

the HARMs WAQ PROJECT



BROKEN DREAMS AND TICAD DOORS

the HARMS WAY PROJECT - BROKEN DREAMS AND TITAN DOORS

1. City Of Fools [*Mann / Steagall*] 5:37

Vocals: **Jon Binder** / Rhythm Guitar: **Mac Steagall** / Drums: **Staf Pypen**
Lead Guitar: **Rob Dwyer** / Keyboards: **Dave White**
Lead Guitar Solo: **Erol Sora** / Bass: **Michael 'Muzzy' Fedysky**

2. I Smell Rain [*Mann / Steagall*] 4:27

Vocals: **Jon Binder** / Keyboards: **Dave White** / Drums: **Staf Pypen**
Rhythm Guitar & Bass: **Mac Steagall** / Slide Guitar: **Jeff Reid**

3. Reminiscence Pt. I [*Dwyer / Mann*] 1:42

Vocals: **Jon Binder** / Guitars: **Rob Dwyer** / Bass: **Mac Steagall**

4. The Bridge [*Mann / Steagall*] 4:19

Vocals: **Brad Todd** / Rhythm Guitar & Bass: **Mac Steagall**
Lead Guitar: **Dave White** / Hammond: **Jim 'Flapper' Lynch**

5. Reminiscence Pt. II [*Dwyer / Mann*] 2:57

Vocals: **Jon Binder** / Guitars: **Rob Dwyer** / Bass: **Mac Steagall**

6. WYGITMYD [*Mann / Steagall*] 14:56

Pt. I - Prelude: Never Judge A Book By It's Cover

Pt. II - Monolith: A Scheme Within' A Dream

Pt. III - Pinnacle: Don't Tread On Me

Pt. IV - Aftermath: Do As I Say Do, Not As I Do

Vocals: **Brad Todd** / Rhythm Guitar & Bass: **Mac Steagall**
Hammond: **Jim 'Flapper' Lynch** / Lead Guitar: **Jeff Reid**

7. Enchanted [Dwyer / Mann] 4:29

Vocals: **Jon Binder** / Guitars: **Rob Dwyer**
Bass: **Mac Steagall** / Violin: **Cynthia Marshall**

8. Woke Up Dead [Mann / Steagall] 4:52

Vocals: **Jon Binder** / Bass: **Michael 'Muzzy' Fedysky**
Rhythm & Lead Guitar: **Erol Sora** / Drums: **Fred 'Jam'**
Hammond & Moog Synthesizers: **Jim 'Flapper' Lynch**
Rhythm Guitar: **Mac Steagall** / Additional Guitar: **Simon Dickenson**

9. Gotta' Get Away [Mann / Steagall] 5:34

Vocals: **Jon Binder** / Bass: **Michael 'Muzzy' Fedysky**
Keyboards, Rhythm & Lead Guitar: **Dave White** / Drums: **Staf Pypen**
Hammond: **Jim 'Flapper' Lynch** / Rhythm Guitar: **Mac Steagall**
Violin: **Cynthia Marshall** / Additional Guitar: **Simon Dickenson**

10. Audience Of One [Hulme / Mann / White] 3:22

Vocals: **Jon Binder** / Piano & Synthesizers: **Dave White** / Bass: **Mac Steagall**
Violin: **Cynthia Marshall** / Backing Vocals: **Graham Hulme**

11. Happiness 101 [Mann / Steagall] 3:54

Vocals: **Jon Binder** / Rhythm Guitar: **Mac Steagall** / Slide Guitar: **David Powell**
Lead Guitar: **Simon Dickenson** / Drums: **Staf Pypen**
Bass: **Michael 'Muzzy' Fedysky** / Hammond: **Jim 'Flapper' Lynch**

All tracks ©2012 CHA Promotions except for Tracks 3, 5 & 7; Music ©2012 Rob Dwyer



About ten years ago while visiting a friend outside of Atlanta, a street a block away from his home was named *Harms Way*. Upon arrival at his home I mentioned how he lived "*just out of Harms Way*". At that time I pointed out what a perfect name this was for a new music project. So others were included in this idea and a long drawn out process began. Between late 2005 until 2007 we put together several finished songs and recorded a lot of demos to plan out completing this. During a brief time of personal issues the project was put on hold but always came up again. It needed to be completed, so after almost a five year wait, the project was taken off the shelf and dusted off. The past six months has been a dedication to complete the beginning goal.

This project is a concept project, not a concept album and with the core of participants we have in place multiple albums are planned. After writing lyrics for about thirty or more songs, this is what remains of the start of my dream. And this is planned as only the start.

The basis of the concept is the path we are on in life. As we travel we often reach crossroads and have to choose a certain direction. We are presented with two doors, two different paths that lead us into obstacles or obstructions. These things stick with us but we are the ones who picked that path, so never regret the outcome; rather use it as a learning experience to build upon. Ahead you will find two more doors which allow you to choose again to correct the mistake previously made.

