

THE KATE BUSH MYSTERIES:

Fact or Fiction?

Robert Moore

INTRODUCTION:

Since her appearance on the popular music scene in 1978, the English singer-songwriter Kate Bush has been associated in the public consciousness with a cornucopia of “new age” ideals. But where does media hype, fiction and wishful thinking end and the truth begin? This article examines these various claims, statements and interpretations in an attempt to determine whether these rumours and populist legends have any valid justification...

Meet the Music Muse.....

To begin at the beginning, this distinctive musical artist - actual name Catherine Bush - was born on the 30th July 1958; her father being a General Practitioner, her mother a nurse originating from Ireland (who was reputedly psychic) (1). Kate Bush was raised within a close, musical and artistic middle-class family, several members of which - most notably her two brothers Patrick and John - reportedly had an interest in various “countercultural” concepts (1). Educated at St. Joseph’s Convent Grammar School, Abbey Wood, Bush started to write her first songs and accompanying piano compositions during her very early teens (2). Since coming to public notice due to her 1978 hit single “*Wuthering Heights*”, Bush has enjoyed a surprisingly long - albeit intermittent – career, represented by 8 albums (and one compilation disc); *The Kick Inside* (1978) (TKI), *Lionheart* (1978) (LEO), *Never For Ever* (1980) (NFE), *The Dreaming* (1982) (DRE), *Hounds of Love* (1985) (HOL), *The Whole Story* (1986) (TWS), *The Sensual World* (1989) (TSW), *The Red Shoes* (1993) (TRS) and *Aerial* (2005) (AER). Bush is also notable for incorporating into her music elements of dance, mime and theatre in various performances and videos during the late 1970’s, 1980’s and 1990’s (see biography listing in “References” section).

Bush’s lyrics often feature unusual topics presented from a third person perspective – sometimes utilising a distinctively different voice and appearance (such as the Elvis-like aspect she adopted for her 2001 composition “*King of the Mountain*”). Her earlier songs are especially notable for their sympathetic treatment of off-centre sensuality - radical even by today’s standards and a stark

contrast to her alleged image as a “safe bourgeois” performer (3). Bush is a multifaceted artist belonging to no fixed musical genre; it is therefore unsurprising that the alleged “Fortean” associations of this particular chanteuse are equally diverse ...

Wuthering Heights (and lows): Kate and “the Ghost of Cathy”.

Although associated with an extensive and varied artistic output, Kate Bush is eternally linked in the public consciousness with the white-robed ghost of Catherine (“Cathy”) Earnshaw; featured in a now-iconic promotional video made for her 1978 hit single “*Wuthering Heights*” (TKI & TWS).

The “White Dress Cathy” video did not come immediately unbidden from Kate Bush’s psyche. Her first ever televised appearance (in a German TV programme called *Bio’s Bahnhof* broadcast on the 9th February 1978) featured Bush performing “*Wuthering Heights*” in a red dress. On the 16th February 1978 Bush made her first BBC1 *Top of the Tops* studio appearance wearing normal attire; but she subsequently did an encore performance of “*Wuthering Heights*” in March 1978 wearing a black gypsy-style outfit. But in regard to general cultural reference this song is mainly associated with two official promotional videos, both believed to have been directed by Keith (or “Keef”) Macmillian. The first depicted Bush dancing in a red dress within an open countryside setting; however, Bush was somehow dissatisfied with it and decided to shoot another version. This resulted in the now-iconic “white dress” video, filmed in a darkened studio setting enhanced by dry ice smog and blur-motion special effects to emphasise the song’s supernatural aspect. In probably what must rank (with hindsight) as one of her most fateful decisions, Kate Bush reportedly acquired a white Victorian nightgown from a London antique shop for the purpose; the video depicting her dancing and miming in this attire. This second version was chosen as the main promotional video for “*Wuthering Heights*” – thus was a visual legend of contemporary U.K music born...! (6).

“*Wuthering Heights*” subsequently reached number 1 in the UK charts in March 1978; retaining that position for four weeks. The song’s main promotional video also acquired a hold on the public imagination - which consequentially resulted in the “White Dress Cathy” becoming synonymous with Kate Bush (and the target of numerous parodies, notably by the impressionist Faith Brown (4)). Bush herself acknowledged she had created an enduring cultural icon by stating in one interview that “*Cathy will live on as a force...*”(5).

*Kate Bush - conceptually haunted by
the ghost of Brontë’s “Cathy”
since 1978....!*

As she did; resulting in Bush and her “Cathy” character becoming admixed and rendered within the popular psyche as an “ethereal hippy”. Eventually, other factors were soon added to this conceptual brew. Bush’s public mystique was reinforced from the 1990’s onwards by media claims of her increasingly adopting a retiring – even reclusive – demeanour. It should be noted, however that even from the outset of her career Kate Bush expressed a desire for privacy and unease towards excessive fan adoration⁽⁷⁾; it is therefore tempting to suspect the press increasingly exaggerated this aspect to create an “angle” for news stories regarding her. Indeed, this conception reached its nadir in 1996 with the *Sunday Mirror* penning a story alleging she had changed her name to “Katherine Earnshaw” and was supposedly living in a state of self-enforced isolation⁽⁷⁾.

Although this spurious story was quickly rebutted by the artist **still** known as Kate Bush(!), such preconceptions sadly persist to this day; as represented by the 2008 comedy short “**Kate Bush and the Gas Man**”⁽⁸⁾ posted on *Youtube*. This three minute sketch depicts a white-clad Mrs. Haversham-like character living in the wildwood, comically reflecting the various bogus allegations made about the actual Kate Bush over the past three decades. Similar claims surfaced in the late 2000’s regarding a dispute over access to a beach and two lanes passing close to her property in South Devon; where (once again) the media depicted her as a recluse obsessed with her privacy and security. And, once again, the Daily Mail’s headline for this particular story- “*The Battle for Wuthering Heights*”- evoked the ghost of Cathy⁽⁸⁾. This concern for her personal space should again be placed in context- Bush having unfortunately suffered from repeated intrusion from journalists, paparazzi, “fans” (and possibly also persistent stalkers) over the past three decades⁽⁸⁾.

In stark contrast to her public image as a pre-Raphaelite “hippy chick”, the actual Kate Bush is (in actuality) a contemporary-minded individual enjoying a normal personal and family life; a person who has exhibited a notable degree of canny business acumen during her long career⁽¹²⁾. Furthermore, rather than being overtly preoccupied with the role of “Cathy”, this persona represents only one character among many she has depicted over the years, which she only reportedly encountered through incidentally watching the last part of the 1938 movie (or in some versions the 1972 BBC adaptation) of “Wuthering Heights” on television – either in the UK or Canada.⁽¹³⁾

It is thus evident that not only Brontë’s Heathcliffe has been haunted by Cathy’s spectral presence... This preconception reflects the general public’s perennial inability to separate “performer” from “performance” bedevilling other individuals within the arts – in all likelihood tragically so in the instance of George Reeves, who even in death was labelled as “*T.V’s Superman....*”⁽⁹⁾. Bush has utilised the medium of drama to present her music since the inception of her career. There are hints of this approach even in Bush’s childhood, as indicated by pictures taken by her brother (the poet and photographer John Carder Bush) depicting her posing in various costumes⁽¹⁰⁾. Prior to

“Wuthering Heights” musicians generally represented themselves during public recitals; David Bowie and his 1972 *“Ziggy Stardust”* concept album persona being a notable exception (11).

