

Kate Bush Encyclopedia

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50 Words for Snow

Song written by Kate Bush. Originally released on her tenth studio album *50 Words For Snow* in 2011. Features the voice of Stephen Fry for the 50 words for snow.

Kate about '50 Words For Snow'

Years ago I think I must have heard this idea that there were 50 words for snow in this, ah, Eskimo Land! And I just thought it was such a great idea to have so many words about one thing. It is a myth - although, as you say it may hold true in a different language - but it was just a play on the idea, that if they had that many words for snow, did we? If you start actually thinking about snow in all of its forms you can imagine that there are an awful lot of words about it. Just in our immediate language we have words like hail, slush, sleet, settling... So this was a way to try and take it into a more imaginative world. And I really wanted Stephen to read this because I wanted to have someone who had an incredibly beautiful voice but also someone with a real sense of authority when he said things. So the idea was that the words would get progressively more silly really but even when they were silly there was this idea that they would have been important, to still carry weight. And I really, really wanted him to do it and it was fantastic that he could do it. (...) I just briefly explained to him the idea of the song, more or less what I said to you really. I just said it's our idea of 50 Words For Snow. Stephen is a lovely man but he is also an extraordinary person and an incredible actor amongst his many other talents. So really it was just trying to get the right tone which was the only thing we had to work on. He just came into the studio and we just worked through the words. And he works very quickly because he's such an able performer. (...) I think faloop'njoompoola is one of my favourites. [laughs] (John Doran, 'A Demon In The Drift: Kate Bush Interviewed'. *The Quietus*, 2011)

Credits

Prof. Joseph Yupik: Stephen Fry

Drums: Steve Gadd

Bass: John Giblin

Guitars: Dan McIntosh
Keyboards: Kate

A Coral Room

Song written by Kate Bush. Originally released on her eighth studio album *Aerial* in 2005.

Kate about 'A Coral Room'

There was a little brown jug actually, yeah. The song is really about the passing of time. I like the idea of coming from this big expansive, outside world of sea and cities into, again, this very small space where, er, it's talking about a memory of my mother and this little brown jug. I always remember hearing years ago this thing about a sort of Zen approach to life, where, you would hold something in your hand, knowing that, at some point, it would break, it would no longer be there. (Front Row, BBC4, 4 November 2005)

Credits

Piano and Vocals: Kate

Solo Vocal: Michael Wood

Aerial

Song written by Kate Bush. Originally released on her eighth studio album *Aerial* in 2005.

Versions

There is only one studio version of this song.
A live version appears on the album *Before The Dawn*.

Performances

The song was performed live as part of Kate's *Before The Dawn* shows in London, 2014.

Credits

Drums: Steve Sanger
Bass: Del Palmer
Guitars: Dan McIntosh
Keyboards: Kate
Percussion: Bosco D'Oliveira

Aerial Tal

Song written by Kate Bush. Originally released on her eighth studio album *Aerial* in 2005.

Versions

There is only one studio version of this song.
A live version appears on the album *Before The Dawn*.

Performances

The song was performed live as part of Kate's *Before The Dawn* shows in London, 2014.

Credits

Keyboards and Vocals: Kate

All The Love

Song written by Kate Bush. Originally released on her fourth album *The Dreaming*.

Cover versions

'All The Love' was covered by Theo Bleckmann.

Kate about 'All The Love'

Although we are often surrounded by people and friends, we are all ultimately alone, and I feel sure everyone feels lonely at some time in their life. I wanted to write about feeling alone, and how having to hide emotions away or being too scared to show love can lead to being lonely as well. There are just some times when you can't cope and you just don't feel you can talk to anyone. I go and find a bathroom, a toilet or an empty room just to sit and let it out and try to put it all together in my mind. Then I go back and face it all again.

I think it's sad how we forget to tell people we love that we do love them. Often we think about these things when it's too late or when an extreme situation forces us to show those little things we're normally too shy or too lazy to reveal. One of the ideas for the song sparked when I came home from the studio late one night. I was using an answering machine to take the day's messages and it had been going wrong a lot, gradually growing worse with time. It would speed people's voices up beyond recognition, and I just used to hope they would ring back again one day at normal speed.

This particular night, I started to play back the tape, and the machine had neatly edited half a dozen messages together to leave "Goodbye", "See you!", "Cheers", "See you soon" .. It was a strange thing to sit and listen to your friends ringing up apparently just to say goodbye. I had several cassettes of peoples' messages all ending with authentic farewells, and by copying them onto 1/4" tape and re-arranging the order, we managed to synchronize the 'callers' with the last verse of the song.

