FLOWERS : 30TH ANNIVERSARY OF THE ALBUM RELEASE

ACE OF BASE HOUSE
THE HOME FOR A

A,FAN



DIGITAL VERSION

04/2026 JULY :: FREE

EXCLUSIVE INTERVIEW WITH KARSTEN DELGADO

DID CLIVE DAVIS DESTROY THE BAND?

A*BASE NOW AND THEN





NOTABLE PERFORMANCES

LINN BETWEEN PRESENCE AND WITHDRAWAL

THE EVOLUTION OF JENNY'S VOICE

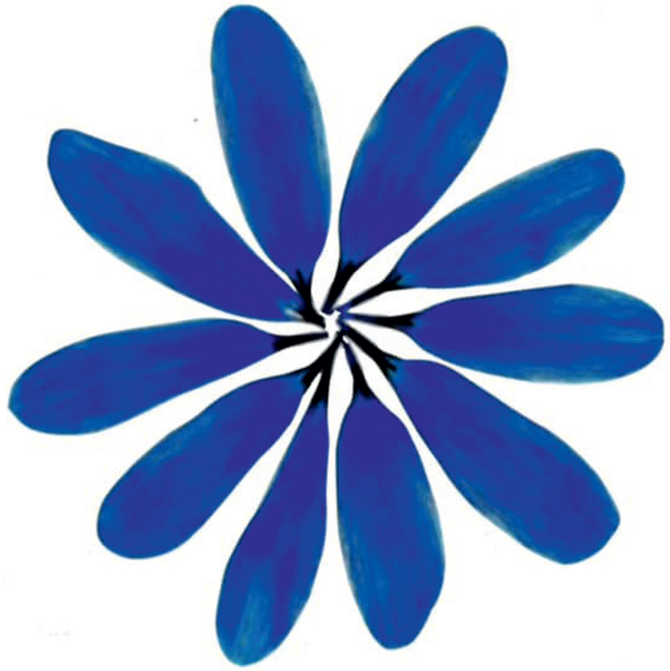
INTERVIEW WITH M.JOHANSSON

ALEX | SHE BEAT CANCER WITH ACE OF BASE IN HER HEART

HQ Restoration

BLUMEN FÜR DIE OHREN

ACE of BASE



Life is a flower

VÖ 30.3.1998 | 569 857-2

erste Single von dem neuen Album Flowers

marketing & promotion

großes Fan-Mailing an 30.000 Haushalte

mit Blumensamen-Gimmick

TV-Werbung vom 27.3-3.4.1998 auf VIVA

29.3.1998 RTL 2|BRAVO TV

HALLO HALLO

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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,

In front of you is already the fourth issue of Acers Magazine. AI technology has taken over virtually all forums and fan groups, so I hope this physical edition will be a refreshing break from the artificial and generic images that have come to dominate our community. The 30th anniversary of the release of *The Bridge* is now behind us. We didn't manage to publish the magazine in time, so I decided that this issue would be entirely dedicated to the album *Flowers*, preparing us to celebrate its 30th anniversary in 2028. Each of us has different memories from that era, and surely everyone remembers the moment they looked at the cover in astonishment, seeing Linn hidden somewhere behind the rest of the group. I assure you that in our articles we do not intend to avoid the controversies that accompanied the promotion of this album. I would like to thank all the Acers who put their heart into their articles and helped me publish this magazine over the years - it was truly a major undertaking and a long process. There is still plenty to write about, and many stories left to be told. I wish you an enjoyable read. You - young Acers of the future, who will one day read this magazine when we are no longer here - it is for you that we leave our memories.

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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Digital Version



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NEWS & RUMORS

STREAMING NUMBERS

YouTube

Top views of FLOWERS in 2026:

1. **Cruel Summer (Big Bonus Mix)** - 20,694,037
2. **Life is a Flower** - 12,040,472
3. **Travel To Romantis** - 5,627,016
4. **Always Have Always Will** - 3,889,188
5. **Cruel Summer** - 2,340,352
6. **Tokyo Girl** - 786,576
7. **Adventures in Paradise** - 354,256
8. **Dr. Sun** - 289,446
9. **Don't Go Away** - 189,935
10. **I Pray** - 159,798
11. **Captain Nemo** - 158,553
12. **Cecilia** - 150,655
13. **Donnie** - 115,121
14. **He Decides** - 114,270

Spotify

Top streams from FLOWERS ERA in 2026:

1. **Life Is a Flower** - 47,442,010
2. **Cruel Summer** - 22,599,674
3. **Always Have, Always Will** - 8,648,204
4. **Cruel Summer (Big Bonus Mix)** - 2,609,794
5. **Everytime It Rains** - 1,649,430
6. **Tokyo Girl** - 1,564,667
7. **Into the Night of Blue** - 842,535
8. **Mercy Mercy** - 793,331
9. **Adventures in Paradise** - 787,016
10. **Whenever You're Near Me** - 710,042
11. **Dr. Sun** - 525,377
12. **No Good Lover** - 505,395
13. **Cecilia** - 481,325
14. **Don't Go Away** - 430,006
15. **Captain Nemo** - 294,699
16. **Donnie (Ole Evenrude Version)** - 261,804
17. **I Pray** - 253,823
18. **He Decides** - 240,540
19. **Love for Sale** - 226,576
20. **Donnie** - 218,349
21. **L'amour** - 152,643
22. **He Decides (Charles Fisher Mix)** - 123,086

VIAPLAY DOCUMENTARY

12 May 2026

The Viaplay documentary is now available in the following countries:

- **1 May 2025**: Netherlands
- **19 May 2025**: Lithuanian TV
- **1 June 2025**: the documentary was screened at the *DokStation Music Documentary Film Festival* in Romania
- **24 November 2025**: Germany
- **6 February 2026**: Portugal



ULF IN THE BOOK

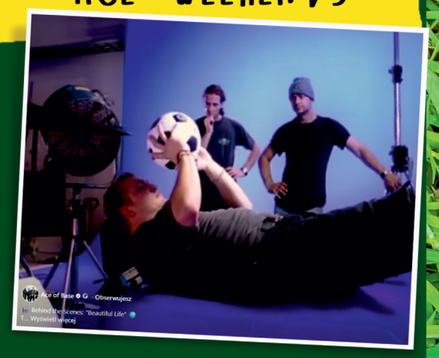


Release date: 21 July 2025
Hardcover, by Godfried Nevels

1985-2004 is now available. This volume features an interview with Ulf Ekberg (Ace of Base) about the band and what took place in the Netherlands during the 1990s. The book is available on Amazon.nl. Note: the book is not in English.

ACE WEEKENDS

Since January 2026, not only *Ace Thursdays* have been appearing every Thursday on the official Ace of Base fan page, but also *Ace Weekends*. Thanks to this, we have already seen the making of *Travel To Romantis* (09.01), making of *Living In Danger* (24.01), making of *Beautiful Life* (30.01), making of the first *Life is a Flower* (06.02), the first *Happy Nation* live tour footage (28.01), old footage from the *Happy Nation* era (07.03), and *Don't Turn Around* old footage (14.03).



30TH ANNIVERSARY

30 January 2026

On the occasion of the 30th anniversary of *The Bridge* album, a commemorative edition was released on two red vinyl records. The release includes four postcards with previously unpublished photos. Inside, there is also a new shot from an old *The Bridge* photo session.



AOB IN PRESS

The latest articles about Ace of Base in online and print media:

SWR 21 November 2025

New documentary about the Swedish successful band. This is how Ulf Ekberg looks back on the history of Ace of Base today.

RollingStone 20 November 2025

Ace of Base: Jenny Berggren and Ulf Ekberg in a *ROLLING STONE* interview Ace of Base talk about their rise, fame, conflicts and the ghosts of the past.

Bild 18 November 2025

Video: Ace of Base star Jenny Berggren - She talks to *BILD* about her past.

THE NEW WORLD 22 January 2025

Ace of Base and the darkness behind the light. From catchy pop hits to far right death threats and knife attacks - the shocking story of the Swedish pop group.

mark me 6 December 2024

Podcast: interview with Jennt Berggren (30 minutes long).

NEW YORK POST 19 December 2024

'Sign' of the times: How Ace of Base became '90s pop sensations from a cassette malfunction.

The Sun 18 November 2024

How Ace of Base overcame gangland death threats, vile abuse and fan attacks to become 90s pop icons.



JENNY SHOW SCHEDULE

22 March 2026
Festival Internacional de las Artes
La Sabana, San José, Costa Rica

28 March 2026 - Love the 90's
Movistar Arena, Buenos Aires, Argentina

29 March 2026 - Love the 90's
Espacio Riesco, Santiago, Chile

25 April 2026 - Molan Los 90
Ourense, Spain

13 June 2026 - Love the 90's
IFEMA, Madrid, Spain

21 June 2026 - ThrowBack Festival
Maximum Uniq Açıkhava, Istanbul, Turkey

5 July 2026 - Do You Remember Festival
Abbaye Notre-Dame du Val, Paris, France

11 July 2026 - 90's Super Show
Seewiese, Hessen, Germany

18 July 2026 - Love the 90's
Recinto Ferial, Cordoba, Spain

31 July 2026 - Big Summer Fest
Nové Mesto nad Váhom, Slovakia

7-8 August 2026 - SPICE Music Festival
Морска Гара, Burgas, Bulgaria

26 September 2026 - 90's Super Show
Lanxess Arena, Cologne, Germany

8 October 2026 - History Dance Now America
Toronto, Canada

9 October 2026 - Mtelus Dance Now America
Montreal, Canada

10 October 2026 History - Dance Now America
Ottawa, Canada

16 October 2026
Palladium - Dance Now America
NYC, USA

17 October 2026
Hard Rocl Live - Dance Now America
Atlantic City, USA

6 November 2026
House of Blues - Dance Now America
Houston, USA

7 November 2026
House of Blues - Dance Now America
Dallas, USA

4 December 2026
The Magic of Disco Festiwal
Warsaw, Poland,



FLOWERS ERA

From Flowers to Cruel Summer











written by Sebastian

By the summer of 1998, the global music industry was at the absolute zenith of the physical media era. This was a time when the 'Import' section of a record store was a place of mystery and high-priced treasures - a period where being a fan in Tokyo meant hearing an entirely different version of an album than a fan in Stockholm, London or New York.

No release from that decade better exemplifies the chaotic, high-stakes, and often contradictory strategies of the major label system than the third studio offering from Sweden's Ace of Base. When enthusiasts across Europe snapped up *Flowers* in June 1998, they were holding a markedly different artistic statement than their American counterparts, who would purchase *Cruel Summer* just one month later. While both records were marketed as the band's definitive third chapter, the reality was a fundamental, top-to-bottom reimagining of a band's identity, creating what remains one of the most labyrinthine international release strategies in pop music history.

To appreciate the immense pressure surrounding this release, one must recall the staggering heights the band had already scaled. Following the phenomenal success of *Happy Nation / The Sign* - which famously became one of the best-selling debut albums of all time - and the sophisticated, slightly more experimental follow-up The Bridge, expectations for the quartet's third venture were nothing short of astronomical. Recorded throughout the late months of 1997 and the early weeks of 1998, the material saw the band leaning into a more organic, melodic sound. The 'Cheiron' production style - that surgical Swedish pop precision perfected by the likes of Max Martin and Denniz Pop - was evolving rapidly, and Ace of Base felt the need to move with it. The resulting European release, *Flowers*, was a celebration of Europop, reggae-tinged rhythms, and a newfound maturity. Yet, beneath the polished surface of the music, the band was already beginning to grapple with the challenges of maintaining a global brand while their internal foundation was starting to shift.

The European campaign began in the spring of 1998 with 'Life Is a Flower' as the lead single. It was a significant departure from the rhythmic, minor-key 'fusion' pieces of their early career, leaning instead toward a bright, major-key optimism that felt tailor-made for European radio. Contemporary trade commentary from the time described the track as an 'absolute blessing for radio', and the numbers quickly backed that up. Major stations, such as 104.6 RTL Berlin, reported playing the track fifteen to twenty times a week upon its debut. The single reached the Top 10 in the UK, Sweden, Denmark, Finland, and Spain, eventually claiming the Number 1 spot in Hungary. It was a clear indication that, at least on their home continent, the band's core fanbase was ready to follow them into this lighter, more melodic territory.

However, this public-facing optimism was not without its behind-the-scenes friction, most notably regarding the song's visual identity. The original music video for 'Life Is a Flower' remains a fascinating 'what-if' in the band's history. It was a high-concept, high-budget Stockholm production, reported to have cost over SEK 1 million, which portrayed the members as high-powered directors at a fictional 'Ace of Base Group of Companies.' This corporate-themed, slightly darker aesthetic was eventually deemed a complete mismatch for the song's sunny message. In a rare move for a band at the height of their powers, the entire shoot was shelved. It was replaced by a quickly improvised second video directed by Maurice Hawkesworth and Jenny Berggren, which opted for a more traditional, light-hearted pop aesthetic. While small portions of the original corporate shoot can be spotted flickering at the end of the official video: a ghostly remnant of a rejected vision - the decision to scrap a million-SEK project highlighted the label's desperation to ensure the Ace of Base brand remained approachable and 'safe'.

While *Flowers* was blooming across Europe, Arista Records - the band's North American distributor - was preparing for a radical pivot. Arista's legendary chief, Clive Davis, was famous for his 'golden ears' and his uncompromising approach to the American market. Davis believed that the original European sequencing and production of *Flowers* would fail to penetrate an American radio landscape that was rapidly being dominated by a mix of teen pop, R&B, and the beginnings of a post-grunge alternative shift. Davis did not want to just import a Swedish album; he wanted to engineer a hit record.

Under Davis's direction, the album was retitled *Cruel Summer* and launched in North America on 14 July 1998. The transformation was thoroughgoing and clinical. Fresh collaborators were enlisted to remix existing tracks, the track order was restructured to suit American radio programmes, and Davis made the executive decision that the lead single needed to be a cover. The choice of Bananarama's 'Cruel Summer' was a calculated gamble. It provided instant name recognition for American audiences who might have drifted away since the 'All That She Wants' era. Most tellingly, even 'Life Is a Flower' was deemed 'too European' for US tastes. The track was fundamentally reworked with a more acoustic-leaning production, given new lyrics, and retitled 'Whenever You're Near Me.' This was a vivid example of how a band's artistic vision could be disassembled and reassembled by the machinery of the industry to fit a specific commercial mould.

The complexity of this era did not conclude with the transatlantic divide. As record labels worldwide recognized the potential for market-specific customization, different territories began receiving their own bespoke configurations, creating a global jigsaw puzzle. France presented perhaps the most controversial variant, featuring a duet between Ace of Base and the French boy band Alliage. While aimed at capturing the French market's appetite for local crossover hits, many fans viewed it as an awkward commercial compromise that diluted the band's signature vocal harmonies. Meanwhile, Australia took a more diplomatic approach, releasing a hybrid version that combined elements from both the European and American editions, attempting to satisfy both the artistic integrity of the original sessions and the 'hit-heavy' approach of the US release.

Further afield, the Japanese edition became a 'holy grail' for collectors. In a period where Japanese labels frequently added exclusive content to discourage fans from buying cheaper imports, the Japanese *Flowers* included 'Into the Night of Blue' as a bonus track and featured a unique remix of 'Travel to Romantis.' Crucially, it also contained 'Dr. Sun,' a track that appeared on the European Flowers but was entirely absent from the American *Cruel Summer*. Even the United Kingdom, which initially followed the standard European release, eventually capitulated to the American strategy. After the US-exclusive track 'Everytime It Rains' proved to be a potential hit, UK distributors re-released *Flowers* with the track included, effectively creating a post-launch 'Special Edition' before such a concept was common practice.

Throughout these sprawling international campaigns, the internal dynamics of the band were becoming a story in their own right, reflecting a group in a state of profound transition. During the 1998 US promotional tour, the band sat for several high-profile interviews, including features on CNN. These segments captured a quartet that fundamentally changed its public face. Ulf Ekberg and Jonas Berggren attempted to frame the new material as an artistic evolution, with Ulf describing it as music that went 'deeper, under the skin'. Jonas emphasized their creative independence, stating, 'We live for the music. We do the best music we like,' while Jenny Berggren added that it was a project they were deeply proud of.

Yet, the elephant in the room was Linn Berggren. During the Happy Nation era, she had been the primary focal point and lead vocalist; by 1998, she had retreated almost entirely from the public eye. CNN coverage from the era described her as 'purposefully silent' in interviews, often seen sitting in the background wearing sunglasses, while Jenny stepped into the spotlight as the primary spokesperson and lead singer. This shift wasn't merely a promotional strategy; it was reflected in the music itself. Jenny's voice became the defining sound of the *Flowers/Cruel Summer* era, a transition that would define the band's final active years. This internal evolution mirrored the external fragmentation of the album's release, suggesting a band trying to find its footing while being pulled in different directions by global market demands.

The commercial results of these varied international approaches eventually told a compelling story about the limitations of market-specific strategies. In Sweden, the homegrown, uncompromising version of *Flowers* was a triumph, peaking at No. 5 on the national charts and validating the band's original vision in their home territory. The UK response was respectable, with the album reaching No. 15 and maintaining a solid seven-week presence. Across various European markets, the 'Flower-power' strategy seemed to work; the band maintained their status as Europop royalty, and their singles continued to perform well.

In stark contrast, the United States presented a sobering reality check. Despite Clive Davis's millions, his proven track record, and the comprehensive reworking of the material to appeal to American ears, *Cruel Summer* struggled to find its audience. It peaked at a disappointing No. 101 on the Billboard 200. The irony was palpable: all that strategic rethinking and expensive remixing had failed to crack the very market it was designed for. While the lead single 'Cruel Summer' did reach a triumphant No. 10 on the Billboard Hot 100, the album's failure suggested that American tastes had simply shifted. The 'Swedish invasion' that Ace of Base had pioneered in the early '90s was being replaced by a new wave of American-bred pop stars like Britney Spears and NSYNC. By 1998, the American audience was looking for something different, and no amount of repackaging could change that tide.

Even years later, the complexity of this era continued to grow. The 2017 ultimate *Flowers* 2 LP remastered versions would add yet another layer to the puzzle, including tracks like 'L'Amour' and 'Kings & Queens'. For the completist fan, these editions created an almost insurmountable challenge. To hear every officially released track and mix from the 1998 sessions, one needed to be a musical detective, hunting down pressings from around the globe. This fragmentation perfectly encapsulated the artistic challenges of the pre-digital era. It was a time when physical distribution allowed for dramatic regional customization but simultaneously created barriers for fans seeking a complete artistic statement.

Ultimately, the tale of *Flowers* and *Cruel Summer* remains one of the most compelling case studies in the history of the music industry. It reveals the inherent tensions between artistic integrity and commercial pragmatism - the push and pull between a band's original vision and a label's desire for a localized hit. Ace of Base wanted to give the world *Flowers*; the US industry insisted on a *Cruel Summer*. In the end, the world got both, resulting in a fragmented, beautiful, and utterly confusing testament to the power and the pitfalls of 90s pop. It stands as a reminder of a bygone era in the music business, where a single album could be a dozen different things at once, depending entirely on where in the world you happened to be standing.



the Evolution of Jenny's Voice

In this new issue, I decided to discuss about the vocal evolution of our Jenny, from the very beginning to the present. I hope that you will enjoy this article as much as I had fun making this little experiment.

For those who don't know, I am a singer, a student at the University of Music in Bucharest, studying Jazz Composition in Year 2, and also learning about vocal coaching to become a music teacher. One day, this crazy idea came into my mind: to study someone's vocal evolution, and I immediately thought of Jenny.

