



# YOU WIN. WHO CARES?

## The official Shadowplay e. V. review

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### You win. Who cares? - The review

It's been ten years since Sven took his first steps into the electronic music scene with "Broken Grid" in 2008. In the meantime, surely every fan of alternative electronic music will know that the former side project, about which we had already reported in our fanzine back then, has long developed into much more than this. At the latest with the last album, "Another Manic Episode", which was released three years ago, Solar Fake have played themselves into the first (dark) league of electro acts and become indispensable at festivals. Usually, with growing fame also the pressure regarding new releases is rising. Sven let his ever growing fan community wait for new material for three years. Finally, as of 31 August 2018, we can enjoy the new baby from the hands of an exceptional artist. Just like in 2015, the new record will be offered in different versions. On the double CD, listeners are offered several cover versions and remixes on a bonus album.

However, we do recommend buying the Limited Edition Box which not only includes the mentioned double CD, but also offers an acoustic version of the album. Again, Sven is accompanied by Dirk Riegner at the piano, who already made sure people had their goose bump moments on the "Sedated" CD and during the acoustic tour. In addition, there are gimmicks such as a gym bag and a keychain – forming a most complete package. In the following we'd like to give you a detailed insight into "You win. Who cares?".

#### CD 1 – You win. Who cares?

##### 01. Sick of you

While the last album introduced "another manic episode", the current title "You win. Who cares?" presents itself in an even more evidently striking manner. Instead of a title in the proper sense, listeners are confronted brutally and without any detours that no ideal-world-music is to be expected. In connection with the album's cover

picture and artwork they quickly become aware that "You win. Who cares?" will lead them to the edges of socio-emotional abysses. The resignation behind this statement will go through the whole album as a common theme. And thus the first track, "Sick of you", is progressive, catchy, aggressive. As the title hints, Solar Fake take their listeners directly into a society that seems to be constituted of phoniness and lies. Starting with softer tones, these are soon replaced by hard electronic beats. People expecting subtle messages will soon be put right. We experience a protagonist who is settling a score with the superficiality of today's society in a brutal and nearly hopeless manner. The verses are almost charmingly sarcastic, while the chorus screams out all the rage about a world full of triviality, dullness and mindlessness in a merciless, hard manner. But who is addressed by this title? Is it the person next to you who is lying, cheating, or only see themselves in a narcissistic, self-absorbed way? Or does the protagonist hold a mirror up to him-

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self? Don't we lie to and cheat ourselves every day? Aren't we the ones who destroy ourselves? A text that seems to be easily accessible at first sight, but has great depth when looking at it in more detail, and an opener that is without equal.

### 02. Wrong Direction

"Wrong Direction" – the track on the new album that seems to be most characteristic for Solar Fake's music and could easily be included in one of the previous albums. Sven's undistorted voice at the beginning leads the listener into a wrong direction at first, before the chorus skilfully and powerfully draws a line back to the core statement of the album, both accusing and resigning. At times you get the impression that there are two protagonists singing against each other in the chorus. A skilful effect supporting the core statement of the track in a most impressive manner. And again the listeners ask themselves – have we run into the wrong direction? After the second track it already becomes clear that, just as in real life, we shouldn't be under the illusion that the others are the ones who go into the wrong direction, but we have to blame ourselves for having lost our former ideals. The controversial play in this track, expressed by the feigned dialogue of an undistorted, detached interpreter in an ever faster shift to a voice full of aggression and melancholy which is torn in itself, is so characteristic for the fundamental idea underlying the album that it paves the way for the first goose bumps. The seriousness of this track comes in an extremely danceable fashion

– in this track Solar Fake's characteristic shows its perfection.

### 03. A bullet left for you

Dark, hard, destructive, carried by a basic melody that is able to combine all the negative of this world. "A bullet left for you" sums up all the previous tracks perfectly. Here, it's impressive how seemingly optimistic passages repeatedly sneak into the negative basic tenor, carrying the listener into a future with a positive touch for a short while, only to collapse again at the next moment. What is interesting in this track is its title. Although the chorus starts with the catchy "I don't miss you at all" which could have worked as a title pretty well, Sven has opted for choosing "A bullet left for you" as a title. The path from not missing a person – or a part of yourself? – up to the threat of having a bullet left for them, forms a musical thread through the whole track. A very mature song, which will surely develop into one of the top hits during live performances.

### 04. Invisible

Having advanced to a crowd favourite even before the album release, this mid-tempo track is inconceivably mature, well-engineered and emotional. While up to now the ballads have caused goosebumps and tears, in this track it is the perfect mix of mind-boggling deep lyrics – maybe the most mature ones in Solar Fake's history –, perfect musical accompaniment and an emotion that hardly any other artist can carry to extremes like Sven. A protagonist, who's lying on the floor, having been influenced and driven by all the ex-

ternal impacts of this world during his whole life. The only escape seems to become invisible to this world, to dissolve within himself, to disappear apparently. And again there's the question that goes from one track to another – do I cut myself off from the people around me influencing my life, who "grab me by my neck and push me down", or am I the only one who is responsible for my actions and my destiny? Continuously, the arc of suspense is driven up until it starts bursting in a sheer conglomerate of emotion, hope, resignation and destruction. One of the most well-engineered tracks ever produced by Solar Fake which most probably won't be missing in any gig in the future. While it took Solar Fake ten years before composing this track, we can be curious about what will happen in the next ten years. Everything that Solar Fake's music is about can be found in this track. At this point, we could go on writing without ever stopping, but we'll sum it up: Kudos!

### 05. Anything you want

With the next in-your-face song "Anything you want", there's still no time to catch your breath. In this track, the relentless further development of "Another Manic Episode" becomes most evident. It seems to be not only about mental illnesses of individuals, but the condition of a whole generation. The search after, maybe even the addiction to love and attention, personal acceptance and closeness drives us to our limits, we sacrifice our personality, hide from ourselves to "fight a war you cannot win". Loneliness, sorrow, depression take us to our personal limits, we stand in a personal contradiction to ourselves. And isn't it the daily fight with ourselves, the look into the mirror, the argumentation with our deepest inner self, that drives us to our limits? These incredibly deep lyrics are transposed to music by Solar Fake in a spectacular way. Right from the





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start, we are directly and cruelly confronted with a chased soul of a person who seems to be running from himself. The track starts fast, hard, dark, but not without what seem to be positive intermediate elements, skilfully interrupted by short, thought-provoking disturbers. And then there's the most impressive part of the whole track – a bridge that creeps into the listeners' minds, staying there, embedding

itself. The question, "why you keep going on as planned", why you can't depart from your path, lingers until the track rises to its chorus mercilessly, the inner fight with yourself accentuated by the music. At the same time screaming, aggressively and emotionally distanced, the track ends with the actual chorus abruptly and without warning. One of the highlights of this album that gains with every listening.



