



Very special thanks, once more, to Sarah Wilde, Jan Faull, Peter Fydlar and all at the BFI for their incredible support and assistance. This record would not have been possible without their help.

Very special thanks, too, to Colin Mackellar of honeysucklecreek.net, for his support and generous assistance. His site is a fantastic resource and we are extremely grateful for his help.

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J. Willgoose, Esq. would also like to thank:

Sarah for all her love and support; Mum, Dad and all the family for all their love and support, too; Wriggles, for making sense of my unplayable drum parts, and putting up with all my other nonsense; Smoke Fairies for their help & performance on Valentina; Thanks also go to: Rich Andrews, JFAbraham, Peter

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All songs written by J. Willgoose, Esq. except track 7, written by J. Willgoose, Esq. & Smoke Fairies, who appear courtesy of Mute Song. Samples on tracks 2, 3, 5 & 7 are from the films 'First Earth Satellites', 'Voyage To The Stars', 'Ten Years In Space', 'Red Moon', 'Man Remains On Earth', 'Man Returns From Space', 'Woman In Space' and 'Walk In Space', all BFI National Archive

and used with kind permission. Thanks to the NASA Audio Collection (archive.org/details/nasaaudiocollection) and Colin Mackellar at honeysucklecreek.net for the material on tracks 1, 4, 6, 8 & 9.

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String arranging on tracks 3, 4, 5 & 9 by Peter Gregson. Brass arranging on track 3 by JFAbraham. Strings, brass, drums and vibraphone recorded at The Pool Studios, London, by Sam Wheat, assisted by Jonathan Sagis. Choir arranging on tracks 1 & 9 by Peter Gregson. Choir recorded by Joe Rubel at Abbey Road Studios, with assistant engineer Matt Mysko and 2nd assistant engineer Stefano Civetta. Choir provided by Metro Voices, director Jenny O'Grady. Piano recorded by Richard Andrews. Everything else recorded by J. Willgoose, Esq. at Jacamar Studios, London. Drum tuning/ setup at The Pool Studios by James Nall.

Public Service Broadcasting is: J. Willgoose, Esq. & Wrigglesworth. Set Design & Live Visuals by Mr B.

Produced & mixed by J. Willgoose, Esq.

Mastered by Tim Young at Metropolis Studios. Cover & gatefold artwork by Graham Pilling at Army of Cats.

Design & packaging by Phil Armson at Big Active.

Studio photography by Dan Kendall.

Headshots by J. Willgoose, Esq./Rich Andrews/Smoke Fairies.

Soyuz Spacecraft In Orbit & Saturn V Assembly photographs are NASA material courtesy of grin.hq.nasa.gov. Apollo 8 Re-Entry is a USAF image courtesy of grin.hq.nasa.gov. Apollo 8 Earthrise shot is an MSC image also courtesy of grin.hq.nasa.gov. All images used with acknowledgement & many thanks to their creators.

PSB use/play Fender guitars, Ludwig drums, Vater sticks & Roland SPDs. Thanks to all for their help.

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01. Joe Stoddart - Bass, track 3.