Before I start, I want to let you all Acers know that even though I'm still studying music theory and vocal coaching, I'm not perfect at explaining it musically, and I don't want to offend anyone, neither being rude. I love Jenny from the bottom of my heart, and I wanted to do something for fun. Thank you.

As many of you guys know, Jenny has had a thing for music since she was a child. She and her siblings, Malin and Jonas, took music lessons, and Jenny, along with her sister, took violin lessons and also sang at the local church choir in Gothenburg, which will help her evolve her singing technique in the future, and later, she started studying classical music.

Many sources say that when a child learns music at an early age, whether instrumental or vocal, it improves cognitive function, communication skills, and memory skills. It also helps develop their musical ear, enabling them to perform music in perfect pitch by listening to it and to read a music score much more easily.

In the late 80s/early 90s, while Jenny was a member of Ace of Base, she performed with a rock band called Masque.

In their first album *Happy Nation*, Jenny shares the same role as her sister, but she is singing lead vocals on: *Waiting For Magic*, *Munchhausen*, *Voulez-Vous Dancer*, *Fashion Party* and My Mind.

Here, Jenny took a big step when it comes to the vocal technique, changing from classical to pop music, yet she still sings a little opera (at the final verses of *Waiting for Magic*, or in *My Mind*). Usually she sings in the head voice, making her voice sound so calm and sweet, or in chest voice, using the *growl* (for example, like Christina Aguilera), which she will use it again in the intro of *The Sign*.

After watching a small clip from the *Happy Nation* tour, where Jenny performed *Waiting for Magic*, there was a scene where Jonas and Ulf lifted Jenny, and I could hear a little voice crack and feeling like she was getting a little tired, or out of breath, but she still performed perfectly after that.

It's totally fine, it can happen sometimes, and this should not discourage you. Usually, it happens when you are nervous, or if the choreography is intense, and you can barely breathe.

Jenny is a coloratura mezzo soprano, and her vocal range can go from G3 to B5 or even higher, while a normal mezzo soprano goes from A3 to A5.

According to Wikipedia, *singing is the oldest form of musical expression, and the human voice can be considered the first musical instrument by some.*[1] The definition of singing varies across sources. Some sources define singing as the act of creating musical sounds with the voice. Other common definitions include *the utterance of words or sounds in tuneful succession* or *the production of musical tones by means of the human voice*.

Mastering vocal techniques involves building a foundation of proper posture, diaphragmatic breath support, relaxed articulation, and controlled resonance. By isolating specific components like vowels, pitches, and vocal folds, you can increase vocal stamina, improve tone quality, and prevent vocal strain.

On the second album *The Bridge*, Jenny's voice slowly matures, and the technique is evolving even better. In her song *Ravine*, Jenny has really put her soul into her song, singing on her chest voice, and in the end in her head voice, giving it something impactful and powerful, but, she still has her sweet and calm voice on the other songs.

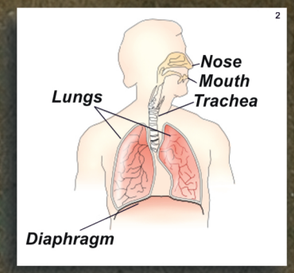
In the documentary *The Story*, it shows Jenny during a vocal lesson, doing breathing and mouth position exercises, while the vocal coach explains to her how to do it correctly. This is a new beginning in Jenny's vocal technique, making it even more powerfully and perfect from all the point of views.

To this day, Jenny's vocals are even more amazing, balanced and healthy, even after a choreography, as we see in her concerts. She is an icon, *chapeau bas*.

Jenny is a coloratura mezzo soprano, and her vocal range can go from G3 to B5 or even higher, while a normal mezzo soprano goes from A3 to A5.



Mezzo-sopranos generally have a heavier, darker tone than sopranos. The mezzo-soprano voice resonates in a higher range than that of a contralto.



Above: The respiratory system. In singing, it provides the steady airflow and air pressure.

1 - https://simple.wikipedia.org/wiki/Voice, access: [29.05.2026]
2 - http://commons.wikimedia.org/wiki/Image:Respiratory_system.svg, access: [29.05.2026]

Did Davis destroy the band?

Clive Davis was a prominent American music executive and producer. Between 1965 and 1973, he was associated with Columbia Records, and in 2000 he founded J Records. Among fans of Ace of Base, however, he was best known as the founder of Arista Records (established in 1974 and dissolved in 2011), largely because of his decisive involvement in the band's international career and releases. Within the Ace of Base fan community, Davis remained a highly controversial figure. Throughout his career, he divided opinion: some regarded him as a visionary and a genius, while others strongly criticized his decisions, holding him responsible for the band's decline. What is the truth? This article explores that question.

- written by Alan

In the music industry, Ace of Base is not the only example of a band that *falls victim* to modifications of its own material for different markets. Over the previous few decades, this was a common practice. Businessmen in dark suits have long believed they know better than listeners what is best for them. As a result, different versions were often tailored specifically for the American market. However, these suited decision-makers have often made disastrous choices. A notable example is Roxette, whose label executives initially refused to release their album in the United States, claiming that American listeners would not be interested - despite the fact that Roxette had already been hugely successful across Europe for months. The turning point came when an American exchange student, Dean Cushman, visited Sweden. Upon returning home, he brought a copy of the album *Look Sharp!* and asked a friend at the local radio station *KDWB* to play one of its singles on air. The song quickly gained traction, and other American stations soon requested copies. Today, we would say the track *went viral*. Against the expectations of those skeptical executives, the single reached No. 1 on the Billboard Hot 100, and Roxette went on to become one of the most popular bands in the United States.

You could multiply the above examples, showing that Davis's actions were not exceptional at all - they were common at the time. When Ace of Base gained momentum after the success of the single *All That She Wants*, it was only a matter of time before they became popular outside Europe. Davis was simply lucky to be the first to decide to invest in them after hearing the track on a yacht during his vacation in Europe. The question is whether, if another American label had approached Ace of Base, they would have been less restrictive than Davis and allowed the band to exist on their own terms. But what exactly did Arista founder do that makes some consider him a genius? Instead of allowing the band to release the album *Happy Nation*, he imposed certain conditions: Ace of Base had to re-record the album from scratch - some tracks were removed, others were remastered with newly recorded vocal parts, a remix of *Waiting for Magic* was included instead of the original version, and they were required to write new songs: *The Sign*, *Living in Danger*, and a cover of *Don't Turn Around*. Initially, the band was not happy with some conditions - especially the cover - but they had no choice. In this case, however, the decision to remaster the tracks turned out to be a good one, as Ulf himself admitted in a *Viaplay* documentary: after the success of *All That She Wants*, they had so little time to release the album that what ultimately made it onto the record were hastily assembled demos (including even the instrumental *Dimension of Depth*).

He didn't stop at those changes - further demands were made: the album cover was altered and given a new title, *The Sign*, drawing on one of the tracks that was intended to be released. And again, this is not a unique case in history. Changes to album covers are quite common, but they are most often associated with countries such as Saudi Arabia, Syria, and Iran. These changes are primarily driven by cultural and religious norms, as women dress differently and exposing certain parts of the body is not publicly acceptable in the same way as in other countries. Retouchers often add clothing, lengthen dresses, or cover necklines and shoulders to eliminate nudity or overly provocative imagery. Examples of such censored covers include Ariana Grande - *My Everything* or Christina Aguilera - *Stripped*. Even the album *Da Capo* was altered, with a long sleeve added to Jenny to cover her arm and conceal an exposed neckline.



Above: Comparison of the original and censored covers - Ariana Grande *My Everything* and Ace of Base *Da Capo*.

And in this case, the changes worked out in the band's favor. *The Sign* became a huge success, especially after the release of the single *The Sign*, which stayed at number one on the Billboard Hot 100 for a long time. They decided to strike while the iron was hot and quickly released the American version of the album in Europe. As a result, the band sold over 25 million copies of the album and entered the Guinness World Records as the biggest debut album in history. Davis's genius lay in his knowledge of how to manipulate sales to achieve that success. He ensured that three versions of the same album existed side by side: *Happy Nation*, *The Sign*, and *Happy Nation U.S. Version*, with their sales effectively counted as one - this allowed for such massive success and a Guinness World Record entry. This artificially inflated *balloon* raised expectations for the band, which were impossible to meet, and in the distance, the curse of the second album was already waiting. It would have been much safer to let the band release a modified version of the album *Happy Nation* in the United States without the new songs, using only the remastered original tracks. Jonas had already written *The Sign* and planned to include it on the second album, so the next album would have likely achieved greater success than the first. Such a natural progression would have been a true step forward, and the band would almost certainly have been treated differently.

We'll never know what that mythical second album would have looked like, because after all the modifications, we ultimately got *The Bridge* - considered by some Acers to be the band's most mature album. This time, Davis didn't change the cover, but he did decide to interfere with the order of the singles' release. While in Europe the first single was *Lucky Love*, which had already celebrated chart-topping positions (including in Sweden), in the U.S. the first single was *Beautiful Life*. Meanwhile, in Europe, when *Beautiful Life* was released around November 1995, *Lucky Love* didn't come out in the U.S. until around February 1996, to coincide with Valentine's Day. And, as usual, Davis couldn't allow Americans to hear the original version of *Lucky Love* (it was even removed from the US album) - after all, we established that they are somehow more special than the rest of the world, so they deserve a completely different version. That's how the album ended up including the Lucky Love acoustic version. I don't understand this decision - let's get something straight: Ace of Base is a European band with a totally Europop sound. Why force them into being an acoustic band? Why release a song in an acoustic version? Davis ignored the fact that millions Acers fell in love with the band's original sound and decided for them what would be better. But if someone likes acoustic single and, influenced by it, buys the album expecting that style, they'll be very disappointed. It's like asking Metallica: *Hey, we're releasing your album in Europe, but people there prefer Europop, so your single "Nothing Else Matters" will be released in a Europop version with a fast beat and synthesizer. Let's fundamentally change your style from metal to Europop; Europeans will swallow it just like Americans swallow altered Europop*. Why was Davis allowed to pretend that Ace of Base is an acoustic band? What is more for *Lucky Love* acoustic version a completely new music video was shot. And to be clear: even though I'm complaining a bit, in the case of this music video I'm actually grateful to Davis, because thanks to him we managed to capture one of the last shots of a happy Linn.

Ace of Base is a European band with a totally Europop sound. Why force them into being an acoustic band and release acoustic version of *Lucky Love*?

Davis ignored the fact that millions Acers fell in love with the band's original sound and decided for them what would be better.

The history of popular music provides numerous examples of similar practices. One frequently cited case is Tasmin Archer's hit *Sleeping Satellite*, for which a completely different music video was produced for the U.S. market, despite the strong reception of the original European version. Another example is Olly Murs' *My Heart Skips a Beat*. The European release featured a dynamic, visually distinctive video set in an urban environment, with energetic choreography and a creative concept built around a giant vinyl record. By contrast, the American version adopted a more



Above: Clive Davis, born on April 4, 1932. Died in June 22, 2026.

conventional narrative format. Also the Black rappers were controversially removed from the video (only white people appear in U.S. version). A further case is Britney Spears' *Overprotected*. In the United States, an entirely different music video was released compared to the international version. Additionally, the U.S. single corresponded to the *Darkchild Remix* rather than the original version more widely distributed elsewhere.

Everything indicates that at some point Davis had *written off* the band and abandoned them, because when releasing the final single *Never Gonna Say I'm Sorry*, he decided not to release a music video at all. If he had still believed in the band, he would have invested in a new video, as he did with *Lucky Love*. But the decision to completely skip a video is absurd and shows that he had already considered further promotion of the album a lost cause.

Davis forced Linn to sing *Everytime it Rains*. Jonas has repeatedly admitted on various occasions that this was a turning point, *the moment we irreversibly lost Linn*.

The real publishing nightmare erupted with the album *Flowers*. Davis challenged almost everything that was best about this album. Instead of trusting Jonas's compositional genius - he had been producing hits for years - he decided he knew better than the band itself what Ace of Base should sound like. And thus, the monstrosity *Cruel Summer* was born, which some Acers consider a pastiche and a poor copy of *Flowers* (to be honest - even its paper's quality of the cover is worse than European release). Initially, the album in the U.S. was supposed to be called *Everytime It Rains*, named after the single he commissioned. As soon as he learned that Jenny had come to record the track, he demanded that *blonde one* record the vocals. And so it happened - but behind the scenes, another battle was already underway: after the band's huge success in 1994, Linn no longer wanted to play first violin in the group and was gradually retreating into the background. That's why she reluctantly agreed to record the song, and legends say she did it *in one take*. Jonas has repeatedly admitted on various occasions that this was a turning point, *the moment we irreversibly lost Linn*. Perhaps knowing the situation, Davis decided that the album's U.S. title would be *Cruel Summer*, which the band also disliked - Jenny recalls that they didn't want to be seen as just another *cover band*, and having such a label in the music industry is far from pleasant.

Another absurd move by Clive Davis was the removal of one of the best tracks: Dr. Sun, which most Acers consider the defining example of the reggae-pop sound on the album *Flowers*. But he didn't stop there. He also removed the ballad *Captain Nemo*, one of the band's most atmospheric, sea-shanty-like songs, as well as *I Pray*, composed by Ulf - a powerful, uplifting, and energetic track, especially with the gospel choir in the chorus. But I saved the most outrageous change for last - one that is simply unforgivable: he replaced *Life Is a Flower* with the American version *Whenever You're Near Me*. He believed the original track was *too European*. I understand his reasoning: that in Europe, where we're not native speakers, we don't really care whether we dance to lyrics like *I'm blue da-ba-dee* or to more sophisticated poetry, and that this might not work the same way in the U.S., where people tend to pay more attention to lyrics - but come on, let's not exaggerate! A poll on the Ace of Base fanpage showed that fans' favorite song from the *Flowers* era is *Life is a Flower*. The song has been included on hundreds of compilations, was considered one of the most frequently played songs on European radio, and has become iconic to this day. Any musicologist would confirm that *Life Is a Flower* is the richest Ace of Base track in their entire career (not the best, just the richest) in terms of vocal and instrumental arrangement: it features an immense number of layers - from string sections, keyboards, and auxiliary instruments to percussion and elaborate vocal parts, including a gospel choir. An incredible amount of work went into crafting this arrangement. By replacing it with a cheap imitation, the album was stripped of a truly polished diamond. It's like telling Pablo Picasso: *Hey, I'm buying your painting, but you know…I'll be exhibiting it in a museum in the U.S., so maybe repaint the background green in your art - the blue doesn't quite fit to my walls.*

Besides forcing Linn to sing the single, Davis was known for pushing them to pitch the key in tracks or record covers. Meanwhile, they were perfectly capable of writing hits themselves. But for him, Ace of Base was never enough: even the song He Decides didn't appeal to him in its original version, so he decided to release the *darker* version instead. But someone explain to me why he chose to change the ending of *Always Have, Always Will*? The song itself is perfect, yet for some reason Davis replaced the final seconds of the ending with a repeated chorus. The only sensible and logical explanation for this is his desire to put his name on the track as *executive producer*, which he did.

The actions of the head of Arista didn't succeed in the USA. In Europe, the *Flowers* album sold worse than *The Bridge*, yet the success was still notable: the singles reached high positions on the charts and were frequently played on the radio, TV stations, and in clubs. The world loved Flowers - to this day, the singles *Life is a Flower*, *Cruel Summer*, *Always Have, Always Will*, and *Travel to Romantis* are still played on European radio. Meanwhile, in the States, right after *Cruel Summer*, the single *Whenever You're Near Me* was released, which disappeared without a good trace on the charts (#76 on Billboard Hot 100), and that could basically be the end of the band's story in the USA.

The last attempt to revive the band in the States was Arista's release of *Greatest Hits* - the European equivalent of *Singles of the 90s*. The very difference in popularity shows the huge gap between Ace of Base's global recognition and their status in America, where

The release of *Whenever You're Near Me* single disappeared without a good trace on the charts (#76 on Billboard Hot 100), and that could basically be the end of the band's story in the USA.

they had already become a shadow of themselves. In Europe, the album featured 16 different tracks; in the American version, Davis had to make do with just 12 tracks: of which only 8 were unique songs, 3 were remixes, and one was *Life is a Flower*. Apparently, Davis could no longer ignore the worldwide success of the single, so, ironically, the European single was included on the American release. Magically, it turned out that the American audience was indeed worthy of hearing authentic European Europop.

Fortunately, this was where Ace of Base's contract with Arista ended. Knowing Davis, who knows what monstrosity might have come out if he had tried to release the fourth album *Da Capo* in the USA? A good publishing example is Japan: there, MR/EMI released *Da Capo* with an improved cover, but the songs themselves were left untouched. They simply added three bonus tracks, which increased the album's appeal. That's exactly what could have been done with *Flowers* in the States: release the original album and include the removed tracks as bonus tracks - nobody would have been harmed, because why remove good songs?

Finally, for the purposes of this article, let's imagine an alternate reality where Arista never existed. Ace of Base achieves success after the single *All That She Wants*. Slowly, Europe goes wild over the band, storming the charts country by country. After *Happy Nation*, they release a second album featuring the single *The Sign*. The song immediately becomes a hit and reaches America as well. The band now has a strong enough position to set terms with their US label themselves. The band is popular, but not so much that they have no time for themselves. As a result, Linn isn't overwhelmed, and Jenny isn't attacked by a fan at night. They release their next album, *The Bridge*, which becomes another success, and no one views it as a failure because album sales are comparable to the previous two. The band releases their fourth studio album, *Flowers*, with Linn still fully involved, ensuring its success as well. They are ready in time to release *Da Capo* on schedule without delays. They record their final album, *Redefined*, and decide to take a short break. In 2012, the band reunites and releases *The Golden Ratio*. Later, the *Hidden Gems* compilation and box sets appear. The band continues to tour and perform across Europe in full lineup to this day. This is the ideal outline of an alternate history that could have happened if things had gone differently.

Let's answer the question posed in the article: did Davis destroy Ace of Base? Directly, no - but a series of his decisions had a huge impact on the chain of events that ultimately led to the band's breakup. By pushing the *The Sign*/*Happiest Nation US Version* album, he gave them an unimaginably fast success they weren't ready for. No one could have repeated such success, and at the same time, he doomed them to the proverbial *second-album curse*. The price was paid by both Linn, who gradually withdrew from the band, and Jenny, who became a victim of a fan attack. Davis didn't understand the phenomenon of Ace of Base's original sound and forcibly tried to change them - turning them into an American parody of themselves. On one hand, many fans, for whom the success of 25 million albums sold is the most important milestone in the band's career, are grateful to Davis - but was such success really necessary in the industry? At the end of the day, Jenny from Ace of Base still travels the world and performs alongside other European artists like DJ Bobo, Mr. President, 2 Unlimited, and La Bouche. In other words, Ace of Base, which has sold nearly 50 million copies to date, performs alongside bands that don't match their sales: DJ Bobo - 14 million, Mr. President - 2.3 million, 2 Unlimited - 18 million, La Bouche - 12 million.

As a label executive investing in Ace of Base, Davis claimed the right to make fundamental changes to the band's sound. Many of these changes are unforgivable, absurd, and misguided - something that only other artists who create music or art and are subjected to similar practices can truly understand. ■

Davis didn't understand the phenomenon of Ace of Base's original sound and forcibly tried to change them - turning them into an American parody of themselves.