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### 06. The pain that kills you too

Compared to "Anything you want" the start of the sixth track of the album is almost poppy and definitely contrary to what you would expect on the first reading of its title, "The pain that kills you too". However, when listening to it closer, the positive basic tenor is relativised right from the start by hard, destructive background sounds and a feeling of doubt about the positive-hopeful atmosphere begins to spread – like the well-known inner voice that we often try to suppress when hope for a positive development rises in ourselves. The lyrics are so contradictory, confused and of such an extremely deep destructiveness that it is hard to grasp at first listening. This is actually reflected in the fantastic musical transposition where beautiful electronic piano sounds meet deep basses in the background. The almost hopeless fight of a protagonist to be somebody else, to not include himself or others into his fight for his own identity, to feel and to make possible what is actually impossible. Admittedly, you have to listen to this track repeatedly to find an access to these lyrics, while you get carried away by the music at once. Together this is a wonderful package and an intense dive into the lyrics is definitely worthwhile.

### 07. Just like this

"Just like this" – the title sums up the contents of this track in a simple, but striking way. During the first seconds the listener already becomes aware of the dramatic art of this track. Animating rhythms, frequently interrupted by small, skilful disturbers accentuate the depressive, destructive basic mood of the key player, who, looking for acceptance and yet fighting with his own ideals and pride, seems to have failed to create a certain role in life for himself. Benumbed, humiliated, mentally broken by his will to meet the ideals of our society, this track is rising with every second into an up-tempo song full of rage and

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aggressiveness which seems to reflect the fears and desperation of many in our society. Especially remarkable about this song are the numerous rhymes – very untypical for Solar Fake, but in this track they might be symbolic for all that is repeating in our lives every day. To sum it up, this is a song that again pictures a contemporary, widespread condition of our society.

### 08. Too late

Our trip continues with "Too late". While "Just like this" was about a player who seemed to be broken by not being able to satisfy this society, we experience just the opposite here. With a similar basic tempo as the previous track, this song is carried by a positive atmosphere despite the bru-

tal melody. Sven's extremely clean, hammering voice at the beginning of this track quickly leads to the essence of the song. Stop hiding and assimilating - it's time to drop the masks disguising ourselves for the benefit of society. A track with a very positive message almost creating a spirit of optimism which gives variety without losing the thread of content. It's extremely danceable, catchy, progressive – another song we certainly won't be missing during live shows in the future.

### 09. If this is hope

Every Solar Fake album needs to include ballads. While "If this is hope" is pretty up-tempo for a ballad, its content is so doleful and carried by a mood that causes goose bumps after a few

moments of listening and will surely lead to the shedding of tears. Already the first beats of the electric piano give us a notion of the emotional abysses this track will take us to after following the slow but continuous path of the previous songs. While we've been carried through this album by rage, aggression and resignation so far, we now experience a deep, fundamental sadness taking hold of every fibre in the listeners' bodies and delving into the souls of all those who have been forced to experience such a feeling at one point in their lives.

"It's the eye of the storm where the rage has gone ..." – after a beautiful piano intro this line carries us into the next highly emotional sphere of this album. In the eye of the storm - this picture hasn't been used for the first time in the music world, but here it impressively introduces a track which again takes us into a world full of sorrow, resignation and loneliness in a deeply moving and painfully realistic way. However, in this track the protagonist has managed – at least for a moment – to accept his situation, to give in to a kind of peace in an almost self-sacrificing way which only appears to contain some hope. The musical interpretation of the lyrics is again highly dramatic. While at the beginning it's a combination of beautiful piano elements with a repeating wisp of wind in the background, the track escalates in its course. The soft wisp of wind in the background begins to become stormier and at the end of the track we are confronted with sound elements resembling bomb impacts and illustrating that the short moment of peace cannot be permanent. This impressive track draws an elegant line to the artwork and might have been the inspiration for the cover which shows a destroyed world with a blindfolded Sven for a moment giving himself to what appears to be peace but in view of the rising storm includes a deeply moving hopelessness.



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### 10. I don't fight back

The tenth and second last track of the regular album mobilises all the rage and aggression again. In contrast to the last track with its slow, depressive mood, this song is dark, dirty, hard. Each word is interpreted in an almost tangibly painful way – we can only guess how much Sven might have stretched the limits of his voice. The listeners can feel the pain and aggression this track is spreading almost physically. In spite of Sven's incredible vocal performance his singing appears inconceivably negative and desperate, taking hold of the listeners and not letting them go again. This track, while demanding a great deal of both the vocal artist and the listeners, fits perfectly

into the overall opus. We're looking forward to its interpretation during live shows.

### 11. What if there's nothing

As is usual for Solar Fake, the album ends with a ballad that makes the ground fall out from underneath the listeners' feet. Like in "If this is hope", we are catapulted into an apocalyptic scenario within our thoughts by "What if there's nothing". Again there are piano sounds and what appears to be bomb impacts in the background. Big, dramatic, highly emotional. The first lines of the track start very slowly illustrating a completely destroyed world. Surprisingly, in the middle of the song, there's THE goose bump moment of the album. The song is getting faster, the basic tenor more positive. The track ends with the beautiful words:

*"Is there a light that could shine on everything  
That I haven't seen and never imagined it was really there  
Helping me find a way past all this crap  
And no looking back to the days we never had"*

These four lines are a genius idea – in an album full of hopelessness, rage, fear, self-abandonment these four lines at the end let this light shine on us and help us find a way to look for something that keeps us up and helps us to go through our lives in a positive way, everyone in their own ways, regardless of any social norms and coercions.

In conclusion we could go on writing whole novels about it, but in fact "You win. Who cares?"

is surely the darkest and most mature album in Solar Fake's history. It's also a demanding album and not at all suitable for listeners who expect relaxing, light music. Perfected lyrics, musically arranged in a thoughtful and complete manner, bloodcurdlingly sincere and touching even the furthest nerve paths – yet extremely danceable and with a goose bump guarantee during live performances. This album deserves our standing ovations.

### Bonus CD 1 – Covers & Remixes

As mentioned before, Solar Fake also offer a bonus CD with cover versions and remixes of different artists with this album. Of course, we'd like to share with you our thoughts about them ...

### 01. Papillon (Editors Cover)

As usual, Solar Fake do top-class cover versions, the first being "Papillon", the most famous song by the British indie rock band Editors, well-known by those who fancy the alternative music scene. Especially the unique baritone voice of singer Tom Smith makes their songs stand out. The cover of "Papillon" is not a completely new idea, as the song was played by Solar Fake seven years ago during the "Electronic All Stars" party, traditionally taking place on Thursday evening before the Wave-Gotik-Treffen in Leipzig. Since then, many fans have expressed their wish finally to have this song on an album. In addition, it found its way onto the voted setlist during our fan club event on the MS Havel Queen in 2016 – and now finally this great cover has been officially placed in the playlist of this album.

Published by Editors as a first single of their third studio album "In this light and on this evening" in 2009, the song originally refers to the novel "Papillon" by the French author Henri







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Charrière, who had been sentenced for alleged murder to penal servitude for life in French Guiana. Allegedly wrongly convicted, Charrière tried to escape several times, but was captured and imprisoned again. His escape took him around half of the world. In terms of content and the literary background which inspired Editors, the song is a perfect fit for "You win. Who cares?". Again we see a player who has failed with his life in society. The picture of a butterfly, symbolic for beauty, lightness and freedom, seems to be in brutal contrast to a reality that is putting us to eternal flight.