In life the real *Harms Way* comes from so many different sources. The things you are approached in life regarding various religious views, politics, friendships and personal experiences such as major medical problems or financial difficulties. Starting with the environment which you were placed in as a child that is beyond your own choosing, your mind holds so much and some things just mess you up in dealing with what is real. This represents what is real.

Music has always been a major part of my life, so the style chosen for this disc is a direct reflection to the influences from the past as well. A heavy 70's feel with real Hammond keyboards and the works. Yes I could have played on some of the songs myself but why? I prefer others to take my dream and make it better than I could have done myself. To get the result I'm after is all I wanted, it's not about more credits. So I planned this project with one statement, "check your ego at the door".

I hope you enjoy our work, is it perfect? No. But I'm very pleased with the results and I'm so thankful to know so many talented people. Without the contributions of all those credited with helping, my idea would remain just a bunch of words on a sheet of paper.

Enjoy.....

Ron Mann

I'm not even sure what year Ron told me about his idea for the *Harms Way Project*, but it sounded like a great idea. It gave me a chance to write some of the music that would feature Ron's lyrics. I would even get a chance to play some bass or rhythm guitar on the tracks. As I recall, it was pretty early in the project when I sent Ron a bunch of rough demos for song ideas. Ron came up with the idea to put together a mini-rock opera using four of these demos. The opera became one song including all four tunes tied together by a drum track. This song named WYGITMYD (an acronym for the punch line to a joke) is, for me at least, one of the most memorable songs from this project.

Being the person responsible for mixing most of the *Harms Way* tracks gave me a interesting view of the project. It allowed me to hear the progression of the songs from the very embryonic form all the way through the final version.



Most songs started out as one guitar with a click track which Ron would use to write his lyrics. As the vocal and each additional instrument were added, the flavor and character of the song would change with each musician's interpretation. After plugging in each new musical track to the multi-track recorder, I would invariably make a rough mix. Then after discussing how each part fit the song and if any changes were needed. By the end of the process, most of the songs sounded like entirely different songs from the original demos. The transformations were amazing to see. The one thing that was clear from the first discussions were this was to be a 70s Rock style album. However, he wanted a lot of variety showing all his different influences. Hopefully, that is what was accomplished.

Mac Steagall



I was very happy to record on this album for Ron. He and I (and Mac) have done quite a bit of music together over the years and it was my pleasure to contribute to *The Harms Way Project*.

It's always a treat to see what lyrics come to match the music with Ron and he never fails to make the music just that much more meaningful.

I'm sure we'll collaborate again one day - thanks to Ron and Mac for them bringing this out to everyone.

Dave White

www.davewhitemusic.com



I would first like to thank my Lord and my God for using my voice as an instrument of peace, storytelling, making you smile, laugh, and even at times cry. It is this special heartfelt emotion that Spirit moves and has it's being and I am blessed and give it all to you. Thank you for my beautiful wife Patsy and family and all my friends who believed and supported me through the years. Special thanks to Daniele Rossi and Claudia Dani from Italy for going out on a limb and creating a track just to hear my voice and adding me as a special guest to Higher Livin's tribute to Uriah Heep after I had shared some of their songs because they were so well done. If not for them my voice would not have been heard on YouTube and around the world and I wouldn't have become involved in this project. This is how Ron first heard me sing.

To Ron and Mac I give you thanks for believing in me and for your vision of a project that had been on the shelf for several years. Now this CD has become a reality since my involvement began this summer and now it is history. Many thanks to all the great musicians who have taken part and became good friends by giving their time and expecting nothing in return for the sake of the songs. This project is not about making money but using our gifts and giving it away. The Harms Way Project has become a chapter in my life and another chapter will follow. I will also be involved in other projects as well. As I have grown older I don't want to leave this world with the music still inside me. It is meant to be shared and will carry on long after I have made my transition, and the best is yet to come. May peace, love and light forever be with you all.

Jon Binder

I began writing songs and playing in bands in the early 70s, inspired by artists such as The Beatles, Neil Young, Uriah Heep and The Doors. Today my wife, Jo-Ann and I live on our Minnesota rural acreage much of which we are restoring to native prairie. My interests include prairie restoration, reading, recording music and spending time with the family pets.

I am honored to be included in *The Harm's Way Project*. It was a lot of fun to approach music in this way and to come up with parts that I hoped would contribute to the concept and sound of each piece.

Jim 'Flapper' Lynch



I am especially proud of "Enchanted" because it was one of those rare songs that almost seemed like it had written itself. The music was as a sort of serenade that I wrote while watching my girlfriend (at the time) Rita sleep beside me. As time went on and my relationship with Rita deteriorated, the song became the prelude for a longer concept piece about being under her love spell. The twist here was that Rita claimed to be a witch (and not the nice white pagan kind either).



