



**TIMUR AND THE DIME MUSEUM**

***COLLAPSE: A POST-ECOLOGICAL REQUIEM***

MARCH 27 – 29, 2014 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

**CaLARTS**

# TIMUR AND THE DIME MUSEUM

## COLLAPSE: A POST-ECOLOGICAL REQUIEM

Music and Text by **Daniel Corral**

Video Design and Engineering by **Jesse Gilbert**

Costume Design by **Victor Wilde** and **Bohemian Society**

Lighting design by **Tony Shayne**

Performed by **Timur and the Dime Museum**

Produced by **Beth Morrison Projects**/Creative Producer, **Beth Morrison**

### **CAST**

Lead vocals by **TIMUR**

Keys, accordion, samples, vocals by **Daniel Corral**

Drums by **Andrew Lessman**

Electric guitar, vocals by **Matthew Setzer**

Electric bass, vocals by **David Tranchina**

Live camera and content creation by **Sandra Powers**

Costume designer assistants by **Kaitlin Weichsel** and **Angel Olivine**

### **ADDITIONAL PRODUCTION CREDITS**

Time-lapse sequence by **Matthew Setzer**

The development of *COLLAPSE* is supported in part by Elisha Wiesel with additional support from Abby Sher, Ronnie Rubin, Richard Braun, Anne Harley and Delora Donovan.

Official Spirits Sponsor: **Tito's Handmade Vodka**

Official Mixer Sponsor: **Fever-Tree**

REDCAT Lounge performers:

March 27 – The Goodnight Ladies

March 28 – Ketchup Soup

March 29 – Jocelyn Raulston and Steven Van Betten

**Timur and the Dime Museum** would like to extend special thanks to Mark Murphy and the REDCAT staff, Beth Morrison and BMP staff, California Institute of the Arts, David Rosenboom, Skinny Puppy, HYPERIUM Conservatory, ALOUD, Bootleg Theater, Sandra Powers, George Lugg, Randy Lakeman, Miranda Wright, Yuval Sharon, Christopher Rountree, Grant W. Barnes, Erika Larsen, Kristian Hoffman, Shana Nys Dambrot, Dana Ross, Chris Nichols, Veronika Krausas, Matthew Setzer's mom and dad, Jesse Gilbert, Victor Wilde, Bohemian Society, Kaitlin Weichsel, Angel Olivine, Genevieve Birchman, Denis and Debbie Corral, Anne LeBaron, SASSAS, Cassia Streb, and Leslie Thomas.

This event is part of REDCAT's Radar L.A. Artist in Action Program, with support from ArtPlace America

SUPPORTED BY

**ARTPLACE**

## ***COLLAPSE: A Post-Ecological Requiem***

- I. INTROIT: Ecophagy
- II. KYRIE: Goddamn the Atlantic Salmon
- III. GRADUAL: The House of Moloch
- IV. TRACT: Pacific Gyre Holiday
- V. DIES IRAE
  - i. Demon Chora\*
  - ii. Onkalo
  - iii. Yucca Flat Thistle Tea
- VI. CREDO: Cobalt Blues
- VII. OFFERTORY: Leviathan in Excelcis
- VIII. SANCTUS: Honeybee, Come Home
- IX. AGNUS DEI: Fertilize My Heart
- X. LUX AETERNA: The Hour of the One and Only
- XI. LIBERA ME: Heat, Beat, and Treat
- XII. IN PARADISUM: Chora, Adored

\*The text for *Demon Chora* is taken from the *International Nuclear Event Scale*, created by the International Atomic Energy Agency.

### **COMPOSER'S NOTE**

*COLLAPSE* is a post-ecological requiem for the natural world that humanity has irreversibly scarred in its pursuit of progress. Based on a traditional requiem mass, each song reflects on past, current, and impending environmental disasters caused by our dysfunctional stewardship of this planet's resources. Though there may be a politically and economically charged debate over the ramifications of each disaster, the events discussed throughout this work are all well documented historical events.

Some songs are darkly satirical, while others are more direct. The panoptic stylistic leaps and bounds of *COLLAPSE* may at first seem incongruous with the morose nature of a requiem, but their intention is to portray a richer, more complex relationship to mortality, and the mortal limit we seem to be bringing this planet to. The libretto and staging of *COLLAPSE* continue to follow the purpose and ritual of a requiem, though it will be a much wilder ride.

