

## 01- I WAS A ROBOT

”I was a Robot” is my sung autobiography and probably the best work I've done with my music partner Stefan Lindlahr whom I met at the famous Conny Plank studio Neunkirchen. Originally the song was an idea from my friend Hans Erkendahl of Swedish Mobile Homes. When I released the second edition of my autobiography book with same title he asked me: ”*Wolfgang, why not make a single to accompany the book?*”

He was right and so we did: The musical arrangement developed into a kind of road movie led through my former stations with album titles of Kraftwerk as their electric drummer who was suddenly out of work when drum-sequencers appeared on the studio scene (“*robot, what did they do to you*”) With this title I close an old chapter and prepare my present, longing for the future (“*starting new thing*“)

## **02 - COVER GIRL**

Some years ago I thought it would be good to have a follow up story of the song The Model. I found it might be interesting to know how The Model developed in her current days. Sometimes I see her on the Düsseldorf King's Alley and must say she's not a real eye catcher anymore. With "Cover Girl" I describe the raise and development of a former super model to a wreck. Not so sexy I know, but sometimes tragic reality. In the song we used parts and samples of the German duo Hommes Beige who had their own version of the song with our vocal samples and melody - "Luscious Lady".

### **03 - ON THE BEAM**

This was the first song I started after my Time Pie album. I had visited Christa Fast, the widow of Conny Plank, in her house and studio for an interview for my autobiography in 1999. During these talks (recorded on mini-disc) and my expressed troubles to finding a new recording partner she offered me use of her studio for a new song to create. On The Beam was already in my mind, lyrics were written, melodies developed. On the first recording day I was introduced to a young man - Stefan Lindlahr - who was engaged for the programmings besides of Ingo Krauss who was the current producer on the engineering panel of Conny Plank's studio. Stefan had a new device to check for musical productions. Stefan wrote reviews and tests of new devices for a German music magazine. The device he had was a ROLAND Variphase 9000, a new vocoder / sampler for creating vocals and great chorus.

During recording days he developed a sugary chorus from the sung words “*get on the beam, serenity supreme*“.

It was a big honour to me sitting again on the custom built recording panel of Conny Plank, where he had already recorded Autobahn. 26 years before! I was present and listening to the car sounds he produced with a Mini Moog synthesizer and offered them to Ralf and Florian. I had not yet agreed to my proposal for a steady membership in Kraftwerk (read about in my autobiography book).

After finishing this song, the Plank Studio was closed due to the sudden death of Plank’s wife Christa Fast.

Stefan invited me to his own house and studio in the same village where we decided to work on more songs.

In fact this was the start of a great partnership and many creative recordings. I had an artist apartment there where I could rest in the day and sleep in the night, During recording processes I often cooked for us and

Stefan's family in the kitchen of the living house in the middle of a lovely landscape of Westerwald with huge greens, soft hills and birds singing all over the day. One of the blackbird's warble found its way into our song. Find out yourself where it is. We were so to speak "*on the beam!*"

## 04 - BLUE SPARK

Between my works with Stefan I wrote lyrics and composed a song for Hans Erkendahl's (The Mobile Homes) daughter Isabel. She had already had a big hit in Norway with "Rosa Helikopter" (Peaches) and her producer wanted a follow-up song. I created "Blue Spark" which they didn't take for unknown reason. The fact is that it had to be a teenager song - Isabel was 17! Later we've asked our main singer Miriam Suarez to sing the track for my own use and this went pretty well as with all these squeaky and spacy wired sounds which appear on this song created by Stefan. That's why "Blue Spark" is now on the *ELOQUENCE* album - a teenager anthem so to speak. I invited Isabel to sing the chorus on two other songs of my album - "Axis of Envy" and "Staying in the Shadow". Isabel is a talented singer, she inherited it from her father - a musical Swedish family.

