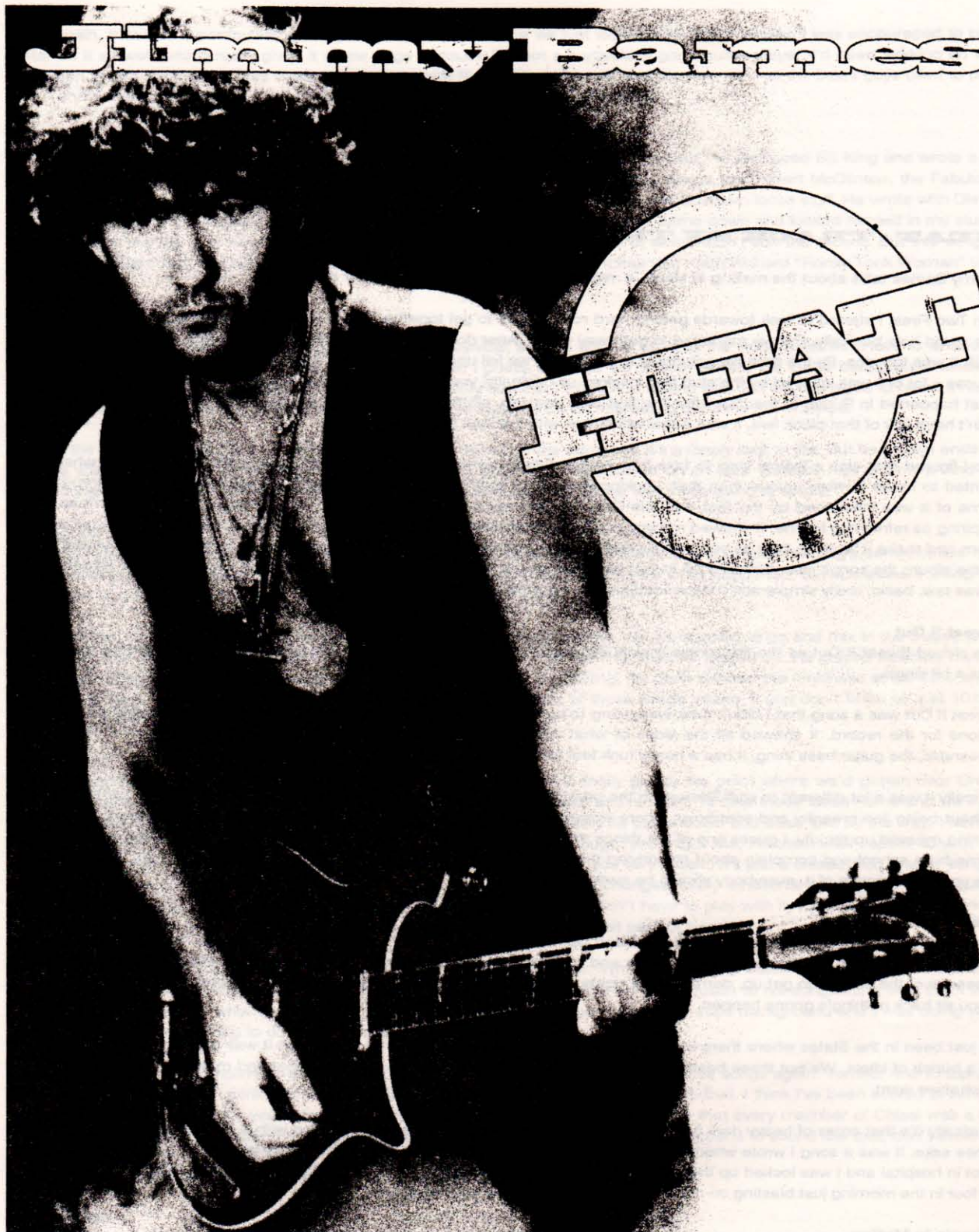


# Jimmy Barnes



## HEAT • TRACK BY TRACK

## JIMMY BARNES • TURNING UP THE HEAT

## HEAT • THE PLAYERS

## JIMMY BARNES • IN THE ROOM AT THE TOP

## DISCOGRAPHY



MUSHROOM RECORDS (UK) LTD



## HEAT - TRACK BY TRACK

Jimmy Barnes talks about the making of Heat - a mixture of true stories and monster grooves.

