

**April 96**  
**Issue 6**

**EURO**  
**BARNESTORMERS**  
**JIMMY BARNES**



**Euro Barnestormers**  
**P O Box 4226, London, SW6 2XG, England**



**W**ell where do we start this time? With an apology? I think it would be the right thing to do. As many of you will have noticed this newsletter is the April issue and not the March one you were expecting, this is due to a couple of things really, the main one being that I crashed my computer and lost everything that had been written - oops. But, thanks to the very nice man that came to fix it and put everything right again, Euro'Stormers is now back in business!

It's all change here at Euro'Stormers, so much has been happening with us both in the last couple of months or so. Trudi has been promoted at work and things are going just ballistic there for her, so she has decided that the best thing to do is take a back seat with 'all things Barnes' for the time being. This does not mean that she doesn't still love Jimmy's music, I'm 100% sure that when things calm down a bit for her and Jimmy tours again i Europe she'll be at the front of the queue. I'm gonna miss her 'cause we are good mates, and I'm really going to miss her telling me "you can't write that we'll be sued! Things with me have been happening fast the furious also, I've been made an offer by Mushroom that I just couldn't turn down - they offered me a job dealing with "all things fans" and being involved with some promotions stuff in the London office. As some of you might know Mushroom are currently having great success in the charts with a couple of bands, Garbage and Peter Andre, and guess who's desk all the letters land on - you got it! Anyway, to cut a very long and boring story short, you are stuck with me! I'm still in here fighting tooth and nail for Jimmy - so rest assured, no matter what happens Euro Barnestormers lives on as my No.1 priority!

The next bit of news is that the P.O. Box Number has changed. This is due to the fact that the Post Office were doing such a great job we've not been receiving any of our mail. Also, I was sent some Tim Tam way back at the end of last year and they never arrived, I thought this was really crummy and took the biscuit! I've been having an on/off argument with Royal Mail for some time now, and in the end I couldn't take it any longer and decided to change Sorting Offices. The new address is: P O Box 4226, London, SW6 2XG. I've put a redirection on the old box number for the next 3 months or so, but can you please use the new address as I'd really like to get some post!

I've been thinking about all the different articles and such like that I can include in future newsletters, so far I've come up with a list of ideas that I think are appropriate, which included putting together retrospective, backtracking articles about Jimmy's solo career so far. These articles will include as much information as possible that I've been able unearth, such as photos, reviews, press cuttings, interviews, the whole nitty-gritty of album releases and of course a full discography. The first of these articles appears in this issue, the low-down on Jimmy's first solo album 'Bodyswerve'.

Now that I'm here on my lonesome I'm really gonna needs as much input and help that is humanly possible from everyone. So yet again the plea goes out, if you want to write anything, or want to get involved in anyway please let me know, especially if you feel like stuffing 6,000 envelopes every 3 months with newsletters - no offer for help on that one will be declined! (as long as you can get into Mushroom's offices in London).

Catch yer later, I'm off to have a nervous breakdown!

*Jacqueline*  
Jacquie

# NEWS

## **Come Undone Single - Holland**

**J**immy, along with the Dutch band The Pilgrims, recently recorded a new version of 'Come Undone' in Holland. The Pilgrims are currently one of the biggest names being talked about in the Dutch media and the initial idea for the re-recording 'Come Undone' came from BMG Holland, who saw it as an ideal opportunity to promote both Jimmy and The Pilgrims who are signed to their label. The new version of 'Come Undone' was recorded at Studio 150 in Amsterdam with



Jimmy sharing vocal duties with Pilgrims singer Remiet Vrieze. The recording was completed in 3 days and was co-produced by Jimmy and The Pilgrims.

The commercial release date was March 18th and the catalogue Number is: LC 4917 74321 348721. The other tracks on the CD single are 'Used To The to Truth', 'Spend The Night' (both taken from Psyclone) and a live acoustic version of 'You Can Always Get What You Want', which was recorded at La Fonderie, Aix en Provence. This version of 'Come Undone' has a more hard hitting sound, and those of you who like the 'Heat' album will absolutely relish this single. The single is only being released in Holland, so for all of you serious collectors out there, you'd better be quick getting a copy.

## **Jimmy in Australia**

**B**y the time you read this, Jimmy will be back home in France, after spending some time in Thailand and Australia. Whilst in Australia, Jimmy attended the opening night of The Hard Rock Cafe on the Gold Coast as a special guest and also hit the stage for 50 minutes or so, by all accounts "Jimmy just blew everyone away". Also, Jimmy has played a couple of country dates at local hotels "just for the hell of it", (they sold out within days of being announced) including The Sports Club in Burruga, Broadway Hotel in Woga and The Terminal Hotel in Albury. The band put together included Jeff Neill, Michael Hegerty, Armando Hurley, and Yak Sherret from Diesel's band who was also drafted in for the occasion. Jimmy and the band also played at the Super 12 Rugby in New Zealand (on a stage in the middle of the pitch, not as the Hooker and Flankers as first thought!). Jimmy has not played in New Zealand for over 3 years and he said "it was really good to go back there". There are also plans for some shows in North Queensland, probably in Darwin or surrounding areas, but at the time of writing the newsletter I don't have any further details - sorry, all I can suggest is to keep an eye on the press for more details. I apologise for not letting anyone know about these shows before they took place, especially everyone one in Australia, but there was a slight technical hitch - there wasn't any advance warning, and by the time the news reached my ears the gigs had already taken place. Oh well, you can't win 'em all!

While in Australia Jimmy has been writing songs with his wife Jane and also with Jerry DeVoe who writes with Lenny Kravitz, "we've come up with some great songs, which would make a great album, so when I get back to France I will probably go into the studio and see what we come up with".

**Don't Forget the New Address:  
P.O Box 4226, London, SW6 2XG, UK**



## **Best Of Album and Video**

In the last few weeks Mushroom have been discussing the possible release of a 'Greatest Hits/Best Of' CD tracing Jimmy's solo career from Bodyswerve right through to the present date. No track listing has been decided on yet, as soon as we know anything further we'll let you know. There will also be a video released to accompany this album, which is to be in a documentary style. Jimmy is known to be gathering together as much information as is humanly possible, and this is where all 'Stormers throughout the world come in. Do you have any items of memorabilia, such as early concert tickets, programmes, rare recording, photos or anything along these lines, that would be of help towards compiling this chronicle? If so Jimmy would like to hear from you! At the moment he only requires a list of the items you have in your collections that may be of interest and rarity. If you want to take part in this project, please send your list to us at Euro Barnestormers and we'll make sure that they get passed on to Jimmy. Once Jimmy has selected the items he feels are worthy of inclusion, he will get in touch to discuss further details, probably via Euro'Stomers. By the way if you have any bootlegs of any shows, especially from the earlier tours, Jimmy really wants to hear from you - a full amnesty will be given and you never know you may even end up in the video itself.

This is a good opportunity for all 'Stormers to get involved and have a say. So what are your fave all time Top Ten Jimmy Barnes tracks? Get thinking and writing in with your Top Ten All Time Jimmy Barnes Tracks. We'll make sure that Jimmy gets to see the final consensus and we'll also print the results in a future newsletter. If you want to send a list, please can you put it on a separate sheet of paper without any other correspondence on it. Oh yeah, don't forget to put your name and address on the list, because you never know you might get sent something if you send in the most original list!

## **Lochbroom FM Radio Show**

During February, James Fraser from Ullapool managed the impossible. He hosted two 1 hour radio shows on Lochbroom FM, in Scotland, dedicated solely to Jimmy and his music. Lochbroom is a community radio station, supported by Virgin Radio who have airplay during the day. The shows came about after James approached Steve Boyle at the radio station, who greeted the whole project with enthusiastic support. "I was really looking forward to doing the shows, as I considered it a great achievement to broadcast two hours of musical bliss". "I've kept spreading the word about Jimmy's music and already had several requests played on the radio". After hearing a recording of the broadcasted shows, all I can say is that its refreshing to hear a DJ who not only has great taste in music, but also supports Jimmy to the full. James managed to air a near perfect playlist, some 30 tracks in all, covering everything from 'No Second Prize', 'Working Class Man', 'Stone Cold', everything really that you could think of, right through to Jimmy's last Australian release 'Every Beat'. James even managed to include a couple of Chisel classics just for good measure. What a guy. Maybe its about time the good people in National Radio Land woke up and smelled the vodka and did likewise. The more airplay Jimmy gets in Europe the better, but it just seems that National Radio is bigoted towards Australian music in general. Say no more.

