



ISSUE 7
JULY 97

EURO
BARNESTORMERS
JIMMY BARNES



Andys Records

'The Best Of Jimmy Barnes'
Released 4th August



Hey, how you all doing? Now pick yourself up off the floor, I know its a bit of a shock to get a newsletter through your letter box, but to faint is over doing it a bit! I know that it has been over a year since the last newsletter, but since Jimmy moved back to Australia its been getting harder and harder to get up to date info, and it has now been decided that Euro Stormers should close down, so this is the last time you'll be hearing from me.

Running Euro Barnestormers over the past couple of years has been great fun, although I have had a few hair tearing out sessions, but all in all its been great. I have especially enjoyed receiving all your letters, I really did try and reply to as many letters that was possible, and getting to know other Barnes fans from around the world really has been an experience which I will not forget. So, I thank you all for supporting Euro Stormers and having faith in me running it.

If you want to keep in touch with me, I'm now working at Mushroom full-time, you can e-mail direct as Mushroom UK are now on the Internet. My e-mail address is JAK@Mushroom-Records.co.uk (original hey!). Don't expect too much from me if you send an e-mail, as I'm really busy working on other bands and my time is very limited as to how long I can spent replying to my mail - so don't hold your breath waiting for a reply. Also, as I'm only just learning how to use the all the Internet stuff, I'm waiting for my 4 year old niece to show me how it works, along with the video timer!

As you will see from further on in this newsletter Mushroom UK are bring out The Best of Jimmy Barnes CD on the 4th August. If you haven't already got hold of a copy, you really should - it features some great rare tracks and it really is Jimmy at his best. Those of you who are serious collectors of Jimmy's music and have already imported the CD from Australia will notice a subtle change of title for release in the UK.... there wasn't much point in calling it 'Hits' in the UK, as Jimmy has only ever had 1 hit, which was Good Times with INXS that reached No. 16. (They also changed the spelling of my name on the insert by the way!) Anyway, I urge you, no, I'm telling you, go get this album, it really is superb and believe me your neighbours are going to love it at full volume, mine do!



That's really is about it from me. Again, I thank everyone for their support with Euro Stormers over the past couple of years, it really has been a pleasure.

So, there is only one bad joke left to do ...

Goodbye (Stormers Goodbye)

'The Best Of' **Released 4th August**

Mushroom Records in the UK are releasing the double CD album Best of Jimmy Barnes on 8th August 97 (cat number TVD93465/RMD53465). The first CD contains 19 tracks with 'Ride The Night Away', 'Working Class Man', 'No Second Prize' and 'I'd Die To Be With You Tonight' all of which have been subtly remixed to bring them back to the way Jimmy always envisioned they should sound. All the tracks that appear on the CD pre the 'Two Fires' album have been digitally re-mastered, and it also contains two songs that have never been on a Barnes album before, 'Simply the Best' with Tina Turner and 'Good Times' with INXS. The only track on this side of the album which will be unfamiliar to everyone is Lover, Lover, which was recorded especially for release in Australia as a single in 96 to coincide with the release of the album 'Hits'.

The second part of the double CD is must for all collectors of Jimmy's music as it contains 17 b-sides and some major rarities. Some of the tracks are very rare, for instance, 'Tear My Heart Out', which was recorded during the Psyclone recording sessions but never made it to the album; Sydney Ladies, an old Dingoes song left over from Heat sessions and White Room with Nathan Cavallari. You will be able to get your copy of 'The Best Of' from the following record stores: MVC, Andy's, HMV and Our Price.

Lover, Lover **Released 25th August**

The single Lover, Lover is being released in the UK on August 25th (Cat No MUSH12CD). The single also features the tracks, Tear My Heart Out, Working Class Man and Stone Cold. The song 'Lover Lover' was written by Jimmy and

Jane Barnes. Jimmy found the lyrics "Lover Lover, my fantasy" written by Jane on his laptop computer. "I'm thinking shit who is she writing this about, obviously not me" laughs Jimmy. Jimmy wrote the melody to 'Lover Lover', which was recorded in Germany in August 96 with the producers of the new Robert Palmer album. 'Lover, Lover' went on sale in Australia on the 23rd September 96 and entered the charts at Number 9 with a bullet. Mushroom UK are sending out promo CD's of 'Lover Lover' to radio stations in the UK. Virgin Radio have already committed themselves to giving it airplay and it is on rotation as from July. This is a good time for everyone to start requesting Lover, Lover on the radio and hassling record shops - we have to create a demand for Jimmy's music.

Barnestormer **Fan Club**

I have heard through the grapevine that a new Australian Barnestormers is starting up. It's being set up through Mushroom Australia, and long time Jimmy and Chisel supporters Paul and Janelle Verwey are going to be running it. You can write to them at: Barnestormers, P O Box 158 Albert Park, Victoria, Australia 3206 for more information. I understand that there will be a fee for joining, somewhere around the A\$15.00 a year mark, but that could change. You will receive all sorts of stuff like membership card and special merchandise offers. If you have e-mail you can contact Paul on pjver@netspace.net.au, and I have no doubt that he will fill you in on what is happening. Philip Shoppee is to carrying on writing his column for the new Barnestormers, which I know he is looking forward to, and it's also good news for all Barnes fans, as Philip is a walking encyclopedia on anything to do with Jimmy and Cold Chisel.

Yes, it's competition time again. I don't know what has happened in the past, but I don't seem to be getting as many entries to the competitions as I thought I would - perhaps if I thought of a sensible question that would be of help! Anyway, why not have a go at this one (I've done my best to make it as easy as possible).

Question: What is Jimmy's full given name on his birth certificate?

The first 5 correct entries will be receive a copy of 'The Best Of' CD Album, a copy of 'The Hits' Video and a signed photo of Jimmy. There's nothing for the runner's up, because There Ain't No Second Prize!

Send your answers to:

Euro Barnestormers
P O Box 4226, London, SW6 2XG, UK

There is no closing date for this competition - it's first come, first served. (Then again if you are reading this newsletter in the year 2000, then its a safe bet that this competition is well and truly over!)

Jimmy Barnes Talks about the 'Best Of' Album

Initially, first off I think it was suggested by the record company that we do a Best Of, and personally I really like Best Of albums. I'm the sort of person who goes out the buys greatest hits records by other people. There are not many bands that I can put a record on from start to finish, there's exceptions of course, Sticky Fingers, but its very rare, so I tend to like greatest hits records. When they suggested it I thought it was a good idea. Once I started investigating it became more difficult, so I did a bit of slashing and burning and basically came up with this selection. There are a few songs on there that weren't particular favourites of mine, but I figured that they represented a certain period in my development, upward or downward, you know, and they were important to be on the record. It was a difficult thing to select these songs, but at the same time it was sorta good to tie them all together. There were some songs there like "Ride The Night Away" for instance, which was a single, but it was a song that after I recorded it I didn't like it, I couldn't listen to it. I remember when I first got the demo, which was written by Stevie Nicks, he sent me this demo with him and an acoustic guitar, obviously recorded on a Walkman sitting in a hotel room somewhere and it sounded fantastic, so I went and cut it. By the time we finished it, I came back off tour and they mixed it in the states, and sent it to me, it just sounded like a pile of shit, I just didn't want to know about it and I've never been able to listen to it ever really since, but it has always been a favourite live. So when we came to do the record that was in the short list, and I thought nah, this ones not gonna make it. I had to decide whether I wanted to make a record that was my favourite tracks, what I thought was Jimmy Barnes, what the punters thought was Jimmy Barnes, or whether I did a cross between the two. In the end I decided what I wanted to do was pick singles. Even when it came down to that, there were more singles than we could fit on a CD. But I decided there were a few tracks, if I was gonna put them on, I had to remix them, I had to do something with them. I actually thought that on some of the tracks I would have to actually get in and redo drums, redo things and make them sound better. But I got in there and I found with multi track recording you can do wonders. I walked in there with the tracks that I recorded and they had all these extra tracks that were put on while they were mixing, while I wasn't there, like all these drum samples from the 80's all this snare drum sound and all this sorta stuff. They were what really made it dated, and they were what made it sound bad. I pulled all that shit out and basically there were these great tracks buried under all this rubbish you know, so it wasn't difficult at all. I pulled all the rubbish out that they put on top and the original track that we recorded sounded really good. A song like Ride The Night Away for instance had great players on it, Mick Fleetwood, Billy Burnett, Bill Payne from Little Feet, Charlie Sexton, you know just lots of great players playing on them, and once we stripped the tracks back so that you could hear the band they sound great again, so it was a good thing, beside making the record sound better it was a good lesson for meyou have to be careful with production. The tracks are not different versions, I think you will find there are four or five songs that sound better than even what we expected and they use to be. The further we mixed with I'd Die To Be With You Tonight, Second Prize, Ride The Night Away and Working Class Man, it was all around the same period of 80's recording in America, Bob Claremont mixes, nothing against Bob he's an incredible engineer, but in that period it was a lot of long reverbie snares and things. If you listen to the mix of Working Class Man for instance, its ridiculous how loud the snare is, but it worked at the time. So to put them on this record I had to strip them back and the songs sound raw, we sound like a band, which I think gives the song a lot more energy, a lot more power. I didn't want to go in there and take tracks that were personal favourites of a lot of people and mess with them. I didn't want to go in there and start bunging stuff on them and making new tracks, so all we did was strip them back and keep true to what they were. I think that everyone of those tracks has come up a lot better than they were originally.

