SWEDEN : PLACES WHERE ACES RECORDED VIDEOS

ACE OF BASE HOUSE
THE HOME FOR AC

# ACES

02/2024 MAY :: FREE

GAZINE

DIGITAL VERSION

## 20TH DA CAPO ANNIVERSARY

## GEN Z
ACERS

## EXCLUSIVE INTERVIEW WITH JENNY

## THE NEW 3 EPISODES DOCUMENTARY VIDEO IMPRESSIONS




## SINGLE BOX SET REVIEW

## IAM 2018 STORY

BONUS | AI CREATES NEW ACE OF BASE CONTENT

HQ Restoration

## 戻ってくる準備はできていますか?

**完全新作アルバムを発表いたします エース オブ ベース は近日発売予定!**
**スウェーデンの音楽グループの現象が戻ってきます !**

# ACE OF BASE

## エイス・オブ・ベイス




# NEW ALBUM

## 『ダ・カーポ』

2003年3月5日 発売

**★ スウェーデンの音楽グループエース オブ ベースが久しぶりに**
**★ まもなく楽器店でのみ入手可能**

**ACE OF BASE DA CAPO PROMO CASSETTE**

This is the high quality restoration of the last promo release of the band. It was *Da Capo* promo cassette released by Toshiba Emi Ltd in 2003. This cassette was available in Japanese region. The cassette includes all 12 tracks from European album in original versions. *Summer Days* nor *Don't Stop* were not included. Original version of *Hey Darling* was also included (instead of the brunner version). Note *not for sale* is written on the cassette. It is a very rare item for every collector nowadays.



# HALLO HALLO

Acers Magazine - free online non profit magazine. Issue 02/2024. Release date: 17th August 2024.
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Partnership contact: Alan Kardyka, e-mail: drsun@op.pl

ACERS MAGAZINE

ACE OF BASE HOUSE THE HOME FOR ACERS

## EDITOR'S LETTER:

Dear Acer Community,

Here is another - already the second - issue of Acers Magazine before you. Many months have passed, and when everyone thought that the glory days of our favorite band were over, news of another box set arrived unexpectedly and the new documentary video came from nowhere in 2024, which was a huge surprise. These gave us wings to create this issue. While many bands from the 90s no longer exist and their traces have disappeared, our Ace Of Base, even though they don't perform live anymore and Linn has disappeared somewhere deep underground, still receive new CD releases. Additionally, Jenny still performs live and releases new singles. Fans still gather at meetings, and in 2023 previously unpublished photographs of the band from 1998 were released. Undoubtedly, Ace Of Base still lives among us. And this passion for the band unites us and drives us to create another issue for you. You will find many interesting articles about Acers from around the world here. I wish you a pleasant read.

Alan - founding editor



## BECOME A WRITER!

Wanna join and write an article? Let us know! Sen e-mail to: drsun@op.pl or PM via our Ace Of Base HOUSE official fanpage on Facebook. We are waiting for your application! All Acers are invited to contribute for next magazine.

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# NEWS & RUMORS

## NEW DIGITAL RELEASES

**1st March 2024**
Ace of Base - Wheel of Fortune (M.A.B. Remix)

**14th July 2023**
All That She Wants (Isaiah Martin, Save The Robot and Hani Afterhours Remix)

All That She Wants (Isaiah Martin, Save The Robot and Hani Afterhours Extended Remix)

**7th July 2023**
All That She Wants (Julia Sandstorm Extended Remix)

All That She Wants (Julia Sandstorm Radio Remix)

**30th June 2023**
All That She Wants (Isaiah Martin and Save The Robot Club Remix)

All That She Wants (Isaiah Martin and Save The Robot Radio Remix)

**23th June 2023**
All That She Wants (Axel Boman x Off The Meds Remix)

All That She Wants (Axel Boman x Off The Meds Extended Remix)

**16th June 2023**
All That She Wants (Still Young Extended Remix)

All That She Wants (Still Young Radio Remix)

**9th June 2023**
All That She Wants (Helion Remix)

All That She Wants (Helion Extended Remix)




## NEW SINGLE

After many years of publishing hiatus, Jenny's released a single called *Open & Alive*. Fans were delighted to hear that the record was also available in physical format. After two years Jenny finally released her new single called *Keep Quiet*. This time fans received also a video clip. We waited for it really long.

## SINGLES BOX SET

28 th April 2023, the physical release of *The Beautiful Life - Single Box Set* took place. The box set contains 26 discs, totaling 340 tracks, and is a real treat for collectors. It includes new remixes, alternative versions, demos, and instrumentals. This special release is extensively described in this issue of *Acers Magazine*.




## PICTURE DISC

13.10.2023, as part of the British National Album Day, the *Happy Nation* album was released on a 12" picture disc vinyl. This is the second picture disc vinyl following *All That She Wants*, although previously the band had not released albums in the form of picture discs.






Jenny & Ulf on Swedish TV. This is the first appearance with both of them after 15 years!

## HN BECOMES A VIRAL

19th December 2023

Unexpectedly, the song *Happy Nation* became a viral sensation on the internet. The trend of using the song as background music on the TikTok app quickly spread. Interestingly, the song was used in videos showcasing actions of special police units. In later interviews, Playground record executive Lars Tengroth admitted that he had never seen such a surge in popularity of an old song before. It turned out that *Happy Nation* is one of the band's most popular songs in terms of streaming. It looks even more impressive in numbers as the number of streams increased by several hundred thousand in just a few days. In some countries, it currently exceeds even 500,000 streams (Russia) or 400,000 streams (Saudi Arabia).

## DOCUMENTARY VIDEO

4.04.2024 - The official documentary film consisting of three episodes: *Ace Of Base - the incredible story of All That She Wants* was finally released! Initially, the series was only available on a streaming platform in Australia. From 1st May 2024, the series is also available on the Viplay platform in Denmark, Norway, Iceland and Sweden, as well as on the Vodafone platform in Greece. There is also speculation about a future collaboration with Netflix and availability in other regions around the globe. 16th April 2024 Jenny and Ulf made an appearance on Swedish breakfast television. This was their first joint interview in almost 15 years!

## THE NEW FOOTAGE

Unseen footage from the making of *Life is a Flower* was rumored to be released in December 2024. The rumor suggests that it will be the long version previously rejected by the record company. Acers really waited for it so long, especially since a short footage from its scenes was shown in the documentary video. We will soon find out if this version is better or worse than the original one, and everyone will judge for themselves.

## WE'VE SEEN IT!

We watched all the promotional materials on TV in which Jenny and Ulf appeared to promote the new documentary video! Here are some of them + Grammis Sverige.



09.05.2024 - TV2 Denmark Go Aften Live



16.05.2024 Monocle Radio



08.05.2024 - Grammis Sverige 2024



29.04.2024 SVT, Sweden.



*The Secrets Of Swedish POP* documentary



03.05.2024 Nyheter24

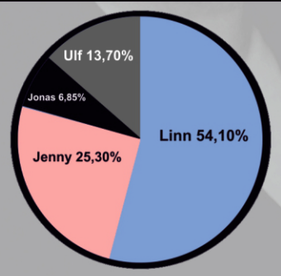
# I did it!

**I measured the duration of the songs and I know who sings the most songs on each of the Ace of Base albums.**



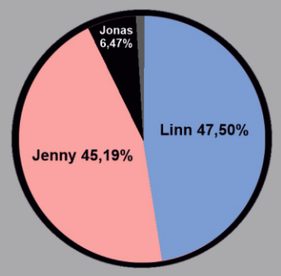

During each song, I measured the duration of the vocal parts of each band member. Ulf or Jonas's portions were also taken into account. See the results presented in detail in the table and on the charts in the summary. On the left side of the table, the song titles and vocal parts are listed with four different colors -- each Ace of Base member received their individual color. The length of the blocks roughly corresponds to the length of the vocals in each song. This helps in visualizing their proportions. In the final summary, I considered the four studio albums: *Happy Nation*, *The Bridge*, *Flowers*, *Da Capo*, and *Hidden Gems vol. 1* and *vol. 2*. I used a uniform methodology to analyze each album: I collected all the songs from all possible releases of the album (excluding B-sides, which appeared on *Hidden Gems* and received their own separate analysis). So let's move on to the analysis of vocal parts:

## HAPPY NATION



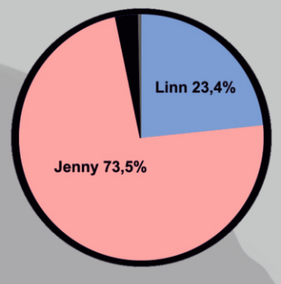

The chart clearly shows that on the first album, Linn dominated the vocals with just over 54% of all parts, while Jenny's result was only about 25%. Ulf had a surprising result, with 13% of the vocal parts, but his score was boosted by songs such as *Wheel Of Fortune (Club Mix)*, *Living In Danger*, *Just Chaos*, and *Don't Turn Around*. In fact, his voice could be heard in various forms very often on the first album. Jonas performed the weakest on *Happy Nation*, with just under 7%.

## the bridge



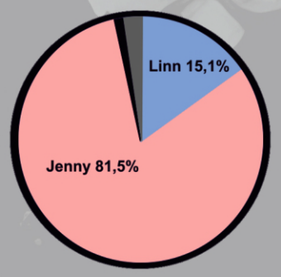

The second album brought many changes. Firstly, it is noticeable that the proportions of the sisters had leveled out and I always had the impression that the Berggren sisters shared the parts more or less equally. After analyzing the vocals, I was surprised that Malin won this battle. Although Jenny sang both the verse and both choruses in many songs, in the final analysis, Malin sang the most vocal parts, with 47,5%. Jenny's vocals accounted for 45,19%. Jonas surpassed Ulf and took third place with a score of 6,47% this time. Ulf's vocals were heard on less than 1% of the vocal parts.

## FLOWERS



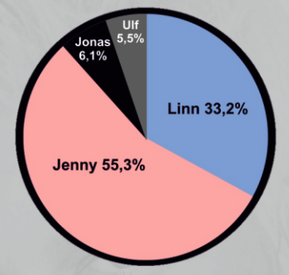

The third album was a real revolution because it is clear that Linn was demoted to the position of the second vocalist. Jenny dominated the album, occupying 73.5% of the vocals, while her sister was only heard on 23.4%. Jonas maintained his third position with a score of 2.5% - once again surpassing Ulf - who, in turn, had to settle for almost 1% of the vocal parts.

## DA CAPO



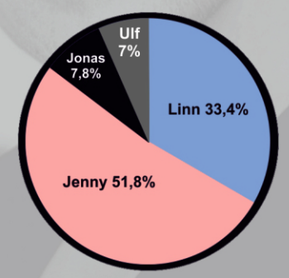

If you have ever wondered why the information about which vocalist sings a particular song is not on the *Da Capo* album, our analysis result leaves no illusions that the record company tried to cover up the fact that the last studio album almost completely deprived us of Linn's vocals. Jenny appears in every song and completely dominates the album with 81.5%. Linn's vocal parts are only 15.1%, although it should be noted that her score is inflated by the songs *Summer Days* and *Don't Stop*, which were only included in the Japanese edition of Da Capo. If we analyzed the European edition, her score would be even lower. However, Ulf's position improved and he finally surpassed Jonas, reaching 2.5%, while Jonas has only 0.84%.

## HIDDEN GEMS



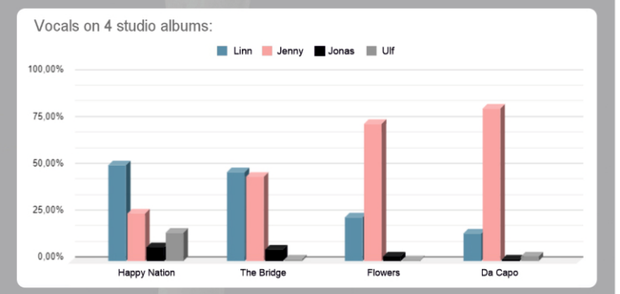

Analyzing the *Hidden Gems* album, I hoped that the statistics would be similar to those on *The Bridge*, where the sisters' vocal parts were almost evenly distributed. However, it turned out that Jenny won again with a score of 55.3%. Linn's score was 33.2%. The guys lent their vocals almost equally, with Jonas having 6.1% and Ulf 5.5%.

## HIDDEN GEMS vol. 2




The latest album, *Hidden Gems vol 2*, is most similar to the first in terms of vocal diversity: we have more rap and vocal inserts from the guys. Here too, I was surprised that Jenny significantly won the battle, with 51.8% of the vocal parts, while Linn was only given 33.4%. Jonas again surpassed Ulf - but this time only slightly - with a score of 7.8%, while Ekberg had 7%.

Looking at the bar chart, you can visually see how Linn's role changed over the albums and her vocals were consistently reduced to a minimum. You can also see how Jenny's role in the band strengthened. And despite Linn not wanting to be in the band, I am glad that her vocals were still included until the very end.



