The Whole Story: The Role of Narrative in the Work of Kate Bush

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Thesis submitted in fulfilment of the degree of Doctor of Philosophy

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Newcastle University

August 2023

Abstract

Narrative has played a key role in the aesthetic of Kate Bush's work throughout her career. She has repeatedly demonstrated a strong presence of narrative within her songs through her use of stories and characters, often telling existing stories from a different character perspective. While Bush's storytelling in her songs may be the most apparent use of narrative, it is also present through her music videos and through the context in which her work exists and changes over time. However, not a great deal of academic research has been undertaken on Bush's work, or on the subject of narrative and popular music.

I aim to address this lack of research by using the work of Kate Bush to explore the various roles that narrative plays within popular music. Based upon a foundation of narratology, my research concentrates on four key components: *story*, *character*, *video*, and *time*, which are used to investigate how narrative presents itself within Bush's work. I take a predominantly chronological journey through her music and videos, beginning with an examination of how she uses the pre-existing stories of others as the basis for her early songs, and how she positions characters and narrators within her work. The focus moves further outside of the songs as Bush's career progresses, with the passage of time becoming a prominent feature. While narrative initially appears as stories and characters within her songs, the passage of time allows it to take on other forms. For example, I explore how, in her later career, Bush adds a new layer of narrative to her songs by returning to her earlier use of pre-existing stories, yet this time revisiting and adapting the work of her younger self rather than that of others, and inadvertently revealing the story of her own career.

Acknowledgements

I would like to thank my supervisors Dr Paul Attinello and Dr Adam Behr for their continued support and guidance throughout my PhD. I would also like to extend my thanks to everyone else at ICMuS who has helped me in some way.

I also want to say thank you to all of my family and friends who have supported me and kept asking ‘How’s the PhD going?’ over the last seven years. A special thank you must go to my husband, Richard, for living with this PhD as long as I have, and for listening to my ideas, reading numerous chapter drafts, making cups of tea, and just being there.

Finally, a big thank you must go to Kate Bush, as without her music this PhD could not exist.

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Chapter 1. Setting the Scene: Narrative and Kate Bush

Kate Bush has incorporated narrative into her work since the very beginning of her career. Using her songs and music videos to tell stories and present characters, narrative has played a big part within her work. It has been key in establishing her aesthetic as a storyteller who takes on character roles within her songs, as well as someone who interprets existing narratives from literature and film, opening them up for a new audience to appreciate. In addition to being present within her songs, narrative is also present across her work. It develops over time, as songs build up layers of narrative across their lifetime depending upon how they are revisited and used by both Bush and others.

Bush's first notable use of narrative was with her debut single in 1978, 'Wuthering Heights'. Based upon the Brontë novel of the same name, it gave Bush her first number one single. It took another 44 years for her to gain a second number one hit, however, which came in 2022 with 'Running Up That Hill'. She had originally released the song in 1985, yet 37 years later, without Bush re-releasing it or promoting it as a single, it topped the charts in several countries and was named the 'UK's Official Song of the Summer 2022' (Griffiths, 2022, online). The song's renewed popularity was all due to the fourth season of the Netflix series *Stranger Things* (*Stranger Things 4*, 2022), in which it was a pivotal feature of one of the main storylines. This exposed the song to a whole new audience who had never previously heard it, and also placed it in a new context for those who already knew it.

Just as *Stranger Things* brought Bush's music to a new audience through a different medium, Kate Bush did the same thing for Emily Brontë: she used Brontë's 1847 novel *Wuthering Heights* as the basis for her debut single, exposing the book to a new audience and bringing the central character of Cathy to life through the medium of song. The use of Brontë's novel was only the beginning of a strong presence of narrative both within and across Bush's work. As well as including a range of existing stories and characters from other media within her songs and music videos, narrative has also accumulated across her work over time. This is evident in her later career, as the case of 'Running Up That Hill' clearly shows. *Stranger Things* has given new life to the song by adding a new layer to its narrative, both through the part that it plays within the context of the series, as well as over the course of time by reaching number one in the charts nearly four decades after its original release.

The presence of narrative within Bush's work can also be viewed in popular music more generally. While not every song may tell an obvious story, lyrics are often sung by narrators or characters, with the musical accompaniment setting the scene. Every song also creates its own narrative that develops over time. For the writer and the performer, a song is the product of a particular moment, and for the listener, it is a reminder of a particular moment. Each time these moments are revisited they create new stories, building up multiple layers of narrative across the lifetime of a song. Yet considering the extent to which various elements of narrative are contained within and around songs, there is comparatively little research into the interdisciplinary field of narrative and popular music. Therefore, by using the work of Kate Bush as a lens through which to conduct the research, I aim to investigate the role of narrative in popular music, exploring the various ways in which it presents itself and how this affects and enriches the music and its surrounding context.

Underpinned by a theoretical foundation of narratology, my research utilises interpretative and qualitative methods to examine the various forms that narrative takes within Bush's work and across her career. It focuses on four core components of narrative that are central to her work: *story*, *character*, *video*, and *time*, all of which contribute to my three main objectives, as set out below. Before going any further, however, it seems necessary to briefly outline what is meant here by narrative. While the terms story, plot, and narrative are often used interchangeably, the narrative is the means by which a story and plot happen, for example, who it is narrated by or how it is framed. Therefore, narrative is used throughout my research as an overall term to describe all of the various elements it encompasses, such as story, plot, discourse, and character, regardless of the medium to which they relate.

My first objective is to explore the influence that pre-existing narratives from various media sources have upon Bush's work. This is the main focus of the story component described above, looking at how Bush used her inspiration from narrative sources, such as literature and film, as a foundation upon which to create stories within her own songs. My second objective is to examine the effect that Bush's position within her work has upon the narrative. In other words, this looks at how Bush's presence as a songwriter, performer, and character affects or reflects the narrative that is told within her songs. By focusing on this objective within the character and video components of Bush's work, the various personae that Bush adopts within her songs and videos as a performer and a character are considered,

as well as her position and presence as a songwriter and musical artist. My third and final objective is to explore how narrative develops over the course of Bush's career. Relating to the final component of time, as well as drawing together all four core components, this objective focuses on how Bush's use of stories and characters within her songs and videos develop and evolve throughout her career. It also explores the ways in which narrative is accumulated over time and how this is exhibited in Bush's later work.

Due to Bush being the sole focal point, and in order to examine her work in depth, the scope of my research does not extend beyond her work and career. Therefore, the historical, social, and musical context in which Bush's work is situated is not scrutinized in detail here, nor is the audience perspective. While these important factors are not discounted, they do not form a key part of the research, thus allowing the focus to remain on the role that narrative plays in Bush's work.

In terms of structure, I have presented my study of Bush's work in a largely chronological manner in order to show the different ways in which narrative has developed and accumulated across her career. In the remainder of Chapter 1, I establish the foundations upon which my research is built. I determine the theoretical underpinning of the project and outline the approaches taken, as well as provide a review of the relevant literature and identify the gaps in research that I aim to address. Chapter 2 takes the form of a case study of Bush's 1978 debut single, 'Wuthering Heights'. By focusing on the four above-mentioned core components of story, character, video, and time, 'Wuthering Heights' is used to establish the framework for the remainder of the chapters.

In Chapters 3 and 4, I explore Bush's use of story and character respectively, with both chapters focusing on her early work in the period 1978-85. As well as considering her earliest music videos, Chapter 3 examines Bush's early use of pre-existing stories from a variety of media sources in order to establish *what* is told, while Chapter 4 examines her early use of characters to establish *how* it is told. Chapter 5 builds upon these previous two chapters through the undertaking of a case study of 'The Ninth Wave', the conceptual song suite that takes up the second side of Bush's 1985 album. Focusing on the mid-period of Bush's career, I explore how she developed her earlier techniques within 'The Ninth Wave', and also how her use of

narrative in music video became even more prominent between the mid-1980s and early-1990s.

Chapter 6 sees a significant shift in the role of narrative within Bush's work. It moves forward to 2005, when Bush returned to the music industry after more than a decade away from releasing any new material. Through a case study of Bush's 2005 album *Aerial*, I investigate how Bush's view of her work, and her presence and position within it, has changed with the passage of time. In Chapter 7, I continue to explore the emerging theme of the passage of time and the effect of this upon Bush's output. I look at how narrative is created over the lifetime of Bush's work through the songs that she revisited for *Director's Cut* in 2011, and also explore how Bush's position and presence within her work continued to change and evolve after *Aerial*. My research then concludes with Chapter 8, in which I summarise my findings and draw conclusions upon the whole project as to how, and to what effect, narrative has been used within the work of Kate Bush. I also provide suggestions for how further research could be continued beyond Bush's work to better understand the role of narrative in popular music.

1.1 Approaching narrative and popular music

Although scholarly research on narrative is vast, the research on narrative and its relationship with music is somewhat limited in comparison. While there are several existing studies of narrative and music where the focus is on music within other media, such as film or literature (Petermann, 2014; Wolf, 1999), as well as others that focus on the presence of narrative within instrumental music (Almén, 2003; Maus, 1997; Nattiez, 1990), the study of narrative and popular music is a little-researched subject. This may be due to the typically short time frame of songs, as Nicholls (2007, p. 297) claims:

> On the face of it, narrativity and popular music are not the most obvious of bedfellows: narrativity is theoretically a feature common to all activities involving the representation of events in time, but it is almost invariably encountered in the context of storytelling. Popular music, on the other hand, tends to manifest itself in three- to four-minute songs, often intended as dance accompaniments, which describe essentially static – rather than kinetic – cameos, vignettes, or states of mind.

While Nicholls initially appears to disregard a connection between narrative and popular music, he subsequently broadens this view by stating that the presence of

narrative in popular music may be necessary for its interpretation, and goes on to present a model of five different levels of narrative presence within popular music. This ranges from no narrative present at level one, to present throughout the whole work and in a range of media at level five. While it may be true that some pop songs contain a limited narrative element, such as those with very few or no lyrics, it is difficult to agree with Nicholls that his level one song choices of The Beatles' 'I Want to Hold Your Hand' and Frankie Goes to Hollywood's 'Relax' are devoid of any narrative content. His higher levels of narrative prove to be more insightful, however, including 'Wuthering Heights' as a level three example, 'where the lyrics contain elements of narrative discourse that are supported by the musical setting' (Nicholls, 2007, p. 302).

Like Nicholls, Hill (2013, p. 197) similarly suggests that '[b]ecause of their brevity, many pop songs of the last 50 years seemingly elude the application of narrative theory'. She goes on to comment that '[e]xceptions exist, of course, but the scope of a pop song is often limited to overall effect rather than 'real' storytelling' (2013, p. 198). Of these exceptions that Hill mentions, she states that '[t]here are certainly 'mini dramas' confined to the 'traditional' three-minute pop song format, which nonetheless possess a strong sense of narrative thrust' (2013, p. 217), and gives several examples, including Kate Bush's 1980 song 'Babooshka', which tells the story of a woman who tests her husband's loyalty by pretending to be another woman. While both Hill and Nicolls have some reservations about the presence of narrative in many pop songs, the fact that they both use Kate Bush songs as examples to the contrary indicates that the presence of narrative within Bush's work is prominent, and therefore is an area worthy of research.

Negus (2012, p. 368) recognises the lack of interdisciplinary study in the area of popular music and narrative, commenting:

> Yet the popular song – one of the most pervasive narrative forms that people encounter in their daily lives – has been almost entirely ignored in the vast literature on narrative. Whereas narratological methods have often featured in the interpretation of Western art music and film music, and literary approaches to lyrics have sometimes emphasized a poetics of storytelling, theories of narrative have rarely been foregrounded in the study of popular songs.

He goes on to summarise Nicholls' above-mentioned five-level model of narrative, challenging his concept of no-narrative level one songs:

> What I find contentious is the dismissal of three minutes of pop romance at level 1 on the assumption that meaning resides in and arises out of a composite of tangible, easily identifiable, and directly related "texts" – song lyrics, musical structures, liner notes, art work, and the self-consciously conceptual artistic statements made by musicians. My challenge, and the point I argue for, is that there are other equally complex narrative meanings that are emergent in and articulated to many single pop songs, due to their embedding in a broader social and cultural context (Negus, 2012, p. 370).

This shows that although narrative may not exist within the song, it can still be drawn from the context surrounding it. Nicholls suggests that 'Wuthering Heights' is a song with narrative present in the lyrics and supported by the music, yet narrative is also present in its surrounding context. As is explained in Chapter 2, the accompanying music videos, the literary source upon which it is based, and the fact that Bush re-recorded the song for her greatest hits album, *The Whole Story* (1986b), all contribute to the narrative of the song over the course of time. Although Nicholls provides a suitable starting point for exploring narrative through the textual analysis of popular song, Negus develops this and broadens the scope for research by taking the wider context of a song's place within culture into consideration. He argues 'for moving away from fixed or static accounts of song texts, toward a recognition of the life of songs, the way songs accumulate meaning through time' (Negus, 2012, p. 389), thus recommending a more holistic approach to the relationship between narrative and popular music.

Tagg (1982, p. 44) shares Negus' view of taking a more well-rounded approach when dealing with popular music, stating 'that a holistic approach to the analysis of popular music is the only viable one if one wishes to reach a full understanding of all factors interacting within the conception, transmission and reception of the object of study'. While there is frequently a narrative within Bush's songs, the narrative in the context surrounding her work is also significant, both in terms of her intertextual use of other narrative sources as a basis for her work, and also through the influence that the passage of time has upon her work as her career develops. As I am focusing solely on Bush's work, rather than popular music more generally, a thorough consideration for the historical, social, and musical context in which her work is situated is beyond the scope of my research, yet a holistic approach can still be applied within the boundaries of Bush's work to examine the various facets of narrative.

My approach is also interpretative in nature, as '[t]o analyse a popular song is, of its very nature, to offer an interpretation of it' (Moore, 2016, p. 5). The main starting point for the analysis of narrative within Bush's work is her song lyrics, as they 'let us into songs as stories' (Frith, 1996, p. 169). It is through the lyrics that the narrative is most obviously conveyed, as they allow the singer to narrate the story that the song wants to tell. Analysis of vocal performance, as well as features of the musical accompaniment, including harmonic structure and instrumentation, and any accompanying music videos, are then also taken into consideration, where appropriate, in order to explore the narrative within Bush's songs more fully. In addition to analysing the narrative present within her songs, the narrative across Bush's career is also examined to better understand its development over time. Coming in to greater focus in the later chapters, this involves exploring Bush's changing position within her work, both audibly and visually, over the course of her career, as well as looking at the life span of her songs. For example, as explored in Chapter 7, Bush reworked several of her earlier songs for *Director's Cut* (2011b), thus revisiting them from a fresh perspective and extending the life of the song past the original recordings.

While there has been some research on the subject of narrative and popular music, there is no definitive theory that focuses directly upon their relationship. Therefore, in order to develop a theoretical underpinning that can be used to gain a better understanding of the role of narrative in popular music, and more specifically within the work of Kate Bush, I also draw upon narratology more generally.

1.2 Taking a narratological perspective

As the name suggests, narratology is the study of narrative. It examines and analyses various aspects of narratives, such as the order and structure of events that occur in terms of story, as well as the narrators and characters that convey and deliver the story in terms of narrative discourse. Put concisely, '[n]arratology is the study of the form and functioning of narrative' (Prince, 1982, p. 4). Bal gives a more detailed definition:

> *Narratology* is the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story.' Such a theory helps to understand, analyse, and evaluate narratives. A theory is a systematic set of generalized statements about a particular segment of reality. That segment of reality, the corpus, about which narratology attempts to make its pronouncements

> consists of 'narrative texts' of all kinds, made for a variety of purposes and serving many different functions (1997, p. 3, emphasis in original).

As explained above, I have chosen to focus on four core components of narrative that are central to Bush's work: *story*, *character*, *video*, and *time*. The first two of these categories, story and character, form the initial basis for exploring the narrative present within Bush's songs. Chatman (1978, p. 19, emphasis in original) states:

> Structuralist theory argues that each narrative has two parts: a story (*histoire*), the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting); and a discourse (*discours*), that is, the expression, the means by which the content is communicated. In simple terms, the story is the *what* in a narrative that is depicted, discourse the *how*.

While I have called my second component character, it relates to what Chatman defines as discourse. Due to the short length of a song, the number of characters present is typically quite small, and is often limited to the narrator and narratee. Therefore, as well as looking at the characters that are present in Bush's songs, the component of character also focuses upon how the story is told, encompassing how Bush uses her own position in relation to her characters and narrators to tell the stories within her songs.

Chatman goes on to describe narratives as 'communications' from an author to an audience, yet warns that 'we must distinguish between real and implied authors and audiences' (1978, p. 31). Building upon Booth's concept of the implied author (Booth, 1983), Chatman states that the implied author 'is not the narrator, but rather the principle that invented the narrator, along with everything else in the narrative' (1978, p. 148). From this, he develops his 'narrative-communication situation' (1978, p. 151), as depicted in Figure 1, for which he provides the following description:

> The box indicates that only the implied author and implied reader are immanent to a narrative, the narrator and narratee are optional (parentheses). The real author and real reader are outside the narrative transaction as such, though, of course, indispensable to it in an ultimate practical sense (Chatman, 1978, p. 151).

The 'narrative-communication situation', especially the concept of the real author, implied author, and narrator, is something that is of use for exploring Bush's changing position both within and outside of her work. Bush is always the real author outside of her work, as she writes and performs her own material, yet within her work,

the distance between herself and the roles of the narrator and the implied author change throughout her career. This is affected by the characters that she undertakes within her work, and how easily she can be identified with them. As is explored in detail in Chapter 4, when Bush assumes characters that are male, not yet born, or are a criminal, for example, it is difficult to associate them with her, thus distancing herself from the roles of narrator and implied author. Yet, as becomes increasingly clear from Chapter 5 onwards, she becomes more involved in these roles in her later work by taking on characters and narrators that can be believed to be versions of herself.

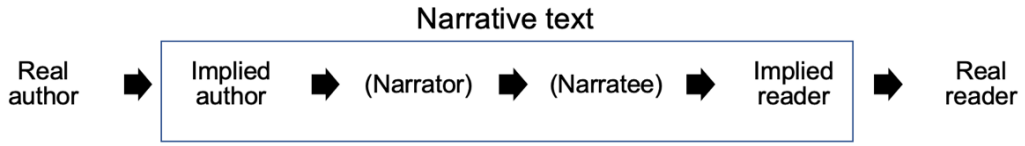

Figure 1: Chatman's 'narrative-communication situation'

Another model that is of use here in understanding the position of Bush's characters and narrators within her songs is Genette's division of narrative into three categories: *tense*, *mood*, and *voice* (1980). The first category of tense focuses on the temporal relationship between story and discourse, including elements such as the order in which events are presented, the frequency with which they occur, and how often they are narrated. While these are clearly useful in terms of lengthy narratives from literature and film, their relevance to song narrative is less so, due to the typically short length and cyclical verse-chorus structure of songs. Although some of Bush's work does have an extended structure, such as the concept pieces on both *Hounds of Love* (1985b) and *Aerial* (2005), which each consist of several songs, Genette's category of tense does not easily lend itself to popular music. His categories of mood and voice can be better applied to popular music, however, as outlined below.

The category of mood encompasses the narrative perspective, examining through whose eyes the narrative is viewed. The main area of this category that is useful in the study of Kate Bush, in terms of establishing the position that characters and narrators take within her work, is the concept of focalization. Developed from

Todorov's work on the relationships between the narrator and character, Genette (1980, p. 189, emphasis in original) describes the three main relationships as:

> *Narrator* > *Character* (where the narrator knows more than the character, or more exactly *says* more than any of the characters knows). In the second term, *Narrator* = *Character* (the narrator says only what a given character knows) […]. In the third term, *Narrator* < *Character* (the narrator says less than the character knows).

He uses these three relationships to develop his own model of focalization, where narrator > character becomes '*nonfocalized* narrative, or narrative with *zero focalization*' (Genette, 1980, p. 189, emphasis in original); narrator = character becomes 'narrative with *internal focalization*' (1980, p. 189, emphasis in original); and narrator < character becomes 'narrative with *external focalization*' (1980, p. 190, emphasis in original).

To understand these different focalizations, it makes sense to contextualise them in terms of Bush's work. An example of nonfocalized narrative, or narrative with zero focalization, is her use of an omniscient narrator in 'Babooshka' (from *Never for Ever*, 1980b). As mentioned above, it tells the story of a woman who tests her husband's loyalty to her by pretending to be another woman. The narrator in 'Babooshka' conveys the story from outside of the situation, with knowledge of the actions of both characters. While the husband and wife both know of their own feelings and actions, they do not truly know those of their partner, thus the narrator knows more than the characters do.

Narrative with internal focalization is perhaps the most commonly used type of focalization within Bush's work. She frequently takes on narrators who are also the main characters within her songs, and therefore the narrator knows exactly what the character knows. There are many examples of this type of focalization, including 'Wuthering Heights' (from *The Kick Inside*, 1978b), 'The Infant Kiss' (from *Never for Ever*, 1980b), and 'Houdini' (from *The Dreaming*, 1982), where the story within the song is viewed through the eyes of the main character. Less commonly used than internal focalization, an example of narrative with external focalization within Bush's work is 'King of the Mountain' (from *Aerial*, 2005). The narrator here clearly knows less than the song character of Elvis Presley, as she is heard speaking directly to Presley, asking him if he is still alive, and questioning him about his life.

While focalization centres on the eyes through which the narrative is seen, Genette's final category of voice explores the voice through which it is heard. Genette differentiates between the types of voices in terms of their position in relation to the narrative, defining the heterodiegetic narrator as 'absent from the story he tells' (1980, p. 244), and the homodiegetic narrator as 'present as a character in the story he tells' (1980, p. 245). In relation to Bush's work, heterodiegetic narrators include many of the third-person roles that she undertakes. For example, 'Babooshka', which, as mentioned above, is narrated by an omniscient narrator who is not involved in the story that they are recounting. The heterodiegetic voice is also prominent in her later work on her *Aerial* album (2005), through songs such as 'Joanni', 'π', and 'King of the Mountain', where the third-person narrator is outside of the story, observing the characters from a distance. Like internal focalization, the homodiegetic voice includes the narrators who are also the main characters within Bush's songs. In addition to these character-narrators, homodiegetic narrators also include some of her earlier, seemingly third-person roles: as is explained in Chapter 4, the narrators of both 'Kashka from Baghdad' (from *Lionheart*, 1978a), and 'Army Dreamers' (from *Never for Ever*, 1980b) are observing others, yet are still involved in the story that they tell.

Genette (1980) also considers the level of narration that is taking place. He describes the narration of the main story events as extradiegetic; stories within the extradiegetic narrative as intradiegetic; and stories within the intradiegetic narrative as metadiegetic. The extradiegetic level is the main type of narration within Bush's songs, with the intradiegetic and metadiegetic levels being of little relevance due to the typically short length of popular songs. However, as is explained in Chapter 5, the extended length of 'The Ninth Wave', which takes up the entire second side of Bush's *Hounds of Love* album (1985b), can be viewed as including more of these narrative levels: the unreliable character-narrator of the 'The Ninth Wave' does not see what is truly happening around her and therefore the stories that she tells through the lyrics take place at the intradiegetic level, while the musical backdrop, which depicts the reality of the situation that she finds herself in, exists at the extradiegetic level.

As outlined above, both Genette's categories and Chatman's narratological model are used to underpin the analysis of narrative and narration within Bush's songs. However, the layering of narrative in and across Bush's work also needs to be explored, both in terms of her use of pre-existing narrative sources, as well as

through the accumulation of narrative within her own work over the passage of time. In order to examine this, I employ the concept of palimpsests.

1.3 Exploring palimpsests

The layering of new texts upon pre-existing texts, in terms of palimpsests, is a concept that is used here to explore the various ways in which Kate Bush has created and constructed layers of narrative in her work. Genette (1997) outlines different types of palimpsestuous relationships in his model of transtextuality. He defines transtextuality as being 'all that sets the text in a relationship, whether obvious or concealed, with other texts', before going on to establish 'five types of transtextual relationships' (1997, p. 1): *intertextuality*, *paratextuality*, *metatextuality*, *hypertextuality*, and *architextuality*, all of which are outlined in Table 1.

Intertextuality	The relationship between two texts, where the newer text makes a reference to the existing text, for example, quoting from it.
Paratextuality	The relationship between a main text and surrounding texts, for example, illustrations and blurbs.
Metatextuality	The relationship between a main text and a text that provides a commentary upon it, for example, a review.
Hypertextuality	The relationship between two texts, the hypertext and the hypotext, where the hypertext could not exist without the hypotext, for example, a film adaptation of a novel.
Architextuality	The relationship between a text and the genre with which it is associated.

Table 1: Genette's five categories of transtextuality

While Genette's categories above relate largely to literary texts, Lacasse (2018) builds upon this model of transtextual relationships, adapting it for recorded popular music, and aptly renaming it transphonography. As well as adapting Genette's five categories to become *interphonography*, *paraphonography*, *metaphonography*, *hyperphonography*, and *archiphonography*, Lacasse also adds another three categories: *polyphonography*, *cophonography*, and *transfictionality*, thus proposing 'a set of eight intertextual perspectives for recorded popular music'

(2018, p. 10), which are outlined in Table 2. All of the categories of transphonography and transtextuality are defined further below, with a consideration for their relevance and application to Bush's work.

Interphonography	The relationship between two recordings, where the newer recording makes a reference to the existing recording, for example, using a sample from it.
Paraphonography	The relationship between a recording and surrounding texts, for example, album artwork and music videos.
Metaphonography	The relationship between a recording and a text that provides a commentary upon it, for example, a review.
Hyperphonography	The relationship between two recordings, where the newer recording could not exist without the other recording, for example, a cover version of a song.
Archiphonography	The relationship between a recording and the genre with which it is associated.
Polyphonography	The relationship between several recordings grouped together, for example, those on an album.
Cophonography	The relationship between a recording and a text that interacts with and adds meaning to it, for example, a music video.
Transfictionality	Fictional elements that are shared by recordings, for example, common characters.

Table 2: Lacasse's eight categories of transphonography

Interphonography focuses on the presence of existing recordings within new recordings through samples, or allusions to other recordings. For example, the rhythmic feel and distorted tone of the opening guitar riff of Bush's reworked version of 'Rubberband Girl' (from *Director's Cut*, 2011b) bears a striking similarity with that of The Rolling Stones' 'Street Fighting Man' (from *Beggars Banquet*, 1968). Her reworked version of 'This Woman's Work' (from *Director's Cut*, 2011b) also makes an interphonographic reference: the original version of the song (from *The Sensual World*, 1989) is based around a piano accompaniment, yet the reworked version

instead uses a Rhodes electric piano with tremolo effect, thus alluding to Maxwell's cover version of the original (from his *Now* album, 2001), which uses a similar electric piano accompaniment.

Like interphonography, intertextuality is the 'presence of one text within another' (Genette, 1997, p. 2). Yet while interphonography is limited to recordings, intertextuality refers to texts more generally, thus allowing for the inclusion of texts from any media. In terms of Bush's work, intertextuality is more fitting as she makes reference to existing sources from various media, most prominently film, in both her songs and music videos. For example, in 'King of the Mountain' (from *Aerial*, 2005) she makes reference to *Citizen Kane* (1941) through the mention of Rosebud, which is a name that is synonymous with the film. In 'There Goes a Tenner' (from *The Dreaming*, 1982), which tells the story of a failed bank robbery, she does not mention a particular text, yet sets the tone for the song by alluding more generally to Hollywood gangster movies through namechecking several actors associated with the genre: Humphrey Bogart, George Raft, James Cagney, and Edward G. Robinson. Bush also makes intertextual references in her music videos: the video for 'Hounds of Love' (*Kate Bush: The Whole Story*, 1986) sees the two main characters handcuffed to each other in reference to Hitchcock's *The 39 Steps* (1935), while the video for 'Cloudbusting' (*Kate Bush: The Whole Story*, 1986) alludes to the book that inspired and formed the basis for the song, as the main character in the video is seen taking a copy of the book from his father's jacket pocket.

Paratextuality refers to texts surrounding the main text, such as the title, illustrations, and blurb of a book. Paraphonography also refers to the texts that surround a main text, where the main text is a recording, and so paraphonographic materials could include album artwork and sleeve notes, and music videos associated with a particular song. Bush's album sleeve notes contain song lyrics and the personnel involved on that album, while the album artwork sometimes presents an image that may supplement a particular song from the album. For example, the album cover of *The Dreaming* (1982) shows an image of Bush with a key on her tongue, depicting Mrs. Houdini in the song 'Houdini', which includes the lyric 'With a kiss I'd pass the key'. Bush's music videos can also be considered as paraphonographic, as they add a layer of imagery to an otherwise auditory text, such as the two videos created for 'Wuthering Heights' (*Kate Bush: The Single File*, 1983;

Kate Bush – Wuthering Heights – Official Music Video – Version 2, 2011), both of which show Bush performing in the role of Cathy.

Metatextuality involves a text that provides a commentary on the main text, such as a review. Similarly, metaphonography refers to commentaries on a recording. These metaphonographic texts are commonplace in popular music, often taking the form of album reviews, and interviews with an artist about their work. In relation to Kate Bush, album reviews provide opinions upon her work, often at the time of their release, while television, radio, and magazine interviews allow Bush a space in which to discuss her own work. As becomes clear in her later career, Bush's own commentary upon her work is taken a step further: on her *Aerial* album (2005) she seemingly comments upon her younger self and her earlier working practises within the songs. She does this through several references back to her earlier output, and also through her observations of an artist character in 'A Sky of Honey'. Like her own earlier work, she can see the artist's work more clearly than he can, as she is viewing it from a distance rather than from within the creative process.

Hypertextuality is 'any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary' (Genette, 1997, p. 5, emphasis in original). Not to be confused with intertextuality, where the new text can still exist without the earlier text to which it refers, in hypertextuality the new text cannot exist without the earlier text, such as a film adaptation of a novel. Similarly, hyperphonography is the relationship between a new recording and the original recording without which the new recording could not exist, for example, a remix or a cover version. Like the relationship between intertextuality and interphonography, hypertextuality is broader in scope than hyperphonography as it extends beyond recordings to include all texts, and so can be used to explore Bush's work across several media.

Both hypertextuality and hyperphonography can be applied to Bush's work when she includes existing sources as more than just a passing reference, and are instead used as the basis for her work. Hypertextuality can be understood as Bush's use of pre-existing stories and characters from a range of media as the foundation for her songs, where the hypotext is the pre-existing source, such as a book or film, and the hypertext is Bush's song. For example, 'Wuthering Heights' (from *The Kick*

Inside, 1978b) is based upon Emily Brontë's 1847 novel of the same name, and 'The Infant Kiss' (from *Never for Ever*, 1980b) is influenced by the 1961 film *The Innocents*. As hyperphonography only deals with recordings, the scope is more limited than hypertextuality, yet it is prominent in terms of Bush's reworkings of her own songs: her *Director's Cut* album (2011b) consists entirely of new versions of existing songs that she revisited and reworked as she envisioned them at that particular time.

Architextuality is the genre or category with which the text is associated, while archiphonography relates this more specifically to the genre and style of a recording. Although not a category that is used explicitly here in relation to Bush's work, it does place her music alongside that of her contemporaries within the field of popular music. Likewise, the category of polyphonography, which is the compilation of recordings, such as a compilation album, is not of great relevance to Bush's work. It could, however, be applied to the structure and order of songs on albums, such as a comparison of Bush's *Hounds of Love* (1985b) and *Aerial* (2005) albums, which share a similar structure: the first half comprises of individual songs and the second half takes the form of a conceptual suite of songs.

Cophonography involves texts that interact with, and add meaning to, a recording. While music videos can be categorised as paraphonographic materials, as explained above, some videos can also be considered as cophonographic, as they add layers of meaning to songs. For example, Bush's music video for 'Experiment IV' (*Kate Bush: The Whole Story*, 1986) elaborates on the song. The song is about a sound that has been designed to kill those who hear it, and while this potentially fatal sound cannot plausibly be represented in the song, the video allows for a visual representation of it. The video for 'King of the Mountain' (*Kate Bush – King of the Mountain – Official Music Video*, 2011) can also be viewed as cophonographic: it confirms and expands upon the song's intertextual reference to *Citizen Kane* (1941), using the video imagery to establish the identity of Rosebud and make further reference to the film.

Transfictionality refers to the fictional elements that are shared by recordings, '[f]or example, two songs appearing on two different albums by the same artist might share common characters' (Lacasse, 2018, p. 28). This is something which can be applied to Bush's live *Before the Dawn* performances from 2014, where links are

created between characters originating from two different albums: the character-narrator in ‘The Ninth Wave’ from *Hounds of Love* (1985b) and the observer-narrator in ‘A Sky of Honey’ from *Aerial* (2005). While there is no apparent connection between these characters on the original albums, the live performances use musical and lyrical links to connect the two, thus developing new layers of narrative between these pieces of work.

Due to being rooted in music, transphonography would initially appear to be the most appropriate model to apply to Bush’s recordings. Yet after surveying all categories of Genette’s transtextuality and Lacasse’s transphonography models, a combination of categories from both models offers a more fitting approach to understanding the different ways in which narrative exists within and across Bush’s work, owing to her use of texts in a range of media that extends beyond recordings.

1.4 Kate Bush and academia: surveying the field

Kate Bush has been a significant figure within British popular music for over 40 years, yet the academic literature and research on her and her work remains somewhat limited. While she is the subject of numerous journalistic articles, such as interviews and reviews in newspapers, music magazines, and fan-club magazines, as well as on television and radio, there is not a great deal in the way of academic studies. As Liu-Rosenbaum comments, ‘Kate Bush has been only marginally covered in the academic press’ (2018, p. 19). There are also several unofficial biographies written about Bush (Jovanovic, 2006; Juby, 1988; Thomson, 2012; Vermorel, 1983), which give an overview of her private life and musical career to varying degrees. Like the journalistic articles, however, these are intended for a non-academic audience and are marketed at fans and listeners with a general interest in the life and work of Kate Bush.

Of the limited number of academic studies undertaken on Kate Bush, many examine her work from a feminist point of view (Liu-Rosenbaum, 2018; Whiteley, 2005; Withers, 2006, 2010a, and 2010b). Although they do not directly explore Bush’s work, other papers to note here are Vroomen’s studies of Bush’s fan base (2002 and 2004), as they also take a feminist perspective by focusing specifically upon Bush’s female fans. Using feminism as a lens through which to view Bush’s work is of particular importance and significance, as in 1978, with her debut single

‘Wuthering Heights’, she became the first female to top the UK charts with a self-composed song (The Official UK Charts Company, 2022). Due to the importance of Bush as a strong female in a predominantly male environment, it appears that the feminist angle has dominated much of the academic research on her work, as is outlined below. While this is an important area of study, it has drawn the attention more towards Bush’s role as a female songwriter and performer, rather than providing an in-depth analysis of her creative output.

Both Whiteley (2005) and Liu-Rosenbaum (2018) examine Bush’s work alongside that of other female artists. Whiteley discusses Bush together with Björk and Tori Amos, exploring how all three artists’ femininity can be interpreted as childlike. In the case of Bush, she examines the lyrics and vocal delivery of several songs that demonstrate these childlike qualities, painting a broad picture of how this particular feminist theme is present across Bush’s work. Liu-Rosenbaum turns his focus towards the analysis of music videos by Bush, Björk, and Laurie Anderson. His choice of video example for Bush is ‘Cloudbusting’, examining its narrative and the role of gender, primarily due to Bush taking on the character of a young boy, Peter. He notes that although Bush is taking on a male role, it is still her feminine vocal that is heard. Bush’s character portrayal clearly blurs the gender lines, yet Liu-Rosenbaum chooses to refer to the Peter character as female. While it is a valid point that Peter is both visually and audibly female, it would have provided an interesting contrast if Liu-Rosenbaum had also considered the video and song as they were originally intended to be interpreted, by treating the character of Peter as male.

Withers has contributed several studies to the work of Bush (2006, 2010a, 2010b, and 2017). With the exception of her 2017 article, which examines temporality in two of Bush’s more recent albums, *Director’s Cut* and *50 Words for Snow*, Withers’ studies have examined Bush’s work through a feminist and queer perspective. Her earlier articles (2006 and 2010b) are variations of chapters from her book, *Adventures in Kate Bush and Theory* (2010a). Both of these articles refer directly to Bush, whereas the book creates and focuses on ‘the story of the Bushian Feminine Subject (the BFS)’ (Withers, 2010a, p. 1). The creation of the BFS character for this book is an interesting concept as it allows Withers to discuss Bush’s work at a distance, enabling her to make judgments upon the work without directing any comments towards Bush personally. Through the analysis of lyrics, vocal style,

image, and performance, Withers scrutinizes the topics and themes that she finds present in several of Bush's albums, such as the crossing of gender boundaries. With the exception of Bush's 1985 album *Hounds of Love*, which is discussed separately in the final chapter, she takes a chronological journey through Bush's career, but with the notable omission of her 1989 album *The Sensual World.* This oversight aside, Withers provides an alternative and interesting analysis of Bush's work from a feminist and queer perspective.

Alongside the focus on Bush from a feminine perspective, another area of interest has been the Englishness of her work, as discussed by both Kruse (1988) and Moy (2007). This Englishness presents itself through the English accent that Bush frequently sings with, and is also evident in some of her songs, particularly through references to England and English figures. For example, 'Oh England My Lionheart' (from *Lionheart*, 1978a) makes a clear reference to the country in the title and lyrics, while the English composer Delius is the subject of 'Delius (Song of Summer)' (from *Never for Ever*, 1980b), and 'Wuthering Heights' (from *The Kick Inside*, 1978b) is based upon a novel from English literature. While this Englishness plays a part in Bush's work, her Irish heritage is also apparent, yet Kruse and Moy only briefly take this into consideration, with Moy doing so to a greater extent than Kruse. Bush's mother was Irish, and like the presence of Englishness in her songs, her Irish heritage also clearly influences her work. This is particularly evident through her occasional use of an Irish accent when singing, her choice of Irish musicians and instrumentation for several songs, and even her choice of source material. For example, she recorded versions of the Irish songs 'My Lagan Love' (the B-side to her 'Cloudbusting' 12" single, 1985a) and 'Mná na h-Eireann' (1996), as well as using the final pages of *Ulysses* (Joyce, 2010) as the basis for her lyrics for 'The Sensual World' (from *The Sensual World*, 1989).

Coming from an American perspective, Kruse (1988) questions why Bush achieved greater commercial success in the UK compared to the US. The first part of Kruse's study gives a brief summary of Bush's career and an overview of the British music industry, before discussing reasons why Bush's success in the US was somewhat limited compared to that in the UK, stating that 'perhaps one reason that Kate Bush's popularity in England has not been duplicated in the United States is because she is a very English singer' (Kruse, 1988, p. 454). The second part of her

study examines Bush's 1985 *Hounds of Love* album song by song, for which Kruse attempts to interpret possible meanings present in the lyrical content of the songs.

Moy (2007) likewise examines Bush's Englishness. The broad scope of his work also incorporates a song-by-song discussion of each of Bush's albums, and like both Kruse (1988) and Withers (2010a), the focal point of his research is *Hounds of Love*, which is Bush's most commercially successful studio album to date (British Phonographic Industry, 2020). He identifies a gap in the research on Bush, commenting that no one has 'yet engaged in an in-depth manner with the most fundamental aspect of Kate Bush's life – her music' (Moy, 2007, p. 8). In a review of Moy's book, however, Colton (2008) points out that he seems unaware of Losseff's work on Bush, which, as discussed below, gives an in-depth musical analysis of 'Wuthering Heights'. While Moy attempts to address the gap that he has identified in the research on Bush, and succeeds to a degree, he is somewhat overambitious. Through undertaking a study of Bush's entire discography, he aims to cover too much, once more resulting in a lack of depth in terms of any musical analysis of her songs. Colton states that she 'found the style of the track-by-track commentary too generalised' (2008, p. 330). She does, however, outline that the purpose of Moy's work is as a starting point for further research:

> [H]e foregrounds the need to deal with issues arising from the songs as music, and he intends for his observations to act as a launch pad for further analyses by those who seek to place Bush's songs within a more specialist musicological framework (Colton, 2008, p. 330).

Very few of the scholarly writings on Bush actually contain some form of musical analysis of her work. One article to do this successfully in any depth is 'Cathy's homecoming and the Other world: Kate Bush's 'Wuthering Heights'' (Losseff, 1999). It is a highly detailed study focusing on Bush's portrayal of the character of Cathy in her 1978 song 'Wuthering Heights', and examines 'the duality of the real and the Other world' in the song through Bush's use of 'harmonic structure and vocal timbre' (Losseff, 1999, p. 227). Both Morini (2013) and Cawood (2016) have also provided more recent examinations of Bush's songs in detail. Morini undertakes what he terms 'a multimodal stylistic analysis' (2013, p. 283) of 'Running Up That Hill'. He analyses the song both musically and linguistically, although the linguistic analysis dominates his research through a focus on meaning in the lyrics and how they relate to musical elements of the song. Concentrating on 'Hounds of Love', Cawood

undertakes a lyrical and visual analysis of the song and accompanying visual performances by Bush, placing the song in a historical context, and discussing possible sources that inspired it.

