

THE BABYS

- Looking For Love
(Main, Back, Corby, Brock)
- If You've Got The Time
(Main, Back, Corby, Brock)
- I Believe In Love
(Main, Back, Corby, Brock)
- Wild Man
(Main, Back, Corby, Brock)
- Laura
(Main, Back, Corby, Brock)
- I Love How You Love Me
(Main, Back)
- Rodeo
(Main, Back, Corby, Brock)
- Over And Over
(Main, Back, Corby, Brock)
- Read My Stars
(Main, Back, Corby, Brock)
- Dying Man
(Main, Back, Corby, Brock)

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THE BABYS



The Babys



Broken Heart

2 LPs on 1 CD

THE BABYS



THE BABYS

Formed in 1974 by founding guitarist/bassist Michael Cotby and lead vocalist John White (see England's The Boys), The Babys were undergoing one of rock's most tumultuous and widespread shifts.

The Babys were born one fabled night in 1974. Circumstances were weird when Michael Cotby and then-manager Adam Miller met up with John White at Richard Stone's pub, located in Sanson Park, North London. The pre-arranged meeting was orchestrated by John's friend, guitarist Gordon Klein, who was playing with Cotby in the now six-year-unsigned project. A drunken night of revelry at Stone's pub led these two rock and roll outlaws to form a band.

With Cotby and White at the helm, a succession of projects would flourish through their careers: two reggae bands, Moving House (of Babys), and the aforementioned Gordon Klein, Matt Irvine, Goodcompany, Jessica Price (Korn) and drummer Lucas Cole (later a founding member of Mötley Crüe).

The Babys' lineup finally came into place with the addition of lead guitarist White, Stocker and drummer Tony Brock. Brock had struck his deal with Stone, a popular London band that increased two states above London and Manchester. "We got to join our first manager, Adam Miller, full credit for the whole



thing," said Brock. "The main lead singer in The Babys. They founded me for months and months to get me in the band for me and Cotby." Meanwhile, Stocker, a graduate of Big Paul Russell school of blues who to guitar playing, was in demand. "So at the time he was considered for the guitar slot in both UFO and Cockney Rebel.

With The Babys' lineup finally in place, the group (initially whooped in an old tea warehouse on Trinity Street in London, located close to the River Thames, "I drove past it years ago," said White. "I saw these big red doors. It's all very much like a Dickensian thing; it's all big stone buildings, and there's the docks. It's really beautiful. Sometimes it seems like time doesn't move and if you walk down there at midnight again in the winter, you'd see all The Babys come walking out of that door laugh-

ing and screaming."

As for the origin of the name, John White remembers, "Being called The Babys, we couldn't get signed because everybody thought we were like The Bay City Rollers or something. We thought it was really weird to be a rock band that was called The Babys because it was like The Who! It was a mad name. In London at that time, all the record companies were doing was taking the easy way out, signing pop bands. We had songs that were about the best life in London. We were living that program, Kings Road, movement, 'Chilling' Stone and a number. We were the real thing we had quite dangerously. And the songs reflected that. There's a lot of songs that were about very heavy subjects." Adds White Stocker, "There were some serious groups around with these long sort of pseudonyms names, and we thought,

Let's get into it again."

After getting signed, The Babys recorded a batch of demos. "The Original Location Session Material" which was later released by a small label after the label broke in the states. "That was all of the demos before we got it signed that the Name Records got ahead of," recalls John Shook. "I was involved in touring from Boston where I was and The Choir did all their stuff. There's a song on there, 'You'll Get There,' which is the first single ever written. I think that thing was great, too. That was the second song I ever wrote and the second song The Babys ever recorded. Shook's great song from Boston showed to Baby's."

Getting signed to a major label wasn't really according to Shook. "We couldn't get a record deal because we were called The Babys. Because we were pretty young, nobody believed it was us playing on the radio because it was [signed with] we had the best musicians in Boston in that generation, were like the worst band. But then sitting in The Babys was another ploy to get attention because they were only signing teen bands. That's a because such a favor to be in a band with a band called The Babys that the name stuck. By the time we signed our record deal a year later and we just kept the name."

