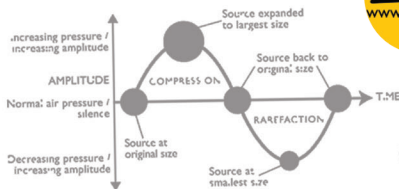


SOLILLAQUISTS OF SOUND
PRESENTS

DECODING THE LISTENER'S TRILOGY: A LISTENER'S GUIDE



SWAMBURGER



SOLLILAQUISTS OF SOUND
PRESENTS

THE LISTENER'S TRILOGY:

PRODUCTION

Directed by DiViNCi

Written by Swamburger and Alexandrah

Narrated by Tonya Combs

THE CAST

Swamburger	Asaan Brooks
Alexandrah	Alexandra Sarton
DiViNCi	Glen Valencia, Jr.
The Listener	Tonya "Bondi" Combs

UNDERSTUDIES

For The Listener	YOU
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ACT I

"AS IF WE EXISTED"

01. Pledge of Resonance
02. Property & Malt Liquor
03. As If We Existed
04. Mark It Place
05. Ask Me If I Care
06. Black Guy Peace
07. Choices
08. Berlin
09. Beautiful Catastrophe
10. Ur Turn
11. All too Common
12. Our 2 Cents

ACT II

"NO MORE HEROES"

01. Marvel
02. Harriet Tubman pt. 2
03. New Sheriff in Town
04. Gotham City Chase Scene

05. Look
06. Popcorn
07. The Curse
08. Dolla Dolla
09. The Roots of Kinte
10. Fittin' In
11. Death of The Muse
12. 4 People
13. Heroes
14. Solillaquy (the 4-telling)
15. Bulletproof
16. No More Heroes (the illusion of silence)

INTERMISSION

"THE 4TH WALL" - PART I

01. Thicker Than Blood
02. This is Your Day
03. Natural Disaster
04. 50/50
05. The Watcher
06. Snooze Button
07. Musically Speaking

08. Orlando
09. The Witness
10. Suite of a Thousand Thank Yous

ACT III

"THE 4TH WALL" - PART 2

01. Breaking The Silence
02. Outcome
03. Fate La
04. Here I Am featuring Blueprint
05. Total Reclaim
06. Disguises
07. Angry (Interlude)
08. Cause 4..
09. Solillabration
10. The Art of Defeat
11. Doom & Gloom Blues
12. A Wake in the Mourning
13. The 4th Wall
14. The Listener's Reflection

Show, Don't Tell:

“Show, don't tell” is a technique often employed by writers to enable the reader to experience the story through action, words, thoughts, senses, and feelings rather than through the author's exposition, summarization, and description. The goal is not to drown the reader in heavy-handed adjectives, but rather to allow readers to experience the author's ideas by interpreting significant, well-chosen details in the text. The technique applies equally to fiction and nonfiction. The concept is not just literary: It also applies to speech, movie making and playwriting.

With The Listener's Trilogy, we also applied that concept to our music and how that music was shared with the people. By utilizing visuals, action, video, and art; we used as many devices as possible to show the listener a world rather than tell them about it. Discerning when, how and what we would share with the listener about the trilogy was key to making the experience of that world as real as possible. Because this world is filled with its own history, philosophy, and science; at times it was hard to not share all of that information. But whether it was hidden or apparent, everything had a purpose.

Now that the trilogy is complete, we are excited to present as much of that information to you as possible. To start, we offer this book. Contained within it are all of the easter eggs, explanations and notes that were written over the years. Some of these notes were made for our own internal use, serving as reminders or as a blueprint for us to follow along the way. On the other hand, some of these notes were intended for you to read but for the sake of immersion into the world and the grand scheme of things, we kept to ourselves until now. Whatever the case, I tried to keep the information as complete and raw as possible in an effort to share EXACTLY what we have kept hidden for all of these years. With that being said, there is more to discover (both by you and I) than what is in this book alone. If in the future we find that we may have left something out or there exists a better way to present the information, we may provide revisions to this guide. In the meantime, if there are any questions, revelations, or comments you wish to discuss feel free to email us at awareness@solilla.com.

-DiViNCi of SoS

DiViNCi's Notes

"Solillaquists of Sound"

A soliloquy is defined as a dramatic or literary form of discourse in which a character talks to himself or herself or reveals his or her thoughts without addressing a listener. A specific speech or piece of writing in this form of discourse, or The act of speaking to oneself. A soliloquist is someone who rights or performs a soliloquy.

Solillaquists of Sound

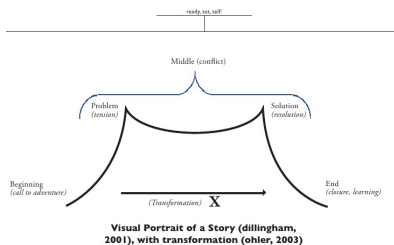
(soul-il-ə-kwists uv sah-oo-nd)

noun

1. a play on words describing an individual whose efforts in searching for one's self reveal his/her soul to an audience, often through some type of art medium.
2. One who recognizes his/her self and the reflection of self in those around them see also Swamburger, Alexandrah, DiViNCi, Tonya Combs, and Charles Wilson, III

The Theater

Much like the origin of our name there are a lot of metaphors that we adopted from the world of theater for example the albums within the trilogy are set up like acts in a play. The whole concept of the 4th wall is taken from the world of theater and is used as an ongoing metaphor in the trilogy.