As explained above, much of the academic research on Bush has been dominated by a feminist perspective, looking at her position as a female in a predominantly male industry. The few studies that explore Bush's creative output either focus on a single song in some depth, or provide a more general overview of her work. Yet those that look across Bush's output more broadly do not give great consideration to the overall development of her musical and visual style across the course of her career. This lack of an in-depth musicological study of Bush's work is something that I address throughout my research by exploring the role of narrative in Bush's musical and visual output, looking at how she tells stories and portrays characters within her songs and music videos, as well as examining the ways in which this use of narrative develops and evolves over time.

1.5 Establishing the narrative landscape

Having established the objectives and scope of my research above, my overall aim is to understand the role that narrative plays in popular music, more specifically, the role that it plays in the work of Kate Bush. Although there is no singular theory that explores narrative and popular music, it is clear that narrative is present within Bush's work in many forms, such as her use of stories and characters from novels and films as the basis for songs; the narrative of her life and career, as expressed through her work; as well as the journey that her songs experience over time. Therefore, by utilising narratology more generally, I can begin to form a basis upon which to explore narrative within Bush's work. The concept of palimpsests also plays a key part in my approach, as it allows for the exploration of narrative in terms of layering, both through Bush's use of pre-existing stories and characters, and through the accumulation of narrative over the passage of time.

While I have outlined the main theoretical foundations of my research in this chapter, there are also several musical models stemming from popular musicology that are used in the analysis of Bush's work. These are discussed at the relevant points throughout the following chapters. For the next chapter, I return to where it all began for Bush: her debut release, 'Wuthering Heights' (from *The Kick Inside*,

1978b). By using ‘Wuthering Heights’ as a case study, I explore the different ways in which narrative presents itself in relation to the song, in terms of story, character, video, and time, thus setting out the structure and establishing the framework for what is to follow.

Chapter 2. Core Components of Kate Bush's Aesthetic: 'Wuthering Heights'

Released as Kate Bush's debut single, 'Wuthering Heights' topped the UK chart in 1978 (The Official UK Charts Company, 2022). Although not originally intended as the lead track from her debut album, *The Kick Inside* (1978b), Bush persuaded her record label to go with her instincts of releasing 'Wuthering Heights' as her first single in a fortunate incident. In an interview from 1989, Bush recalls the occasion:

> I remember so well sitting in an office at EMI with some very important people who were saying that 'James And The Cold Gun' should be the first single. For me this was just *totally* wrong. How could it possibly be anything other than 'Wuthering Heights'? But they were going, Definitely [sic] not. Look, you don't understand the market. So we went on saying the same things to one another for a few more minutes – I was being politely insistent. […].
>
> Then a guy called Terry Walker, another executive, came in with some papers in his hands and put them on the desk. He looked round, saw me and said, 'Oh hi Kate, loved the album! 'Wuthering Heights' *definitely* the first single, eh?' And he walked out again. If he hadn't come in at that moment, well, I don't know what would have happened (in Sutcliffe, 1989, online, emphasis in original).

A recording artist's debut single can be crucial in establishing first impressions and determining how the music-buying audience will perceive them. Therefore, with its clear reference to Emily Brontë's 1847 novel of the same name, the release of 'Wuthering Heights' established Bush as a performer and songwriter who incorporates literature into her work. This cements her association with narrative and storytelling, which continues throughout her career.

As 'Wuthering Heights' was the song that began Bush's career and established her musical style, sound, and visual image with her audience, it seems only fitting that it acts as a framework for setting up the structure of the following chapters and highlighting the central theories and methods that are applied throughout. This framework is approached through four core components of narrative that are integral to Bush's aesthetic: *story*, *character*, *video*, and *time*, as outlined below.

Story explores how Bush used and adapted *Wuthering Heights* for her song, as well as examining the story that she tells through her lyrics and music. It also

prepares the framework for Chapter 3, which investigates Bush's use of pre-existing narratives in her songs from 1978 to 1985.

Character examines the use of characters within 'Wuthering Heights', focusing on the perspective that the story in the song is told from, and who it is directed towards. Similar to the story component, this prepares the framework for Chapter 4, which explores Bush's use of characters in her songs from 1978 to 1985. These first two components of story and character also contribute to Chapter 5, which is a culmination and development of the work undertaken in Chapters 3 and 4: it focuses on stories and characters in Bush's *Hounds of Love* album (1985b) through a case study of the album's conceptual second side, 'The Ninth Wave'.

Video focuses on the two music videos created to accompany 'Wuthering Heights', looking at how they supplement the song. This acts as a basis for examining Bush's music videos and visual work, with key studies on videos taking place in Chapters 3, 5, and 7, to look at how her music videos have evolved over time.

Time explores the concept that 'Wuthering Heights' has gained and developed a narrative over time, both through Bush's new vocal recording in 1986, and also through her contribution to the Brontë Stones Project in 2018. It provides the beginnings of the framework for Chapters 6 and 7, both of which focus on Bush's work post-2005, looking at how it has developed over time, and how the passage of time has contributed to the narrative thread that runs so strongly throughout her career.

2.1 Story: from novel to television to song

When 'Wuthering Heights' launched Bush's career, it also established her early narrative style of song writing, using pre-existing stories from various media as the foundations upon which to build many of her songs. Although Bush had read Brontë's novel, she states: 'I actually wrote the song before I had read the book right through' (Bush, c.1979b, p. 1), declaring that her original inspiration for the song came from a television adaptation of the novel. In an interview (*Ask Aspel*, 1978), Bush states that she only actually saw the last few minutes of the adaptation, in which the scene of Lockwood encountering Cathy's spirit demanding to be let in at the window of Wuthering Heights is depicted. Bush does not specify which

adaptation this is, yet the most likely seems to be the 1967 BBC series, as the scene in question appears at the end of this version, and a clip of it is shown on the documentary *The Kate Bush Story: Running Up That Hill* (2014) in reference to the song. While some sources (Jovanovic, 2006; Berköz, 2012) claim that Bush's influence came from the 1970 film adaptation, this is not possible, as it does not contain the scene that the song depicts.

Brontë's *Wuthering Heights* (1992, first published 1847) tells the story of the complex love-hate relationship between Cathy and Heathcliff, both during their lives and after Cathy's death. It is narrated from the perspective of two other characters, Nelly and Lockwood. Nelly, a servant who is known to all of the main characters, narrates the central story of Cathy and Heathcliff to Lockwood, a guest at Wuthering Heights. Lockwood frames this by narrating his observations of the present situation to the reader, and it is he who, in Chapter 3 of the novel, describes the scene depicted in Bush's song. In this scene, which shall hereafter be referred to as the window scene, Lockwood encounters Cathy's ghostly spirit at the window, demanding to be let back in to her home. Although this occurs early in the novel, the order of events was altered for the 1967 television adaptation that Bush presumably saw, with the window scene occurring near the end, after which Heathcliff is soon found dead at the window.

While *Wuthering Heights* tells of Cathy and Heathcliff's lives, the story is never told directly from either of their perspectives and so their thoughts and feelings are only ever implied. Through her lyrics and vocal performance, however, Bush uses what Genette (1980) terms as internal focalization, where the character is also the narrator, to reinterpret the window scene from the perspective of Cathy's spirit. Therefore, by embodying the character and adopting her emotional mindset, Bush empathetically interprets how Cathy would feel, as well as giving her a voice of her own, with which she directly addresses Heathcliff.

Like the reworking of *Wuthering Heights* for the television adaptation, Bush's song is also an adaptation of sorts. Due to the typically short time frame of an average pop song, Bush's version focuses on a single scene rather than the whole novel. As explained below, however, there is evidence of the entire novel's influence within the song, demonstrated through Bush's empathy with, and understanding of, the characters of Cathy and Heathcliff.

Although not as common as film and television adaptations of literature, the study of popular music adaptations is rarely documented. In their studies of adaptation, both Hutcheon (2006) and Sanders (2016) refer to music adaptation mainly in terms of musicals, opera, and ballet. Hutcheon, who briefly mentions popular music, refers to adaptation through cover versions of other songs, while Sanders approaches it through the shifting of melodies. Both authors here focus solely on adaptations within the medium of music, rather than across other media sources such as literature or film adapted for popular song. There are, however, many examples of novels and films providing the inspiration for popular songs: Jefferson Airplane's 'White Rabbit' (1967) takes its inspiration from *Alice's Adventures in Wonderland* (Carroll, 1998, first published 1865); both *Journey to the Centre of the Earth* (Wakeman, 1974) and *The War of the Worlds* (Wayne, 1978) are albums based upon their namesake novels; George Orwell's *1984* (2000, first published 1949) inspired several songs from David Bowie's *Diamond Dogs* album (1974); and 'The Seventh Seal' by Scott Walker (1969) was based upon the 1957 Ingmar Bergman film of the same name.

Due to a lack of specific research in the area of songs as adaptations of other narrative media, it may initially appear better to examine 'Wuthering Heights' or any of these above-mentioned songs as palimpsests, using what Lacasse (2018) terms hyperphonography, which is where the new recording could not exist without another earlier recording. This, however, suggests a relationship between recorded musical texts only, rather than across texts from different media. Therefore, hypertextuality, which Genette (1997) uses to refer to texts more generally in his model of transtextual relationships, is a more appropriate term for considering how Bush uses and adapts literary and visual sources in order to create the narrative for 'Wuthering Heights'.

Genette states: 'What I call hypertext, then, is any text derived from a previous text either through simple transformation, which I shall simply call from now on *transformation,* or through indirect transformation, which I shall label *imitation*' (1997, p. 7, emphasis in original). Therefore, with Brontë's novel as the hypotext, the original text from which a hypertext evolves, Bush's 'Wuthering Heights' is a hypertext belonging to Genette's category of transformation. As well as intentionally transforming the hypotext in to a different medium, the song also changes the

perspective from which the story is focalized, thus becoming a ‘transfocalizing hypertext’ (Genette, 1997, p. 287).

To understand how Bush created a transfocalized hypertext of Brontë’s novel, as well as drawing inspiration from the television adaptation that initially prompted her to write the song, the story that she tells within her song needs to be analysed. The lyrics provide the starting point for this analysis, as they are the most direct form of narrative communication within the song, and therefore the easiest way to draw comparisons with the hypotext.

The structure of ‘Wuthering Heights’ is as follows: verse – pre-chorus – chorus – verse – pre-chorus – chorus – bridge – chorus – part-chorus – instrumental coda. Narrated in the past tense, the first verse and pre-chorus set the scene with the, as yet unknown, narrator speaking directly to someone who she used to know, recalling their time together. The verse concludes with the lyric ‘I hated you, I loved you too’, thus suggesting the dynamic of their relationship. Although not directly related to the window scene from which the song originated, this contextual backdrop relates to the overall context of the hypotext. It gives an indication of Cathy’s personality and her relationship with Heathcliff, as derived from Nelly’s descriptions of Cathy and Heathcliff throughout *Wuthering Heights*. The pre-chorus adds to this further, with lyrics such as ‘I was going to lose the fight’ and ‘leave behind’, signifying that the narrator is deceased.

The chorus moves into the present time to depict the window scene from the television adaptation that first inspired Bush to write the song. The identity of the narrator and narratee are plainly revealed in its opening lyric: ‘Heathcliff, it’s me, Cathy’. The chorus lyrics also quote lines of Cathy’s dialogue that are cited by Lockwood in the hypotext, such as ‘let me in’ and ‘come home’ (Brontë, 1992, p.17). The choice to use these words straight from the novel appears intentional, as Bush states that she ‘read a few pages, picking out a few lines’ (c.1979b, p. 1). Similar lines of dialogue are also used in the 1967 television adaptation, yet here the words are spoken directly by Cathy, rather than quoted through Lockwood. The fact that a television adaptation was Bush’s original inspiration for the song may have been influential on her decision to create a transfocalized version of the window scene, reversing the original scene in the novel, which is from Lockwood’s perspective inside of the window looking out, to instead show Cathy’s perspective from outside of

the window looking in. Although Lockwood is present in the scene in both the novel and the television adaptation, the song omits his character. He is unknown to Cathy, and is not necessary in conveying her story, as she only wants to speak to Heathcliff.

In both the novel and television adaptation, the ghostly figure states that her name is Catherine Linton when she appears before Lockwood at the window. Yet Bush, whose real first name is also Catherine, but as a child was known as Cathy, chose to use this shortened version of her name to feel more akin to the character she was embodying: ‘The name Cathy helped, and made it easier to project my own feelings of want for someone so much that you hate them. I could understand how Cathy felt’ (Bush, c.1979b, p. 1).

Remaining in the present tense, the second verse hears Cathy sharing her feelings with Heathcliff, expressing how she wants to be reunited with him. Although these feelings are implied through Nelly in the hypotext, the transfocalization in the song lyrics allows Cathy to articulate them herself, thus adding a depth to her character that does not exist in the original novel. In the second pre-chorus Cathy reiterates that she is coming back to be with Heathcliff. Unlike the rest of the song, this pre-chorus is not directed at Heathcliff, as indicated by the lyric ‘I’m coming back to his side to put it right’. Whether intentional or not, this breaks down the wall between the narrator and the listener, as she is speaking to someone other than Heathcliff at this point, telling them of her plans.

After the second chorus a new bridge section is introduced, in which the song takes a more disturbing turn when Cathy reveals that she has returned to take Heathcliff’s soul. In the hypotext, Nelly portrays Cathy as selfish and unkind at times, yet Bush’s characterisation takes a more empathetic approach as it transfocalizes the story to give Cathy’s perspective. While Cathy does not openly speak of her own negative qualities, the song still inadvertently gives the indication of her selfishness, however. This is implied through her demand for Heathcliff to die in order to be with her, as is expressed in the repeated bridge section lyric: ‘Oh let me have it, let me grab your soul away’. It also illustrates the desire and obsession that she displays over her relationship with Heathcliff in the hypotext, as summarised by her declaration: ‘I *am* Heathcliff!’ (Brontë, 1992, p. 59, emphasis in original).

The chorus returns after the bridge section, followed by a shorter part-chorus, which omits the last line of lyrics: ‘let me in-a-your window’. At this point, the vocal

melody ceases and is taken over by a guitar solo in the coda section. As Cathy is no longer audible, it could be suggested that she has been let back in to Wuthering Heights, thus succeeding in her intentions of claiming Heathcliff's soul. This draws parallels with the conclusion of both Brontë's novel and the 1967 television adaptation in which Heathcliff passes away at the open window, allowing for his reunion with Cathy.

As well as conveying the story through the lyrics, 'Wuthering Heights' also supplements this with the musical elements of the song, using them to set the mood and support the story that the lyrics tell. Although harmonic analysis is not something that is used here in great detail to explore narrative in Bush's work, the harmonic structure of 'Wuthering Heights' has already been analysed in some depth by Losseff (1999), and to lesser degrees by Nicholls (2007) and Berköz (2012), and so their interpretations of how the harmonic structure of the song contributes to the story are considered below. They all interpret the harmonic structure slightly differently, providing results that are contradictory to each other, yet they all deduce similar meanings based upon the story told in the lyrics.

The opening piano motif establishes the key as A major. This motif is then repeated an octave higher, signifying a rising to what Losseff defines as 'the realms of the spirit' (1999, p. 230), in preparation for the appearance of the deceased character of Cathy in the first verse. The A major key signature continues into the verse, yet an instability begins to appear in the repeated progression of major chords: A major – F major – E major – C# major. The use of the F major chord lends itself towards the key of A minor rather than A major, while both the major and minor third of the C# chord are present in the piano figure that occurs over this chord. While predominantly in the key of A major, both of these instances lead to an unsettled duality of a parallel major and minor feel throughout. Nicholls states that this section is 'harmonically unstable', reflecting 'the restless wandering of Cathy's spirit' (2007, p. 303), while Berköz claims that it has 'a modal feel' (2012, p. 168). The hint of parallel major and minor keys could also be interpreted as a reflection of the duality of the love-hate relationship between Cathy and Heathcliff as described in the lyrics. The harmonic instability continues with the final chord of the verse, A♭ major, which Losseff suggests is the tonic of a new key for the pre-chorus, yet she also states that 'the 'true' tonic, is never really established' (1999, p. 227). This chord also acts as a

pivot chord into the key of D♭ major for the pre-chorus, which is how Berköz views it: he proposes that the pre-chorus is in 'D♭ major but sounding as if in a minor tonality' (2012, p. 168), thus implying the relative minor key of B♭ minor.

Described by Nicholls as 'unsettling' (2007, p. 303), the pre-chorus' repeated chord progression of E♭ minor 7 – G♭ major – F sus 4 hints at D♭ major although the key is still indeterminate. Losseff states that 'the music almost loses us in its modulation' in this section, yet agrees with Berköz that it implies a 'resolution to the dark key of B♭ minor' (Losseff, 1999, p. 231). She goes on to suggest that this creates 'a brooding presence', which 'reflects the anxiety of the lyrics, in which Cathy contemplates the immanence of her death' (1999, p. 233). This anxiety is also reflected by the relentless semiquaver pattern heard on the acoustic guitar throughout the first pre-chorus, and through the lack of resolution in the chord progression. Instead of resolving, the harmony rises to G♭ major for the chorus, lifting the song into what at first appears to be a more settled key for Cathy's return to Wuthering Heights.

The repeated chord progression for the chorus is G♭ major – E♭ minor 7 – A♭ major – D♭ major – G♭ major – A♭ major – D♭ major – G♭ major. The frequency of the G♭ major chord in this sequence, combined with the fact that it begins and ends the progression, implies that G♭ major could be the key of the chorus. However, with the vocal melody based around the notes of a D♭ major pentatonic scale, and the use of the A♭ major chord, the key of D♭ major is diatonically more satisfactory. Nicholls (2007, p. 303) suggests that the chorus is 'more stable' and in the key of G♭ major, while both Berköz and Losseff propose that it is in the key of D♭ major. Losseff suggests D♭ major as the home key due to the word 'home' being sung over a D♭ chord in the chorus, however she fails to recognise that 'home' is also sung over a G♭ chord in the second pre-chorus. While she identifies the G♭ tonality, she does not consider that it may be the tonic, but instead states that it 'destablises [sic] the D♭' (1999, p. 233). Both D♭ major and G♭ major are logical key signatures here, and regardless of which one, if either, should be considered correct, the fact that it causes a difference of opinion supports the notion of a lack of a true key centre.

Losseff also considers a duality of key centres in reference to the use of A major for the verses and D♭ major for the choruses, questioning:

> Is it too obvious to suggest that this duality of keys perhaps echoes the two worlds of the song: A for the Other world where we first meet Cathy – where she is harmonically situated – and D♭ for the 'real' world she cannot enter, and which Heathcliff still inhabits? (1999, p. 235).

A similar assumption of duality could be drawn from the two possible key centres occurring within the chorus, representing the two different worlds inhabited by the characters, or more simply representing the two characters who will inevitably be reunited.

The return to the original key for the second verse happens abruptly with an A major chord after the chorus. The above-mentioned progressions repeat for the second verse, pre-chorus, and chorus, yet one change to note is the relentless semiquaver acoustic guitar part in the second pre-chorus, which ceases on the lyrics 'coming home', suggesting that this is the place where Cathy will feel settled. This is followed by the bridge section, which consists of a descending progression: B♭ minor – A♭ major – G♭ major – E♭ minor 7 – D♭ major twice, followed by B♭ minor – A♭ major / B♭ – G♭ major – B♭ minor. According to Berköz, this section again suggests a duality of major and relative minor tonality: 'D♭ major but sounding as if in a minor tonality, since it starts and ends with a B♭ minor chord' (2012, p. 168). The minor key, however, would appear more fitting for the unsettling nature of the lyrics, as it is here where Cathy reveals that she has come to take Heathcliff's soul.

After the bridge, the chorus progression returns and repeats until it fades out, with an electric guitar solo taking prominence once the vocals cease. The song does not resolve, but instead forms a cyclical pattern that does not have a natural ending. While this repeated instrumental section and fade-out could indicate that Cathy is still lost and wandering on the moors, it also more fittingly suggests the eternity of Cathy and Heathcliff's relationship, even after death.

Drawing upon the work of Losseff (1999), Nicholls (2007), and Berköz (2012), it can be concluded that the harmonic structure of 'Wuthering Heights' supports and complements the story told in the lyrics. All of these authors reach the conclusion that 'Wuthering Heights' is harmonically unsettled, yet each of them interprets the

harmonic structure differently. This in itself suggests that it is unstable and does not have a settled key centre, thus mirroring and supporting the story told in the lyrics of Cathy's wandering on the moors and her desire to return home.

In 'Wuthering Heights', Bush tells a condensed version of the story of Cathy and Heathcliff from Brontë's novel. Understandably abridged due to the short time format of the popular song medium, Bush focuses on key elements of the narrative and transfocalizes them through the eyes of Cathy for one particular scene, creating a new interpretation of part of the original story. As Losseff states: 'By allowing Cathy in effect to give her own version of the relationship with Heathcliff, Kate Bush can emphasise whichever elements seem important to her as a reader of the original text' (1999, p. 228). Therefore, due to 'Wuthering Heights' being a hypertext of a pre-existing novel, as well as also being influenced by another hypertext in the form of the 1967 television adaptation of *Wuthering Heights*, Bush, as a reader and viewer, adapts what she considers to be significant narrative material from two different media to create her own transfocalized hypertext.

2.2 Character: from Cathy's perspective

As established above, Bush transfocalizes a scene from *Wuthering Heights* by telling the story from Cathy's perspective. Throughout Brontë's novel Cathy is only viewed through the eyes of others, yet Bush uses these views to gain an understanding of Cathy's character, and then empathetically reinterprets the situation from her character's point of view. Again, like the story element of 'Wuthering Heights', the character is also most easily accessible through the lyrics, particularly as the lyrics are Cathy's words, expressed in the first person.

Frith (1996, p. 169) states: 'All songs are implied narratives. They have a central character, the singer; a character with an attitude, in a situation, talking to someone (if only to herself)'. Negus (2011, p. 618) likewise takes a broad-minded view of characters in songs, pointing out that '[l]ike novels, all songs contain certain characters. […]. The narrator may be the central character or might be commenting on, or in dialogue with, other characters within a song'. Huck et al. (2010, p. 290) take a different view, however, stating: 'Characters, in a word, do not exist in music. Pop music, however, (re-) introduces characters – at least in a rudimentary way – by adding words (lyrics) and images (record covers, posters etc.) to music'. This final

statement classifies pop music pejoratively as something different to music. Although characters can be found across a wide range of musical genres, particularly those that include vocal music and songs, Huck et al. appear rather narrow in their musical scope, as they only refer to pop music. Furthermore, by calling the characters in pop music rudimentary, they suggest that these are not particularly well developed and perhaps lack something that characters from other narrative forms, such as literature, may have. Although Cathy was already established as a literary character prior to Bush's song, and complex characters may be difficult to establish due to the typical length of a song, several recording artists have developed characters over the course of an album. Examples of this include the titular character of The Who's *Tommy* (1969) and Rael in Genesis' *The Lamb Lies Down on Broadway* (1974), as well as the unnamed character stranded at sea in the second half of Kate Bush's *Hounds of Love* album (1985b), 'The Ninth Wave', which is explored further in Chapter 5.

While some research has been done on the subject of characters within songs, the focus has tended more towards the persona of the songwriter or performer, rather than that of the created character. In *The Composer's Voice*, Cone provides an in-depth look at the presence of the characters, or rather the personae, of the composer. The opening paragraph concludes with the following question: 'If music is a language, then who is speaking?' (1974, p. 1). Drawing on the work of Aristotle and T. S. Eliot, Cone goes on to provide an analogy with literature by asking: 'Who is speaking in a poem or in a work of fiction?' (1974, p. 1), with suggestions including: the poet speaking with his own voice, the poet speaking through his characters, or a combination of the two when addressing an audience. He goes further by suggesting that 'some critics wonder whether the poet ever really speaks his own voice. They suggest that he is always assuming a role – a persona, as it is now fashionable to call it – even when that persona is an implied version of the poet himself' (Cone, 1974, pp. 1-2).

Drawing upon the concept of the implied author, as explained in Chapter 1, this creates doubt as to whether the real person can be seen through their compositions at all, thus creating an element of distance between themselves and their work. While this can be applied to composers who do not perform their own work, it is not so straightforward for this distance to exist between the real person and a persona when they are also the performer. In relation to storytelling, Chatman points out: 'Upon publication, the implied author supersedes the real author. Unlike

the oral anecdote, whose real author continues to stand in immediate relation to it and thus in open communication with his audience, a written text is closed until read' (1990, pp. 81-82). This can equally be applied to music, thus making the idea of the persona in popular music more complex, as the singer is typically heard as the narrative voice in both live and recorded performances. However, as detailed below, there are several studies that explore the presence of various personae within popular music.

Gelbart's work on the Kinks (2003) extends Cone's view on the personae of the composer to include those of the performer. His work focuses on the group's lead singer and songwriter, Ray Davies, who 'appears as a character actor inhabiting various protagonist personae (especially in the first-person songs), exploring each character's motivations and ideas, but not becoming co-extensive with these personae' (Gelbart, 2003, p. 230). This also corresponds with how Bush approaches her work: although she assumes the first-person role of the character of Cathy in 'Wuthering Heights', she does not extend this role beyond the life of the song, unlike David Bowie, for example, who took on various personae both within and outside of his songs, such as Ziggy Stardust and the Thin White Duke.

Like Gelbart's description of Ray Davies as a character actor, Frith (1996, p. 212) similarly compares pop stars to film stars in the sense that they possess a 'star personality', which is their public persona, as well as a 'song personality', which is the persona present in songs, comparable to the character played by an actor in a film. Auslander develops this idea of personalities by presenting a three-fold model of the pop singer, which consists of 'the *real person* (the performer as human being), the *performance persona* (the performer as social being) and the *character* (Frith's song personality)' (2009, p. 305, emphasis in original).

Applying Auslander's three-fold model to 'Wuthering Heights', it is clear that the character is the central focus. Although Kate Bush the real person and Kate Bush the performance persona both exist, 'Wuthering Heights' is unmistakably presented from the perspective of a well-established literary character. This is indicated by the song title and confirmed in the lyric: 'Heathcliff, it's me, Cathy', and thus Bush, like an actor, is occupying the role of a character.

Bringing to mind Chatman's 'narrative-communication situation' (1978, p. 151), Negus (2011, p. 618) provides yet another perspective on the persona roles involved in a song:

> Though the distinctions between implied author, narrator, and character are relatively straightforward in the study of literary fiction, when it comes to songs, the sensibility imputed to the implied author, the identity of the narrator, and the attributes of characters that appear in the song cannot be isolated from the public persona or the star image of the songwriter or singer.

In Bush's case, however, 'Wuthering Heights' was her debut single, and so she had not yet had a chance to establish a public persona nor a performance persona at that point. Therefore, the character persona portrayed in the song is the dominant force with which Bush established her musical career. It is perhaps because of this that Negus views Bush, among other artists, as creating a detachment between these different persona roles:

> In contrast to the blurring of real author, implied author, character, and persona, performers such as Kate Bush, Laurie Anderson, the Pet Shop Boys, Steely Dan, Tom Waits, Randy Newman, and Lady Gaga quite consciously craft a critical distance and open up spaces between these categories. This may be achieved through irony, camp and artifice, satire, studied understatement, mannered indifference, or unsubtle exaggeration when presenting characters, whether in the first, second, or third person (Negus, 2011, p. 625).

Although Bush's voice and image are undoubtedly identifiable with her as a performer, Negus clearly encapsulates why she does not easily fit into the persona models of Frith and Auslander that are outlined above. As explained in Chapter 4, Bush becomes very much immersed in the character-narrator role she portrays in each song throughout her early career. This role varies widely between songs, creating a range of personae, all of which are kept at a clear and obvious distance from her real persona. However, as Chapter 6 reveals, she adjusts this position in her later career, stepping back from the role of the character-narrator, and narrowing the distance between herself and her work.

Bush sings 'Wuthering Heights' as the character-narrator of Cathy in the first person. The vocal performance is equally as important as the lyrics in terms of how Bush portrays Cathy, as she is lending her voice to the character. What is significant to keep in mind about the character of Cathy, however, is that at the time of singing she is deceased and takes the form of a ghostly spirit returning to be reunited with

Heathcliff. This is something that Bush has clearly considered when embodying the character, confirming in an interview that her high-pitched vocal performance was due to 'the fact that I'm playing Cathy and that she was a spirit and it needed some kind of ethereal effect' (Bush, on *Ask Aspel*, 1978). Although fairly high-pitched, Losseff points out that Bush's vocal on 'Wuthering Heights' is not unusually high for a female singer, and that 'the eeriness and Other-worldliness Kate Bush manages to portray has little to do with pitch and much to do with timbre' (1999, p. 229). This is evident in 'the way in which Bush constructs Cathy as a composite figure of an innocent child and a highly-eroticised femme fatale figure' (Avery, 1998, p. 129). While the pitch of her voice remains within the same range throughout the song, these different facets of Cathy's character can be interpreted through her changing vocal timbre.

As mentioned above, when the vocals cease after a part-chorus, suggesting that Cathy has succeeded in her intentions of claiming Heathcliff's soul, an electric guitar solo takes over the main melody for the final section of the song. Of this final section, Losseff states that 'the housing of this voice within the human body loses its role to the wail of the electric guitar – as if Cathy no longer has need of words, or indeed anything associated with the living being, to sing her song' (1999, p. 230). While this provides a viable interpretation of the electric guitar solo acting as a replacement for Cathy's human voice in the final coda section of the song, this can only be applied to the original 1978 recording. Losseff appears to be unaware of Bush's new vocal recording in 1986 (from *The Whole Story*), which is discussed below, as in this new recording Bush's vocals continue to be heard over the guitar solo. This second version of the song thus invalidates Losseff's claim, yet her suggestion that the guitar is representative of a human voice could still prove fruitful.

Described 'as a signifier of masculine power' (Strohm, 2004, p. 183), the electric guitar is viewed as a predominantly male instrument in popular culture (Bayton, 1997). Auslander claims that David Bowie 'appeared initially only as a singer, a feminine position in rock', whereas his lead guitarist, Mick Ronson, 'occupied a position that is coded as masculine within rock culture' (2006, p. 75). Bush herself was not averse to gendering instruments: she used a double bass to symbolise the male character in her 1980 video for 'Babooshka' (*Kate Bush: The Whole Story*, 1986). Taking all of this into consideration, it could be assumed that the electric guitar at the end of 'Wuthering Heights' also takes on a male role, thus

signifying the presence of Heathcliff. This gives a voice to his character and suggests that he has heard Cathy's call to him. High strings accompany the guitar solo, providing a heavenly, ethereal quality, which could be interpreted as symbolising the rising of Heathcliff's soul for his reunion with Cathy, as occurs at the end of Brontë's novel.

Although the instrumental representation of a character may or may not be interpreted as such, Bush's lyrics and vocal performance unmistakably exhibit her interpretation of Cathy from both the novel and the television adaptation upon which the song is based. By transfocalizing the story for her song, Bush keeps her own persona at a distance from the song and gives Cathy a more prominent and personal role than she receives in the novel, thus creating an intimate and empathetic reinterpretation of the window scene in *Wuthering Heights* from Cathy's first-person perspective.

2.3 Music videos: visualising 'Wuthering Heights'

As well as taking on the role of Cathy vocally in 'Wuthering Heights', Bush also embodies the character visually in the two music videos she made to accompany the song. These two videos are referred to here based upon Bush's clothing in each video: the white dress version (*Kate Bush: The Single File*, 1983), which was released in the UK, and the red dress version (*Kate Bush – Wuthering Heights – Official Music Video – Version 2*, 2011), which was released in the US. Both videos show Bush lip-synching to the song while performing a choreographed dance routine. The choreography includes elements of mime and movement that were clearly influenced by her dance teacher Lindsay Kemp, who had previously worked with David Bowie, another artist known for embodying characters in his work. Bush is the sole person seen in both videos, and without the addition of any props, she uses movements to act out lyrics, as well as exaggerated facial expressions to show a range of emotions.

The red dress video is filmed outdoors, with the moors and trees as the backdrop, evoking Brontë's setting of the Yorkshire moors for *Wuthering Heights.* Through editing techniques, Bush, as Cathy, is seen to suddenly appear at the start of the video, as well as fading away and then reappearing in a different space in the closing moments of the video. While these sudden appearances and reappearances

hint at the fact that Cathy is a ghostly spirit in the red dress video, this is much more apparent in the white dress video for ‘Wuthering Heights’. Filmed in a studio, it shows Bush dressed in white, performing against a black background. This look is reminiscent of the window scene from the 1967 television adaptation, where Cathy’s ghostly white face is seen against the black backdrop of the night. The use of visual effects in this video also illustrates the ghostly nature of the character, such as the use of long exposure and cross-fades, as well as several images of Bush appearing on screen at once.

Frith identifies that record companies divide pop music videos ‘into three broad types: performance, narrative, conceptual’ (1988, p. 217). Using this distinction, both videos for ‘Wuthering Heights’ would be categorised as performance videos, as although the song has narrative content, the videos do not tell a story, but rather supplement the song with a visual performance. Goodwin builds upon Frith’s work by giving consideration to the music and lyrics of the song that a video has been created for, and thus goes on to develop his own model, identifying ‘three kinds of relations between songs and videos: illustration, amplification, and disjuncture’ (Goodwin, 1992, p. 86). He describes illustration as ‘those clips in which the visual narrative tells the story of the song lyric’ (1992, p. 86); amplification as ‘when the clip introduces new meanings that do not conflict with the lyrics, but add layers of meaning’ (1992, p. 87); and disjuncture as occurring ‘between lyrics and image. This may be of two kinds. The disjuncture may be one in which the imagery has no apparent bearing on the lyrics’, or ‘the visual narrative may either flatly contradict the lyrics or perhaps unintentionally undermine them’ (1992, p. 88). Cook similarly suggests ‘three basic models of multimedia, […] conformance, complementation, and contest’ (1998, p. 98). Although in relation to multimedia in general, these can easily be applied to the relationship between the song and visuals in music videos, where conformance, complementation, and contest could be used interchangeably with Goodwin’s illustration, amplification, and disjuncture respectively. However, as they are directly related to music video, this and the following chapters continue to refer to Goodwin’s terms.

Each of Goodwin’s three categories can be ascribed to the diverse assortment of music videos that Bush creates to accompany her songs, as are explored across Chapters 3, 5, and 7. Both videos for ‘Wuthering Heights’, however, are performance videos for which Goodwin’s category of illustration is the most appropriate, as they

simply provide a visual element to support the narrative already in the song, without contributing any additional or conflicting information.

Drawing upon his own transphonography model, Lacasse suggests of music videos that:

> Studied through a transphonographic lens, a video might be considered a paraphonographic element (material *surrounding* the recording), a cophonographic practice (material *interacting* with the recording), a hyperphonographic one (material *derived from* the recording), or an interphonographic one (material *including* the recording). Intermediality allows us to focus not on the separate recording and images but on the ways in which they interact as an integrated multimedia object (2018, p. 44, emphasis in original).

Several of these can be applied to Bush's videos at various points in her career, depending upon how the video corresponds to the song it accompanies. For example, Bush's cinematic videos from the mid-1980s, which are explored in detail in Chapter 5, are cophonographic in nature, as they interact with the song and add layers of meaning to its narrative. Here, however, the 'Wuthering Heights' videos are better viewed as paraphonographic material used to promote the song. This is of particular significance to 'Wuthering Heights', as it was Bush's debut single: the videos will have provided the public with their first visual glimpses of Bush as a performer, while also establishing the first impressions of her performance style and persona, which involves Bush performing in the role of a character, rather than as herself.

The study of Bush's music videos and visual work continues with key studies of her early work in Chapter 3, her mid-career work in Chapter 5, and her more recent work in Chapter 7. These key studies examine the ways in which Bush uses visuals to support and convey the narratives within her work, and also explore how both the content and the use of these visuals have transformed and developed over the course of her career.

2.4 Time: 'Wuthering Heights' after 1978

Although it was released in 1978, 'Wuthering Heights' has retained popularity and continues to be celebrated more than 40 years later. It is frequently included in lists ranking the greatest ever songs, such as reaching number 11 in *NME*'s list of 'greatest pop songs in history' (Elan, 2012, online) and number 14 in *The Guardian*'s

‘100 greatest UK No1s’ (Nicholson, 2020, online). The red dress video is also re-enacted annually across the world in an event named ‘The Most Wuthering Heights Day Ever’ (Anon., 2018a, online). The reasons for the song’s popularity are not explored here, but instead the focus is on how, because of its popularity, ‘Wuthering Heights’ has developed its own narrative over time, focusing on two key events: Bush’s new vocal recording of ‘Wuthering Heights’ in 1986 for *The Whole Story*, and her contribution to the Brontë Stones Project for the Bradford Literature Festival in 2018.

There are various works that examine time in relation to narrative, for example, Ricoeur’s three-volume *Time and Narrative* (1984, 1985, and 1988). However, the emphasis here is not upon the perception of the passage of time, but rather on how songs gather layers of narrative and meaning over a period of time, following Negus’ argument ‘for moving away from fixed or static accounts of song texts, toward a recognition of the life of songs, the way songs accumulate meaning through time’ (Negus, 2012, p. 389), as stated in Chapter 1. These layers of meaning that gather over time are viewed as palimpsests, again using Genette’s transtextuality (1997) and Lacasse’s transphonography (2018) models.

Bush’s new vocal recording of ‘Wuthering Heights’ appeared on her greatest hits album, *The Whole Story* (1986b). It is interesting to note that the original 1978 version does not appear on this album and that this new version is explicitly credited as ‘Wuthering Heights (New Vocal)’. This, alongside ‘Experiment IV’, which was a new song for the album, may have been used as a marketing tool to help promote the album by giving the consumers new material that they had not heard before and did not already possess on another album.

In terms of Lacasse’s transphonographies (2018), this new version of ‘Wuthering Heights’ can be viewed as a hyperphonographical palimpsest, as it is layered upon the original recording. This use of layering is an approach that Bush employs again later in her career for her *Director’s Cut* album (2011b), when, as explored further in Chapter 7, she revisits and reworks several of her existing songs. As the 1986 version of ‘Wuthering Heights’ is layered upon the original 1978 recording, both versions share many similarities. The main instrumental tracks are largely the same, yet some changes have taken place in the newer version, such as the removal of the bell tree from the introduction, the extension of the coda section

fade-out by approximately 30 seconds, and the use of more modern studio techniques, such as the addition of reverb to the drum kit, to give the song a sound and a feel that is more contemporary to 1986.

Bush's new vocal recording is again rather similar to the original, yet it showcases the maturity that her voice has naturally gained since the original recording. The most notable change is the additional vocals in the extended coda section of the song. Like in the original version, the final full chorus is followed by a part-chorus, after which the guitar solo begins. From that point onwards in the 1978 version, Bush's voice is not heard again, thus prompting Losseff's notion, as mentioned above, that the electric guitar acts as a replacement for Cathy's human voice as she 'no longer has need of words, or indeed anything associated with the living being, to sing her song' (Losseff, 1999, p. 230). The 1986 version of 'Wuthering Heights' undermines this claim, however, as after a short vocal break following the part-chorus, Bush, or rather Cathy, sings another part-chorus followed by ad-libbed 'yeahs', 'ohs', and 'ahs' over the guitar solo. These ad-libs could be interpreted as having an element of pleasure and satisfaction to them, thus implying that Cathy has succeeded in getting what she wanted.

As a hyperphonograph of the 1978 version of 'Wuthering Heights', which itself is a hypertext of Brontë's novel, the 1986 version of the song adds a further layer of meaning to the story within the song. As discussed above, the additional vocals indicate that the electric guitar gives a voice to Heathcliff. Therefore, the fact that the vocals are interwoven with this guitar melody in the coda section symbolically suggests that Cathy and Heathcliff have eventually been reunited.

The newer version of 'Wuthering Heights' builds upon the original recording, yet it is important to remember that without Brontë's hypotext, neither recording could exist. In a fan-club newsletter from shortly after the song's original release, Bush comments:

> One thing that really pleases me is the amount of positive feedback I've had from the song, though I've heard that the Bronte [sic] Society think it's a disgrace. A lot of people have read the book because of the song and liked it, which I think is the best thing about it for me (c.1979b, p. 1).