02. Helen Parker - Voice (Alto), tracks 1 & 9.

03. Sam Wheat - Engineer, The Pool Sessions.

04. Leah Evans - Cello, tracks 3, 4, 5 & 9.

05. Joanna Forbes-L'Estrange - Voice (Soprano) & Chorus master, tracks 1 & 9

06. Jonathan Sagis - Assistant engineer, The Pool Sessions & handclaps, track 8.

07. Ruth Kiang - Voice (Alto), tracks 1 & 9.

08. Chloë Morgan - Voice (Soprano), tracks 1 & 9.

09. Sebastian Philpott - Trumpet, track 3.

10. Peter Gregson - Choir arranging, tracks 1 & 9, String arranging, tracks 3, 4, 5 & 9.

11. Lawrence White - Voice (Bass), tracks 1 & 9.

12. Christopher Smith - Trombone, track 3.

13. Mircea Belei - Viola, tracks 3 & 5.

14. Emma Brain-Gabbott - Voice (Soprano), tracks 1 & 9.

15. Lawrence Wallington - Voice (Bass), tracks 1 & 9.

16. David Larkin - Violin, tracks 3 & 5.

17. Ben Fleetwood Smyth - Voice (Tenor), tracks 1 & 9.

18. Ann De Renais - Voice (Soprano), tracks 1 & 9.

19. Wigglesworth - Drums, Vibraphone & Handclaps.

20. Alex Parish - Handclaps, track 8, and tea.

21. JF Abraham - Trumpet & Brass arranging, track 3.

22. Paul Grier - Voice (Bass), tracks 1 & 9.

23. Eleanor Minney - Voice (Alto), tracks 1 & 9.

24. Kate Bishop - Voice (Alto), tracks 1 & 9.

25. Iain Maxwell - Trombone, track 3.

26. Jessica Davies (Smoke Fairies) - Vocals, track 7.

27. Guy Passey - Alto Saxophone, track 3.

28. Clementine Vale - Cello, tracks 3, 4, 5 & 9.

29. Richard Andrews - Piano, track 5.

30. John Moore - Baritone Saxophone, track 3.

31. Katherine Blamire (Smoke Fairies) - Vocals, track 7.

32. J. Willgoose, Esq. - Guitars, Synths, Bass, Banjo, Percussion & Sampling.

33. Joe Rubel - Engineer, Abbey Road Session.

34. Thomas Greed - Violin, tracks 3 & 5.

35. James Mawson - Voice (Bass), tracks 1 & 9.



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4 OCTOBER 1957
SPUTNIK IS
LAUNCHED