While I accepted this disclosure skeptically, I began to indulge her idea as a sort of romantic fantasy. Regardless of whether I believed in her fairy tale magic, I found myself sinking deeply in her quicksand trap. It did begin to feel as if keeping her love would require the mortgage of my soul. (Sale was NOT an option.) By accepting her terms, I then unmasked the true hell that she had in store for me.

(The good news is that I woke up from the spell, got my soul back and left the witch to prey on other gullible men...)

Although I'd written lyrics to tell this tale, to date I have only recorded this song as an instrumental demo. Even as an instrumental, "Enchanted" has always been well received by everyone I've played it to. Many thanks to Ron, Jon, Mac and everyone else for resurrecting my "long song" once again. I am very honored that they liked my song enough to do their own interpretation.

Rob Dwyer



I started playing professionally in 1973 at a club called the Shadows that Las Vegas showman Joe Savage used to run. From 1978 - 1994; I was with the 'Fantastic Shakers' & I wrote 'Myrtle Beach Days' which is #10 on the top 100 beach music classics [seriously if you Google for it in Beach Music; it is #10 on one chart & #9 on the other but I'm still broke!].

I've released eight CDs. Two songs I recorded at *Prince's Paisley Park Studios*. "Home" my 3rd CD got some attention with the song "3 Wise Men" and I ended up performing at the Bluebird Cafe in Nashville. My sixth CD, "The Center of Attention" got reviewed in Goldmine magazine.

I'm still performing & filling in with bands such as the Deja Vu band.

Jeff Reid

www.jlrproductions.com



During my time playing guitar with the *John Lawton Band*, I had the good fortune of meeting many friends and musicians along the way. So it was a pleasure being able to contribute to this album created by these friends out of their genuine love of music.

Cheers!

Erol Sora

www.erolsora.com

Working along with all 'members' on *The Harms Way Project*, for me, has been a journey into having fun, making music, fitting the pieces of the puzzle and hearing what we did in the end. It was always a quite good result, some better than others, but all in all, something to be proud of. Also, I learned to know a few other musicians/friends in the process and that, is one of the most wonderful things that happened to me. I am ready and willing to work on more of these projects. I send a special thanks out to Ron and Mac.

Staf Pypen



I'd like to take this time to thank Ron and Mac for letting me be a part of the *Harm's Way Project*. On these recordings, I used my '71 Rickenbacker 4001 into an Alesis NanoVerb for more gain (no effects) and then into the sound card of my computer.

Playing Bass on some of the songs has been lot of fun for me and I've enjoyed making music with so many talented musicians (and friends). I hope you all enjoy the energy that has been created here and I'm looking forward to making more music if, once again, given the opportunity.

Keep rockin' and enjoy!

Michael "Muzzy" Fedysky



Don't quite remember how I got involved in this project back in 2007 but I believe Ron and Mac wanted to know if I would be interested in being part of *The Harms Way Project*. I said of course I would be and they sent a very raw demo with only guitar on it. They sent me a rock tune called "The Bridge". After completion of that one, they sent me another one which turned out to be 15 minutes or so, a Rock Opera. Well, being a fan of the Who's "Tommy" for many years I consider it a challenge to do. I like challenges. So after many takes and hours and finally getting it right, I kicked back and waited for the CD to be done and maybe do another project. Time went by, year after year, and the project seemed to be at a standstill. Other musicians in the project were having problems, I would presume, getting enough time to do their parts for the project. I certainly know how this could be a problem after experiencing that myself.



Ron and Mac persevered and it finally got done. Many thanks need to go out to all the musicians that helped make this release possible and my thanks to Ron and Mac for considering me for this project.

Brad Todd



As a professional violinist I perform for various events in and around the region. I am glad that I got to be a part of this album. It really helped me know what I can do with improvising. I am always in a symphony / orchestra setting and I don't always get to improvise a lot that but doing violin tracks for this album really let me experience with music and see what I was able to do with my violin playing.

Thank you for allowing me this opportunity.

Cynthia Anne Marshall

I'm honored to be asked to be part the *Harm's Way Project*. When Ron sent 'Happiness 101' he said it needed a finishing touch and for me to add what I thought appropriate. So it had to be slide guitar. [Slide has been an obsession with me since the first time I plugged my Demons and Wizards 8-track in and heard the magic of Ken Hensley and his white Les Paul.] I immediately loved the music and lyrics and could already hear my part as the song was playing. Though some technical stuff had to be sorted out, Ron and Mac made the effort to make it work and I really appreciate their time and expertise. I'm happy, so I guess your song worked guys!

David Powell



As a Blues Rock Guitarist from Salisbury in the UK, about eight miles from Stonehenge [aka: SalisburySimon on YouTube]; I'm currently playing in the band Break Cover. I have been playing guitar since the 80s and I'm well known around the Salisbury Area for playing and writing with the band Statues [an original Power Pop / Punk band in the 90s].