| Album: | Title track: | Who is singing the song: | Notes: |
|---|---|---|---|
| Happy Nation/ The Sign/ Happy Nation US | Voulez-Vous Danser | Linn Jenny | US version re-recorded vocals, but in the same proportions |
| | All That She Wants | Linn Jonas Ulf | The whispers sound like Ulf, but it is noted in the annotations that both guys provided their voices |
| | Münchhausen (Just Chaos) | Jenny Jonas Ulf | - |
| | Happy Nation | Linn Jonas Ulf | Backing vocals: John Ballard |
| | Waiting For Magic | Linn Jenny Jonas Ulf | - |
| | Fashion Party | Jenny Jonas Ulf | - |
| | Wheel Of Fortune | Linn Jenny Ulf | - |
| | Dancer In A Daydream | Linn | - |
| | My Mind (Mindless Mix) | Jenny Ulf | - |
| | W.O.F. (Original Club Mix) | Linn Jonas Ulf | Jonas is not mentioned, but you he can be heard in part of rap: "Taste like a steel like (...)" together with Ulf |
| | Dimension Of Depth | no vocals | Instrumental track without vocals |
| | Young And Proud | Linn Jenny | - |
| | A.T.S.W. (Banghra Version) | Linn Jonas Ulf | Proportions similar to original version |
| | Don't Turn Around | Linn Jenny Ulf | Backing vocals of Jenny and Linn were included |
| | The Sign | Linn Jenny Jonas | Backing vocals: Linn, Jenny, Jonas; Douglas Carr |
| | Living In Danger | Linn Jenny Ulf | Backing vocals by: John Ballard |
| | Hear Me Calling | Linn Jenny Ulf | Backing vocals by: John Ballard (bonus only in HN US release) |
| Total: | Who sings on Happy Nation album mostly: Linn=51,1%, Jenny=25,3%, Ulf=13,7%, Jonas=6,8% | | |
| The Bridge | Beautiful Life | Linn Jenny Jonas | Backing vocals by: Cue choir, Max Martin, Jeanette Söderholm |
| | Never Gonna Say I'm Sorry | Linn Jenny | - |
| | Lucky Love | Linn Jenny | Backing vocals by: Jeanette Söderholm |
| | Edge Of Heaven | Linn Jenny | Backing vocals by: John Ballard, Shirley Clamp |
| | Strange Ways | Linn | Backing vocals by Linn & Jenny (included in total results) |
| | Ravine | Jenny | Choir by Janette S., Brigitta Edof |
| | Perfect World | Linn Jenny Ulf | Backing vocals by: John Ballard |
| | Angel Eyes | Linn Jenny Jonas | Choirs by Janette Söderholm, Douglas Carr |
| | Whispers In Blindness | Linn | Backing vocals by: Linn & Jenny (included in total results) |
| | My Déjà Vu | Linn Jenny Jonas | Choirs by Janette Söderholm, Douglas Carr |
| | You And I | Linn Jenny Jonas | Backing vocals by: Jonas Carling |
| | Wave Wet Sand | Jenny | - |
| | Que Sera | Linn Jenny | Backing vocals by: John Ballard |
| | Just 'N' Image 6 | Linn | Backing vocals by: Jenny, Nana Hedin (voc. incl. in results) |
| | Lucky Love (Acoustic Version) | Linn Jenny | Backing vocals by: Jeanette Söderholm |
| | Experience Pearls | Jenny | Choir by Douglas Carr |
| | Blooming 18 | Linn Jenny | Backing vocals by: Jeanette Söderholm |
| Total: | Who sings on The Bridge album mostly: Linn=47,50%, Jenny=45,19%, Jonas=6,47%, Ulf=0,83% | | |
| Flowers/ Cruel Summer | Life Is A Flower | Linn Jenny Jonas | Choir by M. Bie, T. Ekman, N. Hedin, F. Johansson |
| | Always Have, Always Will | Linn Jenny | Backing vocals by: Marian Lisland, Marianne Bundevik |
| | Cruel Summer | Linn Jenny | Backing vocals by: Linn, Jenny, Susanne Carstensen |
| | Travel To Romantis | Linn Jenny | Backing vocals by Linn, Jenny, Marian & Birthe H. |
| | Adventures In Paradise | Linn Jenny | Backing vocals by: Susanne Carstensen |
| | Dr. Sun | Linn Jenny Jonas | Backing vocals by: Janette Söderholm, Douglas Carr, Jonas |
| | Cecilia | Linn Jenny | Backing vocals by: Nana Hedin, Marit Bie |
| | He Decides | Jenny | Backing vocals by: Linn, D. Carr (voc. included in results) |
| | I Pray | Jenny Ulf | Choir by Solid Gospel |
| | Tokyo Girl | Linn Jenny Jonas | - |
| | Don't Go Away | Jenny | Backing vocals by: John Ballard |
| | Captain Nemo | Linn Jenny | Backing vocals by Janette Söderholm, Marit Bie |
| | Donnie | Linn Jenny Jonas | Backing vocals by: Janette Söderholm, Douglas Carr, Jonas |
| | Cruel Summer (Big Bonus Mix) | Linn Jenny | Backing vocals by: Linn, Jenny, Susanne Carstensen |
| | Donnie (Ole Evenrude Mix) | Linn Jenny | Backing vocals by: Marian Lisland, Marianne Bundevik |
| | Whenever You're Near Me | Linn Jenny | Backing vocals by: Marian Lisland, Marianne Bundevik |
| | Everytime It Rains | Linn | Backing vocals by: Susanne Carstensen |
| | Cecilia (Ole Evenrude Mix) | Jenny | Backing vocals by: Susanne Carstensen |
| | He Decides (Charles Fisher Mix) | Jenny | No info about male backing vocals in any booklets |
| | Cruel Summer (Blazin' Rhythm Remix) | Linn Jenny | Backing vocals by Linn, Jenny, Marian & Birthe H. |
| | Into The Night Of Blue | Linn Jenny | Bonus track for Japanese release only |
| Total: | Who sings on Flowers album mostly: Jenny=73,4%, Linn=23,4%, Jonas=2,5%, Ulf=0,6% | | |
| Singles Of The 90's | C'est La Vie | Linn Jenny | - |
| | Hallo Hallo | Linn Jenny Jonas Ulf | Linn, Jonas, Jeanette Söderholm |
| | Love In December | Linn Jenny | Backing vocals by: Susanne Carstensen |
| Total: | Who sings on Singles Of The 90's album mostly: Jenny=52,1%, Linn=34,7%, Jonas=8,7%, Ulf=4,5% | | |
| Da Capo | Unspeakable | Jenny | Backing vocals by: Harry Sommerdahl |
| | Beautiful Morning | Linn Jenny | Choir by: Bishop Choir, vocal of Linn is not mentioned |
| | Remember The Words | Jenny | Backing vocals by: Harry Sommerdahl |
| | Da Capo | Linn Jenny Jonas Ulf | Backing vocals by: Harry Sommerdahl |
| | World Down Under | Jenny | Backing vocals by: Harry Sommerdahl |
| | Ordinary Day | Linn Jenny | Backing vocals by: Jeanette Olsson |
| | Wonderful Life | Jenny | Linn from backing vocals included into results |
| | Show Me Love | Jenny | Backing vocals by: Jeanette Von Der Burg, Anoo Bhagavan |
| | What's The Name Of The Game | Jenny | Backing vocals by: Harry Sommerdahl |
| | Change With The Light | Linn Jenny Ulf | Backing vocals by: Jeanette Von Der Burg |
| | Hey Darling | Linn Jenny | Brunner version has got similar vocal proportions |
| | The Juvenile | Jenny | Backing vocals by: Britta Bergström |
| | Don't Stop | Linn Jenny | - |
| | Summer Days | Linn Jenny | Bonus track for Japanese release only |
| | Beautiful Morning (Groove Radio Edit) | Linn Jenny | Vocal of Linn is not mentioned, added pro-forma |
| Total: | Who sings on Da Capo album mostly: Jenny=81,5%, Linn=15,1%, Ulf=2,5%, Jonas=0,84% | | |
| Hidden Gems | Would You Believe | Linn Jenny | |
| | Go Go Go | Jenny | No Linn vocals |
| | Into The Night Of Blue | Linn Jenny | |
| | Don't Stop | Linn Jenny | |
| | Make My Day | Linn Jenny | Unknown backing vocals |
| | Mercy Mercy | Jenny | No Linn vocals |
| | No Good Lover | Linn Jenny | |
| | Summer Days | Linn Jenny | |
| | Giving It Up (Remake) | Linn Jenny | |
| | Come To Me | Linn Jenny | |
| | Prime Time | Linn Jenny Ulf | |
| | Look Around Me | Linn Jenny Ulf | |
| | Pole Position | Linn Jenny Jonas | |
| | Sunset In Southern California | Linn Jenny | Unknown backing vocals, probably Susanne Carstensen |
| | Moment Of Magic | Linn Jenny Ulf | |
| | Mr. Ace | Linn Jonas Ulf | |
| | Moogoperator | Linn Jenny Jonas Ulf | |
| | Kings And Queens | Jenny | No Linn vocals, Unknown backing vocals, |
| | Love For Sale | Linn Jenny Jonas Ulf | |
| | L'Amour | Linn Jenny Jonas | |
| | Would You Believe (Alternative Version) | Linn Jenny | |
| | Cuba Cuba Libre | Linn Jenny Ulf | |
| | Giving It Up (Ace Version) | Linn Jenny Jonas | |
| Total: | Who sings on Hidden Gems album mostly: Jenny=55,25%, Linn=33,15%, Jonas=6,08%, Ulf=5,52% | | |
| Hidden Gems vol. 2 | Girl In The Line | Linn Jenny Jonas Ulf | Unknown backing vocals, probably Jeanette Von Der Burg |
| | Love In The Ghetto | Linn Jenny | |
| | Stranger To Love | Jenny Jonas | Backing vocals by: Jenny, Jonas |
| | Memories Forever | Linn Jenny Ulf | |
| | At The Borderline (Moogoperator 2) | Linn Jenny Jonas | |
| | Kyrie Eleison | Linn Jenny Jonas Ulf | |
| | Immanuel | Jenny | No Linn vocals |
| | Angel Of Love | Jenny Ulf | No Linn vocals |
| | Stay With Me | Linn Jenny | Backing vocals by: Linn |
| | For A Thousand Days | Linn Jenny Jonas Ulf | |
| | All Temptations | Linn Jenny Jonas | |
| | She Was Thinking Of You | Linn | No Jenny vocals |
| | The Challenge | Jenny | Unknown male vocals in the background |
| | Bad Dad | Linn Jonas | Voices of Jonas are doubled on the recording |
| | The Wizard | Linn Jenny | |
| | Close To You | Linn Jenny Ulf | |
| | Funk Funk | Linn Ulf | |
| | Reality (Black And White) | Linn Jenny | |
| | Wish You Were Mine | Jenny Ulf | No Linn vocals |
| | Couldn't Care Less | Jenny | No Linn vocals |
| | Stranger To Love (Original Version) | Jenny | Short part of Linn's humming (mormorando) was not counted |
| | Giving It Up (1999 Version) | Linn Jenny Jonas | |
| | Moment Of Magic (Alternative Version) | Linn Jenny Ulf | |
| Total: | Who sings on Hidden Gems vol. 2 album mostly: Jenny=51,8%, Linn=33,4%, Jonas=7,8%, Ulf=6,95% | | |





# GEN Z ANY NEW ACERS OUT THERE?

## THE STORY OF THE YOUNGEST ACER: ARIELLA





Being a young Acer in Gen Z is very rare or probably never, because the young kids and teenagers nowadays have a very different music taste, like listening to rap, trap or pop music from today, but I am not judging them. Some teenagers nowadays also have a great music taste in old music, like the 80's, 90's and maybe 2000's songs, like me.

Hello everyone! My name is Alexandra, but I go by the nickname *Ariella* (the nickname was inspired by my two names, Alexandra and Gabriela ), I am 18 years old, from Bucharest, Romania, and I would love to tell you my story of how I became a young Acer in the XXI century!

But firstly, I want to say a few things about myself to get to know me! I'm in my last High School year, I love to sing and dance and sometimes, to draw. I'm a very shy and honest person, but I also love to talk a lot. I love to collect vinyls and CD's with old music from the 80's and 90's. I have to thank my father and my grandfather for my taste in music. Besides listening to Ace of Base, I also listen to Michael Jackson, Lana Del Rey, Celine Dion, Whitney Houston, Pink Floyd and many more.

I became an Acer in February 2024. I first heard of Ace of Base when I was 4 years old, when my father had a huge playlist of their songs on his Windows XP computer. He would always play Ace of Base songs at parties, barbecue days and in his car. I instantly fell in love with their songs, I listened to them every single day after Kindergarten, but I never knew that in 14 years I would become an Acer.

The times went by, I grew up, and I kind of forgot about them, until in February 2024, while I was listening to music on YouTube on my way to school, *Lucky Love* started play suddenly - I had a silent gasp, cried tears of joy, and listened the song while I was remembering my childhood years. Subsequently, I listened to some other Ace of Base songs that day, and I instantly became a huge fan of them.

I joined in a lot of Ace of Base fan clubs, such as Acer City (I really love that page and all of the goodies that Ivaylo posts), but the most important fan club page that I joined and never regret are The Ace Boards on Tapatalk, and the Ace of Base World Discord channel.

At first, I thought that I would not be welcomed, because I was the youngest one, but it was I was instantly welcomed and appreciated! And it was a great pleasure to get along with so many Acers, such as Alan, Kutay, Ben and Sebastian.

> **"While I was listening to music on YouTube on my way to school, *Lucky Love* started play suddenly - I had a silent gasp, cried tears of joy, and listened the song while I was remembering my childhood years"**

I love all four members of Ace of Base (not the one with the dotty girls, ew. I'm talking about the ORIGINAL Ace of Base), but I personally think that Ulf is the most handsome guy I've ever seen. My favorite albums from Ace of Base are *Happy Nation*, *The Bridge* and *Da Capo*, while my favorite songs are *All That She Wants*, *The Sign*, *Cruel Summer* with Alliage, *Sharpshooter* and *Fashion Party*. As for the music videos, I love *The Sign*, *Beautiful Morning*, *All That She Wants* and *Happy Nation*.

As a new Acer, I don't have a huge collection of Ace of Base stuff, but I have two vinyls - *The Bridge* and *Happy Nation U.S. Version*. I would love to add many more AOB items to my collection.

And this is the story of how I became probably the youngest Acer in the XXI century. I would love to send a message to all the young people and teenagers who would love to become Acers one day: It's never too late to become an Acer. You are welcomed, no matter what! ■



# HOW I BECAME AN ACER

## THE PERSONAL STORY WRITTEN BY BERTA

**I'm Berta Kovács from Hungary. I've been an Ace of Base fan since I was 16 years old. I live in Budapest. I work at a small post office in Budapest. I really like listening to music and going to concerts, and I also really like going to the theater. My hobbies are photography and blogging. I also love cycling and swimming.**

As with everyone, there is a stage in everyone's life that is filled with adolescent passions. That's how I have it too. I loved listening to music when I was a kid. When the first satellite channels came out, I really enjoyed watching British MTV, so much so that it became a habit to eat and watch music in front of the TV. Ace of Base was released here in Hungary in 1993, when I first saw their very first video clip *All That She Wants* on Music Television. This is where my passion started, and then the other songs *Wheel Of Fortune*, *Happy Nation* and *The Sign* came as I turned 16. I was still in high school then. I also collected articles about them from Bravo and Popcorn. All posters were out in my room as well. I also wrote their names on my textbooks and on the school desk. Both: students and teachers knew in my class how much I love Ace of Base. Someone once brought me a poster of them. The math teacher took the poster from me because I was looking at it during the math lesson. I also managed to get their records. *The Bridge* album was my big favorite, so much that I listened to it all day and night. And surely some of my classmates and some teachers still remember how much of an Ace of Base fan I was at the time. One time I shared a video of *Beautiful Life* on Facebook, and a classmate of mine commented how happy I was when this song was broadcasted on school radio.

Like every teenager, I was a big dreamer at the time, waiting to meet their favorite band at a concert. In my last school year, I dreamed of coming to Hungary, and I wanted to go to their concert at all costs. In reality, unfortunately, they never went to Hungary, and at that time I did not have the opportunity to go abroad for a concert, so I never saw them live. I dreamed of meeting them in person one day and going to Gothenburg once. There used to be a TV show called *Three Wishes*, where children's special wishes were fulfilled, and later it was extended to adults as well. I was thinking then that once Ace of Base comes to Hungary, I will write a letter requesting a meeting with all four Aces. I wanted to make friends with people who love them too. Unfortunately, there was no one at school who loved Ace of Base and I didn't have anyone to talk to about Ace of Base. I didn't really have any true friends at school. This hurts a lot, which is why I have a hard time trusting people and letting people get close to me.

**"I first saw their very first video clip *All That She Wants* on Music Television. This is where my passion started (...)"**

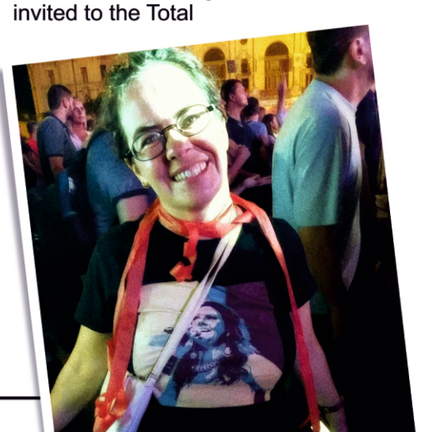
In 2016, I accidentally found out that Jenny was coming to Hungary. I decided to go. I went to the concert alone, and then I met an acquaintance there. I watched the concert from the front row. It was an indescribable feeling to see the person on stage who I had only admired for years in video clips, pictures, posters. The concert was fantastic; it was good to hear my favorite teenage songs.

After the concert, I had the opportunity to meet Jenny, from whom I asked for an autograph. I was lucky enough to take a picture with her. I asked my friend to help because I don't really know English. Jenny was very kind. She took my hand as she said goodbye. *I can't believe this* – that was my first thought when I came back home. It was the best day of my life for me. This meeting meant a lot to me. Here I was able to believe again in unconditional love and that there are still people with pure hearts on this Earth. I was less sad afterwards and I could handle everything with humor.

**"I was able to believe again in unconditional love and that there are still people with pure hearts on this Earth"**

### More encounters

I didn't have to wait another 20 years for the next meeting because she was invited to the Total Dance Festival a year later. I got to know some fans by then, so this time we went to this event together. I was very excited, I was really looking forward to this event. Jenny's performance was fantastic, at which point she sang five songs. This time we were able to meet Jenny after the concert. She was very kind and friendly with everyone. When I went to take a photo with her, she hugged me for the first time. The hug was full of love and I felt like I was near an old friend. I experienced wonderful moments. After that, I had the opportunity to write a story, which also appeared in the book of Acers. I almost cried with joy when I found out that my story would be included in that book as well.



The third encounter took place in Bonn, when the Die90 Live Festival was being held. That's when I traveled by plane for the first time in my life, which I was very afraid of. When we got to the concert venue, we heard Jenny cry. I have a hard time expressing my feelings, but suddenly I was in tears when I heard Jenny sing. There we met some foreign fans who were very kind and helpful. We managed to stand near the stage. Luckily, it was a good time that day, and the sun caught on. Jenny's performance was very good this time as well. I also saw Jenny's husband Jacob live for the first time here.

**"I have a hard time expressing my feelings, but suddenly I was in tears when I heard Jenny sing."**

After the performance was over, we met Jenny, who was very nice. Jakob came out for us and Jenny greeted everyone with a hug. This time she received the book which had stories of fans. She came to me too, and asked *How are you?* I blocked her for a moment. Then my face flushed, but I managed to tell her that I was fine. I wanted to ask how she was doing but did not have the courage to do so.

I was nervous and excited. I cried out of happiness though Jenny at first thought that something was wrong. She greeted the others, then asked about the author of the book she got.

**"As a teenager, I was always listening to Ace of Base when I had tough moments (...)"**

After that, I handed her my personal gift which accepted graciously. She was touched and thanked me for the gift. I was so excited that I was shaking. I was so overwhelmed that she reacted to my gift.

*Dear Jenny! Thank you for returning my faith and I can re-believe in unconditional love again. If you had not performed at these concerts, my dream would never have come true. I'm glad I met you. God bless you! With love: Berta* - She read this message, started stroking my face, and then hugged me as well.

