Introduction

Unless otherwise noted, all translations from the German originals are the author’s own. Any references to “Germany” throughout are for “West Germany.”

2. See Heinz Strunk’s Fleisch ist mein Gemüse: eine Landjugend mit Musik (Reinbek bei Hamburg: Rowohlt, 2004); Rocko Schamoni’s Dorfpunks (Reinbek bei Hamburg: Rowohlt, 2004), or the filming of Verschwende deine Jugend, double CD (Brunswick: Universal, 2002) (in which the word “punk” is never mentioned) for popular simplifications of punk.
3. For more on the “Economic Miracle,” its problems, and its origins, see Sabine von Dirke, “All power to the imagination!”: the West German Counterculture from the Student Movement to the Greens (Lincoln: University of Nebraska Press, 1997) 9–66. For details on the origins, members, and actions of German domestic terrorism see Stefan Aust Der Baader Meinhof Complex (Hamburg: Hoffmann und Campe, 1985) or “Baader Meinhof.com” (http://www.baader-meinhof.com/).
5. The “German Autumn” is most canonically narrated in the omnibus film Germany in Autumn. Alf Brustellin et al. (Germany: Filmverlag der Autoren, 1978).
6. Though it continued to be active into the early 1990s, the RAF’s “first generation” came to a definitive end with the deaths (by suicide or state assassination) in Stammheim prison of leaders Andreas Baader, Gudrun Ensslin, and Jan-Carl Raspe on October 18, 1977 (see Aust, Der Baader).
7. November 9 could be framed, alternately, vis-à-vis the year 1848, 1918, 1923, or 1938.


11. Here I bracket out the rise of queer rights and subsequent new waves of feminist interventions into the political in the eighties whose normalizing force in mainstream society functions in fundamentally different ways from the legacy of 1968 (witness Joska Fischer, Peter Sloterdijk, or Horst Mahler).


13. The existentialist youth are another part of this field of postwar youth subcultures, who, von Dirke argues, shared with punk an important outlook. “The youth of both decades,” she writes, “saw ‘No Future’ written on the horizon” (“*All power to the imagination!*” 21). See also Uta G. Poiger *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (Berkeley: University of California Press, 2000).


15. Poiger, *Jazz, Rock, and Rebels*, 1–2. Poiger’s work seeks to rectify the theretofore trend of overlooking resistive youth cultures of the fifties and the ways in which such groups such as the Halbstarken have been erroneously cast as apolitical.


17. von Dirke, “*All power to the imagination!*” 21–37 and 49–60.


19. Langston, “Roll over Beethoven.”


23. Big rock shows such as the “Internationale Essener Songtage” music festival or the “Love and Peace Open Air Festival” are but two examples of this.

25. Simon Reynolds, *Rip It Up and Start Again: Postpunk 1978–1984* (New York: Penguin Books, 2006) x. This epicenter can be contested, but this book is not invested in an argument over the epicenter of West German punk. What is undeniable is, as detailed in what follows, that Düsseldorf was a crucial location for West German punk subcultures. For more on Iggy Pop in Berlin see Reynolds, *Rip It Up*, xxi.


27. While the above binary brackets out the French sector of West Germany, this zone was not particularly central during punk’s fleeting existence, and was perhaps more dominated by American culture than French. This is historically evident by the stationing of 750,000 American troops by 1951 in the state of Rhineland-Palatinate, originally part of the French occupation zone (Poiger, *Jazz, Rock, and Rebels* 34).

28. Peter Glaser, *Interview*. For more on the “Neue deutsche Welle” (German New Wave) and underground cassette exchange see Frank Apunkt Schneider, *Als die Welt noch unterging: von Punk zu NDW.* (Mainz: Ventil, 2007).