The original with its minimalist arrangement almost exclusively lives on Smith's characteristic voice dominating everything and a march-like basic rhythm, packed into a subtle yet futuristic synthie pop groove. The cover version by Solar Fake is far less minimalist, but faster, more aggressive, more driving. The march-like basic rhythm has been maintained; surely this will work fantastically at live shows in combination with Jeans at the drums. Remarkable are the very slight, flighty vibrations in the background, picturing the fluttering of butterfly wings in a subtle way. While the original almost exclusively lives on Smith's voice, we experience in the by now very mature cover version a self-contained, homogenous track with potential to be played non-stop which could have been written by Sven himself. The long waiting for this cover has been worthwhile, there couldn't be any better place than on this album.

### 02. Fuck U (Archive Cover)

The second cover version of this album is "Fuck U" by the British band Archive from 2004. The band is influenced by elements from trip-hop, post and indie rock, and has played in different line-ups. It is known for their very unique style which cannot be pressed into any norms and conventions. The lyrics of "Fuck U" are so strong, abysmally sincere, and almost hateful that initially it seems hard to imagine how this song would fit to Solar Fake. But as "You win. Who cares?" has already proven how direct it can be in its wording, this track matches the songs on the album perfectly in the end. The original being a low-tempo number and performed in an almost stoic calmness, at the beginning it is only accompanied by electronic guitar and bass. What's impressive here is the built-in "flickering" sound which can be heard especially while listening to it with earphones, representing restlessness, anger, and inner aggression. To the end the track is getting faster and faster, electronic elements are added until it ends in a continuous, almost mantra-like repetition of "Fuck you anyway". The original track is already impressive and its potential has been discovered as well by Placebo, who have arranged it with a similar depressive and resigned mood. The cover of Solar Fake is in complete contrast to that. With a markedly higher tempo, Sven's version is much harder and more aggressive. Here, rage and hatred clearly prevail compared to the stoical and resigned original version. Remarkable are the electronic "whirling sounds" starting in the middle of the song which are quite unusual for the band, representing the perfect confusion

of the protagonist. Sven's cover is clearly different from its original and takes the mental world of a completely resigned, disillusioned self onto a new level. Here, rage, hatred, and despair prevail. A very successful interpretation of a track that is impressive already in its original.

### 03. The pain that kills you too (Mr.Kitty Remix)

The first remix on "You win. Who cares?" is by Forrest LeMaire, aka Mr.Kitty. The Texan electronic music artist from Austin, US, has selected "The pain that kills you too" – a song that has been performed by Solar Fake at live shows for a while and as such is known and does have its fans by now. The interpretation by Mr.Kitty differs a lot from that well-known live version and the album version where the piano plays a central role.

This remix is musically arranged in a clear, often cool and machine-like sound, frequently interrupted by 80s sound effects, then consequently transferred into a warmer, more progressive acoustic. It lives on the acoustic / emotional interaction which is very successful within this interpretation. In contrast to the album version, Sven's voice purposefully has a more subdued and subtle position in this mix, as if it came from a distance or insulation, together with the instrumental parts of this track.

The remix starts with a colourful and almost happy sharp "shower of sounds", which reminds a bit of the acoustic effects in the song "Popcorn" by Hot Butter from 1972. Anyhow, this was one of the first songs which was recorded mainly with the Moog synthesizer and thus of course a supreme example of electronic music. So why not? At the beginning and again during its course, everything is accompanied by a comparatively dark and sonorous synthie sound which peaks in small parts of the





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song almost pathetically. Repeatedly, there are selected classical 80s effects and bridge elements like the often used electronic drums sequences. These are known by many popsongs of that time. Other central elements are the sounds mentioned before which jump around in your ear like acoustic popcorn, circling like a little "shower of sounds".

All this accumulates to an interesting interpretation which is fun to listen to and to explore and as such deserves its place on the album.

### **04. Just like this (Patenbrigade: Wolff Remix)**

A remix with a guarantee for full dance floors is provided by the Berlin electro band Patenbrigade: Wolff. Founded in 1998 by Sven and Lance, the band looks back upon a career of 20 years

by now, as well as a respectable number of releases. The album version of "Just like this" in Solar Fake style is very progressive and especially at its emotional peaks it invites to dance maniacally.

With this, Patenbrigade: Wolff has a good basis as they are known for danceable music, but also a standard they mustn't fall below. They have definitely excelled at meeting this challenge with their interpretation of "Just like this".

The remix starts with immediately galloping beats in a very catchy, cool future pop electro style. There's probably no help for those who remain still at that. This is enriched by little sound







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bridges and effects so that you almost get the feeling of flying through the galaxy in a space ship, stars and planets continuously passing by ... Indeed, the song has a faster pace than the album version, which is characteristic for this remix.

Of course, the album version of Solar Fake is also danceable right from the start as mentioned earlier, but it has a different dramatic development in the course of the track and between verses and chorus. While there is a purposeful interaction with different phases and rising intensity to the last third of the album version of Solar Fake, Patenbrigade: Wolff have taken the song in their

version to a continuously high level on the dance barometer – like a homogenisation. The version of Patenbrigade: Wolff is also much cleaner and in its own way really tough. Patenbrigade: Wolff have managed to change "Just like this" into a classic future pop electro song with a science fiction feature, without losing its core and the dynamics that were present before. The arrangement is different here, just like it is typical for Patenbrigade: Wolff. A great example of transforming an already remarkable song into a new, tough and cool presence.

### 05. A bullet left for you (Ost+Front Remix)

The Berlin band Ost+Front, known for tougher music orienting themselves by the genres industrial, metal and gothic and self-reportedly having a strong liking of Rammstein, have realised a remix of "A bullet left for you". The label colleagues of Solar Fake at Out of Line have created something completely different with their version. The original album version of "A bullet left for you" is rather one of the melodic and delicate, yet powerful and progressive tracks of Solar Fake. In addition, the song has a very catchy chorus. Due to the basic up-tempo of the album version of "A bullet left for you" it's very suitable for the dance floor. Now the question is: What have Ost+Front done with this master?

As Ost+Front are oriented by industrial, metal and Rammstein and with this the tougher music, you would expect they might do a kind of metal interpretation with this remix. But far from it! This remix surprises by neither being hard nor

inviting to dance. On the contrary, it seduces to contemplate, philosophise or at least be thoughtful. For whom is the last bullet reserved? This thought comes up inevitably. Or is it a retrospective after an aggressive emotional thunderstorm experienced in the album version?

Ost+Front manage to extremely slow down the song and thus to sharpen and emphasise the emotional part of "A bullet left for you". The machine-like, homogenous basic beat, somehow reminding of the rhythm of volleys of machine guns fired in slow-motion, sets in directly after the first verse with the first chorus. It remains present during the rest of the song, only pausing shortly during the last verse. Maybe this pausing serves to stress the dramatic composition of this interpretation by Ost+Front.

The digital strings add a subtle theatrical note to all of this. Overall, this remix has a dramatic undertone and it's not clear if it represents resignation and hopelessness in the fight against the supposed opponent, for whom they keep a bullet left, or if all that has already been completed and finished in their heads and now this is some kind of aftershock? All this being nothing but guesswork, these thoughts can come up while listening to this version. Those who listen very closely will notice that one verse of the album version is missing, although this has no negative impact on the remix. Maybe this is due to the much slower version which would become too long and tiring for the listeners and thus create an adverse effect. Operation transformation accomplished, Ost+Front!