And why did I write this to Jenny? There was a community that I thought was bound by love and togetherness. Unfortunately I was wrong because members of different Facebook groups attacked me all the time. It was then that I lost my faith, my trust in people, and I could no longer believe in unconditional love. That was shortly before I first met Jenny. Shortly before my trip to Germany, I learned that Jenny would have a concert in Hévíz. Jenny also said that she would come to Hungary next week and asked if I would attend her show there.

The next time I saw her in Hungary, then in Gelsenkirchen, one more time at the Deja Vu festival, and finally in Győr at the Total Dance festival.







Berta with her friends during Acer Meeting. From the right: Ilona, Melinda, Lily, Berta. On the middle photo: Danny on the left.

Some thoughts, feelings: *A star is not just someone who is famous and full of the press; rather who can provide support and comfort in difficult moments - in whose music we find a voice for our souls*. Jenny is exactly such a person. As a teenager, I was always listening to Ace of Base when I had tough moments - for example, I got a bad mark at school or just had a bad day. When I met Jenny, it felt like unconditional love still existed in this world. Every time she hugged me, I felt real sincere love.



Will this whole story continue? The coronavirus epidemic also prevented the continuation of this story. Concerts and festivals were canceled. Now that there may be festivals again, I look forward to finally being able to go to Jenny's performances again. Unfortunately, she hasn't been invited to our country (Hungary) at the moment, which is why I am very sad. I hope that fate will give me a new opportunity to see Jenny again and that I can get to Gothenburg one day - the city of Ace of Base. When I first met Jenny in 2016, I swore to go to Gothenburg one day.

Rare HQ photos

# TECHNOLOGY

## AI CREATES ACE OF BASE CONTENT

**Technology, which often surprises us, has often given artists a hard time. Jenny mentioned this in her interviews. Artists such as Ace of Base painfully experienced what it means to transition into the era of CD albums, where anyone could distribute their songs. Then it got even worse when the internet came along and illegal sharing of mp3 files became prevalent. Artists suffered losses, and their main income came from concerts. The next millennium brought even more significant changes in the form of Spotify and iTunes. And just when it seemed like nothing would surprise us, Chat GPT appeared unexpectedly with AI technology that revolutionized how we perceive virtual reality. While it did not change the music market, it influenced the emergence of new multimedia in the Ace of Base fandom and reignited the world of Ace of Base fans. But how will it affect the artists themselves? Read on.** *- written by Alan*




We have become accustomed to AI technology, which (even if we didn't know it) has been with us for many years through apps on our phones that allow us to automatically to enhance photos, change colors, and improve their quality. However, never before has there been so many applications that allow us to do this with such precision in such a short time. Many fans use programs that professionally enhance the quality of videos or photos. Of course, the algorithm of such applications is not perfect, but it is satisfying enough that its results can be admired in many Ace of Base groups. Until now, increasing image resolution was reserved only for vector graphics, as raster graphics lost quality. However, an algorithm has been developed that can handle this. Thanks to this, we can now admire photos that were previously only available to fans in poor quality. This includes the famous *blurred* image of Linn from the *Flowers* album, whose face is now clearly visible. See on the photos below before and after effct:




Fans upload enhanced videos on *YouTube*, which thanks to this technology, have better quality than the official ones released on Ace of Base DVDs. They still have a long way to go to perfection, but it is only a matter of time before the algorithm is improved. This is another example of how to use AI technology.

Some have tried their hand at creating new movies that could insert a certain face into a movie, thanks to the *FakeApp* application. This was mainly done by younger fans of the so-called *Generation Z*. These videos were popular on TikTok. Initially, fans jokingly inserted their faces into Ace of Base music videos. The application professionally matched our face to Malin's face, including all her facial expressions, from blinking eyes to moving lips. It also worked the other way around -- fans inserted Malin's face into other movies, creating pseudo-new shots with her face. It should be noted that this application was initially created to insert the faces of famous people into pornographic movies, which is why there are many such videos on the internet featuring many famous singers and actresses. Of course, lawsuits ensued - some artists unsuccessfully tried to fight for their image's dignity.




AI can write poems, essays, applications, and even songs. One of the users shared the lyrics of a song that Chat GPT had written for him. A fan asked the algorithm to write a continuation of the song *All That She Wants*. I asked the AI for the same, and here is the result:




*Verse 1:*
*She walks in shadows, heart full of desire*
*Still searching for love that sets her soul on fire*
*She thought she found it, but it slipped away*
*Now she's back on the hunt for love every day*

*Chorus:*
*All that she wants is another chance*
*To find the love that will make her dance*
*She's looking for someone to hold her tight*
*And make her feel like she's alive*

*Verse 2:*
*She's been around the world, but she's still alone*
*She's tired of being by herself, she wants a home*
*She knows what she wants, but she can't find*
*The one who will love her and never leave her behind*



AI can also extract vocals from songs to obtain an acapella file or a completely instrumental track. *YouTube* is teeming with instrumental versions of Ace of Base songs. Record companies do not want to share acapella materials so that fans cannot create unlicensed remixes. However, we are now self-sufficient and can obtain acapella versions without the record companies' permission. In addition, there are many music programs that are intuitive and easy to use, so even someone who has no knowledge of music can create a musical masterpiece. Autotune and many other programs allow not only for vocal correction but also for modifications, especially melody--changes. This creates a wide range of possibilities and room for creativity in creating interesting alternative versions of various Ace of Base songs. It is worth noting that AI can learn our speech through music files. With the obtained samples, we can convert any voice, for example, into a Jenny or Linn voice. Although this algorithm is still under development, the result is impressive enough that hearing Malin sing an unknown song gives us chills.




*TO RECORD A PIECE OF MUSIC TODAY, YOU DON'T NEED INSTRUMENTS, A VOICE OR A STUDIO. ALL YOU NEED IS AI, WHICH WILL GENERATE A SONG IN ANY STYLE FOR YOU IN A FEW SECONDS.*

For dessert, I wanted to mention the most interesting aspect of AI for me: creating its graphics. Chat GPT can create graphics from scratch or based on the image we provide, filling in missing parts of the picture. Will we need a graphic designer to design a single cover when AI can do it excellently? I will demonstrate a few examples. Let's compare the official cover of the single *Life Is a Flower* to the one created by AI. The only thing I had to add was the text because artificial intelligence cannot yet handle captions. I also included some of my own graphics created from scratch in Corel, which sometimes took me a whole day, while the graphics created in five seconds by AI were a lott better and I like them all.

*ON THE LEFT: FEW EXAMPLES OF FAKE ACE OF BASE ALBUM COVERS CREATED BY AI IN THREE SECONDS. ALL OF THEM LOOK VERY PROFESSIONAL.*

We already know about concerts where the audience watched only the artists' avatars (like the case with Abba). Will we see such a performance by Ace of Base in the future? There is nothing to indicate their actual comeback, so maybe they will return as avatars? Or maybe someday we will have a completely new music video, a new song, and completely new vocals, all thanks to AI? We will have to wait for the answers to these questions. However, anyone who has mastered the art of managing AI can create their virtual Ace of Base concert at home today.



# Life is a flower

## Single remixes review - written by Cout

**On April 6th 1998, the new single from Ace of Base's third album *Life is a Flower* was released. The song carried all the charm and magic an Ace of Base track has and quickly became a hit throughout European Radio Stations. It had a unique sound that consisted of strings and horns, which brought more richness to the track while maintaining signature Ace of Base song structure and characteristics. Jenny takes the lead vocals for this track. Linn and Jonas also accompany a cheerful and strong background choir led by the powerful vocalist, Nana Hedin.**

The song was initially called *Flower* but throughout the recording process of the third album, the band realized that the different styles of the songs in the album created a *bouquet* in a sense. They then decided to call the album *Flowers* and the track was titled *Life is a Flower*. One of the unique points of the song is that it was recorded in Polar Studios, where Abba had also recorded many tracks

It is only normal for a hit track to receive remixes and alternate versions and *Life is a Flower* was no exception. The track received many mixes as well as a Reggae arrangement (also a few slightly alternative versions, too). The rich and lively structure of the song translated into solid mixes, each of which provided a different angle of approach to the song. Let's take a look at the remixes from the *remix bouquet* that *Life is a Flower* made possible.

**1. Extended version**

The extended version gives a chance to explore the structure of the song by incorporating elements such as the octave piano partition, the lush strings, and the funky synth in the extended sections. They are presented almost like an extended studio recording session and allows us to dive deeper into the song. It pushes the track to almost six minutes and is a great version to listen to.

**2. Reggae Version**

Featured on the Scandinavian maxi single, the Reggae Version strips down the track into a more prominent beat section while dialing down the strings. This version provides a more mellow approach to the track, still keeping the core elements as intact as possible. The cheerful and energetic vocals of Jenny, Linn and Jonas can be heard more clearly. There is even an additional adlib from Jenny at the end of the track, which does not appear on the original version. It catches the first time listeners by surprise and is a very nice addition to the track.

**3. Soul Poets Night Club Mix**

Soul Poets collaborated with Ace of Base many times for the *Flowers* album by providing many excellent mixes as well as their magnificent production that became one of three new songs included on Singles of the 90s - *Love in December*. They took the track for a Dance/Electro Pop spin, changing the chord structure completely. The octave pianos were exchanged with signature house/dance pianos. This reminded us of the Korg M1 Piano. The lush and calm strings are exchanged with dynamic ones. A totally new funky bassline was introduced as well as a new horns section which moves the track slightly into the disco genre as well. The remix also dissects the vocals including the choir vocals and chops them into a new arrangement with the help of low and high pass filters. Overall, the remix turned the track into a solid dance track. The instrumental was included with the *Beautiful Life Collection*, which allows the listeners to hear the horns clearly.

**4. Sweetbox Mix**

The German based duo Sweetbox is one of the producers that collaborated with Ace of Base more than once and this time they mixed *Life is a Flower* into a darker version that was in stark contrast to the original version. They changed the chord progression but this time chose to stay in the root chord B-minor while building the grungy elements into a bass and rhythm--driven structure. The duo managed to slow down the track without changing the beats per minute while keeping the energy high with flying staccato synths and almost moog-like synth lines. The beats hit harder than the stripped-down Reggae Version. They also remove the background choir vocals altogether, which makes Jenny's vocals shine more. The remix provides a good alternative to those who are looking for a darker Ace of Base sound.




**5. Absolom Mixes**

The Belgian duo Jimmy Goldschmitz and Christophe Chantzis took a more techno approach to *Life is a Flower*. They chose to create an atmospheric track with a combination of electro synths and arpeggiated synths with techno leads. However, while doing so, they created a remix that doesn't carry the DNA of *Life is Flower.* Although a great techno track, the remix moves far away from the original track and unfortunately loses the track's atmosphere. There is a Short Edit as well as a longer version for techno enthusiasts.

**6. Milk Inc. UHT Radio Mix and Long Edit**

Taking a mid-tempo song and turning it into a solid dance track is not an easy task but Milk Inc. nailed it with both versions. Just like Sweetbox, they took a darker approach but this time used dance elements to turn the track into a euphoric dance remix. They combined a dark bassline with a bright synth line, which steals the spotlight. The synth line dances perfectly with the vocals, accompanying them while building a climax throughout the track.

Although very similar to each other, the radio mix and the long edit are different from each other. The Radio Mix uses the full range of the lyrics, turning the song into a perfect radio-friendly remix. The Long Edit takes advantage of the elements being laid on top of each other one by one, reaching to a point where the remix erupts into a club hit with the ad libs from Jenny. *The Beautiful Life Collection* contains instrumental versions for instrumental enthusiasts.

**Honorable mentions:**

For those who would like to discover further versions; an alternative album version of *Life is a Flower*, which was originally spotted on a French promo, is available on *The Beautiful Life Collection*. It has the ad libs that were not included in the original album version. There also is a slightly different instrumental version of the track on the collection for karaoke and instrumental enthusiasts.

**Did you know that?**

- The single *Life is a Flower* is one of the most played singles on radios in almost all of Europe. It is most frequently played in Germany, Poland, Spain, Portugal, and Italy.
- Due to the phrase *We live in a free world*, it is played every year during the Pride Parade in Berlin (Germany) and Poznań (Poland).
- On October 22, 2020, during the women's strike in Warsaw, protesting against the tightened abortion law in Poland during the pandemic, the song *LIAF* was also played in the background due to the phrase *We live in a free world*.
- This song won the first place in a poll posted on Facebook, in which respondents answered the question: What is the best song from the album *Flowers*?
- *Life is a Flower* was included on many compilation albums: *Popcorn Hits Vol. 5* (1998), *Top Of The Pops 1998 Volume 2*, *Various – The Greatest Hits Of 1998*, *Now That's What I Call Music! 41* (1998), *Best Of '98* (1998 Arcade) and many more.



Screenshots from the video



# TRAVELING TO VISIT ACE PLACES

**Sweden holds a special place in the heart of every Ace Of Base fan. Although I traveled to our band's country with my fiancé for for scientific research, it provided an opportunity to finally visit the places where Jonas, Linn, Jenny, and Ulf currently reside. Just as Christians visit the holy places where saints once frequented, I follow in the footsteps of Ace Of Base members, and the places where they've been are special to me.**

- written by Alan



The journey from Poland to Sweden didn't take long. We landed in Stockholm, a city teeming with locations where scenes for the *Happy Nation Home Video*, several shots for the *Our Story Documentary Video*, and the band's music videos were filmed. Unfortunately, I couldn't immediately reach these places. First, we headed to Uppsala, a charming town that greeted us with its monuments. There, we embarked on our query to the largest library in *Sweden: Uppsala Universitetsbibliotek*. Every country has its own rules. Here, almost every door – residential or commercial–, opens automatically to encourage tourists to visit even more. Therefore, on the way, we stopped at two bookstores to inquire about Jenny Berggren's book: *Vinna hela världen* (*Win the Whole World*). Unfortunately, they were sold out everywhere, but I set a goal to explore Swedish music stores and bookstores during this trip and find anything related to Ace Of Base to complement my collection.

Since my partner conducts various research projects that preoccupy him for prolonged periods, I had plenty of time to plan my Ace Of Base hunting strategy. I had gained a few hours and so decided to accompany him on his research endeavors. I sat with him in the reading room, and while he perused ancient texts, I used the library computer to meticulously mark on the map all the music stores, bookstores, and places where Ace Of Base shot their music videos. That's how this article came to me - every day, I wrote a little in the Swedish library, after finishing my research. Right from the start, I encountered an interesting coincidence. As soon as I applied for access to special old prints in the library, we discovered that we had arranged many works with Prof. Maria Berggren a few weeks earlier. The surname sounded so familiar that I took it as a good sign for our journey.

For the curious: in the archive of press collections, I found over 120 articles about Ace Of Base. I wondered if making them available would cause any drama? Unfortunately, I didn't want to spend this trip solely sitting in libraries. So I'll leave my library adventures for another time. Having visited almost all the music stores, I managed to buy the Swedish editions of *Happy Nation*, *Happy Nation US*, and a small 7" vinyl (single) *Wheel of Fortune*. In one store, the clerk pointed out that they had nothing from Ace Of Base and that here, only ABBA matters. I didn't hesitate to debate with him and refute his statement, stating that it wasn't true because I specifically flew from Poland for Ace Of Base, not Roxette nor ABBA. Unfortunately, I still didn't find Jenny's book in any bookstore, and every salesperson pronounced her name differently than I did. I was able to correct myself only when our friend taught me the accent with which her name and surname are pronounced here. The most important thing is that everyone speaks English here, so even if I mispronounced something, there was no problem with communication.

I must mention that while tasting Swedish food, we visited the *Il Forno Italiano pizzeria* - an Italian restaurant on *S:t Olofsgatan* street. I've never had such good pizza, not even in Rome. We ordered the Marinera because the waiters recommended it, saying they make their own signature sauce for this pizza. And indeed, I've never tasted such good pizza. Although the town enchanted us with its charm, I waited for the moment when we would go to Stockholm. And finally, that day came!

After getting off the tram, we went to the hotel. Walking across the *Mäster Samuelsgatan* bridge, I noticed skyscrapers that seemed familiar to me. We stopped for a moment. I checked, and indeed - it was them! The skyscrapers from the Unspeakable music video. I was thrilled, so we went down to *Sergels Torg* roundabout, and for a solid hour, my partner had to take pictures of me from every angle. It turned out that our hotel was quite nearby. We went to the *Crystal Hotel* on *Birger Jarlsgatan* street. After dinner, when it got a bit darker, we returned to *Sergels Torg* because I had to take another photo session, this time at night - just like in the music video. Again, my partner rolled his eyes because I had to have a photo from every angle, just like in the frames of the *Unspeakable* music video. I also spotted other buildings featured in the video. All thanks to our friend Acer Sebastian, who pointed out all these locations to us on Ace Of Base Discord long before our trip. He was supposed to accompany us on our trip, but unfortunately, at the last moment, he caught Covid and had to stay home in isolation. To my surprise, the glowing monument at *Sergels Torg* roundabout shone green, while in the music video, it was blue. I was disappointed that I would have to change the colors in Photoshop. Imagine my surprise when a few days later, the monument changed color to blue! Of course, I don't need to say that I forced my partner again to return to that place in the evening and redo the entire photo session. It must have been great suffering for him because, as usual, he wanted to visit as many interesting places as possible, and here I found some completely unattractive places that have a completely different meaning for me because of Ace Of Base.