30. Glaser states that “in Düsseldorf the Ratinger Hof was the most important meeting point. The Ratinger Straße [street] where the bar was [...] and above all: the Art Academy was nearby. There were always a lot of punks, musicians, and artists together. That was basically totally normal. The art scene with the most important galleries later moved to Cologne, but the end of the 70s /beginning of the 80s it was all in Düsseldorf together” (personal email from 18.2.10). For more on this see the contributions reflecting on punk and the year 1977 in *Zurück zum Beton: Die Anfänge Von Punk Und New Wave in Deutschland 1977–82: Kunsthalle Düsseldorf, 7. Juli–15. September 2002*, ed. Ulrike Groos and Peter Gorschlüter (Cologne: König, 2002), or consider that Düsseldorf was the chosen location for this punk retrospective. For British punk’s “year zero” see Reynolds *Rip It Up*, xx.


32. Peter Hein, liner notes, *Verschwende deine Jugend*.


35. The severely stratified German school system, with its working-class and professional-class tracts, would appear to contradict Baacke’s contention.
36. More problematically, this sociological vein of cultural studies continues to be considered more “legitimate” by German researchers. See Cultural Hacking: Kunst des strategischen handelns, ed. Thomas Düullo (Vienna: Springer, 2005).

37. See Hein’s Protestkultur und Jugend: ästhetische Opposition in der Bundesrepublik Deutschland, ed. Peter Ulrich Hein and Maria Eva Jahn (Münster: Lit, 1984), particularly pages iii, 27, and 57–60. Hein reinforces this position in Künstliche Paradiese der Jugend: zur Geschichte und Gegenwart ästhetischer Subkultur (Münster: Lit, 1984).

38. The crucial point behind Widerspenstige Kulturen is its decisive move to a non-Kulturwissenschaft (cultural sciences) platform that does not seek totalizing markers for society in the tradition of the Frankfurt School. See Karl Hörning and Rainer Winter, Widerspenstige Kulturen: Cultural Studies als Herausforderung (Frankfurt am Main: Suhrkamp, 1999) 7–12.

39. See Thomas Lau, Die heiligen Narren. Punk 1976–1986 (Berlin: de Gruyter, 1992) 123 and 134–135. In an afterword to Schocker: Stile und Moden der Subkultur (the German-language version of Hebdige’s Subculture), Olaph-Dante Marx drafts a very quick story of West German subcultures since the fifties via music, drugs, and styles. In Marx’s essay all post-‘45 youth groups are destined to fail, and working class and subculture are equated by referencing Schwendter—Marx, “Endstation Irgendwo: Ein Flug durch die Zeit,” in Diedrich Diederichsen, Dick Hebdige, and Olaph-Dante Marx, Schocker: Stile und Moden der Subkultur (Reinbek bei Hamburg: Rowohlts, 1983).156. In Mainstream der Minderheiten: Pop in der Kontrollgesellschaft (Berlin: Edition ID-Archiv, 1996), Mark Terkessidis and Tom Holert briefly look back at subcultures of the 1980s in order to work out the problems of 1990s subcultures in which they see a constant battle over representation in the popular as a potential site of social resistance within a cycle of dissidence and co-option.

40. For more on West German punk and terrorism, see Cyrus Shahan, “The Sounds of Terror: Punk, Post-Punk and the RAF after 1977,” Popular Music and Society 34.3 (July 2011): 369–386.

41. Originally published in the Göttinger Nachrichten April 25, 1977: 10–12. The obituary can also be found in Brückner’s Die Mescalero-Affäre. For more on the “Buback Obituary” see von Dirke’s “All Power to the Imagination!” 96–103. Here the citations are from “Dokumentation des ‘Buback-Nachrufs’ von 1977” (http://netzwerk-regenbogen.de/mescalero_doku.html).

42. Klaus Theweleit argues this point extensively in Ghosts: Drei leicht inkorrekte Vorträge (Frankfurt am Main: Stroemfeld/Roter Stern, 1998).

