

Exhibition Game - Digital Album Booklet

This album is dedicated to the memory of my Uncle, Minister Willie L. Oliver.

Released 04.28.2026



Album Notes

All song titles in this release series are intentionally written in **lowercase format** to indicate that these are the original **demo versions** of these songs. They serve as a sonic journal, capturing the raw essence and evolution of each track as they were first birthed.

Track 1: church girl (ft. Donyea Goodman)

The Inspiration

By 2009, I had already written over 25 songs and recorded a 20-track album for my family, but I was still searching for my definitive voice. At the time, I was living a life of "Holy" and avoiding sin, which led to being teased by peers for not having a boyfriend. When I finally did get into a relationship, the reality was far from the dream. One Sunday, after missing a call during church service, a stranger answered my boyfriend's phone. When I identified myself, he replied, *"Oh, you're the church girl."* I realized in that moment that I was being talked about, and that I was just one of many women. On the drive back to my house, the hook was born: *"Imma, imma church girl."*

The Struggle to Create

Creation wasn't easy. I was locked out of my father's studio and had to humble myself just to ask for time. During that same week, a Twitter dialogue with KeyAunna Johnson about wanting to be "rescued" from our environment turned into a lyrical collaboration. I laid the demo

down on a Roland Fantom keyboard and a black Fostex 8 mixer. When we sent the files to Donyea Goodman, he sent back a "shell" of the production that blew us both away.

Isolation and Revelation

The song sat on the shelf for years as I navigated intense spiritual warfare and manipulation. In 2011, I packed my things and moved out of my parents' house in the middle of the night, eventually settling in Lynnwood. In total isolation, I stayed on my face and read the entire Bible. I remembered my Uncle Willie's last words: "*I pray you hear the Lord's voice for yourself.*"

The Final Take

In 2011, I called Dwight Goodman and told him I was ready to finish. We recorded background vocals in a makeshift closet booth. By 2012, after reconciling with my father, he served as the engineer for my lead vocals. I was still so shy that I made him turn off all the lights in the studio so he couldn't see me. I took a deep breath, and on the second take, we captured the final version.

The Aftermath

We released *Church Girl* on July 26, 2012. While others enjoyed the song, it became a source of personal torment for over a decade. I felt I had lost my family's warmth because of it. It wasn't until 2025 that God allowed me to finally own the success of this song. I no longer see the jealousy or the coldness—I see the souls that were inspired and the woman who survived the fire to tell the story.

Liner Notes

- **Songwriters:** KeyAunna Johnson, Dwight "Donyea" Goodman, Mitia K. Oliver
- **Producer & Composer:** Dwight "Donyea" Goodman
- **Co-Composer:** Mitia K. Oliver
- **Vocals:** Mitia K. Oliver, Dwight "Donyea" Goodman
- **Vocal Producers:** Mitia K. Oliver, Dwight "Donyea" Goodman
- **Recording Engineer:** Dwight "Donyea" Goodman
- **Lead Vocal Recording Engineer:** John A. Oliver
- **Reissue Engineer:** Mitia K. Oliver
- **Mixed & Mastered by:** Dwight "Donyea" Goodman
- **Recording Locations:** "Revilo" the Sound Connection (2009, 2012), Mitiboo Productions (2011), Donyea Studios (2009, 2012)
- **Original Release:** July 26, 2012
- **Copyright:** 2009

"Church Girl" Lyrics

Chorus:

It's not easy
But it's worth it
Requires attention
My God, He deserves it
When I'm down & Out
Through thick and thin
I work it

God chose me, I'm He's
servant

Pre-Chorus:

I'm a, I'm a church
I'm a, I'm a, I'm a church
I'm a, I'm a church
I'm a, I'm a, I'm a church

Verse 1:

No, it's not easy do things
the Christ like way
(Everyday)
I gotta make sure I pray
Watch what I say (when I
speak yeah)

(It's a not a walk in the park) when I'm left in the (dark)
And I'm feeling (all alone)
I've gotta keep my head high and trust in the guy
Who died for me Jesus Christ

Pre- Chorus
Chorus
Pre-Chorus
Verse 2:

You gotta know (that I struggle)
And there are times that I just wanna (cry)
Gets hard to try to win souls (when I can't even live my own life right)
But I've gotta press forward (on toward) the goal of (righteousness)
You say I'm missing out
I say without a doubt
That I could care less

Pre-Chorus
Chorus
Bridge:
Can't just do what I wanna do
Pre-Chorus
Chorus
Drill
Pre-Chorus

God bless you

Track 2: can't stop me now

The Freestyle Spirit

Created between 2008 and 2009, "Can't Stop Me Now" was born from a place of pure freestyle. Unlike many of my other projects, I didn't sit down with a pen and paper for this one. When Doneya Goodman sent me the beat, I loaded it into my Fostex mixer and simply started singing. I decided to let the music be the hook, allowing the production to breathe while I poured my current reality into the verses.