While Bush claims that the Brontë Society did not like the song, the fact that she states people have read the book because of the song suggests that the song

inspired listeners to discover the original hypotext, thus breathing new life into the novel. If Bush's claim was initially true, her opening up of the work of Emily Brontë to a new audience perhaps changed the Brontë Society's opinion over time, as the *Brontë Parsonage Blog*, which is part of the Brontë Society, states: 'Kate Bush, a terrific singer and performer, brought a significant number of new members to the Brontë Society after the release of her 1978 single *Wuthering Heights*, and turned many others towards actually reading the novel' (Wilcocks, 2014, online).

Bush's work was also later recognised as significant to the novel and Emily Brontë's legacy, when, in 2018, she was involved in the Brontë Stones Project. She was one of four female artists commissioned to write a tribute to the Brontë sisters to be carved into stones 'unveiled as part of the Bradford Literature Festival on 7 July' (Anon., 2018b, online). Bush was the only songwriter and musician to be asked to contribute: the other contributors were poet laureate Carol Ann Duffy who commemorated Charlotte Brontë; poet Jackie Kay who commemorated Anne Brontë; and author Jeanette Winterson who wrote about the Brontë sisters as a whole. The director of the festival, Syima Aslam (in Anon., 2018b, online), explains why Bush was chosen:

> We felt that Kate would be a great person to write about Emily Brontë […]. She's such an icon and so much of her work references literature, so it felt like she would be the perfect person to respond to Emily and write something for the stone. […]. This is the only public thing she's doing about the fact that it's the 40th anniversary of Wuthering Heights. For so many people, Kate Bush, Wuthering Heights, Heathcliff and Emily are all so entwined.

With the passage of time, it can be seen that as well as a narrative being present within the song, 'Wuthering Heights' has gathered narrative in its own right. In other words, the song that began its life as a transfocalized hypertext of Brontë's original novel has grown over time and developed a life of its own. As outlined above, it has led to further hypertexts and hyperphonographs, both through Bush's own efforts with her 1986 version of the song, and also through its association with Emily Brontë. While the song is accessible without knowledge of the original source material, the link to Brontë's story and characters has allowed it to develop further by establishing its significance outside the boundaries of popular music. This is evident through the Brontë Stones Project, which creates a narrative cycle that takes Bush's song back to the origin of the story by crossing the boundaries into the field of literature.

2.5 ‘Wuthering Heights’: the start of Bush’s narrative

Just as ‘Wuthering Heights’ established the strong narrative thread that continues to run throughout Kate Bush’s career, it has also been effective here in establishing the four core narrative components of *story*, *character*, *video*, and *time*, that determine the structure and focus of the following chapters. As outlined above, all four of these areas are significant to the narrative present in ‘Wuthering Heights’, both within the song in terms of the story and characters, and outside of the song in terms of the videos and the passage of time.

Within the song, Bush’s strong use of story and character are revealed instantly through her creation of a transfocalized hypertext developed from a well-known, pre-existing narrative. She takes the existing story of *Wuthering Heights* and reinterprets it to her own ends, using key moments of the novel to create a condensed version of the story that can stand independently of the original. The listener does not need to know the original novel to understand what is happening in the song, yet this link strengthens and enriches the narrative that the song delivers, as by transfocalizing the story, Bush creates a point of view that did not previously exist. Although Cathy’s thoughts and feelings are implied in Brontë’s writing, these are only expressed through the narrator. Bush instead gives a voice to Cathy, and also uses this strong character-narrator presence to keep her own persona at a distance from her work. These two components of story and character are present throughout Bush’s career, but as they both feature prominently in her earlier output, her work from the period between 1978 and 1985 forms the basis of the following two chapters, which address story and character respectively.

Outside of ‘Wuthering Heights’, a clear narrative is also evident through paraphonographic texts such as the two music videos that accompany the song. These videos both provide a visual element that supplements and supports the narrative told within the song, as well as helping to establish Bush’s visual image and performance style, albeit in the role of a character. The video component is something that is addressed at key points throughout the following chapters, focusing on how the visual narrative of Bush’s work changes and develops over her career. This also brings in the final component of time, an area that comes into focus in the latter chapters, looking at how Bush’s work has gained its own narrative over time. The palimpsestuous nature of ‘Wuthering Heights’, which is hypertextual in terms of

its creation from an existing source, and hyperphonographical in terms of its 1986 re-recording, extends the life of the song beyond the time that it was released, allowing it to build up its own layers of narrative with the passage of time.

Chapter 3. Kate Bush and Story: 1978-85

With ‘Wuthering Heights’ as her debut single, Kate Bush established herself as a recording artist who used her songs to tell stories. This use of a literary source at the very beginning of Bush’s career clearly created an impression with her audience that she was someone who liked literature, yet as she states in an interview:

> Well, I'm not actually a big Emily Brontë fan. A lot of people think I am, they presume I am. It just goes with this whole preconception they have of me as a sort of big Brontë fan, a Tolkien fan, the pre-Raphaelite lady, which I think is actually a very big misconception (Bush, on *Kate Bush: The Sensual World: The Video*, 1990).

Although Bush does not consider herself a ‘big Brontë fan’, she does continue to draw inspiration from a variety of narrative sources, as she goes on to reveal in the interview: ‘I suppose if I had to name the main things that are very, very good triggers for ideas, it would be books, films, and conversation’ (*Kate Bush: The Sensual World: The Video*, 1990). Therefore, ‘Wuthering Heights’ was just the beginning of her use of stories. These ‘triggers’ meant that many of her subsequent single releases and album songs also contained strong narratives, often based upon pre-existing stories from a range of media sources, predominantly folk songs, books, and films. These three main narrative sources form the basis of this chapter, exploring how Bush uses pre-existing stories from each within her songs, considering her lyrics and music alongside the hypotexts that inspired them. The focus then turns towards Bush’s storytelling through her early music videos, examining how this visual component relates to the narrative in her songs.

3.1 Folk songs: transforming stories

In a radio interview with Paul Gambaccini, Bush states that the folk singer A. L. Lloyd is one of her ‘favourite singers’ (*Kate Bush: Part 1*, 1980). In an issue of *Smash Hits* she also lists Ewan MacColl and A. L. Lloyd’s 1967 album *Blow Boys Blow* as one of her top ten favourite albums, stating: ‘I was brought up with this album’ (Bush, 1980, p. 14). This indicates that Bush had been listening to folk music from a young age, thus much of her early inspiration for songs appears to have grown from this. As well as writing her own songs derived from the stories told in folk songs, she also recorded several cover versions. She recorded a version of

Donovan's 'Lord of the Reedy River' (from *HMS Donovan*, 1971) for the B-side to her 'Sat in Your Lap' single (1981). Donovan's original version is sung in the third person, yet Bush shifts the perspective to a more personal one by changing the lyrics to the first person. Bush's rendering of 'The Handsome Cabin Boy', a song from *Blow Boys Blow* (MacColl and Lloyd, 1967), was the B-side to her 'Hounds of Love' single (1986a). Again, she made her own changes by omitting two of the verses from MacColl and Lloyd's version. She also wrote new lyrics for her own interpretation of the traditional Irish tune 'My Lagan Love', which was the B-side to her 'Cloudbusting' 12" single (1985a), and as is discussed in more detail in Chapter 5, Bush used lyrics from the sea shanty 'Blood Red Roses', as performed by A. L. Lloyd (from *Classic A. L. Lloyd*, 1994), with her own melody in 'Waking the Witch' (from *Hounds of Love*, 1985b).

Bush's original songs based upon the narratives from folk songs include 'The Kick Inside', 'Babooshka', and 'Ran Tan Waltz', all of which are considered below. According to an interview with Bush (Irwin, 1980), 'The Kick Inside', the title track from her debut album (*The Kick Inside*, 1978b), was based upon the folk song 'Lucy Wan'. Although she does not state whose version of the song she was influenced by, Martin Carthy's unaccompanied version of 'Lucy Wan' (from his *Byker Hill* album, 1967) is used as the main source for comparison here, as according to the album's sleeve notes Carthy learned the song from A. L. Lloyd, who, as stated above, is one of Bush's favourite singers.

The original folk song tells the story of an incestuous relationship between Lucy Wan and her brother. Their relationship results in pregnancy, and when Lucy tells her brother of this, he murders her, admitting the killing to his mother before fleeing his home. Bush's take on this story for 'The Kick Inside' differs, however:

> This song is about a brother and a sister who are in love and the sister becomes pregnant by her brother. And because it is so taboo and unheard of, she kills herself in order to preserve her brother's name in the family. The actual song is in fact the suicide note (Bush, in Withers, 2010a, p. 39).

'Lucy Wan' is sung from the perspective of an unknown, omniscient narrator, yet frequently uses the direct speech of the characters of Lucy, her brother, and their mother. As Withers (2010a) points out, however, Bush changes the perspective of the story, telling it solely from the sister's point of view for 'The Kick Inside'. Withers also notes Bush's re-use of one of the lines from 'Lucy Wan': 'When the sun and the

moon dance on yonder hill' is heard as the brother's words on McCarthy's recording, and similarly Bush sings 'The sun and the moon meet on yon hill' as the sister's words for 'The Kick Inside'.

Like 'Wuthering Heights' (from *The Kick Inside*, 1978b), 'The Kick Inside' is also a transfocalized hypertext, conveying the story from a different perspective to how it was originally told. As well as changing the focalization to tell the story from the more intimate perspective of the pregnant sister addressing her brother, Bush also alters the narrative to create a more romanticised version of it. In 'Lucy Wan' the brother kills his sister, yet Bush takes a more sympathetic approach in 'The Kick Inside'. She does not judge the situation, but instead views it through the eyes of the sister, and thus alters the narrative to portray a girl who is so in love with her brother that she is prepared to kill herself and their unborn child in order to save his reputation. Bush also adds an extra layer of depth to the incestuous nature of the narrative, with references to Greek mythology: the lyric 'I'll send your love to Zeus' is included in the first verse, while 'Didn't we cry at that old mythology he'd read' is heard in the second verse. These lyrics draw parallels between the song characters' incestuous relationship and that of Zeus, who married his sister, Hera, and had several children with her, thus drawing upon yet another pre-existing narrative, this time from Greek mythology.

As stated above, Bush wrote the song as a suicide note. It does, however, follow the repetitive verse-chorus structuring common in popular songs, with both the chorus and first verse being repeated. The closing verse is a repetition of the first verse, yet it omits the final line, thus finishing the song abruptly with 'Oh by the time you read this'. Just as the omission of the final line of the chorus of 'Wuthering Heights' suggests that Cathy has got what she wanted, as detailed in the previous chapter, 'The Kick Inside' uses the same technique, suggesting that the sister has passed away before finishing her suicide note.

'The Kick Inside' is a hypertext of 'Lucy Wan' in terms of the narrative content of the lyrics only. Although both 'The Kick Inside' and 'Lucy Wan' are songs, there are no musical similarities between them: McCarthy's version of 'Lucy Wan' features his unaccompanied voice, whereas 'The Kick Inside' is a piano ballad, supported by an orchestral arrangement. This difference, combined with Bush's own take upon the story through transfocalizing it to tell the story from a feminine perspective and

altering the actions of the protagonists, creates a new, more romanticised story of a sister dying for the love of her brother, rather than the brother killing his sister to save himself.

For ‘Babooshka’ (from *Never for Ever*, 1980b), Bush again produces her own take upon a pre-existing story from a folk song, but in contrast to the romanticised version of a story that she creates for ‘The Kick Inside’, here she turns the story of a man’s loyalty to his partner into one of a husband’s betrayal caused by his wife’s mistrust of him. As confirmed in an interview with Bush (Irwin, 1980), ‘Babooshka’ was influenced by a folk song called ‘Sovay Sovay’. The original folk song is known by a variety of names, including Cecilia and Sylvia, as well as being known more generally as ‘The Female Highwayman’ (Roud and Bishop, 2012). A. L. Lloyd’s recording of the song is entitled ‘Sovay the Female Highwayman’ (from *First Person*, 1966), yet in the lyrics he also refers to the girl as Sophie.

Lloyd’s version of ‘Sovay the Female Highwayman’ is sung from the perspective of an omniscient narrator, who quotes the speech of the two characters within the song. It tells the story of a woman who tests her partner’s love for her by disguising herself as a highwayman and robbing him of his gold, including a ring she has given him, which he refuses to hand over. This is described in the following lyrics, which quote the husband’s words: ‘From me diamond ring I wouldn't part / For it's a token from me sweetheart’. This proves his love for her, and the following day Sovay, or Sophie, admits to her lover that it was she who robbed him in order to test his love, stating that if he had handed over his ring: ‘I'd have pulled the trigger / I'd pulled the trigger and shot you dead’.

Like ‘Sovay’, ‘Babooshka’ is also sung from the perspective of an omniscient narrator, telling the story of a woman who tests her husband’s love for her. Although Bush does not transfocalize the story, she still transforms it by altering the narrative through changing both the woman’s disguise and the outcome of the whole situation. In Bush’s song, the woman disguises herself as another woman, a temptress to whom she gives the pseudonym Babooshka. She uses this character to seduce her husband, thus testing his love and faithfulness to her, firstly through writing letters to him, as described in the first verse, and then meeting up with him, as described in the second verse. While ‘Sovay’ proves the man’s love, Bush twists the narrative for ‘Babooshka’ and proves his unfaithfulness. The husband’s betrayal is not entirely

unjust, however, as the song lyrics state that Babooshka reminds him of his wife, but how she used to be a long time ago, hence he is still actually attracted to his wife. He is only willing to be unfaithful because of the strong similarities between his wife and Babooshka, thus suggesting that the woman's own insecurity caused her husband's betrayal.

While the story is told through the lyrics, the musical element of 'Babooshka' also complements the narrative, although like 'The Kick Inside', it bears no musical resemblance to the original folk song that inspired it. The contrasting duality of the female character in 'Babooshka' can be heard through the arrangement of the song: like the wife, the verses are rather subdued, particularly through the lack of full drum kit, yet like her more outgoing alter ego Babooshka, the choruses have a bigger and more driving sound due to the prominence of the electric guitar and the drum kit, combined with a more powerful vocal performance. The final chorus of 'Babooshka' includes three one-bar breaks in which drums and the sound of breaking glass are heard. This sound effect adds a sonic layer of meaning to the story, symbolising the breaking of the wife's trust for her husband, and the breaking of her husband's fidelity. As well as adding symbolic meaning, it can also be interpreted diegetically within the song. For example, the sound of breaking glass could evoke the scene of an altercation between the couple as they learn of each other's deceit.

The B-side of the 'Babooshka' single, 'Ran Tan Waltz' (1980a), is also seemingly inspired by a folk song. Although there appears to be no confirmation that it is actually based upon another source, it bears a striking similarity to 'Rocking the Cradle' as sung by A. L. Lloyd (from *First Person*, 1966), which includes the phrase 'on the ran tan' in its lyrics. Sung from the first-person perspective, both 'Ran Tan Waltz' and 'Rocking the Cradle' tell the story of a man who questions his marriage, as his wife leaves him at home with the baby while she goes out drinking and seeing other men.

Unlike 'Babooshka' and 'The Kick Inside', which both contain a twist upon the original narrative, 'Ran Tan Waltz' follows the story of its presumed hypotext more closely. By retaining the same focalization as the presumed source material, however, Bush still creates an interesting take on the song: this focalization allows her to narrate the story from a male perspective, yet be heard through her female voice. This shows that, to use Auslander's terminology, Bush 'the *real person*' and

Bush 'the *performance persona*' (Auslander, 2009, p. 305, emphasis in original) are kept at a distance, and she instead uses a male character, that clearly cannot be mistaken for her, to deliver the song's narrative.

Bush's use of folk songs as hypotexts for the stories in her own work is rather prominent in the early part of her career. Due to both being in the same medium, Bush's own songs based upon folk songs may at first seem hyperphonographical, a term which Lacasse (2018) uses to describe the palimpsestuous relationship between two recordings. However, they are better viewed more generally as hypertextual, as Bush takes influence from these songs lyrically, rather than musically, in order to tell stories in her songs. Although using less well-known source material than the transfocalized 'Wuthering Heights', the songs discussed above likewise all provide some form of transformation of the original hypotext. This occurs in various ways: again, through the use of transfocalization in 'The Kick Inside'; through altering the outcome of the narrative, which Bush does in both 'The Kick Inside' and 'Babooshka'; and through hearing the same focalization as the original story, yet through a different gendered voice, as in 'Ran Tan Waltz'. All of these techniques, which play with the original narrative concept, allow Bush to adapt and change the stories that she uses in her songs, making each one very much her own.

3.2 Books: combining and condensing stories

While many of Bush's songs may appear to be based upon stories from novels, she often does not take inspiration directly from the books themselves, but instead from adaptations of these stories. For example, 'Wuthering Heights' came from Bush seeing a television series adaptation of the original novel, and although she reworks a section of text from *Ulysses* (Joyce, 2010) for 'The Sensual World' (from *The Sensual World*, 1989), her inspiration came from *Ulysses: Soliloquies of Molly and Leopold Bloom*, a 1959 sound recording of the text. Another example of this is 'The Red Shoes' (from *The Red Shoes*, 1993), which was inspired by the 1948 film *The Red Shoes*, which itself was a reimagining of the Hans Christian Andersen fairy tale of the same name (1845). Both 'The Sensual World' and 'The Red Shoes' are explored in more detail in Chapter 7 as they do not fall within the time period covered in this chapter, yet several earlier examples of film adaptations used as hypotexts for Bush's work are discussed below.

One notable example of a song where the story did come straight from the original book is ‘Cloudbusting’ (from *Hounds of Love*, 1985b). It is Bush’s interpretation and reimagining of themes and stories from *A Book of Dreams* (Reich, 2015, first published 1974), a book based upon the true-life events of Austrian scientist Wilhelm Reich as told by his son, Peter. Peter, who was still a child when his father died, tells of his father’s work, including his alleged discovery of Orgone energy and experiments to try to control the weather using a machine he created called a cloudbuster. He goes on to tell of his father’s imprisonment for the breach of an injunction placed on him by the government and his subsequent death in prison. The book is divided into two parts: the first part tells of the childhood memories of Peter’s time with his father during the 1950s. These memories are presented as episodes of Peter’s feverish dreams that occurred while drifting in and out of consciousness after receiving gas during hospital treatment for a dislocated shoulder as an adult. This first part is written entirely from the first-person perspective of Peter, yet the focalization moves between that of the adult Peter in the hospital and his younger, adolescent self in the dream sequences. The second part of the book centres on Peter’s adult years, although it still includes flashbacks to his childhood. Focusing on the aftermath of his father’s death, it is partly told in the third person, thus effectively distancing him from the situation.

It is mainly selected childhood memories from the first part of *A Book of Dreams* that Bush uses to form the basis for the story she tells in ‘Cloudbusting’. Like ‘Ran Tan Waltz’, she retains the original story’s focalization by singing the song from a male perspective, yet here she changes who it is directed towards: *A Book of Dreams* is narrated to the reader, whereas ‘Cloudbusting’ is directed at Peter’s father. This is something that is explored more in Chapter 4, which focuses on Bush’s use of characters in her songs. Loosely quoting from *A Book of Dreams*, in which Reich states: ‘Waking up I cried because something that happened in the gas was sad’ (2015, p. 69), the first verse begins with the lyrics ‘I still dream of Orgonon / I wake up crying’. These opening lyrics suggest that Bush is also utilising the framing device used in *A Book of Dreams*, in which the adult Peter returns to his childhood memories through his dreams.

‘Cloudbusting’ is structured as follows: verse – pre-chorus – chorus – verse – pre-chorus – chorus – instrumental – chorus – coda. Once the situation has been set up in the first verse, the first pre-chorus section goes on to mention a story from early

in *A Book of Dreams* about how Peter's father made him bury his yo-yo, due to believing that its glow-in-the dark paint was dangerous. While in the book this is just one of many anecdotes that Peter tells, Bush accentuates it and makes it a much larger part of the story for 'Cloudbusting'. She uses the yo-yo as a comparison to the narrator's father, stating their similarities in the first pre-chorus: 'You're like my yo-yo / That glowed in the dark / What made it special / Made it dangerous'. She returns to this comparison again in the second pre-chorus, yet here there is no longer a similarity between the yo-yo and Peter's father, as indicated in the lyrics 'I hid my yo-yo in the garden / I can't hide you from the government'.

The second verse refers to the father's arrest, and begins with the following lyrics: 'On top of the world / Looking over the edge'. These words are almost quoted directly from *A Book of Dreams*, where they are used to describe Peter's father: 'He was like a man who was standing on top of the world, looking over into a new world' (Reich, 2015, p. 92). This verse reveals a little more of the overall narrative, with Bush combining two separate stories from the book. The first of these is the detailed description of the approach and arrival of the black car containing men sent by the government to destroy Reich's Orgone accumulators. The second is that of the arrest of Peter's father, which is implied in *A Book of Dreams*, but not detailed. Bush merges these two stories together so that the men have not come to destroy Reich's work, but have instead come to arrest him. While Bush's depiction of the arrest may not be representative of what actually happened, she has combined two stories in order to condense what she considers to be crucial parts of the book's narrative into the length of a song.

Although the verses and pre-choruses of the song tell the serious side of this tragic true story, the choruses create a contrast to this. They imply that rain evokes Peter's happier memories of how he and his father used their cloudbuster machine to create rain. The choruses also show the positivity and naive optimism of the child's view of the situation, which is evident in the lyric 'Ooh I just know that something good is going to happen'. The positivity of this lyric evidently makes an impact, as a repeated sample of this section of 'Cloudbusting' was used as the basis for Utah Saints' 1992 song 'Something Good'.

After the lyric 'Like the sun coming out' is heard in the final chorus of 'Cloudbusting', Bush introduces a new, rather ambiguous lyric: 'Like your son's

coming out'. This play on the words 'sun' and 'son' could simply be an indication that the child is male, particularly as he is heard through Bush's female voice, but it is more likely a reference to the dreamlike framework of *A Book of Dreams*. 'Your son's coming out' is also the final lyric of 'Cloudbusting', and therefore suggests that the narrator is, to use Peter Reich's words, 'coming out of the dream' (Reich, 2015, p. 71) as the song ends.

The story that is told through the lyrics of 'Cloudbusting' is also supported by the arrangement of the instrumentation used on the recording, which relies heavily on the use of drums, strings, and Fairlight CMI, as well as backing vocals. The drum parts consist of three layers: the first of these layers is bass and snare, keeping a steady pulse; the second is the toms, which are heard at various points throughout; and the third is a military-style snare drum part that joins in the latter part of the song. The build-up of various layers of drum parts, particularly towards the end of the song, creates the feeling that someone or something is approaching, such as the men from the government that are coming to arrest Peter's father. The military-style snare drum could also signify the military theme that punctuates the second part of *A Book of Dreams*, where Peter is referred to by his father as 'a good little soldier' (Reich, 2015, p. 158), as well as being 'in the *real* army' (2015, p. 190, emphasis in original) in adulthood. The ominous male vocals that enter in the final section of the song signify the approaching 'men in power', as described in the second verse. These vocals, alongside the military drums, are placed in juxtaposition to a positive chorus of 'yeahs'. Combined with the sound of rainfall that ends the song, the 'yeahs' support the triumphant 'something good' that Peter is waiting for throughout the song.

Unlike 'Wuthering Heights', where Bush creates the story based upon a single scene derived from its hypotext, for 'Cloudbusting' she aims to give an overall flavour of the original narrative. The story in the song takes just over five minutes to tell, compared to that of the book, which is told across 200 pages. Although Bush condenses key events in to the length of the song, and creates the mood of an imminent event, the actual story still remains somewhat ambiguous for the audience, particularly as the source material is not especially well-known nor widely published.

The accompanying music video for 'Cloudbusting' (*Kate Bush: The Whole Story*, 1986) helps to support and supplement the story told in the song, however. The version of the song used for the video contains an extended instrumental

section, and at almost seven minutes long, the video is more like a short film that builds upon the story, rather than simply an accompaniment to the song. When heard alongside the video, the song acts more as a non-diegetic soundtrack for the images, as the characters in the video are not aware of the song being played.

The ‘Cloudbusting’ video features Bush in the role of the young Peter Reich, with the actor Donald Sutherland playing his father. It focuses upon the affectionate relationship between the father and son, depicted through them working together to operate the cloudbuster. This is set against a backdrop of the threat of the impending arrest, which builds throughout due to a car seen approaching the Reichs’ home, and concludes with the father’s arrest, as depicted in the extended instrumental section of the video. The video also illustrates Peter growing up, through the increasing responsibility his father gives him: during the first chorus the father operates the cloudbuster with his son’s assistance; in the second chorus the father gives the son more control by allowing him to operate it under his supervision; and after the third chorus, once he has been arrested, the father indicates from the back of the car for the son to operate it alone, which he does successfully.

While supporting the song in terms of relating the story visually, Bush’s role in the video as a young boy may lead to further confusion, as is confirmed by both Sweeting (1986, p. 11), who refers to a ‘devoted daughter’ in a review of the video, and Liu-Rosenbaum (2018, p. 26), who states that ‘unless viewers know the story behind the song, and perhaps even if they do, the persona of Peter would likely be taken for a girl’. Overall, however, the addition of the video supports and strengthens the understanding of the story told within the song, as well as providing it with a visual accompaniment. There is also an explicit reference back to the hypotext in the video when Peter pulls a copy of *A Book of Dreams* from his father’s jacket pocket, clearly indicating the source material that inspired the song.

Originally published in 1974, the 2015 edition of *A Book of Dreams* uses the popularity of ‘Cloudbusting’ to help promote the book to a new audience of Kate Bush fans. The cover of the 2015 edition book shows an image of the cloudbuster from the ‘Cloudbusting’ video, as well as being subtitled ‘The book that inspired Kate Bush’s hit song ‘Cloudbusting’’. In the same way that ‘Wuthering Heights’ opened up Emily Brontë’s novel to a new audience, this again demonstrates how Bush’s use of a pre-existing narrative as the basis for her song has brought the original hypotext to an

audience that may never have otherwise been aware of it, thus giving a new lease of life to *A Book of Dreams*.

Although Bush frames her version of the story in the same way and from the same perspective as the original hypotext, she in no way tries to encapsulate the whole of *A Book of Dreams* in 'Cloudbusting'. Instead, she takes what she considers to be the key events, combining and condensing them to create her own abridged narrative that she delivers through the song and music video. She also focuses on the emotional core of the story, interpreting it as a positive tale of a child growing up and stepping into his father's shoes, and finding something good in a situation that was not so positive in reality. Wilhelm Reich is quoted in *A Book of Dreams* as saying: 'Peter, if I go to jail they will think it is a victory for them. But in the end we will win, I am sure of it' (in Reich, 2015, p. 73). In 'Cloudbusting' Bush allows Reich this successful ending that he wished for, and as stated by Bush's brother: 'Instead of going for the sadness that is in the book, the track is upbeat and positive, and in Kate's version you feel that the Reichs win' (Bush, 2015, p. 168).

3.3 Films: adapting scenes and stories

Bush draws inspiration from several different narrative media, yet audio-visual sources are the most prominent area from which many of her stories originate. Her use of strong visual influences radiates across all aspects of her work, such as her cinematic music videos, her theatrical live performances, and her song lyrics that paint vivid pictures of characters and the circumstances they find themselves in. It is interesting to note that several of Bush's songs which are hypertexts of audio-visual sources coincidentally stem from films and television programmes that are themselves adaptations of novels. For example, the inspiration for 'Wuthering Heights' (from *The Kick Inside*, 1978b) came from a 1967 television adaptation of Emily Brontë's original 1847 novel; 'Hounds of Love' (from *Hounds of Love*, 1985b) appears to be based upon a 1950 film adaptation of the 1917 novel *Gone to Earth* (Webb, 1979); 'The Infant Kiss' (from *Never for Ever*, 1980b) is based upon the film *The Innocents* (1961), which itself was an adaptation of Henry James' *The Turn of the Screw* (1993, first published 1898); and 'The Wedding List' (from *Never for Ever*, 1980b) is based upon *La Mariée Était En Noir* [English title: *The Bride Wore Black*], a 1968 film adaptation of the novel *The Bride Wore Black* (Woolrich, 1940). These multiple levels of adaptation that have had an influence upon Bush's work

demonstrate the effect that hypertexts have upon bringing narratives to new audiences through different media. The film adaptations of novels introduced Bush, as a viewer, to stories that she may never have otherwise discovered. In turn, she has opened up these stories further by introducing them to a music audience through her own songs. Although Bush's version of one of these stories may be the only version that the listener knows, to anyone aware of the source material, Bush's work supplements this by providing a new interpretation of the story and its characters.

While Bush's influences often result in her creating hypertextual songs based upon stories from pre-existing sources, it is interesting to note that visual stimuli are also used intertextually to evoke a particular feeling or setting for her songs. This is evident in the song 'Hammer Horror' (from *Lionheart*, 1978a), the title of which immediately suggests a filmic inspiration, as it refers to the Hammer production company known for producing horror films. This connection does not go past the song title, however, yet as Bush confirms in a fan-club newsletter: 'The song was inspired by seeing James Cagney playing the part of Lon Chaney playing the hunchback – he was an actor in an actor in an actor, rather like Chinese boxes, and that's what I was trying to create' (Bush, c.1979c, p. 1). The film that Bush is referring to is *Man of a Thousand Faces* (1957), which is a biopic of Lon Chaney's life and has no association with the Hammer production company. As Bush indicates, she does not use the story from the film for her song, but instead builds her own story based upon the role of the actor she was observing. The Chinese boxes that she describes wanting to create here already exist within her work in terms of Auslander's three-fold model of the pop singer (2009), where Bush is a real person, performing as a singer, performing as a character. Similarly, this idea can also be applied to the songs listed earlier, which are based upon films and television programmes that are themselves based upon novels: an adaptation of an adaptation of a novel.

'Hounds of Love', from the album of the same name (1985b), also makes an intertextual reference to a filmic source, opening with the line 'It's in the trees, it's coming', which is sampled from the 1957 film *Night of the Demon*. In the film, this line is heard during a séance, believed to be spoken by a deceased man through a medium. Although this film must have had an impact on Bush for her to include the sampled line in the song, there is no evidence to suggest that its influence goes any further, particularly as Bush states that it 'is really about someone who is afraid of being caught by the hounds that are chasing him. I wonder if everyone is perhaps

ruled by fear and afraid of getting into relationships on some level or another' (Bush, 1985, p. 2).

Cawood (2016), however, points out that one possible narrative influence upon 'Hounds of Love' is the 1950 film *Gone to Earth*, an adaptation of the novel of the same name by Mary Webb (1979, first published 1917). He draws a link to the directors of the film, Powell and Pressburger, whose work Bush was clearly familiar with, as their 1948 film *The Red Shoes* influenced her work on her 1993 album of the same name. The film version of *Gone to Earth* tells the story of Hazel, a girl torn between two men who are in love with her and want to be with her: one is her husband, who is a minister, and the other is a foxhunter. It also focuses on Hazel's love for her pet fox that she has reared since it was orphaned as a cub. The film concludes with Hazel carrying the fox and running away from the foxhounds that are chasing them, before both she and the fox fall to their death.

Although Bush's narrative within 'Hounds of Love' is rather ambiguous, other than to suggest someone being chased, this becomes clearer if understood through the eyes of Hazel in *Gone to Earth*. The song can be interpreted as symbolising the actual chase of the fox hunt, the metaphorical chase of the men that want her, and as suggested above in Bush's quote, Hazel running away from them because she is afraid of relationships. The opening lyrics of the second verse, 'I found a fox caught by dogs / He let me take him in my hands', can also be interpreted as depicting Hazel finding her pet fox, and thus further suggesting that she may be the main protagonist in 'Hounds of Love'.

Bush's use of intertextuality in 'Hounds of Love' is taken a step further when she introduces yet another source for the song's music video (*Kate Bush: The Whole Story*, 1986). Whereas the song makes a sonic reference to *Night of the Demon*, and has a strong essence of the narrative of *Gone to Earth*, the video for 'Hounds of Love' neglects these and instead has 'a 39 Steps theme' (Bush, in Cawood, 2016, p. 56), with the two main characters handcuffed together in reference to Hitchcock's *The 39 Steps* (1935). This conflation of influences creates a more confused and unclear narrative, yet this is perhaps the mood that Bush wishes to create within the song in order to emphasise the protagonist's feelings of confusion and fear about committing to a relationship.

Both ‘Hammer Horror’ and ‘Hounds of Love’ show how Bush makes an intertextual use of films within her work. While in both of these songs she appears to take inspiration from multiple sources, she does not draw heavily upon some of their narratives at all, but instead incorporates particular elements of them into her work through lyrical allusions, audio samples, and visual references. The next two examples return the focus to Bush’s use of hypertextuality, showing how she adapted the stories from films for two of the songs from her *Never for Ever* album (1980b): ‘The Infant Kiss’ and ‘The Wedding List’.

Bush tackles the subject of forbidden love in ‘The Infant Kiss’, which was inspired by the 1961 film *The Innocents*. Based upon the 1898 novel *The Turn of the Screw* (James, 1993), the film tells the story of a governess who looks after two children that she believes to be possessed by a deceased couple who had worked at the house prior to her own employment there. The specific scene in the film that ‘The Infant Kiss’ encapsulates involves the young boy, possessed by a man, passionately kissing his governess while she is putting him to bed for the evening, much to her distress. The look of shock and confusion is visible on the face of the governess, but it is combined with a smile at the child while she composes herself, as she is aware that she is in a position of responsibility for the child.

Bush states that she saw *The Innocents* as a child, and wrote the song ‘years later’ (in Snow, 1990, p. 16), suggesting that she wrote it based upon her memories of the film. This also implies that the particular scene to which she refers in the song must have made a significant impression upon her for her to clearly recall it as an adult. Due to the nature of film, both characters in the scene in question are viewed through the eye of the camera. In ‘The Infant Kiss’, however, Bush focalizes the story through the character of the governess, giving an insight into her personal thoughts and feelings through an interior monologue where she tries to understand what has just happened with the child. This is explored in more detail in Chapter 4 in relation to Bush’s use of characters.

Like ‘Wuthering Heights’, ‘The Infant Kiss’ again creates a reworking of a single scene from another narrative source. Bush does not attempt to condense the entire story into her song, but still uses it to contextualise and justify what is occurring in the scene she is depicting. For example, she makes several references to the fact that the governess believes the boy and his sister are possessed by an adult couple,

as indicated in lyrics such as ‘Knock, knock, who’s there in this baby?’, ‘There’s a man behind those eyes’, and ‘That speak of adult love’. She also focuses solely on the intimate thoughts of the governess, who does not settle her mind nor reach a solution to the situation she finds herself in. This is indicated through the use of backing vocals at the end of the song stating ‘Don’t let go’, while the main vocal sings ‘Let go’. Both the main vocal and backing vocals are representative of the governess’ thoughts, and these conflicting phrases show that she is torn about what to do, as she is both flattered by what has happened, yet at the same time knows that it is wrong.

The arrangement of ‘The Infant Kiss’ emphasises the intimacy of the governess’ thoughts and mirrors the range of reactions she is experiencing. Like a lullaby, the song begins gently with Bush’s feminine vocal and piano playing setting the scene of the governess putting the child to bed. Once the lyrics reveal the uneasy theme of the song, the addition of strings begins to create an unsettling undercurrent. This is particularly prominent in the second half of the song, when Bush sings ‘Ooh how he frightens me’. Combined with Bush’s widely varying vocal performance, which ranges from a whisper to a shriek, the musical arrangement of ‘The Infant Kiss’ plays a crucial part in setting an appropriate mood for the song and highlighting the emotions of the governess.

Although a hypertext of *The Innocents*, ‘The Infant Kiss’ does not try to tell the story of the film, but instead delivers a character’s viewpoint of a particular scene. Unlike ‘Wuthering Heights’, which is very clear in terms of its hypotext since it borrows the original title, the source material for ‘The Infant Kiss’ is more concealed and therefore its narrative may not be as easily understood. With the knowledge of the source from which it is derived, however, the song adds a supplementary layer to the story, creating a space for the governess to voice her own thoughts, much in the same way that Cathy does in ‘Wuthering Heights’.

In contrast to ‘The Infant Kiss’, ‘The Wedding List’ encapsulates an essence of the entire narrative of the film from which it is derived, and as is discussed in more detail in Chapter 4, tells its story through multiple characters. According to Bush, the song is based upon ‘a Jeanne Moreau film I once saw on the telly, when the bride’s husband was killed and she sought revenge for those responsible’ (in Irwin, 1980, p. 41). Although Bush cannot remember the title, Irwin deduces that it is Truffaut’s *La*

Mariée Était En Noir [English title: *The Bride Wore Black*] (1968). The film, which itself is an adaptation of the novel *The Bride Wore Black* (Woolrich, 1940, although his pseudonym, William Irish, is used in the film credits), tells the story of a bride who successfully seeks revenge upon each of the five men responsible for the fatal shooting of her husband on their wedding day.

The song follows the story of the film, yet Bush abridges it by choosing to focus on the bride seeking revenge on just one man, rather than five, for the death of her new husband. She also makes slight alterations, such as changing the name of the husband from David to Rudi, and changing the method of killing to shooting, which differs from any of the methods used by the bride in the film. The most prominent change she makes, however, is to the end of the story: in the film, the bride intentionally gets herself imprisoned so that she can carry out the final of the five revenge killings, yet Bush develops her own conclusion, which involves the suicide of the bride and the later discovery that she had been pregnant, presumably with her new husband's child. Therefore, Bush's change of weapon for the killing appears to be intentional, suggesting that it was a shotgun wedding in two senses of the meaning. The overall narrative that Bush tells in 'The Wedding List' is clearly derived from its hypotext, yet has undergone a transformation that allows it to be told within the timeframe of a song. It also expands upon the original story at the end of the song, with Bush adding her own ending to a pre-existing story.

From the above examples of Bush's songs inspired by film narratives, it becomes clear that she adopts two different techniques to concisely transform lengthy stories for the medium she is working in. The first of these is evident in both 'The Infant Kiss' and 'Wuthering Heights', where Bush focuses on a particular scene and gives an in-depth insight to a very specific moment through the eyes of one character. The second technique is used in 'The Wedding List', and likewise in 'Cloudbusting', where Bush condenses the original story in order to suit her media, opting to focus on key events that she envisages as fundamental to the plot, as well as adding her own narrative elements to the story, thus making it her own and giving it the outcome that she wants.

3.4 Music videos: 1978-82

As indicated above, film appears to be a medium that Bush particularly enjoys working with when looking for inspiration to write songs. As well as influencing the narrative content of her work, the visual medium is one that also plays a large part in accompanying Bush's songs in the form of music videos. Throughout her career she has made a number of music videos to accompany her single releases, varying in style from lip-synched, choreographed videos to more elaborate, filmic presentations and even a short film, *The Line, The Cross & The Curve* (1994), which contains several songs taken from her 1993 album *The Red Shoes*. Bush has only undertaken live shows twice in her career: a tour in 1979 and a residency in 2014, and so her music videos and occasional television performances take precedence as the main way of showcasing her visual performance style.

Building upon the work on music videos in Chapter 2, this is the first of three studies to track Bush's development of visual narrative. Her videos can be loosely divided into three distinct periods: early-career performance videos, mid-career cinematic videos, and later-career animated videos. The focus here is on her early-career videos, while studies of her mid-career and later-career videos are discussed in Chapters 5 and 7 respectively. The changing visual styles over these three periods may at first appear to be a progression in terms of the developing trends of video aesthetics within popular music, yet, as becomes evident by Chapter 7, Bush's videos also collectively provide a narrative thread that reflects her overall career aesthetic.

Lobalzo Wright (2017, p. 67) recognises that narrative within a music video can reflect an artist's career, stating that David Bowie's 'Ashes to Ashes' video marks 'the end of one period of his career, especially through the image of a drowning Pierrot figure in the video, and the beginning of his most commercial and conservative period in the 1980s'. Further to this, Goodwin (1992, p. 114) also identifies a link between music videos and the artist's career trajectory, stating:

> The kinds of images of persona and stardom presented in music video clips very clearly relate to career structure. Because it is the storyteller, rather than the story itself, that is the central fiction in popular music, the construction of personality and identity around pop musicians is fundamental to success.

This is certainly relevant to Bush's videos, which, as becomes evident over time, see her visual song personae adapt to reflect her own artistic direction.

Since the very start of her career, Bush has been making videos to accompany her single releases. All of those created to accompany the singles from her first two albums, *The Kick Inside* and *Lionheart* (both from 1978), are performance videos, in which Bush lip-synchs to the songs, and acts out the story told by the lyrics. The videos in question here are: 'Wuthering Heights', 'Them Heavy People', 'The Man with the Child in His Eyes', 'Hammer Horror', and 'Wow' (all from *Kate Bush: The Single File*, 1983).

