The Building of a Platinum Rock Group

Throughout the Nineteen Seventies, STYX established itself as one of the era’s premier musical attractions. Their tours produced strings of sold-out appearances in major venues all over the world; their records consistently receive multi-platinum recognition. What was, and is, unique about the band is that all of this has been accomplished without massive media ballyhoo. STYX is the people’s band. Their music, like their audience, taps into the mainline artery of dynamic musical energy. Its power is derived from an intuitive communication with the audience, a rapport that is unequalled in the decade.

STYX’ history begins in Chicago in 1963 when twin brothers Chuck and John Panozzo began playing bass guitar and drums, respectively, and were joined by neighbor Dennis de Young on accordion. By 1968, the trio had added two guitarists, John Curulewski and James Young (J.Y.) and were playing in the Chicago area under the name The Tradewinds. In 1970 they signed with Wooden Nickel Records and changed their name to STYX. “It was one of the hundred names we tried,” remembers J.Y., “and it turned out to be the only one that none of us hated.”

Four albums, STYX I, STYX II, THE SERPENT IS RISING and MAN OF MIRACLES, were recorded and released at yearly intervals. Sales were minimal, but the band kept itself alive by gigging continuously. The crucial element for recognition, airplay, remained missing until WLS in Chicago began getting an unusual number of requests for a tune from STYX II, “LADY”. When the song was played the station’s switchboard lit up with requests to hear it again. “LADY” went on to be STYX’ first national hit single and pushed the album up to gold status.

A label switch brought STYX to A&M Records where the band and the company put themselves in touch with the strong core of fans STYX had won for themselves. John Curulewski dropped out days before the first tour in support of EQUINOX was to begin. A frantic search for a replacement yielded Tommy Shaw, hailing from Alabama with a mane of golden hair and a deft melodic touch on the guitar that was to provide the perfect counterpoint to J.Y.’s explosive rock and roll.

1976 saw the release of CRYSTAL BALL; the album on which Tommy Shaw made his recording debut. His writing and singing were to become as impor-
well-orchestrated arrangements was crystal clear and the mix was of studio quality. The whole, spectacular performance was ecstatically received by the audience.

**CORNERSTONE**, STYX' ninth album, continues the STYX evolution. They've achieved an even broader and more dynamic sound. The album was recorded in a small Chicago studio where no other major album had been recorded. In addition, the group produced themselves, which is a tribute to A&M Records for allowing them the opportunity and freedom for personal growth.

STYX have always been a 'lyrical' group; the lyrics on each album have had quite a bit to say about our world. So too in **CORNERSTONE**. In addition, there is new excitement in the musical contrasts. "BABE", the first single off the album is a soft, but powerfully emotional song that reflects Dennis de Young's deepest feelings of love for his wife. In contrast, "BORROWED TIME" is raging rock. The lyrics also touch right to the soul, the happenings of musicians of STYX' stature: the road, the emotions and the spirit of performing, as clearly illustrated from the first tumbling fanfares that open the album in "LIGHT", a strong commentary on a performer's feelings, to the last cut "LOVE IN THE MIDNIGHT" which creates one of the best musical pictures of a musician's adrenalin still flowing and in search of an outlet after a concert. Once more, there is a mood change in "BOAT ON THE RIVER", a mesmerizing, gypsy song born out of Tommy Shaw's trip to France and perfectly suited for Tommy's mandolin and for Dennis to perform once more on his original instrument, accordion!

STYX is a vision which continues to unfold. Like the mythical river after which they're named, they span two worlds: their musical moods mix the wrath of Hades with the melodic bliss of the Elysium Fields.
Babe, I'm leaving, I'll
Babe, I'm leaving, I'll
must be on my way,
say it once again,
the time is drawing near,
and somehow try to smile.

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My train is going, I see it in your eyes... the love, the need, your
I know the feeling we're trying to forget, if only for a-
tears. But I'll be lonely without you
while. 'Cause I'll be lonely without you

and I'll need your love to see me through. So please believe me, my
and I'll need your love to see me through. But please believe me, my
heart is in your hands, and I'll be missing you.
heart is in your hands, 'cause I'll be missing you.