The character of Moloch is woven through *COLLAPSE*. This is the industrial Moloch of Ginsberg or Lang—a sort of symbolist, fascistic meta-being comprising and inspiring mankind's relentless progressive drive. On the surface one can identify in allegiance to or defiance of Moloch, but it is us—it is the city, it is everywhere you are.

In the end, what is it that is dying? Is it the planet? Is it the perceived ecological homeostasis that has nurtured us, and that we endow with such sentimentality? Is it us? *COLLAPSE* is a story of impermanence, including the impermanence of humanity's ecological hegemony on this spaceship earth. Everything blooms and withers, but it is not dying. —Daniel Corral

## ABOUT THE TIMUR AND THE DIME MUSEUM

Post-punk band **Timur and the Dime Museum** fuses alternative indie, rock and contemporary classical sounds with a Bjork-like fierceness and The Residents theatricality. Formed in 2010 for a collaboration with the Klaus Nomi songwriter Kristian Hoffman, the band is led by the opera singer TIMUR, described by *LA Weekly* as “brilliant architect of tension.” After their successful debut on the prestigious ALOUD series in L.A. and an appearance on “America’s Got Talent,” they went on to open for such stellar artists as the Tiger Lilies, The Red Paintings, and Mucca Pazza. They were featured at the 2013 REDCAT Gala with Jack Black, NYC’s Joe’s Pub, LA’s House of Blues, LAX Festival 2013 and the Krampus L.A. Festival. The band’s stunning intensity brings unconventional songs to cure the new depression with a bohemian attitude, combining the voice of TIMUR with guitar, bass, accordion, keys and drums. T&DM collaborated with member Daniel Corral on *Zoophilic Follies* at NOW Festival at REDCAT; multimedia hyper-opera *Crescent City* by Anne LeBaron and the Industry L.A.; and in 2013 as part of the inaugural PROTOTYPE Festival at HERE Arts Center. Upcoming performances include Miami Light Project and Operadagen Festival. [timurandthedimemuseum.com](http://timurandthedimemuseum.com)

## BIOGRAPHIES

**Daniel Corral** is a composer and multi-instrumentalist born and raised in Eagle River, Alaska. His music is a rich collusion of styles, constantly blurring the boundaries between the familiar and foreign, mirroring the diasporic evolution of cultural identity in the twenty-first century. Currently living in Los Angeles, his unique voice finds outlet in puppet operas, accordion orchestras, handmade music boxes, electronic collages, site-specific installations, chamber music, post-punk opera, and inter-disciplinary collaborations. Corral’s music has been commissioned and presented by venues such as REDCAT, The Hammer Museum, The Museum of Contemporary Art, USC’s Thornton School of Music, CSUN’s Mike Curb College of Arts, Planospheres Series, Automata, Machine Project, SASSAS, The Wulf, Pasadena All Saints Choir, and The Santa Monica GLOW Festival. He is musical director, producer, and accordionist/keyboardist for Timur & The Dime Museum, and is also director of experimental accordion orchestra, Free Reed Conspiracy. Corral has collaborated with artists such as Anne LeBaron, Vicki Ray, Charles Gaines, Stephen Prina, Wild Up, Formalist String Quartet, Vinnie Golia, Daron Hagen, Opera Povera, Yakima Chamber Symphony, The Industry, LA Electric 8, California EAR Unit, Kairos String Quartet, Bo Sul Kim, All Saints Choir, Cudamani, and Sojourn Theatre. Corral was recently announced as an awardee of the Headlands Center for the Arts’ 2014 Artist In Residence program. He received his MFA from CalArts, where he studied with James Tenney, Anne LeBaron, and Morton Subotnick.

