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**‘Show Me The Wonder’ – Finding the Welsh
National Identity within Manic Street
Preachers’ Music**

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List of Abbreviations

MSP	Manic Street Preachers
SFA	Super Furry Animals
TIMTTMY	This Is My Truth Tell Me Yours
IYTTYCWBN	If You Tolerate This Your Children Will Be Next
YSTSFMH	You Stole The Sun From My Heart
PSB	Public Service Broadcasting
BPI	British Phonographic Industry
SYMM	South Yorkshire Mass Murderer

Introduction

Formed in South Wales in 1986 (Doran, 2014) Manic Street Preachers are a Welsh rock band made up of guitarist and lead vocalist James Dean Bradfield, bass player and main lyricist Nicholas Jones (also professionally known as Nicky Wire) and drummer Sean Moore. Originally a three piece, school friend Richey Edwards completed the line up on guitar and lyric writing duties with Wire, soon after they formed. Edwards mysteriously disappeared in 1995 and the band have remained a trio ever since. From the first single release in 1988, MSP have had a consistent, successful career, releasing fourteen studio albums, two of which have placed at number one in the official UK albums chart, over fifty singles, again, two placing at the top of the official UK singles chart (The Official UK Charts Company, 2024a) and have won multiple awards. However, with the band coming from Wales, which is part of the United Kingdom of Great Britain and Northern Ireland, they identify as Welsh, not British. This dissertation will be investigating how Welsh MSP are. The main question being asked is, 'how Welsh are MSP and how do MSP promote a sense of Welsh national identity within their work?

Although being part of the 'Britpop' cultural movement of the 1990s, MSP were also placed under the label of 'Cool Cymru' that stamped many other bands from Wales of the same period, such as SFA, and Catatonia (WalesOnline, 2013). However, unlike their 1990s Welsh counterparts, MSP were raised as Anglophones (Price, 1999, p. 25). During the former part of their career, it is said that you would need to 'search very hard to detect a single trace of Welsh culture' within their work (Price, 1999, p. 22). MSP did not sing in the Welsh language, but does a band from Wales need to sing in Welsh to identify as Welsh? Guitarist Edwards once said 'The Welsh language was never important to us, [...] dead culture doesn't interest us' (Edwards in Price, 1999, p. 25). The Welsh language almost became extinct until it was revived by a group of activists in the 1960s, originally lead by Saunders Lewis, founder of Plaid Cymru, the Welsh nationalist party, (King, p. 10, 2022). But MSP's cultural references were 'almost entirely British or American' (Price, 1999, p. 22) and the reason for this was apparently due to Edwards being 'really paranoid' (Wire in Price, 1999, p. 22) about establishing a sense of Welshness within their music.

What changed then, for MSP to 'become more conscious of [Welshness] lately' (Wire in Price, 1999, p. 26)? When their debut album *Generation Terrorists* was released in 1992, MSP were 'accused of anti-Welshness' (Price, 1999, p. 22) after their past criticism of hometown Blackwood. What inspired the band to become the flag waving nationalists they are today, as seen with bassist Nicky Wire displaying the love of his homeland by draping Y Ddraig Goch (the red dragon), over his bass amplifier at every gig?

To find out if MSP 'are, really and truly, a Welsh band' (Price, 1999, p. 21), all fourteen of their studio albums have been analysed, any imagery and slogans within their artwork scrutinised, and multiple music videos viewed. These are the main primary sources that have been evaluated as part of the research. Studies by journalists and authors Simon Price and Marc Burrows have also been used. The former wrote a biography on the band, including mini essays within, that was published in 1999, covering MSP's career from their formation up to their fifth album. Burrows work however, is more recent, and as well as having a detailed timeline of the band's career, from their formation up to their latest album in 2021, it also contains an essay analysing each album, each by a different author. As well as these two secondary sources, various studies online have been discovered, such as work by historian and author Rhian E. Jones. This dissertation will not merely be analysing the band's career in the form of a biography or a critique of their work, but will be looking at their work solely to identify their Welshness and their national identity. Many events have taken place in Wales over the past 100 years and all these instances have played a key role in shaping the Wales that is known today. MSP have taken this history and moulded it into the bloodstream of their work, making them stand out not as a British band, but a Welsh band.

Beginning with looking at the early stages of MSP's career, again, not as a biography, but chapter one will examine how they fit in the 'post-industrial stasis and stagnation' (Jones, 2013a) of mid 1980s and 1990s South Wales, and whether or not any of their early music did actually reflect Wales and a Welsh national identity. Chapter two will look at national identity on a whole, to be able to identify what sort of Welsh national identity MSP use. A valuable primary source on this topic has been the book *Brittle with Relics* by Richard King (2022), which is an oral history with many first-hand accounts of significant Welsh figures who have experienced events from the twentieth century, such as the Welsh language movement, the miner's strike and experienced 'Cool Cymru' in the 1990s. Another significant author on the subject of national identity is Martin Johnes, whose work has been studied to aid this essay. Finally, all of MSP's studio albums will be analysed in chapter three, indicating the Welsh themes that they use within their work, and also looking at how they overlap into different domains, taking their Welshness with them wherever they go. Before concluding this dissertation, the Welsh concept known as 'hiraeth' will be looked at briefly, explaining what it is and how it is inherent within MSP's work.

There have already been many studies on MSP, including that of their national identity, although only shorter pieces of work on the topic have been found. It is the intention of this dissertation to show exactly how MSP use Welshness within their work, how they became significant leaders of Welsh music during the 1990s, and to demonstrate how their work carries a greater culture capital than the forerunners of the Britpop period, such as Oasis.