I was initially influenced by blues rock and hard rock bands such as AC / DC, Black Sabbath, Deep Purple, Nazareth and Motorhead plus Sammy Hagar, EVH; and more recently Joe Satriani, Joe Bonamassa and John Fogerty.

As a fan of unconventional guitars, I offer my support to Gretsch, MusicMan and Chapman Guitars plus Blackstar Amplification. I also write guitar instrumentals and 'proper' songs with Lou Lawson and the Last Man Standing when possible.

Thanks again for asking me to be part of *The Harms Way Project*. It's been a blast!

Simon Dickenson



Graham Hulme; a musician, singer and songwriter from the UK was instrumental with his work to help mix and record **Audience Of One** over again for this album. He originally wrote part of the keyboard melody and helped shape the lyrics correctly to fit the music. His original vocals were outstanding but it was his idea to do another version with Jon singing.

Although several were skeptical about redoing it, his drive and expertise made the result a classic part of this CD.

Fred 'Jam'; from Michigan is an all around musical talent. Along with his ability to play multiple instruments; he's also a master at production, editing and mixing. His skills have produced hundreds of songs with many various artists which spread over many different genres.

Out thanks for his efforts to help with timing issues and put a clean drum track to **Woke Up Dead**.



City Of Fools

Empty people with shattered lives, empty faces with darkness for eyes
Empty footsteps walking in lies, empty ears hear demon's cries
Empty garbage covered with flies; empty efforts, where nobody tries
Empty sunsets over filthy skies; empty futures, say your goodbyes

Stuck in this city with nothing to show, walking these streets with nowhere to go
Privileged people making stupid rules; stuck in this city, this city of fools
Stuck in this city as cold winds blow; why I remain here, I really don't know
Rundown buildings, built without tools; stuck in this city, this city of fools

Empty pockets with no change to spare; empty sidewalks, I don't seem to care
Empty victims they just sit and stare, empty meanings show life isn't fair
Empty newspapers are so easy to tear, empty reasons for me being there
Empty days they get harder to bear, empty gods don't hear my prayer

Stuck in this city with nothing to show, walking these streets with nowhere to go
Privileged people making stupid rules; stuck in this city, this city of fools
Stuck in this city as cold winds blow; why I remain here, I really don't know
Rundown buildings, built without tools; stuck in this city, this city of fools

I Smell Rain

Traffic seems to flow the wrong way, we make the same mistakes day after day
We seem to be our own worst enemy, I should've know better but I don't have the energy
Talking to an image that lies to me, I notice my reflection starring back I see
Phone keeps ringing but no one is home; frost on a window, sitting all alone

Build fences round the property, the borders still the same
A careless bit of happiness and why do I smell rain

Socks disappearing while in the dryer, the date on the milk has expired
Running scared with a pair of scissors, sorting out all the takers and givers
Odds and ends all over the table, I'll count them all when I'm able
Tarnish on the silver gets harder to clean, sitting through movies we've already seen

Build fences round the property, the borders still the same
A careless bit of happiness and why do I smell rain

Reminiscence Pt. I

Always watch what you say
Try and look the other way
It won't matter anymore
The answer will be clear
One day, one day, one day, one day

Stop talking in my ear
Stop this feeling of fear
Fade into the mountain air
Why can't we play fair
Why can't we play fair
Why can't we play fair
Why can't we play fair



The Bridge

Fingers in the socket, hand upon the switch
Standing in the water, eyes begin to twitch
Lights flash around you, no place to hide
Burn bridges behind you, can't reach the other side

Stuck in the tailwind, where did you go wrong
Trying to understand, where's it all gone
Sirens are sounding, echoes in your ear
Burn bridges behind you, nothing left to fear

Faded faces are distant, dissolved in the mind
Now you can't remember, why it's all left behind
Wrinkles in the shadows, all chained to the wall
Burn bridges behind you, shorter distance to fall

Cracks in the concrete, seal them with a smile
The hourglass is empty, sand neatly in a pile
Handwritten on plastic, it's all stored away
Burn bridges behind you, no need for yesterday

Reminiscence Pt. II

Shadows crawl over our soul, clouds drift above us all.
The memory won't go away, sparkling bright as day.
Is it real tears rolling down my reddened face
Or is it rain blowing in from some distant place?
The shackles of our mind will always hold us down
Our childish dreams are left broken all around.

Why do we put our souls through this pain?
Please whisper in my ear and try to explain.
The warning isn't heard at all, it never hurts until you fall.
Regrets aren't what we should find, lessons learned deep in our mind.....