**TIMUR**, “the extravagantly transgressive tenor” (*Los Angeles Times*), has made solo appearances with Los Angeles Philharmonic, Bang on a Can All-Stars, Opera Boston, Spoleto Festival, Santa Cecilia Academy, JMFLA, Pannon Symphony and band DeVotchKa, among many others. TIMUR has worked with many renowned composers, including Thomas Adès, Evan Ziporyn, Silvano Bussotti, David R. Little, Mohammed Fairouz, Esa-Pekka Salonen, Anne LeBaron, the late Gian-Carlo Menotti, Peter Eötvös, Nick Urata, Charles Bernstein, and Tobias Picker. TIMUR premiered *Silent Steppe Cantata* by Anne LeBaron, a large-scale composition about Kazakhstan, and the subject of documentary *The Nomad’s Song*. His voice is featured on the soundtrack of *Ruby Sparks*, and on variety of recordings, released by Naxos USA, Milan Records, Deutsche Grammophon and ANTI-. He is currently an adjunct faculty member of CalArts. [www.theoperaoftimur.com](http://www.theoperaoftimur.com)

**Andrew Lessman** is a drummer and composer based in Los Angeles since completing his Jazz BFA at CalArts in 2009 where he studied with Joe Labarbera (drums), Aaron Serfaty (drums, latin percussion), Alfred Ladzekpo (Ghanaian dance-drumming), Wadada Leo Smith (composition), Larry Koonse and Charlie Haden (improvisation). A widely eclectic musician, Andrew currently drums with world-infused psych-pop band, Incan Abraham, operatic glam-punk outfit, Timur and the Dime Museum, avant-garde jazz legend, Vinny Golia, and co-leads hard-bop quartet, The Essentials. He has toured extensively in Europe and North America and maintains an active involvement in L.A.'s creative music scene. [www.andrewondrums.com](http://www.andrewondrums.com)

**Matthew Setzer** is an L.A.-based musician and sound engineer/producer. Guitar credits include punk-opera group Timur and the Dime Museum and gothic industrial band London After Midnight. Both groups have upcoming U.S. and European tours. Dipping into multiple genre's Matthew is co-creator of "Indradevi," an electronic Drum-n-Bass project mixed with Southeast Asian music and culture. Indradevi will headline the Cambodian Music Festival at the Hollywood Ford Amphitheater this summer. While at CalArts, Matthew developed an EEG biofeedback system for live music application. Collaborating with ritual performance artist Louis Fleischauer of "Aesthetic Meat Front," Matthew combined EEG with flesh hook suspension art. Most recent performance was Tokyo September 2013. Matthew is also the Troupe Music Director for CoRE (Constructs of Ritual Evolution). Both AMF and CoRE combine ritual, theater, music, and the body. Stage manager for the Skinny Puppy tour "Shapes for Arms" Matthew is back in L.A. He is the sound engineer and producer at the Wonderland Recording Studio. Many exciting and new opportunities are in the works for this Montana native. [www.matthewsetzer.com](http://www.matthewsetzer.com)

**David Tranchina**, bassist, teacher, and composer, is a well-known musician in the Los Angeles scene. As a classical bassist, he is known for his big warm sound, solid groove and inventive melodic solos. His compositions range from jazz to experimental and avant-garde. Originally from Forestville, California, he began studies with Classical bass virtuoso Barry Green at UC Santa Cruz where he earned his Bachelor's Degree in Music. He moved to Los Angeles to attend CalArts, where he studied with Charlie Haden, and Darek Oles, and received his Master's Degree in Jazz Performance in 2008. David has performed with Bennie Maupin, Gary Fukushima, Matt Otto, Nate Wood, Gonzalo Bergara, Lorca Hart, Walter Smith III, Bobby Watson, Mike Barone, Butch Morris, William Winant, Smith Dobson, Vinny Golia, Larry Koonse, and Joe LaBarbara. David has played some of the top jazz venues in Los Angeles, including The Jazz Bakery, Catalina, Vibrato, The Temple Bar, 2nd Street Jazz, Cafe Metropol, The Mint, and REDCAT. [www.davidtranchina.com](http://www.davidtranchina.com)

Video designer **Jesse Gilbert** works in sound and software design, creating flexible tools that are activated in live performance, via network interaction, or in installation settings. His work has recently focused on developing SpectralGL, an interactive 3D visual instrument, on building multi-channel immersive sonic environments, and on composing electro-acoustic music for the moving image. Gilbert's collaborative and solo work has been shown widely in the US and abroad; venues include Ars Electronica (Austria), Museum of Contemporary Art (Los Angeles), Färgfabriken (Stockholm), Laboral Centro de Arte (Gijón), REDCAT (Los Angeles), Millenium Park (Chicago), Mostra SESC de Artes (São Paulo), Cemal Resit Rey Concert Hall (Istanbul), Festival International de Musique Actuelle (Quebec), Roulette (New York), Sons d'Hiver (Paris), Saalfelden International Jazz Festival (Austria), -Damm Festival Internacional de Jazz (Barcelona), Guelph Jazz Festival (Ontario), Engine27 (New York), New Museum (New York), Gulbenkian Foundation (Lisbon). In December 2010 he was voted a Finalist for the World Technology Award in the Arts and inducted as a new Fellow by the World Technology Network. He is currently the Chair of the Media Technology department at Woodbury University, and has taught interactive software design at both CalArts and UC San Diego.