Intermission & Interludes

Often in a play, intermissions are taken between select acts. The music played by the orchestra or band during the intermission is referred to as an interlude.

In between the 2nd & 3rd acts of TLT, we quietly and informally released the first disc of The 4th Wall. While most of the musical content of this disc expounded on themes addressed in the trilogy, the presentation and form of the album largely fell outside of its theatrical structure. In many ways, part 1 of T4W served as the TLT's intermission and the music on it was the musical interlude between act II (No More Heroes) and act III (The 4th Wall part 2).

The Fourth Wall

The fourth wall is the imaginary "wall" at the front of the stage in a traditional

three-walled box set in a proscenium theatre, through which the audience sees the action in the world of the play. Later the idea of the fourth wall was extended to also represent the imaginary boundary between any creative work and its audience.

The acceptance of the transparency of the fourth wall is part of the suspension of disbelief between a fictional work and an audience, allowing them to enjoy the work as if they were observing real events.

Speaking directly to or otherwise acknowledging the audience through a camera in a film or television program, or through this imaginary wall in a play, is referred to as “breaking the fourth wall” and is considered a technique of metafiction, as it penetrates the boundaries normally set up by works of fiction. This can also occur in literature and video games when a character acknowledges the reader or player.

In many cases, to break the fourth wall is to break that suspension of disbelief. When the barrier between the world of fiction and reality is broken, it can be jarring to the audience, turning their passive role into a more active one. All of these concepts play heavily into TLT.

Tonya Combs’ Role

A lot of people have questioned the role of Tonya Combs in the group. She doesn’t sing, rap or really contribute in the same musical capacity as the rest of SoS. But the inclusion of her is very important.

4 one, we always like to remind people that we are a family first; that music is secondary to our relationship as human beings/people. Tonya is a living testament to this. She is a part of this family and that is why you see her. Because you are not just looking at a music group you are sharing an experience with a family.

Tonya also represents the “The Listener”. Her spoken contributions on the albums were executed in a way to almost feel like it was the very thoughts of the person listening to it. The soliloquies of The Listener also serve as a narrative guide through the journey of the trilogy.

As The Listener, Tonya’s presence on stage serves as the greatest device of breaking the theoretical 4th wall. We hoped that people would see her on stage and imagine that they themselves could easily be in her place. This perceived self inclusion of the audience into the “art” they are observing is itself the very act of The 4th Wall breaking down.

She herself, has gone through a great transformation through out the evolution of the group. In the beginning, Tonya had a hard time dealing with being part of a music group where she was perceived to not contribute much musically. As we evolved as people so did her confidence and acceptance of her VERY important role in all of this. At the end of the song “The 4th Wall” you hear Tonya Combs as Tonya Combs, not The Listener, making a very genuine and humble remark on the result of this growth. (Research what “Solilla” means in spanish for greater depth.)

The Listener's Intro..

The first track of “As if We Existed” lays out the entire main theme of TLT; the relationship of “Sound” (SoS) and “those who perceive it” (YOU) and the power the listener has.

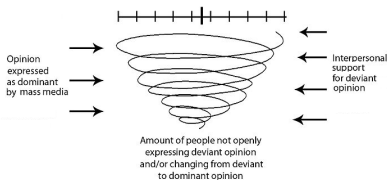
The soliloquies of The Listener often employ the use of sound and its physical laws as metaphors & analogies to illustrate the overarching themes of TLT. This is in direct effort to connect the idea of “Sound” and what you are hearing with how it relates to you, the listener. This is also apparent in the use of “Sound” as a part of our name (Solillaquists of Sound). In “The Pledge of Resonance”, sound is broken down to

it's essence as a frequency or movement of air and is treated synonymously to a (r)evolutionary movement. The “echoes” that keep the sound alive or continuing are the people that keep a movement moving. The intro is literally a pledge for the listener to take to echo what they feel is powerful in an effort to embrace their own power as a resonant being. Resonant is defined as: (of sound) deep, clear, and continuing to sound or ring. As the second definition of SoS suggests, we are all Solillaquists. We are also all resonant or “of sound”.

The Listener's Outro..

The title track of “No More Heroes” is very explicit in the way it explains what some of the greater themes of TLT are about. “No More Heroes (the illusion of silence)” furthers the use of sound metaphors. Echoes, feedback, silence, and “the spiral of silence” (shown below) are examples. In addition, metaphors addressing heroes and death are also used to express TLT's themes.

Spiral of Silence (Elisabeth Noelle-Neumann)



Anechoic (non echoing) chambers are spaces that are so acoustically dead that sound cannot reverberate inside of it. It has been known that when isolated in such a space that people begin to hear only auto-emissive sounds (the sounds that their body makes). This includes the high pitch sound of the nervous system and the low pitch sound of their blood pumping. The idea of anechoic chambers and auto-emissive sounds are used to create an analogy to convey how when we believe there to be silence, our own “heroic” voices emerge. That, in fact, silence does not exist as long as YOU do.