There are still quite a few of my friends who have not heard the album or who have not recognised themselves and are still wondering how

they managed to appear in the album credits when they didn't even set foot into the studio. (Kate Bush Club newsletter, October 1982)

Credits

Drums, percussion: Stuart Elliott

Bass: Del Palmer

Piano, Fairlight: Kate Bush

Choirboy: Richard Thornton

All We Ever Look For

Song written by Kate Bush. The Fairlight is used on this track to great effect, with many sound samples being played back. At one point, a group of Hare Krishna followers is singing the 'Maha Mantra', with Kate using a tiny part of a line from this mantra: "(Hare) Krishna, Hare Krishna, (Krishna Krishna, Hare Hare)", presumably to represent the chorus immediately following the sound clips: "a God", followed by birdsong ("A Drug") and then finally applause ("A Hug"). The song was released on the album *Never For Ever*.

Cover versions

'All We Ever Look For' was covered by Big City Orchestre, Göteborgs Symfoniker and Matches.

Kate about 'All We Ever Look For'

'All We Ever Look For' is about how we seek something but in the wrong way or at wrong times so it is never found. (Kate Bush Club newsletter, September 1980)

One of my new songs, 'All We Ever Look For', it's not about me. It's about family relationships generally. Our parents got beaten physically. We get beaten psychologically. The last line - "All we ever look for - but we never did score". Well, that's the way it is - you do get faced sometimes with futile situations. But the answer's not to kill yourself. You have to accept it, you have to cope with it. (Derek Jewell, 'How To Write Songs And Influence People'. Sunday Times (UK), 5 October 1980)

Credits

Koto: Paddy Bush

Acoustic guitar: Alan Murphy, Brian Bath

Yamaha CS80: Kate Bush

Timpani: Morris Pert

Fairlight: Duncan Mackay

Backing vocals: Preston Heyman, Paddy Bush, Andrew Bryant, Gary
Hurst

Among Angels

Song written by Kate Bush. Originally released on her tenth studio album *50 Words For Snow* in 2011.

Versions

There is only one studio version of this song.
A live version appears on the album *Before The Dawn*.

Performances

The song was performed live as the last encore on Kate's *Before The Dawn* shows in London, 2014.

Credits

Piano: Kate

An Architect's Dream

Song written by Kate Bush. Originally released on her eighth studio album *Aerial* in 2005.

Versions

There are two studio versions of this song. The original studio version, included on the album *Aerial*, features Rolf Harris as the painter. In the remastered version, released in 2018, his voice is replaced by Kate's son Bertie's, taken from a live performance of the song. A full live version appears on the album *Before The Dawn*.

Performances

The song was performed live as part of Kate's *Before The Dawn* shows in London, 2014.

Credits

The Painter: Rolf Harris
Drums: Peter Erskine
Bass: John Giblin
Guitar: Dan McIntosh
Keyboards: Kate

And Dream Of Sheep

Song written by Kate Bush. Originally released on her fifth studio album *Hounds Of Love*. First track of *The Ninth Wave* suite. Kate travelled to Dublin in the spring of 1984 for extended studio sessions for 'And Dream Of Sheep' and 'Jig Of Life'. Donal Lunny recalled later that Kate asked him to play the single whistle note at the end of the track over and over again for three hours, in search of just the right 'bend' in the note.

Versions

There is only one studio version of this song.
A live version appears on the album *Before The Dawn*.

Music video

Kate Bush recorded a video of 'And Dream Of Sheep' in 2014, to be shown during the *Before The Dawn* shows in London, 2014. She spent three days in a special tank at Pinewood Studios. In the video, Bush is in a lifejacket floating in water, looking up at the camera as if waiting to be rescued, singing the song live.

Cover versions

'And Dream Of Sheep' was covered by Tori Amos, Theo Bleckmann, Goodknight Productions, Göteborgs Symfoniker, The Hounds Of Love, Isadar, Thomas Negoven, Happy Rhodes, The Sandman's Orchestra, TM Collective and Violet.