Lover, Lover, yeah...., obviously after touring in Europe with my new found simplicity, getting back to the essence of rock and getting the essence of a song, the songs that worked for me when we did these shows were the songs that were good basic rock'n'roll songs with good melodies, good basic cord structures and you could play them with an acoustic guitar and you could play them on a piano. When you do songs like that you have to spend a lot more time on melody and a lot more time on performance. **Lover, Lover** was recorded just out side of Munich in Germany with a group of German musicians that I've loved and are excellent. We put it down in about two takes and it's just a really good natural tune. When I recorded it I just thought that it was the obvious choice for a single. I was sitting on the bed one night with an acoustic guitar and I had this good idea for a song, so I bunged my cassette player on and put down the acoustic guitar track. I thought, what am I gonna write this about? What am gonna do? I've got a lap top computer which is just like my note pad, I throw everything down in there and forget about it. But Jane my wife, who also write lyrics and songs, had been writing in there to at times. So, I'm just sorta skipping though, looking for bloody lyrics, I've got to see if there is anything that caught my eye, because a lot of the time I write them independent and all of a sudden you'll hear a melody and you'll say I've got a lyric for that and pull it out. So I'm going through these lyrics and I find this one, **Lover Lover**. I didn't write this, so I'm looking at all this fantasy stuff and I'm thinking whose she written this about, I'll bloody kill him. I couldn't go up and ask her, like, excuse me, who have you written this bloody song about, you know. So I've written this song around these lyrics and then I went to her and said "by the way, I used a set of your lyrics", she said "oh, yeah", and I've asked "who'd you write them about?", "You", she replied! It was something that she had written with Diesel, a song that never got finished. The lyrics fitted perfectly for the melodies and sentiment of the song worked perfectly ... and I got to the bottom of the mystery ah ha ha!!! **Lover, Lover** is the first single off of the Hits album, it's the only new track that was recorded for the record. It was recorded in Germany with a bunch of guys that I had first met about 12 or 15 years earlier while I was doing some demos in Germany. These young players came in and they were just absolutely incredible, and they played some stuff for me, and they left. I couldn't find them again, I didn't know how to contact them again in Germany, so for about 12 years I use to talk about these guys and just wish I could find them. When I was back in Europe recently doing festivals, I got out of the bus one morning, you know, bus here, bus there, big hangover, a show the night before, and I'm standing checking in to reception, all sleepy eyed and this guy taps me on the shoulder and says "Hello, are you Jimmy Barnes?" (Jimmy does a really bad Germany accent) and I've said "yeah, yeah", he said "we played with you bloody 15 years ago, good to see you we've been looking for you", I've said "and I've been bloody looking for you!". As it happened the drummer and the guitar player were probably two of the most well known and respected musicians in Germany, they really are incredible players, they produce a guy called Peter Maffay, who is I guess Germany's answer to Bruce Springsteen, he's sold about 60 million albums in Germany alone, a very, very good artist and these guy produce and play with him. We

keep in contact on the phone and finally I had this song that I had to record, so I gave them a call, and they said "perfect". I flew into Germany and they had a band together, they had a really great bass player who use to play with Jimmy Cliffe and a really young hot-shot keyboard player who was a Hammond guy. We cut the track in Munich and it was just incredible. We had it mixed in England by a guy Julian Mendleson, who's an ex-pat who lives in England, and is probably most famous for really hard-core pop, things like Frankie Goes to Hollywood, Pet Shop Boys, he's just a specialist who does really great mixes, I think he really did the song justice. The chemistry between myself, the Germans and Julian all melted together to make this really good record.

Driving Wheels was recorded in San Francisco at the Record Plant. We had this track that we had written with Jonathan Cain, and one day we were driving across the bridge to Oakland, and we had already written a whole bunch of tunes and we were trying to work out what we were going to write about next. There were trucks everywhere that were cutting us off and nearly crashing into us, so I said "lets write about bloody trucks, lets bag them for a while" and we ended up that day getting straight into the rehearsal place and wrote this song, **Driving Wheels**. At the same time of starting to record it, playing at a little club down town was David Linley, one of the best slide guitarist I've ever heard, we thought that this song really need some sort of steel slide and we couldn't find anyone better than him and he happened to be in town at the time. So we went down to the gig and saw him. I said "hello I'm Jimmy Barnes from Australia, how you doing mate, I'm a big fan of yours would you like to come and have a play?" He's a really friendly guy and said "yeah sure no problem", I don't think that he knew who I was from Jesus, it was great. He came down the studio, walked in, we played him the track and he loved it and said "you need something like this", we ran the tape, and he did one take. It was just incredible, and then he sat and told us great stories for a couple of hours after that, so it was a really great thing. The slide playing is a big feature in the song and it is probably one of my all time favourites.

Stone Cold was a song that was written by Don Walker. Actually, it was the first time that Don and I had worked together since the break up of Cold Chisel. He came down to my place and we wrote a few things together that were quite interesting. But, in the meantime he said "by the way I've got this tune that I think you'd will like", and he played me **Stone Cold**. As soon as I heard it ...just ... yes, its great ... It's a classic Don Walker tune. So I said "I'll have that, thank you very much!" ha ha ha. We went into the studio for the **Heat** album, at the Festival Studio in Sydney, and we cut **Stone Cold**, its become once again another staple tune, as have most of the songs on this record have become staple live tunes. **Stone Cold** is such a great song, it's a singers song, it's a song that you cannot muck around with, you've gotta sing it well or it will kill you, it just one of those tunes, you have to do it justice, you have to sing with emotion. I think those **Heat** sessions were particularly emotion filled session, they were very raw, the whole recording process was one off, if you don't get a song in two takes it doesn't make the record. The emotion, the energy, the feel, the rawness were the key elements of the album and I think that's what's showing through on this song.

