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ARTIST: Styx

TITLES: The Best Of Styx 20th Century Masters The Millennium Collection

CD #: 069 490 395-2

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CD Logo: A&M Records

Attached please find all necessary liner notes and credits for this package.

Beth

Styx
The Best Of Styx 20th Century Masters The Millennium Collection

(CD Folder)

“Oh the river is deep, the river it touches my life like the waves on the sand. And all roads lead to tranquility base where the frown on my face disappears.” —Tommy Shaw’s BOAT ON THE RIVER.

The River upon which the group Styx has sailed has indeed been both tranquil and stormy. But unlike its namesake—the river Styx in Dante’s Divine Comedy which flows deep through Underground Purgatory, “having concrete for sky, and wailing souls lining its shores”—Styx the group has existed far above ground and in a very large spotlight for more than a quarter of a century. And rather than hearing cries of distress from tortured souls on the shores (usually rock critics), the band continues to survive, maintain and attract shouts of approval from new and old fans spanning generations.

Indeed there have been some Styx band changes along the way, but no more than is usual for a band that initially came together in the late Sixties on the streets of Chicago. By now the story is well known. How in 1964 twin brothers John and Chuck Panozzo (guitar and drums respectively), were joined by neighborhood friend Dennis DeYoung on accordion, and eventually several years later by two guitarists, John Curulewski in 1968, James Young in 1970 and commenced playing around Chicago as the TW4 (Tradewinds 4).

On February 22, 1972 the band signed with RCA-distributed Wooden Nickel Records and became Styx.

Styx recorded four Wooden Nickel albums which were released between 1972 and 1974 including *Styx*, *Styx II*, *The Serpent Is Rising*, and *Man Of Miracles*. Although initial record sales were meagre, the band was able to survive by playing a continuous series of clubs and halls. But it was Chicago radio station WLS that finally put the band on the airplay map. Having received an amazing amount of requests for a song called “Lady” from *Styx II*, WLS began playing the hell out of the track which eventually led to national airplay and a Gold Record for *Styx II*.

Less than a year later—Styx would leave Wooden Nickel to sign with Herb Alpert and Jerry Moss’s Hollywood-based record label A&M Records.

In 1975 A&M released *Equinox*, and Styx gained an exciting new singer, songwriter, guitarist, Tommy Shaw, replacing Curulewski, who had left the band just prior to the *Equinox* 200 date national tour. 1976 saw the release of *Crystal Ball*—the album on which Shaw made his recording debut with the band, and also supplied the title track,

In 1977 Styx released its seventh album, *The Grand Illusion*, which yielded one of the band’s most successful singles DeYoung’s, “Come Sail Away,” which remained on the charts for more than two years and initially sold more than three million copies in the United States and in Canada. *Equinox* in the meantime had already gone platinum, and the band was ready for headliner status and more.

With the release of *Pieces Of Eight* in 1978 Styx was ready to explode. The singles “Renegade” and “Blue Collar Man,” written by Shaw, went Top 10 on the national charts. *Cornerstone*, the band’s ninth album released in 1979 would yield one of DeYoung’s most popular ballads since “Lady,”—“Babe” dedicated to his wife Suzanne, and the Shaw composition “Boat On The River,” which would become an audience favorite in live performances with its soaring harmonies and acoustic instrumentation including accordion!

Paradise Theatre released in 1980 was the first of Styx’s total concept albums, and a progenitor for things elaborate, creative and troubling to come. Originally conceived by DeYoung as a musical metaphor for the decline of Seventies America, the artist used Chicago’s historic vaudeville theatre—*The Paradise*—as an example of America’s decline and neglect. The theatre was built to endure forever, but was torn down in 1958. From the album artwork to the fully staged production including a neon lit replica of *The Paradise* marquee—the staged performances were spectacular with DeYoung’s “The Best Of Times,” Young’s “Snowblind, Shaw’s “Too Much Time On My Hands,”

and the Shaw/DeYoung/Young collaboration “Rocking The Paradise” emerging as historic additions to the Styx pantheon.

Continuing in the rock theatre mode, Styx would spend more than six months on its eleventh album *Kilroy Was Here*. *Kilroy..* was conceived as a musical/dramatic fable chronicling the death and resurrection of rock and roll in a future society where dabbling in the creative arts became a crime punishable by death or prison. Breaking from its usual a city a night national tour scheduling—the elaborate stage production of *Kilroy..* was initially booked into a series of legitimate theatres in several cities across the country for several days in a row. With its massive theatrical settings, use of 35mm wide screen projection, and intricate sound and lighting setups, *Kilroy..* was to not only become Styx’s spectacular adieu to the fusion of rock and theatre, but one of the band’s final A&M studio recordings featuring the original lineup. In keeping with the futuristic/techno/robotic themes of *Kilroy..*—it was only natural that “Mr. Roboto” would end up a hit single, and many years later a backing track for a popular car commercial. Live selections from the *Kilroy Was Here* tour (recorded at the Sanger Theatre in New Orleans) were eventually released in 1983 as a double-live album and laser video disc titled *Caught In The Act*.

In 1984 main band members unofficially declared a mutual sabbatical to pursue independent musical projects. But in 1990 Styx (James Young, Dennis DeYoung, the Panozzo brothers and new guitarist and former singer/songwriter/A&M solo artist Glen Burtnik) recorded and released *Edge Of The Century* and toured extensively in its support. DeYoung’s emotional ballad “Show Me The Way” once again landed the band at the top of the charts along with this final studio album for A&M.