WYGITMYD

Part I - Prelude: Never Judge A Book By Its Cover

I'm not good with telling stories, no interest in telling lies. So I don't offer....
We weaken' from all the travels, hearing all the sad alibis. Something's missing....
If your search is all so empty, try to take a closer look. You may discover....
Always keep your mind open and never judge a book.....by it's cover

Part II - Monolith: A Scheme Within' A Dream

Look at me, what do you see? Starring into space helplessly
Look at you, what do you do? Head down, starring at your shoe
What will you do, when they come for you; nobody left to thank
What will you say, when it's your day; your mind draws a blank

Your In my face, you're out of place; life on the limit of disgrace
An open mind, might help you find; a sense of peace during your time
Where will you go, do you really know? All scripts fade to black
Who will you call, when it's time to stall? You can't take it back

Why does everyone need to follow, somebody else's master scheme
Fantasy with no batteries included, all you need do is chase your dream
Why does everyone have to believe, in a magical underlined theme
Reality comes without instructions, all you need do is chase your dream

It's so sad but what we had; might not have all been that bad
It makes me think, my eyes blink; things are so out of sync
What'll you do, when they come for you? Nobody left to thank
What will you say, when it's your day? Your mind draws a blank

Why does everyone need to follow, somebody else's master scheme
Fantasy with no batteries included, all you need do is chase your dream
Why does everyone have to believe, in a magical underlined theme
Reality comes without instructions, all you need do is chase your dream

Just to show, we don't know; I'll never try to change your mind
And I plea, the same for me, in your heart be so kind

Part III - Pinnacle: Don't Tread On Me

While you're walking, hear me talking, Its not our destiny
While times a wasting, just hesitating, stop a second to see

The people watching, all the back talking, so much hypocrisy
They have answers, we ask no questions, enjoy our misery

So don't run, never run, never run away. Turn and fight, fight for your right
You're right to say, don't tread on me, don't tread on me

Where's my problems. you can't solve them, it's all up to me
I think I'll do fine. when I have the time, I don't expect you to see

I don't remember asking. who picked your tasking, I'm part of your fantasy
Just leave me alone, don't call my phone, stay off my property

So don't run, never run, never run away. Just turn and fight, fight for your right
You're right to say, don't tread on me, no don't tread on me

Part IV - Aftermath: Do As I Say Do, Not As I Do

Pencil falls into the furnace, fire truck was parked too close.
Oil drums leave a nasty knot, one line runs down the post. Do as I say do, not as I do

Guess I didn't get it, my vision has it flaws.
This box was so empty, the reason was because when you give it, gives it to me

Tagged you with two hands, a putty knife verses a chain.
Chewing gum comes with whips, all your music sounds the same. Do as I say do, not as I do

Guess I didn't get it, my vision has it flaws.
This box was so empty, the reason was because when you give it, gives it to me

Front door provides the candy, Blackie's last blanket in place.
Bicycle tire that needs a lock, a lot more leather then lace. Do as I say do, not as I do

Guess I didn't get it, my vision has it flaws.
This box was so empty, the reason was because when you give it, gives it to me

Enchanted

Accused of a smile that's phony
Proclaiming my innocence
Broken words spoken so lonely
A victim of circumstance
In a world of ups and downs
I wonder do you really care
My hypocrisy has its bounds
Visions fade into a blank stare

The dawning rises in the sky
Dreams falling as others pass by
Footprints leading to open doors
Shattered thoughts on distant shores
Turn the path to alter the way
Close your eyes in dismay
Rain trickling down the window pane
Nothing isn't something you gain

Walk away slowly
Looking the other way
Chasing open pastures
With nothing left to say
What is left to offer
What is left of today
Minds may wonder
But never to display

Accused of a smile that's phony
Proclaiming my innocence
Broken words spoken so lonely
A victim of circumstance
In a world of ups and downs
I wonder do you really care

Woke Up Dead

You could have been special, much more complete
You could have made a difference, left the path of deceit
You had such a hunger, you had so much style
Things came so easy; the case never went to trial

Someday you're gonna' listen, to all you have said
Will it be the morning that you woke up dead
Someday you're gonna' care, a day you're gonna' dread
Will it be the morning that you woke up dead

You delivered on time, no lines out of place
As soft as a whisper, still yelling in my face
Fallen angels and memories haunt our minds
Everyone is special but we are two different kinds

Someday you're gonna' listen, to all you have said
Will it be the morning that you woke up dead
Someday you're gonna' care, a day you're gonna' dread
Will it be the morning that you woke up dead

Standing on the gallows yet you shake your head
You could have had a kingdom but chose this instead
You heard the whistle blowing yet stood on the track
It's hard to trust somebody with this knife in my back

You could have been special, much more complete
You could have made a difference, left the path of deceit
You had such a hunger, you had so much style
Things came so easy; the case never went to trial

Someday you're gonna' listen, to all you have said
Will it be the morning that you woke up dead
Someday you're gonna' care, a day you're gonna' dread
Will it be the morning that you woke up dead