Too Much Ain't Enough is a favourite of mine, it's a song that I think has a lot of R&B based and blues based roots to it. I wrote this song in San Francisco for the **Freight Train Heart** album with Jonathan Cain, Randy Jackson, Tony Brock and a whole bunch of guys. We were recording it and Neil Schon, the guitar player, who's an incurable guitar player by the way, the guy was a virtuosos when he was about 14, he played with everybody... Santana ... he'd just done it all, unfortunately I don't know how he ended up in Journey! I'm not a big Journey fan, they are a major American band who have had major pop success there, but they are really not one of my favourites. Anyway, I ended up working with these guys and I found that they were all really great players, I could see the potential to just let them cut loose, I think that is why they liked to work with me because I was drawing different things out of them. We got into the studio and it came to the guitar takes, which I think are a real feature of this song, and I said to Neil "look mate", cause he played the first take and it was all really fast and flashy and sorta hammering and sorta Eddie Van Halen and all that sorta stuff, and I said "look, I want you to play this guitar solo like it is the last thing that you are every going to play, because if you don't play it good, it will be the last thing you ever play!" He got the gist of it and went in and just wailed. I think its some really incredible guitar playing and to this day he stills tells me it's the best guitar he's ever played. It a great performance, it's a very steamy, smoky song and it's a song that a lot of people like. I think that it was a No1 or No. 2 hit in Australia, so it was a big hit for me as I don't usually sell a lot of singles.

I'd Die To Be With You Tonight was a song that I was writing in America with a really great pop writer once again, called Chaz Sangford. Chaz was responsible for 'Missing You' and a whole bunch of hits for Stevie Nicks, all that sorta stuff. He's an incredibly young-minded guy, he's like a kid with new toys, and he just runs around giggling and stuff, then all of a sudden he would sit down with a guitar and come out with these great tunes. I was writing with him and we did some interesting stuff, I didn't think that it was great though. He played me this tune that he had been saving for his solo record, and I said "sorry mate you can't save that anymore, you shouldn't of played it, I'm gonna take it". He let me have it and it's a really great song it was a big favourite on the radio here.

Little Darling, ok lets go on to **Little Darling**...it's basically a song I wrote about the first night I met my wife, which was a very funny night. We were doing a tour, it was November 1979. I was touring on a thing called Pooled Resources with The Angles and I remember seeing this girl in the afternoon at a little party get-together thing, and I just thought, this woman is stunning. I fell for her immediately, and of course she didn't know I excited so I had to prance around a lot and parade just to get her to notice me. As it happened we ended up after the gig getting invited back at a friend of hers house, and she was there. At that time there was me, Steve Prestwich who was out of the band because he'd broken his ankle or something, we had a drummer from the Coloured Balls a guy called Trevor Young playing. Anyway, we are sitting there and the girl Vicky who owned the house, who's now a good friend, thank God, said "your cabs here", and we've gone, "We've not ordered a cab", and then she's gone "Oh yes you did" and threw us out basically. So I wrote this song about that night ... this little Darling.

Ride The Night Away is a song that was found for me by the record company in America. As a rule anything that the record company would send me I would leave in the ashtray as I left the building! But, when I played this cassette, it was a really rough demo, it was

obviously record by a guy sitting in his hotel room late at night with an acoustic guitar - very smokey and it sounded great. I found out later it was Stevie Nicks from Bruce Springsteen's band. At the time I cut it I thought the song was great, but I had to leave immediately after finishing the song and I went back to Australia to go on tour. It was mixed in American by people unknown, who will remain nameless. When I heard it back I just nearly vomited because I really didn't like the sound of the song on record, but at that point it was already cut together and it was too late to take it off the record. It was a song I avoided for a long time. When we came round to doing this record I took it into the studio with Mark Opitz and we stripped it back and beneath all the rubbish that was thrown on top by the people who mixed it, there was this song and this performance by the band that was really good. We tore things back to a raw rock'n'roll track and I think that it stood up again as a really great rock'n'roll tune.

Many years ago, probably around 1986, we planned to do a tour of Australia called Australia Made. The motivation for the tour was because at the time there was a lot of great rock'n'roll bands in Australia but we were going through our usual cultural cringe, where everything that came in from overseas was better than what we had according to a lot of people. We didn't agree with it, so we decided to put together this sort of travelling circus of Australian bands and go round and tour. There were some great bands on the bill, The Mentals, Triffids, I'm Talking, INXS, The Divynals, myself, God help me I've left anybody out, but it was a really great bill. To announce the tour, I'd flown back from America and INXS were doing their last show at The Entertainment Centre and I got up and had a sing with them, as we launch the tour. I hadn't worked with INXS for years, since they supported Cold Chisel in New Zealand or something, when they were a young band. To see how great they had become and how much they had developed was great. There was also a certain amount of friction that we created together that was really good, with me being the edgy rock person that I was and them being more funk orientated and groove and high tech I guess. The chemistry of the two things really worked well on the night and we decided to take it one step further. I think it was Chris Murphy, their manager at the time, who came up with the brainstorm that I agreed with finally, and said that you guys should record a tune, so we started hunting for a tune. On the day that we were supposed to start recording we hadn't picked anything out. I remember ringing Glen A Baker, rock historian and good mate of mine, a guy who has a song for every occasion, millions of them, obscure you name it. I said "Glen send some songs in". I got to the studio, Mark Opitz, INXS and me we're all sitting there and we thought what are we going to do? We had a bunch of songs on a cassette, we sat there going through all these songs going, "nope", "forget it", "rubbish", "garbage", "rotten", "really good, but no forget it". Then all of a sudden this song came on, it was an Easybeats song, which I think was recorded in England as a B-side to one of their singles. As soon as I heard it I thought this sounds great, this sounds like what we should do. Number one, it was lyrically about 'gonna have a great time tonight', which was the whole essence of what we were trying to do on the tour. Secondly, it sound to me like it was a duet, I found out later what was actually happening was that the Easybeats were recording in one studio, Steve Marriott and the Small Faces were in the other studio, all getting pissed together, having a great time, Steve Marriott came in and sang the high harmonies on this, I didn't realise it was him at the time, but I'm a major Steve Marriott fan, its right up my strasse, its where I learnt to scream, you know, listening to him and Wilson Pickett. So I said "yeah this is us". We had a 24 hour period where we recorded that, wrote the B-side and we made the film clip. We also got rid of a lot of bloody vodka and anything else we could find that was within Rhinoceros studios, it was a particularly productive period and we had a great time! The single was, I think, a No. 2 single in Australia, it was a big single and its gone on to become an Australian classic. For me the Easybeats were always Australian, they wrote a string of Australian classics, but this was a lost B-side that has come up to be recognised as a great rock'n'roll tune and it started me working back with INXS.

When Something Is Wrong With My Baby was a song that I obviously had on the top of the list of the songs I wanted to cut for Soul Deep. It was a record that I'd done all through my career, I use to sing it with Chisel, with Mossy. I had a bit of a dilemma because there were so many great friends that I knew that I wanted to sing with, John Farnham being one of them. John is an incredible singer, has an amazing range, has an amazing technique and is fairly intimidating to work with. I invited John up and said "do you want to come and sing this song", and he said "love to". So he came up, unbeknown to me he was panicking cause he was totally intimidated and I was also totally intimidated. He turns up at my house at 10 o'clock in the morning, so we decided to clam the nerves with a bottle of brandy, which always calms to nerves a bit! From there we tore into it. I think it's a particularly great performance from John on this and it's just a classic song and I know that a lot of people really liked it.

Change of Heart was a song that I wrote in France for the Psyclone album. Once again it was another album that probably didn't sell as many as I thought it should of, but it was an album that was very close to my heart. Living in France gave me the opportunity to get away from being a big rock star, which I had been for 20 years, whether I liked it or not. You know, wherever I went I got special treatment in restaurants, hello here, buy you a drink there, beauty Jim love your records, all that sorta stuff. Got to France, nobody had a bloody clue who I was and it was really, really refreshing. It gave me the opportunity to sit back and look at myself in a different light, it made me a lot more honest with myself. I got there and just became a normal person, hung out with my family and consequently the album is very important to me because lyrically the album is very very introspective. Like some of the songs say, you look at yourself, don't like what you see but you've gotta bear with it and that's your life mate you'd better get out there and enjoy it. So, Change of Heart for me was a song about change, it was a song about growing. In life the only thing you can't stop is change, either you roll with it or it runs you over. I was trying to incorporate R&B once again with rock and power and I think we did a pretty good job of it. Joe Hardy produced it and it was the first single that came off the Psyclone album.