In the distance, at the corner where *Gamla Brogatan* and *Slöjdgatan* streets intersect, I spotted the famous store where Linn bought a sweet little trumpet and with Jenny tried on various clothes. It turned out that this store unfortunately no longer exists, and in its place, a large restaurant was built. I went inside and stopped for a moment to try to imagine the spaces I saw from the old video. Unfortunately, my thoughts were dispelled by a waiter asking if I wanted to order something.



Left: buildings in Sergels Torg (Stockholm) were used for Unspeakable video.



Below: the place where Linn & Jenny were in Documentary Video. The shop is not there anymore.





Left: market near Skyddsrummet Hötorget where Linn and Jenny went shopping.

Thanks to the map created earlier, I already knew that very close to our location, just beyond the charming royal park of *Kungsträdgården*, where the trees were in bloom, and some martial arts shows were being held, there existed metro station of the same name. It is so unique because this is where the *Living In Danger* music video was filmed. Of course, my partner had to prepare himself for hours spent in an ordinary place again. Taking photos was particularly difficult because we had to wait for a moment when no one would be entering the metro, and it's a very busy place. Unfortunately, not all locations have remained in the same condition to this day, as there are constantly renovations, conservation work, and modernization going on. Fortunately, the key places, which are easily recognizable, remain unchanged to this day, which I managed to capture in photos.

After a successful photo session, we waited for the approaching metro because from this place, we had a direct route to the *Millesgården Museum*, where Linn's interview for the *Our Story Documentary Video* was filmed. Unfortunately, getting there was more difficult because this place is located on the other side of the city, and after getting off the tram, you can get lost in the labyrinth of single-family houses because it's a neighborhood with such buildings. But somehow, thanks to the map prepared earlier, we managed to find it. It's a museum of modern art, and I would say somewhat peculiar. It mainly features the works of Carl and Olga Milles. Unfortunately, it was full of tourists inside, but luckily, everyone was focused on the exhibition inside the building. Taking advantage of the opportunity, we quickly went out to the viewing terrace, where there were plenty of sculptures. These sculptures accompanied Malin during the interview. My partner patiently took photos of me from every angle for a long time to accurately capture the same shots from the *Documentary Video*. I noticed that the view from the terrace had changed slightly and there was no longer a large chimney and a distant skyscraper.

During our stay, we also visited many other interesting places, such as the *Royal Palace*. Coincidentally, it was Museum Night during our visit, so we could visit the *Abba Museum* for free. However, we had to wait in line for two hours. But it was worth it because we could record a song in a replica studio, perform with their holograms on stage, or buy a *Gold Hits* CD. As I was looking at their merchandise booth, I thought, will we ever have a store like this for Ace Of Base, where there are lots of t-shirts, books, records, and other merchandise? Probably not soon because the guy at the market was also selling some t-shirts with Swedish artists, but when I asked about Ace Of Base, he replied: *Who? Ace Of Space?* Another person I had to educate. Our next travel goal, when we visit Sweden again, will be Gothenburg and the famous passage where the music video for *Beautiful Morning* was filmed. If you ever go there, be sure to take a photo in the café where Malin sat. It still exists to this day!



Left: Kungsträdgården metro station. Here *Living In Danger* video was filmed.

**BONUS:** Rome - a report from the location where the *Cruel Summer* music video was filmed.

When discussing places where the band members have been, it's worth mentioning one particularly special place that I had the chance to visit in 2021. It's the *Museo Della Civiltà Romana* in Rome, where some scenes from the already iconic music video for *Cruel Summer* were shot.

Summer 2021 wasn't the most pleasant -- aside from the scorching heat that bothered tourists, the omnipresent Covid-19 pandemic made normal traveling impossible, let alone planning long trips that were often postponed or completely canceled. However, on the other hand, this situation forced hotels and carriers to offer better, more favorable tourist deals to encourage travelers to take vacations. In such circumstances, me and my partner decided to go all in and, after getting vaccinated, set off on a trip to Rome - the city of philosophers and rich history. It was my first time in Rome, and since we came here on our own, and my fiancé knew Rome very well, we weren't dependent on any travel agency.

Rome is a very unique place. There's something interesting hidden in every corner, exceptional monuments, buildings with richly carved ornaments, wonderful sculptures of athletic figures standing proudly in various positions. This city overwhelms us with its vastness. You can feel history here at every step, but there's something else you can feel -- an enormous heat from the sky - for people from other countries, it's just too hot here. The Roman walls and the Roman sky tell the world: *I'm going to overwhelm you with my temperature*. No wonder Nigel Dick, the director of the *Cruel Summer* music video, chose this place for the clip.



Above: the *Millesgården Museum* where Linn was interviewed.



Left: *Palazzo della Civiltà Italiana*, one of places where *Cruel Summer* video were filmed.

Many Acers who come to Rome forget that somewhere on its territory, Ace Of Base's music video was made. It's all because it's not easy to find. It's located far beyond the city center, and it's even harder to get there without a car. The situation is even more complicated because the museum consists of an entire complex of buildings spread over a very extensive area. Fortunately, in the age of the internet, *Google Maps* can guide any lost tourist. My fiancé was eager to show me the *Colosseum*, but I couldn't stand it anymore and kept pestering him to finally go see the place from the *Cruel Summer* video.

We went there by a city bus. We passed through various neighborhoods of Rome and at one point, on the right side in the distance, I spotted the characteristic building of *Palazzo della Civiltà Italiana*, which I immediately recognized from the music video. We got off the bus at *Colombo/Civilta' Del Lavoro* and walked along the long and beautiful *Viale della Civiltà del Lavoro* avenue, which was lined with trees and neatly trimmed hedges on both sides, and headed to the palace. Unfortunately, all museums were closed during the pandemic. Because there are also sculptures near the Roman museums, perhaps for their safety, all museums were fenced off. Therefore, we stopped at *Quadrato della Concordia* - exactly where the girl from the *Cruel Summer* music video was standing while changing her shirt. Since she didn't enter the building in the video, I didn't feel the need to explore its interiors - so I considered the Covid restrictions a small loss.

A few moments later, we returned to find the key place that all fans recognize. Unfortunately, it was hidden much further away. Although it belongs to the *Museo Della Civiltà Romana* complex, its exact location is far away at *Planetrario di Roma*. To get there, you have to walk along *Viale della Civilta Romana* all the way to *Piazza Giovanni Agnelli*. Here, in front of us, were the widely spaced, high columns from the music video, and on the right side, the place that you can recognize from the photo session and a few shots from *Cruel Summer*. Unfortunately, the museum was also fenced off, but I told my fiance that I didn't travel so many kilometers just to see this place from a distance - if needed, I would jump over the fence. Fortunately, I was probably not the only one who thought this way because part of the fence was damaged. We went through it and took photos exactly where the members of Ace Of Base were standing. Thanks to this situation, we were the one and only men standing there so I felt like I was on the music video plan. There were no other tourists there.

*Relic of Linn* - Christians surround places of worship and relics, or objects that had contact with the saints of the church. Usually, these places or objects are famous for their miraculous properties or are shrouded in urban legends. This phenomenon reminded me of my memory of where *Cruel Summer* was filmed. In one of the photos, Linn is leaning on one of the columns at *Planetrario di Roma*. Replicating scenes from the music video in my photos, I wanted to take one picture in the exact same position, leaning on that specific column. It turned out that where she rested her arm, there was a strange mark that looked like someone had burned it with fire. A funny coincidence, isn't it? It is certainly just a sign of time, but I decided to archive the photo for skeptics.

During my travels, I was able to visit the filming locations for *Cruel Summer*, *Living in Danger*, *Unspeakable*, as well as the documentary films *Our Story* and *Happy Nation Home Video*. Maybe these are not important places on a global scale, but they will certainly be an interesting addition to any Ace Of Base fan's trip. If you are ever in Sweden or Italy, it is worth visiting the places where Ace Of Base filmed their music videos. I have plans to visit a few more such places in the near future.




Above: many Acers shared photos from place where Cruel Summer video were filmed. From the top: Ivaylo, Lily, Alan and Emil.

# ACE OF BASE
## Da Capo
# A Nostalgic Return With Missed Opportunities

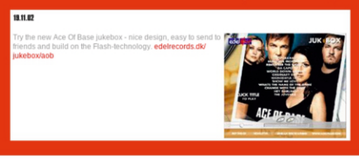


**Do you remember that morning in September 2002? Ace of Base were back with their fourth studio album, Da Capo. It was a stylistic return to the heyday of the '90s, with the infectious melodies that made them superstars. Da Capo is an Italian phrase, often used in music, meaning "back to the beginning." The album was originally due for release in 2000, but was delayed due to internal problems with record company Edel-Mega.** *- written by Sebastian*

In an interview with Aftonbladet, the band said that they had recorded 200 songs for the album, but only 12 of them made it to the final track listing, with 14 in total making it to the Japanese version. Twenty years later, I still wonder what happened to all those songs that were recorded and never appeared on the Internet.

I remember my brother and I visiting the official Ace of Base website to listen to the new album we'd been waiting for years at http://edelrecords.dk/jukebox/aob. I had a MiniDisc player at the time. So, I could record the album and listen to it on the way to school.

Flash player from the official webpage. It allowed to listen to few seconds of each song from *Da Capo*.




The album itself had its moments. *Beautiful Morning*, the first single released before the album, was a real hit. It was so fresh and represented the normal musical evolution after *Flowers*. The video clip, shot by Daniel Borjesson at the Victoriaspassagen in the heart of Gothenburg, even featured the four members of the band.

*Unspeakable* was another strong single, reaching no. 3 in Israel, no. 10 in Hungary, no. 14 in Finland, no. 45 in Sweden and 97 in Germany. Filmed in the centre of Stockholm (Segelstorg) by Daniel Borjesson, this was the last time the four members could be seen together on tour. However, the video featured only Jenny and Ulf as main characters.

*The Juvenile* was the last single, but it was only released for Germany. It is a rewrite of a song from 1995 that was originally written as the theme for the James Bond movie *Golden Eye*. However, the band withdrew from the project.

My two favourite songs from the album are *Ordinary Day* and *Hey Darling*. The first one could have been a perfect Christmas release, with Christmassy remixes. For me it is a perfect love song. *Hey Darling* sounds like the band looking back at their success and saying: *Okay, you've got the fame and the money and now what? This is just material stuff. Does that make you happier?*

I was very surprised to hear an Ace of Base cover of Jonas' production of *Show Me Love*, originally performed by Yaki Da. But in the end, this song has its place on the album, because it has this Ace Of Base's vibe.

The cover of *Wonderful Life* feels like the song to cover for this album. It is a good vibe song.

A special treat for fans arrived almost a month after the album's release: *Da Capo, the DVD*. This edition offered the complete standard album in immersive 5.1 surround sound, allowing you to experience the music in a whole new way. It also included a collection of all the official music videos (except for *Travel to Romantis* and the original version of *Lucky Love*, which was replaced with the acoustic US version). The DVD also featured a photo gallery, discography, and biographies in both English and German.

I was a bit sad to see that only Jenny and Ulf were promoting the album. Jonas was not there. Why was that? Was it because he was unhappy with the final production of the album? He mentioned that he and the label were not on the same page regarding the final mix of the album. I expected Linn not to be there, as she let us know that she did not want to be a public person anymore.

Ulf said that lead single *Beautiful Morning* didn't really reflect the album, which was poppy, a bit heavier, and more danceable, a sentiment echoed by Swedish newspaper Aftonbladet (translation): *The new album Da Capo smells like Ace of Base pop: easily digestible pop that makes your feet move. Just what the band wants to achieve*. The aim was to sell millions of copies of the album. The initial press was very good, as another article from Aftonbladet, released a month before Da Capo was available, led with the headline *The New Album is Extremely Strong*. So, what happened?

With poorly-executed promotion by the band and by the media, *Da Capo* failed to match the success of their previous albums. It didn't even make a splash in countries where the band had topped the charts, such as France or the UK.






Unlike their previous albums, this one had a more limited release. Europe got it, as did Japan, South Africa, and India. Major markets such as the United States were left out. The album's mixed success can partly be explained by the changing music scene. In the early 2000s, pop music was moving away from the Eurodance/Europop sound Ace of Base had helped to create, and more towards R&B and hip-hop influences. There was also a 4-year gap between *Da Capo* and their previous album, *Flowers*, which may have caused them to lose momentum with fans.

There were even plans to release the album in the US in 2003, but this never materialized, leaving many of their fans disappointed. The exact reasons for dropping the US release are unclear, but it was probably a combination of factors. Internal conflicts within the band and the lack of promotion in Europe likely made it difficult to effectively launch the album in the American market. By 2003, a return to '90s pop seemed less attractive to Arista, even with the proposal of some songs receiving new production for the North American audience.

In 2020, *Da Capo* was released on clear vinyl for the first time, along with all three previous albums. I wish it could have the same expanded release, including a bonus vinyl with b-sides and demos.

Time has passed, and I still think the album should have been released in 2000. The songs are good, but they're two years late. This album is very Jonas. You can feel/hear him in every song.

Twenty years… I can't believe it's already been twenty years. Wow, time flies. I hope one day we could have some of the 200 demos that were recorded, and also hear how the album originally sounded in Jonas' head.









# the Documentary Video

**The rumor about the documentary video about the band had been circulating within the fan community for several months. The further news that one of the fans would also appear in it only intensified the situation. Speculation also arose about whether Linn would participate in the production. Ace fans were astonished when the Australian service Viaplay Group and Mexico Productions released the first trailer. The three-episode documentary film was well received by fans. Nobody expected Ace of Base would surprise us with such a production in 2024. Here we share with you our first impressions.**

- written by Alan, Kutay, Sebastian, Valentin, Ariella, Sharmi and Ivaylo



## The beginning

**Alan:** From the very beginning, the documentary strongly showcases how Ace of Base conquered the world with their massive hits like ATSW, TS, DTA or BL. I guess I must have gotten used to it and forgotten about it, because watching just the beginning of the film made me realize: *Wow! They really stormed the entire world, quite literally*.

**Kutay:** When I first heard that a documentary was being made, I was very happy. As a fan of both *Beatlab* and *The Story* (or Our Story) documentaries, it made me very excited to hear that another documentary is on its way. The last documentary was released before *Flowers* was released (around 1997). Therefore, a new one meant that the events after 1997 will also be included. Ace of Base has an (unfortunate) history of having a substantial amount of unreleased material (Concerts, performances, behind the scenes performances and even photoshoots) that lies in the cans due to the lack of appropriate technology. This new documentary also meant that we would get the chance to see a chunk of this unreleased material as well.

**Ariella:** I immediately got goosebumps when it showed the throwback success of AOB. I imagined that I was going back in time, in the 90s. My heart filled up with joy.

**Sebastian:** I was thrilled at the beginning. It was like going back in time but with my grown-up eyes. I got goosebumps.

**Ivaylo:** The release of the documentary really excited me. I was expecting to see a lot of unaired material, and to listen to their stories. I'm not disappointed by what I saw, but I'm kind of sad. Life has not always been a flower and the morning has not always been beautiful.

**Valentin:** When I heard there was going to be a new documentary I felt so happy and excited. Honestly, my eyes were teary. Guys, this is the band I grew up with. I was 12 when I first heard ATSW. I was thrilled, my heart was filled with joy and I felt like a teenager in my forties. The idea of seeing something unseen, something that has never been shown, felt like going back in the 90s and imagining myself waiting again for MTV, MCM and later VIVA to play the new Ace of Base video.

The beginning of the documentary is strong and good. Remembering their breakthrough, those crazy times, it was great. Guys, the 90s were so mysterious and magical.There was a special beauty in the way you can get any information back then. I remember how I was looking for an article or a poster in every magazine or paper, waiting for the radio charts. It was different in every way and somehow so beautiful from today's point of view.

**Sharmi:** They often say a *state of confusion* is the best state. I wish I could be in this state after watching this documentary. Unfortunately, or fortunately, I am not. The throwback to their *crazy* years wasn't really *explosive* material but still for any fan of AOB, it is always an experience to re-experience a truly magical time.

## Ulf's relationship with father

**Alan:** In several interviews leading up to the premiere, Ulf warned us that the documentary wouldn't be a sweet tribute to the band, but an honest confession and a story of its highs and lows. And that's exactly what happened. I was deeply moved when he talked about his difficult relationship with his father. It's amazing that he found support in the Berggren family, where he could truly be himself.

