



**Album Available ((Free)) On:**



<http://www.tigerm.net>

# An Introduction

## (( You Mix Me All Up! XDD Summer Love 2011 ))

This album honestly began because of a “mistake” that I made while looking for a song on the hard drive of **Rushuna-Haruhi: The Success Machine**. (My Hewlett-Packard m7170n Media Center Desktop PC ^\_^) Between 2002 when I first began **Darton College** and 2005 when I departed Darton College and began creating the *original music album* “**It’s Go Time Baby, Your Place Is The Dance Floor!**” (prior to “DJ Edition”) I had begun accumulating and ordering music on the family computer. (prior to departing my birth home.) There was a folder that I had named “**Dealing With Music**” which is where I placed all new music that I put onto the family computer. (Rushuna-Haruhi: The Success Machine is *not* the home family computer. Keep reading. ^\_^) Even music that existed initially only on physical CDs that I had purchased (this was before YouTube or Google if you can imagine it...) – when the music was ripped from CDs and placed onto the computer hard drive – the songs went into this folder inside of their own sub-folder which usually contained the name of the album. thanks to the invention of USB external Hard drives, any computer that I have ever had the pleasure of owning or utilizing has had the ability to have this folder. Rushuna-Haruhi: The Success Machine (my very first computer ever purchased in my name) – was the first of my computers to take on and “inherent” this file folder full of music. ^\_^

“**Dealing With Music**” is still the name of the folder **outside of TIGERM.NET** that I keep my music collection and audio has continued to be “Added Inside” the folder since 2001. The folder now exists on multiple computer hard drives but each “version” of the folder is relatively different from the one prior. Currently “**Priestess**” my “**HP 2000**” laptop has the most modern version. As of this writing, giving a “**Gig Count**” of the folder (which also contains my original music and remixes alongside just about every song that I have ever taken the time to download, purchase or rip after hearing) — is: **101 GB (108,693,172,224 bytes)**. As of this writing, this folder contains 18,271 Files, 1,133 Folders. =3

That’s A LOT of music! XD

Now imagine looking for *one* song out of (very possibly...) over 4 year’s time worth of music listening. The song name I did not remember, but I remembered the song’s tune. Although most of the songs in the folder and subfolders include the title of the song, the performing artist or artists’ name(s) as well as for some even the movie, show or anime that the song comes from – some I did not know the names of or were saved to the computer (usually after being “ripped” from a physical CD) as “Track01, Track02” and so on. The song name eluded me. This was also a new hard drive. **Ren-Tomomi: The Success Machine Too** (my “**Dell Inspiron 570**” which I did a lot of the expansion work for TIGERM.NET on) was the “holder of these digitally relayed memories” and essentially – ‘her’ 1 Terabyte hard drive had additional files and folders including image graphics, video, audio and ‘textual’ documents that were being searched beyond the “Dealing With Music” folder (which ‘she’ got thanks to **Rushuna-Haruhi**.)

How could I find this song? How did I even know if it was in the “**Tiger’s Eclecta-Club**” Folder?

## Tiger's Eclecta-Club: Start of A Mash-Up Album! ( ( You Mix Me All Up! XDD Summer Love 2011 ) )

In 2002, for the very first time in my life – I began utilizing “Burnable CDs” in bulk. My mother and father had begun buying them, and although I was a person who had liked the idea of archiving music digitally without the hassle of a physical unit – when I went running I still had a “no-skip” CD player and when I went driving in my Eagle Talon Turbo that I had fallen asleep in prior to having “**Circuit City**” putting a CD player in-- Compact Discs were the only way that I could experience the “**Dealing With Music**” folder. However in 2002, I began a subfolder in “Dealing With Music” called “**Tiger's Eclecta-Club.**” I had read or heard the word “**Eclectic**” somewhere and thought that the word “**Club**” was cool (although my parents did not speak very well of “those places called clubs...” strict upbringing. ^\_^) The very first time I placed a “Mix Album” (more like “Mix Folder” ^\_^) together, it was a mixture of my favorite songs from the Korean Dance video game “**Pump It Up**” (which I played prior to Dance Dance Revolution.)