All of these above-mentioned videos feature Bush performing to the camera in the role of the protagonist, narrating and acting out the story told within the song. As explained in Chapter 2, Bush's debut single, 'Wuthering Heights', has two different music videos: the white dress version released in the UK (*Kate Bush: The Single File*, 1983), which uses camera techniques to make Cathy appear ghostly, and the red dress version released in the US (*Kate Bush – Wuthering Heights – Official Music Video – Version 2*, 2011), which, like the novel the song is based upon, is set on the moors. Both show Bush in the role of Cathy, lip-synching the song and performing a choreographed routine. Although the videos were predominantly made for promotional purposes, particularly to bring a new artist to the attention of the public, the use of ghostly camera techniques and settings familiar to the original novel help to visualise the story being told in the song, and thus fall within what Goodwin (1992) would refer to as the illustration category of music video.

Moy, however, suggests that the videos detract from the story world within the song, pejoratively stating of the white dress video for 'Wuthering Heights' that 'the song opens up a world for the imagination to inhabit, whereas the reductive qualities of the video do the opposite. In commercial and promotional terms the video does its job, but at the expense of the song's virtues' (2007, p. 94). While he makes a valid point in terms of the song, Moy perhaps overstates his case in relation to the video. Although it does not fully open up the story world of the song, the video imagery certainly does not detract from it, but instead creates a visual foundation upon which this story world can be built.

Like 'Wuthering Heights', the videos for 'The Man with the Child in His Eyes' and 'Wow' (released in 1978 and 1979 respectively) are also straightforward

performance videos. They both show Bush lip-synching the song in character with the use of settings and camera techniques to create a mood appropriate to the song. For example, the video for 'The Man with the Child in His Eyes' uses soft focus to support the tender sentiment of the song, while the video for 'Wow' uses a dark, empty stage for the verses and bright spotlights for the choruses to reflect the song's lyrics, which convey the character's experience of being an actor. The videos for 'Them Heavy People' and 'Hammer Horror' (both from 1978) are also both lip-synched and choreographed. They do, however, expand upon the visual simplicity of the above-mentioned videos with the addition of props and male dancers, but without taking the focus away from Bush.

Bush undertook her first live shows in 1979. These performances had a strong visual element to them, employing dancers, props, and frequent costume changes that enabled Bush to visually take on the different character roles presented in each song. An essence of this was brought to the small screen later that year in Bush's own television special, *Kate*, which aired on BBC Two on 28th December 1979. Clearly a promotional endeavour, this television show featured a selection of songs from Bush's first two albums, as well as some new songs from her forthcoming album, *Never for Ever* (1980b). More so than her earlier videos and live shows, which will have had a select audience consisting largely of her fans, *Kate* will have exposed Bush's music, image, and performance style to a wider demographic, particularly due to being aired on television over the 1979 Christmas period, thus drawing in a more captive audience.

The music videos that coincide with Bush's third and fourth albums, *Never for Ever* (1980b) and *The Dreaming* (1982), are noticeably more developed and detailed than those from her previous two albums. The videos in question here are: 'Breathing', 'Babooshka', 'Army Dreamers', 'Sat in Your Lap', 'The Dreaming', 'Suspended in Gaffa', and 'There Goes a Tenner' (all from *Kate Bush: The Single File*, 1983). Most of these are again performance-based, illustrative visual accompaniments to the songs, with Bush performing a lip-synched routine directly to the camera in the role of a particular character. One clear difference here, however, is that several of these videos have greater production values, such as a larger cast, and more attention paid to costumes and settings. While this was perhaps due to a larger budget as Bush was now becoming more established as a recording artist, the fact that there was also an increased interest in music videos at the beginning of the

1980s with the arrival of MTV cannot be ignored, and so any artist wanting to compete in the popular music industry would need to give greater consideration to their visual portrayal.

The ‘Babooshka’ video (released in 1980) exhibits these changes in Bush’s video aesthetic to a small degree: Bush takes on a performance role again, but in keeping with the dual personae of the protagonist in the song, she clearly acts out both roles, requiring costume changes and the use of a double bass as a signifier for her husband. However, the videos for ‘Army Dreamers’, ‘Sat in Your Lap’, and ‘The Dreaming’ (released in 1980, 1981, and 1982 respectively), all demonstrate this more clearly: they are still all performance-based, yet feature more detailed costumes and settings, as well as a larger cast than Bush’s previous videos. The video for ‘Army Dreamers’ also has elements of narrative present, as it clarifies the role of the protagonist. It includes scenes that show Bush as the mother of a dead soldier, looking for and wanting to protect her son, thus adding imagery and context to the song lyrics, and bringing an element of what Goodwin (1992) would term amplification to what would otherwise be an illustration video.

The videos for both ‘Breathing’ and ‘Suspended in Gaffa’ (from 1980 and 1982 respectively) continue this move towards more complex imagery. While they are still largely performance-based, both feature contrasting sections that can be interpreted as expanding upon the song narrative. This is taken a step further with ‘There Goes a Tenner’, the final UK video release from this early-career period in November 1982. It marks a clear advancement towards Bush’s next period of videos, as although it is on the whole still a lip-synched, choreographed video, it features a more immersive and naturalistic performance. It has a strong narrative thread that depicts the story told in the song lyrics of a failed bank robbery. Bush takes on the character of the main protagonist, acting out the role within the scene rather than breaking the fourth wall by performing directly to the viewer. Over the final section of the song, in which the lyrics reveal that the criminals have been caught, the video shows a non-lip-synched, rather filmic dream-sequence where the criminals escape with the money, indicated through the use of a different coloured filter. Here, the video takes a step into the imagination of the protagonist, showing their thoughts about how things could have turned out differently. This is something that could not have been conveyed musically in such an easy and succinct way, as the visuals allow the viewer to see an extra layer of the song that is not heard. It therefore suggests that unlike Bush’s earlier

illustrative videos, this is more akin to what Goodwin (1992) would categorise as amplification, as it further develops the story told in the song.

It is clear that the visual element of Bush's early work began as a means of promotion and exposure of her and her work. All of the videos examined above are performance-based, and are, to use Lacasse's model of transphonography (2018), paraphonographic materials that accompany the recordings. They all showcase Bush in the role of the protagonist, illustrating the lyrical and musical content of the song through lip-synched choreographed routines, while also allowing her to establish her image with the audience. These videos do, however, increasingly move from being mainly paraphonographic at the very beginning of Bush's career towards being more cophonographic as time progresses. In other words, the later videos of this period do not simply accompany the songs, but also enrich them. They achieve this through the introduction of more complex narrative elements, thus adding layers of meaning to the stories told in the songs, as well as setting the foundation for the next period of Bush's cinematic video style.

3.5 Bush's use of pre-existing stories

Although narrative becomes more prominent in Bush's music videos as the mid-1980s approach, in this early period of her career the stories remain predominantly within her songs, primarily through her lyrics. The novelist Ian Rankin describes Bush as 'an extraordinarily visual lyricist' (2019, p. 79). As many of her songs have stemmed from stories in visual media, this comment feels particularly apt, highlighting that this influence is recognised and is clearly conveyed through her lyrics. This is reinforced by Mitchell (2011, online), who exclaims: 'And her lyrics! Her songs read like scenes from short stories, or the stories themselves (odd ones). It's hard to think of a novelist, let alone another singer-songwriter, who takes on such diverse narrative viewpoints with Bush's aplomb'.

In his above comment, Mitchell pinpoints the two main ways in which Bush uses narrative hypotexts to tell stories through her songs: single scenes, and 'odd' stories. For single scene adaptations, Bush typically focuses upon one character's perspective of a key scene, often using transfocalization to give a different viewpoint compared to the original story. To incorporate the whole story into her songs, however, she focuses on combining and condensing small fragments of the plot.

While she can easily encompass the whole story when interpreting stories from folk songs, as they remain within the same medium, she has to condense those from lengthier media, such as books and films, to fit within the standard timeframe of a song. It may be this approach that Mitchell finds odd about her stories: she is not giving a complete retelling, but only focusing on the events and characters that she has interpreted as imperative to her own understanding of the story. Therefore, if the listener is unfamiliar with the original narrative, then they may not fully grasp the narrative within the song, thus giving it an element of ambiguity. This in turn, however, also breathes new life into the original source, opening up its narrative to new audiences.

Drawing upon a range of pre-existing stories from a variety of media that form the hypotextual basis of her work, Bush adapts these to fit into the medium of song, while also putting her own stamp on the stories. She frequently does this by taking a different perspective on a particular situation, keeping herself at a distance from the stories and characters by using character-narrators that cannot be mistaken for her own persona. Mitchell acknowledges this above, stating that Bush takes on a diverse range of narrative viewpoints, and so while this chapter has focused on *what* is told in terms of Bush's song narratives, it is logical that the next chapter explores *how* these are told through her use of characters.

Chapter 4. Kate Bush and Character: 1978-85

Although she sings her own songs, Kate Bush rarely performs as herself. She instead takes on various roles, using different characters and narrators for each song. This use of obvious characters is common throughout Bush's work, and is particularly prominent in her early career. For example, in 'Wuthering Heights' (from *The Kick Inside*, 1978b) she takes on the role of the deceased character of Cathy, while in 'Cloudbusting' (from *Hounds of Love*, 1985b) she steps into the male role of Peter Reich.

By focusing on songs from her first five albums, this chapter looks at how Bush positions the characters and narrators within her songs and uses them to tell the stories that she wants to convey. It explores how she writes and performs in both the first and third person, as well as how she incorporates multiple perspectives into a single song. As Negus points out, however: 'Unlike many narrative forms, songs regularly address the listener in the second person' (2011, p. 617). Very few songs are solely told in the first person or third person without directing the speech towards an addressee in the second person, and so to differentiate between the character perspectives from which Bush writes her songs, this chapter's subheadings are based upon the position of the narrator rather than the position of the addressee.

The position of the addressee is not overlooked, however. BaileyShea (2014, online) states that '[s]cholars of popular music have long acknowledged the various complexities of song personas and narrative voice. It is no secret that lyrics frequently involve changes in tone, character, and addressees, including both real and fictional audiences'. Developing his own model of 'Addresser / Addressee Relationships' (2014, online), as depicted in Figure 2, BaileyShea goes on to explain that songs typically move from a more distant to a more intimate discourse, claiming that '[s]uch movement directly relates to the way information is unveiled over the course of a song, especially with regard to two essential questions: Who is the song persona and who is being addressed?' (2014, online).

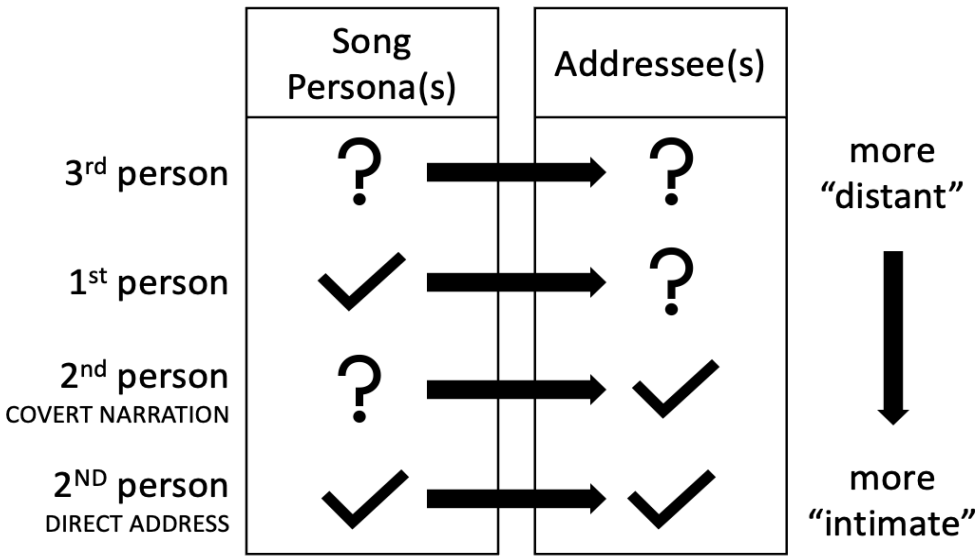

Figure 2: BaileyShea's 'Addresser / Addressee Relationships'

In relation to this model of the relationship between the song persona and addressee (Figure 2), BaileyShea (2014, online) states that in third-person relationships 'there is no distinct information about either side of the divide', whereas '[f]irst-person narration adds a degree of intimacy, because it places the narrator into the song world as the central subject, but the target of the lyrics is left unacknowledged'. In other words, both first-person and third-person address have an unknown addressee, yet in first-person address the narrator is known, while in third-person address the narrator is unknown. Using songs that are explored in more detail below, an example of first-person address is the mother who speaks to no one in particular about her dead son in 'Army Dreamers' (from *Never for Ever*, 1980b), and an example of third-person address is the unknown omniscient narrator who relates the story in 'Babooshka' (from *Never for Ever*, 1980b).

When the addressee is known, however, BaileyShea refers to the songs as second person, differentiating between covert narration and direct address. Covert narration 'focuses on the pronoun "you" but involves a hidden narrator', and is 'in effect, simply a more personalized version of third-person narration', whereas direct address, 'by far the most common lyrical perspective', sees that '[b]oth the song persona and the addressee are distinctly acknowledged' (BaileyShea, 2014, online). An example of second-person covert address in Bush's work is 'King of the Mountain'

(from *Aerial*, 2005), in which, as discussed in Chapter 6, an unknown narrator addresses Elvis Presley. Second-person direct address is more commonly used within Bush's work, however: referring back to songs discussed in earlier chapters, it can be seen that she frequently uses this to create an intimate feeling between her characters, such as Cathy addressing Heathcliff in 'Wuthering Heights', and the girl addressing her brother in 'The Kick Inside' (both from *The Kick Inside,* 1978b). Although not the main focus here, these various categories of address are considered alongside Bush's character and narrator roles within her early work in order to explore who she is performing *to*, as well as who she is performing *as*.

4.1 First-person narrators: becoming the character

Bush's predominant way of telling stories in her songs, particularly in the early part of her career, is through a first-person perspective. Employing Genette's concepts of focalization and voice (1980), as outlined in Chapter 1, it can be established that for her first-person characters, Bush utilises the internal focalization of a homodiegetic narrator. In other words, she delivers the story through the eyes and voice of a character who is present in the narrative.

Much of Bush's inspiration in the early part of her career came from pre-existing stories, therefore many of her characters already existed in some form, whether a real person, a character from a book, or one brought to life on screen by an actor. As discussed in the previous chapter, 'The Infant Kiss' (from *Never for Ever*, 1980b) depicts a scene from the 1961 film *The Innocents*, in which a young boy passionately kisses his governess, who believes him to be possessed by the spirit of a man, as she tucks him in to bed one night. If the filmic inspiration was unknown, the song could easily be misinterpreted. Bush is aware of this, and explains that although some people may interpret it to be about paedophilia, 'it's not actually that, and it would worry me if people mixed it up with that, as that's exactly what worries her [the governess] so much. I find that distortion fascinating and quite sad. And frightening' (in Irwin, 1980, p. 43). She goes on to state that:

> 'The Infant Kiss' had to be done on a very intimate basis, it had to be a woman singing about her own fear, because it makes her so much more vulnerable. If it had just been an observation, saying, 'She's really frightened; she's worried,' you could never really tell what she was feeling (in Irwin, 1980, p. 43).

This summarises the way in which Bush deals with the difficult subject matter in ‘The Infant Kiss’. It also encapsulates her approach to her song characters more generally across her work, empathising with them and telling the story from their point of view. By choosing to focalize this story through the governess, Bush creates a very personal take on the event, not judging it as an outsider may do, but instead trying to understand what it would feel like to be in that position.

The fictional character of the governess, Miss Giddens, is brought to life in *The Innocents* by actress Deborah Kerr. It is perhaps through Kerr’s portrayal that Bush can acquire an empathy with the character, relating to her actions and reactions that occur throughout the film. A key example of this is the facial expression of the governess the moment after the boy has kissed her, as the look of shock and confusion visually conveys what she is thinking. Bush takes this moment and uses her song as a platform to put into words what the governess is thinking at that particular time, clearly expressing what is only implied visually in the film.

‘The Infant Kiss’ is sung entirely in the first person from the perspective of Miss Giddens. Apart from the lyric ‘You know how to work me’, which is directed at the deceased man possessing the child, there is no indication that she is directing her words towards an addressee. This suggests that the song may be the interior monologue of the character-narrator, thus allowing the governess to play out the situation in her head, during which she questions her own motives and recounts the actions of herself and the child. No one other than Miss Giddens herself should know these private thoughts, yet ‘The Infant Kiss’ allows the listener to experience a glimpse into her mind. As this is not something that exists within the film, Bush therefore creates an additional, hypertextual layer that supplements and enriches the film.

In much the same way that Bush takes on the role of Cathy in ‘Wuthering Heights’ (from *The Kick Inside*, 1978b) and uses a high-pitched vocal timbre to convey the ghostly nature of her character, for ‘The Infant Kiss’ she embodies the character of Miss Giddens with a vocal performance that varies widely from a frightened whisper to an infuriated shriek, exhibiting the mix of emotions that the character is experiencing. Bush’s backing vocals also act as a second voice in Miss Giddens’ mind, pulling her thoughts in different directions: the main vocal is heard to

say ‘Let go’, yet the backing vocal creates a conflict by saying ‘Don’t let go’, further demonstrating the inner turmoil of the character.

As a transfocalized hypertext of *The Innocents*, ‘The Infant Kiss’ provides a space for the character-narrator to voice their thoughts. Bush creates a very personal and intimate feel in the song, empathising with the character in order to embody her through both the lyrics and vocal performance, yet as she is a pre-existing character, Bush still keeps her at a distance from her own persona. The distance that Bush creates between herself and her characters is further exaggerated in ‘Cloudbusting’, as the character-narrator role that she undertakes is one of a man reflecting upon his childhood, focalizing the story through his younger self.

Based on the true-life story of Wilhelm Reich, as told through the eyes of his son, Peter, in *A Book of Dreams* (Reich, 2015), Bush states that ‘Cloudbusting’ (from *Hounds of Love*, 1985b) is ‘about a special relationship between a young son and his father and the book [*A Book of Dreams*] was written from a child's point of view’ (Bush, 1985, p. 2). Referring to the yo-yo anecdote from *A Book of Dreams*, as outlined in the previous chapter, Bush goes on to explain the angle from which she approached ‘Cloudbusting’:

> The song is very much taking a comparison between a yo-yo that glowed in the dark that was given to the boy by a best friend and it was really special to him, he loved it but his father believed in things having positive and negative energy and that fluorescent light was a very negative energy as was the material they used to make glow in the dark toys then and his father told him that he had to get rid of it, he wasn’t allowed to keep it. But the boy, rather than throwing it away, buried it in the garden so he would placate his father but he could also go and dig it up occasionally and play with it. It's a parallel in some ways between how much he loved the yo-yo and how special it was but that it was considered dangerous. He loved his father (who was perhaps considered dangerous by some people) and how he could bury his yo-yo and retrieve that whenever he wanted to play with it but there's nothing he can do about his father being taken away, he is completely helpless. But it's very much more to do with how the son does begin to cope with the whole loneliness and pain of being without his father. It is the magic moments of a relationship through a child's eyes, but being told by a sad adult (1985, p. 2).

Bush narrates the story from the same perspective as the book, yet she changes the addressee. The book is narrated by Peter and directed towards the reader, whereas ‘Cloudbusting’ is conveyed from Peter to his father, using what BaileyShea (2014) describes as the most intimate form of discourse: second-person direct address.

Like *A Book of Dreams*, ‘Cloudbusting’ also uses the internal focalization of the character-narrator. While it is clear that the character and the narrator are both the same person, there is evidently a temporal distance between the adult narrator and the adolescent character. This temporal distance between a first-person narrator and their character is recognised by Edmiston, who states that internal focalization is when the first-person character-narrator can ‘focalize characters and events just as he perceived them at the time of the events’, yet it is external focalization when they ‘view events and characters from his present vantage point, as an observer in his here and now, outside the story he is recounting’ (1989, p. 739). Edmiston’s explanation of external focalization is akin to the role of the narrator of both ‘Cloudbusting’ and *A Book of Dreams*, as they are now external to the situation, yet this does not fit with Genette’s description of external focalization, which proposes that ‘the narrator says less than the character knows’ (1980, p. 189). Therefore, as the narrator is an older version of the same character that they are talking about, the focalization is still internal, but with the benefit of hindsight.

As stated above, Bush describes the narrator as ‘a sad adult’ reflecting upon his childhood memories, yet she uses the stories from *A Book of Dreams* to interpret a positive and naively optimistic tale of a child’s love and respect for his father, who has been taken away from him. The naivety of the child’s perspective is embedded in both the lyrics and harmony of ‘Cloudbusting’. Lyrically, the character uses simplistic, child-like language, such as ‘big black car’, ‘men in power’, and ‘daddy’. This simplicity extends to the repetitive harmonic structure of the song, which, although common of many popular songs, is built mainly around three chords: C# minor, B major, and A major.

‘Cloudbusting’ is sung from the young Peter Reich’s optimistic perspective. He remains unaware of the seriousness of what is going on around him, while the adult narrator who frames the story obviously knows of the extent of the situation, which resulted in his father’s arrest and subsequent death. Although not represented through the character’s focalization, the narrator’s awareness of what is occurring is instead signified by the musical surroundings through the undercurrent of military drumming and ominous male vocals, which grow in prominence through the latter part of the song. Therefore, while the narrator’s perspective does not go unnoticed, these ominous signs are juxtaposed against the positive chorus of ‘yeahs’ and the optimism of the child, who focuses on his unconditional love and respect for his

father, as well as his insistence in the repeated lyric ‘that something good is going to happen’.

Like ‘Cloudbusting’, Bush’s 1982 song ‘Houdini’ (from *The Dreaming*, 1982) also focuses on a true-life story. It tells of the escapologist Harry Houdini’s career and afterlife from the personal perspective of his wife. Alongside Houdini’s well-known career as an escapologist, he also worked to expose fraudulent mediums, and as Bush states: ‘He and his wife made a decision that if one of them should die and try to make contact, that the other would know it was truly them through a code that only the 2 of them knew’ (1982, p. 7). After Houdini’s death his wife visited mediums to try to make contact with him, one of whom actually gave her their coded message: ‘Rosabel believe’. It is this event that Bush aims to capture in the song.

Through Mrs. Houdini’s internal focalization, the story in ‘Houdini’ is narrated in both the present and past tense. The verses hear her speaking in the present to her deceased husband of her scepticism for the medium she is meeting with, while the choruses of the song look to the past as Mrs. Houdini reminisces about helping her husband with his escapology. Bush states that ‘apparently she used to help him out quite a lot. As he used to go into his tank or jump in the river, she'd give him a parting kiss and pass a tiny silver key into his mouth’ (in Needs, 1982, online). This is depicted both in the lyric: ‘With a kiss I’d pass the key’, and in the image used for the album cover for *The Dreaming*, which shows Bush visually undertaking the role of Mrs. Houdini with the key on her tongue.

Here, like in ‘The Infant Kiss’, Bush widely changes her vocal tone to show the emotions of the character-narrator. She begins both choruses of ‘Houdini’ with a light feminine vocal, but as the lyrics turn towards Houdini risking his life, her delivery changes dramatically to a much harsher and fearful tone. This vocal performance places Bush fully in the role of Mrs. Houdini, who is reliving the anguish and stress that she must have felt when watching her husband risk his life. Bush again takes on an empathetic role, and rather than viewing Houdini’s illusions from the perspective of an audience watching for entertainment, she takes an atypical stance to convey a much more emotional and personal perspective, capturing a wife’s care and love for her husband.

The distance that Bush creates between herself and her characters is evident above through her use of pre-existing characters and real-life figures in her songs.

However, she also empathetically takes on the role of nameless characters placed within topical news stories, and again creates an element of distance by taking on roles that may normally not have their voice heard and could not be mistaken for Bush's own persona. For example, both 'Breathing' (from *Never for Ever*, 1980b) and 'Pull Out the Pin' (from *The Dreaming*, 1982) give two unusual and contrasting perspectives on survival during war and conflict.

'Breathing' is sung from the perspective of a foetus that is about to be born into a world which has just suffered a nuclear attack. The innocence and purity of this unusual first-person narrator is used to emphasise the anti-nuclear war message in the song, demonstrating the importance of life and not destroying it through war. The song's lyrics suggest that the unborn child is aware of its surroundings and wants to survive before even being born, and while this is a voice that could never actually be heard in reality, Bush portrays the character with earnestness and empathy.

'Pull Out the Pin' is taken from the perspective of a Vietnamese soldier 'looking at the Americans from the Vietnamese point of view' (Bush, 1982, p. 5). Inspired by a documentary from the front line of the Vietnam War, Bush states that:

> The way he portrayed the Vietnamese was as this really crafted, beautiful race. The Americans were these big, fat, pink, smelly things who the Vietnamese could smell coming for miles because of the tobacco and cologne. It was devastating, because you got the impression that the Americans were so heavy and awkward, and the Vietnamese were so beautiful and all getting wiped out. They wore a little silver Buddha on a chain around their neck and when they went into action they'd pop it into their mouth, so if they died they'd have Buddha on their lips (in Needs, 1982, online).

From this quote it is clear that Bush's empathy comes in to play here yet again, using it to create and embody the character of a Vietnamese soldier and interpreting how they may view their American enemy. She also implies the soldier's motives, suggesting that he is willing to kill his enemy simply to survive, as suggested in the repeated lyrics 'Just one thing in it / Me or him / I love life'.

Narrated by the Vietnamese soldier in the first person, 'Pull Out the Pin' is initially directed towards an addressee through mentions of the word 'you'. As the song progresses, however, the addressee is removed and it becomes a solely first-person narration. Using BaileyShea's chart of 'Addresser / Addressee Relationships' (2014, online) (Figure 2), this change of address can be seen as becoming more distant. While the narrator talks of the fighting on a personal level, the musical

accompaniment creates the sparse war-torn landscape that the song is set in. The use of sound effects, such as a helicopter and screams, suggests that the soldier is currently amid the conflict and becoming more involved in the fight to survive, thus justifying the reason for the increasing distance between the narrator and his audience.

While both ‘Breathing’ and ‘Pull Out the Pin’ focus on characters that want to live, ‘Mother Stands for Comfort’ (from *Hounds of Love*, 1985b) takes on a more disturbing viewpoint, as it sees Bush take on the role of a murderer:

> It’s about a son who has committed a terrible crime and how basically although his mother knows that he’s done something wrong she’ll protect him and care for him and hide him from the people who are looking for him. It’s talking about a mother’s love (Bush, 1985, p. 2).

The murderer talks of how his mother will protect him, regardless of what he has done, implying the unconditional love a parent has for their child. While this love would often be reciprocal, as is evident through the father-son relationship that Bush portrays in ‘Cloudbusting’, for example, in this case it is not. Here, the protagonist, who shows no genuine remorse for his crime, exploits his mother’s love of him for his own benefit, as indicated by the lyric ‘Mother will hide the murderer’.

Although narrated from the first-person perspective of the murderer, the protagonist in ‘Mother Stands for Comfort’ often speaks of himself in the third person as ‘the murderer’. This creates a distance between himself and his murderous persona, suggesting that he understandably does not consider himself to be a bad person. While a murderer is obviously a shocking position to take, Bush does not judge the character, but instead empathises with him, using his internal focalization to portray him as a son needing his mother, rather than as a murderer. She does, however, allow his real personality to be inadvertently revealed through the vocal delivery and musical arrangement of the song: Bush states that ‘the personality that sings this track is very unfeeling in a way, and the cold qualities of synths and machines were appropriate here’ (on *Classic Albums: Kate Bush: Hounds of Love*, 1992).

In terms of Bush’s choice of character-narrator for ‘Mother Stands for Comfort’, parallels can be drawn with the work of both Peter Gabriel and Randy Newman. Peter Gabriel’s third eponymous album (*Peter Gabriel*, 1980), to which Bush

contributes backing vocals, contains examples of contemptible first-person character-narrators: in ‘Family Snapshot’ an assassin describes his plan to kill to achieve notoriety, before relating his want for attention back to his parents, while ‘Intruder’ is sung by a burglar, explaining to his victim the thrill he gets from coming into their home.

With regard to Randy Newman’s work, both Winkler (1987) and Dunne (1992) recognise his regular use of ‘unsavoury, morally despicable characters’ (Winkler, 1987, p. 21) as narrators in his songs. Both Winkler and Dunne use Newman’s ‘Suzanne’ (from *12 Songs*, 1970) as an example of this, as the song is sung from the perspective of a potential rapist and directed towards his intended victim, Suzanne, telling her what he intends to do to her. As Winkler points out, however, ‘no matter how depraved Newman's characters are, they are portrayed without condescension, and often with outright affection’ (1987, p. 24). This corresponds with the way that Bush empathetically approaches all of her first-person character-narrators. Given the range of characters that she embodies, Bush evidently does not see any person or persona as a barrier, and uses her songs to give a voice to these perspectives that may not typically be expressed. She clearly likes to place herself within the role of a character to write and perform her songs, as this is the most common method that she uses to tell stories in her early work. However, while engaging with these characters emotionally and empathetically, she focuses on characters and viewpoints that could not be mistaken for her own, thus maintaining a distance between herself and the persona she is portraying.

4.2 Third-person narrators: observing the character

Bush only occasionally tells the story in her songs from a third-person perspective. This is something that she appears to become more comfortable with later in her career, and is particularly evident on her 2005 album *Aerial*, which, as is discussed more fully in Chapter 6, includes several songs sung from the third-person perspective of an observer-narrator. In her earlier career, however, she typically speaks from within the character, and so there are very few examples of her use of third-person narratives. Even in the first two examples below, although Bush focalizes the stories through narrators who are not the main protagonists, she avoids assuming the role of a solely independent narrator by giving the narrators some degree of active involvement in the story that they tell.

Both ‘Kashka from Baghdad’ (from *Lionheart*, 1978a), and ‘Army Dreamers’ (from *Never for Ever*, 1980b) are songs about characters told from a homodiegetic narrator’s third-person perspective, yet as will be seen, they are also effectively character studies of the narrators. This is inferred through their active and personal involvement in the observations of others. ‘Kashka from Baghdad’ is about a homosexual couple who live a secretive life. As implied in lyrics such as ‘they say’ and ‘some wonder if’, the song is based upon rumours and speculation about the couple that the narrator has gathered from gossip and from spying on them. Although the song initially appears to be a third-person observation of Kashka and his partner, the narrator subtly places herself within the song through lyrics referring to ‘we’ and ‘I’, as well as mentioning her involvement in the situation as she watches the protagonists ‘in the window opposite’. This suggests that the narrator is actually no more than a prying neighbour, and thus the song reveals more about her than the characters she is speaking about.

Bush similarly takes on the role of an involved narrator in ‘Army Dreamers’. The narrator describes the death of a young soldier, speculating how he may have still been alive if he had had a more privileged background, as indicated in the lyrics ‘But he didn’t have the money for a guitar’ and ‘But he never had a proper education’. The opening verse instantly involves the narrator in the song by revealing her relationship with the character she is speaking of in the lyrics: ‘Our little army boy’ and ‘mammy's hero’. While the observations about what the soldier might have done with his life could have been told by an unknown narrator, these reflections become much more emotional when they are recounted by the young man’s mother, as they then become her feelings of guilt for not providing a better life for her son.

‘Babooshka’ (from *Never for Ever*, 1980b), which tells of a woman testing her husband’s love for her by creating an alter ego for herself, is a rare example of Bush’s early characters portrayed entirely in the third person by an omniscient, heterodiegetic narrator. The song describes the characters entirely from the neutral perspective of the narrator who refrains from any direct involvement in the story. The fact that it is written in the third person shows great thought and consideration for the narrative on Bush’s part from the outset, as it requires an omniscient narrator in order to give an impartial view of the entire situation. In other words, if it was written from the sole perspective of the wife, she would not have been able to state her husband’s emotional response to receiving the letters from Babooshka, as only he and the all-

seeing narrator know of this, nor would she have given an unbiased and empathetic view of her husband.

The music video that accompanies ‘Babooshka’ (*Kate Bush: The Single File*, 1983), however, disrupts Bush’s role as an omniscient narrator. The video shows Bush bringing the dual personae of the female character to life. In the verses she takes on the role of the dreary wife dressed in black, dancing with a double bass, which is symbolic of the husband. The choruses see Bush as the wife’s more exciting alter ego, Babooshka, provocatively dressed as a female warrior, free from the restraints of the double bass. Even though the song is written entirely from the narrator’s viewpoint, in the video Bush is seen lip-synching the lyrics while in character as both the wife and Babooshka. Although this may have been done to follow the aesthetic trend of lip-synched, performance-based music videos, it could also have been to keep Bush’s own persona at a distance from the narrator she was singing as by visually stepping into the role of a character.

The third-person narrator appears to be Bush’s least-favoured narrative position within her songs, particularly in her earlier career. While this position creates distance between the narrator and character, as they are two different people, it does not necessarily create a clear distance between the narrator and the author in the way that Bush’s first-person character-narrators do. Using Chatman’s ‘narrative-communication situation’ (1978, p. 151), it can be seen that while Bush is always the real author outside of the song, the use of a third-person narrator blurs the distinction between the implied author and the narrator. As seen above in her frequent use of first-person character-narrators, Bush favours maintaining a distance between her own persona and those included in her work, yet third-person narrators would bring her further inside her work as the implied author and the narrator. While ‘Babooshka’ requires an omniscient third-person narrator to give a balanced view of both sides of the story, Bush typically avoids this type of third-person narration, instead using multiple characters to give broader perspectives upon a situation in her early songs.

4.3 Multiple perspectives

As Bush takes much inspiration from films and television, where typically several characters are present, it seems logical that she incorporates multiple characters into some of her songs. This allows her to tell one story from the viewpoint

of several different character-narrators. The most obvious way to include several characters in one song is to use a different singer for each character, and as is discussed in Chapter 7, this is something that Bush does more frequently in her later career, most notably on *50 Words for Snow* (2011a). However, as shown in the examples below, in her earlier career Bush tended to take on all of the roles herself, using changes in her vocal timbre and the musical texture to create differentiation between the characters.

One example of Bush's use of multiple characters within a song is 'The Wedding List' (from *Never for Ever*, 1980b). As discussed in Chapter 3, the song is based upon Truffaut's 1968 film *La Mariée Était En Noir* [English title: *The Bride Wore Black*], in which a woman seeks revenge upon the men that killed her new husband on their wedding day. The verses and choruses tell the story from the bride's perspective, openly displaying her intention to seek revenge on her husband's killer. This intent can also be heard through Bush's incensed and determined vocal delivery. In the verses, the bride speaks directly to the killer, while the choruses are instead directed towards an unknown addressee, possibly her deceased husband. Although both choruses are similar, each is delivered in a different tense: the first is in the future tense, hearing the bride stating her intent to kill, whereas the second is in the past tense, after she has carried out the killing. Although from the perspective of the bride, a male vocal singing 'She said' precedes the first chorus, suggesting that someone is recounting the bride's dialogue at a later time, perhaps in the media reports that are the focus of the interlude sections of the song.

While still sung by Bush, the interludes are told from an unknown narrator's third-person perspective. Although she rarely uses the third-person perspective, the use of this narrator here provides a calmer contrast to the bride's perception of the situation, and also helps to clarify the narrative. Opening with the lyric 'All of the headlines', these interlude sections provide a background to the story and explain the bride's motive for killing someone. Bush's vocals in these sections are less forceful than when she sings as the bride, suggesting that she is taking on a different role. Musically, the interludes also provide a contrast to the heavier feel of the rest of the song. They are slower in tempo and less rhythmic due to the lack of full drum kit, and the high-pitched sustained strings give them an ethereal feel, pre-empting the imminent suicide of the bride, which is outlined in the coda section.

The coda concludes the narrative from an unknown narrator's viewpoint again, this time sung by a chorus consisting of Bush and two male vocalists. They tell of the bride's suicide and the discovery that she was pregnant. This again shows Bush's careful consideration for the narrative and characters when writing and performing her songs. She is not simply providing a different perspective, but giving a change that is necessary: this part of the story needs to be told by someone other than the bride, as the final section tells of her death and post-mortem. As previously seen in 'Wuthering Heights' (from *The Kick Inside*, 1978b), however, Bush is not afraid of taking on the role of a deceased character, and so the main vocal of the bride can still be heard shrieking ad-lib vocals over the coda, telling her husband what she has done and that she is coming to join him.

There is no music video to accompany 'The Wedding List' as it was not released as a single, but there is a performance of the song that was recorded for Bush's BBC2 show *Kate* (1979). It shows the bride, played by Bush, directly addressing the killer, lip-synching to the verses, choruses, and ad-lib vocals in the coda section. This is intercut with non-lip-synched, pre-recorded flashback scenes for the interludes, which show the wedding, and the husband being shot dead. The fact that the bride is not seen to lip-synch the sections sung by the unknown narrator demonstrates Bush's awareness of the characters' positions, and leads to questions as to why she did not employ the same technique in the video for 'Babooshka'.

By using multiple characters to narrate the story from both first-person and third-person perspectives, 'The Wedding List' gives a balanced interpretation of the story within the song. The bride's first-person view gives the song its emotional content, while the third-person perspectives provide calmer, less biased views of the story that clarify the bride's behaviour. These various viewpoints are signified through the contrasting musical sections, as well as through Bush's differing vocal timbres and layered textures of several voices.

The range of vocal techniques and styles that Bush uses have been referred to on several occasions (Cawood, 2016; Losseff, 1999; Moy, 2007) in relation to Barthes' 'The grain of the voice' (1977). While this may at first appear to be apt for defining Bush's vocal work here, it is actually contradictory in terms of the changes in vocal timbres she employs to suit various characters, as Barthes states that '[t]he 'grain' of the voice is not - or is not merely - its timbre' (1977, p. 185). The changes to

Bush's vocals are conscious decisions that she has made in order to take on a particular role and reflect how she wishes a particular character to be represented. For example, in an early issue of her fan-club newsletter she states of her 1979 tour that '[o]n stage I'm not me, I'm trying to create a mood and character' (Bush, c.1979a, p. 1). Similarly, when talking of her 2014 live shows in a radio interview (*Kate Bush on 6 Music*, 2016), she describes how she had to change characters between each song. Both of these instances indicate that she has consciously thought about, and created a voice for, each of the characters that she portrays in her songs.

Moore identifies Bush's contrasting vocal roles when discussing persona and character in 'There Goes a Tenner' (from *The Dreaming*, 1982). He states that 'Kate Bush takes on the role of at least three different protagonists within the song, differentiated by vocal tone, by register and by different pronunciation, in addition to singing wordlessly as part of the musical texture' (Moore, 2016, pp. 183-184). The song is an account of a failed bank robbery, describing the events as they unfold before, during, and after the crime. Bush sings the main vocal of the song, which lyrically could be conveyed from the single perspective of one of the criminals, but as Moore points out, she takes on at least three protagonists, which are differentiated by various vocal techniques. Moore does not clarify who these protagonists are, yet as inferred by the lyric 'Both my partners', they are the three criminals.

Two characters are represented by contrasting accents: one with a cockney accent and another with Received Pronunciation, while a third is signified through a higher vocal timbre. These three different voices may represent the three criminals, yet a fourth, deeper timbre is also used for the repeated lyric: 'We're waiting'. This voice may characterise another criminal, particularly as the song's accompanying music video (*Kate Bush: The Single File*, 1983) shows four criminals at some points, yet it could also symbolise the police waiting to catch the criminals, as towards the end of the song it is revealed that they do get caught. The police are also represented by an additional male voice heard to say 'What's all this then?' twice.

The following lyrics indicate that the story may all be told after the arrest of one of the criminals: 'Apart from a photograph / They'll get nothing from me / Not until they let me see / My solicitor'. Therefore, one interpretation of 'There Goes a Tenner' could be that, like the multiple voices all heard through versions of Bush's voice, the

multiple personae are all channelled through the perspective of one character. Consequently, the entire song is a recollection of the events and conversations that have led to this point, all heard and recreated in the thoughts of one of the criminals while waiting in custody after their arrest, contemplating what to say when questioned by the police. Having stated that the police will 'get nothing from me', the deeper voice that repeats the lyric 'We're waiting' could therefore represent the voice of the police interrupting the thoughts of the criminal, waiting for them to admit to the crime they have been arrested for.

Through the support of the music video that accompanies 'There Goes a Tenner', it can be said that the final section of the song is a fantasy of the criminals getting away with the crime, and also their memory of what freedom felt like. As mentioned in Chapter 3, the final moments of the video show the criminals running freely, not lip-synched, and shot through a different coloured filter to the rest of the video, indicating that this scene is a dream-sequence. Although not necessarily representing yet another character, Bush's backing vocals also add an additional layer of meaning to the narrative, displaying the character's emotions: earlier in the song she can be heard singing 'uh-oh', as if she knows of the danger of getting caught, whereas she is contentedly singing 'la, la, la' repeatedly in this final dream-like section. Although there are several different vocal styles present, the subject of multiple characters in 'There Goes a Tenner' is a difficult one to clarify, and this interpretation is just one of many possible readings of the song.

