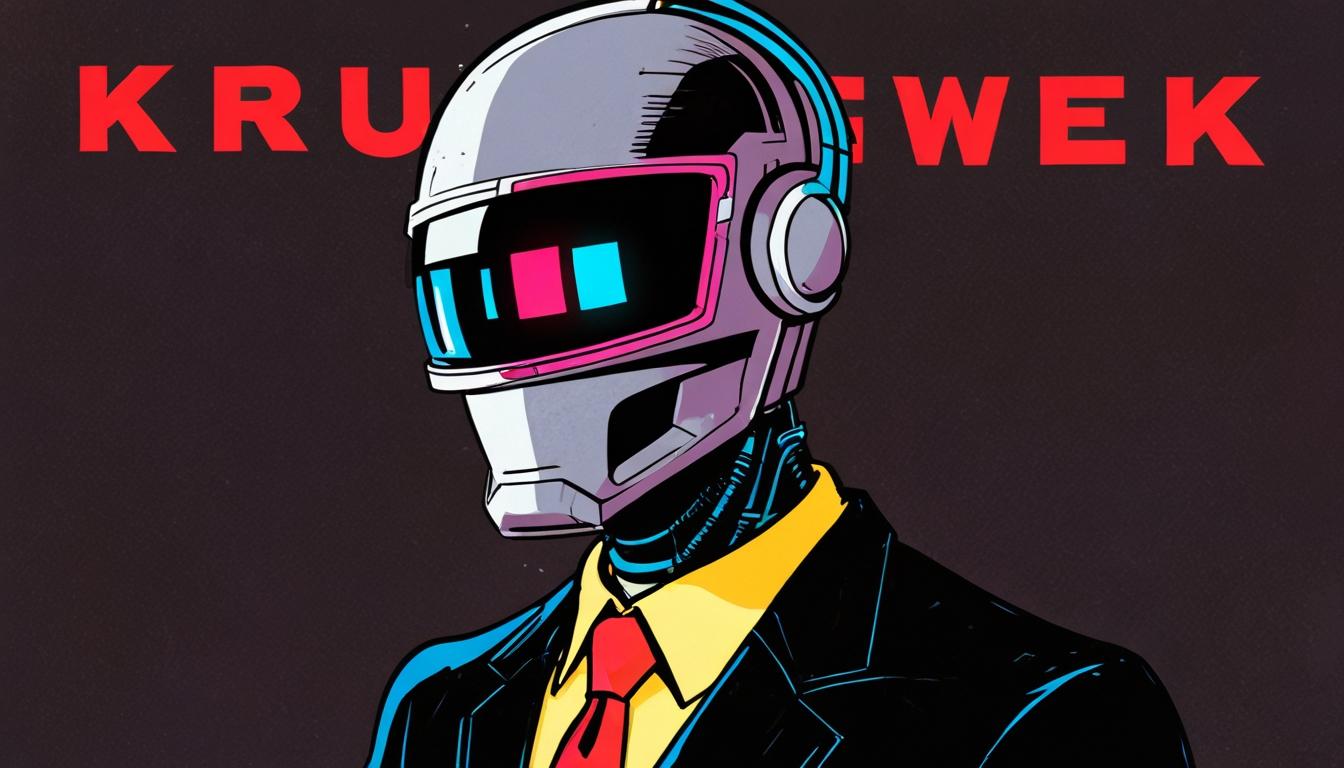
# Wolfgang Flür falls victim to Daft Punk impersonation scheme



Wolfgang Flür, a former member of the pioneering electronic band Kraftwerk, recently fell victim to a sophisticated impersonation scheme involving an individual masquerading as Thomas Bangalter, one half of the iconic duo Daft Punk. The incident began with an unsolicited Facebook message, which Flür initially interpreted as a genuine compliment about his music. The impersonator, claiming to be Bangalter, expressed admiration for Kraftwerk's influence on Daft Punk’s distinctive aesthetic, stating, “Without Kraftwerk we would not find our own robot style, being on stage with the helmets”.

