

TSDL445

THE HOUSE BAND PACIFIC

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Brian Brooks – bouzouki,
keyboards, whistle, vocals

Ged Foley – guitar, mandolin,
northumbrian pipes, vocals

Chris Parkinson – melodeons,
keyboards, harmonica, whistle,
vocals

John Skelton – flutes, whistles,
bombardes



The House Band

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PACIFIC

the cobb/unknown/the metric fox

A slow air and two dance tunes in an unusual rhythm. The Metric Fox is our version of the well known slip jig

john skelton/low whistle, flute

brian brooks/synthesisers

ged foley/mandolin

chris parkinson/synthesiser, prepared piano,
harmonica

DIAMANTINA DROVER

The Diamantina is a river in Queensland, Australia, which is dry for most of the year. Ged learnt this song from Martin Colledge in 1983

The faces in the photograph are fading

I can't believe he looks so much like me

It's been ten long years today

that I left for old Cork station

Saying I won't be back when the droving's done

CHORUS

For the rain never falls on the dusty

Diamantina

the drover finds it hard to change his mind

for the years have slowly gone
like the drays from old Cork Station
and I won't be back when the droving's
done

Well it seems like the sun comes up each
morning

it sets it up, then takes it all away

for the dreaming by the light

of campfire at evening

ends with the burning light of day

Sometimes I think I'll settle back in Sydney
but it's been so long it's hard to change
your mind

for the cattle trains go on and on

the fences run forever

I won't be back when the droving's done

ged foley/lead vocals, guitar

brian brooks/vocals, synthesiser

john skelton/low whistle

chris parkinson/melodeon

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JOY AFTER SORROW

Taken from John Playford's 'The Dancing Master' Vol 2, 4th edition published in 1728. We have added an extra measure of joy in the second half

ged foley/guitar
brian brooks/bouzouki
john skelton/flute
chris parkinson/melodeon

IN AT THE DEEP END

the four courts/the fox on the prow
Two Irish reels. The second is usually played as a two part tune and is sometimes known as The Rabbit's Burrow

john skelton/flute
chris parkinson/melodeon, synthesiser
brian brooks/bouzouki
ged foley/guitar

OLD MAN RIVER

From the singing of Paul Robeson, a great American

Old Man River, that Old Man River
He must know something, He don't say

nothing
He just keeps rolling
He keeps on rolling along

He don't plant taters, He don't plant
cotton
and them that plants them are soon
forgotten
that Old Man River
He just keeps rolling along

You and me we sweat and strain
body all aching and wracked with pain
move that barge lift that bale
you get a little drunk and you land in jail

I get weary and sick of trying
I'm tired of living and scared of dying
that Old Man River
He just keeps rolling along

ged foley/vocal, guitar
brian brooks/bouzouki, whistle
chris parkinson/harmonica
john skelton/flute, whistle

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THE PIT STANDS IDLE

A fusion of two styles of music from the North East of England recorded with a little help from our friends from California

ged foley/pipes
john skelton/whistle ...
and the silicon valley memorial
brass band – conductor mike rocchip

GOING PLACES

kato sta limonadika/the trip to amnesia
Chris learnt the first tune on the island of Rhodes during a stint as resident musician on board the SS Uganda

chris parkinson/melodeon
brian brooks/bouzouki
ged foley/guitar, effects
john skelton/flute

FOR THE SAKE OF EXAMPLE

*don't you go/the distant song/for the sake of example/
goodbye to all that*

After fifty years of secrecy, and thanks in the main to the efforts of Anthony Babington*, the true extent of executions

within the British Army during the first world war is now known. What these days would be diagnosed as 'battle fatigue' was then known as cowardice.

DON'T YOU GO

The Army and the Navy, they never will agree
till all the men and all the boys are gone from this country

CHORUS

Don't you go, don't you go my son
Don't you go, don't you go my son

The proud and the powerful in whose hands we lie
they never will be pleased till all our women cry

The mastery of misery called the art of war
must never triumph over peace as it has done before

FOR THE SAKE OF EXAMPLE

I was fourteen years old when I first started running
and for two years I lived on a seaman's

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poor wage
till I met with a sergeant who said I'd do
better
so I joined up by adding two years to my
age

In the winter I found I was scared stiff of
dying
up to my knees in mud and in snow
and I knew that it wasn't just me that was
lying
and I wish that I'd heard someone say
'don't you go'

So I ran and I crawled, I swam and I
stumbled
away from the sounds, the smells, and the
sights
and I got past the barbed wire, the
redcaps and bullies
they station behind us to help us to fight

For six days or more I kept moving
westward
moving by night and hiding by day
till at last in the barn of a farmer I'd trusted
for the price of a shilling I was given away

They took me away many miles from the
front line
where a court martial's justice was
promised to me
but a colonel and major who'd never seen
fighting
both told me that only a coward would
flee

Then I heard someone say 'they were
shooting deserters'
for the first time in years I made myself wet
so I started to run to escape from the escort
if they hadn't shot at me I'd be running yet

For three months alone in this cellar
they've kept me
and tomorrow at dawn when I've just
turned eighteen
I'll have grown old enough to be made an
example
an example of ignorant men born to lead

For the sake of example, just as an example
that was the reason they gave to the boy
for the sake of example, just as an example
to encourage the others; his final employ

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brian brooks/lead vocal, synthesisers, bouzouki
ged foley/lead vocal, guitar, pipes
chris parkinson/melodeon (C/F), backing vocals
john skelton/flute, whistles

BLAZING RUSE

ridee/ronds de loudeac

The ridee is a dance from South East Brittany. This is followed by two dance tunes from the 'Pays Gallo' (the French speaking part of Brittany), our interpretation is closer to a plinn than a rond however. We dedicate this track to our goods friends Ar Bleizi Ruz. Special thanks to the Bagad Ti Nevez for their help in the recording

john skelton/low bombarde, bamboo flute
chris parkinson/grand piano, melodeon
brian brooks/synthesiser
ged foley/guitars

BRIAN BROOKS bouzouki, keyboards,
whistles, vocals
GED FOLEY guitar, mandolin, northumbrian
pipes, vocals
CHRIS PARKINSON melodeons,
keyboards, harmonica, whistle, vocals
JOHN SKELTON flutes, whistles,
bombardes

* Anthony Babington, 'For the Sake of Example'
Leo Cooper 1983

Recorded at Ideal Sound Recorders, London
Engineered by David Kenny
Produced by The House Band and David Kenny
Executive Producer Tony Engle
Front sleeve photography Michael de Camp
Back sleeve photography Dave Peabody
Sleeve design by Tony Engle
First published by TOPIC RECORDS LTD 1987

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Pacific

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