# Former Kraftwerk member falls for elaborate Daft Punk impersonation scheme



Wolfgang Flür, a former member of the pioneering electronic music group Kraftwerk, has reportedly fallen victim to an elaborate impersonation scheme involving a person pretending to be Thomas Bangalter, one half of the globally acclaimed duo Daft Punk. The situation began when Flür received an unsolicited Facebook message from someone he believed to be Bangalter. The impersonator complimented his music and requested a signed copy of his album, Magazine 1, which Flür gladly sent.

In their exchanges, the person masquerading as Bangalter acknowledged Kraftwerk's influence on Daft Punk, stating, “Without Kraftwerk we would not find our own robot style, being on stage with the helmets,” according to Flür. Excited by the prospect of collaborating with what he thought to be one of his musical inspirations, Flür proposed working together on new tracks. The impersonator agreed and provided demos that eventually developed into two tracks billed as featuring “Thomas Vangarde,” supposedly a new alias of Bangalter.

However, following the release of these tracks on Flür's latest album, Times, the moderator of Daft Punk’s Reddit page clarified that Bangalter disavowed any association with the recordings. Sources close to Bangalter have also confirmed that he did not take part in the collaboration, leading to questions about the authenticity of the tracks. Flür and his label have been approached for comment regarding the situation.

This incident is not unprecedented for Daft Punk, as they have previously had to address misinformation regarding their projects. In 2011, a Spanish newspaper falsely reported that the duo would be performing under an alias called the Third Twin at the Arenal Sound festival, which Daft Punk quickly refuted.

Musical hoaxes have a long history, impacting various artists and audiences alike. Notably, the German R&B duo Milli Vanilli achieved immense commercial success but faced disgrace when it was revealed during a live performance that they were not vocally performing. Their backing track malfunctioned, exposing that they had been lip-syncing. The revelation precipitated their downfall, with their Grammy award for best new artist being rescinded and their music label retracting their album.

Similarly, the English rock band the Zombies encountered a case of mistaken identity in the U.S. after their disbandment in 1967. Their label released a single that led to management booking tours for impersonators. The actual band members lamented the deception for exploiting their brand, although one member of the impersonator group defended their actions.

Furthermore, the story of the Scottish rap duo, Silibil N’ Brains, showcases another form of fraud where the artists faked their identities to achieve success. They adopted a Californian persona after initially being dismissed in the UK. Although they enjoyed a brief career, the ruse ultimately proved unsustainable.

Classical music has seen its share of fraudulent claims as well, such as those by pianist Joyce Hatto, whose husband passed off other musicians' recordings as her own works, resulting in over 100 falsely credited albums. One of the most astonishing cases in this genre is that of Japanese composer Mamoru Samuragochi, who claimed to be deaf and penned works that garnered significant acclaim before being exposed as a fraud.

As technology evolves, the potential for new forms of deception in the music industry increases. Recently, it emerged that many notable metal bands were the victims of AI-generated music being falsely uploaded to streaming services attributed to them. A North Carolina man has also been charged with fraud for allegedly using AI to create fictitious songs that resulted in considerable royalty payments through deceitful means.

These instances illustrate a complex landscape within the music industry where identity and authenticity are continually challenged by technology and impersonation.

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

## References

* <https://www.side-line.com/wolfgang-flur-kraftwerk-fooled-by-daft-punk-impersonator/> - This article corroborates the story of Wolfgang Flür being fooled by a Daft Punk impersonator and provides details about the hoax, including the fake collaboration on Flür's album 'Times' and the tracks credited to 'Thomas Vangarde'.
* <https://www.vinylmeplease.com/blogs/music-industry-news/former-kraftwerk-member-wolfgang-flur-collaborates-with-imposter-of-daft-punks-thomas-bangalter> - It further details how Flür was tricked by an impostor posing as Thomas Bangalter and highlights the implications for trust and verification in the music industry.
* <https://www.vinylmeplease.com/blogs/music-industry-news/former-kraftwerk-member-wolfgang-flur-misled-by-imposter-into-fake-daft-punk-collaboration> - This article explains how the impersonator contacted Flür through Facebook, leading to a supposed collaboration, and discusses the broader implications of impersonation in music collaboration.
* <https://en.wikipedia.org/wiki/Milli_Vanilli> - This source provides information about the infamous case of Milli Vanilli, a musical duo whose lip-syncing scandal led to their downfall and serves as a historical example of musical fraud.
* <https://pitchfork.com/news/silibil-n-brains-the-story-of-the-fake-rap-group-that-fooled-the-uk-music-industry/> - The story of Silibil N’ Brains illustrates another form of musical identity fraud, where artists adopted false personas to achieve success, providing context to the wider issue of deception in the music industry.
* <https://www.telegraph.co.uk/music/news/joyce-hatto-pianist-whose-husband-faked-her-classical-recordings/> - This article covers the case of Joyce Hatto, whose husband fraudulently released recordings by other artists under her name, contributing to examples of identity and authenticity challenges within classical music.
* <https://www.theguardian.com/music/2025/apr/09/scottish-rappers-deaf-composers-and-an-ai-song-called-zygotic-washstands-the-biggest-hoaxes-in-pop> - Please view link - unable to able to access data