The most notable irony of all is that the ghost of Cathy is never explicitly seen in Emily Brontë’s original 1847 book, outside of fantasies, inference or rumours; only directly manifesting once within a dream-like experience in the form of a child (14). Hence, Bush’s *“Cathy”* represents a unique interpretation of this character – one which, ironically, has inspired later adaptations!

It is significant to note that Kate Bush’s famous high-pitched vocalisation utilised within *“Wuthering Heights”* was deliberate, intended to reflect the impression that she was depicting a spectre (5). It is therefore tempting to speculate whether this interpretation of *“Cathy”* was possibly influenced by Banshee legends known to the Irish side of her family. This concept was indeed seemingly known to her; one song - *“Violin”* (NFE) - referencing the word *“Banshee”* within its lyrics; which Bush performed for the *1979 BBC Kate Bush Christmas Special* dressed in a black costume with bat-like *“wings”*(5). The LP back album cover for NFE also shows Bush in similar attire; in this instance more overtly depicted as a flying *“bat-woman”*.

It is equally possible that tales of spectral white ladies from folklore also played a part in forming this persona; Bush being fond of telling ghost stories while a teenager (and whose childhood home was reputedly haunted by the ghost of a Victorian serving-maid (15)). In any event Bush’s *“Cathy”* has at least provided a cultural stereotype for such apparitions since 1978!

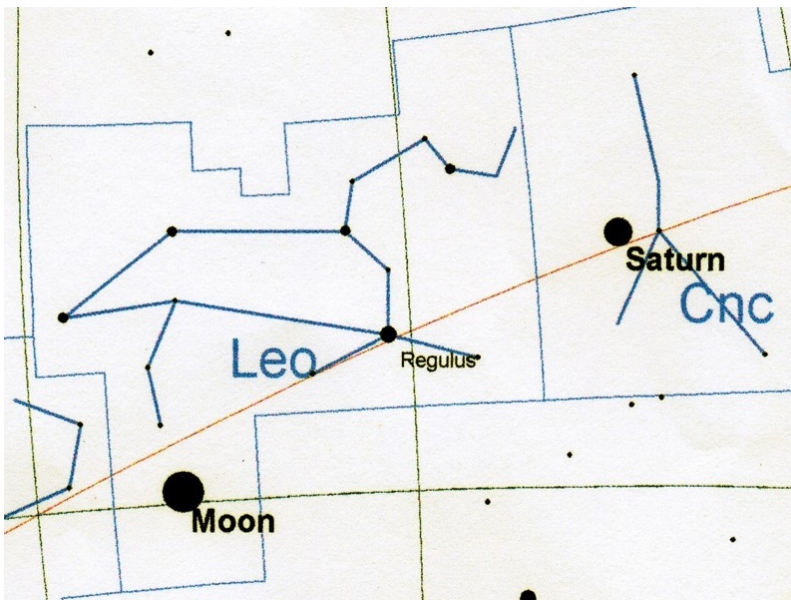
Never for Ever....? The *“Aquarian Kate...”*

While the *“White Dress”* Cathy video was mostly responsible for incepting the myth of *“Bush the ethereal hippy”*, this view was nonetheless reinforced by public comments she made early in her musical career in relation to astrology (16), reincarnation (17) and UFOs (18). Of these, synchronicity and astrology seemingly held the greatest personal significance for her at this time; her 1978 song *“Strange Phenomena”* (TKI) making various references to the former. It is notable that *“Wuthering Heights”* was associated with a number of coincidences of personal significance to Bush. For example, Bush noted at an early stage the similarity in Christian names between the book’s main female character and herself (with Bush even being called *“Cathy”* while a child) and subsequently discovered she shared the same 30th July birth date with Emily Brontë (19).

In regard to astrology, various comments made by Bush indicate she was well informed on this topic by the late 1970’s (16). Born on the 30th July, she is classified as a Leo under conventional astrological reckoning. Thus, it may be significant to note that her second 1978 album was called *“Lionheart”* (LEO), its cover featuring Bush posing in a lion costume. The second – and last – appearance of lion imagery on Bush’s music is on Nick Price’s design for Bush’s 1979-1980 single *“December will be magic again”*; the cover featuring a lion dressed as Santa Claus. In this context the

term “Lionheart” is particularly notable. Around 1976 Bush recorded a demo song entitled “*Where are the Lionhearts*” – a totally unrelated melody to “*England my Lionheart*” (1978) (LEO), celebrating female “free spirits” such as herself and others (most notably Joan of Arc) and lamenting their repression by society. In one interview she said of her 1979 tour “...it’s for all the Lionhearts first” (20).

Cann and Mayes 1988 unofficial “visual documentary” of Bush reports that “*Wuthering Heights*” was mostly composed at midnight during the 5th March 1977, a full moon being present in the sky at that time. Kate Bush herself confirms this general situation in a early fanzine newsletter but was unspecific as to the precise date (21, 22). An allusion to this may possibly be contained within the first verse of her song “*Strange Phenomena*”, which refers to a specific - but unspecified - lunar phase when people “tune in”. In one 1978 interview Bush stated “...I think there’s a lot to astrology, and the effect the moon has upon us all”... (24). Nick Price’s *Kate Bush Tour* programme cover and the original rear LP sleeves for TKI and NFE (the latter two based on photographs taken by John Carder Bush) all feature the image of a moon in either crescent or gibbous phase (23). Therefore, it is tempting to postulate that Bush’s reported insistence on “*Wuthering Heights*” being her first singles release was informed both by artistic conviction and possibly other factors (24). It may also be significant to note that - according to the astronomical computer program *Redshift 4* - the Moon lay within the constellation of Leo at around that date (see below). In light of this, it is interesting to note that Nick Price’s record sleeve for “*December will be Magic again*” features an anthropomorphic lion Father Christmas on the front with a cartoon crescent Moon on the back...



**Position of the full moon
on Sat 5th March 1977
within the constellation of
Leo
(@ 23.30hrs, London).**

One notable validated contact with New Age ideas was Bush’s transitory interest in the work of Armenian mystic George I. Gurdjieff (1877–1949) (25). This was seemingly initiated by her brother’s interest in his beliefs, as suggested by her song “*Them Heavy People*” (TKI) (26). Thereafter (possibly from the mid 1970’s onwards) Bush appears to have followed this up with some degree of personal study through reading his books – seemingly with some enthusiasm if certain early interviews are to

be believed (26, 27). In one 1978 interview Bush stated: “(Gurdjieff is) *the only religion I've been able to relate to - I don't really want to say much because I don't really have the knowledge...* (27)”. However, by 1982 her attitude to his ideals had changed, stating... *Well, Gurdjieff was really an influence in that I'd just read some of his books and really no more than that... I'd just found a lot of what he said interesting, but that's really as far as it goes... (his influence) .. was, yes (minimal)* (28).