> "I felt like a teenager in my forties. The idea of seeing something unseen, something that has never been shown, felt like going back in the 90s (...)"
> *- Valentin*

**Ivaylo:** Everyone has made stupid decisions and done stupid things in their teenage years. I'm not justifying Ulf, but I admire him for what he did to better his life after this phase, and the fact that he put all his energy into something truly fascinating - music. I adore the way he overcame this whole attempt to put them down. I absolutely loved Jenny's claim she will protect him with her body.

**Valentin:** Everyone has done or said things they are not proud of, especially in their youth. The main point is that Ulf found his way and made so many people happy, including myself. As a son and father of three sons, I think that a father is supposed to show love and support to his children. I am not saying that every action of theirs has to be approved, but we should be there to guide and help them. I knew about the bad relationship between Ulf and his father. I also knew that he used to sleep in the studio and went to the Berggrens to have a shower and sometimes eat. What I never knew was that the situation was so serious that



Photo: Viaplay documentary menu screen

they had to hire bodyguards because of Ulf's past. I thought the reason was Jenny's attack by the German fan. And Jenny saying she would protect him with her body is priceless. By the way, now I think to myself if the whole *nazi past* situation may have something to do with Linn's decision? Until this moment, I always thought that besides the great pressure of success, the attack in 1994 was the last *drop in the glass*.

**Sharmi:** There is some *filler* material in this documentary - Ulf's difficult relationship with his father. I do not understand how that detail is directly related to what happened with AOB as a band after the stupendous success of the first album.

**Kutay:** I really didn't know Ulf's relationship with his father was difficult and I was very sorry to learn this. It was very heart breaking to understand that Ulf has never spoken about this (or if he did, I truly missed it) and from this part of the documentary, I learned how important the Berggren family was for him as well as Ace of Base.

## Ulf about dating Jenny

**Areilla:** I was in total shock and awe when Ulf said that he used to date Jenny. When I saw the picture of Ulf and Jenny at a party, I was like awwww… that is so sweet!. The picture has a Beauty and the Beast vibe, but in a good way.

**Valentin:** I knew Ulf and Jenny used to date but I didn't know it had been for 2 years which is quite a long period if you ask me. I have to say that initially, Ulf made a bad impression on me when he said the following in an interview for Danish TV: *...Me and Jenny dated for a while..* Then Jenny added: *...wow, two years, a while….* And he said: *It was many years ago*. Speechless…

> "Ulf's relationship with his father was difficult and I was very sorry to learn this. It was very heart breaking (...)"
> *- Kutay*

Technoir

**Alan:** The detailed history of the band's beginnings made me realize that the very first European album, *Happy Nation* (with disco ball), is actually the core of the group. It's the foundation and soul of Ace of Base's music. The band was forced to quickly create an album and hastily took the songs they had already prepared as Tech Noir. As a result, we can hear their true sound. It's pure Ace of Base, still untouched by the influence of other producers and musicians who would later demand many changes from them.

**Kutay:** Even though it is a well known fact that Tech Noir was the beginning of Ace of Base, material from this era is not available. It was a great thing to see an extended version of that Tech Noir performance!

**Sebastian:** Of course this is the beginning of the story. To me, the pre--Ulf era should have been mentioned because the story doesn't really start with Ulf. However, it seems that unseen material is out there even if it is not in high quality.

**Ivaylo:** This era and part of the documentary actually showed us the real Ace of Base. Happy teenagers doing what makes them happy. I loved this part, because it shows how spirited they were and how despite being rejected, they didn't stop. They followed their dream until the very success they tasted became the root of their problems.

**Valentin:** Tech Noir is the seed of Ace of Base. I love this part. This is Ace of Base, young, happy, having a free will. What I never knew was that most of the songs on the first album were demos. Back then, in the 90s they sounded great to me. And nowadays I just thought they sounded like demos because they were really very old.

The knife attack

**Sebastian:** This is a well known story. This made me think when Jenny was invited to Adam Alsing's show. I remember my older brother said they were invited and when Jenny started to talk about the attack I was almost crying. I was very young at that time.

**Ivaylo:** This whole story is a horror movie! I think Jenny is extremely brave! I'm not sure how I would react in such a situation. And I still wonder how all this madness erupted and what the attacker's goal was.

**Ariella:** The knife attack part really shocked me, but what surprised me the most was that Jenny was very brave and had so much strength to get through it.

**Valentin:** Fortunately, we had enough information about the attack. It was a very stressful moment for all band members and their families. I admire how Jenny found the strength to fight back. I have always thought that the pressure of success and the knife attack were the main reasons for Linn's decision to step back.

Royalties scandal

**Alan:** Jenny's confession that the royalties weren't divided equally among the band members was shocking to me. Now I understand why the girls were credited on songs. For example, *Love In December* or *Beautiful Morning* is listed as a song written by all four of them, even if it's not.

**Kutay:** This was one of the things I was (and I think many Acers as well) oblivious of! Even though Ulf explains in an interview on Swedish TV that they planned to even out the financial matters with a world tour (which was unfortunately canceled), the facial expressions of Jenny during that part where they all tell about their summer kind of summarizes the situation.

**Sebastian:** It is common knowledge in the international pop industry that songwriters get the biggest share of the royalties. This was the reason why even an artist like Madonna made sure that her name was incorporated as *co-writer* on the albums. I am sure as professionals, both singers were aware of this rather unfair, but solid rule that record companies always adhere to. Again, I am unable to figure out how this affected the band's fortunes as years passed.

**Ivaylo:** I understand the arguments of Ulf and Jonas, but this part of the story shocked me a bit. I think that the girls were the face and spirit of the group as they did a lot of work.

**Sebastian:** This was a sad part for me. Ok, the guys wrote the songs, but the girls were in the spotlight. This was unfair. The sadness in Jenny's eyes while the guys are talking about luxurious holidays, made me sad.

**Ariella:** Okay, so this part really left me speechless. I pretty much understood Ulf and Jonas's luxury holidays and all the stuff, but this was so unfair for the girls. They deserved so much better, because Jenny and Linn were the stars of the band and they worked their butts off for the success.

**Valentin:** This part not only shocked me but I felt very disappointed. Linn and Jenny were and still are the faces of Ace of Base. They took all the pressure. They were in the spotlight. It was so unfair. Jenny's face and eyes in the documentary say it all.

The rush of the 1st album

**Sebastian:** I wonder how it would have been if the first album had been released properly with polished songs and not demos. Maybe the success would not have been as fast (ok after years of tries), and they would maybe have released more albums or EPs.

**Valentin:** I think that if the first album had been released with polished songs, the success would have been as fast as it was in Europe. Maybe not as fast as in the rest of the world. But it would have come eventually with the second album with *The Sign* as the first single. At least that was the original idea. Imagine, the first album *Happy Nation* with singles WOF, ATSW and HN, second album *The Sign* with singles TS, LID, DTA and maybe more. Imagine if *I Saw You Dancing* was sung by Ace of Base! Such a loss! Then they probably would have had more albums and Linn would have been in the spotlight longer. Well, one thing's for sure, we will never know.

*Life is a Flower* first footage

**Alan:** I thought nothing would surprise me in 2024, and here we go! New footage I've never seen before! Finally, we saw a snippet of what the first version of the *Life is a Flower* music video looked like, rejected by the RC.

**Sebastian:** I need to see that first version of *Life is a Flower*. I need to understand with my own eyes why it was rejected. The photos and the footage look great.

**Kutay:** All of the information and all of the comments/anecdotes/notes pointed out that the footage is lost. Therefore, it was a very nice surprise to see that at least a part of this video still existed somewhere. To me, a video from a band like Ace of Base being so depressing that they had to delete it altogether is a very interesting thing. I am very grateful for the snippet from the video and it feels like the band members were using that *bottle* to bring happiness to unhappy office workers...

**Ivaylo:** I'm a fan of the *Life is a Flower* video, which we all know! It was interesting to see footage from the original concept of the video. I think it would be interesting to see the full version of the first version and compare it with the eventual version that came to fans. We can tell them if their decision to replace the first one was a mistake or not.

**Valentin:** I adore *Life is a Flower* and I have always wanted to see the first video of the song. That part was so interesting to me. I watched it several times. By the way, I still have hopes that someday the video will be published by Jonas or Ulf.

Malin as Linn

**Alan:** I also wanted to mention that I never knew Linn didn't want journalists to address her by her full name: Malin. Her separation of her stage/artistic persona from her real one is also quite surprising. Look how sad she looks there. I wish they never came to the US. She was so happy on the stage before the success in America. Her struggles started after US success. I guess they would never get 25 millions records, but perhaps the second album would look different and Linn would still be active as a member of the band?

**Sharmi:** Controversies and conspiracy theories have accompanied this band ever since the *alleged disappearance* of its charismatic and brilliant lead vocalist. Therefore, my curiosity was stirred when I learned that the documentary would feature a letter from its long-lost, yet wildly popular frontwoman.

**Ivaylo:** I think both of them weren't ready for the big success. This part of the movie showed us a lot of what we've heard many times - how Linn really didn't like the success and how the contracts kept her for so long. I really felt sorry for her. It showed that she is happy with little.

**Sebastian:** A lot of artists have a pen name and so I don't get why it was not respected. Nobody would ever call Madonna: Louise. The spotlight for the blonde girl is absurd! It is a band - not a solo singer with her band. And everytime the press focused on blond girls in other bands, the bands did not survive: No Doubt, The Cardigans, etc.

Linn's letter

**Alan:** What do you think about Linn's letter? It was probably a big surprise for everyone. Is it really from her? Some fans speculate. Is this perhaps the first message directly from her in 22 years?

**Sharmi:** *Jenny has the best voice ever*-- A professional singer would never use such language for a co-worker who happened to be a family member. In my opinion, there is only ONE person in this world from Jenny's *team* who could have written such a line and I am not referring to Jenny here. Fans can of course speculate who I am referring to here. This is also typical *fan* language. It is very much possible that cohorts were involved in this.

**Sebastian:** I think this is her. The documentary showed us some dark sides of the band. She did not want to appear, since radio silenced her for years now. It is her way to say goodbye properly. Well this is how I understand it.

**Sharmi:** As an audience, I (and I am sure every fan does this to an extent) love to analyze the personalities of celebrities I endorse. Needless to say, I engaged in this activity in 1994 when I heard Linn speak on camera for the first time. Taking the cue from that, I believe that Linn did not write this letter or to put it more specifically, gave certain parties the right to use her name. I would like to highlight some areas that caught my attention and triggered suspicion: To Ulf: *You wanted the light. God bless you* -- this is the language of someone who is religiously inclined. The pattern of speech including the reference to God is so unlike any interview Linn has ever given. It is so not in sync with Linn's personality as reflected in those early interviews.

**Ariella:** Personally, I was very happy that we got a sign from Linn and that she is okay. But in my opinion, I think that the letter was a little bit passive aggressive, and it was a little bit strange. But I am happy to know that she is okay, and that she lives a peaceful life.

**Sharmi:** One must also note the repetition of language - Jenny and Jonas both have the *best voices ever*. Again, a professional artist addressing the fanbase would be very careful about such repetitive linguistic expressions.

**Kutay:** In my opinion, the documentary would have been better if there was nothing from Linn. Her letter - although short - is definitely a bright light.

**Valentin:** I know that I am supposed to feel happy about hearing something from Linn but it made me sad. I have always thought that one day Linn *will be back again*, but now I doubt it. It was the letter that closed the door to Ace of Base forever. But I am that happy teenager at heart and I still believe in miracles.

**Ivaylo:** At the risk of pissing off all Linn fans, I didn't like the letter. Firstly, because it was expected. Secondly, because I felt animosity towards Ulf, and didn't like the intonation of Jenny's voice when she read it! I love Malin but she praised her brother and sister in the letter and sent Ulf to *The light*.

**Sebastian:** But *The light* also has a religious meaning.

Thank You for reading. If You have your own opinion after watching the documentary video, please share it with us on our Ace Of Base Discord server. There is a separate section where we all discuss only this documentary video. See You there!





The trio during recording of the documentary



# JENNY Berggren OPEN & ALIVE SINGLE REVIEW

## - WRITTEN BY ROD



**Open and Alive, released on November 18, 2022, is Jenny's first brand-new song in over 7 years, since her 2015 single, *Push Play*.**

Produced by Swedish musician and brother-in-law, Simon Petrén, the song features a production style that wouldn't feel out of place on her 2010 album, *My Story*.

This is no coincidence, as Simon is part of Stockholm Sound Facility, the production team behind *My Story*, including remixes for Jenny's debut solo single, *Here I Am*.

Since her debut album, Jenny has spent most of her professional time touring the world with her band, performing AOB songs and her solo material at various festivals and her own concerts as *Jenny from Ace of Base*. She has also participated in different Swedish TV shows like *Så Mycket Bättre*, a reality show in which a bunch of musical artists live and perform together for several days.

With this new song, Jenny declared that she wanted to bring fans a *gift* for supporting her career over the past 3 decades, and to celebrate her turning 50 in May of that year. In recent interviews, she mentioned that she wants to release at least three more tracks in the future, each with a different vibe from the others.

Musically, *Open and Alive* is an uplifting, 3-minute long, dance-pop track, in common time, with a 120 BPM tempo that gives it an energetic and joyful feel. Modern production techniques, mixed with Jenny's empowering lyrics and strong vocals, make for a fresh return to music that marks an evolution in her sound.

Compared to her previous material, *Open and Alive* offers a more modern production aesthetic, with Petrén creating a soundscape that embraces current pop trends, while also delivering Jenny's characteristic writing and singing.

Opening with a clever Ace of Base call-back, the lyrics convey a feeling of freedom and liberation by embracing life's challenges and finding strength in difficult situations, which fits nicely with the song's origins, during the early stages of the COVID-19 pandemic.

These themes in particular, are what Jenny carries over from her Ace of Base days, albeit with a slightly different outlook and musical style: live in the moment, be yourself, and be open to new experiences to feel alive. Jenny tells us that it's impossible for us to *sit down* and stay still if we keep our spirits up. *You can do what you want, just seize the day*, in a way.

Her inspiration, as told in different interviews when promoting the song, comes from praying and her belief in the Christian God, by accepting His Spirit and inviting Him into your life. When you seemingly can't do something, He is there to help you find your inner strength.

This process of overcoming your struggles can resonate with people of any belief, or none at all: when you believe in yourself and appreciate what's around you, you can overcome any obstacle. And that's why Jenny's lyrics have a universal appeal that can include anyone from self-acceptance, resilience, and joy.

Supported by a catchy melody and a contemporary sound, Jenny's message to the world through her music feels as relevant as ever.

Rating: ★★★★½




During the writing of this article, Jenny released a brand-new track called *Keep Quiet* after a year and a half since *Open & Alive*. This is one of three new tracks she's set to release in the coming months, alongside *Lion's Den* and her much-anticipated collaboration *Overexcited* with her brother and fellow band member, Jonas Berggren.

*Keep Quiet* is a pop track reminiscent of her earlier work on *My Story*, but like *Open & Alive*, it feels modern and more advanced in terms of production. This time, it incorporates jazz-like elements both in the music and in Jenny's vocal delivery, especially during the last 45 seconds of the song.

The song was originally written back in 1993 during her touring days at the height of Ace of Base's success with *Happy Nation*/*The Sign*.

The lyrics continue to resonate deeply with her, expressing a fear of becoming indifferent to critical global issues such as climate change, wars, and other overwhelming social challenges, as well as the desensitising impact they can have on her and all of us.

Jenny portrays the song as a call for guidance to do the right things, share generously, and love genuinely. She stresses the importance of prayer and following one's heart, promising not to remain silent any longer as she closes the song.

**Photo at the top: shows the cover of the single *Open & Alive*, which was also released in a physical version. At the bottom is the photo of the single *Keep Quiet* (only in digital version).**

The music video, released simultaneously with the song on May 31, 2024, was filmed in the main hall of what appears to be a luxurious palace, with several shots of Jenny and two dancers performing to the song.

As the song reaches its end, Jenny and her dancers move up to the attic of this place, with a more gloomy atmosphere compared to the light-filled and warm tones of the main hall. This transition coincides with Jenny's realisation that she can no longer turn a blind eye to what surrounds her and must take action.

The video was directed by Simon Petrén, who also produced *Keep Quiet*, just like her earlier songs, cementing the long-time collaboration they have established.

