

THE DAILY★ROXETTE

**PER GESSLE'S
ROXETTE**



**UNOFFICIAL
TOUR
BOOK**



2018



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The Daily Roxette

presents

Per Gessle's Roxette Unofficial Tour Book 2018

Kai-Uwe Heinze Thomas Evensson Colin van der Bel Visa Kopu

With a preface by Paul Belben

One, two, three, four! Walking like a man, hitting like a hammer...

...na na na na na, we've got the **book!**



Content

Preface

Per Gessle’s Roxette tour dates 2018 / Setlist

The band

Tour reports and photos

Kai-Uwe Heinze

Leipzig: It’s time to change your mind
Hamburg: Roxette (Director’s Cut)
Warsaw/Berlin: Dr. Feelgood’s Roxette

Mid-tour interview with Per Gessle: “The water’s deep but exciting.”

Colin van der Bel

Utrecht: Per Gessle Rox Utrecht

Thomas Evensson

Stockholm: Per Gessle’s Roxette hits Per’s second home town
Linköping: SAAB Arena was conquered

Visa Kopu

Helsinki: Per and his tour visit rainy Helsinki

After-tour and Xmas interview with Per Gessle: “We want to find the flow!”



Preface

by Paul Belben

Welcome to the Unofficial Per Gessle's Roxette Tour Book!

Here's your Christmas Gift from all of us at The Daily Roxette. We have trawled through literally 1,000s of pictures trying to pick the very best ones that our amazing photographers took as we followed Per around on his tour during the autumn of 2018. We hope you enjoy flicking through this tour book as much as we enjoyed compiling it – the sleepless nights, endless conversations and (a few) arguments were worth it!

2018 has been an interesting year for Roxette and Per Gessle fans. When the news that Marie Fredriksson was unable to continue with Roxette broke in 2016, Per Gessle was left with a dilemma: does he close the book on the Rox-chapter? Or should he reinvent these classic songs that mean so much to so many people the whole world over. Per (eventually) chose the latter.

During the summer of 2017, Per toured around Sweden, the gigs featuring songs from his whole career: Solo, the mighty Gyllene Tider and, of course, Roxette. Was this the catalyst that started the ball rolling for the Per Gessle's Roxette tour? Most likely.

If you were lucky enough to see the gig unfold in front of you, to hear the new arrangements live, to see the band together on stage you will know that this is where the tour came ALIVE! You can never experience a live band like this by watching a YouTube video. The band got tighter and meaner with each gig as the tour rolled on across Europe before ending in Gothenburg, Sweden on November 16.

As for the future, Per has already said that Per Gessle's Roxette will continue at some point (read our exclusive Xmas Interview with the Master further in the book!). We're happy about that!

We'd like to say a big thank you to Marie Dimberg, BoJo, the whole band and, last but by no means least, Per for making this tour book possible and for the great tour memories from Per Gessle's Roxette so far. Looking towards 2019, TDR will be there to keep you updated on the things that really matter.

If you've enjoyed this tour book, don't forget to keep an eye out for future editions. Coming Soon. Maybe... The Joyride continues...

The Daily Roxette, December 2018

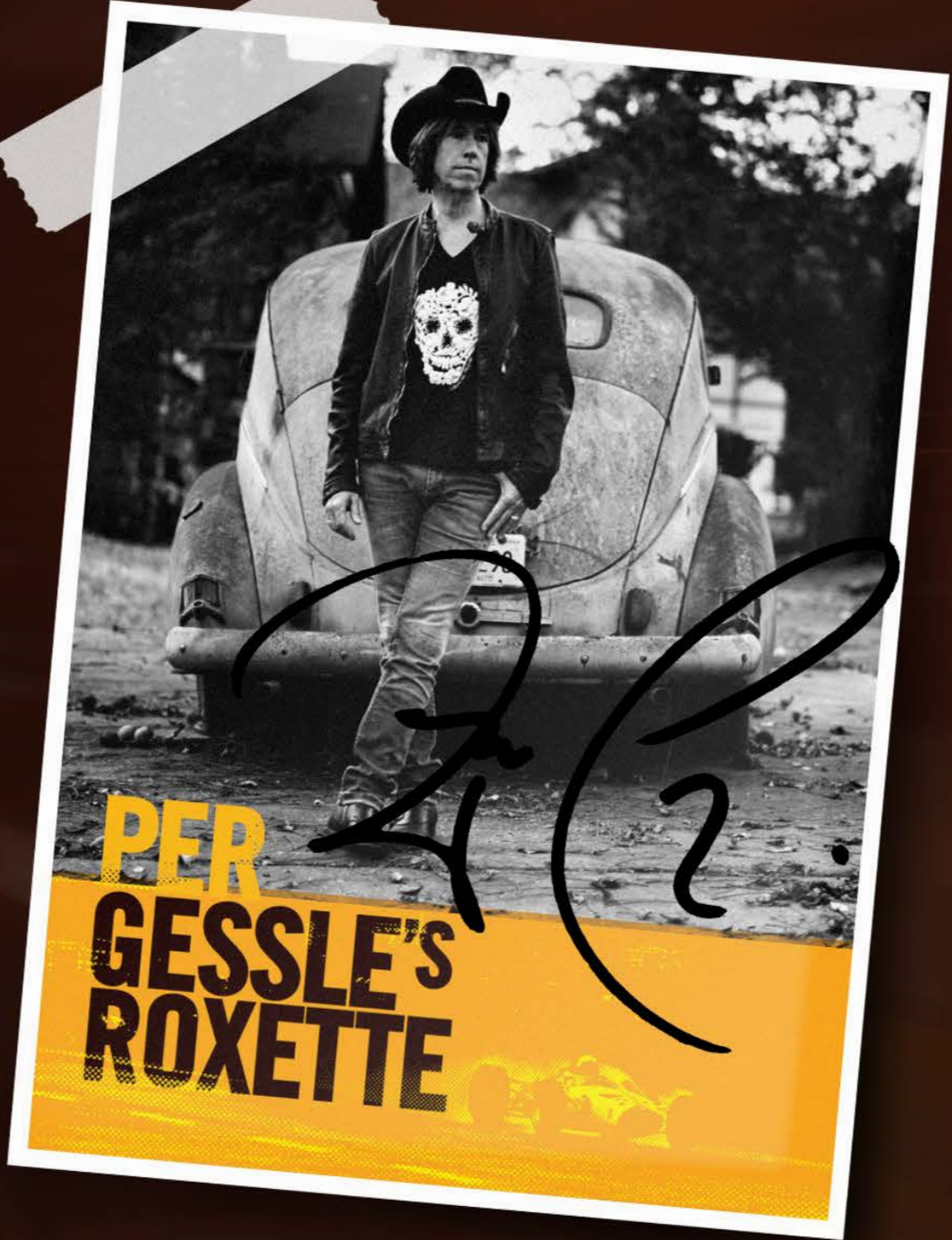
Per Gessle's Roxette tour dates 2018

★ attended by The Daily Roxette

★	Oct 7	Prague	CZ	Forum Karlín
★	Oct 9	Leipzig	D	Haus Auensee
★	Oct 11	Hamburg	D	Laeiszhalle
★	Oct 12	Brussels	B	Ancienne Belgique
★	Oct 15	London	GB	Hammersmith Apollo
★	Oct 18	Vienna	D	Wiener Stadthalle
★	Oct 19	Zurich	CH	Halle 622
★	Oct 21	Warsaw	PL	Klub Stodoła
★	Oct 22	Berlin	D	Admiralspalast
★	Oct 23	Cologne	D	E-Werk
★	Oct 25	Utrecht	NL	TivoliVredenburg
★	Oct 27	Halmstad	S	Halmstad Arena
★	Oct 30	St. Petersburg	RUS	Great Concert Hall Oktyabrsky
★	Nov 1	Moscow	RUS	Crocus City Hall
★	Nov 5	Stockholm	S	Waterfront Congress Center
★	Nov 9	Karlstad	S	Löfbergs Arena
★	Nov 10	Linköping	S	SAAB Arena
★	Nov 12	Helsinki	FIN	Kulttuuritalo
★	Nov 15	Oslo	N	Sentrum Scene
★	Nov 16	Gothenburg	S	Scandinavium

Setlist

- The Look
- Milk and Toast and Honey
- The Finest Prize (Prague only)
- Crash! Boom! Bang!
- Dressed for Success
- She's Got Nothing on (But the Radio)
- Spending My Time
- I'm Glad You Called
- Small Town Talk
- I Have a Party in My Head (I Hope It Never Ends)
- It Must Have Been Love
- Opportunity Nox
- The Big L.
- Fading Like a Flower (Every Time You Leave)
- Silver Blue (Prague only)
- Doesn't Make Sense
- How Do You Do!/Dangerous
- Queen of Rain
- Joyride
- Listen to Your Heart
- The Sweet Hello, the Sad Goodbye



The band



Christoffer Lundquist

Ola Gustafsson

Helena Josefsson

Per Gessle

Clarence Öfwerman

Malin-My Wall

Magnus Börjeson

Andreas Quincy Dahlbäck



Tour reports and photos

And every time I seem to fall in love

Crash! Boom! Bang!

Leipzig	Oct 09, 2018
Hamburg	Oct 11, 2018
Warsaw	Oct 21, 2018
Berlin	Oct 22, 2018

★ Kai-Uwe Heinze















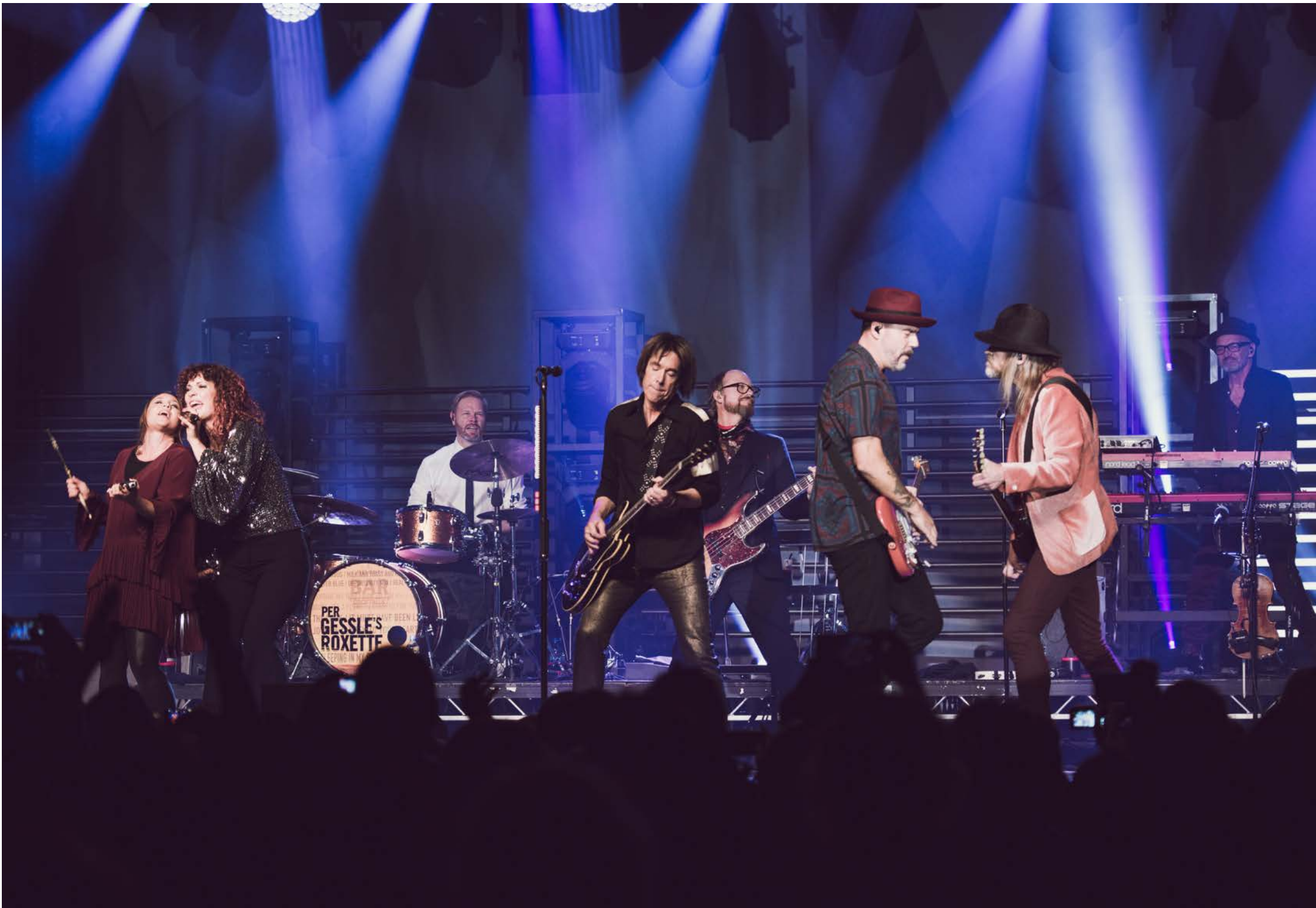


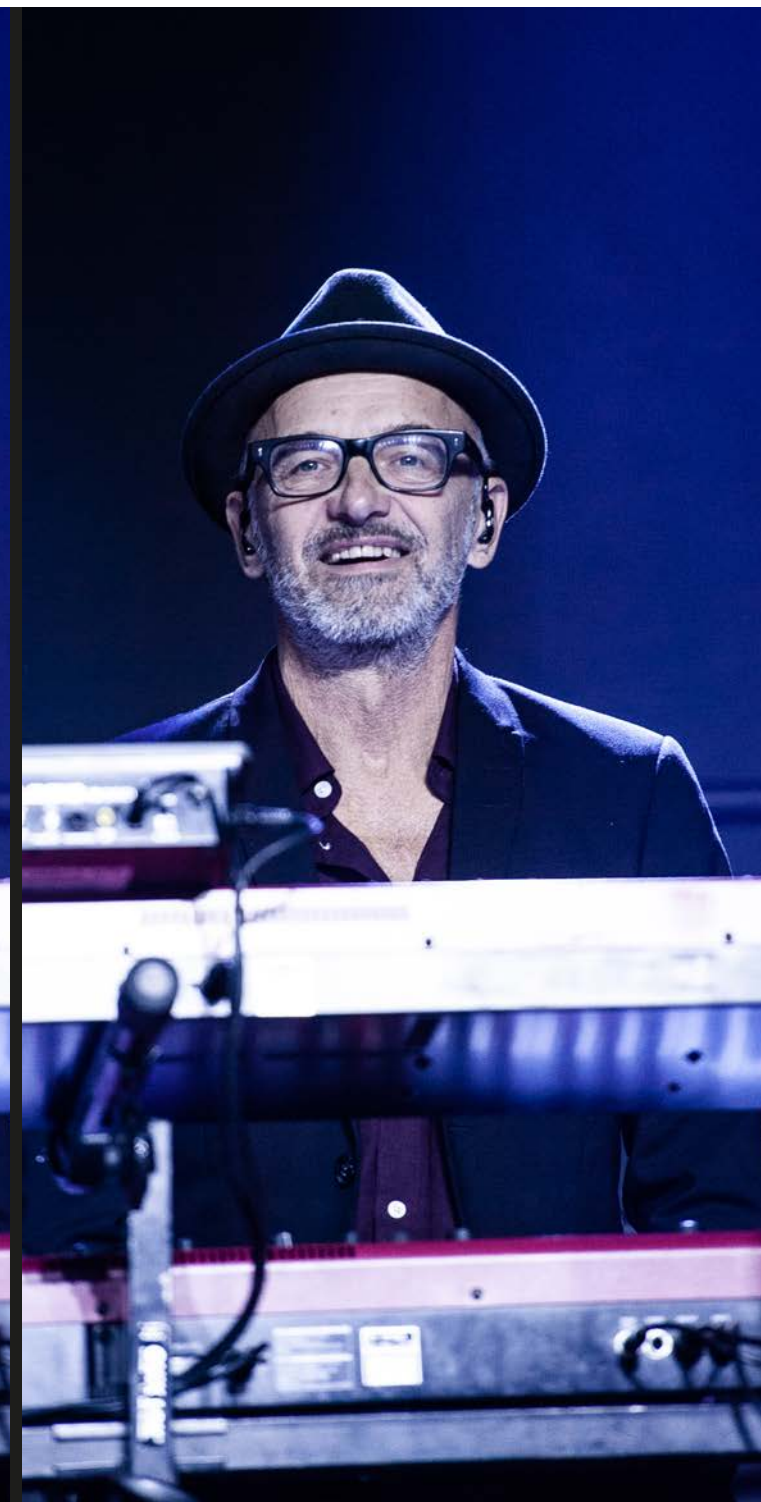




























































The Daily★Roxette, Oct. 10 2018

It's time to change your mind

Leipzig – Second gig of Per Gessle's Roxette tour, and I heard different opinions after the first concert. So I got in my car and drove to Leipzig to see what's what and what's not.