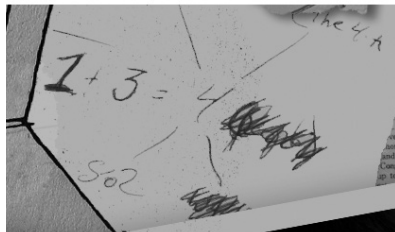
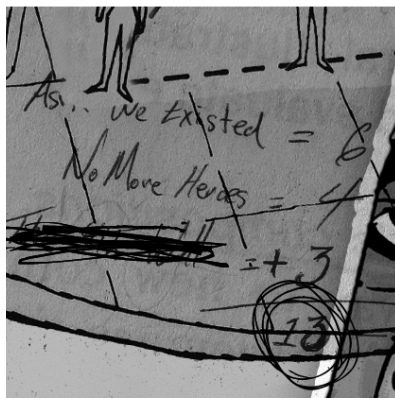
The last word of this soliloquy, “ourselves”, is cut off to provide a cliff hanger and transition point for when the trilogy resumes in act III. At the beginning of disc two of the 4th wall, the last line of this soliloquy plays in its entirety revealing that the people are in fact the real heroes.

Numbers:

The numbers 4 & 3 are very important to The Listener’s Trilogy. These numbers pop up in a bunch of key places including song titles and the artwork.

The main significance of 4 relates to the number of people in SoS, but will also be used through out the trilogy to hint at

the title of the conclusion, The 4th Wall. There are 4 words in the title “As if We Existed”, 3 in “No More Heroes” and 3 in “The 4th Wall”. All the syllables of the albums add up to 13. The digits of 13 add up to 4 ($1+3=4$). This was illustrated in the artwork on the inlay of No More Heroes. In that same artwork was the separation of the numbers 1 & 3 to show the implied separate but interactive role of Tonya Combs (who represents the listener) in relation to the rest of the three members.



The main significance to the number 3 relates to the number of acts found in The Listener's Trilogy. In *As if We Existed*, there are 12 tracks and in the lyrics of that album the word "listen" can be found 21 times; a mirror image of the number 12. The tracks could represent what we have to offer and the plea to listen is what we want from the audience, so it makes sense that these two things mirror each other, being that we wanted to use the theoretical fourth wall to act as a mirror for the audience. So they could see themselves when they looked at us and vice versa. Respectively, when you add up the digits of the numbers 12 and 21 you get 3 again.

While there are three acts to TLT, with T4W being a double album, there are actually 4 physical discs. Each disc/album represents a wall in the construction of the world of TLT.

Artwork:

Much like the sound of the album, the art of the first album is very light, colorful, inviting and whimsical. Where as the second album is much darker, mirroring the content contained within it. The third album combines all visual elements of the previous albums and serve as a visual memorial to the history of SoS and the world in which the trilogy existed. In T4W we aim to break the fourth wall

down in more ways than one. We display the graphs and notes that inspired the conceptual themes of the trilogy to break down some information previously alluded to. We incorporate pics of our fans into the art to exemplify their direct involvement with the trilogy.

The Relationship Between the Very Layered Nature of the Music and Its Presentation:

We put so much of ourselves into our music & hopefully that effort can be felt and others can value it as much as we do. We are always looking for ways to incorporate the many layers that it took to make the music in to the final product itself. Even the beats have so much to say even when there are no words involved.

I remember growing up and the process that it would take to get a CD.. Before I knew how a lot of music was made my imagination would fill in so many of the blanks with these really grandiose processes. Eventually I discovered that a lot of the music didn't have that much of a process to it and was rather simple. So when we make music we like for the listener to be able to enjoy it simply AND have access to a backstory and process that is just as thick as the music itself..

Much like the different systems of

the body have their own resonant frequencies, each act of the trilogy has its own sound signature. These were influenced both by where the material was coming from and where it was intended to go. AIWE addressed the higher frequencies and therefore the barriers of logic we were up against. The lower frequencies of NMH attempted to appeal more to the carnal side of people. While T4W, being the resolution of the trilogy, had a more balanced frequency range across the board.

Direct references in songs:

As the title of the song “Solillaquy (the 4-telling)” suggests, the four of us are telling and also providing a foretelling of what the trilogy is about. The chorus is especially explicit in addressing this using the theater themes to drive the point home.

Chorus:

When the spotlight's on and the rest is black, I got something to address to myself and that's, Stay true to the you you employ and act. Share a piece of your mind, then receive it back. Take note of the process-progress and now. Set motion to the limited the end of it is our ... let downs. So let down the wall at the front of the stage Bridge gaps, ...no props and no page.

Excerpts of these lyrics are also used in the artwork of T4W to denote pages where the listener can take notes. These two pages at the beginning and end of the

book are watermarked at the bottom with the text “[Listener’s Notes]”.

In the song “4 people” we also use a play on words to distract the listener in to thinking we are talking about the four of us when actually everything is FOR the People. This is the same thing expressed in the song itself and made very clear in the lyrics of the chorus.

Chorus:

You might just think it's 'bout us,
But it's not just about us,
Picture us performing with no one on the floor (no),
But it goes deeper than that,
Yes, much more deeper than that
There's no one who loves you more.