Rating: ★★★★½




Note from the crew:
The new single *Keep Quiet* can also be interpreted as a wink to fans to stop arguing. If You are also tired of dramas, join our **Ace of Base Discord channel**, which is free from all drama! We don't censor you, you can freely talk about Linn and everything you want. Address: **https://discord.gg/gG3BW6aWGy**



# GOLD OR PLATINUM COMPILATIONS REVIEW

- written by Alan

**Every artist has compilation albums featuring their greatest hits. Statistically, these albums are the most popular amongst people who aren't the biggest fans of a particular band. Artists ranging from Spears to Jackson have compilation albums in their discography. Surely, everyone has a greatest hits album of an artist in their collection whom they don't listen to enough to buy a regular album. If you have a friend who used to listen to Ace Of Base and would happily welcome one of their *best of* compilations, here's a review to help you make a choice: which compilation is the best for a gift? Which one presents itself the best? In this ranking, I don't consider the last two big boxes, as their content surpasses any compilation. On the other hand, due to their high, prohibitive price, they are not suitable as gifts.**



**Singles Of The 90s**
Year: 1999
Polydor/Universal
Region: Europe

★★★★★

The first official compilation of the band, released in 1999, features a whopping 16 tracks, which were released as singles in the 90s. Some of the tracks are presented in different versions. Upon listening, it turns out that there are 3 completely new tracks on the album: CLV, HH, and LID2 - with the first unexpectedly becoming a number 1 hit in Spain. Additionally, each track has a radio version (meaning shortened, e.g., ETIR or HN). I'll never find out why they decided to include the long version of NGSIS (a whopping 6:33 minutes) and why they didn't include the single TTR. Moreover, they included the single WOF in a version with an intro different from the album version. The tracklist doesn't tell us much about the versions of the songs, so the casual listener won't realize that CS is actually the Big Bonus Mix version. Is it worth buying? For Ace Of Base fans, it's an essential part of the collection, as it's considered one of the albums between the *Flowers* and *Da Capo* eras. Europeans will surely appreciate it, but due to the strange selection of song versions, I would probably choose a different compilation as a gift.



**Exclusive Fan Edition**
Year: 2003
Polydor
Region: Europe

★★★★★

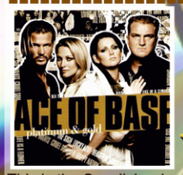
One of the more intriguing compilation releases. It includes: the album *Flowers*, the album *Singles Of The 90s*, and the *Da Capo DVD*: music videos plus tracks from the *Da Capo* album. All of this is packaged in a beautiful box with an accompanying booklet full of photos from the *Da Capo* era. Postcards are also included in the box. Unfortunately, such pleasure comes at a price. Today, this edition has become a collector's item and its price even matches that of recently released big boxes. Moreover, it's hard to come by. As the name suggests, the *Fan Edition* will be more appreciated by Ace Of Base fans. Undoubtedly, this is a top-tier product and has truly earned the title of exclusive.



**The Collection**
Year: 2002
Universal/Spectrum Music
Region: Europe

★★★★★

A very enjoyable compilation. Graphically, it's a very modest release. You'll find a total of 18 tracks. The most interesting aspect is the selection of songs: 6 tracks from HN, 6 tracks from TB, and 6 tracks from F. However, the focus wasn't solely on singles; rather, random tracks from the band's albums were also chosen. Most of them, like YAP, DIAD, C, or EOH, are true Ace Of Base classics. I'm not entirely convinced if such a selection would really appeal to someone we gift this album to, but it's worth a try. After all, some really solid tracks were chosen.



**Platinum & Gold**
Year: 2010
Rhino Records
Region: Sweden

★★★★★

This is the Swedish release from 2010. Rhino Records deserves congratulations for the choice of graphics. It's the most beautiful release in terms of graphic style. As Ace Of Base fans, we were getting tired of the same old graphics on compilation albums, until we were finally surprised with something unconventional! The compilation consists of two discs: the first one features 16 tracks - 15 previously released as singles, including *Unspeakable*. Surprisingly, *Ordinary Day* is also included - which is strange considering that track hadn't reached Platinum status and the name of the album was *Platinum & Gold*. *Ordinary Day* wasn't released as a single, so it hasn't reached platinum sales yet). The second disc contains 14 tracks: from WOF 2009, remixes of known singles to the Megamix. It would be an ideal gift for both a fan and an ordinary person, especially considering the remixes and the selection of songs. It's a pity that it's so hard to come by.



*Exclusive Fan Edition* looks really good! One of the best releases.



**Platinum & Gold Collection**
Year: 2003
Arista/BMG Heritage
Region: US

★★★★★

This is the compilation from 2003 released by Arista Records. It's like a corrected version of the 2000 *Greatest Hits*. This time, there are no errors on the disc. Additionally, European LIAF has been replaced with WYNM. Surprisingly, instead of the acoustic version of LL, original version is included. Was this because of the American release? Will juggling versions of songs benefit the compilation, or the opposite? This time, out of 12 tracks, they decided to include the D-House remix of LID. Perhaps the producer didn't like the original version? Or maybe someone just threw some dice and shouted: *Hey, if we get a six, let's include a remix!* We'll never know. I certainly wouldn't recommend it as a gift to your European friends, as they would expect one of the most beloved tracks - LIAF - to be included in the album. Meanwhile, on the disc, they would be surprised by its American version, which they don't know.



**Greatest Hits**
Year: 2008, 2009, 2019
Playground/U/MR/Mega
Region: Worldwide

★★★★★

This was released in several versions between 2008 and 2009. The first one contains 3 separate discs in a box. The first disc was similar to SOT90s but had three songs from *Da Capo* (a total of 16 tracks). The second disc features classic remixes (they really chose the coolest ones - a total of 15 tracks), and the third one is a DVD with music videos (a total of 17, including TTR omitted in previous compilations). Every Ace Of Base fan would be delighted with such a gift, and I think others would be too, especially since everyone remembers Ace Of Base music videos.

Another version of this release is a single-disc compilation of 16 singles (including 3 songs from *Da Capo*: BM, U, and DC). It's one of the best compilations and is really the epitome of Ace Of Base hits. Plus, it's affordable and all on one disc. This is the compilation I most often take with me on car trips. It's also the one my friends most frequently borrow from me or ask me to bring to parties. I'll add that the disc only contains European versions of the songs: F, CS, LL, or AHAW. I would confidently recommend this album as a gift for anyone!




3CD *Gold* compilation looks impressive.



**Gold**
Year: 2019
Crimson
Region: UK

★★★★½

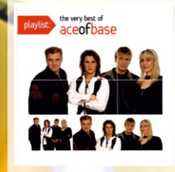
The compilation released on 3 discs in the UK in 2019 is almost the same as the *Greatest Hits* in the box set, with the difference that instead of a DVD on the third disc, we get the *Hidden Gems* album. It comes in a very cool digipack. Unfortunately, some songs from *Hidden Gems* still sound like demos or unfinished tracks. Therefore, I wouldn't recommend this compilation as a gift for ordinary people; it is only for fans. A much better gift idea would be the *Gold* vinyl record released by Demon Records, which contains only the biggest hits (unfortunately, the sound quality of colored vinyl records isn't the best).



**Greatest Hits**
Year: 2000
Arista
Region: US

★★★★★

The compilation released in America in 2000 as a response to the European Singles Of The 90s is definitely the worst compilation edition. It features 12 tracks, including a surprising 3 remixes. When buying a compilation of the greatest hits, nobody expects remixes but rather original hits. What's more, the disc was intended for the American market, so why *Life is a Flower* was included instead of *Whenever You're Near Me*? To make matters worse, the song *The Sign* contains an error. Later releases corrected this. Why was *C'est La Vie* included when this track was never a hit in the States? A very odd compilation indeed. I wouldn't recommend it even to residents of America. They'd be better off buying *The Very Best Of* or the *Platinum & Gold Collection*. The only uniqueness of this album is probably the photo shoot specifically done for it.



**Playlist: The Very Best Of**
Year: 2011
Arista
Region: US

★★★★★

Another example of how not to release albums. Once again, someone from Arista Records in 2011 must have been drunk while choosing the tracklist, and the designer probably cried while creating the cover art. There's also no booklet - you have to load the CD into your computer to access the digital booklet. Even in 2011 nodoby listened albums on PC anymore. Moreover even in 2011 new laptops were made without disc readers. On the disc, you'll find 14 tracks: 4 from *The Sign*, 4 from *The Bridge*, 5 from *Cruel Summer*, and the song *Life Is a Flower*, which is titled as if it wasn't taken from *Flowers*, but from the album *Najlepsi Vyber Na Svete 2*. Who in their right mind approved such a blunder? We also don't know if the folks at Arista Records were again throwing dice to come up with the idea that *The Very Best* must include *Donnie* or *My Deja Vu*. Both songs were never released as worldwide singles. Most likely, we have to take their word for it that these are indeed *The Very Best* tracks.



**Aced! The Unreleased Mixes**
Year: 1995
Unknown
Region: Russia

★★★★★

This highly mysterious album with an intriguing name was unofficially released in Russia in 1995 and is still regarded as a cult compilation in the world of Ace Of Base fans. There have been countless discussions on forums about its legitimacy, authenticity, and supposed distributor. Ultimately, it found its place in this compilation due to its cult status. The album contains only 7 long remixes (including 4 over 10 minutes long - totaling 72 minutes of music). They are really good and there is a balance between amateur and professional remixes.



**The Ultimate Collection**
Year: 2005
Universal
Region: Netherlands

★★★★½

Sometimes, when listening to the remix, it's hard to determine definitively who is behind it. Especially since the booklet doesn't tell us anything about the authors or the publisher.

This was a compilation of 3 discs released as a digipack in 2005. The first disc contains 14 tracks from the HN-TB-F era except for *Perfect World*. Finally, WFM was added to the compilation, which was also a single. The second disc also features 14 tracks, this time covering the F-SOT90s and DC eras. Finally, the third disc consists of 9 selected remixes of the greatest hits excluding the last Megamix and *My Mind* - a track which is itself a mix. In essence, the release doesn't captivate with its appearance or content. Why is the last disc so truncated, with only 9 remixes included?




Other forgotten or rare compilations (from the top): China 1995, Collections Canada 2006, 3CDs boxset, Germany 2001, Cruel Summer, Germany 2000.

# ACE of BASE

PART I

## BEAUTIFUL LIFE THE SINGLES

**Dearest gentle Acer, like so many others, I waited on baited breath for my copy of *Beautiful Life* (The Singles Box) to arrive. I was both eager and curious to listen to the new and previously unheard versions of songs that we have cherished for so many years! Before diving headfirst into the review, however, I'd like to share a bit of my background. For those that don't know me, this should demonstrate my qualifications as a reviewer.**

review by Mike Ross

My story begins when I was first hired to work as a night club DJ in 2001. Three years later I began learning to remix. This was in the Dark Ages, before the launch of YouTube. Nowadays, you can easily seek out tutorials online and learn to remix from the comfort of your own home. Prior to YouTube, the art of music production and remixing were mysterious, well-guarded secrets. You had to know someone with experience if you had questions. So, I took a week-long intensive course at X-Mix Studios (Yes - that X-Mix Studios - the home of renowned Ace of Base remixer Lenny B!). A few years after that, I attended Full Sail University. In May of 2008, I graduated with my degree in Recording Arts, ready to take the music world by storm!

Since that time, I've worked as a remixer (first under the name DJ Shpank, later transitioning to my real name). Most of you know that I've done official remixes, mastering, and in-depth audio restoration work for Ace of Base. I've also had the honor of working with Gloria Gaynor on an official remix of her GRAMMY-winning anthem, *I Will Survive*, as well as mastering a maxi single release for La Toya Jackson. My remixes have charted on the Billboard Dance Music/Club Play charts, and have been heard in clubs, on the radio, and even on television around the world. Almost ten years ago, I began recording, arranging, producing, mixing and mastering original work. Most recently, I've formed a pop duo called Mike & Mary alongside vocalist Mary DiRoberts. We've just released our first single earlier this summer. It's an original song called, *Lady Sunshine (A Day At the Beach)*.

On to the review - there is so much material: One box. 26 CDs. 340 tracks. 27 hours and 5 minutes of music. Where to begin? I've decided to review each disc based on the following equally weighted criteria:

- effective use of available space
- track order
- audio quality
- unheard archival material
- new material
- completeness

All of these ratings will be averaged together, and the answer will be rounded to the nearest ten for an *overall rating*.

**CD #1 - WOF - 12 tracks - runtime: 50 minutes**
- effective use of available space: 6/10
- track order: 8/10
- audio quality: 9/10
- unheard archival material: 5/10
- new material: 0/10
- completeness: 8/10
- **overall rating: 6/10**

The original 90's version of *Wheel of Fortune* was never this reviewer's favorite Ace of Base song. However, when *Wheel of Fortune 2009* was came out, I felt that Jenny's energetic delivery and the modern, electro style did a beautiful job of fixing a broken song. It became one of my favorites! For the longest time, I believed the vocals made all the difference, but I was wrong. In fall of 2020, Rodrigo Navarrete Boettcher's brilliant Singlewave Remix was released. It was such an improvement over the original, and used the original 90's vocals! With that mix, Rod proved that the production, not the vocals, makes all the difference. It is really nice that the Singlewave Remix got pressed up on CD. It is a work of genius, and deserves space here as part of the *Wheel of Fortune* legacy.

The radio edit of *Wheel of Fortune 2009* finally receives a proper commercial release on this package. The intro on this version gets right to the point, and for that reason is far superior to the album version that appeared on *Greatest Hits* (2008) and *ATSW* (The Classic Collection).



Like many of the non-singles from the first album, *My Mind* could use some polishing up, but the remastering on this track was far too heavy-handed. The bass was boosted a great deal, as were the high frequencies, which makes the hi-hats sound rather harsh. It sounds like some sub-bass frequencies were added to the track (rather than or in addition to boosting existing frequencies). Listen to the kick drum and compare it with the originally released version. The sound of that drum continues on longer in the box set version. All of this masks the synth melodies and the vocals (makes them hard to hear clearly). About a third of each adjustment would probably have been better. There is an old adage amongst mastering engineers: *Do no harm*. Harm was done to *My Mind (Dancemix)*.

While I understand that an argument can be made for including *WOF 2009* on this disc, I would have preferred that be given it's own disc after *Unspeakable*. My reasoning is that this was a full re-recording and a completely new arrangement that was used to re-introduce the band as a trio. It was also from an era with different ideas and intended to be the lead single from an upcoming album. However, I do understand why they placed the 2009 versions with the original *WOF*. Even with the 2009 versions included, there is a disappointing amount of unused space on this disc. A CD can hold up to 80 minutes (1 hour and 20 minutes) of audio. There is room for an additional half hour of music here, and plenty of material is available to fill that space. First and foremost, the album version is missing from this disc! The Koblo remix contest winners should also be included here. There are excellent dance remixes of *WOF 2009* by myself and Brett Austin (of the Oxford Hustlers and Autone). Each of us won first place in that contest, but our mixes were never given a proper release.

**CD #2 - ATSW - 10 tracks - runtime: 49 minutes**
- effective use of available space: 6/10
- track order: 6/10
- audio quality: 9/10
- unheard archival material: 10/10
- new material: 0/10
- completeness: 8/10
- **overall rating: 7/10**

This is a great collection of music. It includes all of the originally released versions, as well as a few more! We are treated to three archival mixes: the 12 Inch/Bhangra Intro, the Instrumental, and the Madness Dub. I was hoping that the Madness Dub was going to be the illusive version with Linn speaking both verses, but, alas, that was not to be. The 12 Inch/Bhangra Intro is a terrific alternative extended version. I find that it feels better balanced than the original 12 Inch Version. The Instrumental is delightful.

I understand that the intention with this disc is to keep the track listing to the original 1992 and 1993 mixes, but there is a lot of unused space on this CD. There is room for 31 minutes of additional music. There is a full suite of Wideboys versions that would have fit very nicely here, and freed up space for something else on *ATSW Remixed* (the final disc). Jonas Berggren and I collaborated on another remix, using many elements from the original multitrack to make an updated, more danceable version of the original. If the idea was to keep this disc to the original 90's vibe, this version would have complimented that theme quite well.

Like *MM (Dancemix)* on the previous disc, *FP (Dancemix)* has a mastering issue. It is not quite as severe, but the vocals in this song were originally mixed quite low, and the new remastering makes them quite difficult to understand. This is another example of *less is more* where the mastering is concerned.

**CD #3 - HN - 15 tracks - t:1.04 hour**
- effective use of available space: 8/10
- track order: 8/10
- audio quality: 5/10
- unheard archival material: 0/10
- new material: 0/10
- completeness: 8/10
- **overall rating: 5/10**

The mastering on this CD is problematic. It accentuates resonant high frequencies in the tambourine across all of the 90s versions of *HN*. This sometimes happens when volume levels are made louder, but in those cases, harsh frequencies should be dealt with to make a louder, but still smooth result.