"On Two Fires, I started to look towards getting hard rock & R&B to gel together and it was like trying to squeeze a square peg in a round hole basically. But we managed to get away with it. After doing Soul Deep, the first stuff I wrote was too R&B, too pop R&B, it was too nice. By the time we got closer to recording, we fell upon this thing that was really raw, depended totally on feel. I guess a lot of it was inspired by the stuff that inspired us originally, you know the Faces, the Stones' early stuff. I was looking at what happened in Britain in the '60s after the first soul invasion, all those white bands started doing like R&B covers but they didn't have any of that black feel. It was a real white rock with the soul thing in it.

"So I figured that was a logical step to take it to next. I didn't want to walk in and do a Faces, a Black Crowes or whatever. I wanted to make it more unique than that. Looking around for that "something" we stumbled upon this groove thing. I guess some of it was influenced by the fact that this Chili Peppers record came out which I thought was great. It wasn't so much inspiring as refreshing for me. It showed me you could do records without drum machines, without click tracks, with not a lot on them and make it work as long as you had a good rhythm section. So that's the tack we took. And eventually as we got closer to the album the songs just started to fall in that way and we got into preproduction and that's the way the songs started going. It was raw, basic, really simple and it depended just on a groove more than anything else."

### Sweat It Out

We picked Sweat It Out as the first single mainly because it summed up the whole album as opposed to being a record that was a hit single.

Sweat It Out was a song that I didn't think was going to be a hit single but I thought to release a song like that first off would set a tone for the record. It showed all the sides of what was going to be on the album. It showed the groove, it showed the looseness, the guitar/bass thing, it had a heavy funk feel to it.

Lyricaly it was a lot different to stuff I'd done in the past. It had an environmental message almost. Basically it's got to the point, without being too preachy and soapboxy, where everybody has to be aware of the environment, it's disappearing rapidly, it's getting messed up rapidly. I guess one of the things that really drove that home to me was my kids. 'Cause they used to come home from school and complain about me driving the Mercedes because it wasn't unleaded - things like that. When a four or five year old is aware of it, everybody should be aware of it.

### Stand Up

I've never been one to preach or be political. Stand Up is about as close as I'll get to a political song. The basic message is - everybody can make a difference. If you sit back and let people walk all over you, you get nothing. That's what you deserve. The message of the song is to get up, demand your rights, demand what you want, you know, that one person can make a change. If you sit back nothing's gonna happen.

I'd just been in the States where there was an election going on and watching the campaign it was as though they took people as a bunch of idiots. We put these bastards into office and we have to be responsible for that and make sure that what they do is what we want.

Musically it's that cross of heavy dark funk. It reminds me a bit of Sly and the Family Stone with a bit of AC/DC thrown in for old times sake. It was a song I wrote when EJ was in hospital with serious burns. I was fairly angry anyway, 'cause EJ was suffering a lot in hospital and I was locked up there with her. Late at night we'd go to a hotel, and being fairly frustrated I'd sit up at night 'til four in the morning just blasting on my writing rig - it could burst your eardrums.

### Wheels In Motion

I had Ross Wilson come up to write with me and Jeff [Neill, guitarist in the Jimmy Barnes band] came over and suggested this idea we'd been jamming on when we were doing Two Fires and - boom - we just took off. Ross was a major part of the melody and the lyric. A lot of the time when I write with Ross it's like going to school. You know I sit back and watch him. He's one of these guys who's very good at what he does.

### Burn Baby Burn

This was inspired by a particular friend of mine but there's a whole bunch of them who get to 40 and panic, start searching for their youth again and run off with young girls. It's quite ridiculous when you look at it; grown men chasing young ladies around and giving up their whole family. Most of the time it happens to people I know who have children.

I was trying to keep it fairly light, keep a sense of humour about it, because it was quite close to the bone with some of my friends and I didn't want to have them jumping out the window of their apartments or anything. But it's a funny thing. I wonder if this is going to happen to me? But I figure I got all that shit out of my system when I was about 16 or 17 anyway, more than anybody in the world.



Once again, that was a particularly good groove for us. It was one we just locked into straight away. I was encouraged to play guitar on it as well, which really gives it a raw edge because I'm not a particularly good guitar player. I'd been working on this new open tuning thing which was made popular by Keith Richards but which is actually very old - all the blues guys used to play on it - and it makes it easier for me to play but it's not easy enough for it to be good.

#### **Not The Loving Kind**

I wrote this one with a guy from America called Jerry Williams who's written tons of stuff. He produced BB King and wrote a lot of stuff with him. He's been around for a long time and he's written a lot of great songs for Delbert McClinton, the Fabulous Thunderbirds, Jerry Lee, BB King, Bonnie Raitt. So all the stuff he wrote was really that Southern loose stuff. He wrote with Diesel on his last record. That's how I got onto him actually. He's quite a wild bastard. He came down and locked himself in my studio and just drank my bar and we wrote. We wrote a whole bunch of stuff, some of which didn't suit the record. But this song in particular I thought had that raw feel. It was one of the first ones we cut and it has that Keith Richards "Honky Tonk Woman" vibe about it.