Chapter 1 – ‘We live in urban hell’

Beginning with the initial part of MSP’s career, it has been argued that there are no references to Wales in their early work. As mentioned in the introduction, MSP biographer Simon Price stated that ‘one had to search very hard to detect a single trace of Welsh culture’ (1999, p. 22) in the first stages of their career. However, MSP were formed off the back of their homeland getting left behind by the rest of the United Kingdom, when the Margaret Thatcher lead Conservative government sentenced whole communities to ‘inter-generational poverty’ by closing down coal mines and obliterating industry in South Wales (Williams in Burrows, 2021, p. 244). Nevertheless their debut album *Generation Terrorists* (1992) has been labelled as a ‘melting pot of the influences that shaped’ MSP (Jones in Burrows, 2021, p. 18). Although they did not necessarily mention Wales or Welshness by name, lyrics in their early standalone single *Motown Junk* (1991) reference being ‘adrift’ and ‘numbed out in piss towns’. Edwards was once quoted as saying ‘everything we do is shaped by where we come from’ (Edwards in Price, 1999, p. 22) but Price (1999, p. 22) then argues that what he really meant was that it was shaped by what sort of place they came from. Bradfield has also been quoted as saying something similar - ‘the actual place that we grew up, actually shapes us and constantly changes us and affects us’ (No Manifesto: A Film About Manic Street Preachers, 2015). Although the South Wales Valleys were the backdrop for their early work, their music and lyrics were not necessarily about country, but about class (Price, 1999, p. 22). Their work was more of an ode to other towns all over Britain that had been affected by Thatcherism, and the residents of these forgotten towns could connect with what MSP were saying (Price, 1999, p. 22).

As stated in the introduction, Edwards used to be ‘really paranoid about ever coming across as Welsh’ (Wire in Price, 1999, p. 22) and confirmed that in 1991 by saying that Wales was ‘a soul destroying place; we’d rather say we were from Europe’ (Edwards in Price, 1999, p. 22). When Wire was asked if he was Welsh, British or European he responded with ‘Nothing’ and said that they have always been ‘too alienated’ (Wire in Price, 1999, p. 22). A reflection of this estrangement can be found in their song ‘Little Baby Nothing’ (1992) with the lyrics ‘Culture, alienation, boredom and despair’. Continuously, MSP were ‘reluctant to wear their Welsh credentials on their sleeves’ (Price, 1999, p. 24). Edwards did not help matters by making remarks such as ‘the Welsh language is for people who eat coal’ (Rhys in King, 2022, p. 430), and this research has seen many times, in different places, his opinion of Blackwood – ‘if you were to build a museum out of Blackwood, all you’d be able to fill it with is rubble and shit’ (Edwards in Foulkes, 2021). The way that Edwards used to constantly bemoan his hometown, gave his statements a level of sincerity, rather than humour.

MSP were also, during the former part of their career, the victims of Welsh racism from the British media in the form of puns. Headlines such as ‘You Sexy Merthyr Fuckers’, ‘The Boyos

Are Back In Town’ (Price, 1999, p. 23) and ‘Guns and Daffodils (Wire in King, 2022, p. 435). If you also take into consideration their main influences being Guns N’ Roses and The Clash, most of their lyrical reference points were either American or British (Price, 1999, p. 22), along with the core sound of their music. But because the band were totally vilified at the start of their career for being Welsh, they steered clear of identifying as Welsh, hence their Anglo-American sound. Being Anglophones, their songs were sung in English, meaning they also got criticised by their Welsh speaking counterparts. Bands such as Gorky’s Zygotic Mynci gave MSP ‘grief for not singing in Welsh’ (Edwards in Price, 1999, p. 25). Wire has recently added that he thinks some of the Welsh language bands were ‘slightly narky that I had a Welsh flag on my amp’ (Wire in King, 2022, p. 445). However, all of this negativity aimed at MSP did not necessarily make them more proud of their Welsh roots, but they did become more resilient to it all (Price, 1999, pp. 24-25), which bred a sense of Welsh confidence, that was always lurking within their subconscious.

Wire recalls how MSP had a huge aspiration for ‘eviscerating’ anything in their way. He also thinks that this kind of attitude can be identified in their upbringings. (Wire in King, 2022, p. 434). Bradfield states that they were ‘furiously confident and cocky [...] and slightly unhinged’ but yet he has never really understood where the confidence came from (Bradfield in King, 2022, p. 433). Actor Michael Sheen however has said that as a Welshman, when he went to drama school in London in 1989, he originally had a sense of inferiority, but then changed perspective and had an attitude of ‘I’m fucking better than all of you put together! I am Wales, hear me roar’ (Sheen in King, 2022, pp. 433-434). This kind of ‘Welsh cockiness’ was omnipresent in MSP’s debut album *Generation Terrorists* (1992), where their ambition was demonstrated by their working class backgrounds of South Wales, where people were willing to self-educate, broaden their horizons and brighten up their spheres (Jones in Burrows, 2021, p. 18). This resilience and ambition was part of a Welsh confidence that would turn into pride, and form part of their national identity, a topic that will be investigated later within this dissertation.

MSP may have loosely sung about the environment they were from in Wales, and had this confident, unhinged cockiness that went with a Welsh person in the mid-1980s and 1990s, but they still did not sing in Welsh. Wire states that he would have loved to of been able to speak Welsh when he was younger, but it was not on the curriculum at school (Wire in King, 2022, p. 430). When the Welsh Language Act was passed in 1993, almost a decade after MSP formed, it meant that all public sector organisations in Wales were to treat Welsh and English on ‘the basis of equality’. A Welsh Language Board was created to make the promotion of the language formal, and shortly before 1993, it was made compulsory for Welsh to be taught in schools. One of the biggest factors that came into place, was that it was enforced for road signs in Wales to become bilingual (King, 2022, pp. 424-425). Bradfield states that he was ‘relieved’ when the bilingual road signs were introduced. ‘I felt that there was an equality that I could actually start decoding’ (Bradfield in King, 2022, p. 431). These bilingual signs are the

first lyrical marker to Wales and Welshness in MSP's music. The closing track of their 1994 album *The Holy Bible*, 'P.C.P.' contains the lines 'systemised atrocity ignored / as long as bilingual signs on view' (MSP, 1994).

The aforementioned group of Welsh speaking bands that used to belittle MSP for singing in English instead of Welsh, such as Ffa Coffi Pawb and Y Cyrff, whose members would later go on to form SFA and Catatonia, had suddenly changed direction and started singing in English (Mwyn in King, 2022, p. 439). As Guto Pryce of SFA states, Welsh music gradually got better throughout the 1990s as it was becoming more inclusive. 'The Welsh language was intimidating and excluding to people who didn't speak it so you were branded a Welsh nationalist' (Pryce in King, 2022, pp. 441-442). Welsh language activist Siôn Jobbins also said that during the 1980s, the Welsh language music scene was perhaps the only good thing for the Welsh language, but it was time to move on. '[MSP] opened the curtain for the broader, non-Welsh speaking part of Wales to say 'OK, you can be contemporary in Welshness, [...]. This is a part of your culture as well'' (Jobbins in King, 2022, p. 439). Rhys Mwyn, lead singer of Welsh language post-punk band Yr Anhrefn (BBC, 2008a), was initially against the idea of English singing Welsh bands, but soon accepted that there was no other choice and came to realise that 'there's no copyright on Welshness' and 'Welshness is whatever you want it to be'. Welsh nationalists were not in control of what it meant to be Welsh. (Mwyn in King, 2022, p. 440).