## **05 - STAYING IN THE SHADOW**

Before I signed contract with Cherry Red Records, I agreed to an interview for the British “ElectronicSound Magazine“ in November 2014. Theme was the 40th anniversary of Kraftwerk’s Autobahn. The interviewer put me in contact with Jack Dangers of Beat Manifesto. The idea was to collaborate with Jack in a promotional song for the magazine as a giveaway for new subscribers. I must admit I didn’t know Jack all too well but could remember a photo-date of both of us in 1997 when promoting my Time Pie album in New York. Since then I had no contact with Jack. In February this year he had sent me a soundtrack to collaborate on. It was a pretty different music and style to mine and I had problems to getting used to the atmosphere Jack created. It needed days to get into his dramatic and melancholic dark tunes, to find an entrance to tell a story with my voice. At last I found my way with the description of a guy who had earned nothing positive from life and his

daily argument. I recorded my lyrics in my bedroom one early morning when not already prepared for the day. The lyrics are about someone who is not willing to say hello to a new adventure and daily requirements. He finds himself a bod!

## **06 - MODA MAKINA**

In 2012 I was invited to Mexico for some Musik Soldat shows in Puebla, Guadalajara, Mexico City and Tijuana. An elegant looking man played support for my shows - Ramon Amezcua. A former dentist and brilliant Mexican electro musician. During these days of travelling Mexico we got friendly with each other. Ramon asked me later for some collaboration in his forthcoming new album "Motel Baja". I asked Ramon all about the themes for his concept album. He explained that many weird things happen while travelling Mexico's cities and on roads with his band. It was easy to collaborate this time with such a story because I had already written lyrics for a song called "Fashion Machine" but hadn't finished recording it with a Dortmund music engineer - his talents of music creating were not to my pleasure and I had put back this theme for another use and time. With Ramon's soundtrack my lyrics worked perfect. It worked so fine that we had to

present the song during the gigantic Vive Latino Festival in Mexico City in March 2014 in a huge arena with 60.000 people! In July 2015 we performend the same song live onstage again during the Lincoln Center Out Of Doors festival with great success and great press.

## 07- BEAT PERFECTO

I needed to find a perfect beat for a song that was part of my earlier music presentation shows. It happened in 2006 that I wrote a story about the search for that perfect beat which I think today cannot really be found. The lyrics are simple and show pure lust for life and dancing. Snippets:

*set to work - dancing right*

*rhythm section getting tight*

*we're on standby - under heat*

*searching for the perfect beat*

## **08 - AXIS OF ENVY**

In February 2010 I was invited to a Depeche Mode concert at Esprit Arena Düsseldorf by my German agent at the time. Daniel Miller from Mute Records was there too and wanted to have his copy of my autobiography signed. I met a smart and friendly man backstage. The support band was Nitzer Ebb. I had not heard of them and especially not their so called EBM sound. I found Nitzer Ebb much more touching and inspiring to me than Depeche Mode and I said this to the group's leader Bon Harris after their performance. Their hard and stoic beats really touched me. I'm a drummer, I like hard beats. A year later I met the band again together with "Die Krupps" in Dortmund's FZW hall and was even more touched by their archaic sounds and style. Afterwards I spoke further with Bon and Douglas, the singer. Bon asked if I could imagine to collaborate with him on his so called Shadow Bureau project. I asked him to send me some drafts. "Axis of Envy" was the

result of the lyrics I brought to the track. I invited Hans Erkendahl's daughter to sing the chorus against my rough sentences, to play the Beauty and the Beast with me (which of course I was). The song was used later on an US-MTV trailer for the Hollywood movie "True Legend" which was not showed in European cinemas. On my website [www.musiksoldat.de](http://www.musiksoldat.de) you can watch the strange trailer and song.