In the song “The 4th Wall” much of TLT references are addressed. Everything down to the intro of the song is significant. “Ladies & Gentleman, Please let me introduce YOU! You are all. You are all!” I like this personally because it plays on the intro of many other songs that would normally be used to introduce the artists but instead the phrases are cut short to address the listener.

Video Trilogy:

The music video trilogy directed by X:144 that included “Marvel” & “Gotham City Chases Scene” expounds on the ideas set forth in TLT. SoS are portrayed as superheroes who are killed. A fan of ours

witnesses our deaths and takes revenge on our killer. As superheroes, we represent the power of the people. The agency that our killer worked for represents all that may try to distract us from or keep us from accessing this power. In what was to be the third and final video (not produced for financial reasons), it's the fan and the people that ultimately take down the agency and in doing so reclaim the power that we represented for them.

Sound Bites:

In episode 4 of our “Heroes in the Making” web series, many of the clues about TLT are pointed out. There are also audio clips used as segways within the video. In the sound bite that plays over the freeze frame at 1:14 the audio glitches out to conceal what is being said. The original dialog is “breaking the 4th wall” and is edited out to not reveal the title of the third album prematurely.

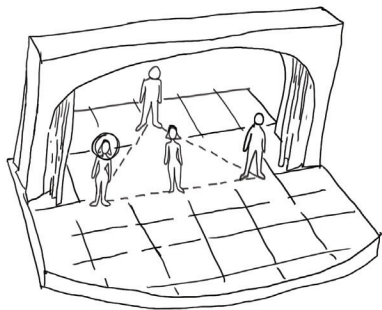
At the end there is another soundbite of japanese dialogue that translates to: “I want to force the audience’s involvement, by breaking through the surface of the screen. The audience shouldn’t feel safe...” This same sound bite can be heard at the end of the song “Outcome” on T4W.

At the end of “A Wake in the Mourning” the dialogue that plays references the date, August 4th. This is the release date

of “No More Heroes”.

Stage Blocking:

The way we position ourselves on stage during our performances mimics that of a traditional four person setup in theater. The diagram below was taken from a book on theater production and appeared in the artwork of “No More Heroes”. The one that represents Tonya is circled just as the “1” that represents her in the accompanying equation is circled. (further insights to our stage show can be found in the “bait & switch” section of the T4W booklet)



DiViNCi's Solillaquy

Origins

If you look deeply enough into the problems of the world, a lot of them stem from the nonacceptance of one's own greatness. You can tell someone they're

great, but oftentimes they won't believe it, or will sometimes even accept it without thinking about the extent of what their "greatness" really means.

Solillaquists of Sound has always been involved in culture, whether it be our own or the communities of those we'd visit on the road. Since the beginning, we've always shared our own processes of self empowerment and awareness. The message of celebrating life, loving, accepting and bettering ourselves has been ever-present in our music and encounters with fans and friends.

At times, people would disassociate our message from us or our music, and try to find a way of invalidating our credibility. Sometimes people just search for the cracks as a way of denying the power of a message. To some we were too aggressive, to others we were too preachy or even naive. The message alone is not ours, but one that has been around forever. We do our best to humbly pay tribute by sharing it. Yet in our efforts to do so, it was clear that people were focusing on who we were as people more than the powerful content that we were experiencing AND trying to share AND trying to build upon with them.

Point blank, the truth has been watered down and quelled over many years of misuse, imbalance, and sabotage, both of the intentional and unintentional vari-

ety. As a result, it's become a complicated thing to express, as there are a multitude of reflexes that people have built up to deny or distort the directness of such a message. However, the truth remains. Simply put, YOU ARE GOD.

How does it feel to read a statement like that? Despite it's stark presentation there is much more to it than our reflexes will allow many of us to explore. Do you believe it? Know it? Tell someone else the same thing and see how they react. Observing and exploring our reactions together can lead to great discoveries.

How do we as a people overcome this resistance?

If trickery was once used to hide the truth of this message, a bit of magic may be in order to reveal it once again...

BAIT & SWITCH

As musicians, we often find ourselves on a platform that people look up to, both literally and figuratively. There is an automatic power placed within the hands of the performer, the artist, the creator. The trick lies in how we get people to give this power equally to themselves. In order to give power to the message that would ultimately give power to the people, we found we would first have to expound on the power placed on those in the spotlight. By pushing the boundaries of our

craft we hoped to mystify ourselves and the truth behind the guise of art. We turned our real life world into a theater so that people could feel comfortable watching us “act” out the message without the fear of accountability and its inevitable call to action. We painted the listener to be an idea, referring to them as a third party and not as a direct “YOU”. We became grandiose characters and portrayed ourselves as superheroes in a hyperrealistic world. All of these things helped to continue the construction of an invisible wall between art and real life, between stage and seats, between us and you.

The truth is, that wall does not exist.