1 Punk Poetics


2. For such fantasies see Bommi Baumann, Wie alles anfing, How it all Began: The Personal Account of a West German Urban Guerrilla (Vancouver: Pulp Press, 1977); Margit Schiller, Remembering the Armed Struggle: Life in Baader-Meinhof (London: Zidane, 2008). For a more analytical appraisal, see Jeremy Varon, Bringing the War Home: The Weather Underground, the Red Army


5. Norbert Bolz reads chaos as a natural facet of the ritual repetition of social cycles that ultimately serve in the “winning of a collective border.” As part of the stabilizing force of chaos, Bolz names student protests and the “Greens,” whose chaos is negated and turned socially supportive when they are accepted into mainstream politics and place “Ordnungsgrenzen” (organizing borders) upon themselves. Norbert Bolz, *Chaos und Simulation* (Munich: Fink, 1992) 15. Here Bolz is citing, fittingly, Carl Schmitt.

6. While not explicitly Christian in their projects, social transformation in the seventies and eighties was repeatedly bound up with Lutheran and Protestant churches (more broadly: the Evangelical Church of West Germany). Consider Gudrun Ensslin’s father, a pastor, as well as the Kirchentag of 1987 in the Gethsemanekirche in Berlin’s Prenzlauer Berg.

7. In a letter to Benjamin, Max Horkheimer speaks of the Last Judgment and incompleteness. Horkheimer writes: “Perhaps, with regard to incompleteness, there is a difference between the positive and the negative, so that only the injustice, the horror, the sufferings of the past are irreparable” (qtd. in Benjamin, *AP N8,1*). It is the irreparable suffering of the past that punk sought to prolong in the present through its indictment of what it saw as the incompleteness of 1968 and the RAF.

8. Under-theorizing punk and punk literature becomes all the more problematic in light of punk’s renaissance in Germany, evidenced by the 2004 publication of Rocko Schamoni’s *Dorfpunks* (Reinbek bei Hamburg, Rowohlt, 2004); Heinz Strunk’s *Fleisch ist mein Gemüse: eine Landjugend mit Musik* (Reinbek bei Hamburg: Rowohlt, 2004); or the filming of Teipel’s *Verschwende deine Jugend*, Benjamin Quabeck (Munich: Constantin Film, 2004).

9. There also exists a quotient of literary production from American and British punk subcultures. In the United States this has been a fusion of musician and author, in the persons of Henry Rollins (Black Flag, Rollins Band) who has published several prose and short texts, sometimes coauthored with Ian MacKaye (Fugazi). Punk literature from the United Kingdom is signified perhaps most popularly by Irvine Welsh, but also by Stewart Home, Ben Richards, and Alan Warner.


12. This avant-garde lineage comes from the various art schools around Düsseldorf, such as the Düsseldorfer Kunstakademie (where Joseph Beuys was an instructor) or the Kunsthochschule für Medien in Cologne.


14. See Alexander Kluge, Die Patriotin (Frankfurt am Main: Zweitausendeins, 1980).


16. Songs sung by the bands Mittagspause, Fehlfarben, and DAF, respectively.


18. Volker Hage, Collagen in der deutschen Literatur: zur Praxis und Theorie eines Schreibverfahrens (Frankfurt am Main: Peter Lang, 1984) 76–78.


20. Such a melee was a common occurrence at punk shows. See Teipel 281–300 and 304–317; or Meinecke and Melian, personal interview with author, 2006 and 2009. Hereafter cited as Interview.


22. For more on xenophobia and Turkish emigrants in West Germany, see Germany in Transit: Nation and Migration, 1955–2005, ed. Deniz GökTürk, David Gramling, and Anton Kaes (Berkeley: University of California Press, 2007). For cinematic representation of this condition, see for example Rainer Werner Fassbinder's Ali: Fear Eats the Soul (Germany: Filmverlag der Autoren, 1974).


28. Problem Perspective, 6. See Benjamin: “That things are ‘status quo’ is the catastrophe” (AP N9a,1).

29. Problem Perspective, 46–49. Goldstein is quoting Martin Prinzhorn.


33. See also Dokoupil’s cover art for the first Wirtschaftswunder-single (Zurück zum Beton, 86). This is addressed further in chapter four.