A Private Battle

At the time, this song was a secret. I was navigating the heavy tension of trying to live a holy life while being mocked by peers for my choices. More than that, I was feeling the weight of being "locked out"—both literally and figuratively—from ministry spaces due to control and manipulation. I was too afraid to show the song to my father because the lyrics were a direct reflection of our relationship at the time. I only shared it with my brother, keeping the message tucked away like a hidden manifesto.

Forgiveness and Power

Looking back from 2026, I am filled with gratitude that my father and I were able to reconcile and forgive one another before his passing in 2015. The "flesh and blood" we were fighting wasn't the true enemy. This song serves as a reminder that the principalities and spiritual wickedness that try to block our assignments are real—but they are not more powerful than our purpose.

The Recovery

After years of this track sitting in the archives, I reached out to Dwight Goodman to ask if I could finally bring it to light. He said yes. This song is a declaration for anyone who has ever felt "locked out" of their own calling: nothing can stop what God has set in motion.

Liner Notes

- **Producer & Composer:** Dwight "Doneya" Goodman
- **Songwriter & Vocals:** Mitia K. Oliver
- **Recording, Mixing & Mastering Engineer:** Mitia K. Oliver

- **Reissue Producer:** Mitia K. Oliver
- **Recording Location:** Mitiboo Productions (2008–2009), Doneya Studios
- **Original Release:** December 10, 2019 (on *Beginnings Vol. 1*)
- **Copyright:** 2009

“Can’t Stop me Now” Lyrics

Doneya! Wait a minute	Pleasing you is harder	Dropped the nonsense
Oh yeah, oh yeah, oh	than pleasing the Lord	and got back with the Lord
yeah	(I bet you think this song is	
	about you)	Oh yes, oh yeah, yeah,
Man, thinking back on it	Yes, it sure is	yeah
The pain and hurt I still feel	I was out here cussing,	Wait a minute
from it	fighting, smoking	I know you mad
I was really bout to go	Feeling like there's no	But you should really get
insane	hope	glad
Oh, you're out of control	But I dusted my shoulders	Guess what, you can't stop
Trying to keep the control	off	me now
	And put my swag on	

Track 3: running to You / we love You

The Morning After

In 2007, at 22 years old, I found myself at a crossroads. I was caught between the world I was raised in and a desperate desire to fit in elsewhere. One morning, following a night of partying, I fell out of bed and landed squarely on my knees. I was physically and spiritually "tore up," unable to get back up. In that brokenness, I realized I was in the very position I had been avoiding for far too long. I heard a simple command: *"Talk to me."*

Tears on the Page

I began a dialogue with God that became the opening lines of the song: *"God, when's the last time we had a chance to talk? I guess it's when I said I needed You..."* I wrote frantically in a notebook, the ink blurring as my tears hit the paper. At that time, the studio door was still open to me. I walked the ten steps from my room to the equipment, sat at my father's Roland Fantom keyboard, and—despite not being a trained player—let the spirit guide my hands.

A Full-Time Commitment

"Running to You" and the "We Love You" reprise were more than just music; they were a public rededication of my life. This song marked the moment I decided to commit to music ministry full-time. It became a staple in my life and my family's life; my mother requested it often in church, and to this day, my family still quotes the lyrics back to me.

The Weight of the Wait

Reflecting on this song in 2026 brings me to tears. I have carried this recording for nearly two decades. I have endured immense pain and "mind games" for being the vessel for this message. But looking back at that 22-year-old girl—pure in her intent and desperate for her God—I am simply grateful. This song was a gift from God, and it is finally time for it to breathe.