Kate about 'And Dream Of Sheep'

[*The Ninth Wave*] is about someone who is in the water alone for the night. 'And Dream Of Sheep' is about them fighting sleep. They're very tired and they've been in the water waiting for someone to come and get them, and it's starting to get dark and it doesn't look like anyone's coming and they want to go to sleep. They know that if they go to sleep in the water they could turn over and drown, so they're trying to keep awake; but they can't help it, they eventually fall asleep - which takes us into the second song. (Kate Bush Club newsletter, Issue 18, 1985)

An engineer we were working with picked out the line in 'And Dream Of Sheep' that says 'Come here with me now'. I asked him why he liked it so much. He said, 'I don't know, I just love it. It's so moving and comforting.' I don't think he even knew what was being said exactly, but the song is about someone going to sleep in the water, where they're alone and frightened. And they want to go to sleep, to get away from the situation. But at the same time it's dangerous to go to sleep in water, you could drown. When I was little, and I'd had a bad dream, I'd go into my parents' bedroom round to my mother's side of the bed. She'd be asleep, and I wouldn't want to wake her, so I'd stand there and wait for her to sense my presence and wake up. She always did, within minutes; and sometimes I'd frighten her - standing there still, in the darkness in my nightdress. I'd say, 'I've had a bad dream,' and she'd lift bedclothes and say something like 'Come here with me now.' It's my mother saying this line in the track, and I briefed her on the ideas behind it before she said it. And I think it's the motherly comfort that this engineer picked up on. In fact, he said this was his favourite part of the album. (Kate Bush Club newsletter, Issue 21, 1987)

Once I wrote that, that was it, that was the beginning of what then became the concept. And really, for me, from the beginning. 'The Ninth Wave' was a film, that's how I thought of it. It's the idea of this person being in the water, how they've got there, we don't know. But the idea is that they've been on a ship and they've been washed over the side so they're alone in this water. And I find that horrific imagery, the thought of being completely alone in all this water. And they've got a life jacket with a little light so that if anyone should be traveling at night they'll see the light and know they're there. And they're absolutely terrified, and they're completely alone at the mercy of their imagination, which again I personally find such a terrifying thing, the power of one's own imagination being let loose on something like that. And the idea that they've got it in their head that they mustn't fall asleep, because if you fall asleep when you're in the water, I've heard that you roll over and so you drown, so they're trying to keep themselves awake. (Richard Skinner, 'Classic Albums interview: Hounds Of Love'. BBC Radio 1, 26 January 1992)

Credits

Bouzouki: Donal Lunny

Whistles: John Sheahan

References

- Graeme Thomson, *Under The Ivy: The Life & Music Of Kate Bush*, cop. 2012. ISBN 9781780381466.

And So Is Love

Song written by Kate Bush. Originally released on her seventh album *The Red Shoes*. Also released as a single by EMI Records in the UK on 7 November 1994.

Formats

'And So Is Love' was released in the UK as a picture disc 7" single with a large poster and as two CD-singles: one in a regular small case and one in a big case with three 5" x 5" card prints.

All formats feature the lead track and the U.S. mix of *Rubberband Girl*. The two CD-singles also featured the U.S. mix of *Eat The Music*.

Versions

There are two versions of 'And So Is Love': the album version from 1993, and the version from Bush's album *Director's Cut* in 2011, on which the key lyric 'But now we see that life is sad' is changed to 'But now we see that life is sweet'.

Music video

The music video for 'And So Is Love' was also used in the movie *The Line, The Cross and The Curve* and features Kate singing the song in a dark room lit only by a candle.

Performances

After the release of the single, it climbed to number 26 in the UK singles chart. The chart entry marked Bush's first appearance on the chart show *Top Of The Pops* in nine years. It was a straightforward performance with Kate lipsynching the song in front of the studio audience with two female backing singers by her side.

Cover versions

'And so is love' was covered by A Balladeer and The Hounds Of Love.

Highest chart positions

UK: 26

Credits

Drums: Stuart Elliott

Bass: John Giblin

Guitar: Eric Clapton

Hammond: Gary Brooker

Angel Gabriel (the)

Short song, apparently written by Kate, performed on the Christmas special Kate as an introduction for Peter Gabriel by Paddy Bush, Glenys Groves and Kate Bush. It was originally broadcast on 28 December 1979. While it was never officially released, the song appears on many bootleg cd's and dvd's.

Another Day

Song written by Roy Harper and released on his album 'Flat Baroque And Berserk' (1970). It is a short song, a story of an old affair recollected in the home of an ex-lover. It is a song full of regrets on both sides seen through their memories, about things that should have been said but were not. Desires, including for children, that never came to pass. For a brief moment it seems old passion is being rekindled, but instead the story unravels before the listener's ears. The song was covered by Kate Bush and Peter Gabriel, performed during the Christmas Special in 1979. For a while, a single release was considered, but this idea was abandoned in 1980.

References

- Peter Beaumont, Old music: Roy Harper - Another Day. The Guardian (UK), 28 June 2012. Retrieved 3 October 2014

Army Dreamers

Song written by Kate Bush. The song is about the effects of war and about a mother who grieves for her young adult son, who was killed on military manoeuvres. Saddened by his unnecessary death, she wrestles with her guilt over what she could have done to prevent it. The song was originally released on the album *Never For Ever*, and as a single soon thereafter.

