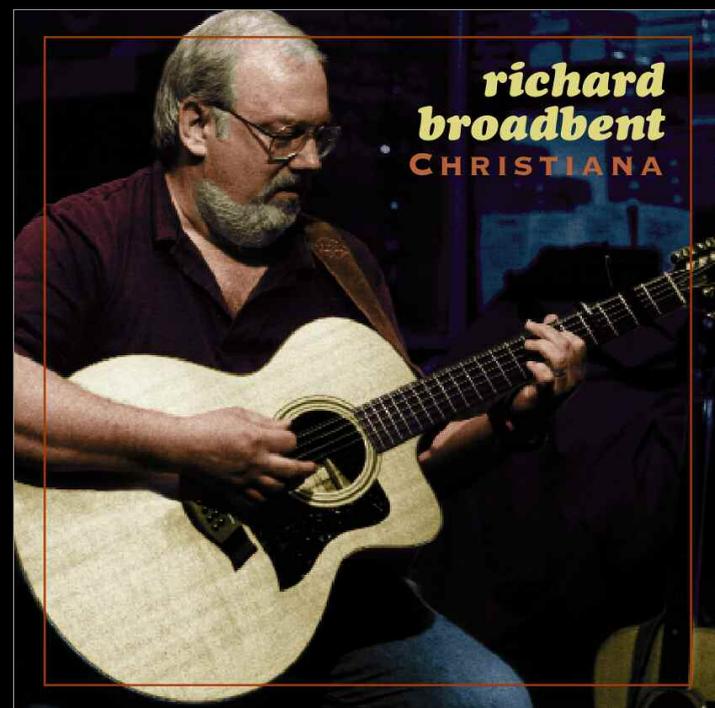
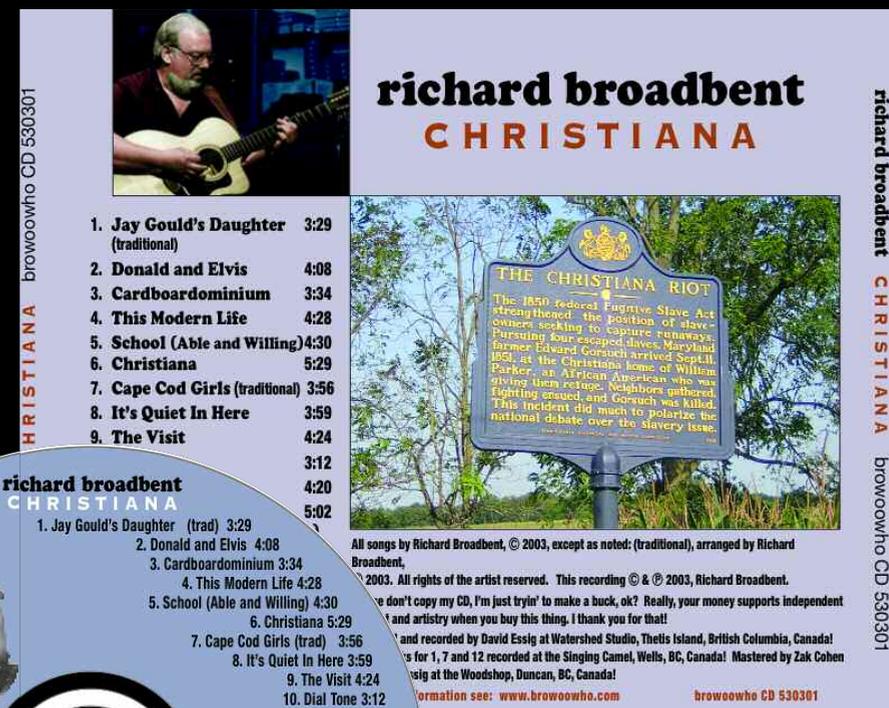
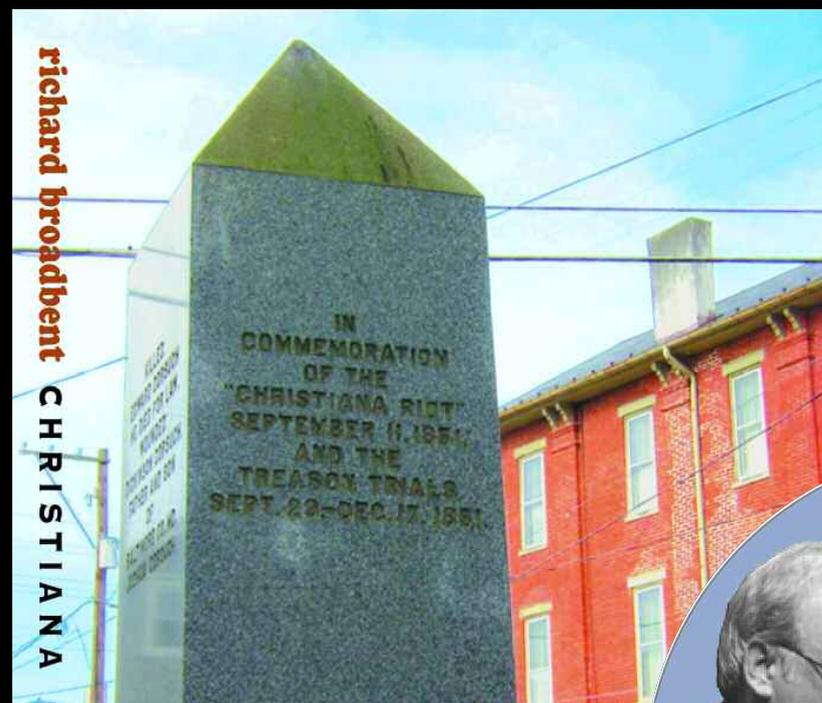