It was our hope that we could convince you that it did exist and to create a world behind it that you wanted to see more of.. that you would become so infatuated with the idea of this world that you would press your face up against that wall to get a closer look.. to be closer.. that, in fact, many would gather to watch this show.. and as people gathered, we pleaded with you to come to the front of the crowd. We called for you to dance, to move, hoping you would begin to crowd each other until there was no discernible separation between bodies, until you were all one. We asked you to put your hands up, while you fluttered your fingers to give us your energy. When, in fact, we were really asking you to reach to us, closing the gap even further. All of this to get people to allow themselves to lean heavier on that wall. Closer and closer until they would all fall forward through

what had never existed, only to find that they had stumbled into the very world they had given so much power to. They would find themselves standing on the pedestal they built for someone or something else. All the energy, all the love that they had sent our way would now be received by them because they were now standing in our place. This hyper-realistic world built upon very real truths would now be your reality. What was once labeled as a celebration of music could now be rightfully viewed as a celebration of life!

A Brief Summary of the Acts in the Trilogy

Act I “As if We Existed”

With our debut album, we introduced everyone to the characters of “the play”, and the issues/struggles that these characters deal with. The characters are the individual members of SoS, SoS as a whole, and most importantly the audience (most often referred to as “the listener”). The significance of the listener is expressed in the first track of the album in the form of a soliloquy made by the listener as represented by Tonya Combs and reinforced through out the rest of the album. Some of the issues dealt with by the characters include acknowledging and accepting one’s power in creating and sustaining a movement, recognizing and dealing with the pitfalls and triumphs encountered while pursuing

this movement, and other general themes of self-awareness. As the Trilogy evolves, these themes addressed in the first act will be further explored and built upon in acts II and III.

Contextually this album was presented as an introduction to who we are and what we are about both in music and in actuality. We happened to be dealing with many issues that may have been addressed before but have possibly been overlooked, met with resistance or categorized under naïve idealism. The album title itself was meant to pose a challenge to the listener to suspend their disbelief and cynicism in order to treat who we are and what we represent as if it actually existed. This is equally apparent in the use of the word “listen” through out the album. Rather than a demand to be heard, the repeated use of this word was meant to be a constant reminder echoing the sentiments expressed in the album’s introduction, a request to remember the power that the listener holds.

Additional AIWE notes:

- This album is all about building up the fourth wall or the suspension of disbelief. In real life we found people treating their ideals as if they were fairy tales. But when viewed through the fourth wall perhaps they may consider that those ideals may actually exist.
- We chose to create more of a world that people could become lost in something

almost separate from reality, hence no actual picture of us, only artwork.

- Make a documentary called “Into Existence” the listeners guide to as if we existed

Act II “No More Heroes”

As in the case with many second acts, “No More Heroes” is where many of the Trilogy’s “action” will take place. Stylistically there will be more references to modern music, through the use of synths, guns, and present societal atmospheres. All of these will add to the more direct nature of the music and overall higher energy while in true SoS form still exploring epic composition and more innovative and larger soundscapes.

If the first album was an attempt to get audience members into our theater, “No More Heroes” is where we feel free to say now that we have your attention, let’s start the show.

Additional NMH notes:

- The hyper reality and action packed nature of NMH is an attempt to draw the listener in even more to “the fantasy”, reinforcing and further building the fourth wall that was started in AIWE.
- The album itself follows a narrative that sees the rise and fall of the archetypal hero and the the issues that the hero and its community face along the way. By the

end of the album the heroes die.

- Make a documentary called “Secret identities” the listeners guide to No More Heroes

Act III “The 4th Wall”

Following the death of the heroes/SoS, the world/listener finds self sustained strength in the face of what is seemingly hopeless. Death, destruction, apathy, doom & the backlash from prior damage done still exist. But rather than mourn the dead, we choose to celebrate life. After destruction, we rebuild. When doom surrounds us, we give thanks. Action takes the place of apathy and the silence left from the death of our former heroes is filled with the powerful voice of our true heroes, the listener.

Additional T4W notes:

- All about the action that occurs by the listener after the death of SoS.
- The construction of the fourth wall in the previous acts, allowed the people to feel safe and free to invest and believe in the ideas that empower them only to break that wall with this album & show them it's real (not just art).
- Break the fourth wall down both in the sense of bridging the gap between us and the audience and in explaining TLT.
- Include more mess ups & whatnot as devices to break the fourth wall.
- Further explain the trilogy and the

reasons for it and our actions in the CD booklet (see “4word”, “origins”, and “bait & switch”).

- Include the fam/fans in the actual artwork & allow them space to add to the project, both in the booklet and in the music. (see “listener’s notes” and “the listener’s reflection”)
- Include artwork & memorabilia from our past. This is the death of SoS in more ways than one. I want it to feel special to us as well as the listener.
- Introduce something that jars the audience into taking their rightful place as the holders of all the power. (see “in conclusion”)
- Use crowdfunding to further illustrate the power the people have in making our art a reality. (kickstarter campaign)
- Make a documentary called “Breaking Down The 4th Wall” the listeners guide to The 4th Wall

Send this to the Marketing Team at Epitaph:

(releasing our albums like this was going to need support. Prior to enlisting the support of the people to complete the final album, we wanted to make our efforts make sense to the label that released the first two albums. This is what was sent to them in an effort to list our goals with the trilogy and how it could benefit them)

In a marketing sense, what this does

for these album and us as a brand is provides more mysticism to our products therefore more value to what we put out. One thing that we could definitely use more of is this. Especially in this age of the internet breaking down the walls between artists and their audience. It's the value that people put upon our music that will ultimately translate in to how they support it. The lesser the value the less they will support it. With all of the

thought being put into these albums there needs to be more value placed on them. Nowadays it is more important then ever to have something more to offer than just what can be downloaded off of the internet and we hope to establish a whole empire of information and action that can back the product that we put out and therefore immerse the people in a world all its own.