#### **Something's Got A Hold**

I wrote this song with Chris Bailey and Jeff. Chris is very cynical, but the way he looks at the world is terrific. I love to write with him just because of his sense of humour. When we write, I guess because we're both British, the Celtic background tends to come out a lot and the verses in that particular song are very Scottish I think. And writing with Jeff we managed to blend a North American flavour in, with a key change up the choruses and stuff. So it's an interesting combination of styles.

A lot of the lyric was Chris. He's one of these guys who gets out on the edge and it's a lonely look at life. But he always ends up positive with it somehow. He wrote most of the lyric and I think the song's based on an idea that Jeff had originally. And we finished it all off together. I added bits and pieces to it. But Chris' lyric set up the way I was going to sing it.

#### **Talking To You**

I'd just got back from the States and I'd seen all the rubbish at the elections over there and I started writing a semi-political lyric about these guys not listening to the people who vote for them. Then I don't know what happened, but somewhere along the line we got to a B-section of a verse and I just turned it into a love song.

We had it just about finished but there was something missing that didn't gel. We were going to go and mix in the States and I asked Ian Moss to come and play on a couple of tracks, and that was the first track he played on. He played basically rhythm parts and it really set up the whole groove of the song. And I think, if anything, his parts defined the funkiness of the tune and it gelled really well. Now it's actually one of my favourite tracks. It's one of those songs where, if you don't listen to it at 10,000 decibels, it doesn't work.

#### **Stone Cold**

I'd been wanting to write with Don Walker again for this record, and it finally got to the point where we'd gotten over Chisel enough to have a bash at it. We started coming up with some good ideas and he said, 'I'll take these ideas home and we'll get together again in a month or so and work on it.' And in a month or so surely he came down and said, 'Oh, by the way, I haven't had a lot of time to work on those songs but I've got this one that I just thought you might like, I wrote it after I spoke to you.' He played me the song once and as soon as he played it, I said, 'Yeah, thank you very much.' It's just a classic Don Walker song. It reminds me of ten songs I've sung of Don's in the past. It's got all the great changes, really emotional melody and once again it was one of those where Don knew exactly what he wanted with melody. I didn't have to play with it. I guess 'cause we work so well together, he knows exactly the way I'm going to deliver anyway. It was just perfect for me.

Don Walker was responsible for a lot of the way I developed as a singer. When I joined the band, I was 17 years old and he either very sneakily or obviously influenced me as much as he could. I think my contribution to his songwriting was that I lived the life that he wanted to write songs about, which was wilder. He'd come from a very staid background and I was doing what he thought was the cool thing to do if you were a wild teenager.

So I think we really do compliment each other a lot and it was great to just sing one of his songs again. Terrific. And to top that off, we put Ian Moss on it. I think this is the first time I didn't shy away from sounding like that. I think I've been scared of living in the shadow of Cold Chisel for years and I've finally got to the point now where I realise that every member of Chisel was a key part of what developed as a sound and I just decided that, if there's a song there that happens to sound like that, don't avoid it.

It's a good combination, Don and I. I really like it. I hope we can keep doing things.

#### **Wait For Me**

I was watching a BBC series called The World At War, and they had an episode about a letter a woman found from her husband who'd died in World War One. The letter was, 'I'm going to return, I want to come home to you, don't forget me, don't give up on me.' And as soon as I saw this I wrote one of the better sets of lyrics I've written. Unfortunately I lost them. I was writing a song with Tony and Jeff and suddenly it came back to me, so I rewrote the lyrics to suit a groove that we had going.

It's a very intense song. Basically it's about... you'll always be there, if they keep you in their heart, no matter what happens, if you're gone, you die, you're lost, whatever - if you hold something dear in your heart, they'll always be there. Obviously, the way I feel for Jane. I always want to let her know that I'm going to come back and haunt her basically, I'm going to hang around. This is the song, to me, that had most of the Chili Peppers groove thing happening. It was really loose, the bass feel, the raw guitar. I think it turned out one of the better songs on the record for me.

#### **Knock Me Down**

Knock Me Down started as a guitar riff that I wrote just sitting around bored with a guitar. But as soon as I hit it, I thought, this is great. It reminded me of Paint It Black, it had a definite Stones vibe to it. And I started doing it with the guys and we instantly locked in. We really tried to strip this record back and not use a lot of synths and samples but the song just leant itself to a sitar



and we didn't have a sitar handy so we threw it on and it worked. It makes it very acid I think, which is a great thing.