12 APRIL 1961
YURI GAGARIN
BECOMES
FIRST MAN
IN SPACE

12 SEPTEMBER 1962
JOHN F. KENNEDY
GIVES RICE
UNIVERSITY
SPEECH

16 JUNE 1963
VALENTINA
TERESHKOVA
BECOMES FIRST
WOMAN
IN SPACE

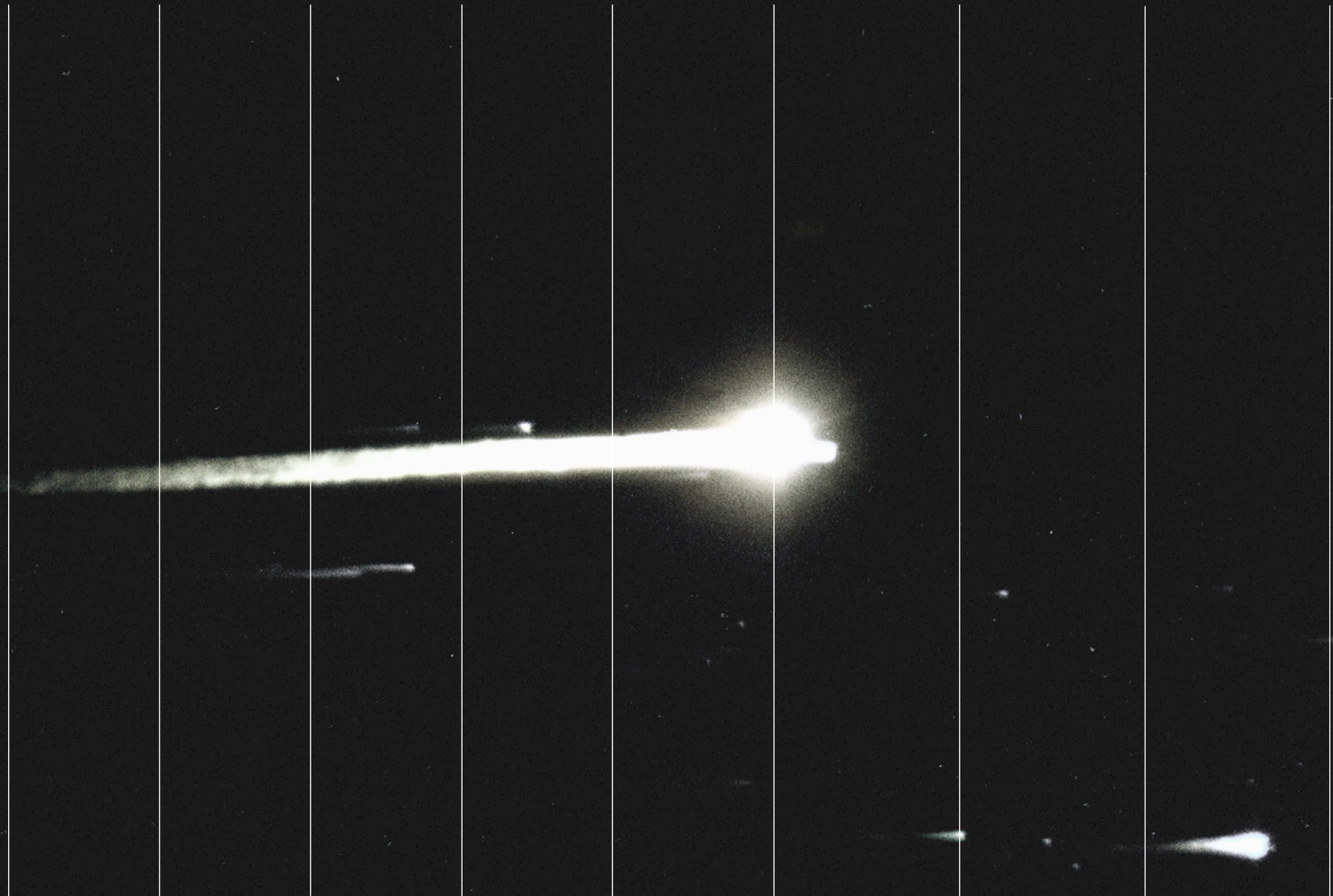
18 MARCH 1965
ALEXEI LEONOV
BECOMES
FIRST
SPACEWALKER

27 JANUARY 1967
APOLLO 1
DISASTER

21 DECEMBER 1968
APOLLO 8, FIRST
MANNED MISSION
TO THE MOON,
LAUNCHES

16 JULY 1969
APOLLO 11, FIRST
MANNED LANDING
ON THE MOON,
LAUNCHES

14 DECEMBER 1972
APOLLO 17, FINAL
MANNED MOON
LANDING, LEAVES
MOON



SPUTNIK

GAGARIN

THE RACE
FOR SPACE

VALENTINA

E.V.A.

FIRE IN THE
COCKPIT

THE OTHER SIDE

GO!

TOMORROW

Author's Note

I know it's fairly unusual to write an 'author's note' for what is, essentially, an almost-pop album, but I always enjoy reading liner notes myself and thought it'd be good to explain a bit more about the reasons why this album has ended up coming together the way it has. It might be pretentious to do so; if so, I apologise. Either way, I'm going to do it, so here goes.

If you wanted to write an album about the space race, how would you go about compressing one of the most exciting 15-year periods in modern history into a mere 9 songs? How would you fit all of the important events, all of the drama, the highs and the lows, into barely 43 minutes? How would you attempt to bring in the wider political connotations from the time and weave them into your version of the story? What kind of music do you write to try to reflect the terror, the chaos, the excitement and the ultimate triumph?

The short answer is that attempting to address every question above with a single album is an impossible task, and you'd be a fool to try it. What I've instead attempted to do with these songs is to select a few of the stories from the period

that most interested me, on an emotional and an intellectual level, and then go about setting them against and beside each other, both tying together the stories we've covered with repeated themes, and juxtaposing them with different styles. I tried to steer clear of things that felt like they'd been done numerous times before - many of the most famous, what I'd call Hollywood, lines from the space race are not on this album, although a few obvious ones very much are. Along the way I've taken some fairly large liberties with chronology and hopped around various musical styles, all in an attempt to make an album that both tells the story of the time and has its own story to tell.

I've always tried not to be too literal in writing music around the samples we use. In many cases I like the incongruity that results, and I'm a big believer that not everything has to make sense all the time. It's for those - and other! - reasons that we've ended up with a song like 'Gagarin', a kind of pseudo-funk superhero theme tune. It's probably not what you'd expect to hear in a song about the first human in space, but from watching the British Film Institute's fantastic footage and

listening to the narration - 'the hero, who blazed the trail to the stars', 'the whole planet knew him and loved him' - it felt appropriate to try to create a song that captured the triumph and exuberance of those times. And at the same time, a bit of melancholy creeps in towards the end, foreshadowing his tragic death in a plane crash just seven years later.

