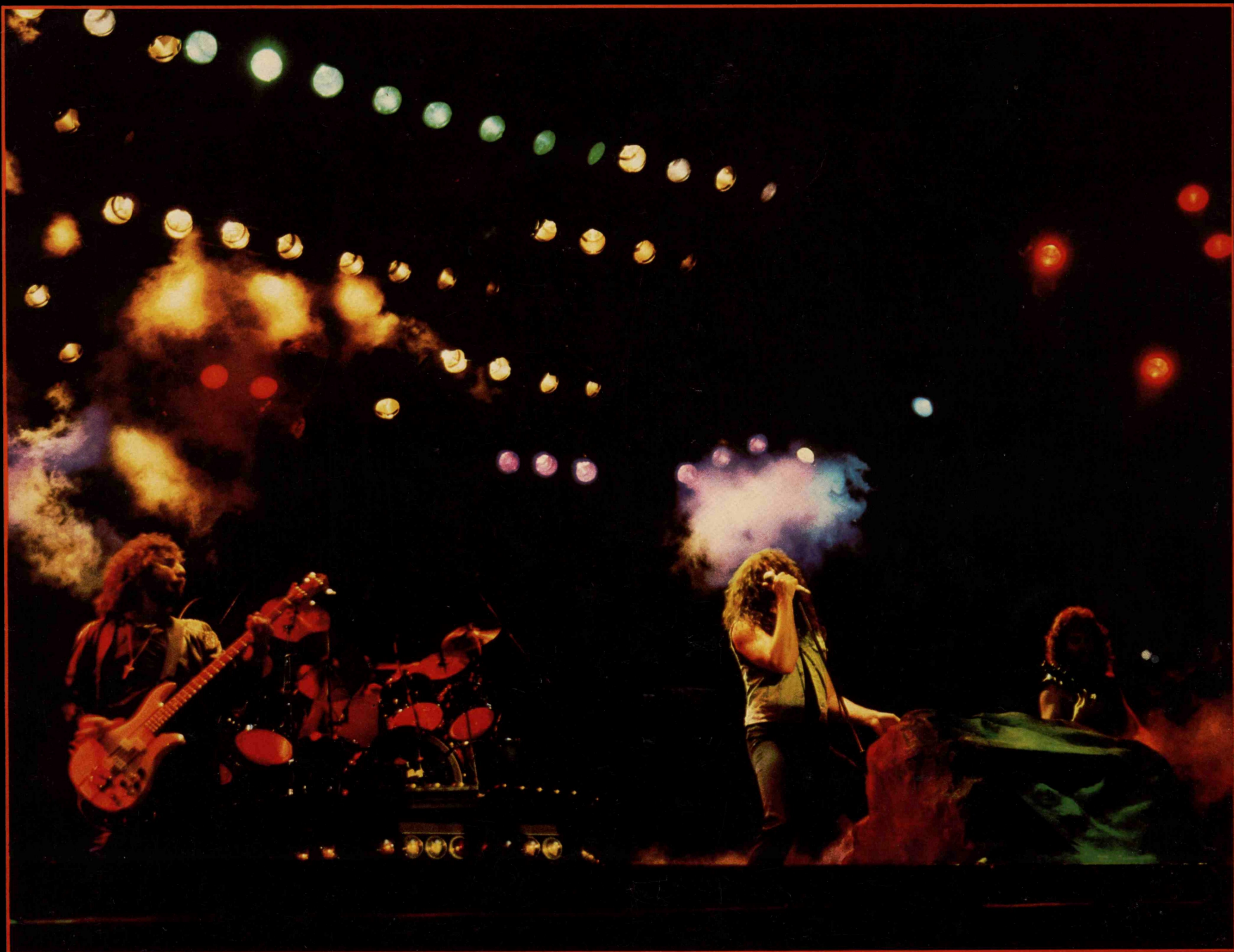


Black Sabbath Born Again



WORLD TOUR

Black Sabbath

Few bands in rock history can truly be called legends. BLACK SABBATH is one of those select few – a group whose volcanic sound has earned them a permanent place at the pinnacle of the heavy-metal empire. Throughout their thirteen-year career, these Birmingham, England natives have utilized a style that has blended macabre lyrical forays with mega-decibel power to create music that continues to turn on millions of metal-mad fans throughout the world.

As these fans can attest, to fully appreciate BLACK SABBATH, you must see them live. A true Sabbath fan puts out as much energy throughout the show as does the band, sometimes giving the Sabs a run for their money.

As BLACK SABBATH enter a new era, with a rejuvenated lineup and a new album, *Born Again*, the excitement that has always been the group's trademark remains as strong as ever, as will be further evidenced on their 1983-84 spectacular "Born Again" North American concert tour. While a flood of new metal merchants have appeared on the scene with their leather, studs and chains, a glimpse of Sabbath on stage, or a listen to their latest album proves one irrefutable fact – nobody conveys the spirit and power of heavy metal like BLACK SABBATH.

Now featuring the talents of former Deep Purple vocalist Ian Gillan, and on loan from ELO drummer Bev Bevan, in addition to the time-tested duo of guitarist Tony Iommi, and bassist Terry "Geezer" Butler, the "new" Black Sabbath feels that their unique style remains as vital today as when it was first unleashed on the group's debut album in 1970. Through the years, on such classic albums as *Paranoid*, *Master of Reality*, and *Sabbath, Bloody Sabbath*, the group has continued to forge a fire-and-brimstone sound tinged with gothic majesty and demonic horror.

"We've never varied too much in our style," Tony Iommi explains. "We're not very trend conscious. We've always played the type of music we've enjoyed, and we've stuck to it. We've made some changes over the past year, but we've come through them sounding stronger than ever."