Liner Notes

- **Producer & Composer:** Mitia K. Oliver
- **Songwriter & Vocals:** Mitia K. Oliver
- **Recording, Mixing & Mastering Engineer:** Mitia K. Oliver
- **Reissue Producer:** Mitia K. Oliver
- **Recording Locations:** “Revilo” the Sound Connection and Mitiboo Productions (2007)
- **Original Release:** August 20, 2020 (on *From the Vault: My 1st Album*)
- **Copyright:** 2007

“Running to You / We Love You” Lyrics

Verse: When's the last time we had a chance to talk? Guess it's when I said I needed You Now I'm deeper in this mess than before (And I know) never should've did what I did (And I know) should've talked to You before I went (And made decisions without Your consent) Now here I am looking stupid (Lord, I'm crying out to You)	Lord, forgive me for omission, commission my decisions and opinions Here I am, Lord, I'm running to You	Come on, somebody say We love You, we love You We love You, we love You We love You, we need You We need You, in the morning We need You, on our job We need You, we want You We want You, we want You Every day of our lives We want You, got to have You Got to have You
Chorus: Lord, I'm sorry for not trusting You and giving You My everything, my hopes and dreams, my problems I turn them all over to You	Verse Chorus Chorus Chorus Fade out Reprise: I'm running to You Lord, we're running to You We don't have nowhere else to go We're running to You We love You, we need You We want You, got to have You We love You, yeah We love You, yeah We love You, yeah	We got to have You We got have You Oh, we love You We love You x26 We love You Oh, we love You Let nothing separate us from Your love Oh, we love You

Track 4: like You (Interlude)

The Lynnwood Desert

By 2011, my life in Lynnwood had become a sanctuary of isolation. I spent my days seeking the Lord and reading the Bible cover-to-cover. Reading Revelation for myself was a transformative experience; I felt a heavy urgency to create music for the "last days," but I knew I needed to do it on my own terms.

The Independence of 2011

This interlude marks the moment I stopped waiting for an open door and built my own. I went to Guitar Center and invested in myself—buying a Mac with Logic Pro, an Mbox, a professional microphone, monitors, and pop filters. Setting up my own home studio was my declaration of independence. No longer would my creativity be subject to someone else's control or studio locks. "Like You" was one of the first fruits of that new, autonomous space.

The Aesthetic: Underground Gospel Pop

I began to develop a sound I called "Underground Gospel Pop"—music that was edgy, modern, and raw, yet deeply rooted in the promise of scripture. The core of this interlude is the mystery of transformation: *"In a moment, in a twinkling of an eye, we shall be just like You."*

The Full Circle

I was no longer just a singer; I was an architect and an engineer. I had recorded "Jesus Is Lord" in 2009, but "Like You" provided the necessary spiritual and sonic bridge. By producing and recording this myself in my Lynnwood home studio, I was finally putting the pieces of a full album together. It was the moment I realized that my assignment was entirely between me and God.

Liner Notes

- **Producer & Composer:** Mitia K. Oliver
- **Songwriter & Vocals:** Mitia K. Oliver
- **Recording, Mixing & Mastering Engineer:** Mitia K. Oliver
- **Reissue Producer:** Mitia K. Oliver
- **Recording Location:** Mitiboo Productions (2011)
- **Original Release:** December 10, 2019 (on *Beginnings Vol. 1*)
- **Copyright:** 2011

"Like You (Interlude)" Lyrics

In a moment, in a twinkle, of an eye
We shall be just like You
I want to be like You
I have to be like You

Repeat
Fade out

Track 5: Jesus Is Lord

The Underground Aesthetic

Written in 2009 and released in 2010, "Jesus Is Lord" was intended to be a sonic departure. My original vision was a rock anthem, but lacking the technical background in that genre, I leaned into my R&B roots. I was heavily inspired by the intricate vocal layering on Brandy's *Full Moon* era and sought to replicate that depth in my own arrangement.

The Vow

Spiritually, this song was a line in the sand. I was highly aware of the "system" and the pressures of the music industry. I wanted to go on record with a vow: I would never sell my soul or leave God. It was a public declaration of loyalty to the Kingdom over the world.

The Fallout

The release on July 9, 2010, should have been a celebration. The song was gaining traction and was even featured on C89.5 FM's gospel show. Instead, it became the catalyst for a years-long conflict. Some accused me of "stealing" from Andrae Crouch—a version I hadn't even heard at the time. More painfully, my relationship with my father fractured. He was furious that I had moved forward with the release, leading to a season where I was locked out of the studio and told I needed to "pay my dues" through manual labor.