### 06. Too late (In Strict Confidence Remix)

The next prominent remix follows with track number six. In Strict Confidence were founded around 1989 / 1990 under the name Seal of Secrecy by Dennis Ostermann and Joerg Schelte



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and thus are veterans of the alternative independent electro scene. In their remix of "Too Late" the handwriting of In Strict Confidence is clearly noticeable and in combination with Sven's voice a really interesting mix has been created. While it's certainly a matter of taste, this remix is surprising and definitely worth listening to.

Although – or maybe just because – it's "too late", the album version of "Too Late" is almost cheerful, positive and optimistic. Nearly like a hymn, it's the end of something past in Solar Fake style. The version of In Strict Confidence, however, starts with subdued sounds, later accompanied by bass leading to the first verse. Typical for In Strict Confidence are the almost dreamy synthie elements. The beat seems to have an asynchronous rhythm, setting in after the vocals start, amended by buzzing but very discreet electro drums, also found in some techno tracks from the 90s.

In the second third of this remix there's an increase in dramatic effects. In comparison to others, this remix is not homogenous, but develops. This is accompanied by a clear increase of intensity during the course of the song. It peaks in a synthie solo almost like a guitar solo used as a bridge to the last verse of "Too late", now also with tougher electronic drums. Especially in this, In Strict Confidence have let their creativity flow. It continues with the mix of mystical synthies and electronic drums also used in the part before, an animating basic beat and some smaller synthie effects.

The positive basic mood of the album version cannot be felt anymore and also the hymnlike character has been eliminated and replaced by their own style. Of course, this is what's interesting as remixes provide the freedom of the band's own interpretation. You could say that this remix creates a fascinating electro punk version which sometimes seems to be a bit "dirty" and distanced. Overall, it's a very successful and interesting remix which will surely gather its own fans.

### 07. The pain that kills you too (Adam is a Girl Remix)

Adam is a Girl is a young indie electro pop band from Berlin consisting of the musicians Anja Adam, Alex Pierschel and as a new member Shakya Sunil. Solar Fake and Adam is a Girl have met during our fan club event of 2017 in the Event Hangar Wernau. This resulted in a collaboration for a remix of "The pain that kills you too", also interpreted by Mr.Kitty in his own way.

As expected, the transposition of Adam is a Girl is rather poppy / electronic and starts with fast, driving synthie beats into the intro of the song. At the beginning of the chorus an electronic guitar sets in with a supporting guitar riff, completing the acoustic volume with additional synthetic guitar elements.

Adam is a Girl is one of two remix artists on "You win. Who cares?" to add vocals. In the chorus you can hear the voice of Anja Adam besides

Sven which is a wonderful enhancement. In addition to that it is to be heard as a backing vocal from time to time, giving this remix a dreamy, spherical character. Thus, the remix by Adam is a Girl is a consistent electro pop version, suitable for singing along during a summer road trip. With this, Adam is a Girl have delivered a very successful interpretation of the song for this album.

### 08. Wrong direction (Random Starlight Remix)

Young Florian Fetzer of Stuttgart has selected "Wrong direction" for a remix by his electro project Random Starlight, founded in 2016. Along with remixes for artists such as In Good Faith or Substaat, they have released their first instrumental single "Escape" this year.

With "Wrong direction" Random Starlight have selected a mid-tempo song characterised by melodic, catchy verses in its album version, suddenly rising to up-tempo and gaining an aggressively



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dunning tonality during its choruses and finale respectively, like a kind of alternation of narrative and dunning.

Random Starlight begin their remix with an emotional intro, quickly supported by a faint noise like a gentle breeze while sliding or floating, transferring a vague feeling of flying and freedom. The track rises with synthie elements setting in towards the first verse which is transposed in a higher tempo than the album version. Random Starlight also use synthie elements and sound bridges received by the listeners as a happy acoustic dancing. In contrast to the faster first verse, the first chorus has a clearly slower tem-

po than the album version. So Random Starlight have created with their version a kind of dramaturgical reversal in this first part which consistently levels up during the course of the track. Consequently, the next up-tempo verse follows, only this time not leading to a slowed down chorus but one that is progressive, reclaiming its aggressiveness also present in the album version. After the second third, a nice contortion effect is used leading to a little break. During the last words of the chorus, again effects are used that nicely harmonise with the style of Solar Fake. Again, these are contortion effects as well as omitted beats or little breaks. For a short moment it's getting quiet. This pause for catching our breath leads to the chorus and thus to the powerful up-tempo finale of this remix. The outro is fading slowly and gently, just as the remix started with its intro.

With their remix, Random Starlight have created a very successful version of "Wrong direction". Due to the carefully inserted intermediate elements, the remix is overall more than one minute longer than the album version – and this without seeming to be too extended. It definitely deserves its place on this album.

### 09. If this is hope

#### (Era Nocturna & Heavenly Creatures Remix)

Era Nocturna & Heavenly Creatures are the second to use female backing vocals in their remix. Era Nocturna is a darkwave / electro project founded in 1999 in Boston, US, as a one person project. The artist has worked and produced her

music on her own so far, but has started collaborations with two producers from France and Canada in 2018. The album "Void" is in production at the moment and is scheduled to be released by the end of 2018.

The dramatic, sad and emotional album version of "If this is hope", a great ballad with a beautiful melody, is mainly supported by the piano used in it. Sven's voice is wonderfully accompanied by the piano and the song leads to an unavoidable end, which has to come – but why today, the protagonist is asking.

The remix version of Era Nocturna & Heavenly Creatures begins with a calm intro using a similar synthie effect as in other remixes (the acoustic "dancing") which is frequently to be found in this version and in its sequences. In the background, the female backing element sets in almost immediately, accompanying the whole intro until the verse starts, and then it is used again in the choruses of this remix. The pleasant, choral backing vocals give the track an almost magical, mystical aura. The song is getting more electronic and synthetic. Again, an electronic piano is used, but this time with a different tone colour sounding more metallic and cooler. It can be compared to the tone of a harpsichord or spinet. In contrast to the album version, in this remix the electronic piano is used during the intro and chorus only. In the verses, the piano is replaced by a synthesizer. In addition, this synthesised version of "If this is hope" has a higher tempo than its album version. Due to that the song seems to be less melancholic, even though the lyrics are the same, of course. But this is just an observation and this effect has been chosen deliberately.

Era Nocturna & Heavenly Creatures have transformed this ballad into an emotional, synthesised form, in turn upgrading it with choral elements



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and female backing vocals giving it a very special aura. This very successful remix is a worthy finale of the bonus CD of "You win. Who cares?".

### **Bonus CD 2 – Tranquilised**

Following the big success of the acoustic shows at Amphi Festival 2014 and the acoustic concerts at our Shadowplay fan club double event in spring 2015, the first Solar Fake acoustic album was re-released with "Another Manic Episode". Again, Dirk Riegner was on board, known to loyal fans by the shows mentioned before, and widely known as a pianist at the side of Peter Heppner. Moreover, Dirk Riegner is a singer and songwriter and has worked together with many renowned musical artists. We were able to see and listen to him as a vocalist during the Sedated tour with his project Kaleidoscope. Now he mesmerizes the Solar Fake fans again with his beautiful piano play raising the Solar Fake tracks into new spheres in a most impressive way. But let's have a closer look at "Tranquilised". Notably, "only" seven of eleven tracks made it onto the bonus CD, this surely being due to the fact that not every track was suitable to be converted into the acoustic form. Sven abstains from including "Sick of you",

"A bullet left for you", "Anything you want", and "I don't fight back". Also, the order of the tracks is different.