The changes Iommi alludes to were the filling of the vocalist and drummer slots. For a number

of months following the release of *Live Evil* at the end of 1982, Butler and Iommi considered a variety of career options, including the idea of putting Sabbath on hold while each pursued solo projects. But the interest shown in Sabbath's vacant drum and vocal positions convinced Tony and Geezer to reevaluate the Sab's future. After a number of auditions were held, the band decided to contact Ian Gillan, who since his departure from Deep Purple in 1975, had been fronting his own band, Gillan, in Europe.

"We had considered a number of people for the positions," Iommi says. "Luckily, Bill Ward (the band's original drummer who had to leave Sabbath in 1980 for health reasons) was able to rejoin us. The vocal spot was a little more difficult, but when Ian's name came up, Geezer and I both just smiled at one another – we just wondered why we hadn't thought of him earlier. We had known Ian for a long time and we knew that his vocal style would be perfect for us."

"We had all been friends for a long time," Gillan echoes, "but I still was thinking in terms of keeping 'Gillan' going. I decided to meet with them and see exactly what they had in mind. We went to a pub and just started talking. Twelve hours later, as we all began to slide under the table, we knew that we were going to work together."

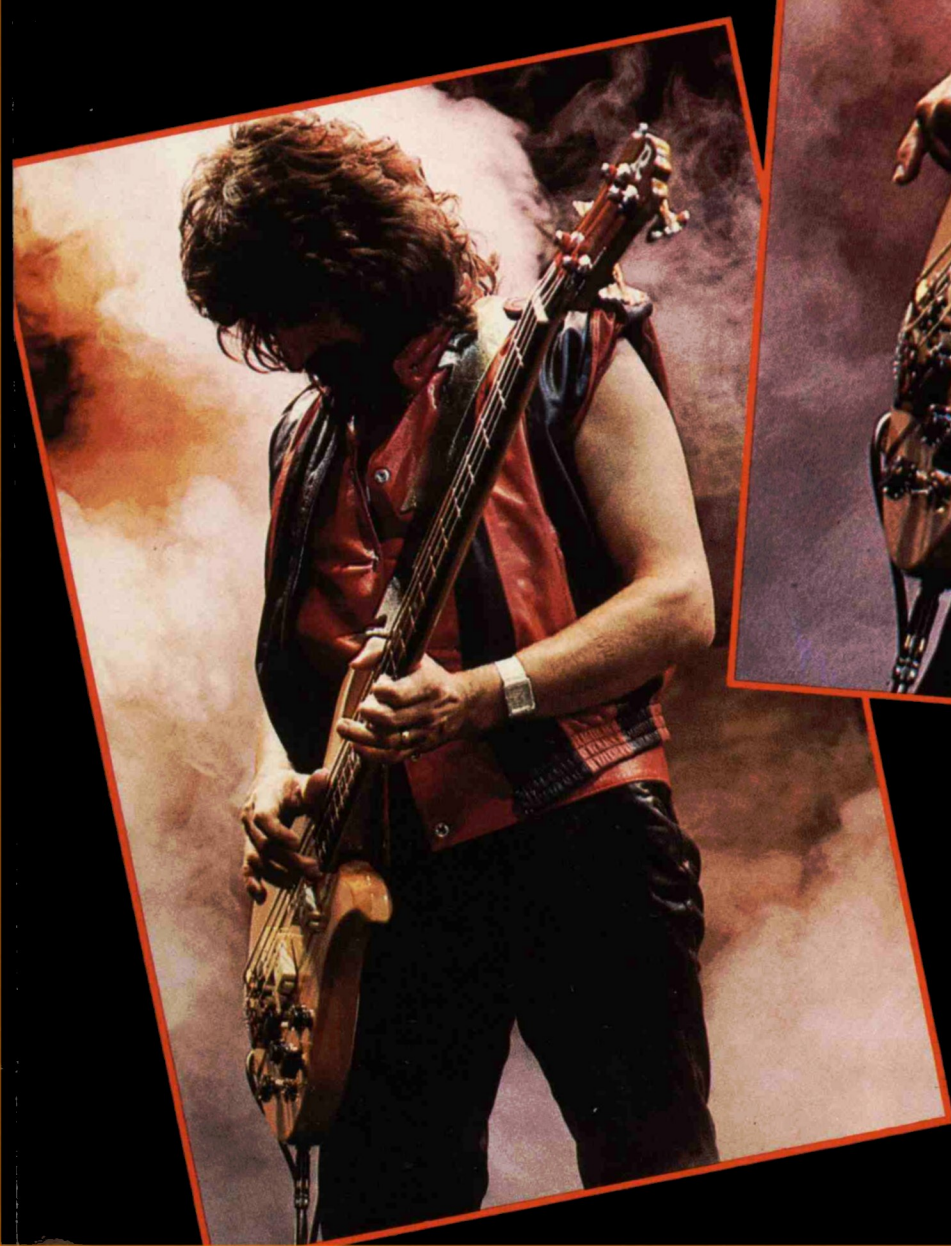
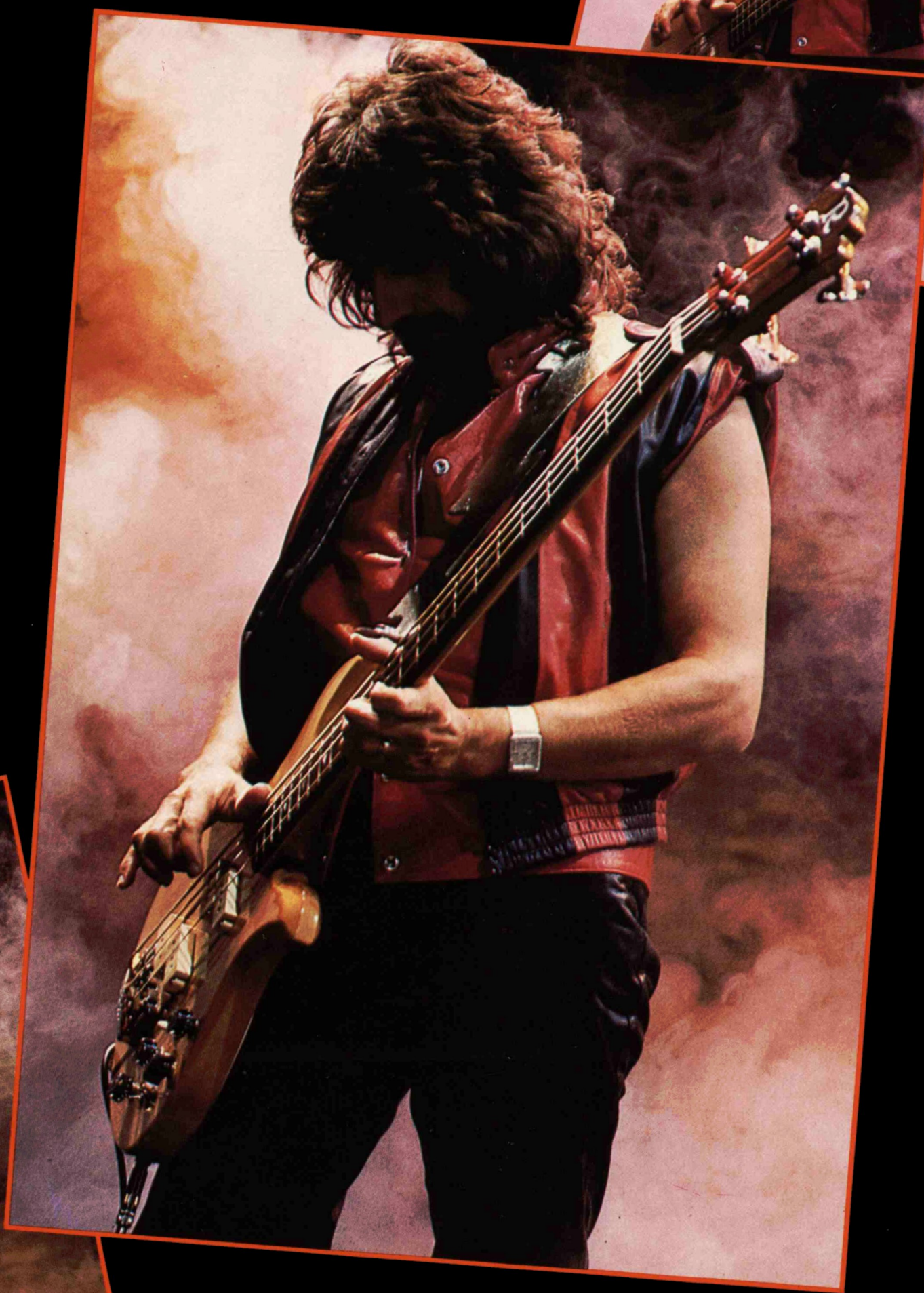
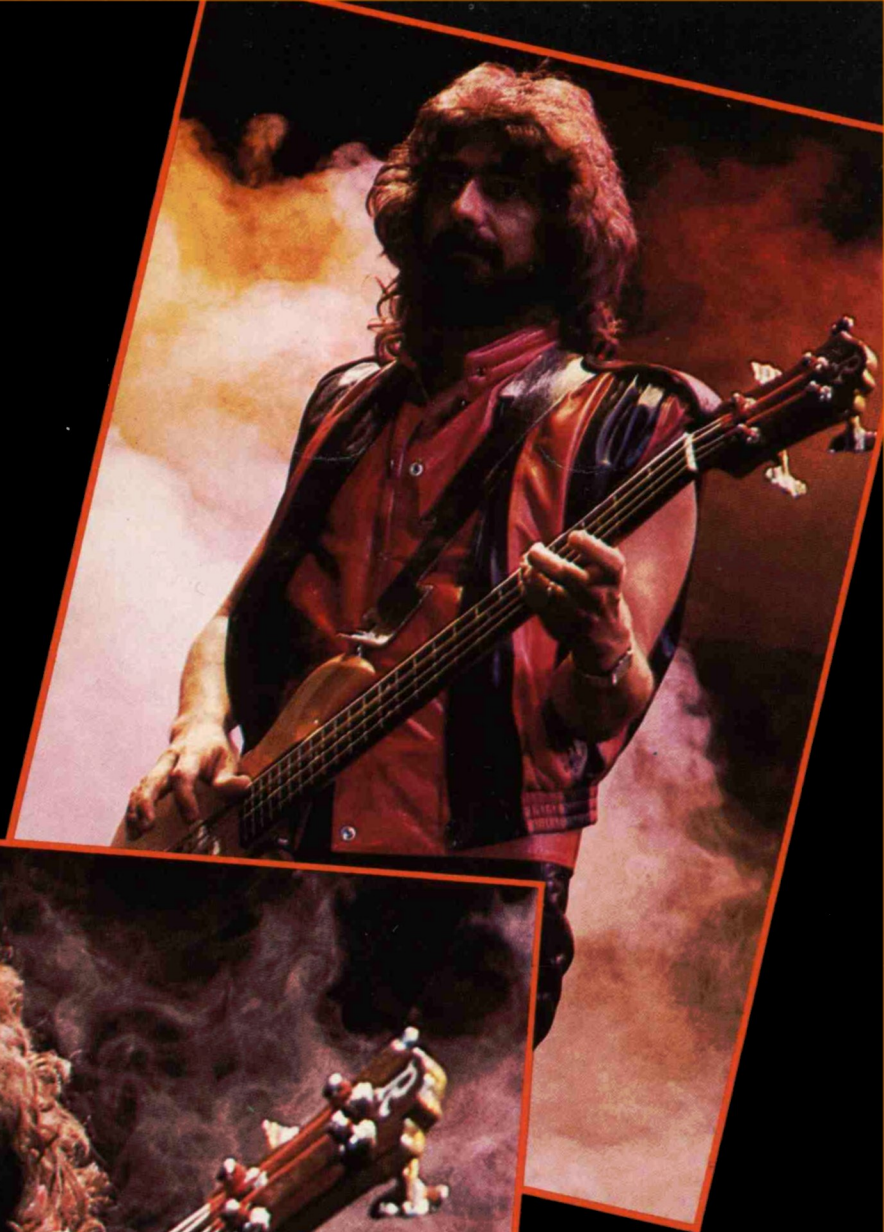
To replace Bill Ward, whose recurring health problems prevented him from going on the "Born Again" tour with the band, Sabbath recruited former Electric Light Orchestra drummer, Bev Bevan, who Geezer describes as "a mate from way back. He knew the Sabbath material better than any of us at rehearsals."

