

TSDL445

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## 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 prowl*  
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  
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Pacific

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