What to think of the reports and the videos after the start of the tour in Prague?

To be honest, I had mixed emotions and you could see that the band didn't feel good either. The stage looked a bit too big, sometimes you had the feeling that the musicians and singers on stage felt a bit lost. I know it sounds stupid but somehow it looked like Per and the band left an invisible spot on the stage, at the place you would usually find Marie's chair.

Which brings us to the only rant you will read in this article today. Well, you can argue if naming the tour "Per Gessle's Roxette" was clever or not. I certainly get the intention behind the title but still the inevitable happened: people began to complain that "Roxette were always Per and Marie" because it has always been so. The thing is,

touring with Marie is over. Yes, it sounds harsh but that's life. You can't change that, we can't change that, Per can't change that and I dare to say that even Marie herself can't change that. So please stop demanding, there is no point in continuing doing so. Go on with your lives, if you are unable to accomodate to changes in your life, lock yourself in your room and listen to your CDs on repeat.

For all the others I can tell that life indeed does go on and believe it or not, it just got better. Which brings us directly to the Leipzig concert.

Where to start? Best is, you forget what you knew before. Roxette as it was is no more, so here you get something new and shiny. It's not a new Roxette, it's basically Gessle's Flying Circus based on Roxette and most everything he has ever done in English and that we know of, except for this new modern sounding band the name of which just slipped away.

If you enjoyed "Gessle over Europe", you will love the new tour. It's because nobody is trying to replace Marie,

nobody is even really trying to perform the old songs the way you're used to.

What you get to see and hear here are fresh versions and arrangements. Tunes that you know, or will remember. If you're not a die-hard fan, you are getting introduced to less famous songs from Roxette, Son of a Plumber or the most recent trilogy of country inspired solo albums. It comes handy that Per's melodies are catchy and so even the part of the audience that hasn't dug deep into the solo catalogue before could enjoy the songs.

As the venue was far from sold out, there was space to dance and it was certainly used. Hands were in the air all the time, there was a really great mood among the listeners.

And the band? Well, maybe the start was a bit slow but later on it felt like they have never done anything else. (And have they?) Everybody interacting with each other, there were constant hugs on stage, smiles everywhere, it was obvious that now even Per and the band found their red line, the whole thing turned into fun, the fun spread

into the audience, the audience cheered which in return made the band happy so it was a really great evening for everyone. Almost two hours flew by like nothing, and like I said, literally everyone had fun.

Helena, you ask? She's great. She has her very own, very unique voice that will make you experience the old songs in new fashion. If you're ready for it, that is. She can be powerful, both in singing and appearance, she can be shy like a child. Helena is bringing the music to another level. Not saying it's better or worse, no no, it's just different and new. Be open for it and you are able to spend a splendid evening with what I would like to prefer to call "The very best of Per Gessle, presented the way he prefers it in 2018".

Because this is what this show really is, the best songs of the mastermind behind all the songs that you love and the reason why you're reading our beautiful website called The Daily Roxette.

Oh, and buy yourself a ticket if you haven't anyway.



























































The Daily ★ Roxette, Oct. 13 2018

Roxette (Director's Cut)

Hamburg – Third concert of this tour, second concert attended by The Daily Roxette. One may think we've seen it all in Leipzig already but you better be ready for a surprise.

Everyone of us has a favourite movie, or even a few of them. You probably have a copy of it on DVD or BluRay at home, in case you feel like watching it again. Alright! Then, some time after the release, there's suddenly a different version of your movie out: The Director's Cut. Well, while the standard version had been slip-streamed in order to attract a bigger audience and to maximize the profit, the Director's Cut is what the director (you guessed it, right?) of the movie initially intended to tell. It contains deleted scenes, different plots, even different endings. The Director's Cut mostly comes in a shiny box, looking nice in your living room. And yes, it costs a bit more. Anyway. Why do I tell you this? Because it hit me like a flash when I saw the concert in Hamburg: This on-going tour is the Director's Cut of Roxette in the form it exists now. You still recognize the original, you know the melodies but everything else has been altered. New singers (we've talked about it), new arrangements, new instruments, songs that had never or rarely been played live before and a totally new self-esteem. Let's go through this step by step.

Laeisz-Halle in Hamburg is now 110 years old and actually home to Hamburger Symphoniker, a classical orchestra. What you couldn't see when you were at the Hamburg concert is the huge organ that was hidden by the stage. Roxette's stage by the way is a modern

set of lighting elements and video screens. Nothing that pokes into your eye but it fits the performance. To be honest, I've seen two concerts now and I still don't know what the different stage scenes look like. Simply because there is so much going on on the stage itself. As you may expect for such a music hall, the concert was seated. At least for the first ten seconds because right after the music started, everyone jumped up. It all begins with "The Look". A song the audience usually knows and recognizes and some begin to think that usually that's the biggest hit so it should be at the finale and since it's not, what else will be there?? While this confusion persists, it gets a bit calmer on stage, two ballads are played to make you feel safe again. By the way, I won't detail the setlist here, it has been published in different places and will probably change sooner or later anyway, so you better not get used to it. Once you are a bit relaxed you're being dragged through a couple of uptempo songs that make you forget that this man up there on stage could be your father (agewise I mean, forget all other options!). Then you get a mix of ballads and uptempo. Rollercoaster is what it describes best. It never gets boring, especially because the songs are performed in surprising ways. Violins and electrical guitars fit well together, you wouldn't have thought that. Ola (who according to Per plays everything that has strings, including shoes) is changing his instrument constantly, so does Christoffer. "Doesn't Make Sense" for instance literally rocks the house, you fear the windows shatter when Chris starts shaking erratically and turns into a rockstar, challenging the material to the limits while The Gals repeat the chorus again and again (and sometimes

run out of new innovative choreographies while Christoffer seems to be stuck in a different dimension of this universe). But what really, really shook the audience this time was the new rendition of "Fading Like A Flower". How to say it? You better sit now. Get yourself some green tea. Tell me when you're ready.

Fine. Here's the news: "Fading Like A Flower" as it was performed in Hamburg (and hopefully will be from now on) is by far the best live version any form of Roxette has ever played. It's my personal opinion, you may try to argue with me but I'm right.

During all the other tours I honestly had the feeling that when you've seen one concert then you basically know the whole tour. Yes, some songs got exchanged here and there, okay. Yet this year every single concert seems to have a different spirit, sometimes it's warm, sometimes energetic. It's because what the audience gets to hear is based on the mood of the band. Yes, they are professionals, they would play a perfect concert in front of an empty hall with no fans at all. This is not what I mean. The band, the singers, Per, they all interact with each other and the audience and it's different every time again. This is how a certain positive vibe is being created that finds its output in the songs that are played. And because it's all handmade music (remember, no click tracks) it all gets created as the result of what is happening in and around everyone involved. Too much spirituality, you say? You're right. But if you have seen more than one concert, please tell me if you share my impression.

Back to the Director's Cut. You have to imagine this show as a presentation of Per's life achievement. A lot of famous Roxette songs, some solo songs, even SOAP is there. I'm not sure if everyone in the audience is totally familiar with all the less famous songs but it doesn't seem to matter. They have fun. Easy, all the tunes are quite likable, you know this. By the way, in a perfect world you would be able to buy a compilation of the songs being played later at the merchandise stand as a souvenir and pathfinder for Per's huge back catalogue that is still to discover. You're welcome, Roxette management. Between the songs, Per explains how the songs came alive, or rather he cracks some jokes with Magnus who now is not only bass player, synth player, singer but also standup comedian. When the songs are being played then, it looks like Per is moving more into the background than before, as if he's supervising how his band performs his pieces. You can see that he cringes sometimes when a technical hiccup occurs or someone plays a bit out of tune. Other times he stands at the side of the stage, back to the audience, to listen to Ola's solos. You should watch this.

You find three videos of the Hamburg show on our Facebook page, they give you a pretty good impression of the performances and also the reaction of the audience. Oh, and you will notice that the red balloons are back. Also, Sven Lindström, Per's friend and book writer, was in the audience.



















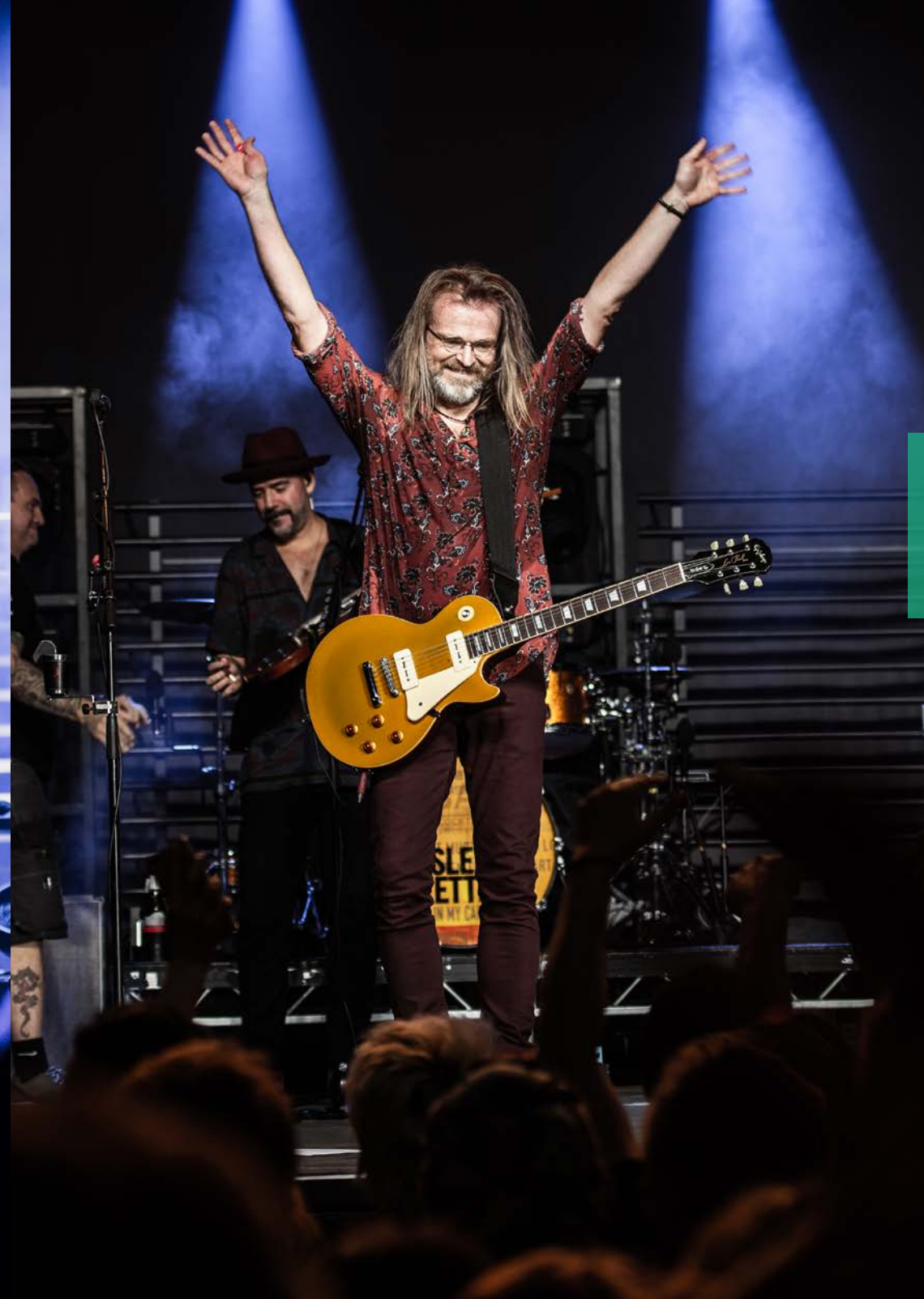














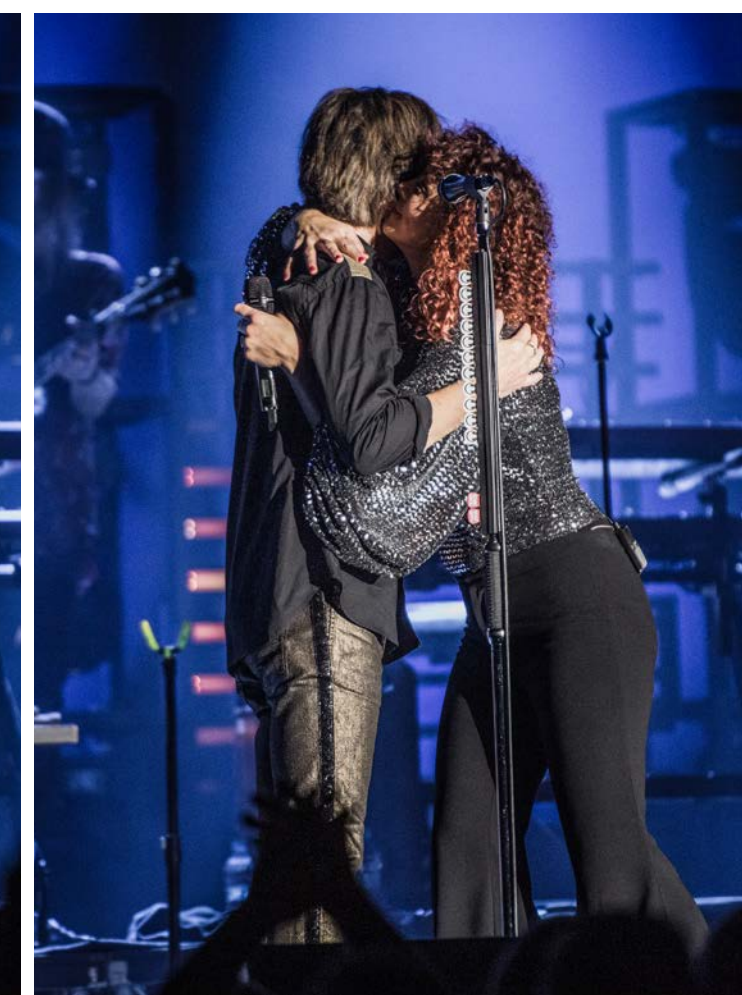


















The Daily ★ Roxette, Oct. 24 2018

Dr. Feelgood's Roxette

Warsaw/Berlin – A couple of shows have passed since my last article, time to dig deep into the topic again. Let's talk about Warsaw, Berlin and something very important.

I think I've said it before, on this tour no two concerts are the same. Yes, the setlists haven't changed but I don't care about setlists. This year, the whole tour has something else written all over it, and it became obvious to me after TDR's latest interview (see the next chapter in this book) with Per: It's all about chemistry. You'll see.

The concerts in Warsaw and Berlin could not have been more different to each other. First of all, the venues. While Warsaw came up with a vintage cuboid which made you feel you're in an underground rock club, Berlin welcomed its guests in a former stage theater with red seats and golden ornamentation. Warsaw was half full only (thanks to ticket prices that the average Polish worker would hardly be willing to spend on a regular basis), Berlin was actually almost sold out. The Polish audience was a little younger than the people in Berlin. And they were louder, which had an immense impact on the band. Can you imagine you're screaming something to the stage, and the band actually replies to you? That's what happened in Warsaw! While Per and Helena gave their best

to pronounce popular Polish tongue-twisters such as the Polish version of Thank you, the audience cheered back and celebrated every single one on stage. You sometimes had the feeling, there were more talks than music, which of course wasn't the case. The stage was rather small, so the band was closer to each other and with the feedback they got from the audience, a very special atmosphere filled the black room. Everything suddenly became less formal, it was almost like a private concert at someone's home. The band got loud, the audience even louder (Polish people certainly know how to celebrate). Hard to describe this in words. You should have been there.