Of the 'converted' Welsh language bands, SFA and Catatonia both had strong, successful careers in the 1990s, SFA's carried over into the twenty-first century. However both bands still continued to sing in Welsh on their albums with a mixture of Welsh and English language songs, albeit sporadically. SFA's song 'Torra Fy Ngwallt Yn Hir' from their album *Radiator* (1997) was sung completely in Welsh and the verses of the title track from Catatonia's album *International Velvet* were sung in Welsh, with the English chorus of 'Every day when I wake up I thank the lord I'm Welsh' (Roberts, 1998). Because the majority of this music was sung in English akin to MSP, Welsh bands were suddenly part of a popular interest in Welsh music that was reflected in the UK Top Forty. The success of the bands from Wales that sung in both Welsh and English became a source of national confidence for Wales and a sense that 'the country was emerging from its bleak immediate past due to the energy of its younger people' (King, 2022, p. 429). SFA experimented by reverting back to Welsh with their completely Welsh language album *Mwng* (2000). However, record sales show that *Mwng* was not as commercially successful as their English albums. According to the BPI, SFA's previous album *Guerrilla* (1999) was certified silver status in record sales selling at least 60,000 units (BPI, 2024a), the album that followed *Mwng*, titled *Rings Around The World* (2001), was certified gold by the BPI selling at least 100,000 units (BPI, 2024b). *Mwng* did not manage to reach silver status. *Guerrilla* and *Rings Around The World* managed to peak at numbers ten and three in the UK Album Charts respectively, but *Mwng* only peaked at number eleven (The Official UK Charts Company, 2024b). However, SFA lead singer Gruff Rhys has said, that they

had 'no commercial expectations for *Mwng*' and maintains that they 'formed an English language band to make accessible music [...] for an international audience (BBC, 2008b). Despite the lower album sales and chart position, *Mwng* reaching number eleven was 'an achievement that provided a remarkable instance of equal status for the Welsh language' (King, 2022, p. 444). Returning to the subject of MSP, their English language music meant that during this time of popularity for Welsh bands, they were the forerunners of the Welsh music scene that ran alongside the cultural movement known as 'Cool Cymru'. Shortly before the peak of this period of 'new cool Welshness', MSP became the first Welsh act to achieve a UK number one single with 'IYTTYCWBN' (1998), since Shakin' Stevens in 1985 (Price, 1999, p. 251). MSP were no longer being alienated in their 'urban hell' (MSP, 1991), but starting to take on the world, with the rest of Wales by their side.

Chapter 2 – ‘Together stronger’

This chapter will look at national identity, what a Welsh national identity is, and how national identity ties into MSP alongside the cultural movement known as ‘Cool Cymru’. There have been many debates over the years amongst philosophers and scientists about what national identity is. Scientist and historian Benedict Anderson (2006, p. 3) stated in *Imagined Communities: Reflections On the Origin and Spread of Nationalism*, ‘Nation, nationality, nationalism – all have proved notoriously difficult to define’. Anderson adds that political scientist Hugh Seton-Watson also observes that ‘no “scientific definition” of the nation can be devised; yet the phenomenon [...] exists’ (Seton-Watson in Anderson, 2006, p. 3). There is ongoing dispute between the terms ‘state’ and ‘nation’, where state refers to a ‘form of political organisation governing a defined territory’, whereas nation is a community or society that is conscious of mutual connections amongst themselves (Forbes, 2017, p. 254).

It has been argued amongst scholars about when national identities were first evident. Some suggest they are a natural phenomenon and are immemorial, others state national identities only emerged during the modern period. There is debate regarding when and why, during the modern period, national identities surfaced. Many academics propose the French Revolution was the start of the ‘age of nationalism’ as it promoted the sense that ‘sovereignty lay with the people, instead of the monarchy’. On the other hand, nationalism has been interpreted by others, as it being the state that fosters a ‘shared sense of national community’ by ‘promoting symbols and histories’ within (Forbes, 2017, p. 255).

Now focussing on Wales and its national identity. Wales became annexed to the Kingdom of England when the Laws of Wales Acts were passed in 1535 and 1542. With Wales being governed by the English state, it became part of the Kingdom of Great Britain in 1707 (Senedd Cymru, 2021), and could be argued that, it had influence on all three countries of Great Britain (Ireland did not become part of Great Britain until 1801). The state would create a ‘shared sense of national community’ as Forbes (2017) has said above. In this case, the national community was British, overriding Welshness within Wales.

However, moving forward to the twentieth century, there has always been a thin line between Welshness and Britishness. As historian Rhian E. Jones (2019) states, ‘individuals find themselves dealing with dual or overlapping identities – Welsh as well as British’. During the 1960s, there was an ‘upsurge of nationalist feeling’ that occurred ‘against a wider backdrop of general social unrest and [...] anti-colonial liberation struggles’ (Jones, 2019). There was clearly, at this time, a divide between Britishness and Welshness. Historian Martin Johnes (2011, p. 599) has stated that, whilst people existed with different national identities within Wales, there was a ‘tendency to portray Britishness as a political identity based on the state’. Johnes continues by saying that, ‘an emphasis was on Britishness as the interaction between

different peoples rather than on the common bonds that bound them’ which is one of the examples that Forbes has given above. Therefore, as Johnes (2011, p. 599) concludes, ‘British national identity was not a national identity at all, but a state identity imposed by the colonial English on the rest of Britain’.

Another authority on national identity, that Johnes references, is Michael Billig. Billig has argued that national identity should be understood within the common sense of daily life and the way people talk about their nationality, ‘through stories, symbols, signs and language’ (Johnes, 2011, p. 610). Known as ‘banal nationalism’ Billig argues that ‘nationalism is not about political movements but the ‘habits of social life’’. He also adds that ‘the metonymic image of banal nationalism is not a flag which is being consciously waved with fervent passion; it is the flag hanging unnoticed on the public building’ (Billig in Johnes, 2011, p. 610). In the case of MSP, the Welsh flag being draped over Wire’s bass amplifier (Jones, 2013a). As Johnes (2011, p. 610) concludes, banal nationalism is omnipresent, although not always expressed.