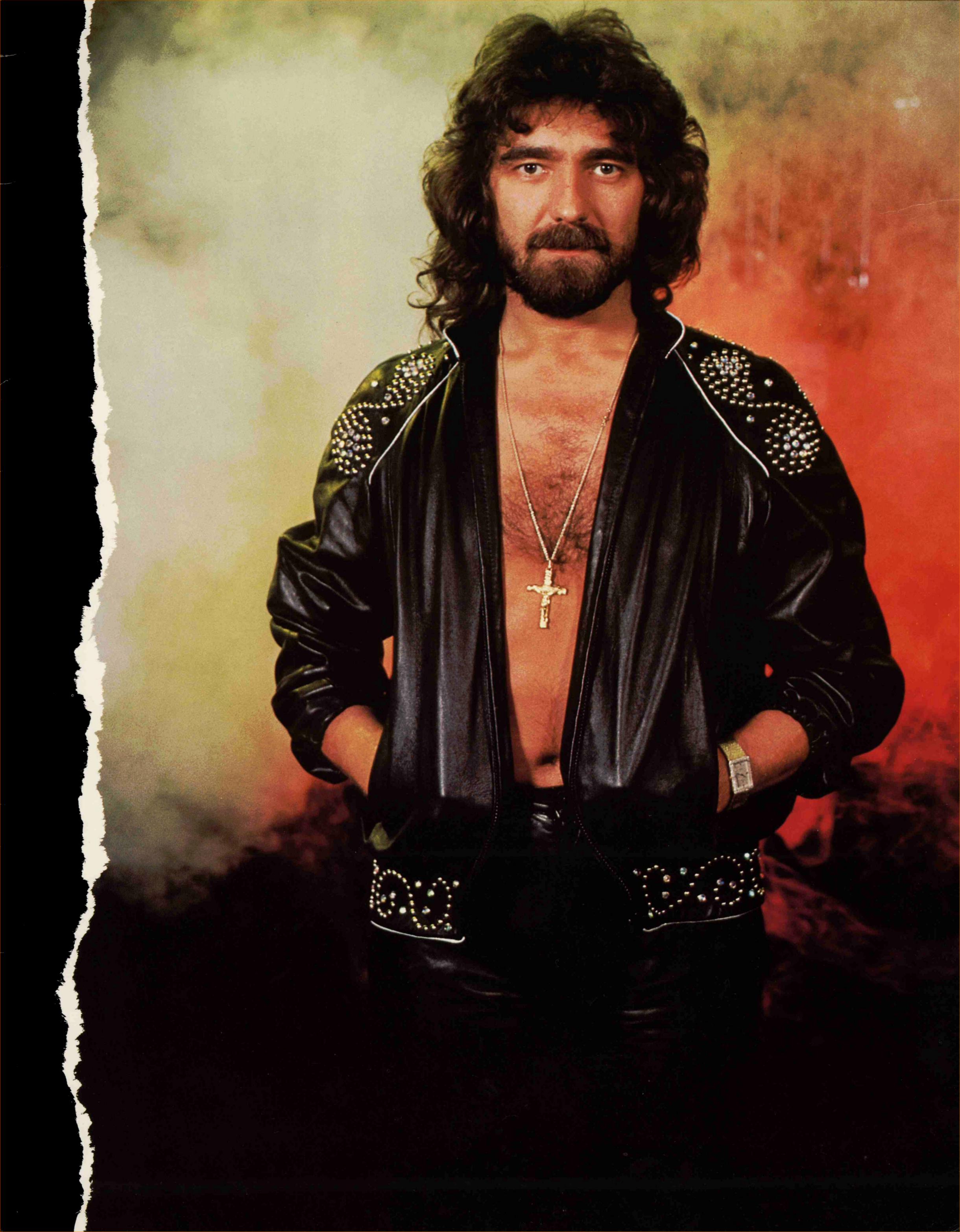
With the release of *Born Again* the members of Black Sabbath are truly looking forward to their 1983-84 invasion of the U.S., particularly Ian Gillan. "I can't wait to get back on stage in the States," he says. "I have so many fond memories of America from the Purple days, especially the crowds. There's nothing that can match the American rock fans. They're a breed apart. We can't wait for them to see us and hear the new material. The way we feel right now, Black Sabbath will keep on rocking forever."