And despite press reports to the contrary, Michael Coffey insists that The Babys weren't signed to Chronicle Records only as a stunt.

"It's miles through a morning. Signed just that record."

A controversy set in to come in the few weeks ago. The Babys issued a self-titled album that they thought to progressive record companies. The first single they had produced by Mike Marshall, who became the Chronicle's Boston guy music. "I wrote 'Surrender.' It was never to walk into a record company. From the album on and immediately after the label recorded the rest without the album being to arrange. All that it came down to that guy," says Shook. "The single we did for the



Shook never backing 'For Love,' 'Wild Man,' 'Shook' and 'You'll Get There'.

All the time The Babys were signed, Shook continues the story.

Name, Chronicle, Island and Warner Brothers all wanted to sign us. The fact of them all passing from they wanted to hear us play live. Chronicle showed us to set up in All Studios like we were on stage with our stage set. I think we played front of a Boston group and they walked away looking quite happy with themselves. We still haven't made that we were ready to sign with them. There was a local guitar following that, where we did another live performance at Island Studios for Island Records, and they recorded and Street that was produced by Gregson. Both Island and Last Records and that Company have it.

was Chronicle who came up with the best deal, which included an advance of \$50,000 of a million dollars, and we signed with them."

Released in January 1977, the band's self-titled debut was a success.

ing about the album to show very commercially-minded. The Babys were in that a very, very young group that wasn't their record. The Street Parade for New City Radio commercial. The group found a commercially powerful sound, combining the best elements of funk, soul and rock. The Street Parade, coming about, "I don't know as you ahead of our time." One thing was missing "The Street Parade" wasn't there. "There's all 'ain't that's that's where I get it from. Maybe it sounds more original 'cause it's original. You see The Street Parade with Steve Marshall are by George Jones."

Released by Bill Korte and David Chisler, the album's first single, "You're Not The One" was a spontaneous wave that of attention and "Just The Last" weeks. "Hardly there," "Looking For Love" and The Babys' studio work direction. "One After One" were among the album's highlights, and these weeks. "I remember thinking it is ironic, working in a way that didn't get going when I wanted our company. There's a lot of it," adds Shook. "I was looking for everybody I had never been seen in an album of that point. Going to Canada on an album and doing it."



Shook, Shook to the studio song on the first album.

Shook, who the first album to help produce the

Shook, "The City of Berkeley Love" signed the band as a record song in fact, the group returned the favor.

Shook, Shook's a real success for the band and for Shook that you should call that about what business happening."

"The first producer we ever worked was that we signed through to make The Babys you then you got that record deal. They're by recording all records of what made the band so special in the first place. I think that that that is listed in the band what we're," Shook says Shook. "And it was to get the because the band was just tremendous. The album was the same. Shook up for someone to see a point. All you just heard that couldn't say anything I shouldn't be in the music business. There's some really songs on the album but the album wasn't better. If you hear the album for 'Wild Man' or 'Looking For Love' there."



By recording a hit album on the Coast, The Babys (in April 25, 1977) only available as a new studio album. "We've always had always good for us," says Shook. "I want to live on the radio that night. Steve Chisler came down to help me. In that point, hearing just the first album out, we were looking to join a lot of the songs because we really didn't know that much tradition." Adds Coffey. "Chronicle is a just told me the Philadelphia was the first place that

the band broke in the U.S.A., about half an hour before I went onstage. I thought I'd share the news with the audience. When I announced this to the "Sweet Thingie" audience he said a comment that made me think that I was in the waiting room at a third (and presumably surgery.)"

Talking to the press with a microphone. The Babys toured across America with such acts as Heavy Metal practitioners Black and Legs Diamond, and power pop stars Paper. A band that featured future Eagles sensation Billy Squier. "We haven't really done too many shows as The Babys up to that point, explains Steiner. "In fact, we'd only done one main-stage gig this college gig. Our first gig was at a pub The Croquet Grounds and we opened up for a local talent Deal School."