These comments doubtless relate to the inclusion of Gurdjieff's name in Bush's 1978 song “*Them Heavy People*” (*THP* hereafter) (TKI). While generally regarded as a throwaway reference, it could be argued other lines within this composition seemingly also relate to his “Fourth Way” philosophy. The beginning alludes to a person hiding in their mind - reflecting Gurdjieff's belief that the inner self is “buried” within the subconscious, accessible through an intensive training regimen termed “The Work”; the line “*..work on my mind*” also appearing later within the song. Another tenant of Gurdjieff's approach was that “the Kingdom of Heaven is within” - a similar expression (“*everyone of us have a heaven inside*”) also appearing within *THP*. Some versions of Gurdjieff's ideology trisects the human self into aspects of mind, body and emotions, the song also referencing all three of these specific elements. There is also a reference to “dervishes”, notable as performance and sacred dances (or “movements”) are a significant factor within Gurdjieff's “Work”. So, while Bush has stated *THP* is more concerned with her improvement as an artist than anything overtly mystical (and this is indeed valid to a notable degree) it nonetheless also incorporates various “Fourth Way” ideals (25, 29).

Kate Bush
A follower (or just a dabbler..) in
G. I. Gurdjieff's “Fourth Way” ?

No further overtly Gurdjieff-inspired references appear in subsequent compositions; supporting Bush's statement that his philosophy only had a “minimal influence” upon her output. Nonetheless, other songs allude to a struggle for knowledge of both the mundane world and “God”; most notably “*Sat in your Lap*” and “*Suspended in Gaffa*” (*DRE*), reflecting Gurdjieff's notion that while the quest for God may ultimately be futile it is a nonetheless a worthy objective. Dervishes also feature in her main video for the 1989 song “*Love and Anger*” (*TSW*) (30). It is therefore possible lingering elements of Gurdjieff's ideals retained a minor influence upon her musical output after 1978.

“*Cloudbusting*” (1985) (HOL, TWS), however, must rank as the most significant of her “New Age” themed songs. This alludes to the proposal by Wilhelm Reich (1897–1957) of the existence of a mysterious life-energy termed *Orgone* he felt had various practical applications - most notably when utilised by a weather control device termed a “Cloudbuster” (31). Bush encountered these ideas indirectly through a book entitled “*Book of Dreams*” (32) authored by his son, Peter Reich; a work she incidentally discovered during one of her visits to “Watkins” occult bookshop in 1976 (33). As a consequence the song reflects *The Book of Dreams* emphasis on Peter's relationship with his father

as opposed to any underlying “New Age” subtext; hence, *Cloudbusting* mentions *Orgonon* (the farm Wilhelm Reich bought to carry out his experiments) but not “Orgone”. Peter Reich’s book also presented Bush with an unclear impression of a “cloudbuster’s” appearance while producing the song’s associated video; the surrealist H R Giger subsequently designing a more aesthetic and visually-impressive version contrasting significantly with their actual utilitarian ugliness (34).

But all the above should be placed in context. While Kate Bush has been singled out by some writers as an artist who “writes songs about the unexplained” (41), a closer look indicates that - while true to an extent - such topics are not the main focus of Bush’s creative output. Identifying dominant motifs in her work is difficult, given a single composition may cover several distinctive themes (hence the overlapping percentage quotients cited below!) But from a selection of 50 songs composed from 1976 upto 1989, the writer found only 14 (28%) deal with “the paranormal”; with 26 (52%) relating to third person characters, 21 (42%) having pronounced themes relating to love and sexuality, while 30 (60%) recount mundane life experiences – some possibly relating to Bush herself. Hence, most of Bush’s output is actually concerned with human sensuality and relationships – with paranormal themes only mentioned when they intrude upon the human life-experience.

The forms of paranormal phenomena featured in Bush’s lyrics include auras, ghosts, Out-Of-Body Experiences (OOBEs), Spiritualism, past lives, reincarnation and karma. No song, however, overtly references UFOs (other than in one possible instance discussed later); although three songs relate to issues popular with conspiracy theorists; alternative/free energy and weather control (“*Cloudbusting*”), sonic weapons (“*Experiment IV*”) (TWS) and Elvis survival claims (“*King of the Mountain*”) (AER). Furthermore, popular misconception aside, no songs deal with Tolkien-style themes, only motifs inspired by fairy tales and childhood fantasies; namely “Peter Pan” (in 2 compositions), “*Babooshka*” (NFE) and “*The Red Shoes* (TRS)”.

It is also notable that most “mystical” references within her songs have a Christian basis. This may be in keeping with her convent grammar school background – although Bush has stated that Catholicism “*never touched my heart*”, an attitude possibly reflected by her 1976 demo song “*Disbelieving Angel*” (35). Her lyrics references God, Jesus, angels, Heaven, The Pearly Gates, various Christian saints (Joan of Arc in two songs, St. Catherine and St. Margaret in another), Beelzebub and the Devil - even Noah and his Ark! Thus, in regard to religious imagery, Kate Bush has seemingly more in common with Elvis than Tori Amos! In this context, it is notable Bush stated in one 1985 interview that while she didn’t consider herself “religious” or belonging to a specific faith she nonetheless recognised (and utilised) the emotional power of religious imagery (36).

Kate Bush’s willingness to discuss her views on “New Age” issues and “the unexplained” seemingly wavered throughout the 1980’s. The first sign of her reluctance to talk publicly on such topics is possibly reflected in her 1982 song “*Leave It Open*” (DRE). While Bush confirmed in a 1992 “Q”

magazine interview that she retained an interest in “the paranormal”, she politely declined to discuss this any further (37). By the time *Aerial* was released in 2005 she had acquired a relatively conventional public image- at least in relation to other contemporary musicians.

This aside, none of this should be taken to infer Kate Bush was exceptional in having an interest in such topics during the 1970's. These ideas were initially thrust into the public consciousness by popular musicians during the 1960's, most notably *The Beatles*. Their promotion of ideas taken from eastern religions such as Buddhism heightened the profile of concepts such as auras, astrology, elemental forces, reincarnation, spiritual healing, ecology and vegetarianism. This period was also associated with increased interest in “the unknown” - a term encompassing a diversity of concepts from leys, ghosts to UFO's.

Taking this into account, it appears Kate Bush's attitude to such subjects was commonplace among musicians during the late 1970's and early 1980's, and hence only reflects issues of contemporary interest within her “peer” group. However, of all the “New Age” ideals she held, her vocal advocacy of vegetarianism during the 1970's and 1980's probably had the greatest social significance, pioneering a lifestyle attracting an increasing number of people in later years (38). In 1984 only 2.2% of the British population followed a vegetarian lifestyle – rising to around 8%-11% by 2009(38).

In light of the above, it is ironic to note that Bush has never had - or at least publicly admitted to having - any overt paranormal experiences; other than (while a child) being a peripheral witness to a family medical crisis associated with an Out Of the Body Experience (39).

“Look at it go..?” Kate Bush and UFOs.

Given that none of Kate Bush's songs directly mention UFOs, it is thus surprising she has become associated with several notable claims relating to this topic. Starting from the bottom, there is the wild assertion from a website reporting on supposed channelled alien messages– one of which alleges that Kate Bush is “*incarnated from the Sirius system*”... (40)!

Leaving aside the lunatic fringe, one of the most significant UFO-related claims is reported by Jenny Randles in her 1988 book “*Abduction*”; wherein she states that “(Kate Bush)... was the president of a West Country UFO group (41).” This rumour is not unique to Randles as the author independently heard a similar claim during the early 1980's, along with other allegations that she had attended UFO meetings and had even possibly visited Warminster to participate in skywatches. Furthermore, the description acquired by the author of the individual associated with these tales matched Bush's actual appearance at the time; namely “spotty/dimpled, dark-haired and of short stature” (42).