As New Labour came into power in 1997, the term ‘Cool Britannia’ was used along with the new image the UK was starting to portray moving towards the twenty-first century. The name ‘Britpop’ also appeared, associated with guitar bands either based in Manchester or London. As mentioned earlier, the phrase ‘Cool Cymru’ also appeared within the media to describe the new Welsh cultural identity that ran in parallel with the ‘Cool Britannia’ image. MSP, SFA and Catatonia were all stamped with the ‘Cool Cymru’ label as an extension to the ‘Britpop’ of Oasis and Blur. The ascent of the Welsh bands into the mainstream music charts meant that there were no longer any derogatory, racist headlines within the media aimed at these bands. Things were instead given a positive spin with puns such as ‘Never Say Dai: Why it’s finally cool to be Welsh’. MSP were also referred to in the music press as ‘adopted fathers of the new Taffia’. (Edwards, 2007, pp. 144-149) This coverage was diametrically opposed to when MSP started their career, and were struggling for critical and commercial success in the early 1990s. Rhian E. Jones (2019) states, ‘Welsh language and identity were less dismissed or derided in the UK media’, compared to when MSP were releasing music a few years earlier. Jones also argues that, despite the positive coverage in the press, ‘cultural representation [...], is no salve for a material lack of economic prospects’. With the newly established Welsh Assembly at the end of the 1990s, the focus was not necessarily on economic issues but rather on the nation’s representation on several cultural platforms. For Wales this meant all eyes were now on the national rugby team and the ‘new Welsh cool’ rock bands that followed MSP and their commercial success (Jones, 2013a).

This cultural change in perspective was reflected with a transformation in attitude by Wire. He began reading poetry by Welshman R. S. Thomas and learning about Welsh medieval icon Owain Glyndŵr. He would not necessarily refer to himself or the band as ‘patriotic’ but definitely felt more ‘at peace’ about being Welsh instead of a ‘second class citizen’ (Wire in

Price, 1999, p. 27). It was around this time that Wire started to drape his bass amplifier with the Welsh flag, which is now a regular symbol at an MSP gig (Price, 1999, pp. 26-27). Akin to Geri Halliwell of the Spice Girls, and her Union Jack dress that she wore at the 1997 Brit Awards, Wire also wrapped himself with his own national emblem at the same ceremony (Price, 1999, p. 234). This form of national pride was imitated by fans at MSP gigs, whether they were Welsh or not. The red dragon became a ‘semaphore for ‘I am here for the Manics’’ (Price, 1999, p. 27). MSP were now the forerunners of the music scene within the Cool Cymru movement, with SFA, Catatonia and Stereophonics in tow, bands that MSP took on tour with them at the end of 1996 (Burrows, 2021, p. 74). Drummer Sean Moore has said of this new found national dignity that Welsh music was like the lone athlete at the Olympics, carrying the flag for their country, and only one other walking behind. ‘Now there’s more of us we can carry our banner with pride’ (Moore in Price, 1999, p. 25). MSP were very rapidly becoming symbols of Welsh national pride.

On 15 April 1996, MSP released the single *A Design For Life*, selling 93,000 copies in its first week and peaking at number two in the UK singles chart (Burrows, 2021, p. 59). The commercial success of the single and *Everything Must Go* (1996), the album from which it was taken, was reflected at the aforementioned 1997 Brit Awards. MSP won the awards for Best British Group and Best British Album (King, 2022, p. 443) with Wire collecting the awards wrapped in his very own Ddraig Goch. It was now official that the best band in Britain were from South Wales. *A Design For Life* soon became an informal national anthem for Wales that ‘galvanised a generation’ (Patterson in Sheehan, 2017, p. 174), and the band themselves were becoming ‘national treasures’ (Jones in Burrows, 2021, p. 20). From originally being honestly dissatisfied with their post-industrial environment of South Wales, MSP created a community of fans that also initially felt unhappy with the national identity of Welsh, but together, they could change the discontented Welshness, into a national identity and pride (Foulkes, 2021).

Chapter 3 – ‘We may write in English, but our truth remains in Wales’

This chapter will delve into MSP’s work to determine how extensively they refer to Wales and Welshness, not solely in their actual music, but also within the visual aspects of their accompanying videos and artwork. Their work extends beyond the art they produce, therefore this chapter will also look at how MSP cross boundaries into other spheres, such as sport and other forms of art, whilst still promoting and supporting Welshness.

This analysis covers all fourteen MSP standard studio albums released in the United Kingdom, not including any hidden tracks at the end of albums, bonus tracks on limited / collector’s / anniversary / deluxe versions, any B-sides or other rarities that may have surfaced. Fifty four accompanying music videos have also been analysed. Across the fourteen albums there are 177 tracks, of which thirty three refer to Wales, Welshness, a location in Wales, a significant figure from Welsh history or media, or the track may feature a guest musician, that is also Welsh. These thirty three songs, details of which can be seen in Table 1 (Appendix 1), that refer to Wales represent 19% of their work. Although that is a small margin, it is still just under one fifth of the tracks from their standard album releases.

Examining some of the tracks in closer detail, the earliest mention of anything ‘Welsh’ is in ‘P.C.P.’ from *The Holy Bible* (1994), where bilingual road signs are mentioned. Although this is the earliest reference on an album track, according to Simon Price (1999, p. 29), the first 1000 copies of 1990’s *New Art Riot EP* were rubber stamped with ‘MADE IN WALES’. Although that is not one of the releases analysed for this dissertation,

Moving forward to *TIMTTMY* (1998), Wire referred to this album as ‘the first true Welsh folk album’ (Wire in Price, 1999, p. 27). *TIMTTMY* has four tracks on it that feature links to Wales. Number one single ‘IYTTYCWBN’ takes its title from a piece of propaganda used during the Spanish Civil War (Imperial War Museums, 2024). Although the title is from a piece of war propaganda, the focus is on Wales, as it was inspired by a group of Welsh miners that joined the International Brigades to fight in the Spanish Civil War (Price, 1999, p. 249). The line ‘If I can shoot rabbits then I can shoot fascists’ was taken from a book titled *Miners Against Fascism: Wales and the Spanish Civil War* (1984) by former Welsh politician Hywel Francis. This book is also displayed in the video for ‘Found That Soul’ from the album *Know Your Enemy* (2001). Other songs on *TIMTTMY* that refer to anything Welsh are ‘Ready For Drowning’, ‘YSTSFMH’ and ‘Tsunami’. The latter is about Welsh silent twins June and Jennifer Gibbons (Price, 1999, p. 257) ‘Ready For Drowning’ is about the flooding of a village in the Tryweryn Valley in 1965, in order to create a reservoir for industry in Liverpool (Jones, 2019), and ‘YSTSFMH’ quotes a line from Welsh poet R.S. Thomas. The video for ‘YSTSFMH’ is the first time that the Welsh flag appears over Wire’s amplifier in a music video. Also in this video, is

a poster of the 1971 film *Villain* (IMDB, no date) that stars Welsh actor Richard Burton. Additionally, a sample of dialogue from the Burton film *The Medusa Touch* (1978) is used in 'Ready For Drowning' (Jones, 2013a).