Working Class Man was sent to me, when I was in American recording by Gary Gersh who is the head of A&R for the section I was involved with at Geffen Records. Gary has copped a lot of flack over the years from different people, me included, but one thing Gary has always been true to is the fact that he likes good songs. He likes to put combinations of people together. I don't know what he exactly does, but he's got a great feel about doing it and he's always been a good friend of mine. One of the things he did for me, which was very important, was put me in touch with Jonathan Cain. Jonathan came in and he had a couple of tunes which he played to me that were really good and I said "we'll have to look at doing something" and sat and had a chat with him, then I went back to Australia. I got a call saying Jonathan has written a song for you. He wrote this song based on what he thought when he meet me, what he thought my audience would be, what he thought I was, obviously a bloody hoodlum ha ha, blue collar background and all that, so he wrote this

tune. It's a song that was never written to be about me, it was never written for me singing about me, its written about me singing about where I came from, about people I know, people I grew up with. When we cut it I just thought that it was a well crafted rock'n'roll tune. After it was such a success, I copped a lot of flack from people saying how can you be a bloody working class man if you're driving a Ferrari. For the people that said that I just thought that I would clear it up here. The truth is I grew up where I grew up, doing what I did, with nothing, we were just normal bloody working people and that's something you never forget. If you make billions, you always remember where you came from, it's in your soul what is in your roots, it's in everything that you do, that's why I love this song and it sorta became an anthem for me over the years.

No Second Prize I guess is an important song for me mainly because it was the second single I did as a solo performer. After leaving Cold Chisel and having the wonderful cushion of Don Walker being the principle songwriter, I was suddenly very alone, very stripped back and very vulnerable as a songwriter. I had to come up with a bunch of songs that wouldn't be criticised and wouldn't be compared to Don. To do that I wrote the rawest songs I could possibly make. I don't think you'll get many arguments that Bodyswerve was raw, if nothing else. But out of it I think No Second Prize came through mainly for its lyrically content, its definitely not because of the beauty of the recording, or the beauty of the performance, but once again it was a song that had a lot of emotion, a lot of feel. It was my sort of anthem for a while, because I wouldn't lie down and let Cold Chisel run over the top of me. I left Cold Chisel in the December and was touring by the following March, I just refused to lie down. I'm a rock'n'roll singer, that's what I do, this is what the song is about. With that in mind we recorded it and we thought that it would be the first single. Once again it was one of those songs that went away, and in all their wisdom the Americans messed with it, threw samples on it and threw things on it I didn't like and changed it. It was OK for a while, but after a while I couldn't listen to it. I took it into the studio again for this album with Mark Opitz and stripped things back and once again discovered this jewel hidden beneath this pile of shit that the American record company had put on top of it. But, also at the same time as mixing it I heard some things that I thought should be on there, like I heard a Hammond organ piece. I was sitting thinking who do I know who can play Hammond organ at this time of night. I was in Sydney, there was a Hammond in the studio, so I rang up Don Walker and I said "Don, your in mate, will you come over and have a jam". Don and I had been sorta talking and having a laugh and all that, so Don said "yeah no worries" in his North Queensland drool and walked in and just had a pass at it. It's a very simple thing, but it's added a lot more depth to the song. We haven't changed the essence of the song; we've brought it back to what it was when we first recorded it.

Lay Down Your Guns was a record that we started recording in Sydney at Rhinoceros with Don Ghamen and decided to finish it off at Chapel studios in LA. When we were there, in their usual wisdom, the American record company said "you need some more singles" which I normal would say "get lost you wankers" but at this point I thought, well I'll have a go, I'm here, I might as well go out and have a good time. So they organised me with a whole bunch of writers, a couple of whom were a real waste of space, a couple of them were really excellent. One of the guys that I wrote with was Rick Knowles. Now, Rick Knowles is essentially a pop writer, he's written things for the Go Go's and things like that, he's very much a pop writer. They put the two of us in this room together where there's all this all this high tech gear, and we're like techno idiots. So we're in there, we turn on the drum machine, for a start and we didn't know how to programme it, so we thought what's this programme, press on, and this one beat started, and that was the only beat we had! We couldn't change it so we thought right, we'll write to that, ha ha ha. We had this shuffle beat happening and sat down and wrote to that, within an hour we tore out with Lay Down Your Guns. That was in the little studio next door, I rushed it into the main studio, got the band to throw it down and it ended up a really really great recording and that was the first single off of the Two Fires album.

Simply The Best, this was an amazing thing for me. I mean here am I, I remember seeing Ike and Tina Turner at the Apollo stadium in Adelaide, in God know when, it was about 1976. I remember that this was an incredibly energetic singer who just tore the paint off the walls, I'd never seen anybody with that much energy and that much range and power, so I became immediately a major fan. I heard a lot of their stuff over the years. When Tina Turner made a come back with Private Dancer and all that, I just couldn't believe it. I remember going to the Hilton shows when her album was huge and I thought that it was really weird that there was this woman who's got this massive album all over the world, and she's doing a show the size of the Hilton. What had happened was that she had committed to doing it before her record came out and because she's straight up and straight to her word she said "yeah I'll do the shows". She could have sold out 10 Entertainment Centres, but she did these little shows because she had committed to doing it. I thought that she was an incredible honest and soulful person. So I was dying to work with her. Anyway it wasn't going to happen, until one day the Rugby League, decided that they wanted to integrate an Australian known singer with it all. Tina had done this campaign for Simply The Best, which I thought was a particularly good marketing thing for Ruby League, after a couple of years of that having great success they came to me and offered me a phenomenal amount of money to go and sing with Tina Turner, and of courses I said yes! But had they know then I would have done it for nothing ha ha! I can say that safely now because they probably won't be listen, but the thing was I would have literally done this thing for nothing. I flew to Amsterdam, went into the studio with Tina for a few days. It didn't let down the image one bit, she was so great, she was incredibly powerful, she was demanding as a singer to work with. 10 o'clock in the morning she'd hit notes that I dream about and it was just really great to work with such an incredibly powerful and professional person. Obviously we've struck up a friendship since and I still have so much respect for her. It was one of those weird things that you can't plan, it was just something that came along, the opportunity arose and I got to work with a person that I really love.

When Your Love Is Gone is a song that I started writing with Tony Brock, my drummer at the time. Tony and I are great mates, we just love to have a drink together, and he is just one of my favourite drummers of all time. Both of us have similar roots as far as the music we grew up listening to. Big Free fans, big R&B fans, Al Jackson, all the same things. We started writing together and we thought rather than trying to write a clichique rock tune we should look back further to my roots so we started to try and write a Celtic based song. With that in mind we started to write When Your Love Is Gone which had a lot of emotion and a lot of melody which was at the time was something quite different to what I was doing. When we went to record it we got into the studio in Los Angeles and we're doing the backing tracks and we thought this song really needs a kids choir. So we stopped and went into the control room and said "Where can we find a kids choir?" The Producer said

"what are you talking about, you've got a bloody gang of them out the back playing". My kids were out there, Tony's kids were there, the engineers kids were there, and there was a whole bunch of kids hanging about. It was like a bloody school yard. So we called them all in and said "right kids this is your big chance, lets go". We got them with the wives and the tape ops, we had everyone in singing and it ended up with this big sounding choir. From that time after the kids thought they were great and of course they said "Dad we wanna make records to", which is another story.