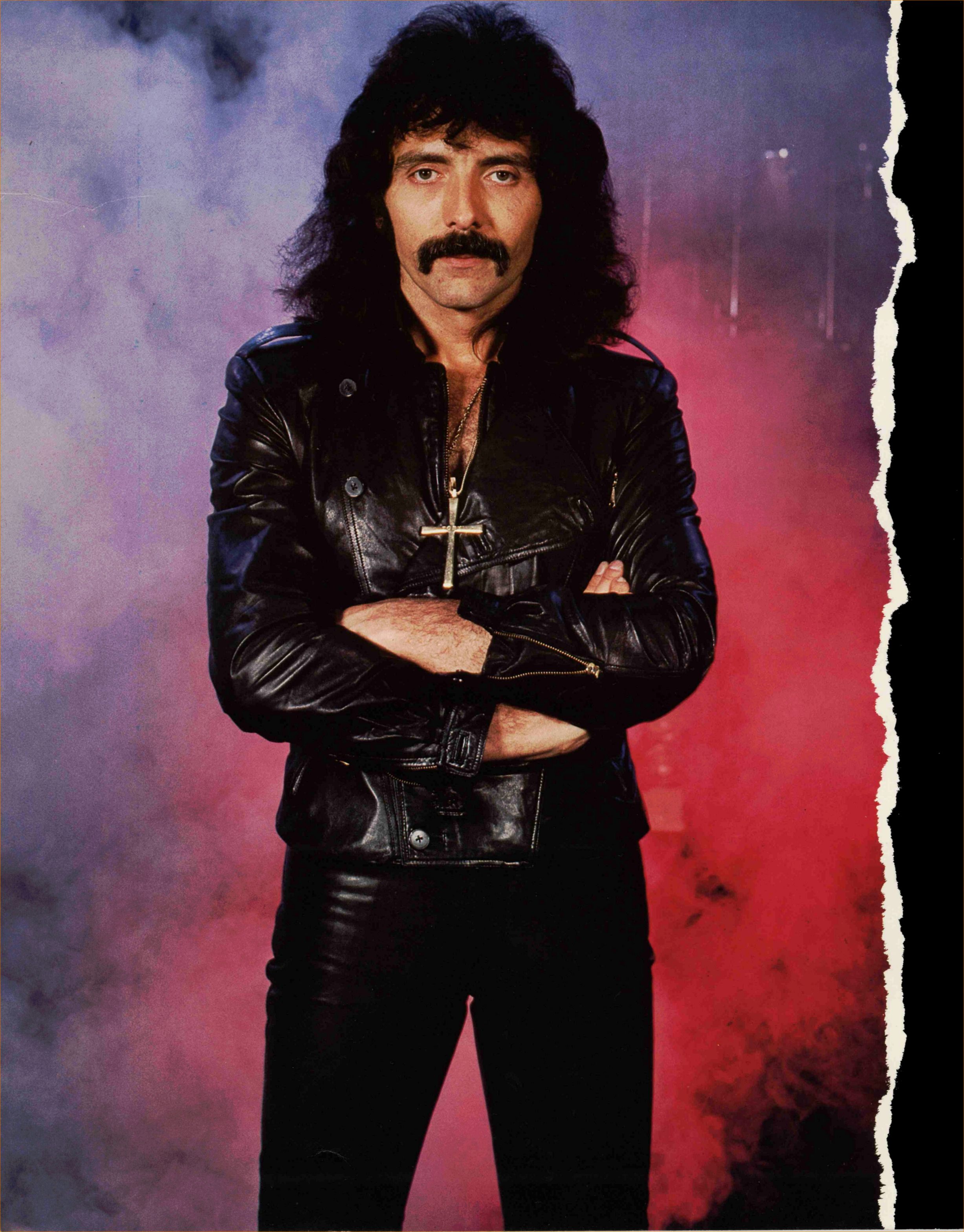


TERRY "GEEZER" BUTLER

Along with Tony Iommi, Geezer Butler is a founding member of Black Sabbath, and his stamp can be found on just about every Black Sabbath song. Geezer's genuine interest in the occult has helped to shape the lyrical content of Sabbath's songs, lyrics which mesh perfectly with Tony's majestic guitar sound. Throughout his career with Sabbath, he has been acknowledged by both fans and critics as a superb bassist. Geezer is a native of Birmingham.