I allowed my younger sister to name. She said with a smile after thinking a moment, “The Coolness.” And so was named my very first “Mix Album.” The next “Mix Folder” I named “1-2-3... Wipeout!” because it contained music from all of my favorite “**Wipeout**” video games in a single place. Initially, I simply just placed the “**Wipeout**” PC CDROM disc (for Windows 95) into the car stereo system or in my compact disc player and it would play! ☺ The same I later learned was true when we got **Wipeout XL** for the **Sony Playstation**. Later, I was overjoyed to learn that **Wipeout 3** with that awesome track named “**Xpander**” by some person who did video game music named “**Sasha**” would also play on any CD player. At the time I had no idea that the music in Wipeout video games were from “**Big Name Dance Groups**” throughout the world but that's another subject matter entirely. =3

“**Tiger's Eclecta-Club**” folder grew rapidly in size and was constantly expanding because I was learning of “digital countries” called “**Limewire**” and downloading jazz off of Japanese artists' websites while taking **Foreign Languages** as a major (initially) at **Darton College**. The music placed into “**Tiger's Eclecta-Club**” spanned (and still does) various genres of music from songs from video games that I had not ever played, from anime that I had not ever seen to rock, electro, 90's dance, popular music, popular Japanese Music, popular Russian music, Orchestral, Classical, New Age, Korean, Country, hip-hop, trance, dance and more. At the time, I didn't ever think of the mixes as anything less than just simply “Good music” and “Music that I like.” It was not until my mid-20s (no joke) that I ever even began to consider “music and genre.” Each “Folder” created in “**Tiger's Eclecta-Club**” essentially became its own “Album” (burned to a CD-R) which was shared with my family when I would drive with the CD playing.

I didn't ever distribute any of the mixes – I didn't even think of them as “mixes.” I simply thought of the songs as music that I liked and shared it with family and friends simply for the love of the music.

There is no way that you could tell me that almost a decade later, I would begin browsing the 36 folders (since increased to 41!) to find a single song I had a sudden hankering to hear. =3 However... it lead to...

# Mash-Up-Mix-Mania!

## Musical Similarity Discovered!

### (( You Mix Me All Up! XDD Summer Love 2011 ))

I did not ever know the term “**Mash-up**” until 2011. What began this album was a simple “mistake” that took place as I was listening to song after song after song in two different media players in Windows 7. On the hard drive of **Ren-Tomomi: The Success Machine Too!** I listened to song after song in both the “**Windows Media Player**” as well as “**WinAmp**” media player making the decision to think “I’ll find the song faster this way” while flying through the 36 folders seeking that *one song* that I couldn’t remember the name of but that I so suddenly had thought of and wanted to hear. That’s when “it” happened. That’s when for the very first time I understood why some DJs decided to mix songs that already existed. That’s when I dropped my prejudice against myself to only produce original music. (even in remixes)

One was in “**Windows Media Player**” and the other in “**WinAmp.**” Songs: “**Bob Sinclair ft. Cutee B., Dollarman & Big Ali – Rock This Party**” and “**Bob Sinclair ft. Gary Pines – Love Generation.**” Both happened to be playing – just 2 seconds apart from each other. In brief... the beats matched and for the very first time in my life in 2008– I had experienced “**Beat matching.**” Prior to this, I had not ever thought about utilizing pre-recorded music for a purpose beyond remixing. However, thinking back... suddenly a flame was ignited. I began to wonder back through thoughts I had had ranging from 2007 and prior. What would it sound like if I put together those two songs I had wanted to play at the same time for while **DJing for the Skate Floor at Jungle Jim’s Family Fun Center**? Why couldn’t I play both the dance song “**The Way You Move**” by “**The Bodyrockers**” and the hip-hop song “**I like The Way You Move**” by **Outcast featuring Sleepy Brown** for skaters? Well for one – the equipment (two DJing JVC players) at **Jungle Jim’s** would not allow me to do what I was thinking directly – but what about the multi-track video and audio program that I was beginning to learn to use frequently: “**Adobe Premiere Pro CS3.**”

Initially I thought, “I could do this live! Play both songs” but I began to wonder what if my timing was off. What was really desired was a way to share the music as I was thinking it and by “counting frame rates” in **Adobe Premiere CS3** (a video editing program which does have some audio editing capabilities) what I did was “offset” the two songs over two digital tracks by about “60 Frames” (there are generally 30 frames per second when dealing with frame rates). There was no video synced to the song — simply a blanked out screen. My “ears” were my “eyes” and “time” was counted in “frames.” The end result? Replication of the experience I had “fallen upon” while playing two songs in two Media players “matched.”

An “Album Idea” was born when I decided in 2009 to align two more songs in “video frame rates” using the program “**Adobe Premiere Pro CS3**” to edit and shape music. (as opposed to more traditional routes) By counting the music in “video frame rates” and editing audio with digital “video production” tools— mixing songs like “**French Affair – You’re So Sexy**” and “**Right Said Fred – I’m Too Sexy**” was indeed very fun to do – but also relatively tedious. **Adobe Premiere Pro CS3** is not an audio production program.