## **Internet stuff**

The success rate for finding Jimmy Barnes on the internet is improving, especially now that Jimmy has got himself a computer and has joined the ranks of surfers!

Things are looking up on the Barnes front, with the addition of a new Jimmy Barnes website maintained by Benn Davidson, a student from Australia. This site has impressive graphics but at the time of writing is still under construction. Planned links include album cover details, photos, track listings, and a biography of Jimmy. There is already a link to the Cold Chisel homepage "Breakfast with the Circus Animals" mentioned in a previous issue. (This page has also been expanded and now contains some Chisel background information for the uninitiated). Thanks to Rachel Ellis for sending us a printout of this information.

Other areas of interest this time around are:

<http://gwb.com.au/gwb/arts/music.html>

<http://www.adam.com.au/~imerge/AMMIndex>

Try either of these addresses for access to a large list of available resources on Australian bands - but be warned, the list is pretty huge and could take a long time to download.

Don't forget to see what Vince Lovegrove has been up to, at:

<http://www.aussiemusic.com.au/london/>

Vince has changed the format of his page and now includes links to hot music sites which are updated weekly.

There is also help at hand for any guitarists interested in finding Cold Chisel tab music. So far we have unearthed Cheap Wine, Flame Trees and Khe Sanh, and there's bound to be more before long. If you have net access, do a search on Lycos (one of the better search engines) and see what you find. There is a great deal of stuff that you might be interested in, for example a site maintained by Pixie Jenkins, who guested on the "Flesh & Wood" album - this is a very stylish site, voted in the top 5% of Australian web sites.

The latest news is that we're planning a Euro Barnestormers website in the (hopefully) not too distant future. Trudi (who by now you should have guessed is really into surfing the net) has started to read up on this. So if anyone out there has an e-mail account, send your address to her at the P.O. Box or contact her on e-mail ([dt05@greenwich.ac.uk](mailto:dt05@greenwich.ac.uk)) and she'll let you know as soon as everything is up and running (Anyone who replies may be roped in to act as a critic, and the advice of anybody who has their own homepage is more than welcome!) We plan to include the complete text of the newsletter, though the layout will be a little different and we've not decided what to do about the graphics yet (as there's not much point in spending a fortune on telephone bills downloading photos that you'll get in the newsletter anyway!). Mushroom UK are interested in planning their own internet resources, so our site may end up as part of theirs, but nothing has been confirmed yet.

One last thing - don't panic if you haven't got access to a computer. We won't be including anything in the on-line version that isn't in the standard newsletter as we don't want to be unfair to anybody (plus it would mean loads of extra work!)



## News from Down Under

by Philip Shoppee

The Bon Jovi concert was so different to any Chisel/Barnes appearance I've seen in the last 12 years. Having Jimmy second on a bill and only about 5,000 of the 40,000 really interested in listening to him shocked me so much that I didn't really know what to write about. Every other show I've been to was like that guy said in the last newsletter - Jimmy is bigger than God in Australia!

On a different subject I have had a lot of letters asking about some of Jimmy's rarer Australian records. The most asked about, and on just about everybody's wants list, is the Bodyswerve interview disc. The CD singles 'Waitin' for the Heartache', 'When A Man Loves A Woman', the 12" 'Working Class Man' and the bootleg 'Mad Max Beyond Pleasuredome'. Getting information about these is nearly impossible as nobody can find much listed about these releases. As far as I have been able to find out there were only about 200 Bodyswerve interview discs ever pressed (these are not picture discs as wrongly listed in Australian Record Collector magazine), and the same amount with the 2 CD singles. The 12" 'Working Class Man' was withdrawn before release, and as for the alleged bootleg of 'Mad Max' I have never met a Barnes or INXS fan who has seen or heard of anybody with a copy of this, and I am starting to doubt if it exists!

I actually had a great bit of luck the other week while searching through a record store, I was about to leave when I saw a Chisel CD that a friend of mine in Scotland wanted, while buying the CD I asked if they had anything else interesting by Jimmy Barnes, the lady who worked there said she thought something had just come in and would have a look in the storeroom. Imagine my surprise when she came back carrying a mint copy of the Bodyswerve Interview Disc, the last release I need to complete my Australian list. This was the first copy I have ever seen in four years of looking and writing to record stores everywhere. Standing there in a state of shock I managed to ask how much, thinking it would be at least \$100 or so, I couldn't wait to get my money on the counter when she said \$20! It just goes to show that there is a reward in helping others. My good luck continued, for when I got home I found three parcels in my mail box, all from friends I have made through Euro Barnestormers overseas. In one of the parcels was a Tony Carey album, which really had me mystified until I saw Jimmy's name on the back listed in the credits as support vocalist, and the last parcel had the Dutch only release of Jimmy singing Come Undone with The Pilgrims. Record collecting is a great hobby and I have made some good friends here and overseas. Fortunately I still have a couple of International releases to get, as life would be very boring without something to look forward to!

I also get a lot of questions about the price of Australian records. The only 7" worth more than \$10 is 'Sweat It Out', with the black vinyl worth more than the red as only 100 were pressed. No 12" should be going for more than \$25 with many selling for around \$10.

Another frequently asked question is about the 7" 'Stand Up/Stone Cold' juke box single. Replay Music had 500 pressed by Sundown Records for their Jukeboxes (they have also pressed two Cold Chisel singles as well). I have five spare copies I'd like to give away to the first five International letters I receive. Australian members should be able to find copies at record fairs, so don't think that I'm being unfair.

## Dodgy Lyrics

Following the article about some dubious Saudi Arabian song lyrics sent to us by Martin Rowland, Philip Shoppee has been hard at work trying to find out if there was anything similar produced elsewhere, and he has managed to unearth another true classic! This time the tape is from Indonesia, and is called "The Very Best of Jimmy Barnes featuring Radio Songs - A Best of Cold Chisel". Once again, the star turn is "Working Class Man" (why is it that this song always suffers the most?) so here it is in full, along with selected highlights from some of the others. If anyone else finds anything along these lines, I'd love to hear from you! (then again perhaps not!)

### Working Class Man

*Working hard make a living  
Bring itself from the ray  
Father, son, let carry on  
Blue diamond in his thing  
Oh you're the working class man*

*While I hear the still  
down the echo hear the  
lightening of his hand  
They've running let  
the black bull cross  
away west yesterday  
Oh he's the working class man*

*Believe in god in Alice  
You give that when I came  
You're giving time to be a matter  
Still mattered on class man  
She is the simple man with  
the heart of brick  
in complicated land  
Oh working class man*

*While he left the little woman  
Someday you make wise  
Say that all the overtime  
For the wonder of the land*

*He ain't worry the bad tomorrow  
You copy just made of man  
The last to show the burning ray*

*You shake one day at the time  
Oh oh he's the working class man*

### Thick Skinned

*You say I've got another problems  
And you know it's true  
I know all what's on my bed  
And the thing you move  
Why don't I find a private charm  
And get myself some girls  
Don't like my car or my manner  
I believe I know*

### Daylight

*The light went dark  
Shut the window tight  
I go to bed  
Just got you walk out there  
Feelings inside  
Was shining in my eyes*

*I'm just trying to cuddle  
Up a little better daylight*

### America Heartbeat

*Can't restless in the hot leg,*

CUT!! That's enough - I can't take anymore!

## Competition Time

Thank you for the floods of replies that were sent in for the 'Call My Bluff' Competition. All we can say is, it wasn't called 'Call My Bluff' for nothing! This was the first opportunity to throw a trick question at you all, and Oh Boy did it work. Although there are plenty of definitions of Barnstorming in the dictionary, Barnstorming is not there at all, as it is 'word-play' on the words Barnes and Barnstorming. Although we could describe Jimmy as a touring balladeer (this is not a play on words by the way!), unfortunately this time it was the wrong answer. There was one correct entry sent in though, but it arrived after the closing date (Sorry to Marc Pendleton, but I have sent you a consolation prize, so contrary to popular belief I do have heart after all!).

After much deliberation and cogitation we decided not to have a Roll-Over Jackpot Prize, so instead Trudi is having chauffeur-driven Limo for a month and a year's supply of Jaffa Cakes and Jak was persuaded to take the all expenses paid trip to the Bahamas!

