



V.A. - Barfuss in Scherben – Deutschpunk 1979–1986.

21 August 2026
CD / LP



To mark 50 years of punk, Ventil Verlag is publishing a song comic featuring outstanding tracks from the German punk scene. Tapete Records is accompanying this release with a compilation of early German-language punk, focusing on the years between 1979 and 1986 – the years when the world was still coming to an end. With a total of 14 tracks, the compilation showcases just how exciting and diverse early German punk sounded.

In the following, we translated all lyrics and quotes of zines from German into English. Occasionally and as usual with translation, some things get lost in translation – nuances like humorous phrasings, rhymes, specific political/historical context and so on. But you'll get the idea!

“The revolution is over – we won,” was the title Alfred Hilsberg gave to a 1978 article in *Sounds* about Punk, which had by then also reached Germany. A few years later, however, *Hans-A-Plast* summed up the apocalyptic mood of their present with the line: “Barefoot in shards, the future is over.” So which was it? “No Future” or victorious revolution?

Probably both at once, because against the backdrop of the nuclear arms race, Punk placed its hopes in a revolution of the immediate present and of everyday life. And in structures independent of the music industry: beginning in 1979, Hilsberg released the first records by bands such as *Palais Schaumburg*, *The Wirtschaftswunder*, *Abwärts*, and *Freiwillige Selbstkontrolle* on his label *ZickZack*, thereby helping to translate Punk from English into German. Looking back, Hilsberg later said: “I had no choice but to start *ZickZack*. What needed to be released was anything that expressed change and brought about change.” By the late seventies, Punk had arrived in Germany, and more and more cities saw the emergence of bands, record stores, fanzines, labels, clubs, and scenes. Self-criticism followed close behind: as early as 1981, the liner notes to the compilation *Paranoia in der Straßenbahn* observed “negative tendencies” caused by Punk’s popularity and resulting dilution, and regarding 1983 they stated: “This year must be regarded as the end of the first great phase of Punk in Germany. With few exceptions, fanzines, records, and concerts are no longer bringing anything new.”

Whether such sweeping criticism holds up in light of bands like *Angeschissen*, *Die Goldenen Zitronen*, *EA80*, or *Mutter* is another question, but this compilation nevertheless focuses on the early years of German-language Punk, on that time „als die Welt noch unterging“ – “when the world was still ending.”

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Tracklist:

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| A1 Der KFc – Kein Paradies | B1 Male – Risikofaktor 1:X |
| A2 Fehlfarben – Tanz mit dem Herzen | B2 Schleim-Keim – Satan |
| A3 Östro 430 – Meerschweinchen | B3 S.Y.P.H. – Lachleute & Nettmenschen |
| A4 Slime – Deutschland | B4 Hans-A-Plast – Es brennt |
| A5 Rotzkotz – Müslibrei | B5 Torpedo Moskau – Sense |
| A6 Bärchen und die Milchbubis – Tiefseefisch | B6 Der Moderne Man – Bis ans Ende der Welt |
| A7 Brausepöter – Bundeswehr | B7 The Wirtschaftswunder – Der große Mafioso |
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Here is a sample selection of bands featured on the compilation:

Being young and messy saves retirement homes”, Annette Simons sang with **Bärchen und die Milchbubis** in 1980, thereby creating one of the anthems of the early German Punk scene. Tiefseefisch (“Deep-Sea Fish”) comes from the band’s 1981 album Dann macht es Bumm, musically somewhere between Post-Punk and Pop-Punk. Lyrically, Simons delivers a clear message to her counterpart: “I don’t want you, as cold and distant as you are.” After a long hiatus, the band – which had disbanded in 1982 – released a second album in 2024.

The lyric line “Germany must die so that we can live”, as **Slime** put it on their 1981 debut, made German Punk history. For nearly twenty years afterward, courts debated the anti-German song Deutschland until the Federal Constitutional Court lifted the ban in November 2000. The reasoning: the slogan is protected by artistic freedom.

“Everything falls apart, everything turns to rubble! And I laugh!” The desire for collapse, upheaval, and change expressed in Es brennt (“It Burns”) can be found in many songs by **Hans-A-Plast**, formed in Hanover in 1978. And Annette Benjamin, Jens Meyer, Micha Polten, Renate Baumgart, and Bettina Schröder did not just sing about change – they lived it, for example by being one of the first German Punk bands to include women and men as equal members as a matter of course.

S.Y.P.H. from Solingen demonstrated on their 1980 debut album that they had little interest in pure Punk orthodoxy. Harry Rag, Uwe Jahnke, Jürgen “Jojo” Wolter, and Ulli Putsch split the album into a Punk side and a krautrock-inspired B-side. They were certainly not *Lachleute & Nettmenschen* (“smiley people and kindly folks”) who merely “giggle,” “eat,” and “drink,” who are merely “facades”; instead, *S.Y.P.H.*, with their broad understanding of Punk, took pleasure in tearing down facades (though probably also in drinking, giggling, and eating).