CD PACKAGE COMPONENTS

Inset Cover



Inside & Outside of Traycard



Richard Broadbent requested a CD package design that would use his own and other photographs supplied in advance, all of which were fine, except for the best one, a B&W shot which I converted to a CMYK quadtone (see second page of this pdf) for use in this simple package which included a 10-page 4/1 color insert and a

4/4 traycard in a jewel case. The components of Richard's CD package were very simple in appearance, and played up the historic nature of the title song which induced me to use conventional complimentary typefaces for the titles and the text.

On-CD Art: A simple 3 color treatment – Pantone blue with black on a white field to accentuate the grayscale photo originally supplied (see page 2 of this pdf).

Well, here you have it, my first CD. I made it for me. I made it for my family, and my friends. I made it for everybody – as Jimi Hendrix once said: for anybody with any kind of hearts, and ears. If you have half as much fun listening to it as we did making it, we will have done well. Thank you. richard



dedication
First, for Brenda and Jane with love, always.
For Ruth and Robert Broadbent, Sally and Joseph Wetters, Margaret and Earl Broadbent – Mom and Dad and the Grandma's and Granddads, that is, I've missed you all so much. But some-how, I think you can hear this. And in many ways this is your voice.
For the William Parkers of this millennium.
For Donald. And for all my special friends in Frederick, Maryland, you have all been an inspiration.

thank you
In a chronology known only to me, my deepest thanks to the following for their encouragement of a neophyte songwriter and "seasoned" performer: Guy Davis, David Essig, Cosy Sheridan, Paul Resler, John McCutcheon, Sloane Wainwright, Bob Franke, Bill Gessner, Kim and Reggie Harris and Kate Campbell. Wanna buy another great record? Get any one by any of them. It's the good stuff.

special thanks to David and Milena Essig for musicality, hospitality and personality above and beyond the call while making this record. Also while not making this record.
To all the lovely people we met in Wells, BC, Canada, during the last week of August, 2003, when beginning to record.
And to the great musicians who came and played. The joy of having you play on my songs I will often remember.

photo credits
Cover portrait: Steve Melkisetian.
Cover color manipulation: Mel Green.
Back and whites: Jane Broadbent.
Other color photos: Richard, and Melina Essig.

package design
Mel Green Graphic Design, Needham, Massachusetts.

1. Jay Gould's Daughter (traditional) 3:29
An old favorite I finally learned a couple years ago.
Richard: vocal, harmonica, guitar
Oliver: fiddle / David: 2nd guitar, electric bass

2. Donald and Elvis (Richard Broadbent) © 2003 (4:08)
The story my friend Don told me about meeting the King, and why he couldn't go with him.

1. Donald and Elvis, sat in the back
In plush leather upholstery of the king's Cadillac
(The king said) "I'll give you this car, man, hell I've got twenty others
Come on and ride with me Don, we'll play the kings country together"

Chorus 1: (He said.) "We could ride, come on Donald we'll fly
We'll play through the towns in the east and the west,
And get down in the Bible belt I love the best."