Incongruity, and the constant threat of danger, is also why I put 'Fire In The Cockpit', whose subject is the terribly sad and distressing death of three astronauts while training for the launch of Apollo 1, so closely between the twin Soviet triumphs of Gagarin's first spaceflight and Leonov's first spacewalk. I thought long and hard about whether or not to include the story of Apollo 1, but came to the conclusion that it was doing those involved more of a disservice not to mention it, than to mention it - and especially considering the many lives that were saved as a result of the changes made in the wake of their deaths. From reading many astronaut accounts of the period, as well as Andrew Chaikin's excellent 'A Man On The Moon', it seemed their colleagues felt especially strongly that the death of the crew of Apollo 1

saved a great number of lives, and I wanted to reflect that. (The real tragedy of the three American deaths was that a Soviet cosmonaut, Valentin Bondarenko, had died in very similar circumstances as far back as 1961; if the Soviets and Americans had had an easy way to exchange information, and perhaps a bit more trust, the circumstances surrounding his death might not have remained a mystery to the outside world for such a long time afterwards.) Sandwiching the song between two undoubted 'highs' of the space race seemed like an effective way of suggesting that danger was never far away - something Alexei Leonov's experience during the first spacewalk would tally with, the Russian having spent far more than the 'ten minutes in outer space' mentioned in 'E.V.A.', nearly losing his life in the process.

On a more positive note, I'd like to write a bit about Valentina Tereshkova, and Smoke Fairies' involvement on the song we wrote about her. One of the biggest problems with the material we use, from the period we address, is that it is almost totally devoid of any female voices. It is often said that history is written by the winners, but it would be equally if

not more apt to say that it has overwhelmingly been written by men. Of the footage I obtained of the first woman in space, all of it featured her voice being translated by male voices. Rather than yet more men - us, in this case - attempting to speak on her behalf, it seemed more appropriate to ask a guest singer to provide a female voice, so we tried a different approach with 'Valentina' and I'm very glad we did. Smoke Fairies put a lot into this song and I hope you enjoy what is a fairly unusual excursion for us.

The opening track is probably an even more unusual excursion for us. I've never written for a choir before (and was ably assisted by Peter Gregson on arrangement duties in this case), but it felt right to start the album with human voices - delicate voices that nevertheless build into something powerful, in an attempt to mirror the power of Kennedy's rhetoric. It also felt right to try something difficult and risky as a songwriter in order to reflect the struggle that JFK describes, particularly the decision to do things 'not because they are easy, but because they are hard'. The choir reappears on the final track (along with several adapted melodies from other songs along the way) as a way to close

the circle started by the opener, but I also added a short ambient piece - an attempt at a kind of 'call of the moon'-type instrumental - to suggest that there is some unfinished business, and we might, one day, send another manned mission to the moon. I hope we do.

Playing the two sides off against each other was also something we tried to weave into the album, whether it be through subtle details like recording each nation's songs with different drum kits and panning them in opposite ways (one for the audio geeks, probably!) or more obviously in setting the tell-tale NASA beeps (quindar tones, if you're interested) against Sputnik's signal. The idea of using Sputnik's signal to drive the song itself came relatively early on, as did the idea of trying to give the song a more general atmosphere of pulsing, electronic menace. For the Americans to hear this Soviet voice broadcasting from orbit above them must've been deeply unsettling; equally, for the Soviets to know it was up there must have been both awe- and pride-inspiring.

Two tracks I haven't yet mentioned, 'Go!' and 'The Other Side', are attempts to find relatively novel ways of addressing very famous events, avoiding

