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A lyrebird chick was raised in captivity in the 1920s in Australia's New England Tablelands, or so the story goes. The bird mimicked the sounds of the household's flute player, learning two tunes and an ascending scale. When released back into the wild, his flute-like songs and timbre spread throughout the local lyrebird population. We count ourselves among those who admire the sonic achievements of this bioregion's "flute lyrebirds." These Superb Lyrebirds (*Menura novaehollandiae*) do indeed deliver an unusual and extraordinarily complex, flute-like territorial song, although often with a musical competence exceeding what a human flutist could achieve. In this paper, we engage with both the living and the dead across a wide-ranging cast of characters, linking up in the here and now and grasping a hand across the span of many years. Memory and narrativity are pertinent to the at times conflicting stories and reminiscences from archival and contemporary sources. Ultimately, accounts of "flute lyrebirds" speak to how meaning evolves in the tensions, boundaries, and interplay between knowledge and imagination. We conclude that this story exceeds containment, dispersed as it is across several fields of inquiry and a number of individual memories that go in and out of sync. (Text from authors' abstract)

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