I wanted to keep it angry lyrically because the song had an intense feel. I was trying to write a song about being 18 years old and just considering yourself invincible, which I think particularly we fellas tend to do. When you get to 18, you get your first car and you're allowed to go into hotels, you think you can take on the world, and sometimes you do, sometimes you come down badly. I was lucky. It's one of my favourites, but I play it to people and guys like it and girls don't. And I remember girls at that point thinking, "you're completely stupid".

#### **Tears We Cry**

It's a song that I wrote after I met a young girl who was dying of leukemia. Her parents rang me and said, "Can we bring her over to meet you?" And it was really strange. She'd written to me months before and I didn't connect the two and she'd sent a photo and I'd put the photo on the wall and she walked in and all of a sudden there was this girl standing next to her own photo. It was completely accidental because I get photos everywhere, from little kids and it's nice, but I never put them up, and this one had been up for months on my wall. I felt really close to this kid and I'm sure we had some connection somewhere.

Being a parent myself I was trying to look at how a parent could deal with that. To me, it would just be the end of my life. So it's really a song written from the parents' perspective of how you would deal with a tragedy like that. It touched a real nerve with me. Actually, the day we started cutting that track, her mother rang me and said, Alice is dying, you know, she wants to say goodbye. So that completely messed me up. I fell apart while I was singing it. So the vocal on the thing has lots of flat notes and sharp notes and I just left it.

It's not a subject that people would like to look at or even think about. It's your worst nightmare. I was trying to make it musically sound positive.

#### **Right By Your Side**

I had a verse and a B-section and Jane always really liked the song so she said, 'Oh, I'll finish it off for you.' She ended up writing half the lyrics. Once again it's a tribute to Jane because she inspires me so much. We got to the pre-production for the album and we were giving everything a run and I pulled the song out and said, let's give this a bash, and it worked really great. I remember, I was listening to a lot of Bob Marley driving in to the studio and it reminds me of No Woman, No Cry.

#### **Little Bit Of Loving**

The lyric is written about a couple of friends of mine, Vince Lovegrove and his son Troy. I've known Vince for a long time, his wife died of AIDS, people may have seen a documentary he produced about her called Suzie's Story. Young Troy was born with AIDS.

Vince was very much like me. He was a singer in the old days in the Valentines with Bon Scott and he was a completely over-the-top lunatic. When I moved to Sydney, he was completely nuts - wild. Then he met Suzie, got married, found out she had AIDS and then she passed away and he's with Troy who was born with AIDS. He's completely reassessed his life and when I see him now, every second that he's awake, he's working with Troy, spending more time with Troy, making quality time, because he knows it's limited - unless something drastic happens, it's very limited. It's great to see that a guy can be so completely off the air and can pull himself together so much, so desperately, and be a better person for it.

I was trying to get across the fact that something that's good is important, whether it lasts for a minute or a lifetime. And if it lasts for a minute, you've got to make it feel like it's going to last you a lifetime. What Vince has done is something that would kill a lesser man and he managed to draw from his inner strength and his love.

It ended up, I think, a really pretty song too, melody-wise. Once again, sitars are in there and it ended up being a really pretty ballad. I particularly like it.

#### **I'd Rather Be Blind**

I'd actually given up on it for the album. Then we went to rehearsals and I said, let's just have a bash at this for a laugh and because we'd set this tone with the Knock Me Down, Sweat It Out, Stand Up and we had this vibe happening. So we just approached the song like that and it fell together really well.

It's another song inspired by Jane. I was trying to make it like a gospel thing, where it's a very basic, simple statement. I'd rather be dead than not have you about. There's no depth in it. It's just raw, pure emotion. And it's one I like to sing a lot. A few people actually told me I should change the title because there's an old standard, I'd Rather Be Blind, but I didn't want to change it because it summed everything up.

#### **Catch A Shadow**

This was written with Ross Wilson and it was going to be a big production number - lots of big pads and intricate drum feels and stuff like that. When we came to doing the record, it just didn't fit and I really liked singing it a lot. At the rehearsal hall I just said, Jeff whip out the acoustic guitar. And the very first time we played it then was probably the best we've ever done it. It was really good, just one acoustic guitar and a vocal. In the end we just sat in one room together, the beach room of the studio. So it's a little bit low-fi because we're spilling into each others mikes but it works perfectly for the song. The acoustic guitar was reminiscent of the '60s to me. I just think it's a really nice melody and a haunting concept.