- DiViNCi

Swamburger's Notes

The Listener's Trilogy is a 3 act play that tells the story of a world endangered by it's own inhabitants. Throughout the 1st act, (called: "As If We Existed,") we find the cast, known as Solillaquists of Sound, presenting the vocal stories of the people to an audience, wishing to have the audience interact with the information given, to develop an interest and motivation towards being "alive," living life with higher standards as if those standards existed. The second act, (entitled: "No More Heroes"), then presents an awareness through different soliloquies expressed by naysayers, presented obstacles, and even unspoken predictions on the doom that exists to greet the lively new standards. Often times, these problematic, less encouraging hurdles come from the same mouths that spoke of courage, empowerment, and

positivity. Death becomes an obsession, in the world introduced. Morals, beliefs, faith, dreams, expectation, and iconic leaders fall to their demise. Voices of the people seize to be heard. However, Solilla becomes an inspiration amongst the audience... heroes for hire. The message brings fame to the group but the overall message remains misunderstood. This troubles the "heroic" quartet which inspires them to plan their own death, allowing the onlookers to believe that they are to be the avengers of messages and folks like Solillaquists of Sound. In the 3rd act (labeled: "The 4th Wall"), Solilla is shown breaking the 4th wall of the play to address the audience, telling them to lift their voices and reveal their existence. Lift the veil, the guards, troubles, etc., from the eyes of despair and celebrate without victory over said

failure. Celebrate what? CELEBRATE THE LIVING, LIVING, AND LIFE AS IF YOU EXISTED TO DO JUST THAT.

AIWE

“As If We Existed” is to be looked at as an introduction to a world where controversy, thought, imagination, quality of character, creativity, and the quest for truth and understanding gets the proper attention it deserves. Although folks may try to hide the truth, no one runs from it's presence when presented thoroughly. This album sets the pace, tone, and mood of the thinking man. It creates a set of new societal standards, by challenging the existence of pain and strife, and, daring to be acknowledged as a resource of legit reasoning and comfort. In this world of “AIWE,” the listener, (you), speaks. The words are indeed a soliloquy.

“Sound can be defined as something that can be heard, but in essence is a cycle of vibrations that move through matter. As the listener, I vow to maintain the ability to define these vibrations and therefore amplify them with my ACTIONS. It is in my hands to allow what I hear to fade to silence or be given meaning. As these actions remain, I become the echo that prolongs the life of a sound. And as sound is essentially a movement, ultimately, the fate of a movement lies within me.. the listener.”

This piece of information is designed to inform other listeners on how rational thought takes place in the introduced world.

From this point on, the tracks on “AIWE” are to be looked at as things you may face in life... They come from different perspectives though, not all of the perspectives are from one person. There's an assorted collection of thoughts that is being represented in the music . The information provided towards the “Listener” is to be taken as a soliloquy, told by the Solilla cast. These are stories that have been witnessed, expressed, lived, etc. Some of the information in the songs may hit so close to home that it feels like the cast is taking jabs at your life.. The jabs are there to insight the later breaking of the 4th wall. The cast you see introduced as Solillaquists Of Sound, is to be known as themselves. They are the examples of what actions have taken place after hearing the soliloquies.

Track by track, what we introduce, to collide with the listener's world are as follows:

1. Drugs and their specific markets
2. Existentialism (A philosophy that emphasizes the uniqueness and isolation of the individual experience in a hostile or indifferent universe, regards

human existence as unexplainable, and stresses freedom of choice and responsibility for the consequences of one's acts.)

3. Black and white headlines on hear-say.

4. Artistic expression

5. Revolutionary prowess

6. Personal choice

7. Religion and social constructs

8. The dynamic of male and female leadership

9. Relationships

10. Opinionated folks

Throughout the 3 act play, Swamburger creates a coded sequence of information, connecting specific verses towards an underline theme of celebrating life with the intent to challenge your adversity. Aside from the paralleled views of his group, producing the same outcome, Swam wishes to ensure that a movement of folks will trust that celebration is an answer to problematic situations. In the introduced world, freedom doesn't come with an equation. Swam begins his tale of existence and purpose, hinting at coming from the future and acquiring the knowledge of escaping the woes of modern society.

He explains: "Hear me out a bit before the FUTURE comes around the way to give us back the past we believe is gone but the trail is circular, we're working for a bigger moment BUT, direction cut the children up a filler plus depression in a SUPER song coming from the hand that doesn't write for you and yours~ rather, stupid wars of lost memories."