The Revelation

For fifteen years, I carried the pain of that rejection, crying myself to sleep and wondering how a song of praise could cause such a rift. It wasn't until 2025 that my mother revealed the truth: they believed the lyrics were a veiled attack on their authority. When I sang about Jesus' name being more important than anything else, they felt excluded. The irony is that "Jesus Is Lord" was never about family—it was about my integrity as an artist and a believer. It was a message to a system that I refused to bow to.

Liner Notes

- **Producer & Composer:** Mitia K. Oliver
- **Co-Producer:** John A. Oliver
- **Songwriter & Vocals:** Mitia K. Oliver
- **Recording & Mixing Engineer:** John A. Oliver
- **Mastered by:** Discmakers
- **Reissue Producer:** Mitia K. Oliver
- **Recording Location:** "Revilo" the Sound Connection (2009)
- **Original Release:** July 9, 2010
- **Copyright:** 2009

"Jesus Is Lord" Lyrics

Verse 1:

I try so hard, to keep quiet
God's been so good, just
can't hide it
(I want people to like me)
(Want people to love me
but)
It's more important to me
that
Jesus name be lifted up

Chorus:

Jesus is Lord x4
He's Lord of my life

Verse 2:

Everyday struggle, to living
right
Doing ministry, tryna be a
light
(I wanna say the right
things and)
(I wanna do the right
things, but)
It's more important to me
that
Jesus name be lifted up

Chorus

Bridge:

Now Who woke you up
this morning? (Jesus)
And Who started you on
your way? (Jesus)
Who gave You eyes to
see? (Jesus)
To see a brighter day?
(Jesus)
Who gave you a mouth to
talk? (Jesus)
To declare His mighty
works? (Jesus)
And go and tell
somebody? (Jesus)
That Jesus is Lord

Chorus

He's Lord, He's Lord, yeah

Tryna tell you, He's Lord

Track 6: try Jesus

The Vault Treasure

"Try Jesus" is a cornerstone from my early development as a songwriter, written during the 2007-2008 era. It was originally included in my private 20-song Christmas album and later resurfaced in 2020 on my *Album from the Vault*. Despite the years that have passed, the song's core message remains as relevant today as it was when I was 22.

The Songwriter's Intent

Every cohesive album needs a sonic shift—a moment of stillness to balance the high-energy "battle cries." I set out to write a "filler" song that would act as a mellow ballad, but it quickly evolved into one of my most cherished songwriting experiences. My goal was to create something persuasive and compelling, urging people to look past temporary fixes and experiment with a relationship with God.

A Direct Observation

The opening lines—"Some people try weed, some people try wine, some people still doing time for a temporary high..."—were born out of a raw observation of the world around me. I saw people reaching for anything to fill a void, often choosing paths that led to further bondage.

The Full Circle

Including this track on the 2026 album is an act of honoring my roots. It represents a time when my songwriting was stripping away the complexity and focusing on a singular, powerful invitation. It is a moment of peace in the middle of a story defined by struggle, reminding the listener and myself that through all the noise, the simplest answer is still the best one: Just try Jesus.

Liner Notes

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- **Songwriter & Vocals:** Mitia K. Oliver
- **Recording, Mixing & Mastering Engineer:** Mitia K. Oliver
- **Reissue Producer:** Mitia K. Oliver
- **Recording Locations:** "Revilo" the Sound Connection and Mitiboo Productions (2007–2008)
- **Original Release:** August 20, 2020 (on *From the Vault: My 1st Album*)
- **Copyright:** 2007

"Try Jesus" Lyrics

Verse 1:

Some people try weed,
some people try wine
Some people still doing
time (for a temporary high)

Some people try anything
but God
(Some people try anything
but God)

Pre-Chorus:

Jesus came that you'd
have life
And have it more
abundantly (have it more
abundantly)

Stop trying temporary things and turn to more permanent Love

Chorus:

Try Jesus, Jesus, Jesus
Try Jesus, Jesus
(Let Him in your heart, I pray today)

Verse 2:

Some people try Buddha,
some people try Mohammed
Some people still in a psych ward (Cuz they done lost they mind)
Some people try anything but God
(Some people try anything but God)

Pre-Chorus

Chorus

Pre-Chorus

Chorus

Try Jesus

Breakdown:

Try Him for yourself, He will make a way

Track 7: be close to You

The Worship Moment

"Be Close to You" was birthed in 2011 during a season of deep consecration in Lynnwood. At the time, I was attending services outside of my family church, seeking a fresh touch from God. During a powerful worship moment, I captured a voice memo of myself singing over the organist's melody. That spontaneous prayer—"Not my will but let your will be done"—became the spiritual heartbeat and the bridge of this song.