A reunion of sorts happened in 1995 when the band’s original lineup, DeYoung, Shaw, Young and the Panozzos, reunited to record a special version of the band’s first major hit—“Lady”—for a new A&M *Styx Greatest Hits* package. Its success would lead to a *Styx Greatest Hits, Part 2* to be released in 1996.

By 1997 Styx, now consisting of DeYoung, Young, Shaw, Chuck Panozzo and drummer Todd Sucherman, had moved to BMG’s CMC International Records and released *Return To The Paradise* a double-live album recorded at Chicago’s Rosemont Horizon. A studio album, *Brave New World* released in 1999, would mark the departure of DeYoung.

With the return of Glen Burtnik from the band’s *Edge Of The Century* recording, and the addition of Lawrence Gowan (vocals/keyboards), Styx continued to move into new musical areas. Once again the band was playing to sold out venues across the country in its new incarnation. Mixing classic Styx hits with new band members’ contributions—Styx would release a live album in 2000—mixing music with another Chicago musical legend REO Speedwagon (Styx/REO Speedwagon-Arch Allies). A year later *Styx World Live* would reflect the new sound of the band on both classic and new music by the new band members.

When asked recently if Styx fans seemed to miss the original band members, James Young candidly admitted: “Hey most of our new fans weren’t even born when we first started out, or had our first major chart success. The new and diehard fans remember the songs, not really the personalities. That’s what they come to hear—the old songs, and the new songs. No more complex than that.”

Robert H. Garcia
March 25, 2002

Styx

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(CD Folder)

1. FOOLING YOURSELF (The Angry Young Man) 5.29
(Tommy Shaw)
Produced by STYX
Taken from the album GRAND ILLUSION, released 1977.
2. COME SAIL AWAY 6.07
(Dennis DeYoung)
Produced by STYX
Taken from the album GRAND ILLUSION, released 1977.
3. BLUE COLLAR MAN (LONG NIGHTS) 4.05
(Tommy Shaw)
Produced by STYX
Taken from the album PIECES OF EIGHT, released 1978.
4. LORELEI 3.19
(Dennis DeYoung / James Young)
Produced by STYX
Taken from the album EQUINOX, released 1975.
5. MADEMOISELLE 3.57
(Dennis DeYoung / Tommy Shaw)
Produced by STYX
Taken from the album CRYSTAL BALL released 1976.
6. BABE 4.25
(Dennis DeYoung)
Produced by STYX
Taken from the album CORNERSTONE, released 1979.
7. BOAT ON THE RIVER 3.10
(Tommy Shaw)
Produced by STYX
Taken from the album CORNERSTONE, released 1979.
8. THE BEST OF TIMES 4.17
(Dennis DeYoung)
Produced and arranged by STYX
Taken from the album PARADISE THEATRE, released 1980.
9. TOO MUCH TIME ON MY HANDS 4.31
(Tommy Shaw)

Produced and arranged by STYX
Taken from the album PARADISE THEATRE, released 1980.

10. MR ROBOTO 5.26
(Dennis DeYoung)
Produced and arranged by STYX
Taken from the album KILROY WAS HERE, released 1983.
11. SHOW ME THE WAY 4.35
(Dennis DeYoung)
Produced by Dennis DeYoung
Taken from the album EDGE OF THE CENTURY, released 1990.

DENNIS DEYOUNG: keyboards, vocals and synthesizers
TOMMY SHAW: acoustic and electric guitars, synthesizers and vocals (except LORELEI and SHOW ME THE WAY)
JAMES YOUNG: guitars and vocals
CHUCK PANOZZO: bass guitar, bass pedals and vocals
JOHN PANOZZO: drums, percussion and vocals
JOHN CURULEWSKI: guitars, vocals and synthesizers (on LORELEI)
GLEN BURTNIK: guitars and vocals (on SHOW ME THE WAY)

Compilation produced by Bill Levenson in association with STYX

Essay by Robert H. Garcia

Mastered by Suha Gur at Universal Mastering Studios—East, New Jersey

Art direction by VARTAN

Photography:

Project coordination by Beth Stempel

Also Available by Styx:

Caught In The Act (2 cd's) 750 216 514-2)

Cornerstone (750 213 239-2)

Crystal Ball (750 213 218-2)

Edge Of The Century (750 215 327-2)

Equinox (750 213 217-2)

Greatest Hits (314 540 387-2)

Greatest Hits Part 2 (314 540 550-2)

Kilroy Was Here (750 213 734-2)

Paradise Theatre (750 213 240-2)
Pieces Of Eight (750 213 224-2)
The Grand Illusion (750 213 223-2)

The Best Of...20th Century Masters/The Millennium Collections Also Available:

Joe Jackson (069 490 775-2)
Joe Cocker (314 541 606-2)
Extreme (069 493 165-2)
The Flying Burrito Brothers (069 493 056-2)
Head East (069 490 875-2)
38 Special (069 490 561-2)
Humble Pie (069 490 734-2)
The Tubes (069 490 766-2)
Robert Palmer (314 546 556-2)
Steve Winwood (314 564 791-2)
The Fixx (088 112 368-2)
Glenn Frey (088 112 359-2)
Joe Walsh (088 112 231-2)
Lynyrd Skynyrd (MCAD-11941)

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