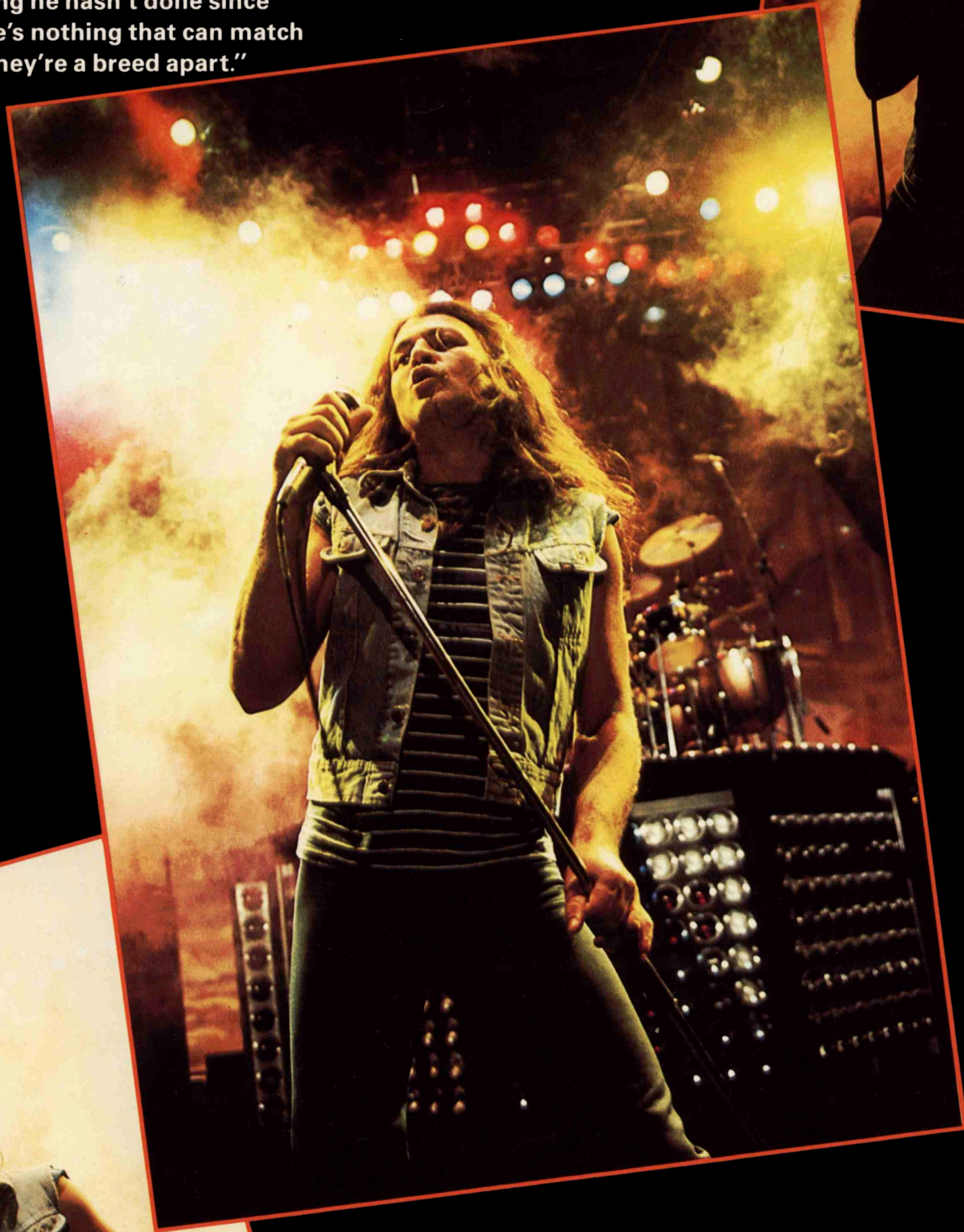
TONY IOMMI

Guitarist Tony Iommi has been a major part of the driving force behind Black Sabbath since its inception, and he is the architect of Sabbath's sound and mystique. He grew up in Birmingham, England, just blocks away from Terry "Geezer" Butler. They did not meet, however, until 1968 when they helped form a group called Earth, later changed to Black Sabbath. Tony has always been the quiet member of Sabbath, intensely private, yet affable, preferring to communicate with his audience through the sounds of his guitar.



IAN GILLAN

Between his six year stint as lead singer with Deep Purple, and then another six years fronting his own band, Gillan, Ian Gillan has thusfar enjoyed an immensely successful career. Coming to Black Sabbath has afforded him an excitement not felt since his early days in rock 'n' roll. "Working with this band has been incredibly easy," he says. "I've never experienced as creative a period as I have working for Sabbath." But the real frosting on the cake for Gillan is the opportunity to once again tour America, something he hasn't done since the Purple days. "There's nothing that can match American rock fans—they're a breed apart."