Swam pleads with folks to understand the importance of the NOW, mentioning that a super song, or, songs of filler content, influenced the culture to become uninvolved and self destructive. "SUPER SONG" also refers to "New Sheriff In Town," in the next act. Since the next act is super hero themed, it seems perfect to use "SUPER SONG" as a phrase of transition. "New Sheriff In Town" gives the example of a song that isn't written for the people. It's a song that expresses a death to everything, thus, creating memories! Ultimately, Solillaquists Is the Sheriff of a lost world:

"Scenery: block's been mopped and robbed of. Lack-lust shown, doubt runs around pub. Routine day, repeat and mock plot. Barflys flock then stopped the sock-hop. Dance to the rhythm of a similar drum. Some never will admit a better feeling we sung, numb to the point of popcorn rock is hip. Burn CD's! Download, cop and quit. Loose lips let

loose on ego trips. Skill decreased heavy when emo hit. No plan for the future leadership. Follow hollow dreams. Model this steelo kit.”

In the video, for “New Sheriff In Town,” there’s a celebration. A celebration of life, still. Also in the video, a kid is introduced, showcasing a REC sign. (<http://youtu.be/rBiOBds3RnI>) He is an integral part to Swam’s message. Swam passes on the message of celebration to him in a song called Doom And Gloom Blues, presented from the future, in the 3rd act.

“They saying, “Man, look at the plan, our land is gone wrong. Doing it by the book is over. Overhead is costly... Paying dues to nature with a failure to predict my lost needs... I need a god and boss, please!” But, I’m like, all the trouble indeed is a sign, celebration is the key to unlocking the feat of unblocking your freedom in line.”

Swam then ignites a fire within the carrier, to help the carrier produce his own worldly knowledge towards celebration. This is hinting that there is another album that helps to complete Swam’s outlook on the “Listener’s Trilogy.” That album is called “Until The Very End.” In “UTVE,” the artist known as Skip, introduces Swam’s mission again and proceeds as

such: (<http://youtu.be/IH7YaxcqESc>)

The visuals promoted in the second act known as “No More Heroes,” play a key role in the breakdown of how the second act is to be heard and viewed. “New Sheriff In Town” was the first video of the group’s career. “Marvel” was the 2nd, and, “Gotham City Chase Scene” was the 3rd. The videos show the succession of the introduced world going from a uniformed appeal towards a more separatist environment, developing a cold, resistant, and distant shoulder. The music follows that distant shoulder towards a climatic ending, telling the story of a very well known, humble, and loved peacemaker, Martin Luther King Jr. Swamburger is shown wearing the face of MLK in the “New Sheriff” video. Swam planned to have it be known that he strives to be a peacemaker. The Non-violence movement would later serve his celebration theory nicely.

The 2nd act is all about a “What If” comic world, stretching the fate of the “AIWE” world and offering a set of consequences. (What If, sometimes rendered as What If...?, is a comic book from Marvel Comics which was published in nine series (volumes). The narrative thread of each series is based on an alternative situation to the one established in the mainstream continuity.

The characters and events in each series are treated as being independent from the mainstream continuity of the Marvel Universe.)

The tracks from “NMH” are to be seen as “what if” moments. They are as follows:

1. Marvel (introduces the “what if” narrators)

2. Harriet Tubman pt. 2 (what if we made the choice to be submissive?)

3. New Sheriff in Town (what if we lost our introduced world?)

4. Gotham City Chase Scene (what if the solilla cast died?)

(The following songs are the predicted outcomes if some of the “What if” questions were answered.)

5. Look (prediction)

6. Popcorn (prediction)

(After the predictions are made, there's a brief moment of reflection... Hence, a soliloquy. “The Curse.”)

7. The Curse (soliloquy)

8. Dolla Dolla (what if progressive change digressed?)

9. The Roots of Kinte (what if courage and passion digressed?)

10. Fittin’ In (what if self esteem digressed?)

11. Death of The Muse (what if we celebrated instead of mourned?)

12. 4 People (what if we broke the 4th wall?)

13. Heroes (what if we started over/what if there were no more heroes?)

14. Solillaquy (the 4-telling)

15. Bulletproof (Swam’s soliloquy... Telling the story of MLK as if he were MLK.)

16. No More Heroes (the illusion of silence) (what if you spoke up?)

As the 2nd act ends, the “Listener,” (you), speaks with an added sense of logic. After acknowledging the “What If” moments, you are forced with a decision to become the sole controller of your livelihood. Will you become the action of progression, or, will you pretend as if the whole play was just a mere attempt, from a music group, to entertain your 5 senses?

During the 2nd act, Swamburger’s underlining message transforms into a character known as Luke Cage, to reaffirm the initial point of his movement. Comics become the language of his philosophy.. However, he still pushes the aspect of being from the future, ensuring the folks of his return with valid information towards ridding of adversity through celebration.

Marvel- “Seeking another mother to nurture your fathered time and time again.”

Harriet Tubman (part2)- “Past where are you now see? Negligent of a new injury, a wound I carry upon belief. Beyond my now I walk asleep. Honestly I’m an old friend of time. I used to be ahead of mine until the day I killed my end. Live to walk in circles again.”

Swam bridges the lyrics in “Marvel” to “Gotham City Chase Scene,” promoting from a Luke Cage demeanor, that he wants to save the world from themselves, simplifying the means of how it can be done.

