near Koblenz, released their debut in 1983 – a “Deutschpunk classic” (OX Magazine) and a “masterpiece” (Tough Magazine) – which led to a tour with Bad Brains. It includes “Ordinary Love,” a brutal punk love song in which sex becomes an act of violence: “Castrate me with hot pliers. Pain feels good and lasts a long time. But I love you!” No compromises.



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Musically closer to chanson but punk in spirit: the duo **Schnipo Schranke**, founded in 2012, topped many year-end charts in 2014 with their breakup anthem “Pisse,” though the accompanying video was banned from YouTube because it featured someone urinating into a glass. The song is equally unapologetic in its focus on physicality and bodily functions. From 2019 onward, Fritzi Ernst and Daniela Reis continued with separate projects.

“Grandpa, shut up! I don’t give a shit about Hitler’s campaign!” shouts the protagonist in the **Terrorgruppe** song “Opa,” who is going through drug withdrawal on his grandfather’s couch while being forced to listen to nostalgic war stories. Cross-generational brokenness in a compact two minutes. The track appears on the 1996 album *Melodien für Milliarden* by the Berlin band, which existed – with breaks – from 1993 to 2020.

The 2014 song “Beate Zschäpe hört U2” by **Antilopen Gang** exists in both hip-hop and punk versions. A song against Nazis, right-wing populism, antisemitism, and conspiracy theories, it even made its way into the charts – urging listeners to stand against the rightward shift in society: “Yesterday it was just barroom slogans, but today they have explosives and loaded guns.”

“Germany must die so that we can live” is one of the most striking lines in the history of Deutschpunk, released in 1981 on **Slime’s** debut album. The anti-German song “Deutschland” was the subject of legal disputes for nearly 20 years, until Germany’s Federal Constitutional Court lifted the ban in November 2000, ruling that it was protected as artistic freedom.

Musically, Berlin’s **Stereo Total** were everything – electropop, chanson, trash – while punk appeared only in quotations. Yet in their consistency in subverting expectations and their humorous provocation, Françoise Cactus and Brezel Göring were very much punk from 1993 to 2021, until Cactus’s death in February 2021 brought the band’s story to an end. “Die Dachkatze” comes from their final album *Ah! Quel Cinéma!* (2019).