2. (Don said.) "Well, thanks 'E', wish I could just walk away.
But I promised my ex, Shirley, I'd watch our baby today.
You know she works awful hard, since I lost my truck
I used to drive peoples trash out of town... to the dump."

Chorus 2: (The king said.) "Come on man, we could ride
Come on Donald we'll fly
Coffee and cigarettes, bonnies and beer,
And we'll get down in the Bible belt I love so dear."

Bridge: "And, when daddy left mama, and Shirley left me
for another
I moved back in home, just to take care of mother
We watch Price is Right, and she fixes me supper,
I'm still her little peanut, singin' her Love Me Tender."

3. **Cardboardominium** (Richard Broadbent) © 2003 (3:34)
One April Wednesday in 2001 in the paper there was a picture of kids eating ice cream near the Washington Monument, an article about new potatoes in the food section, and a column in which friends discussed their colleague now living on the streets in boxes he called his cardboardominium. He thought they afforded him sufficient protection. Yeah, like the skin of a new potato. I thought.

1. It's gonna be ninety degrees downtown today
Your ice cream bar will drip down your hand
There's a man living in the alley in cardboard boxes
Gettin' up and making his days' plans
He'd been overworked and underpaid
Had trouble with his boss, he just spite one day
Developed some habits, and then he could not persuade
Them pills to leave him alone

Chorus 3: It's a fine line between life and death
Like using boxes to keep off the wind and rain
It's next to a dumpster he said, but it's quieter
than that daggone old shelter is
The warm spring was welcome when it came
To my cardboardominium, cardboardominium

Richard: vocal, guitar / Tobin: bass, accordion / Oliver: violin

Chorus: Like the thin skin on a new potato
The boxes keep off the wind and rain
It's next to a dumpster, he said
But it's quieter than that damned old shelter:
The warm spring was welcome when it came
To my cardboardominium, my cardboardominium.

2. I'll change someday and get myself on my feet
For now I'm clean and I can get food to eat
Things could be better, things could be worse
And I found these new boxes first
It's not like I'm doing all that bad
I've got new blankets, sneakers, and bug spray
It's hard to ask for help, I guess my other habit
Is gettin' in my own way

Chorus 2: Like a fly caught in a spiders web
I sleep in boxes to keep off the wind and rain
It's next to a dumpster, but it's quieter than that daggone
shelter
The warm spring was welcome when it came
To my cardboardominium, my cardboardominium.

3. I miss my family, I dream of my wife
I'm not sure what happened but we once had a life
A house, two cars and two kids
But I misplaced my paradise

Chorus 3: It's a fine line between life and death
Like using boxes to keep off the wind and rain
It's next to a dumpster he said, but it's quieter
than that daggone old shelter is
The warm spring was welcome when it came
To my cardboardominium, cardboardominium

Richard: vocal, guitar / Tobin: bass, accordion / Oliver: violin

4. This Modern Life (Richard Broadbent) © 2003 (3:29)
During my commuting days, I often passed a grouse in the same place, on a little hill, watching the cars on US15. I could tell he was thinking, what do these people think they're doing?

1. I don't know any more about this modern life
Seems like these so-called conveniences are stealing my time
Don't know how it happened
Things just seem to get worse
Sometimes I feel like I'm headed for the back of a hearse
I had a crane control life, climbing the ladder
Right car and right wife, and all the stuff that matters
But I grit my teeth when I drive to work
How come I gotta share the road with all these other jerks

2. You know I'm not too sure about the political tide
Should I be left or right, it all just seems like slime
Do ya gaud your sons, push your daughters
Make 'em swim upstream in life's muddy waters
But my alarm clock rang, I must be late for somethin'
I sleep like a boomerang, I was always jumpin'
I gotta buy more gas, so I can go to work
I gotta go to work, so I can buy more gas