Another example of Bush's use of multiple characters is 'Night of the Swallow' (from *The Dreaming*, 1982). It is a conversation between a husband and wife, which Bush summarises as follows:

> The whole idea of the song was that the choruses were this guy flying off. He's a pilot who's been offered a load of money if he doesn't ask any questions. He really wants to do it, for the challenge as well, but his wife is really against it because she feels he's going to get caught. The verses are her saying 'Don't do it!' and the choruses are him saying 'Look, I can do it, I can fly like a swallow'. We used the idea of the ceilidh band taking off (in Needs, 1982, online).

Both the husband and wife's roles within the song take place in the first person. Bush takes on both roles, and while it is difficult to differentiate between them through her vocal performance, as she does not change the timbre of her voice between characters, the contrast can be heard musically.

All three verses are told from the wife's perspective. They are rather sparse and restrained in tone, mainly consisting of Bush's vocals and piano, with bass and drums added sparingly. The verses are musically symbolic of the cold and restraining nature of the wife, who is worried for her husband and tries to hold him back from doing something that he wants to do. The remainder of the song, with the exception of the final line, is sung from the husband's perspective. He tries to reason with his wife and convince her that the presumably illegal job he has been offered will be safe, as he wants to do it and escape from the hold she has over his freedom. In a complete contrast to the wife, the husband is characterised by the excitement of the ceilidh band heard on the recording. The song gathers momentum throughout the pre-chorus and chorus sections as the husband makes up his own mind to do the job. This becomes even clearer in the bridge section when the lyrics hear him confronting his wife, showing his anger and resentment towards her for holding him back, demanding: 'Give me a break / Ooh let me fly / Give me something to show / For my miserable life'. After the final chorus, the excitement of the ceilidh band dies down in the closing moments of the song and musically returns to the wife, who sings the final, barely audible line: 'But you're not a swallow'. Due to this line sounding almost drowned in the mix of the song, it is implied that the wife has lost the battle to keep her husband safe and at home with her.

The situation in 'Night of the Swallow' draws parallels with that in 'Babooshka'. Both songs focus on the relationship between a husband and wife, where the wife is so overwhelmed with the idea of losing her husband that she unwittingly begins to destroy the relationship herself. The couple in both songs are represented musically, and also share similar characteristics: the wives in 'Night of the Swallow' and 'Babooshka' are both dreary and downtrodden with the concern of keeping their husband with them, whereas both of the husbands want to follow their impulses to have some excitement in their lives. This dramatic contrast between the husband and the wife in both songs also provides Bush with a wider scope, both musically and vocally, for expressing the difference between the two characters within each song.

As discussed above, the story of 'Babooshka' is told from the perspective of an all-seeing narrator, who describes the situation between the couple and shares their thoughts and actions with the listener. Bush needed to take an outside role to show the thoughts of both parties involved, and therefore, although an uncommon perspective during this period of her career, the story in the song had to be told in the

third person. By the time of ‘Night of the Swallow’ two years later, however, she had developed this by creating a dialogue between the two characters that allowed them to directly address each other and speak their own thoughts. Although the couple could not have spoken to each other in ‘Babooshka’ due to the circumstance in the story, in ‘Night of the Swallow’ they converse with each other, communicating how they both feel through the lyrics, while having their personalities exemplified in the musical accompaniment. This allows Bush to include both sides of the story while managing to retain the emotion-driven, first-person perspectives that she clearly favours.

4.4 Characters and Bush’s performance persona

From the above examples, it is evident that in her earlier career Bush was most comfortable writing and performing in the role of first-person character-narrators who take an active part in the story they tell. Far more commonly used than third-person narrators, these first-person roles see Bush undertake characters that cannot be mistaken for her, whether that be due to them being a well-known figure, a pre-existing character, or someone that could not be confused with her own persona, such as a male protagonist. As Mitchell states: ‘You don’t learn much about Kate from her songs. She’s fond of masks and costumes – lyrically and literally – and of yarns, fabulations and atypical narrative viewpoints’ (in Bush, 2018, p. xii).

Mitchell recognises this distance that Bush puts between herself and her song characters, as well as the atypical internal focalizations that she employs to give a voice to viewpoints that may never otherwise be heard. While keeping her own persona at a distance from her characters, she still engages with them emotionally and compassionately. She does not judge her characters, but instead empathetically reinterprets situations from their point of view, embodying them and conveying their thoughts and feelings through her lyrics, vocal performances, and musical accompaniments.

In terms of Chatman’s ‘narrative-communication situation’ (1978, p. 151), which highlights the roles of the real author, implied author, and narrator in the communication of a narrative from the author to the reader, Bush’s position in the early years of her career remains very much outside of her work as the real author, even though she is also the performer who is communicating the work to the listener.

As Negus (2011, p. 625) indicates, while these categories outlined by Chatman are typically blurred, some artists, including Kate Bush, 'quite consciously craft a critical distance and open up spaces between these categories', creating a distance between the real author, the implied author, and the narrator in their songs. Using Auslander's three-fold model of the pop singer, it can be seen here that Bush's song characters are kept at a distance from Bush 'the *real person*', and also perhaps from Bush 'the *performance persona*' (Auslander, 2009, p. 305, emphasis in original). As becomes evident in the following chapter, which focuses on 'The Ninth Wave' (from *Hounds of Love*, 1985b), Bush's positioning within her work does begin to change. In her early career, however, as the frequent use of first-person characters dominate her work, they prevent any true performance persona from developing, other than for one to presume that the fact that she is always in character *is* her performance persona.

Chapter 5. Story and Character Development: 'The Ninth Wave'

Released in 1985, *Hounds of Love* is Bush's best-selling studio album to date (British Phonographic Industry, 2020). It is held in high regard and often viewed as the peak of her career. For example, *Pitchfork* lists it as the fourth best album of the 1980s (Anon., 2018c), while *Rolling Stone* includes it at number 68 in its list of '500 greatest albums of all time' (Rolling Stone, 2020, online). It has also been the subject of several academic studies (Kruse, 1988; Moy, 2007; Withers, 2010a). Moy describes *Hounds of Love* as 'classically prog in broad conceptual and often musical terms. However, it reined in many of the excesses of the genre' (2007, p. 71). This succinctly encapsulates the essence of the album, as it is progressive in the sense that it is a concept album of sorts, yet the first side consists of separate songs, making the album more commercially accessible, particularly as four of the five songs from the first side were released as singles.

Bush explains the concept of each side of the album in an issue of her fan-club newsletter:

> Each side has a title; the first is called "Hounds Of Love" and is 5 separate songs, all individual but in some way are linked because they are forms of love songs. The second side is called "The Ninth Wave" and is a conceptual side consisting of seven tracks that are linked together (1985, p. 2).

While Bush confirms that the first side has only a loose theme of love linking the songs together, Kruse (1988, p. 458) appears to read too much into the conceptual nature of *Hounds of Love* stating:

> The most important function of "Running Up That Hill" is its role in setting up the rest of side 1. This first song tells the listener that the narrator, presumably Kate Bush, has difficulty in her relationships, and the rest of the side attempts to trace the origins of the problem.

This is certainly an interesting interpretation of the concept, and provides a potential narrative thread for the first side of the album. However, Kruse's notion that Bush is the overarching narrator, tracing the root of her assumed relationship issues, does not adhere with the creation of the character-narrators that Bush used in her early work to forge a distance between herself and who she is performing as. Rather than a continuous narrative thread, the first side of *Hounds of Love* focuses more on the exploration of the different forms that love can take, such as the romantic love

depicted in ‘Running Up That Hill’ and ‘Hounds of Love’; the love and appreciation of nature and the elements described in ‘The Big Sky’; and the parent-child relationships portrayed in ‘Mother Stands for Comfort’ and ‘Cloudbusting’. The second side of the album does, however, have a strong narrative thread, which is explored in detail below.

Through a case study of ‘The Ninth Wave’, the song suite that forms the second side of *Hounds of Love* (1985b), this chapter builds upon the previous two chapters by focusing on how Bush developed her use of stories and characters to create an original narrative that unfolds over several songs. After examining the story and character components of ‘The Ninth Wave’, it goes on to explore the narrative elements of video and time. Since no music videos were created for ‘The Ninth Wave’ to accompany the album’s release, video is explored in terms of the cinematic nature of the music videos from this mid-period of Bush’s career, spanning from the mid-1980s to mid-1990s. In terms of time, ‘The Ninth Wave’ was performed in its entirety as part of Bush’s live *Before the Dawn* performances in 2014, thus leading to a discussion on the effect that the passage of time has had upon this work.

5.1 ‘The Ninth Wave’: story and character overview

Consisting of seven songs, ‘The Ninth Wave’ tells the story of an unnamed character-narrator who has been washed overboard and is fighting to stay awake and survive the night alone in the water until they are located and rescued. Bush takes on the role of this first-person character-narrator who is central throughout ‘The Ninth Wave’, telling of their ordeal as it unfolds.

‘The Ninth Wave’ begins with ‘And Dream of Sheep’, which Bush explains is about the protagonist ‘fighting sleep, they’re very tired and they’ve been in the water waiting for someone to come and get them’ (1985, p. 2). While the protagonist does not clearly outline how she ended up stranded in the water, the opening lyrics, ‘Little light shining / Little light will guide them to me’, are a subtle reference to the fact that she is in the water at night after being thrown overboard from a ship. The little light that she refers to is the one on her life jacket that she hopes will help her to be seen and rescued. This scene becomes clearer through the paraphonographic material associated with the work: the back cover of the album sleeve shows Bush in the water wearing a life jacket, thus adding visual imagery to the song by physically

placing Bush in the role of the protagonist and setting up the context in which the next several songs will take place.

The lyrics of ‘And Dream of Sheep’ are not directed towards a particular addressee, thus indicating that the character-narrator is alone in the water. This is further implied through the limited instrumentation, which is based mainly around Bush’s own vocal and piano tracks. The dense use of reverb also creates a feeling of space within the recording, adding to the idea that the protagonist is alone. This, along with the use of diegetic sound effects heard as part of the musical backdrop, such as a ship’s engines, gulls flying overhead, the sound of the water, and a radio broadcast of the shipping forecast all help to situate the character and set the scene. There are also additional spoken vocals present on the recording: Bush’s actual mother is heard gently speaking in an Irish accent, providing feelings of home and safety for the main character. Clearly heard within her own mind since she is alone, the protagonist’s longing to hear the familiar voice of her mother is also accompanied by a desire for her home comforts, as suggested in the lyric: ‘Wish I had my radio’. Although the protagonist does not appear to be directly representative of Bush, the use of her own mother’s voice, along with the inclusion of the traditional Irish instrumentation of whistles and Irish bouzouki, which reflects her mother’s Irish heritage, suggests that, in contrast to her earlier work, there may be elements of Bush’s own self present in the character.

The overall calmness of ‘And Dream of Sheep’ is entirely at odds with the situation of the story: the mood created by the song is like that of a lullaby, helping the protagonist to go to sleep, when in fact she should be trying to stay awake in order to survive. The melody and the harmonic progression are diatonic, and both the content and delivery of the lyrics are very relaxed, without any suggestion that there is cause for concern. This reflects how exhausted and confused the character is, thus suggesting that she may be an unreliable narrator due to her current state of mind, and therefore may not present a true picture of the situation that she is in. Harmonically, the end of the song does not resolve, but instead settles on the dominant chord, coupled with a descending melody for the final lyric: ‘They take me deeper and deeper’. Concluding with the sound of the ocean, this suggests that she has eventually fallen asleep, and is going deeper both in terms of sleep and of possibly drowning as the sound of water takes over and leads into the next song, as is confirmed by Bush: ‘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' (1985, p. 2).

Following on from 'And Dream of Sheep', 'Under Ice' 'is the dream that the person has' (Bush, 1985, p. 2). It continues the story from the protagonist's perspective, yet it is focalized through her subconscious mind after having fallen asleep in the water. It describes the protagonist skating on a frozen lake in what appears to be a dream, yet it turns into a nightmare when she discovers that she can see herself trapped under the water. The fact that she is dreaming of ice-skating suggests that the reality of the situation she is in has penetrated her dreams, with the incorporation of ice reflecting the cold temperature of the water she is immersed in. Like the protagonist's environment, the musical setting of 'Under Ice' is also cold and sparse. With the exception of the vocals, the instrumentation of the song is entirely synthesized, using Fairlight CMI string sounds for the main part of the track, and like the previous song, it also uses diegetic sound effects such as waves, thunder, and dripping water. The harshness of the onomatopoeic lyrics, such as 'cutting', 'splitting', and 'spitting', also adds to the icy nature of the song.

Vocally, Bush represents the two versions of the protagonist, the real one and the one in her dream, through two contrasting vocal styles heard alternately throughout the song. The first part consists of Bush's layered vocals, for which she affects a vocal with a deep timbre, and although there are layers of harmonies, the main melody has a range limited to just two notes: the A and B below middle C. The use of these notes below C reflects the situation of the character, who is also below *the sea*, with the limited range giving the feeling of being trapped and constrained. The second vocal part is a solo line, which Bush sings in her regular voice, yet becomes increasingly more distressed towards the end of the song, repeating 'It's me' as the protagonist begins to come out of the dream and realises that she needs to stay wake to keep herself from drowning. 'Under Ice' ends with a long drone lasting around twenty seconds, before a whispered 'Wake up' is heard, which leads directly into the start of 'Waking the Witch'.

Bush describes 'Waking the Witch' as follows:

> [It] is about friends and memories who come to wake them up to stop them drowning. As they wake up and surface they are coming out of the whole feeling of deep subconsciousness. One of the voices tells them there's someone there to see them and here in the water is a witchfinder. This is a

> sort of nightmare they're having and this monster figure is basically trying to drown them, trying to see if they're innocent or guilty and if they drown then they're innocent. If they don't drown they're guilty so they'll be drowned anyway and it's the trial of this girl who's in the water and all she wants to do is survive and keep her head above water (1985, p. 2).

As well as referring to the potential drowning of the protagonist, the subject of witch trials could also be a reference to the fact that she now must try to force herself to stay awake, due to sleep deprivation being used as a method of confession in witch trials:

> For those accused of witchcraft, sleep deprivation was used to entice them into answering questions about their practice. After three days of being awake, hallucinations would set in and the will to resist crumbled. The confessions extracted from them often revealed bizarre hallucinogenic scenes such as flying, changing into animals, meeting the devil and taking part in witches' sabbaths (Anon., 2014c, online).

It is unclear at this point exactly how long the protagonist has been stranded in the water, yet her sleep deprivation may be causing her to hallucinate, which again suggests that she is an unreliable narrator. While she describes what she is experiencing in her delusional state, this does not accurately depict what is occurring in reality. In other words, she is no longer fully aware of the actual situation she is in, and what she believes to be real is only taking place within her own imagination.

'Waking the Witch' can be divided into two sections, the first of which involves the protagonist being woken up by the voices of her friends and family. Bush does not sing this section, but instead the character-narrator hears a collage of familiar voices, again including that of Bush's mother and other family members, urging her to wake up. Even though some of the voices are rather harsh in the delivery of their wake-up call, they still provide the comforting feeling of home that the protagonist is longing for. Some of the lyrics that are heard during this section are also familiar from elsewhere in 'The Ninth Wave', for example the lyric 'Little light' from 'And Dream of Sheep' is heard, as well as 'Over here' and the ominous 'We are of the going water and the gone / We are of water in the holy land of water', both of which are heard later in 'Jig of Life'. These repetitions create an element of familiarity for the listener too, as they can begin to hear connections between the songs, bringing together a stronger overall narrative.

The second section of ‘Waking the Witch’ sees the hallucinations caused by sleep deprivation take over the imagination of the protagonist, who believes she is on trial for being a witch. It begins with Bush’s heavily processed vocals, begging for help and pleading to be listened to. This is followed by the main body of the song which features two distinctly separate vocal lines heard in repeated succession. The lyrics for this are as follows, with the second vocal part shown as bracketed text: ‘You won't burn (Red, red roses) / You won't bleed (Pinks and posies) / Confess to me, girl (Red, red roses, go down)’. The first vocal part is the monstrous, almost inhuman, male voice of the witchfinder, interrogating and accusing the protagonist. The second vocal part is sung by Bush, as the protagonist, in an unaffected voice. This is perhaps the protagonist’s way of trying to block out the sound of the other voice by singing to herself, as these words are clearly taken from the traditional sea shanty ‘Blood Red Roses’, as performed by A. L. Lloyd (from *Classic A. L. Lloyd*, 1994): ‘Go down, ye blood red roses, go down / Oh, ye pinks and posies / Go down, ye blood red roses, go down’. This is an intertextual reference to Bush’s love of folk songs, as discussed in Chapter 3. It again reflects the role that Bush plays within ‘The Ninth Wave’, showing her to be more present in the character that she is writing and performing as here, compared to her earlier work.

The witch trial in ‘Waking the Witch’ is never fully concluded as there is a return to reality when the diegetic sounds of a helicopter and a voice saying ‘Get out of the waves, get out of the water’ are heard, signalling that there is now some hope for the main character being rescued. The protagonist does not acknowledge this, however, and again returns her thoughts to her family in the next song, ‘Watching You Without Me’.

Revisiting the calm and comforting feelings evoked in ‘And Dream of Sheep’, ‘Watching You Without Me’ hears the protagonist again thinking of her family. Addressing them directly, she imagines herself with them at this very moment, yet because she is not physically present, they cannot see nor hear her. This is indicated through Bush’s almost indecipherable vocals in places, which includes the lyrics ‘You can’t hear me’ and ‘Don’t ignore me’, showing her frustration at trying to speak to her family but not being heard by them. The character-narrator’s indecipherable dialogue also depicts the reality of her situation: her speech may have become affected by her cold, tired, and delusional state.

Bush states of the protagonist in ‘Watching You Without Me’ that:

> She finds that she’s there in spirit and there’s her loved one sitting in a chair by the fire, but she hadn’t conceived the idea that she wouldn’t actually be there in real terms, she’s not real and although she can see her man, he can’t see her, he can’t hear her, she can’t communicate with him in any way, it’s more of a nightmare than anything so far because this is the closest she’s been to any kind of comfort and yet it’s the furthest away (1985, pp. 2-3).

It is interesting to note that Bush describes both this and ‘Waking the Witch’ as a nightmare. There is a complete contrast of feel, style, and content between the two songs, yet there is a flashback to the processed vocal from ‘Waking the Witch’ towards the end of ‘Watching You Without Me’. Through these two different songs, Bush has created two opposing ideas of what form a nightmare might take for the protagonist. The first is evoked through fear, as is exhibited in ‘Waking the Witch’, and the second is through the frustration and sadness of not being able to be with the people that she loves, as is shown in ‘Watching You Without Me’, thus revealing the importance of family to the main character.

Although the protagonist is imagining herself at home in ‘Watching You Without Me’, the diegetic sounds heard in the background of the song bring back the reality of the situation. The sounds of water and gulls are audible, as well as additional sounds that suggest she has been spotted in the water and her rescue may be about to begin. For example, a male voice heard to quietly say ‘What’s that?’ in the opening seconds of the song, which is likely coming from the helicopter heard at the end of ‘Waking the Witch’, indicates that someone has noticed her floating in the water. Also, although unnoticed by the protagonist, yet perhaps channelled into the song through her subconsciousness, the Morse code for SOS can also be heard three times after the second verse of ‘Watching You Without Me’, further suggesting that she has been found and that help is on its way.

After subconsciously visiting her family, the protagonist experiences yet another hallucination in ‘Jig of Life’. It hears her recount a conversation with another, older version of herself, who can only exist in the future if she fights to stay alive in the present. In Bush’s words, it ‘is about the future self who comes to her rescue […]. It’s the future begging her, pleading with her to stay alive and to let her, the future lady live’ (Bush, 1985, p. 3). The song fully indulges in the Irish themes that have been hinted at previously in ‘The Ninth Wave’, which again appear to stem from

Bush's own family heritage: according to Bush's brother, they 'are the children of an Anglo-Irish family, in which the Irish aspect always seemed more in focus' (Bush, 2015, p. 11). 'Jig of Life' uses traditional Irish instrumentation, such as fiddles, whistles, bouzouki, bodhran, and uillean pipes, and is based upon an existing Irish tune, simply described as 'original music' in the album sleeve notes. Bush's family is also involved again here: her brother narrates the poem in the final section of the piece, using an Irish accent.

'Jig of Life' is made up of three contrasting sections: the first is the main song, as sung by Bush in the role of the protagonist, over the Irish accompaniment in simple time. There is then a sudden change to compound time for the second section, which is an instrumental jig, perhaps the jig of life described in the song's title, giving the impression that the character is going to fight for her life after receiving words of encouragement from her future self. After an abrupt end to the second section, the third and final section of the song returns to the simple time accompaniment from the first section, yet this time Bush is not the main vocalist. Although it begins with just Bush's vocal repeating 'I put this moment here', this receives the response of 'Over here' from the same male voice that was heard earlier in the opening section of 'Waking the Witch', now calling her away to listen to the poem that is the main focus of the third section of 'Jig of Life'.

The poem is vague in its meaning. It continually makes reference to water and also the passage of time, yet it is ambiguous as to whether it is urging the protagonist to survive or it is tempting her into the depths of the water. Lyrically, the poem appears positive and encouraging, however the overall delivery is cold and severe, and evokes memories of the witchfinder from 'Waking the Witch', particularly with the recurrence of the following lines that were previously heard in the opening section of 'Waking the Witch': 'We are of the going water and the gone / We are of water in the holy land of water'.

The fight for survival displayed in 'Jig of Life' appears to have been too much for the protagonist as the song ends suddenly, after which the sound of a conversation over radio control can be heard, presumably between NASA astronauts, as the first voice is heard to say 'Columbia now nine times the speed of sound'. This flows directly into the next song, 'Hello Earth', where the character

endures yet another hallucination. She has an out-of-body experience where she is looking down on the earth from above, which Bush describes as:

> [T]he point where she's so weak she relives the experience of the storm that took her into the water. Almost from a view looking down on the earth up in the heavens watching the storm start to form that eventually takes her and has put her in this situation (Bush, 1985, p. 3).

'Hello Earth' has two distinct sections, each of which occurs twice in the following form: verse – interlude – verse – interlude. The core of each verse involves Bush singing and playing piano, which, like the storm they describe, build up both times they are heard due to the addition of an orchestral arrangement, plus drums, bass, and guitar. The second verse also includes the addition of uillean pipes and bouzouki, continuing the Irish theme that runs throughout 'The Ninth Wave'. Backing vocals also warn: 'Get out of the waves, get out of the water'. These words have already been heard diegetically at the end of 'Waking the Witch', but have now slipped into the protagonist's subconsciousness. The second verse concludes with her questioning 'Why did I go?', thus indicating that she is still conscious of her situation as she regretfully asks herself why she took the journey that led to this point.

Each verse is followed by a mournful choral interlude, which Bush states 'was very inspired by a male choir that I'd heard in Herzog's film "Nosferatu"' (1985, p. 3). For these interlude sections, she uses a male choir to re-record a traditional Gregorian chant that is heard within the film. Although Bush's early work features frequent use of filmic influences, the influence of Werner Herzog's 1979 film *Nosferatu the Vampyre* upon 'Hello Earth' does not extend beyond the use of the music from the film, since there is no clear influence of the film's story upon the song's narrative. After the second and final choral section, dripping water is heard alongside an ominous low-pitched drone, which is subsequently pitch-shifted down even lower. This gives the feeling that the protagonist may be succumbing to the water and sinking deeper. At the same time, a female voice is heard whispering in German what translates as: 'Deeper, deeper, somewhere in the deep there is a light'. This refers back to 'And Dream of Sheep', where 'deeper and deeper' are the final words of the song, and also where the 'little light' is first mentioned. At this point, however, the light may be a one that the protagonist sees in the euphoric experience of drowning, or alternatively a metaphor for hope and survival, such as a search light

that has found her, or the light that is coming with the new dawn depicted in the following song, ‘The Morning Fog’.

In contrast to what has preceded it, ‘The Morning Fog’ is positive and uplifting. Bush states that it ‘is the symbol of light and hope; it’s the end of the side and if you ever have any control over endings they should always, I feel, have some kind of light in there’ (1985, p. 3). This confirms that ‘The Ninth Wave’ has a positive conclusion, and implies that the protagonist has been rescued. Without Bush’s validation, however, there would remain some ambiguity as to whether or not she had actually survived the night at sea. This uncertainty is due to the protagonist’s unreliability as a narrator throughout ‘The Ninth Wave’, combined with Bush’s tendency to write from unusual character perspectives, including those that are deceased, such as Cathy in ‘Wuthering Heights’ (from *The Kick Inside*, 1978b).

Set at the break of a new dawn, ‘The Morning Fog’ hears the protagonist, who has continuously focused on her family and home life to get through her ordeal, displaying a new appreciation for her loved ones, with the lyrics twice stating: ‘D’you know what? / I love you better now’. The lyric ‘Being born again’ further suggests that this event has led her to make a fresh start. This supports the idea that Bush has put more of herself into the character here, as this fresh start is reflective of her work on ‘The Ninth Wave’, which in itself marks a change in Bush’s approach to her work: for the first time, she appears more present in the character she is undertaking, rather than continuing her earlier technique of keeping a clear distance by placing herself in the role of an existing character. The final section of ‘The Morning Fog’ further confirms this, as it hears the protagonist stating that she will tell various members of her family that she loves them when she sees them again. These family members equate to those in Bush’s own family, many of whom are present on ‘The Ninth Wave’, thus strongly suggesting that there is an element of Bush’s own persona present in the character that she portrays.

5.2 ‘The Ninth Wave’: story and character analysis

As detailed above, ‘The Ninth Wave’ tells the story of a woman’s struggle to survive a night stranded at sea. Conveyed from the character’s first-person perspective as the situation occurs, it is frequently focalized through the dreams and hallucinations of her subconscious mind, caused through fighting tiredness in order to

survive. The narrative arc provides a character study by predominantly focusing on the protagonist's experience, looking at how she copes with, and reacts to, the frightening situation that she finds herself in. This character study is layered upon the context of the situation and the story that outlines her actual rescue, which takes place in the background without her full knowledge.

Although there is the story of her rescue taking place, this appears secondary to the character study that foregrounds all of the songs in 'The Ninth Wave'. The backgrounded story component is not recounted lyrically by a narrator, but is instead implied through the musical backdrop, with the addition of diegetic sound effects, such as water, helicopters, and radio communication, used to create the impression of the story's setting. As there is no omniscient narrator present to comment upon the details of the situation, there is an element of ambiguity to the story. This therefore allows the listener to create their own interpretation by piecing together the story through what they can hear, combined with what is alluded to in what the character-narrator reveals through the song lyrics. Using Genette's levels of narration (1980), it could be said that the main, extradiegetic narrative does not fully exist for the listener, although it is implied in the musical backdrop for 'The Ninth Wave', while the intradiegetic stories told by the character, that take place within the main narrative, are the central focus.

Narrated in a linear fashion, the protagonist's intradiegetic stories are conveyed as she experiences them, yet very little of what occurs actually takes place in reality. While these stories are delivered through the internal focalization of the character, the extradiegetic story taking place in the musical setting is, to use Genette's terms, '*nonfocalized* narrative, or narrative with *zero focalization*' (1980, p. 189, emphasis in original), where the musical setting knows more than the character. This shows that the implied author is allowing the listener to know not just what the character-narrator experiences, but also what is occurring around her that she is unaware of, thus leading towards the notion that she could be perceived as an unreliable narrator.

Chatman (1978, p. 149) states that:

> What makes a narrator unreliable is that his values diverge strikingly from that of the implied author's; that is, the rest of the narrative – "the norm of the work" – conflicts with the narrator's presentation, and we become suspicious of his sincerity or competence to tell the "true version".

However, the main character in ‘The Ninth Wave’, who is also the narrator, is the only person physically present throughout due to being stranded at sea, thus all of the lyrics heard, including most of those spoken by other characters, are either the character-narrator’s own words or are created in her imagination. Therefore, what she is saying is real to her, and she is in fact telling the ‘true version’ of events as far as she is aware. While her version of events may not be telling of the actual reality of her situation, how she deals with it inadvertently reveals more about her. Although nothing of her background, name, nor reasons for why she is in that particular situation are discovered, much is implied through Bush’s lyrics and her portrayal of the character, with two key themes becoming evident: the love that she has for her family, as indicated through her continued references to them; and her Irish heritage, which is established through the use of Irish themes, vocal accents, and instrumentation.

Given the unreliable nature of the narrator, Mitchell’s quote in the opening of Bush’s lyric book *How to Be Invisible* (2018, p. xix) is a very fitting summary of ‘The Ninth Wave’:

> The story is sketched out in clues. The listener (or reader of the lyrics) is required to work, to guess, to imagine. Is ‘And Dream of Sheep’s ‘little light shining’ the light on the life jacket? In ‘Under Ice’ is there ‘not a soul on the ice’ because the skater’s soul is in fact trapped under the ice? In the hallucinatory ‘Waking the Witch’, is the woman translating her fight against drowning as a psychodrama of a witch-hunt and subsequent witch-drowning; or is she remembering her death from a former life? […]. Does the woman even survive? ‘The Morning Fog’, the final song in the cycle, brings daylight and a vow to cherish loved ones better. Is the protagonist being airlifted to safety, or are they her dying thoughts, as the lines, ‘I am falling / Like a stone’ could suggest? Can we trust her words, or has she gone the way of William Golding’s drowning sailor Pincher Martin […]? My answers to these questions still shift.

It is interesting to note Mitchell’s reference to Golding, suggesting that the protagonist in ‘The Ninth Wave’ may already be dead, and therefore her struggle for survival is futile. Kruse similarly draws parallels with a pre-existing narrative, comparing ‘The Ninth Wave’ with the dream framework from *A Book of Dreams* (Reich, 2015), the book that ‘Cloudbusting’ is based upon:

> Through the night Bush slips in and out of consciousness, much as Peter Reich does in his book. As with eternal dreamtime, the past and future exist as elements of the present, in this case through hallucinations and dreams. It is undoubtedly significant that side 1 [of *Hounds of Love*] ends with Bush making

> rain in “Cloudbusting,” an act in which the waters are at her mercy. In contrast, Bush is at the whim of the drowning pool on side 2, as if her rainmaking got out of hand (Kruse, 1988, p. 461).

Both Mitchell and Kruse offer a plausible suggestion of a framework upon which Bush has built the narrative of ‘The Ninth Wave’. Kruse’s idea, however, becomes less likely with Bush’s live *Before the Dawn* performances in 2014, for which, as discussed later in this chapter, ‘Cloudbusting’ does not precede ‘The Ninth Wave’. There is no actual evidence to suggest that Bush based ‘The Ninth Wave’ on these or any other pre-existing narratives. She does, however, make intertextual references to other sources within ‘The Ninth Wave’: a section of music heard in the 1979 film *Nosferatu the Vampyre* is re-recorded and used in ‘Hello Earth’, and the lyrics of the sea shanty ‘Blood Red Roses’ are recalled for ‘Waking the Witch’.

A literary reference is also made on the back cover of the *Hounds of Love* album sleeve (1985b), in the form of an Alfred Lord Tennyson quotation. When asked in an interview if this was the inspiration for ‘The Ninth Wave’, Bush states:

> No, actually it was the other way around. I wanted a title for the whole thing. I was looking through some books and found this quote. In his poem he’s talking about the secrets of waves working in nine – like a complete cycle, with everything building up to the ninth wave and starting again (in Needs, 1985, online).

This statement is an indication that Bush had started to move on from her earlier style in two ways. Firstly, the fact that she no longer relies on the pre-existing work of others as the basis for the narrative in ‘The Ninth Wave’ shows a development of, and confidence in, her own style. Secondly, Bush’s above mention of ‘a complete cycle’ and ‘starting again’ are indications that ‘The Ninth Wave’ marks a turning point in her career. After using and adapting pre-existing narratives to develop techniques for creating stories and characters in her earlier songs, up to and including the first side of *Hounds of Love*, for ‘The Ninth Wave’ Bush began to take a more active role in the initial creation of her song narratives. While her earlier work was still very much her own, this increased original input, plus the extended length of ‘The Ninth Wave’, gave Bush a greater space in which to become more involved with the story and character, and thus she appears to be more present within the narrative here than she had been previously. As well as appearing to be more present herself, Bush also incorporates the presence of other voices into her work much more here, particularly those of her own family. Whereas in her earlier work she took on multiple characters

herself, the use of other people's voices provides a more realistic and clearer differentiation between the characters that can be heard, and also allows Bush to focus more on her role as the protagonist.

Very little is known about the protagonist in 'The Ninth Wave', yet there are similarities here with Bush, especially in the two key themes that come through, as stated above: the love for her family, and her Irish heritage. Like the character, who continuously refers to her family throughout her ordeal, Bush's own family, which has Irish roots, clearly plays an important role in her life and work. Her mother, brothers, and partner at the time are all involved in the album and can be heard either vocally or instrumentally on 'The Ninth Wave'. The protagonist's family members, as mentioned in 'The Morning Fog', also correspond to Bush's family members, thus suggesting that Bush may have put more of herself into this character than she had done with previous song characters.

As discussed in Chapter 4, Bush creates a distance between her own persona and that of her characters in her early work. Yet here, however, for the first time in her career, that distance appears to be somewhat diminished. Although the unnamed character-narrator role that Bush undertakes in 'The Ninth Wave' is not necessarily a version or reflection of herself, she is not as determined to keep a distinct distance between herself and the character, compared to her earlier work. In terms of Chatman's 'narrative-communication situation' (1978, p. 151), while Bush had largely remained outside of her work as the real author prior to 'The Ninth Wave', here she begins to move further inside her work: she allows herself to become more of an implied author, particularly through the extradiegetic story told in the musical setting, and she also moves a step closer to the narrator through links that can be drawn between herself and the protagonist.

5.3 Music videos: 1985-94

In a radio interview, Bush recalls how she conceived 'The Ninth Wave':

> 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 (on *Classic Albums: Kate Bush: Hounds of Love*, 1992).

Bush eventually fulfilled her filmic vision for ‘The Ninth Wave’ in 2014 through a theatrical realisation for her live *Before the Dawn* concerts, which is discussed in detail below. It is interesting to note, however, that other than the photograph on the back of the album sleeve, she did not create any visual accompaniments for ‘The Ninth Wave’ at the time of the release of *Hounds of Love* in 1985. Therefore, although she began to narrow the distance between herself and the protagonist, she still kept some visual distance between them. She did, however, continue to make several music videos around this period, including those for the four single releases from the first side of *Hounds of Love*.

Bush’s videos of the mid-1980s show a significant development in the cinematic aesthetic that had started to emerge in her early-1980s videos. She had established herself as an artist by this time, and consequently her videos became less heavily focused on her as the singer in illustrative performances, and more focused upon the visual narratives and conceptual pieces that relate to the songs and lyrics, covering all three of Goodwin’s categories ‘of relations between songs and videos: illustration, amplification, and disjuncture’ (1992, p. 86). In terms of Lacasse’s transphonography model, they also began to move away from being just paraphonographic ‘material *surrounding* the recording’ towards more cophonographic ‘material *interacting* with the recording’ (2018, p. 44, emphasis in original), as several of these videos contribute additional meaning to the narratives depicted in the songs.

Made to accompany songs from her *Hounds of Love* album (1985b) and *The Whole Story* greatest hits collection (1986b), Bush’s videos of the mid-1980s are: ‘Running Up That Hill’, ‘Cloudbusting’, ‘Hounds of Love’, ‘The Big Sky’, and ‘Experiment IV’ (all from *Kate Bush: The Whole Story*, 1986). While Bush had always solely composed all of her songs, it was during this time that she also started to take more control over her visual output, directing the latter three of these videos.

On first viewing, the video for ‘Running Up That Hill’ (released in 1985) may seem like another performance video, as for the most part it shows Bush and a male partner performing a choreographed dance routine. Yet unusually for a music video, it does not feature any lip-synching of the song, nor are the protagonists depicted as being aware of the camera. Bush and her partner are placed as the central characters in the video, but not as the performers of the song, as they may not even be aware of it: although their dance routine fits with the timing and rhythmic feel of

the song, it is not necessarily performed as a response to it, thus creating a video in which the visual aesthetic is at a disjuncture to the song. At the same time, however, there are contrasting non-dance elements present in the video that illustrate the basic lyrical narrative. For example, the protagonists are seen stepping out of their own bodies, which follows the lyrics telling of a man and a woman swapping places to better understand each other. This demonstrates that Goodwin's categories of music videos (1992) are not mutually exclusive, as the differing sections in the video for 'Running Up That Hill' incorporate elements of both illustration and disjuncture.

Like 'Running Up That Hill', 'Hounds of Love' (released in 1986) also has a non-lip-synched video, highlighting Bush as an actor rather than a singer. Influenced by Hitchcock's 1935 film *The 39 Steps* (Cawood, 2016), this cinematic video was Bush's directing debut. The influence of *The 39 Steps* shows that as well as often using filmic sources as the basis for her song narratives, she also uses them as inspiration for her videos. The narrative content of the 'Hounds of Love' video is vague and at a disjuncture to the song, however. Cawood, who recognises the 'mismatch between lyrics and image' as 'disjuncture', states that 'the story of the song is confused by the narrative of the video' (2016, p. 56). Yet, as pointed out in Chapter 3, this confusion is in keeping with the song narrative, and adds to the confusion felt by the song's protagonist, thus inadvertently amplifying a key theme of the song.

The videos for 'Cloudbusting' and 'Experiment IV' (released in 1985 and 1986 respectively) both provide a much clearer storyline than the video for 'Hounds of Love'. They build upon the stories told within the songs and could therefore both be described as cophonographic material that amplifies the narratives within the songs. Based upon a true story, 'Cloudbusting' tells of the relationship between a father and his young son. Although expressed in the lyrics from the perspective of the son, the visual imagery instantly shows elements of their relationship that cannot be described as succinctly in words, such as their love and respect for one another. Similarly, the horror narrative of 'Experiment IV' tells of a sound that can kill people. This idea of a fatal sound understandably cannot be represented aurally within the song, yet the video allows Bush to take on the role of a visual representation of it. Given the fact that she is frequently inspired by films, the dystopian aesthetic in Bush's mid-1980s videos appears to have been influenced by Terry Gilliam's *Brazil* (1985). Although Bush does not confirm this influence, there are several links between her work and

Gilliam's film. For example, Peter Vaughan, who appears in *Brazil* also features in her 'Experiment IV' video, and Julian Doyle, the editor of *Brazil*, directs her 'Cloudbusting' video. Furthermore, Bush actually recorded the title theme song for *Brazil*, 'Brazil (Sam Lowry's First Dream)' (from *The Other Sides*, Bush, 2018b), although an instrumental version of it was instead featured in the final cut of the film.

Vernallis (2004, pp. 3-4) claims that: 'If the intent of a music-video image lies in drawing attention to the music – whether to provide commentary upon it or simply to sell it – it makes sense that the image ought not to carry a story or plot in the way that a film might'. Although this may be true of many music videos, it clearly was not Bush's intent for the 'Cloudbusting' and 'Experiment IV' videos. Both are very cinematic, and stand alone as short films in their own right. While the songs do contain the narrative in themselves, when placed alongside their videos they act like soundtracks to the images: the narratives depicted in the videos can be easily interpreted without relying upon the song's musical and lyrical content. Both videos feature film and television actors who were well-known at that time, such as Donald Sutherland in 'Cloudbusting', and Peter Vaughan, Richard Vernon, Dawn French, and Hugh Laurie in 'Experiment IV', adding an element of gravitas to the videos as short films rather than just visuals to accompany a song. The video for 'Cloudbusting' also features a version of the song that is two minutes longer than the original due to an extended instrumental section. This allows the video to add further layers of narrative to the story, and thus demonstrates the importance that Bush places on the visual narrative.

The video for 'The Big Sky' (released in 1986) is the only one from this period that resembles Bush's earlier performance-style videos. Although it contains some sequences that loosely illustrate the lyrics, such as Bush looking to the changing skyline, it mainly sees Bush take on the role of the singer performing to the camera, or the audience. For the very first time in her music videos, however, she is seen performing in front of a band, and although obviously mimed, this gives the illusion and feeling of a live performance. At this point in her career Bush had not performed live for seven years, and so the video for 'The Big Sky' created a way in which she could still engage with her audience: a necessary substitute for her lack of actual live performances.

The developments that Bush's visual style made in the mid-1980s do not continue to progress in the music videos for her next album, *The Sensual World* (1989), however. The videos for 'The Sensual World', 'This Woman's Work, and 'Love and Anger' (all from *Kate Bush: The Sensual World: The Video*, 1990), were all directed by Bush and are evocative of her previous work, with each showcasing different elements of her earlier video styles.