## A Transition To Ableton & Answering Adobe ( ( You Mix Me All Up! XDD Summer Love 2011 ) )

At the time that I began putting this album together I was used to the “Single Track” production and “Scene Programming” in Digital Audio Workstations like **Cakewalk Kinetic** and **Kinetic 2**. Although a lot of things were made possible through the audio and musical editing in I did “**Sourceforge Audacity**” “Nonlinear Production” was a long and tedious process that made an album like this nearly not possible. And although I was becoming more skilled in **Adobe Premiere CS3**, **Adobe DreamWeaver CS3**, **Adobe Soundbooth CS3** and **Adobe After Effects** – none of these programs would allow me to render exactly what I was thinking to reality during production. And although “**Adobe Premiere CS3**” allowed me to get relatively close to what I wanted via “video frame rate” counting (mind you for audio) – I began to wonder...

“Are things this tedious for fellow musicians and DJs?”

In the Summer of 2011, I became acquainted with the work of Director **Brett Gaylor** and viewed the film known as **R.I.P. ! A Remix Manifesto**. I had not ever heard of the artist **Girl Talk** nor was I acquainted with the notion of “**Mash-Up**” although I knew what it was to mix two tracks that previously existed. The terminology however had eluded me and until viewing this film – I had no idea others were also doing what I had begun doing in 2009 as an alternative to “creating new music” and “remixing music.”

However, few lessons in Audio Production have led me to feel as free as Ableton Live has.

In Winter 2011 I learned about [DJmag.com](http://DJmag.com). I read every profile in the Top 100 DJs and reviewed the past years polls were covered and researched several interviews with the featured DJs on the site. These are things that in the past I had not done because I had been so enveloped in my own music and production. When I read two interviews with Armin van Buuren and Paul Van Dyk – both had mentioned “Ableton” as a production tool of choice. I was seeking a program that was compatible with “Phantom Power” and the Shure Beta 87A Microphone too. After learning Ableton Live! 8 – things got awesome.

I felt free. ^\_^

**Forever In Love With All That Which Exists,**

**(That Which Is Seen & Unseen, Known & Unknown)**

- Writer, Artist, Musician, DJ, Eternal Student & Being of Existence,

-Tiger M. Gales aka **WAM! DJ, TIGER M!** ^\_~\* [Lesson Labor Day! Sunday]

-11:36 PM (9/2/2013) [Eastern Standard Time, North-of-Equator, The Biding House, U.S.A.]

**P.S.** Today has been a fairly long day. I have done a lot of learning and also now I have been writing for going on over 5 hours. I'm going to take a break, get a nap and then comeback and complete the description for each of the 12 tracks on this album. =3 Generally... I complete writing like this in one sitting – however – I do have limits. ^\_^ Peace. =) Rest-up time.

- Writer, Artist, Musician, DJ, Eternal Student & Being of Existence,

-Tiger M. Gales aka **WAM! DJ, TIGER M!** ^\_~\* [Lesson Labor Day! Sunday]

-11:41 PM (9/2/2013) [Eastern Standard Time, North-of-Equator, The Biding House, U.S.A.]

## Album Cover Art & Background Memories ( ( You Mix Me All Up! XDD Summer Love 2011 ) )

Back In 2007 I spoke with fellow DJ “**Steven Ohair**” on the work of **DJ Shadow** as I played the song which appeared in the Original Soundtrack for **Fast & Furious 3: Tokyo Drift**. The song that I was spinning at the time was “**SIX DAYS THE REMIX**” by performing artists **DJ Shadow Ft. MOS DEF**. “**Steve-O**” I credit for ‘introducing’ me to **DJ Shadow’s “Endtroducing...”** which essentially is an album made up of samples. None of the music on the 1996 album was “new music” but rather “prerecorded” music from mostly old school hip-hop rhythms and records that **DJ Shadow** found interesting. In listening to the album, I thought to myself how at around 14 years old, I began just “collecting” sound effects and movie samples from around the web to put on the hard drive of the family **eMachines** running **Windows 98 SE**.

The album stuck with me.

Prior to 2007, in 2005, when I was living at **3110 Greystone Lane** in **Greenbriar** I became acquainted with Dangermouse via Myspace who eventually became known as Danger-Doom. I had opened my Myspace account in 2005 much thanks to the suggestion of a friend by the name of **Summer Stauffer** who was kind enough to let me know about one of her favorite ways to socialize online at the time. However, it was not until Danger-Doom’s “**The Grey Album**” which was selected to possibly receive a Grammy that I became aware that musical producers and DJs like myself were making industrial waves.

