

The Lovehounds Collection

TAPE A:

0 00 26

December Will Be Magic Again
Abba's Snowtime Special
December 21, 1979

Taped for the BBC February 18, 1979, for the second of two Abba TV specials (this one called The Winter Snowtime Special), broadcast December 22, 1979 on BBC1. (Sometimes called the "bongos" version.)

0 03 48

"Kate," the Christmas Special
December 28, 1979

"Kate," a forty-five-minute television special, BBC2 TV, featuring songs old and new. Some of these were filmed during live television-studio performances, others were videos prepared in advance and featuring studio recordings in more or less the same form as their album counterparts. In addition, one or two small pieces of incidental music were recorded specifically for the programme, which includes a guest appearance by Peter Gabriel, and a duet by Gabriel and Kate of Roy Harper's song, Another Day.

1. Intro music: a simple melodic phrase, without lyrics, sung by Kate while a glittery hand creates the title on the screen.

2. Violin. Pre-LP mix used for lip-synch, without some of the sound effects heard on the final version, other-

wise identical. The choreography is essentially the same as that used for the Tour of Life shows.

3. Satie's Gymnopédie No. 1, played by the KT Bush Band as background for the two giant violins (Paddy and his friend Andrew Bryant), who mime an introduction for the next song:

4. Symphony in Blue. Sung live with the KT Bush Band. Kate sings and accompanies herself at the piano.

5. Them Heavy People. Lip-synched to a live recording.

6. A cappella introduction for Peter Gabriel (Peter the Angel Gabriel.) This is sung by Kate, Paddy and one of Kate's female vocal supporters from the Tour of Life, all of whom are dressed as choristers. The brief introduction segues directly into Peter Gabriel's performance of his song Here Comes the Flood, which he sings at an electric piano.

7. Ran Tan Waltz (known at this time as The Ran Tan). Lip-synch to the same mix later released on vinyl. This is, in my <IED's>opinion, one of Kate's three finest stage performances. An absolutely brilliant piece of modern-dance choreography, packed with subtle narrative details stunningly and beguilingly executed by Kate, Stewart Avon-Arnold and Gary Hurst.

8. December Will Be Magic Again. An early version, sung by Kate at the piano, with Kevin McAlea behind her adding keyboard embellishments on an electric piano.

9. The Wedding List. A video which switches to an in-studio ("live") lip-synch toward the end. The video sections incorporate imagery based on old westerns as well as the Truffaut film The Bride Wore Black. The stage section of the performance is very similar to the live choreography for James and the Cold Gun, in which Kate's character goes on the rampage with a rifle.

10. Another Day. Another video mixed with in-studio stage performance. The music was all pre-recorded, then acted out by Gabriel and Kate, who sit stonily at a tea-table.

A second set of pre-filmed images of the characters is seen in a picture-frame behind them.

11. Egypt. A video performance with Kate's flighty, superficial protagonist standing in romantic, exotic clothing in front of a screen on which are projected a series of gritty newsreel shots of the reality of modern-day Egypt. Toward the end two veiled men, referred to by Peter F.-M. as "Phantom Phlingers" (a TisWas surround and threaten Kate's character.

12. The Man With the Child in His Eyes. Again, a combination of "live" performance (Kate singing at the piano) and pre-recorded video (a small inset of Kate cross-legged, performing the choreography for the song, and placed so as to appear like a smaller-than-life figure sitting on top of the piano). At the end the small figure gets up and hurries to another stage where she looks around trepidatiously (watching out for video pixies!) and jumps into a garbage can--which serves as a segue to:

13. Don't Push Your Foot on the Heart Brake. A live stage performance, done to a pre-recorded (?) audio performance of the song; finally fading to end titles, which roll to the accompaniment of the LP version of Wuthering Heights.

From the Dr. Hook Special
April 7, 1980, BBC2:

0 47 32

Babooshka Taped March 20, 1980.

0 51 25

'Interview' The Dr. Hook band

0 52 45

Delius Taped March 20, 1980.