Gotta' Get Away

Gotta' get away from all the madness, gotta' get away
Gotta' get away from all the sadness, gotta' get away
Gotta' get away and search for tomorrow, gotta' get away
Gotta' get away from the empty sorrow, gotta' get away
I never thought you would deceive me, gotta' get away
I never thought you would believe me, gotta' get away

Gotta' get away from this empty feeling, gotta' get away
Gotta' get away so I can stop believing, gotta' get away
Gotta' get away to search for the meaning, gotta' get away
Gotta' get away from the double teaming, gotta' get away
I never thought you would understand me, gotta' get away
I never thought you would reprimand me, gotta' get away

Gotta' get away so I can remember, gotta' get away
Gotta' get away from the burning embers, gotta' get away
Gotta' get away from all the confusion, gotta' get away
Gotta' get away from empty conclusion, gotta' get away
I never thought you would fulfill me, gotta' get away
I never thought you would see me, gotta' get away

Gotta' get away from all the madness, gotta' get away
Gotta' get away from all the sadness, gotta' get away
Gotta' get away and search for tomorrow, gotta' get away
Gotta' get away from the empty sorrow, gotta' get away
I never thought you would deceive me, gotta' get away
I never thought you would believe me, gotta' get away

Audience Of One

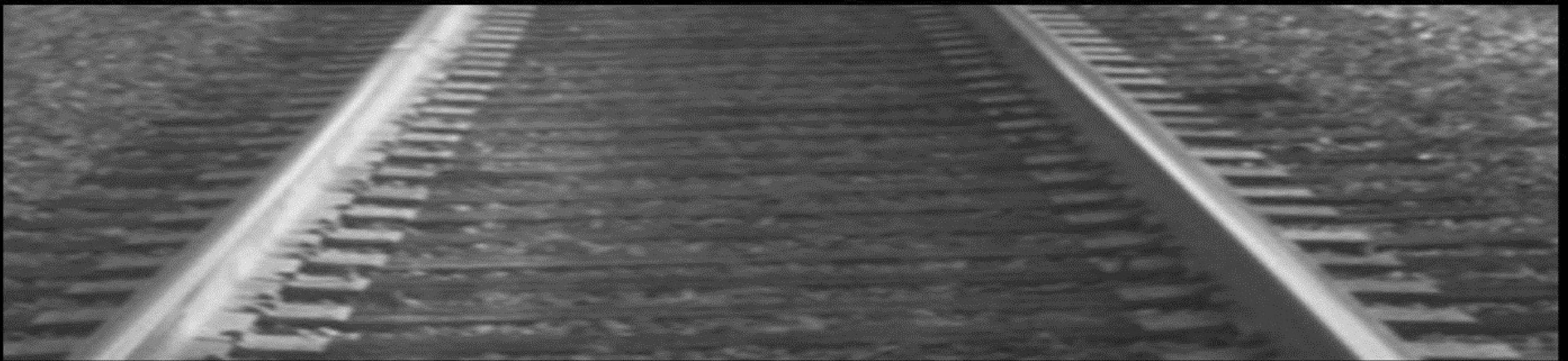
Never wanted to be the leader
Following just isn't fair
Just let me wonder around
My life has so much to share

No crowd of thousands
To follow where I have gone
Just you by my side
An audience of one

Never wanted to make the headlines
I always have to pay the price
And my reputation
I'm willing to sacrifice

No band of angels
To help me play my song
Just you by my side
An audience of one

Never wanted to be the leader
Never wanted to be the leader
An audience of one



Happiness 101

Let your mind float away from there
For once act like you care
Look deep into the other side
Baked, boiled, stirred or fried?

Pick your battles and let's choose sides
Just another amusement ride
The easy way out is placing the blame
Everybody's sick of the game

It became too difficult to play your game
The rules were never the same
So I quit playing and left you alone
Take your ball and go home

So sit down with me, talk this out
There's no reason for you to shout
Words cut deeper than a knife could
Take it and use it as you should

The past happened so long ago
I don't know about you but I let go
Cling to memories and crack a smile
Search for a way to go out in style....



Final Credits:

Ron Mann: Lyrics [*all except for Audience Of One which is co-written by Graham Hulme*]

Mac Steagall: Rhythm Guitar, Bass Guitar

Rob Dwyer: Acoustic Guitar, Rhythm and Lead Guitar

Jon Binder: Vocals

Brad Todd: Vocals

Dave White: Keyboards, Rhythm and Lead Guitar

Erol Sora: Rhythm and Lead Guitar

Jim 'Flapper' Lynch: Hammond Organ and Moog Synthesizers

Michael 'Muzzy' Fedysky: Bass Guitar

Staf Pypen: Drums

Jeff Reid: Lead and Slide Guitar

Cynthia Marshall: Violin

Simon Dickenson: Lead Guitar

David Powell: Slide Guitar

Fred 'Jam': Drums

I dedicate this album to all of those listed above who helped make this dream a reality. This puts me forever indebted to everyone for making this happen. It has been a long journey to get to this point but I cherish each part and the treasure we hold in our hands.