In 2006, I began to work with and study **Cakewalk Producer 5**, **Cakewalk Producer LE**, **Sony ACID Pro 6.0**, and doing remixes for **Billboard Magazine** chart topping artists like **JES** and **Soulja Boy**. This was also the same year that I began working with “**The Fun Factory**” in the **Valdosta Colonial Mall** as well as the year that I began in VSU’s (Valdosta State University’s) **Performing Arts** and **Actor Training Program**. During this same year I also became acquainted with **A & R Select** who saw to it that my song “**TIGER M – Speed**” was nominated as a song considered by video game company **Namco** to appear in **The Fast & Furious** racing game manufactured for Video Game Arcade rooms. I also attended **Talent Rock** in 2006 as well.

The following year in 2007, I made contact with several Music Industry professionals including amazing people: **Moses Avalon** (Music Producer, Company Owner, Activist & Book Author), **Daylle Deanna Schwartz** (Entrepreneur, Label Owner & Book Author), **Donald S. Passman** (Music Attorney, Gamer, Martial Artist & Book Author) And **Megan Perry** (Music Producer & Book Author). These experiences completely changed my world view. The music that I produced did not change drastically however. I was continuously told that my sound was unique and European **film Producer and Director John Daly** of **Fame Film** (E.Y.N.B.) a Producer of the **film featuring William Dafoe “Platoon”** told me, “If you like it, keep it.” And so this I have done.

In 2008, after working with **DirecTV** in **North America**, I began **TIGERM.NET**. To share what was being done on **TIGERM.NET** I created a series of over 200 “**Photo Collages**” covering films and anime that I had viewed along with my positive film and anime reviews as a writer and critic. I am but adding to this “**Great Mix of Existence.**” =) This album began in 2008 and was released on **UnoTenshi Music** in 2011. Please enjoy. ^\_^

# Brief Song Stories & Fun Track Descriptions ☺

## (( You Mix Me All Up! XDD Summer Love 2011 ))

### 1. **Bob Sinclair, Gary Pine, Cutee B, Dollarman & Big Ali party with TIGER M – TIGER M Mash-Up (( Rock This )) Love Generation! – 3 Minutes and 6 Seconds:**

This is the track that began it all! =) While browsing for a song that I could not find by name in my “**Dealing With Music**” folder containing over 100 Gigabytes of music I happened to fall upon “**Love Generation**” and “**Rock This Party**” one right behind the other off by around 2 seconds – and “**Beat Matching**” in a way that I had not ever aligned two tracks before “**Live.**” Mind You I was the only one present when this happened and I wanted a way to share this experience over and over and over with any of the listeners who would ever exist in Our World. (now or 1,000 years later...) So by using what knowledge I had at the time– by counting “**video frame rates**” in Adobe Premiere CS3 a video editing and film post-production program I aligned these two audio tracks over a “**blank video.**” At the time, I had not seen the music video for “**Rock This Party,**” “**Love Generation**” or “**World Hold On**” (the first song I had ever heard by Bob Sinclair and vocalist Gary Pines). In 2008 this “**mashup**” of two dance songs began the framework for which this album would be produced. However, in 2007, **the original idea was born in a DJ Booth at a Skating Rink...**

### 2. **Outkast befriends BodyRockers moving TIGER M – TIGER M Mash-Up – (( I REALLY )) Like The Way You Move! =D – 4 Minutes and 28 Seconds:**

“**I wonder how I could get these two tracks to play together as one song...**” I thought quietly in **the dark of the DJ Booth** viewing the strobe lights and reflected glass on the skate floor outside. It was **2007**, and I had just played “**Fergalicious**” followed by “**Bootylicious**” followed by the country song “**Rebelicious.**” Skater **J.T.**, a tall hip-hop loving individual asked me “**What’s going on with this!?**” When I dropped “**Rebelicious.**” I told him my formula and how I was playing three different songs with “**licious**” in the title. Prior to this set, I had mixed an original song by the name of “**Licious (More Than Delicious).**” The song although original music, contains audio samples from **Fergie** of **Black Eyed Peas**, **Beyoncé** of **Destiny’s Child** as well as country singer **Jamey Johnson**. To this day, I have not released the track to the public. The very same day, I played “**Outkast featuring Sleepy Brown – I Like The Way You Move**” fading into BodyRocker’s “**The Way You Move**” and the idea came into my head. “**Fading the two works at the end... but how do I mix both songs without messing up the timing?**” It was not until 2008, that I had begun to work with **DirectTV** and begin **TIGER M.NET**. After studying, around this time I had also begun to get good at video editing in **Adobe Premiere Pro CS3**. After realizing that two “**Bob Sinclair**” dance songs would fit together over two audio tracks in **Adobe Premiere Pro CS3** I wanted to see if I could get that idea to mix **BodyRockers**, **Outkast** and **Sleepy Brown** to work. Indeed... it was tricky at first, but after some video frame counting, adding High-Passes to audio and track aligning the mix – “**(( I REALLY )) Like The Way You Move! =D**” was completed. Next was...