(Also shown November 25, 1980 as part of a programme about the composer Frederick Delius from the U.K. TV series The Russell Harty Show). Never released, the setting is a quiet, lazy English riverbank filled with reeds and

grass. By the bank is a wheelchair-ridden old man, his body covered by a throw-rug, his head obscured by a large yellow disk resembling a sun. This figure presents an image of Delius much like the one which was depicted in a BBC television film about Delius's late years which was directed by Ken Russell in the early 1970s and which had greatly impressed Kate as a child.

0 55 18
Don't Push Your Foot on the Heartbrake
Leo Sayer Show, November 17, 1978

Lip-synch from the U.K. TV programme The Leo Sayer Show, November 17, 1978. Kate performs an early routine for the song amid a clutter of emergency traffic-barriers. She is dressed in a pale satin pants-suit.

0 58 27
Hounds of Love
Top of the Pops, March 6, 1986 <excerpt>

Lip-synch. <Short; followed by brief flash of Wogan HoL, included complete on Tape B

0 59 30
Delia Smith's Cookery Course
U.K. TV, February 29, 1980

This clip was apparently taped in the garden of the family home. Kate talks with great enthusiasm about the healthful dishes which she and her sister-in-law have prepared for the programme; and Kate makes a touching case for vegetarianism, concluding: "I hope people will think about it, because there really is a lot in vegetables!"

1 04 49
The BPI Awards, February 27, 1980

Best Male Singer award. Kate reads, presents to Leo Sayer on behalf of Gary Numan, who appears by satellite from Pittsburg.

Best Female Singer award. Won by Kate.

0 09 41
Wow

At this same BPI Awards show, this Lip-synch from Top of the Pops, March 22, 1979 (excerpt).

1 11 20
The Russell Harty Show
November 25, 1980

Kate appears on the BBC TV chat programme The Russell Harty Show for an edition dedicated to the composer Frederick Delius. She is interviewed with the cellist Julian Lloyd Webber and Delius's assistant and collaborator Dr. Eric Fenby. Following a screening of part of Kate's Dr. Hook video of Delius, Fenby suggests that the composer would have seen it as "a very gracious tribute."

1 18 47
Profiles in Rock
Canadian TV, December 1980

An extensive interview at her home for a Canadian television production company which is preparing a series of programmes entitled Profiles in Rock, with interviewer Doug Pringle, to be aired on CITY-TV, Toronto.

1 34 45
Razzamataz, July 14, 1981

Kate appears on the children's programme Razzmatazz to explain how the Sat In Your Lap video was made.

1 40 43
Looking Good, Feeling Fit
August 6, 1981

Kate appears on the BBC TV programme Looking Good, Feeling Fit.

1 45 19
Friday Night, Saturday Morning
November 21, 1981

Kate appears on the commercial TV programme Friday Night Saturday Morning, a new chat show, at the invitation of the host, zoologist Dr. Desmond Morris, to talk about her music and expressive dance.

1 51 45
The Old Grey Whistle Test
August 17, 1982

Kate is interviewed by Mark Ellin and David Hepworth about The Dreaming single; with the premiere of the video.

1 56 52
Under The Ivy
The Tube, March 19, 1986

Kate records a live performance of Under the Ivy at Abbey Road Studios for the 100th edition of the Tyne Tees TV programme The Tube.

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TAPE B

0 00 36

Rocket Man (video)

The BPI Awards, February, 1992

Black and white and cosmic.

0 05 25

Running Up That Hill

The Secret Policeman's Third Ball

March 28/29, 1987

Kate performs Running Up That Hill with David Gilmour at Amnesty International's Secret Policeman's Third Ball concert.

Saturday Night Live, December 9, 1978,

Eric Idle, guest host.