## 09 – BEST FRIEND’S BIRTHDAY

I needed a follow up song to TIME PIE’s “Mosquito“, a daily comedy, and had a good reason for such. My friend was out on holidays and I was awaiting her return, which happened to be her birthday. I wanted to celebrate with good will and best thoughts. As life sometimes goes wrong, that special day turned into a disaster and brought me to rage and despair. We used an original trumpet sample from our friend Giorgio Li Calzi from Milano, who had sent us his music a few days before. I was immediately assured of the hectic disruption of Giorgio’s trumpet sound. He loaned us his piece for my song. Remember: *“I just wanted to celebrate my best friend’s birthday“*... nothing more, nothing less.

## 10 - PLEASURE LANE

Between 1986 and 1992, I had depressing periods in my life. I'd made the decision to split from Kraftwerk and lost a wonderful wife after 10 years of togetherness; all my happiness was gone.

It took a long time to re-invent myself. This came about by starting to write songs with my first melodies developing in the simplest way imaginable. The more I wrote and developed my own music notation ("*leave notes sustain*"), the more my self-confidence came back and I started a new life apart from Kraftwerk and with different tunes and themes. I wanted to go my own way, departing the robot and machine themes, melodies and coldness.

Inside "Pleasure Lane" I tell of my experiences of life being the navigation of a narrow ridge between responsibility and shallowness ("*seduction bridge*") and how one must ultimately decide what is most important. Personally, I love nature most. It has sharpened my

senses. I learned to educate myself into a sensibility of my own ("*I myself can teach me how*") without the support of a big family, a band or any other organisation behind me. This has made me strong and independent. For all of this positivity, "Pleasure Lane" is a synonym in song. God, am I happy that we had Miriam in the boat to sing my story, I love her voice a million times. This song had a long development and grew over the years with inputs of Wolfgang Seifert, of Alexander Guelfenburg and Stefan Lindlahr, my current partner.

## **11- SILK PAPER**

When I was a young boy I always had to go to Catholic church on Sundays to expiate my sins from the week. The church pastor would normally give me five Ave Maria or even ten (when the sins were big). Once I ran out of the confessional to the women's side of the church and kneeled next to an older woman who was already there praying with her beads and reading her prayer book in a whisper. Her whispering lips, the clicking sound of the glass pearls and the turning over of the silk paper pages from her prayer book, edges from gold, made me shiver throughout my whole body and gave me goosebumps which I liked very much. For me as a young boy the atmosphere in the dark afternoon church with all the smell of olibanum and the impresion of the women in this holy atmosphere was what I loved very much. Even today when visiting old churches during travels for sightseeing as a tourist these impressions come to me.

The background sound was pretty unusual: Another friend of mine, Christian Reszak, had made an remix from On The Beam for me with playing parts of the song in reverse direction. If you listen properly to the backing you can detect the music of On The Beam behind the spoken und sung lyrics of Silk Paper.

Stefan's wife Nina Deli is artist, painter and singer herself and gave this song a msterious glance...

## 12 - GOLDEN LIGHT

My favourite song on the *Eloquence* album besides *Pleasure Lane*.

Anni Hogan and I met in 2007 during an invitation to the Tivoli Club in Dublin. Anni and Dave Ball from former Soft Cell were additionally announced to play their sets. Anni was brilliant, ingenious, powerful, very charming. She loved my set and stuck a little paper under my hotel door which I found the next morning when I was leaving. On the paper was written a wish - that we should collaborate musically at any time in something new. This was in fact the beginning of a big friendship we have had since then. Later Anni invited me to her house in Liverpool and we spent some wonderful days talking about music and society and playing little melodies on her piano. She later sent me an instrumental, asking for my thoughts. Immediately I could imagine the ocean inside the song. For me it was the waves of the sea on the bays of Hastings. I changed

the lyrics I had already written for a new German story teller book, translated them, and found that they fitted perfectly to the atmosphere of Anni's piano arrangement. I called it "Golden Light." In fact its the narration of a gentle and intense love story. In my book the story goes on and develops into something very different. GOLDEN LIGHT will also appear on Anni Hogan's Scanni album but a remix version.