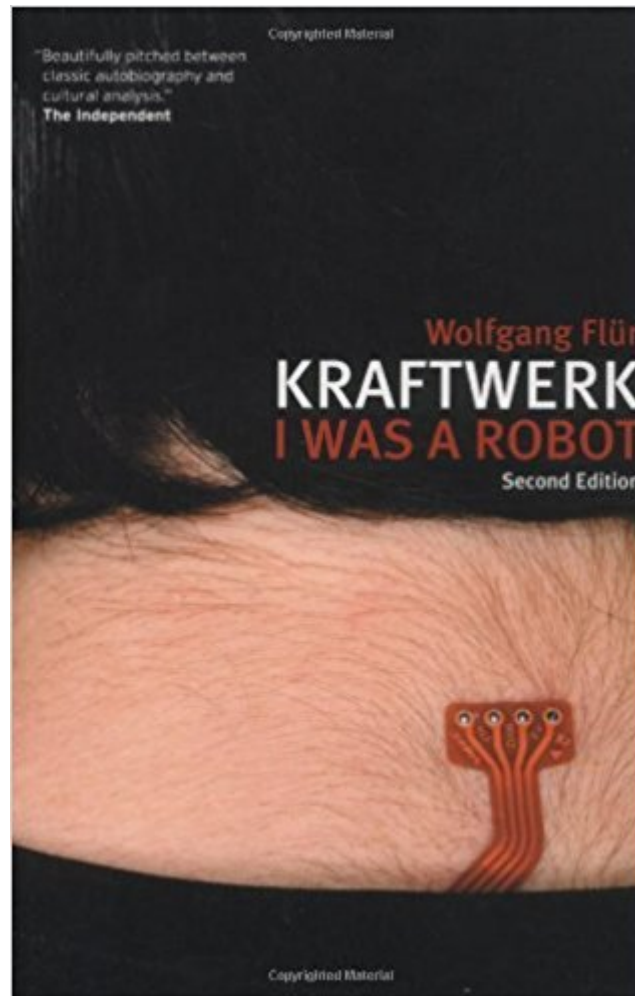




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Kraftwerk: I Was A Robot



Synopsis

The controversial and uncompromising autobiography of Kraftwerk that the remaining members tried to stop publication of is now available in its full uncensored format.

Book Information

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Customer Reviews

I'm a big Kraftwerk fan. The band is famous for being very tight with personal info. So I was very curious to read the "tell-all" by ex-drummer Wolfgang Flur. First you have to accept that everything in the book is from his own point of view. That said it has some facinating insights to what goes on inside Kling Klang studios. It also has some hilarious backstage pics. Wolfgang definitely feels like Ralph Hutter screwed him over and that the rest of the band defers (maybe cowers) to his authority. Wolfgang definitely comes off a little bit like a drama queen but I think most of what he writes is true. I recommend this book to any Kraftwerk fans looking inside info. There certainly isn't much else like this book available.

nice behind-the-scenes look at a legendary band.

Kraftwerk, to me, shaped my life and I would be a liar if I didn't say I am their biggest fan. Buy computer world. Buy the man machine, autobahn, trans Europe express, and ELECTRIC CAFE. Really listen to the richness of tones and the layers and meticulous timing in the drum patterns and the sounds themselves. Computer world, and Electric Cafe are my favorites but really they all

RULE! So reading this book was a real shock to find out that there was a level of disharmony in the band between the 'born wealthy' and the 'no quite so'. Having been to Berlin, I can see that people of lesser means are definitely looked down upon but maybe not as extremely as elsewhere (I'll admit I might be quite wrong because when I was there, I don't think I saw one homeless person so??). Thing is, some of the most talented musicians I've EVER jammed with have had issues. Either homeless, wasted, mental, or a number of other things. But THEY ARE AND WILL ALWAYS BE IRREPLACEABLE AND I always was grateful for opportunity with them. Although I said I was Kraftwerk's biggest fan, I don't know all there is to know, by any stretch, about them. I meant that the music, to me, was heaven sent, it had emotion, it lifted me up, it reminded me of good times, and it still brings good times. The author's little known YAMO (Time Pie - right here get it) band was stellar to me too. I have not finished the book because the particular passage about life and relationships and how :Paraphrased... Life is horrifying to most people and they just want someone to hold onto while trying to make it through ... HIT ME like a ton of bricks and made so much sense I bawled like a child for a minute. So even though this "revelation" did not make the love of my life come back to me, It made a lot of sense. Buy this book.