Bush's visual aesthetic returned to the very start of her career with the performance video for 'The Sensual World' (released in 1989), exhibiting an intertextual relationship with one of her debut videos: the red dress version of 'Wuthering Heights' (*Kate Bush – Wuthering Heights – Official Music Video – Version 2*, 2011). The video for 'The Sensual World' sees Bush lip-synch and perform a choreographed routine while in the role of a pre-existing literary character. She is also wearing a long red dress, set against the backdrop of a forest, which is reminiscent of the imagery from 'Wuthering Heights'. Like 'Wuthering Heights', the video for 'The Sensual World' does not add a narrative layer to the story, but rather brings to life the character and illustrates the content of the lyrics. Similarly, the 'Love and Anger' video (released in 1990) is also performance-based, which towards the end sees Bush performing in front of a band, evoking the imagery of the video for 'The Big Sky'.

The video for 'This Woman's Work' (released in 1989) is more akin to Bush's mid-1980s narrative videos. It closely replicates the original scene from the film *She's Having a Baby* (1988) for which the song was written, in which a man awaits news of his wife and child during a difficult birth. It is filmic in style and amplifies the story told in the lyrics, exhibiting the emotions that the protagonist is experiencing. Through intertextual references, all three of Bush's videos from the late 1980s feel like a reflection upon her earlier career, rather than a development of the step she took towards creating a more narrative and cinematic style only a few years earlier.

While Bush had originally envisioned 'The Ninth Wave' as a visual piece, it was not realised at the time of its release. She did, however, undertake a similar idea with her *The Red Shoes* album (1993), when she wrote, directed, and starred in *The Line, The Cross & The Curve* (1994), a short film featuring six songs from the album. Sections of the film were also used as the music videos to accompany the album's single releases. The main character in the film, played by Bush, is tricked into

wearing cursed red shoes that control her feet, thus demonstrating a return to Bush's earlier techniques of using pre-existing stories, as the narrative is loosely based upon the 1948 film *The Red Shoes*. It also makes intertextual references to other stories from literature and film. For example, *Through the Looking-Glass* (Carroll, 1998) is evoked once the protagonist puts the shoes on, as she enters a new world on the other side of the mirror she is standing in front of. *The Wizard of Oz* (1939) is also significant in terms of the pair of red shoes that are key to the protagonist's journey and return home. These similarities have not gone unnoticed, as Moy (2007) recognises the similarity to *Through the Looking-Glass* and *The Wizard of Oz*, while Withers (2010b, p. 10) points out that 'other symbolism in *The Line, the Cross and the Curve* alludes to *The Wizard of Oz*, such as the invocation of the power of three that roughly corresponds to the function of the line, cross and curve symbols in Bush's film: brain, heart and courage'.

The Line, The Cross & The Curve opens with 'Rubberband Girl', which takes the form of a rehearsal for a live performance. It shows Bush and her male partner performing a choreographed dance routine similar to that in 'Running Up That Hill', yet with the exception that here Bush lip-synchs to the song, and the performance takes place in front of a band, once again reminiscent of 'The Big Sky'. Although it may be expected that this should set the tone for what is to follow, it does not relate clearly to the remainder of the film. It instead frames the narrative by introducing and contextualising Bush's character as being a performer, predominantly a dancer, which aligns with the main character from *The Red Shoes* film (1948), who is a ballerina. There is also an alternate US version of the video for 'Rubberband Girl' (*Kate Bush – Rubberband Girl – US Version – Official Music Video*, 2011): it shows Bush performing with a microphone, and is intercut with dance scenes from the original 'Rubberband Girl' video, as well as newly recorded material based upon the original dance sequences. It also includes scenes and dialogue from *The Line, The Cross & The Curve*, thus making the US video feel more like a promotional video for the film, rather than for the song.

The scene in *The Line, The Cross & The Curve* containing 'The Red Shoes' forms the key narrative element of the film, as it is where the main protagonist receives the cursed shoes. The song lyrics explain the visuals on screen, and although it is actually sung by Bush, both characters mentioned in the lyrics occasionally lip-synch to their relevant lines. The other songs in the film typically

support the scenes and contextualise the visuals of this concept piece, as well as frequently showing Bush lip-synching the lyrics. The musical sequences are all disparate from each other, however, as if each individual song's lyrics were used to create and drive a linear narrative for the film, rather than the songs being created to fit into an already existing overall narrative. Unlike 'The Ninth Wave', which would have suited a visual accompaniment and was clearly conceived as a whole, Bush's visual work for *The Line, The Cross & The Curve* simply illustrates an interpretation of each song's meaning within the context of the film.

After *The Line, The Cross & The Curve*, Bush did not release any new original material until 2005, and this therefore marks the end of yet another period of her career. By the mid-1980s she was well-established as an artist and had clearly taken much greater control over her musical and visual output. Her visual style became more wide-ranging, varying from straightforward performance videos to conceptual filmic pieces, for which she undertook new roles such as acting and directing, thus demonstrating that she was more than just a musical performer. While in her earlier career Bush had created paraphonographic music videos that accompanied the songs, here her videos became more cophonographic, with their strong visual narratives contributing greatly to the understanding of the narrative within the songs. Her videos at this time were ambitious and progressive, making the visual aesthetic more prominent than her star image, indicating that she was more concerned with the work than the promotion of it, and that her priorities lay with being an artist rather than a star. This way of thinking was not exclusive to Bush, however, as Frith (1988, p. 214) points out:

> Peter Gabriel used his winner's speech in the 1986 American video awards to plea for video to be treated as art and not promotion. This has become a recurrent call from video-pop stars, and making one's own clip is beginning to be a badge of rock authenticity (like writing one's own songs).

In the late 1980s and early 1990s Bush's visual work became more reflective, particularly through intertextual references back to her earlier styles and imagery. Although she returned to performance-style videos as a substitute for live performances, perhaps to satisfy her record company, the lack of any actual live performances during this time suggests that she wanted to distance herself from the role of the music star, which she did to the extreme when she took a break from releasing any new material for over a decade. At the same time, however, as

explained above in relation to ‘The Ninth Wave’ and as is discussed further in the next chapter through *Aerial* (2005), Bush’s first album after her hiatus, she also increased her presence within her work by narrowing the distance between herself and the role of the narrator.

5.4 The passage of time: ‘The Ninth Wave’ live

Thirty-five years after her first and only tour, Bush eventually returned to live performance in 2014 with her *Before the Dawn* show. The show was divided into three acts, the second of which was a realisation of ‘The Ninth Wave’ performed in its entirety. The following discussion is based upon the audio release of the *Before the Dawn* shows (2016) as no official visual footage of the concert has been released to date, apart from the pre-recorded ‘And Dream of Sheep’ video (*Kate Bush – And Dream of Sheep (Live) – Official Video*, 2016), which, like the back of the *Hounds of Love* album sleeve (1985b), depicts Bush as the stranded character wearing a life jacket.

In terms of the songs and Bush’s performance, the live version of ‘The Ninth Wave’ does not vary greatly from the album version. Some new additions have been made to the live version, presumably to aid the theatricality of the performance, such as the spoken pieces ‘Astronomer’s Call’, ‘Watching Them Without Her’, and ‘Little Light’, all of which simply help to contextualise the concept and provide clearer direction within the narrative. Additional characters have also been included, such as the man from ‘Astronomer’s Call’ who alerts the coastguard that a ship is in trouble; the search crew who are looking for the protagonist at the end of ‘Waking the Witch’; and the protagonist’s family who are at home waiting for her in ‘Watching Them Without Her’. This fleshes out the extradiegetic story that is happening around the main character and brings to life some of the people that she can hear and is thinking about on the original recording.

Like the original recording, a large portion of the live performance of ‘The Ninth Wave’ takes place in the protagonist’s mind. In the *Before the Dawn* CD liner notes (2016), Bush explains her concept for staging this live, and then later adapting it for audio:

> On stage, the main feature of *The Ninth Wave* was a woman lost at sea, floating in the water, projected onto a large oval screen – the idea being that this pre-recorded film was reality. The lead vocals for these sequences were

> sung live at the time of filming in a deep water tank […]. The rest of the lead vocals on this disc were sung live on stage as part of the dream sequences. The only way to make this story work as an audio piece was to present it more like a radio play and subdue the applause until the last track when the story is over and we are all back in the theatre again with the audience response.

This shows that while Bush has typically adapted the work of others for use in her own work, such as using pre-existing narratives as the basis for her songs, here she adapts her own work. After adding spoken sections to the audio of 'The Ninth Wave' and creating the entire visual presentation to adapt it for live performance, she then reverses this process by adapting it back to a solely audio piece for the *Before the Dawn* live album. This in itself suggests that the live feel of the album is somewhat compromised in favour of the narrative that Bush wants to illustrate. By conceptualising it as if it were a radio play and removing the sound of the audience until the final track, the songs can flow continuously without any interruption to the narrative. Bush also stays in character throughout the whole act, only breaking this to thank her audience after the final song has finished.

Whereas the ending of the original album version of 'The Ninth Wave' remains ambiguous in terms of whether or not the protagonist actually survives, the *Before the Dawn* version builds upon the original narrative, adding confirmation that she does survive. As quoted above, Bush states that the audience is heard again 'when the story is over and we are all back in the theatre': the audience is first heard to applaud as the final song begins, thus implying that the protagonist was rescued, and 'The Morning Fog' takes place when they are safely back on dry land.

As well as building upon the original narrative to confirm the ending of 'The Ninth Wave', Bush also develops it by contextualising the setting through the preceding song, 'King of the Mountain', which closes Act I of *Before the Dawn*. Like 'Cloudbusting', which precedes the album version of 'The Ninth Wave' by closing the first side of *Hounds of Love* with the sound of rain and subtly implying the onset of a storm, 'King of the Mountain' also sets the scene for 'The Ninth Wave'. 'King of the Mountain' was written much later than 'The Ninth Wave', and so could not have been used originally, yet through the passage of time, Bush has built up a repertoire of songs that she can combine to build stronger narrative themes across her work. For *Before the Dawn*, 'King of the Mountain' unmistakably builds up a storm that sweeps the protagonist from 'The Ninth Wave' overboard. In the final section of 'King of the Mountain' Bush repeats the lyrics 'There's a storm rising' and 'The wind it blows',

during which howling wind can be heard building up the storm, as well as what sounds like a ship's anchor being dropped, thus setting up the scene for what is to follow in Act II.

With the exception of new, additional sections in the conceptual pieces of Act II, and also Act III, which is discussed in the following chapter, the entirety of *Before the Dawn* is a return to existing material. Bush does not return to the beginning of her career for this, however. Overlooking her first four albums, her earliest songs to be included in the shows are those from *Hounds of Love* (1985b). Although Bush has not stated why she chose to exclude the early years of her career and only perform songs from 1985 onwards, it may be that, as suggested above, *Hounds of Love*, and in particular 'The Ninth Wave', marked a turning point in her career in terms of her position within her work. It was at this time that Bush began to step into less distanced and more realistic character roles that allowed her to be more of a narrator and implied author within her songs, rather than simply the real author outside of her songs.

5.5 Bush's presence in 'The Ninth Wave'

As explored in the previous two chapters, Bush's early career showcases her use of narrative through the adaptation of pre-existing stories from a variety of media, as well as through her empathetic approach to first-person character-narrators. Although very much embodying the role of these character-narrators, Bush builds a clear distance between herself and her work by focusing on characters that cannot be mistaken for her own persona. In the case of 'The Ninth Wave', however, the distance between Bush and her work becomes less distinct. As not much is known about the unnamed protagonist in 'The Ninth Wave', there is scope for the listener to interpret the character as Kate Bush. Additionally, the character reveals details about herself and her family that draw parallels with Bush and her own family, thus pulling Bush further inside her work and closer to the character.

Bush also moves away from her use of pre-existing stories for 'The Ninth Wave', as it is not noticeably based upon a hypotext, although it does include intertextual references to several other sources. This shows a development of Bush's song writing techniques since she is no longer using these sources as a narrative device, but instead as a stylistic choice. Furthermore, the extended, multiple song

format of ‘The Ninth Wave’ allows Bush to develop the story and character over a longer period of time. This, combined with the absence of authors from hypotexts gives her greater space to be more present inside her work as an implied author and narrator.

As the indication of a rebirth at the end of ‘The Ninth Wave’ suggests, this period marks a change for Bush. The distinction between Bush and her characters begins to blur, creating the impression that she is more present in her work than she has been prior to this point, yet at the same time she also begins to distance herself from her role as a music star. As seen through her music videos from the mid-1980s to the early-1990s, she became more concerned with the aesthetic of her work rather than its promotion, thus demonstrating that she placed greater importance on being a music artist rather than a star. This is something that continues to grow more prominent throughout Bush’s career, and as is seen in the following chapter, which focuses on her 2005 album *Aerial*, allows her to take a different perspective within her work and enables her to become even more prominent as an artist.

Chapter 6. Beyond Characters: *Aerial*

Described by Bush as ‘a larger version’ of *Hounds of Love* (on *Front Row*, 2005), *Aerial* (2005) consists of two separate works divided over two discs in CD format. Replicating and extending the structure of *Hounds of Love* (1985b), the first disc of *Aerial*, ‘A Sea of Honey’, consists of individual songs, while the second disc, ‘A Sky of Honey’, is in the form of a longer conceptual piece in which all of the songs link together to depict the passing of a day.

In terms of chronology, Bush released two albums in between *Hounds of Love* and *Aerial*: *The Sensual World* in 1989, and *The Red Shoes* in 1993. While this chapter moves forward to begin exploring Bush’s later career through examining *Aerial*, these two interim albums have not been overlooked. They are both discussed in the following chapter in relation to the passage of time, as Bush revisited several songs from both of these albums for *Director’s Cut* (2011b). As is explained, both *The Sensual World* and *The Red Shoes* see Bush returning to her earlier style by continuing to use characters to tell her stories, while also developing her increased personal presence within her work that began with *Hounds of Love*. Bush still uses characters on *Aerial*, yet there is a notable change in terms of her personal presence and position on the album, hence the reason for moving forward to focus upon this here.

Following *The Red Shoes*, Bush did not release another album for 12 years, thus leading to much speculation about her prior to the announcement of *Aerial* in 2005. In an interview with Bush from the time of *Aerial*’s release, Doyle (2005, online) opens with:

> We have been waiting for Kate Bush. For 12 years, she has been missing, Garbo-like, from public life, leaving tabloid reporters to rattle up frothing reports, and patient fans to gratefully absorb every molecule of drip-fed information. Until very recently, EMI Music's directors were chewing their nails down to their elbows wondering if their most elusive signatory would ever finish making her eighth, long-gestated record, Aerial. The rest of us could rely on nothing but whispered rumour, adding to an already towering myth.

This statement indicates that Bush’s long gap between albums, during which she was rarely seen in public, generated rumours of her whereabouts as well as anticipation for a new album. During this hiatus, however, Bush had become a mother and simply dismisses any rumours, claiming: ‘I go out of my way to be a very

normal person and I just find it frustrating that people think that I'm some kind of weirdo reclusive that never comes out into the world', before going on to say that '[i]f I could make albums quicker, I'd be on a roll wouldn't I? Everything just seems to take so much time' (in Doyle, 2005, online).

As outlined in previous chapters, the early years of Bush's career saw her frequently take on the role of first-person character-narrators that were not representative of her own persona. These characters could therefore not be mistaken for Bush, thus keeping a distance between herself and her work. By the mid-1980s, however, Bush's position within her work began to change, as this distance began to decrease. While still taking on the role of the character-narrator, she no longer kept their persona distinct from her own, which allowed her to be more present as the narrator and implied author inside her songs, rather than just the real author outside of the songs. Although Bush became more present inside her work at this time, she also started to become less present as a music star and continued to distance herself from this role to the point of not releasing any albums between 1993 and 2005.

When Bush returned with *Aerial* in 2005, her narrative position had changed yet again. Bush confirms this, stating:

> I wanted to make a record that had much more space in it, and I also wanted to stand in the role of the narrator much more, rather than it being the person inside the song. I wanted to stand outside and talk about situations outside of myself. Part of that process was also to not have very many backing vocals, to have a greater sense of one voice telling the story (on *Front Row*, 2005).

This shows that Bush had consciously made the decision to make changes to *Aerial* compared to her earlier work, in particular her narrative position. Rather than acting from inside the character looking out in the role of the character-narrator, here, she becomes more present and aware as a narrator, looking at characters from the outside as an observer-narrator. By examining each part of *Aerial* in turn, before going on to discuss Bush's live performance of the second part of the album for her 2014 *Before the Dawn* shows, this chapter explores how Bush's perspective and position within her songs has changed over time.

6.1 Bush's changing position in 'A Sea of Honey'

The first part of *Aerial*, entitled 'A Sea of Honey' comprises of seven individual songs: 'King of the Mountain', 'π' (Pi), 'Bertie', 'Mrs. Bartolozzi', 'How to Be Invisible',

‘Joanni’, and ‘A Coral Room’. These songs all focus upon particular characters, yet are narrated from one of two viewpoints: they are either told from within the role of the first-person character-narrator, which is common to much of Bush’s earlier work, or through her new position as an observer-narrator viewing the character from a third-person perspective. Both of these viewpoints used in ‘A Sea of Honey’ are discussed below, beginning with the first-person character-narrator.

Upon the release of *Aerial*, Bush stated: ‘For the last 12 years, I've felt really privileged to be living such a normal life […]. It's so important to me to do the washing, do the Hoovering’ (in Doyle, 2005, online). This idea of a normal life appears to be a key theme running throughout *Aerial*, and is clearly reflected through the titular character-narrator that Bush writes and performs as in ‘Mrs. Bartolozzi’. The song hears the titular character reminisce about a day of housework, in which she cleans the floors and does her family’s laundry, thus suggesting that Bush may have used her own life as a basis for this character’s experiences.

While the character of Mrs. Bartolozzi appears to be recounting the day to her partner, the song may be better interpreted as an interior monologue, as it takes on a fantastical direction partway through, when she daydreams while watching the clothes move around in her washing machine. In this daydream, perhaps due to the boredom of undertaking a mundane household chore, she imagines a world inside the washing machine, where she sensualises and sexualises the tangling up of the clothing in the machine, before being brought back to reality when she sees the washing blowing on the line. The idea of the song as an interior monologue brings to mind ‘The Infant Kiss’ (from *Never for Ever*, 1980b), which also lets the listener into the personal thoughts of the character-narrator. As explained in Chapter 4, the protagonist in ‘The Infant Kiss’ is based upon a pre-existing character, which keeps some distance between Bush and who she is performing as. Here, however, while the use of the name Mrs. Bartolozzi for the titular character keeps some distance between the author and the narrator, this distance still seems much less than that in Bush’s earlier first-person work, as the character of Mrs. Bartolozzi can be easily interpreted as Bush herself.

The distance between the author and narrator is further reduced in ‘How to Be Invisible’, where Bush takes on the role of an unnamed narrator who explains how to make oneself invisible. Given Bush’s lack of public appearances in over a decade, as

well as her limited media presence during the promotion for *Aerial*, this again is another song that may overtly reflect an aspect of Bush's own life rather than tell the story of an independent character. Bush's 2018 book of song lyrics also shares the title *How to Be Invisible*, suggesting that this invisibility is of some importance and significance to her and her work.

For a connection to be made between Bush and the character-narrator in 'How to Be Invisible', Bush's own career narrative needs to be understood. However, given that a large proportion of the audience for *Aerial* will have been Bush's existing fans who had waited since *The Red Shoes* (1993) for her to release a new album, this seems like an obvious association. This also leads to further questions regarding who is speaking to whom in the song: in terms of Chatman's 'narrative-communication situation' (1978, p. 151) it can be understood as the implied author speaking to the implied listener, yet it can also be interpreted as a way for Bush, as the real author, to speak to her real listeners, using the song as a narrative text through which to communicate. As becomes clear throughout this chapter, the same notion can also be applied to much of *Aerial*, with Bush describing elements of her own life to her listeners through her songs.

This notion is strengthened through Bush's use of intertextual references back to her own earlier work. Like much of her earlier output, 'How to Be Invisible' also includes references to pre-existing narratives by alluding to Lewis Carroll's *Alice* novels (1998). For example, the mention of 'a million doors' may be a reference to the doors that Alice encounters when she falls down the rabbit hole at the beginning of *Alice's Adventures in Wonderland*, and even the theme of invisibility could refer to the Cheshire Cat, who becomes invisible except for his grin. The song also makes reference to Alice's journey that occurs by stepping into the mirror in *Through the Looking-Glass* through its final lyrics: 'You jump into the mirror / And you're invisible'. It is here where a similarity can also be drawn with Bush's own work in the form of her short film, *The Line, The Cross & The Curve* (1994). As explained in the previous chapter, the film alludes to Alice's passage through the mirror in *Through the Looking-Glass* when Bush's character also makes the journey to a world inside a mirror. The reference to this in 'How to Be Invisible' shows that as well as returning to her earlier techniques of using pre-existing sources of others within her work, in this latter part of her career Bush is also reflecting upon her own earlier work. *The Line, The Cross & The Curve* was some of the last output that Bush released before

becoming invisible to the public eye for over a decade, thus the allusion to it in ‘How to Be Invisible’ becomes even more significant in terms of Bush’s personal presence within her work.

Bush brings her personal life into her work much more clearly and fully with ‘A Coral Room’ and ‘Bertie’. She states that ‘A Coral Room’ ‘is really about the passing of time’ and ‘talking about a memory of my mother’ (Bush, on *Front Row*, 2005). According to Doyle (2005, online), it was a song ‘that Bush admits she first considered to be too personal for release, dealing as it does with the death of her mother’. It opens with a description of what seems to be an underwater city ‘draped in net’. The lyrics go on to describe the net as ‘webs’, and a ‘spider of time’ is mentioned, suggesting that perhaps this sunken, forgotten, underwater city is simply a metaphor for old memories, untouched for many years and therefore covered in cobwebs. Due to the personal nature of the song, this indicates that this may be the first time Bush has visited these memories, or at least the first time that she has addressed them within her work. This was not the first time that Bush had made explicit mention of personal memories, however: she had started to place herself into her work in a more personal way on her 1993 album *The Red Shoes*, particularly in the song ‘Moments of Pleasure’ where she speaks of her mother, as well as naming and sharing memories of several friends and family members who had passed away.

‘Bertie’ is also a very personal song for Bush as it hears her singing about her young son, who is the titular character. While Bush’s presence within her work gradually increased over time, here, it becomes clear that she is fully present as the real author, the implied author, and the narrator. Having clearly identified the subject of the song as her own son, she does not hide behind any characters or personae, but instead takes on her own role as a mother and very obviously writes and performs as herself, telling everyone how proud she is of her son and how much he means to her.

The opening lyrics of ‘Bertie’ are: ‘Here comes the sunshine / Here comes that son of mine’. The use of word play between ‘sun’ and ‘son’ here echoes the same word play that Bush used in ‘Cloudbusting’ (from *Hounds of Love*, 1985b), which, like ‘Bertie’, also explores a parent-child relationship. ‘Cloudbusting’ is about a boy and his father focalized through the child’s perspective, whereas in ‘Bertie’ the roles are reversed, as it is about a mother and her son, viewed from the parent’s perspective.

Although it is not unusual for songwriters to reuse their own chord progressions, further similarities can also be seen in the harmonic progression of the two songs: the basic chord progression that 'Cloudbusting' is largely based upon, C# minor – B major – A major – B major, is reused within the harmonic structure of 'Bertie'. The two songs musically have a very different feel, yet the likenesses in their lyrical sentiments and harmonic similarities suggest that Bush consciously refers back to 'Cloudbusting' in order to evoke the parent-child relationship that she depicted previously, albeit transfocalized and now viewed from the opposite perspective for 'Bertie'.

While 'Bertie' is reminiscent of Bush's earlier work, it also represents a new style of narrative that sees a firm presence of Bush as the narrator within her songs: she moves towards being a third-person observer-narrator, rather than just a first-person character-narrator. Although she is talking of her own feelings in the first person, these feelings are evoked by observing her son and describing him in the third person. This brings to mind Bush's earlier style of third-person narration, where, as outlined in Chapter 4, she typically focalized the stories through narrators who, although they were not the main protagonist, still had some active involvement in the story in the role of what Genette terms as a homodiegetic narrator, who is 'present as a character in the story he tells' (1980, p. 245).

For the remainder of the songs on 'A Sea of Honey', Bush shifts her position to that of a heterodiegetic narrator, who is 'absent from the story he tells' (Genette, 1980, p. 244). Solely taking on the role of a third-person observer-narrator, she views the protagonists in 'Joanni', 'π', and 'King of the Mountain' from an outsider's point of view. In the same way that Bush does not judge the character-narrators she performs as in her earlier work, here the observer-narrator remains neutral, simply describing the characters rather than critically commenting upon them. This also allows the narrator to stay at a distance from the character and remain uninvolved in the story. For example, 'Joanni' is an observation of Joan of Arc that describes her appearance and refers to her involvement in warfare.

'π' (Pi) is also a character observation, in which the third-person observer-narrator describes the protagonist in the opening lyrics as a 'Sweet and gentle and sensitive man / With an obsessive nature and a deep fascination / For numbers'. This sets up the premise for the remainder of the song, which hears the mathematical

constant π told to over one hundred decimal places, yet with some omissions and errors. While the lyric 'run him in a great big circle' refers to the use of π in mathematical formulae relating to circles, it also implies that the protagonist's obsession is resulting in some form of frustration, which would explain the omissions and errors in the reading of the numbers. Furthermore, this draws similarities with the 1998 film *Pi: Faith in Chaos*, in which the protagonist, Max Cohen, is a number theorist whose obsession with numbers leads to madness. Although Bush has not confirmed this as an inspiration for the song, it does seem a plausible source given her prominent use of pre-existing characters and stories from other media in her earlier career. Therefore, while some things about Bush's work may have changed on *Aerial*, particularly in terms of her own position, key elements of her earlier techniques are still evident.

This blend of new and established techniques is further exemplified in 'King of the Mountain', the opening track from *Aerial*. As the only single from the album, the song and its accompanying music video (*Kate Bush – King of the Mountain – Official Music Video*, 2011) establish this new style with Bush's audience, showing a notable change of position compared to her earlier career, while still using intertextual symbolism from a pre-existing narrative influence to add layers of meaning.

Paying homage to Elvis Presley, 'King of the Mountain' is narrated using what BaileyShea (2014, online) terms as second person covert narration: 'a more personalized version of third-person narration'. The unknown narrator speaks out directly to Presley who passed away in 1977, asking if he is still alive and suggesting that he is simply in hiding, living a happier life away from the media intrusion that comes with his level of fame. While the song is about Presley, it is not difficult to also view this as a semi-autobiographical piece with Bush as the central character, commenting upon her own experience of the music industry and its associate media. For example, when she is speaking of Presley's whereabouts and the suggestions that he is living a happier life out of the public eye, it is easy to draw parallels with her own 12-year absence from the media to live a normal life. However, giving her rationale behind writing the song, Bush states: 'I was very much writing about Elvis […] that kind of fame he must have been living with must have been unbearable. I can't imagine' (on *Front Row*, 2005). Bush's acknowledgement that she cannot imagine how Presley must have felt may be a reason for taking on the observer-narrator role rather than performing in the role of the main character. As becomes

clear below, this may also be a reason why she uses a pre-existing fictional character as a means of imagining facets of Presley's life.

The first verse of 'King of the Mountain' is made up entirely of questions asked by the narrator, while the second verse consists of statements telling Presley of rumours that have been circulated about him. This could suggest that the narrator may be an interviewer or journalist, interrogating Presley and pressing for answers, or simply Bush questioning the effect of fame in order to understand how he must have felt. The chorus lyrics continue to question Presley, asking him of his whereabouts before suggesting that he is 'In the snow with Rosebud'.

This mention of Rosebud hints at a deeper level of meaning through the intertextual reference to Orson Welles' 1941 film *Citizen Kane*. Rosebud is a name that is synonymous with the film. It is central to the plot, referring to the sled that the titular character, Charles Kane, had as a child, and is symbolic of his last moments of happiness before being taken away from his family. This use of a filmic source in Bush's work is nothing new, as she frequently used stories from film and television as the narrative basis for several of her earlier songs. Here, however, the use of *Citizen Kane* does not provide a narrative for the song, but instead provides the means to construct a fictitious perspective of a real-life bibliographic narrative of Elvis Presley.

Once Rosebud establishes a link to *Citizen Kane*, further meaning can then be drawn from 'King of the Mountain' and its accompanying music video. The video (*Kate Bush – King of the Mountain – Official Music Video*, 2011) echoes the narrative viewpoint of the song, with Bush in the role of the lip-synching observer-narrator, while an animated empty white jumpsuit, symbolic of one of Presley's iconic looks, takes on the central role of the deceased protagonist. Featuring several visual references to *Citizen Kane*, the video adds additional layers of meaning to the song through what Lacasse calls cophonography, which he defines as follows:

> Cophonographic practices have the potential to develop meanings at a level that a single phonographic text could not convey. For example, when a recorded song is coupled with a video, meanings emerging from the interaction between the visual and sonic narratives might differ from ones conveyed by the sound recording alone (2018, p. 37).

A key example of this in Bush's video is the use of newspaper headlines overlayed across the main imagery. These headlines indirectly aid the narration, suggesting absurd rumours about Presley still being alive, and are reminiscent of those used at

the beginning of *Citizen Kane* to announce the protagonist's death. In both cases, they provide an immediate way to convey elements of the narrative that can only be achieved visually.

The use of newspapers constructs a relationship between Presley and the fictional Kane. While they were on opposite sides of the media, with Kane as a newspaper magnate and Presley as a subject of media attention, they both suffered from considerable media intrusion into their private lives, even after their deaths. This focus on posthumous media interest drives the narrative of *Citizen Kane*, when a journalist begins the search for the mysterious Rosebud, and it is also central to 'King of the Mountain', with the journalistic narrator wondering if Presley is still alive. Through this initial similarity, Bush links the two life stories together using the fictional one of Kane that is played out on film for everyone to see, to imagine a version of Presley's actual life, rather than the life of the iconic Presley figure that is typically portrayed in the media.

Snow is also a key feature in the visuals for both *Citizen Kane* and the 'King of the Mountain' video: *Citizen Kane* begins with a dying Kane dropping and breaking a snow globe that contains a house inside of it as he utters his final word, 'Rosebud'. In this scene, the snow is also seen outside of the globe, penetrating the reality of the scene. Bush mirrors this in the latter part of her video, when snow is seen drifting into the reality of her scene as she lip-synchs the song. About the significance of the snow globe in *Citizen Kane*, Carringer states:

> A closer look at this important symbol is highly suggestive. Globular; self-enclosed; self-sustaining; an intact world in miniature, a microcosm. Placid; still; free of disturbing images or presences. Sealed off to intrusion from outside. Free also of human presence – and therefore of suggestions of responsibilities to others. But by the same token, free of human warmth – a cold, frozen world of eternal winter (1976, p. 191).

Although Bush does not include a snow globe in her video for 'King of the Mountain', she makes a visual reference to the world that the snow globe contained. The empty jumpsuit is seen in the snow with an unknown female character, walking towards a house similar to that in Kane's snow globe. The female seen here with the jumpsuit may be representative of the mother character in *Citizen Kane*, as the last time that Kane saw his mother was as a child playing in the snow with his sled. Although Presley was known to be close to his own mother, this reunion with the

mother figure inside of the snow globe world indicates the creation of a happier ending for Bush's character than for Kane. It shows how Bush develops her own imagined version of Presley's biography, synthesizing it with Kane's fictional life story and giving Presley's story a happier outcome than the reality of his situation. This draws parallels with 'Cloudbusting' (from *Hounds of Love*, 1985b), in which Bush also created a more optimistic ending to her version of the story compared to what actually happened, yet that optimism came from the naivety of the character-narrator's younger self. In 'King of the Mountain', however, the main character is deceased and the observer-narrator is unknown, thus this positive outlook could only come from Bush herself, as both the real and implied author.

The allegorical use of Rosebud throughout *Citizen Kane* is central to the film's narrative. Rosebud, the dying word spoken by Kane, is the name of his sled from childhood that he had when he was taken away from his mother and his home, and thus symbolic of the last moments of childhood and true happiness. The journalist trying to uncover the mystery of Rosebud does not get any answers to his questions. He never finds out the true identity of Rosebud and queries its meaning at the end of the film, stating:

> Mr Kane was a man who got everything he wanted and then lost it. Maybe Rosebud was something he couldn't get or something he lost. Anyway, it wouldn't have explained anything. I don't think any word can explain a man's life. No, I guess Rosebud is just a piece in a jigsaw puzzle, a missing piece.

The audience, however, does get to know the identity of Rosebud in the final scene of the film, when a sled, decorated with the name Rosebud, is thrown into the fire. Bush repeats this symbolism at the end of her video for 'King of the Mountain', which similarly concludes with the image of a sled named Rosebud, yet for her version it is instead covered in snow, which, like the snow globe imagery she creates, gives her narrative a happier outcome than that of the film. As mentioned earlier, Bush stated that she could not imagine what Presley must have been living through due to his level of fame, yet by viewing his life through a pre-existing fictional character that shared similar experiences of media attention, she finds a way that she can begin to imagine the life of Elvis Presley.

As shown above, many comparisons can be drawn between several of the songs from 'A Sea of Honey' and Bush's earlier work. This is evident through her references to pre-existing narratives and characters, as well as her position as a first-

person homodiegetic character-narrator for some songs. At the same time as these links to previous work, there are also significant changes to Bush's presence and position within her work on 'A Sea of Honey' and across the entirety of *Aerial*. As well as Bush herself being more present within the first-person character-narrators that she writes and performs as on 'A Sea of Honey', she also takes a different perspective of many of her song characters by placing herself outside of the character, and instead delivering the narrative from the perspective of a third-person heterodiegetic observer-narrator. This third-person perspective was rare in Bush's earlier work, yet became more commonplace on *Aerial* as she appeared to become more comfortable with featuring in her songs, rather than concealing herself behind a character that could not be mistaken for her.

Although 'A Sea of Honey' is made up of individual songs, Bush's increased presence within her work leads to a common narrative thread that can be identified across several of the songs. This narrative is one that appears to present a version of Bush's own life, and can be interpreted as a direct message to her audience, telling them what she has been doing for the past 12 years: for example, becoming a mother, as is evident in 'Bertie'; her day-to-day existence completing domestic chores, as outlined in 'Mrs. Bartolozzi'; as well as her successful attempt to stay out of the media, which is made clear in 'How to Be Invisible'. This autobiographical narrative continues across the second part of *Aerial*, 'A Sky of Honey', in which Bush observes a passing day.

6.2 Observation and reflection in 'A Sky of Honey'

'A Sky of Honey', which takes up the entire second disc of *Aerial* is a continuous concept piece consisting of nine songs. The overall concept is focalized through the observer-narrator, watching the passage of time over a summer's day. In the *Before the Dawn* album sleeve notes (2016), Bush states:

> *A Sky Of Honey* is about the passing of a summer's day. The original idea behind this piece was to explore the connection between birdsong and light, and why light triggers the birds to sing. It begins with a lovely afternoon in golden sunlight, surrounded by birdsong. As night falls, the music slowly builds until the break of dawn.

Opening with the sound of birdsong, 'Prelude' is the first track on 'A Sky of Honey'. Bush does not sing a main vocal for this, and is only heard imitating the

sound of a bird's call: she instead allows her young son, Bertie, and the birds to take centre stage. Bertie introduces his parents by calling 'Mummy' and 'Daddy', suggesting that Bush herself is present within her work here as a mother, and telling the listener that they are in the presence of her family.

The title of the second song, 'Prologue', suggests that it is an introduction to what is to follow, and thus a framing device for the remainder of 'A Sky of Honey'. This is evident in the opening verse, which looks to the future. Sung by Bush, the indication of something that is 'gonna be so good' is reminiscent of the lyric 'something good is going to happen' from 'Cloudbusting' (*Hounds of Love*, 1985b). The C# minor – B major – A major – B major chord progression that 'Cloudbusting' is based upon, which is also prominent on the first disc of *Aerial* for 'Bertie', as stated above, is used here again, yet here it is inverted: A major – B major – C# minor – B major. This in turn is the same basic progression used for 'Running Up That Hill' (also from *Hounds of Love*), albeit in a different key: 'Running Up That Hill' uses the progression A♭ major – B♭ major – C minor – B♭ major. These subtle intertextual and interphonographic references to Bush's earlier work suggest that an element of nostalgia is present in 'A Sky of Honey'. This reflection upon her earlier work becomes even more significant once the artist character is introduced.

The narrator's observations of the artist are instigated in the final lyrics of 'Prologue', when the narrator asks the listener: 'Oh will you come with us / To find the song of the oil and the brush?'. This observation develops across the subsequent songs, beginning with 'An Architect's Dream', which opens with the painter talking to himself and saying what he needs to do to improve his work. Voiced by Rolf Harris on the original 2005 release of the album, this was replaced with new words voiced by Bush's son, Bertie, for both the 2014 *Before the Dawn* live performances and the 2018 remastered release of *Aerial*. After the painter speaks diegetically within the observer's world, the narrator's singing takes over, observing and describing the creative process of the artist. The lyrics of 'An Architect's Dream' suggest that the painter is a pavement artist, and when it begins to rain his work is changed beyond his control. This demonstrates an element of uncertainty that comes when art is exposed to outside elements. While this is literally referring to a painting being changed by the weather, it can also be used as a metaphor for other creative practices, such as an album being released to the scrutiny of the public and the media, beyond the control of the original artist. This further implies that although

Bush takes on the role of the observer-narrator, the artist that she is observing is a version of her younger self, hence several references back to her earlier work in 'A Sky of Honey'.

Following 'An Architect's Dream', 'The Painter's Link' also begins with the painter's voice, this time despairing that his work has been ruined by the rain. The painter only sees the negative in what the rain has done to his work, yet the observer-narrator can see things more positively and more clearly as she is standing outside of the work. Viewed as a reflection upon her younger self, it can be seen that with the distance of time, Bush can now step back and view her earlier work from a different, outsider's perspective. This encapsulates the concept of 'A Sky of Honey', and much of the *Aerial* album, where Bush has moved outside of the character-narrator role, allowing her to observe the bigger picture. As Bush (in Doyle, 2019, p. 76) reveals:

> I want to try to be adventurous, and sometimes if I'm not careful, I overdo it. I think what [*Aerial*] was doing was continually forcing me into a situation where I was having to stand back from it. And I think sometimes […] that thing of standing back from a painting, standing outside of something, is the best way to see it. Not when you're in it.

The next two songs, 'Sunset' and 'Aerial Tal', see the day drawing to a close. The observer-narrator continues to depict what she can see and hear in 'Sunset', which also evokes nostalgia with yet another subtle reference to Bush's earlier work: 'Delius (Song of Summer)' (from *Never for Ever*, 1980b) is hinted at through the lyric 'Who knows who wrote that song of Summer'. This could be interpreted as Bush referring to her younger self, asking about the songwriter that she used to be, now that she is looking back at herself from a different, older perspective. For 'Aerial Tal', the narrator lets the birdsong take centre stage. Accompanied by a repetitive piano riff, the birdsong is layered with Bush's vocal imitation of the birds. However, she does create words out of the birdsong, as she can be heard singing 'Hey you' and 'Look at me in a tree' through her vocalised birdsong, followed by 'A sea of honey, a sky of honey' in her imitation of a pigeon cooing.

The subsequent song, 'Somewhere in Between', focuses on the transition from day into night. As the title implies, the song is describing a time that is liminal, with the lyrics stating 'Like twilight is neither night nor morning'. Several of the lyrics follow this concept, using opposites to represent this in-between period that cannot

be fully grasped, for example: ‘song and silence’, ‘ticking and the tocking’, ‘sleep and waking up’, and ‘breathing out and breathing in’. This final lyric again recalls one of Bush’s earlier songs: ‘Breathing’ (from *Never for Ever*, 1980b). ‘Somewhere in Between’ is also yet another song that makes reference to the ‘sun’ and ‘son’ word play that originates in ‘Cloudbusting’ (from *Hounds of Love*, 1985b). As stated in the *Aerial* album sleeve notes (2005), it concludes with Bush singing ‘Goodnight sun’, suggesting that the sun has gone down and night is approaching, yet the character of ‘The Sun’, which is undertaken by Bush’s son Bertie, replies with ‘Goodnight mum’, suggesting that the narrator, as a mother, has put her child to bed. Furthermore, the relationship here between the two characters again undoubtedly places Bush in the role of the narrator.

After these goodnight wishes, the night arrives with ‘Nocturn’. It hears the narrator tell of the trip that she takes to the ocean at night, which may not be in reality, but rather in a dream she is experiencing, as is explicitly suggested in the first line of the chorus: ‘Could be in a dream’. The setting of ‘Nocturn’ and possible dream-like state of its narrator evokes memories of ‘The Ninth Wave’ (from *Hounds of Love*, 1985b), in which the character-narrator drifts in and out of consciousness during the night while stranded at sea. In addition to this, ‘Nocturn’ refers to ‘The Ninth Wave’ through the use of the lyrics ‘deeper and deeper’, which were originally heard at the end of the opening song, ‘And Dream of Sheep’, when the protagonist slips into a dream and goes under the water. As well as these references to her earlier work, the final section of ‘Nocturn’ marks the passage of time based upon the changing light. It is also in these lyrics that the album’s title is first mentioned: ‘Look at the light, all the time it’s a changing / Look at the light, climbing up the aerial / Bright, white coming alive jumping off of the aerial’.