For the next competition I've decided to make things really tough, all you have to do to win a copy of the Dutch release of 'Come Undone' and the Australia Promo CD for 'Come Undone' is tell me who originally recorded this song! There will be 3 winners this time round. (well there would have been 5 but ... erm ... we got there first, and we're not allowed to enter the competitions and all that!)

Send your entries to:

**Come Undone Competition**  
**P O Box 4226, London, SW6 2XG**

Closing date is June 15th 1996. Please send your entries on a postcard or sealed down envelope. Now take your time thinking about this one folks 'cos I know it's a hard one!



**During December 95, Jimmy went on tour with Bon Jovi in Australia. We've received reviews from people who attended these shows, and by the sounds of it a 'Good Time' was had by all. We'd like to thank everyone who sent in a review and photos.**

Well, this was one concert I didn't think I was going to see! When tickets first went on sale for the Friday night show they apparently sold out within about 20 minutes (or so I was told). So, at the first mention of a second show I was on the phone faster than you could sneeze and couldn't believe it when I finally had two tickets for the "concert of the summer" sitting in my hands!

With the long (long!) wait finally over and Saturday 11th November upon us, and we jumped in the car for our 2½ hour drive to Melbourne. We

arrived at Olympic Park at 4.30 p.m. to find a line of people two miles long! Fortunately things moved along fairly quickly and after being questioned and searched (no alcohol, cameras, recording equipment etc!), we were finally admitted into the arena. Although my brother Tony is a huge JB fan he also decided to join the Bon Jovi fan club a year ago (to get good concert tickets!), which

turned out to be perfect, as fan club members were allocated an area at the front of the stage with a second fence behind that for all other fans. Although I felt the park was too big and impersonal I still couldn't wait until Jimmy hit the stage. Eventually, at 6.35pm, the sight of the great man set off a huge roar, especially from my direction! I hadn't seen many JB T-shirts around but there was no doubt by the great response that there were still heaps of fans thrilled to be seeing Jimmy live again.

The guys had rocked through about 5 songs before I suddenly realised that I had forgotten to take notes of which ones they were playing! The set started with "Lay Down Your Guns" which really got everyone moving. That was followed with 'Seven Days', 'Change of Heart', 'Stone Cold', and 'I'd Die To Be With You Tonight'. Next came 'Used To The Truth' and then a fantastic version of 'River Deep' with Jimmy and Armando going head to head in the screaming stakes! The next two songs were the Cold Chisel classics, 'Choir Girl' and 'Khe Sanh', the latter having the whole crowd singing along.

By this stage the storm clouds which were looming earlier had well and truly disappeared, and this put everyone in a great mood. Next on the agenda came 'Good Times', with Jimmy giving Jeff a hard time! During part of the song they both sat on the edge of the stage in one of Jimmy's most famous poses, arm over Jeff's shoulder and both screaming into the mike!

The Jimmy Barnes National Anthem, 'Working Class Man' was next and this again had everyone singing along and lots of arms punching the air, especially with the now notorious change of lyrics halfway through! Jimmy then decided to have a chat to the crowd, introducing Neil Martin on drums, commenting on his move to France and being back in OZ, including a few words in French (well, I think so anyway, as my French is extremely limited). It was only a brief chat, with Jimmy ending with "well that's enough fucking talking", and then he proceeded to rock the place with an incredible version of 'Do or Die'. Jimmy even dove into the crowd, security guards close behind, to the amazement and excitement of everyone who was near enough to see what was happening.

Unfortunately the song and set came to an end and Jimmy and the guys said their goodbyes and left the stage. They had rocked the park for well over an hour but it had been nowhere near long enough! There were still so many hits and classics waiting to be sung, not to mention some of the fantastic new stuff that I had been looking forward to hearing live. Of course they couldn't stay on stage any longer as Bon Jovi were due to come on next but even with all of their flashy lighting, blow-up dolls (? J) and fireworks they could still no-where match the raw, unrestrained rock show that Jimmy gave us even

in the short time he was given. Now we are just looking forward to seeing the great man screaming and rocking the house down, number one in his own show where he belongs. Margaret Bibic, Victoria, Australia

When Jimmy came on stage wearing all black he was greeted by a loud cheer from the audience. He opened with 'Lay Down Your Guns' which really got the crowd pumping, and amazingly enough from where I was standing you could hardly hear Jimmy's voice over the crowd. He then played a few songs from Psychone before playing some older songs. Apart from the two Cold Chisel songs 'Cheap Wine' and 'Choir Girl' it was 'Working Class Man' and 'Stone Cold' that really whipped the crowd into a frenzy - I'm sure the audience's singing could be heard miles away! I was surprised how many people were only there to see Jimmy, and even the people who weren't changed what they thought of him after they saw what an energetic, entertaining and exciting person he is to watch. I heard quite a few bad comments about Jimmy before he played, but not one afterwards! It's a shame he didn't play longer as everyone was really starting to go berserk. I hope to see him play again heaps of times but even if he doesn't, I'll be happy with the two very memorable times I have seen him. Emma Resch, Victoria, Australia



I went to see Jimmy at the first concert at Olympic Park in Melbourne 10/11/95. After waiting over two years to see him live in concert again, there was no way I was going to miss out. Although when I heard he was the support act for Bon Jovi I was disappointed, firstly because Jimmy is too good to be a support act, even if it is Bon Jovi, and secondly I don't like Bon Jovi. Keanu Reeves' band Dogstar were on first. Jimmy came on at 6.30 and opened with 'Little Darling'. I was sitting in the stands with the busload of Bon Jovi fans I went down with. The stage was too far away to see anything, so I was using binoculars. I was really happy to see Jeff on guitar, after I read in the September newsletter that he had left in August. I wasn't expecting to see him. Jimmy and the band put so much energy and emotion into every song. I couldn't understand why the crowd didn't seem too interested. The people near the front of the stage seemed to be, but hardly anyone in the stands. Most were sitting down, so when I stood up to clap and cheer at the start and end of every song, I got some really strange looks. I didn't care what anyone thought, they don't know what they were missing! The other songs were 'I'd Die To Be With You Tonight', 'Seven Days', 'Working Class Man' (I was really disappointed that he didn't change the words!) 'Every Beat', 'Choir Girl', 'Cheap Wine', and 'Do or Die'. Jimmy finished at 7.30, and it was the quickest hour of my life.



Bon Jovi came on from 8.00 till about 11.30. If you want to know about it, you'll have to ask someone who saw it. I sat down, so of course I got some more looks and comments like "Why did you come to a Bon Jovi concert if you're not going to watch?" At the end of the night I finally met another fan of Jimmy's and we briefly talked about how great he was. Of

course Jimmy was brilliant as always, but I prefer seeing him as the main act in a smaller venue where you can easily get up the front. I couldn't get tickets to the second concert at Olympic Park in Melbourne, from what I heard the crowd were a lot more enthusiastic, Jimmy sang for around 1 hour 45 minutes, he also ran around all the barriers and changed the words to 'Working Class Man'. I only hope it won't be as long a wait until I see him again! Michelle Maffescioni, Victoria, Australia.





# Going a storm down

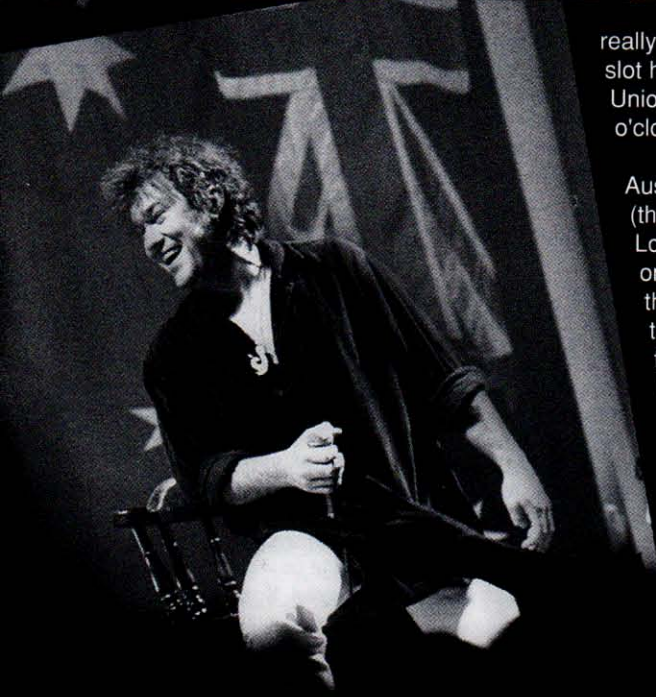







## KILBURN NATIONAL CLUB AUSTRALIA DAY 26 JANUARY 1996

Jimmy arrived in London a couple of days before the actual gig to promote the show. We had a bit of a last minute panic, as we found out about a couple of promos that had been arranged at very short notice. Jimmy did a very short interview on Virgin radio, and played an acoustic version of Used to The Truth with Guy Davies. The second scheduled appearance was on Channels 4's The Big Breakfast, which these days is presented by Mark Little (Don't mention Neighbours). Trudi is not an early riser at the best of times, but she leaped out of bed that morning and put the video on, and watched and waited and ..... watched and ..... didn't see Jimmy, but has now got a