'Cause you know it's you, _babe_, whenever I get weary and I've

had enough, _feel like giving up_. You know it's you, _babe_, _
LIGHTS

Words and Music by
TOMMY SHAW & DENNIS DeYOUNG

Moderately

I heard the knock on my door,
me, "Why do you do this to you,
I heard the ring of the bell,
why not sit back and re-lax?

I got the letter, but I couldn't go.
Go to the islands and forget it all.
So many thoughts in my head;
Slow down, you're moving too fast;

so many places to be.
So many faces that I long to see.
you seem afraid it won't last.
Take my advice, go straight and settle down.

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Standing in front of me, tonight the lights will take me where I long to be,
Thank you for caring, but tonight the lights will take me where I long to be,
just like a thousand nights before. Somebody said to
just like a thousand nights before.
I can't explain, it gives me something.
Give me the lights, precious lights, give me lights.

Give me my hope, give me my energy.

You can turn the wrong into right. Precious lights

illuminate me, won't you let me play,
let me play. Won’t you, won’t you let me play.

Give me the lights, precious lights, give me lights.
Give me the lights, precious lights, give me lights. Shine

Give me my hope, give me my energy.
Give me my hope, give me energy.
You can turn the wrong into right. 
Precious lights

Il·lu·mi·nate me, won't you watch me play, 
won't you watch me play.

Carry me, carry me.
WHY ME

Words and Music by DENNIS DeYOUNG

I guess we used to be the lucky ones good

fortune smiled on everyone. "Stop," a voice said, "You

best beware. Stop, bad luck is everywhere." And

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sure enough, the voice was right; my luck had changed the

world overnight. Stop, please tell me what went wrong.

Stop! I can't take these ups and downs.

Hard times come and hard times go, and
in - be - tween you hope and pray the scars don't show. 'Cause

life is strange, it's so unsure. The

days you hardly make it through, you swear that there's a curse on you. And

nothing seems to fit and things (won't) go your way, you
know you've had enough,
you've got the right to say, "Why me, why me?"
Play 6 times

Sax & Guitar soli

Stop, here comes anxiety.

Stop! won't you please let me be, I need relief.

Coda

take another day. And where to go and what to do, you've
got those bills to pay. You're really not alone, you know, 'cause

everybody's sayin', "Why me, why me?"

Why me, that's what I wanna know, you know what I mean? Why? I don't know.

Repeat & fade
NEVER SAY NEVER

Medium Bright Rock

Never, never, never say never,
ne dis jamais,

ja - mais.

Better, better believe in forever
and it can be_____ that way. You think____ you could nev-

You think _____ too much

joy can only mean pain, the one____ time really tore you a part.
before you know it, it____ can be gone.

So don’t even try____ to touch____ your heart,____ you’re

But give me a chance____ to prove____ you’re____ wrong: you’ll
never gonna give it again.

Never, never, never say never,

ne dis jamais, jamais.

Better, better believe in forever

and it can be that way.

Ooo,

Take time to smell the roses;
don't hold back your one
chance, it hardly lasts, it hardly lasts.

Better, better believe in forever.

Out here I stand with my heart in my hand, with my hopes on a wing and a
prayer. Well, I must have been born with a hole in my head, 'cause I've never said these things before.

Never said these things before.

Never, never, never say never,
ne dis jamais,
ja-mais.

Better, better believe in forever

and it can be that way.
BOAT ON THE RIVER

Moderately in "2"

Words and Music by TOMMY SHAW

Take me back to my boat on the river. I need to go down, to come down. Take me.
Time stands still as I gaze in her eyes.
back to my boat on the river and
flow past my boat on the river, so

I won't cry out anymore.
I don't cry out anymore.

Oh, the river is wise, the river it
touches my life like the waves on the sand.

And all roads lead to tranquility

beneath where the frown on my face disappears.

Take me down to my boat on the
rivery and I won't cry out anymore.

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.

Take me down to my boat on the river. I need to go down. Won’t you let me go down.

Take me back to my boat on the
river and I won't cry out anymore.

And I won't cry out anymore.
BORROWED TIME
Words and Music by
DENNIS DeYOUNG and
TOMMY SHAW

Medium Rock

Don't look now
but here come the '80's

I was so cool back in 'Sixty-Five;
I'm so confused by the things I read.
I had it made 'cause I
need the truth, but the

understood what to do to survive.
truth is, I don't know who to believe.

