

**SWANS LAKELESS Transcript**  
**April 23, 2021**

Text by Shannon Lumpkin  
Adapted for Swans Lakeless at [Roulette](#)

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00:00:27,600 --> 00:00:30,600  
[pulsing drone]

00:00:30,600 --> 00:00:35,760  
We live in a state of precarity because  
we live disabled in a capitalist society.

00:00:39,360 --> 00:00:45,880  
We live on a fixed income that often cannot afford  
the rent and there's a deadly disconnect,

00:00:45,880 --> 00:00:48,880  
and we're left to be homeless

00:00:50,800 --> 00:00:58,360  
The cops, they exist to protect you from us  
once we are there and some of them know it.

00:01:01,000 --> 00:01:06,280  
We're excluded from a right to live peacefully  
while healing, even when that healing is chronic

00:01:07,520 --> 00:01:13,560  
and because the American job market moves at  
speeds where the colors blur all alongside one another

00:01:13,760 --> 00:01:19,640  
like sound waves bopping and weaving,  
like Jack Black, avoiding the landing

00:01:19,640 --> 00:01:22,920  
of a physical face to fist confrontation.  
[sound of subway train overhead]

00:01:22,920 --> 00:01:30,280  
In capitalism, I haven't found

a way, not since losing my leg,

00:01:30,280 --> 00:01:40,520

to jump — [underlying drone of traffic]  
to fight and tussle, to compete, to earn, to win.

00:01:42,400 --> 00:01:51,320

Everyone asks. While I ponder, a punch lands.  
It's the Social Security Office, the institution

00:01:52,600 --> 00:01:56,520

responsible for holding up people like me,  
affected by major medical traumas at some point

00:01:56,720 --> 00:01:59,320

between birth and life.  
[traffic merges with pulsing drone]

00:02:01,880 --> 00:02:05,680

Humans on a path of chronic healing.  
[traffic noise, engine phase change]

00:02:05,680 --> 00:02:08,680

We're some of the people who can see the structure.

00:02:10,880 --> 00:02:16,960

And we're bonded to the labor market,  
in that we are not there.

00:02:16,960 --> 00:02:20,400

[traffic increases] [bird trills]  
[distant sound of people]

00:02:23,320 --> 00:02:26,320

Six of Cups is what it is really about.

00:02:31,480 --> 00:02:37,520

[birds increase] [muffled voices]  
[engines rev at a distance]

00:02:41,920 --> 00:02:49,040

[sound of the city swells]

00:02:54,160 --> 00:03:03,080

[overhead train rumbles]  
[metal gate whines, feet shuffle]

00:03:08,800 --> 00:03:15,360  
[pulsing drone returns]

00:03:20,560 --> 00:03:24,600  
[pulse slows, raising in pitch]

00:03:27,880 --> 00:03:30,880  
[all sound recedes]

00:03:39,400 --> 00:03:44,680  
[long breaths fade in]

00:03:44,800 --> 00:03:47,800  
[twinkling synth begins]

00:03:49,480 --> 00:03:53,920  
[synths twinkle and undulate]

00:03:53,960 --> 00:04:01,400  
[breath returns]

00:04:04,280 --> 00:04:25,680  
[synth and breath intertwine]  
[volume increases]

00:04:37,120 --> 00:04:45,320  
[high frequency feedback]

00:04:47,760 --> 00:04:55,360  
[sounds of breath, synth and feedback intertwine]

00:05:16,400 --> 00:05:41,400  
[upbeat rhythmic music enters suddenly]

00:05:58,280 --> 00:06:10,920  
[synth melody returns and rhythm slows]

00:06:18,000 --> 00:06:24,640  
Narrator: A performer enters and the small crowd  
gathers and follows like wolf puppies.

00:06:25,400 --> 00:06:32,280  
Safe home, expressing it, here.  
Busy, focused, calm, and grounded.