### **01. Just like this**

The first sounds of the acoustic version of "Just like this" are going straight to the heart. Any brutal harshness and tempo is taken from the original track. Sven's voice is soft, fragile and still so powerful and full of desperate and dramatic intensity that you can hardly believe we're talking about the same track. The rhymes mentioned before fit into the piano version very well and even the direct wording doesn't seem inappropriate at all in this ballad. Dirk Riegner's piano play is of such a charming intensity and beauty, yet of an impressive sobriety, power and elegance that you don't want to go to the next track, but just lose yourself in this combination of piano and Sven's voice. There are no superfluous sounds, no exaggerations, nothing is over the top. Powerfully, every touch on the piano supports Sven's vocals and every syllable of the lyrics. By the way, using this track as an opener seems to be a good choice as the name giver of the acoustic CD when Sven sings "You're sick, but still tranquilised". This is a track with goose

bumps guarantee you want to listen to again and again and again.

### **02. Too late**

Just as on the actual album, "Just like this" is followed by "Too late" on "Tranquilised". Again, we experience how a song which is very fast and danceable in its original has a completely different effect as a piano version. At first, there's no positive feeling in this track. Emphasised by Sven's deep voice and the highly emotional piano play, there's such a fundamental sadness and so much desperation that no eye will stay dry. Again, the chorus is very powerful and yet Sven manages to put so much desperation and pain into his voice that "It's too late" will imprint itself deeply with the listeners. And yet, there are subtle chime sounds used in the last third hinting to the spirit of optimism created in the original, giving the track a touch of hope. This interpretation gives the profound lyrics a completely different form, but in spite of this transformation it doesn't fail to have the desired effect.

### **03. Invisible**

Following the fantastic first two songs there's another highlight, "Invisible", on the actual bonus CD

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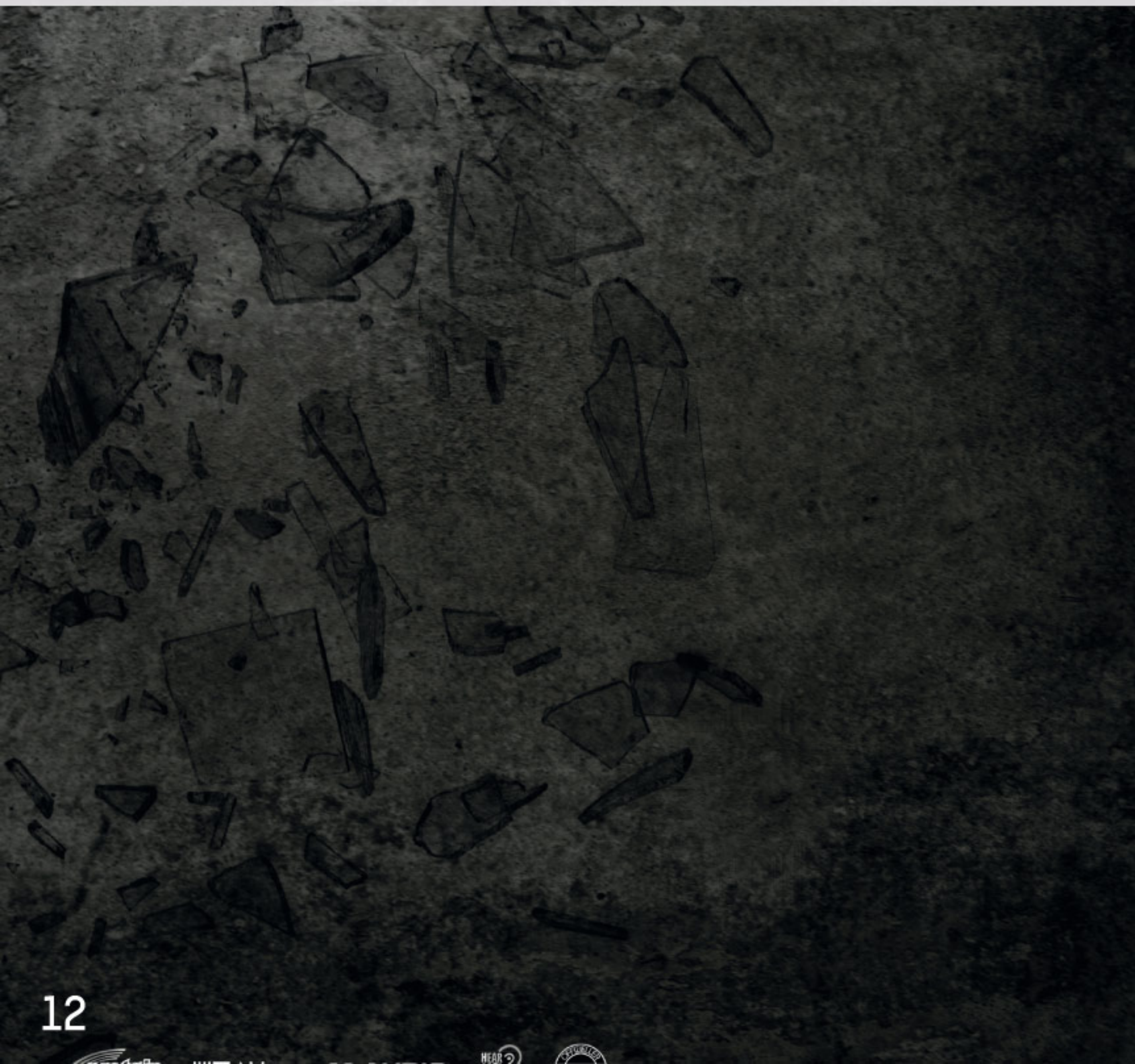
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which is much more than a bonus. We almost didn't dare to listen to the acoustic version of this song as it is nothing but perfect in its original version. Our expectations to this interpretation were so high that it seemed impossible to create something that is equally perfect as the original. The truth is that we cannot write anything that would come anywhere close to reflect the emotions crea-

ted by the acoustic version of "Invisible". The track begins with a very slow piano solo beautifully realised by Dirk. Especially in piano versions it is the pianist's understanding of a song's content that should be reflected in their play and the intro is played with so much passion that you just want to listen to these 30 seconds on repeat. Then Sven's vocals set in, at the same time sounding shockin-

gly clear and distanced, supported by a subtle reverb effect as if it came from another dimension and giving it an intense depth. In contrast to the slow piano play, the vocals seem both excited and composed while the piano in the background creates a depressive and resigned basic mood. Just like the original, the track grows in its course and the atmosphere is enhanced to a maximum by background strings. And then the chorus starts in such an intensity caused by the symbiosis of piano, strings and Sven's fantastic voice that you must be of a very tough nature if you don't shed a tear at that point. It cannot be emphasised enough how impressive and fascinating the perfection of this song is in both versions ...