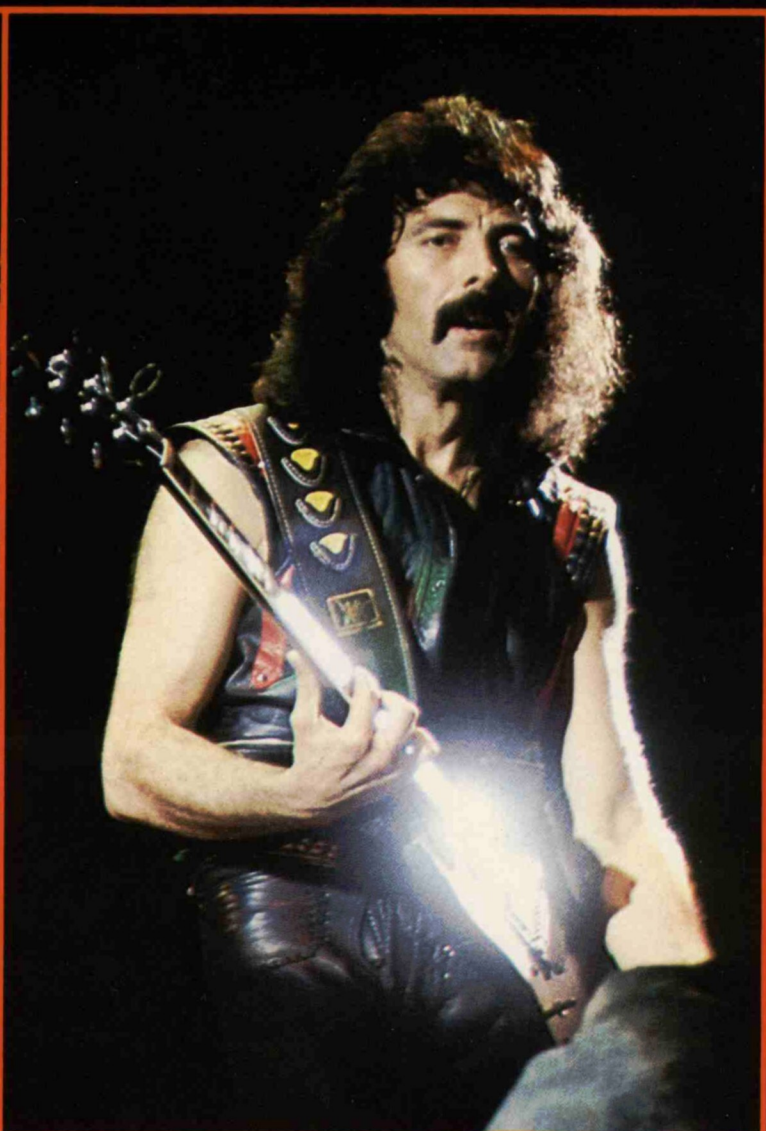
BEV BEVAN

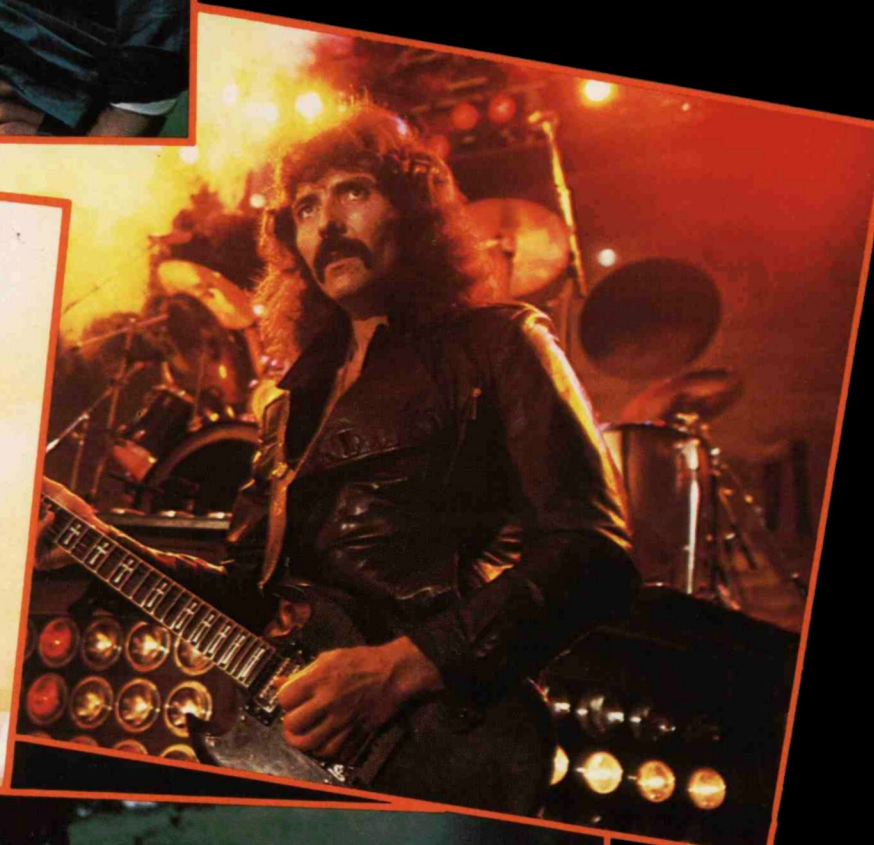
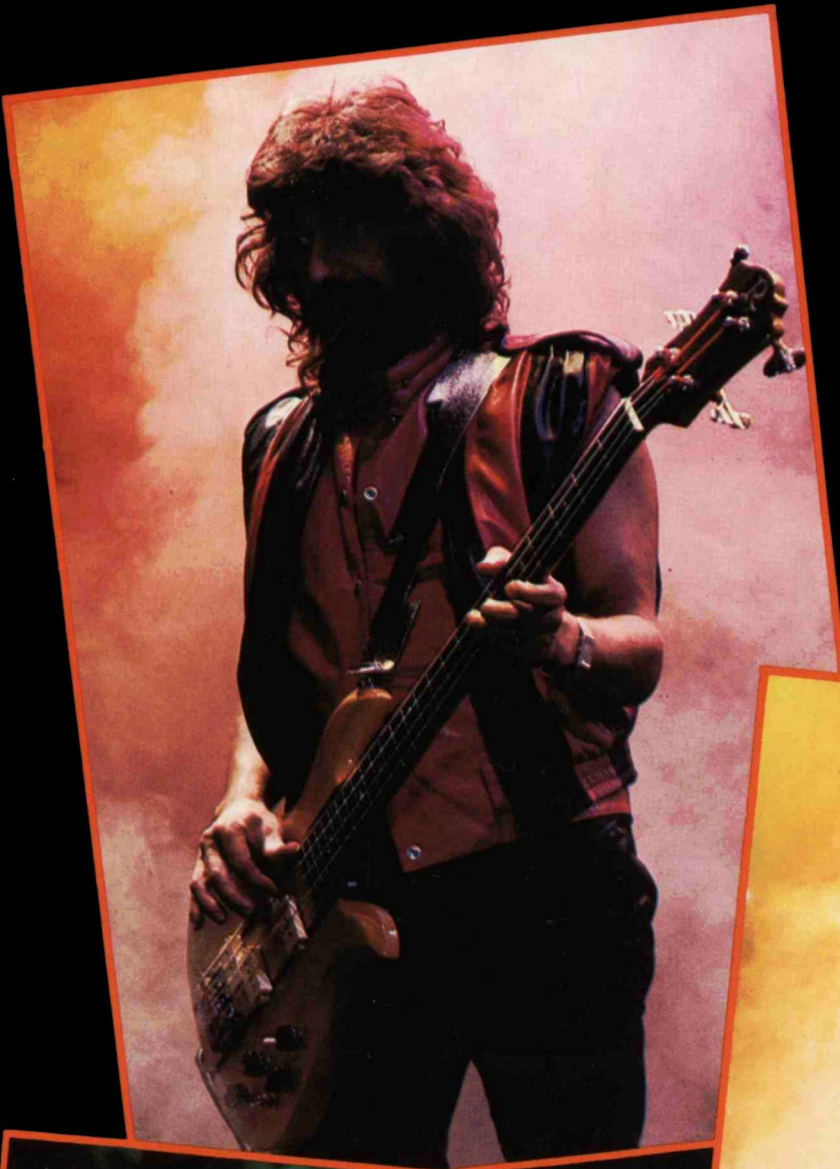
Bev Bevan is the most recent addition to the Black Sabbath line-up. Ironically, he shares much the same background as those of the other Sabs, and all have been friends for years. Bev, like the other Sabs, grew up in Birmingham, and has played drums since he was a young boy, possessing then and now a deep love and admiration for the instrument. Although he has been in a number of bands since that time, two stand out—The Move and Electric Light Orchestra—both legendary bands, and one, ELO, among the most successful and popular bands in the history of rock 'n' roll.