Stand Up was a song that I wrote for the Heat album. At the time I started writing for Heat it was a very traumatic time for me. My daughter Elle-May was born 3 1/2 month premature and it was a really rough time, because obviously babies born that early have a high risk of death and injury and blindness and all sorts. We spent about 3 months at the Westmead hospital, most of the time with the baby, my wife and I. Between sitting holding the baby's hand and crying and all that, I would sneak out and go to my hotel and try and write tunes for this record. Obviously the situation made me really really angry, I couldn't blame anybody, but I was really pissed off about it. I would get into my hotel room at sorta 2 o'clock in the morning and Jane would be just dead tired, she'd fall asleep. I'd just put my headphones on, had the guitar and Walkman and all that sorta stuff and just hammer out rock tunes. I wrote this song one night there when I was really angry. Its an important song, its just about tolerance, it about not sitting back and letting people walk all over you, its about if you want something you've gotta stand up and take it. I wanted to write tunes that incorporated hard core rock guitar with funk and I didn't want to do funk that was washy pop, I wanted to make it dark and menacing and I think we succeeded in doing that. The Heat album had a lot of critical acclaim, it wasn't one of my biggest selling albums, but it happens to be one of my favourite records. Artistically there's a lot happening in there, there's a lot of emotion and a lot of energy and I think particularly this track sums up the Heat album, that's why I am sure that this track was on this record.

Still On Your Side was once again going back to the Freight Train Heart album, to a song that I wrote with Jonathan Cain. I was trying to write an emotional song about a guy bearing his soul to a woman, but not bowing down. Its about, look I know we have our troubles, we have our fights, but we're still together, I'm still here for you, don't desert me, as we guys sometimes say ha ha. It was a big favourite of a lot of people for a long time. It's a song that once again you can strip it back and sit down with an acoustic guitar and it still holds up, which is a sign of a good tune. Its got good melodies and a great sentiment and once again it features some really nice slide playing from David Lindsey - he did this one I think in his one in his sleep, he just played it. It's a song that has surfaced on a few records. I put the original version from the Freight Train album on the Hits album because I like the feel. I think its an interesting way of writing, its not a ballad, its not a rock tune, it's a right in the middle groove which I really like.

After doing Soul Deep and then recording Heat, I started going into radio stations, which a lot of people were not doing then, It was before unplugged became cool, and singing songs acoustically, and then all of a sudden everyone was doing it, which was cool, because you could see who could perform and who couldn't. It was a period where I was going a lot of the time performing acoustically on radio stations, on television, doing shows like that, but I was doing songs from electric records. I really enjoyed the room it gave me

as a singer and the room it gave me as a storyteller, you have to have good tunes and you have to perform well to do songs like that. I decided, in my wisdom, to do a record like that as uncool as it might have been. I thought, well if I go down screaming, I'm not going alone! I got a whole bunch of my mates and we made this acoustic record and called it Flesh & Wood. When I was doing that record there was a lot of choices that were really obvious, like Diesel, I wanted to work with him and there were a lot people that were not so obvious. At the time there was a young band around called The Badloves who I'd heard, and whom I really liked. I loved their rootsie sound, I loved the way that Michael sang, a real R&B singer. I loved the way the whole band played as a band, they didn't rely on machines and as a band they literally reminded me of The Band. One of the songs, once again, I'd always played with Cold Chisel at sound checks was The Weight. It was an old favourite of mine and this band reminded me so much of The Band that I rang them up and said do you want to do a Band tune together. I said that I wanted to do The Weight, and as it happened they'd been listen to a Patti LaBelle version or something that day as well. They said "We've just been listen to that five minutes ago, this is weird, yes we'll do it". We ended up striking up a really great friendship. They came up to the house and we just bunged this one down in one day. This song wouldn't of worked without the essence of The Badloves being such a close band that they are, I sort of jumped in and it was me doing a duet with them rather than them doing one with me. I think that we really relied on their soul as a band to carry this one through.

Let's Make It Last All Night was a song that I wrote for the Two Fires album. I've written a few songs with a lot of different writers. When I first started going to America to write for instance, I sort of saw it as a learning expertise and I went and wrote with as many people as possible. One of the people I ended up with was a guy called Desmond Child. Now Desmond is responsible for umpteen American hits, pop, rock and indifferent, he has been labelled a lot as a corporate writer, which Desmond is anything but. Unfortunately he writes great hits and corporate people record them, whether it be Cher or Bon Jovi, he has written for everybody. He wrote 'I Was Made For Lovin You' for Kiss, and I just thought that this guy had an amazing sense of pop. He is a limited musician, his songs all sound samey, you can pick him a mile away, but he just has an amazing amount of emotion that he puts into his tunes. He puts a lot of time in on his lyrics and he spends a lot of time working a melody to fit an emotion. I use to sit watching him write and think Christ this is like going to school, it was really great. So after quite a few sessions we went to do Two Fires. They said we want you to write with Desmond Child, I said "no problem", I love Desmond. So I went down and wrote with him and he got a friend of his in called Diane Warren, who's also like a mega hit writer, to come down as well. So, at the time I'm sitting in this room writing with them I think that they had like 10 songs in the top 40 in America between the two of them, it was a scary situation, but it was a really fruitful and successful piece of writing. The song is something totally different to a lot of things I do, its a lot more pop based, but it is also R&B based. We used a great band on this with Kevin Savagar from Rod Stewarts band, Jimmy Haslip from the Yellow Jackets playing bass, who's just phenomenal, Tony Brock, and the tune just ended up as an obvious choice for a single. Its a song that I haven't played a lot live mainly because it so different to a lot of my other material, but I really wanted to include it on this record because I think that Desmond is probably one of the great abused song writers of the world, he writes so many great hits for so many people and he cops flack for it because he write hits, but I love him.

Current Affair and was shown a couple of nights later.

Sanity Records also had a great deal with a six track Bonus 'Live In Europe CD' for those that pre ordered the album at their store. The tracks featured were 'Khe Sanh', 'Stone Cold', 'I'm Still On Your Side', 'River Deep' and 'Seven Days', all the tracks were taken from the CD 'Live in Europe' which is available through Euro Barnestormers.

For the record collectors, 'Lover, Lover' was also released a one track prom PRD96/97 and the DJ radio copy went out in a cardboard cover instead of a Jewel case as did the regular release, there is also an interview disk which has just been circulated to radio stations.

Only other fans can appreciate the buzz you get when you find something new for your collection and when you find something you never knew existed it just makes your day. Recently I found an Australian 10 track 'Heat', similar to the European release (standard Australian issue has 16 tracks) even the guys at Mushroom Australia didn't seem to know much about it and though it must have been some sort of promo. I also found a copy of 'Bodyswerve' that came with a bonus 7" single 'Resurrection Shuffle/Daylight' (both live) and a friend from Germany sent me a Thailand copy of 'Heat' by Jimmy Brames!! I have also been given two chisel rarities, a Greek copy of 'East' and a French 7" single sided copy of 'Forever Now'. Three more singles to add to the discography are the New Zealand pressed 7" single 'No Second Prize', 'Promise Me You'll Call', and 'Ride The Night Away'.

Two good videos that are worth looking out for that a lot of fans are not aware of are 'The Best Years of Our Lives' with Richard Clapton (Jimmy does backing vocals and also is interviewed) and the other which most fans have the CD for but don't know about the video is the 'Andrew Durrant Memorial Concert'.

Still on the collecting side of things, I'm often asked what are the rarest Barnes records. Well in the 7" single I think that the Top Five would have to be 'No Second Prize - Germany; 'Working Class Man' - Japan; Working Class Man - Germany; Too Much Ain't Enough Love' - Canada; 'I'm Still On Your Side' - Canada. I'll do the CD's and albums at a later date.

Two more of Jimmy's CD's have been re-released under the Mushroom Classics title 'Heat' and 'Flesh & Wood', both with different inner artwork and are available for \$19.95 each.