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### 04. The pain that kills you too

Also the acoustic version of "The pain that kills you too" only takes seconds to imprint itself into the hearts and souls of the listeners. It's a delicate, subtle, very slow, and intense song and Sven's voice is thoughtful, carried away, its clarity emphasised by a reverb effect. You get the impression that one looks upon the events from a far distance like from the retrospective. Due to this interpretation the song lacks all that was obviously destructive now being replaced by a feeling of pure sorrow and vulnerability. Lyrics and musical interpretation come together in harmony. Both versions are wonderful in their own ways.

### 05. Wrong Direction

Another track you can hardly imagine in an acoustic version at first. And yet another track for which Solar Fake manage to convince us otherwise. Similar to the original, there's a "hopping" sound in the background right at the start and again during the course of the verses initiating a somewhat positive mood, but at the latest in the chorus Sven's deep and powerful voice leads us back to a sadness and forlornness that is almost painful to listen to. In the middle of the track there's also a string to support the message of the lyrics adding to its depth. And then there's the biggest surprise of this version. As mentioned before, Dirk Riegner is not only a pianist, but a great singer himself and in the last third of this track we are witnessing this fact when Sven and Dirk turn this solo number into a unique and very emotional duet leaving the listeners with goosebumps. We want more of this combination in the future!

### 06. What if there's nothing

The last track on the album becomes the fore last on the acoustic CD. Traditionally, the last song of an album has a deep message, so it's surprising at first that "What if there's nothing" loses this position. The track begins with individual sounds fading away and transitioning into a string solo, supported by single piano sounds. We're expecting a version that exceeds the original's dramatic effect, but we're wrong again. Sven's vocals set in slowly and solemnly, but the track is lacking the graveness and destructiveness of its original. This time there are guitar sounds suddenly setting in and giving this song, that is quite apocalyptic originally, a completely new, hopeful form. Again, there's a completely new perspective and the last lines mentioned before leave us deeply impressed also in this interpretation. While the track loses its dramatic effect it gains a lighter, more positive interpretation regarding its message – another example for how the lyrics can change with musical variation.

### 07. If this is hope

On "Tranquilised", "If this is hope" gets the honourable position of the last track. In the acoustic version, the characteristic first sounds of the original are beautifully interpreted at the piano. And as expected, Sven's voice mesmerizes the listener right from the start. The "wisp of wind" to be heard in the original is no longer a wisp in this interpretation but you get the impression to hear fading sirens. There's no apocalyptic scenario creeping into the listeners' heads but you get the impression that this phase is already over. A void world, full of destruction and

darkness ... This song conveys so much loneliness and loss that you can almost feel the cold physically. An absolutely successful finish of this album.

"Tranquilised" is more than an addition to the new album. It is also more than another acoustic interpretation of the original versions. This CD would even work without the originals as it is perfectly designed, mature and of an amazing vocal, musical and artistic depth. While "Sedated" has already been beautiful, with "Tranquilised" we experience yet another advance when it comes to the acoustic transposition. In the harmonious interaction between Sven and Dirk you can feel that they haven't been not working together for the first time. We hope to get the chance to listen to these tracks also during live shows more often. Those who attended the release show in Oberhausen on 31 August 2018 already had the chance to enjoy them.

Have fun reading this review and of course enjoy listening!

Your Shadowplay e. V. team  
[Translation by Anja Schwalm. Written by Claudia Sonntag and Lars Borgfeld (remixes)]



YOU WIN. WHO CARES?





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### You win. Who cares? - The interview

**[Shadowplay e. V. / SP]** Thank you very much for taking the time again for providing an interview to our pretty extensive review of "You

win. Who cares?". First of all: An album production like this is extremely complex and creativity isn't necessarily available on demand. Surely you're glad that the work has been done and "You win. Who cares?" has been completed now?

**[Sven Friedrich / SF]** Definitely. I've devoted myself to this album 24/7 during the past weeks and months and at least my mind has been pre-occupied with it all the time ... it is indeed good that it has been completed now, most of all for my fellows. :-)

**[SP]** Well, "album" might be – or better most probably is – a vast understatement. "Broken Grid", "Frontiers", and "Reasons to Kill" were simple CDs with eleven to twelve songs each (cover versions included), then "Another Manic Episo-







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de" was much more extensive with overall ten songs, two cover versions and seven remixes as well as the additional acoustic bonus CD "Sedated" containing another seven songs. "You win. Who cares?" offers even more with eleven new songs and again two cover versions and also seven remixes, as well as the acoustic bonus CD "Tranquilised" containing seven songs and on top of this a vinyl version. Surely, this is a fantastic package for your fans! Is this development owed to your intention to be able to or feeling the need to provide to fans ever more attractive compilations in today's music market or is your creativity simply so vast that not everything fits on one album? **[SF]** I think it's just nice if fans have the possibility to get a variety. There is also the regular album or the possibility of downloading or streaming. However, we created these different versions precisely for those who like to have something valuable in their hands. Actually, this was the idea of our record label Out Of Line, to whom we'd switched before the AME album and who are known for always compiling awesome and fancy fan packages. As an artist, you can't tell your record company to do such things as it costs a lot of money, but fortunately, OOL do it by their own choice. :-) Yes, and the vinyl stuff is special in itself. There is a completely different master, i.e. the songs actually sound a bit different. Highly audiophile people will definitely hear the difference.

**[SP]** For how long have you been working on "You win. Who cares?"? It's been three years since the last release. When did you have the first

ideas which led you to start the process for your new opus? **[SF]** This time it really took long, which was not least due to the fact that we played so many concerts. I just had to consult my computer, the first ideas are from October 2016. It would have been a good interval to start with the new songs 1 year after the last album and then release it another year later ... But then the America tour and of course the acoustic project came up and due to that everything got somewhat delayed. I started to work on the songs really intensively appr. in May / June 2017.

**[SP]** Do you often make changes to your songs during the process before your final submission of an album, such as lyrics, titles or compositions? Even once they've reached the state of "finished" in your head? For example, you already presented some of the songs at this year's fan club event – did this influence the final production? **[SF]** At the time of the fan club event most of the songs had been mixed already. However, during the mixing phase, which is practically the next-to-last production step, I've completely rewritten the chorus of one song. That was really a stupid thing to do, because In Strict Confidence had already finished their remix with the old chorus and also Dirk Riegner had already arranged the acoustic version, but during the mixing step I was so annoyed by the old chorus that I could either rewrite it or dump the song which would have been a shame on the other hand ... I was lucky to come up with a new chorus and the colleagues of ISC and Dirk were able to quickly react ... This time, I've changed song titles at the

last second, but this is practically only "cosmetic" and doesn't change anything about the song itself.

**[SP]** When is the right time for you to decide on the title of an album? And how did you come up with "You win. Who cares?"? I suppose this is a question you'll have to answer in many interviews currently ... **[SF]** Yeah, unfortunately the album title always has to be chosen sooner than I'd prefer ... But without this pressure, probably every album would be called "Untitled #", so this would be album "Untitled 5", haha ... I find it extremely difficult. In the end, I came up with it when that meeting between Kim and Trump was planned and actually all this posturing before their meeting represents exactly what I bring up in many of my songs. And I thought, well, it doesn't really matter who is going to win in the end, it'll just be the same. It's only about them playing their infantile power games. Yeah, and then you have this thought and you have to put it into concise words ... not easy at all ... However, in relation to the album title I don't really mean political issues, you'll find this behaviour everywhere in everyday life, at supermarket checkouts, at red traffic lights, on motorways ... people always want to win at all costs ... Although it doesn't matter at all who's ahead ...