**3. Right Said Fred dates French Affair hires male escort TIGER M – TIGER M Mashup – (( I'm Too )) Sexy So Sexy Sexy! – 2 Minutes and 32 Seconds:**

In 2009 as one of the listeners of the internet radio station “**FrenchKiss.FM**” I heard the song “**You’re So Sexy**” by the musical artist **French Affair**. I had not ever heard of the artist before, but for some reason hearing this song had me think of a dance song that used to come on the radio which my elder brother **Bilal** found comical and that I liked while growing up in the 90s. The song was by an artist mimicking a model’s mindset by the name of **Right Said Fred** and the song was “I’m Too Sexy.” I got to going with this funky idea of “what if” these two artists ever met and “French Affair” is telling “**Right Said Fred**” “**You’re So Sexy**” in this hotel room and he’s dancing and dancing clapping his hands in this pair of blue Speedos in a scene that is something like out of the comedy film **Deuce Bigalow Male Gigolo starring Rob Schneider!** XD (You know! The scene where the thin-private-part “agent” and Deuce Bigalow are dancing together for the guy’s girl and she’s nodding her head grinning as the boys dance in just Speedos!) The “visual” idea for this audio track honestly helped the mix along. =) There is a comical feel to this track that may have you thinking about a man telling himself that he’s too sexy while a woman who finds him attractive is lying on a bed singing and telling him that he’s too sexy. TOTAL Ego Trip! The editing process for this song was extremely tedious as indeed I was still counting not by BPM or “pitch control” but rather by “video frame rates” and “Replay Speed” by percentage. Fun... but tedious indeed, as “digital cutting” was also done just as it would be done to film. However, the experience was second to none. =) Reversing vocals and inserting rhythms was also a blast in this program as was “Rewinding” and inserting “audio-effects-for-accompanying-video” for a video that was not ever programmed (all audio was mixed without video aide). This was the final track that was done in **Adobe Premiere CS3**. While attempting to mix Montell Jordan and Korn... it was understood that only so much could be done in a video editing program for audio so...

**4. Lynard Skynard Flies with Ranma 1/2 and Piyo Piyo soar with TIGER M – TIGER M Mash-Up – Free (( Free )) Bird (( Bird )) /// ^\_^ \\ – 1 Minute and 16 Seconds – ...A Transition was made.**

This song was the first fully produced Mash-up that I produced in **Ableton Live! 8**. Prior to mixing this track, I did several original mixes and a couple of remixes to get the feel of **Ableton Live! 8**. (Including an as of this writing, unreleased dance remix of “**Parallel Days**” as performed by **Haruhi Suzumiya** voiced by **Aya Hirano**.) The “free feel” of this track is not a mistake. Although this is by far the briefest track on this album, it also relays some of the greatest feelings that were felt at the time during the production of this album. =) The three previous tracks were all produced, edited and completed in “**Adobe Premiere Pro CS3**” – a mostly digital film and video editing program. Using the unlimited number of multi-tracks in the program and my comfort in using a familiar interface had kept me counting “Video Frame Rates” to produce music. **Prior to the production of this track, I did not have access to “Musical Scales,” “Audio Grids” or a count of “Beats Per Minute” (BPM) in-program**—only audio tracks. I credit my friend **Justin Webb** for introducing me to the **Lynard Skynard** song “**Freebird**.” He explained the “legendary guitar riff” passionately before showing me the song in the **Rob Zombie** film “**The Devil’s Rejects**.” Next...