I get to meet and correspond with lots of other Barnes fans here in Australia as well as Europe and just about everyone has asked me to ask you Jacque that just because Jimmy has returned to Australia we hope you keep going with the newsletters, as its the best thing that has ever been done on Jimmy. The fans remember Barnestormers before you took over and have asked me to tell you that they appreciate all your time and effort that you have put into the club to make it what it is today and to please put up with us for a

News from Down Under

From Philip Shoppee

After two and half years of living in France and touring Europe, Jimmy said Au Revoir and returned to come Australia. Since his return home and taking up residence in Sydney Jimmy has been very busy. First enrolling in NIDA Acting School (some past students include Mel Gibson and Nicole Kidman), apparently Jimmy might try some acting in between singing engagements!

When the first single from the Hits album, 'Lover, Lover', was released for radio play, Jimmy in typical Barnestorming style delivered the track in person to radio stations in each State Capital, all on the same day, which is a first for any artist in Australia. When you consider the size of Australia and the distance between capitals it must have been one long day. A video for the single 'Lover, Lover' was shot in Sydney on September the 10th by Pierre Baroni.

The album 'Barnes Hits' went on sale on the 14th October in Australia, and with the pre-release orders went platinum on its first day of release and hitting the number 1 spot on the charts immediately. Three different versions of the CD were available in Australia. For those that pre ordered the album in Australia through Brashes stores they were given two free tickets to see an exclusive Rocktober Barnes concert for radio station MMM. This was my first chance to see Jimmy in action since the very forgettable Bon Jovi concert and also hear the new band.

The concert was held on Tuesday the 29th October at the Metro, which is a Tri level night club in Melbourne with bars on very level, pretty soon there was some very happy (though very drunk) fans, mostly in Chisel t-shirts yelling for Jimmy. Right from the start it was a show to remember, with Jimmy opening with 'Driving Wheels' and powering through all the Barnes classics hits, but it was 'Khe Sanh' that had the capacity crowd screaming. Its amazing to think now that the Chisel classic only made Number 43 on the national charts on its release in 1978. 'Khe Sanh' was followed by 'Working Class Man' and the set finished with 'Do or Die'. Its the encore that's always been my favourite part of the show as Jimmy always gives that bit extra, and I wasn't disappointed, as usual, with 3 encores with great versions of 'Lover, Lover', 'When Your Love Is Gone', 'Good Times' and finishing superbly with 'Goodbye (Astrid Goodbye)'.

After the show Jimmy autographed some 'Lover, Lover' singles for me (see below) and Amando gathered the new band together so I could get a couple of pictures and I was so busy talking to Mondo about the new band and what was happening that I forgot to get some pictures of Jimmy! The only criticism I heard about the show was when I overheard a group of fans talking about Jimmy having a bad hair day, they all thought that he looked better with his curls. The show was also filmed for the news program A

I've been receiving loads of letters asking for the discography to be repeated in the newsletters - so here it is the new improved, all singing, all dancing, as close as I can get to a full discography. I still think that there are items out there somewhere that I don't know anything about. Sorry about having to get your microscope out to read it, but space is limited.

Australian Vinyl

	<u>Cat No.</u>	<u>Rel Date</u>
Bodyswerve	L19553	24.9.84
For The Working Class Man	RML53196/7	16.12.85
Freight Train Heart	RML53238	21.12.87
Barnestorming	TVL98001/2	05.12.88
Two Fires	L93318	03.08.90
Soul Deep	L 93344	15.11.91

Australian CD Albums

	<u>Cat No.</u>	<u>Rel Date</u>
Bodyswerve	D19553	24.9.84
For The Working Class Man	CD-53196/7	16.12.85
Freight Train Heart	CD-53238	21.12.87
Barnestorming	TVD-98001/2	05.12.88
Two Fires	TVD-93318	03.8.90
Soul Deep	TVD-93344	26.3.93
Soul Deep + Bonus Tracks	TVD-93344 RMD53344	
Soul Deep + Bonus Tracks + Black Case	TVD93344 RMD53344	
Heat	TVD-93372	26.3.93
Flesh & Wood	TVD-93390	6.12.93
Psychone	TVD 93433	12.6.95
Psychone + Bonus CD Gonna See My Baby Tonight	TVD93433 RMD 53433	
Hits	TVD93465/RMD53465	

Australian Cassette Albums

	<u>Cat No.</u>	<u>Rel Date</u>
Bodyswerve	RMC-53138	24.9.84
For The Working Class Man	RMC-51003/4	16.12.85
Freight Train Heart	RMC-53238	21.12.87
Barnestorming	RMC-98001/2	05.12.88
Two Fires	RMC-93318	03.08.90
Soul Deep	RMC-93344	15.11.91
Psychone	TVC-93433	

Australian CD Singles

	<u>Cat No.</u>	<u>Rel Date</u>
Ain't No Mountain High Enough/ Little Darling (live)/Sister Mercy (live)	D-11090	13.1.92
Change of Heart/Lay Down Your Guns(live)/ Come Undone(live acoustic)		
You Can't Always Get What You Want (live acoustic)/		
Many Rivers To Cross (live acoustic)	D11980	1.5.95
Come Undone/Because You Wanted It	D12158	
Every Beat/Destiny/Every Beat (Dark Reggae Mix)	D-1224	6.11.95
Gonna See My Baby Tonight	Toby-100	9.93
I Gotcha/I Gotcha (12" Mix)	D-11045	23.9.91
It Will Be Alright/Wheels In Motion/ It Will Be Alright (remix)	D-11790	?
Lay Down Your Guns/Broken Hearts	D-10133	16.7.90
Love Is Enough/Do Or Die (live)/Paradise (live)	D-10436	26.8.91
Right By Your Side/Love Thing (Right 1)	D-16072	2.8.93
Right By Your Side/Love Thing/ Love Will Find A Way (Rough Mix) (Right 2)	D-11529	9.8.93
Simply The Best/River Deep, Mountain High/ The Best (Ext Mix)	D-11189	25.5.92
Stand Up/Four Walls (live)	D-12094	1.3.94
Still Got A Long Way To Go Part 1: Still Got A Long Way To Go/ You Can't Make Love Without A Soul (live)/		
Flame Trees (live)/Sittin On The Dock of The Bay	D-11714	9.5.94
Still Got A Long Way To Go Part 2: Still Got A Long Way To Go/I Saw Her Standing There (live)/I'd Rather Be Blind (live)/		
Catch Your Shadow (live)/		
Still Got A Long Way To Go (live)	D-11744	16.5.94
Stone Cold/Stand Up (live)/Stone Cold (live)	D-12111	3.5.93
Stone Cold/Stand Up (live)/Stone Cold live/ Catch Your Shadow (acoustic)/		
Stone Cold (acoustic)/Working Class Man (acoustic)	D-11504	28.6.93
Sweat It Out/Tell Me The Truth/Sitting At The Bar	D-11351	11.1.93
The Weight/Cold Cold Heart	D-11606	8.11.93
Waitin' For The Heartache/Seven Days 12" Mix/ Going To Mexico	D-535	4.7.88
When A Man Loves A Woman/ I'd Die To Be With You Tonight	D-683	14.11.88
When Something Is Wrong With My Baby/ All I Got	D-11048	28.10.91
When Your Love Is Gone/ I'm Still On Your Side (live)/One Of (live)	D-10321	11.3.91
You Can't Make Love Without A Soul/ Little Darling (live acoustic)	D-11670	31.1.94
Lover, Lover. Tear My Heart Out		
Never Give You Up. Higher and Higher.	D12166	
Tear My Heart Out, Guilty		

Australian Video

	<u>Cat No.</u>	<u>Rel Date</u>
Take One	V-81000	27.3.89
Take Two	V-81171	29.4.91
Soul Deep Live At The Palais	V-82375	10.2.92
Flesh & Wood	V-82553	21.2.94
Hits		

Australian 7" Singles

	<u>Cat No.</u>	<u>Rel Date</u>
No Second Prize/I've Got News For You	K-9468	27.8.84
Promise Me You'll Call/Boys Cry Out For War	K-9538	12.11.84