#### **Love Thing**

I thought because the content of the album was so heavy lyrically that we should have a song that was completely frivolous and lightweight but still be entertaining, be funny. So I mentioned I had this idea for this lyric I was going to write and the boys came up with this groove. It creates relief that the record needed, particularly having that many songs on it. We'd have people killing themselves by the end of the record otherwise. But it's not a song that you should just discard because it's got a great groove.



## **JIMMY BARNES • TURNING UP THE HEAT**

Heat is the most exciting record Jimmy Barnes has ever made. It's the most adventurous and ambitious project of his career.

Bob Dylan once said "when you got nothing, you got nothing to lose." When he entered Festival Studios in the spring of 1992 to make his 7th solo album Jimmy Barnes was at the peak of his career. He is the most successful rock & roll singer in Australia's history, coming off the back of two mega-platinum albums. Jimmy had everything to lose by taking chances. So the first thing he did was throw the rule book out the window and redefine his sound.

Heat is an album that will change the way people perceive Jimmy Barnes. He has taken a more active role in the production and writing than ever before, and he has taken more chances than ever before.

Having crossed over into being a household name with the phenomenon of Soul Deep, a tribute to Jimmy's R&B inspirations. The album sold a massive 600,000 copies, bettering even Jimmy's previous record. Rather than following up, Jimmy decided it was time to take a few chances with his sound.

Recording once again with Don Gehman who produced Two Fires and Soul Deep, Jimmy decided to record without relying on computers, drum machines or synthesizers.

Having just completed 18 months on the road, first with the Two Fires album and later with the Soul Deep revue, he was charged with energy and his band were working together as a solid unit.

For the first time since Chisel, Jimmy has kept a stable line-up, that has now begun to operate as a proper band rather than sidemen. Canadian guitarist Jeff Neill has played with Jimmy since he was recruited for an American tour in 1986. Former Babys and Rod Stewart drummer Tony Brock has been with the band since 1985 and Michael Hegarty has held down the bass for the past four years.

"We really did this album as very much a band thing for the first time in a long while," Jimmy explains. "It was very reminiscent of Chisel, the way we interacted as a band, the way that Tony and Michael and Jeff knew what I was going to do. We knew each other well enough to just feel around and be loose with the whole thing, which reminded me of Chisel a lot. I think that's one of the things that really gels the album together. And I didn't say, 'this is what I want, do it.' I was open and let them direct and move like you would with a band and it's a good thing. It made my job easier. It made the record better."

Jimmy chose to use the old studios at Festival Records in the Sydney suburb of Pyrmont. Recently refurbished with state-of-the-art equipment, this was the studio where Johnny O'Keefe laid the foundations of Australian Rock'n'Roll.

Gradually decorations began to appear; Buddhist charms, posters of Led Zeppelin, inflatable moose heads, lava lamps, huge bouquets of flowers and incense creating an ambience. One room was converted into Bondi Beach with sand on the floor and deckchairs. The other rooms were spray painted with slogans and cartoons.

"It started off tongue in cheek and we just liked it so much and it made the studio so comfortable," he laughs. "Whereas the studio is normally a place I avoid. But by the time we'd finished decorating we could have put bunk beds in and we'd have slept there."

The vibe was so strong that instead of using the three months allocated for recording, the tracks were almost recorded live in first or second takes. "We cut it in four weeks. The first 10 days we cut I think 20 tracks that we ended up keeping and we ended up doing a few others. But it was an incredible first week to start," he says.

The success of Soul Deep had given Jimmy a break of two years to assemble songs for this project. Having co-written the entire Two Fires album had given him more confidence with his songwriting, both in terms of tackling subjects lyrically and in his craftsmanship. He had also become more comfortable with his guitar playing, and that added an extra dimension. So when he came to make this album there was a stockpile of approximately fifty songs to choose from.

"I found new places to go musically and I could write a lot more by myself, whereas in the past I've been more of a lyricist. I've worked with a lot of good people and you've got to pick up something. Like, with Ross Wilson for instance, you've just got to sit back and see how he does things."

While a number of the songs are Jimmy's solo compositions, he worked with band-mates Jeff Neill and Tony Brock on some tracks, which further added to the band solidarity. He also called on old mates Ross Wilson and Saint Chris Bailey to collaborate as they had on Two Fires.

The end result is Jimmy's strongest collection of songs. There are stories of personal tragedy, untamed youth, eternal love and even some songs tinged with political comment.

"I'm writing about a lot of things that are closer to me," he confesses. "That's where the spiritual side of the record comes in. It's not a heavy thing. I'm by no means born again or anything like that but I guess you get to a point in your life where you start to look at what you've done and looking at yourself a lot more."