Biographical note: Clive Davis was born on April 4, 1932, in Brooklyn, New York, into a Jewish family. He was raised in the Crown Heights neighborhood of Brooklyn. His parents died when he was still a teenager, so he was taken in by his older sister in Queens. This was a very difficult period for him, but also a turning point - he began to build his future. After completing his studies, he started working as a lawyer at a firm that represented CBS. It was there that he joined the legal department of Columbia Records. Initially, he had no experience in music, but over time he became interested in the industry and discovered his talent for identifying artists. His career quickly advanced - he became president of Columbia Records in 1967. Later, he founded his own label, Arista Records, and became one of the most influential figures in the music industry, working with many well-known artists and shaping their careers. In 2013, at the age of 80, Davis publicly came out as bisexual in his autobiography *The Soundtrack of My Life*. Died in June 22, 2026.





BRAND NEW AND QUICK

FLOWERS REVIEW

- WRITTEN BY ANTZ MCHUGH
- WITH JONAS, ULF & JENNY NOTES

THIS PERIOD OF ACE OF BASE SEEN MALIN *LINN* BERGGREN CONTRIBUTING SIGNIFICANTLY DIMINISH. HER YOUNGER SISTER JENNY BERGGREN TOOK THE LEAD VOCALS ON MOST MOST OF THE TRACKS. THE ALBUM OVERALL HAS A WARM SUMMERY FEEL TO IT. THE ALBUM IS AMAZINGLY EASY TO LISTEN TO FROM START TO END GREAT FOR A DRIVE TIME SING ALONG OR LISTEN. I'VE PUT THE ALBUM ON RECENTLY IN THE CHARITY SHOP I VOLUNTEER IN AND CUSTOMERS ENJOY THE EASY AND UP-TEMPO MODE OF THE ALBUM. THE SNYTH-POP, MOTOWN, REGGAE POP AND DANCE SOUNDS MAKE THE ALBUM TIMELESS.



LIFE IS A FLOWER

JONAS: THE SONG WAS ORIGINALLY CALLED *FLOWER* BUT WE CHANGED ITS NAME TO *LIFE IS A FLOWER* AFTER REALISING THAT *FLOWERS* WAS A GREAT ALBUM TITLE . THERE ARE SO MANY DIFFERENT STULES AND TEXTURES CONTAINED WITHIN THE TRACKS, THE RECORD RESEMBLES A VIRES BOUQUET OF FLOWERS. IN AMERICA THE TRACK IS CALLED *WHENEVER YOU'RE NEAR ME*. IT HAS DIFFERENT PRODUCTION AND LYRICS AFTER THE AMERICANS THOUGHT THAT *LIFE IS A FLOWER* WAS TOO EUROPEAN IN NATURE.

ANTZ: THIS WAS THE EUROPEAN INTRODUCTION TO THE COMEBACK AND NEW CHAPTER FOR ACE OF BASE. THE TRACK HAS A BEAUTIFUL GUITAR INTRO AND UPLIFTING VIBE. THE MUSIC VIDEO IS EXCELLENT AS WELL. BEAUTIFUL LYRICS AND YOU CAN HEAR ALL THREE BERGGREN SIBLINGS SINGING ON THIS TRACK. YOU CAN'T HELP BUT FEEL HAPPY WITH THIS TRACK. IT'S A *LIFTING YOUR SPIRITS* SONG. THIS IS ONE OF THE BIGGEST HITS OF THE ALBUM. IT MUST BE ADMITTED THAT THE TRACK HAS REALLY RICH INSTRUMENTATION: ACOUSTIC GUITAR, SYNTHESIZERS (INCLUDING BACKGROUND PADS, MELODIC LEADS, AND DIGITAL SOUNDS TYPICAL OF EURODANCE), ELECTRONIC KICK, CLAP, SNARE, AND HI-HATS, LOTS OF DIFFERENT BONGOS AND MARACAS, A SOFT SYNTHETIC BASS, CHOIR HARMONIES IN THE CHORUS, AND A GOSPEL CHOIR AT THE END. THE NUMBER OF TRACKS RECORDED FOR THIS SONG IS TRULY ENORMOUS.



ALWAYS HAVE, ALWAYS WILL

JONAS: THIS TRACK WAS ORIGINALLY CALLED *KILLER ON THE RAMPAGE* WITH DRASTIC LYRICS ABOUT THE WAY JOURNALIST OFTEN VICTIMISE INNOCENT PEOPLE. AS THE ALBUM DEVELOPED WE REALISED THAT THESE LYRICS DIDN'T REALLY MATCH THE OTHERWISE POSITIVE MOOD OF THE RECORD. SO WE ASKED MIKE CHAPMAN TO COME UP WITH HIS IDEAS WHICH WORK VERY WELL AS AN ALTERVATIVE. OLE EVENRUDE HAS PRODUCED A BEAUTIFUL TRACK THAT CONTAINS A TOUCH OF THE SIXTIES, MATCHING MANY OTHER TRACKS ON THIS ALBUM THAT HAVE A 60'S/DISCO FEEL TO THEM. SO MANY OTHER BANDS HAVE COPIED ACE OF BASE IN THE PAST, WE FELT THAT OUR OWN INTERPRETATIONS OF THE MUSICAL PEROID OFFERED A GREAT NEW WAY FOR US TO REINVENT OUSRELVES.

ANTZ: THE SONG HAS A 60'S STYLE MOTOWN, ABBA-ESQUE AND BOUNCY SOUND TO IT WHICH MAKES IT VERY EAR FRIENDLY. THE SONG IS ANOTHER EASY SINGALONG LIKE THE FIRST TRACK. I'D IMAGINE FINDS ITSELF ON A LOT OF COMMERCIAL PLAYLISTS. I KNOW IT'S A FAVOURITE HERE ON LOCAL RADIO STATIONS I'VE HEARD IT REGULARLY EVEN RECENTLY. THE VIDEO INCLUDES FOOTAGE OF THE BAND OVER THE YEARS FROM THE EARLY DAYS UP TO WHEN THE SONG WAS RELEASED. THE SONG FEATURES GENTLE SYNTHS, WARM BASSLINES, AND LAYERED HARMONIES THAT GIVE IT A DREAMY, UPLIFTING FEEL. JENNY'S VOCALS ARE EXPRESSIVE AND HEARTFELT, ADDING EMOTIONAL DEPTH TO THE LYRICS ABOUT LASTING LOVE. MANY PEOPLE WHO HEAR THIS SONG ON THE RADIO ARE SURPRISED WHEN THEY FIND OUT IT'S BY ACE OF BASE.



CRUEL SUMMER

JONAS: THIS FABULOUS SONG HAS ALWAYS BEEN A FAVOURITE OF MINE SO WHEN POLYGRAM AND ARISTA ASKED US TO DO A COVER IT WAS AN EASY DECISION. CUTFATHER AND JOE PRODUCED THE TRACK IN COPENHAGEN AND WHEN I FIRST HEARD THEIR VERSION I KNEW THAT IT WAS SOMETHING VERY SPECIAL.

ANTZ: A COVER OF THE 80'S CLASSIC FROM UK LADY TRIO BANANARAMA. THE RADIO EDIT HERE IS QUITE LAID BACK AND NOT A MILLION MILES AWAY FROM THE ORIGINAL. THE SONG HAS THAT SUMMERLY FEEL TO IT. THE TRACK COMBINES CATCHY SYNTH LINES, A GROOVY BASS, AND DANCEABLE BEATS THAT GIVE IT A LIGHT, SUMMERY VIBE. VOCALS ARE SMOOTH AND HARMONIZED, ADDING WARMTH AND A CAREFREE FEEL TO THE SONG. THE PRODUCTION IS POLISHED, WITH SUBTLE ELECTRONIC TEXTURES AND LAYERED PERCUSSION ENHANCING THE OVERALL ENERGY. IT'S A FUN, FEEL-GOOD RENDITION THAT PERFECTLY CAPTURES THE PLAYFUL SPIRIT OF SUMMER.



TRAVEL TO ROMANTIS

JONAS: IF YOU THINK OF *ROMANTIS* AS YOU WOULD DO *ATLANTIS* THE TITLE OF THE SONG BECOMES A LOT OF FUN. THE CONTENT AND SENTIMENT OF THE SONG IS VERY PRIVATE AND IS WRITTEN TO MY GIRLFRIEND.

ANTZ: THE TRACK HAS SUCH A CATCHING INTRO HOOK THOSE VOCALS AND MUSIC KEEP YOU HOOKED UNTIL THE END OF THE SONG. THE VIDEO OF THIS TRACK IS ALSO SOMETHING SPECIAL AND WELL WORTH A WATCH. THE *LOVE TO INFINITY MIX* IS MY FAVOURITE VERSION OF THIS TRACK JUST MAKES IT EVEN MORE MAGICAL THAN THE ORIGINAL BRILLIANT ALBUM VERSION. THE ORIGINAL VERSION UPBEAT SYNTHS, CATCHY MELODY, AND DANCEABLE RHYTHM INSTANTLY SIGNAL THE CLASSIC SOUND OF THE ERA. THE TRACK CAPTURES ALL THE SIGNATURE ELEMENTS OF THE BAND'S STYLE, MAKING IT IMMEDIATELY RECOGNIZABLE AS A QUINTESSENTIAL 90S POP HIT.

ADVENTURES IN PARADISE

JONAS: WHILST IN THE CANARY ISLAND FOUR YEARS AGO I NOTICED A SIGN OVER A TOURIST AMUSEMENT THAT SHOUTED *TRY ADVENTURES IN PARADISE* WHILST ABROAD A YELLOW SUBMARINE. I THOUGHT TO MYSELF THAT THIS WORLD BE A GREAT SONG TITLE - AND SO IT WAS.

ANTZ: AN ADVENTURE WITH THE BEAUTIFUL LAYOUT OF THIS TRACK IT GOES SO MANY DIFFERENT FLOWS AND KEEPS YOU HOOKED. STARTING WITH DEEP VOCALS AND A CATCHY INTRO AND THEN THE VOCALS GO UP A GEAR HIGHER IN THE CHORUS AND THEN DEEP VOCALS AGAIN. IN THE VERSES, LINN SINGS THE LOWER PART WHILE JENNY TAKES THE HIGHER ONE -CREATING A UNIQUE DUET SUNG IN A WAY WE HADN'T HEARD BEFORE. THIS WAS REPEATED ONLY LATER IN *LOVE IN DECEMBER* AND *HEY DARLING*. IN THE CHORUS, A LARGE NUMBER OF AUDIO EFFECTS ARE APPLIED TO THE VOCALS, WHICH MAKES JENNY'S VOICE VERY SMOOTH.

DR.SUN

JONAS: THESE LYRICS CAN BE INTERPRETED IN THREE WAYS. IN ONE WAY DR. SUN PORTRAYS THE LIFE-GIVING, BAKING SUMMER HEAT. THE OTHER TWO WAYS YOU HAVE TO GUESS. DOUGLAS, JOHN AND I CELEBRATED LAST AUTUMN WHEN WE COMPLETED THIS PRODUCTION. THE FIRST ONE FOR THE ALBUM. WE PLAYED IT THAT SAME NIGHT IN SOME STOCKHOLM CLUBS AND OVERHEARD PEOPLE SAYING - *IT MUST BE ACE OF BASE*.

ANTZ: THIS TRACK MAKES ME FEEL LIKE I'M LYING ON A TOPICAL BEACH AND THE SUN TANNING MY BODY. SUCH A CATCHY TRACK. THE LYRICS ARE SO SULTRY. THE SONG BUILDS UP AND BEFORE YOU KNOW IT, YOU'RE SINGING ALONG IN THIS SUMMER REGGAE SOUND. THE FEMALE VOCALS ARE SO WELL HERE. REMINDS US ALL HOW MUCH HOW MUCH WE LOVE THE SUNSHINE. *DR. SUN* IS A TRACK THAT STANDS OUT ON THE ENTIRE ALBUM WITH ITS DECIDEDLY STRONG REGGAE-POP SOUND. THE BAND RETURNS TO ITS ROOTS. THE VERY INTRO WITH THE ELECTRIC GUITAR IMMEDIATELY SETS A SUMMERY, CAREFREE MOOD, WHICH IS THEN CARRIED THROUGH THE LYRICS THROUGHOUT THE SONG. IT'S ALSO ONE OF THE FEW TRACKS WHERE LINN SINGS IN UNISON WITH JENNY IN THE CHORUS, AND LINN EVEN HAS A SHORT SOLO SECTION IN THE MIDDLE. THE BACKGROUND VOCALS ARE ALSO NOTEWORTHY A LOW TONE THAT RESONATES VERY CLEARLY. IN THE DEMO VERSION, THESE WERE JONAS' VOCALS, BUT THEY WERE REPLACED IN THE ALBUM VERSION BY DOUGLAS CARR AND JEANETTE SODERHOLM.



CECILIA

JONAS: THIS SONG CONTINUES THE PLOT OF THE SIMON AND GARFUNKEL SONG OF THE SAME NAME. DID SHE GO HOME WITH ONE OF THEM? WITH WHOM DID SHE FALL IN LOVE? IT WAS GREAT FUN FOR TOMMY EKMAN, PER ADBERATT AND MYSELF TO WORK WITH LIVE BRASS AND VIOLINS IN ABBA'S OLD RECORDING STUDIO, POLAR.

ANTZ: THIS TRACK IS MEANT TO BE BASED ON THE SIMON AND GARFUNKEL CLASSIC A SORT OF SEQUEL BUT SLIGHTLY DIFFERENT SOUND. AFTER A FEW LISTENS YOU'LL BE SINGING ALONG TOO. FROM THE DOCUMENTARY OUR STORY, WE LEARN THAT A BRASS BAND WAS ACTUALLY USED IN THE TRACK. NO ARTIFICIALLY PRODUCED SAMPLES WERE USED. IT'S ALSO WORTH NOTING THAT THERE ARE SEVERAL VERSIONS OF THIS SONG, AND EVEN THOSE THAT SEEM THE SAME DIFFER ON DIFFERENT ALBUMS IN BOTH THE TRACK LENGTH AND THE ARRANGEMENT OF THE CHORUSES.

HE DECIDES

JENNY: THIS SONG WAS WRITTEN IN TWENTY MINUTES BACK IN 1988. IT SIMPLY POURED OUT OF ME AFTER BEING SOME MONTHS HOPELESSLY IN LOVE AND DIDN'T KNOW IF HE LOVED ME. I WAS SO GLAD THAT I WITH THIS SONG FOUND WORDS AND MUSIC TO THE STRANGE SITUATION I WAS IN. IF HE CALLED ME ON THE PHONE I COULD BE INDESCRIBABLY HAPPY FOR A WHOLE WEEK, AND IF I DIDN'T GET THAT LETTER HE HAD PROMISED ME, I WAS SO SURE THAT HE DIDN'T CARE FOR ME AND I FELL DOWN TWICE AS LOW AS I'D BEEN HIGH UP BEFORE. LATER, I'VE FOUND THAT THIS WAS THE EXACT KEY TO LOVE. BEING SO MUCH IN LOVE THAT IT TAKES OVER YOUR *BEING*. BY THE WAY - IF I WAS A MAN (...) THE TITLE WOULD HAVE BEEN *SHE DECIDES*.

ANTZ: A GREAT TRACK MAKES A GREAT POP TRACK WITH ENCOURAGING LYRICS FOR A MORE EQUAL WORLD. SONG WRITTEN BY JENNY. IS A SMOOTH, MID-TEMPO POP TRACK THAT HIGHLIGHTS ACE OF BASE'S ABILITY TO BLEND CATCHY MELODIES WITH EMOTIONAL DEPTH. THE SONG FEATURES WARM SYNTH PADS, GENTLE PERCUSSION, AND A SOFT, MELODIC BASSLINE THAT CREATE A CONTEMPLATIVE ATMOSPHERE. JENNY 'S VOCALS ARE EXPRESSIVE AND CARRY A REFLECTIVE, ALMOST INTROSPECTIVE TONE, PERFECTLY MATCHING THE SONG'S LYRICAL THEME. IT'S A SUBTLE BUT MEMORABLE TRACK THAT DEMONSTRATES THE BAND'S MORE THOUGHTFUL SIDE BEYOND THEIR UPBEAT HITS. YOU CAN HEAR LINN'S SOOTHING BACKING VOCALS IN THE CHORUS.

I PRAY

ULF: I ALWAYS DREAMED TO COMBINE POP AND GOSPEL. THE IDEA WAS BORN AFTER A FORTY HOUR SESSION IN THE RECORDING STUDIO. IT WAS FANTASTIC LISTENING TO THE 35 PEOPLE OF THE CHOIR IN THE STUDIO.

ANTZ: THE ULF EKBERG'S RELIGIOUS AND SPIRITLY SHINE RIGHT THROUGH ON THIS BEAUTIFUL GEM. HE CONTRIBUTED TO THE SONG WRITING HERE. ULF ALSO RAPS IN PARTS WHICH GIVES IT A UNIQUE SORT OF SOUND. GREAT CHANT *I PRAY* THROUGHOUT THE SONG AND PURE POP HEAVEN. THE SONG COMBINES LUSH SYNTH LAYERS WITH A GENTLE ELECTRIC GUITAR, STEADY BEAT, CREATING A REFLECTIVE AND SLIGHTLY ETHEREAL MOOD. JENNY'S VOCALS ARE EMOTIONAL AND SINCERE, CONVEYING THE SONG'S THEMES OF HOPE AND LONGING, WHILE GOSPEL CHOIR PROVIDES SUBTLE HARMONIES THAT ENRICH THE TEXTURE. THE PRODUCTION IS POLISHED BUT RESTRAINED, ALLOWING THE LYRICS AND MELODY TO SHINE. IT'S A MOVING AND CONTEMPLATIVE TRACK THAT STANDS OUT AMONG THE BAND'S MORE UPBEAT HITS. IN THE DOCUMENTARY OUR STORY, WE SAW A REHEARSAL CLIP OF THE SOLID GOSPEL CHOIR PERFORMING OTHERWORLDLY CHORUS PARTS.



TOKYO GIRL

JONAS: *TOKYO GIRL* WAS ORIGINALLY CALLED END OF THIS WORLD AND I WROTE IT WHEN I BROKE UP WITH MY FINNISH GIRLFRIEND, SARI. THE LYRICS WHERE SO SAD THAT BILLY STEINBERG AND RALPH MCCARTHY SUGGESTED NEW LYRICS THAT HAD AN ORIENTAL CONTEXT. RALPH HAD LIVED IN JAPAN AND DREW FROM HIS WEALTH OF EXPERIENCE.

ANTZ: AALBUM TEMPO GOES UP A GEAR HERE. THIS SONG JUST LIFTS YOU INTO EURODANCE AND COULD EASILY BE A DANCEFLOOR FILLER. BOTH LADIES DO A SPLENDID JOB ON THE VOCALS HERE. ONE OF MY FAVOURITE AOB SONGS. BRINGS ME BACK TO 94/95 WITH THOSE BEATS - FANTASTIC! THE SONG ALSO GAINED POPULARITY IN JAPAN, WHERE IT WAS FREQUENTLY USED IN FAN VIDEOS SHOWCASING SAILOR MOON'S TRANSFORMATION SEQUENCES SET TO THE TRACK. FOR UNEXPECTED REASONS, THE SONG WAS RELEASED IN FRANCE AS A PROMOTIONAL CD. AS IS WELL KNOWN, LINN'S VOCALS WERE REDUCED TO A MINIMUM ON THE FLOWERS ALBUM, SO IT'S PLEASING THAT SHE SINGS ALL THE VERSE PARTS SOLO ON THIS TRACK.