36. Martin Büsser, If the Kids are United: von Punk zu Hardcore und Zurück (Mainz: Ventil, 2000) 152. The legacy of such fanzines can certainly be tied to flyers made by students and more mainstream literary forms such as Rolf Dieter Brinkmann’s collages in Schnitte (Hamburg: Rowohlt, 1988). For more on Brinkmann and sixties’ avant-garde collages, see Langston, Visions of Violence.


39. This account comes from Peter Glaser’s text “Geschichte wird Gemacht,” 124. Other volumes of brauchbar/unbrauchbar arrived wet, ripped into pieces, or previously wet and frozen together.


42. This condition continues, evidenced by research overwhelmingly oriented toward the success of authors of 1990s’ pop literature such as Christian Kracht and Benjamin von Stuckrad-Barre. Moritz Baßler’s Der deutsche Pop-Roman (Hamburg: C. H. Beck, 2002) and Johannes Ullmaier’s Von Acid nach Adlon und zurück: eine Reise durch die deutschsprachige Popliteratur, ed. Johannes Ullmaier, Frieder Butzmann, and Sibylle Berg (Mainz: Ventil, 2001) are problematic because they are upheld as interventions into contemporary literature
including the eighties (or so Ullmaier’s title) but they simply collapse the eighties with the nineties. Baßler’s Der deutsche Pop-Roman does not represent an investigation into punk, or 1980s’ literature, but is rather a meek gesture toward the eighties with an over-riding analysis under the vague umbrella of 1990s’ “pop-literature.” Likewise, Ullmaier’s Von Acid nach Adlon und zurück briefly discusses Rianald Goetz and Thomas Meinecke, two 1980s’ authors, but focuses on their post-1990 production vis-à-vis “pop-literature.”

43. Hubert Winkels’s Einschnitte: zur Literatur der 80er Jahre (Cologne: Kiepenheuer & Witsch, 1988) stands alone as a non-pop oriented monograph analyzing 1980s’ literature. While Winkels’s incisions into this literary corpus do not focus on punk, they use similar analysis-driving keywords that this book uses for analysis of punk and its use of representation: Dadaist verve, subculture, avant-garde, mobile adaptation, and ready-mades (Winkels, Einschnitte, 132, 217, 206, and 226).

2 Psycho Punk and the Legacies of State Emergency

3. Jürgen Teipel, Verschwende deine Jugend: Ein Doku-Roman über den deutschen Punk und New Wave (Frankfurt am Main: Suhrkamp, 2001) 189. All remaining quotes in this and the following paragraphs pertaining to the story about the S.Y.P.H.’s album are from Teipel, Verschwende, 189–191.
7. “klammheimlich” saw life first as “Die Düsseldorfer Leere” (a fanzine, 1979), by Ralf Dörper. Dörper then later recorded the song with Harry Rag in a fleeting composition of S.Y.P.H.
8. See for example Manfred Brauneck’s Autorenlexikon deutschsprachiger Literatur des 20. Jahrhunderts (Reinbek bei Hamburg: Rowohlt, 1984) that begins Goetz’s literary career in 1983 when he received the Literaturpreis des Deutschen Literaturfonds (236). Herman Kunisch and Dietz-Rüdiger Moser’s Neues Handbuch der deutschen Literatur seit 1945 (Munich: Nymphenburger, 1990) mentions his work for Der Spiegel, but focuses on his post-1983 publications in Spex (227). Thomas Wegmann has recently published an article “Stigma und Skandal, oder ’The Making of’ Rainald Goetz” that addresses these two early texts. Wegmann’s focus, however, is on the literary/public

9. “We just want to amuse ourselves, it is Carnival after all, and here is this nutcase dripping with blood,” the reaction continues in Rainald Goetz, *Irre* (Frankfurt: Suhrkamp, 1983) 20. A video of the performance is currently online at YouTube: http://www.youtube.com/watch?v=_BEjgp9MAEY.


11. See Goetz, *Irre*, 53 and 80 for the patient Adolf Straßmaier’s cures of Hadol and Neurocil (182–184), for Schneemann smearing himself with feces, and (15) for Herr S. ripping off his fingernails.