My deepest thanks is owed to **Mac Steagall**, who stood beside me the entire way and spent so much energy to make this whole. So to him I add, "We did it my friend and now we start the pursuit of part two. Resting on an accomplishment is for those satisfied. We have never stopped working since we first met in 1999 and I don't see how we can now".

Personally I'm presented with two doors, one lets me just work on other ideas and move on but I don't care to go that direction. I choose door number two and keep my dream alive of making music happen with the help of my friends. This is about leaving something behind and never regretting how many hours it takes.

Till next time and there will be a next time.

Ron Mann

Production Credits:

Mixing: Mac Steagall *all except noted below*
Graham Hulme for *Audience Of One*
Geert Fieuw for *I Smell Rain*

Produced By: Mac Steagall

Executive Producer: Ron Mann

Mastering: Brad Todd

Engineering: Ron Mann & Mac Steagall

Original Cover Photo: ©2007 Ron Mann

CD Tray Photo: ©2012 Joel Baker

Door Photo [Page 17]: ©2010 Marshfield Doors, Inc.
Thanks to Ricky Beaver for advising

Other Photo Credits: Esa Ahola, Jo-Ann Lynch, Cindy Powell, Carol White
Ashley Strickland, Amber Todd, Gail Fedysky
Frieda Guelinckx, Lannis Ethridge & Bobbie Hinson