This CD has 16 minutes of available time, and is missing the album version with the cold ending (the version from *HN U.S./The Sign*). The vocals at the end of that version are, in my opinion, the high point of the song. It's a real shame that version was omitted. Also missing is *HN 2009*. The multitrack for this re-recording was released for one of the Koblo remix contests, but a final mixed and mastered Ace of Base version never materialized. This box set was an excellent opportunity to provide a polished version of that as it was meant to be heard.

Trace Adam's remix is catchy and fun. His combination of the hook from *WFM* the Britney Spears *Toxic*-esque string sound works quite well. It would be irreproachable if his kick drum cut better through the mix.

Neither the Dzintars Leja Remix nor the Agent Smith Dark Dub are worthy of inclusion here. They are not catchy, and music doesn't fit with the vocals. These were from the SoundTrap remix contest - I'm guessing they both won by getting the most votes. Those contests were disappointing because they were based on how many votes you could drum up, not on the merits of the music. Shane Power did a remix of *HN* for that contest that was pure perfection. His mix should have been included here (In fact, it have been released well before now.). TeddyTRK, who now composes music for film and television, did a great mix for the *HN 2009* Koblo remix contest. Why weren't these catchy remixes given a chance?

The Fred & Mykos had used the vocals at the original pitch, their remix could have been incredible. I cannot understand why Playground would allow such disrespectful treatment of an iconic vocal. In the state they are now, the Fred & Mykos remixes should never have been released. Playground should have exercised some quality control and sent those mixes back to the producers for corrections.

**CD #4 - WFM - 9 tracks - runtime: 48 minutes**
- effective use of available space: 6/10
- track order: 9/10
- audio quality: 10/10
- unheard archival material: 5/10
- new material: 10/10
- completeness: 10/10
- **overall rating: 8/10**

*WFM* is one of this reviewer's most beloved Ace of Base songs. I'm thrilled to see everything all together, along with my restoration of the Total Remix 12" Version. Rod's pristine rework is exactly the journey through excellence that this song deserves.




The only negative is how much of this disc's space is empty. I don't know for sure, but I suspect that there is a longer original version that went on after the album version cuts off. If there is such a version, it would be thrilling to hear! If there is no more archival material, the space should have been used for more new remixes!

The same man, Tom Parker, produced this box set as well as *ATSW: The Classic Collection*. I was far more involved in the whole process the first time around, as he did not reach out to me for this latest project. If Jonas had not been my advocate, it is likely that none of my remixes would have been included on *BL: The Singles*, despite the success of my *BL* remix. Throughout the work on *ATSW: The Classic Collection*, I requested to do new Ace of Base remixes. Mr. Parker consistently reminded me that *WFM* was my number one choice, and how the vocals could not be found. When work began on *BL: The Singles*, the tape with the parts for *WFM* had been found and digitized! However, Mr. Parker did not follow up with me.

Rod's Singlewave remix is not just a highlight of this disc, it is a highlight of the entire box set. His masterful treatment of a very old recording lifts this classic song and gives it new life. I would go so far as to say that it is one the best Ace of Base remixes of all time. With that said, a variety of new *WFM* remixes alongside Rod's masterpiece would be more appropriate. Less disc space would be left unused, and more variety would please more listeners.

**CD #5 - TS - 16 tracks - runtime: 1.40 hour**
- effective use of available space: 9/10
- track order: 9/10
- audio quality: 8/10
- unheard archival material: 5/10
- new material: 10/10
- completeness: 9/10
- **overall rating: 8/10**

*TS* is one of Ace of Base's biggest hits (certainly the biggest in America), and as such deserves special consideration. All of the original edits and mixes are present here with the exception of *TS 2009* (Freedom Bunch Mix). While not a particularly strong version, it is also the rarest of the true Ace of Base versions and should be included here. The instrumental is new to us, and that's exciting to listen to, although strictly speaking, it is not a perfect instrumental. Some of the backing vocals are audible on the track.

Luke Mornay's arrangement doesn't marry well with the song. It could be the chords (or chord inversions) he implemented, or the busy arpeggiation, or both. He did great work on *DTA* and *MDV*, but this one doesn't work for me.

There are so many remixes of *TS* that lack certain vocal parts, because they could not be found when Ace of Base released the vocals for a remix contest in 2010. A complete acapella was discovered in time for this compilation's remixes to be completed. The Project K Acid-Base mixes uses this complete acapella, which adds a sense of legitimacy to his production. Mr. Blair also did a great job with the chords, especially in the chorus. The inversions are what we expect, and provide his production with the harmonic movement we expect from *TS*. Personally, I'm not wild about the breaks with the stutter edits, but music is subjective. This is a solid remix.

The Luca Debonaire & Xenia Ghali remixes are almost passable, but require some tweaks to be worthy of a release. Both the music and groove are superb, but the vocals need to be louder. I find myself really missing the intro vocal, and the proper female outro vocals. This is a signal that they were not working with the complete version of the acapella. A bizarre choice was made to fade the backing vocals at the end while the music continued to play. It sounds unnatural and takes the listener out of the moment. Finally, this remix team commits what I consider to be a cardinal sin in dance music - they drop out the kick drum for the chorus, which is meant to be the most energetic and powerful part of a song!

I wish some space had been reserved for the Ventura Magic remix, which is a beautiful uptempo pop version that relies heavily on acoustic guitars. Shane Power also did a remix of this that sounds like it could have been done by Lady GaGa's producer, RedOne. I sent that mix to Jonas and we spoke about working with Shane to rebuild the mix using the complete acapella. Sadly, Shane was unable to find his original session. That would have been another highlight of *BL: The Singles*. Additionally, my club remix was released by Playground in music video form, but never released as downloadable or streamable audio. This was a missed opportunity to make that available commercially.

**CD #6 - DTA - 16 tracks - runtime: 1.20 hour**
- effective use of available space: 10/10
- track order: 8/10
- audio quality: 10/10
- unheard archival material: 5/10
- new material: 10/10
- completeness: 9/10
- **overall rating: 9/10**

This disc is as close to perfection as any box set will get. It contains all of the classic 90's mixes, as well as archival material. There are also new remixes, not just of the single, but also the B-side!

Luke Mornay's new remix of *DTA* is a fantastically fun. It's an '80s extravaganza, but also feels new and fresh. That being said, there are a few things that I wish Mr. Mornay had done differently. First, Ulf's repeating vocal goes on for too long, especially in the radio edit. His vocal also needs more time-based effects (reverb and delay) so that it feels like it's in the same space as the rest of the track. Secondly, the ending vocals are re-arranged in such a way that the build-up of excitement we get in the original is lost. I wish he would let those vocals build up the way they do in the original arrangement. A big finish would have made for a stronger production.

The Singlewave Mirage Mix of *DIAD* is a fantastic, well-mixed dance mix that is beautifully catchy, textured, and deep all at the same time. My only complaint is that he didn't create an extended version! This remix would be a hit with club DJs if an extended version existed!

The melodies in Trace Adam's remix of *DIAD* are fantastic, but the majority of these are Jonas's original melodies being replayed on different synths. The issue I have with this remix is the mixing. Like with Trace's *HN* remix, the kick drum does not cut through. In this case, the vocals are also poorly mixed (especially in the intro, where they sound as if they were recorded inside a cardboard box). To be fair, the *DIAD* vocals provided to remixers were not in the best condition, but it is the job of an audio engineer (remixers are audio engineers) to clean them up. These vocals required a great deal of finessing to make them sit well and sound polished in a modern production. This is another situation where Playground should have requested changes. There are plenty of good ideas here, but it needs some technical adjustments in order to shine.

Reviewing my own remixes would be an obvious conflict of interest, but I will say that I'm very, very proud of my remix of *DIAD*. When I produce, I'm a vocals guy. I almost never remove a vocal - I want them all in. At first, I made four versions. For both of the non-instrumental versions, I used the full acapella. Once I sent a full-vocal version over to Jonas (I only had an instrumental to send him before I got the vocals), he had other ideas. He really is a musical genius, and that mind had been hard at work creating a new vocal parts and melodies. He requested that certain vocals be removed. Some of the changes he came up with involved using a vocoder. The mix started to evolve away from my strictly '70s concept, and we came up with the Mike Ross & Jonas Berggren RoboDisco Dub (the title of which was shortened on the box set - our last names were removed). It was such a great time collaborating on that. We spent hours and hours on the phone; his inspiration was palpable. This is when I really got to know Jonas and experience his boundless creativity!

**CD #7 - LID - 16 tracks - runtime: 1.18 hour**
- effective use of available space: 10/10
- track order: 8/10
- audio quality: 10/10
- unheard archival material: 10/10
- new material: 0/10
- completeness: 10/10
- **overall rating: 8/10**

This disc is great. Things sound good, and there is a bunch of archival material we haven't heard before. I find these *New Edit* versions that eliminate Ulf's rap seem a bit awkward and not in the spirit of the band, but they are interesting to know about. There are no new versions, but there is no room for any. In a perfect world, I'd have liked for some of the more readily available versions to be left off in favor of new material. *LID* could use an update.

**CD #8 - LL - 16 tracks - runtime: 1.20 hour**
- effective use of available space: 10/10
- track order: 10/10
- audio quality: 10/10
- unheard archival material: 10/10
- new material: 0/10
- completeness: 7/10
- **overall rating: 8/10**

I'm happy with this disc, but I wish the representation for *LL* could have spanned across two discs. There are just so many mixes of this song! With that being said, I do understand the choice to keep it to a single disc. This is another scenario in which the easy-to-find versions and remixes should have been left off in favor of harder-to-find or previously unreleased material. Offhand, I'm aware of many versions that still deserve a release: three Lenny B versions, (Full-A-Love Radio and two instrumentals), Armand's British Nites Edit, Vinny Vero mixes (radio and club), and the *LL* demo. At the time of the first box set, the British Nites Edit was not to be found in the archives, but there is no reason why someone couldn't have edited down an exact replica from the original full-length version.

The Sean Diaz mix is not a favorite for me, but it is rewarding to hear an unknown mix from the vaults. I'm incredibly proud of the inclusion of the Matt Pop remixes here. Back around 2015, Rod was trying to get *The Bridge Remixed* project going. It was my idea to ask Matt to remix *LL*. He wad been my favorite remixer for many years. In fact, he did a beautiful dance remix of my cover version of *Walk Like an Egyptian*!



When I reached out to Matt, he was open to the idea. He complete his remix in late August of 2017. To say that I was blown away would be an understatement. At the time, I thought (and still do) that his remix should be released and promoted as a single. It is such a phenomenal update! It sounds like what we hear in pop music today, but maintains that AOB charm.

Playground never did anything with Matt Pop's remix of *LL*. In 2019, Matt made some slight adjustments to the remix. When we were working on the first box set, it was brought up, and Tom Parker asked to use it, but it was rejected. There was no reason given, and it wasn't clear who rejected it. I imagined that it must have been a band member who had an issue with it. I remember Mr. Parker mentioning that any new remixes he requested for *ATSW: The Classic Collection* were rejected, and that he suspected the band was disinterested in new remixes of *LL*. As it turns out, we were both wrong!

When Jonas and I were working on remixes together, we also spoke of other things, and I asked him if he ever listened to the Matt Pop remix, and why it was rejected from the 2020 box set. Jonas had never heard of it, and asked me to send it over to him. He immediately loved it, and made sure it was released on *BL: The Singles*! I take no credit for Matt Pop's brilliance, but I'm glad I asked him to do the remix, and if I didn't bring it to Jonas's attention, it might still be collecting dust in Playground's vaults.

**CD #9 - BL - 14 tracks - runtime: 1.20 hour**
- effective use of available space: 10/10
- track order: 8/10
- audio quality: 9/10
- unheard archival material: 10/10
- new material: 5/10
- completeness: 6/10
- **overall rating: 8/10**

This is a great disc, jam-packed with material. Like with the *Lucky Love* CD, I wish this one could have spanned across two discs. There is a plethora of archival versions by DJs.

I was really pleased to see the instrumental make an appearance here. As a musician myself, I find it fascinating to listen to the instrumentals of Ace of Base's original versions. There is so much to hear that was previously hidden behind the vocals! Like the instrumental, the Cheiron 12" Re-Edit is interesting because it allows us to hear elements of the instrumental that are otherwise difficult to make out. However, the structure is awkward. I was disappointed by the fade out, and I can't help but wonder if that was because of time constraints on the disc.




**CD #10 - NGSIS - 14 tracks - t: 1.19 hour**
- effective use of available space: 10/10
- track order: 10/10
- audio quality: 10/10
- unheard archival material: 10/10
- new material: 0/10
- completeness: 7/10
- **overall rating: 8/10**

This is a nice CD. It sounds good, and it's jam-packed, but do we really need to revisit the Turbine Mix, and a dub of it in addition? These sound unfinished, like a rough idea after a single sitting in the studio. There are more edits and versions of the Lenny B remixes, and there are instrumentals of the Singlewave mixes. Any of these would have been an improved use of the space on this disc.

I have a fantastic club mix that was originally planned for *ATSW: The Classic Collection*, but Mr. Parker decided to pull it before the track listing was finalized. It should be included here; it's so much fun! There are three versions:

*Mike Ross Edge of Heaven Radio Mix* (2:52)
*Mike Ross Edge of Heaven Mix* (3:11)
*Mike Ross Edge of Heaven Extended Mix* (5:21)

I have another, very different mix as well - an uptempo acoustic version with my talented friend James Paul playing guitar. Its lush arrangement is inspired by the Acoustic Version of *Lucky Love*, and it contains a soaring synth lead reminiscent of Jefferson Starship. When I presented this to Jonas, he asked for some changes, most of which I made.

There was only change I didn't make - Jonas felt that the tempo was too fast. I didn't want to slow down the guitars, which had taken a lot of time to record, stack, process, and edit. I'm a perfectionist. I would rather have re-recorded them, but I didn't have time to process all the guitar layers all over again.

I'm disappointed that it wasn't released, because I think there is something particularly special about this one. I once played it for an Acer friend and it brought him to tears. If we ever meet in person, just ask me, and I'll play it for you. I call this one *Mike Ross AcoustiClub Radio Mix*.

**CD #11 - MDV - 14 tracks - runtime: 1.4 hour**
- effective use of available space: 8/10
- track order: 5/10
- audio quality: 10/10
- unheard archival material: 10/10
- new material: 10/10
- completeness: 9/10
- **overall rating: 9/10**

This is a good CD with lots of great material, but with massively confusing naming conventions and track order. I will address the odd track orders at the conclusion of this review, but putting a new remix ahead of the released album version creates an awkward listening experience.

Photo above: singles collection from the box set.

Photo in the middle: unseen photos from the first *Flowers* photoshoot inside booklet of the box set.

Photo below: box set back cover.

Luke Mornay's new remix of *MDV* both excites and delights! I hope to hear more from Mr. Mornay with this stellar original sound. This is another highlight of the box set.

The instrumental provided for *Angel Eyes* here ends strangely, with the drums and percussion continuing to play. The fifteen minutes of extra space on this disc could have been put to effective use with a new *AE* remix to accompany Luke Mornay's energetic reinterpretation of *My Déjà Vu*.

To be continued...

This review is to be continued by Mike Ross in the next issue of Acers Magazine.





# THE STORY BEHIND "KEEP QUIET" AND A PRAYER FOR BRITNEY

*Interview with Jenny Berggren on 29 April, 2023. By Ivaylo*

**Jenny is special. She is down-to--earth, and always surprises me with her lack of superstar behaviour. I had the privilege of speaking with her personally - before and after this interview - and although it was only our second time meeting, she greeted me with a hug and spoke to me as if we had known each other all of our lives. With new songs, a collaboration with Jonas, and many upcoming live performances, our precious Jenny seems committed to continuing to spread her joy and love to us Acers and the world for some time to come. Special thanks to Mantas and Gintas from Live Star Entertainment for helping to make this interview happen.**



**Ivaylo: Hi Jenny. Nice to meet you again and to have the opportunity to ask you a few questions for Second issue of *Acer Magazine.***

Jenny: Nice to See you too.

**Ivaylo: Tell us a little about your next song.**

Jenny: My next song is.. I asked a friend of mine who is a choreographer, do a dance number to it - it's called *Keep Quiet*.

**Ivaylo: Is it a ballad?**

Jenny: No.

**Ivaylo: Is it another dance song?**

Jenny: We don't know really what it is… No, because it's like a mix.

**Ivaylo: Mix?**

Jenny: Yeah, you will understand when you hear it.

**Ivaylo: Sounds curious. Tell us more.**

Jenny: *Keep Quiet* is a song about how people today are so…. careless. When you see someone who is in need, you just walk past the person instead of caring for them. Your heart is telling you something like, *there's something wrong here*, but you just dismiss it. You don't know if he's drunk or if he's violent, and if you do something, it could be something bad.

So *Keep Quiet* is about the iniquity of people who don't care anymore. But it's also a bit sassy, it's a bit over the top, it's a bit… you talk about luxury, and then someone who's really poor right after, [the song] poses the question of how to handle that.