14. This is another instance of reality intruding into *Irre*. Just like Goetz’s Klagenfurt performance, this story was pirated from real events in which Goetz was involved, as documented in Rainald Goetz’s 1993 montage-text *Kronos* (Frankfurt am Main: Suhrkamp, 1993) 51.


17. For a discussion of discourse of normalization and German literature, including Rainald Goetz’s literary production from the 1990s, see Jürgen Link *Versuch über den Normalismus: Wie Normalität produziert wird* (Opladen, Germany: Westdeutscher, 1997) 15–26 and 67–74.

18. The literary instance of this back-and-forth in reproduced in Goetz, *Irre* too. As the narrative degenerates in the final third Raspe has his own invective: “I would so like to quietly and peacefully explain everything in order. That is why I have to constantly interrupt myself” (269).


20. The answer to this question comes five years later in Rainald Goetz’s second novel *Kontrolliert*: “Everything is not a unity, rather exponentially everything” (Frankfurt am Main: Suhrkamp, 1986) 252.


22. In another over-critique of (male) student’s fetishization of theory and exclusion of women from their discussions, Raspe remarks that “next to Wolfgang
had sat unnoticed for the whole evening his girlfriend, a woman, beautiful, quiet and jealous” (155).


24. While other doctors recognize, privately, that electroshock is not a valid therapy, their inaction against it, as Raspe indicts his own observance-turned-assistance, indicts them all as “Täter” (contravener) (95).

25. This was the case with Fottner. This is also evident when Goetz’s *Irre* juxtaposes the patient Bernd’s voluntary “heroin-withdrawal program” and the patient Adolf Straßmair’s regimen of psychotropic cures of Haldol and Neurocil (53 and 80). The drug-addict’s Bernd’s voluntary withdrawal program subverts the asylum’s goal of the “voluntary taking of medications” (85). While the doctors keep Straßmair subdued via a rollercoaster of Haldol and Neurocil, Bernd refuses all medication. The doctors have no means with which to control him. Drugs provide motion and stillness, a cessation of time moving forward, a speed that continuously dismantles and creates movements and challenge strict demarcation of controlled spaces. Drugs are, in part, crucial for Raspe’s chaotic misuse of the power that medical knowledge provides.


29. MM 263.


31. Indeed, the text narrates its own counter-surveillance of the police station across the street (297).

### 3 Post-Punk Poaching, Subversive Consumerism, and Reading for Anti-Racism


3. The band took their name from the West German self-censorship institution: F. S. K. Wiesbadener Selbstzensuranstalt (Wiesbaden self-censorship institution). The band’s name can be (and has been) translated as either “voluntary self-control” or “voluntary self-censorship.” To preserve the duality of control and censorship in both English and German and in the namesake institution, I use “censorship” exclusively. At its inception, FSK was Justin Hoffmann, Thomas Meinecke, Michaela Melián, and Wilfried Petzi.


8. Lawrence Grossberg, We Gotta Get out of This Place: Popular Conservatism and Postmodern Culture (New York: Routledge, 1992) 246. Hereafter cited as We Gotta.

9. Negt and Kluge, PS 3, see also PS 12–18. In their monumental work Geschichte und Eigensinn, Negt and Kluge downplay the subversiveness available. They argue that a “circulation system” controls the number of variable representations. There is thus an “oscillation” that gives only the appearance (Schein) of transformative work and counterproducts. Oskar Negt and Alexander Kluge, Geschichte und Eigensinn vol. 2 Der Unterschätzte Mensch (Frankfurt am Main: Zweitausendeins, 2001) 222–229. Hereafter cited in text as GE.

10. Unless otherwise noted, all emphasis in Kluge and Negt and Kluge texts is in original.

11. See Negt and Kluge, PS, 96–129, 149–159. See also Kluge’s In Gefahr und größter Not bringt der Mittelweg den Tod, 66–69 and 143–148.