Following albums were not as Welsh heavy with only a handful of links. The song 'Let Robeson Sing' from *Know Your Enemy* (2001) is about American baritone singer Paul Robeson. Despite Robeson being American, again, the focus is on Wales. Whilst on a tour singing in UK theatres, Robeson visited Mountain Ash in 1938 to sing at the memorial of thirty three men who lost their lives fighting in the Spanish Civil War. He also starred in the 1939 film *The Proud Valley* that was about life in the mining community in the Rhondda Valley. The song also contains a sample of Robeson addressing the South Wales Valley National Union of Mineworkers in 1958 (Paul Robeson (1898-1976), 2002).

Other key tracks that feature 'Welshness' are eight tracks from the album *Rewind The Film* (2013). *TIMTTMY* was described as the 'first Welsh folk album', but *Rewind The Film* is MSP's 'most Welsh album' (King, 2013). The album opens with 'This Sullen Welsh Heart' a song that 'addresses the weight of being Welsh' (McIntyre, 2015). The accompanying videos for three of the songs were filmed in the South Wales Valley towns such as Pontypridd and Porth (Like An Egg Productions, 2017). Two of them set just before and during the miners' strike of 1984-85, and displaying Welsh symbols such as the Welsh flag and closed mines.

Two instrumental tracks named after Welsh places appear, 'Manorbier' (2013), named after the village in Pembrokeshire (Wire in Burrows, 2013) and 'Dreaming a City (Hughesovka)' (2014) named after a settlement established in Ukraine by Welsh industrialist John Hughes in 1870, that's now known as Donetsk (Duffy, 2017). With MSP being Anglophones, their songs are sung in English, however, there are two tracks that feature the Welsh language. 'William's Last Words' (2009) features the words 'nos da' ('good night') and the video for 'Distant Colours' (2018) has an introduction of Welsh dialogue, but this is not featured in the audio of the track on the album it appears on. The lack of Welsh language in their music is summarised in the song 'Show Me The Wonder' (2013) with the lyric 'We may write in English / But our truth remains in Wales'. As Foulkes (2021) states, this is the band embracing their heritage. King (2013) also says that this 'feels like a love letter to their roots'. Pride of their national identity now coming through their music. These details above are just highlights, full results of the analysis can be seen in Table 1 (Appendix 1).

MSP have recorded hundreds of tracks that do not feature on their standard UK albums that have featured as B-sides or rarities on re-issued albums. All of their tracks could be analysed as part of future research, for example '1404', which was the B-side to 2007 single *Autumnsong*, is named after a year of great importance in Welsh history, as the year that the Revolt of Owain Glyndŵr, Prince of Wales, reached its peak (Davies, 2008). One final example

of Welsh heritage that is not featured on MSP's standard studio albums, is on the cover of their third compilation album – *National Treasures – The Complete Singles* (2011) – a girl stood in front of the main shaft and winding wheel of Pwll Mawr in Blaenavon, Wales, more popularly known today as 'The Big Pit National Coal Museum' (Maconie, 2015, p. 24).

Now looking at albums as a whole in Table 2 (Appendix 2). The title of *TIMTTMY* is a quote by former Welsh Labour politician Aneurin Bevan, who was responsible for the establishment of the NHS. The album cover also shows the three members of MSP stood on Black Rock Sands in Portmadog, North Wales. On the inside cover of the inlay card, there is an excerpt from Welsh poet R.S. Thomas' 'Reflections'. Four other albums contain a reference to Wales in them. *Everything Must Go* (1996), in the credits states 'Inspiration - Tower Colliery, Cynon Valley, South Wales'. Tower Colliery was the last deep coal mine in Wales to close in 2008, but in 1995, after being closed for nearly a year, the mine reopened when the miners bought it back from the Coal Board, effectively making it a co-operative (BBC, 2008c). *Postcards From A Young Man* (2010) contains photos of the former Lyceum Theatre in Newport, and also a photo of Tenby in South Wales. The whole album cover of *The Ultra Vivid Lament* (2021) is a photo of a silhouetted figure, stood on the beach at Tenby (Newell, 2021). And finally, *Journal For Plague Lovers* (2009) at the very end of the credits states that it is 'Made in Wales', just as the *New Art Riot EP* was nineteen years earlier.

Looking at the albums that are actually 'made in Wales', again in Table 2 (Appendix 2), by observing the location of where the recording has taken place, twelve out of fourteen of their studio albums have been recorded in part, or entirely, in Wales. *The Holy Bible* (1994), *Journal For Plague Lovers* (2009) and *Postcards From A young Man* (2010) state that they were completely recorded in Wales, either at MSP's own studios or at Rockfield Studios near Monmouth. The rest of their studio albums, except *Generation Terrorists* (1992) or *Gold Against The Soul* (1993), which were both recorded in England, state that they were partly recorded in Wales, but do not state which tracks. If you assign four tracks to the albums that are partly recorded in Wales, of the 177 tracks on MSP's standard studio albums, eighty eight of them were recorded in Wales, which means that 50% of their tracks are recorded in Wales.

Moving on to Table 3 (Appendix 3), guest musicians that have featured on tracks on MSP's studio albums, there have been fifteen. Out of the fifteen guest musicians there are four Americans, three English, one Swedish, one German and six Welsh. It is only 40% but the Welsh artists hold the majority over any other nationality. Again, their focus is on Wales, Welshness and Welsh people.