0 10 35

The Man With The Child in His Eyes

0 13 38

Them Heavy People

This, the only performance Kate has ever given of her music for American television, is still a vivid memory in many U.S. fans' minds. After a very sincere introduction by Eric Idle, Kate appeared in a shimmering gold body-stocking and perfectly crimped and plaited hair, sitting cross-legged atop a grand piano. The accompanist was Paul Shaeffer (now a nationally famous musician in his role as leader of the David Letterman show's band), and additional off-screen backing was heard as well. This performance is also the only unexpurgated version on film, so far as I<ED> know. Kate's choreography is brilliant throughout, and adds considerable nuance to the lyrics' meaning. Later in the programme she re-appeared to perform Them Heavy People. For this song she was dressed in a heavy trench-coat and wore a large Bor-salino hat—much as in the version performed for the Tour of Life, but without her accompanying dancers. The

backing sounded live, and included female and male backing vocals. Her performance of both songs was absolutely flawless, and her enigmatic expression at the conclusion of each—like the whole presentation—was quite unprecedented on American television. Finally, Kate appeared on-stage during the end-credits, along with all the other guests and cast-members.

0 16 32

Moments Of Pleasure

Aspel June 20, 1993

Lip-synch of the album track for "The Red Shoes," at the piano, on Aspel & Company TV show.

0 22 00

Do Bears...?

Comic Relief, April 4, 1986

Kate participates in the first of three Comic Relief shows at the Shaftesbury Theatre. She performs Breathing live and performs a duet of Do Bears Sh... in the Woods? with Rowan Atkinson.

0 26 05

Experiment IV

Wogan, October 31, 1986

One of the most important of all of Kate's television performances. Kate and the band are all dressed in white labcoats, and the instruments include at least two Fairlight CMIs. Kate herself sits behind an elegant desk with a computer and two Egyptian Sphinx-design paperweight/bookends. She is studying several files in manila folders, much as the "General" is doing in the official video. Clearly a great deal of preparation and care went into the preparation of this set and the performance. Midway through the song the violinist Nigel Kennedy appears in military uniform and plays to Kate, sitting on the edge of her desk. During the mysterious "secret-message" section of the song a new camera-angle showing the screen of the monitor on Kate's desk is seen, and on this screen, super-imposed over a jumble of data, what looks like Paddy's head appears, mouthing some indecipherable (?) words in synch with the spoken "messages" heard in the record (between the lines "It could

sing you to sleep" and "But that dream is your enemy", and again directly after the latter line). Altogether a fascinating and intriguing performance, and far more challenging than other artists' television lip-synchs.

0 30 35

Let It Be

Ferry Aid, Summer 1987

Kate appears briefly in excerpts from a film about the making of the Zeebrugge Ferry Disaster benefit Let It Be single, an all-star cover version of the Beatles song. Summer 1987.

0 34 27

Juke Box Jury review of The Sensual World

single, Fall, 1989

[*Funny*!]

0 36 39

Rapido

Kate appears (briefly) three times in all, in excerpts from a single interview conducted at her home studio (behind the mixing desks, with Del) for this UK series.

0 40 03

This Woman's Work

Wogan, January 1990

Lip-synch performance on The Wogan Show.

0 44 06

Running Up That Hill

Wogan, August 1985

Kate appears on the BBC TV programme Wogan to perform Running Up That Hill. The single is released the same day. Later, this becomes the 'video' that MTV uses for the song in the USA.

0 49 12

Interview/Cloudbusting

The Old Grey Whistle Test, November 1985

Kate is interviewed about Cloudbusting, and the video is shown (abridged), on U.K. TV.

0 54 51

Hounds Of Love

The BPI Awards, February 10, 1986

Kate performs Hounds of Love live at the British Phonographic Industry Awards presentation. She is nominated for (but does not win) three awards: Best Album, Best Single and Best Female Singer. This is a very interesting lip-synch performance. Kate added a powerfully re-mixed rhythmic introduction to the (otherwise standard mix of) Hounds of Love. She appeared on stage in a black World War II-era suit with a beautiful blouse of white lace. She used a microphone as a prop, although the song was lip-synched. Her band consisted of two drummers with full kits, flanking a third, standing, drummer; Del Palmer at a small synthesizer; and flanking Kate herself, Paddy and Jonathan Williams playing cello (Paddy's efforts obviously faked, Williams's obviously not). In the final moments of the performance Kate's companion from the video, an actor chosen by Kate for his strikingly "period" facial type, appears by her side, dressed in a forties-era suit and slouch hat, and he and Kate perform a few quick but dramatic dance steps, while Kate continues to lip-synch. Kate's make-up is also striking and "cinematic": a very pale, nearly white foundation, with emphatic purple eye-shadow.