Berlin on the other hand was what I call more of a regular concert. The seats were a joke, everyone stood up as soon as the music began and never sat down again. There was cheering, Per was in a great mood and so the band fired off one song after another. Perfect show, the audience was loud, sang along, clapped their hands, brought a lot of balloons, it was a great party. Before the show, I talked to some people who hadn't been on this tour yet and I promised them they would get something totally new if they're ready for it. Haven't received any complaints since then!

So here we had two great shows, one very different from the other one. What's the secret? It's the chemistry. The chemistry between audience and band, between Per and the musicians, among the musicians themselves and of course among the people in the audience. In Warsaw, the audience consisted to a great extent of hardcore Roxette fans, Berlin had their fans, too, but because the venue was bigger, they were the minority. You may think the band wouldn't care? Wrong! While they will always perform a perfect show for you, an audience in ecstasy will give them this certain extra kick to make the show go through the roof. If you ask me what I prefer, the big stadium shows or small clubs, I'd always vote for the clubs, and I think this could be a proper way for the band to go in the future. It would be a pity to watch them from 100 m away. No, you want to be close to the stage, you want to see what's happening on stage because here comes the thing that apart from the music makes this current band stand out: The interaction between the musicians on stage.

You know, normally a live concert of other bands looks like this: The singer sings, runs, sings, runs etc. The guitarists play their parts, some get a solo somewhere during the show, some don't. The bass player appears to have stepped into a puddle of glue so he wouldn't move for the next two hours.

And the background girls stay in the background. Forget that concept when you watch the new Per Gessle's Roxette. I have never seen so much activity on stage as on this tour. Except for the drummer (for obvious reasons) and Clarence, no one stands still. Whenever they can, they gather on one side of the stage, perform cool posings, cheer to the audience, seem to make fun of each other all the time, they burst out in laughter, they jump, they run, they hug, they kiss, they pose for photos, everything you could ever wish for. The best thing is, it all comes totally natural and everyone is involved. Even the audience.

This great, great mood on stage is then spilling over onto the audience. You just cannot fight this. You simply have to smile, people dance, move to the rhythm of the music. You get happy. Try it too, while you can.

It's kind of funny that now the Roxette project came back to its very origin. The band the name Roxette actually derived from:

Thank you, Dr. Feelgood
(From now on consisting of: Per, Helena, Malin-My, Christoffer, Clarence, Magnus, Ola and Andreas)!































I'm gonna get dressed for success

Shaping me up for the big time, baby

The Daily ★ Roxette, Oct. 22, 2018

Mid-tour interview with Per Gessle: “The water’s deep but exciting.”

A third of Per Gessle’s Roxette tour is over by now. Time for the Ultimate Question of Life, the Universe, and Everything, you would think. No, instead we asked Per about the tour, of course.

TDR: Hej Per, first of all: congratulations on a great tour start, we’re getting overwhelming responses from the fans. Guess that makes you happy, too?

Per: Hey! Yes, I’m extremely pleased. It’s all coming together nicely. It’s a big challenge to kickstart a new chapter in the Roxette-book but the new players have been amazing and eager to participate with their various colourful talents. Me = happy.

The most pressing question for some fans is: How much Roxette is there in Per Gessle’s Roxette? What has changed, apart from Marie having retired?

The whole idea with this project is to cherish and keep the Roxette bucket of songs alive. Like I’ve said a million times, it’s sad Marie can’t be with me anymore but the show will and must go on. I want to play my music as long as possible.

With this band I’ve been able to adjust and arrange my songs in a different manner which, for me, is most interesting and challenging. Mind you, a song isn’t finished as soon as it’s recorded and released. It lives on and might get new meaning and substance as time goes by. That’s how I see it. But I’m a writer. I understand if people prefer the old versions they’re used to. Personally, I’ll sail on. The water’s deep but exciting.

Does Marie in some way follow your tour from her place? What does she think?

I’m sure she does. It’s part of her legacy too.

The current band setup shows a tremendous amount of power on stage, they blow everyone away. What’s in their food, if you’re allowed to reveal?

Well, it can’t be the food cos some of them eat really strange and ugly stuff since they’re vegans. However, it’s a very nice combo of personalities. We all love to hang out together, the chemistry is there. It’s very important. Also, they’re all world class players, extremely focused and professional in their attitude. They all want to learn more about their art and craftsmanship just like I do. A wonderful band. I’m a lucky guy.

I’ve seen a few gigs now, Helena has in such short time really out-grown herself. The way she grabs the audience is stunning. How does she experience the feedback from the crowd? She must be very proud now...

Helena is a natural talent. A most gifted singer and performer as well as a wonderful and generous person. She obviously needs a little time to get used to being in the limelight singing the “classic” Rox-songs but, just as I expected, she’s doing it in style and have made all those songs “her own”. Amazing!

Malin-My, Ola and Andreas, they all have toured with you in Sweden already but travelling through Europe is another bowl of wax totally. How do they experience the international Roxette audience? Does it differ at all?

It’s quite a different bag of candy playing Roxette songs compared to playing my Swedish stuff. The Rox stuff is so well known and “sacred” for a lot of people. We have spent a lot of time thinking out of the box, updating and creating something fresh that fits this particular band.

Magnus, being “the ‘gos,” has now emerged into a full-fledged standup comedian of sorts. Have you ever thought about booking him as the opening act? Would certainly be fun.

Hahaha. Nah, won’t happen. He would steal the show!!

Will you ever convince Clarence to speak on stage?

No, I prefer him being as silent as possible.

We’re sometimes a bit afraid that Christoffer may cut his fingers so badly he might have to skip a date. You said your plan B is to call Mats MP Persson. While Mats is a great person and a blessed musician, I hardly see him head banging to “Doesn’t Make Sense”. Who would take over the visual part of the song, just in case? The Maestro himself, maybe?

Chris is the Aerosol Bruce Willis Machine so he won’t skip any gig unless a bulldozer runs him over. He’s certainly an amazing player and has developed this weird and wonderful stage personality. A tough act to follow, for sure.

Let’s talk about “DMS” for a moment, as this is the song that has caught the crowd the most. In the original “Party Pleaser” version, it ends abruptly and of course you had to translate it into a working live version somehow. But how exactly did it turn into this outburst? You couldn’t just have sat in Vallarum, drinking tea (read: wine) and then Christoffer suddenly raised his finger, asking „May I try something, please?“

That’s exactly what I’m talking about! Songs live on and will get new lives in different environments. The coda (end section) of DMS is very suggestive and almost hypnotic the way it’s written, and it just felt natural for Chris to go crazy with it on stage. We have slightly the same vibe at the end of “Silver Blue” which is the reason why we don’t play it when we play DMS. Same same but different.

Some of the Roxette songs have received new arrangements. Of course you had to change the songs because now Helena and Malin-My took over some of Marie’s part but the change went further than this. When did you get the idea to update the sound of the songs this way, has it been something that has been in your mind long before the tour already?

Yes, that was the whole plan. Nobody can replace Marie’s voice and stage personality so why bother trying to step in her shoes? **This tour is all about the songs.** How to make the material make sense and worth listening to in 2018.

During the PC tour in 2009 you took the lead vocals on “Queen of Rain” and “LTYH”, what motivated the change for Helena to be the lead singer on this tour?

QOR is written for a female to sing. The lyrics become much more powerful when sung by a woman. LTYH is kind of the same but I felt I could do a proper job myself with the first verse and chorus. It fits my voice. Then it becomes Helena’s bonanza and the way she delivers the middle-8 (“And there are voices...”) and the final choruses are quite remarkable.

You mentioned you culled a list of 70 odd songs down to 30 - can you share some of the titles that didn’t make the cut this time around?

Vulnerable. Church Of Your Heart. Real Sugar. Wish I Could Fly. Sleeping In My Car. Love Is All. Stars. Some Other Summer. Hey Mr DJ. Perfect Day. We tried them all. But you have to choose. I don’t want the show to be more than two hours max. And it’s so easy some songs turn out sounding similar to each other. I have my style of writing, you know. There are choices to be made. And then... kill your darlings.

Beside Roxette, you also perform less known solo songs in English. At least we here at TDR think that you also have great Swedish songs that are worth to be shown to a wider audience. We understand that Swedish is not an international language but why did you choose to stick to your English songs only?

There are plenty enough English material to digest. I don’t really see the point performing my Swedish stuff if people don’t understand the lyrics.

The set list looks quite stable at the moment, you seem to feel safe with it. Still, knowing that you rarely change a winning concept, are you thinking about any changes?

I think we will pretty much stick to this setlist. It’s a very short tour, only 20 gigs, and it takes time for us to relax on stage and get into the songs properly. As I write this we’ve only done seven shows so we’re still trying out our various paths, how not to play too much and be in each other’s faces. It takes time to adjust to each individual players’ style. I understand people want to hear different songs all the time but we’re more interested in getting them right. And getting the right flow in the set. And don’t forget we play EVERYTHING 100% live so each show is different even though it’s based on the same setlist.

The mystery of the tour bus: You know, the casual non-musician always imagines that the band is constantly jamming in the bus while on the road and such. Please enlighten us, what’s really

happening in there? Have you written new songs in it yet?

No, we don’t have that many bus rides on this tour. Only the crew. The band flies and go by train sometimes. We jam a bit backstage before the shows. Getting into the groove. I spend a lot of time with my other projects in the hotel room and in my dressing room. Time flies when you’re having fun.

While the tour dates we have seen so far last until November, there’s of course hope that somewhen, somewhere this tour might get extended. I realize you can’t reveal details today but may we expect another tour leg in the future?

Well, I certainly hope so. For me, this is not a one-off. I want Roxette to keep going.

Many fans have not had the chance to come to Europe. Do you consider releasing a live album, video, or book this time again?

Yes, we’re filming a couple of shows and recording all of them. And we brought along the mighty Malmö-hooligan Anders Roos to take pictures from impossible angles. A photo book combined with a DVD, anyone?

Is there anything you’d like to ask our readers about the tour? Here’s your chance.

Thank you. You’re very kind.

On a different note, the “Roxette DVD Boxette” has finally been released. Looking back, how do you feel about the release? Is it fair to finally say that the full Borgholm concert will never see the light of day?

Yes, all the footage that’s been in the vaults are now out in the open. Lots of stuff have disappeared over the years. Some footage is impossible to get hold of due to copyrights. But, then again, things turn up when you least expect it.

Last question: Do you promise you told us the full truth in this interview?

No, I never do. I learned that from Micke Syd.

Thanks for the talk, see you soon in another city!