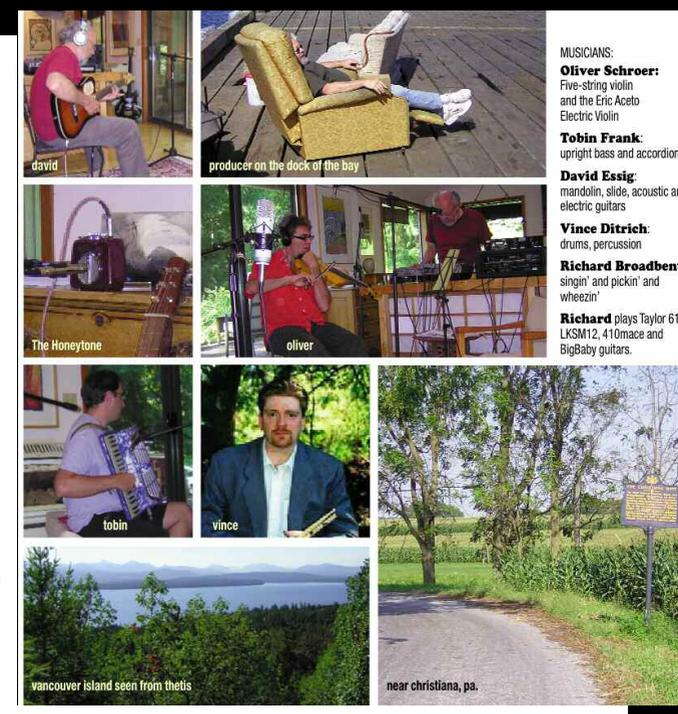
3. You know this modern life is an uphill climb
Feels like all my appliances are running my life
I buy them Dolby encoded and diamond encrusted
So I can take 'em in the car when I feelin' maladjusted
But the lines went down, the power went off
The ice maker jammed, and there was no AC
The stores all closed, aren't they open all night?
Computer got a virus, unpatched kilobytes

I've got a whole lotta jerks that make me sneeze
When my pizza was delivered it had too much cheese
If I knew my neighbors I'd beg them help me please
But I don't know them, and God knows they don't know me

You know I'm not too sure about the modern mind
It doesn't seem to get used much in these modern times
We're buying three dollar coffees, we don't give a damn
Must I spend "star" bucks to define who I am?
I try to analyze, what they advertise
So I can patronize, things that don't give rise
To increasing pollution, and more destruction
We need abolition, from all of our institutions
That don't offer solutions, or at least substitutions
Or wealth re-distribution, in this modern life!

4. You know, I'm not too sure about these modern times
Seems like everybody else just runs my life
But in my air conditioned car, I made my escape
I went blastin' down the road listening to a book on tape
But the cell phone rang, then my pager went off
I was blinded by the sun and I had to cough
I missed my exit when the CD changed
And then I got cut off from the passing lane
I hit my brakes and I started to sneeze
I was sliding off the road, I couldn't make the curve
A couple tires blew, I'd meant to get some new
Then I slammed into a wall, after I took down a tree
My head went through the glass, and I bled to death
And the only reason I came back to tell you all this is I was hoping that if you got a bunch of the crap out of your life you might possibly be able to avoid a similar situation...
It... this... mo-der-n... kiiiiiii...

Richard: vocal, guitars / Tobin: bass / Vince: drums
Oliver: "Honeytuned" electric violins / David: "Honeytuned" slide guitar



MUSICIANS:
Oliver Schroer: five-string violin and the Eric Aceto Electric Violin
Tobin Frank: upright bass and accordion
David Essig: mandolin, slide, acoustic and electric guitars
Vince Ditrich: drums, percussion
Richard Broadbent: singin' and pickin' and wheezin'
Richard plays Taylor 610, LKSM12, 410mace and BigBigs guitars.

All of the inside panels of the 10-page insert, and three of the outside panels were printed in black on white stock, with Richard's photography inset for interest and some variety.

Lyric Insert

The back panel of insert was printed in CMYK using photographs of the musicians and the last panel served as the cover when folded and slipped into the jewelcase.



PHOTO MANIPULATION

BEFORE: Black & White photo supplied, converted to a grayscale digital photograph.



AFTER: The same photograph after color has been digitally applied.



Richard Broadbent supplied a few very nice but totally inadequate color photographs as possible candidates for the cover. He also supplied me with this very good black and white version which I thought could work, but only if converted to a quadtone... and so I asked him to send me a better digital photograph in the highest resolution possible, which I would manipulate and colorize...

After getting Richard's blessing, I proceeded to colorize the photograph digitally using Photoshop. After some hours of painstaking work, beginning with conversion to a basic quadtone (which looks like a black and white photo in appearance), I proceeded to work with each CMYK layer gradually adding and subtracting color, taking great pains to make certain that all edges were soft, until the final version was successfully accomplished.