DON'T GO AWAY

ULF: A LOVE SONG SAYING: MAKE THE MOST OF YOUR LIFE - BUT TRY SHARING IT WITH SOMEONE. SPEAKING FROM MY OWN EXPERIENCES IN LIFE AND FEELINGS. THE IDEA CAME TO ME IN FRONT OF THE FIREPLACE AFTER A DAY OF SKIING IN SIERRA NEVADA. IT'S AN EXPERIMENT TO ACHIEVE A NEW SOUND.

ANTZ: A LOVELY BALLAD WITH BEAUTIFUL LEAD VOCALS FROM JENNY, NOT A MILLION MILES FROM SOME OF THE TRACKS FROM THEIR EARLIER ALBUM THE BRIDGE. A LOVELY WIND-DOWN SONG BUT KEEPS YOU HOOKED. *WANNA BE MORE THAT A NUMBER, GOT TO READ A BOOK*- GREAT WISE LYRICS. VERY EMOTIONALLY RESONANT TRACK THAT HIGHLIGHTS THE BAND'S SOFTER SIDE. THE SONG FEATURES GENTLE SYNTHS, A WARM BASSLINE, AND UNDERSTATED PERCUSSION THAT CREATE AN INTIMATE, REFLECTIVE ATMOSPHERE. JENNY'S VOCALS ARE HEARTFELT AND EXPRESSIVE, CARRYING THE LONGING AND VULNERABILITY OF THE LYRICS. THE PRODUCTION IS CLEAN AND POLISHED, ALLOWING THE MELODY AND VOCAL PERFORMANCE TO REMAIN THE FOCUS. OVERALL, IT'S A BEAUTIFUL AND CONTEMPLATIVE SONG THAT DEMONSTRATES ACE OF BASE'S ABILITY TO CRAFT MEMORABLE BALLADS ALONGSIDE THEIR UPBEAT HITS.

CAPTAIN NEMO

JONAS: THIS SONG IS ABOUT CAPTAIN NEMO. A VERY CONTINENTAL PERSON SINCE HE TRAVELS ALL OVER KNOWING MUCH MORE THAN US FROM UNDER THE SEA. IT WAS ORIGINALLY CONCEIVED WITH A MOVIE IN MIND.

ANTZ: QUITE A STANDOUT TRACKS QUITE A COLD FEEL TO IT. WORKS WELL WITH ALL THE OTHER DIFFERENT SONG MOODS ON THE ALBUM. SOUNDS LIKE SOMETHING THAT COULD HAVE BEEN IN A MOVIE SOUNDTRACK. CAPTAIN NEMO IS A GOD, AND HE SEARCHES FOR ANSWERS TO MANKIND UNDER THE SEA - APPARENTLY IS WHAT I GET FROM THE LYRICS. BEAUTIFUL IDEOLOGY. THIS IS REALLY CAPTIVATING MARITIME BALLAD WITH A SHANTY-LIKE FEEL, SHOWCASING ACE OF BASE'S FLAIR FOR STORYTELLING THROUGH MUSIC: ATMOSPHERIC SYNTHS, AND A STEADY, DEEP PIANO KEYS, WAVE-LIKE RHYTHM THAT PERFECTLY EVOKES THE MOOD OF THE SEA. JENNY'S VOCALS ARE VERY CALM THIS TIME, CARRYING THE NARRATIVE OF THE SONG, WHILE CHOIR HARMONIES IN CHORUS ADD TEXTURE AND CINEMATIC VIBE. THE PRODUCTION BALANCES THE FOLK-INSPIRED ELEMENTS WITH THE BAND'S SIGNATURE POP SENSIBILITY, CREATING A CINEMATIC, ALMOST NAUTICAL SOUNDSCAPE. WE CAN AGREE THAT THIS IS VERY UNIQUE AND MEMORABLE TRACK HAT TRANSPORTS LISTENERS STRAIGHT ONTO THE DECK OF A SHIP, MAKING IT ONE OF ACE OF BASE'S MOST IMAGINATIVE SONGS.



DONNIE

JONAS: A *GREASE* FABRICATION ABOUT SUMMERTIME ROMANCING. WE PRODUCED TWO VERSIONS. THIS ONE IS THE ORIGINAL. COMPLETE WITH '70S DISCO AND *ELO* STRINGS ON TOP. THE SECOND VERSION YOU WILL HEAR ON OUR US ALBUM.

ANTZ: YOU HAD CECILA NOW HERE'S DONNIE AND HIS STORY ALSO QUITE CATCHY AND SOMETHING HAZY SUMMER DAYS ABOUT IT. FEELS LIKE COULD HAVE BEEN A HIT DECADE BEFORE. YOU CAN HEAR INSTRUMENT LIKE A VIOLIN IN THE INTRO AND THROUGHOUT THE SONG WITH A DANCE BEAT WHICH WORKS WELL. DISCO '70S-STYLE SOUNDS ARE SOMETHING NO ONE WOULD HAVE EXPECTED FROM ACE OF BASE. THIS TRACK IS NOT ONLY A BIG SURPRISE FOR FANS BUT ALSO A PLEASANT ONE. ONCE AGAIN, JONAS PROVES THAT HE IS AN EXCELLENT COMPOSER AND CAN SUCCEED EVEN IN THIS STYLE. LINN SINGS THE CHORUS ENTIRELY SOLO. IT WAS RELEASED IN JAPAN AS PROMO CD.



CRUEL SUMMER (BIG BONUS MIX)

JONAS: ULF AND I LINKED UP WITH LEGENDARY PRODUCER STEPHEN HAGUE AND TOGETHER WE PRODUCED A MORE EUROPEAN VERSION OF THIS SONG AS A BONUS TRACK TO THE ALBUM. WE CONTACTED THE GUYS WHO PRODUCED AQUA AND THEY PROVIDED SOME ADDITIONAL PRODUCTION AND A GREAT MIX.

ANTZ: THIS VERSION OF THE BANANARAMA CLASSIC MAKES ME SMILE COS IT'S JUST PURE DANCING AND FLAMINGO FLARE TO IT. A DANCEFLOOR FILLER AND HAPPY FEELING TRACK. IT SHOULD BE NOTED THAT THIS TRACK CAUSED QUITE A BIT OF *EURO-FEVER* IN EUROPE. IT'S ALSO WORTH MENTIONING THAT IN AN OFFICIAL POLL ON THE ACE OF BASE FAN PAGE, THE SONG RANKED SECOND (JUST AFTER *LIFE IS A FLOWER*) AS THE BEST TRACK FROM THE ALBUM.



CRUEL SUMMER FEAT. ALLIAGE

ANTZ: AN ALTERNATIVE VERSION AGAIN BUT INCLUDES ALLIAGE BOY GROUP VOCALS THAT COLLABORATE WELL WITH JENNY. VERY UPBEAT AND EXTRA CATCHY. MAKES YOU WANT TO SKIP WITH YOUR FRIENDS THROUGH A GARAGE LIKE IN THE VIDEO. GIRLS' VS BOYS FEEL TO IT. THE SONG GRABS YOU TO DANCE FROM THE VERY FIRST SECONDS. IT HAS A STRONG RICKY MARTIN VIBE, WHO WAS AT THE HEIGHT OF HIS POPULARITY AT THE TIME. PERHAPS THAT'S WHY THEY CHOSE SUCH AN ENERGETIC, LATIN-INSPIRED STYLE WITH ELEMENTS OF DANCE-POP.





EVERYTIME IT RAINS

ANTZ: AFTER BEEN PRESSURED BY CLIVE DAVIS, LINN ENTERED THE STUDIO AND COMPLETED THE SOLO VOCAL RECORDING FOR THIS COVER VERSION, ORIGINALLY COMPOSED FOR ANNIE LENNOX, IN A SINGLE SESSION. ANOTHER BEAUTIFUL BALLAD HERE BUT CHECK OUT *THE METRO CLUB MIXES* AND OTHER BRILLIANT REMIXES OUT THERE TOO. THE SONG FEATURES ACOUSTIC GUITAR, GENTLE SYNTH PADS, AND UNDERSTATED PERCUSSION, CREATING A MELANCHOLIC AND REFLECTIVE *RAINY* ATMOSPHERE. LINN'S PURE AND EXPRESSIVE VOCALS CARRIES A TENDER VULNERABILITY THAT PERFECTLY CONVEYS THE SONG'S THEMES OF LONGING AND HEARTACHE. THE PRODUCTION IS SUBTLE AND POLISHED, ALLOWING THE EMOTIONAL WEIGHT OF THE MELODY AND LYRICS TO TAKE CENTER STAGE.



THE ALBUM IS A JOY TO LISTEN TO FROM START TO FINISH AND ALL THE TRACKS STAND OUT IN THEIR OWN RIGHT. I WOULD DEFINITELY RECOMMEND THIS ALBUM TO ANYONE ESPECIALLY IN THE SUMMERTIME. THE *FLOWERS* ALBUM BY ACE OF BASE IS ONE OF THEIR STRONGER RELEASES, NOTABLE FOR ITS RICH USE OF ACOUSTIC INSTRUMENTS. THE BLEND OF GUITARS, VIOLINS, CELLOS, TRUMPETS, PERCUSSION, AND ORGANIC TEXTURES ADDS DEPTH AND WARMTH TO THE BAND'S SIGNATURE POP SOUND, MAKING IT A STANDOUT IN THEIR DISCOGRAPHY. THIS IS A BREAKTHROUGH ALBUM, ON WHICH JENNY TOOK ON THE ROLE OF FRONTWOMAN, SINGING THE MAJORITY OF THE VOCALS. IT ALSO FEATURES AN UNFORGETTABLE COVER WITH A BLURRED LINN STANDING IN THE BACKGROUND, WHICH BECAME THE BAND'S MOST EPIC AND CONTROVERSIAL COVER EVER.



Released: 15 June 1998
Region: Europe
Label: Polydor, Mega Records
Format: CD

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)



Released: 15 June 1998
Region: France
Label: Barclay, Mega Records
Format: CD

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)
15. Cruel Summer (feat. Alliage)



Released: 15 June 1998
Region: Hong Kong
Label: Polydor, BMG, Arista, MR
Format: Promo 2 CD

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)

2CD. 1. Angel Eyes



Released: 1998
Region: Taiwan
Label: Decca, Polydor, MR, Barclay
Format: CD + notepad

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)



Released: 1998
Region: South Korea
Label: Polydor, Mega Records, Barclay
Format: Promo CD (not for sale sign)

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)



Released: 1998
Region: China
Label: Polydor, Polygram
Format: CD (原華文發進字(1998)第197号)

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)



Released: 14 July 1998
Region: North and South America
Label: Arista
Format: CD

TRACKLIST:

1. Cruel Summer
2. Donnie (Ole Evenrude version)
3. Whenever You're Near Me
4. Everytime it Rains
5. Adventures in Paradise
6. Don't Go Away
7. Cecilia
8. He Decides (Charles Fisher mix)
9. Always Have, Always Will (edit)
10. Tokyo Girl
11. Travel to Romantis (Love to Infinity)
12. Cruel Summer (Blazin' Rhythm remix)



Released: 25 August 1998
Region: Japan
Label: Arista, BMG
Format: CD

TRACKLIST:

1. Cruel Summer
2. Donnie (Ole Evenrude version)
3. Life is a Flower
4. Everytime it Rains
5. Adventures in Paradise
6. Don't Go Away
7. Cecilia
8. He Decides (Charles Fisher mix)
9. Always Have, Always Will (edit)
10. Tokyo Girl
11. Travel to Romantis (Love to Infinity)
12. Cruel Summer (Blazin' Rhythm remix)
13. Dr. Sun
14. Into The Night Of Blue



Released: 1998
Region: Australasia
Label: Polydor, Mega Records
Format: CD, misprint

TRACKLIST:

1. Cruel Summer (US Mix)
2. Donnie (US Mix)
3. Whenever You're Near Me
4. Everytime it Rains
5. Adventures in Paradise
6. Don't Go Away
7. Cecilia
8. He Decides (US Mix)
9. Always Have, Always Will
10. Tokyo Girl
11. Travel to Romantis (Larossi Mix)
12. Cruel Summer (European Mix)
13. Life is a Flower



Released: 1998
Region: South Korea
Label: Polydor, Mega Records
Format: CD + OBI

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)



Released: 1998
Region: United Kingdom
Label: London Records, Polydor, MR
Format: CD, reissue

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia (Ole Evenrude version)
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Everytime it Rains



Released: 1999
Region: South Korea
Label: Polydor
Format: Promo CD, repackage

TRACKLIST:

1. Everytime it Rains
2. Cruel Summer (US version)
3. Donnie (US version)
4. Into The Night Of Blue
5. Life is a Flower
6. Always Have, Always Will
7. Travel To Romantis
8. Adventures in Paradise
9. Dr. Sun
10. Cecilia
11. He Decides
12. I Pray
13. Tokyo Girl
14. Don't Go Away
15. Captain Nemo
16. Cruel Summer (Cutfather & Joe Mix)
17. Cruel Summer (Aqua Mix)



Released: 16 January 2015
Region: Scandinavia
Label: Mega Records
Format: Digital, remaster, reissue

TRACKLIST:

1. Life is a Flower
2. Always Have, Always Will
3. Cruel Summer
4. Travel To Romantis
5. Adventures in Paradise
6. Dr. Sun
7. Cecilia
8. He Decides
9. I Pray
10. Tokyo Girl
11. Don't Go Away
12. Captain Nemo
13. Donnie
14. Cruel Summer (Big Bonus Mix)
15. L'Amour



Released: 28 April 2017
Region: Russia
Label: Playground, Мирумир
Format: 2 vinyl LP, remaster, reissue

TRACKLIST:

A1. Life is a Flower
A2. Always Have, Always Will
A3. Cruel Summer
A4. Travel To Romantis
A5. Adventures in Paradise
A6. Dr. Sun

B1. Cecilia
B2. He Decides
B3. I Pray
B4. Tokyo Girl
B5. Don't Go Away
B6. Captain Nemo

C1. Donnie (Ole Evenrude version)
C2. Whenever You're Near Me
C3. Everytime it Rains
C4. Cruel Summer (Big Bonus Mix)
C5. Into The Night Of Blue
C6. Mercy Mercy

D1. C'est La Vie (Always 21)
D2. Hallo Hallo (Original version)
D3. Love in December
D4. Travel To Romantis (Love to infinity mix)
D5. L'amour
D6. Kings And Queens



Released: 3 Jul 2020
Region: Europe
Label: Playground, Demon Records
Format: Box set (3 CD of 11+DVD)

TRACKLIST:

1.1. Life is a Flower
1.2. Always Have, Always Will
1.3. Cruel Summer
1.4. Travel To Romantis
1.5. Adventures in Paradise
1.6. Dr. Sun
1.7. Cecilia
1.8. He Decides
1.9. I Pray
1.10. Tokyo Girl
1.11. Don't Go Away
1.12. Captain Nemo
1.13. Donnie
1.14. Everytime it Rains
1.15. C'est La Vie (Always 21)
1.16. Hallo Hallo
1.17. Love in December
1.18. Whenever You're Near Me
1.19. Cruel Summer (Big Bonus Mix)
1.20. Cecilia (Ole Evenrude radio mix)
1.21. Everytime it Rains (Metro radio mix)

2.1. Donnie (Ole evenrude version)
2.2. He Decides (Charles Fisher mix)
2.3. Travel to Romantis (Love to infinity mix)
2.4. Hallo Hallo (Radio version)
2.5. Love in December (Alternative disco version)
2.6. Cruel Summer (Extended Mix)
2.7. C'est La Vie (Always 21) (Skeewiff's Full Biffter)
2.8. Life is a Flower (Extended version)
2.9. Travel to Romantis (Josef Larossi Mix)
2.10. Everytime it Rains (Metro Club Mix)
2.11. Hallo Hallo (Hitvision Radio Edit)
2.12. Whenever You're Near Me (Nikolas & Sibley Dance Mix)
2.13. C'est La Vie (Always 21) (Shaft Club Mix)
2.14. Cruel Summer (Hartman & Langhoff Club Mix)
2.15. Everytime it Rains (Karmadelic Club Mix)

3.1. Hallo Hallo (Alternative version)
3.2. Travel To Romantis (Wolf Mix)
3.3. Life is a Flower (Sweetbox Remix)
3.4. Cruel Summer (Garage Mix Extended)
3.5. Cecilia (In Da Nite)
3.6. C'est La Vie (Always 21) (Sleazesisters Anthem Mix)
3.7. Everytime it Rains (Thad Kid Chris 2000 Club Mix)
3.8. Whenever You're Near Me (Giuseppe D's Extended Remix)
3.9. Hallo Hallo (XTM Full Remix)
3.10. Travel to Romantis (Love to infinity Indian Tonic Mix)
3.11. Cruel Summer (Hani Num Club Mix)
3.12. Life is a Flower (Milk Inc. UHT Radio Mix)
3.13. C'est La Vie (Always 21) (Tuff Twins Mix)

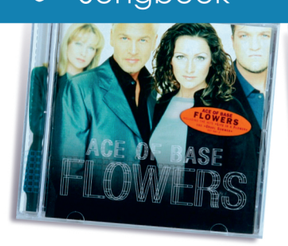


Released: 11 December 2020
Region: Europe
Label: Playground, Demon Records
Format: LP, remaster, reissue

TRACKLIST:

A1. Life is a Flower
A2. Always Have, Always Will
A3. Cruel Summer
A4. Travel To Romantis
A5. Adventures in Paradise
A6. Dr. Sun
A7. Cecilia

B1. He Decides
B2. I Pray
B3. Tokyo Girl
B4. Don't Go Away
B5. Captain Nemo
B6. Donnie
B6. Cruel Summer (Big Bonus Mix)
B8. Everytime it Rains









Donnie

4:37

Donnie's got a secret and you know it
He was yours, in the summertime, yeah
About ten years ago
He promised you to stay forever
Live with you
It's so bittersweet now
When you know what you lost

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

He's always on your mind
The season changes
Years went by
But that chapter of love
stays unfinished for you
Keep on dancing through your new life
Maybe, make a move
Make him see you again
As the flower, you are

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)

Donnie

4:40

Donnie's got a secret and you know it
He was yours, in the summertime, yeah
About ten years ago
He promised you to stay forever
Live with you
It's so bittersweet now
When you know what you lost

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

He's always on your mind
The season changes
Years went by
But that chapter of love
stays unfinished for you
Keep on dancing through your new life
Maybe, make a move
Make him see you again
As the flower, you are

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)

Donnie (Ole Evenrude)

3:47

Donnie's got a secret and you know it
He was yours, in the summertime, yeah
About ten years ago
He promised you to stay forever
Live with you
It's so bittersweet now
When you know what you lost

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

He's always on your mind
The season changes
Years went by
But that chapter of love
stays unfinished for you
Keep on dancing through your new life
Maybe, make a move
Make him see you again
As the flower, you are

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)

Donnie (US Mix)

3:33

Donnie's got a secret and you know it
He was yours, in the summertime, yeah
About ten years ago
He promised you to stay forever
Live with you
It's so bittersweet now
When you know what you lost

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

He's always on your mind
The season changes
Years went by
But that chapter of love
stays unfinished for you
Keep on dancing through your new life
Maybe, make a move
Make him see you again
As the flower, you are

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)
Donnie was the boy you always wanted
(day and night)
But Donnie had a girlfriend, tender, sexy,
sweet and blonde

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

In the summer time, yeah
In the summer time, life was easy
On the beach you had him long ago

Donnie was the boy you always wanted
(by your side)
Donnie was the boy your girlfriends fell for
(one by one)









Cecilia

3:53

This is a song about a well-known girl
Who was she?
We will never know the answer to
that question

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Simon and Garfunkel had a little problem
It was something about their hearts,
you used to break
Them, and make them go down
on their knees
On and on again

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Romeo and Juliet had another story, but they
Were a single pair - not free like you
Still they got a tragical end
So many years ago, life in itself can't hurt

Cecilia - walk in the light
Cecilia - did you come home and to whom?