I have a party in my head

I hope it never ends

Utrecht

Oct 25, 2018

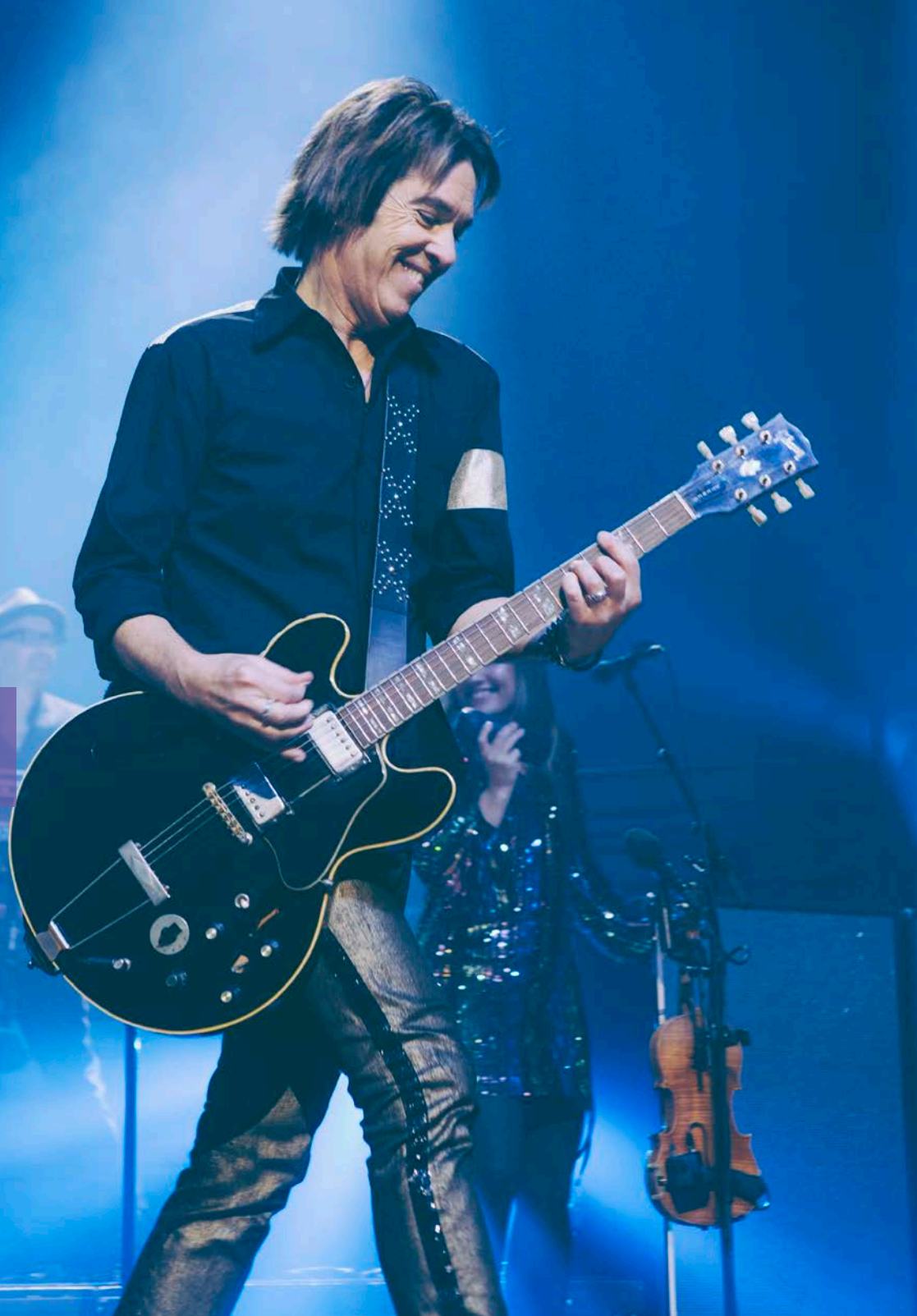
★ **Colin van der Bel**















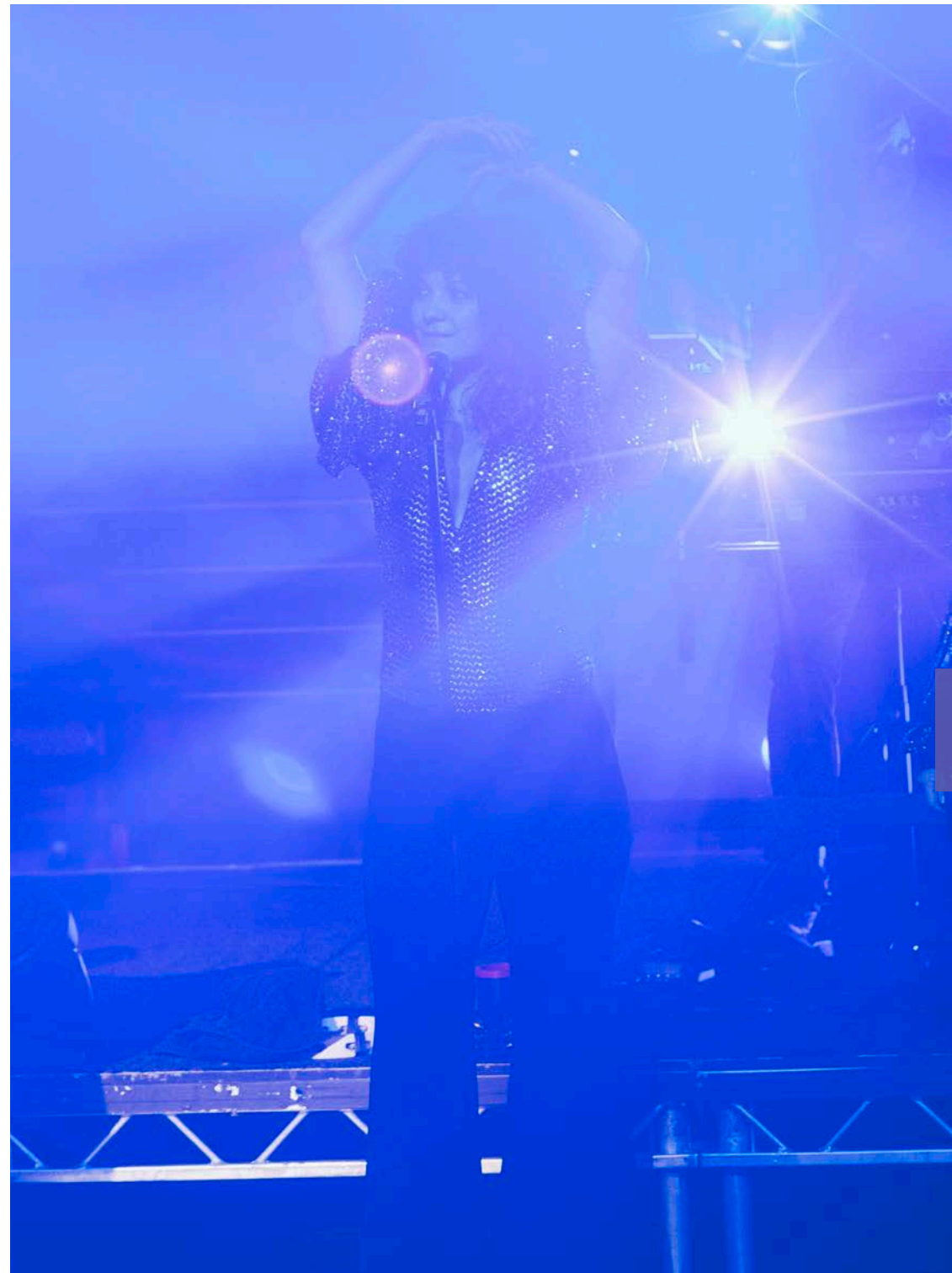
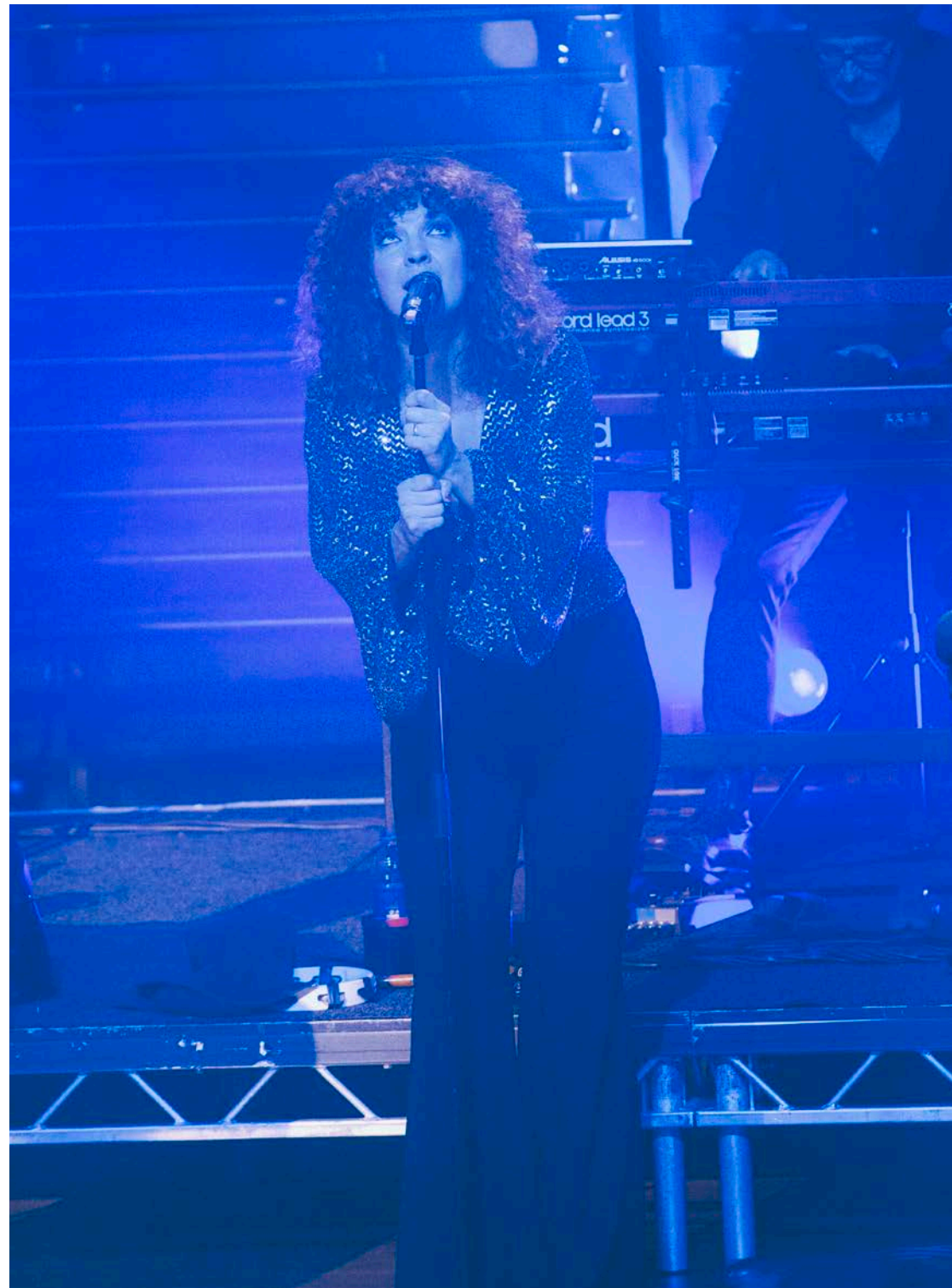
























The Daily ★ Roxette, Oct. 27 2018

Per Gessle Rox Utrecht

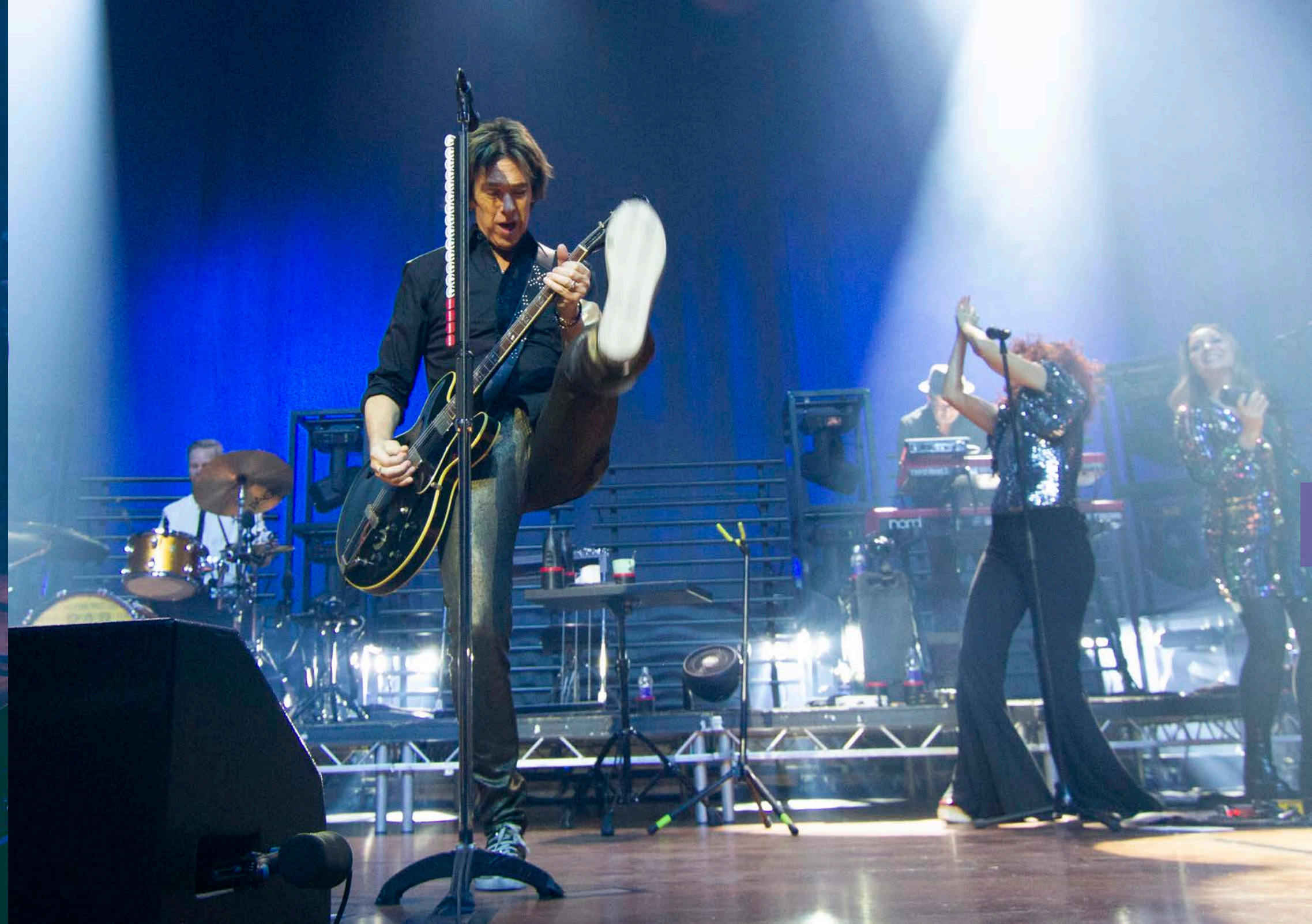
Utrecht – Per Gessle’s Roxette tour made one stop in The Netherlands before journeying home to Halmstad. Here is a series of photographs just for you.

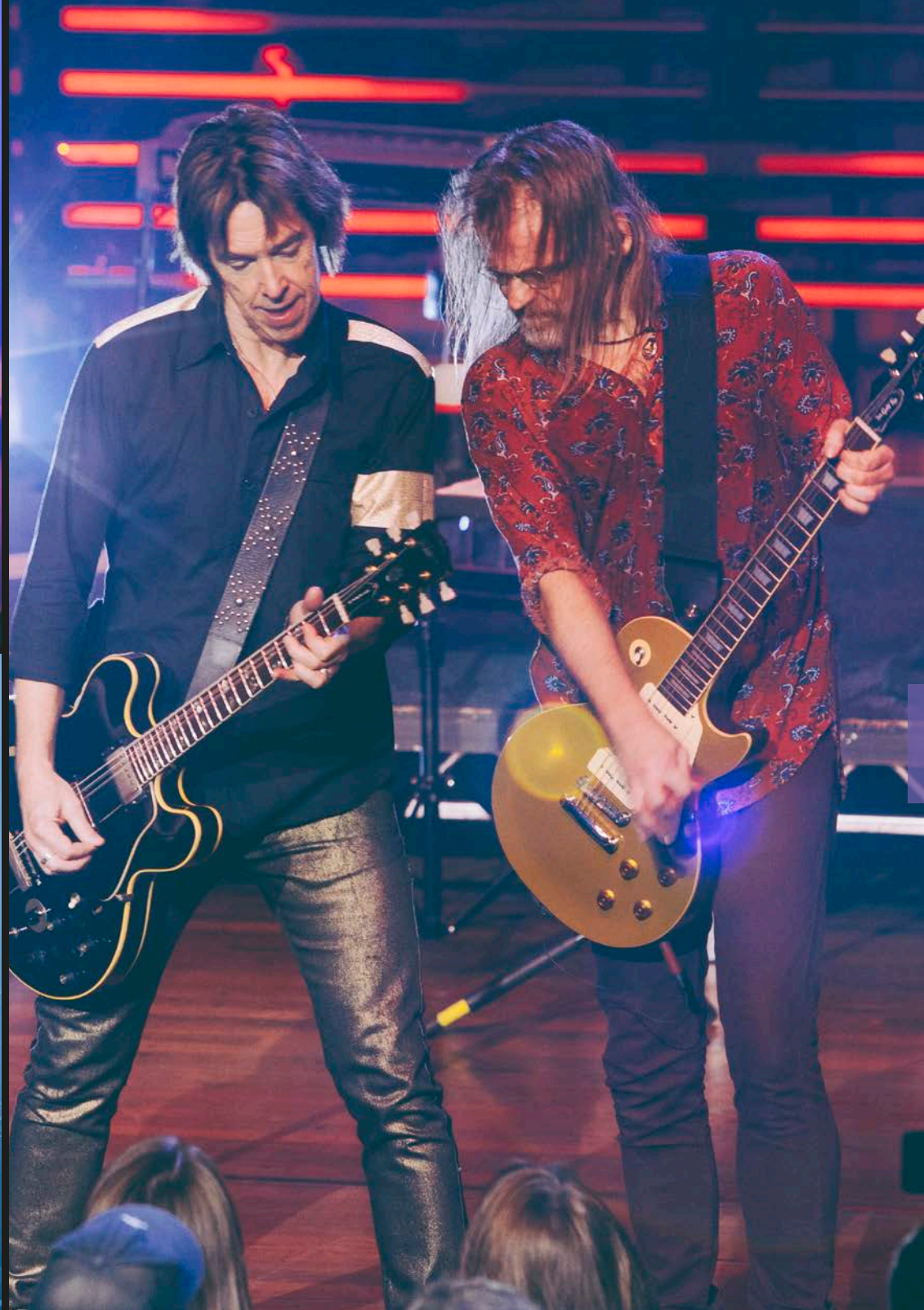
It was a dark and rainy night in Utrecht. Although a completely new, multi-story building has been built on top of it, Tivoli Vredenburg’s main room is still there with

its very special atmosphere and acoustics. After a series of shows in Germany, Poland and Austria, Per Gessle’s Roxette tour made one stop in The Netherlands before journeying home to Halmstad. A Dutch support act was chosen for this seated show and they somehow struggled to fill the time until Per and friends got on stage without letting the audience wait. As soon as the show

was kickstarted with “The Look”, it wasn’t a seated show anymore. The energy was there and it felt good. The band played as if they were playing a stadium and the audience loved it, singing and dancing along. The online videos that have been uploaded don’t do this tour justice. Hearing the songs in these new arrangements live with Helena female vocals is great and overwhelming.

Sure, it’s different – but it feels so good! Chris’ crazy solo in “Doesn’t Make Sense” felt like an energetic climax but hearing the entire Dutch audience sing along “Listen to Your Heart” also felt pretty special. I won’t bother you with a setlist, since it was the same as the previous shows. I did, however, take some nice photos – especially for you.