The Joy of Creation

This song represents a massive milestone in my journey as a producer. For the first time, I was able to translate the arrangements in my head onto the track using my own equipment. I was exhilarated. I wasn't just a singer anymore; I was building the world the song lived in. I shared the demo with my parents and siblings, hoping it would be the bridge that brought us together in the studio.

The Rejection

The response was not what I expected. The email I received in return from my father remains one of the most difficult things I've ever had to read. It was a sharp reminder of the tension between my personal growth and the control of my environment. For years, listening to this song brought back that sting of rejection and control.

A New Season

However, the narrative has shifted. Since its release on *Beginnings Vol. 1*, the feedback from listeners has been a source of healing. They didn't hear the conflict; they heard a soul reaching for God. Today, the pain is gone. I have forgiven those who couldn't see the vision at the time. I look back on this demo as a "fun" moment of musical discovery, and I look forward to giving it the full production it deserves in the future.

Liner Notes

- **Producer & Composer:** Mitia K. Oliver
- **Songwriter & Vocals:** Mitia K. Oliver
- **Recording, Mixing & Mastering Engineer:** Mitia K. Oliver
- **Reissue Producer:** Mitia K. Oliver
- **Recording Location:** Mitiboo Productions (2011)

- **Original Release:** December 10, 2019 (on *Beginnings Vol. 1*)
- **Copyright:** 2011

“Be Close to You” Lyrics

Verse: I just wanna be close to You I just wanna have a love that's true Repeat	Chorus Chorus Verse Chorus I need You, I need You	Have Your Way, Move Your Way Do Your Way, It's Your Way Have Your Way Repeat
Chorus: Hold me, don't let go of me Repeat	Bridge: Not my will but let Your Will be done Just have Your Way Repeat	Verse Chorus Repeat Fade out
Verse		

Track 8: worth it all

A Song for Him

"Worth It All" was born in 2010 during a rare moment of permission in my father's studio. My goal wasn't to be an artist; I wanted to be a songwriter behind the scenes. After a period of deep prayer, I sat at the keyboard with a singular mission: I wanted to encourage Jesus. As I reflected on the sacrifice of the Cross and the healing found in His stripes, the room was overwhelmed by the Holy Spirit. Even today, reflecting on that moment brings me to tears.

The Lynnwood Sessions

The version you hear on this album was recorded in 2011 in my Lynnwood home studio. This was a season of harsh criticism. Because I was still learning the technical side of production, I was teased and mocked by those who should have been mentors. When I reached out to industry professionals for collaboration, I was told to "conquer my city" first. I was isolated, but I was determined.

The Industry Revelation

A year later, on July 27, 2012, I discovered that my work had reached "the city" before I did. A major artist released their new album, and Track 9 was my song—"Worth It All." It was a bittersweet revelation. While I felt the sting of theft and the frustration of being a "Saint" who wouldn't sue another believer, I also received a profound confirmation: I was a songwriter of the highest caliber.

The Songwriter's Stamp

This was the first of three times my work would be appropriated by big-name artists across multiple genres. Instead of letting it break me, I used it as fuel. If the industry was watching me closely enough to take my ideas, then I knew my assignment was real. "Worth It All" remains a testament to the fact that you can steal a song, but you can't steal the anointing that birthed it.

Liner Notes

- **Producer & Composer:** Mitia K. Oliver
- **Songwriter & Vocals:** Mitia K. Oliver
- **Recording, Mixing & Mastering Engineer:** Mitia K. Oliver
- **Reissue Producer:** Mitia K. Oliver
- **Recording Location:** Mitiboo Productions (2011)
- **Original Release:** December 10, 2019 (on *Beginnings Vol. 1*)
- **Copyright:** 2010

“Worth it All” Lyrics

This year for Easter, I just
want to encourage Jesus

Verse 1:

You came from heaven (to
save us)
You left your throne in
glory (to redeem us)
Instead of us accepting
You, we turned around and
rejected You
(Please forgive us) for we
know not what we do

But Jesus, it was worth it
all in the end

Chorus:

It was worth it all in the
end
You died on the cross
It was worth it all in the
end
You took the stripes
It was worth it all in the
end
So we could be healed

It was worth it all in the
end

I wanna say thank You for
dying for me

It was worth it all in the
end

Thank You Lord for dying
on the cross

So we would not be lost
Thank You and now we
have Eternal Life

Track 9: always happy

The Logic of Joy

"Always Happy" is a product of the 2011 Lynnwood era—a time defined by self-discovery and the newfound freedom of my own home studio. After years of being restricted, having access to Logic Pro felt like a playground. I remember finding a specific beat within the Logic loops and feeling inspired to play over it, testing the limits of what I could create on my own.