12. The tension between Negt and Kluge and Fiske could also be cast as positions within the camp of modernism (Negt and Kluge) and postmodernism (Fiske). Negt and Kluge seek to rethink history to create subversive agency within modernity, whereas Fiske’s unorthodox consumer finds agency in a postmodern pastiche of meaning on the television screen (See Negt and Kluge, PS, 12–18; John Fiske, Television Culture (London: Methuen, 1987) 224–264.

13. The title Original Gasman Band was a typographical error on a news report on FSK that was to have carried the title “One of the Most Original German Bands.” It instead carried the title “One of the Most Original Gasman Bands.” The misprinted mistake pleased FSK so much that they kept what the media had unintentionally produced (Meinecke and Melián, Interview).


15. Kluge, In Gefahr und größter Not, 139.


18. FSK expanded this network beyond the song by recording the album American Sector in Leeds, England. They added another source of cultural input to somehow complete their American Sector of West Germany.

19. Kluge, In Gefahr und größter Not, 86.

21. See also Kluge, *In Gefahr und größter Not*, 92.
22. In the song “Frau mit Stiel” (Woman with steel/style), FSK sings that “if you look carefully, then you can sense a breath of revolution.”
23. FSK found such gaps in sensational media clichés. Their song “Ein Kind für Helmut” (A child for Helmut), from the album *Stürmer*, resignifies then-chancellor Helmut Kohl’s complaint that Germans were dying out as Adolf Hitler’s call for Germany babies whereby “Babies for Hitler” becomes “Babies for Kohl.” Furthermore, the song uses Americanisms such as “come on, let’s make love” [Liebe machen] on the *Stürmer* album to parlay their American solution to make love with the legacies of fascist propaganda.
25. “Mit der Kirche ums Dorf” translates to “with the church around the village.” It is a figure of speech akin to the English-language “to take the long way around,” that is, to take a detour, to make things more complicated than normal. Thomas Meinecke, *Mit Der Kirche Ums Dorf* (Frankfurt am Main: Suhrkamp, 1986) hereafter cited parenthetically in text as *MdK*. For an extensive discussion on the importance of mourning history in Negt and Kluge’s works see Richard Langston, *Visions of Violence: German Avant-Gardes after Fascism* (Evanston, IL: Northwestern University Press, 2008) 42–50.
29. Negt and Kluge, *PS*, 152. Of course, FSK did not pioneer this in the Federal Republic. Also synchronous with the moment of punk’s birth, the omnibus film *Germany in Autumn* could be read as the first attempt to hack into and misuse mainstream hysteria. Just as the vignettes in the film, the images in Meinecke, *Mit der Kirche* fragment the text.
30. From the song “Kleiner Polizist” (Little cop) from the album *Stürmer*.
32. Meinecke and Melián, *Interview*.
33. The German word “Neger” can be translated either as nigger or negro. Using the word in German is slippery because the pejorative connotations of nigger versus negro cannot be separated out. Nor can the mainstream assumptions in the United States of the connotation nigger versus negro be justly applied here.
34. Schneider identifies this as punk’s unique critique. See “My Future in the SS,” or the discussion in chapter four on Lottmann and Schneider’s instances of punk’s rejection of inadequate reckoning with Germany’s fascist past in contemporary sociopolitical thought.
36. See Kluge, *In Gefahr und größter Not*, 78.
37. But that American brutality and racism seeps into German popular culture through media does not indicate something new in Germany. Americanized
popular media did not import racism into Germany; Germans always had their own instances of racism. See Tina Campt, *Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich* (Ann Arbor: University of Michigan Press, 2005).

38. The “Atomium” is a monument of an iron crystal built by André Waterkeyn for the 1958 Brussels World’s Fair.

39. This is also the case for Joachim Lottmann’s novel *Mai, Juni, Juli: Ein Roman* (Cologne: Kiepenheuer & Witsch, 1987), discussed in the next chapter.

40. Meinecke spoke directly to this collective experience and potential in an interview in *die tageszeitung* in October 1997. Meinecke spoke of the attempt “to formulate the German as political by using an American detour.” Thomas Meinecke, “Originalität ist ein Ablenkungsmanöver” *die tageszeitung* October 15, 1997.