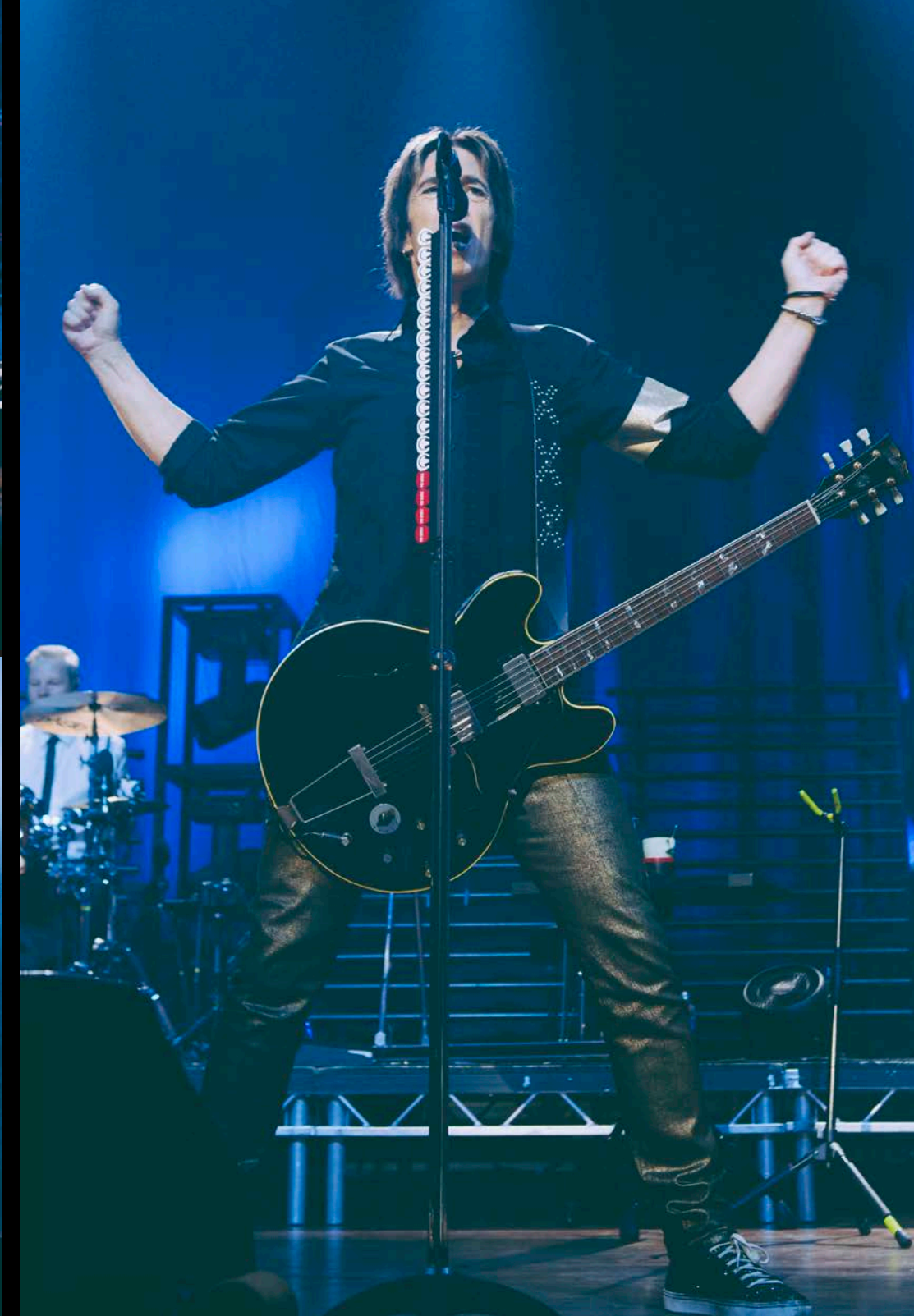






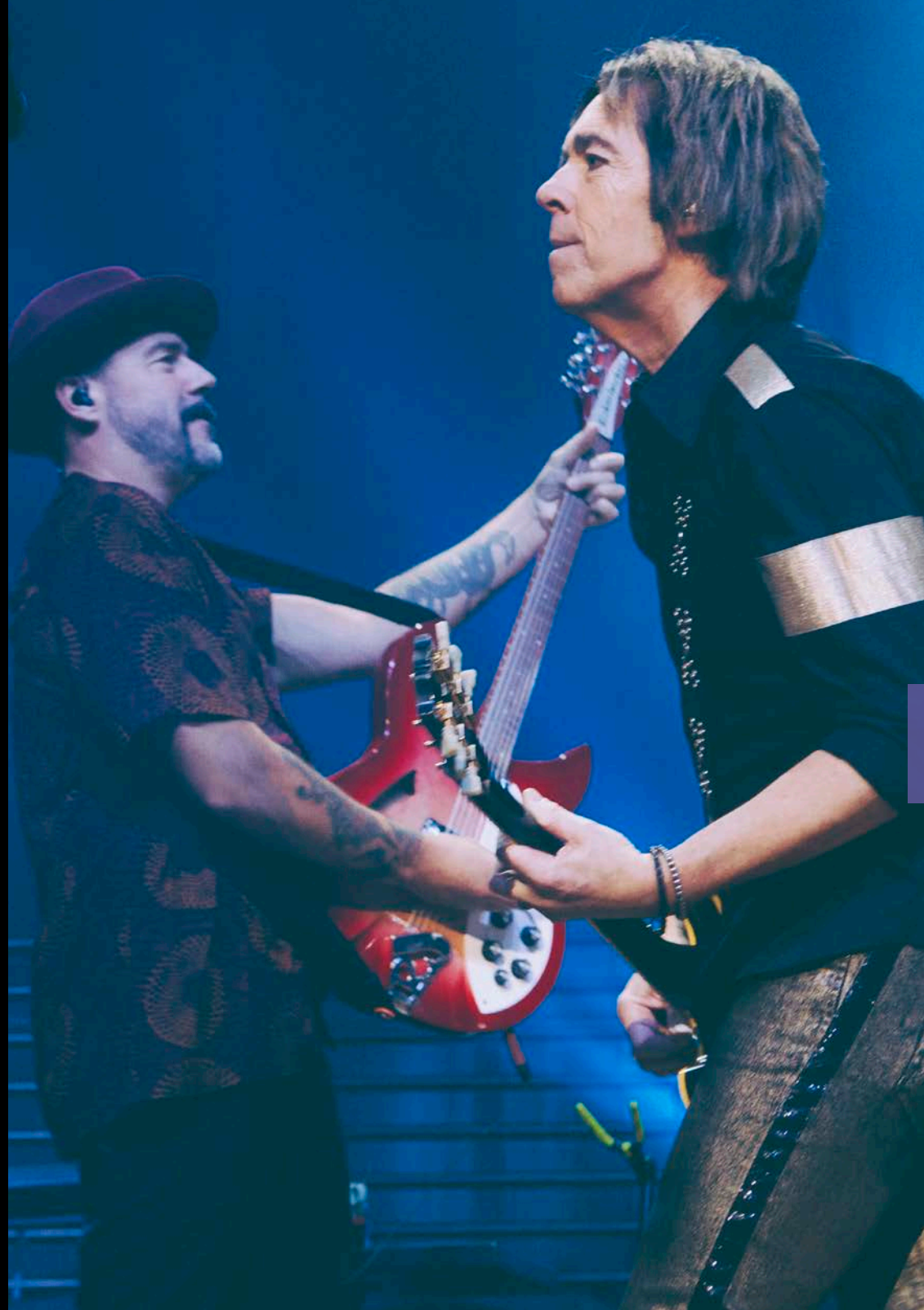


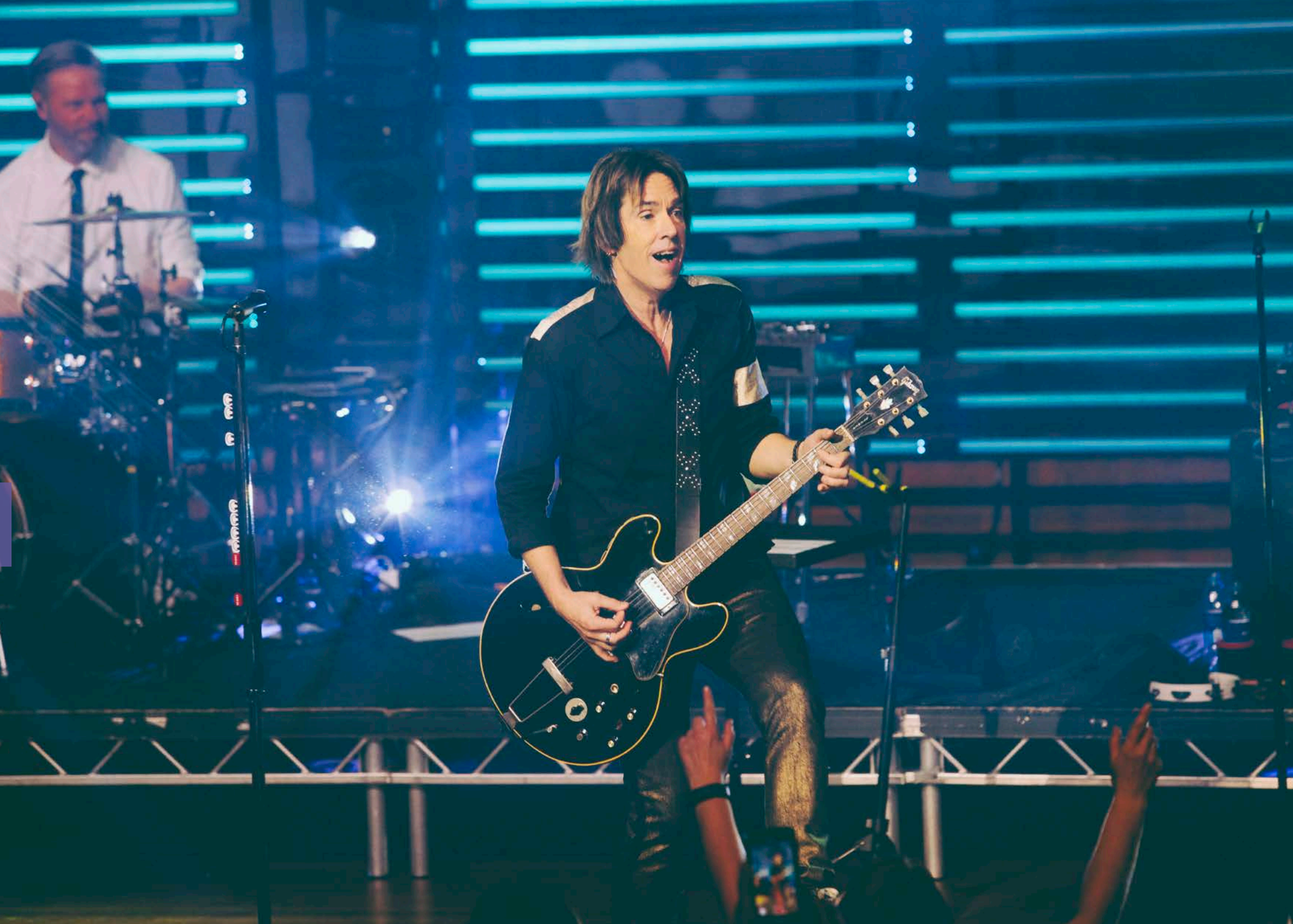








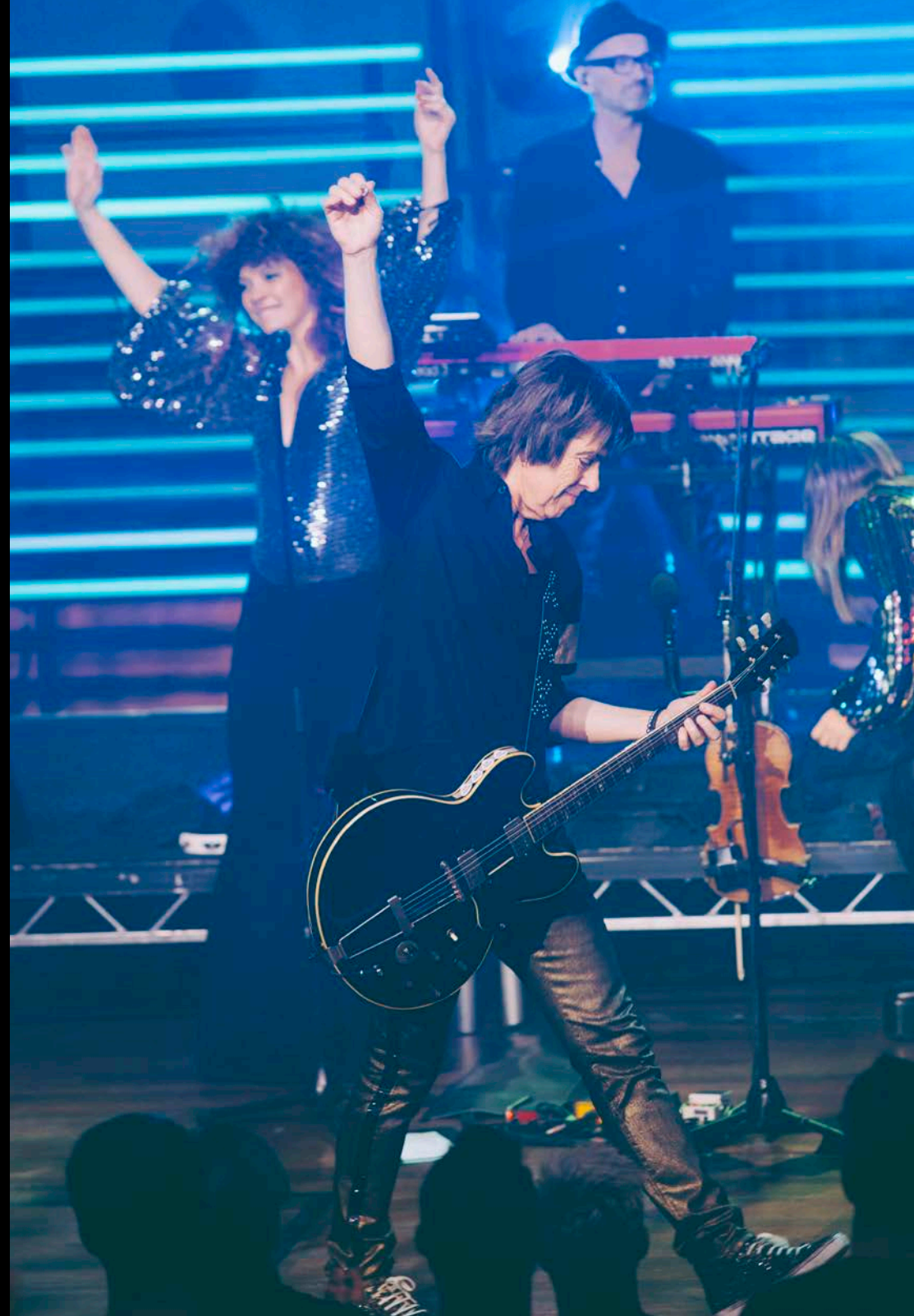
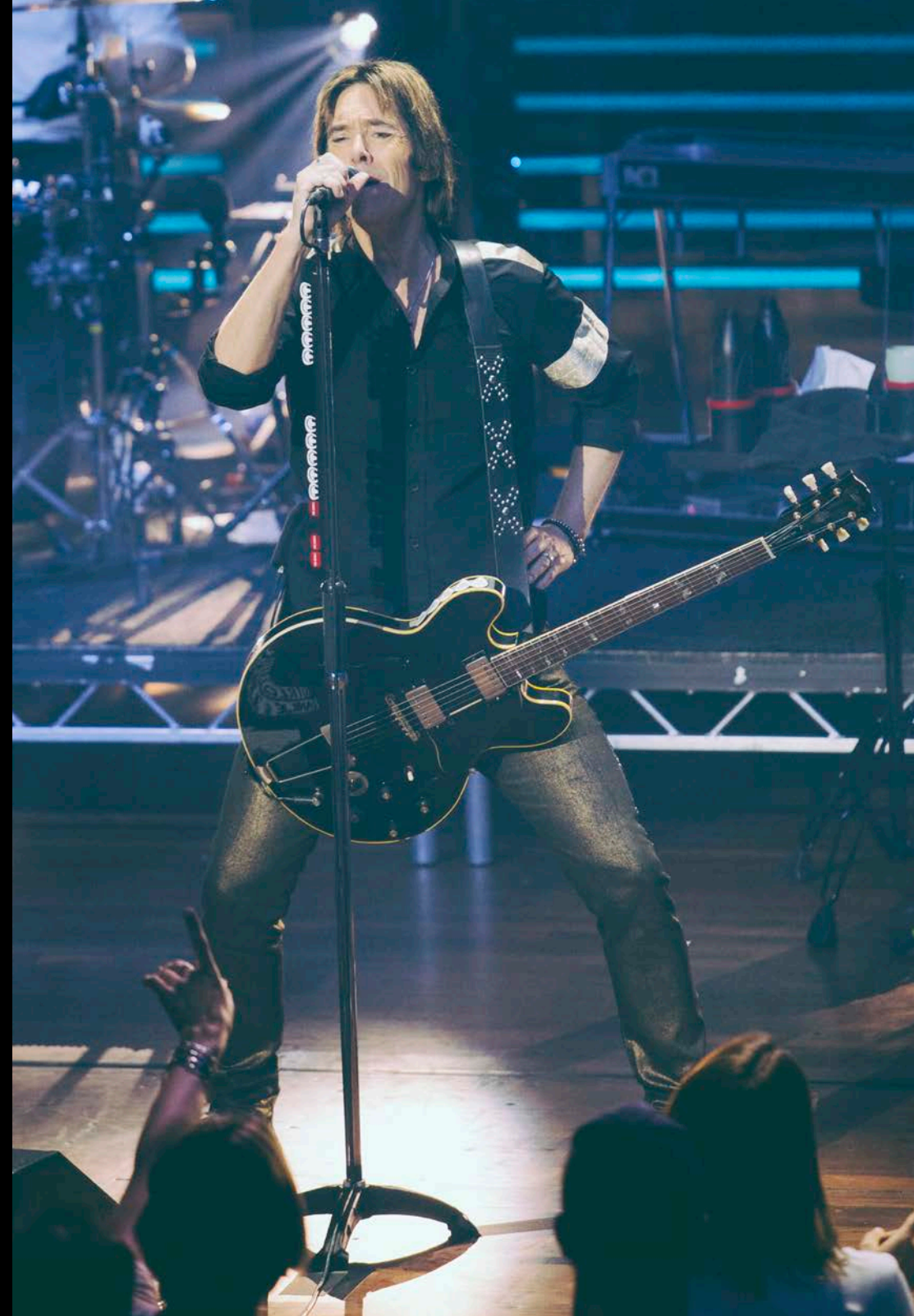
















I'm living in a box

But I'm out when opportunity nox

Stockholm Nov 05, 2018
Linköping Nov 10, 2018

★ Thomas Evensson

















The Daily ★ Roxette, Nov. 6 2018

Per Gessle's Roxette hits Per's second home town

STOCKHOLM – The Waterfront Congress Center. Per with band hits his second home town, and with force! The Crown Princess Victoria with husband Prince Daniel, Peter Jöback and Jonas Åkerlund were all there.