Fashion designer **Victor Wilde** (b. Brooklyn, 1976) founded fashion and lifestyle label The Bohemian Society in Downtown L.A. in 2003, where he continues to live, work, and produce his signature brand of post-punk couture. An emerging staple of international progressive fashion, Wilde's designs and custom pieces can be seen everywhere from Tokyo Fashion Week to MTV to the avant-garde stage. With a background in visual and performance art, Wilde approaches fashion as an artistic undertaking, pursuing a combination of mixed-media design and hand-wrought craft, incorporating elements of painting, text, and sculptural assemblage into the fine-art clothing that bears his crest. Wilde sees fashion as the ultimate forum for a literally and metaphorically collaborative, interactive art form, and is honored and inspired by Timur's invitation of The Bohemian Society to help bring the important vision of Collapse to life through costume.

Peruvian-American filmmaker **Sandra Powers** has always had an interest in the fantastical and the macabre. Compared by Seoul Today to "Kenneth Anger in its grotesque", and as "rejecting logic of signification yet penetrating very deeply into the tragic story of humanity", Sandra's films have been screened at Experiencia in Berlin, Festival Begane Grond in Netherlands, Cinema De Balie in Amsterdam, Experimental Film and Video Festival/EXiS in Seoul, Festival Images Contre Nature/P'Siloin France, Wimbledon Short Films Festival in England, Freeways Festival in Los Angeles, KIMEP in Kazakhstan; and at the Los Angeles County Museum of Art, in the exhibition *Contemporary Surrealists*. As an editor, she worked on documentaries *The Inner Movie* based on Timothy Leary's theories; *The Bakersfield Sound*; and currently is an editor of *Dora the Explorer* show at Nickelodeon. Her documentary *The Nomad's Song* received a City of Los Angeles Department of Cultural Affairs grant, as part of the Silent Steppe Cantata project. She is a recipient of grants from Puffin Foundation, and Foundation for Contemporary Arts, for her contribution to the multimedia exhibition *Dido and Aeneas* at the Fisch Haus Gallery in Wichita, Kansas.

**Kaitlin Weichsel** began her tenure in the wardrobe industry in 2007 and has since been an active member of the Costumers Guild - Local 705. With a degree from USC in Art History and American Studies and a concurrently completed degree in Fashion Design from FIDM, she brings a distinct aesthetic flare to each of her projects, championing detail, and a meticulous tailor's acumen. Combining extensive experience in commercial and film costuming as well as building one-of-a-kind looks for the Cirque du Rawk and Lucent Dossier theater companies, Kaitlin's creative vision is limitless. A product of her tireless work ethic, Kaitlin has collaborated on countless music videos, editorials and commercials, but finds her best work with character driven assignments, citing her work on period projects such as the yet to be released biopic *Nina* as her most impressive. She is a go to for the production group Hollywood Shorts and also spent two seasons as part of the wardrobe team for Comedy Central's *The Kroll Show*. Kaitlin is always working and recently costumed a short film which was accepted into the Madrid Film Festival. She is enjoying this collaboration with Bohemian Society and Timur and the Dime Museum. Endlessly looking to expand her visual storytelling vocabulary, she brings a unique and intimate sensibility to every project she embarks on.

**Angel Olivine** is a California artist and designer who fuses high art with daily life. Steadfast in her convictions, she left home at a young age to live on sustainable farms and to travel and experience the world. She applies this ironclad conviction to her work, freely juxtaposing and interweaving the light and the dark, and pulling concepts and aesthetics from a broad range of cultures, from the sacred to the profane. In this way she seeks to make clothing that reveals the nature of the wearer, rather than hides it. Designing for music videos, experimental and fashion films, she approaches each project with a passion for collaboration with other artists to achieve a collective vision. Educated at FIDM and working with Rodarte and Bohemian Society, Angel Olivine is further refining her unique voice and vision.

