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Bark At The Moon (Expanded Edition)

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The Great "Bark At The Moon" Song Writing Controversy.

Coming into the "Bark At The Moon" sessions, the Blizzard of Ozz band was in disarray. Bob Daisley and Lee Kerslake got fired before "Diary of a Madman" was released and in the process they had their credits removed from the album. The other driving force, Randy Rhoads died tragically when the plane he was on crashed into a mansion and burst into flames on March 19th, 1982.

Ozzy Osbourne as usual was at his drunken best and after delivering the "Speak/Talk Of The Devil" album, he was free from his Jet Records contract, ready to sign a major label deal with CBS.

Jake E Lee joined Ozzy's band during the "Speak of the Devil" tour. The band at the time consisted of Tommy Aldridge on drums, Don Costa on bass and Lindsay Bridgewater on keyboards. Once that tour ended, the song writing process began for the next album.

This is what Jake E. Lee had to say on the song writing process in a recent interview with the Ultimate Classic Rock website;

Well, most of that was really me and Bob Daisley. Because Ozzy would show up and kind of play around with songs. I remember that I had the riff for 'Bark at the Moon' and I played that, and he said, "Oh, I love it — we'll call that one 'Bark at the Moon,'" because he already had the album title in mind. So he said, "That's the one that's going to be 'Bark at the Moon.'" He'd come in with things like that and then he'd drink, and he'd either pass out or leave, which left just me and Bob. We'd stay in the studio and flesh out the songs. It was fun working with Bob. He wrote all of the lyrics, [and he's] a great lyricist. So yeah, me and Bob, we had a good working relationship. It was fun doing that record.

Bob Daisley told his story to the Braveworld website in the following way;

"You see Ozzy and Sharon were trying to get me to agree to get rid of Lee (Kerslake) and get Tommy Aldridge in the band. I kept on saying no, it's not broken, so let's not fix it. Lee (Kerslake) was working fine. So they got rid of both of us. But a few months later, Sharon phoned me and asked me to meet her in London for a chat. She said that Randy wanted me to come back and that they wanted to do a third album. So I was supposed to do an album with Randy, Ozzy and Tommy Aldridge. It was all planned that I was supposed to do the third album, which I did but not until 1983 but was supposed to be in 1982. Obviously Randy was not a part of it and it ended up being Jake E Lee. Everything was postponed when Randy left us."

That postponement meant that Dan Costa was playing bass on the 1982, Winter/Spring European tour. Eventually, Ozzy got fed up with him, punched him in the face, breaking his nose and firing him all in one swoop. The call went out to Bob Daisley again to do the US Festival gig and then the third album.

The US Festival attendance figure varies however it is safe to say that the attendance was somewhere between 350,000 to 450,000 people. The US Festival was the Metal's world "Woodstock".

From May 29, 1983 up until 1992, metal and rock ruled. Coming into the US Festival, Bob Daisley had a week to get himself re-acquainted with the songs. In typical rock star fashion, Daisley flew in to L.A, went straight to rehearsal from the airport with some serious jet lag. After another rehearsal the next day, he walked out on stage to play to a sea of people on the third day. The bands that performed on the Heavy Metal day included;

Quiet Riot Mötley Crüe Triumph Ozzy Osbourne Judas Priest Scorpions Van Halen.

The US Festival (sponsored and orchestrated by Apple's Steve Wozniack) was a pivotal moment for all of the metal bands involved.

Quiet Riot's "Metal Health" was released on March 11, 1983 however it didn't really do anything. The album then started to take off after the US Festival in May 1983 and after the release of "Cum On Feel The Noize" as a single in August 1983, it exploded.

Motley Crue already had some momentum going with "Too Fast For Love". The U.S Festival helped cement their status as Sunset Strip favourites and when "Shout At The Devil" hit the streets in September 1983, the momentum became a tidal wave to platinum glory. Motley Crue played the perfect set, including a few of the new songs that would appear on "Shout At The Devil", so as a concert goer, if you heard those songs and liked

them, you more or less would go out and purchase the album that has them them.

Triumph, Scorpions and Judas Priest already had some serious momentum going.

1981's "Allied Forces" for Triumph was a success and the follow-up "Never Surrender" released in January 1983 was no slouch either and it was certified Gold on September 30, 1983 by the RIAA. Isn't it funny what a festival in May of that same year did to boosting sales.

Judas Priest had their 1982 "Screaming For Vengeance" album doing the rounds and in April 1983 it was certified Platinum in the U.S.