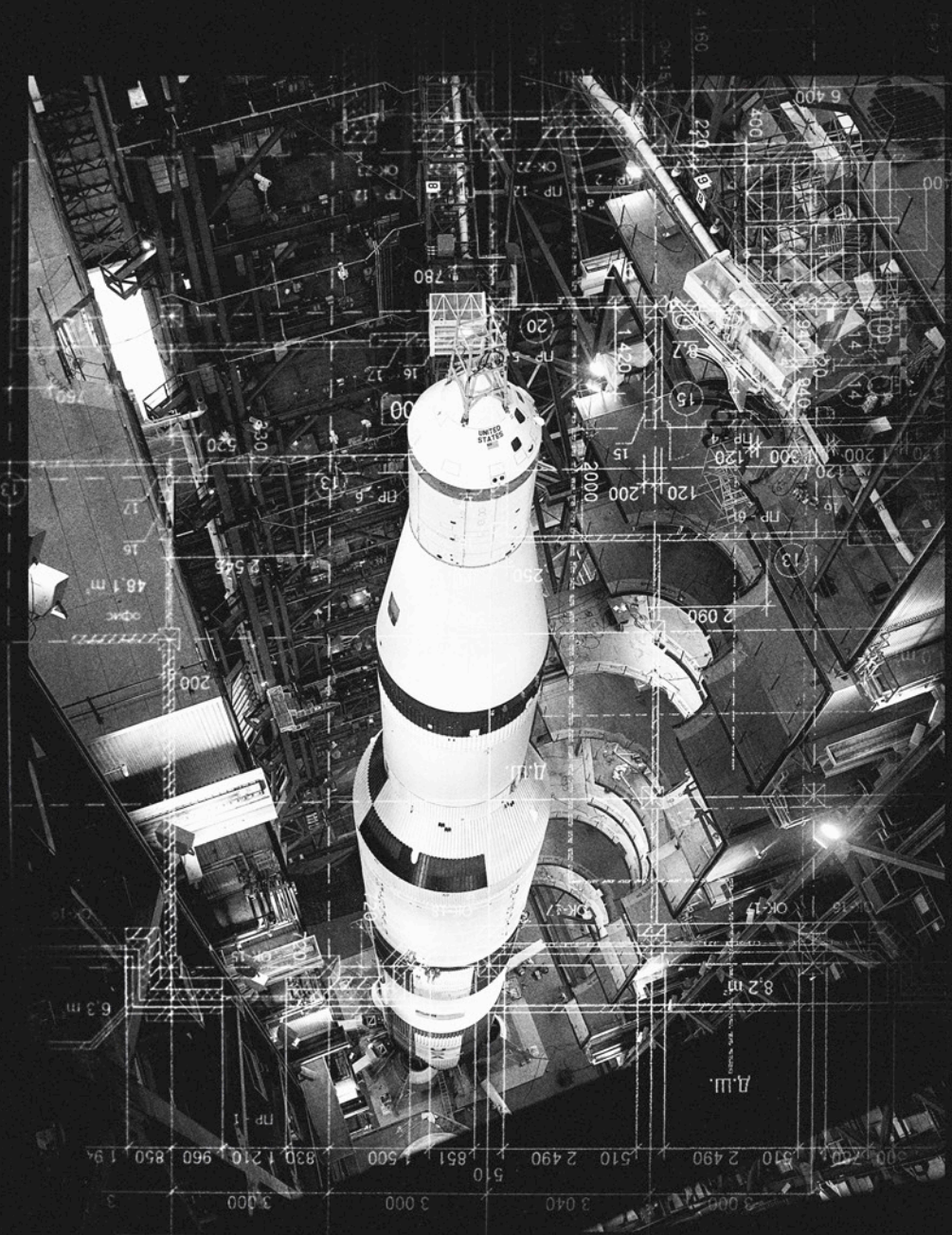
too many of the most well-known or over-used lines. Mission Control in Houston therefore becomes the focus for both songs, and I particularly enjoy the prosaic way those on the ground dealt with men landing on the moon for the first time; 'We've had shutdown' is swiftly followed by, 'Ok, keep the chatter down in this room'. It's admirably clear-headed stuff, and these two songs are our small tribute to the people, mostly behind the scenes, who contributed so much to these American successes. And despite that deadpan quality, the moment Apollo 8 re-establishes contact having travelled around the dark side of the moon is such an emotional one that even the commentator can't quite hide his joy. For me it's the most emotional moment on the album.

I suspect that some listeners might complain that this album ends too abruptly (some might well claim the opposite!), jumping from Apollo 11 to 17 in the space of a single track. A great deal happened between those missions, not least the Soviet Soyuz 11 tragedy and the famous events surrounding Apollo 13, but the jump from 11 to 17 in our version of events is quite deliberate. One of the saddest things,

looking back at the whole period as someone who wasn't lucky enough to live through it, is how commonplace going to the moon seemed to become, and how quickly the public seemed to lose interest. The Soviets had already forsaken the moon in favour of their less imagination-grabbing orbital space station efforts, and the Americans sent 6 more crews to the moon (only 5 succeeding, with Apollo 13 being deemed a 'successful failure') in the 3 1/2 years between Apollos 11 and 17; and then, as quickly as that, the golden age of manned space exploration was over.

This short collection of songs is never going to go even a fraction of the distance to telling the full story of the space race. I'm quite sure it falls down on a number of levels, and I could probably tell you most of them myself. It is, nevertheless, our version of it, and I hope that it contains something that resonates with you. Ultimately, that's what we've attempted to achieve with this album, and I hope we've succeeded, even if only in some small way.

J. Willgoose, Esq.
32 1/2 years old
London, November 2014



**THE RACE FOR SPACE
SPUTNIK
GAGARIN
FIRE IN THE COCKPIT
E.V.A.
THE OTHER SIDE
VALENTINA [FT. SMOKE FAIRIES]
GO!
TOMORROW**