GEOFF NICHOLS









If real magic exists anywhere on this planet, it would most likely be at Stonehenge. Over the past 5000 years, this awesome monument has been the site of human sacrificial rites and worship, blasphemy, as well as black and white magic that has transcended all time and space, even to this day.

How Stonehenge actually came into existence – who built it and why – is cloaked in mystery, but there are legends, handed down from generation to generation, some first told by those who had seen too much.

Some tell of gods from another world who came to Salisbury Plain and built Stonehenge as a time-telling device, decipherable only from high in the heavens. Others say that near the dawn of time, the stones themselves were living giants, caught by the devil and turned into stone by a curse as they danced in a ring.

Still others speak of Merlin the Magician, who rebuilt Stonehenge in the 5th century as a monument to his father, Aurelius Ambrosius, the first High King of Britain. It is said that Merlin raised the 50-ton stones in a single night, his only tools being magic and song.

More than a thousand years ago, at Winter Solstice, when the ground was hard and brittle, covered with December's frost, at the time of night when the sky was at its blackest, you could hear the druids' chant, hypnotic and meandering. Standing among the 25-foot Trilithons were the ghostly druid priests, dressed in their white ritual robes, making their virgin offerings to the gods and goddesses they worshipped. You would hear the cry ring up as the knife bore down hard, deep into the bosom of the sacrificial victim.

Yet, time and the ravages of weather, and perhaps the gods of war performed their own ruination, and many of the stones were cast down to lie haphazard. Their age-old secrets, embedded in the stone, are now gone, buried. Stonehenge remains forever standing in the center of a vast, empty and cold plain, offering only riddles, and an uneasy feeling of something older than time itself.

It is from these legends that Black Sabbath's 1983-84 North American tour is born. It is for these reasons that they bring you Stonehenge.

Heidi Ellen Robinson
September 1983

TOUR CREDITS

LEAD GUITAR: **TONY IOMMI**

BASS GUITAR: **GEEZER BUTLER**

VOCALS: **IAN GILLAN**

DRUMS: **BEV BEVAN**

ALL KEYBOARDS BY GEOFF NICHOLS

PERSONAL MANAGEMENT: **DON & DAVID ARDEN/
JET MANAGEMENT**

TOUR MANAGERS: **HARRY MOHAN, DAN STEVENSON**

AGENCY: **ICM**

SOUND: **TASCO**

LIGHTS: **LIGHT AND SOUND DESIGN**

PRODUCTION MANAGER: **DAN STEVENSON**

LIGHTING DESIGNER: **MARTIN NICHOLAS**

SOUND ENGINEER: **TONY BLANC**

SET DESIGN: **PAUL CLARK**

SET PRODUCTION: **LIGHT AND SOUND DESIGN**

LASERS: **LASER MEDIA**

MERCHANDISING: **WINTERLAND PRODUCTIONS**

PHOTOGRAPHY: **BRUCE KESSLER, ROSS HALFIN,**

ROBERT ELLIS, SUSANKA KOUCUR

BACK COVER ARTWORK: **STEVE JOULE**

PUBLIC RELATIONS: **HEIDI ROBINSON/EXPOSURE**

TRAVEL AGENCY: **CAL STAR TRAVEL**

LITHOGRAPHY: **PACIFIC LITHOGRAPH**

PROGRAM DESIGN: **CHRISTINE SAUERS**

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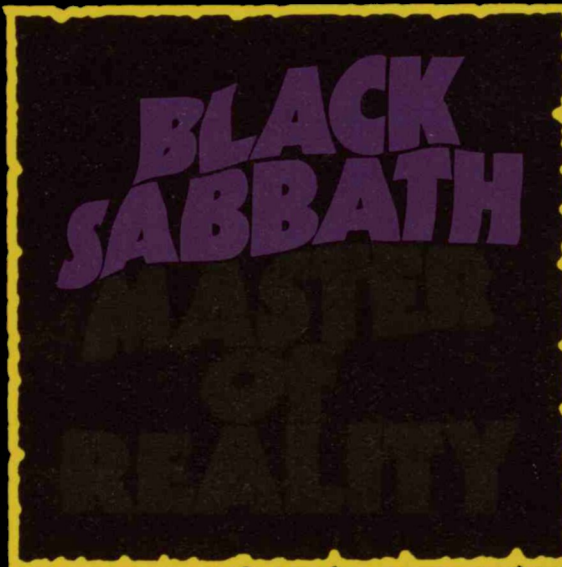
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