**Ivaylo: Where did the idea for the song come from?**

Jenny: I wrote it in 1993, It was the first time when I went to… I think it was in Buenos Aires, or if it was in São Paulo… I can't remember, but I saw small children sleeping under a bridge, homeless, and I was sitting in my huge limo, and that cracked my heart a bit. So that's where it comes from. It's actually an old song that I brought to life again.

> "I saw small children sleeping under a bridge, homeless, and I was sitting in my huge limo, and that cracked my heart a bit"

**Ivaylo: You said that you are preparing two new songs, on TikTok. Tell us more about the second song.**

Jenny: Yes. Yes, the other one - no name yet - I don't know what it will be called. It's about when the world cuts you down. You do everything you can but you're still being sentenced, and you're not being sentenced to something that is plastic, you're actually being sentenced to, in this case, [a situation] where you can actually be gone forever, like Daniel in the bible. It's about a lion's den - - when you're actually there - and the lions don't eat you, and it's a miracle. [The same way you would expect people to judge you and] jump all over you, because the opinions of the world are so strong; you expect them to come at your throat, but they don't. And you're just sitting there, thinking to yourself, *okay, nothing happened… I'm saved… I'm saved from something*.

**Ivaylo: It sounds like a ballad. Is it a ballad?**

Jenny: Yes it's t a ballad.

**Ivaylo: Tell us more about the song that you're planning to do with Jonas.**

Jenny: It's a really good topic. It's a summer song.

**Ivaylo: All the fans around the world and I are really curious about it.**

Jenny: Yeah, I can imagine! My brother is a really talented writer. I've been listening to many of his [newer] songs and he's actually very, very good. There's going to be a lot of songs for him to do with a lot of artists, I think. I've been just…I've been looking for something special but the one [song] I like was made for someone else, so I couldn't get it. He knows I love it. It's a song that he wrote after our father died, so it's a very special song, but that is for someone else.

So I just picked another one that I really like and I collaborated with Jonas and Simon [Petrén], my brother-in-law. He's in Korea with the track now.

**Ivaylo: What style is it?**

> "I haven't got a team that is looking at that. I only got you guys. You are my guys"

Jenny: I don't have a clue, have you?

**Ivaylo: Are you happy with *Open & Alive*?**

Jenny: Yes, and I was so amazed that I got number 10 in Chile without me doing anything, just releasing a song. I was just so happy because that was my only goal: to let the song achieve some status, somewhere, and then it was in Chile. I was like… shocked and speechless.

**Ivaylo: We are happy actually as well to have something new from you. While you were still together with Ace Of Base, did you make or receive any suggestions to collaborate with other artists?**

Jenny: There was a time when both me, my sister, Ulf, and Jonas had a collaboration. We were talking about who's going to make a cover of *All That She Wants* and I remember Akon wanted to do it. We saw the tracks that he wanted to do, and all of us… me and Linn were like, *no, 'All That She Wants' is about something else, not about that*. After that, when we were all living in different places, we realized that we need to put together a general list of what we say yes or no to [when others handle our music]. With the fast rise to success in the beginning, we didn't have enough time to consider collaborations.

And today…it's been over-the-roof, I mean the recent interest in Ace of Base is still really growing, and I'm happy about that… I can't really believe… I'm very, very happy about that, and everything that is going on on social media, and everything. I don't have a team that is managing that (social media). I only have you guys (Acers). You are my guys.

**Ivaylo: Have you heard the Britney Spears cover of *All That She Wants*?**

Jenny: The thing is that I heard about Britney Spears before she debuted. I was at Cheiron Studios together with Denniz PoP and they said that this girl was really gonna go big and that she's recorded some of his songs. That is when I said to myself, *She's only 16, so I will pray for her every day, every time I hear her, because she's gonna need that support because this is a strange world*. And well, I did it and I keep doing it. She's my friend. I heard she did the song but I haven't gotten a chance to listen to it.

**Ivaylo: Thank you Jenny for your time and thank you for the interview.**





# INTERNATIONAL ACER MEETING 2018

**IAM 2018 changed my life. How? I will tell you soon, but before that, allow me to travel back in time a little and tell you a few things.** *- written by Melinda*

In 2016, fate treated me in a weird way. Fate took from me with one hand and gave me something with the other hand. This changed my life. This year I experienced the most difficult period of my life when my mom passed away after a long fight with illness. This year I experienced the most magnificent period of my life, when one of my big dreams came true. After 23 years, I met Jenny Berggren for the first time.

After Jenny entered my life, a lot of positive changes flowed into all areas of my life. After the difficult period Jenny showed me that life is ultimately beautiful. I believed again, that life is beautiful and worth living.

Years later in 2017 I got an opportunity to write my own story in a book compiled by The Jenny Source and Sara West. While we were writing our stories for the book, we were preparing for a special adventure with my friends. In 2018, we prepared for a special event.

This event was Jenny's performance combined with the premiere of the book. In addition, we got the opportunity to meet Jenny after her performance. The plan was to surprise Jenny and to give her that book after her performance on 11.08.2018 in Bonn, Germany. At the same time, Andreas started organizing the IAM. Of course, we said yes to both events, although we didn't know what was waiting for us.

In August 2018, I had a fantastic experience as I met great people who changed my life. At that time, I had been working in Germany for three months. I lived in Vöringen and worked in Lamphein.

On 08.08.2018, I started my adventurous journey from Vöringen railway station to Dortmund. The journey was very tiring and long. On August 9, I arrived in Dortmund after 8:00 a.m. and met my friends Zsuzs and Bertaand Ilona, who had arrived from Budapest by plane. It was very exciting for all of us because we were preparing for very important events. We travelled from Dortmund by train to our accommodation in Cologne.

Our accommodation was a bit far from the location of both events and though it was problematic to get home by public transport in the evening, this seemed to be the best choice for traveling to both events. We arrived at our accommodation in Cologne at 2:00 in the afternoon. We planned a sightseeing tour in the afternoon, but it was canceled due to the bad weather. We talked a lot at the hotel and were very excited about the events ahead of us.

10.08.2018. We were preparing for an extremely exciting event. What was that extremely exciting event? That was the International Acer Meeting. This is an event where people from many countries of the world gather at one place.

Andreas hosted this event at his own home in Germany. He welcomed us very kindly and introduced us to his family. As Andreas showed us around his house, he directed us to a special place with a big poster with Jenny and he said that we would have to sign it later. He told us where we could find if we needed anything in terms of food or drink or anything else. In the living room, there was an interesting section where there was an inflatable palm filled with ice and drinks were placed in it to keep them cold. It was a great idea to keep the drinks cold and looked decorative too. In terms of decoration, I have to mention that the entire house was decorated by different Ace of Base and Jenny posters. It was so amazing. As we arrived in the living room, there were already a few Acers. We greeted each other, spoke a little, and then we discovered Andreas' collection.

He had a huge collection of Ace of Base. I saw plenty of stuff there. I didn't even know where to start looking. There were lots of CDs, books, tapes, etc. I saw so many things that I can't list them all. It was a truly impressive collection.

We met several Acers at this meeting. Everyone was nice to us. It was like meeting old friends, even though we met for the first time. While we were waiting for everyone to arrive, we checked out Andreas' collection. While looking at the old articles and posters, we shared fond memories from our teenage years, when our enthusiasm for Ace of Base peaked. Sometimes we interrupted the conversations because someone came to the meeting and greeted us. Unfortunately, I didn't remember everyone's name. I can't even list everyone, but I remembered some people immediately. Everyone was very nice, friendly and kind. There are some people I noticed more like Rinat who came from Israel. She was very kind throughout our conversation and her companion was also kind. This is where I first met Sara. I was excitedly waiting for the meeting with her, because I could finally meet the person with whom we worked for months on my story for the Acers' book.

Not long after, Jessi also arrived. Then we spoke a few words and greeted the other Acers too. I also remember Lily and Danny, a very nice couple from the Netherlands. From the first moment, mutual sympathy developed between us, and now we are also very good friends with them.

**"It was like meeting old friends, even though we met for the first time."**

After everyone arrived and everyone greeted everyone, there was a competition. Andreas played different parts of the songs and we had to figure out what we were hearing. It was a lot of fun. Then there was a very touching moment during the meeting when Mike – Andreas' partner, sang *Give Me The Faith* by Jenny. This song is very special to me. In this song, Jenny opens her heart to us and we can see who she really is. We can feel her close relationship with God, her deep faith. This is so beautiful. I love this song deeply from my heart and enjoyed every moment of Mike's touching performance.

Andreas organized the meeting very carefully. He made sure that everyone had a good time and left with unforgettable experiences. It was also a very considerate gesture from Andreas that each guest received a special gift. Those gifts were very unique. You cannot buy these in the store, because only those who participated in this event received them. A few things I would like to mention among the gifts: there was a special mug with pictures of Ace of Base and Jenny on it, special postcards, one of which had the book cover on it, a unique key ring, and a three special CD collection that, Alex, Alan and Andreas prepared for us. Each one is made with a unique and special cover. I am very happy that my collection has been expanded with such special products. I am not only happy because my collection has been expanded with special and unique products, but also because when I look at these products, I always remember this wonderful day that I spent with these fantastic Acers. I really enjoyed the whole meeting, especially the part when we sang Ace of Base songs together, some of which were accompanied by Alan on guitar, and some of which we listened to on CD and sang them.

I really liked that there was a special area where we could make purchases. The proceeds from the purchased products went to Jenny's VOI Project. We were glad we got the opportunity to support Jenny's charity work. As you know, Jenny is the official ambassador for the VOI Project. She supports an orphanage in Kenya for many years with her charity work. It felt good to know that I can help the children in the orphanage. I also really liked the part when we gathered to take a group picture of this fantastic little team in front of Andreas' house. It was great fun and I gladly recall these memories even today.

Unfortunately, we couldn't stay until the end of the event because our accommodation was far away and we were not quite sure how our public



transport worked... I told Andreas that we had to leave the event. He was very kind and asked one of his friends to take us. Andreas's friend was a very nice lady who turned out to be a very good friend of his mother and has known him since his childhood. She took us to our accommodation. We had a great conversation on the way.

After we arrived at our accommodation we talked a lot. We shared our experiences.

It was an indescribably good feeling to meet such a great community of close knit Acers. I really understood the power of music and love. It is a wonderful way to connect hearts.

The next day, on 08.10.2018., we met our new acer friends at the concert venue in Bonn at the agreed time. As soon as we arrived at the concert venue, I wrote to Andreas that we were there. He told us to get close to the fence so that we could see what was happening on stage. As we were arriving at the venue of the concert, we heard from afar that Jenny was doing a sound check. It was great to hear her sing. This made me even more excited to see the whole performance. When we arrived at the fence behind the stage. Mike, Corine, Fabian and Andreas were already there... We stood at the back of the stage for a while and watched what was happening on the stage. As Jenny finished the sound check and started walking down the stage, we shouted at her, she looked up, waved at us and smiled

When we got to the venue, we proceeded towards the stage, where different performers stood in line. It was a very hot summer day and as we stood there in the crowd in the hot sun, it was very hard to beat the heat and since we were thirsty, we went out for a glass of water.

**"It was an indescribably good feeling to meet such a great community of close knit Acers. I really understood the power of music and love."**

After a long wait, the moment finally came and Jenny's performance began. Of course, Jenny was not alone on stage – she was with Jakob. It was a special pleasure for me to finally see a performance where Jenny and Jakob were together on stage.

The concert started with *The Sign*. Jakob saw our small group and smiled at us. Jenny was very happy with this little group. She was beaming with happiness. During the entire concert, it was clear that Jenny was having a great time. During the song, she introduced the singing girls, Anna and Johanna, who accompanied her on stage. She also introduced Jakob to the audience and continued her performance. The next were *Don't Turn Around* and *Dying To Stay Alive*. At the beginning of the song, Jenny started to sing with the audience. Thereafter, Jakob came from behind and also made the audience sing. It was a very good atmosphere as Jakob finally went back to the keyboard and continued the song.



During the whole concert, you could feel how well Jenny and Jakob were in harmony on stage and the girls complemented the whole show very well. Then there was the Medley of Ace of Base's greatest hits. As this mix started, Jakob played the refrain of *Wheel Of Fortune* on the keyboard and Jenny sang slowly with the beautiful melodies. Then she performed *Cruel Summer*, *Lucky Love*, *Life Is A Flower,* and *Never Gonna Say I'm Sorry*. The next song was a new version of *All That She Wants* written by Jakob.

The song started with a slow piano intro, then Jenny sang it she echoed, and the audience joined her. It was nice to hear that so many people sang the song with Jenny. The song gained momentum with faster rhythms and the audience enjoyed the fantastic atmosphere. The last track was *Beautiful Life*. The atmosphere was electric! Jenny really understands how to do it! During the song, the presenter also came on stage, joined Jenny and sang the refrain of the song together.

**"The atmosphere was electric! Jenny really understands how to do it!"**

After the end of the concert, our small group gathered and waited for Jenny. After a while, Jakob arrived and led us to Jenny. She welcomed us very kindly. She was very happy for everyone. She hugged everyone and asked how we were doing. It was such a good feeling. When she came to me and hugged me, I felt her sincere love. It felt so good to meet her again. There was a touching moment for me when, Jenny met with Alex. As she hugged him, his emotions burst into tears because he met her for the very first time after 25 years. As I saw this scene, Alex's tears moved me too. My eyes were also filled with tears, because I felt exactly what it feels like when you meet someone you love for the first time, especially after such a long time.

Everyone had a little chat with Jenny. She was very nice and attentive to everyone during the whole meeting. Since it was a very hot summer day, she invited everyone under an umbrella to talk there so that no one would get sick in the heat. While the others were talking to Jenny, I was in the background because I wasn't so confident about my English skills. I saw how nice Jakob was to the Jenny's fans as he talked to everyone as if they were old friends. I didn't go to Jakob because I wasn't confident enough and I had to pay close attention to the events so as not to miss anything.

Then came the moment when Sara gave Jenny the book. We were in a very noisy place behind the stage, so I couldn't hear everything from the conversation. However, I overheard Sara telling Jenny about the stories of fans included in the book.

Jenny was very surprised when Sara gave her the book because she didn't expect it. She was so moved that she suddenly couldn't speak. She tried to hold back her tears while listening to what Sara told her, but still couldn't speak because of her emotions. Some seconds later when she was able to speak, she thanked her and looked around with her teary eyes and asked if everyone there had written for the book. We we proudly raised our hands saying, yes! She was even more moved by this and said, *Oh my gosh! It's amazing! Thank you! Thank you very much!* She was overcome with emotion. She then continued: *You can't do this to me, I'm just a person!*

I was very moved by the way Jenny's emotions exploded. It was a beautiful and moving scene. I am lucky to have been a part of these unforgettable and touching moments.

**"The plan was to surprise Jenny and to give her that book after her performance (...)"**

Everyone was talking to Jenny. There was a moment when Jenny called everyone closer to her as she had something to say. During this time Jakob was talking to someone. Jenny interrupted and commanded: *Don't talk Jacob!* Jacob pointed a finger at his mouth and stopped. They were so cute and funny.



During IAM 2018 Jenny performed at *Die 90er Live* in Bonn

Then Jenny asked if anyone had any questions. She turned to us and asked Zsuzsi if she had a question. All of a sudden all four of us froze, and there was a second of silence before I spoke. I started to tell Jenny that we were from Hungary. I handed her our personal gift we had brought her. As Jenny looked at the photo album, I told her where and when the pictures were taken. She really liked it. When I mentioned where the pictures were taken, she remembered a few things about her visit to Hungary. Jenny remembered that two weeks after her Bonn concert, she was going to perform in Hévíz, Hungary, and asked if we wanted to attend. I told her I couldn't go, because I worked in Germany. She put her hands on my shoulder, looked at me in my eyes, and said: *Oh, I'm sorry!* Then she asked the rest and they confirmed attendance. Then Jenny signed my book. She wrote some nice words to make me happy. I thanked her and then she went to the next fan.

When Jenny signed for Alex, she wrote to him not to wait another 25 years It was very nice of Jenny. I could see that Alex was overjoyed and moved at the same time.

These were wonderful moments. Before the end of the meeting our small group gathered and took a picture with Jenny. She thanked us for coming to Bonn. We were very happy to meet Jenny.

Through the International Acer Meeting and Jenny I met fantastic new people who brought wonderful moments into my life. I don't think I could have dreamed of anything better. I am happy to have lived these moments and to have Jenny write another beautiful chapter in my life story. Jenny is an extremely pure--hearted person who keeps our dreams alive and heals our wounded hearts. I don't think I can ever be grateful enough to her for all the good things she has given me in my life. I don't know yet what story we will *write together*, but I am looking forward to the next chapter.

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