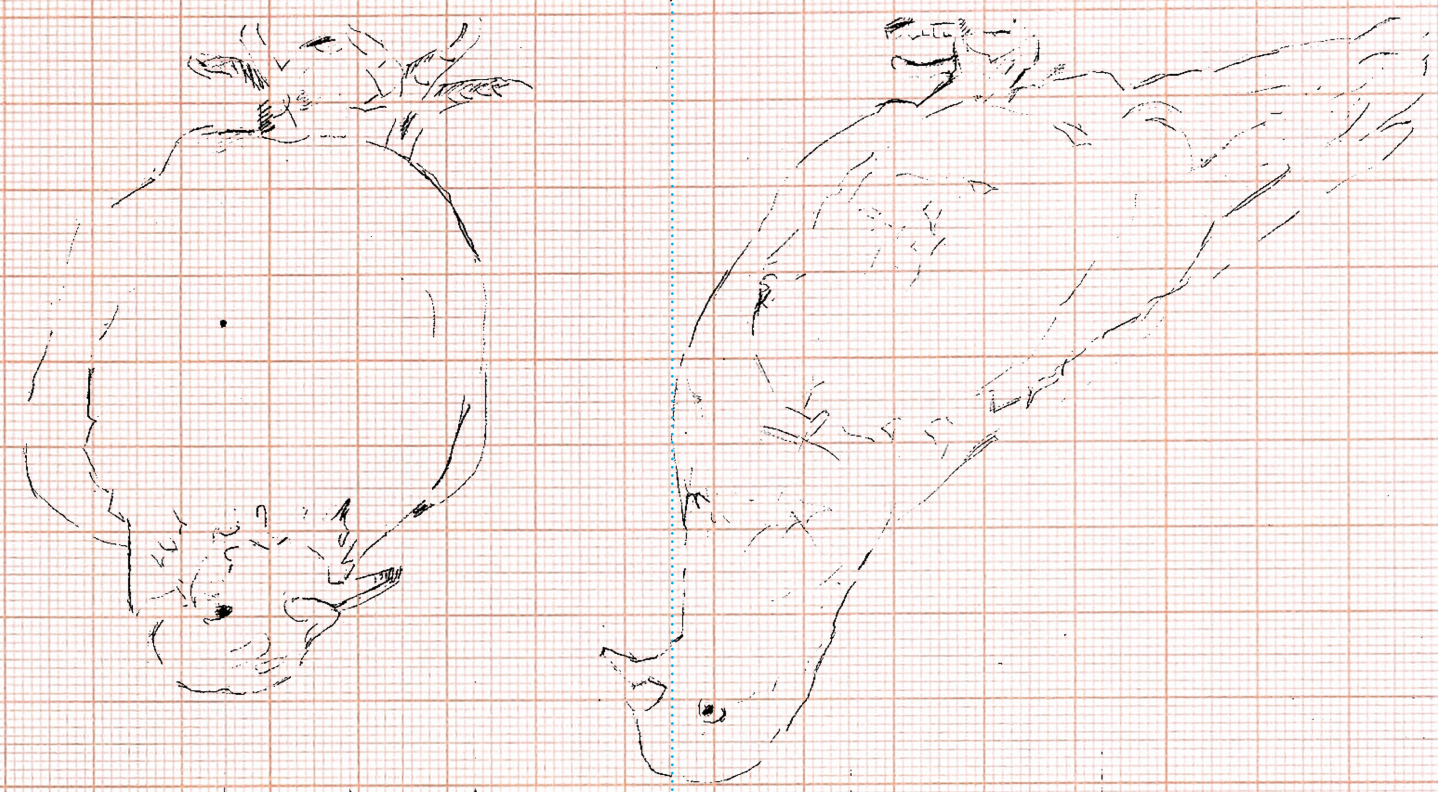


Handwritten musical notation on a grid background. The lyrics are written below the notes:

Did you know this is - to some thing
 F/c
 The could be some-thing
 F/c
 PAPER MONEY



04.00	AWAKE																						
03.59		SHOVEL																					
03.58	STAND UP	TEST CHECK																					
03.57	AWAKE																						
03.56		SHOVEL																					
03.55	STAND UP	TEST CHECK																					
03.54	AWAKE																						
03.53		SHOVEL																					
03.52																							
03.51																							
TIME	MAIN 1	MAIN 2	MAIN 3	MAIN 4	MAIN 5	MAIN 6	PUBLIC 1	PUBLIC 2	PUBLIC 3	PUBLIC 4	PUBLIC 5	PUBLIC 6	PUBLIC 6										

GRAY AREA
 2665 Mission Street, San Francisco
 May 9. 10. 11.