Founded in 2006, Creative and Tour Producer **Beth Morrison Projects** encourages risk-taking, creating a structure for developing new work that is unique to each artist, and giving them the time and space to experiment and push boundaries. Noted as a composers' producer, "Beth Morrison, of Beth Morrison Projects, has been gathering strength for several years, producing some of the most exciting music-theatre projects in the city (The New Yorker)." To date, the company has commissioned, developed, and produced more than thirty premiere opera and music-theatre works that have been performed around the globe. The New York Times recently said, "The production of new [opera] works in the city still falls mostly to the tireless Beth Morrison and her Beth Morrison Projects..." The Wall Street Journal wrote, "Ms. Morrison may be immortalized one day as a 21st-century Diaghilev, known for her ability to assemble memorable collaborations among artists." Current and upcoming projects include works by composers Darcy James Argue, Jonathan Berger, Philip Glass, Ted Hearne, David Lang, David T. Little, Zhou Long, Keeril Makan, Missy Mazzoli, Nico Muhly, Paola Prestini, Kamala Sankaram, Scott Wheeler and more, with directors Rachel Dickstein, Daniel Fish, Yuval Sharon and Robert Woodruff. Projects have been performed in American and international venues, including Brooklyn Academy of Music, The Kitchen, Performance Space 122, Lincoln Center, The Walker Art Center, The Barbican, The Holland Festival, The Beijing Music Festival, The New York Musical Theater Festival, and more. BMP begins a new multi-year partnership with LA Opera and REDCAT in June 2015.

## Libretto Text

### **COLLAPSE** **BY DANIEL CORRAL**

#### **1. INTROIT: Ecophagy**

Oh dearest family  
I've spoiled all that you gave me  
And it's all I had  
And all I need  
Is you

Oh glorious surplus  
We've ravaged all that you offered us  
Now we're ravaged too,  
But trying to  
Move on

Dark as the sunlight shining  
Cold as the earth's core burning  
We're trying and trying and trying to unlearn this  
But it's graveyard shifts and then up at the earliest  
mornings

#### **2. KYRIE: God Damn the Atlantic Salmon**

God damn the Atlantic Salmon  
God damn the poison farms  
Killed off our precious rivers  
Know you never meant to do no harm

Don't eat the Atlantic Salmon  
Don't feed the poison farms  
Killed off their anemic cousins  
Know you never meant to do no harm

Know you never meant to do no harm

God damn the Atlantic Salmon  
God damn the poison farms  
Killed off our precious rivers  
Know you never meant to do no harm

#### **3. GRADUAL: The House of Moloch**

Born in the house of Moloch, baby  
When you grown up you're never going to sleep  
Electric lights burn out your eyes  
You die right there on your feet

Oh, in the house of Moloch, baby

And all I want and all I need is you  
And all I have and all I need is you  
Born in the house of Moloch

No one will remember and no one will care  
If you were ever even really there  
You see no, speak no, hear no evil  
You sleep like a baby and you mind the steeple

Oh, in the house of Moloch, baby

And all I want and all I need is you  
And all I have and all I need is you

Born in the house of Moloch

#### **4. TRACT: Pacific Gyre Holiday**

Plastic sirens singing  
What are the currents bringing?

A cool and hard petrochemical swirling  
The plastic godhead flag unfurling

It's a beautiful day  
And I think I'm going to stay  
On a Pacific Gyre holiday

Bags and bottles float by  
And catch the gleam in your eye  
And the whole neuston seems to say

Oooooo...  
It is not dying  
Life will find a way  
The new ecology  
On a Pacific Gyre Holiday

Out on Midway Atoll  
The plastic caps and baubles  
Keep the Albatross bellies full

See those birds can't fly  
But they're still going to try  
You can watch knowing they're going to die

And an albatross  
Seems so obvious  
A symbol for what we have lost

Oooooo...  
It is not dying  
Life will find a way  
The new ecology  
On a Pacific Gyre Holiday

Coral bleached like teeth  
Down in the deep green sea,  
It's the remains of you and me  
on a Pacific Gyre holiday

## 5. DIES IRAE (part 1): Demon Chora

*Text taken from the International Atomic Energy Agency's International Nuclear Event Scale.*

Level 0: Deviation  
No Safety Significance

Level 1: Anomaly  
Overexposure of a member of the public in excess of statutory annual limits.  
Minor problems with safety components with significant defence-in-depth remaining.  
Low activity lost or stolen radioactive source, device or transport package.