I had my car and I made the scene;
The left says "yes" and the right says "no";
didn't give a damn about no
I'm in-between and the

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gasoline, no, no.
more I learn, well, the less that I know.

Well, they can I got to
go to hell.
make a show.

My friend, we never thought
about the world and its realities.

The promised land was ours, we were the Great Society.
Coda

'Cause I'm liv-in' high,

liv-in' fine,

liv-in' high

on borrowed time.
1. Yes! No! Yes! No!
2. No! Yes! Yes! No!

Faith be with me now,
I'm just a dreamer in a dreamland.
Faith be with me now, I'm just a dreamer in a dream land.

'Cause we're livin' high,

livin' fine

livin' high

Repeat and fade on borrowed time,
FIRST TIME

Words and Music by DENNIS DeYOUNG

Moderately

C          C/B          C/A          C/G

The lights are low, and we're alone.
The two of us, we're quite a pair.
The These

Dm7

fi-re's glow, it keeps us warm.
lone-ly nights, we both can share.
And I reach out to touch your

C/A          C/G          Dm7          G          E7/G#

face, the moon lights up our first embrace.
I un-der-stand feel-ing that way.
But please don’t hesitate; hold my hand, don’t be afraid

of the feelings in your heart. Just close your eyes, no one will

mind if we’re to fall in love this first time. Don’t be afraid of

love. Don’t be afraid of love.
Don’t be afraid of love. It’s the first time, the first time for love. There could be so many worlds.

and mountains we could climb together, the two of us tonight.
Yeah, yeah, yeah.

Coda

first time, the first time for love. There could be so many worlds

and mountains we could climb together, the two of us

tonight. Yeah, yeah.
You don't have to say a word, just tell me with your eyes.

Baby, if it's right for you, then it's right for me.

You don't have to say a word, just tell me every night that if it's good for you, baby, it's good for me.

Repeat and fade
LOVE IN THE MIDNIGHT

Moderately

Words and Music by
TOMMY SHAW

The time is now to take my wares into the street. And I know how; the street’s been good to me. Maybe it’s the sign of a wise man, maybe it’s the sign of a fool.

It’s gone too far, I’ll take my life into the street. I feel the need and I can’t stop myself. Maybe it’s time for a strong man, maybe it’s time to be cool.

May - be it’s the night for a ren - dez - vous with a
Wom-an like you. Maybe I'll take to the bou-le-ward where there's
nothing I won't do. Can you tell me where my heart is when I'm
looking for love in the midnight? There's a burning in my bod-y and I'm
To Coda

looking for love in the midnight. You bet-ter hold on tight, I'm a raven-ous man; I'll tell you

(2nd time)
an-thing to make you think I'm all right. You know the midnight brings out the devil in me,

day-light. Can you tell me where my heart is when I'm

look-ing for love in the mid-night? Won't you tell me where my heart is when I'm

look-ing for love. Better hold on tight, I'm a rav-en-ous man; I'll tell you
anything to make you think I'm all right. You know the moonlight brings out the devil in me, for tomorrow I'll regret it in the daylight. Can you tell me where my heart is when I'm looking for love, oh, in the midnight.

Repeat and fade

Vocal ad lib
EDDIE

Words and Music by JAMES YOUNG

Moderate Rock

I woke up today, the papers

spoke of a man we know. He's made of the stuff,

they say, that first made our country grow.
Liv'in' in style, you know he's trav'lin' to distant lands.

Better hang tough, for now it's time to make your stand.

Can we ignore the icy facts of history
or deny what people say is destiny?

I think the message is ever so loud and clear.

Eddie, now, don’t you run! You know you’re a bootlegger’s son, and you
saw just what it's done to the others.

Eddie, now, don't you run! It's the end of all your fun, and you saw just what

they've done to your brothers.
Can we ignore the basic facts of history,
or deny what people say is destiny?

First in the 'Eighties, but last of the sons,

first in the eyes of his countrymen. I think the message is

ever so loud and clear.

D.S. § al Coda
Ed - die, now, don't___ you run!

You

know_______ you're a boot - leg - ger's son, and you saw_______ just what_

____ they've done to your broth - ers.

Repeat and fade