

Notes on Contributors	viii
-----------------------	------

Introduction: DEUTSCHLAND! – Echt jetzt?: German Popular Music's Complicated Relationship with German Identity	1
OLIVER SEIBT, MARTIN RINGSMUT, AND DAVID-EMIL WICKSTRÖM	

Rocking the Academy? Two Cold-War Careers and the Emergence of Popular Music Studies and Higher Popular Music Education in Germany: An Interview with Peter Wicke and Udo Dahmen	16
DAVID-EMIL WICKSTRÖM	

Part I: Historical Spotlights	27
--------------------------------------	-----------

1 Transnational Networks and Intermedial Interfaces in German Popular Music, 1900–1939	29
CAROLIN STAHERNBERG	
2 Nazis and Quiet Sounds: Popular Music, Simulated Normality, and Cultural Niches in the Terror Regime, 1933–1945	39
JENS GERRIT PAPENBURG	
3 Conflicting Identities: The Meaning and Significance of Popular Music in the GDR	48
MICHAEL RAUHUT	
4 “Party on the Death Strip”: Reflections on a Historical Turning Point	58
SUSANNE BINAS-PREISENDÖRFER	

Part II: Globally German	69
---------------------------------	-----------

5 The Krauts Are Coming: Electronic Music and Rock in the 1970s	71
ULRICH ADELT	

6	German Metal Attack: Power Metal in and from Germany JAN-PETER HERBST	81
7	German Longings: A Dialogue about the Promises and Dangers of National Stereotypes MELANIE SCHILLER AND JEROEN DE KLOET	90
Part III: Also “Made in Germany”		99
8	Peep Rock: Post-Soviet Popular Music in Germany DAVID-EMIL WICKSTRÖM	101
9	Made in <i>Almanya</i> : The Birth of Turkish Rap THOMAS SOLOMON	111
10	G.I. Blues and German <i>Schlager</i> : The Politics of Popular Music in Germany during the Cold War BODO MROZEK	122
Part IV: Explicitly German		133
11	<i>Neue Deutsche Welle</i> : Tactical Affirmation as a Strategy of Subversion BARBARA HORNBERGER	135
12	“One Day You Will Wish We’d Only Played Music”: Some Remarks on Recent Developments of Germany’s RechtsRock Scene THORSTEN HINDRICH	145
13	Hallo Blumenau, bom dia Brasil! German Music beyond Germany JULIO MENDÍVIL	154
Part V: Reluctantly German		163
14	“Meine Lieder sind anders”: Hildegard Knef and the Idea(l) of German Chanson RENÉ MICHAELSEN	165
15	How Munich and Frankfurt Brought (Electronic) Dance Music to the Top of the International Charts with Eurodisco and Eurodance – and Why Germany Was Not Involved HEIKO WANDLER	175
16	Japonisme 2.0: German <i>Visual-Kei</i> Fans, Tokio Hotel, and the Popular Music Genre That Must Not Exist OLIVER SEIBT	184

Coda	195
17 The Germaican Connection: German Reggae Abroad	197
MARTIN RINGSMUT	
Standing up against Discrimination and Exclusion: An Interview with Kutlu Yurtseven (Microphone Mafia)	207
MONIKA E. SCHOOP	
Further Reading	216
Index	223