“I don’t wanna save the world from evil, I wanna save the world from themselves... to recognize we are the obstacles. Hard to believe you would need x-ray opticals to be a light to the Nightshade. Likely, I’m for hire, heroes retired.”

Helpful info to connect worlds, references, and concepts of the writing: Nightshade history: During the Superman/Batman story arc “Public Enemies”, Nightshade was, for a brief time, under the control of Gorilla Grodd, trying to capture Superman for a billion-dollar reward. This was part of a grouping of super-powered individuals, most villains, also brainwashed by Gorilla Grodd. Grodd is a hyper-intelligent

telepathic gorilla with the power to control the minds of others. Grodd is also seen in the Superman/Batman arc “Public Enemies” (Superman/Batman #1 – #7) controlling numerous villains and heroes in order to take down Superman and Batman for the prize of one billion dollars offered by then U.S. President Lex Luthor. Despite his use of foes such as Mongul, Solomon Grundy, Lady Shiva, and Nightshade, Batman is able to deduce the mind behind the attacks and they quickly dispose of Grodd.

Perhaps you can see similarities in the Marvel and Gotham City Chase Scene videos, relating to the story of Grodd’s attempt to rule the humans with Solilla’s capture and death. Perhaps you can see that Nightshade is the evidence of adversity, and Luke Cage is the proof of the will to rid of it. Even the visuals from the artwork in the 2nd act play a role towards the connections being made. When Nightshade meets Luke Cage.... Nightshade used ROBOTS to take over the Harlem protection rackets, but was defeated by Power Man (a.k.a. Luke Cage) and Iron Fist.[5] However, in the cover art for the 2nd act, the robots represents conformity and the Solilla cast is the suggested heroic substitute. In the 3rd act, known as “The 4th Wall,” Swam exits the character of Luke Cage and the walls of the play to deliver a

more direct approach. In fact, the whole group breaks the 4th Wall together. The Celebration theme is showcased throughout multiple songs. “You” are the definite target of this message. No more hints or clues. The 4th Wall is no longer valid. There is no play, there’s just you, us, and our choice. The Solilla cast sees the 3rd act as a chance to enhance the connection between audience and message. No bow or applause is needed, just the ACT of celebrating life.

Before Swam completely retreats from the play, he leaves gems behind in the song “Total Reclaim.” Swam warns folks of an alliance of children doing good but, giving sound advice of being careful not to shut out their presence by way of argumentative perspectives.

“Luck’s up. Clue me this... How you feel about the obvious?
The passive appetite for knowledge fits I can tell when the clock strikes 12
you don’t know what time it is. Who’s house?
Are you a constellation prize to a conglomerate
Or do you make a point of facing limitation with a sky conduit?
You can use my coattails, I’m all in.
Now, our troubles evolve past the watchmen
Tower the talk and over power fault and lost men.
Choose a benefit, pick a syndicate,
now let’s march in unison to heaven and back
Fetch water from the clouds cause the ocean is black
Star child’s the focus, we all kin.

Protect the youth fam, from all gen.
It ends with you, the show begins.
Everybody grab a relative or something.
Tell em the age of the eagle is here, elemental evidence of another year.
Who wants free? The Calvary of a new generation of action begins.
Stay open minded. Determine the guidance of an alliance made of children.
Be it crystal, be it rainbow, be it indigo, be it star.... We know who you are!”

Lastly, pay attention to the order in which the alliance of children is mentioned..

(C)rystal
(R)ainbow
(I)ndigo
(S)tar

C.R.I.S.

This relates to the KRIS in “New Sheriff’s” lyrics...

“Kids turn tricks like Kris on Christmas. Crime and little fishes...”

Here, Swam attempts to code the meaning of christ like, or, godly kids becoming tricksters... Toying with the idea that the reason the kids do crime is because they’re bored with the simple nature of regular folk. Thus, they become Godly criminals. Although they have the capacity to defeat adversity, they choose not to, in the “What If” world of the 2nd act. The connection between God and child of god is

implemented in referencing the kids doing something like Kris (Kringle). The name “Kris Kringle” is a mispronunciation of the German name; the actual German figure is called “Christkind”, “Christkindchen” or “Christkindl” and is derived from the earlier Christkindl, which was introduced by Martin Luther. All of the German names mean “Christ child” and originally refer to the new-born Jesus.

The letters C and K within CRIS and KRIS have significance as well... It has to do with the many interpretations of KRISTKINDL. (Christkindl) The relation of C and K are also staples in the name. Martin Luther comes back in the picture too... This is how they relate:

“I was born (Michael) King, pushing hip in 29, son of a preacher mind with the same name as he until at 39, he legally dropped it and changed it to honor a German protestant (Martin Luther).” There’s more coded messages to be found throughout the entire “Listener’s Trilogy,” but, these are some of the bigger pictures to help guide how to get more in depth with this 3 act play put on by the cast known as Solillaquists of Sound. Good day and Goodnight!

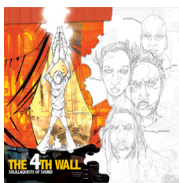
- Swamburger



As if We Existed
2006



No More Heroes
2009



The 4th Wall
2013/2014

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A.T.D.S.