The Congress Center holds around 2500-3000 seats and as far as I could see most

of them were sold out. Per and the band seemed in good spirits. Most of the jokes were the same, but with new angles and twists. They seemed to have a really good time and so did the audience. They tried hard to stay seated, but Per made them all (almost) stand at the end. The sound was terrific at this venue, I still think the volume laws of recent years are a bit

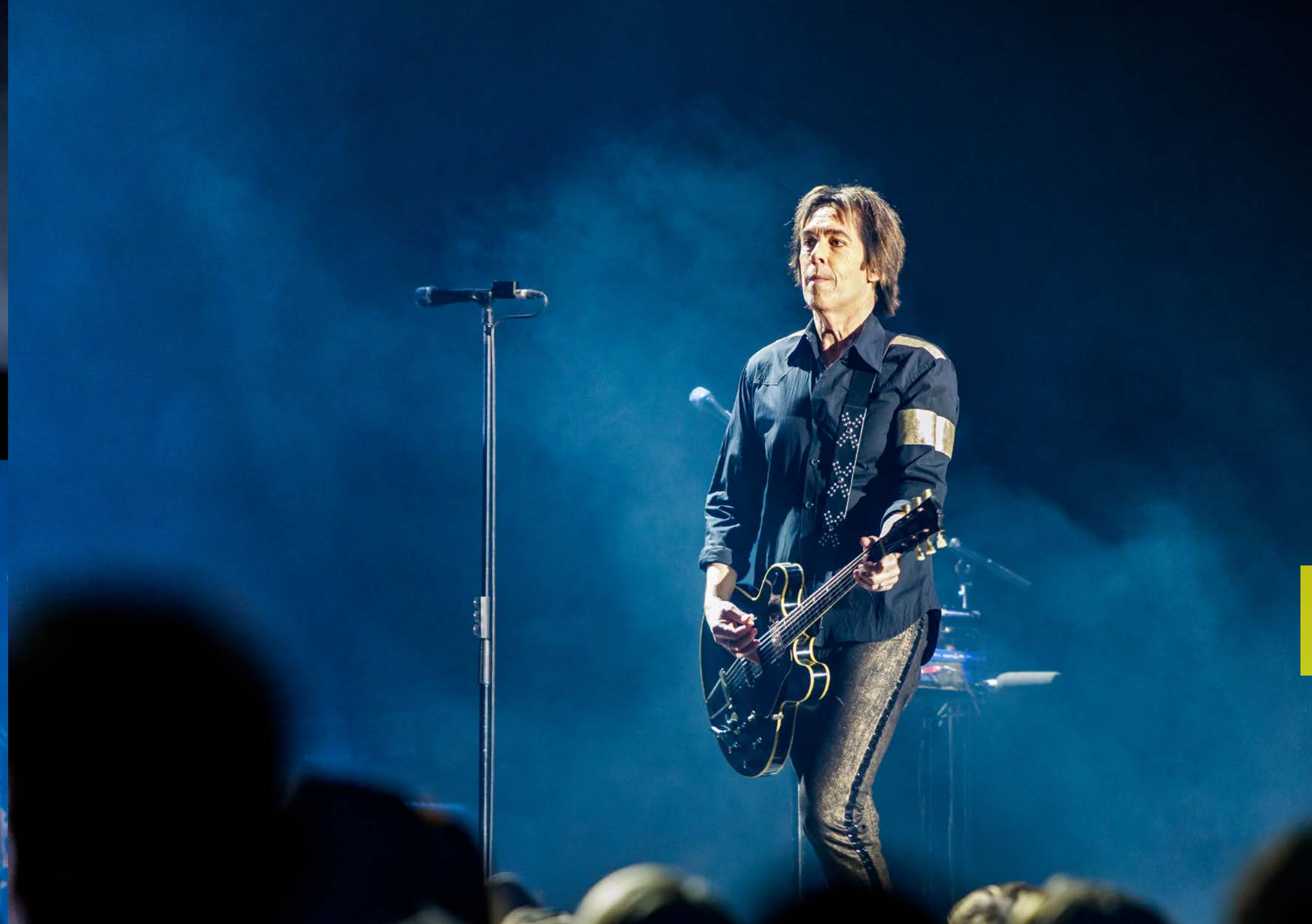
annoying, reducing the sound of the acts. On the other hand, you don't have ringing ears after the concerts... Win-win?

It was the same set list as after the first two concerts. I would say the audience enjoyed the faster songs the most.

“Opportunity Nox,” “The Big L.,” “How Do You Do!”/”Dangerous” made people boun-

ce. And the show stopper is a bit unusual, in a good way, “Doesn't Make Sense”... Per, the whole band, and especially Chris kills that song. Again, in a good way! His fingers started to bleed again...

Lots of smiling faces during the concert, and afterwards. Kudos to Per, Helena and the band.



SMALL TOWN TACK

CAPO 2.

VERSE

D D A D

G E m A

B m G A

CHORUS

E m 7 D A

E m 7 D A

SOLO

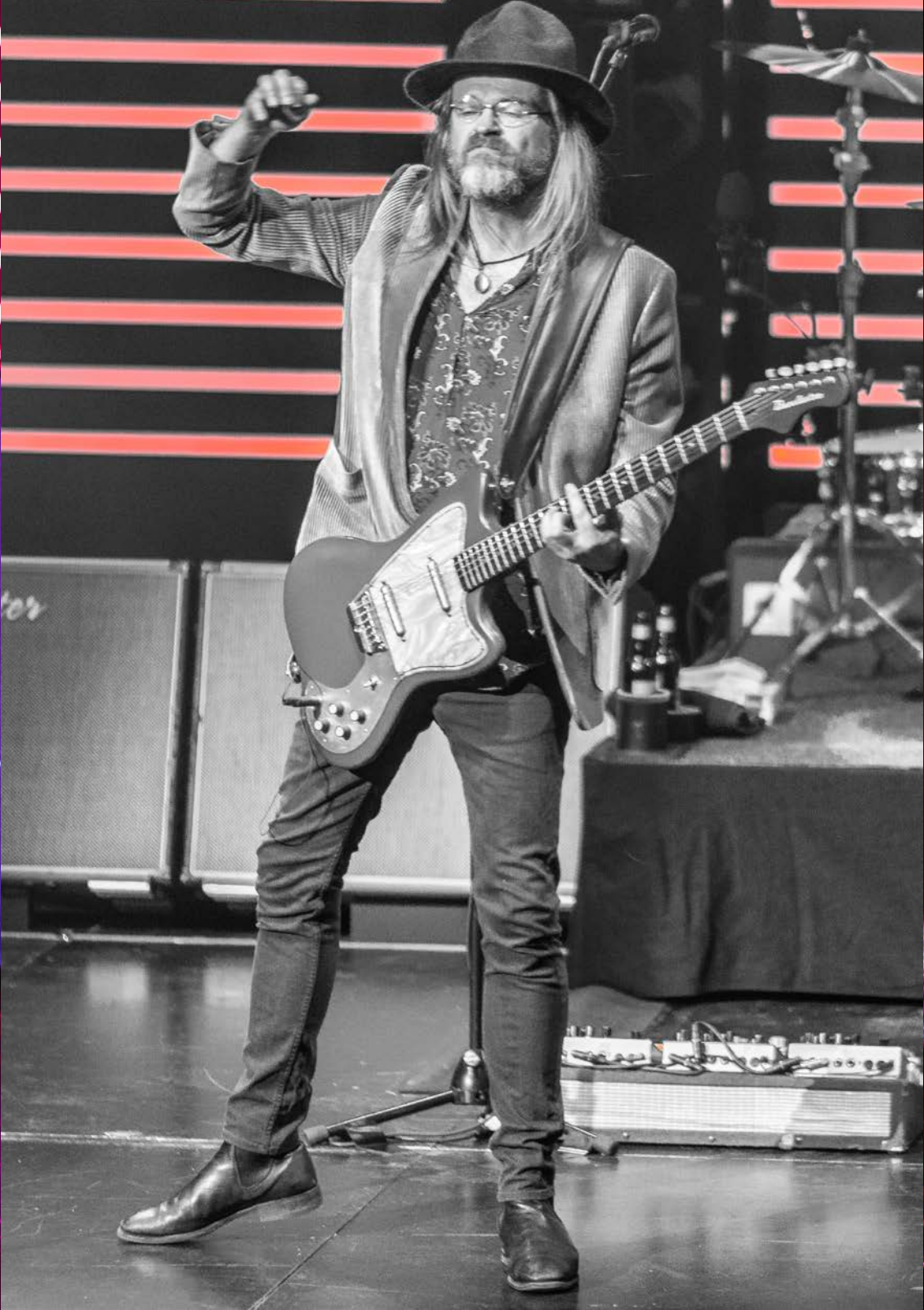
A m F m A j 7 G 6

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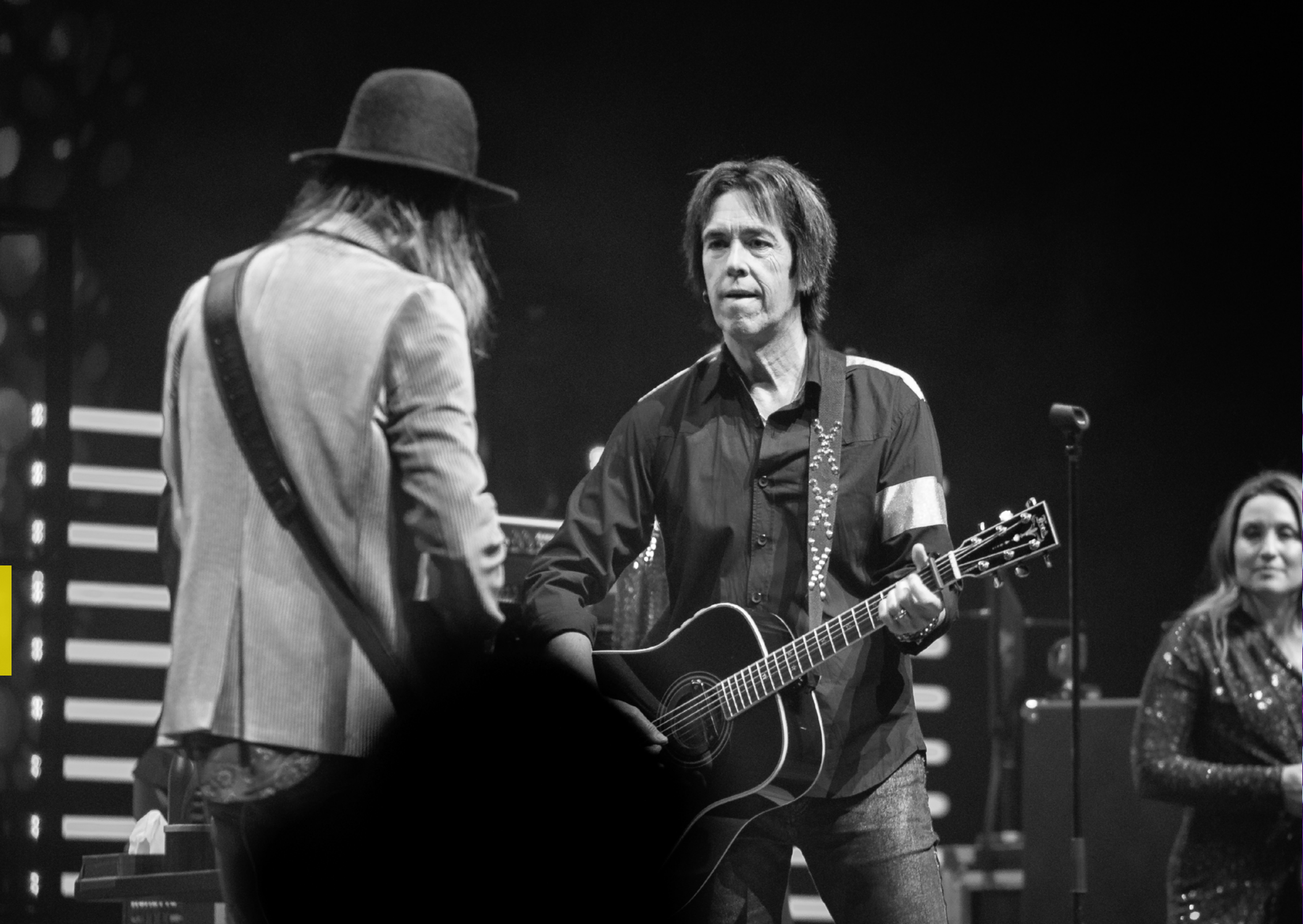






