



Like Seventh Star, The Eternal Idol is produced by Jeff Glixman of Kansas, Gary Moore and Paul Stanley fame. But the key to the musical tidal wave that sweeps over the listener from the opening notes, is, of course, Tony Iommi. His sometimes incisive, sometimes mysterious, always on-target songwriting has never sounded sharper than on The Eternal Idol's nine original cuts. And Iommi's guitar playing has never been more completely awe inspiring. It is extraordinary that, after a long and illustrious career, Iommi is still first among equals in a field that boasts a new string wizard every season. It's more remarkable still that most of those upstarts took their cue and much of their technique directly from the master -- Tony Iommi. From the soaring glide of "The Shining," the album's opening cut, to the richly textured interplay of music and lyric imagery on the title cut, The Eternal Idol is a triumph of contemporary hard rock -- lean, bone-crunching, uncompromised.

"I'm proud to have been in on the ground floor of creating a sound that continues to be popular today," says Iommi. "It means a lot to me. But it's important for the music to grow. There's so much more that Sabbath can offer. I have a will to fight again. The whole process has challenged me. I'm giving it my all."

Throughout The Eternal Idol, Iommi unleashes the trademark style -- a blend of precision and potent power -- that's made him one of the most revered and enduring rock guitarists. While many new metal merchants have appeared on the scene, it's obvious that only a few axemen can nail a listener to the wall with as much class as Iommi.

Listening to The Eternal Idol, it's clear that Black Sabbath's music remains as vital today as when it was first unleashed on the group's debut album in 1970. Throughout the years, on such classic million-selling albums as Paranoid, Master Of Reality and Sabbath Bloody Sabbath, the group forged a fire-and-brimstone sound marked by dark lyrical forays and, as Philip Bashe notes in the book Heavy Metal Thunder, "cries of alienation with an us-against-them stance."

While Tony Iommi continues Sabbath's fascination with the unknown on The Eternal Idol, he also conveys a modern lyrical sensibility that distinguishes the album and underscores the group's growth.

With The Eternal Idol, Tony Iommi, and Black Sabbath, proves conclusively that real rock and roll, like any other art form, is best practiced by the masters.

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DISCOGRAPHY

<u>The Eternal Idol</u>	Warner Bros.	1987
<u>The Seventh Star</u>	Warner Bros.	1986
<u>Born Again</u>	Warner Bros.	1983 (Double Live Set)
<u>Live Evil</u>	Warner Bros.	1982
<u>Mob Rules</u>	Warner Bros.	1981
<u>Heaven And Hell</u>	Warner Bros.	1980
<u>Never Say Die</u>	Warner Bros.	1978
<u>We Sold Our Souls For</u> <u>Rock 'N' Roll</u>	Warner Bros.	1976 (Best of/Double)
<u>Technical Ecstasy</u>	Warner Bros.	1976
<u>Sabotage</u>	Warner Bros.	1975
<u>Sabbath Bloody Sabbath</u>	Warner Bros.	1974
<u>Black Sabbath Vol. 4</u>	Warner Bros.	1972
<u>Master Of Reality</u>	Warner Bros.	1971
<u>Paranoid</u>	Warner Bros.	1970
<u>Black Sabbath</u>	Warner Bros.	1970