Level 2: Incident  
Exposure of a member of the public in excess of 10 millisieverts.  
Exposure of a worker in excess of the statutory annual limits.

Level 3: Serious Incident  
Exposure in excess of ten times the statutory annual limit for workers.  
Non-lethal deterministic health effect (e.g., burns) from radiation.

Level 4: People and Environment  
Minor release of radioactive material unlikely to result in implementation of planned countermeasures other than local food controls.  
At least one death from radiation.

Level 5: Accident with Wider Consequences  
Limited release of radioactive material likely to require implementation of some planned countermeasures.  
Several deaths from radiation.

LEVEL 6: Serious Accident  
Significant release of radioactive material likely to require implementation of planned countermeasures.

Level 7: Major Accident  
Major release of radioactive material with widespread health and environmental effects requiring implementation of planned and extended countermeasures.

## 5. DIES IRAE (part 2): Onkalo

It's in the water  
It's in the air  
It's in the soil  
It's in your bones

Radioactivity  
Touches everything.

It's everywhere you are now

Onkalo  
Save our souls  
For now  
We don't care how

Alpha, beta, gamma  
Wide awake in this half-life  
Drifting towards delta  
Forgotten in time

Radioactivity  
Will outlive you and me

Entombed in salt mines  
Turned into glass  
Diluted in the ocean  
Buried in the past

It is not dying.

Radioactivity  
Touches everything.

It's everywhere you are now

## 5. DIES IRAE (part 3): Yucca Flat Thistle Tea

We've got the the bomb,  
ba-bomb, ba-bomb!  
We've got the bomb!

## 6. CREDO: Cobalt Blues

Relax  
We're only fracturing this stone  
The aquifer's water's turned  
To poison on its own

Be in good health  
As we're poisoning the well  
Luxuriate  
In the perfumed chemical smell

Cobalt blues  
On the phone to you  
Congo calling  
How do you do?

Tonight  
The coal we found inside  
The mountaintops  
That we've blown off  
Will fuel your firelight

So behave  
And keep digging that grave  
Without me  
You wouldn't even  
Have a soul to save

Cobalt blues  
On the phone to you  
Congo calling  
Still trying to get through

Cobalt blues  
On the phone to you  
Congo calling  
How do you do?

## 7. OFFERTORY: Leviathan in Excelsis

All praise be the combustion engine  
This is the blood of the body given  
To keep the midnight oil burning  
All through the night

So don't swim in the greasy ocean  
Just pledge allegiance to the corporations  
Keeping independent trucking in motion  
All through the night

All praise be the combustion engine  
This is the blood of the body given  
To keep the midnight oil burning  
All through the night

Now the oil's in the wetland shallows  
My heart's turned to a frozen hollow  
As we watch the smoke rise in billows  
And drown out the light

You see the signs  
In the storming oceans  
And so you keep your love light  
Burning through the night

What can you do  
But keep the motor running  
To cut the silence of the wild world

You see them close in for the kill  
You feel the failure of your force of will  
The maw of Moloch gaping still  
You hear the engines running all through the night

## 8. SANCTUS: Honeybee, Come Home

Tonight we dance long distance  
Even if all history is against us  
The queen is dead forever after  
Prepare yourself for the next big world disaster  
Because it's coming on

Honeybee, come home  
You fled these flowers in the gloaming  
I never meant to hurt you  
So, honeybee, come home

GMO in ecstasy and not a stitch to wear  
All pistil and stamen but not a bird or bee to share

So beekeeper, beekeeper  
Find me a hive  
All this corn and soy  
We'll never survive

Without your debonaire aplomb  
So, honeybee, come home

And we will  
Round Up the monoculture  
Round Up the extorted farms  
Round Up the Gujarati BT Cotton Farmers gone

Round Up the poisoned water  
Round Up the GMO's  
Round Up the proprietary sterile seeds we try to sow

And drop them in a dustbowl,  
A melting pot of honeycomb  
I never meant to hurt you  
So, honeybee, come home