The word ‘aerial’ can be interpreted in various ways within the context of this album. One interpretation is the aerial, bird’s-eye view that comes from being able to observe from a distance. This is clearly implied both within ‘Nocturn’ through the lyric ‘We become panoramic’, and also through the repeated use of birdsong across ‘A Sky of Honey’, as well as across the whole album through Bush’s new position as an observer-narrator. Here, however, it appears to refer to a physical aerial, such as a television aerial, as the lyrics describe light jumping from it. This again can be interpreted as a reference back to Bush’s earlier work, as a lot of her song inspiration stemmed from visual narrative sources such as films and television programmes,

thus the light ‘jumping off of the aerial’ may symbolise her creativity being sparked by watching television.

‘Nocturn’ ends with the lyric ‘And all the dreamers are waking’. This further supports the idea that the song may have been a dream, and that the narrator will be awake for the next song, ‘Aerial’, which brings in the new dawn. ‘Aerial’ is the final track of ‘A Sky of Honey’ and of the entire album. It opens with the sound of birdsong and seagull cries, before the lyrics enter with ‘The dawn has come’, indicating that the new day is dawning and a new start can begin. This again draws similarities with ‘The Ninth Wave’, as its final song, ‘The Morning Fog’, also sees the beginning of a new dawn and a new start for the protagonist. In ‘Aerial’, the narrator returns to the idea of birdsong again, particularly as the breaking dawn is a time associated with birds singing. The final moments of the song are given to the birds: once the music has ended, they continue to be heard, ending ‘A Sky of Honey’ in the same way that it began.

The overall concept of ‘A Sky of Honey’ is focalized through the unnamed observer-narrator who describes the world around them as they see it, hear it, and feel it in a musical portrait of a summer’s day. Due to the similarities with Bush’s own life and references to her earlier work, this narrator can easily be understood to be Bush: not necessarily her actual self, but the version of herself that she wants to present to the listener. It allows her to be more present within her work, as in terms of Chatman’s ‘narrative-communication situation’ (1978, p. 151), she is discernible as the real author, the implied author, and the narrator, and thus narrowing the ‘critical distance’ (Negus, 2011, p. 625) that Bush made between these categories in her earlier work.

Like the first part of *Aerial*, there is also an element of nostalgia present across the second part of the album, with several intertextual references to Bush’s earlier work, in particular ‘The Ninth Wave’. These references are made within the songs, as well as through the overall structure: both ‘The Ninth Wave’ and ‘A Sky of Honey’ are concept pieces that consist of a narrative told continuously across several songs, and take up the second part of the album that they are from. Mitchell (in Bush, 2018, p. xxiv) recognises this correlation, stating:

> Disc two of *Aerial* reprises the song-cycle, though *A Sky of Honey* has no unifying character like the woman adrift in the sea at night in *The Ninth Wave.*

> It's a morning-to-morning book of hours whose plot is the changing quality of light, the spin of the planet, Nature the Artist and the nature of art.

Although Mitchell claims that 'A Sky of Honey' does not have a unifying character, it is clear that the observer-narrator, who is a version of Bush, is a constant figure throughout. The observer-narrator does not take a clear character role in the same way that the character-narrator in 'The Ninth Wave' does, however: the narrator in 'The Ninth Wave' is focused on what is happening *to* them, while the narrator in 'A Sky of Honey' is more focused on what is happening *around* them.

As discussed in the previous chapter, 'The Ninth Wave' contains indications that Bush may have placed elements of herself within the character-narrator. This is again true for 'A Sky of Honey' to an even greater degree, as there are suggestions throughout that a version of Bush is present within the observer-narrator. For example, her own son refers to her as his mother, and there are also several references to her earlier work. These references to her own earlier output, coupled with the artist character that is observed, imply that as well as being present within the observer-narrator, Bush's younger self can also be interpreted as being present within the artist character. This suggests that Bush uses 'A Sky of Honey' as a way of reflecting upon her earlier career, viewing her younger self from an omniscient perspective rather than through stepping into the role of a crafted character. In terms of Lacasse's transphonography model (2018), this can be viewed as metaphonographic. Although metaphonography typically refers to commentaries upon a recording, such as reviews, here Bush reflects upon herself, commenting upon her own earlier output and working practises. As the artist character demonstrates, Bush's younger self was so involved in the work that she could not see it as everyone else did, yet with the distance of time she has been able to take a step back to critically view it from a different perspective.

6.3 'A Sky of Honey' live

For the third and final act of her live *Before the Dawn* shows in 2014, Bush performed 'A Sky of Honey' in its entirety. Like in the previous chapter, the following discussion of these live performances are based upon the audio release of the shows (*Before the Dawn*, 2016). The live version of 'A Sky of Honey' is rather similar to the original album version, but with some noticeable changes. There is the inclusion of a new song, 'Tawny Moon', which showcases Bush's son in the role of the artist

character and works as a device to expand the character's role for the live performances. Another significant change is the additional material added to existing songs that make further intertextual and interphonographic connections to Bush's earlier work, in particular 'The Ninth Wave', which itself takes up the entire second act of *Before the Dawn*. For example, in 'Prologue', Bush is heard to say 'Over here / Over here', a lyric that is originally heard in 'Waking the Witch' and 'Jig of Life', both from 'The Ninth Wave'.

The original *Aerial* version of 'Nocturn' already refers back to 'And Dream of Sheep' with the lyric 'deeper and deeper', which is the first point in 'The Ninth Wave' that the protagonist initially falls asleep and slips under the water. The live version of 'Nocturn' contains a new section after this lyric. It includes an explicit reference to 'Waking the Witch' (from 'The Ninth Wave') when the lyric 'Help this blackbird, there's a stone around my leg' is sung twice by Bush with its original melody. As well as building upon the existing intertextual references back to 'The Ninth Wave' as described above, this also suggests that there may be some further connection that Bush has developed between the two concept pieces.

The reuse of material from 'The Ninth Wave' in 'Nocturn' is consistent with the narrative in both, as they share the similarity of being set in the water and narrated by someone in a dream-like state. The references back to 'Waking the Witch' in the live version of 'Nocturn' indicate that the narrator may have gone to sleep and is dreaming. The recurrence of existing lyrics and melody form part of this dream, or nightmare, with the narrator reliving her past experiences, thus suggesting that the observer-narrator in 'A Sky of Honey' and the character-narrator in 'The Ninth Wave' are both the same person. This creates a link between the two worlds in which the narrators exist, thus drawing in transfictionality, another of Lacasse's transphonographic practices, for which 'two songs appearing on two different albums by the same artist might share common characters' (Lacasse, 2018, p. 28). Furthermore, both concepts are performed simultaneously for *Before the Dawn*, with both narrators being represented by Bush, both vocally and physically. This also draws Bush further into her work: as discussed above and in the previous chapter, elements of herself are present in both narrators, and this connection between the two only helps to strengthen the notion of Bush's increased personal presence within her work.

Although Bush had previously performed live in 1979 with *The Tour of Life*, for those shows she 'never spoke to the audience, refusing to come out of character' (Thomson, 2010, online). For her 2014 *Before the Dawn* performances, however, Bush is heard thanking the audience, showing her to no longer be constantly in character. Bush's brother, John Carder Bush, also recognises this change in her presence within her live work, stating in a radio interview (*Graham Norton*, 2015) that:

> Each song she did in '79 was a projection of a person that wasn't her, so characters from the songs. But with the shows last year, every song it was Kate. […] this was Kate and out there singing, not hiding behind something of another persona like an actress. This was really, really her.

6.4 From character to observer: the distance between Bush and her work

Aerial demonstrates a complete shift in narrator position and narrative style compared to Bush's earlier work. This earlier work was largely based around first-person character-narrators that often could not be mistaken for Bush, thus keeping some distance between her and her work. While she still takes on the role of first-person homodiegetic character-narrators for *Aerial*, these newer characters can be much more easily associated with Bush, as they have less distinct characteristics and personae than some of her earlier creations, and also tell stories that can be believed to have actually been experienced by Bush herself. As established in Chapter 4 using Auslander's three-fold model of the pop singer (2009), Bush's early performance persona was that of being in the role of a character, yet here, this persona now seems to encapsulate more of Bush the real person, or at least a version of her. This is particularly evident when she deals with themes that are personal to her, such as her love for her son in 'Bertie' and the death of her mother in 'A Coral Room'.

Bush also takes a step back from the characters much more on *Aerial* than she had done previously, through frequently taking on the role of third-person heterodiegetic observer-narrators. Here, through taking on the role of unknown narrators who observe others, rather than acting in the role of crafted characters, Bush further narrows the distance between herself and her work. To use Chatman's 'narrative-communication situation' (1978, p. 151), Bush's earlier work sees her as only the real author, while the implied author and narrator are personae constructed for each individual song. As indicated in the previous chapter, Bush began to move more into her work with 'The Ninth Wave' (from *Hounds of Love*, 1985b), yet by 2005,

her position on *Aerial* sees her even more present within her work, in which she can be identified as the real author, implied author, and narrator.

Bush is more present inside her work on *Aerial*, yet she is more distant in other ways, most noticeably through her lack of visual presence and limited promotion of the album. While she features in the video for 'King of the Mountain' (*Kate Bush – King of the Mountain – Official Music Video*, 2011), which was the only video created for the album, the two photos of her included in the album sleeve artwork obscure her image: one sees her partially covering her face, while the other shows her swimming underwater and wearing goggles. This is a clear change from her earlier career, where her presence in songs was much less, due to performing as distinct characters, yet her visual and promotional presence was much greater, through numerous music videos, a live tour, television performances, and promotional interviews. It was a conscious decision, however, as Bush summarises:

> When I kind of finished making my second record I realised that it was all the wrong way round. I was spending all my time doing interviews, television, press. Suddenly this was what my life had become, and my initial drive had never to be famous, it had been to make a record. So I turned it all around so that my time was being spent writing and then doing a little piece of promotion at the end (on *Front Row*, 2005).

While Bush states that she felt this way after her second album, which was released in 1978, only months after her debut album, this was too early in her career to be able to stop promoting her work in the way that was expected by the music industry. Yet by establishing herself as an artist throughout the 1980s and early 1990s, Bush built up enough of a following to allow her to have more freedom with her career decisions, thus enabling her to take an extended break from the music industry. When she did return in 2005 with *Aerial*, however, her 12-year absence had gained her a sense of elusiveness that worked as promotion in itself, certainly with her existing fans, by generating an air of anticipation and mystery around the new work that she had created.

Although *Aerial* demonstrates a new, more personal perspective for Bush within her work, it also contains an element of autobiographical nostalgia. In other words, it addresses the passage of time by looking to the past through references to, and reflections upon, Bush's earlier output and younger self. By utilising her earlier techniques of including pre-existing stories and characters within her songs, here she

develops them to tell her own story through a version of herself without openly placing herself in her work. Given that *Aerial* was Bush's first album released in over a decade, time gives her a distance from her earlier work that allows her to reflect upon it and view it from a different perspective. As the following chapter reveals, this reflection upon her earlier output and an awareness of the passage of time is something that becomes even more prominent in her later work.

Chapter 7. Time and Presence: Kate Bush Post-2005

After *Aerial* in 2005, it was six more years before Kate Bush released another album. Mirroring her first two albums, *The Kick Inside* and *Lionheart*, which were both released in the same year (February and November 1978 respectively), 2011 also saw her release two albums: *Director's Cut* in May, and *50 Words for Snow* in November. This, however, was not the only echo of earlier work in Bush's career post-2005: although *50 Words for Snow* consists of entirely new material, *Director's Cut* sees Bush revisit and rework several songs from two of her earlier albums, *The Sensual World* (1989) and *The Red Shoes* (1993). Following these two 2011 albums, Bush then returned to the stage in 2014 to perform her first live shows in 35 years. This was not to promote a new album or new material, however, but instead she revisited her earlier work from 1985 onwards.

Due to the frequent reflection upon Bush's earlier work in her later career, this chapter lends itself to examining the role of narrative in terms of the passage of time in Bush's career post-2005. This begins with *Director's Cut*, which 'disturbs the memory of previous recorded versions' of the revisited songs (Withers, 2017, p. 98), looking at how Bush changed and reinterpreted her own songs two decades after she originally created them. Also drawing upon themes that indicate the passing of time, *50 Words for Snow* sees Bush develop the role of director that she clearly establishes for herself with *Director's Cut*. This directorial role is explored in terms of how it contributes to Bush's diminished presence in her work for *50 Words for Snow*, before looking at the significance of Bush's presence in her post-2005 music videos and 2014 live performances.

7.1 *The Sensual World* and *The Red Shoes*: putting *Director's Cut* in context

Director's Cut (2011b) consists entirely of reworked versions of Bush's pre-existing songs: four from *The Sensual World* (1989), and seven from *The Red Shoes* (1993). In the album sleeve notes for *Director's Cut*, Bush gives the following rationale behind the album's concept:

> For some years I had wanted to revisit a selection of tracks from the albums 'The Sensual World' and 'The Red Shoes'. Keeping the best original performances from the musicians but stripping out the tracks, adding new scenes and textures before sewing it all back together, it has become something of a director's cut but in sound – not vision.

As Bush states that it is a director's cut in sound rather than vision, this clearly shows that she is making a reference to visual media, most obviously film. However, it could be argued that director's cuts are more than just changes to sound or vision: while they may indicate that scenes are added, removed, or changed in some way, the overall effect of a director's cut is that it represents the vision of the director and how they want their work to be seen at that particular time.

Director's Cut was not the first time that Bush had revisited her earlier work and added new layers of material to the original tracks. As discussed in Chapter 2, she produced a new version of 'Wuthering Heights' for her greatest hits album, *The Whole Story* (1986b), keeping some of the original instrumental tracks and layering them with some new tracks, including a new vocal recording. This new version of the song opened up its narrative to new interpretation, thus altering how it was heard and understood. Using Lacasse's transphonography model (2018), these revisited versions of songs are hyperphonographical palimpsests, as they layer new material upon the existing songs, without which these new versions could not exist. In the same way that many of Bush's earlier song narratives were hypertexts built upon other people's narratives, here she instead builds upon her own existing work.

Several artists have re-recorded their earlier work due to disputes with their record labels and ownership over their recordings. A notable example of this is Taylor Swift, who set about re-recording her first six albums after the sale of her record label, Big Machine:

> Big Machine now owns the master recordings of Swift's first six albums – which she has said she was never given the opportunity to own, nor to buy the label herself. This means someone Swift despises can now do exactly what he wants with her recordings […]. Swift's new deal with Republic gives her ownership of her master recordings, so anything she records for them, she has ownership of (Hann, 2019, online).

Although *Director's Cut* was Bush's first release on her own record label, Fish People, her reworkings of her own songs were not due to any disputes. Instead, like several of her contemporaries who have also recorded stripped back versions of their existing material in their later career, such as Peter Gabriel with *New Blood* (2011), and Randy Newman with *The Randy Newman Songbook Vol. 1* (2003), *Vol. 2* (2011), and *Vol. 3* (2016), Bush re-recorded her earlier songs for aesthetic reasons. As Bush explains:

> Sometimes stepping back one step can allow you to take two forward, and in a funny way I think that's what's happened. It was always rumbling around in the back of my head that they just could have been better than they were, those two records [*The Sensual World* and *The Red Shoes*]. I wanted to be able to make them sound the way I would want them to sound now. To be able to listen to them and say, 'Yeah, that's all right'. *Aerial* I felt was a much more wholesome-sounding record. And I think, in some ways, because I feel pleased with what I've done with the *Director's Cut* I think it's made me feel a bit more… 'confident' is not the right word, but just makes me feel more buoyant *(laughs)*, just in terms of moving on (in Cameron, 2011, online).

Therefore, *Director's Cut* brings an element of closure to earlier work that Bush had been dissatisfied with. Like *Aerial* (2005), for which she takes a step back to reflect and comment upon her own earlier output and working practices from a different perspective, she does this again for *Director's Cut*, yet this time instead of commenting upon her work, she actively addresses it by reworking it.

Compared to *Aerial*, Bush stands even further outside of her work for *Director's Cut*. She acknowledges that the songs are her own creations, yet by referring to herself as the director in the album title, she clearly considers herself to be something other than just the songwriter and performer here, stepping back from her work to view it as a whole. Having frequently used the medium of film as an inspiration and basis for her work throughout her career, Bush continues this theme by using the film analogy of a director's cut to show that she has complete creative control over her work, reviewing and editing it to produce a version that is exactly as she intends it to be heard at that particular time.

Withers (2017, p. 101) states that:

> Prior to *Director's Cut* the driving concept of each new Kate Bush album was located in its imagery, narratives and consistent production techniques. [...]. In *Director's Cut*, however, such a framework is absent. Instead of stories and images, we are encouraged to contemplate the studio practices the artist deploys to re-work what, to Bush's great many long-time listeners or fans, is an already-familiar collection of songs.

While Withers' suggestion that *Director's Cut* focuses the listener towards studio practices is certainly true, as it presents new versions of established songs, there is still a sense of narrative present within the album, but just in a less obvious and more layered way than in Bush's earlier work. The songs on *Director's Cut* may have been new to some listeners, thus opening them up to a new audience, while to Bush's existing audience they will have already been known in their original form, and so the

new versions will have built upon these. Therefore, in the same way that Bush's use of pre-existing stories and characters extend their life beyond the original sources, giving a fresh perspective and layering new meaning upon them, these new versions of her own pre-existing songs do so too. Following Negus' argument 'for moving away from fixed or static accounts of song texts, toward a recognition of the life of songs, the way songs accumulate meaning through time' (2012, p. 389), *Director's Cut* demonstrates that narrative is not only present within the songs, but also across the songs through the passage of time.

Bush's position within her work up to the mid-1980s focused largely upon her undertaking the role of characters that were clearly distinct from her own persona. Yet beginning with *Hounds of Love* in 1985, she started to put more of herself into her work, decreasing the distance between herself and her characters. Bush's follow-up album to *Hounds of Love*, *The Sensual World*, was released in 1989, which she describes as her 'most personal and female album so far' (Bush, 1990, p. 2). Although she states that there is a personal element to her work here, she still uses characters to tell stories within her songs, as she explains further in an interview:

> On this album there's more of me in there in a more honest way than before and yet, although some of it is me, the songs aren't about me. It's this kind of vague mish-mash of other people and yourself, bits of films, things you've heard, all put together in a mood that says a lot about me at this time (Bush, in Brown, 1989, online).

Therefore, while the songs may not be directly about Bush, she can be seen, to some extent, within the characters and narrators that she portrays on the album.

Although used more sparingly during this period, Bush still draws inspiration from pre-existing stories and characters for both *The Sensual World* and her following album, *The Red Shoes*, which was released in 1993. As is discussed in more detail below, the title tracks of both of these albums are based upon literature and film respectively: 'The Sensual World' is based upon Molly Bloom's soliloquy from the final pages of *Ulysses* (Joyce, 2010), and 'The Red Shoes' is based upon the 1948 film of the same name.

The personal qualities that Bush incorporates into *The Sensual World* become even more prominent on *The Red Shoes*. She is far more present as the author and narrator here, as her lyrics become more personal and openly refer to people she actually knows. For example, 'Lily' is about, and features the voice of, Lily Cornford,

one of Bush's friends, while the names referred to at the end of 'Moments of Pleasure' are those of Bush's friends and family who have passed away. By evoking memories of people who are deceased, Bush also brings an element of nostalgia into her work. While nostalgia is present at various points throughout her career, this is a theme that continues to grow ever more prominent in her later work, particularly through reflections upon her earlier output. As Bush states in the quote above, her songs written and recorded in 1989 for *The Sensual World* reflect her mood at that particular time. This therefore suggests that the reworked versions of her songs for *Director's Cut* should be a reflection of her mood in 2011, thus any changes made to these revisited songs should reflect the effect of the passage of time.

7.2 *Director's Cut:* a new perspective

The extent of reworking varies widely between songs on *Director's Cut*. While some of the songs are almost unrecognisable compared to their original version, others sound largely unchanged. 'The Song of Solomon' (renamed 'Song of Solomon' for *Director's Cut*), 'Top of the City', and 'Lily' have some subtle changes and are all transposed a semitone lower to accommodate Bush's more mature voice, yet they all remain similar to their original versions. 'Never Be Mine' has likewise been lowered by a semitone for its 2011 reworking, yet unlike the three songs mentioned above, it has been extended by over a minute in length due to longer introduction, chorus, and coda sections. The chorus lyrics have also been pared down, and therefore with fewer lyrics spread over a longer structure than the original song, this new version has a more relaxed feel. Although the use of fewer lyrics does not alter the narrative within the song, it does create a feeling of freedom and more space to breathe. This evocation of a relaxed and spacious atmosphere is apparent across the whole of the *Director's Cut* album. It reflects Bush's own persona at that time, not necessarily through the narrative content of her songs, but in how she wants them to be perceived now, compared to the original versions: as the director, she now has a calmer outlook, taking more time to express what she wants to say, while also stating it in a more succinct manner.

The *Director's Cut* version of 'And So Is Love' also demonstrates this calmer, more positive outlook. Although very similar to the original, the new version of the song becomes much more optimistic through a subtle alteration: the lyrics are changed from the original 'But now we see that life is sad', to the new 'But now we

see that life is sweet'. The original backing vocal lyrics of 'Life is sad and so is love' have also been omitted from the 2011 version and replaced with 'oohs', thus removing any trace of the word 'sad'. When asked about this change, Bush states that it was '[b]ecause I thought it was so bloody depressing […]. I didn't want to do it as me *then*, it was me *now'* (in Cameron, 2011, online, emphasis in original). This further indicates that Bush's own persona comes into play for *Director's Cut*: her outlook on life had changed in the two decades since she had written the song, and so the 2011 reworking had to reflect that, thus adding an element of narrative to the song that could only occur with the passage of time.

'Deeper Understanding' was the only single release from *Director's Cut*. Like 'And So Is Love', it remains in the original key, and apart from an extended coda section that increases the song length by almost two minutes, it is structurally similar to the original version. Both versions of 'Deeper Understanding' convey the same overall narrative, with the verse lyrics telling the story from an unknown protagonist's viewpoint of how they have become addicted to a computer programme that talks to them, believing that it understands them and loves them more than actual people do. The choruses are sung by the computer's voice to the protagonist, and it is in these sections that the main differences between the two versions of the song occur. In the 1989 version, Bush, whose vocals have been lightly treated, sings the choruses and is accompanied by additional backing vocals from The Trio Bulgarka. In the 2011 version, however, Bush's son sings the choruses without The Trio Bulgarka's backing vocals. His voice has also been far more heavily treated than Bush's original vocal, making it sound much more digital and computerised. This makes the narrative feel like it has taken a backwards step, as the voice of the computer heard in the 2011 version sounds more dated than the original.

As technology has progressed greatly in the time between the two versions of 'Deeper Understanding', it could be assumed that the computer should sound more human and realistic in the more recent version, yet as Withers states of the 2011 version of 'Deeper Understanding':

> The accentuated use of the vocoder for the computer vocal – and since that technology so identified with the 1970s, this is surely, knowingly anachronistic – disturbs the memory of when computers were futuristic, rather than naturalised and pervasively embedded within the fabric of everyday life and culture (2017, p. 105).

This suggests that Bush has consciously created a feeling of nostalgia in the 2011 version of ‘Deeper Understanding’. The song has not moved forward in terms of its narrative, but rather Bush and her listeners have: what would have been considered a contemporary narrative involving modern technology in 1989 becomes old and outdated in 2011. Therefore, rather than trying to update the voice of the computer in the newer version of the song, Bush makes it sound even more outmoded, thus creating a feeling of nostalgia for old technology.

The theme of nostalgia continues in one of Bush’s more personal songs, ‘Moments of Pleasure’, which hears her reflecting upon memories from the past and referring to several of her friends and family members who have passed away. Released as a single in 1993, the original version consists solely of Bush’s vocals and piano accompaniment, underpinned by an orchestral arrangement. The 2011 version has an even greater sense of reflection and reminiscence than the original: it opens with the sound of a record crackling before the song begins, evoking feelings of a past time. Even though it is a new recording, it is presented as being heard through an older analogue format, and like ‘Deeper Understanding’, uses old technology to evoke a sense of nostalgia.

Transposed a tone lower than the original song, and extended by more than a minute, the 2011 version of ‘Moments of Pleasure’ has a looser tempo, fewer lyrics, a sparser harmony, and simpler instrumentation of just vocals and piano, as the orchestra has been omitted. These factors all contribute to giving the song a greater feeling of freedom and creating space for reflection. Bush explains the rationale behind the omission of the lyrics in the chorus sections, which have been replaced with a choir of humming sounds, stating: ‘I immediately wanted to get a sense of the fact that it was more of a narrative now than the original version; getting rid of the chorus sections somehow made it more of a narrative than a straightforward song’ (Bush, in Dombal, 2011, online).

By removing the repeated, cyclical lyrics of the chorus, the song becomes more linear, giving a greater continuous flow to the story, as the memories it evokes are no longer disturbed by the interruption of the choruses. The end section of the song, which mentions people who have passed away, also omits the lyrics that refer to Maureen and Bill. Although at first this omission may appear to be of some significance, Bush (in Cameron, 2011, online) explains this away quite simply: ‘It

wasn't deliberate, actually. When I went to redo the piano, […] I didn't quite make it long enough'.

One of the most radically altered tracks on *Director's Cut* is 'Rubberband Girl'. The style, both musically and vocally, has been dramatically changed, making the 2011 version barely identifiable with the original 1993 recording. The newer version is a tone lower than the original, and although the main body of the song is structurally and harmonically the same, albeit with a slightly longer introduction, the coda section has been altered somewhat: it omits all of the original lyrics; the horn section is replaced by a harmonica; and it has more harmonic variation than the original coda. Compared to the original recording, the 2011 version has a much more live, lo-fi sound, as if it is intended to sound like a demo or a bootleg recording. The opening guitar riff of the new recording is also reminiscent of that on The Rolling Stones' 'Street Fighting Man' (from *Beggars Banquet*, 1968), replicating its rhythmic feel and lo-fi, distorted tone, and again adding an element of nostalgia to the new performance by making an interphonographic reference to an earlier period. Bush's vocal performance here is also rather unlike any other of her recordings, as her delivery is intentionally mumbled and unclear. As Cameron (2011, online) aptly describes it, the song 'imagines The Rolling Stones fronted by a soused Bob Dylan'.

In keeping with the filmic theme of *Director's Cut*, the 2011 version of 'Rubberband Girl' can also be viewed as a reimagining of the original. As film director Tim Burton stated of his 2001 version of *Planet of the Apes*, it was a 'reimagining' rather than a remake, claiming '[w]e didn't want to do a remake. Because the original is a classic, but beyond being a classic, it is a 'classic of its time'' (in Sragow, 2001, online). While Burton's film was a reimagining of someone else's work, here Bush created a reimagining of her own work. The two versions of 'Rubberband Girl' share very few commonalities, therefore this reimagining leaves the original 1993 version of the song intact, while creating a new version that reflects Bush's vision at the time of its creation in 2011.

'The Red Shoes', the titular track from Bush's 1993 album, is indirectly based upon Andersen's 1845 fairy tale of the same name, as according to Bush (on *Aspel & Company*, 1993) 'it is very much connected with the film' *The Red Shoes*, directed by Powell and Pressburger (1948). The film tells the story of a prima ballerina who takes the main role in a ballet adaptation of the Andersen fairy tale, in which the red shoes

have a life of their own and control the feet that are in them. Bush's song follows this narrative to tell the story of a girl who is tricked into wearing these uncontrollable red ballet shoes. Featuring multiple characters, the song tells the story from three different perspectives: the main character who puts on the red shoes; the character who tricked her into wearing the shoes; and a party of omniscient onlookers. The story is also conveyed through the music, which symbolises the relentless nature of the shoes and the frustration of their wearer. The frantic rhythmic feel of an Irish jig is non-stop throughout the song, like the shoes that never stop dancing, while the static, one-chord harmony creates tension due to its lack of resolution, symbolic of the frustration felt by the protagonist who has no control over her own feet.

Although similar to the original 1993 version, the 2011 version of 'The Red Shoes' has some notable changes, which are common to many of the songs revisited for *Director's Cut*: the key has been lowered by a semitone; it has been extended by almost a minute due to added instrumental breaks; and some lyrics have been omitted. Despite the lower key, Bush's new vocal performance sounds equally as youthful as her original performance, yet this version provides less vocal differentiation between the multiple characters she is portraying. This suggests that while she is still performing in character, she is now less concerned with being the performer and taking on the roles of various characters, compared to in her earlier work. Drawing an analogy with the filmic concept of *Director's Cut*, Bush appears to be editing herself out of her own work in terms of being a performer: the song is longer, yet lyrics are omitted, and thus her presence as a performer is somewhat diminished. As discussed below, this is something that becomes even more evident on Bush's next album, *50 Words for Snow*.

Based upon Molly Bloom's soliloquy from the final pages of James Joyce's 1922 novel *Ulysses*, 'The Sensual World' was reworked and retitled 'Flower of the Mountain' for the opening track of *Director's Cut*. Like 'Wuthering Heights', Bush's first exposure to Molly Bloom's soliloquy was not through reading the book, but instead through other media. Bush states that she 'first heard her speech being read […] by […] Siobhán McKenna' (in Sutherland, 1989, p. 90), which indicates that the source was the sound recording *Ulysses: Soliloquies of Molly and Leopold Bloom* (Joyce, 1959). This is supported by her older brother who claims to have played the recording 'while my six-year-old sister happily hummed along to its intrinsic rhythms and melodies' (Bush, 2015, p. 53).

Bush had originally written ‘The Sensual World’ using Joyce’s words, yet she was refused permission to use them. Still focalizing the song through the character of Molly, Bush wrote her own lyrics for the song and it ‘turned into this piece where Molly Bloom steps out of the book into real life’ (Bush, in Sutherland, 1989, p. 91). Bush states that it is ‘the idea of Molly escaping from the author, out into the real world, being this real human rather than the character, stepping out of the page into the sensual world’ (in Brown, 1989, online). The idea of this fictional character becoming real may actually have come from Joyce’s own words, as in Molly’s soliloquy he gives her an awareness of being a character in the book. Talking to her creator, Molly says: ‘O Jamesy let me up out of this pooh’ (Joyce, 2010, p. 670). Sternlieb (1998, p. 775) states that here she ‘steps out of the novel long enough to recognize it as fiction and herself as fictional’. However, this concept of escaping the author also appears to be a fitting reaction to Bush not being granted permission to use Joyce’s words, as is explained further below.

Upon asking for permission again when recording *Director’s Cut*, Bush was successful in securing the rights to use Joyce’s words, enabling her to re-record the song as ‘Flower of the Mountain’. For ‘Flower of the Mountain’ Bush reworked ‘The Sensual World’ using Joyce’s words for the verses, combined with her own chorus lyrics of ‘Stepping out of the page into the sensual world’. Apart from the different lyrics, the two versions of the song are rather similar in terms of performance, yet like many of the other songs on *Director’s Cut*, ‘Flower of the Mountain’ is over a minute longer than the original version due to an extended introduction section and instrumental breaks, creating a feeling of more space within the song.

Building upon the concept of Molly escaping from the author, ‘The Sensual World’ ends with the following lyrics: ‘I said, mmh, yes / But not yet, mmh, yes / Mmh, yes’. This, along with other lyrics such as ‘You don’t need words’ and ‘rewrite the speech’, can be interpreted as references to the fact that Bush was not granted permission to use Joyce’s words for her 1989 song. The lyric ‘But not yet’, however, suggests that the song’s journey is not over, and may only be a matter of time before Bush would use Joyce’s words as she had originally intended, perhaps when they fell out of copyright. Yet after asking again over twenty years later, Bush was finally granted permission to use them. This is reflected in ‘Flower of the Mountain’, which omits the lyric ‘But not yet’, and instead ends with Molly’s positive response from the closing words of *Ulysses*: ‘I said yes I will Yes’ (Joyce, 2010, p. 682).

The original version of ‘This Woman’s Work’, from *The Sensual World*, was written for the film *She's Having a Baby* (1988), which Bush describes as a:

> Really light comedy about this young guy who gets married, very much a kid. His wife is pregnant and it's alright until they get to the hospital and the baby's in the breach position.
>
> That's the sequence I have to write the songs about and it's really very moving, him in the waiting room, having flashbacks of his wife and him [...]. It's exploring his sadness and guilt, suddenly it's the point where he has to grow up. He'd been such a wally up to this point (in Brown, 1989, online).

Sung from the male perspective, the song is heard towards the very end of the film, played non-diegetically while the man reflects upon happier times with his wife, before eventually receiving the good news that his wife and newborn child are both well. Bush’s own video for the single release of ‘This Woman’s Work’ (*Kate Bush: The Sensual World: The Video*, 1990) follows a similar narrative, as it shows a man awaiting news of his partner who has been rushed to hospital with an unknown condition, before finally being told that she is alright.

In 2001, Maxwell released a cover version of ‘This Woman’s Work’ (from his *Now* album). Although lyrically very close to the original song, his accompanying music video (*Maxwell – This Woman's Work (Official Music Video)*, 2009) provides a different interpretation of the song’s meaning: it suggests that the protagonist is singing of his deceased partner. In terms of Lacasse’s transphonography model (2018), while Maxwell’s song is a hyperphonographical cover version of the original, his music video is cophonographical in that it adds additional meaning to the recording, and gives a different interpretation of the song compared to the film scene that it was originally written for. This shows how different people’s understanding of a narrative can alter it over time, as appears to be the case here. While Maxwell’s interpretation may have involved an intentional decision to change the narrative, it could also have stemmed from a misinterpretation of the lyrics, particularly if the original film that the song was written for was unknown to the individuals involved with Maxwell’s video. This development of the story of ‘This Woman’s Work’, however, may have been the impetus for Bush’s 2011 version of the song.

The *Director’s Cut* version of ‘This Woman’s Work’ is performed a major third lower than the original, and is also nearly three minutes longer due to an extended introduction section and instrumental breaks. Combined with a sparser harmony, like

the 2011 version of ‘Moments of Pleasure’, it creates a much more relaxed feeling and allows space within the song for reflection. Bush’s vocal on the original recording expresses a wide emotional and dynamic range, building up throughout the choruses before falling away again, yet the more recent version is much less emotional and notably omits the following repeated lyrics from the start of both choruses: ‘I know you have a little life in you yet / I know you have a lot of strength left’. The omission of these lyrics, along with Bush’s less expressive vocal and the additional ethereal backing of children’s voices may suggest a different narrative situation within the song, compared to the one that the original version had. Like Maxwell’s interpretation, the person that the protagonist is referring to may have passed away, and so the life and strength that are being fought for in the original version through Bush’s emotional performance are now irrelevant to the situation and so have been omitted.

Although it is unclear as to whether Bush actually took inspiration from Maxwell’s interpretation of ‘This Woman’s Work’ for her 2011 version of the song, this does seem probable given her choice of instrumentation. Whereas her original version is predominantly based around a piano accompaniment, her 2011 version replaces this with a Rhodes electric piano that has been treated with a tremolo effect, similar to that used on Maxwell’s version of the song. As has been explained in earlier chapters, Bush frequently takes her narrative inspiration from the work of others, creating musical hypertexts based upon her reinterpretations of pre-existing stories from a range of media sources, which are themselves often hypertexts, such as film adaptations of novels. The passage of time has allowed her to do the same with her own work: for ‘This Woman’s Work’ she creates her own cover version of Maxwell’s cover version of her own song.

Due to the suggestion of a filmic influence for *Director’s Cut*, as clearly indicated by its title, the visual aspect of the album should also be considered. While Bush refers to *Director’s Cut* as ‘a director’s cut but in sound – not vision’ (*Director’s Cut* album sleeve notes, 2011b), there is still a strong visual element present in the album’s artwork. The front cover of the album shows a film strip containing images of the two album covers that the songs on *Director’s Cut* are originally from. The inner front cover of the CD release shows an image of Bush holding up this filmstrip with a pair of scissors in her hand. This pose is an imitation of a photograph of Sergei Eisenstein, an intertextual reference that is identified by Cameron (2011, online), who

describes the image as ‘Kate, wielding scissors and negatives in homage to Russian film-maker Sergei Eisenstein, another misunderstood genius who worked to the tick of a different clock’. As well as clearly indicating her position as director for *Director’s Cut* with this image, Bush’s visual reference to Eisenstein also evokes thoughts of an earlier time. Furthermore, while film editing can now be done using digital technology, the image of Bush with a pair of scissors and a piece of film creates an element of nostalgia for the pre-digital age.

The choice of Eisenstein, described as the ‘Father of Montage’ (Renée, 2014, online), further suggests that Bush may be using montage as a technique to convey the story to the audience on *Director’s Cut*. In addition to using an audible form of montage by joining together parts of old and new recordings to create new versions of her pre-existing songs, she also uses visual montage in the images placed alongside the song lyrics within the *Director’s Cut* CD album booklet (2011b). The characters shown in these images are all credited in the back of the booklet alongside the musicians as the ‘Cast’. This again implies a filmic theme and also suggests that the people in the images are equally as important as those on the songs. While each musician is credited for the instrument they play on a particular song, each person shown in an image that corresponds to a particular song’s lyrics within the booklet is also credited on that song for the visual role they play. With this in mind, it can be said that the booklet tells its own story through the montage of pictures and song lyrics, and is a supplement that can be viewed while listening to the album. Like montage in film, this series of images does not force the story upon the audience, but instead allows them to piece together the given information to create a story of their own interpretation.

As *Director’s Cut* is an album of revisited songs, it is clear to see that several of the changes made to the original songs are common across much of the album, such as the lowering of keys to suit Bush’s more mature voice. Bush notes this change herself in the *Director’s Cut* album sleeve notes (2011b): ‘When it came to singing these songs again, it was like trying to open a door with the wrong shaped key. So I changed the key and the door began to open…’. Although Bush does sound older on these new recordings of her songs, her voice has not aged in the same way that Joni Mitchell’s noticeably had done when she undertook similar projects to *Director’s Cut* with *Both Sides Now* (2000) and *Travelogue* (2002), both of which contain revisited songs. *Both Sides Now* contains new versions of two of her

own songs as well as several covers of jazz standards, while *Travelogue* solely contains new versions of her older songs, some from more than thirty years earlier. Of the two Mitchell compositions on *Both Sides Now*, Elliott (2015, p. 220) states:

> The voice has very noticeably deepened with age and lifestyle (notably, sustained cigarette consumption) and offers a striking contrast to that heard originally delivering these songs on *Blue* and *Clouds*. This means that, assuming we know those early recordings (and many of us do), we hear Mitchell's age and implied experience in a very direct way and one which cannot help but add new layers of meaning to the lyrics being sung.

Although Bush's age cannot be heard so obviously through her older voice on *Director's Cut*, the passage of time certainly adds an extra layer of meaning and narrative to the songs she has revisited. This is also evident through other changes made to the reworked songs, such as the common theme of nostalgia and reflection that runs throughout several of the songs, as well as the extended song structures, stripped back instrumentation, and omitted lyrics, which result in opening up space within the songs and creating a more relaxed feel with room to let them breathe. As Withers (2017, p. 103) identifies, the extended duration of songs on *Director's Cut*:

> [S]tretches temporal capacity so listeners literally have more time for their consciousness to dwell in. There is also more time for sustained instrumental flourishes, as *Director's Cut* 'de-clutters' songs, making original versions feel condensed, claustrophobic or rushed. This process dynamically supports the listener to create new (and potentially ongoing) interpretive-perceptive acts vis-à-vis both the new and old versions of the songs.

As an entirely hyperphonographical album of Bush's own songs, *Director's Cut* does not create entirely new work, but rather brings a new perspective and adds layers of meaning to existing work, particularly as Bush herself has recreated her own songs as she wants them to be heard in 2011. While for some listeners these re-recordings may be the first versions that they hear of these songs, for many of Bush's listeners the songs on *Director's Cut* are likely to be familiar to them already. Therefore, these new recordings can never replace the originals, but only ever act as a comparison to them, or as a new way of hearing old songs. As Hann (2019, online) states of Taylor Swift's planned re-recordings of her earlier albums:

> [A] song is more than just a collection of notes and words; it is also a moment captured in time. And new versions of old songs, however perfect they might be in their re-creation, are different moments. An old song is like a favourite pair of jeans; you know how the song fits you.

Although notably omitted from the *Director's Cut* version of 'Moments of Pleasure', Bush captures this sentiment herself in her original version of the song (from *The Red Shoes*, 1993) when she sings 'And these moments given / Are a gift from time'.