"Musically it's really stripped back. There is more depth, and it's not something that's so immediately likeable as say 'Little Darlin'.' I think Two Fires went as far as I could go with relying on the technology to make a song work. Whereas with this album, I've stripped them back and allowed the song to carry itself. I don't know if it will be as immediately likeable as some of that stuff or as immediately catchy but I think it will definitely stick around a lot longer."



"There were certain songs that I really wanted on the record - "Stone Cold," "The Tears We Cry," "Right By Your Side" - mainly the ballads. I'm a rock artist, that's what I do best and I wanted those ballads in there but I wanted to make a rock record and to do that you had to have a lot of material."

Heat continues the tradition that Jimmy Barnes has established since his first solo album Bodyswerve in 1984 - solid rock & roll songs, that are both honest and passionate. He has kept his taste for both soul and flat-chat hard Rock'n'Roll. With Heat, he has made a record for the 90s. The album represents a new maturity for Australia's most successful Rock'n'Roll artist.

Heat is an album that puts Jimmy Barnes at the cutting edge. And he'll be bringing along approximately a million fans with him."

## **HEAT - THE PLAYERS**

"We did this album as very much a band thing for the first time in a long time. It was very reminiscent of Chisel, the way we interacted as a band, the way that Tony and Michael Hegarty and Jeff knew what I was going to do. We knew each other well enough to just feel around and be loose with the whole thing, which reminded me of Chisel a lot. Without sounding too much like them as an album, there is quite a bit of that in there."- JB

**Jeff Neill** - guitar. Canadian -born Neill joined the Jimmy Barnes band in 1986 for Jimmy's first American tour with ZZ Top. Prior to that he had been the leader of Streetheart, an acclaimed Canadian rock & roll band, and one of Canada's most in-demand session players. Ever since '86 he has been on call to work with Jimmy, providing the musical stability and a versatile melodic approach. Jimmy has been writing with Jeff since the Two Fires record and they collaborated on "Wheels In Motion", "Stand Up", "Burn Baby Burn", "Somethings Got A Hold", "Love Thing", "Talking To You", "Wait For Me", "Knock Me Down" and "Catch Your Shadow" on Heat.

**Tony Brock** - drums. An Englishman by nature and birth, Brock joined Jimmy for the Freight Train Heart album. He had been player with Rod Stewart and was as familiar with electronic percussion as he is with the feel of a set of traps. His wide-ranging skills have made him a cornerstone of Jimmy's concert tours. The acerbic-witted Brock was associate producer of Two Fires and co-wrote "Hardline", "One Of A Kind" and "When Your Love Has Gone" on that album. He wrote "Burn Baby Burn", "Love Thing", "Talking To You", "Wait For Me", "A Little Bit Of Love" and "Knock Me Down" with Jimmy for Heat.

**Michael Hegerty** - bass. Hegerty has been part of the Barnes band for the past four years. Just out of high school Michael joined Richard Clapton and made himself as reputation as one of Australia's best bass players for feel and melody. He spent four years in the US playing live before returning to Australia for session work and touring. He recorded and co-produced an album with Mark Edwards before teaming up with Jimmy and when not on the road has been branching into production.

**Don Gehman** - producer. His career began on the road doing live sound, developed and redesigned PA systems in the US fundamentally changing the way concerts sound. He began work in the studio, graduating to production and most notably American Fool and Scarecrow which re-launched the career of John Cougar Mellencamp. He has since been involved in a number of projects ranging from the commercial to the alternative. Since working with Jimmy on Two Fires, Gehman has produced Soul Deep and Heat. He has also worked with Diesel on the multi-platinum Hep Fidelity, Hunters & Collectors Cut and some tracks with Boom Crash Opera.

## **JIMMY BARNES - IN THE ROOM AT THE TOP**

How Jimmy Barnes came to be Australia's most respected rock & roll singer

"Jimmy! Jimmy! Jimmy!" The sound of the crowd echoes through the corridors of the nightclub. Upstairs there are 2,000 punters packed to the rafters of the club and they just want more. An ambulance has been called for the woman who has gone into premature labour, there are seven other people collapsed from Heat exhaustion, waiting outside the gig. Downstairs, Jimmy Barnes is bathed in his own sweat. His face, mostly covered by a towel, breaks into an open smile.