00:06:32,280 --> 00:06:39,800  
♪ Safe home, expressing it ♪  
♪ here, busy, calm, focused and grounded ♪

00:06:40,240 --> 00:06:47,360  
♪ Safe home, expressing it ♪  
♪ here, busy, focused, calm, and grounded ♪

00:06:47,760 --> 00:06:57,320  
♪ Safe home, expressing it ♪  
♪ here, busy, focused, calm, and grounded ♪

00:07:04,600 --> 00:07:10,640  
The giant industrial gas heater has been turned  
off by the owner in retaliation for starting a union

00:07:14,560 --> 00:07:17,560  
and that's why they are all here gathered

00:07:19,880 --> 00:07:25,040  
to raise money for the pizza with anchovies that  
the lawyer is eating on the reclaimed orange pleather couch

00:07:26,080 --> 00:07:32,080  
Narrator+Odin: [chanted] No landlords, no cops,  
these evictions have to stop. No landlords, no cops

00:07:32,080 --> 00:07:37,280  
♪ these evictions have to stop. No landlords,  
no cops, these evictions have to stop ♪

00:07:37,400 --> 00:07:40,360  
♪ The landlords have a problem  
on their hands ♪

00:07:41,720 --> 00:07:46,160  
[continuous evolving rhythmic music]

00:07:47,680 --> 00:07:53,080  
♪ Because the usury of others' labor value

to pad one's own lifestyle ♪

00:07:53,320 --> 00:07:56,560

Odin: [singing, in left and right speakers] has  
been canceled / has been canceled...

00:07:56,640 --> 00:07:57,880

Narrator: has been cancelled

00:07:58,560 --> 00:07:59,640

along with the rent.

00:08:01,280 --> 00:08:04,000

♪ The usury of others' labor value ♪

00:08:04,360 --> 00:08:06,680

♪ to pad one's own lifestyle ♪

00:08:09,280 --> 00:08:10,600

Narrator+Odin: has been [Odin joins] canceled

00:08:11,520 --> 00:08:12,520

Narrator: along with the rent.

00:08:14,680 --> 00:08:20,920

[rhythmic music continues]

00:08:23,280 --> 00:08:27,480

[low frequency feedback weaved into music]

00:08:32,520 --> 00:08:35,520

[all sound recede except rhythm, tempo increasing]

00:08:36,960 --> 00:08:43,080

[staccato, open throat voice enters]

[rhythm fades]

00:08:45,440 --> 00:08:49,640

[improvised percussion and voice]

00:08:51,960 --> 00:08:58,360

[trill of flute rises from the improvisation]

00:08:59,280 --> 00:09:06,680

[vocalization calls out and recedes]

00:09:08,000 --> 00:09:15,800

[continued improvisation voice, flute, trumpet, percussion]

00:09:20,440 --> 00:09:26,440

[guttural voice and trumpet swell]

00:09:32,000

[ethereal synthesizers join]

00:10:15,960 --> 00:10:27,160

[upbeat rhythmic composition enters, low in mix]

00:10:56,400 --> 00:11:11,080

[chanting in call and response]

♪ ooh, whoa (ooh, whoa), yeah (yeah) ♪

♪ CANCEL THE RENT (cancel rent) ♪

00:11:12,360 --> 00:11:20,160

[chanting, improvisation held in synth composition]

00:11:52,600 --> 00:12:00,120

[All sounds fade except chanting]

♪ ooh, whoa (ooh, whoa), yeah (yeah) ♪

♪ CANCEL THE RENT (cancel the rent) ♪

♪ CAN'T PAY THE RENT (cancel rent) ♪

00:12:02,680 --> 00:12:06,560

[chanting stops]

[synth glisses from low to high pitch]

00:12:08,480 --> 00:12:17,240

♪ Odin moves across large metal panels ♪

00:12:17,240 --> 00:12:21,680

♪ to a table with the word ♪

00:12:21,680 --> 00:12:26,520

Odin moves across large metal panels  
to a table with the word CURSELESS

00:12:26,520 --> 00:12:29,520

(♪ curseless ♪) sitting on it

(♪ sitting on it ♪)

00:12:30,480 --> 00:12:32,600  
Odin: A neon sign sits in a mirage

00:12:32,600 --> 00:12:37,960  
A neon sign sits in a mirage  
(♪ a neon sign sits in a mirage ♪)

00:12:39,200 --> 00:12:44,200  
Odin: An able-bodied man walks by  
and sits next to them

00:12:44,200 --> 00:12:46,120  
♪ an able bodied man walks by ♪

00:12:48,720 --> 00:12:50,280  
♪ and sits next to them ♪

00:12:50,280 --> 00:12:58,680  
Odin: ♪ an able-bodied man / sits next to them . . . ♪

00:12:58,680 --> 00:13:01,560  
The noise, the shaking interrupts the travel

00:13:01,560 --> 00:13:04,160  
Odin's travel  
(♪ Odin moves ♪)

00:13:06,480 --> 00:13:08,000  
The noise, the shaking interrupts

00:13:09,000 --> 00:13:11,200  
Odin: The noise, the shaking  
interrupts Odin's travel

00:13:11,200 --> 00:13:12,480  
curseless

00:13:12,480 --> 00:13:14,720  
He travels on to get his ice cream.