Faint memories of her supposed involvement/interest in Ufology have persisted into comparatively recent times. During the late 1990's it is strongly rumoured she was invited to a skywatch in Rendlesham Forest– which Bush personally declined due having “other commitments” (43).

In an attempt to resolve this issue, the author consulted Steve Dewey and (indirectly) Kevin Goodman and Peter Paget, given they were active within the late 1970's Warminster skywatching scene; none however recall any visits to Warminster by Kate Bush (44). Dewey, did, propose a possible solution; the local band he was involved with while in his late teens– which around 1976 went under the name of *Whyte August* – had a lead female vocalist called Mary Cousland, reported to have had “*the voice of an angel, if a little underpowered*”. Mary had a passing physical resemblance - and was roughly contemporary in age - to the young Kate Bush, who had just started her career in 1976. Mary even participated in Warminster skywatches with Steve Dewey and other band members on several occasions. She even occasionally performed in a white dress... ! (45)

Nonetheless, Bush did make the following comment regarding UFOs in 1980; “*I really believe in UFOs, and I don't see why there shouldn't be life on other planets. We haven't got off this planet yet, really, so how can we say if there is or isn't. It seems unlikely that we would be the only ones. There have been so many reported that I'm sure they exist, and I really hope I see one...*” (46). While demonstrating some interest in this topic, it appears to be a relatively casual one.



Two views of “Mary Cousland” (circa 1976); female lead singer for the mid-1970's local Warminster band “**Whyte August**”.

Where have we seen a white dress like **that** before...? While never a major band, **Whyte August** played at various venues around Wiltshire.

(© Steve Dewey,
Used with permission).



This aside, none of Kate Bush's surviving (on-line) official fan material for 1978-1982 mentions her becoming the patron or president of a UFO society. A check by the Swedish group AFU of possible "candidate" journals (*The Axminster Light Center* and 1979-1981 editions of *PROBE REPORT*) also failed to uncover any references (although vol.1 no 2 (1981) of the PROBE Report is currently missing from their collection).

Likewise, there is **no** mention of Bush having an active interest in Ufology in any relevant books or known contemporary newsstories from 1978 – 1981. However, in one 1979 fan newsletter Bush personally stated that a "*UFO Tee-shirt*" was thrown on stage during her April-May 1979 "Lionheart" tour – which she subsequently retrieved and "wore for months" afterwards (47). It is unknown, however whether this was a bona fide "UFO" themed tee-shirt or one based on the U.K heavy rock group with the same name active from 1969 upto the present day!

While Kate Bush's lyrical compositions rarely (if ever) allude to UFOs, various presentations associated with her April-May 1979 **Kate Bush Tour** featured various UFO-like imagery (48). Also of note was the dark-eyed "cloud face" appearing on the tour programme cover – believed to have been drawn by Nick Price (48). Compare this image with a graphic based on the now-iconic cover illustration of Whitley Strieber's "Communion" (1987) – Price's illustration drawn eight years **before** the publication of Strieber's book!

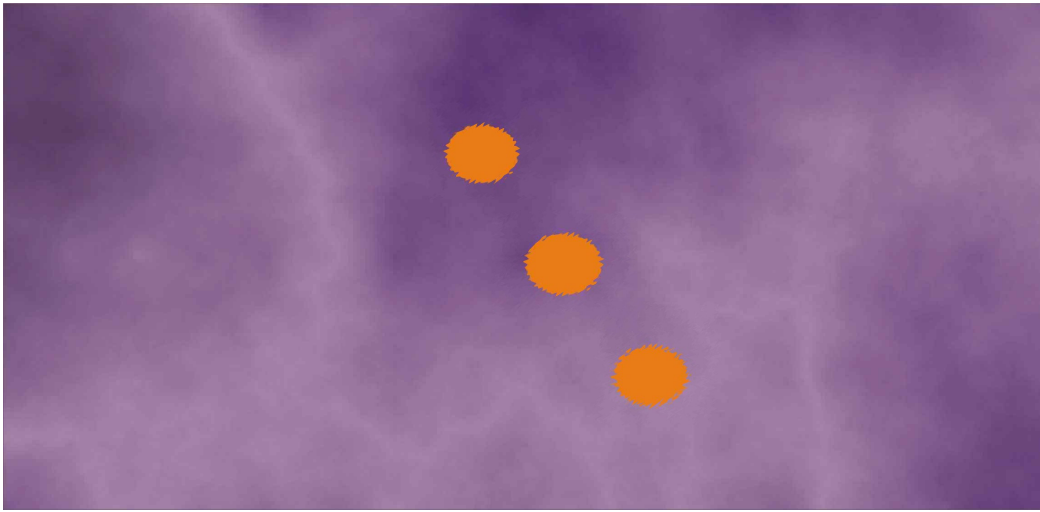
Thus (as it stands) the Bush UFO group President/patron claim remains in limbo but looks somewhat dubious; possibly resulting from a false assumption of UFO group affiliation based upon a randomly gifted tee-shirt (or a spurious claim by a now-unknown West Country UFO journal editor).

Robert Joravick's 2005 biography of Kate Bush, however, mentions an even more intriguing link - namely a rumour that she experienced a possible UFO sighting around Loch Ness in 1981(49). In this instance it seemingly alludes to an actual event acknowledged by Bush! It appears that Kate Bush

took a short break from composing - travelling up to Scotland by train before getting access to a car to drive around the Loch's environs to look for "Nessie". To continue in her words:

"....Just as it was getting dark one evening; we pulled up by a sign at the edge of the road. It told of a fort from the fifth century, B.C.... It also mentioned a phantom battle which had supposedly taken place very near to the site. As we were about to drive away, I noticed three lights in the sky, descending in a diagonal line. Then they formed a horizontal line and remained static just below a layer of cloud. There were huge circular orange lights; and we set off in the car in hot pursuit. We thought maybe they were some kind of stadium lights, but they were too near to the clouds; and we had never seen aircraft with such big lights, nor that colour. As we turned a bend we could no longer see them, but kept our eyes pinned on the sky. A few minutes later they came into view again, and

this time we could see that they were completely unattached to any form of structure on the ground; and now there were only two lights. They remained stationary until we lost them a little while later, for good... We wondered if instead of finding Nessie on our search, we had found another strange phenomenon... (50)."



"It was evening, getting dark"...I noticed three lights in the sky, descending in a diagonal line.... There were huge circular orange lights..."

A representation of Kate Bush's reputed 1981 sighting near Loch Ness (Robert Moore).

So what of this particular "strange phenomenon"? The historical site described by Bush resembles *Craig Phadrig*; a vitrified hillfort located south of Inverness dating from the 4th century BC (51). Several areas around Loch Ness - although not *Craig Phadrig* itself – are associated with phantom battles, including *Loch Ashie* located near the Loch's north-eastern edge (52). This site is relatively close to *Buaile Chòmhnard*, a feature once considered a fort but now interpreted as a cattle enclosure (52)!

Furthermore, while Bush fails to note the alleged sighting's date, a published general listing of her activities suggest (if this event occurred at all) it happened between May – November 1981(53). One comment infers leaves were beginning to discolour and fall; indicating a late Summer/early autumn date. Furthermore, Bush's account concludes by mentioning that a week or so after returning to London she watched a news broadcast which reported that an underwater image of "Nessie" had been taken by an aircraft.