0 58 42

Annie Lenox on Kate

In a back-stage informal interview after the BPI Awards show from which the previous clip was taken, Best Female winner Annie Lenox volunteers some strikingly positive remarks about Kate.

0 59 35

The unedited Night Flight interview

November 17, 1985

A dub (of very poor picture quality) of the original unedited working-master from the studio taping of Kate's interview for Night Flight. (Thirty-eight minutes long.) November 1985. So far as I<ED> am aware this is the only unedited (not-for-broadcast) video-taped interview in circulation. It is also the most excruciating of all Kate Bush video-clips. For more than half an hour Kate sits absolutely still before an unblinking stationary camera, answering with remarkable patience and professionalism an interminable series of asinine and shockingly ill-informed questions from an unseen American bimbo. Several times Kate is asked to repeat long answers she has just given, simply because the sound technicians had mis-adjusted the microphones. Finally, after the hopelessly inept interviewer finally subsides, Kate is further exploited by the boorish American studio crew, who pressure her into delivering a series of advertising "spots" for a number of television programmes. As usual, Kate suffers through all of these indignities with perfect grace—all the more remarkable because she had earlier that afternoon suffered through Sue Simmons on "Live at Five," after spending hours that afternoon signing albums at Tower Records on Broadway.

1 36 58

The videos made at De Efteling

Dutch TV, May 16, 1978

Six videos (some refer to seven, but I<ED> only know of six), taped in the Efteling Gardens (a gothic theme-park), *nowhere near* Amsterdam, April 1978. These performances are all of a piece. They were all videotaped at the amusement park, using some of the spooky props (moving tombstones and the like) to add a touch of humour to the presentations. The final video seems to have been more carefully worked out; at any rate it reflects its song's narrative far more directly than the others. It features Kate as the doomed heroine of The Kick Inside, dressed in black and veiled. She lip-synchs the vocal while lying in a coffin—more properly, a death-barge—and at the end of the song, she sails slowly down a placid river, evoking images of Elaine and The Lady of Shalott,

classic poetical figures of Arthurian legend. Kate is memorably made-up in this video: her hair has been painted white (or perhaps platinum-blond). The result is striking.

Moving

Wuthering Heights

Them Heavy People

The Man With The Child In His Eyes

Strange Phenomena

The Kick Inside

1 57 06

The Infant Kiss

Video by Chris Williams

Video made by Chris Williams in 1984 with clips from "The Innocents" (produced and directed by Jack Clayton in 1961, with Deborah Kerr, script by Truman Capote from The Turn of the Screw by Henry James).

Credits:

Conceived by Chris Williams, Andy Marvick, Peter Manchester, and Uli Grepel

Mastering: Chris Williams

Dubmastering: Tom Estes

Tapetree Setup: Peter Manchester and Tom Estes

Tapetree Dispatch: Cindy Loiselle

Subdubs: (USA) Tom Estes, John Sandoval, Lori Karn, Mark Measures, Doug Alan, Allen

Watson, John Light, Marty Timko, Peter Manchester, Cindy Loiselle, Howard Purcell,

Mike Mendelson; (Canada) David Zimmerly, Tippi Chai; (Australia) Graham Dombkins

Tracklist data and notes compiled and adapted by Peter Manchester from The Garden by

Andy Marvick.

This Collection may be copied and distributed freely but in its entirety only (Tapes A and B), with tracklist and credits, and with no charge to recipients beyond costs of stock and production time. To correspond post to love-hounds@uunet.uu.net or rec.music.gaffa. For Katemas, 1994

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TAPE A

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TAPE B



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Saturday Night Live, December 9, 1978, Eric Idle, guest host:

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