This is where Jimmy Barnes is most comfortable - near a stage. In 1993 Jimmy Barnes has reached the peak of his profession - every record he has made since 1980 has made it to #1 on the charts. He is a public figure courted by would-be Prime Ministers, charities and the N.S.W. Rugby League. He has enough money and a young family. He doesn't need to do this anymore - he doesn't need to hit the road playing clubs across Australia from small towns to major cities. He does it for two very simple reasons. Jimmy loves hard, loud Rock'n'Roll and he values his audience.

Now, with 7 solo albums under his belt Jimmy Barnes is turning up the Heat on his career with his strongest project to date. But as he used to sing in that Jerry Lee Lewis classic: "Don't let go!"

Born in Glasgow on April 28, 1956, Jimmy grew up in a house full of music. His parents were West-of-Scotland jive champions and they had an impressive collection of records by Ray Charles, Little Richard, Mahalia Jackson and other R&B greats.

After arriving in Australia in 1961 the music grew louder. Jimmy's brother John - better known as Swanee - took up the drums, joined bands and led Jimmy astray from his apprenticeship as a moulder with the railways.

After some high school bands, at age 17 Jimmy joined a band called Orange. The group shortly changed its name to Cold Chisel and began playing any gig they could get.

Jim's favourite music was British hard rock like Deep Purple and Bad Company. But Cold Chisel was a blend of many different styles. There was guitarist Ian Moss who was arguably Australia's leading virtuoso, drummer Steve Prestwich whose father had



played the traps in the Cavern, the Liverpool club where the Beatles cut their teeth, Phil Small on bass holding it together with simplicity and soul and Don Walker behind the piano bringing in a touch of Bob Dylan.

For five years Cold Chisel played almost every night. They built up a huge following at Largs Pier hotel in Port Adelaide where anything could happen - from brawls to shotgun fire across the stage.

Chisel were the toughest band in the land by the time they recorded their first album in 1978. It set the pattern of uncompromising Rock'n'Roll songs that related directly to the Australian experience of growing up toey.

Chisel were controversial; when they swept the Countdown awards in 1980, their live-to-air performance (the band refused to lip-sync) finished with them trashing the stage. Screams were heard throughout the ABC. Their songs were banned from the radio, their shows often verged on riots. However the band became national heroes.

There were the songs: "Khe Sahn", "Breakfast At Sweethearts", "My Baby", "Choir Girl", "Rising Sun", "Goodbye (Astrid Goodbye)", "Shipping Steel", "Flame Trees", "Saturday Night", "You Got Nothin' I Want", "No Sense" all of which have become FM rock staples. But perhaps more importantly there were the shows. Not only were they five talented players, when Cold Chisel took to the stage, they went for the throat.

Jimmy Barnes was the embodiment of the passion of Chisel. His lust for life was seemingly endless. On stage his vodka bottle was as permanent a fixture as the mike stand. Jimmy was unpredictable, wild and intense. He could walk along theatre balconies, climb speaker stacks or stage dive into the crowd with not a thought. He acted like he was invincible and the gods smiled on him. He was smuggled out of gigs in road cases lest the management catch him for his comments on stage, he was carried out of gigs by friends when the crowd accidentally parted after a headdive off the stage.

Most of all there was the voice. He had the power of an outback road train in his throat. When he reached for the final chorus his voice sounded like it was running over broken glass, and yet he had a soulful touch that could caress a ballad or charm an idol.

Jimmy's reputation off stage was just as wild. He was generally regarded as the next Jim Morrison. However, Jimmy was never so self-destructive. He just wanted to have a good time.

After the mega-platinum success of their third album, East, which contained Jimmy's first hit song, "Rising Sun," the band began to expand their horizons.

They signed an unfortunate deal in the US with Elektra and toured the US in what was to be one of the low points of their career. They returned home defiant. In the studio they trashed the pop formulas of East to make their most angry, challenging and complex album, Circus Animals. That too shot to #1 on the charts.

Frustrated by their inability to get a workable international release - remember these were the days before Crocodile Dundee when Americans had never heard of Australia - the band continued to tour and develop creatively.

On tour in Germany in 1983 however the musical differences within the band became too much. On their return home they were faced with the question of whether to patch it up or to quit while they were on top. They took the latter and more courageous path.

Cold Chisel's Last Stand was the biggest Australian tour to date culminating in five long nights at the Sydney Entertainment Centre to more than 60,000 people. The shows were filmed for cinema release. The legend has continued to grow. Almost ten years since they played their last note together, Chisel remain one of the biggest selling Australian artists in the Warner Brothers catalogue.

Barely weeks after the last Chisel shows Jimmy was on the road with a new band. He assembled a few old mates from Adelaide and worked up a new set, featuring mostly his own songs. Jimmy went straight back into the pubs, playing to small crowds and gradually building a new audience.