Passion changes
but they will still remember you I say
they loved you
and they would do the same for you today
We'll never know the answer to
that question

Cecilia, walk in the light
Cecilia, you're gonna live forever
According to a well known song
Cecilia, walk in the light
Cecilia, did you come home and to whom?

I've been trying
to overcome the mental blocks I've got
If they loved you,
why didn't you respond to all their please?
I wonder
I wonder

Cecilia (Ole Evenrude)

3:37

This is a song about a well-known girl
Who was she?
We will never know the answer to
that question

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Simon and Garfunkel had a little problem
It was something about their hearts,
you used to break
Them, and make them go down
on their knees
On and on again

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Romeo and Juliet had another story, but they
Were a single pair - not free like you
Still they got a tragical end
So many years ago, life in itself can't hurt

Cecilia - walk in the light
Cecilia - did you come home and to whom?

Passion changes
but they will still remember you I say
they loved you
and they would do the same for you today
We'll never know the answer to
that question

Cecilia, walk in the light
Cecilia, you're gonna live forever
According to a well known song
Cecilia, walk in the light
Cecilia, did you come home and to whom?

I've been trying
to overcome the mental blocks I've got
If they loved you,
why didn't you respond to all their please?
I wonder
I wonder

Cecilia (Ole Evenrude)

3:29

This is a song about a well-known girl
Who was she?
We will never know the answer to
that question

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Simon and Garfunkel had a little problem
It was something about their hearts,
you used to break
Them, and make them go down
on their knees
On and on again

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Romeo and Juliet had another story, but they
Were a single pair - not free like you
Still they got a tragical end
So many years ago, life in itself can't hurt

Cecilia - walk in the light
Cecilia - did you come home and to whom?

Passion changes
but they will still remember you I say
they loved you
and they would do the same for you today
We'll never know the answer to
that question

Cecilia, walk in the light
Cecilia, you're gonna live forever
According to a well known song
Cecilia, walk in the light
Cecilia, did you come home and to whom?

I've been trying
to overcome the mental blocks I've got
If they loved you,
why didn't you respond to all their please?
I wonder
I wonder

Cecilia, walk in the light
Cecilia, you're gonna live forever
According to a well known song
Cecilia, walk in the light
Cecilia, did you come home and to whom?

Cecilia (Ole Evenrude)

4:33

This is a song about a well-known girl
Who was she?
We will never know the answer to
that question

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Simon and Garfunkel had a little problem
It was something about their hearts,
you used to break
Them, and make them go down
on their knees
On and on again

Cecilia - walk in the light
Cecilia - you're gonna live forever
According to a well-known song
Cecilia - walk in the light
Cecilia - did you come home and to whom?

Romeo and Juliet had another story, but they
Were a single pair - not free like you
Still they got a tragical end
So many years ago, life in itself can't hurt

Cecilia - walk in the light
Cecilia - did you come home and to whom?

Passion changes
but they will still remember you I say
they loved you
and they would do the same for you today
We'll never know the answer to
that question

Cecilia, walk in the light
Cecilia, you're gonna live forever
According to a well known song
Cecilia, walk in the light
Cecilia, did you come home and to whom?

I've been trying
to overcome the mental blocks I've got
If they loved you,
why didn't you respond to all their please?
I wonder
I wonder

Cecilia, walk in the light
Cecilia, you're gonna live forever
According to a well known song
Cecilia, walk in the light
Cecilia, did you come home and to whom?

















No Good Lover

3:53

Ah-ah, ah! (ooh-ooh-ooh) ooh, ooh!
Eh-eh, eh-eh!
Eh-eh, eh-yeah (ooh-ooh)
oh-oh yeah!

He's a no good lover
Baby I tried him out

He's handsome and he knows
how to use it
And he doesn't take a no
for an answer
Like a catcher in the rye
he nags till you die
His flatter makes you fall
But don't expect to have a ball

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na (ooh-oh)
Na-na-na-na-na
Na-na-na-na-na

On the beach you'll see him
showing off badly
With a golden look
he conquers your best friend
And she has to say yes
to her new excess
Americas by far
the most miserable man

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

He's a no good lover
Na-na-na-na-na
He's a no good lover
Baby I've tried him out

He's a no...
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh!
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh

He's a no good lover
Na-na-na-na-na (ah, ah!) ooh, ooh
Na-na-na-na-na

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

He's a no good lover
(a no good lover, a noo good lover)
He's a no good lover
Baby I've tried him out
(a no good lover)

No Good Lover (Promo)

3:13

Ah-ah, ah! (ooh-ooh-ooh) ooh, ooh!
Eh-eh, eh-eh!
Eh-eh, eh-yeah (ooh-ooh)
oh-oh yeah!

He's a no good lover
Baby I tried him out

He's handsome and he knows
how to use it
And he doesn't take a no
for an answer
Like a catcher in the rye
he nags till you die
His flatter makes you fall
But don't expect to have a ball

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na (ooh-oh)
Na-na-na-na-na
Na-na-na-na-na

On the beach you'll see him
showing off badly
With a golden look
he conquers your best friend
And she has to say yes
to her new excess
Americas by far
the most miserable man

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

He's a no good lover
Na-na-na-na-na
He's a no good lover
Baby I've tried him out

He's a no...
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh!
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh

He's a no good lover
Na-na-na-na-na (ah, ah!) ooh, ooh
Na-na-na-na-na

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

He's a no good lover
(a no good lover, a noo good lover)
He's a no good lover
Baby I've tried him out
(a no good lover)

No Good Lover

3:35

Ah-ah, ah! (ooh-ooh-ooh) ooh, ooh!
Eh-eh, eh-eh!
Eh-eh, eh-yeah (ooh-ooh)
oh-oh yeah!

He's a no good lover
Baby I tried him out

He's handsome and he knows
how to use it
And he doesn't take a no
for an answer
Like a catcher in the rye
he nags till you die
His flatter makes you fall
But don't expect to have a ball

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na (ooh-oh)
Na-na-na-na-na
Na-na-na-na-na

On the beach you'll see him
showing off badly
With a golden look
he conquers your best friend
And she has to say yes
to her new excess
Americas by far
the most miserable man

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

He's a no good lover
Na-na-na-na-na
He's a no good lover
Baby I've tried him out

He's a no...
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh!
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh

He's a no good lover
Na-na-na-na-na (ah, ah!) ooh, ooh
Na-na-na-na-na

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

No Good Lover (Alternative Mix)

3:03

Ah-ah, ah! (ooh-ooh-ooh) ooh, ooh!
Eh-eh, eh-eh!
Eh-eh, eh-yeah (ooh-ooh)
oh-oh yeah!

He's a no good lover
Baby I tried him out } x2

He's handsome and he knows
how to use it
And he doesn't take a no
for an answer
Like a catcher in the rye
he nags till you die
His flatter makes you fall
But don't expect to have a ball

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na (ooh-oh)
Na-na-na-na-na
Na-na-na-na-na

On the beach you'll see him
showing off badly
With a golden look
he conquers your best friend
And she has to say yes
to her new excess
Americas by far
the most miserable man

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

He's a no good lover
Na-na-na-na-na
He's a no good lover
Baby I've tried him out

He's a no...
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh!
He's a no good lover
Baby I've tried him out
He's na-na-na-na-na (ah, ah!) ooh, ooh

He's a no good lover
Na-na-na-na-na (ah, ah!) ooh, ooh
Na-na-na-na-na

He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na
He's a no good lover
Baby I've tried him out
He's-na-na-na-na-na

L'amour

4:03

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We took in the sights at the great museum
We kissed in the garden
next to our Notre Dame
Just seconds to go to the new millenium
Got something now to live for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We got us a good 'Eyefull' at the tower
And down at the river we fell deep in love
We turned out this night Now it's ours forever
Now we've got something to die for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

Oh, mon amour
Je ne regrette rien
Je ne comprends pas pourquoi je te quitte
Oh, mon amour
Je ne regrette rien

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu
All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

L'amour (Remastered)

3:33

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We took in the sights at the great museum
We kissed in the garden
next to our Notre Dame
Just seconds to go to the new millenium
Got something now to live for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We got us a good 'Eyefull' at the tower
And down at the river we fell deep in love
We turned out this night Now it's ours forever
Now we've got something to die for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

Oh, mon amour
Je ne regrette rien
Je ne comprends pas pourquoi je te quitte
Oh, mon amour
Je ne regrette rien

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu
All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

L'amour

3:33

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We took in the sights at the great museum
We kissed in the garden
next to our Notre Dame
Just seconds to go to the new millenium
Got something now to live for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We got us a good 'Eyefull' at the tower
And down at the river we fell deep in love
We turned out this night Now it's ours forever
Now we've got something to die for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

Oh, mon amour
Je ne regrette rien
Je ne comprends pas pourquoi je te quitte
Oh, mon amour
Je ne regrette rien

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu
All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

L'amour (Original)

3:50

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We took in the sights at the great museum
We kissed in the garden
next to our Notre Dame
Just seconds to go to the new millenium
Got something now to live for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

We got us a good 'Eyefull' at the tower
And down at the river we fell deep in love
We turned out this night Now it's ours forever
Now we've got something to die for

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

Oh, mon amour
Je ne regrette rien
Je ne comprends pas pourquoi je te quitte
Oh, mon amour
Je ne regrette rien

La la l'amour
Gotta a lotta la la l'amour
La la l'amour
La la l'amour all for you
Say you want it, la la l'amour
La la l'amour

All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu
All for ya, it's all for ya, all for you
tu-tu-tu-tu-tu yeah, tu-tu-tu-tu-tu

written by Ray

EXCLUSIVE INTERVIEW WITH KARSTEN DELGADO

BEHIND THE MIXES: KARSTEN DELGADO ON WORKING WITH AOB

Ray: When discussing the many producers, remixers and collaborators who helped shape the extended universe of Ace of Base during the 1990s, one name that deserves special attention is Karsten Delgado. As one half of the successful Danish production duo Johnny Jam & Delgado, he was involved in creating some of the most beloved alternate versions from the band's *Flowers* era, including *Tokyo Girl*, *Travel to Romantis* and the *Cruel Summer (Big Bonus Mix)*.

At the time, Delgado was already enjoying international success through his work with Aqua, whose breakthrough had turned Danish pop production into a global force. Yet even with chart-topping hits under his belt, the opportunity to work with Ace of Base remained something special.

In this exclusive interview, Karsten Delgado looks back on how the collaboration began, the creative process behind the remixes, and why Ace of Base's music continues to resonate decades later.

A CALL FROM MEGA RECORDS

The story began in Copenhagen at the offices of Mega Records, the label that had launched Ace of Base to worldwide fame. Delgado remembers that he and his production partner Johnny Jam had originally been invited to discuss an entirely different project. Then something unexpected happened.

Karsten: *"We had been called in for a meeting about another project when Kjeld Wennick came through the door."*

The legendary founder of Mega Records had a new idea.

"There was interest in creating some fresh versions of Ace of Base material, and Kjeld asked us if we would be interested in working on it."

For the production duo, the answer was obvious.

"Johnny and I were incredibly excited because Ace of Base had already made such a huge impact and we were big fans."

By that point, songs such as *All That She Wants* and *The Sign* had become global pop classics. For Delgado, the opportunity represented far more than just another production assignment.

"Getting the chance to contribute to the catalogue - even in a remix or production capacity - felt like stepping into a very important part of 90s pop history."

WORKING WITH JONAS BERGGREN

Unlike many remix projects of the era, the Ace of Base sessions involved a surprisingly close connection to the band's principal songwriter, Jonas Berggren. The process began when Johnny Jam & Delgado received the original studio recordings.

"We got the reel-to-reel studio tapes from Jonas and had them transferred so they could work in our Pro Tools setup."

The transition from analog tape to digital production tools reflected a changing music industry, where technology was rapidly transforming the way records were made.

The objective was clear from the start.

"We wanted to create versions that could work both on radio and in clubs."

Finding that balance required careful attention to the essence of the original songs.

"We tried to keep the pop sensibility while adding a stronger European dancefloor energy."

Although the work took place primarily in the duo's own studio, Jonas remained actively involved throughout the creative process.

"He was actually a big part of it. We were constantly sending ideas and mixes back and forth and talking on the phone."

Delgado describes Jonas almost as a virtual studio partner, helping guide the direction of the tracks without being physically present in the room.

CREATING TOKYO GIRL AND TRAVEL TO ROMANTIS

Among the songs that emerged from the collaboration, Tokyo Girl and Travel to Romantis have become fan favorites, particularly among listeners who appreciate the more dance-oriented side of Ace of Base. According to Delgado, the production process involved extensive experimentation.

"We worked a lot with rhythm programming and synth layers until the arrangements felt right."

The goal was never simply to create a dance remix. Instead, the challenge was to enhance the songs while preserving their identity. That philosophy remained central throughout the project.

"Of course we had a lot of respect for the band and the material, so the goal was always to stay true to the spirit of Ace of Base."

Below:
Karsten Delgado on his Facebook profile



For many fans, that respect is one of the reasons these versions have stood the test of time. They sound different from the album recordings, yet they still unmistakably feel like Ace of Base.

THE STORY BEHIND CRUEL SUMMER

One of the most interesting chapters in the collaboration involved Cruel Summer. Johnny Jam & Delgado created what became known as the *Big Bonus Mix*, a more energetic club-oriented interpretation of the song.

"We wanted to give it a bigger dancefloor presence while still respecting the original melody and vibe."

However, when the time came to choose the official single mix, the decision ultimately went in another direction. Arista Records selected the version produced by Cutfather & Joe as the primary release. Looking back, Delgado understands the reasoning.

"In the end those decisions are always made by the label."

He explains that record companies typically select the version they believe has the strongest commercial potential.

"The Cutfather & Joe version was more downtempo and sounded amazing on US radio."

The decision was also influenced by the growing reputation of Danish producers on the international stage.

"Our fellow Danes had just enjoyed huge success with Return of the Mack by Mark Morrison."

Rather than viewing the choice as a competition, Delgado sees multiple versions of the same song as an essential part of pop music culture.

"It's always interesting to hear how different teams interpret the same song."

For him, alternative mixes and remixes are part of a creative ecosystem where various perspectives can coexist.

"The label ultimately picks the version they feel fits best for the main release."

LIFE AFTER AQUA

At the time of the Ace of Base collaboration, Delgado and Johnny Jam were already among Denmark's most sought-after producers thanks to their work with Aqua. Success inevitably brings expectations, but Delgado says they tried not to let that influence their creativity.

"After the global success of Aqua, there was definitely attention on anything we worked on."

Still, the duo's philosophy remained remarkably straightforward.

"In the studio we tried not to think too much about expectations."

Instead, the focus was always on the music itself.

"We simply wanted to make the best possible record and stay creative."

According to Delgado, the best pop music comes from instinct rather than pressure.

"Pop music works best when you follow instinct."

It is a simple statement, but one that perhaps explains why so many productions from that era continue to sound fresh decades later.

STILL LIVING THE MUSIC

Today, music remains at the centre of Delgado's life.

"I still work as a DJ and producer and I'm involved in several projects connected to dance music and events."

He also organizes and performs at themed club nights that celebrate the music of previous decades.

"I often DJ at events focusing on the 80s, 90s and classic dance eras. It's great to see how this music still connects generations on the dancefloor."



Above:
the photo from Delgado's official soundcloud profile:
soundcloud.com/karsten_delgado

Johnny and I were incredibly excited because Ace of Base had already made such a huge impact and we were big fans.

Whether performing live, producing in the studio or celebrating the sounds that defined an era, Delgado remains deeply connected to the musical world that helped shape his career.

And while the Ace of Base collaboration may have been only one chapter in a long and successful journey, it remains a fascinating piece of 1990s pop history - a meeting of two creative forces during a period when Scandinavian music was conquering the world.

For fans of Ace of Base, the remixes and alternate versions produced by Johnny Jam & Delgado remain an exciting reminder that even familiar songs can take on entirely new dimensions when placed in the hands of passionate and talented producers.



THE INTERVIEW WITH MICHAEL JOHANSSON

written by Ray

Through the Lens: Michael Johansson's Years with Ace of Base

Ray: For many Ace of Base fans, the band's rise from a local Swedish act to a global phenomenon is remembered through iconic photographs: backstage moments, promotional shoots, world tours, and candid snapshots that captured the group's personality during their most successful years. Behind many of those images stood Swedish photographer Michael Johansson, who followed the band across continents during the peak of their international breakthrough.

From the filming of the *Happy Nation* video in 1993 to major international events in 1997, Johansson documented Ace of Base during one of the most exciting periods in their history. In this exclusive interview, he looks back on life on the road, memorable moments with the band, and the photographs that continue to define an era.

THE BEGINNING: HAPPY NATION AND A FIRST MEETING

Johansson's journey with Ace of Base began in January 1993, at a time when the band was still on the verge of international superstardom.

Michael: *"I had been doing some work for the German magazine Bravo. They asked me to go to Gothenburg to photograph the band during the filming of the 'Happy Nation' video."*

What started as a single assignment quickly evolved into a long-term collaboration. As Ace of Base's popularity exploded across Europe and eventually the world, Johansson found himself becoming a familiar face around the group, documenting both their professional and personal moments. Looking back, it is perhaps fitting that his favorite photo session with the band was also his very first.

"My first shoot with them during the 'Happy Nation' video remains one of my favorites. Another favorite was a studio session in New York in January 1994."

Both sessions captured pivotal moments in the band's early international success and helped create some of the imagery that fans still associate with the classic Ace of Base era.

LIFE ON THE ROAD

By late 1993, Ace of Base had become one of the biggest pop acts in the world. Extensive touring followed, and Johansson spent considerable time traveling alongside the group. For a photographer who had previously worked with legendary rock acts, the experience offered an interesting contrast.

"I had a great time on the road with them. It was very different from touring with Mötley Crüe, Kiss, Europe, and all the hard rock bands I used to photograph in the 1980s."

Yet despite their clean-cut pop image, Ace of Base were not exactly a quiet group.

"I must say, Jenny, Malin, Jonas, and Ulf didn't mind having a drink or five, so it could be quite a party on the road."

The combination of global success, constant travel, and a close-knit team created an atmosphere that Johansson remembers fondly. Whether they were in South America, the United States, Japan, or elsewhere, there was never a shortage of memorable experiences.

PHOTOGRAPHING ACE OF BASE

According to Johansson, the members of Ace of Base were refreshingly easy to work with.

"I found them very easy to photograph and talk to."

However, there was one recurring challenge that photographers of the film era occasionally faced.

"Malin and Jonas had a bit of an issue during proper photo sessions because they blinked a lot when the flash went off."

Today, such a problem would be easy to identify immediately thanks to digital photography. In the early 1990s, things worked very differently.

"There was no digital photography back then. It was always a surprise when the film was developed. Sometimes it could take weeks before I saw how the photos had turned out."

This reality required patience, experience, and a bit of luck. Photographers often completed an entire assignment without knowing whether every important shot had been captured successfully. For fans accustomed to today's instant digital world, it serves as a reminder of how much photography has changed over the past three decades.

A ROYAL ENCOUNTER

Among all the stories from his years with Ace of Base, one stands out above the rest. The incident took place in 1995 during the World Athletics Championships in Gothenburg.