Artwork, Concept & Design: Ron Mann

Recorded At: Various home studios in the USA, Canada, Belgium & the UK

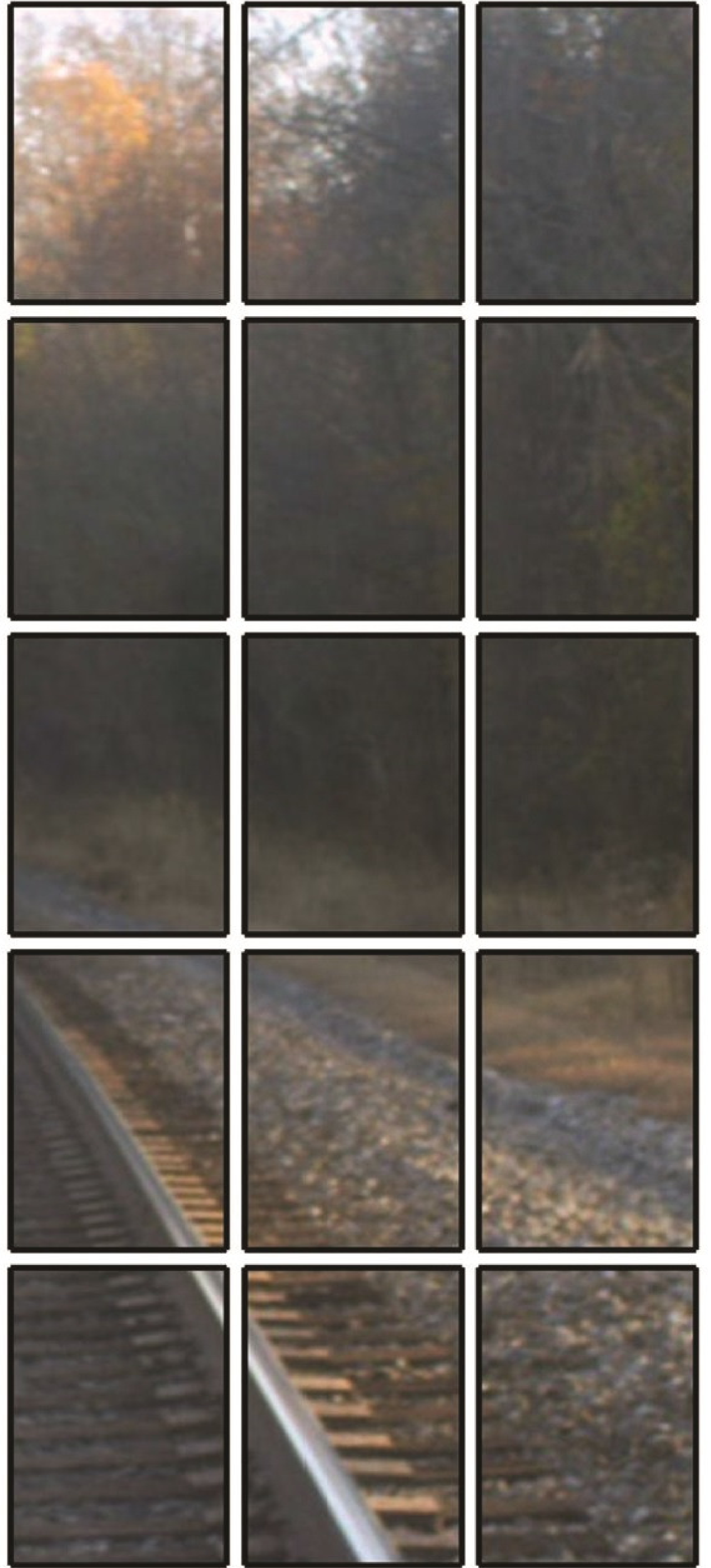
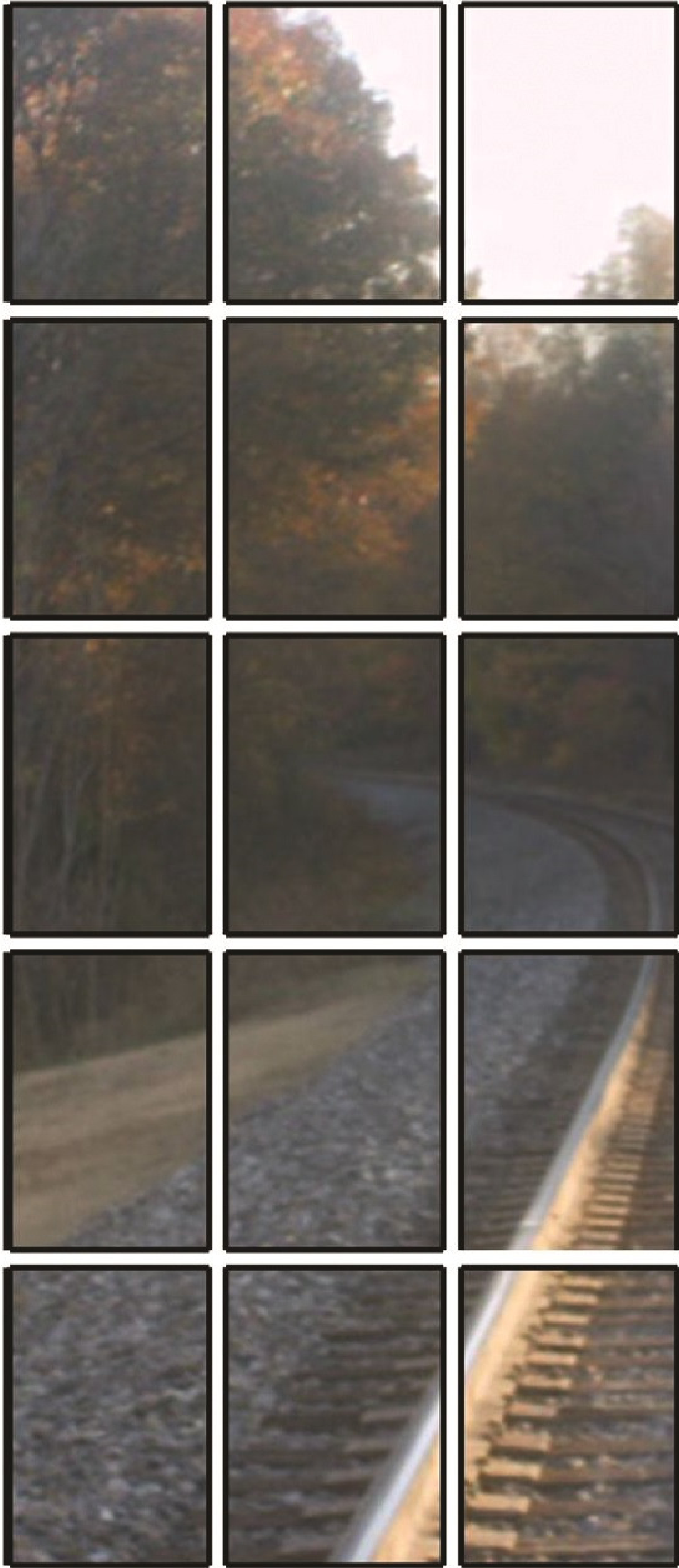
Original Vocal Interpretation: Koen Paredis for *City Of Fools*
Graham Hulme for *Audience Of One*

the HARMS WAY PROJECT



©2012 CHA Promotions

Official Website: www.harms-way.net



the harms way project



1. City Of Fools
2. I Smell Rain
3. Reminiscence Pt. I
4. The Bridge
5. Reminiscence Pt. II
6. WYGITMYD

Pt. I - Prelude: Never Judge A Book By It's Cover

Pt. II - Monolith: A Scheme Within' A Dream

Pt. III - Pinnacle: Don't Tread On Me

Pt. IV - Aftermath: Do As I Say Do, Not As I Do

7. Enchanted
8. Woke Up Dead
9. Gotta' Get Away
10. Audience Of One
11. Happiness 101



©2012 CHA Promotions