Unfortunately, the author has been unable to find a reference to such an event; only finding an apparently dissimilar (and vaguely documented) picture taken in September 1981(54). However, in July 1981 Adrian Shine's *Loch Ness and Morar Project* experimented with taking underwater T.V pictures around the wreck of "*R For Robert*", a crashed Wellington Bomber left abandoned within the loch (55). It is possible that Bush was referring to this – with the original newscast possibly alluding to the now-infamous Rines underwater images actually taken in 1975 (56).

While the MoD received 600 UFO reports in 1981, only those occurring from November through December have been released under the FOIA to date – none having any apparent relevance to Bush's sighting (57). The admittedly mostly inaccessible (and doubtless incomplete) U.K civilian UFO group sighting record notes the half-hour observation of a static triangle of red lights by a schoolchild on October 17th 1981; although this occurred in Stewardton, Southern Scotland, a considerable distance from Loch Ness (58). Otherwise, the author has yet to locate a Scottish UFO report comparable to Bush's observation occurring around May-Nov 1981 (59).

The now notorious Thai aerial Lantern - or something comparable - represent one possible explanation for Bush's sighting; the area around Fort William being associated with a manifestation of these luminous mini hot-air balloons in 2009 (60). However, these were virtually unheard of during the 1980's and are rarely reported to descend or remain stationary for significant periods.

The environs of Loch Ness (and other Scottish lakes) have been associated with unusual light phenomena from at least the mid-19th century (61). In regard to Loch Ness itself, Drumnadrochit was the focus of several waves of reports in 1990 and 2003, while Ted Holiday cited details of a fast, low-level light seen near that region in 1971 (62). The area was also associated with a notorious 1971 hoaxed UFO landing case subsequently unmasked by Steuart Campbell (63). In regard to events elsewhere, the 1973 Loch Ryan, Scotland event shares the closest similarity to Bush's account; the witness observing 3 orange spheres hovering for several minutes before the forms departed suddenly (64).

Widely-spaced quadruple light configurations are a common "UFO" stereotype; repeated observations of this stereotypical form observed around the Pennines termed "the pawnbroker" by Jenny Randles (64). It is notable that both the Pennines and the Loch Ness region possess significant geological faulting; the latter region being host to a feature termed the **Great Glen Fault**. Hence, it is possible Kate Bush's 1981 reputed "experience" may have involved an observation of earthlight phenomenon (postulated by Devereux, etc.) generated by this particular feature (61).

A major note of caution **must** be made at this juncture, however. Given Bush's playful sense of humour, it might be appropriate to note that the version of her song "Kite" featured in the 1978 "Tour of Life" video *Kate Bush – live at Hammersmith*, concludes with a depiction of a circular configuration of lights over a mesa scene, panned to seemingly resemble a UFO in flight (65). Additionally, included amongst the material Bush personally authored for her fan club are several fictional short stories on supernatural topics (only one of which – a ghost story – is told from her perspective).

This may well reflect Bush's alleged fondness for telling such stories during her teenage years, as reputedly attested to by various childhood friends (15). Could the Loch Ness mystery lights tale be one of these? While the original article appears to be a factual account of a holiday break made during a recording session (with known aspects such as citing the actual names of her two cats,

along with other significant actual events and a likely description of *Craig Phadrig*) there appears to be **no** Nessie event as described by Bush occurring in 1981. The only way this discrepancy can be accounted for is through the author's suggestion cited above.

To conclude on a musical note, Bush's song "*Hello Earth*" (*HOL*) has a few lines which describing someone – maybe Bush - stepping out of a car at night and seeing "something bright" moving quickly through the sky. While not completely identical, this does seemingly echo some aspects of this supposed 1981 report.

Waking Lily (and Solomon): The fantasy of "Kate the Witch"

"..Paul used his knife to drag light from the scintillating spheres, and drew a pentagram in front of him. He pushed the knife into the centre of the pentagram, saying, 'Yod Hey Vow Hey.'..."
Steve Dewey *Raven of Dispersion* (2009).

The "white dress" *Wuthering Heights* video - although intended to depict the ghost of Brontë's "Cathy" – was seemingly interpreted as witch-figure by some; an image which (thanks to the "George Reeves effect") some falsely took to reflect Bush's actual nature. Today, the same situation seems to be repeating itself on Youtube in regard to a later generation of viewers (66). This erroneous inference may have been reinforced by Bush's earlier music video dance performances, which sometimes featured miming gestures suggestive of enchantment and mesmerism (67). Furthermore, it is also not uncommon for women who project a self-confident/sensual image to be labelled a "witch" even within "progressive" modern Western societies. Nonetheless, her (once vocal) interest in paranormal and "new age" topics aside, there is no objective basis for this perception; Bush appearing in various interviews as a modern, progressive individual with mundane concerns, mainly focused on perfecting her "art".

Furthermore - in comparison the abundance of Christian imagery cited earlier - overt references to the "occult" are generally absent from Bush's musical output prior to 1993. "*Waking the Witch*" (*HOL*) - depicts the past life memory of a woman seemingly condemned for witchcraft and undergoing the "swimming" ordeal. However, it contains nothing of esoteric significance and is doubtless inspired by media accounts of Early Modern witch trials.

However, in 1993 album *Red Shoes* featured the song "*Lily*". This ballad depicts an unnamed person requesting spiritual aid from someone called "Lily", who responds by evoking a circle of fire and the protection of the angels Gabriel, Raphael, Michael and Uriel (71).

The startling fact here is that this evocation closely resembles an actual magical ritual termed *The Lesser Banishing Ritual of the Pentagram* (hereafter **LBRP**) (68). All the motifs contained within "*Lily*"

– from the protective circle of fire and the four angels- appear within the actual ritual, albeit presented in a simplified form. Additionally, at the song’s inception “Lily” is heard to cite is William Quan Judge’s translation of the Sanskrit prayer or *Gayatr Mantra* originating from the *Rig Veda Samhita* (Book III: 62.10); however, the officially accepted translation notably differs from this version (69). Judge (1851 – 1896) was a notable early figure within the Theosophical Society; doubtless explaining why this version of the *Gayatr Mantra* often surfaces in esoteric English language commentaries.

The LBRP can be traced to the Hermetic Order of the Golden Dawn. This mystical sect, which involved individuals as diverse as the Irish nationalist Maud Gonne, the children’s writer E. Nesbitt and Alistair Crowley, was established during the late 1880’s and endured in fragmentary form until the 1960’s; with reconstituted Golden Dawn orders reappearing from the late 1970’s onwards (70). Its rituals utilised a mystical Judeo-Christian perspective admixed with various cross-cultural mystical concepts. Details of the Lesser Banishing Ritual and other Golden Dawn rites has been public knowledge for decades and have consequentially entered the canon of contemporary magical practices.

But does this indicate anything “significant” in relation to Bush (as claimed by various commentators on Youtube and elsewhere) (71)? Probably not – as the various mystical references within *The Red Shoes* either radiates from or is associated with “Lily” - **not Bush herself!** In various interviews Kate Bush stated that “Lily” was inspired through her meeting a “spiritual healer” during the early 1990’s. “Lily’s” voice is possibly included at the song’s inception and may also have appeared in person within *The Line, The Cross & the Curve (TLCC)* – Kate Bush’s 1993 musical based on *The Red Shoes* album (71).