00:13:14,880 --> 00:13:17,200  
Odin: The shaking interrupts

Odin's travel

00:13:17,200 --> 00:13:21,040

♪ Odin moves ♪

00:13:22,800 --> 00:13:28,280

Odin: the man stops as if  
he has heard something

00:13:29,560 --> 00:13:36,240

in confusion at the presence of another . . . and  
then that confusion sinks in, and he travels on

00:13:36,240 --> 00:13:38,040

towards his ice cream

00:13:40,680 --> 00:13:42,000

but the ice cream has melted

00:13:43,760 --> 00:13:50,680

into the mirage

it doesn't matter though because he seems... determined?

00:13:53,240 --> 00:13:55,560

and then they

00:13:56,400 --> 00:13:57,680

travel on

00:14:06,200 --> 00:14:14,800

♪ The metal planks clank and absorb ♪

♪ they travel on oblivious / the sudden steps ♪

00:14:15,240 --> 00:14:20,760

♪ with the certainty that he makes ♪

00:14:20,760 --> 00:14:24,000

♪ The able-bodied man plays  
video games ♪

00:14:24,360 --> 00:14:26,400

Odin: The able-bodied man plays video games

00:14:28,080 --> 00:14:30,880



♪ He tries to escape the discomfort ♪

00:14:30,880 --> 00:14:32,000

Odin: Because he notices Odin

00:14:32,040 --> 00:14:36,760

♪ as he has noticed Odin ♪

00:14:40,960 --> 00:14:43,960

[singing fades]

[low feedback calls out and fades to silence]

00:14:59,040 --> 00:15:14,000

[reverberent saxophone calls out]

[electronically processed voice joins in duet]

♪ ooh ♪

[percussive knocking]

00:15:45,720 --> 00:15:58,920

Odin: Dear Letitia James, I'm writing to you  
as a trans amputee, activist, organizer,

00:15:58,920 --> 00:16:05,160

and stink-face maker

00:16:05,160 --> 00:16:17,000

and a cancer survivor, breathing-life Bohemian  
Waxwing and a target of unnecessary violence.

00:16:17,000 --> 00:16:26,880

By Prince, I mean Prince Blue Line Gang Jay.

00:16:54,520 --> 00:17:11,920

[dark sonic textures materialize]

00:17:16,880 --> 00:17:27,080

[saxophone trills and flutters]

00:17:33,640 --> 00:17:38,960

Bohemian Waxwing's False Imprisonment

00:17:39,080 --> 00:17:44,320

At all pertinent times, Prince Blue Line Gang Jay

and the New York City Police Department were aware

00:17:44,400 --> 00:17:49,360

that there was no basis of claim for Bohemian Waxwing's wrongful arrest.

00:18:00,320 --> 00:18:06,120

Odin was held in custody for over 20 hours, some of which they spent in jail without medical care

00:18:06,120 --> 00:18:11,480

for their injuries sustained due to Prince Blue Line Gang Jay's deliberate indifference towards

00:18:11,480 --> 00:18:13,200

the care of Bohemian Waxwing.

00:18:18,200 --> 00:18:23,800

Odin was put in the ankle shackles as well as handcuffs, and deliberately disabled when

00:18:23,800 --> 00:18:28,240

Prince Blue Line Gang Jay violently removed Bohemian Waxwing's leg.

00:18:34,920 --> 00:18:40,600

Upon information and disbelief, at all pertinent times, Prince Blue Line Gang Jay and the

00:18:40,600 --> 00:18:46,240

New York City Police Department, as well as Anonymous Police Officers one through three,

00:18:46,280 --> 00:18:58,360

their agents, servants, and employees violated Odin's rights under 42 USC Section 1983 by pursuing a policy,

00:18:58,400 --> 00:19:07,080

practice, and custom demonstrating decisions and/or deliberate indifference that allowed for

00:19:07,080 --> 00:19:13,600

the repeated assault of Odin by Prince Blue Line Gang Jay, as well as repeated denial of adequate

00:19:13,600 --> 00:19:18,720  
medical attention and treatment, in acting with deliberate indifference to claimant's health, and

00:19:18,720 --> 00:19:22,800  
by acting with deliberate indifference to protect Bohemian Waxwing's safety.