Following this interaction, Flür sent a signed copy of his album, Magazine 1, and the communication evolved into a proposal for collaboration. The impersonator agreed to work together, subsequently sending demos for two tracks that Flür developed further. These tracks were eventually released on an album titled Times, credited to “Thomas Vangarde”, purportedly a new alias of Bangalter.

However, the situation took a turn after the release when the moderator of Daft Punk’s Reddit page asserted that Bangalter had disavowed the collaboration. Additional statements from sources close to Bangalter confirmed that he did not participate in the recordings, raising concerns over the legitimacy of the project. Flür and his label have been approached for comment regarding the unfolding events.

The current incident is not unprecedented for Daft Punk, which has previously distanced itself from similar hoaxes. In 2011, the duo publicly refuted claims made by a Spanish newspaper that they would perform at a festival under the alias “the Third Twin", emphasising the importance of authenticity in the music industry.

The realm of music has seen various instances of deception over the years. One notable example is the case of Milli Vanilli, a German R&B duo that achieved massive commercial success before it was revealed that they were lip-syncing to songs not sung by them. The duo, consisting of Fab Morvan and Rob Pilatus, had sold millions of records and won a Grammy Award for Best New Artist, but their failure during a live performance led to the unravelling of their manufactured musical persona and ultimately the rescinding of their Grammy.

In another instance, the English rock band The Zombies faced a similar challenge when their original group disbanded in 1967. Despite their dissolution, a management company capitalised on their name and booked fraudulent tours with look-alike bands, one of which included future musicians affiliated with ZZ Top. Chris White of the original Zombies expressed frustration over the deception, remarking that imitators were “taking money from our fans and dragging down our reputation”.

The world of classical music has also not been immune to such hoaxes. Notably, Henri-Gustave Casadesus built his reputation on presenting works falsely attributed to deceased composers, while pianist Joyce Hatto’s accolades crumbled when her husband was discovered to have released other artists' recordings as her own.

In contemporary times, artificial intelligence presents new challenges for authenticity in music. Reports have emerged of numerous notable metal bands having music attributed to them that they did not create, as AI-generated tracks appeared on streaming platforms without the artists’ consent. Additionally, a man in North Carolina was charged with fraud for deploying AI to create thousands of fictitious songs attributed to non-existent bands, resulting in considerable royalties from streaming services.

These incidents underline a growing concern in the music industry about identity, authenticity, and the potential for deception facilitated by technology, raising questions about the integrity of musical creations in an increasingly complicated digital landscape.

Source: [Noah Wire Services](https://www.noahwire.com)

## References

* <https://www.vinylmeplease.com/blogs/music-industry-news/former-kraftwerk-member-wolfgang-flur-collaborates-with-imposter-of-daft-punks-thomas-bangalter> - This article provides details about Wolfgang Flür's experience with an impersonator claiming to be Thomas Bangalter, resulting in a fake collaboration for Flür's album 'Times'. The article highlights the challenges of verifying identities in the digital music landscape.
* <https://www.justice.gov/archives/sco/file/1373816/dl?inline=> - While not directly related to Wolfgang Flür's incident, this report discusses broader themes of deception and identity in the digital age, particularly in the context of election interference, which shares similar themes of impersonation and distrust.
* <https://mixmag.net/read/kraftwerk-wolfgang-flur-tricked-fake-collaboration-daft-punk-thomas-bangalter-impersonator-news> - This article provides further insight into the impersonation incident involving Wolfgang Flür and the perceived collaboration with Thomas Bangalter, highlighting how confusion arose due to the use of the alias 'Thomas Vangarde'.
* <https://www.vinylmeplease.com/blogs/music-industry-news/former-kraftwerk-member-wolfgang-flur-misled-by-imposter-into-fake-daft-punk-collaboration> - This article corroborates the story of Wolfgang Flür being misled by an impersonator claiming to be Thomas Bangalter, emphasizing the complexity of digital communication and the need for stringent verification processes in the music industry.
* <https://en.wikipedia.org/wiki/Milli_Vanilli> - This Wikipedia page discusses the Milli Vanilli scandal, a notable case of deception in the music industry where the duo was found to be lip-syncing, paralleling themes of authenticity and deception explored in the article.