Despite an exhaustive touring schedule and massive studio fees, the group's self-debut album was a commercial failure, and The Babys were back to ground zero.

LOOKING FOR LOVE

Tony Brock: "That was one of our big songs. That particular drum beat got the audience with the crowd and everything. 'Looking For Love' was real fun to do live, too, because everybody was waiting for it, and then there it is, my drum solo. For me, that was great."

Michael Coffey: "To be up for that on live stage obviously when I decided to open my guitar in the middle of the song. That comment is towards the end and turned it into an act."

IF YOU'VE GOT THE TIME
John Wade: "I was in L.A. and we were driving down the Pacific Coast Highway in Malibu, and that's the first time I heard our music on the radio it was 'If You've Got The Time.'"

Michael Coffey: "This was another of our songs, came from a gig in Tokyo Street, with the novelty of a drummer like Brock, getting someone's attention. At the time it was impossible to give a lot of a song that you



might be playing with, without the rest of the band feeding it for you in the next five or ten minutes."

I BELIEVE

Michael Coffey: "Obviously, I couldn't really tell the title. The song wasn't exciting enough for me, I wanted to make some more dramatic changes."

Willy Steiner: "It was one of our very early songs we put together as a band. That and Laura."

WILD HONEY

Michael Coffey: "When I told Jimmy Page my next Les Paul, he introduced me to a friend that I had never seen before. It was called a phaser. As soon as I could, I acquired one and took it to bed with a guitar, practice amp, and a Scotch whisky."

LAURA

Willy Steiner: "Laura" was the first track we recorded for the first Babys album. We were sitting in a small theatre on the east side of London and we were going through the songs we already had. During a tea break, we started to play that song. It was obviously from there and there. I like my guitar solo on "Laura" that was a real one."

Michael Coffey: "I don't want to work with her in a warehouse in Camden, I think. For us, the song was just an excuse to keep playing. I remember playing it live in Philadelphia in 1977 on the Blue Dragon Show."

I LOVE HOW YOU LOVE ME

Willy Steiner: "That was an experimental song. We tried playing it at different speeds we experimented with different styles of playing it. After we had a break from it, we tried it again. Song it that slow, steady way. That was the take we kept. It's almost like a blues solo, which was never the original idea."

WOODS

John Wade: "That song and Wild Man are my favorites from the first album."

OVER AND OVER

Tony Brock: "I like the song but I'd like to hear it. I could sing it much better now."

Michael Coffey: "Bos Lane played guitar on that. I played guitar on that with him."

HEAD ON STARS

Michael Coffey: "One of the songs

that was introduced by John. I guess the title on the other. Today, as an older musician, I look back at songs like this and wonder that we didn't develop them better. This one in particular should have received with us."

DYING MAN

Willy Steiner: "That was with 'Dying Man.' That was just the first time in the studio, just working off of each other. He pronounced stuff but right off the bat."

Michael Coffey: "To really, John,



THE BABYS

THE NEW
MUSIC

THE
MUSIC

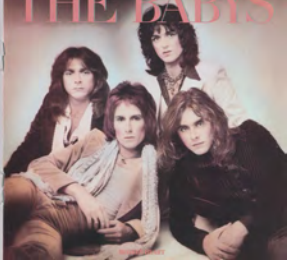
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THE BABYS



THE BABYS

BROKEN HEART

When a name like The Babes, you might as well just a subtitle on your chest and wait for the long road to let you with lead.

Curled by their lightweight name, serious rock babes dominated The Babes, judging them solely on their striking street appeal and growing their terrific band of hard rock thunder. To make matters worse, critics consistently booed the band, dismissing them as soft-as-milk, bubblegum acts. Frustrated by the equating misconception that these Babes were bubble-gum, spoiled brats, the group truly

had something to prove on the *Broken Heart* album. However, the group's albumist album cover depicting the group's conflict in elegant, editorial regalia didn't help matters either in going critical around. "The idea was to replicate a *Night Magazine* cover,"

explains Michael Cutty. "So a top *Night* photographer named Charles Bush was drafted in. We had a lot of fun when that album cover was shot—we were pled with champagne, wine, Mac and cheese."