Daylight/Paradise/Daylight (live)/Resurrection Shuffle (live)	K-9582	21.1.85
I'd Die To Be With You/Vision	K-9819	16.9.85
Working Class Man/No Second Prize (Remix)	K-9883	11.11.85
Ride The Night Away/Paradise	K-9931	17.2.86
Good Times/Laying Down The Law	K-202	8.12.86
Too Much Ain't Enough Love/Do Or Die	K-424	19.10.87
Driving Wheels/Different Lives	K-488	18.1.88
I'm Still On Your Side/Going To Mexico	K-527	21.3.88
Waitin' For The Heartache/Seven Days	K-532	4.7.88
When A Man Loves A Woman/ I'd Die To Be With You Tonight (live)	K-683	24.10.88
Last Frontier (live)/Many Rivers To Cross (live)	K-784	16.1.89
Lay Down Your Guns/Broken Hearts	K-10133	16.7.90
Let's Make It Last All Night/Bad News	K-10207	24.9.90
Little Darling (Tour Pack)/No Frills	K-10289	26.11.90
When Your Love Is Gone/Still On Your Side (live)/ One Of A Kind (live)	K-10321	4.3.91
Love Is Enough/Do Or Die (live)/Paradise (live)	K-10436	15.7.91
I Gotcha/I Gotcha (12" Mix)	K-11045	23.9.91
When Something Is Wrong With My Baby/All I Got	K-11048	28.10.91
Ain't No Mountain High Enough/Little Darling (live)	K-11090	13.1.92
Simply The Best/Simply The Best (Ext Mix)	K-11189	1.6.92
Sweat It Out/Tell Me The Truth (Black Vinyl)	K-11351	11.1.93
Sweat It Out (Red Vinyl)	K11351	

Australian 12" Singles

	<u>Cat No.</u>	<u>Rel Date</u>
No Second Prize/ Piece Of My Heart/No Second Prize (Inst)	X-14109	15.10.84
I'd Die To Be With You Tonight/ Resurrection Shuffle (live)/Vision	X-14248	7.10.85
Working Class Man (Ext Mix)/ Working Class Man (Instrumental)	X-13234	16.12.85
Too Much Ain't Enough Love/Lessons In Love (live)/ Working Class Man (live)	X-14519	26.10.87
Driving Wheels/Different Lives	X-13308	1.2.88
I'm Still On Your Side/Going To Mexico	X-13313	21.3.88
Waitin' For The Heartache/Seven Days/Seven Days (live)	X-14600	4.7.88
When A Man Loves A Woman (live) I'd Die To Be With You Tonight (live)	X-13342	24.10.88
Last Frontier (live)/Many Rivers To Cross	X-13360	16.1.89
I Gotcha/I Gotcha (Ext Mix)	X-13458	23.9.91

Australian Cassette Singles

	<u>Cat No.</u>	<u>Rel Date</u>
I Gotcha	C-11045	
I'd Die To Be With You Tonight	C-14248	
It Will Be Alright	C-11790	
Lay Down Your Guns	C-10133	
Let's Make It Last All Night	C-10207	
Little Darling	C-10289	
Love Is Enough	C-10463	
No Second Prize	C-14109	
Right By Your Side	C-11529	
Right By Your Side	C-16072	
Stand Up	C-12094	
Still Got A Long Way To Go	C-11744	
Stone Cold	C-11504	
Stone Cold	C-12111	
Sweat It Out	C-11351	
The Weight	C-11606	
Too Much Ain't Enough	C-14519	
When A Man Loves A Woman	C-683	
When Something Is Wrong With My Baby	C-11048	
When Your Love Is Gone	C-10321	
You Can't Make Love Without A Soul	C-11670	

Canada 7 " Singles

	<u>Label</u>	<u>Cat No.</u>
Too Much Ain't Enough Love/Do Or Die	Geffen	9279207
I'm Still On Your Side/Lesson In Love	Geffen	9277277

Canada Vinyl Albums

	<u>Label</u>	<u>Cat No.</u>
Freight Train Heart	Geffen	?
Two Fires	Geffen	?

German Vinyl Albums

	<u>Label</u>	<u>Cat No.</u>
Jimmy Barnes	Geffen	924089-1
Freight Train Heart	Geffen	924146-1
Two Fires	Atlantic	7567-8214-1

German Cassette Albums

	<u>Label</u>	<u>Cat No.</u>
Freight Train Heart	Geffen	924146
Two Fires	Atlantic	756782141

German CD Albums

	<u>Label</u>	<u>Cat No.</u>
Freight Train Heart	Geffen	924146-2
Two Fires	Atlantic	7568214-2
Heat + 10 Track Introduction to Jimmy Barnes	Mushroom	2119071-2
Heat	Mushroom	7432118652
Barnestorming	Mushroom	74321 20832-2
Psychone	Mushroom	
A Week Away From Paradise/Freight Train Heart	Geffen	GED 24559

German 7" Singles

No Second Prize/Paradise
I'd Die To Be With You Tonight/Piece Of My Heart
Working Class Man/Boys Cry Out For War
Let's make It Last All Night/Little Darling
Good Times/Love Is Enough
Too Much Ain't Enough Love/Do Or Die

Label	Cat No.
Geffen	928 672-7
Geffen	928 693-7
Geffen	928 749-7
Atlantic	7567 87836-7
Atlantic	927 920-7

German CD Singles

Stone Cold
You Can't Make Love Without A Soul
Change of Heart

Label	Cat No.
Mushroom	2118494-2
Mushroom	
Mushroom	2127 619-2

Japan Vinyl Albums

Jimmy Barnes
Freight Train Heart

Label	Cat No.
Geffen	P 13254
Geffen	P8656

Japan CD Albums

Freight Train Heart
Two Fires
Heat

Label	Cat No.
Geffen	25XD 1079
Atlantic	AMCY-188
BMG	BUCP-719

Japan 7" Singles

Working Class Man/Boys Cry Out For War

Label	Cat No.
Geffen	P2077

Japan 3" CD Singles

Too Much Ain't Enough Love/Do Or Die

Label	Cat No.
Warner	IOSW 61

UK Vinyl Albums

Heat
Two Fires

Label	Cat No.
Mushroom	TVL 93772A
Atlantic	7567-82141-1

UK CD Albums

Barnestorming
Soul Deep
Heat
Flesh & Wood
Heat/Flesh & Wood
Psychone
Two Fires
Live in Europe (Wooden Box)
The Best of Jimmy Barnes

Label	Cat No.
Mushroom	D 245212
Mushroom	TVL 93344
Mushroom	TVL 93372
Mushroom	TVL 93390
Mushroom	D45045
Mushroom	
Atlantic	7567-82141-2
Mushroom	
Mushroom	TVL93465

UK 7" Singles

Working Class Man/Boys Cry Out For War
Too Much Ain't Enough Love/Do Or Die
Good Times/Love Is Enough
Let's Make It Last All Night/Little Darling

Label	Cat No.
Geffen	GEF3
Geffen	GEF38
Atlantic	A7751
Atlantic	A7722

UK CD Singles

Good Times/Lost In The Shadows/Love Is Enough/
Hardline
Heat Promo - Stand Up/Burn Baby Burn/Stone Cold/
Talking To You
*Stone Cold/Stone Cold (live)/Wheels In Motion
(never released)
Change of Heart/Edgewood/The Other Side
Change of Heart/Come Undone (acoustic)/
You Can't Always Get What You Want (acoustic)/
Many Rivers To Cross (acoustic)
Stand Up/Lay Down Your Guns/Little Darling
Lover, Lover/Tear My Heart Out/ Stone Cold/
Working Class Man

Label	Cat No.
Atlantic	A7751 CD
Mushroom	Barnes 1
Mushroom	D11504
Mushroom	D11980
Mushroom	DX11980
Mushroom	D12094
Mushroom	