The song was blacklisted during the Gulf War in 1991 – joining a list of 67 songs simultaneously banned from BBC airplay, including The Beatles, Frank Sinatra, ABBA and Queen.

Formats

'Army Dreamers' was released as a 7" single, with two songs on the B-side: *Delius (Song of Summer)* and *Passing Through Air*.

Versions

There are two versions of 'Army Dreamers': the album version (which fades out) and the single version (which has a 'cold' ending).

Music video

The music video opens on a closeup of Kate Bush, dressed in dark green camouflage, holding a child. She blinks in synchronisation with the song's sampled gun cocks. The camera pulls out and shows that Bush has a white-haired child on her lap. The child walks off and returns in military combat uniform. Bush and several soldiers (one of whom has "KT8" or "KTB" stencilled on the butt of his rifle: "KTB" was a monogram used by Bush early in her career) make their way through woodland, amid explosions. As the song progresses, Bush reaches out for the child soldier, but he disappears. Finally, one of the soldiers is blown up.

Performances

Kate performed 'Army Dreamers' on television a few times in different territories. In Germany, she appeared in the programme *Rock Pop*, to lipsynch the song as 'Mrs. Mop'. In the Netherlands, she performed the song in *Veronica Totaal* on 15 October 1980 dressed in an army outfit.

Cover versions

'Army Dreamers' was covered by Baby Bushka, Big City Orchestre, Theo Bleckmann, Sarah Daly, Dattola, Mary Dillon, Goodknight Productions, Göteborgs Symfoniker, Martin John Henry, The Hounds Of Love, Chris Inman, The Kate Bush Experience, Dania Landsberg, Matches, Glenn McDonald, Moddi, The New Heaven & The New Earth, Vincent Peirani & Émile Parisien, Niki Romijn, Saint Saviour, Silvermoths, Situations, Skan The Skin and Patrick Wolf. The song was covered in Finnish as 'Äidin Pikku Sankarit' by Kaivanto. There is also a Hebrew language cover by Mazi Cohen, entitled Shem ba'even.

Kate about 'Army Dreamers'

'Army Dreamers' is about a grieving mother who through the death of her soldier boy, questions her motherhood. (Kate Bush Club newsletter, September 1980)

It's the first song I've ever written in the studio. It's not specifically about Ireland, it's just putting the case of a mother in these circumstances, how incredibly sad it is for her. How she feels she should have been able to prevent it. If she'd bought him a guitar when he asked for one. (Colin Irwin, 'Paranoia And Passion Of The Kate Inside'. Melody Maker (UK), 10 October 1980)

The song is about a mother who lost her son overseas. It doesn't matter how he died, but he didn't die in action - it was an accident. I wanted the mother to be a very simple woman who's obviously got a lot of work to do. She's full of remorse, but he has to carry on, living in a dream. Most of us live in a dream. (Week-long diary, Flexipop, 1980)

The Irish accent was important because the treatment of the song is very traditional, and the Irish would always use their songs to tell stories, it's the traditional way. There's something about an Irish accent that's very vulnerable, very poetic, and so by singing it in an Irish accent it comes across in a different way. But the song was meant to cover areas like Germany, especially with the kids that get killed in manoeuvres, not even in action. It doesn't get brought out much, but it happens a lot. I'm not slagging off the Army, it's just so sad that there

are kids who have no O-levels and nothing to do but become soldiers, and it's not really what they want. That's what frightens me. (Kris Needs, 'Fire In The Bush'. ZigZag (UK), 1980)

Highest chart positions

Ireland: 14

Israel: 2

Netherlands: 25

UK: 16

Credits

Bodhran: Stuart Elliott

Acoustic guitar: Brian Bath

Mandolin: Paddy Bush

Electric & bass acoustic guitar: Alan Murphy

Fairlight: Duncan Mackay

Backing vocals: Brian Bath, Paddy Bush, Alan Murphy

References

- Army Dreamers. Wikipedia, retrieved 11 October 2014

Atlantis

Song written by Kate Bush. Recorded as a demo, presumably in 1973. It was planned for inclusion in the withdrawn album *The Early Years*.

Babooshka

Song written by Kate Bush. Originally released as a single on 27 June 1980 and subsequently included on the album *Never For Ever*. According to Kate, the song chronicles a wife's desire to test her husband's loyalty. To do so, she takes on the pseudonym of Babooshka and sends notes to her husband in the guise of a younger woman - something which she fears is the opposite of how her husband currently sees her. In her bitterness and paranoia, Babooshka arranges to meet her husband, who is attracted to the character who reminds him of his wife in earlier times. The relationship is ruined only because of her own paranoia.