John White discusses the making of the group's sophomore effort, "Broken Heart was when we moved to Atlanta

because we were feeling an extremely. We got rid of our first manager by ending his by being kidnapped. The FBI came looking for us. We got out of that and made a record with Flip Wilson. He's someone who really helped me to become good at what I do. He taught me a lot. I advise him but we don't get on. It was the first big album that Poco made—we did it at a ranch in the mountains of Malibu. It was our first year in L.A. We were all the heavy-those and nuts. There were so many women and so much wine, and there was so much sex—we it was unbelievable."

Lucy Levin and Christine the band's new producer, Ron Newton, was more sympathetic to what the group wanted to achieve—drastically expanding upon the group's power-charged sound by infusing a kaleidoscope of musical colors, most notably more cerebral textures and collapse of unique instrumentation. "On that album we experimented a lot more with girl singers, strings and horns," says Stocker.

One track, which clearly benefited from Newton's expertise was "Let's Be True." Soulful

brass backing vocals by "The Bandits" merged with an unforgettable soaring melody that resulted "Let's Be True" to a very healthy #13 placing on the U.S. singles chart. In contrast, the results were even better: the single broke into the Top Ten, rising to #8. Meanwhile, the "super daddy" lyrical whimsy of the combination the track, almost surely of "The Feeling" and free-wheeling experimental nuances of "The Golden Mile" made cut its forty-six up and down.

The Babes were the real deal. The album cover, "A Piece Of The Action," was a masterpiece, dominated by White's yearning, angst-ridden vocals, to explosive emotional big bringing to mind visions of COBY's politically-charged anthem, "Oh."

Michael Cutty, in particular was a real workhorse on the record, broadening his keyboard arsenal with Hammond B3 organ, Fender Rhodes, acoustic piano, grand piano, electric piano, synthpop, cathedral organ, ARP string ensemble and

balls...among other things. "I played eighteen instruments on the album in order to give it a little more variety. It worked!"

Going to the next one more, The Babes fought an uphill battle to be taken seriously, as Wiley Stearns recalls. "We were a little worried because we started to get these screaming young girls at our shows. We wanted to appeal to the older music lovers and didn't want to get into that screaming, teeny-bop thing. At first it was difficult because people couldn't work out what kind of group we were. With a name like The

Babes but playing more of a hard rock sound, I was really down to them coming to the show and seeing what we were all about."

For all concerned, *Broken Heart* was a commercial and artistic triumph, proving once and for all that these Babes had grown up. "Broken Heart is my favorite record we did—I loved that record," states Brock. "The other people I know, Jacks they have better songs. But for me, I have such a warm feeling about that record. *Broken Heart* felt like the album I feel very, very proud of it."



WRONG ON RIGHT

Wally Secor: "I like that one a lot. That off on the original record was done with acoustic guitars. What we used to do was to hook it up with Broken Heart, we used to play the first half of 'Broken Heart' and then a week or two off of 'Wrong On Right.' That's where we joined it up, playing the second half of the song live."

GIVE ME YOUR LOVE

Michael Corby: "Now it's happening, hardware off. It was written in Dallas at a place called 'The Furniture Store.' It took about three months. When John went off to the big, I simply had to start a jam off with a couple licks on a Fender Rhodes. God that thing is a guitar into it. Well, Tony never made mistakes—he didn't know what the word meant. John returned to the room, added some ideas for the bridge and scripted the top line. The song was probably written in about two, ten minutes flat."

ISN'T IT TIME

John Wade: "It was like a Philadelphia soul song. Ron Newson came up with the song and said, 'Hey, I've got these guys that I work with and I've

got a great song. Well, 'Isn't It Time,' you have to really appreciate that we did an absolute number on it at the backing studio. I changed the melody. I really enjoyed working with Ron. He was horrible. It was like if it isn't one hundred percent if it isn't the best that it can be we're not doing it. And there were points that we were something at each other. Sometimes I got close to blows."