Within ten months Jimmy had found himself a new home at Mushroom Records. Label MD Michael Gudinski described it as "the company's most important signing of the decade."

The Bodyswerve album was raw power, stripped back and soulful. It was a first step in establishing Jimmy as an artist in his own right. His songs, "No Second Prize" and "Daylight" were hit singles, destined for the same immortality as Chisel tracks. The album made #1 at the end of 1984 and Jimmy was on his way.

Geffen records in America beckoned and Jimmy flew to L.A. to begin recording new tracks. One of these was a ballad called "For The Working Class Man," which Barnes rocked up a little. He recorded four other songs and remixed some of Bodyswerve. The resulting album, For the Working Class Man, sold more than 300,000 copies, bettering even Chisel's figures. By 1986 Jimmy Barnes was the hottest rock & roll singer in Australia. He co-headlined the massive Australian Made tour with INXS and cut a version of the Easybeats classic "Good Times" which has been a Top 40 hit in both the UK and the States.

The following year Jimmy began work on his next album in the U.S., writing with some of the best songwriters and producers he collected a powerful group of songs. However, he felt that the recording with producer Jonathon Caine left no room for the rough edges and the inspiration that makes for timeless music. Eventually Jimmy brought the tapes back to Australia where he re-sang the album and added another track. That record, Freight Train Heart, topped the charts, as did the single "Too Much Ain't Enough."

For the next three years Jimmy concentrated on developing his sound, exploring new possibilities with his music and perfecting



his songwriting. The live album *Barnestorming*, featuring the guitar playing of Diesel, was a major hit - the biggest selling Australian live album.

Jimmy was determined to make his records on his own terms from now on. He began collaborating with Australian writers like Ross Wilson and Chris Bailey, along with contacts he had previously made overseas. He wanted to find a balance between a professional and sophisticated sound and his own raw energy.

With some three dozen songs ready to go, Jimmy met with producer Don Gehman (John Cougar Mellencamp, REM) to devise a sound that was appropriate.

The album was recorded in Sydney, drawing on songs and players with whom Jimmy felt suited the part. Gehman attempted to crystallize a more defined approach out of the multitude of options that Jimmy's broad talents offered.

With the help of guests like Bruce Hornsby and Stray Cat Brian Setzer, the album was completed in Los Angeles in mid-1990. The first single "Lay Down Your Guns," with its relentless techno beat and hard guitars was a new sound for Barnes. The album hit #1, propelled by the hit singles "Let's Make It Last All Night", "When Your Love Is Gone" and "Little Darlin'"

At Christmas of that year Don Gehman came back to Australia, and in Freight Train Studios, in Jimmy's basement, he and Jimmy laid down a collection of R&B songs which had inspired Barnes. On a whim they invited John Farnham to duet on a version of "When Something Is Wrong With My Baby," with Diesel contributing guitar.

The album was planned as a "special project" but its release was delayed by the fact that *Two Fires* kept selling. The album eventually reached sales of over 400,000 copies. Rumours had got out regarding *Soul Deep* and the album couldn't wait.

"Something Is Wrong With My Baby" shot straight to #1 as did the album. The tour of the *Soul Deep* revue picked up where *Two Fires* left off and Jimmy ended up spending almost 18 months on the road. This gap in recording however charged his batteries and gave him an opportunity to assess the direction of his next original projects.

"*Soul Deep* was a record that I did as a laugh, you know, for fun, and it managed to take people away from what I was doing," says Jimmy. "It gave me a chance to reassess and have an 18 month, period to write songs for a new record. That whole stretch of time I was looking for direction. Looking at what I'd done in the past and applying stuff I'd learnt doing *Soul Deep* itself. I've always liked Marvin Gaye but I've never sat down and thought about it - the guy was so far ahead of his time, it was ridiculous, as a producer, arranger, songwriter, singer. So it gave me a lot of time to sit and look at what I was doing and think about it."

## **DISCOGRAPHY**

### **BODYSWERVE**

Released 17th September 1984

Highest Chart position - No. 1

2 times Platinum

### **FOR THE WORKING CLASS MAN**

Released 10th January 1986

Highest Chart position - No. 1

5 times Platinum

### **FREIGHT TRAIN HEART**

Released 17th December 1987

Highest Chart position - No. 1

5 times Platinum

### **BARNESTORMING**

Released 21st November 1988

Highest Chart position - No. 1

5 times Platinum

### **TWO FIRES**

Released 15th August 1990

Highest Chart position - No. 1

6 times Platinum

### **SOUL DEEP**

Released 4th November 1991

Highest Chart position - No. 1

8 times Platinum