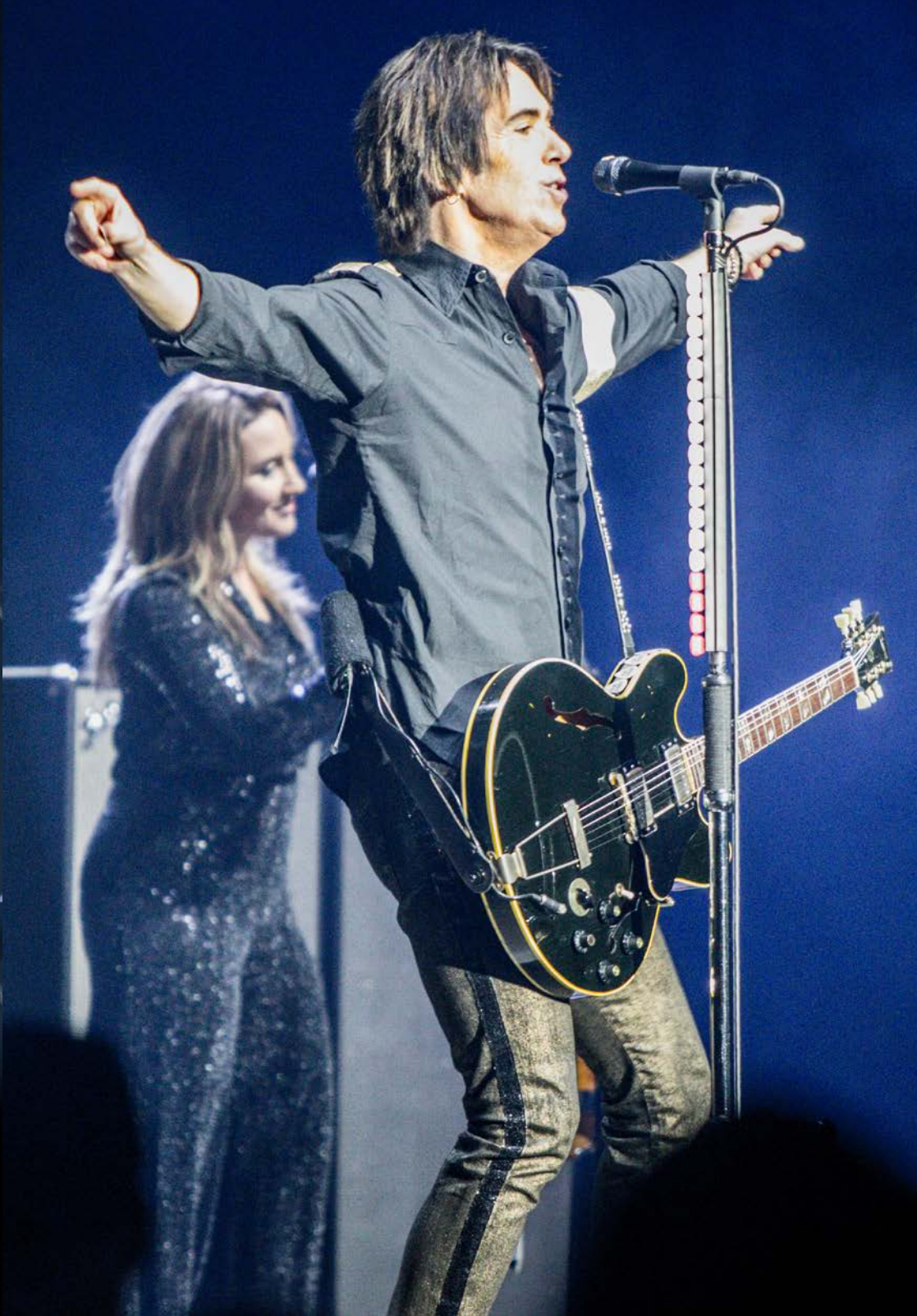
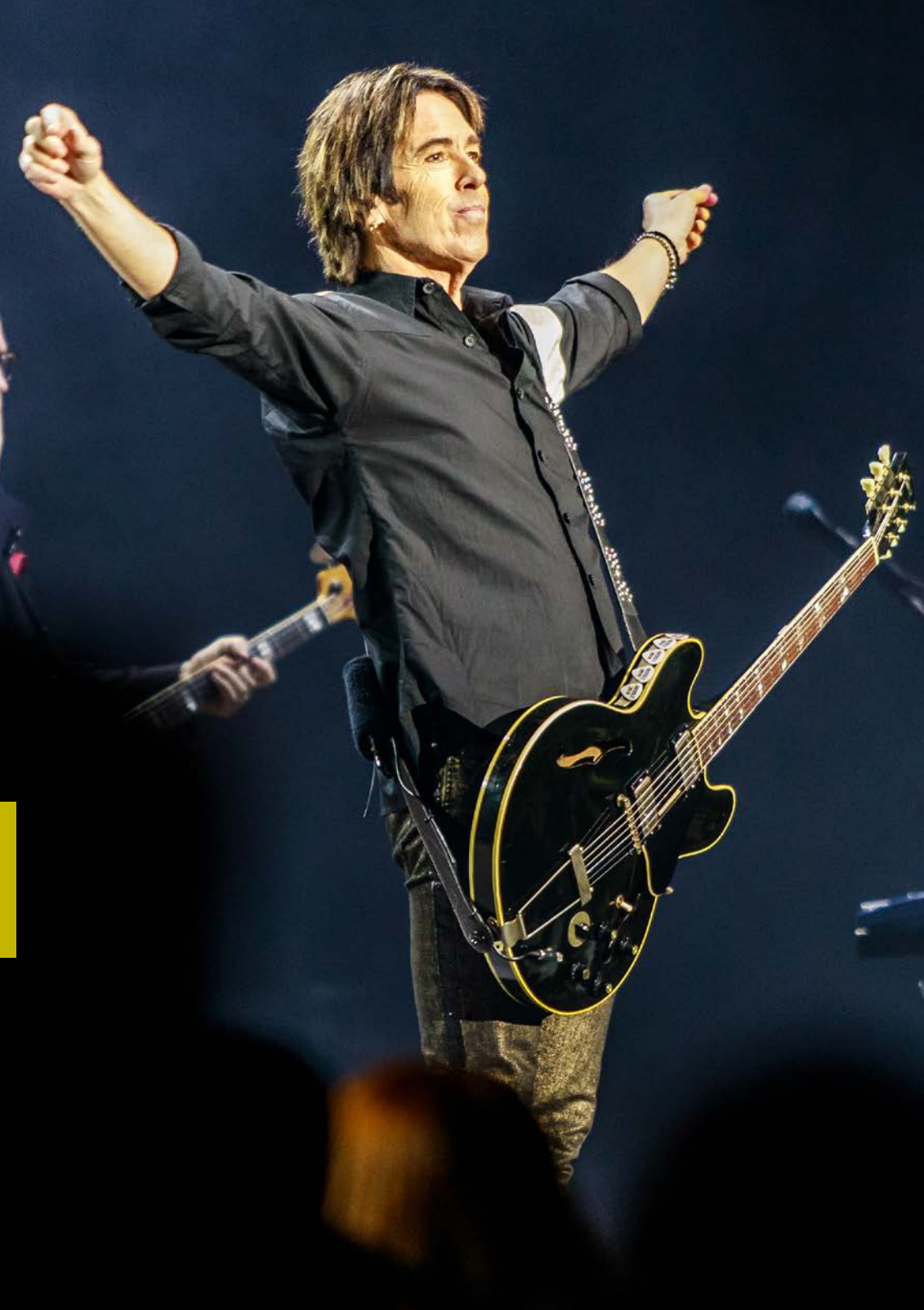












SAAB Arena was conquered

LINKÖPING – It was a cold, dark and dreary night, outside. Inside was a totally different melody! Inside the SAAB Arena there was this little pop orchestra setting up shop.

In short: it was a splendid night! It started with a meet and greet with the singer of the band. The Daily Roxette had 10 spots with tickets and reserved seats for 10 hungry fans! Nine showed up, which was a pity since there were more eager to join.

Nevertheless, they were very happy. Per chatted a bit with each and every one of them, signed stuff and then took a photo together with them. A precious moment to them all, it seemed. Per was his usual

“funny” self and told the photographer (me) to take a step back for the photo, well knowing there was a glass wall behind me... He smiled widely.

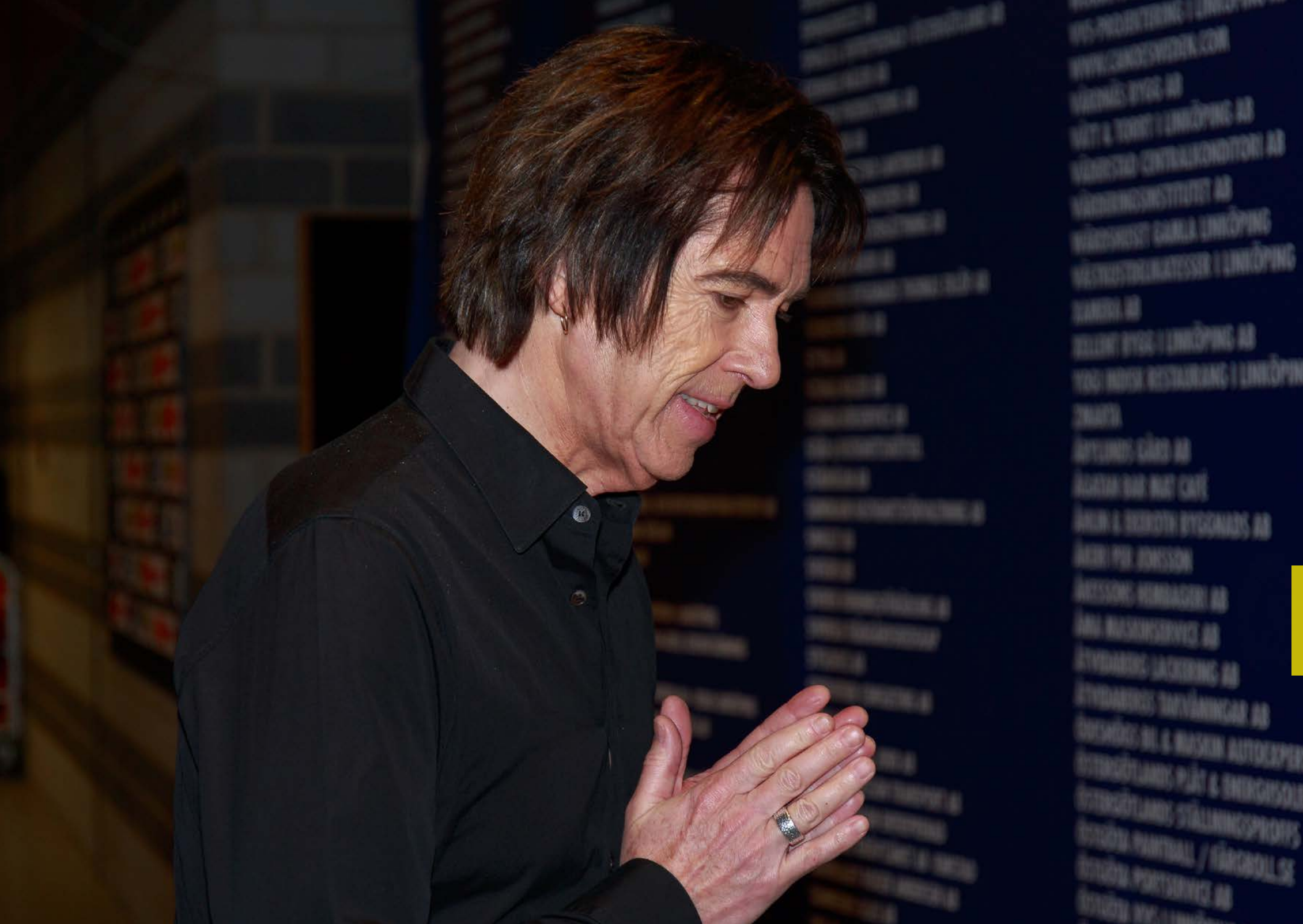
The concert itself then? Better and better. The band must have eaten barbed wire for breakfast! Per was on his toes as usual. In the “I am the ’90s” banter, Magnus got lost with his joke so it ended up nowhere. That in itself was rather funny to see. Andreas laughed hard behind his drums, and Per just frowned. In fact, the whole banter was (of course) built on the same premises, but still took other directions than it normally does. I find it nice that the script isn’t totally locked. This time around it wasn’t just Chris

who played the guitar until his fingers bled. Per posted a photo on Facebook of his own acoustic guitar all icky with blood.

This time around, the audience was on it’s feet within seconds of “The Look” and it remained standing for the full concert. In fact, people were rather annoyed to see chairs on the floor, since that hindered them from dancing around. What bothered me again was the low volume level. I know it’s a Swedish thing, still it annoys me. You don’t get that concert feeling somehow, it’s more like watching-the-DVD-in-your-living-room kind of thing.

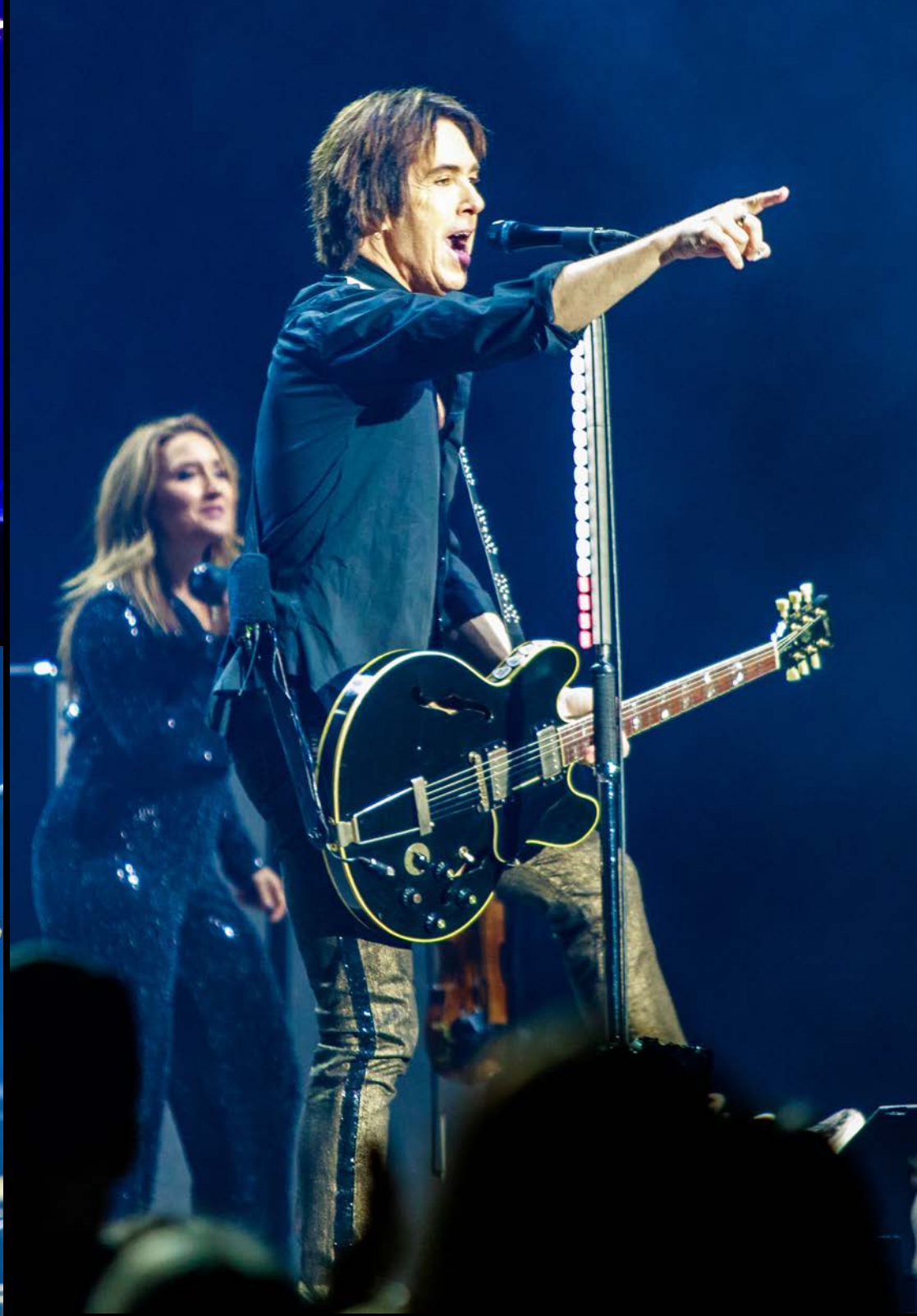
There were around 2,300 tickets sold. Best

song was “Doesn’t Make Sense,” which grows exponentially every night. Other songs that worked really well were “Opportunity Nox” and “The Big L” but really all of the songs were smashing. Helena had another good night, and seemed very happy. She has really warmed up in her role as the lead singer. Even Clarence let a smile off. Of course Chris also teased the audience with a few licks from “Ljudet av ett annat hjärta” which they actually should have played. A little improvisation never hurt anyone, right Per? Tonight the band will rock Helsinki, Finland. The Daily Roxette will obviously be there, will you?