Scorpions had their 1982 album "Blackout" out in the market and their visibility at the US Festival in May 1983, assisted in "Blackout" reaching Platinum status in March 1984. Also in March 1984, "Love At First Sting" hit the streets with the worldwide smash "Rock You Like A Hurricane" further cementing the band's status as superstars. This success didn't come instantly either, as the Scorpions had been working since the start of the Seventies.

Van Halen at the time were kings of LA however their last album "Diver Down" didn't do them any favours. The visibility from the May 1983 festival along with Eddie Van Halen featuring in Michael Jackson's "Beat It" song would help their "1984" album released in January 1984 reach the lofty Diamond certification.

Ozzy Osbourne on the other hand was a very different place in his career. He had the momentum with the Blizzard Of Ozz band and then started losing that momentum when Sharon and Ozzy fired Bob Daisley and Lee Kerslake. With the death of Randy Rhoads, all of that momentum was totally lost. So the US Festival was an important moment for Ozzy Osbourne's career.

For Daisley, coming back into the fold after he played the U.S Festival meant that he came with conditions this time around. Two of the conditions he stipulated was to be paid for writing the songs and to be paid to play on the album. Other conditions that he stipulated was to get bonuses when the sales reached a half a million and then a million and so on. However, as usual, he got screwed again and no bonuses came. Of course when the album was released in November 1983, by January of 1984 it was certified Gold in the US.

So after the US Festival in May 1983, Bob Daisley, along with Jake E. Lee, Tommy Aldridge and Ozzy Osbourne went to New York and started writing. Writing continued in London and recording started at Ridge Farms with Max Norman Engineering and producing again. The rest of the album was finished at The Power Station back in New York in 1983. The reason for the change was that Ridge Farm Studio was losing money at that point. In typical Osbourne fashion, the favourite Tommy Aldridge struggled in the studio, with Sharon Osbourne constantly on his case as to why the drum parts were taking so long. So after Aldridge recorded the album and just before the tour, he got fired.

That is when Carmine Appice entered the fold. Appice appeared in the "Bark At The Moon" video and had a contract to do the tour. Eventually he got fired from the tour as well due to him sneaking off and doing drum clinics, which infuriated Sharon Osbourne, especially when he would come back late for sound checks.

This is what Bob Daisley had to say on the matter in an interview on the Classic Rock Revisited website;

"Sometimes he (Appice) would throw extra things into the songs that shouldn't be there just to show his pupils that he gave free tickets to after doing the clinics. He got a little carried away with himself but it was wrong for Ozzy and Sharon to get rid of him because he had a contract to do that tour. They should have ironed out the problems but what do they do? They get rid of him and bring Tommy Aldridge back and I think it was a mistake. Carmine sued them and he won."

How many law suits would the Osbourne's face that all could have been avoided if they were fair to the musicians that really made Ozzy Osbourne's solo career. Let's get one thing out-of-the-way. The mix is horrible. Thank Tony Bongiovi for that.

"Bark At the Moon" was a title that Ozzy came up with. Ozzy mentions it and both Jake and Bob agree with it. Jake E. Lee came up with the riffs and Bob Daisley wrote the lyrics about a beast that comes out in a full moon.

I love the lyrics in "You're No Different." Bob Daisley has stated that it was Ozzy's title and that Ozzy wanted the song to be about people judging and criticizing him.

Look at yourself instead of looking at me
With accusation in your eyes
Do you want me crucified
For my profanity.

Concealing your crimes behind a grandeur of lies
Tell me where do I begin
If you think you're without sin
Be the first to cast the stone.

Living my life in a way that I choose
You say I should apologize
Is that envy in your eyes
Reflecting jealousy.

Tell me the truth and I'll admit to my guilt
If you'll try to understand
But is that blood that's on your hand
From your democracy.

The lyrics to the song "Now You See It (Now You Don't)" were composed by Daisley and were aimed at Osbourne's wife and manager Sharon Osbourne. However Ozzy and the rest assumed the song was about sex. Even Bob Daisley stated once that the song is about hiding a sausage.

For the song "Rock N Roll Rebel" this is what Bob Daisley had to say about it on his website;

Ozzy's title and another one about him being accused of being a devil worshiper. Some of the lyrics were his too but about 90% were mine.

"Centre of Eternity" or "Forever" was Bob Daisley's title and lyrics. As Bob stated, it is a "tongue-in-cheek philosophical look at 'time' and our

existence in eternity.”