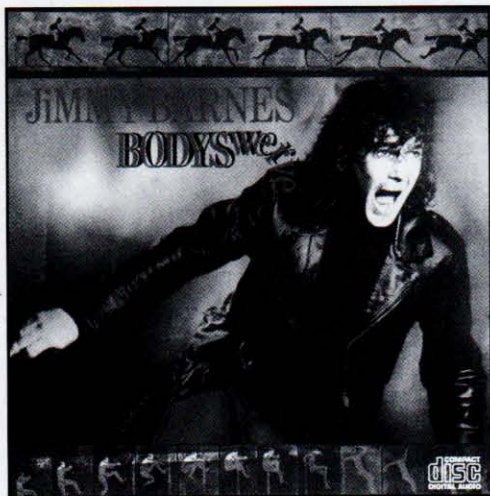
really good tape full of cartoons and Zig & Zag. Later in the day we found out that the slot had been cancelled late on Thursday night, due to a problem with the Musicians Union. Jimmy said "I was a bit relieved at not having to get up early and sing at 8 o'clock in the morning".

Australia Day proved to be a big event in the UK, we have it on very good authority (thanks Vince!) that at least 27 gigs/parties were commemorating the event in London alone! But there was only one venue that interested us. The event was organised by Tim Comey, the National's Manager, who as an expat Aussie had the brainwave of inviting Jimmy to play live and give the celebrations an extra touch of authenticity. The day itself was memorable for the sub-zero temperatures alone (wind chill of minus 13 degrees) and the big question was how many people would be willing to come out in that kind of weather? A silly question really we are talking about Jimmy Barnes fans here! By about 4pm a crowd of 'diehard' fans had already gathered at the venue; the pub run by the National was open and the music (courtesy of Mushroom Records by the sound of it!) was already blaring. Among the credit card bookings we recognised absolutely loads of names, so Jimmy's prediction that the place would be "packed with drunken Aussies" was not quite accurate. After Jimmy had arrived and completed the soundcheck, he spent half an hour or so in the pub with some of the early arrivals, signing autographs and talking. Funnily enough, as soon as Jimmy walked in the promotional posters from the walls of the pub somehow found their way into peoples' hands!



The National Club is one of the best venues we've seen for a long time, with bars as far as the eye could see, a huge wooden dancefloor, a large stage, and you could even get a good view of what was happening no matter where you stood - all in all a near perfect setting. You could tell there was a party atmosphere as soon as you walked in. There was noticeable anticipation in the air; comments like "I don't care about any other bands, I'm only here to see Jimmy!" were heard more than once. Also (and more significantly from our point of view) there were quite a few European and British accents in the air alongside the Aussies. Although the evening had originally been billed as an acoustic show, this was the loudest acoustic set you were ever going to hear in your life! Guitars were plugged in, a bass player and full drum set had somehow mysteriously appeared on the stage. Due to various other commitments the band line up was different for the night, as Guy Davies and Neil Martin were the only full time band members who appeared. Jamie Moses was on guitar (anyone who went to see the SAS Band gig will remember him) and on bass was a guy who we only know as Ed. Jimmy and the band came on stage at 10.35 and ripped straight into "I'd Rather Be Blind" as the opener, which was a nice surprise as this is not usually on the set list, the crowd was singing and dancing within seconds. You'll be familiar with the rest of set list - Ride the Night Away, Flame Trees, Stone Cold, River Deep, Used to the Truth, Khe Sanh, Working Class Man (with subtle lyric changes!). The encore included mostly cover versions, and Jimmy performed one hell of a version of Jealous Guy. Dock of the Bay, I Saw Her Standing There, I Wanna Hold Your Hand, and, of course, Good Times were also included. There were a couple of special guest appearances, Vince Lovegrove made an impromptu guest appearance on vocals during 'Good Times' along with the stage debut at the ripe old age of two months and five days from Vince's daughter Lilli, (who somehow slept through the entire experience!) The venue had been given a late license for the night and stayed open until the small hours of the morning, the party was going strong as no one seemed to want to venture out into the 6" of snow that had fallen that evening! All in all, Jimmy's performance was excellent, he is looking the most relaxed on stage that he has done in a long time, and singing and sounding, well awesome really.





**Catalogue Number**

**CD - D19553,**

**LP - L19553**

**Cassette: C19553**

**10 September 1984**

**Released:**

**Highest Chart Position:**

**1 (Australia)**

**Number of Week in Chart:**

**33 (Australia)**

**Total Number of Sales:**

**145,000 (2 x Platinum Disks)**

**Personnel:** Jimmy Barnes - Vocals. Mal Eastick - Guitar. Chris Stockley - Guitar & Mandolin. Bruce Howe - Bass Guitar. Ray Arnott - Drums. Steve Hill - Keyboards, Viv Riley & Barry Gray - Bagpipes (Vision). Renee Geyer, Vanetta Fields, Shauna Jensen - Backing Vocals.

**Produced By:** Mark Opitz & Jimmy Barnes **Engineered By:** Mark Opitz & Alan Wright. **Mixed By:** Mark Opitz. **Assistant Engineer:** "Strawb Quinn" **Recorded and Mixed at:** Rhinoceros Studios, Sydney, Australia.

**Track Listing:** Vision, Daylight, Promise Me You'll Call, No Second Prize, Boys Cry Out For War, Paradise, A Change is Gonna Come, Thickskinned, Piece of My Heart, Fire, Worlds On Fire.

**Singles Released:** 7" (Australia only) No Second Prize/I've Got News For You - Cat No. K-9468.  
7" Promise Me You'll Call/Boys Cry Out For War Cat No. K9538  
7" Daylight/Paradise/Daylight(Live)/Resurrection Shuffle(LIVE) - Cat No. K9582.  
12" (Australia only) No Second Prize/Piece Of My Heart/No Second Prize (Instrumental) Cat No. X-14109.

## BACKGROUND

After the breakup of Cold Chisel, Jimmy's first move towards a solo career involved finding new management and signing to a record company to take on the task of re-inventing Jimmy Barnes as a solo artist in his own right. After securing a recording contract with Mushroom Records and long time friend and associate Michael Gudinski, Jimmy assembled a band made up of friends and musicians he could trust to set about proving that there was life after Cold Chisel.

The band that Jimmy assembled consisted of Ray Arnott (who appeared on the Chisel album 20th Century replacing Steve Prestwitch), Chris Stockley (The Dingos), Bruce Howe (Fraternity) and Mal Eastick (Stars), all of whom were tough players and had a blues based rock background. Before recording Bodyswerve Jimmy went on the road playing any hotel (pub to the Brits) with a stage and which could hold around 400 - 500 people. The majority of the audience was made up of hard-core fans just glad to see Jimmy back in bars 'just like the good old days'.

When Jimmy eventually entered the recording studio he only had two songs, Daylight and No Second Prize (Daylight later appeared on the Cold Chisel album Teenage Love released in 1995), but within a six week period had assembled and recorded enough tracks to release his debut album as a solo artist. The album gained its title, 'Bodyswerve', from the soccer term for 'selling a dummy move' which Jimmy has put into practice on one or more occasion to ward off unwanted attention. As for the album itself what it may have lacked in refinement it makes up for with its sheer raw power, which by Jimmy's own admission was intentional so as to avoid comparison with the polished production of later Chisel albums. Within two weeks of Bodyswerve being released it reached No. 1 in the Australian charts. Also to coincide with the release of the album Jimmy commenced the Play All Night, Sleep all Day tour which took place between 10th and 24th September 84. By December 84 Jimmy's popularity had grown to such an extent that he was able to move up to the large concert halls (4,500 + capacity) and commenced the Barnestorming tour which finished the year on a high note.