"I was photographing the band walking backstage, I was walking backwards while taking pictures of them. I bumped straight into Queen Silvia of Sweden. She looked very surprised and said loudly, 'What is going on, Carl Gustav?' The secret service surrounding the Royal Family was not happy at all, but we were."

The story perfectly captures the sometimes chaotic nature of life behind the scenes, where photographers often have to focus so intensely on their subjects that everything else disappears from view.

My first shoot with them during the *Happy Nation* video remains one of my favorites.

THE END OF AN ERA

Johansson continued photographing Ace of Base throughout the period surrounding their first two albums. However, by the late 1990s, their professional paths gradually diverged.

"During the late 1990s I was spending most of my time in the United States, I was photographing nature, of all things.

His final assignment involving the band took place in July 1997 during celebrations connected to Crown Princess Victoria. It marked the end of a productive and memorable chapter that had coincided with Ace of Base's rise to international stardom.

FROM POP STARS TO TOMATOES

Today, Johansson's life looks very different from the hectic days of international tours and magazine assignments. With characteristic humor, he summarizes his current occupation in a single sentence:

"I grow tomatoes in the south of France."

It is a remarkable contrast to a career that once involved photographing some of the world's biggest bands and following Ace of Base across multiple continents.

PHOTOGRAPHY IN THE AGE OF AI

As photography continues to evolve, Johansson has strong opinions about one of the industry's most debated developments: artificial intelligence. His reaction is immediate and uncompromising.

"I think it is horrible."

He is particularly critical of AI-generated images involving musicians and celebrities.

"The images I see of bands, both alive and dead, are sad, horrible, pathetic, and again - horrible."

For Johansson, photography has always been about capturing real people and real moments. The authenticity of documentary photography remains at the heart of his work, and he hopes the industry will continue to value genuine images over artificial creations.

Johansson about AI graphics: *I think it is horrible.*

PRESERVING THE MEMORIES

For Ace of Base fans, Michael Johansson's photographs remain a valuable visual record of the band's golden years. His images captured not only the group's public success but also the human moments behind the headlines: backstage laughter, long days on tour, and the friendships formed while traveling the world.

More than thirty years after that first assignment during the filming of *Happy Nation*, Johansson's photographs continue to transport fans back to one of the most exciting periods in Ace of Base history.

Fans interested in acquiring prints or learning more about his work can contact him through his website or via eBay.

And while he may now spend his days cultivating tomatoes under the southern French sun, his photographs remain an enduring part of the visual legacy of Ace of Base.

Malin and Jonas had a bit of an issue during proper photo sessions because they blinked a lot when the flash went off.









Above:
Ace of Base were photographed by Johansson during their visit to the USA. A photoshoot for BRAVO magazine.

TRAVEL TO ROMANTIS

SINGLE REVIEW



Ace of Base released their third album in 1998, with Travel to Romantis as their third single in November 1998. This track (the album version) was produced by Jam and Delgado, who are Johnny Peredsen and Karsten Dahlgaard. The duo is mostly known for their work for Danish group Aqua. It is one of the three tracks that Jam and Delgado produced for the album.

TRAVEL TO ROMANTIS- ALBUM VERSION

Produced by Jam and Delgado, the album track is the best mix that the song has. It utilizes the lush strings and synths accompanied with an energetic europop beat. The electronic synths and strings easily capture the theme of the song, about wanting to escape to a different land. The gated strings and electronic piano dance hand in hand all throughout the song. The song was shortened for a radio release as “radio edit” on the single release.

TRAVEL TO ROMANTIS - LOVE TO INFINITY REMIXES

Love to Infinity is a producer team from Manchester, United Kingdom and have worked with Aqua, Madonna, Michael Jackson, Janet Jackson, Kelly Clarkson, Beyonce, Mariah Carey and many more. Their signature sound is disco beats and rich piano melodies and accompaniments, which transform any track into a dance-floor ready remix. They take their signature approach here as well, turning Travel to Romantis into a little bit darker, more rough track. They change the chord progression, which leads the chorus into a more serious tone. Their remix took place of the Album Version in the US release of Flowers (which was titled Cruel Summer), probably to match the record company’s view that US listeners are different from the rest of the world. They also made an extended version (the Master Mix), which was released on the maxi single. Years later, an unreleased version of their mix called “Indian Tonic Mix” was included in the BL Boxset. It takes an approach that is more on the dub side, stripping down many elements from the master mix and following a very different chord progression.



Right: Travel to Romantis official single cover. Designed by Goutte, Hamburg.

Left: Travel to Romantis official music video by Mike Connor. Recorded at F7 Air Force Wing, Försvarsmakten Skaraborgs and Lidköping, (Sweden 1998).

TRAVEL TO ROMANTIS - JOSEF LAROSSI REMIXES

Josef Larossi is a Swedish producer, who worked with Steps, Diana Ross, Westlife, Atomic Kitten. His remix, like the LTI remixes, changes the tone of the song into a mature, darker one instead of the original europop style. His mix presents a hard beat, wide strings and a melancholic piano partition. Although it doesn’t change the chord progression, it uses the dynamics of the piano chords and strings partitions to dance around the vocals. The bridge consists of a piano and string accompaniment that could have easily taken part in a ballad. This remix was used in the Australia version of Flowers instead of the album version. An extended version is also available on the maxi single.

TRAVEL TO ROMANTIS - WOLF MIX

Although technically not being a remix, this acoustic version strips down the track into its vocals and gifts acoustic guitars to them. It could be considered as the acoustic version of Travel to Romantis but Jonas confirmed on an occasion that this version was done after the album was finished. It was not released on the Travel to Romantis singles but was released on the UK Single Release of Everytime it Rains later in 1999.



Below: a live performance on Top of the Pops (RTL, Germany 1998).



Linn Berggren in (1998-early 1999): Between the Flowers Era

Presence and Withdrawal

In the history of Ace of Base, the Flowers era holds a special place. Musically, it was a period of reinvention, but visually and on stage it was also a time when Linn Berggren's presence began to take on a more ambiguous character. What makes this period so fascinating is that it resists simple explanations. It is not the story of a sudden disappearance or a straightforward retreat, but rather a story of tension between being present and needing distance. That tension seems visible throughout the entire Flowers era.

The beginning of 1998 appears to contradict much of what was later said about Linn withdrawing. The early promotional photos for the album show her confident, calm, and very much at ease within the group. She stands at the front, often appearing to lead the composition of the photographs. She does not seem uncomfortable. Looking at those images today, one gets the impression that everything is still in place. And that is exactly why the shift visible in the Jonas Linell photo session is so intriguing. Suddenly Linn begins appearing further in the background, more withdrawn in group compositions, sometimes almost visually hidden. It is one of those changes that is difficult to ignore. It is not only about where she is positioned in the frame, but about a change in energy. Compared with the earlier promotional photos, she seems more distant, more guarded. That does not necessarily imply crisis- it may just as well reflect a growing need to protect personal space- but the contrast is striking.

Then this narrative immediately becomes more complicated, because Grammis 1998 arrives and unsettles any simple interpretation. Linn does not appear detached there. She is engaged, smiling, speaking into the microphone, actively participating. This is important, because it disrupts the temptation to explain everything through one theory. If anything defines this era, it is the inconsistency of the signals. At one moment withdrawal seems apparent, and then shortly after, an earlier openness seems to return.

A similar tension appears in *Life Is a Flower*. For many fans, this was one of the first moments where a change in Linn's stage presence became noticeable. Less outward expression, no lip-syncing in the videoclip, a more restrained presence, at times giving the impression of slight emotional distance from the performance energy around her.

The filming of *Cruel Summer* seems to deepen this same theme. In many scenes Linn remains more to the side, less interested in dominating the visual narrative. Even she walked off the set while filming the videoclip. Her manager said it was because she did not wish to appear in the foreground of the video. There does seem to be more reserve in her presence than at the beginning of the year.

As a psychologist and a longtime observer of Ace of Base history, I would like to add one reflection: (...) we do not see the full inner context.

Then comes Sopot in August 1998 (Sopot International Song Festival on 21-22 August) and the theme returns once again. On stage, the contrast within the group becomes particularly striking. Jenny, Jonas and Ulf radiate energy- they are expressive, animated, visibly immersed in the performance. Jenny, especially, repeatedly connects with the camera and audience with the effortless charisma so characteristic of her stage presence. Against that backdrop, Linn appears markedly more reserved. She stands further in the background, shows little outward expressiveness, and often lowers her gaze rather than projecting outward. The contrast is difficult not to notice.

And yet even here, interpretation deserves care. What may appear as distance may also reflect discomfort with performance, inward focus, or simply a different way of occupying the stage. Still, compared with the vitality surrounding her, this performance has often stood out to fans as one of the clearest examples of Linn seeming emotionally and physically less engaged in the collective stage dynamic. Compared with Grammis, the contrast is especially striking. And here one of the defining characteristics of this era becomes visible again - moments of full participation alternate with moments of greater distance. Perhaps that is the most remarkable feature of this whole period - not that Linn sometimes seems withdrawn, but that the withdrawal is never constant. It pulses.

In that sense, early 1999 and *Everytime It Rains* take on a special significance. At a time when Linn's public visibility appears to be growing rarer, one of the most emotional vocals in the group's catalogue emerges. For many fans there is something deeply moving in that - as if the voice remains close even when the person becomes more cautious about visibility.

Looking at the *Flowers* era as a whole, one can certainly perceive a pattern of increasing reserve. It is difficult not to notice. One can notice moments when Linn appears more closed off, more tense, more distant. Those are real observations. But equally real are the moments when she seems warm, engaged and fully present. One does not cancel out the other. Perhaps the truth of this era lies somewhere in between. Not in a story of disappearance. But in the story of a person who was sometimes in the foreground, sometimes stepping backand who may have been trying to remain herself in both places.

Linn's behavior during this period may invite interpretation, but it is important to remain humble about what we do not know.

As a psychologist and a longtime observer of Ace of Base history, I would like to add one reflection. Linn's behavior during this period may invite interpretation, but it is important to remain humble about what we do not know. From the outside we can observe gestures, stage positioning, body language, shifts in group dynamics - but we do not see the full inner context. The reasons may have been varied and perhaps layered: personal boundaries, personaly features, sensitivity, exhaustion with exposure, a need for privacy, or simply a natural evolution in one's relationship to fame. We do not need to decide which interpretation is correct in order to respond with respect.

Whatever the reasons, Linn's choices deserve to be honored, and perhaps what matters most is to appreciate what she left behind - an extraordinary voice, emotions captured in those songs, and music that still means a great deal to many of us. Perhaps the most honest response to this mystery is not to untangle it completely, but to remain grateful for what was.



Above: live performance in Sopot, Poland (1998)



Above: Grammy Awards in Sweden (1998)

NOTABLE PERFORMANCES

FROM FLOWERS ERA

The Dome is a Music Event that was done by German TV Channel RTL2, which also broadcast the event on their channel. The program had musical guests that had great success both locally and internationally. Both national and international artists performed their songs to a crowd which had five thousand to fifteen thousand people in it. It also produced a successful line of music compilation albums that Ace of Base had also take part in.

THE DOME 6 AND 7

Ace of Base participated twice for the event in 1998: once for The Dome 6 in June and The Dome 7 in September. The performance took place in König-Pilsener-Arena, Oberhausen with other international hit guests such as Savage Garden, Vengaboys and Ricky Martin.

Ace of Base performed their single *Life is a Flower* in front of the audience with extra vocalists and violin players supporting them. The venue had large flat screens that showed the lyrics with flowers in the background and many plastic flowers and a couple of lava lamps spread on the stage. Jenny wore her iconic "Flowers cover" blouse on this performance. The crowd was very happy with the performance. Prior to the performance of *Life is a Flower*, Jenny addresses the audience in German and the crowd really responds to her words in their native language. She then turns back to English by saying "This song is a flower" and then *Life is a Flower* performance starts. After the performance, the band was invited in front of a big screen, on which a teenager asked why they had a long pause between the second and the third album.

In September, they performed *Cruel Summer Big Bonus Mix* again in front of a huge audience. The outro of the song is different from the album version, it ends with an electric guitar part instead of a fade-out, probably to accommodate for the live performance.

SOPOT FESTIVAL

Sopot Festival is an international song festival that is held in Forest Opera, in the city of Sopot, Poland. It is one of the biggest Polish music festivals who had Elton John, Gloria Gaynor and Scorpions as guests over the years. It is also broadcast live by the Polish Television TVP.

Ace of Base participated in the festival in August 1998. They performed *Life is a Flower* and *Cruel Summer* (again the *Big Bonus Mix*) along with *Beautiful Life*. Jenny sang *Cruel Summer* live but sang over the pre-recorded vocals of *Life is a Flower* and *Beautiful Life*. The outro of *Life is a Flower* and *Cruel Summer Big Bonus Mix* is different again (instead of fade-outs).



Above and below: Linn and Ulf during a live performance in Sopot, Poland.



TOP OF THE POPS

One of the most prominent music TV shows from the UK is Top of the Pops. Ace of Base have been a guest many times of the show, including many successful live performances. During the Flowers era, they have performed three songs: *Life is a Flower*, *Cruel Summer* and exceptionally *Always Have Always Will*. They performed the Cutfather and Joe version of *Cruel Summer* instead of the Stephen Hague and Johnny Jam & Delgado produced *Big Bonus Mix*, which they usually performed in Europe. Jenny sang live instead of playback, while Jonas and Ulf were next to her. Linn was in the background playing the keyboard, matching the piano parts of the song. The song was cut and the part "Now don't you leave me" was omitted from the broadcast. It's not clear if they performed without this part or if it was cut for the broadcast.

Life is a Flower had two broadcast versions, one of which was shorter. This might have been a decision by the network to shorten the performance to have more time for performances from other artists. The set was decorated with the iconic blue flower from their single cover art. Jenny didn't sing live but they had more energy than the *Cruel Summer* performance. Even Linn can be seen smiling and having a good time in the background. Jenny and Jonas sing the part "Please Mr. Agony…" together in front of the camera.

Always Have, Always Will, which gets its iconic footstep sounds from *Where Did Our Love Go* from The Supremes and the chord progression from Four Tops' *I Can't Help Myself*, had a very nice black and white treatment from Top of the Pops. It was also supported by Jenny's neat 1960's hair-do and clothing including a tidy hair-do and cardigan. The performance also featured dancers in the middle of the audience dancing to the song.

Travel to Romantis was performed on the German version of TOTP, which was broadcast on German channel RTL. Jenny sang playback on this performance with Jonas on the keyboard and Ulf on the keytar (a merge of keyboard and guitar). Linn was absent from the performance. The song was edited again, omitting one chorus after the second verse.



Above: performances in order from the top - four photos from The Dome, the last two from Top Of The Pops.

THE WEEKENDS

A Timeline of the Renewed *Ace Thursdays* and *Ace Weekends*

#90sRetro

On March 6th of 2025, Jonas returned to Facebook announcing the reinstatement of the much beloved fan-engagement event: *Ace Thursdays*. Now alongside, *Ace Weekends* Acers get to experience numerous throwback treats courtesy of the musical backbones of the group: Jonas Berggren. Here's a synopsis:



2 May 2026 - Ace Weekend
Whenever You're Near Me remix and few old footages from *Redefined* era.



25 April 2026 - Ace Weekend
Megamix (LID, ATSW, HN, CS, MDV, WYNM, WOF, HH, TS) with some new footages from many videos.



9 April 2026 - Ace Thursday
More B-roll from the *Don't Turn Around* music video.



14 March 2026 - Ace Weekend
Don't Turn Around remix with some new footage.

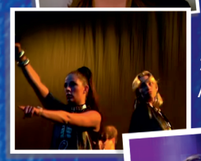


7 March 2026 - Ace Weekend
Young And Proud - the old footage from *Happy Nation* tour and that era.

26 February 2026 - Ace Thursday
Jenny in the studio, during the recording session for *Life is a Flower*. The footage from *Our Story* documentary video.



5 February 2025 - Ace Thursday
A never-before-seen extended version of the story behind *All That She Wants* from the *The Sign* home video.



29 January 2026 - Ace Thursday
A live HQ performance of *Wheel of Fortune.*



22 February 2026 - Ace Thursday
Jenny HQ New Year's Eve live performance from Hamburg.

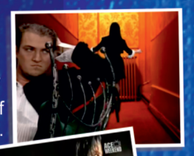


30 April 2026 - Ace Thursday
Fashion Party - very early footage of live performance from *Tech Noir* era.



18 April 2026 - Ace Weekend
Ace Of Club Mix (ATSW, TS, DTA).

2 April 2026 - Ace Thursday
The footage from *The Sign* home video and *Hypnotized* live footage from *Tech Noir* era.



12 March 2026 - Ace Thursday
Never Gonna Say I'm Sorry - part of instrumental with Linn's backing vocal.



28 February 2026 - Ace Weekend
My Mind plays over clips of an early *Happy Nation* tour concerts.



6 February 2026 - Ace Weekend
Set to the *Sweetbox Mix*, we see Jenny and Ulf on the set of the original *Life is a Flower* video.



30 January 2026 - Ace Weekend
2 videos featuring rare behind the scenes from the *Beautiful Life* music video.



24 January 2026 - Ace Weekend
Outtakes from the *Living in Danger* music video.



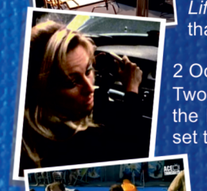
9 January 2026 - Ace Weekend
Outtakes from the *Travel to Romantis* music video set to the *Love to Infinity Remix*.



11 December 2025 - Ace Thursday
All four members of Ace of Base appear as their *Business Executive* personas during the shooting of the original *Life is a Flower* video.



20 November 2025 - Ace Thursday
Behind-the-Scenes footage of the *Beautiful Life* music video on the 30th anniversary of that song's European release date.



2 October 2025 - Ace Thursday
Two videos featuring stock footage from the European *Lucky Love* music video, set to the acoustic version.



29 May 2025 - Ace Thursday
The MTV Cribs interview.



8 May 2026 - Ace Thursday
More outtakes from the *Travel to Romantis* music video.



10 April 2025 - Ace Thursday
Scenes from the original unreleased *Life is a Flower* video, featuring Linn in the foreground. As a reminder, this first video was shot prior to Clive Davis's revisions to the American version of the third album.



21 March 2025 - Extra video
A compilation focusing on Jonas for his 58th birthday.



6 March 2025 - Ace Thursday
An invitation: Jonas personally welcomes us back with plans for bi-weekly look at previously unseen behind-the-scenes footage.







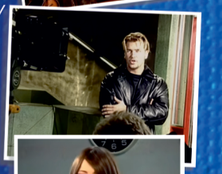
8 January 2026 - Ace Thursday
Outtakes from the *Don't Turn Around* music video with live vocals.



27 November 2025 - Ace Thursday
Early footage a concert performance of *Voulez-Vous Danser*.



30 October 2025 - Ace Thursday
Four clips! In the first two, Jenny and Linn perform both *Varvindar Friska* and *Lucky Love* at The Bridge release party. We also get to rexeprience the hard-to-find *Morph* version of the *Never Gonna Say I'm Sorry* video.



3 July 2025 - Ace Thursday
Outtakes from the *Living in Danger* music video.



19 May 2025 - Extra video
An additional behind-the-scenes look at the original *Life is a Flower* video. Notice Jenny only mimes her own vocals in the chorus in a wig.



24 April 2025 - Ace Thursday
Never-before-scene b-roll from the set of the *Travel to Romantis* music video.



27 March 2025 - Ace Thursday
Happy Nation era - the footage from receiving an award from Denmark.



13 March 2025 - Ace Thursday
Two videos! The first, Ace of Base visits the famous Hit Factory Studio in New York. The group performs a piano version of *Waiting for Magic*. The next, we are offered a glimpse at the rehearsal footage from the 1997 Princess Victoria concert, featuring Linn singing the Swedish hymn *Sang*.