00:19:26,800 --> 00:19:34,600  
[swishing synthetic wind speeds up and slows]

00:19:44,800 --> 00:19:51,640  
Okay, so those are the words I wished I had said. But instead, it was much more like —

00:19:54,120 --> 00:20:01,240  
Confined, Bohemian Waxwing strikes at the caged window car door like a corner kick — plastic,

00:20:01,480 --> 00:20:06,160  
crush, slam and thump with his one flesh leg.

00:20:06,360 --> 00:20:10,360  
The door flies open, and they fly to the inside of the vacuum, and are immediately

00:20:10,360 --> 00:20:12,080  
tackled by a gaggle of Blue Jays.

00:20:16,240 --> 00:20:24,040  
[blue jay sounds] [crackling fire] [spring peepers]

00:20:34,440 --> 00:20:47,960  
[field recordings blend with distant ambient drone]

00:21:22,480 --> 00:21:31,400  
[fire crackling] [atmospheric soundscape]

00:23:10,840 --> 00:23:28,960  
[synthetic wind] [singing bowls]

00:24:50,000 --> 00:25:00,000  
[airy, spraying sounds fade and recede]

00:25:46,720 --> 00:25:48,320  
I'm sorry you feel that way.

00:25:50,000 --> 00:25:51,320  
[sirens emerge from soundscape]

00:26:10,920 --> 00:26:13,840  
How might I make you feel  
more comfortable in my presence?

00:26:39,600 --> 00:26:42,880  
Those are the words I wished I had said,  
but instead it was much more like:

00:26:46,000 --> 00:26:52,240  
ellipsis . . .

00:26:52,240 --> 00:26:56,400  
and my shame is looking at your shame is seeing  
through my shame is looking at your shame

00:26:56,400 --> 00:26:57,320  
is seeing through me.

00:26:58,000 --> 00:27:00,640  
[distant, harmonic synthesizer music enters]

00:27:04,920 --> 00:27:10,240  
And then my shame is looking through your shame  
seeing through my shame is looking through

00:27:10,240 --> 00:27:10,640  
your shame.

00:27:19,000 --> 00:27:28,600  
My shame is looking at your shame.  
And your shame is seeing through my shame.

00:27:30,400 --> 00:27:34,440  
And my shame is looking at your shame

00:27:34,440 --> 00:27:39,080  
Then I guess those shames are seeing

through both of us.

00:28:05,080 --> 00:28:12,000

It was like I was wobbling in the wind while trying to explain why I had to adjust myself in public

00:28:13,120 --> 00:28:16,880

He wouldn't listen.

00:28:20,800 --> 00:28:26,600

Imagine being on stilts focusing on your balance and someone comes at you, big,

00:28:26,600 --> 00:28:28,800

and says 'don't touch my stick'

00:28:29,280 --> 00:28:35,520

So what do you do? You yell. I was trying to yell at him, "I can't walk." And he says to

00:28:35,520 --> 00:28:40,560

"get your hands out of your pockets" and I'm afraid all of a sudden, so he says "back up."

00:28:40,560 --> 00:28:41,680

I step to him.

00:28:53,960 --> 00:28:56,960

[electronic music intensifies]

00:29:04,560 --> 00:29:11,000

He didn't understand that gravity seemed to pull me sideways, like the wind ought to,

00:29:13,000 --> 00:29:21,040

there's just a slow weight, and inside of it, a balance —

00:29:21,680 --> 00:29:23,920

I'm falling

00:29:29,800 --> 00:29:32,800

[music slows, distorts]

00:29:51,720 --> 00:29:59,280  
Slow motion drowns out everyone around me. All  
there are bright lights swishing as if brushed and

00:29:59,280 --> 00:30:06,480  
dark red but there's nothing, just me and his  
demons and perhaps he's already begun to

00:30:06,480 --> 00:30:14,960  
understand mine, and that's why my shame is  
looking your shame is seeing through my shame.