7.3 *50 Words for Snow*: absence and the passage of time

After waiting almost six years following *Aerial* for the release of *Director's Cut* in May 2011, Bush's audience only had to wait six months for her next album, *50 Words for Snow*, which was released in November 2011. Although the actual time between albums here may have been shorter, the perception of time within them was longer. In the same way that *Director's Cut* extends the length of several existing songs, *50 Words for Snow*, an album of entirely new material, 'uses duration as a structure to support the construction of extensive perception' (Withers, 2017, p. 98). The album consists of just seven songs over a total duration of 65 minutes, thus playing with the concept of time and temporality by expanding song lengths past those typical of popular songs.

In contrast to the summer's day depicted in 'A Sky of Honey' for the second part of *Aerial* (2005), which is filled with sounds of birdsong and creates a feeling of warmth in its densely populated musical and lyrical content, the winter atmosphere of *50 Words for Snow* has a much calmer and more understated sense of absence and distance. This sense of absence is created through the extended length of the songs, combined with a feeling of sparseness that comes from the sparing use of lyrics and instrumentation. This often results in a lack of narrative depth within the songs, yet evokes a mood that is fitting of the wintery theme of the album. While there is not necessarily a link between the concepts of the two albums, the contrast between the seasons explored on *Aerial* and *50 Words for Snow* again demonstrates the passage of time. The summer evokes warmth and sees nature in full bloom, whereas the winter suggests coldness and things coming to an end before new life begins again in the spring. This is explored throughout *50 Words for Snow* with snow used as a metaphor to express the bittersweet nature of life, loss, and the never-ending advancement of time.

The metaphorical use of snow for the passage of time is evident within several of the song narratives on *50 Words for Snow*. For example, it is clear in the opening track, 'Snowflake', in which Bush's son takes on the role of a snowflake that is heard

conversing with an unknown character, performed by Bush, as they search for each other. As Withers states, the song ‘is an admission of duration’s fragility’ (2017, p. 107), both in terms of the lifespan of a snowflake and also through Bush’s son growing up, which Bush explains in an interview:

> Firstly, the idea of this snowflake falling from the sky – this fragile, temporary creation. And Bertie still has his high voice, but it's also a fragile instrument, because soon his voice will drop and I thought there was a nice meeting of the two ideas – of this fragile little snowflake making its journey, and this voice that will soon pass (in Paphides, 2011, online).

Similarly, the fragile and temporary nature of snow is also central to the narrative of another song from the album, ‘Misty’, where it is presented through the life of a snowman. Perhaps a metaphor for a sexual encounter, ‘Misty’ hears Bush, as an unnamed protagonist, describe her meeting with a snowman who comes to life and shares her bed one night, only for her to discover that he begins to melt and has completely disappeared by the next morning.

In addition to the passage of time, another key theme across several of the songs from *50 Words for Snow* is absence. For example, in each of the first five songs there are characters searching for someone or something, whether that be because they have become separated, such as the dog and their owner in ‘Lake Tahoe’ or the couple in ‘Snowed in at Wheeler Street’; because they are ephemeral in nature and have disappeared, like the snow in ‘Snowflake’ and ‘Misty’; or like the Yeti in ‘Wild Man’, they must stay away for their own safety.

As explained above, the theme of absence is evident musically in the overall cold and sparse nature of the album. It is also apparent in terms of Bush’s own presence: whereas in her earlier work she typically took on well-rounded character roles, the characters on *50 Words for Snow* are less developed, yet there is much more frequent use of multiple character-narrators within the songs. Rather than take on these multiple characters herself, which again was common in her earlier work, Bush has permitted others into her song worlds to share the role of narrator. As well as her son, who sings the main vocal on ‘Snowflake’, Bush also collaborates with three well-known personalities: for ‘Wild Man’, the only single from the album, she is joined by Andy Fairweather Low; on ‘Snowed in at Wheeler Street’, a duet between two lovers reminiscing about their meetings at different historical and geographical locations, Bush is heard singing with Elton John; and the titular track ‘50 Words for

Snow' features Stephen Fry in the role of the fictional Prof. Joseph Yupik, recounting his 50 words for snow.

Continuing the filmic theme of *Director's Cut*, this use of other voices effectively allows Bush to edit herself out of her work. She takes a step back as a performer by reducing her own presence as a vocalist within her work and instead focuses more on her role as an artist, or director, who has creative control over the entire aesthetic of her work. Rather than giving new direction to her existing songs as she does for *Director's Cut*, for *50 Words for Snow* Bush instead gives direction to the other singers and characters within the songs. This is particularly evident in the album's title track where she is actually heard to direct Stephen Fry's character through the song, stating throughout which number he is up to in his list of 50 words, and also interjecting at various points with a reminder of how many words he has left to say. As is explored more below, Bush's lessened presence within *50 Words for Snow* is also felt visually as well as vocally: her image is noticeably absent from the album artwork and associated music videos, thus extending the feelings of absence and distance that she has created across the whole album.

7.4 Music videos and live performances: post-2005

As discussed in the previous chapter, Bush's first single after a 12-year hiatus from releasing new material was 'King of the Mountain' (from *Aerial*, 2005). Directed by Jimmy T. Murakami, who had previously worked on the animated film *The Snowman* (1982), the video for 'King of the Mountain' (*Kate Bush – King of the Mountain – Official Music Video*, 2011) is in part a performance video, with a conceptual narrative thread running throughout. It shows Bush lip-synching the song to the camera, yet compared to her earlier visual work, where she is typically seen performing as the main protagonist, her role within this video is rather limited. Replicating her role within the song, she does not take an active part in the video's narrative thread, but instead takes on the role of the narrator telling the story.

In 2011, Bush took even more of a step back visually when she released the video for 'Deeper Understanding' (*Kate Bush – Deeper Understanding – Official Video*, 2011), her first ever music video in which she did not appear. Directed by Bush, it depicts the story told in the song lyrics of a man who becomes addicted to a computer program that talks to him, and as a result he neglects his family. The

characters in the video have no awareness of the song, yet the chorus is diegetic: human lips shown on the computer screen synchronise with the lyrics that are spoken by the computer's voice. For the most part, the video illustrates the song's narrative, yet during the instrumental section the imagery provides a new narrative element in which the main protagonist attacks another man who is also using the same computer program, thus amplifying the meaning that can be interpreted from the song. Although Bush does not appear in the video, she is still involved as the director, controlling the overall aesthetic. In sharp contrast to her earlier performance-based music videos, in which her presence was used to establish her image and promote her songs, here Bush has gained more control over her output with the passage of time, and by stepping outside of it she implies that the work is of greater importance than her presence within it.

As explained earlier, Bush makes reference to Sergei Eisenstein in the imagery for her *Director's Cut* album sleeve. More can be read in to this allusion to Eisenstein's work, however, as there are similarities between the editing techniques in the montage work of Russian formalist film makers and music videos, as Vernallis considers: 'One can see how the silent image track of music video might lend itself to montage. Montage occurs with some frequency in videos, but the collision rarely creates more than a mildly humorous or clever effect' (2004, p. 42).

Vernallis also compares the limitations faced by these early Russian film makers with those of music video directors, stating that:

> [E]arly Russian film directors Lev Kuleshov, Vsevolod Pudovkin, and Sergei Eisenstein worked with minimal resources (film was so valuable that it was recycled for its silver), and they used almost no intertitles because they were making films for a largely illiterate public. Even though music-video directors can command great resources in the era of late capitalist production, they too can struggle with limitations. These limitations may seem trivial by comparison: music video is a short form; the music and lyrics may be banal; the singer must lip-sync while the rest of the figures remain silent; much time must be spent showcasing the star (2004, p. 30).

Although these limitations may have restricted artistic ideas in the earlier years of music videos, some of these have now been removed. For example, with the onset of the Internet, video streaming sites mean that music videos no longer need to be short enough to fit limited television air time, nor comply to a standard format that promotes the singer and sells the single that it accompanies.

With videos such as ‘Cloudbusting’ (*Kate Bush: The Whole Story*, 1986), which extends the song to allow for a longer, more detailed and cinematic video in which the characters do not lip-synch, it is clear that Bush had already been challenging these limitations. This becomes even more evident in her later work when she released three animated videos on her website (Bush, 2020) and YouTube channel (KateBushMusic, 2020). Unlike all of her earlier videos, these were not intended to accompany singles to promote and sell her music, but instead were audio-visual pieces of work in their own right that supplemented her *50 Words for Snow* album (2011a). These three videos were each based upon an edited segment of a song from the album: ‘Wild Man’, ‘Misty’, and ‘Lake Tahoe’. This use of a small section of work is reminiscent of Bush’s earlier technique of creating a song based upon a single scene from a film or television programme, such as that used for ‘Wuthering Heights’ (from *The Kick Inside*, 1978b) and ‘The Infant Kiss’ (from *Never for* Ever, 1980b). Here, however, she does this using her own work and also by reversing the medium: rather than creating a song based upon a section of a visual source, she instead creates a visual piece based upon a section of a song. It is also interesting to note, as becomes evident below, that the videos associated with *50 Words for Snow* all have titles of their own, different from the song titles, allowing them to stand apart from the songs as separate entities of work.

The first video to be released was ‘Wild Man Segment – Animation’ (*Kate Bush – Wild Man Segment – Animation*, 2011). The two-and-a-half-minute video accompanies a section of the song ‘Wild Man’, the album version of which is over seven minutes in length. Although an edited version of the song was also released as a single, it was a different edit to that used for the video. The video uses computer-generated animation to show blurry and shadowy images of explorers on an expedition, thus setting a scene and creating a mood rather than telling a story. It also features Bush infrequently in a headshot superimposed in the animation. Taking on the role of one of the explorers, she lip-synchs with the lyrics, yet her image is heavily obscured within the snowy aesthetic of the video and also by her clothing covering her face, only exposing her eyes and mouth, thus not letting her appearance distract from the main focus of the video.

‘Wild Man’ is the only one of the three videos to feature Bush, albeit briefly. The other two, ‘Mistraldespair’ (*Kate Bush – Mistraldespair*, 2011) and ‘Eider Falls at Lake Tahoe’ (*Kate Bush – Eider Falls at Lake Tahoe – Animation*, 2012), are entirely

animated. ‘Mistraldespair’, which accompanies a two-and-a-half-minute section of the thirteen-and-a-half-minute song ‘Misty’, uses stop-motion animation to illustrate the story told in the lyrics of a woman who is joined in her bed by a snowman, before he melts away. There is an element of intertextuality here, as there are echoes of *The Snowman* (1982), which Bush was likely to be aware of, since her chosen director for her ‘King of the Mountain’ video, as indicated above, was also involved in the making of *The Snowman*. ‘Eider Falls at Lake Tahoe’ accompanies a five-minute section of ‘Lake Tahoe’, using shadow puppetry to depict an element of the story told in the song lyrics of the separation and reunion of a dog and his owner.

Bush’s lack of appearance in her videos in her later career coincides with her increasingly scarce media appearances. Although she undertook radio and magazine interviews at the time of her 2011 album releases, she did not greatly promote the work. While this indicates that she wanted to let her work speak for itself, this is also something that could only be done once she was an established artist, which again could only be achieved over time. Her absence from the public eye and infrequent album releases add a curiosity factor to her and her work, thus she attracts greater audience interest and attention when she does release something new, and therefore her lack of promotion works as promotion in itself.

The curiosity created by her absence reached its peak in 2014, when, 35 years after her first and only live shows, Bush announced that she was going to perform live again. On 21st March 2014 she revealed that she was going to play 15 shows at London’s Eventim Apollo later that year, starting on 26th August, yet before the tickets were released for sale on 28th March, seven more dates had been added due to ‘massive pre-sale demand’ (Eventim Apollo, 2014, online). Even with the extra dates, the tickets ‘sold out in less than 15 minutes’ and ‘[d]emand was so high that the singer's own website, as well as some ticket-selling sites, crashed as people tried to log on’ (Anon., 2014b, online).

Although at odds with the distance that Bush had created between herself and her work both visually and as a performer on her 2011 albums, these long-awaited live shows would again place her at the forefront of her work. She still wished to keep an element of privacy, however, as prior to the live shows she asked that her audience ‘refrain from taking photos or filming during the shows’ as ‘it would allow us to all share in the experience together’ (Bush, in Anon., 2014a, online). This privacy

has continued: although in 2016 *Before the Dawn* was released as a live album of the shows, as well as the pre-filmed video used in the shows for 'And Dream of Sheep' (*Kate Bush – And Dream of Sheep (Live) – Official Video*, 2016), there has been no official live footage of the shows released.

While the live shows made Bush immediately present in her work, much more than she had been in the years prior to the shows, they still indicate that she was focusing on her work, rather than her own promotion. As discussed in Chapter 5, the shows were not undertaken to promote any new material, but instead revisited pre-existing material from Bush's albums from 1985 onwards. Although perhaps not intended to promote her work, the 2014 live shows did generate a renewed popularity of Bush's back catalogue, with eight of her albums re-entering the UK top 40, making her 'the female with the most simultaneous entries in the Official Albums Chart Top 40' (Moss, 2014, online). However, it is very likely that the build-up to, and impact of, Bush's live shows in 2014 would not have been as great if she had not waited 35 years since her previous tour.

In addition to narrative being present within many of Bush's videos, a narrative thread can also be established across her videos and visual performances in terms of how they develop over time to reflect her changing relationship with her work. As explained in Chapter 3, Bush's early videos typically featured her lip-synching to the camera in the role of the character singing the song, thus establishing her as a performer and pop star. By the mid-1980s, Bush's videos became more filmic and still featured her in a key role, but, as discussed in Chapter 5, they also show the beginnings of her distancing herself from the role of the performer and establishing herself more as an artist. As well as still promoting the songs and keeping Bush in the public eye as a performer, particularly due to her lack of live performances, these cinematic videos of this mid-period of Bush's career demonstrate that the visuals are as much a part of the work as the songs, supplementing the stories and adding to the overall aesthetic.

Compared to her earlier music videos, the videos that Bush has created since 2005 feature her in a much less prominent visual role, if at all. Experimenting with various aesthetic techniques to tell the stories within the songs, the attention is diverted away from Bush as a performer, echoing her increasing lack of appearances to publicise her work. Her absence allows the work to take centre stage, making it

even more difficult for the audience to associate her with the characters in the songs and videos, particularly as her work becomes more personal: when she begins to put more of herself into her work her image becomes more disassociated from it.

7.5 Bush's presence, absence, and earlier work

In Bush's post-2005 career, the passage of time has become a common theme within and across her work. Within her work, time is a contributing factor to the narrative of the songs on *Director's Cut* and *50 Words for Snow*, both of which utilise extended song structures, thus creating more space within the songs, as well as increasing the length of the listening experience. With this feeling of space comes a sense of absence in the songs, both through the musical landscape and also in terms of Bush's lessened presence within her work, as she focuses more on her role outside of the songs as the author, or director, overseeing the entire aesthetic of her output.

In her early songs, Bush focused upon undertaking first-person character roles that could not easily be mistaken for her, thus keeping some distance between herself and her work. While this distance has gradually lessened over time through the characters and narrators being more relatable to Bush, to the point of even being a version of herself, she began to create distance in other ways. Although she was clearly present as a performer for her live shows in 2014, her presence within her work post-2005 has become more distanced in terms of her as a performer and a star. By taking a step back vocally within her songs, as well as staying out of the public eye, undertaking fewer interviews to promote her work, and appearing more infrequently and less prominently in her music videos, she implies that her creative output is of greater importance to her than her associated presence. Inversely, however, while Bush may have become more distanced as a performer over time, she has become closer to her work in terms of being an artist. As the album title *Director's Cut* explicitly suggests, Bush takes on the role of the director, overseeing the whole musical and visual aesthetic of her work. Although her songs are focalized through characters and narrators, by referring to herself as the director the focalization has also been moved outside of the work, particularly on *Director's Cut*, where Bush's work has been reconsidered through her own eyes.

Across her work, the passage of time forms a narrative arc that brings together many elements from various points in her career, creating a sense of reflection and nostalgia in her more recent output. The distance of time allows Bush to reflect upon her earlier work and view it from a different, more mature perspective. While this is a key theme of *Aerial* (2005), where the reflection takes place inside her work through the observer-narrator looking at her younger self*,* it is even more prominent on *Director's Cut* (2011b), where the reflection takes place across her work through revisiting her old recordings. Here, the younger self becomes the author whose work is used as the basis for the album. By doing this, Bush effectively returned to her earlier way of working through creating hypertexts of pre-existing materials. Whereas in her earlier career she built upon the narrative hypotexts of others, in her later career she built upon her own work to create an even more layered and complex narrative. The theme of filmic influence also runs strongly throughout this: in her earlier work Bush often adapted film narratives within her songs, yet later she developed this by instead using filmic practices and stepping into the role of the director to adapt her own songs.

January 2018 marked the 40th anniversary of Bush making her first impact upon the music industry with her debut single 'Wuthering Heights' (from *The Kick Inside*, 1978b). As discussed in Chapter 2, this occasion was coincidentally celebrated by the Brontë Stones Project in July 2018, for which Bush was asked to contribute a written piece to commemorate the legacy of Emily Brontë. As the only songwriter to be included alongside poets and literary writers, this project confirms the recognition of Bush's role and identity as an author, as well as showing how her use of narrative sources from media other than song has brought together the fields of literature and popular music.

This was not Bush's only output marking her 40th year in the music industry, however. In November 2018 she released remastered versions of her entire back catalogue, soon followed in December with *How to Be Invisible* (Bush, 2018)*,* a book containing the lyrics of many of her songs. Both of these releases yet again see Bush returning to her own, pre-existing work, but from a different perspective to how she originally approached them, as these projects no longer required her to be a performer. In terms of remastering her back catalogue, she again takes on the role of the director overseeing the whole process and taking complete creative control over her work. For her book of lyrics, which is formatted as if each set of song lyrics were

a poem, Bush's work transcends the medium of song and moves into the literary field, where she can fully adopt the role of the author.

For 44 years, 'Wuthering Heights' had remained Bush's only number one single in the UK. Yet all that changed in June 2022 when she topped the charts for only the second time in her career with 'Running Up That Hill', a song that she had originally released as a single 37 years earlier (The Official UK Charts Company, 2022). This time, however, Bush did not re-release the single, nor even promote it, but instead allowed it to feature prominently in the fourth season of the Netflix series *Stranger Things* (*Stranger Things 4*, 2022).

Set in the 1980s, *Stranger Things* uses 'Running Up That Hill' numerous times across its fourth season, as it is the favourite song of one of the characters, Max Mayfield, and is frequently heard diegetically through her headphones as she listens to it. Within one of the main storylines of the series, the song acts as a form of protection for Max to stop her from becoming possessed, and is used 'as a kind of talisman', as Bush described it in a rare radio interview (*Woman's Hour*, 2022) that she gave after 'Running Up That Hill' reached number one in the UK charts. *Stranger Things* places the song within a contemporary interpretation of the 1980s context in which it will originally have been heard, thus evoking memories and creating an element of nostalgia for the viewers who remember Bush's music from that time, while also introducing her music to a new, younger audience, who may never have heard of her before. Bush recognises this, stating:

> [T]his is a whole new audience who, you know, in a lot of cases they've never heard of me and I love that. The thought of all these really young people hearing the song for the first time and discovering it is, well, I think it's very special (on *Woman's Hour*, 2022).

Bush initially discovered *Wuthering Heights* through a contemporary television adaptation in 1967, rather than through the original novel, which had been written more than a century earlier. She then opened up the story to yet another audience by moving it into the medium of music. Similarly, by using Bush's music within the medium of television, *Stranger Things* does the same thing: it opens up her music to a new generation who may otherwise not have become aware of it. As Bush herself states:

> The response to Running Up That Hill is something that has had its own energy and volition. A direct relationship between the shows and their

> audience and one that has stood completely outside of the music business. We've all been astounded to watch the track explode! (2022, online).

Therefore, with the passage of time, Bush's own work became a product of the process that she had put into practice so many times herself: the creators of *Stranger Things* used her work within their own and introduced her to a whole new audience.

Chapter 8. A ‘Deeper Understanding’: Narrative and Kate Bush

In 2022, Kate Bush’s career appeared to come full circle. Echoing the beginning of her career when she achieved her first number one single with ‘Wuthering Heights’ in 1978, which was based upon a story derived from a different medium, the Netflix series *Stranger Things* (*Stranger Things 4*, 2022) did the same thing in reverse, more than four decades later. It gave Bush her second number one single with ‘Running Up That Hill’, due to the song’s use within one of the series’ main storylines, thus popularising her work and bringing it to a new audience. Rather than using a different medium within her work, her work was used within a different medium. The use of different media to create narrative has been a crucial part of Bush’s work throughout her career, and it was the intertextual and hypertextual use of narrative sources within her work that provided the starting point for my research.

As stated in Chapter 1, my overall aim was to investigate the role of narrative in popular music, using the work of Kate Bush as a lens through which to conduct the research. Finding there to be a lack of academic literature on Bush’s work, as well as limited research into narrative within popular music, my intention was to contribute to these two areas by bringing them together to provide a study that explored the various ways in which narrative presents itself and how this affects and enriches the music and its surrounding context. In this concluding chapter, I summarise the findings of my research and outline its overall contribution to the field of narrative and popular music, as well as suggest possible avenues of further research.

8.1 The many roles of narrative in the work of Kate Bush

Narrative takes many forms within Kate Bush’s work, from its presence within her songs, to the role it has played across her career. In order to consider these many facets of narrative, my research focused on three main objectives. My first objective was to explore the influence that pre-existing narratives from various media sources have had upon Bush’s work. The initial focus of this was looking at how Bush drew inspiration from narrative sources, such as literature and film, as a foundation for her own songs. As is explained below, however, over the course of time, her own work became the pre-existing sources for both herself and others. My second objective was to examine the effect that Bush’s position within her work has had upon the narrative. This was key in understanding how Bush’s changing

presence within her songs affected the song narrative. It also focused on her presence outside of the songs in her role as a musical artist, and considered how this affected the narrative across her body of work. My third objective, which was to explore how narrative has developed over the course of Bush's career, is related to the previous two objectives, as they both deal with how the various narrative aspects of Bush's output and working practices develop and accumulate over time.

Using a theoretical foundation that combines elements of narratology with the concept of palimpsests, I have addressed these objectives throughout the preceding chapters by focusing on four core components of narrative that are central to Bush's work: *story*, *character*, *video*, and *time*. While each component is by no means mutually exclusive, the category of story broadly satisfies the first objective, character the second, and time the third, with video as a common thread that runs throughout, exploring the visual aspect of Bush's work. After surveying the field of study and establishing the theoretical foundations in Chapter 1, I introduced these four core components in Chapter 2 through a case study of 'Wuthering Heights', thus setting up the framework for the chapters that followed.

Chatman describes a narrative as consisting of a story and a discourse, where 'the story is the *what* in a narrative that is depicted, discourse the *how*' (1978, p. 19, emphasis in original). Beginning with these two fundamental elements of narrative, I explored both early in my research to establish Bush's initial use of narrative within her work. In terms of *story*, the first of the core components outlined above, I used Chapter 3 to focus on Bush's frequent use of pre-existing stories as a basis for several of her early songs. With stories derived from a variety of media, including folk songs, books, and films, many of Bush's early songs can be viewed as hypertexts of the original stories. She typically created these hypertextual songs by either transfocalizing a key scene through the eyes of a particular character, as she did with 'The Infant Kiss' (from *Never for Ever*, 1980b), for example, or by combining and condensing key events to fit the story into the short length of the popular song format, as she did for 'Cloudbusting' (from *Hounds of Love*, 1985b).

Taking the first objective into account, it is clear that the pre-existing narratives from several different media sources have had a great influence, not just upon Bush's early work, but throughout her career. While the evident influence of others is commonplace in popular music, particularly in terms of developing a musical style

and being identified as belonging to a particular genre, Bush's discernible influences stem from narrative sources, with visual sources, in particular film, having a notably strong impact. The influence of film is a recurrent theme across Bush's work, yet, as is explained below, while it started off as an influence within her work, its impact began to take different forms with the passage of time.

In terms of discourse, the hypertextual stories in Bush's early songs are typically conveyed in the lyrics, through the focalization of a first-person homodiegetic character-narrator. Focusing on the second core component of *character*, in Chapter 4 I considered these early character-narrator roles, which are empathetically portrayed by Bush, both vocally within the songs and visually in any accompanying music videos. It is clear, however, that these character roles cannot be mistaken for Bush herself, as they include existing characters, such as Cathy from *Wuthering Heights*, as well as male protagonists, criminals, and children, to name but a few. This therefore keeps Bush's own persona outside of the songs, allowing her to retain some distance between herself and her work. From the mid-1980s onwards, however, the distance between Bush and her characters decreased as the two personae started to become more comparable. I explored this in Chapter 5 through a case study of 'The Ninth Wave', the second part of Bush's 1985 *Hounds of Love* album. 'The Ninth Wave' shows Bush beginning to move further inside her work and getting more personally involved in the narrative through a character-narrator that can be interpreted as a version of herself, rather than continuing to masquerade behind an obvious character.

Relating to the second objective, Bush's changing position within her work affects the narrative in terms of who delivers it, and therefore how it is delivered. Her position in relation to her work also affects the situation outside of the songs. While Bush began to decrease the distance between herself and the character-narrator within her songs in the mid-1980s, she inversely began to increase the distance between herself and her public persona as a performer and pop star. For example, she did not tour to promote her albums throughout the 1980s, and reduced her public presence to the point of retreating from the music industry in the mid-1990s and not releasing any new output for over a decade.

Bush's changing narrative position was further considered in Chapter 6, in which I explored her return to the music industry in 2005 with the release of her

Aerial album. Her distance from the media continued during this latter period, particularly with the lack of public appearances to promote her output, yet her presence within the work on *Aerial* became even stronger and more personal. This was predominantly through the introduction of the third-person observer-narrator, a narrator who is not directly involved in the story they tell, but instead an observer of a character or a situation. While much of Bush's earlier work involved character-narrators, this new role allowed Bush to take a step back from the song characters while still being present within her songs as the narrator. Although it is usual for performers of popular music to adopt various personae when presenting their public image or performing a song, Bush's own persona moves to different positions within and around her work over the course of her career. As is discussed in more detail below, her position continues to change over the course of time as she moves further outside of her work, becoming more present as a version of herself outside of her songs, not just as a songwriter and a recording artist, but through taking inspiration from other narrative media to become an author and a director.

The increasing distance that Bush creates between herself and her public image throughout her career is visually evident in her use of *video*, the third component of narrative explored here. As a thread that has run throughout my research, with main focus points in Chapters 3, 5, and 7, Bush's music videos have been a key feature of her work from the very beginning of her career. As discussed in Chapter 3, her earliest performance-based videos, such as those made to accompany 'Wuthering Heights' and 'The Man with the Child in His Eyes' (both *Kate Bush: The Single File*, 1983), showcased and established her image as a vocal performer. In Chapter 5, the focus turned towards the development of Bush's videos in the mid-1980s, when they moved towards a more cinematic style. These filmic videos, which include the videos created for 'Cloudbusting' and 'Experiment IV' (both *Kate Bush: The Whole Story*, 1986), supplement the narratives told within the songs and showcase Bush in non-lip-synching roles as an actor, thus moving her away from being viewed as a vocal performer. Therefore, as well as contributing layers of narrative to the songs they accompany, these videos also inadvertently reveal a narrative in terms of Bush's own relationship with her work over time. This became even more evident in her later videos, which are explored in Chapter 7, as parallels can be drawn between Bush's increased absence from the public eye and her limited visual role within her music videos released since 2005. For example, the videos that

accompany ‘Deeper Understanding’ (*Kate Bush – Deeper Understanding – Official Video*, 2011), ‘Misty’ (*Kate Bush – Mistraldespair*, 2011), and ‘Lake Tahoe’ (*Kate Bush – Eider Falls at Lake Tahoe – Animation*, 2012) do not feature Bush at all. While music videos are typically used in popular music to showcase a performer as well as promote a song, this shows that Bush became more focused on showcasing her work than presenting herself as a performer.

Bush’s changing position in relation to her work over the course of her career leads to the fourth and final narrative component of *time*. The narrative of Bush’s work in terms of time came into focus in the latter chapters, in which I discussed her later career and more recent output. The passage of time enabled the accumulation of narrative, both through the life span of the work, as well as through Bush’s own narrative over time, particularly in relation to her work. I introduced these areas in Chapter 6 through Bush’s use of reflection and nostalgia on *Aerial* (2005), and addressed them further in Chapter 7, thus bringing to the fore the third objective of exploring how narrative has developed over the course of Bush’s career.

In terms of the life span of songs, their narratives develop in several ways. For the listener, a song may be linked to a particular memory depending upon the context in which they heard it, while for the writer or performer it may form part of their narrative through how it helped to define their career. While the recording of a song belongs to a particular moment in time, the recording can be repeatedly listened to, thus extending the life of the song past the moment in which it was recorded. Live performances, cover versions, and re-recorded versions also extend the life of a song, but can also add a new layer of meaning to it through a new interpretation. In 2011, Bush did exactly that by re-recording several of her own songs for her *Director’s Cut* album, as was discussed in Chapter 7. In the same way that she used the pre-existing work of others as hypotexts for the basis of her earlier songs, she again did this in her later career, yet this time creating hyperphonographs of her own existing body of work. This again relates back to the first objective, as while the influence that pre-existing narratives had upon Bush’s early output came from the work of others, with the passage of time her own work became a pre-existing source. For example, Maxwell recorded a cover version of 'This Woman’s Work’ in 2001, and ‘Running Up That Hill’ was used prominently in the fourth series of *Stranger Things* in 2022. As well as her work being used as a pre-existing source by others, Bush herself began to draw upon her own earlier output for inspiration in her later career,

most evidently on *Director's Cut*, thus placing her younger self in the role of the author whose work she was influenced by.

The reflection upon her younger self in her later career leads to the consideration of Bush's own narrative over time in terms of her relationship with her work. Returning to the second objective, there is a gradual shift in Bush's position within her work throughout her career. While she has maintained a constant presence as the songwriter outside of the songs, her position within the songs has changed: she has moved from undertaking the role of characters that could not be mistaken for herself, to characters that encompassed elements of her own persona, to becoming narrators observing others, and in her later career, taking a step back from the songs to embrace her position of the songwriter by viewing her work from the outside. Bush also took this role outside of her work a step further by using and adapting the influence of the visual sources that initially inspired her. Although the prominent influence of film in Bush's early output took the form of providing the narrative basis within her songs, the passage of time allowed her to developed this influence to reflect her own position in relation to her work. As highlighted in Chapter 7, Bush revisited her own existing material, yet clearly placed herself in the role of a director, and like a film director, oversaw the complete aesthetic of her work.

8.2 The many roles of narrative in popular music

As outlined in Chapter 1, there are many journalistic and bibliographic texts of which Bush is the subject, as well as interviews with Bush, and reviews of her work, yet as Liu-Rosenbaum comments: 'Kate Bush has been only marginally covered in the academic press' (2018, p. 19). The existing research on Bush has taken various approaches, for example, viewing her work from a feminist perspective; focusing upon a single song; or providing a general overview of her output. Compared to these studies, however, my research has taken a different view on Bush's work: I have explored her work in terms of narrative, providing an insight into the many ways in which narrative is present, and the role that it plays within her songs and across her career. While Bush's use of narrative within her songs is clearly a key part of her overall aesthetic, this is not something that has previously been considered in any great depth, as the feminist angle appears to take greater precedence, due to her being a strong female working in a predominantly male environment. As well as examining how Bush utilised narrative within her work to tell stories and develop

characters, my research has also considered the role that narrative played outside of the individual songs. This included looking at the development of narrative across Bush's work and career, exploring how the passage of time allowed a new narrative to form by inadvertently telling a story of Bush's own relationship with her work.

While I have focused solely on the work of Kate Bush, my findings also contribute to the study of narrative and popular music more broadly. Like the research on Bush, the research on narrative and popular music is also limited. As discussed in Chapter 1, 'the popular song […] has been almost entirely ignored in the vast literature on narrative', and 'theories of narrative have rarely been foregrounded in the study of popular songs' (Negus, 2012, p. 368). One reason for this lack of research on narrative and popular music may be due to the typically short time frame of popular songs, which limits how much time there is for a narrative to develop within a song. Yet as seen throughout the previous chapters, Bush's work is an exception to this, as narrative is clearly present in many of her songs and also across her career. Therefore, by using Kate Bush as an exemplary case of how narrative can be used within songs, and how different aspects of narrative can be present across a body of work, my research has begun to address this under-researched field and has created a framework for how the role of narrative within popular music can be approached and studied. While I have not developed a theory or model of narrative and popular music, the theories and methods used here can be applied more generally to popular music, thus opening up the study of narrative within the wider field of popular music.

Bush has made significant use of pre-existing narratives from a range of media within her songs, as detailed in Chapter 3. By using this key element of her work as a starting point for my research, I have shown how, through the reworking of existing stories from more obvious narrative media such as literature and film, narrative can be present within songs in terms of the stories that can be told. Here, only Bush's methods and techniques for incorporating pre-existing narratives from different media into songs have been explored. While very few other artists may have based a large portion of their work upon pre-existing stories to the extent that Bush has, one avenue of further research that could be pursued is looking at the ways in which narrative sources from various media have been used within popular music. This could be approached by focusing upon how one particular medium is utilised by a range of songwriters within a particular genre or across a particular time period, for example, the use of stories from science fiction and fantasy novels within progressive

rock, such as Rick Wakeman's 1974 album *Journey to the Centre of the Earth* and Jeff Wayne's 1978 album *The War of the Worlds*, both of which are based upon their namesake novels.

In addition to the stories told within songs, my research has also focused on the characters and narrators that are used to convey these stories. While they may or may not be extensions of Bush's actual persona, the fact that she takes on character roles that differ between songs is a part of her performing persona. This opens up opportunities for further consideration of how artists position themselves in relation to their work. Gelbart (2003) has examined this in some detail in relation to Ray Davies of the Kinks, looking at how present or distanced Davies is from the personae within his songs. Yet through using my research as a basis, this could be taken further by considering the narrative element of the songs that are studied, looking in depth at the stories that are contained within the songs, and exploring how the characters relate to these, as well as to Davies' own personae.

In addition to looking at the presence of narrative within songs, I have shown that narrative can also be present in many of the components that make up the world in which the song exists. For example, accompanying music videos may visually supplement song narratives, as many of Bush's videos have demonstrated. Yet as seen with Bush's music videos, they also tell a story across her career of her changing position in relation to her work, and therefore create another narrative that exists outside of the songs. Narrative can also be present in terms of the different ways in which it can form over the lifetime of a song, through how that song is used after its initial creation and release. For example, a song can be used and developed by others, such as for use on a soundtrack for film or television, or through a cover version, thus changing the context in which the song is known and understood. As well as considering the effect of others upon a song, the focus here has also been on how the original artist can revisit their own work and reflect upon their younger self, thus leading to the exploration of how a narrative accumulates over the course of a career and creates its own story that tells of an artist's relationship with their work.

Therefore, my research also acts as a springboard for looking at the role that narrative plays in other areas of popular music, outside of the song narratives. It provides a starting point for focusing on the narrative journey of a particular song, exploring how various versions of it have been created, and how it has been used

and revisited. In terms of revisiting, especially by the original artist, the artist's relationship with their work can also be examined. An example of how this can be taken further is through the work of Randy Newman. As explained in Chapter 4, both Winkler (1987) and Dunne (1992) discuss Newman's use of objectionable characters, using 'Suzanne' (from *12 Songs*, 1970) as a clear example of this, where Newman sings through the character of a prospective rapist. Newman revisited 'Suzanne' on *The Randy Newman Songbook Vol. 2* (2011), an album of stripped-down versions of his existing songs. While both Winkler and Dunne's articles were written prior to the release of this album, they could now be reconsidered in order to understand whether or not Newman approached the character he performs as in the new version of 'Suzanne', or in any of his other revisited songs, differently at this later stage in his career.

I have taken a holistic approach with regard to looking at the context outside of Bush's songs in terms of her use of other narrative sources, as well as through exploring how the passage of time produced new layers of narrative across her work. However, my research has not extended as far as investigating the historical, social, and musical context into which Bush's output was released, nor has it taken the audience's experience into consideration. Although it extends beyond the scope of this project, these areas could be addressed in a future study. For example, this could involve an exploration of how Bush's fan base derive narrative from her work, looking at how their interpretation of a song, combined with their own life experiences and memories, all contribute to a song's narrative. The idea of narrative based upon interpretation and life experiences could also be focused through Bush as well as her fan base. While I have not provided a detailed bibliographic account of Bush's personal life, nor ever intended to, it is clear that her approach to her work and interpretation of it changed over time. Therefore, the study of how particular events in her life have affected the development of her work over time offers an opportunity for further research, thus helping to build up a bigger picture of the many different roles that narrative plays within popular music.

8.3 Narrative and Kate Bush

At the beginning of Chapter 1, I discussed the fact that Bush unexpectedly gained her second number one single in 2022, 44 years after her first, with a song that had originally been released 37 years earlier. With this, she broke three UK

Official Chart records: ‘the longest-ever gap between Number 1 singles in Official Chart history’; the ‘longest time taken for a single to reach Number 1 on the Official Singles Chart’; and ‘the oldest female artist ever to score a Number 1 on the Official Singles Chart’ (Smith, 2022, online). These records are all time related. If Bush had topped the charts with a brand-new song in 2022, or if it had not been more than four decades since she last had a song at number one, then would this most recent spell at the top of the charts have been as remarkable? This in itself creates a narrative that bookends her career to date, and is only made possible with the passage of time.

My research is a starting point for opening up possibilities for further exploration of the relationship between narrative and popular music. Kate Bush’s body of work is an extraordinary example of how narrative can be present within popular music in many different forms. Narrative is a strong thread that runs throughout her work and across her entire career. It acts as an influence, as well as a presence within her songs and videos. It allows her to tell stories, and take part in these as characters, narrators, and various versions of herself. As well as telling the stories that she wants to tell inside her work, the continuous narrative thread also accumulates across her work over time, and ultimately tells its own story of Kate Bush.

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Glossary

Archiphonography: The relationship between a recording and the genre with which it is associated.

Architextuality: The relationship between a text and the genre with which it is associated.

Cophonography: The relationship between a recording and a text that interacts with and adds meaning to it, for example, a music video.

Diegetic: The occurrence of sound within the story world, heard by the characters.

External focalization: When the narrator conveys less than the character knows.

Extradiegetic: Referring to the narrative level, it is where the main story events occur.

Focalization: The perspective from which a story is narrated.

Heterodiegetic: Referring to the narrator, it is one who is absent from the story they narrate, for example, an omniscient narrator.

Homodiegetic: Referring to the narrator, it is one who is present in the story they narrate, for example, a character-narrator.

Hyperphonography: The relationship between two recordings, where the newer recording could not exist without the other recording, for example, a cover version of a song.

Hypertext: A newer text which is based upon a *hypotext* in a hypertextual relationship.

Hypertextuality: The relationship between two texts, the *hypertext* and the *hypotext*, where the hypertext could not exist without the hypotext, for example, a film adaptation of a novel.

Hypotext: An earlier, source text upon which a *hypertext* is based in a hypertextual relationship.

Internal focalization: When the narrator conveys only what the character knows.

Interphonography: The relationship between two recordings, where the newer recording makes a reference to the existing recording, for example, using a sample from it.

Intertextuality: The relationship between two texts, where the newer text makes a reference to the existing text, for example, quoting from it.

Intradiegetic: Referring to the narrative level, it is where stories occur within the *extradiegetic* narrative.

Metadiegetic: Referring to the narrative level, it is where stories occur within the *intradiegetic* narrative.

Metaphonography: The relationship between a recording and a text that provides a commentary upon it, for example, a review.

Metatextuality: The relationship between a main text and a text that provides a commentary upon it, for example, a review.

Non-diegetic: The occurrence of sound outside of the story world, unheard by the characters, for example, a film soundtrack.

Nonfocalization: See *zero focalization*.

Palimpsest: A new text layered upon an existing text.

Paraphonography: The relationship between a recording and surrounding texts, for example, album artwork and music videos.

Paratextuality: The relationship between a main text and surrounding texts, for example, illustrations and blurbs.

Polyphonography: The relationship between several recordings grouped together, for example, those on an album.

Transfictionality: Fictional elements that are shared by recordings, for example, common characters.

Transfocalization: A change in *focalization* to tell a story from a different perspective.

Transphonography: A term that encompasses the following palimpsestuous relationships between popular music recordings and related texts: *archiphonography*, *transfictionality*, *hyperphonography*, *interphonography*, *polyphonography*, *metaphonography*, *cophonography*, and *paraphonography*.

Transtextuality: A term that encompasses the following palimpsestuous relationships between texts: *intertextuality*, *paratextuality*, *metatextuality*, *hypertextuality*, and *architextuality*.

Zero focalization: Also known as *nonfocalization*, it is when the narrator conveys more than what the character knows.