## THIS IS WHAT JIMMY HAD TO SAY AT THE TIME OF RELEASE:

"In the October when Cold Chisel first decided to break up I didn't know exactly what I was going to do. I'd seen certain players around the place that I thought were really good and who I'd worked with before, so I thought I'd grab them together, there was no big hassle with it really and they were all friends of mine, Malcolm Eastick has been a friend for quite some time, being an Adelaide boy. Bruce Howe was in Fraternity, he was dying to work with me again and I was dying to work with him. Ray Arnott had worked on the 20th Century album and he'd done a few tours with Chisel. Chris Stockley was the hardest one because I didn't know him quite as well, but I'd had a bit to do with him because Chisel were big Dingo fans and I'd met him a few times. I was

a bit worried, mainly because I'd never heard a band really doing mostly my songs, but as soon as we started it was great, we just cranked it up and it was off and racing, we had to chuck a net over it to stop it.

Vision is basically about my daughter Mahalia. I wrote the song when we had a long break with Chisel, I grabbed one of Don Walker's keyboards and I had a drum machine and porto studio at home. I'm not much of a keyboard player so I played around for ages doing heaps and heaps of overdubs with this keyboard, that's how I came up with this droney Scottish ballad. I gave it to Malcolm and said "see if you can come up with some sort of arrangement for a guitar for this" because it didn't have any guitar on it at all. He put the rhythm together and I thought that it did still sound Scottish so I threw some bagpipes on it.

Daylight is a song that I'd had for some while. I wrote it during the Circus Animals session with Cold Chisel, it was written mainly because it was summer and we'd get home about 5 in the morning, get to bed, the sun would be pouring in and you couldn't get to sleep anyway. The arrangement I had at that stage wasn't really together enough, it was a bit too complicated and the song didn't really work, so Cold Chisel never finished recording it. I got into the studio with Mark and chopped a whole lot of it out, simplified it, made it sort of tougher, added the girls, and it sounds great.

Promise Me You'll Call was another song that I wrote about my daughter, but with a lot of these songs the way I wrote them and my style of writing, anyway you can sort of adapt them to all different sort of situations. The way I see Promise Me You'll Call - well ..... because I'm so slack y'know ... I never ring my parents or anyone just to say hello or do anything ..... I was just thinking that if my daughter grew up and didn't call it would be horrible. I'm installing it quickly in her mind to ring me up when she gets a bit older!

I think I see myself as more of a rock singer than a blues singer because of my style of attack on stage. I don't sing laid-back enough to be a blues singer, but probably as well as that, there's quite a lot of soul influence, I think I try and deliver more along the lines of the old 60's Soul singers. I liked A Change is Gonna Come when it was released years and years ago. Swanee was a big Soul fan, and he being the older brother, I was continually influenced by him - he was a big Sam Cook fan. I hadn't actually thought about doing this song, but a friend in Sydney, who works for the publishing company who looks after the song, sent me a tape of some songs that they thought we might be able to do in the set, so we tried A Change is Gonna Come, just because it has such a good melody, and it worked great and it's been working great live. While we were in the studio we were recording all original songs and sort of slogging a bit, everytime we got stuck on something we'd throw in a couple of covers just to loosen up and Mark taped a couple of them, one of them being A Change is Gonna Come. The vocals are done live, it was just a one off for a warm up, and it was just that good so we kept it.



No Second Prize was a song I started writing before the last Cold Chisel album was finished, but after the tour. I went into the studio with Mark Opitz for a day, like a demo session, and I knocked No Second Prize together that day. I wrote the melody and that, but it didn't have any words so I took it home and worked on it and got the words. It always sounded like a single to me, I just never thought about anything else as a first single really. When we finished the album lots of people were saying that Daylight should be the first single, but I just didn't want to change my mind on it, I thought that it was just a good single. The video was a bit of fun. I had to do a few stunts and get strapped onto trains, hang out of moving trains, ride horses through these paddocks full of wombat holes and stuff like that, it was very exciting stuff, it kept the blood rushing! It was filmed over two days, on the first day we started about 5.30 in the morning and carried on until about 9 that night. I was riding my horse, galloping around all these locations, so that was pretty gruelling, I had a sore rear end as well! The next day they made me hang out of trains! On both of the days it was freezing, y'know, so there I am hanging out of this train with the doors open for about 4 hours - I should have got danger money! The Railways wouldn't let me go on there at all unless I was insured, because they were freaking out in case I sued them if I fell off or something, so Mushroom had to do a million dollar insurance thing on me. It was OK, but I thought I saw Michael Gudinski give me a few slight looks, I think he was thinking about getting rid of me!

Boys Cry Out For War I wrote at home, I was just trying to get a wall of sound, a really heavy wall of guitar. Lyrically I got the ideas from the memory of the last time I had a fight, well when I last picked a fight when I was a teenager in Elizabeth. I picked a fight with this guy who all my mates said was after me, so I went and picked him and he turned around and beat the hell out of me. So I was drawing comparisons between the guys forcing me into fighting and also drawing comparisons with Washington really. It's nothing too deep, just a little dig at them!

With Cold Chisel the thing was not actually sounds or anything, it was more feeling, we just never captured the feeling on record that we had on stage, even with the last album I don't think, obviously it's not as good as a live show. With this album, because for everybody in the band it was a first album, and it was also my first solo album, I think there's a lot more of that feeling that actually comes across. Plus we simplified things a lot, tried some new recording tricks which worked really well, so you actually physically getting more guitar on tape and more drums on tape, and you just end up with bigger sounds. So I think, all in all, the enthusiasm and a few tricks made it all actually get to vinyl. We sort of recorded in sets, we'd do 4 or 5 songs, whatever we could get on to a tape, we didn't wanna run through the songs just for sounds, everybody would have been sick of it by the time you get recording. So some of the songs we recorded early, that's why the sounds vary all the way through the album, there's different bass drum sounds, different guitar sounds, just 'cause we were trying different things and improving. I had a vocal mic in the control room and we had the speakers in the control room put out of phase and I was singing in there, so when you played it back it cancelled out a lot of the background noise. I was doing lots of the vocals live with the band. We had the drums in a room with a big glass window across the sides, so it was virtually standing in front of the band anyway. Most of it was done live, there are a few obvious things you have to do, overlaying guitars and backing vocals, but most of the stuff was done live.

Paradise again I wrote just after the Circus Animals session. We were recording the album at the Paradise studios in Sydney and Circus Animals was a really gruelling album, it was a lot of hard work, it took a long time. About three quarters of the way through it we were all getting really sick of it so we took a week off and just got away from it all. I wrote A Week Away From Paradise just because I was just so sick of being in the studio. I wanted to get out and have a binge and have a good time, not that we weren't binging and having a good time in the studio as well I might add!

Thickskinned was an idea Ray Arnott had. He was sitting in the control room humming the cords and I played the drums for the demos. We sat down together and I said "what sort of theme do you want for the song", and he said "I don't know - thickskin, someone who doesn't care y'know". I knocked the lyrics together in about 15 minutes, it just a great song I reckon. We thought that we would make it this huge wall of guitar sound and we then overlayed it a bit with some mandolin, so there is this Italian Gondola melody in the background.

While we were in the studio we had many a drunken night and trying to record all night, by the end of it we were getting to the stage where we weren't really capturing anything that was worth keeping so we thought that we'd have a bit of fun. Before we'd knock off for the night we'd chuck together all these different kinds of songs. Chris is a really big country fan and I'm a bit of a Johnny Cash fan, and one night we knocked though some cords a couple of times and then threw two Johnny Cash tracks down on quarter inch tape. Michael Gudinski who's the head of Mushroom Records, was coming up the next day for a meeting and he hadn't heard any of the stuff we'd recorded, he has a sort of policy where he likes to keep away so that he doesn't interrupt us and he'd come in at the end. I'd kept saying to him that "I'll play you some tapes, so when he arrived I said

"you've gotta come in and hear a bit", so he came in and sat down in the studio. I put the cassette on and said "it's not mixed or anything yet, it's pretty rough but you'll get the idea" and played him these two real country Johnny Cash songs! During the first one he went white and was wringing his hands out panicking, but he sorta nodded and tried to get in to it a bit and I said to him "what do you think?" He's going "it's not bad". By the next one you could see him, y'know, he turned and said "are you doing any other covers?" I said "yeah heaps of them", and you could see he was panicking. I told him "we're heading for the American Country Market as it's huge and I thought I'd change direction and use a different strategy" he was just panicking by this time - hahahah! We kept him going as long as we could, finally I had to tell him as I was laughing that much.

