

## Kate Bush - Director's Cut (2011)

Written by bluelover

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## Kate Bush - Director's Cut (2011)



1. *Flower Of The Mountain*
2. *The Song Of Solomon*
3. *Lily* [play](#)
4. *Deeper Understanding*
5. *The Red Shoes*
6. *This Woman's Work*
7. *Moments Of Pleasure*
8. *Never Be Mine*
9. *Top Of The City* [play](#)
10. *And So Is Love*
11. *Rubberband Girl*

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16 maja 2011 roku Kate Bush wydała swój nowy, niezwykle album zatytułowany "Director's Cut". Album ten ukazał się nakładem jej własnej firmy Fish People. Album "Director's Cut" to nowe spojrzenie Kate na niektóre utwory z jej dwóch albumów – "The Sensual World" oraz "The Red Shoes", stanowiące fascynujący portret artystki w ciągłym stanie ewolucji. Niektóre elementy Kate nagrała ponownie, zachowując przy tym najlepsze muzyczne fragmenty każdego utworu.

The premise of Kate Bush's new album initially sounded like a catch 22. Surely only her most devoted fans would shell out for re-recordings of old songs? And yet, weren't her famously obsessive fans likely to resent her tinkering with their beloved records? As a fully crimped-up member of the fan club, I certainly felt misgivings which turned to horror at the first radio play of *Deeper Understanding*. This prescient song about a lonely woman trapped in an obsessive relationship with her computer, begins by sounding not different enough from the original to

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have been worth the remaking; then gets mangled by a vocoder, which now distorts the computer parts, as though 21st-century listeners might be too stupid to notice the lyrical dialogue. Surely the song was both more beautiful and more seductively sinister when the computer answered Kate in her own voice?

So when the full album arrived, I took a deep breath. By mixing up tracks from two albums, *The Sensual World* (1989) and *The Red Shoes* (1993), Bush would be breaking the bubble of intense, personal worlds I had inhabited for years. I began by angrily cataloguing all the little vocal and production flourishes I missed – a change of timing or emphasis here, a lost chorus there and where was that glorious, leonine growl on *Lily*? This was, of course, a childish approach. ---Helen Brown

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