From “Write2Me” to “Always Happy”

In its earliest form, the track was an instrumental titled "Write2Me." It was a lighthearted experiment where I allowed myself to move away from the heavy, "end-times" themes of the rest of the album and just focus on the vibe. I was proud of the arrangement; it felt like a snapshot of a moment where I was truly content in my isolation. Yes, I needed help creating music. I didn't want to learn how to record or create but I had to try.

The Rough Draft Evolution

The song eventually found its way onto my *Rough Drafts III* project under the title "I'm Always Happy." It served as a "rough draft" in the truest sense—a glimpse into my production process and my growth as a multi-instrumentalist.

The Final Form

For this release, I have shortened the title to "Always Happy." It stands as a bridge in the album—a sonic representation of the peace I found when I stopped seeking external validation

and started finding happiness in the work itself. It's a simple, mellow reminder that my joy is not dependent on my environment, but on my connection to God and my craft.

Liner Notes

- **Producer & Composer: Mitia K. Oliver**
 - **Songwriter & Vocals: Mitia K. Oliver**
 - **Recording, Mixing & Mastering Engineer: Mitia K. Oliver**
 - **Reissue Producer: Mitia K. Oliver**
 - **Recording Location: Mitiboo Productions (2011)**
 - **Original Release: 2020 (on *Rough Drafts II*)**
 - **Copyright: 2011**
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Track 10: don't know what it is

The Christmas Rush

The origins of "Don't Know What It Is" are rooted in a season of intense creative output. In 2008, I was determined to present my family with a 20-song album for Christmas. As the deadline approached, I found myself stuck on this particular track. I had programmed the instrumentation on my father's Roland Fantom and solidified the hook—"Don't know what it is... Your love is so amazing"—but the verses remained blank.

Vulnerability as Lyrics

In my rush to finish, I decided to stop fighting the writer's block and start documenting the moment. The title itself was a literal reflection of my state of mind: I didn't know what the song was, but I knew the source of my inspiration was God's love. It was a simple, repetitive meditation that captured the wonder of a relationship with God that defies explanation.

The Vault Completion

The track remained in that "draft" state until 2020. When I prepared to release my first digital album *From the Vault*, I knew I couldn't leave the song as just a hook. I revisited the 2008 instrumentation and recorded a freestyle lead vocal. There was no script and no pen—just me and the microphone, filling the space with whatever the music pulled out of me.

A Divine Addition

"Don't Know What It Is" almost missed the tracklist for this album. However, due to licensing complications with another record, a space opened up. I believe it was meant to be here. It serves as a bridge between the young girl in 2008 trying to meet a deadline and the woman in 2020 finding her freestyle voice. While I consider it a "filler" song in the best sense of the word, its simplicity is its strength, and I look forward to reimagining its production in the chapters to come.

Liner Notes

- **Producer & Composer: Mitia K. Oliver**
- **Songwriter & Vocals: Mitia K. Oliver**
- **Recording, Mixing & Mastering Engineer: Mitia K. Oliver**
- **Reissue Producer: Mitia K. Oliver**
- **Recording Location: Mitiboo Productions (2008)**
- **Original Release: August 20, 2020 (on *From the Vault: My 1st Album*)**
- **Copyright: 2008**

“Don’t Know What It Is” Lyrics

Don’t know what it is, but Your love is so amazing	Selfless and full of grace	Everyone else is flaky
I don’t know how to comprehend it, I don’t know how to explain it	Chorus: Don’t know what it is Your love is so amazing	But I thank You for being true Chorus
But Your love is so amazing	Repeat	Bridge: Perfect love cast out fear
Verse 1: I tried to figure out what it is I tried to run it back	Verse 2: Listen Somebody asked me why Why I trust You	No one is greater than You Abundant life You came to give me I accept Your sacrifice for my life
But they don’t know that Why’d You step in, in my place? You taught me how to love	But they don’t know that Trustworthy is who You are There’s never been a time You didn’t come through	Chorus Repeat Fade out