**[SP]** When listening to the new album you quickly get the impression that the idea of the previous CD might have been continued. That is, from "Another Manic Episode" up to a point where someone else has won, but no one cares, "You win. Who cares?"? From the problems of a minor group of individuals to what, in the meantime, seemingly has become mass "symptoms" of our society? From "Sedated" to "Tranquilised"? Both the artwork, on the previous album still showing you alone and in complete internal and external destruction to the new cover radiating an almost dystopic-surreal apocalyptic mood by showing a





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destructured world with a blindfolded you, representing a society who closes their eyes when faced with ruins? **[SF]** Boy oh boy, I cannot put this into words any better ... this is exactly what it is supposed to mean ...

**[SP]** When listening to the songs we felt that it is one of the hardest, most aggressive Solar Fake CDs with the most vicious and ambitious lyrics, even though it doesn't lack ballads and quieter songs and elements, of course, and the typical character of Solar Fake is clearly recognisable. Would you share this opinion and was it your intention to accelerate and kick it up to the next level? **[SF]** I definitely see it the same way, but it wasn't planned. However, it was important to me not to become softer or too soft, because I don't feel like that at all. Even the quieter songs are no romantic love songs, but really get to the point. Many colleagues are getting more and more pleasing with age and somehow I don't want this to happen to me as well. If I ever listen to one of my albums and I think it could easily be played at a 5-star hotel bar, I urgently need to look for something else to do ... :-)

**[SP]** "You win. Who cares?" is no "light fare" when it comes to the lyrics. Many of the songs such as "Wrong Direction" or "Too late" are extremely danceable and will surely become indispensable on the dance floors. However, if you have a closer look at the lyrics and their musical interpretation, you cannot but notice how mature and sophisticated this new album is. What inspired you to the lyrics? **[SF]** Oh, people, as always. I

have the feeling everybody gets worse and more and more superficial. What counts most is e.g. how you look on a selfie. What I don't understand about it is that those people taking selfies look so dumb while they're taking this picture ... And it doesn't even bother them at all ... So you practically make a fool of yourself in real life in front of quite a lot of real people in order to look cool on Instagram with the help of photoshop? Does nobody see all the things that are wrong even in this completely trivial example?

And then there are all those people who always know everything and have an opinion about everything and use every occasion to tell everybody. Who won't let you finish speaking because they believe to know what you want to say... Either I've become much more sensitive about this or people have taken a very rapid turn into an extremely weird direction ... Definitely a lot of material for songs ...

**[SP]** We get the impression that nothing is random on this album, that there are small subtleties, nuances, interrupters built in to support the lyrics, which in many cases you don't really notice until you get to listen to the songs more often. How do you develop a song? How do you combine lyrics and composition? **[SF]** I always do the music first. I have a pretty complex arrangement in my head most of the time. Then I do a rough outline and then I write the lyrics and then in most cases there are many changes to the song until I am reasonably satisfied and then there are the final touches and the subtleties you mentioned. These are very important to me and

often these are the parts that I'm happy about for ages. :-)

**[SP]** During the first listening of the album the audience might ask themselves, "with whom does Sven settle a score here?". But if you have a closer look at the lyrics, you'll ask yourself time and again, if the protagonist isn't actually fighting with or against himself. In our opinion, this becomes particularly clear in "Wrong Direction", where you sometimes get the impression in the chorus that there are two protagonists in an internal dialogue with each other. Is it this possibility of interpretation that constitute the lyrics of this album? Or do you have a certain direction in mind? **[SF]** Yeah, precisely in "Wrong Direction" it is indeed as you've described it, in some other songs it can surely be a good variant of interpretation, which I tried to keep open on purpose. Other songs are directed against certain types of people, usually those who never question themselves and therefore couldn't have a dialogue with themselves.

**[SP]** Rage, sorrow, despair and above all resignation and hopelessness seem to be predominant in every song advancing through the album like a common theme. In this, you're not very subtle in your wording on this album which is somehow unusual for you – directly and by no means euphemistically you're talking e.g. about the bullet left for somebody or about kissing the most relevant ass. Other songs, such as "The pain that kills you too", are highly complex in itself, profound and furnished with a vast space for interpretation – is this an intentional mixture or does it arise during the song writing? **[SF]** Yes, it arises like that. I think that when I've written one or two songs like "The pain that kills you too", I feel the need to get very direct again. In the past, I've almost never done this, but it goes well with SF and I think, if both styles are present, then





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you have reached a certain extent of balance. For me it's fun to write both types of lyrics.

**[SP]** Let's talk about one song that has fascinated us in a special way. In our opinion, "Invisible" might be one of the most powerful songs you've ever written and composed. A song that grabs you and won't let you go, growing with every listening. Performed live, "Invisible" has already become a favourite song of the audience. What does this song mean to you? For you as an artist who stands in the public, the thought of becoming invisible and disappearing from society can be seen from a very different perspective ... **[SF]** Yes, I also find "Invisible" is very special. But it's less about me as an artist in the public, but about the feeling that everything is possible if no-one can see you. As long as everything is normal you have to permanently fight against all the bad stuff that is wearing you out day by day. But then you withdraw into yourself, become invisible, and everything is possible ... This is the "warmest" song on the album, I think, even though it isn't easy at all ...

**[SP]** "I don't fight back" is one of the hardest songs on the album, where you probably had to go to your limits as regards the vocals. You often play with shifts of clean parts, shouted passages, distorted elements, but a song that is almost constantly sung so deeply by you and makes us almost feel the rage, the pain and the suffering of the protagonist hasn't existed in Solar Fake's portfolio so far. Where did you get this idea? Is it just an experiment or can we see this side of you

more often in the future? **[SF]** Well, I have no clue. I think this track is different also from the musical perspective and it was big fun to work on it, to put all these short samples together to make it whole. I think we had something similar before when it comes to potential for aggression. Maybe it seems even harder due to the music ...

**[SP]** "What if there's nothing" releases us, the audience, with four beautiful lines as a farewell bringing back a spark of hope. Intention or coincidence? **[SF]** Well, a very tiny spark of hope, haha ... But in the end the song closes with the line "the first thing dead was trust" ... The mood curve is not really pointing upwards there, but you certainly mean the last verse which can be seen positively, although I'm adding a considerable amount of resignation at the end with "No looking back to the days we never had" ... I really don't know, I cannot help it ... :-)

**[SP]** What importance does the album have for you within the band's history? How do you see the development from album to album and what can we expect in the future? **[SF]** The last album is always the most important, it's like that with every musician, because it reflects exactly what you feel at the present time. For me it's actually the only possible evolution after AME. We'll see how it's going to progress, I don't think about that at the moment, because I have to free my mind before I can work on new material. At the moment I'm still too close to "You win. Who cares?".

**[SP]** How much influence did André and Jeans have on the new album? **[SF]** André and Jeans give me useful feedback, most of all during the mixing phase. Both are experienced musicians who can say if something works or not or rather if it sounds okay or not. In the end this album, as well as all previous ones, is completely my responsibility from the first idea to the finished CD.