There are also numerous errors in how the LBRP is depicted by Bush! *TLCC* represents the evoked end-product of the LBRP as a mobile “magic shield” used to protect Bush from evil forces. This is conceptually incorrect in terms of magickal practice – the LBRP only being a **consecration ritual** intended to be the **precursor** to other subsequent evocations, **not** as an end in itself. Given this is one of the first rituals learned by most ceremonial magickal practitioners it suggests Bush’s knowledge of the LBRP (and of ritual magick in general) is fairly limited. It is also notable that two stages of the LBRP – the initial ritual aimed at evoking a Qabbalistic cross and the subsequent procedure of mentally-visualising pentagrams at each cardinal compass point - are missing from both “Lily” and “TLCC”. These two sections of the original LBRP include various Hebrew ritual intonations (which must be spoken – or “vibrated” in a certain way to be deemed effective); replaced in Dion Fortune’s later version with terms rooted in English Christian tradition (74). It has also appears that the compass points associated with the angels Raphael and Gabriel cited in “Lily” are the **reverse** of those generally given within the actual LBRP evocation (see **Appendix 2**).

While some have interpreted the above errors and omissions within “*Lily*” as indicating the ritual has been “neutralised” to avoid the song from accidentally evoking it (!) (73), this aspect is more likely attributable to Bush (to borrow a phrase from her songs) lacking “deeper understanding” of the LBRP! Furthermore, given that the LBRP is “only” a **consecration** ceremony utilising divine forces, believers in its effectiveness universally state there is **no** danger implicated in even causally evoking it – being deemed a ritual which can be repeatedly enacted. Hence (from the viewpoint of a magick practitioner) there would be **no** reason to “disempower” *Lily* for profane use (74)!

Hence (given the above) it seems that - rather than granting access to higher powers - “*Lily*” may have only provided Bush with a new source of “emotive religious imagery” to utilise within her music! As such, it could be argued that “*Lily*” only represented a source of artistic inspiration as Peter Reich’s “*Book of Dreams*” did in regard to “*Cloudbusting*”; which in both instances represent a relatively casual representation of their associated subject matter. In regard to “*Lily*” herself, we can speculate she may have been associated with a “modern” Western ceremonial magical tradition, comparable to *The Society of the Inner Light* (founded in the 1920’s by the 20th century mystic Dion Fortune), which utilised rituals derived from the *Golden Dawn* (72).

A simplified version of the LBRP is given in Appendix 2.

In this regard it is also particularly telling to note that “*Aerial*” (AER) contains no references of a similar mystical “depth”. While one song “*How to be invisible*” appears to describe a magical ritual, it more likely alludes to Bush’s long-expressed desire to vanish from public view; given it cites symbolic aspects of privacy and liminal forms such as keyholes, doormats and wallflowers, etc. *Aerial Disc 2* (“*A Sky of Honey*”), seemingly better expresses Bush’s (near) current ideals – possibly a spiritual appreciation of natural beauty as represented by the changing lighting and natural sounds associated with her garden (73). Kate Bush appears to have always valued the sacred aspects of nature, stating in 1989; “*I think nature is very important to me as an inspiration.... people have always gained inspiration from the sea, from mountains, from the sky... You know, nature is perfect. God made the world in absolute perfection.....*” (75).

Kate Bush: The Whole Story...?

It appears “Cathy’s” long shadow continues to influence public perception of Kate Bush. Much of what is popularly believed about her is largely mythical and results from various fanciful notions – often seemingly encouraged by some aspects of the media. Nonetheless, we can speculate that (as an intelligent and creative individual) Bush has pondered life’s mysteries; given these motifs appear within her musical output. But the presence of such content is also more rarefied than generally believed. Kate Bush’s music is mostly concerned with relationships, perception and sensuality; the more mystical aspects of life alluded to only when they become relevant to the human condition. While her musical output is unique and insightful this doesn’t make her a mistress of arcane knowledge- not least because it also reflects loss, sadness, uncertainty and sometimes even fear.

While *Youtube* has created a whole new audience for Bush’s music videos, its “*Users Comments*” section has also become an impromptu forum for endless speculation on her religious orientation – Bush being variously labelled a “Witch”, a “Theosophist” or a “Thelemian”. Elsewhere a claimed link with the Knights Templars(!) has even been made; based on an erroneous connection between the KT Bush Band symbol and an iconographic device supposedly used by them ... which in actuality **never** was! (73). *Appendix 1* gives an overview of these often amusing comments.

This all stated, it is apparent Bush had an interest in “New Age” topics which influenced some of her earlier compositions. But while initially open about her ideas, Bush is now reluctant to publicly discuss her current beliefs and spiritual outlook. While this is her right as a private individual, it sadly leaves those interested in her musical output guessing at Bush’s motivations and influences. But – based on what we do know - we can guess that Kate Bush has formulated a changing spiritual perspective throughout her life; adopting interesting new ideas and discarding old ones. We can further speculate that her worldview represents a fusion of unorthodox Christian thinkers, the Catholicism of her convent school upbringing and various “New Age” ideas. She can best be described as a modest explorer of New Age ideas – although emotional, aesthetic, secular and artistic concerns seemingly have a greater importance to her life.

Bush may indeed be a (secular) enchantress of sorts – through the agency of her music, which is unique in its form, depth and emotional impact. It is notable that (for example) Kate Bush is a popular artist throughout the whole spectrum of the British UFO community; from sceptics to believers. Sceptics probably appreciate the uncertainty and quest for understanding often recounted by her songs, while believers note their complexity, spiritually uplifting aspect and the quest for “something better” they represent. Magic indeed!

One could speculate that **any** mystical experiences Bush may have experienced arose through attempts to expand and explore her “art”. It is also equally possible this process may have tapped

into areas of human consciousness of interest to paranormal researchers - but this is obviously pure speculation. Whatever the case, none of Bush's professed convictions - past or present - are really that unusual in contemporary Britain; indeed her "lipstick feminism", advocacy of vegetarianism, environmentalism and "natural food" are now shared by a significant proportion of the British public. Hence, while a figure of minor Fortean interest, Kate Bush is more a product of the secular modern world than of Faery – a talented contemporary artist who incidentally acquired an illusory mystical aura courtesy of the lingering spectral presence of "Cathy".

References:

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Steve Dewey (for his invaluable help, comments and information on *Whyte August* – and for showing me his unpublished novel on the 1970's skywatching scene (admixed with ritual magick) "*Raven of Dispersion*"); Peter Paget and Kevin Goodman (for checking the "Kate Bush was at Warminster..." rumours); Jasmine Libbey (books and general advice), "TC" (for mentioning the Rendlesham Forest Skywatch invitation rumour on Facebook), Nigel Watson (for sharing his previous write-up of Kate Bush); Isaac Koi (checking references); and AFU (Anders Liljegren and Clas Sven) for their kind attempts for chasing up the "Kate Bush was president of a UFO society rumours" in several "candidate" journals. And lastly to "AW" and "Eon" for their comments & advice re the LBRP.