5. **Montell Jordan, Korn and Pink and Sydney Jordan rock-a-party with TIGER M – TIGER M Mash-Up – (( This Is How We )) Get This Party Started! [Clean Final Mix] – 2 Minutes 21 Seconds:**  
The first time that I ever heard “**Let’s Get This Party Started**” by the rock band **Korn** was in an **Escaflowne Anime Music Video** that my friend **Jonathon Malcolm** liked and shared with me. The first time that I heard **Montell Jordan’s** and **Pink’s** song was on mainstream radio in the car. I had a lot of fun creating this one – after a great deal of frustration. This was initially the “fourth” track that I began to work on for this album. However, I learned very swiftly that counting video frames and basic audio editing in **Adobe Premiere CS3** could only take the ideas that I was having so far in the realm known as “reality.” This was the very last track that was worked on in the video and film editor **Adobe Premiere CS3**. This is also the only track on this album that was worked on in both **Adobe Premiere CS3** and **Ableton Live! 8** as the transition was made during the production of this song. This is also the only track on this album that was in both **Ren-Tomomi: The Success Machine Too!** and **Rushuna-Haruhi: The Success Machine** during the production phase which means that “**Windows 7**” and “**Windows XP**” ‘experienced’ this track. The “**Gate**” audio effect in **Ableton Live! 8** honestly is what allowed this track to exist. The **LOUD** guitars in the **Korn** track “**Let’s Get This Party Started**” initially was drowning out the more subtle bass and hip-hop rhythms in the **Montell Jordan** “**This Is How We Do It**” song mix. By setting a “**Gate**” parameter in **Ableton Live! 8** and putting a “**Limitter**” on the Master Volume – the audio levels were much more manageable (and enjoyable for this specific mix!) overall! ^\_^ This track probably was the most technical of all during production to edit and mix.
6. **The Chemical Brothers feature Q-Tip meeting LCD Soundsystem helmed by TIGER M – TIGER M Mash-Up – (( Get )) Galvanize! – 3 Minutes and 32 Seconds –** The first time that I ever heard the **Q-Tip** meets **The Chemical Brothers** track “**Galvanize**” was online. My hearing the track likely would be considered kind of “Late” as the first time I heard the track was during the track’s popularity around the time that **We Are The Night** was featured on **The Chemical Brother’s Myspace**. The first song I ever heard from **The Chemical Brothers** was in my teens on a dance album that I had purchased from **The Marine Corps Logistics Base (MCLB)** in my Hometown of **Albany, Georgia**. The name of the album was **The Ultimate Dance Party 1998**, the song “**Block Rockin’ Beats**.” When I first heard the song “**Get Innocuous (Soulwax Remix)**” by **LCD Soundsystem** on net radio... for some reason I was transported back to “**Block Rockin’ Beats**.” **Q-Tip** I had thought highly of as a lyricist since I had heard his unique style in “**Vivrant Thing**” from “**Violator The Album**” which I purchased in my teens. Upon hearing the song “**Galvanize**” I thought of the memorable track “**Like It Like That**” from the “**A Tribe Called Quest**” album “**The Love Movement**.” The first song that I had ever heard from **LCD Soundsystem** was “**Daft Punk Is Playing At My House**.” The very first song that I ever heard from “**Daft Punk**” was “**Technologic**” and I used “**Techno Logic**” (“**Technological know-how**” ^\_^) in order to shape this track. It was fun to put together. The closing to this specific song-mix honestly leads me to laugh each time I give the song a listen. Just after “...Sucking you in” is said, it sounds as if a loud “Suction” sound happens (which brings up the image of a person in a space suit being rapidly pulled out of a space ship because a side door is open during flight! XD) This is not a sound effect. =3 It’s the BPM slowed down! XD Enjoy!

7. **Adam Freeland meets the Outkast who runs from love-struck Reiko chased by BK powered TIGER M – TIGER M Mash-Up – (( The Scary )) Wants Your Soul Song – 3 Minutes and 2 Seconds:**

Much thanks to Limewire, I was able to find an array of “**Adam Freeland**” mixes and remixes of the song “We Want Your Soul.” Don’t ask how hearing a meant-to-be-romantic song-line sang by Reiko in the anime Tenchi Muyo! transformed into “something scary.” All I can say is that anytime people from any walk of life or physical make up talk about reaching or controlling the intangible and indisputably “Free Soul” within the living things of existence... I get to thinking “Why not share your own soul and let others keep theirs? o.O” And so this song idea was born. As things tend to work in the Information’s Age, while seeking **Adam Freeland** dance mixes after learning about the excellent “**Adam Freeland Vs BK - Revolution Vs We Want Your Soul**” song (which makes an excellent basis for this tune) – I happened upon an Outkast song that I had not ever heard of before mentioning “Soul Stack Records” and “All we want is your soul!” Mixing the dance music with the hip-hop music with the anime power-ballad was indeed a great lot of fun to pull off. =3 It took a bit of creativity to align all audios, but I felt after completing this specific mash-up-and-song-mix – I had gotten *that* much better at arranging and mixing in **Ableton Live!** 8 I enjoy listening to this song, if even not only for the effect! XD The “sweet end” honestly does contradict the rest of the song and has more of an eerie ending feel to it more like a horror film like “**Dawn of The Dead**” or suspense video game storyline like “**Fallout 2.**” (Or that obsessed gal or guy who won’t stop stalking you on Facebook or outside it... o.o) Indeed... “Scary Song!”