“So Tired” to me was a great song. Jake E Lee hated the orchestra in the song. Bob Daisley has stated that it was his title and lyrics. On his website, this is what he had to say about the song:

Something quite unusual for me to write – a love song. The idea came from a Kinks’ song I heard on the radio one night driving back home from Ridge Farm. Their song was called ‘Tired of Waiting’ but that’s where the similarities end.

“Slow Down” is a Bob Daisley title and all lyrics are by Daisley. This is what Bob Daisley had to say about the song:

Inspired by The Beatles’ song of the same name but again, that’s where the similarities end, the lyrics are very different. I remember Jake E. Lee particularly liked this one.

“Waiting for Darkness” to me is a favourite. It is Ozzy’s title however Bob Daisley wrote all the lyrics.

This is what Bob Daisley had to say about the song:

I wrote it about the hypocrisy within organized religion, the brainwashing, mind control, paedophilia and manipulation through guilt, and that if that’s what equates to the ‘light’ then I’ll wait for the ‘darkness’. When Ozzy was asked what the song was about during his interview with ‘International Musician’ magazine, mentioned earlier, his answer was, “A witch.” It seems he didn’t understand the lyrics I’d written and he’d sung, although he took credit for writing it.

“Spiders” was a Bob Daisley title and lyrics.

This is what Bob Daisley had to say about the song:

When we were recording ‘Bark’ at Ridge Farm, there were hundreds of little spiders everywhere. They were harmless but the glut of them inspired the song idea. I turned it around at the end with ‘the spider’s in your head’...

“One Up the B-side” is Bob Daisley’s ode to anal sex and the title and lyrics are all his.

In relation to the music, Jake E. Lee has said that he would come up with riffs and the ones that got the nod of approval ended up into songs.

On the Ultimate Classic Rock website, Jake E. Lee is asked the question if he went into the making of the “Bark At The Moon” record knowing that he would not be getting any writing credits. He answered that question with a simply “No”.

This is what he had to say on the matter;

“I was promised that I would get [credit]. Because I was young and I was in the middle of Scotland recording, I didn’t have a manager or a lawyer — it was just me. From the beginning, every musician, it’s always hammered into them, “Keep your publishing” and “Keep your writing.” So those were the only conditions that I had was “OK, I’m getting song writing credit, right?” I was always assured that “Yes, I’m getting publishing — of course you are!” When I didn’t on the first record, it was upsetting. But I figured OK, what am I going to do? I got freaked — what am I going to quit? We’re about to tour on a record that I finally got to make. There’s no problem for Ozzy to find another guitar player — am I just going to be that guy that played on that record, didn’t even get credit on the record and then refused to tour because I had a problem with Ozzy? No. I had to go out and tour. It would have been stupid not to. So I was only able to put my foot down at the end of the tour. “Let’s make another record” and I was like, “OK, but this time, you know what? I want the contract first before we start recording. I don’t want to be a dick, but I don’t want to get freaked again either.”

A lot of people think that Ozzy wrote a lot of the lyrics. Ozzy has led people to believe that. In interviews Ozzy has always stated, “when I wrote that”. It is all lies.

This is what Bob Daisley had to say on the matter, in an interview on the Classic Rock Revisited website;

“The Osbournes won’t recognize or admit it’s true. They dislike the fact that, through my lyrics, I had a big hand in creating the magic and image that is Ozzy Osbourne. They’ve always tried to hide that. I remember at the time of Bark At The Moon, Jake E. Lee’s song publishing and mine had some complications. So we opted for a buyout and that’s why it says – ‘All songs written by Ozzy Osbourne.’ This of course, is not true. Ozzy did an interview with International Musician magazine, back in ’83 or ’84, they asked him how he wrote those songs and he said ‘with one finger on a piano.’ What a joke. The whole thing was ridiculous. Most people take it for granted that if someone is singing lyrics, that they wrote them.”

Bark At The Moon |

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Bark at the Moon Album

Bark at the Moon is the third studio album by British heavy metal vocalist Ozzy Osbourne, originally released on 9 December 1983. A commercial success, Bark at the Moon peaked at number 19 on the Billboard album chart and within several weeks of release was certified gold for over 500,000 sales in the United States. To date, it has sold over 3,000,000 copies in the United States. In the UK, it was the third of four Osbourne albums to attain silver certification (60,000 units sold) by the British Phonographic Industry, achieving this in January 1984. The album was remastered on CD in 1995 and again (with a different mix) in 2002. This is Osbourne's first album to feature guitarist Jake E. Lee and only studio album to feature drummer Tommy Aldridge. [more »](#)

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