Formats

'Babooshka' was released as a 7" single in various territories. The B-side was *Ran Tan Waltz*.

Versions

There are two versions of 'Babooshka': the single version which fades out and the album version which segues into the next track, *Delius (Song Of Summer)*. Two demo versions from 1977 have also surfaced and were released on various bootleg cd's.

Music video

The music video depicts Bush beside a double bass (contrabass) which symbolises the husband, wearing a black bodysuit and a veil in her role as the embittered wife. This changes into an extravagant, mythlike and rather sparse "Russian" costume as her alter-ego, Babooshka. An illustration by Chris Achilleos was the basis for the costume.

Performances

Kate performed 'Babooshka' in various European programmes, including *Collaro* (France), *Countdown* (Netherlands) and *Rock Pop* (Germany). Her performance of the song in a Dr. Hook television special remains the first, and is memorable for the costume she is wearing: on her the right side she resembles a staid Victorian lady in

mourning dress; on the left side a glittering, liberated young woman in a silvery jumpsuit, with bright lightning-streaks painted down the left side of her face. Her figure is lit so that only the "repressed" side of her costume is visible during the verses of the song, and mainly the "free" side during the choruses.

Cover versions

'Babooshka' has been covered by Astral Prince, Brain Grimmer, Sonia Cat-Berro, Kat Devlin, Eartheater, Goodknight Productions, Göteborgs Symfoniker, The Hounds Of Love, Miss Platnum, Oldelaf, the Plunging Necklines and Niki Romijn.

Kate about 'Babooshka'

'Babooshka' is about futile situations. The way in which we often ruin things for ourselves. (Kate Bush Club newsletter, September 1980)

Apparently it is grandmother, it's also a headdress that people wear. But when I wrote the song it was just a name that literally came into my mind, I've presumed I've got it from a fairy story I'd read when I was a child. And after having written the song a series of incredible coincidences happened where I'd turned on the television and there was Donald Swan singing about Babooshka. So I thought, "Well, there's got to be someone who's actually called Babooshka." So I was looking through Radio Times and there, another coincidence, there was an opera called Babooshka. Apparently she was the lady that the three kings went to see because the star stopped over her house and they thought "Jesus is in there".' So they went in and he wasn't. And they wouldn't let her come with them to find the baby and she spent the rest of her life looking for him and she never found him. And also a friend of mine had a cat called Babooshka. So these really extraordinary things that kept coming up when in fact it was just a name that came into my head at the time purely because it fitted. (Peter Powell interview, Radio 1 (UK), 11 October 1980)

I love the melody line of the bass guitar on this song. We got through a lot of boxes of broken crockery to get the right sound at the end - the canteen ladies were not impressed.

It was really a theme that has fascinated me for some time. It's based on a theme that is often used in folk songs, which is where the wife of the husband begins to feel that perhaps he's not faithful. And there's no real strength in her feelings, it's just more or less paranoia suspicions, and so she starts thinking that she's going to test him, just to see if he's faithful. So what she does is she gets herself a pseudonym, which happens to be Babooshka, and she sends him a letter. And he responds very well to the letter, because as he reads it, he recognises the wife that he had a couple of years ago, who was happy, in the letter. And so he likes it, and she decides to take it even further and get a meeting together to see how he reacts to this Babooshka lady instead of her. When he meets her, again because she is so similar to his wife, the one that he loves, he's very attracted to her. Of course she is very annoyed and the break in the song is just throwing the restaurant at him... (...) The whole idea of the song is really the futility and the stupidity of humans and how by our own thinking, spinning around in our own ideas we come up with completely paranoid facts. So in her situation she was in fact suspicious of a man who was doing nothing wrong, he loved her very much indeed. Through her own suspicions and evil thoughts she's really ruining the relationship. (Countdown Australia, 1980)

Highest chart positions

Australia: 2
France: 5
Germany: 14
Ireland: 5
israel: 5
Italy: 5
Netherlands: 15
New Zealand: 8
Norway: 4
UK: 5

Credits

Drums: Stuart Elliott
Electric bass: John Giblin
Fender Rhodes: Max Middleton

Balalaika, Backing vocals: Paddy Bush
Electric guitars: Brian Bath, Alan Murphy
Backing vocals: Gary Hurst

References

- Babooshka (song). Wikipedia, retrieved 6 October 2014.
- Kate Bush - Talking Babooshka. YouTube, retrieved 25 August 2019.