THE SHORT BUT EXCITING RETURN TO THE MUSIC OF ACE OF BASE



More than ten years ago, a Swedish music project appeared that immediately caught the attention of fans of 90s pop music: A-Base. The group was formed in Stockholm in 2012 by Ari Letennen and Martin Orrenbrink as a tribute to the legendary Ace of Base. The idea was simple but exciting: young performers bringing new life to some of the most beloved pop hits of the 1990s.

After more than two years of preparation and secrecy surrounding the project, A-Base officially debuted with a cover version of *Never Gonna Say I'm Sorry*. Soon after, it became clear that the group was also working on a new interpretation of *All That She Wants*, one of Ace of Base's most iconic songs. The lineup included four young performers: Emil Henrohn, Matilda Lundberg, Malin Enstedt, and Alexander Beyer.











On the left, from top to bottom: Matilda Lundberg, Malin Enstedt, Julia Sager (who replaced Malin after her departure), Alexander Beyer, and Emil Henrohn.

For fans of the original group, the concept felt extremely promising. Seeing young faces, modern arrangements, and updated versions of songs that an entire generation grew up with created genuine excitement. Especially for people who still carry a deep love for Ace of Base music today.

Personally, I believe the project had enormous potential. Teenagers dancing in sync with carefully designed choreography while performing the classic sounds of Ace of Base felt both nostalgic and modern at the same time. It seemed like a natural way for the music of the group to reach a new generation of listeners without losing the spirit of the original songs.

Many people compared A-Base to A-Teens, the group that years earlier successfully introduced ABBA's music to younger audiences. Although the concept itself was not entirely new, it clearly worked. In the beginning, A-Base looked like a project with real potential well-selected young performers, a strong visual identity, and music that had already proven its value over time.

Unfortunately, the group did not remain active for very long. A full album was never released, and the project slowly disappeared without many explanations. It is difficult to say exactly what went wrong - whether there was not enough support behind the scenes, whether the audience interest was smaller than expected, or whether the time for such a project had already passed.

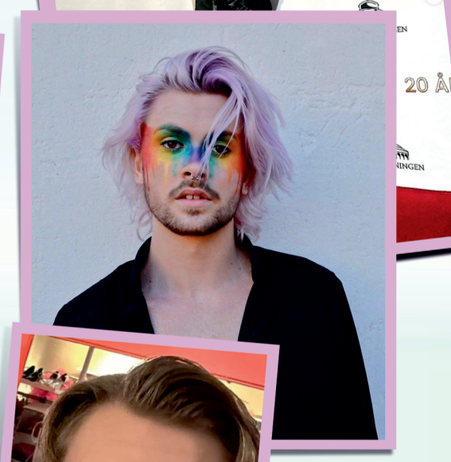
Despite that, I believe all four members did an excellent job in recreating the atmosphere and energy of one of the most iconic groups of the 1990s. The project showed effort, style, and respect for the original music. Even though A-Base existed only briefly, they still left behind the feeling that the project could have become something much bigger.

Sometimes the shortest-lived music projects leave the most interesting memories - not because they changed the music industry, but because, for a brief moment, they reminded people why they fell in love with this music in the first place.



Above: The first single released in 2014 by Ninetone Records, PhatPlanet







Emil Henrohn gained fame in 2022 thanks to his appearance in the TikTok sketch *Jag är mamma*. This brought him enormous popularity in Sweden, leading the Swedish Media Academy to recognize him as the most influential person on TikTok in the country. He also performs in musical theater and appeared in the musical Hair at the end of 2023. He entered Melodifestivalen with the song Mera Mera Mera, which he wrote together with Jakob Redtzer, Ji Nilsson, and Marlene Strand.

Alexander Beyer now lives in Stockholm, still sings, and is active on social media. He performs in the Wallmans Copenhagen show. He came out as gay and supports the LGBT community.





Above: The second single released in 2015 by Ninetone Records, PhatPlanet

Irish Acer

Hi, All Acers, I am Antz McHugh, I live in Donegal Town (it is up near the top of Ireland) in Ireland with my parents and currently one dog Kassie (Alfie passed away couple of weeks ago) and cat Tom. I previously lived in Stirling & Falkirk, Scotland (2014-2020) and before that Letterkenny, (Donegal's biggest Town/City) Co. Donegal for 11 years. I am the oldest of three boys. I am 43 I am currently working as a part of a scheme in a charity shop, previously I have completed courses in Music Production, Psychology, some mental health nursing modules to mention a few. In August I do hope to go on to a new venture.

I have also travelled quite a bit as well apart from many places in the UK and Ireland, I've been to France (with Secondary School) Brittany & Paris; Gran Canaria (2004), USA (New York, Washington DC, Philadelphia, Atlantic City, Virginia Beach & Chicago) (2005), Ibiza, Sweden, Czech Republic, Hungary, Mexico & Malta from my memory. I do hope to travel more Australia and New Zealand and places in Asia, Africia and more of USA & Canada one day.

My next brother Derek is age 40 he lives in Co. Sligo with his fiancée and her daughter and two dogs; he does security work and volunteers with St. John's Ambulance. My youngest brother Connor is aged 38 he has two children CJ (5) and Cliodhna (4) with his ex-girlfriend. They all live in Northern Ireland and Connor is currently working in the Orkney Islands (Top of Scotland) doing some sort of construction work. Apart from many good friends and relations that's me.

I always loved music, our house was always full of music when I was a kid, Mum would always have the local radio station on playing Irish music, country, and the latest pop gems. When I heard *All That she wants* I did fall in love with European pop/dance music. Aswell as Ace of Base, I feel in love with 2 Unlimited, Culture Beat, Cappella, Haddaway, Dr, Alban, Snap, Captain Hollywood Project, Sandy Chambers, Jenny B, Corona, Mr. President, La Bouche, Livin'Joy, Grace, Annerley Gordon, Whigfield & Deuce as well as many more. When MTV came into our house (in 1994) I became obsessed with Music Videos especially of my favourite Artists. I do like a variety of all music including Soft Rock/ Indie/70s/80's/90s/house/trance / indie/Alternative etc. Ace of Base has always been one of the top. I really love all the early videos from *Happy Nation* album where Linn was the focus. Although I really enjoy all their videos.

To be honest I heard the cassette album of *The Bridge* before I bought or heard *Happy Nation* on cassette. While I appreciated the maturity and beautiful tracks on *The Bridge*, when I heard *Happy Nation* it was in paradise as it was so much more Techo/House/Eurodance right up my street. Once I heard both these albums, I kept an eye on British pop magazines such as: *Top Of the Pops* and *Smash Hits* (for further releases) until we were able to access Internet at school so I could sneak fully check on my favourite bands online when the teacher was not around.

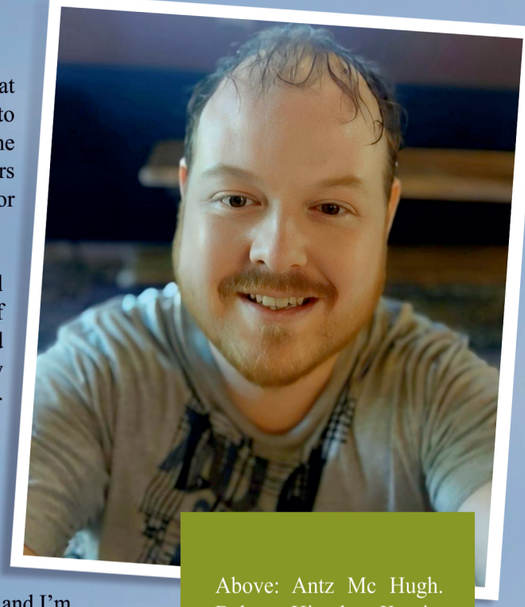
I have collected hundreds of CDs from all my favourite Artists over the years including Ace of Base. I have an enormous collection of Ace of Base Merchandise including CDs, Vinyl records, posters, DVDs & Acer made merchandise. The attached photograph depicts only a portion my AOB merchandise.

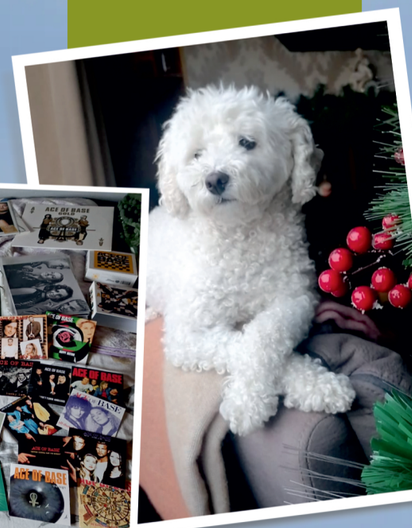
Anyway I remember seeing some Ace of Base fan groups online and one was giving free downloads as *Hidden Gems II* which was cool, so they sent me the link to other community groups and everything else followed. I have made some lovely friends from the group and enjoy the interaction with people who love the group as much as me.

My Friend and I went to see the biggest nineties party at the Hydro in Glasgow in 2018 to see so many of these artists including Jenny from Ace Of Base on stage was magical. I remember her singing a rocky version of *Beautiful Life* and as well as *All That She Wants* and *The Sign*. There is no meet or greets at this show, so I never got to meet Jenny yet but maybe one day. Id love to join the Acers on a trip one day to a gig or something AOB related.

Ace of Base are still to this day one of my most listened to artists on all my music players I love all their music and anything related.

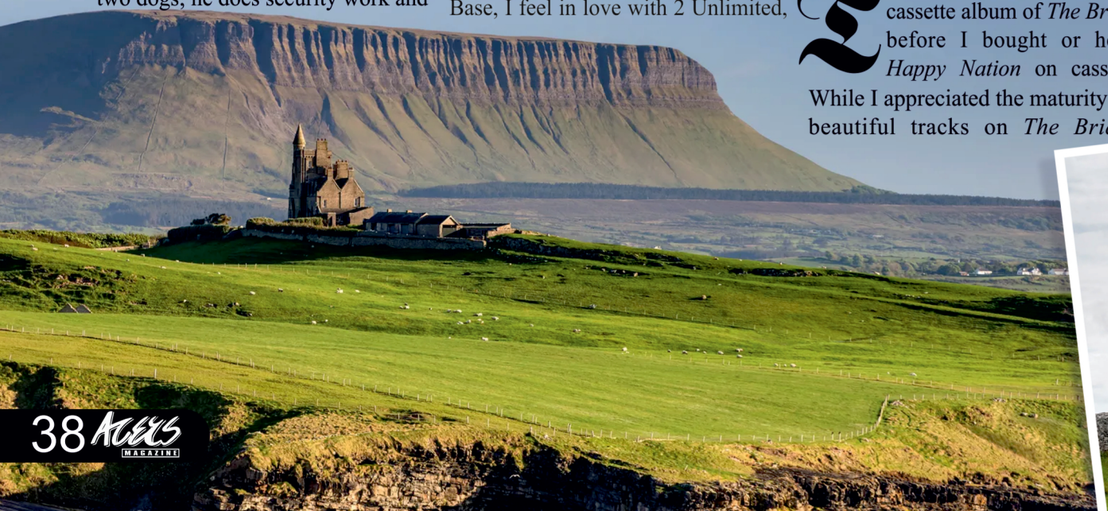
I've meet Sonique, Sannie Carlson from Whigfield, Deuce, Anita from 2 Unlimited to think of a few and I'm hoping to go to Bath, England in June to see The Originals Live (Anita 2 Unlimited, Tania Culture Beat, Kelly O Cappella, Evi Lasgo and Temaka Livin'joy) If any of you are going and would like say hello please do. Always happy to hear from any one on any of the Ace of Base social media channels, forums etc.





Above: Antz Mc Hugh. Below: His dog Kassie, his Ace of Base collection and beautiful landscapes of Irleand.











WRITTEN BY ALEXANDRA BECKER

FLOWERS IN THE HOSPITAL ROOM SHE BEAT CANCER WITH ACE OF BASE IN HER HEART



When did I first hear Ace of Base? It is really hard to say, because I have several memories from that time. It must have been either at the Black Sea seaside, where I would go every summer with my mom. As a maths teacher, she used to spend her summer breaks with her students there, and she always took me with her, even though I was still very small. Part of those trips involved taking the students to discos at night and looking after them there. I went too, even if I was only eight or nine years old.

It must have been there that I first heard *All That She Wants*. Actually, all the Eurodance songsbfrom those days still make mebthink about the summer nights Ibspent as a child at the Black Sea seaside discos.

At some point, the cassette of the album *Happy Nation* appeared at home. My brother, who is eleven years older than me, had bought it. We listened to it again and again.

I remember that the following year, one of my best friends and I decided to create a dance performance for our school party. The song we chose was *The Sign*. Just the two of us, we practised after school every day for a couple of weeks, and I remember very well that our dance was a big success.

Those days were magical. I listened to Ace of Base all the time - on the radio and on MTV. I never had to wait long to see their videos because they played them constantly.

Still, we did not have much information back then. In post-communist Romania, there was not much to find: no magazines, no high-quality posters. You were lucky if you had relatives in the West who could bring you posters from *Bravo* magazine.

Fast forward to 1998. I received a diagnosis that no fourteen-year-old child should ever receive: cancer.

I remember being in the hospital during chemotherapy treatment. I felt very weak, depressed, and terrified that I was going to die. It was during this difficult period that Ace of Base released *Flowers*.

At that time in Romania, it was still very hard to find original CDs immediately after release. But my brother searched everywhere for it because he knew it would make me happy and help me forget, at least for a little while, about the terrible situation I was in.

I still do not know how he managed to find it, but eventually he brought me a bootleg copy of *Flowers* to the hospital. I did not care that it was not an original copy. I had new Ace of Base music - music that could heal my soul, if not my body. When I first met Jenny, I told her this story, and it deeply touched her.

After that came many years of waiting. I finally saw Ace of Base live in November 2008, when they performed their only concert in Romania, in Bucharest, during the Redefined era. For me, it was already a dream come true just to attend the concert. After the show, I returned to my hometown of Brașov without knowing that some fans had later met the band and even gone out to eat with them. At the time, I had no idea such things were possible.

Life moved on, and in 2019 I moved to Germany and started a new chapter of my life there. At some point, I discovered that Jenny was performing solo concerts and appearing at various 90s festivals in Germany and nearby countries. By pure chance, I also found out that she sometimes organised meet-and-greets with fans. I wanted so badly to meet her.

Then life intervened once again. In 2022, I underwent another cancer surgery. The concert near Strasbourg, in France, was scheduled only two or three weeks after my operation. I had already bought the tickets long before my diagnosis, and despite everything, I was determined to go. I told myself: I can do this. I can drive two hours to see Jenny. And I did.

The evening itself was wonderful. There were other famous 90s artists performing too, including Masterboy and Haddaway, along with an impressive water and laser show. But honestly, my mind was focused on only one person.

A friend from a nearby town came with me, and after the concert we nervously waited, hoping the meet-and-greet would really happen. And then suddenly, there she was: Jenny.

She was even kinder and warmer than I could ever have imagined. She welcomed us backstage, offered us champagne, shared food and ice cream with us, and treated us not like strangers, but like friends. I had met famous people before, but this felt completely different. For thirty years I had seen her on television screens, in music videos, on posters and album covers. And suddenly she was standing right in front of me. I could hardly believe it.

At one point she said she did not understand why people considered her special, because she saw herself as an ordinary person. I immediately answered: *You are special. I had cancer surgery three weeks ago, and I still drove two hours just to see you. I would not do that for anybody else.* She became silent when she heard that.

We spent almost an hour together. She hugged me several times, placed her hand on my forehead and said a prayer for me, again and again. In one of my favourite photos, she holds both hands over my heart, almost as if she wanted to say: *You are not alone*.

She told me to pray. She told me to trust God. She told me she would pray form e. She gave me hope at a moment when I desperately needed it. I had brought several things for her to sign, but she signed only one the *All That She Wants* box. Smiling, she said: *I'll sign the others next time*. And when we said goodbye, she repeated it again: *Next time*.

At that moment, I understood that this was her way of encouraging me to believe there would indeed be a next time. And there was.

I went through chemotherapy. I went through fear, pain, and uncertainty. But in the end, I survived.

One year later, I met her again. To my surprise, she recognised me immediately. I had brought all my LPs with me this time, and I reminded her with a smile: *Last time you promised you would sign everything next time we meet. So here I am. I survived.* She hugged me once more and again told me to trust, to keep faith, and that everything would be alright. And somehow, hearing those words from someone whose music had accompanied me since childhood meant more than I can ever properly explain.

The next time we met Jenny, it was after another 90s concert. This time there were only three of us backstage. She was a little stressed and tired before the show, but still incredibly kind and warm. Every meeting with her somehow feels special and genuine.

The last time I saw her was in November, at a private event on a yacht. It was a small party, and my friend Corinna and I were actually the only fans there. That made the whole experience even more personal. Jenny spent a lot of time talking with us, asking how we were doing and remembering us from previous meetings. It is always touching when someone you admired for decades recognises you and treats you with such warmth.

During that meeting, I also told her about a project I am initated (I am a German and English teacher in Frankfurt) for children suffering from cancer -a project connected to the emotional traces music leaves in our lives. Because her music had helped me through some of the darkest moments of my own life, it felt important to share that with her.

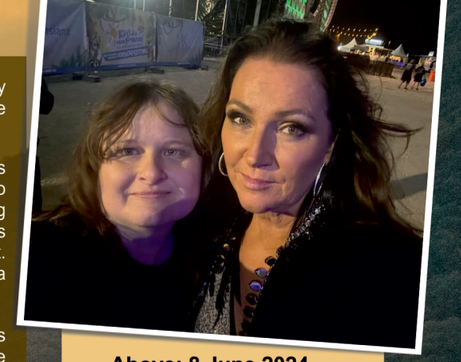
She listened with great kindness and recorded a beautiful video message for the children fighting cancer, as well as for the teenagers (my students) working on the project. For me, that moment felt like a full circle.

Over the years, Ace of Base has come to mean much more to me than simply nostalgia or childhood memories. Of course, their music immediately brings me back to the summers of the 1990s, to discos at the Black Sea seaside, to MTV, cassette tapes, and school dances. In that sense, their songs work almost like Marcel Proust's madeleines - they instantly bring back lost time and forgotten emotions.

But Ace of Base also became connected to survival, hope, healing, and strength. And meeting Jenny allowed me to discover not only the artist behind the music, but also the incredibly compassionate human being behind the artist. Every time I met her, she treated us with kindness, warmth, humility, and genuine care. Those moments will stay with me forever.

Sometimes people underestimate what music can mean in someone's life. But certain songs become part of our memories, our identities, and even our fight to keep going. For me, Ace of Base will always be part of that story.

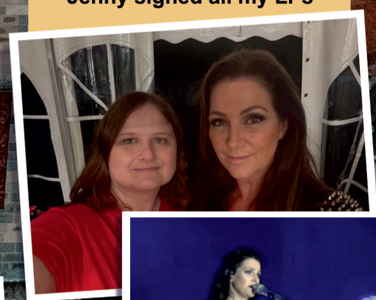
Written by Alexandra-Raluca Becker, born in Brasov, Romania, now living since 2009 in Frankurt, Germany.