KATE BUSH CD ALBUM RELEASES:

NAME	CODE	REFERENCE WITHIN TEXT
The Kick Inside (1978)	EMI 0777 7 46065 2 3	(TKI)
Lionheart (1978)	EMI 0777 7 469122 1	(LEO)
Never For Ever (1980)	EMI CDP 7463602	(NFE)
The Dreaming (1982)	EMI 0777 7 46361 2 4	(DRE)
Hounds of Love (1985)	EMI 72435 25239 2 4	(HOL)
The Whole Story (1986)	EMI 7464142	(TWS)
The Sensual World (1989)	EMI CDP 7930 7 82	(TSW)
The Red Shoes (1993)	EMI 7243 8 27277 2 9	(TRS)
Aerial (2005).	EMI 0946 43960 2 8	(AER)

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(Hereafter referred only by authors' surnames and relevant page number(s))

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- 2: Jovanovic: 22-34
- 3: i.e. "Bull and Bush" *The Observer* Nov 12 1978.
- 4: http://en.wikipedia.org/wiki/Faith_Brown and Kerton: 35 & 38.
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<http://en.wikipedia.org/wiki/Banshee>
- 6: Canns & Mayes: 22-23; 26-28. Kerton: 46
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"Heathcliff! It's me, it's Cathy, I've gone Potty, Says Wuthering Heights Kate" Fiona Whitly.
- 8: *Sunday Mirror* September 22nd 1996.
Kate Bush and the Gasman. Starring Jess Robinson (as "Kate") and Anthony Spargo ("the gasman") Written by Marc Blakewill & James Harris (© Glandoo productions 2008) . <http://www.glandoo.com>
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Contrast this with the following Youtube video: <http://www.youtube.com/watch?v=BplqkyKQF0> (accessed 09/07/07)
This is presented as almost a celebration of the "phenomenological stalking" of Kate Bush. One of Bush's brothers' reported elsewhere this also involved the individual concerned apparently "dumpster diving" through her rubbish...
http://www.gaffaweb.org/cloud/subjects/books_about_kate.html (accessed 05/07/09)
- 9: George Reeves: http://en.wikipedia.org/wiki/George_Reeves (accessed 6th July 2009).
- 10: Various photographs of an 8 year old Bush posing in various fantasy costumes for her brother were printed in John Carder Bush's book "**Cathy**" (privately printed in 1986). This was intended to be one of a set of three but Kate Bush believed their publication infringed her privacy and hence no further volumes were published. However the pictures and text of the first book are presently available online at: <http://home.att.net/~james51453/> (accessed 05/07/09).
- 11: http://en.wikipedia.org/wiki/David_Bowie (accessed 07/07/09).
- 12: Bush is claimed by various sources to have a personal fortune estimated @ £26 million, a £2.5 million summer home in South Devon along with another substantial property in Reading (along with a generous pension scheme). It is also notable Bush and her family took over direct running of her music at a fairly early stage - and that she has retained a professional career spanning 3 decades in a business where a performers' professional life is often measured in years - if not months or a mere few weeks!
- 13: *Evening News* Feb 18 1978: Sexy Kate sings like an Angel John Blake
- 14: Brontë, Emily ("Ellis Bell") (1847) *Wuthering Heights*.
- 15: Vermorel: 74, 85; Cann and Mayes: 13-14

- 16: "Personal Call" (1979): *Um. I think (here's a lot in astrology. I think it's a very ancient, well mathematically planned out thing that has a lot of people boo-hoo. And I think it's very unfair, because there's a lot of very strong, scientific knowledge in there I think it's been commercialized a lot, which is why people become so cynical. But I think the fact that people are born at a certain time, on a certain day with stars in certain position is bound to have some effect on that person because we are ruled by everything around us"* (Kate Bush).
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- 18: UFO belief statement made in *Kate Bush Club* newsletter Issue 5 (1978).
- 19: *Evening News* Feb 18 1978: *Sexy Kate sings like an Angel* John Blake
- 20: MP3 format version of "where are the Lionhearts" can be found on <http://www.dongrays.com/kate-bush/mp3/> (accessed 06/07/09) See also Record Mirror "Wow Amazing" (John Shearlaw) March 24 1979.
- 21: Cann and Mayes 1988: 18.
- 22: Lunar position determined by author with Redshift4 software.
- 23: i.e. *The Kick Inside* (EMC 3223) and *Never for Ever* (1C 064 07 339)
- 24: Sounds "You Don't Have To Be Beautiful" (Donna McAllister) March 11 1978; Jovanovic: 66-67
- 25: The most accessible introduction is Wilson, C. (2005) *G. I Gurdjieff: The War against Sleep*. Aeon - although Wilson too readily buys into the legends and claims re his supposed abilities...
- 26: As disclosed in "Sounds" interview "Labuska" conducted by Phil Sutcliffe (Aug 30 1980)
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[http://en.wikipedia.org/wiki/G. I. Gurdjieff](http://en.wikipedia.org/wiki/G._I._Gurdjieff)
The official Gurdjieff websites also provide some notable resources:
<http://www.gurdjieff.org.uk/> and <http://www.gurdjieff.org/>
A sceptical overview is provided by: <http://www.skepdic.com/gurdjieff.html> (all accessed 07/07/09).
Artistic factors probably underlying THP are most clearly defined in Kertan: 29-38.
- 30: Originally shot in 1990: <http://www.youtube.com/watch?v=35FN2LMhiiY>
- 31: [http://en.wikipedia.org/wiki/Wilhelm Reich](http://en.wikipedia.org/wiki/Wilhelm_Reich) and Sharaf, M (1994) *Fury on Earth: A Biography of Wilhelm Reich* Da Capo Press Inc.
- 32: Reich, Peter *A Book of Dreams* Pan Books (picador), London, 1974. PB (ISBN: 0330241648 / 0-330-24164-8). This book is now rare – 2nd hand copies going for anything from £30 to £100+!)
- 33: Cann and Mayes: 18
- 34: KBC News 19 (Spring 1987) and Nov 1985 MTV interview (also available on Youtube in 5 parts – poor visual quality).
- 35: Randles, Jenny (1988) "Abduction" Robert Hale (Chapter 7, page 151)
The Explosive Kate Bush (Sebastian Faulks) Sunday Telegraph (July 6 1980)
- 36: Nov 1985 MTV interview (also available on Youtube in 5 parts – poor visual quality).
- 37: *Booze, Fags, Blokes and Me* Q Magazine December 1992
- 38: <http://www.gaffaweb.org/cloud/subjects/vegetarianism.html>. Figures taken from the Vegetarian Society Website: <http://www.vegsoc.org/> Accessed 28th June 2009. A 11% take-up of vegetarianism in the UK is claimed by the Wikipedia entry on this topic– the actual latest figure, however (cited for by the Vegetarian Society) appears to be around 8%.
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- 41: Randles, Jenny (1988) "Abduction" Robert Hale (Chapter 7, page 151)
- 42: Verbally reported to Robert Moore by "PT" (a now deceased Bristol-based UFO researcher) during the mid 1980's. Furthermore, during a visit to "PT's" house in Bristol. Robert Moore recalls looking through several fanzine-style magazines which proclaimed Kate Bush as a President/Patron type figure on the first inner page– but the writer is unable to recall which group this actually was(!) – most notably because he didn't become interested in Bush's music until several years later. The writer doesn't feel this is particularly very solid evidence for this claim's validity and so has deliberately omitted this "fact" in the main text – just in case this is a case of confabulated memory. But given that Jenny Randles has independently reported the same issue
- 43: Facebook discussion relating to *Love and Anger* Youtube video (night: 28th June 2009).
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- 45: The full story of **Whyte August** is given on Steve Dewey's webpage detailing this local band <http://www.stevedewey.pwp.blueyonder.co.uk/steve/wa/whyte%20august.htm> (accessed 7th July 2009), Supplemented by additional communications between the author and Dewey during April-June 2009.
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- 59: i.e. *Northern UFO News* issues 88-106
- 60: Mystery Lights Spark UFO alert *Lochaber News* 30th April 2009
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- 65: *Kate Bush – live at Hammersmith Odeon (1981)* (exists only in VHS format at present).
- 66: Jovanovic: 71-85; 66-67 and See **Appendix 1** for some modern examples.
- 67: i.e.; note esp. http://www.youtube.com/watch?v=Hv0azq9GF_g (*Wuthering Heights*) and the “wicker chair” version of *December Will be Magic again* <http://www.youtube.com/watch?v=pfD7FzciVvQ> (both accessed 8th July 2009).
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Appendix 1: Some example commentaries from “Youtube.com” (2009-2007): Misspellings and erroneous ideals as per the original....