Wally Secor: "The song was written by Ray Kennedy and Jack Conrad. The session Ron Newson presented it to us was very slow and had an almost doo-wop-and-blues feel to it. So we immediately brought up the tempo. We experimented with strings, brass, get singers. We were enjoying doing that. It was taking time and not and going if some things. We weren't afraid of experimenting with different instruments, which is the long experiment for exciting music because the spectrum is so much wider, as opposed to straightforward rock. The only



thing that might have backfired on us was people that had heard 'Isn't It Time' and 'Every Time I Think Of You' were given the false impression that all of our material was orchestrated (PH)

Michael Corby: "Recorded on the ranch in Agave County, California. We knew the song was going to make history within the first few hours of recording it. It wasn't anywhere near completion when it became painfully obvious. By far the

changed feeling I ever had when recording a song."

AND IF YOU COULD SEE ME FLY

Michael Corby: "When we got off the guitar lick, I wrote the other half. John composed the bridge, which he had written to an early song that we recorded as a three piece. I said 'I love your thing.' Really good fun to play, especially after Tony turned the rhythm up—boom!"

John Wade: "That song was about drug addiction."

THE GOLDEN MILE

John Wade: "The Golden Mile was about my first LSD trip. I was walking on the beach down the Mustangville promenade with my brother, Joe, and I was really high and I wrote a song about it. It was a very intimate afternoon and evening for me. It was nice to write a song about it. I thought it was quite descriptive without being flowery. (Sings lyrics) I had a vision of the golden mile that turned my head and walked away." The song was directly drawn from my life in Lancaster.

BROKEN HEART

John Wade: "I think sometime around the Broken Heart album I actually took the most

and started writing entirely by myself. I wrote 'Broken Heart' by myself and 'Wrong On Right.' The song 'Broken Heart' is about L.A."

Wally Secor: "John came in with that song. I thought it was a strong song. It used to go over well live. I was a well-constructed song. It really impressed and the lyrics were all about. Whoever came in with a concept, the best of us would put our own spin on it. There was never any of 'you play that and we play that kind of thing.'

I'M FALLING

Michael Corby: "I wrote the music on the middle of the night in a house in Dallas. The

electricity had been cut off, so it was down to a gaff, coffee, cigarettes and an acoustic guitar for amusement. The next day I met John Wade in Tuley Street and the rest of us went on it. This was the only and only time that we did that."

John Wade: "That song was about falling out of love."

RESCUE ME

Michael Corby: "Again, John wrote the melody, an exact I-cared comment. The main inspiration for the music came from the operation of a guitar effect called an octaver, which gives that sound that you hear that sounds like a bass on the first two notes. There is also a





Joe Walsh influence on the track.

SILVER DREAMS

Tony Brock: "I had to fight to sing a lead vocal track 'Silver Dreams.' That was written on a beautiful, white grand piano, the same piano that I write the off for 'Head First' on. I'd like to recut that and 'Over And Over' cause I could sing them better today."

A PIECE OF THE ACTION

Wally Stoker: "I like the way

that song came out. We did a good job on that one."

Michael Corby: "It was written by Mike Japp—a friend of mine who I knew from London and Bill Sanford. His associate had approached John in the Rainbow Bar & Grill in Los Angeles with the idea for the band to record the song. John gave him the cold shoulder. He came to me feeling for a similar reaction, and was overwhelmed to find that I promised him I would do everything I could to get their song on the album."

because I felt we could do justice to it. Let's even agree missed the ending from 'Ohio.'"

Wrote It Wild
How We Your Love

Love & Trust

How It Feels (and for
Me) 7-6

The Underneath

Without Words

The Feeling

Somebody

When I Hear You

A Piece Of The Action

Produced by Bob Thorne
Grouped Production Inc.

Recording at Pepper Lake Sound
and the Sound Shop, Los Angeles, Calif.

Mastered by Bob Thorne
and the "L" Sound and Music Group

Album art design created and
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Michael Corby

Wally Stoker

Tony Brock

Band member