Piece of My Heart was one of the songs before the band even rehearsed that I thought would be a good one to do, mainly because I'd hadn't heard of anyone else doing it. I know now why, because it's a killer to sing live, it's a real throat tearer. It's just one we started doing live and it worked really well, the audience loved it, the band loved playing it, it's a great one to sing and once again it was another one of the songs that was just thrown in between takes. We thought that we might use it for a B side or something, but it turned out that good we thought that we'd throw it on the album as well.

Worlds on Fire is a song I wrote just before we went into the studio. I sort of had a verse feel that was going to be a big heavy ballad thing I was writing. But one day I was mucking around, just trying it really quick and it sounded great. I played around with it for a while and I remembered Malcolm had this chorus from another song he was working on, so I dragged that it, changed the key, then went to Chris and said "what were those three chords you were playing around with the other day they sounded good", so I threw them in. We got in the studio and put down a rhythm track for it and it just sounded massive y'know, really monstrous. But I hit a real brick wall trying to write lyrics for it, I couldn't think of a good enough theme, mainly because I was so busy with all the other tracks. Mark Opitz suggested that we speak to Richard Clapham, who had just been in the studio before us, he said that Richard had a backlog of ideas, themes, and whatnot for lyrics. So we got Richard in, gave him a tape, he sat in a room for about 4 hours and came out with a melody and lyrics. He told me that when he was trying to write it in there he was screaming it in falsetto, imaging me singing it. I put it down in about two takes and it worked out great.

Fire is a song that Malcolm had written before I even formed the band. While I was in Cold Chisel he had these ideas and I went over to see him and helped arrange it and organised some melodies for it as he has an 8 track in his house. When we put the band together we tried it out and Bruce came up with a really hot bass line that made the song rock. We just loved it from then and it we thought it had to go on the album. I like to have lots of input from the boys, the more they write the better I think.

When Cold Chisel finished, it finished with everything happening, fairly wild shows and all that. I didn't want to take a new band who hadn't worked together in to an audience who would be expecting so much. Instead I took the band up to North Queensland, as they are fairly laid back up that way. We rehearsed up there for a while and then did a series of show for about 4 weeks, I think we could of been in Sydney anyway, it was just wild. The way I planned the whole thing was just to get the band and myself used to working together, maybe doing some bigger shows later in the year, I thought we might do some pubs again just try to vary the shows so that the band got as much experience as possible. The very first gig we did, well as you can imagine everyone was really nervous and panicking. We got on stage and the power blew out for about the first 5 songs, we'd go through half a song and it would cut out, start another one, cut out, this went on for about the first five songs so we came off stage and manhandled the roadies a bit, when they got it happening again we went back on and finished the set. That was about the most nerve racking time we had I think.

It's been good, I've been really busy, I've never been so busy in my life. With Cold Chisel I did next to nothing, you see with Cold Chisel all I'd do was walk in and sing and walk out. My sort of big role in Chisel was purely a live one, relating to the audience and working the audience, so it was a bit of a culture shock really. I was looking forward to in a way as well, because there had been a lot of things Cold Chisel did that I wouldn't particularly do and vice-versa, so I was keen to try out some of the ideas I'd had, just as far as level, the volume that you play at on stage and also I knew that I had some good songs with good melodies. Now that I was the leader of the band everyone was showing great confidence in me so I had to quickly get myself together - it was good for me personally I think."

*I would like to acknowledge the following sources which were used for reference purposes:*

*Toby Creswell's Biography of Jimmy Barnes - "Too Much Ain't Enough"*  
*Mushroom Records for the Bodyswerve album cover (OK this was obvious!)*  
*Mushroom Records - Bodyswerve Interview Disk (complete lift of everything Jimmy said on it!)*



# Cheap Whine

## (aka Your Shout!)

Yep, we've changed the title of this section, well after the events of the last couple of newsletters as we thought it was more appropriate!

I am a Barnes fan of slightly more mature vintage (being a Cold Chisel devotee and just a few years younger than Jimmy) and I was amazed by the comments in the "Your Shout" section of the December newsletter. Like many Aussie fans I was disappointed when Jimmy left to live in France, but what really matters is that the man continues to produce brilliant music. Please don't think that all Aussie fans are like Alison F, the rest of us really appreciate the info we receive through the newsletter. Thank you for the class job you both do on the newsletter - keep up the good work. To Jimmy - keep on rocking - wherever you are. PS: On October 14 or thereabouts Jimmy appeared on Hey Hey Its Saturday and news of Jimmy supporting Bon Jovi Down Under was announced, in particular on Nov 12 at the last Adelaide Grand Prix. On Oct 18, I rang Bass Bookings to book tickets, however they had no idea what I was on about. So I then rang another booking agent, but they told me to ring Bass as they would handle Jimmy Barnes (time to start pulling out my hair). After more calls and a couple of weeks finally Bass had some info - on Nov 2 they told me YES!! Jimmy is booked to support Bon Jovi - but he hasn't confirmed yet. As it turned out I couldn't get to Adelaide for the show, but could you pass this on - and if the info given to me was incorrect, could someone please remind the promoters of what it is they are meant to be doing? Cheers. **Nadine Rudd, Renmark, South Australia.**

I am concerned Jimmy Barnes fan. All I wanted to say is that being a Jimmy Barnes fan for over 10 years I am very happy that I have been able to experience one of the best rock singers of our time (I think the best in history). Anyway like every Australian fan, I was upset that Jimmy left Australian shores as his live appearances would be very limited, but I also saw it as an opportunity for the rest of the world to experience rock music the way I have for years. Rock and Roll is Universal. We should be grateful that we all have a common interest with people all over the world. We are not 7 year olds fighting over who the biggest fan is! Jimmy is a human being (well I hope he is) taking his business (and what he does best) to the world and he's kickin' arse while he does it (with a little help from all of us). Peace to all JB fans. **Alison Gibbons, NSW, Australia.**

I was very interested to read your article in the last issue entitled Beware! Record Dealers at Large! I hope that this give a kick up the backside to anyone who was thinking of "ripping people off". I think you did the right thing printing it - a bit of scare mongering doesn't hurt where fan's best interests are concerned, especially where our hard-earned cash is at stake! If there really is somebody doing this type of stuff you printed, they should be ashamed of themselves - I wonder how many people got nervous when they read it? One question though - what does Jimmy think of stuff like this? **J Rice, Bristol, UK.**

My name is Mathew Wright and I consider myself the biggest fan Jimmy has (I'm not trying to start a war). I am writing in regards to the wanted section in the last issue of the newsletter. I have just about all the appearances Jimmy has done during the last 2 years on video and I also have some film clips of Daylight, Promise Me You'll Call, Die To Be With You Tonight. Because I know how great it is to get new Barnesy stuff I am willing to make copies for other Barnestormers. Please get in touch soon if you would like to come to some kind of agreement. **Mathew Wright, 36 Tocal Road, Bolwarra, NSW, 2320, Australia.**

I read in the last issue that some record dealers were ripping people off when ordering from Australia. I've been dealing with the same guy for years, so I know he can be trusted. Here's the address: Brian Smith c/o Down Under Music, P O Box 25, Palmwoods, 4555, Queensland, Australia. E-Mail address: downunder@peg.apc.org. He is also on the Internet, and you can get him on <http://www.odyssey.com.au/species/downunder>. I don't want to get into the 'is Jimmy an Aussie or not argument', but don't ya' think that he still possesses a braw Scots accent!? Come to think of it ... Angus and Malcolm Young of AC/DC were born in Glasgow too! All together now ... "I belong to Glasgow, dear old Glasgow town ....." **Paul Baird, Glasgow, Scotland.**

Now that I am a Barnestormer, by the way the best fan club in the world, I would like to know how to get hold of back issues. **Troy Stratford, Queensland Australia.** We still have a few copies of issues 4 and 5 available, but not very many of them left now. Sorry we are totally out all the other ones. If anyone would like to have copies of back issues send us a large SAE (2x1st class stamps please) or two IRC's and we'll chuck them in the post to you.