(Lily): <http://www.youtube.com/watch?v=MWaqPOnR5wU>

- “This song makes me wonder if Kate Bush is an adherent of Thelema... There are several aspects of High Magick rites/practices are present in the songs lyrics and the videos' images... “
- “have this on tape. My grandmother wouldn't let me watch it because she didn't like the "witchcraft". And yet, she's always practiced old pagan rituals mixed with Christianity.”
- “No there's definite elements of real life magick ritual and symbolism in the video. It Has nothing to do with "escapist fantasy" google "Thelema" "Ordo Templi Orientis", "Golden Dawn" and "Basic Structure of Magick Ritual", and "Path Working"....
- “study magick craft in it's many types of disciplines and methods. While the associations of archangels and which of the cardinal directions they represent is off. The basic concepts of Magick ritual are in the video.”
- “She might be Theosophist “ (sic)
- “It should be noted that the archangels are in the wrong positions. Raphael should be before you and Gabriel behind if facing east as per the lesser banishing ritual. The directions are correct however if viewed hanging upside down as per the figure in the Hanged Man tarot card. Superstitious ones amongst you might blame this for the death of her lighting engineer Bill Duffield who was killed in an accident at her Poole Arts Centre gig on 2nd April 1979 while touring the Red Shoes.” (NB Duffield actually died during the Kate Bush Tour –Red Shoes actually being released in 1993!)
- “First of all, she is pagan not catholic. This is a pagan banishing ritual... NOT catholic! She is an amazing singer and a dedicated pagan..”

(Wuthering Heights): http://www.youtube.com/watch?v=Hv0azq9GF_g <http://www.youtube.com/watch?v=BW3gkKiTvis>

- “she's a witch, that's a good thing though. However, I used to be scared of witches when I was a kid. I wasn't scared of Kate Bush then but then again I didn't know about her when I was very young”.
- “...obviously she didnt understand the book very well or she'd have known that Cathy wasn't a jealous person, she was selfish. and the way that her voice sounds in the song makes Cathy sound like an evil witch and she wants't. but if you disregard the book then the song's amazing. oh and when she says we'd roll in green she's not talking about making love she's talking about playing in the grass as kids. “
- “Kate Bush sounds like a witch? People have been saying that for 30+ years- she did write 'Waking the witch' and 'Rocket's Tail'. Dave Gilmour of Pink Floyd also discovered her so a love of the otherworldly will have been part of her from a young age....”
- “I know it suits the song, but she sounds like a witch.”
- “I love her voice, if a witch/banshee could sing, thats what they would sound like”.
- “She looks and sounds like a witch. And yet...”
- “I am so sick of everyone making a mockery of her and likening her to a "witch" or "crazy". She's an artist...”

(Suspended in Gaffa): http://www.youtube.com/watch?v=5w4y1ekS_LE <http://www.youtube.com/watch?v=6HKtU-w6Bho>

- “Ahem,Gaffa:a Genoese trading settlement on the Black Sea where heretics were sent to save them from Catholic inquisitors became synonymous in late middle ages writing with purgatory.I would only pose such a possibility about someone as complicated as KB since she has a massive collection of occult and medieval books and has a penchant for singing about subjects that no "dead common" person could even guess at like Lizzie Wan*, Madame Blavatsky,Occult Symbolism,Theosophy,etc Might suit the video,eh?” (A later posting by the same person claimed that he learned of this by talking to an antiquarian bookseller whose customer base reputedly included a “Ms. Bush”).

* Lizzie Wan is a well-known folksong about an incestuous relationship, and doesn't relate to anything “occult”; by the late 1960's it appears at least one of her brothers was a member of a British folk music society and so would doubtless have been aware of this traditional melody. A very young Kate Bush is photographed wearing one of the society's badges in “Cathy”—RM).

Appendix 2: Simplified summary of the Lesser Banishing Ritual of the Pentagram (or “LBRP”):

Presented below is a simplified version of all three main stages of the *Lesser Banishing Ritual of the Pentagram (LBRP)*, for comparison with the version given in “Lily”. As can immediately be seen, parts “A” and “B” are omitted from the song, (other than the formation of a “circle of fire”) along with the final closing line of the “actual” ritual. Most LBRP practitioners state the Hebrew words in Parts “A” and “B” should be pronounced (or “vibrated”) in a specific fashion, to the extent an evoker can feel the words vibrate off their palm when held close to his or her mouth.

A: Form Qabbalistic cross (Omitted from “Lily”)

{Face east}

{Visualise ball of white light above head}

- Reach up and draw the light down, touching your forehead and say, “*Ateh*”.
- Draw down to navel and say, “*Malkuth*”.
- With right hand touch right shoulder and say, “*Ve Guburah*”.
- With left hand touch left shoulder and say, “*Ve Gudulah*”.
- Bring hands together and say “*Le Olam*”.
- Say, “*Amen*”.

B: Form pentagrams (Omitted from “Lily” – other than the formation of Magick circle (termed a “circle of fire” within the song):

{Stand facing east. Draw pentagram in air using fore and middle finger. Visualise end product as being formed from lines of blue flame}

- Point to centre of pentagram and say “*Yod Hay Vow Hay*”.

{Then visualise and “trace” a horizontal arc of blazing blue fire from East to South}

- “Draw” 2nd pentagram, point to centre and say “*Adona*”.

{Then visualise and “trace” a horizontal arc of blazing blue fire from South to West}

- “Draw” 3rd pentagram, point to centre and say “*Ay Hay Ay*”.

{Then visualise and “trace” a horizontal arc of blazing blue fire from West to North}

- “Draw” 4th pentagram, point to centre and say “*Ar Gay La*”.

{Then visualise and “trace” a horizontal arc of blazing blue from North to East; which (now complete) forms a magickal circle of protection}

C: Visualise archangels (main focus of “Lily”):

{Face East and remain facing east when evoking the archangels}

- Say, “*Before me Raphael*” = (stated as being “Behind me” in “Lily”).
- Say, “*Behind me Gabriel*” = (stated as being “Before me” in “Lily”).
- Say, “*On my right hand Michael*” = (same as cited in “Lily”).
- Say “*On my left hand Uriel*” = (same as cited in “Lily”).

Say, (usual form): ‘*About me flame the pentagrams, and in the column shines the six-rayed star!*’
(omitted from “Lily”).

D: Close ritual by forming another Qabbalistic cross (as described in “A”, above).

(omitted from “Lily”)

Other versions use slightly different wording and sometimes adds references to the angels evoked in this ritual.