8. **AC/DC gets with Citizen Cope to ignite Staff Sergeant Griggs and TIGER M – TIGER M Mash-up – (( TNT )) Is TriNitron--DYNAMITE!!! O.o – 1 Minute 30 Seconds:**

This is the second shortest track on this album. =3 Again, this is an artistic tribute to several song and audio sources mashed-up into a single mix that is really more or less a “memory jogger” for some of the music and gaming that I have personally experienced. The “Sergeant Griggs” ref. is from the Infinity Ward game **Call of Duty 4: Modern Warfare**. The “**AC/DC**” reference is a reference to the rock band who I kept hearing music from but did not know the name of. Finally in 2006 a fellow **Performing Arts** student at **Valdosta State University** was wearing an “**AC/DC**” T-Shirt and I asked him what it meant and what it was about. He told me about the band and when I listened to “**TNT**” and “**Dirty Deeds**” at home I got to thinking aloud, “Oh! That’s them!” (This coming from someone who didn’t know who Lady GaGa was until 2010 or who Armin van Buuren or Katy Perry was until 2011. ^^; ...Or what “Celebrity” meant until 18 years of age...) The end of this song is actually a direct audio sample from my remix of **Incognito** by **Enigma**. Remixed the song as a Birthday gift for my older brother and he really enjoyed it. =) This is the only track on this album where I did not mention all contributing sources and audio in the title because there are so many in the brief half-of-minute and a half! XD The explosion sound in this audio that shows up in the end is pulled directly from the **Westwood Studios / Electronic Arts** video game **Command & Conquer: Red Alert**. The opening track and background vocals while **Citizen Cope** sings “**Appetite (For Lytin Dynamite)**” is from the band “**Fire Bomber**” from the song “**Dynamite**” which is heard as it appears in the **Original Anime Soundtrack** for **Macross 7**.

9. **Will Smith and Tra-Knox allies with Sam and Dave teaming with Ellen to foresee-the-coming of TIGER M – TIGER M Mash-Up – (( Hold On, HOLD ON )) I'm Coming (( said )) I'm COMING!! — 3 Minutes and 31 Seconds:**  
 When I was younger, I absolutely loved the R&B song “Hold On, I’m Coming.” My father (E.Y.N.B.) was a DJ known as “The California Dreamer” during his stationing in **San Diego California** in **North America** while he was still in the **U.S. Navy** where **he reached E-9 as a Navy S.E.A.L.** Besides the **Michael Jackson** vinyl album “Thriller” I recall the **Sam and Dave** song as well as “After Midnight” by **Eric Clapton** being among some of my favorite vinyl records around 7. The opening track on the **Will Smith** album **Willin’** stuck with me for almost a decade which lead me to finding an interview with the **Philadelphia Rapper / Actor / Director** in 2011 the year this album was produced. The interview was held by comedian and **Talk Show** host **Ellen DeGeneres** which made it into the final mix of this song. This in addition to learning that there were several renditions of “Hold On, I’m Coming” lead me to desire and share the experience that I had in lacing “I’m Coming” and “Hold On, I’m Coming” with our world. =) It took some time to put this track together but in the end – I believe that listeners (starting with you I hope! ^\_^) indeed will appreciate the time spent to share this memory and audio with our world. Feel free to enjoy! ^\_^
10. **Detective Conan WAG alongside Gunbuster Nono at the Round Table while Jacob Wheeler is wingman to Gundam 0083 piloted by TIGER M – TIGER M Mash-Up (( Groovin' Mahou )) Jiyu ni MAGIC!! =DDD (Simply Magic Version ^\_^) – 1 Minute 34 Seconds:**  
 This is the third briefest mix on this album. Essentially, mixes like this one really take the place of “on-album skits” that I used to hear in many rock and hip-hop albums that I heard as I grew up. All of the music in this song is mixed in from Original Anime Soundtracks which as of this writing, besides Gunbuster 2, I have not yet had the pleasure of viewing. =) I credit and would like to thank “Yukito's 1001 Anime OPs & EDs” torrent mix for the “musical knowledge” that lead to the creation of this mix. Indeed I listened to every track in the torrent. ^\_^ This track is a brief tribute to viewers of anime like myself and to listeners of music in our world as a whole. The song “Groovin’ Magic” as performed by “Round Table” as heard in the introduction of the anime “Gunbuster 2” is a song I used to dance and sing to in the shower each evening around the time that I created this mix. The song “Magic” sang by “Jacob Wheeler” frequently I listened to as a “Cool Down” song and honestly... thought just how strongly this R&B song struck a cord with me as a “classic Rhythm and Blues” song albeit featured in the anime **Gundam 0083**. The guitar riffs in the opening portion of this track are much thanks to the performer WAG who does the song “Free Magic” as featured in an anime by the name of **Detective Conan**. (not related to TV personality and comedian Conan O’Brian” as far as I know. =3) The “Similarity theme” in this song is “Magic” and much like the previous 9 songs – one objective of this album was to combine similar themes found in music regardless of genre or source. It was amazing finding three different kinds of music with the theme of “Magic” with “Magic” in the title from three different anime – and yet ... featuring three different genres of music (R&B, J-Pop and Rock). Certainly not a “Gangdam Style” like musical artist Psy—but most certainly a “Gundam Style.” =3