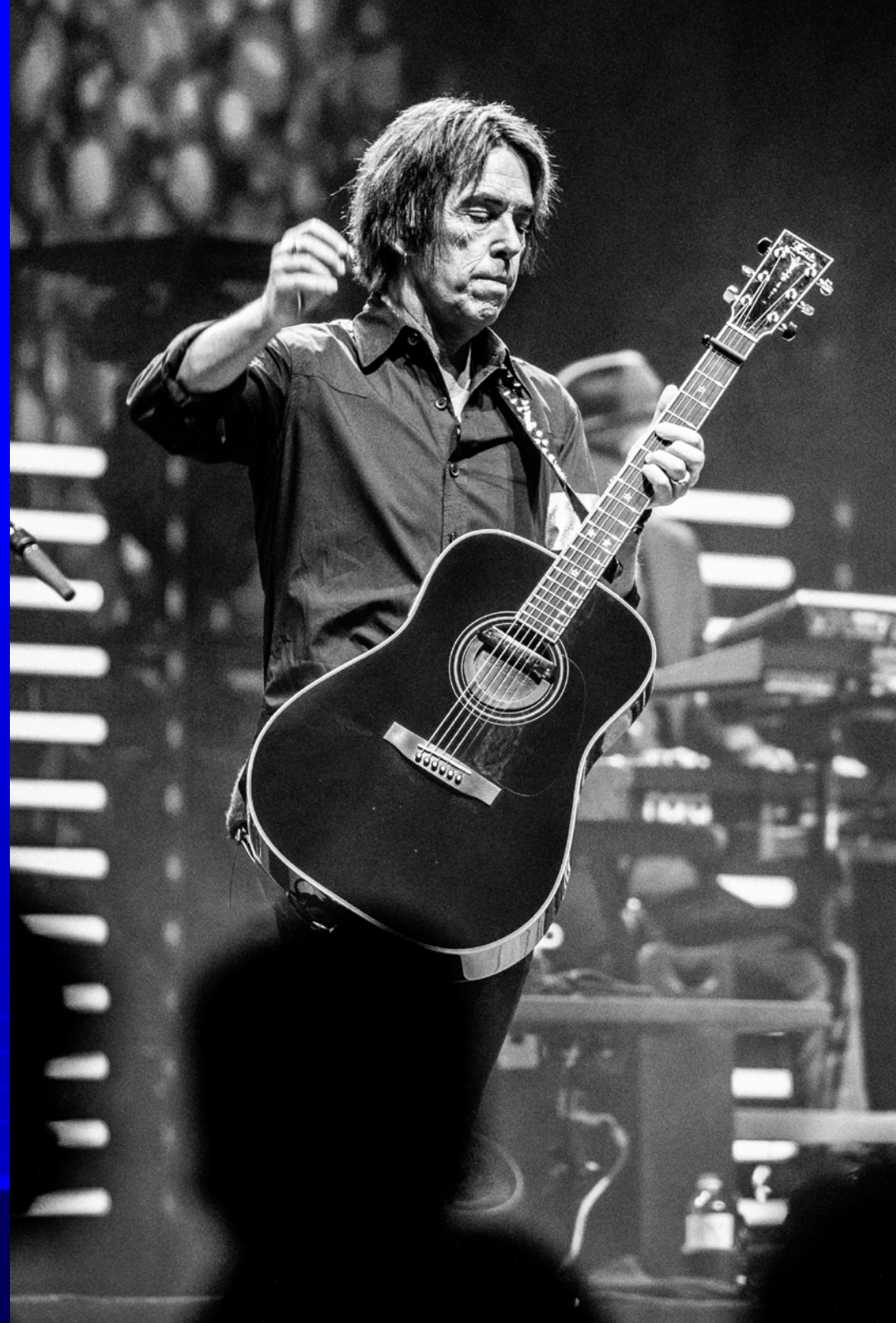














There's nowhere else I'd rather be

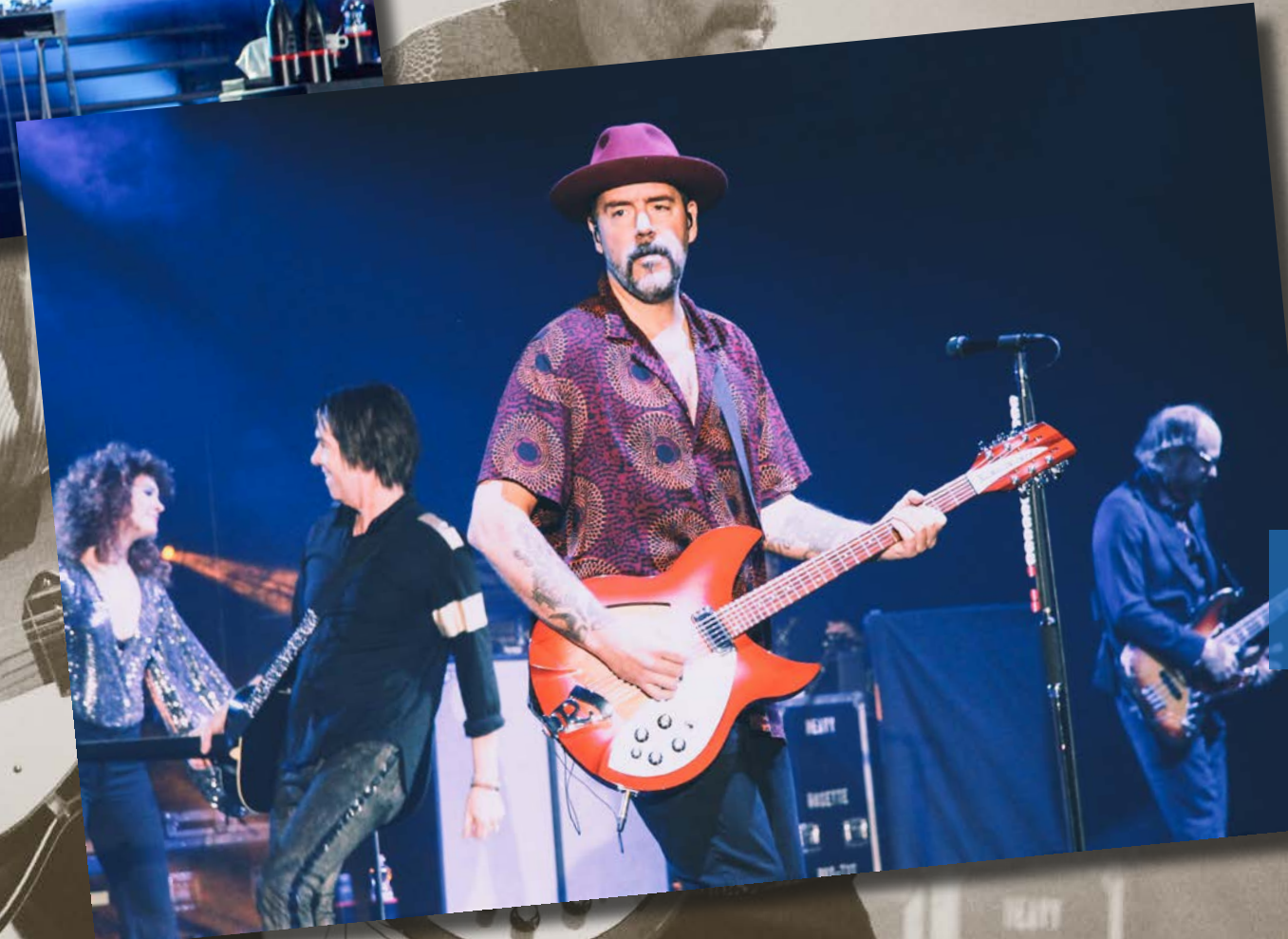
But it doesn't make sense to me

Helsinki

Nov 12, 2018

★ Visa Kopu















Per and his tour visit rainy Helsinki

HELSINKI – Per Gessle had brought his band to Helsinki, Finland, in the most miserable November weather you can imagine. The concert was originally planned to a larger arena in the neighbouring city of Espoo, but moved and re-scheduled to Kulttuuritalo (Culture House) in the capital.

Kulttuuritalo seats around 1400 people and unfortunately wasn't even nearly sold out. Most of the audience seemed to belong to the Swedish-speaking minority, and as Per greeted the audience in English, someone from the crowd shouted "Prata svenska!"

(Speak Swedish!). He didn't, though, until the very end when he thanked the audience in Swedish.

We had the opportunity to shoot photos between the seat sections during the first 3 songs. The stage in Kulttuuritalo is very low which brought the band very close to the front row seats, but made photographing much more difficult as you weren't allowed or even able to go directly to the front.

The setlist remained the same as in the previous concerts. It has surprised me that they've wanted

to start the show with a bang, and play the biggest hit "The Look" right in the beginning.

As usual, the Finnish audience ignites slowly, and it took until the first encore and "Joyride" before every single member of the audience stood up. "The Big L" was another crowd-pleaser but it didn't crack quite as well as the wonderful balloons.

I found the new arrangements of "Fading Like A Flower" and "The Sweet Hello, The Sad Goodbye" very lovely, and they showed the strengths of this particular band.

Some other songs might have needed a little more distance from their earlier guitar-driven live arrangements, now that there is violinist Malin-My Wall in the band and Helena Josefsson has received even more responsibility on the lead vocals. Helena still doesn't have the strongest voice, but she fits perfectly in the more mellow versions of the songs.

All in all, the show was yet again another solid performance from Per Gessle. It doesn't look like he's retiring soon, might he near his 60th birthday.















Hello, you fool, I love you

C'mon join the joyride

Exclusively in this book

After-tour and Xmas interview with Per: “We want to find the flow!”

The Daily Roxette has had a long-standing tradition interviewing Per around Xmas, so we felt it would be less than proper to not continue that tradition. Therefore we got in touch with Per to discuss the past year, and also nudged on 2019. And as always, we got some good answers and some that would require a palm reader to figure out what he means. It’s how it should be. Enjoy our 2018 Xmas talk with the Master.

TDR: Hej Per, hope you have recovered from the tour. But knowing you a bit by now, you probably didn’t rest a single day, right?

Hey you Dailies, no rest for the wicked. Thank you, I’m good. I’ve been in the Unmentionable Studio in Halmstad with MP and in the Durango Studio in Stockholm with Quincy The Bad Ass Drummer. Don’t ask me about it, I won’t reveal what I’ve been doing. I’m the secret policeman, the tireless enigma. There is red gaffer tape with tiny Xmas trees over my mouth.

Um, yeah... How do you feel? After tour-blues?

A bit bluesy I must say. I managed to get a problem with my back during the rehearsals and that stupid injury followed me throughout the tour. “No fun, my

babe, no fun”, to quote Iggy Pop. So, I had to take medications for seven weeks. But I’m OK now. I needed some rest after the tour. Or actually, not me. The lower part of my back did.

Anyway, the tour was a little short for my taste. We didn’t really get the chance to peak. It usually takes about 30-35 gigs to get that magic glue in a band. But I know this particular group of people performed very well all the time. Our lowest threshold is very high. They’re wonderful animals all of them. Even the drummer had good days.

Some people ask me why we play the same set every night. It’s because we want to get **tight!** We want to find the **flow!** You’re always striving for the perfect set list. It’s nothing you can learn during rehearsals, you have to do proper shows. You have to find out how the band works and how to stay out of each other’s face once in a while. You have to learn how the audience react to certain songs and running orders. It takes time. I would love to alter more songs but this tour was too short.

Agreed. Too short indeed. Now, in hindsight of the tour and comparing it to your other tours, what, if anything, made this one special? Good things and bad.

Well, from a musical point of view this is probably the best beer in the world. Sorry, best band I’ve ever played with. Truly exceptional players and singers all of them. And they do appreciate a good cheese.

All tours are different and this went pretty much as expected. I guess it took a little time for some people to understand what the branding “Per Gessle’s Roxette” was all about. All those early remarks about Helena taking the place of Marie felt very unnecessary and unjustified when you saw the show. This tour was all about me playing my Roxette songs with a new combination of people in a different manner. I will probably go on doing that forever. You know why? Because I love my music.

Yes, totally uncalled for, but it finally died out.

Yes, it still amazes me how much my songs mean to a lot of people everywhere. I pinch my arm more often than you think, dear Dailies. The only negative thing is that we didn’t do enough gigs. I would love to take this band to Australia, South Africa and South America. And the US and Canada. And to more countries and cities in Europe. I do hope it will happen.

Fingers crossed. Now, did you get any surprises regarding this tour?

Not really, the more experienced you get the less you’re up for surprises. I’ve noticed the audience is getting slightly older but that’s fine since I’m getting older too.

Older?? Why on earth would you say that?

I was surprised that some shows only had seated tickets. This show was very much created for standing and seated audiences. Standing in front of the stage. I guess I missed a Monday morning meeting down at Live Nation.

Yes we were rather confused as well regarding the seated shows. Which things would you change for next time?

Hmmm... I don’t know. More singers? I played a little longer sets than I’m used to but it worked because I could share lead vocals with Helena and Christoffer. It’s hard for me to sing for two hours or more when you do four or even five shows a week. I have to be careful with my voice. On the other hand there are so many songs I would love to try out. It’s difficult. It’s a balance.

Mhhmm. What would be the perfect concert, for you? Both experienced, and best case scenario.

There are no rules. I like to work with different people on different projects so anything goes for me. Sometimes you want to look back, sometimes you want to go forward. I take it as it comes.

Speaking of next time, what are the odds for a continuation of Per Gessle's Roxette?

Like I said earlier I would love to do more shows and tours with this group of people. And I would love to make more recordings with them as well. The three we did for the "Small Town Talk"-album went so fast. And they were basically live recordings. I'd love to spend more quality time with everyone in the studio, working on new material.

Well, we would like that too of course. Regarding the tour, is it in Live Nation's hands only to decide or who is in it?

Well, Live Nation plays a big part of it because they're the one who have to guarantee the financial side of tours like this. I have to be able to pay the salaries to the band and crew. Drummers don't come cheap, you know.

And you keep wearing them out... Usually, just before an artist starts another tour, they release new music to have something new to play on stage. How would you solve this for your Per Gessle's Roxette project in the future?

We'll find out, I'm sure.

Will there ever be new music under the Roxette label in any way?

When you say "label" do you mean the record label "Roxette" as in "Roxette Recordings"? No, I don't think so.

If you mean if there will be new recordings under the "Roxette"-banner the answer is maybe. Time will tell.

Yes we mean the latter. Roxette Recordings is immaterial in the discussion of course.

You said you recorded a few shows, Anders Roos photographed a lot, do you already know when and in which way we will get to see and hear the results?

Yes, we recorded every show. It's very easy to do nowadays. We filmed a few as well and we're working on it but haven't really decided anything yet. A photo tour book would be nice. A live DVD is always fun to have as a memory. At least for the band and

their mothers.

2019 is very close and we really believe that your inner circles have already done most of their planning for next year so you probably know a lot more than you want to tell us right now. Anyway. Will we see you on tour next year, one way or another?

It's a very good question, dear Dailies. Very good.

Thank you, the answer may have been a tad clearer, but yeah... May we be as impolite to ask you how you're going to spend Xmas this year?

Same as always. Watching drum solos on YouTube. Trying to find MP. Playing Super Mario kart. Running for shelter.

Time well spent indeed. Your B-day is coming up, a big one again, how do you feel regarding that? How do you handle the passage of time? We know it's inevitable, but do you have any thoughts about it?

Of course I do. Time flies indeed. But it's OK. I still have a few teeth and a tiny slice of the brain intact. Facing the sun.

On that subject, you used to write mostly about love, now we get the feeling you write more personal lyrics, more pondering, call it existential if you will...?

Really? I don't know. Maybe you're right or maybe I'm just trying not to repeat myself too much.

You wear a cross from time to time, and you've always stated you're a non-believer, is that still the case? Or is it just a fashion statement?

Have you ever thought about the fact that if you put two drumsticks together it can make a cross?

No, not really no!

Thank you Sir, for a great year and also this interview. One last question: When Santa Claus asks you if you've been naughty or nice this year, what's your spontaneous answer?

I should have been more naughty for sure. I never learn. Thank you and thanks for listening.

Merry X, y'all.

Merry X, Per!

The Sweet Hello

The Sad Goodbye



The Daily Roxette

www.dailyroxette.com

In March 2018 there was news about Per Gessle heading out on a European tour and not just on a tour, but a Roxette tour! Funny, we at The Daily Roxette thought, how would that work? Well it turned out to be a twist to it: Per Gessle's Roxette... meaning that Per takes his band on tour and interprets Roxette's material. Per opened up the tour in Prague October 7 and tore thru the mainland of Europe and Scandinavia in about 5 weeks leaving no stone unturned. The tour was successful in interpreting Roxette's material and left no one untouched. In short: it worked out well!

The Daily Roxette attended 8 out of the 20 concerts and we photographed these concerts like our lives depended on it, ending up with literally thousands of photos. We've boiled them down to these few hundred, and believe us, we wanted to add more! We hope you will enjoy looking at them as much as we do. Oh, and you will find two exclusive interviews in this book.

Kai, Thomas, Visa, Colin and Paul



★ www.dailyroxette.com