MSP also cross over to other parts of Welsh culture with their work. As well as being big rugby fans, especially supporters of the national team, they have had a long standing relationship with the national football team of Wales. In 1999, MSP pledged to record the official anthem

for the Welsh national team should they reach Euro 2000 (Burrows, 2021, p. 98). Even though it took another sixteen years for Wales to qualify, MSP stuck to their word and released the single *Together Stronger (C'mon Wales)* (2016) as the anthem for the Wales' Euro 2016 campaign. After the success of Wales reaching the semi-finals of the tournament, MSP played a short set as part of a homecoming celebration for the team at Cardiff City Stadium in July that year (Burrows, 2021, pp. 235-236).

Elsewhere, MSP have contributed to other arts. Bradfield and Wire wrote and performed on Dame Shirley Bassey's track 'The Girl From Tiger Bay' (2009), Bradfield also joined her onstage in London that year to accompany her on guitar (Burrows, 2021, p. 188). Bradfield contributed vocals and guitar to a track on art-rock band PSB's 2017 album *Every Valley*, 'a concept album exploring the decline of industry and its impact [...] in South Wales' (Williams in Burrows, 2021, pp. 244-245). As with Bassey, Bradfield accompanied PSB on a performance of the track at none other than Blackwood Miners Institute, returning to the town like a 'revered local hero' (Llewellyn, 2018). Bradfield also wrote the score to the 2017 film *The Chamber*, which was filmed completely in Wales (Burrows, 2021, p. 237).

Outside of musical ventures, Wire once claimed that he was attempting to write an episode of Doctor Who about Dylan Thomas (Burrows, 2021, p. 189) whilst also having grand ambitions of becoming Welsh Minister for Culture and Sport (Price, 1999, p. 250), and even received an honorary fellowship from Swansea University in 2005, for his contributions to music and displaying an awareness of Welsh political history (BBC, 2005). Away from the arts, in 2015 Bradfield and Moore embarked on a trek through the mountains of Patagonia, retracing the footsteps of Welsh emigrants 150 years earlier. These settlers were also referenced in their 1998 song 'Ready For Drowning'. They raised £30,000 for Welsh cancer charity Velindre, who Bradfield is now a patron of (Velindre Fundraising, 2021). Moore raised a further £20,000 repeating the trip in 2017 (Burrows, 2021, p. 238).

This chapter has analysed MSP's work across the genres. As previously stated, the rest of their music, not analysed here, could be scrutinised as part of further research, including other visual markers such as the artwork for their single releases. But this section has attempted to link MSP's work to Wales and Welshness, in the form of 'banal nationalism', as described by Billig and Johnes (2011, p. 610) in the previous chapter, where the nationalism is 'omnipresent, although not always expressed'. Although there is nothing uniquely identifiable in their music as Welsh in origin, the images, sounds, personal associations and collaborations that they use, fuse together and become symbolic of a time, and foundations of national identity (Edwards, 2007, pp. 145-146).

Conclusion

This dissertation has explored the work of Manic Street Preachers and how Welsh they are, beginning by looking at their initial background and the environment that ‘shaped’ them and their early music. Investigating how, being Anglophones, they fit amongst Welsh speaking bands, during a time of resurgence for the Welsh language, when speaking in the vernacular forged power and validity. In English speaking South Wales this created a sense of ‘inadequacy, even an impotency, at not being able to share in the spoils of a newly confident identity’ (King, 2013). National identity was looked at as a whole, and of how Welshness fits within the national identity. Finally, the majority of MSP’s work was analysed to examine how Welsh they are, and looking at how they have gone beyond their music, crossing boundaries into other areas such as sport and charity. It has been seen, that since the release of *Everything Must Go* in 1996, references to Wales in MSP’s work have been consistent throughout their career and they have worn their metaphorical Welsh hearts on their sleeves wherever they go, in the form of ‘banal nationalism’. One theory as to why, is due to the Welsh phenomenon of ‘hiraeth’.

Hiraeth is a Welsh word that has appeared many times during the research for this dissertation. Price (1999, p. 228) describes it as ‘a peculiarly Welsh form of homesickness’ that Wire suffers from whilst on tour, and says that he would be happy if he never left Wales again. King (2013) states that hiraeth, although a Welsh word, is ‘learnt or absorbed by non-Welsh speaking natives during childhood’. He adds that its meaning is ‘fundamental to understanding [Welsh] character’. The word itself has no direct translation but is likened to ‘nostalgia in English’. It fuses components of homesickness and longing. The word appears in some of the oldest Welsh records, and has been a constant source of feeling for Welsh poets over the centuries. It is often seen as an ‘ode to the loss of a homeland, a language or traditions – but could also serve as the key to their revival’ (Crossley-Baxter, 2021). Despite living in London for many years at the turn of the millennium, Bradfield says that he never felt like he belonged there, and the hiraeth, with the longing to return home to Wales, never left him (Williams in Burrows, 2021, p. 246). King (2013) concludes his take on hiraeth by stating that the Welsh longing is something that remains collective, ‘as anyone who has heard *Hen Wlad Fy Nhadau* sung at the Millennium Stadium will assure you’. *Hen Wlad Fy Nhadau*, the de facto national anthem of Wales, is something MSP can be heard playing at their shows too as an introduction to one of their own songs whenever they perform in their homeland (Acquiescefc, 2015).

MSP are not only significant for Wales and the Welsh, but they are important for their fans of all nationalities. With the release of *Generation Terrorists* in 1992, it was the first time in ten years that a British band was ‘pointing its fans towards the cultural world beyond rock ‘n’ roll’ (Price, 1999, p. 75). Every MSP album is a lesson where you learn stories from around the

world, political conspiracy theories, art and literary references by figures you never knew existed (Williams in Burrows, 2021, pp. 248-249). Along with Welshness however, the other key theme of their work is that of working-class solidarity. *A Design For Life* became a unique kind of national anthem with its 'operatic proletarian grandeur' (Maconie, 2014) of the way that 'libraries gave us power'. However, Wire also makes fun within the song by mocking middle-class representations and ideas of the working-class 'hooliganism', by invoking 'caricatures of the working classes' (McIntyre, 2015). 'We don't talk about love / we only want to get drunk', people failed to see the sarcasm. Wire's point was that in the eyes of the bourgeois media, 'proles are only interested in getting pissed' (Price, 1999, p. 207). MSP have also recorded a song based on working class unity more recently, with 'Liverpool Revisited' (2018). A follow up to their 1998 song 'SYMM' about the Hillsborough disaster, Wire says the song is about how the people of the city took on the establishment to get justice for the victims of Hillsborough. 'It's such a symbol of old school working class solidarity of the most exceptional kind [...] it's such an inspiration' (Wire in Clarke, 2018).