00:30:14,960 --> 00:30:19,200  
It's like, my shame was looking at his shame and  
his shame was looking at my shame, and then our

00:30:19,200 --> 00:30:21,400  
shames like exploded at one another.

00:30:28,920 --> 00:30:30,680  
Except

00:30:31,440 --> 00:30:39,800  
in the explosion, it's like his arms  
became shrapnel that actually hit me,

00:30:39,800 --> 00:30:41,360  
and, like, went inside.

00:30:47,560 --> 00:30:54,320  
My face is in the concrete, and my ear is  
hot and ringing, stinging.

00:30:57,200 --> 00:31:00,200  
[sound becomes dense, claustrophobic]

00:31:06,280 --> 00:31:12,400  
I'm trying to catch my breath and I can't move.  
I'm trapped, confined, held down.

00:31:15,880 --> 00:31:17,920  
You're stopping me

00:31:17,920 --> 00:31:23,440

I cannot take control of my body  
because it is literally in your hands.

00:31:24,920 --> 00:31:26,520  
Sometimes I worry if you're  
intending to hurt me,

00:31:26,520 --> 00:31:27,680  
and right now I wonder.

00:31:32,680 --> 00:31:39,200  
[street sound, siren cuts through]

00:32:00,080 --> 00:32:04,600  
So it was just like me and his demons,  
and perhaps that's why I guess he's already

00:32:04,600 --> 00:32:06,240  
begun to understand mine.

00:32:13,560 --> 00:32:14,400  
But perhaps not.

00:32:19,920 --> 00:32:26,160  
Perhaps he looks at my leg, and when his words  
are dispelled — and he looks at my disability

00:32:26,160 --> 00:32:32,040  
as if he knows that it's going to be left to fend for  
itself, after he smacks it with his anger

00:32:32,040 --> 00:32:40,280  
or his hurt and with his own trauma,  
and blood-red desperate need to control.

00:32:44,240 --> 00:32:50,600  
He can't figure out my gender,  
and that scares him I feel,

00:32:50,600 --> 00:32:53,400  
and he wants to know  
my sex, and we fight

00:32:53,400 --> 00:32:59,680

like a married couple after years of abuse.  
There's something about me he likes,

00:32:59,680 --> 00:33:04,520  
and by hour 10 we begin to get  
to know each other.

00:33:04,520 --> 00:33:08,440  
We dance. He pulls on my arm, and I pull back.

00:33:08,520 --> 00:33:11,120  
He trips me and threatens to turn  
the sound on because I cry.

00:33:12,720 --> 00:33:17,160  
I ask him if his father knows  
where he is and what he is doing

00:33:20,800 --> 00:33:27,200  
[rhythmic electronic music]

00:33:53,440 --> 00:33:56,120  
Odin begins to glue the planks together

00:33:56,120 --> 00:34:03,560  
♪ Odin begins to glue the planks together ♪

00:34:04,640 --> 00:34:08,160  
Odin: As the planks are stacked and then pulled  
apart by Odin

00:34:08,160 --> 00:34:11,480  
♪ As the planks are stacked  
and then pulled apart by Odin ♪

00:34:11,480 --> 00:34:14,360  
Odin: they sound off  
♪ They sound off ♪

00:34:17,720 --> 00:34:22,080  
♪ Complicit, complicit ♪

00:34:23,880 --> 00:34:27,240  
Complacency kills



00:34:27,600 --> 00:34:29,840

♪Complacency kills ♪

00:34:30,400 --> 00:34:31,760

The planks get piled up

00:34:32,000 --> 00:34:40,800

♪ Complicit, complicit, complacency kills. ♪

00:34:42,960 --> 00:34:45,200

Odin begins to glue the planks together,

00:34:45,200 --> 00:34:47,800

and the planks get piled up.

00:34:48,440 --> 00:34:54,080

Odin: The people united will never be defeated.

00:34:54,400 --> 00:34:59,120

♪The people united will never be defeated♪

00:35:00,120 --> 00:35:01,720

Odin: The people

00:35:01,760 --> 00:35:03,680

United

00:35:04,280 --> 00:35:05,040

Odin: will never be

00:35:05,480 --> 00:35:06,160

defeated.

00:35:07,360 --> 00:35:14,760

The planks pile up. They reach the ceiling.

00:35:16,640 --> 00:35:25,960

As the planks are unstacked and then  
pulled apart, they sound off

00:35:28,360 --> 00:35:33,320

Odin begins to build  
a modest super home

00:35:33,400 --> 00:35:36,840  
with these materials.