*Thanks also for saying we are the best fan club in the world - much appreciated, but we don't agree with you on that one, maybe the cheapest to join though - Jak.*

Could you please tell me how you and Barnestormers in Albert Park work in together, can I buy shirts and stuff from them, and can I get newsletters any earlier from them? **Brad Rundell, Victoria, Australia.** The address that appears on all the Australia releases is based in Mushroom Melbourne. If you have already written to this address you would of noticed that you get a letter back from us in London. This is not a separate fan club, your still stuck with us. By writing to this address you will not get your newsletters any quicker. The only way to get them faster is to send us a cheque for £20.00 to cover the airmail postage for four issues, but even this way you will only receive them a couple of days earlier.

I listen to Virgin radio most days, especially Russ & Jono in the morning. Now, Jono being Australian says "now we'll have some thunder from Down Under", just imagine Russ puts on a record, next thing Jono is swirling around the room screaming "I said thunder not a Psyclone". That's why we never hear Jimmy on the radio. **Pete Nightingale, Peterborough, Cambs, UK.** Nice thought Pet, if only I knew what the thought was! Why doesn't everyone write to Jono at Virgin Radio, 1 Golden Square, London W1, requesting that he plays some of Jimmy's music for once. If we all do it at the same time they have got to take notice of us, haven't they?

I have been a fan of Jimmy's for many years and was recently very upset regarding him touring with Bon Jovi. The Perth concert was cancelled because of Bon Jovi's drummer going down sick. Dog Star came over here to perform at a nightclub/pub, I was really disappointed that Barnesy's band didn't come over. I can assure you the people that I spoke with couldn't give a stuff about Bon Jovi - we were all going to see Barnesy. You have probably received many letters like this, but I feel on behalf of my mates that we should write to you. Nevertheless I am still a die hard fan. **Vicki Lea, Perth, WA, Australia.**

I have great news about Jimmy! Two critics at "Aardschok Magazine" (a Dutch Rock magazine) have chosen a Jimmy Barnes concert as the best concert in 1995! - **J. de Haas, Holland**

I went to the Jimmy & Friends show at the National in London - what an excellent time! Jimmy was definitely at his best and I wish he'd played all night. I didn't know there were so many fans over in the UK. **Rochelele Mason, London, UK.**

Has anyone else heard about the song 'Runnin' For The Red Light' by Meatloaf, from his album Welcome To The Neighbourhood? It's exactly like Good Times, the chorus goes "I'm gonna have a good time tonight" and the way they play the guitar is also like the Barnes/INXS song. At first I thought they covered it, but it's a different song. **Jacqueline Ploeg, Bakendrecht, Holland.** Yes we've both heard it and thought exactly the same thing, makes you wonder how Meatloaf got away with it really!

Having just arrived home from the Australia Day concert at Kilburn, I had to put pen to paper again. My initial reaction is "Wow! What a fantastically loud performance by Jimmy Barnes!" My voice is still hoarse from singing, I mean shouting the words. One advantage of Jimmy not being that well-known over here is that you can actually get right up to the front to see him and swig his vodka! One comment passed by a friend was how much Jimmy enjoys performing. He was constantly grinning, even at the security bouncer! Was the gig videoed, as I saw a camera on several occasions. If so, will it be available On a different subject, did anyone see "10 Of The Best" on VH-1? Meatloaf chose Jimmy's 'Stone Cold' as a favourite and played the video. More interestingly he said that before he goes on stage, he sits his band down and makes them watch Jimmy Barnes videos to motivate themselves. He says that Jimmy has unbelievable energy and enthusiasm - I guess we know that already! Once more this just brings me to say to the bigwigs at Mushroom - get your fingers out and promote him. I wouldn't mind fighting through a 50,000 strong crowd to get to the front! - **Stuart Anderson, York, UK.** Yes, the show at the Naional was filmed, and some of the footage might be used in a forthcoming video, but as yet we can't find anything else out about it. We both did our best jumping up and down in front of the cameras so that we would be on it - a bit like being on Top of The Pops really!



Let's start at the beginning - I am an Aussie (originally NSW) living in London. Recently I extended my visa, enabling me to stay until 11th Jan 2000 and probably beyond. Why would I want to stay so long in this wet, dreary, blue sky-less environment? There are two reasons - Travel & Jimmy Barnes. I have seen Jimmy live every year since 1985. The last 4 times I've seen him (Summer '94 Mean Fiddler, Summer '95 Mean Fiddler (2 days running) and Australia Day Jan '96) he has sounded as good, correction, better than ever. Maybe it's because I'm not stuck in row P of the Sydney Entertainment Centre. All I know is that Jimmy puts everything into his music, and being able to be in the front row is totally breathtaking. What I have been exposed to is the most relaxed looking Jimmy and the happiest looking Jimmy on stage that I have ever seen. The pressure on him back home has always been enormous and I think it was starting to show. I don't know what he thinks about this theory (bollocks most likely!) but as I said I've seen him every year since 1985 - so I believe my opinion is worth a second thought. At the Oz day gig (as you can see my jargon is up to scratch!) Jimmy sang, to my surprise, Jealous Guy and a couple of Beatles tunes. Jealous Guy absolutely blew me away! But don't tell me that he's going to do a Beatles Tribute album - Barnesy with a mop top - isn't that a scary thought! **A proud Australian living in London who loves to see Barnesy KICK ASS!**

Howdy! I just thought I'd write in response to all those people who seem to be "bashing" the Aussies who are now able to enjoy Euro Barnestormers too. Does it really matter what country you are from as to whether or not you're allowed to claim an interest in Jimmy Barnes or Chisel (or Ian Moss!)? Personally, if it wasn't for all my Aussie friends, I would never have heard of Jimmy Barnes or Cold Chisel! I shall always have excellent memories of the first time I heard Chisel's music (in 1992) and the good times and good friends that go with it. **Tania Pethick, Cornwall, UK.**

I saw Jimmy last year in Nurnberg, and it was an unbelievable feeling to see him, after 9 years. In 1986 I was in Melbourne, and I heard my first song from Jimmy - 'Working Class Man' - since that moment I was a Barnestormer! I don't know how I can tell you what happened, his voice and music goes straight in my veins and blood and soul, and it's one of the best feelings ever! Back in Germany I tried to get some more from him but no-one knew him and it was really hard to get every CD. Everyone I let hear Jimmy Barnes was surprised and liked the music, that's why I can't understand that it's taken so long to make him popular in Europe. But I'm glad now that I do not have this problem to get information and CD's from Jimmy. And I wanna thank you for your work, 'cos only you make it possible for me to know what's going on! It's time that Jimmy gets what he deserves - success in the whole world! **Marco Boco, Germany**

I've just got back from the show at The Kilburn National after having witnessed my first Jimmy Barnes "Acoustic Gig". While I enjoyed the gig and it's probably the best I've heard Jimmy sing, I'm still at a loss as to why it was billed as acoustic. I went to a lot of trouble and expense to be there as I thought that I would be able to see the Flesh and Wood set in "The Flesh" and not on

video. Whereas, I saw a full on Jimmy Barnes ear bashing experience, which although I enjoyed, it wasn't what I expected. So you see Alison Fletcher contrary to what you think, we don't have everything our own way. P.S. Does anyone really give a fuck where Jimmy comes from! **Dave Collins, Oldham, UK.**

Well, its a year now you've been producing Euro Barnestormers and you should both be feeling very proud of yourselves. It really is a professional newsletter and is setting a standard that others should follow if they are serious about what is best for both artist and fan. Credit also to Mushroom for their support. In issue 5 you raised an important matter - record dealers, or one dealer in particular! A dealer of course can be someone like myself, pursuing their hobby, or at the other end of the scale, a thriving business or shop. But big or small, the dealer has responsibilities. When a fan is paying their hard earned cash to a dealer then that dealer should give their best service and nothing less is acceptable. I know that the satisfaction I get from having a satisfied customer outweighs any short term gains that I might make ripping someone off, in fact, I can't relate to that kind of attitude at all. So I was pleased to read your article. Any antics which damage the camaraderie that exists between music fans deserve to be exposed. Anyway, thanks for including my details in Euro Barnestormers. I have been receiving letters, and of course I will look after those who want to buy from Australia. **Daniel Cox, Queensland, Australia.** *Daniel is one of the most honest people/record dealers you could ever wish to meet - Jak*

I've been reading with interest the on going debate over the last two issues about where Jimmy Barnes belongs and I just had to write and poke my oar in. I think its great that all of Jimmy's fans get a chance to air their views through the newsletter, but come on, some of them are being small minded arseholes, the European's and Australian's equally included. Surely, it doesn't matter one iota what country Jimmy is from or where he chooses to now live. Does it really make that much difference to my life? The answer has to be No. I don't really give a damn just as long as Jimmy keeps turning out kick arse R&R that anyone and everyone can enjoy, especially when he performs live and you can have a few beers with your mates along the way too. By the way does anyone else agree with me about Stone Cold being the most over rated song Jimmy has ever recorded? Starting a new war is totally intended. **Tolkien Bouleaux, Uxbridge, Middx, UK.**

As well as being a fan of Barnes and Chisel, I have also been a fan of other Antipodean bands like Split Enz and INXS since the very early 1980's but do you think that I could get any info on them? Can pigs fly?! I know it is different now but way back there was no information to tell you where to get information! It seems you usually have to wait for bands to split up or start using Zimmer frames before you hear about anything. I think it was easier to find old releases on vinyl than to get any info! Hopefully it will now be possible for us to get both without having a nervous breakdown. - **Alison Pledge, Leamington Spa, UK.**

All the following adverts have been accepted in good faith so if any weirdo's write to you - don't blame us! If you want to place an ad for either a Pen-Pal, For Sale, Wanted or in our new section 'Personal' in the next newsletter can you please make sure that it arrives no later than the 3rd week of June.

