

# Sim Street Journal

EXPLORES THE RELEVANCE  
OF VIRTUAL TO REAL  
COMMERCE AND CULTURE

<http://www.simstreetjournal.wordpress.com>



- master virtual entrepreneur
- voices of international Blues
- cultural critics consider

ISSUE #2 • 2013



## The Old in the New

by Eleanor Medier

Avatars display rez dates in their Profiles with pride. Although Second Life® is celebrating ten years of existence, the “old-timer” residents include anyone older than 2008, with a large immigration wave in 2007. So when I arrived in 2009, there was already a society of old-timers. Admittedly, now it is nice to no longer be a “noob,” “newbie,” or even as naive. Three years in SL is an education about expectations, in-world realities, and how the first and the second lives mirror one another.

This issue of *SSJ* takes a look at the cultural sides of this momentum. This Linden Labs milestone inspires a consideration of where SL currently excels and its direction, though few of us were around ten years ago. Nonetheless, all residents are delighted to celebrate with and for the Lindens! The contributors to the exhibition demonstrate this virtual momentum and define it best—from “old-timer” perspectives.

## in-world to out

- Uzo Dayafter (Arkad Baxton), masters the comprehensive nature of SL to build and support a community. From product development, to marketing, to building, to entertaining, Uzo integrates experience and talent into one concept. **“Dancing with the Issues”** PAGE 16



## relevance review

- Kalanite Bluestar gives a visitor overview of the Second Life® 10th Anniversary Exhibits. Kala is an old-timer who has attended other past milestones. **“Witness to the Virtual County Fair”** PAGE 60

- Eleanor Medier also adds her impressions, taking advantage of her position as Editor in Chief. Both question the issues and challenges. **“Is the Future in the Past?”** PAGE 64

How well did the event meet its mission. What is the future direction? With an overview, some displays are missed, but gaining an overall impression is more important because it is not the event itself that matters, but what it achieves, that has lasting influence.



## critic's choice venue: Blues

- Kalanite also interviews four owners from leading Blues venues. They support the best of this genre through knowledgeable and charming performers or DJs. Their commitment to the Blues inspires new audiences internationally through cultural exchange. "Blues Hues" PAGE 32



## critic's choice venue: Blues

- Jaco Fitzpatrick is so dedicated to presenting the Blues that his club, Crossroads, has a museum in the basement! Known as one of SL's cornerstones, he educates as well as entertains and is a legend in for helping to form the strength of in-world music. PAGE 34



## critic's choice venue: Blues

- Yanik Lytton, cofounder of Fogbound, is both a legend and an institution in the international virtual Blue community. Strict to present only Blues, each DJ or performer must pass her authenticity test and really know the Blues. PAGE 38





## critic's choice venue: Blues

- Caylene Linette has studied and learned ideas to improve in the music venue business, More into providing an environment than being a social butterfly, she is dedicated to hostessing a relaxed and comfortable community.

PAGE 42

## critic's choice venue: Blues

- Van Hoffnung found his inspiration from a real life adventure. He faithfully replicates the Bagdad Cafe on Route 66. A small and intimate environment, even the kind of patrons mirror the real place—a culture in first life expands.

PAGE 48

## Moody's Musings

- Throughthesewalls Moody (Tara) questions the economic balance in the music business. Comparing the real and virtual reveals cultural conventions, controversies, and friction that forms the industry infrastructure. Education is a commitment.

PAGE 52





## the aesthete & the amateur

- The fictitious couple, art critic (Eleanor Medier, and wise fool (Heavy Writer), visit the Rose Theatre and Galleries, choosing discussable selections. They banter the strengths and weaknesses with their on-the-street perspective.

PAGE 74

*SSJ* takes a step back from the details of SL in search of its impact. Examining the creative and entrepreneurial frontiers upon these pages does inspire certain conclusions about relevance. Mostly, it offers an experimental environment where anything, within social considerations, is possible. It is a place for discovery—of ideas, potentials, character, balance, and insight. Any sensitive, thinking, resident is going to be changed by participating in a virtual world. How that change manifests into the greater world culture is the true frontier we all share. Old rez dates are impressive. They show a consistency of character in a world that changes fast. Learning from the experiences and wisdoms of the experts sheds light on ideas everyone can use.

—Eleanor Medier, *SSJ* creator



“Second Life® is not a place to just roll in and make easy money. It is a place to learn, and meet interesting people. It takes time to build. Don't give up when one thing fails. Keep your head up and try something else until you find the right combination. Be good to everyone, and karma will reward you with success.”