00:35:39,160 --> 00:35:44,640  
The colors reflect from one another:

00:35:45,880 --> 00:35:47,680  
translucent,

00:35:49,840 --> 00:35:52,080  
supertite,

00:35:55,000 --> 00:35:57,040  
mirrored.

00:35:58,760 --> 00:36:01,760  
[electronic music]

00:36:24,280 --> 00:36:30,800  
Prince Blue Line Gang Jay cries out.

00:36:30,800 --> 00:36:32,000  
[breathing]

00:36:32,000 --> 00:36:33,320  
He sings:

00:36:35,000 --> 00:37:30,280  
[open throat, choral screaming]

00:37:33,720 --> 00:37:48,080  
[electronic music]

00:38:12,040 --> 00:38:18,040  
We live in a state of precarity because we  
live disabled in an imperialist,

00:38:18,040 --> 00:38:24,080  
white supremacist, capitalist, patriarchy.

00:38:24,320 --> 00:38:32,920  
We live on a fixed income that often cannot afford  
the rent, and it makes a deadly disconnect.

00:38:45,200 --> 00:38:49,760  
We're excluded from a right to live

00:38:49,760 --> 00:38:54,760  
peacefully while healing, even  
when that healing is chronic

00:38:58,520 --> 00:39:03,760  
because the American job market  
moves at speeds where the colors blur

00:39:03,760 --> 00:39:07,200  
all alongside one another, like  
sound waves bopping and weaving

00:39:08,720 --> 00:39:13,920  
like anyone avoiding the landing of a  
physical face-to-first confrontation.

00:39:13,920 --> 00:39:16,920  
in capitalism, I haven't found a way

00:39:19,680 --> 00:39:22,680  
[electronic music builds]

00:39:28,840 --> 00:39:33,640  
to fight and tussle, to compete, to earn, to win.

00:39:36,000 --> 00:39:38,200  
[Odin's voice disintegrates in rhythmic distortion]

00:39:49,920 --> 00:39:56,120  
♪ a deadly disconnect ♪ [rhythmic distortion]

00:40:05,920 --> 00:40:11,480  
♪ and that healing is chronic ♪

00:40:11,480 --> 00:40:16,120  
[words disintegrate and reform as electronic music]

00:40:16,120 --> 00:40:19,120  
and that healing is chronic

00:40:20,680 --> 00:40:24,520  
Yours is too, you just don't yet know it  
♪ When will this end? ♪

00:40:25,200 --> 00:40:29,680  
I wonder if we're about to realize  
this pandemic is chronic.

00:40:32,320 --> 00:40:37,080  
That it's terminal  
to what we know.

00:40:38,720 --> 00:40:44,400  
While I ponder a punch lands.  
It's the Social Security Office,

00:40:44,400 --> 00:40:52,440  
the institution responsible for holding up people  
who are affected by major medical traumas like mine.

00:40:56,160 --> 00:41:02,800  
[words dissolve and form sonic texture]

00:41:07,320 --> 00:41:11,120  
Unspoken definition  
tells us that

00:41:11,120 --> 00:41:14,080  
disability means that

00:41:14,080 --> 00:41:16,760  
Time is different  
[words slow and pitch]

00:41:17,640 --> 00:41:20,280  
Paced out differently

00:41:22,880 --> 00:41:26,280  
Sometimes I think disability means paced out differently  
[words distort and resurface]

00:41:26,520 --> 00:41:33,280  
Now the experience is that billions are  
simultaneously exposed to death and disability

00:41:33,280 --> 00:41:38,400  
a bunch of humans on a  
path of chronic healing

00:41:39,120 --> 00:41:44,080  
and we're some of the people who see the  
scaffolding of our

00:41:44,120 --> 00:41:47,680  
collectively

00:41:47,960 --> 00:41:50,880  
visioned

00:41:51,000 --> 00:41:53,240  
push.

00:41:57,960 --> 00:42:00,960  
[electronic rhythms reform]

00:42:03,960 --> 00:42:06,960  
♪ weaving, weaving ♪  
[emerges from the rhythm]

00:42:19,880 --> 00:42:22,880  
[birds return]

[all sounds fade except synthetic organ drone]

[organ drone stops and echoes into the silence]