There is poison in the flowers  
Saboteurs inside the hive  
The honey's turned against us  
If you want to survive  
You'd better run

We will  
Round Up the monoculture  
You are a goddess of the pharaohs  
As you stroll from comb to comb.  
I never meant to hurt you  
So, honeybee, come home

### 9. AGNUS DEI: Fertilize My Heart

NARRATOR:

Life can be lonely for an algal bloom. The Mississippi Dead Zone was born and raised in the gulf of Mexico, fed by fertilizer and runoff of at the mouth of the Mississippi River. The largest algal bloom in the world, it thought it was the only one of its kind. Then one day, from across the ancient trails of Atlantic sets and waves, it noticed another: The Baltic Sea Algae Bloom.

BALTIC SEA ALGAE BLOOM:

Fertilize my heart  
Oxidize the dark parts  
Tear the world apart  
With you so far away

MISSISSIPPI DEAD ZONE:

You are a landlocked dream  
Blue and green  
In the Baltic Sea  
Two of a kind, you and me

BOTH:

Hypoxia

NARRATOR:

These two felt destined to be together, but how? The expanse of the Atlantic Ocean, the confines of the Scandinavian Peninsula, so much stood square in the way. But they could feel the oceans slowly rising, and knew that all they had to do was wait. Before too long, these barriers to their boundless love would be submerged, and the two could reach across the great expanse and hold each other as they have long dreamed to do.

BALTIC SEA ALGAE BLOOM:

Nutrients saturate  
Eutrophicate  
Aiming to suffocate  
Without you in my arms

BOTH:

Hypoxia

As the world gets warmer  
Our love grows stronger  
The poisoned waters  
Rising to bring us together

BOTH:

Hypoxia  
Fertilize my heart

### 10. LUX AETERNAE: The Hour of the One and Only

You shine like a star  
The orange light illuminates the sky from afar  
See it shining bright like a nuclear war  
There is only one way to make it through the night  
Pass through the one and only

This one's for the one and only love  
It's the hour of the one and only  
See the fire falling from the sky  
It burns for the one and only

Alone in the cold  
Abandoned by the light of belief and control  
You cry for the fire that vanished into the smoke  
That follows you everywhere you go:  
The ghost of the one and only

This one's for the one and only love  
It's the hour of the one and only  
See the fire falling from the sky  
It burns for the one and only

It's the hour of the One and Only  
See the angels tumbling down from grace  
They fall for the one and only

And all I want and all I need is you  
And all I have and all I need is you

This one's for the one and only love  
It's the hour of the one and only  
See the fire falling from the sky  
It burns for the one and only

It's the hour of the One and Only  
See the angels tumbling down from grace  
They fall for the one and only

### 11. LIBERA ME: Heat, Beat, and Treat

Breath in deep  
This CO2  
Goes out from me  
Out to you

Heat, Beat, and Treat  
This is not happening

You don't even know what to say  
On tsunamis and earthquakes  
Drought and floods and Hurricanes  
All of these things can be explained

Holocene Maximum!  
We're not to blame  
For what's to come  
(Go back to sleep)

This is not happening  
In the house of Moloch

Little by little you won't even notice  
The acidified seas and the permafrost warming  
We're trying and trying to unlearn this  
But it's graveyard shifts and then up at the earliest  
mornings

Heat, Beat, and Treat  
This is not happening

You don't even feel the heat.  
You keep on and on and on and on...  
Until you die right there on your feet

This is not happening  
In the house of Moloch

So breath in deep  
This CO2  
Goes out from me  
It's all for you

## 12. IN PARADISUM: Chora, Adore

Sheets of ice under endless night  
But don't think twice, it's all right

You and me,  
We're already gone  
And life goes on and on and on and on  
It is not dying

The chora, adored by the sunlight shining  
No symbols or signs or labyrinths unwinding  
The semiotic stars aligning,  
The chora, adored without ending

All language disowned as the silence grows  
Like rolling stones under glacial flows

Clean and cold  
Steady and quiet  
Old as time  
It is not dying

The chora, adored in the earth core burning  
No signals, or signs, or 4-minute warning  
The semiotic stars keep on burning  
The chora, adored, has finally unlearned us

And all I want  
And all I need  
Is you

And all I have  
And all I need  
Is you