Are the Birds Happy?

This performance consisted of a series of loosely linked scenes. In a sense we were animating a book of poems and songs, while tethered to our phones, called **Are the Birds Happy?**

People entered the theater. It looked like a café. We all put in our earbuds and were given a discrete QR code that took us to an app that told us what to do and say.

An MC appeared and prompted us to become a choir. He also wore an earpiece and was receiving instructions, like us. The instructions were being sent from the SADISS server somewhere in the Black Forest, where most of the material for the show lives.

There was a walk in the park and a boiling chicken in a bathroom; there was the scream of the brakes on a fast train and a question about whether we are happy in prison (with food and water) and we all said yes - though apparently we prefer worms. On and on it went.

The culmination of all this was an IRL social network, an in real life faux community that lasted for about an hour. Something transpired. A conversation. A song. A dance. A question.

Who speaks?
 Who speaks, really?

Are the Birds Happy? runs on **SADISS**. Socially Aggregated Digitally Integrated Sound System

SADISS is a directing and conducting tool that bundles phones together enabling unrehearsed dialogues, ad hoc choirs, phone symphonies and choreographed movement. For more info: sadiss.net

Are the Birds Happy? was developed in Athens, Greece, with the working title, *Naming Names*. This production is the world premiere co-produced with Gray Area and The Long Now Foundation, funded by a Hewlett 50 Arts Commission and support from the New York Arts Program. SADISS development funded by the Austrian Federal Ministry for Arts, Culture, Civil Service and Sport, and the State of Upper Austria.

Conceived, written and directed by:
 Simon Lee, Volkmar Klien, Eve Sussman

Performers: You, in collaboration with:
 Erika Chong Shuch, Kevin Clarke, Orion Camero, Steven Arnerich, Ana Rosa Noë, Nicole Peisl
 "Paper Money" sung by: Joachim Rigler

Music by: Volkmar Klien
 Additional texts: Steven Arnerich, Tassos Raptis, Katerina Oikonomopoulou, Andreas Koravantis

Producers: Christina Young, Holly Shen

SADISS Developers:
 Lukas Bindeus, Mathias Bindeus

Long Now Foundation Director of Programs:
 Danielle Engelman
 Gray Area Associate Curator: Wade Wallerstein
 Gray Area Executive Director: Barry Threw
 Gray Area Production Manager: Andre Duque
 Sound Engineer: Alaric Burns
 Stage Managers: Jason Zavaleta, Jenna Tessler
 Special thanks to Emilie Clarke, Stanzi Vaubel, Sam Douma, Michael Wong

WHO BEGAT THE NUMBER THAT FINALLY FOLLOWED 100
 WHAT'S THAT THEN?
 WHAT'S WHAT?
 THE NUMBER!
 WHO BEGAT SEAMUS.
 WHO BEGAT DEATH BY ELECTRICITY
 THOUGH HE DIDN'T MEAN TO!
 WHO BEGAT ANGELA
 WHO BEGAT UPSIDE DOWN AND BACK TO FRONT!
 WHO BEGAT A BIG FUSS ABOUT NOTHING!
 WHO BEGAT IRIS
 WHO BEGAT ALL THE LITTLE PIGGIES IN THEIR LITTLE UNIFORMS
 WHO BEGAT ALL THE LITTLE PIGGIES IN THEIR BALLGOWNS
 BALLGOWNS?
 THAT'S RIGHT!
 BALLGOWNS.
 WHO BEGAT DAN...
 WHO BEGAT THE NARROW ALLEYWAY BETWEEN TWO TALL BUILDINGS!
 WHO BEGAT SAMIRA.
 WHO BEGAT THE SONG THAT THE BRAKES ON THE FAST TRAIN SING!



The Cuckoo

Cuculus canorus



'The hedge sparrow fed the cuckoo so long,
That it had its head bit off by its young.'