The forerunners of the British music scene, also from a working class background, were everything MSP loathed. Oasis were 'anti-education, anti-intelligence, anti-glamour', but pro getting drunk, and the media loved them (Price, 1999, p. 204). MSP supported Oasis many times on tour during the 1990s, so it was ironic that they were on the same bill as Noel Gallagher, who claims that he 'never read books' (Price, 1999, p. 204) and 'people who write books are fucking idiots' (Pitchfork, 2018), whilst MSP's biggest song opened with the line 'Libraries gave us power'. Oasis were a worst case scenario, cliché of what the working-class were about, yet their behaviour was championed by the middle class media of Britain. MSP in contrast 'were the only positive working-class role models in pop', who could show that by being autodidacts, adopting art and literature for their own work and refusing to be the stereotypical, belligerent 'beer boys', just to amuse the press, that working-class people could also have sensitivity (Price, 1999, p. 204). It could be argued however, that the popularity of Oasis boosted the sales of every other guitar band of the time, (Price, 1999, p. 205) including MSP. Therefore would MSP have been able to appeal to an audience outside of Wales and their self-educated spheres had it not been for Oasis?

Today, MSP are still as relevant as ever. They had a UK number one album as recently as 2021 and continue to tour, performing at large outside concerts across the UK in 2024, including a sold out appearance at the Llangollen International Musical Eisteddfod (2024). They have reported that they are currently working on album number fifteen (Absolute Radio, 2023). For as long as they continue, MSP will always matter (Price, 1999, p. 264.) The genuine pride of their Welsh and working-class heritage gives their fans the self-belief to feel comfortable with their own identities, whatever their background. MSP have embodied a particular brand of identity; 'a little bit weird [...] arrogant, intellectually ambitious and undoubtedly Welsh' (Foulkes, 2021). In an uncomfortable interview on MTV in 1996, Bradfield said that he was a 'cultural attaché' for Wales (MrSifta, 2010). This dissertation has hopefully shown that by acting as cultural ambassadors, referencing Welsh points in history, landmarks and people,

(McIntyre, 2015) with their form of 'banal nationalism', Manic Street Preachers are continuing to tell the story of Wales, and contributing to its national identity and history.

Appendix 1 - Table 1: Manic Street Preachers Album Track Analysis

Song Title	Album	Track Number	Year	Reference
P.C.P.	The Holy Bible	13	1994	Bilingual Road Signs.
A Design For Life	Everything Must Go	2	1996	Inspired by sign above Pillgwenlly Library, Newport / Theme of solidarity amongst working classes of Welsh miners / Accompanying music video displays slogans and quotes from literature and culture for example 'Hope Lies in the proles' from George Orwell's <i>1984</i> .
If You Tolerate This Your Children Will Be Next	This Is My Truth Tell Me Yours	2	1998	Welsh miners that volunteered to join the International Brigade and fight in the Spanish civil war / Line in the song quoted from former Welsh politician Hywel Francis' book / single cover has photo of group of miners that joined International Brigade.
You Stole The Sun From My Heart	This Is My Truth Tell Me Yours	3	1998	Quotes line from <i>No Truce With The Furies</i> by Welsh poet and priest R. S. Thomas / Accompanying music video has first sighting of Welsh flag on Wire's bass amp / Also in video, poster of 1971 film <i>Villain</i> starring Welsh actor Richard Burton, on the wall.
Ready For Drowning	This Is My Truth Tell Me Yours	4	1998	About the flooding of Capel Celyn in the Tryweryn valley in 1965 / Contains the lyric 'I'd go to Patagonia' – Welsh people emigrated to Patagonia in the 1800s to protect the Welsh language and culture / Contains a sample of Welsh actor Richard Burton from the 1978 film <i>The Medusa Touch</i> .
Tsunami	This Is My Truth Tell Me Yours	5	1998	About Welsh twins June and Jennifer Gibbons.
Found That Soul	Know Your Enemy	1	2001	Accompanying music video has shot of book covers that inspired MSP. One in particular that is shown is <i>Miners Against Fascism: Wales and the Spanish Civil War</i> (1984) by Hywel Francis' that partly inspired IYTTYCWBN.
Intravenous Agnostic	Know Your Enemy	3	2001	Contains lyric 'life becomes Calvinist'. Calvinistic Methodists were formed

				during the Welsh Methodist revival of the eighteenth century.
Let Robeson Sing	Know Your Enemy	5	2001	About American baritone singer Paul Robeson who sang at a memorial to commemorate the 33 Welshmen that died fighting in the Spanish Civil War / Robeson starred in the 1939 film <i>The Proud Valley</i> , a film about life in a mining community in the Rhondda / Contains sample of Robeson addressing South Wales Area NUM in 1958.
Wattsville Blues	Know Your Enemy	7	2001	About village called Wattsville, 8 miles north west of Newport, Wales.
1985	Lifeblood	1	2004	1985 was when the last UK miners' strike ended / Song references 'potential of civil war brought about by the Conservative government's treatment of coal miners' (Glasspool, 2021).
Cardiff Afterlife	Lifeblood	12	2004	Song about bandmate Richie Edwards but named after Cardiff – capital of Wales.
Indian Summer	Send Away The Tigers	4	2007	Accompanying music video shows nostalgic shots of landmarks in Blackwood including Dorothy's Café and the Little Theatre.
William's Last Words	Journal For Plague Lovers	13	2009	Contains lyric 'nos da', Welsh for 'good night'. Only Welsh language in lyrics found.
(It's Not War) Just The End Of Love	Postcards From A Young Man	1	2010	Accompanying music video features Welsh actor Michael Sheen. In the video there is Grand Master's chess match from the 1970s being played. One contender is from Soviet Union, the other is from Wales, not United Kingdom / Red Dragon on display.
Some Kind Of Nothingness	Postcards From A Young Man	3	2010	Accompanying music video half filmed in Cardiff.
Auto-Intoxication	Postcards From A Young Man	6	2010	Features Welsh musician John Cale on keyboards.
This Sullen Welsh Heart	Rewind The Film	1	2013	A song about the characterisation of Welsh national identity.
Show Me The Wonder	Rewind The Film	2	2013	Contains the lyric 'We may write in English, but our truth remains in Wales'