Track 11: sorry i hurt you

The Proxy Apology

"Sorry I Hurt You" represents a unique era in my songwriting where I acted as an observer and a scribe for others. In 2008, after witnessing the fallout of a broken relationship and seeing the hurt caused by someone else's actions, I felt compelled to write. I used to find joy in asking people about their struggles and turning their experiences into melodies. This song was my attempt to give a voice to a regret that hadn't yet been expressed.

The "At-Work" Freestyle

The recording session for this track was as raw as it gets. Using my Fostex mixer and my father's Roland Fantom, I began laying down a track that blended my Gospel roots with a smooth R&B aesthetic. I was in such a creative flow that I completely lost track of time. I was actually supposed to be at my job, and the pressure of the clock forced me to freestyle the lead

vocals in one take. I even left in the line, "*I'm supposed to be at work right now,*" because it was the literal truth of that moment.

From the Vault to the Viral

When I released the original draft in 2020 on *From the Vault*, I had no idea how much it would resonate. The song found a second life on TikTok, with users creating content and connecting with the "churchy" runs and the soulful apology. Seeing a freestyle from my parents' house in 2008 go viral in 2020 was a powerful reminder of the longevity of honest music.

The Miracle of Restoration

For this 2026 release, the track has been restored and officially titled "Sorry I Hurt You." It was nearly lost forever due to a transfer error from the original Fostex equipment, but by God's grace, the file was saved. While the sentiments in the lyrics were never my own, the heart behind the song was to encourage accountability. I look forward to potentially revisiting this with a full production team, but for now, it stands as a testament to a songwriter who was just trying to help someone else say "I'm sorry."

Liner Notes

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- **Songwriter & Vocals: Mitia K. Oliver**
- **Recording, Mixing & Mastering Engineer: Mitia K. Oliver**
- **Reissue Producer: Mitia K. Oliver**
- **Recording Location: Mitiboo Productions (2008)**
- **Original Release: August 20, 2020 (on *From the Vault: My 1st Album*)**
- **Copyright: 2008**

"Sorry I Hurt You" Lyrics

Yes, sometime in life
You mess around and
make a mistake, man
And then you look back on
it
Man, I messed up my life
And you're sorry that you
hurt somebody

Verse 1:

I can't believe it's
happening
I can't believe I did this to
myself
I never should have
cheated on you
And I'm so sorry, baby
I can't believe I let another
man

Become between me and
you
How could I do it
Now you're gone, I gotta
get you back, baby
Because I can't think about
nothing else but you
I'm so sorry, come back to
me
I'm sorry

Chorus:

I'm sorry I hurt you
Repeat
I didn't mean to do it

Verse 2:

How am I gonna get you
back

How am I gonna attract
that
I'll admit it
I'm so in love with you
The other person didn't
mean nothing to me
I promise
He didn't mean a thing to
me
I promise
I'm supposed to be at work
right now
But I can't get back until
you come back
Baby, I'm sorry

Chorus

Bridge:

And can't nobody else do
me like you do

And can't nobody else love
me like you do
Can't nobody else kiss me
like you do

Don't compare them to you
Come back, baby

Repeat
Come back

Chorus

Track 12: real joy

The Season of Loss

Released originally on October 23, 2018, "Real Joy" was born during one of the most painful seasons of my life. I was navigating the heavy grief of losing my father and my uncles, having just completed my college degree. Instead of finding support, I found myself the target of a family smear campaign. I was isolated, lied on, and emotionally drained.

A Church-House Track

My intention for "Real Joy" was never a wide release. At the time, I was simply trying to create a backing track I could use for ministry moments in church. I was trying to forge a new musical identity, but the constant emotional detours made it feel impossible. I felt I lacked the tools and the professional resources to do the song justice, but the message was too urgent to keep silent.

The Vulnerable Demo

After a nudge from someone who heard the track, I decided to release it. For years, I felt a sense of embarrassment regarding the mix and the production quality. I viewed it strictly as a demo—a snapshot of a woman trying to hold on to her faith while her world was being shaken. However, it is often in our most "unfinished" moments that the truth is most visible.