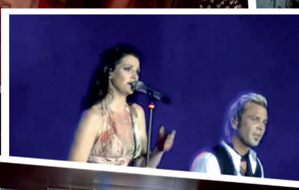


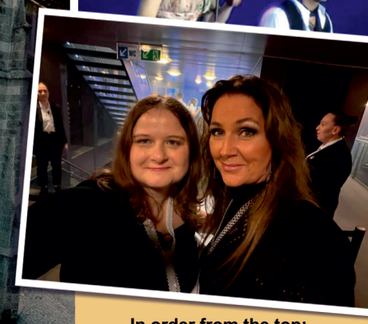
Above: 8 June 2024, my second meeting with Jenny.



Above: Promise kept, Jenny signed all my LPs







In order from the top: 30 August 2025, photos taken by me at the concert in Bucharest, Romania, November 2008, 16 November 2025.



Above: 11 July 2023, my first meeting with Jenny, 2 weeks after my cancer surgery.



J.LINDEBERG Golf Belt Men
Crocodile leather
€85



DANIEL WELLINGTON Line Cuff
DW00401763
€62





Nomada Black Boots New Rock
Gothicana by EMP
€240



PUNK RAVE Plague Knight Patent
Leather long coat
€214





Emporio Armani World Explorer
AR11681
€419,50



AI VS. FAN CULTURE
A CLASH OF VALUES

Two years ago, in the second issue of *Acers Magazine*, I wrote about the rise of AI within our fandom. In that article, I described how this technology could help us restore old photos or create new content. Unfortunately, I did not foresee the direction it would all take. Only two years have passed, and AI has advanced to the point where we can create incredible Ace of Base content - but sadly, truly valuable creations are getting lost in a flood of cheap, low-quality productions.

Yes, my dear Acers, I'm going to say out loud what many of you are thinking but are afraid to admit openly or write in the comments under an AI-generated post: we are being flooded with kitsch. And this is not just a problem within the Ace of Base fandom. The same thing is happening across the social media communities of countless other artists. AI tools are now available to everyone, so people are experimenting with artificial intelligence left and right, testing its possibilities in every imaginable way. As a result, fan platforms today often look like an elementary school art class where everyone scribbled something down and proudly showed off their awkward drawings - and the rest of us are expected to look at them and pretend they're beautiful.



Above: from left to right - 1. The original photo,
2. A photo upscaled by AI (incorrect result, the face is completely different),
3. A photo upscaled by AI (the face is somewhat similar to Linn, but it is still an incorrectly performed upscale).

Let's be honest: nobody really cares about your AI creations - you are the only one truly proud of them. The worst examples are the images where fans artificially insert themselves next to an artist and then post them in fan groups. Some go even further and generate short videos in which they are hugging or interacting with the artist. It honestly looks pretty creepy. But that's not even the end of it.

Another phenomenon I simply cannot understand is badly done upscaling. By this, I mean the process of enhancing a photo's resolution. As we all know, many Ace of Base photos exist only in poor quality, so a lot of fans try to use AI on their own to upscale them. Unfortunately, the results are often terrible because they do not really know how to use these tools properly. They post generated images in which the band members' faces no longer resemble Linn, Jenny, Jonas, or Ulf at all. What's even stranger is that many Acers admire these pictures and comment on them as if they genuinely cannot see that the people in the photos have completely different faces.

There are countless Facebook groups that have become dominated by these kinds of images, where finding the original photos is almost impossible - most of the posts are just badly upscaled versions. It's awful because these images keep getting reposted over and over again, while truly valuable content disappears in the overwhelming flood of AI-generated material.



Above: (example from Facebook) on the left, the original photo; on the right, a creepy AI version lacking facial features, stripped of Linn's natural beauty, with a face that looks like a completely different person.

Let's move on to the second group of fans - those who actually know how to use AI and create genuinely interesting content. There are definitely far fewer of them. One example is the productions by *base.vault*: he can generate high-quality videos and even songs assembled from existing elements, and after AI processing, his work is surprisingly impressive. Many Acers are unable to recognize that it is AI-generated content; some even ask in the comments whether it is real or made with AI. The capabilities of artificial intelligence have advanced so much that, when an image is done well, even an experienced graphic designer may not be able to tell whether it is AI-generated or authentic.

I'm worried that in the future we will see an explosion of Ace of Base videos, and we won't be able to tell whether they are real or fake. Even when previously unseen archival videos from the band's earlier years appeared on the official Ace of Base fan page, people would often ask in disbelief in the comments: *Is this AI?*



Above: an example of AI use with correctly preserved facial features and proportions.

So that I'm not speaking in abstract terms, I would like to demonstrate some of AI's capabilities and show how it helps me create even this magazine. Above is a low-quality photo of Ulf. I asked AI to remove the watermark and improve the resolution. Then I removed the flag from the image, and that is how the final composition was created.

I am able to create videos in which Ulf moves naturally while all of his facial features remain properly proportioned and recognizable. It is true that, because of the global rise of deepfakes, many AI models have recently introduced new restrictions, so not everyone can create this kind of video anymore. Even so, new platforms offering such services continue to appear.

I know this sounds abstract and absurd, but let me remind you that even before the COVID-19 pandemic, when *Black Mirror* (by Netflix) released an episode about an influencer who lost access to her account because AI began creating her content automatically, the idea felt ridiculous and unimaginable to us. Yet today, such a scenario is entirely possible. We already know that it is possible to create videos featuring yourself without actually participating in them at all - simply by writing an AI script. Admittedly, it is still often noticeable that the result is artificial, but I can reveal that there are already paid AI tools offering advanced services capable of enhancing videos to such a degree that many people would no longer be able to tell whether they are AI-generated or real.

Sound also deserves special attention, as I have not mentioned it yet. In fact, two years ago on our Ace of Base fan Discord server, we developed an AI voice model that allows us not only to make Linn's voice read text, but also to sing songs. Today, AI enables us to create our own tracks literally within seconds - all it takes is writing the right prompt and then applying Linn's vocal model. And if we use paid versions of these tools, we can also successfully separate audio tracks, obtaining isolated vocal acapellas, instrumental versions, backing vocals, and even individual instruments from a song.



Above: an example of a film frame featuring Ulf generated by AI.

I would also like to describe certain AI functions that are not publicly available to everyone. I am a tester of new AI systems, and together with many other people I participate in a program managed by AI itself. This means that the AI assigns us roles and tasks, supervises our work, evaluates it, measures our productivity, and learns from us. And it actually handles all of this surprisingly well. This may mean that in the near future you might not even realize it, and your direct supervisor assigning work to you could be AI.

All of the phenomena described above raise one important question: is this good or bad? And honestly, I cannot give a clear answer. On one hand, I use these tools myself, and they help me create content. On the other hand, I do not want to take this opportunity away from others who enjoy creating just as much, even if they may not fully know how to use these tools yet.

Perhaps a good solution would be to place all AI-generated or AI-modified content into a separate category, so everyone would immediately know that a particular image or video is AI-created. That is exactly why I created a dedicated AI section on our Discord server, where we post only content generated or modified by AI.

What awaits us in the future of the fandom? How will AI influence the content created by Acers in the years to come? We may find out sooner than you think, because AI is learning at an alarming pace. Some people look toward the future with fear, others with hope, and still others with curiosity. The only comforting thought I can offer is this: since every one of us can now create Ace of Base content, even though the band itself is no longer actively creating music, we will still be able to keep their legacy alive.



Above: we can generate different facial expressions - on the left is the original photo of Jonas, and on the right, AI generated him looking upward.



Below: finally, a final task for you. Is the photo of Jonas original, or is it AI-generated?

Ace Of Base
"Life Is A Flower"
Radiorelease: 23.03.98

MEGA RECORDS

Ace Of Base/"Life Is A Flower"
Ny single!

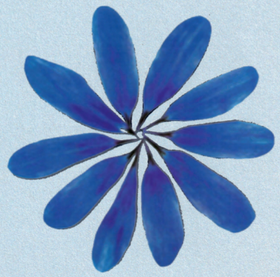
90'ernes svenske supergruppe **ACE OF BASE**, er nu tilbage på scenen efter at have tilbragt næsten et år i indspilningsstudier.

Den første single, som er en eminent budbringer for det kommende 3. Album, er den herlige **"Life Is a Flower"**. Nummeret drives af de flotte akustiske guitarrytmer, som er forstærket af Jenny og Linn Berggren's vokaler.

På singlen findes yderligere en danseorienteret version, som er et remix af **Soul Poets.**

Endelig indeholder singlen et bonus nummer, **"No Good Lover"** – et vanedannede reggae nummer, med den impulsivitet og topproduktion, der unægtelig hører til **ACE OF BASE.**

Disse sange, samt numrene på det kommende album, **"Flowers"** (udkommer primo juni '98), viser med tydelighed at **Ace Of Base** er i absolut topform.



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MEGA RECORDS

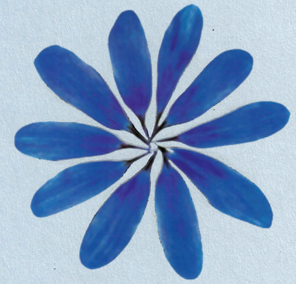
Ace Of Base
"Life Is A Flower"
New single out now!

The Swedish supergroup of the Nineties Ace Of Base are now back in the limelight after having secluded themselves for the better part of the year in recording studios.

The first single heralding the imminent arrival of their third album is the magnificent *"Life Is A Flower"*, propelled by its driving acoustic guitar groove and powered by the twin vocals of Jenny and Linn Berggren, with a further dancefloor-oriented remix version by the Soul Poets as well. The single also features the bonus track *"No Good Lover"*, an addictive reggae tune laden with those impulsive production qualities that are undeniably Ace Of Base.

With these recordings, and those on the forthcoming album *"Flowers"* (out at the end of May 1998), it is clear that Ace Of Base are at the peak of their creative prowess.

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CROSSWORD

DOWN:

1. What kind of angel will give to you Dr. Sun?

2. It was the boy you always wanted (day and night).

3. Dr. Sun was one of the first songs Jonas and Douglas finished working on. In which city did they perform it publicly in a club?

4. The boysband which recodred duo with Ace of Base.

5. Who made the additional and the final production for "Don't Go Away" track?

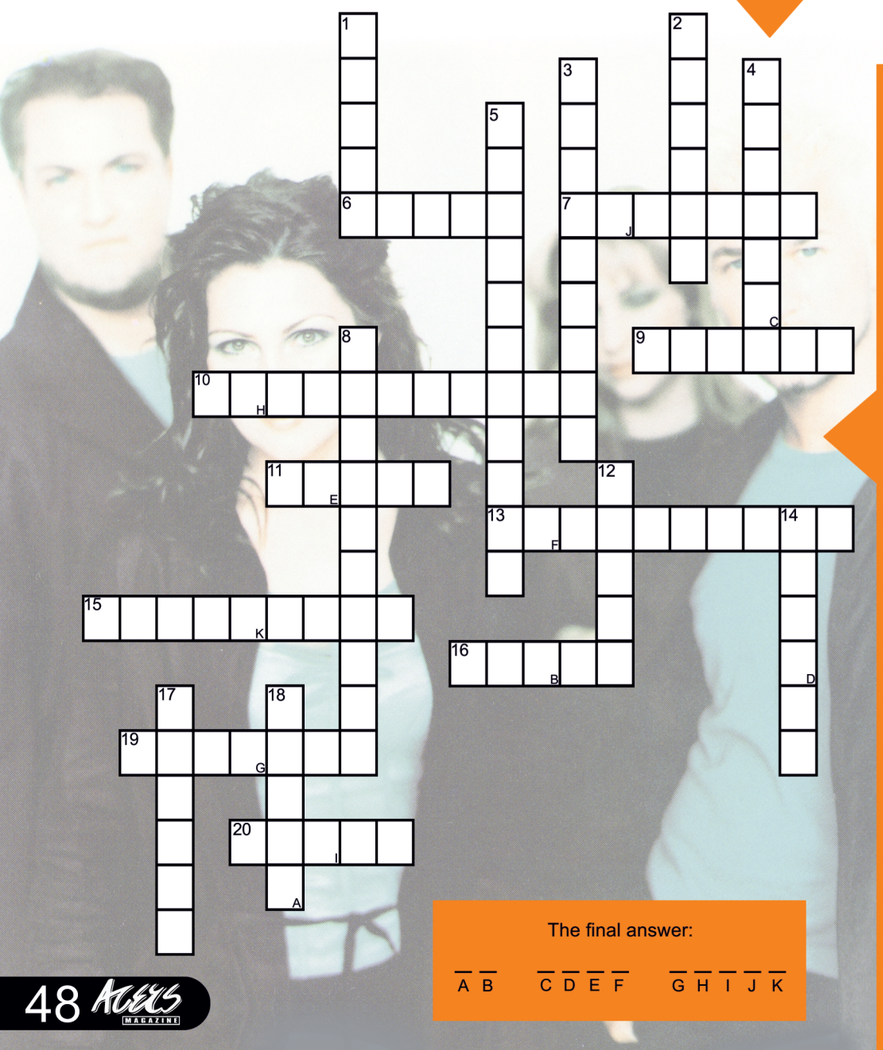
8. According to Jonas, who was the main addressee of the song Travel to Romantis?

12. Who wrote the song "He Decides"?

14. In which region did 'Life is a Flower' become the most played song on the radio?

17. Which Mr. is your host?

18. In which country was the song "Into the Night of Blue" included on the album Flowers as a bonus track?



ACROSS:

6. From where is the gilr who has got the moves to rule the world?

7. We'll never know the answer to the question: did she get home? And with whom?

9. The surname of the guy who took the official photo session for Flowers album?

10. Fill in the missing word from the lyrics of "Captain Nemo": *Oh no, I'm far too ..... for mankind.*

11. What is the name of gospel choir singing backing vocals on "I Pray" song?

13. According to the lyrics of one song, what will lovers get in paradise?

15. In which country Flowers was released with a missprint (low-quality) cover?

16. Wchich Mr. can lear them consequences of living without life?

19. What is the surname of the guy who always co-writes songs with Ulf on Flowers?

20. Surname of the guy who forced Linn to sing "Everytimes it Rains"?

The final answer:

_ _ _ _ _ _ _ _ _ _ _
A B C D E F G H I J K

WORD SEARCH

Find all 19 the words in the grid. The words are placed horizontally, vertically, and diagonally. They may also be written backwards.

WORDS:

~~Ulf,~~ Linn, Ekberg, Jenny, Jonas, Berggren, Cecilia, Donnie, Unspeakable, Polydor, Nemo, Flowers, Immanuel, Wizard, Challenge, Juvenile, Ravine, Bridge, Munchhausen.

H	U	L	F	P	O	L	Y	D	O	R	Z
Y	N	N	E	J	O	N	A	S	D	H	W
M	O	E	L	I	N	E	V	U	J	L	E
F	L	O	W	E	R	S	B	H	C	A	K
D	O	N	N	I	E	U	F	R	F	I	B
P	U	N	S	P	E	A	K	A	B	L	E
Z	W	I	L	W	W	H	B	V	S	I	R
E	U	L	H	I	O	H	C	I	L	C	G
O	Z	H	Z	M	Y	C	N	N	S	E	G
C	H	A	L	L	E	N	G	E	O	C	R
B	R	I	D	G	E	U	Q	L	M	B	E
D	L	E	U	N	A	M	M	I	Q	O	N

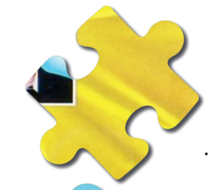
MATCHING GAME

Match each song with the album it was released on:

The Juvenile	Happy Nation
Hear Me Calling	Hidden Gems vol. 1
Love In December	Happy Nation U.S. Version
Dimension Of Depth	Flowers
You And I	Da Capo
Cecilia	Hidden Gems vol. 2
Make My Day	Singles Of The 90s
The Wizard	The Bridge

GUESS THE COVER

Look at the puzzle pieces below. Based on their small image fragment, guess which album or single they represent (answers on our Discord group):



.....



.....



.....



.....

MAKE YOUR OWN ANNIVERSARY COMPILATION ALBUM:



You don't need Polydor or Clive Davis to tell you what your album should look like. You know best what's right for you and which songs you love the most. Create your own anniversary album. Take a pen and complete the tasks below however you like:

1 From the list of songs on the left, choose up to 15 tracks (12 + 3 bonus tracks) to include on your compilation:

1. Life is a Flower
2. Always Have, Always Will
3. Always Have, Always Will (US edit)
4. Travel To Romantis
5. Travel to Romantis (Love to Infinity)
6. Travel to Romantis (Josef Larossi Mix)
7. Travel to Romantis (Love to infinity Indian Tonic Mix)
8. Adventures in Paradise
9. Dr. Sun
10. Cecilia
11. Cecilie (Ole Evenrude Version)
12. Cecilia (In Da Nite)
13. He Decides
14. He Decides (Charles Fisher Mix)
15. I Pray
16. Tokyo Girl
17. Don't Go Away
18. Captain Nemo
19. Donnie
20. Donnie (Ole Evenrude Version)
21. Cruel Summer
22. Cruel Summer (Big Bonus Mix)
23. Cruel Summer (feat. Alliage)
24. Cruel Summer (Blazin' Rhythm remix)
25. Cruel Summer (Hartman & Langhoff Club Mix)
26. Cruel Summer (Garage Mix Extended)
27. Cruel Summer (Cutfather & Joe Mix)
28. Cruel Summer (Aqua Mix)
29. Whenever You're Near Me
30. Everytime it Rains
31. L'amour
32. Into The Night of Blue
33. Mercy Mercy
34. No Good Lover
35. Love For Sale
36. Kings And Queens

Your Tracklist:

1. .....
2. .....
3. .....
4. .....
5. .....
6. .....
7. .....
8. .....
9. .....
10. .....
11. .....
12. .....

Bonus tracks:

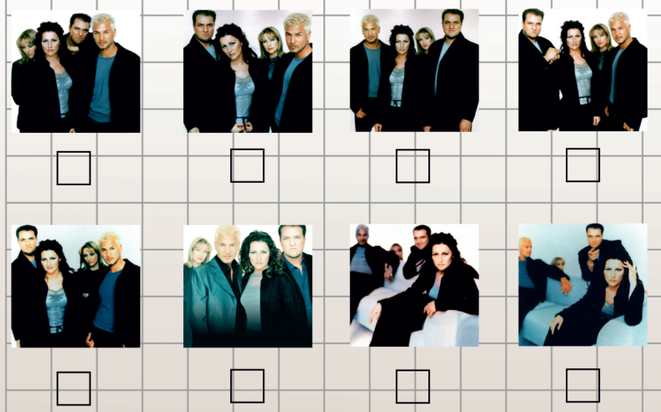
13. .....
14. .....
15. .....



2 Choose 3 tracks from your compilation that will be released as singles to promote your album:

1. .....
2. .....
3. .....

3 From the following photographs, choose one that will be the album cover:



4 And now the most difficult part. Imagine that your record label has a budget that allows for a duet between Ace of Base and one other band. Apart from the French Alliage, choose one band that Ace of Base will record a new version of Cruel Summer with, and specify the country where this track will be released:

Band:

- ☐ 1. Aqua
- ☐ 2. Spice Girls
- ☐ 3. Vengaboys
- ☐ 4. Eiffel 65
- ☐ 5. Roxette
- ☐ 6. Other: .....

Country of the release:

- ☐ 1. Denmark and Norway
- ☐ 2. United Kingdom
- ☐ 3. Netherlands
- ☐ 4. Italy
- ☐ 5. Sweden
- ☐ 6. Country: .....

BONUS PAGES

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ACE OF BASE POLAND Grupa Polskich Acerów

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ACER CITY WE ARE UNITED

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The Ace Boards

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