UK 12" Singles

Working Class Man/Boys Cry Out For War
Too Much Ain't Enough Love/Do Or Die/
Working Class Man (live)/Resurrection Shuffle (live)
Good Times/Lost In The Shadows/Love Is Enough/
Hardline
Lay Down Your Guns/Lets Make It Last All Night/
Hardline/Love Is Enough
Lets Make It Last All Night/Little Darling (Inst)/
Stand Up/Lay Down Your Guns/Little Darling

Label	Cat No.
Geffen	GEF3T
Geffen	GEF38T921
Atlantic	A7751T
Atlantic	Prom Sam 696
Atlantic	A7722T
Mushroom	T12094

UK Cassette Albums

Heat
Heat/Flesh & Wood

Label	Cat No.
Mushroom	TVC93372
Mushroom	C45045

UK Cassette Singles

Change of Heart/Lay Down Your Guns (live)
Stand Up/Lay Down Your Guns/Little Darling
*Stone Cold/Stone Cold (live)/Wheels In Motion
Good Times/Love Is Enough
Lover, Lover/Tear My Heart Out

Label	Cat No.
Mushroom	C11980
Mushroom	C12094
Atlantic	A7751C
Mushroom	

UK Video

Flesh & Wood

Label	Cat No.
Mushroom	V82553

USA Albums

Jimmy Barnes - A Week Away From Paradise
Freight Train Heart

Label	Cat No.
Geffen	GHS/MSG/24089
Geffen	GHS/24146

USA CD Albums

Two Fires
Freight Train Heart

Label	Cat No.
Atlantic	782141-2
Geffen	24146

USA 12" Singles

Label	Cat No.
-------	---------

No Second Prize
Working Class Man
I'd Die To Be With You Tonight
Good Times

Geffen	PROA 2418
Geffen	PROA 2452
Geffen	PROA 2488
Atlantic	PR 2050

Lets Make It Last All Night/Little Darling (Inst)/
Good Times (live)
Too Much Ain't Enough

Atlantic	A7722T	7567-86051-0
Geffen		3033

USA 7" Singles

Working Class Man/Same
Working Class Man/Boys Cry Out for War
I'd Die To Be With You Tonight/Same
I'd Die To Be With You Tonight/Piece of My Heart
Too Much Ain't Enough Love/Do Or Die
I'm Still On Your Side/Lessons In Love
Good Times/Same
Good Times/Laying Down The Law
I'm Still On Your Side/Same

Label	Cat No.
Geffen	7-28749-A
Geffen	7-28749
Geffen	7-28693-DJ
Geffen	7-28693
Geffen	7-27920
Geffen	7-27272
Atlantic	7-89237
Atlantic	7-89237
Geffen	7-22727 DJ

USA CD Singles

Too Much Ain't Enough Love/Same (Edit)
Too Much Ain't Enough Love
I'm Still On Your Side/Too Much Ain't Enough (live)
Lay Down Your Guns
Lets Make It Last All Night

Label	Cat No.
Geffen	PRO CD 3030
Geffen	PRO CD 3148
Geffen	PRO CD 3244
Atlantic	PRCD 3673
Atlantic	PRCD 3510-2

Appearances With Other Artists

Good Times (with INXS)
Good Times (with INXS)
Simply The Best (with Tin Turner)
Lost Boys Soundtrack
Lost Boys Soundtrack
Hey Rudolph! (with The Tin Lids)
Snakes & Ladders (with The Tin Lids)
Into The Night (with Swanee)
The Sprit of Christmas - If Santa Forgets (with The Tin Lids)
The Sprit of Christmas 95 -Merry Christmas Everybody
Walk The Dinosaur (with The Tin Lids)
Smokey Dawson and Friends (Cold Cold Heart)
Australian Made
A Clip Behind The Ears (Badloves) - The Weight
Blue Highway (Tony Carey)
The Andrew Durrant Memorial Concert
The Andrew Durrant Memorial Concert
The Andrew Durrant Memorial Concert

Format	Cat No.
12" Single	
7" Single	K202
CD Single	D11189
CD	
LP	
CD	D26071
CD	D26076
LP	600076
CD	5213522
CD	
CD Single	D11176
CD Album	DIN453D
Video	
Video	
CD	
12" LP	L60001/2
Video	

Promos

Sweat It Out
MMM Tapes: Catch Your Shadow/Stone Cold/
Working Class Man
Still Got A Long Way to Go
Good Times
Bodyswerve Interview Disc
Freight Train Heart Interview Disc
Soul Deep Interview Disc
Heat Interview Disc
Change of Heart (CD & Video Box Set):
CD: Change of Heart/
Lay Down Your Guns (live)/
Come Undone (acoustic)/
You Can't Always Get What You Want/
Many Rivers To Cross (Acoustic)
Video: Change of Heart

Country	Format	Cat No
Australia		WET 1
Australia	CD Single	D93391
Australia	Video	
Australia	Video	
Australia	12" Vinyl	RML-53138
Australia	12" Vinyl	RML-53238
Australia		
Australia	CD	PRD-93/15
Australia	CD/Video	D11980

Come Undone
Psychone - Advanced Promo
Too Much Ain't Enough Love/Do Or Die
Stone Cold/Stand Up/Sweat It Out
Good Times

Australia	CD Single	PRD 95/70
Australia	CD	TVL 93433
Japan	CD Single	Geffen IOSW-61
UK	Video	
UK	Video	

Psychone Sampler: Change of Heart/
Spend The Night With You/Mirror of Your Soul/
Every Beat of My Heart/Used To The Truth
Heat Sampler: Stand Up/Burn Baby Burn/
Stone Cold/Talking To You
Psychone Sampler
Euro Summer 94
European Press Kit

UK	CD	PSYCPR001
UK		
UK	CD	Barnes 1
UK	Cass	VAJ001
UK	CD	
UK	Video	Promo

Hardline/Love Is Enough/Lay Down Your Guns/
Let's Make It Last All night
Change of Heart
Working Class Man (live)
I'm Still On Your Side
Let's Make It Last All night

UK	12"	SAM 696
UK	Video	
USA	CD Single	PRO-CD-3244
USA	CD Single	Geff PRO CD3285
USA	CD Single	Atlantic 3510-2

Too Much Ain't Enough Love (LP Version)/
Too Much Ain't Enough (edit)

USA	CD Single	Geff PRO CD3033
-----	-----------	-----------------

No Second Prize
Working Class Man (Remix)/Working Class Man
Working Class Man/Same
Waitin' For The Heartache
Lay Down Your Guns
No Second Prize/Same
I'd Die To Be With You Tonight/Same
I'd Die To Be With You Tonight/Same
Lover, Lover

USA	12" Single	PRO-A-2418
USA	12" Single	PRO-A-2452
USA	7" Single	7-28749-A
USA	7" Single	Geffen 7-28749
USA	CD Single	Atl PRCD3673
USA	12" Single	PRO-A-2818
USA	12" Single	PRO-A-2488
USA	7" Single	7-28693A
UK	CD Single	Love 1

That's all I can find folks, no doubt there are still more out there to add!

If you haven't completed your Jimmy Barnes collection by now, this is your last chance. All stocks have be returned to Australia, so get your order in NOW!

Videos:

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

Euro Summer 94 CD

This is the last chance to get your hands on this very exclusive promo CD. Recorded live in Europe during the summer of 94 and features some great tracks including Good Times (acoustic) Khe Sanh, Stone Cold, and covers of two Beatles songs. This CD is a must for any serious collectors of Jimmy's music which you will not be able to get your hands on anywhere else.
£10.00 each CD (plus postage and packaging)

Flesh & Wood/Heat Cassette

£4.00 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)

Ain't No Mountain High Enough/Little Darling/Sister Mercy (D11090)

Stand Up/Lay Down Your Guns/Little Darling (D12094) (UK)

All CD Singles **£4.00 each**, plus postage & packaging

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
Wooden Box CD	£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

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: _____