**[SP]** As mentioned before, there will be an acoustic CD to this album as well. In your opinion, how does this go with the actual album, which is extremely progressive-aggressive, carried by hard, gloomy sounds? A parallel view, another emotional dimension? **[SF]** Yes, exactly. The "Sedated" as bonus CD of the last album was received so well and I liked the concept so much that I really wanted it this time as well. It's awesome how different the songs sound, but they work nonetheless and they do transport their message, but in a very different way.

**[SP]** In this acoustic version you've been supported by Dirk Riegner again, who has been accompanying you at the piano from the very first acoustic show onwards. What was Dirk's part in the acoustic production? Does he play the tracks according to your composition or do you work together in some way or another, does Dirk participate in the arrangements or the realisation? **[SF]** Yes, definitely. Dirk gets the electronic versions of the songs from me and translates them to piano and other instruments. So he rearranges my compositions and I sing them once more. Somehow Dirk and I understand each other so perfectly on a musical level that it is almost frightening how well everything goes without the need to explain much. He sends me his arrangements, I sing to them and then we listen to it and it just gives us goose bumps ...





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**[SP]** On "Tranquilised", there are seven out of eleven tracks. Are not all the tracks convertible to acoustic versions or how do you make the choice? **[SF]** I thought seven tracks would be a good number for this bonus CD. Thus, you don't have to somehow convert all songs come hell or high water, but you can select the ones which will work best. Actually, I've let Dirk select the tracks, because in the end he had to rewrite the songs accordingly.

**[SP]** In winter / spring you'll be going on tour with the new album. Of course this leads to the question if there will be an acoustic tour following this tour ... **[SF]** Oh, at the moment we're first planning the "real" tour. But the acoustic tour was so much fun for us that we'll certainly do it again. But we'll see if we do it for this album or for the next.

**[SP]** In addition to the regular CD and the acoustic opus there will be a bonus album with cover versions and remixes again. How did you select the songs for the cover versions for the current album? "Papillon" (Editors cover) for example has already been performed live for a while. And there has also been a demo version of "Fuck U" (Archive cover) during the production of the last album. Why do these two songs in particular belong onto the new album? **[SF]** Well, "Papillon" actually, because we've been playing it live for some time and so many people have asked us if it will be released on an album someday. Yeah, and "Fuck U" just goes well with this album. This is also

a song you can sing to your own reflection, on a bad day or so ...

**[SP]** "These Things" (She Wants Revenge cover) was actually a third cover that really turned out well and it's definitely a bit of a loss that it didn't make it onto the album in the end. What was the reason for this and is there a chance to at least listen to it live sometime? **[SF]** Unfortunately, the publisher didn't respond to our numerous enquiries at all. The other two songs were approved even by the bands themselves and with "She Wants Revenge" not even the publisher replied ... It's funny if the small ones act as if they were really big ... The approval for the Depeche Mode cover on the Sedated Live came after only 2 or 3 days ... just as a comparison ...

Yeah, I don't know if we'll play that song live, at the moment we have many other songs to prepare and due to this whole fuss I somewhat lost interest in this song ...

**[SP]** Like on the last album, there are seven interesting remixes on "You win. Who cares?" again. How does this type of cooperation start and how do you select the artists? You've met Adam is a Girl at our fan club event 2017 at Event Hangar Werneuchen, but how did the cooperation with the other acts start? **[SF]** These are just artists with whom you'd like to work together. This is always interesting and I think all remixes on the album have turned out extremely well!

**[SP]** When listening to the remixes meticulously, we've noticed some interesting transformations. From inversion of intensities, synthesising, female backing vocals to future pop dance floor hits and a lot more. Principally I take it that you like all the remixes, as you just mentioned yourself, otherwise they wouldn't have made it onto the album. But is there a remix that you like in a special way? And if so, what do you especially like? **[SF]** Yes, funny, I really find all of them have turned out very well. Mr.Kitty's version of "The Pain that kills you too" is absolutely awesome and suitable for dance floors, just as the version of "Patenbrigade:Wolff". Also, the realisation and harmonic reinterpretation of Ost+Front is absolutely remarkable. But also the other versions of In Strict Confidence or of Adam is a Girl with the awesome vocals of Anja or Random Starlight with dubstep interpolations ... I'm really more than happy with the results!

**[SP]** Recently we've come across our fanzine of the year 2008 with reports about the first Solar Fake concert. Maybe you remember that edition. Back then there were video animations to each song during the live shows. Is this type of effects planned for the upcoming tour again?

**[SF]** By no means in the same way as we did at that time. But we're still planning the light show. Maybe there will be videowalls again, maybe not. I'm waiting for the suggestions of the light designer. Back then it was actually a means of distraction because I couldn't imagine how two people would be able to fill a stage ...

**[SP]** In the meantime, you're three people during live shows, since Jeans supports you at the drums. Has the planning of concerts become more complex due to this fact? And how is it during the tour, now that suddenly there is one more person with you? **[SF]** Yes, of course the planning has become a bit more complex, in par-





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ticular because now rehearsals in Leipzig have to be planned sometimes. And of course the costs have risen somewhat, but it's totally worth it. I think that our live performance has gained ex-

tremely thanks to Jeans. On tour it doesn't really matter, there is one less empty seat in the bus, instead there is one more very pleasant person on board. :-)

**[SP]** Will there be another tour abroad? When you look at the origins of our Shadowplay e. V. members, a considerable amount is from abroad. **[SF]** Yes, we'll have shows in Helsinki and London this year, we're still negotiating with Kiev, Russia and Greece are on our schedule for the first half of 2019. It's funny, we've already started several attempts to go to Peru and Chile, but the "organiser" always stops communicating with us in the middle of our conversation ... I have no clue if







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he's just lonely and likes to get an email from time to time ...

**[SP]** When we remember the first concert(s) of Solar Fake and look at our fanzines from the early years, it's clear that Solar Fake has been on a very successful course during the past years. Full stages at festivals such as the Amphi Festival 2018 are very impressive and also otherwise Solar Fake is in high demand, bursting examples being our fan club events. We also notice this development due to the rising number of members. We've just allocated the member number 450. This is a terrific development of Solar Fake. How do you perceive this development and in general, how do you look at the past ten years since the start of Solar Fake in retrospect? Unfortunately, you cannot plan your success, but you've definitely achieved it. How will things proceed? **[SF]** Well, I hope it'll proceed just like

that. I'll do everything to make this happen. Of course I'm very happy that we've climbed pretty much to the top on festival shirts by now and that our concerts are so well attended. It gives you the feeling that you've done something right and most of all that this music is important for other people. I'm always impressed by the development of the fan club. By the way, other musicians have noticed and talk about the quality of Shadowplay and all are immensely impressed by your work, the events and the fanzines. So I'd like to take the chance to thank you very very much for your great work and unbelievable commitment. In any case we have the best fans of the world, so it's great they get this awesome offer. :-)

**[SP]** Many thanks for the interview, Sven! We're very much looking forward to the "You win. Who cares?" tour in 2019, which we're going to attend

as Shadowplay e. V. of course. **[SF]** Thanks a lot, we're looking forward to the tour and what will come! *[Translation by Anja Schwalm]*



YOU WIN. WHO CARES?