**11. Weird Al Yankovic discusses last-week with Bare Naked Ladies intriguing TIGER M – TIGER M Mash-Up – (( Jerry Springer )) One Week – 3 Minutes and 3 Seconds:**

According to “**Fatboy Slim**” “**Everybody Needs A 303**” so it only makes sense to have a song timed at “3 Minutes” and “3 Seconds” as 2 different renditions of the same song (the original itself and a parody) alternate DJ turntables as two songs spin. =3 Huh? What does that mean? Don’t live life in “**Cartoon Motion**” to contradict the **TIGER M** by asking “**What The Hell Does That Mean**” as Asuka does or to remind that “**We Are Golden**” although “**We Are Beautiful!**”  
-Tiger

**12. Christina Aguilera becomes stripped while JoyDrop claims metasexual as Mika and Asuka Langley Sohryu contradict TIGER M – TIGER M Mash-Up – (( We Are Beautiful )) Like Us – 6 Minutes 4 Seconds:**

Indeed this is the end of the cake. =3 The whole pie. The last slice of Pizza. After “**The Workout**” this is the “**Deep River**” (**Utada Hikaru** Ref. =3) Cool down and enjoy what we all truly are: Beautiful. Every single track up to this point has been from various genres of music, some popular all over the world others popular in niches. Other sources included in the music mixed in this album included references from video games, films and even an anime or two. ^\_^ Many hopes that you will enjoy the closing song for this album, as the music selected to mash-up really wasn’t as much about “Similarity” (although that is there), musical genre (although that’s there), or the artists who performed the songs (although that’s definitely part of the song and... there!) What was desired to close on for this album is the universal message that “**We Are Beautiful**” as we each are like we are for the reasons that we are where we are each day that “**We Are.**”

## An Outro

### (( You Mix Me All Up! XDD Summer Love 2011 ))

I certainly hope that you enjoy this album, as a lot of passion, time, creativity, and sheer love went into creating this “Audio Smorgasbord-of-an-Audible-Buffer.” =) The point of releasing this album through “**UnoTenshi Music**” during a time when “**Copyright**” and “**Copy-Left**” were (and still are as of this writing) pushing and pulling at one another as the narrowing line within the Music Industry is defined for “**Copyright Criminals**” versus “**Creative Civilians**” – was to simply share the universal passion for music. Without bias between “source” or “song” “genre” or “genus” I wanted to find and share the similarity that all music holds to touch us beyond the physical in our amazing world as it continues to move *forward*. Feel free to enjoy this mix album, and please... Remain Amazing, Stay Awesome, Stay True and Stay You!  
**Peace & Love!**

Forever In Love With All That Which Exists,

(That Which Is Seen & Unseen, Known & Unknown)

- Writer, Artist, Musician, DJ, Eternal Student & Being of Existence,

-Tiger M. Gales aka **WAM!** DJ, **TIGER M!** ^\_~\* [Writer! Tuesday]

-6:48 PM (9/3/2013) [Eastern Standard Time, North-of-Equator, The Biding House, U.S.A.]