A delightful, candid, personal account of the making of Kraftwerk

If you are looking for insight into the Kraftwerk story, you may not get it here. It reads poorly, and really doesn't say much except that Ralf Hutter is a dictator.

Four years after it was a track on *ÄfÂçÃ â ¬Ä ÆœThe Man-MachineÄfÂçÃ â ¬Ä â„ç* in 1978, *KrafterwkÄfÂçÃ â ¬Ä â„çs ÄfÂçÃ â ¬Ä ÆœThe ModelÄfÂçÃ â ¬Ä â„ç* reached No 1 in the UK singles chart. This delay occurred because Kraftwerk were ahead of their time, and the rest of the world, in the form of groups like Orchestral Manoeuvres in the Dark, the Human League, and Depeche Mode, trailed in their wake. Even Bowie, so often himself the musical trendsetter, acknowledged their seminal influence by labelling one of the tracks on his 1977 *ÄfÂçÃ â ¬Ä ÆœHeroesÄfÂçÃ â ¬Ä â„ç* album *ÄfÂçÃ â ¬Ä ÆœV-2 SchneiderÄfÂçÃ â ¬Ä â„ç ÄfÂçÃ â ¬Ä â œ* in tribute to Florian Schneider who, along with Ralf HÄfÂ tter, co-founded Kraftwerk in 1970. No one can deny KraftwerkÄfÂçÃ â ¬Ä â„çs importance. Not only did they take electronic experimentation into the mainstream, but due in large part to Afrika Bambaata and the Soulsonic Force using the melody from *ÄfÂçÃ â ¬Ä ÆœTrans-Europe ExpressÄfÂçÃ â ¬Ä â„ç* and a beat based on

Numbers to produce Planet
Rock. In 1982, they are also widely credited with being the progenitors of
hip-hop. House, techno, hip-hop, trip-hop, synthpop, trance and electroclash are all indebted to
Kraftwerk, so Dr Uwe Schutte can at least plausibly claim that whilst, "The Beatles influenced
Western society more than Kraftwerk | Kraftwerk | influenced the
development of popular music more than the Beatles. Kraftwerk's
most creative and influential period dates from between 1974 and 1981 when they released the
albums *Autobahn* (1974),
Radio-Activity (1975), *Trans-Europe
Express* (1977), *The Man-Machine* (1978) and
Computerworld (1981). During these years - indeed from 1973
to 1986 - the group's percussionist (and sometime keyboard player) was Wolfgang
Flür, so to have his autobiography is to have a potentially very valuable document. In fact, the
first edition of this book appeared in 2000 and would have been published even sooner had
Hütter and Schneider not filed a lawsuit against Flür which was only resolved after some
disputed parts of the text were amended. Nevertheless, when *The
Observer* listed its 10 best music memoirs in 2010, *I Was A
Robot* weighed in at Number 8. There have been many heavyweight contenders
published since then, from the likes of Eric Clapton, Keith Richards, Pete Townshend, Ray Davies,
Patti Smith, Chrissie Hynde, Carly Simon, Bruce Springsteen and Elvis Costello but even if Flür
was edged out of the top ten, which is by no means assured, it would not be by far. After all, his book
offers an insider's account which is honest to the point of indiscretion (anyone for
threesomes?), which is drolly but possibly unintentionally humorous ("I was
impressed from the start by Ralf's cautious driving"), which sheds
light on the music and is a life with plenty of interest both before and after Kraftwerk. Having said
that, the fact that Kraftwerk's image is so robotic means that
there's an especial pleasure in the revelation of their feet of clay. For some the bad
blood at the time of Flür's departure from Kraftwerk, which clearly received a
fresh transfusion as a result of subsequent litigation, may colour too much of the book, skewing the
narrative and giving it a bitter tang. For others it will be precisely what gives the book zest. In his
Prologue Flür wishes his reader "much pleasure with this book" and there is certainly much pleasure to be had.

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