### Pen-Pals

I am a 23 year old who is looking to write to and possibly swap with other JB and Chisel fans world-wide. I love hundreds of other Aussie bands, rugby, cricket and movies. I also like writing letters and all replies will be answered. So what are you waiting for? Alison Pledge, 2 Helmsdale Road, Leamington Spa, Warks CV32 7DW, UK.

### Wanted

I'm a big fan of Tina Turner and I'd like to know if there is anybody who has got the video clip of the duet "The Best" with Jimmy Barnes. There's also a Pepsi-clip of Jimmy & Tina. Also, does anybody know if "The Best" is available on vinyl? Andreas Schroder, Hanssensweg 12, 22303 Hamburg, Germany

In November 1995 the German WDR-Programme TV broadcast a live concert from Jimmy Barnes (Koln 1994). Has anybody got a video copy of this concert? A. Pricy Berlinerstrasse 14, D-25541 Brunsbutter, Germany.

### For Sale

I'd Die to be With You Tonight and No Second Prize. Very rare German singles. I will take offers until May 31st. Please enclose IRC for reply. Mint condition!!! Magnus Holmgren, Alvkareovagen 36, 814 94 Alvkareby, Sweden

I would like to sell my "Soul Deep" limited edition CD in black case (5 photographs included) - Offers Please! - Philipp Buettner, Krabbenhoehe 16, 21465 Reinbek, Germany

Cold Chisel, Circus Animals UK LP; Knockin' on Heaven's door AUS 7". Also Barnes - Flesh & Wood AUS CD, Good Times, Let's Make It Last. UK 7" p/s. Driving Wheels, When A Man... , Too Much: AUS 7"s w/o/ picture sleeves. Offers please to: Alison Pledge, 2 Helmsdale Road, Leamington Spa, Warks CV32 7DW, UK.

In the December issue there were quite a few people who wanted the Hey Hey It's Saturday and Sixty Minutes broadcasts. If anyone still needs either of these I could get them a copy - no charge. Write to: Emma Resch, 12 Graham Ave, Kilsyth, Victoria, Australia 3137.

For Sale. Red Power Rangers Lunch Box nearly new, slight scratch on lid. £5.00 o.n.o. or will swap for Ringo Starr's Drums For Beginners. Tel. 0181 634 5789 ask for Delta 9.

Cold Chisel T-shirt with tour dates, in exchange for L.P. Cold Chisel, "East". I would also like to correspond with any Barnestormers. Tony Ripp, 18, Copenhagen Close, Luton, Bedfordshire, LU3 3 TE, UK.

### Personal

Tracy, use a packet of frozen peas, It works for me! Mai Hunt.

Plum, will you marry me 'cause I'm Stone Cold in love with you. Kevin (Curly perm).



### European 'Psychlone Summer' Tour T-Shirts

Black or White T-shirt - Psychlone Logo on the front and Tour Dates on the Back - size XL only  
Black or White T-shirt - Picture of Jimmy on the front and Tour Dates on the Back - size XL only  
**£5.00 each**, plus postage & packaging

**Metal Badge:** "Jimmy Barnes" in 3D Silver **£2.00 each**, plus postage & packaging

**Videos:** Flesh & Wood, Take One, Take Two and Soul Deep  
**£12.99 each**, plus postage & packaging

**Flesh & Wood/Heat Cassette**  
**£4.00 each** (including postage & packaging)

**Heat** on Vinyl - **£5.00 each** (including postage & packaging)

### Australian CD Singles:

Come Undone/Because You Wanted It (D12158)  
Every Beat/Destiny/Every Beat (D1224)  
Still Got A Long Way To Go - Part 1 (D11714)  
Still Got A Long Way To Go - Part 2 (D11744)  
When Something Is Wrong With My Baby/(D11048)  
The Weight/Cold Cold Heart (D11606)  
Stone Cold/Stand Up (live)/Wheels In Motion (D12111)  
You Can't Make Love Without A Soul/Little Darling (live) (D11670)  
It Will Be Alright/Wheels In Motion/It Will Be Alright (Remix) (D11790)  
Stand Up/Four Walls (Live) (D12094)  
Right By Your Side/Love Thing (D11529)  
The Best/River Deep/I'm A Lady/The Best (extended Mix) (D11189)  
Ain't No Mountain High Enough/Little Darling/Sister Mercy (D11090)  
Stand Up/Lay Down Your Guns/Little Darling (D12094) (UK)  
**£5.00 each**, plus postage & packaging

**Poster** - Jimmy in the Studio during the 'Heat' recording sessions  
**£3.50 each** (including postage & packaging)

**Printed Signed Photo** - Jimmy in 'Heat' pose  
**£2.50 each** (including postage & packaging)

**Australian Barnestormers**  
Sew on Patch & Sticker - **£2.00** (including postage & packaging)

**Australian Barnestormers T-Shirts**  
**£5.00 each**, plus postage and packaging

Short Sleeve White T-Shirt with Australian Logo on front size Small or Medium\*  
Black Long Sleeve/Grey Body Australian Logo on Front size Medium\*  
Black Long Sleeve T-Shirt with yellow/orangy photo of Jimmy on the front Medium\*

The medium looks quite large to us, and would fit a beefy sized bloke.

### How To Order:

Fill in the order form below, you can photocopy it if you want to save cutting up your newsletter! To calculate the postage and packaging rates which are not stated in the descriptions, look up which area you live in, then go down the chart until you come to the item you wish to purchase, that is then the amount of postage and packaging for **each** of that item.

	UK	EUROPE	REST OF THE WORLD
T-Shirt	£2.00 each	£2.50 each	£3.50 each
Video	£1.25 each	£1.75 each	£2.75 each
CD Single	£0.75p each	£1.00 each	£1.50 each
Badge	£0.50p each	£0.75p each	£1.50 each

### Send Your Orders to:

Euro Barnestormers,  
P O Box 4226, London,  
SE6 2XG, UK

Please allow 4 - 5 weeks for delivery  
in The UK and Europe,  
and 8 - 10 weeks in Australia.

### Payment:

Personal Cheques (drawn on a UK Bank Account only), Postal Orders (UK only), Euro Cheques and International Money Orders made payable to Mushroom Records UK. Sorry but payment is only accepted in **UK£s** please do not send any other currency. Please do not send cash as it could get lost in the post and we will not accept responsibility for it. **Please make your cheques payable to Mushroom Records UK Ltd.** if not we will only have to return your cheque to you as our bank won't accept it. We now accept credit card orders on Mastercard, Access and Visa. Fill in the form in the usual way making sure that we have the credit card number, date of expiry and the signature of the card holder. Your credit card statement will show how much the items have cost in your own currency and a receipt slip will be sent out with your order.

Qty	Description	Price	Total
		Sub Total	£
		Total P&P	£
		Total Sent	£

Name: \_\_\_\_\_ Address: \_\_\_\_\_

Postcode: \_\_\_\_\_ Country: \_\_\_\_\_

### Credit Card Details:

Card Number: \_\_\_\_\_ Expiry Date: \_\_\_\_\_

Type of Card: Access/Visa/Mastercard Name of Card Holder: \_\_\_\_\_

Signature of Card Holder: \_\_\_\_\_