42. This indictment of literary and aesthetic trends—here critiquing the “new realism” of the late 1960s and early 1970s—as well as the parallel interest in multimedia art conjoins Meinecke with pre-punk Rolf-Dieter Brinkman and both Meinecke and Brinkmann with the target of the next chapter, on the political failure of literary aesthetics.


### 4 After Punk: Cynicism and Social Corruptibility


2. Though beyond the scope of this monograph (not only by dint of temporal constraints), FSK’s ever more resolute transnational musical fusion and Meinecke’s own prolific literary production both testify to this. See for example FSK’s album *Sound of Music* (1993), recorded in Richmond, Virginia with David Lowrey; *First Take, Then Shake* (2004), recorded with Detroit techno-producer Anthony “Shake” Shakir; or Thomas Meinecke’s novels *Pale Blue*, trans. Daniel Bowles (Las Vegas, NV: AmazonCrossing, 2012), orig. *Hellblau* (Frankfurt am Main: Suhrkamp, 2001); *Tomboy*, trans. Daniel Bowles (Las Vegas: AmazonCrossing, 2011), orig. (Frankfurt am Main: Suhrkamp, 1998); *Musik* (Frankfurt am Main: Suhrkamp, 2007).


5. Joachim Lottmann, “Ceterum censeo Catharginem delendam esse…” *Spex* 59 (October 1985): 27

6. I am indebted to my former colleague Anthony Hunter for this insight into Cato the Elder.
10. Ostentatious because Lottmann was friends with both Meinecke and Melián and well-versed in the theory at work in the band’s songs and fanzine Mode & Verzweiflung (Thomas Meinecke and Michaela Melián, personal interview with author, 2007, 2009. Hereafter cited as Interview).
13. Schneider uses the phrase “church of Habermas” while addressing the “anti-values” that underwrote FSK’s fanzine Mode & Verzweiflung. See Schneider, “Musik gegen Musik,” 2.
18. See for example, Thomas Friedrich, “Lall-Laute” Ultimo 6 (March 1987); n.a. Salzburger Impuls 2.4 (April 1987); or ABL, “Lottmanns Leben” Statblatt (Osnabrück) 102 (July 1987).
21. Peter Sloterdijk, Zorn und Zeit (Frankfurt am Main: Suhrkamp, 2006) 70 and 103. See also 352–356.
23. Lawrence Grossberg, We Gotta Get out of This Place: Popular Conservatism and Postmodern Culture (New York: Routledge, 1992) 222. Hereafter cited as We Gotta.
25. Grossberg, We Gotta, 232.
26. Lottmann, Mai, Juni, Juli, 24. Hereafter cited parenthetically in text as MJJ.
27. Grossberg, We Gotta, 224
31. The “Neuen Wilden” or “Jungen Wilden” (new wilds or young wilds) were young artists, in Cologne, Berlin and Düsseldorf who rejected established artistic style in favor of a fluid style. The Neuen Wilden rejected programmatic and explanatory theories, of, for example, the Futurists or Expressionists, and instead changed their style as they saw fit. For connection between Rawums and the “young wilds,” see Peter Glaser, ed., Rawums: Texte Zum Thema (Cologne: Kiepenheuer & Witsch, 1984). For the review dismissing Lottman, Mai, Juni, Juli and Glaser, Rawums, see Salzburg Impuls 2.4 (April 1987).


34. Judith Ryan has argued that Süsskind’s Das Parfum is “the ultimate exemplification of the particular postmodern process” of recycling. See “The Problem of Pastiche: Patrick Süsskind’s Das Parfum,” German Quarterly 63.3 (1990): 396–403.


51. Schneider, “My Future in the SS,” 158.


54. Santner, “History Beyond the Pleasure Principle,” 144.


58. Benjamin, *AP*, N1,1
ABL. “Lottmanns Leben.” Statblatt (Osnabrück) 102 (July 1987).


———. *Kronos*. Frankfurt am Main: Suhrkamp, 1993


———. *Die Patriotin.* Frankfurt am Main: Zweitausendeins, 1980.


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