				/ Accompanying music video is set in working men’s club in South Wales mining community in 1976 during happier times of community before the strike of 1984.
Rewind The Film	Rewind The Film	3	2013	Accompanying music video filmed in South Wales valley towns of Trehafod and Porth. The video shows man walking through the former mining community, with Welsh symbols such as closed mining pit and Welsh flag on display.
4 Lonely Roads	Rewind The Film	5	2013	Features Welsh singer Cate Le Bon.
Anthem For A Lost Cause	Rewind The Film	7	2013	Accompanying Music video filmed in South Wales valley town of Pontypridd. Shows characters from ‘Show Me The Wonder’ video struggling to make ends meet during 1984 strike.
Running Out Of Fantasy	Rewind The Film	10	2013	Inspired by Welsh journalist Jan Morris.
Manorbier	Rewind The Film	11	2013	Instrumental track named after Manorbier in Pembrokeshire, Wales / Accompanying music video shows external shots of Manorbier castle and of the nearby beach.
30 Year War	Rewind The Film	12	2013	Anti-Thatcher themed song. Does not explicitly reference anything specifically in Wales but does mention the ‘Battle of Orgreave’ which was a key event of 1984 miner’s strike, albeit in England, not Wales – as Richard King states – ‘The loci of the Thirty Year War – Hillsborough, Orgreave and the Westminster TV studios – are, pointedly, in England. To live in the insular race memory of South Wales runs the danger of limiting the imagination’ (2013).
The Next Jet To Leave Moscow	Futurology	4	2014	Features Welsh musician Cian Ciarán on keyboards.
Divine Youth	Futurology	6	2014	Features Welsh musician Georgia Ruth on lead vocals and harp.
Dreaming A City (Hughesovka)	Futurology	8	2014	Instrumental track named after Hughesovka, now known as Donetsk.

Between The Clock And The Bed	Futurology	10	2014	Features Welsh musician Green Gartside on lead vocals.
The View From Stow Hill	Futurology	12	2014	About Stow Hill, Newport, Wales. Chartist protestors walked this route on their march into Newport before the Newport Rising on 4 th November 1839. Lyrics reference the bullet holes still visible in the old Westgate Hotel that was the site of the Rising (Doran, 2014).
Distant Colours	Resistance Is Futile	3	2018	Accompanying music video has Welsh dialogue at the start by actor / Band shots filmed in Little Theatre, Blackwood / Other shots show many significant Welsh landmarks including the Aneurin Bevan Memorial near Ebbw Vale, the 'Cofiwch Dryweryn' graffiti in Ceredigion and the Guardian of the Valleys sculpture in Abertillery.
Dylan and Caitlin	Resistance is Futile	5	2018	Song about welsh poet Dylan Thomas and his wife / features Welsh musician The Anchoress (Catherine Anne Davies) on joint lead vocals / Accompanying music video shows external shots of the house Dylan Thomas was born, internal shots of Thomas' boathouse home and of Swansea Bay where Thomas was born and lived.
The Secret He Had Missed	The Ultra Vivid Lament	3	2021	About Welsh artists Augustus and Gwen John / Contains the lyric – 'Left your heart on the beach in Tenby' / Accompanying video features Welsh actress Aimee-Ffion Edwards.

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Appendix 2 - Table 2: Manic Street Preachers Studio Album Analysis

Title	Album Number	Year	Recorded In Wales?	Other Welsh References
The Holy Bible	3	1994	All 13 tracks	
Everything Must Go	4	1996	1 out of 12 tracks	End of inside credits states 'Inspiration – Tower Colliery, Cynon Valley, South Wales'
This Is My Truth Tell Me Yours	5	1998	6 out of 13 tracks	Title is a quote from Welsh Labour politician Aneurin Bevan, former Minister of Health who spearheaded the creation of the NHS / Cover photo taken at Black Rock Sands, Porthmadog, North Wales / Inside case inlay insert contains excerpt of 'Reflections' by Welsh poet R.S. Thomas.
Know Your Enemy	6	2001	Partly (does not specify which tracks)	
Lifeblood	7	2004	Partly (does not specify which tracks)	
Send Away The Tigers	8	2007	Partly (does not specify which tracks)	
Journal For Plague Lovers	9	2009	All 13 tracks	End of inside credits states – 'Made in Wales'.
Postcards From A Young Man	10	2010	All 12 tracks	Inside artwork contains 'postcards' of Tenby, Wales and old Lyceum Theatre, Newport.
Rewind The Film	11	2013	Partly (does not specify which tracks)	
Futurology	12	2014	Partly (does not specify which tracks)	
Resistance Is Futile	13	2018	All 12 tracks	
The Ultra Vivid Lament	14	2021	All 11 tracks	Album cover features a photo of the beach at Tenby, Wales.

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Appendix 3 - Table 3: Manic Street Preachers Featured Artist Analysis

Name	Track	Album	Year	Nationality	Contribution
Traci Lords	Little Baby Nothing	Generation Terrorists	1992	American	Vocals
Nina Persson	Your Love Alone Is Not Enough	Send The Tigers Away	2007	Swedish	Vocals
Ian McCulloch	Some Kind Of Nothingness	Postcards From A Young Man	2010	English	Vocals
John Cale	Auto-Intoxication	Postcards From A Young Man	2010	Welsh	Keyboards
Duff McKagan	A Billion Balconies Facing The Sun	Postcards From A Young Man	2010	American	Bass guitar
Lucy Rose	This Sullen Welsh Heart	Rewind The Film	2013	English	Vocals
Richard Hawley	Rewind The Film	Rewind The Film	2013	English	Vocals and Hawaiian guitar
Cate Le Bon	4 Lonely Roads	Rewind The Film	2013	Welsh	Vocals
Cian Ciarán	The Next Jet To Leave Moscow	Futurology	2014	Welsh	Keyboards
Nina Hoss	Europa Geht Durch Mich	Futurology	2014	German	Vocals
Georgia Ruth Williams	Divine Youth	Futurology	2014	Welsh	Vocals and harp
Green Gartside	Between The Clock And The Bed	Futurology	2014	Welsh	Vocals
The anchoress (Catherine Anne Williams)	Dylan And Caitlin	Resistance Is Futile	2018	Welsh	Vocals
Julia Cumming	The Secret He Had Missed	The Ultra Vivid Lament	2021	American	Vocals
Mark Lanegan	Blank Diary Entry	The Ultra Vivid Lament	2021	American	Vocals

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