The Vision for Restoration

As the closing track of *Exhibition Game*, "Real Joy" serves as the final victory. It is the proof that the weapons formed against me did not prosper. While I am eager to revisit this song with a professional production team in the future, I now view it with joy rather than embarrassment. My ultimate dream for this record is to pass the torch—to have another artist lead the vocals while I take my place as the songwriter. It is a song that belongs to anyone who has had to find their smile in the middle of a battle.

Liner Notes

- **Producer & Composer: Mitia K. Oliver**
- **Songwriter & Vocals: Mitia K. Oliver**
- **Recording, Mixing & Mastering Engineer: Mitia K. Oliver**
- **Reissue Producer: Mitia K. Oliver**
- **Recording Locations: "Revilo" the Sound Connection and Jesus Is Lord Records (2018)**
- **Original Release: October 23, 2018**
- **Copyright: 2018**

"Real Joy" Lyrics

Verse:

I get joy when I think about
Joy when I think about
Joy when I think about
Joy when I think about

Chorus:

Yeah
I get joy
Joy
Joy
I get joy
Joy I get joy
Joy I get joy
Joy, joy I get joy

Verse

Chorus

Bridge 1

(Real joy) x4 repeat
In my heart
(Real joy)
When I think about the
nails
(Real joy)
Nails in His hands
(Real joy)
Nails in His feet
(Real joy)
Crown of thorns on His
head

(Real joy)
Pierced side
(Real joy)
Jesus died
(Real joy)
Just for you
(Real joy)
You and me
(Real joy)

Bridge 2:

We gotta go to another
level here
What do you have?
(Real joy)
Repeat 4x

Tell your neighbor I've got
it
(Real joy)
Repeat 3x

I've got it
(I've got real joy) repeat 4x

Bridge 2:

What do you have?
(Real joy)
Repeat 4x

Tell your neighbor I've got
it
(Real joy)
Repeat 3x

I've got it
(I've got real joy) repeat 4x

Still got it
(I've got real joy)
The world didn't give it to
me

(I've got real joy)
The world can't take it
away
(I've got real joy)
Jesus gave it to me

(I've got real joy)
I've got it, Come on
What do you have?
(Real joy)
Tell your neighbor I've got
it
(Real joy)

I've got it
(I've got real joy) repeat 4x

Oh, what do you have?
(Real joy)

I think somebody done
found out

That what the enemy
meant for evil
God done turned that thing
around for good

You ought to praise Him
You ought to bless Him
You ought to give thanks
For what God has done
He's gave you real joy
Real joy
(Real joy)
In my mind
(Real joy)
Mind regulator
(Real joy)
Heart fixer
(Real joy)
Mind regulator
(Real joy)
Heart fixer
(Real joy)
Thank you, Jesus
(Real joy)
For Real joy

I've got it
(I've got real joy)
The devil thought he had
won
(I've got real joy)
But Jesus stepped in
(I've got real joy)
And He picked that thing
What do you have?
(Real joy)

Oh
Ya'll didn't come to have
no church
Repeat

Oh, Jesus

Ya'll didn't come to have
no church
Repeat 2x

Ooh

Yeah
You oughta dance

Joy is the fruit of the spirit
Oh, I've got it

(I've got real joy) repeat 4x
Real Joy

Thank Yous

Thanks, Praise, Honor, and Glory to God my Father and Lover of my Soul. To Jesus my Savior, whose Name alone helps me face tomorrow. To the Holy Spirit, who is definitely my comforter and source of wisdom.

To my Parents: Pastor John A. & Elect Lady Isabell Oliver. **To my siblings:** Theresa, Racquell, and John. **To my Uncle Willie!** To my nephew Terrell. To my Grandma Mallory. To Mother Corley. To all of my family and friends.

To the family members who are resting now who have all inspired and motivated me. To my nieces and nephews—Auntie Loves You.

To my **Gleanings Community Bible Church** family for all the years of service together. To Seattle. To every Pastor, First Lady, and church that has poured into me and prayed for me throughout my life. To my whole family near and far.

To my Sister Kiki—thank you! To Apostle Joffrey Hooks, To Angel Smith, To Emazing Photography, To StyledbyFitted, To Jennifer Mendoza.

To all the supporters and encouragers throughout the years...**THANK YOU!!!**

Hey, do me a favor, stay encouraged and don't you ever forget that Jesus is LORD!

With love and blessings,

Mitia Katriane