—Katya Dirval, W Real Estate



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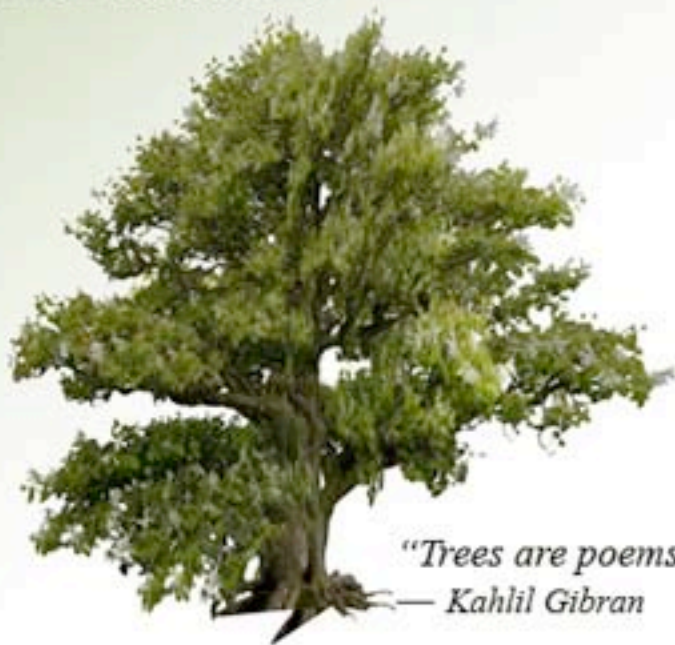
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— Kahlil Gibran



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Published monthly in complimentary versions on-line and in-world.

Contributions are encouraged if they cover topics relevant to the real world readers. Comments and opinions are also encouraged.

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**Eleanor Medier**, Creator, has real world experience in every facet of book publishing from writing to design. With two years of experience on SL magazines, she is now the publisher of this new fusion of culture and business.

**Kalanite Bluestar (Kala)**, is active in Crossing Culture. A talented builder, designer, and sculptor, she has impeccable tastes. In real life, she has a wide range of business activities from information technology to accounting, from art to geology.



*Out-world online*

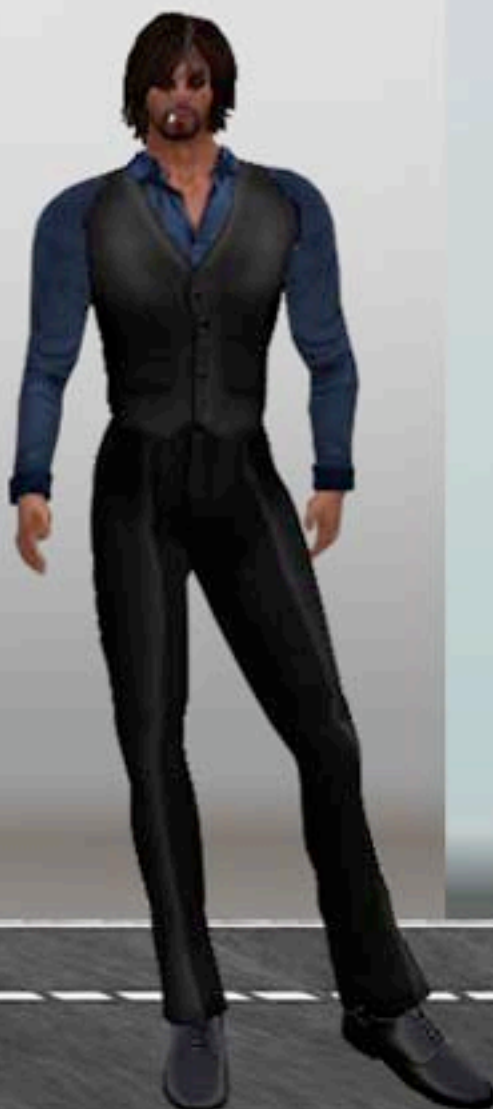


## July 2013: creation and inspiration by:

Through these walls **Moody** owns MUSIC NOT POLITICS, INC. She works in SL with musicians on artist development or show promotion. In real life, she works with music licensing and marketing companies to place the musicians she represents.



**Heavy Writer** is a quintessential entrepreneur with small business experience. In SL, he has worked in building, rentals, sales, and managing. In RL, he has radio and business experience. He contributes and associate produces.



**Quistis Shippe** is the Communications Director and social media master. She contributes to marketing and promotion. She brings a varied background in sales, garden design, and learns more about SL sectors than anyone!



**Bach Mayr**, an alt, serves as the business manager.



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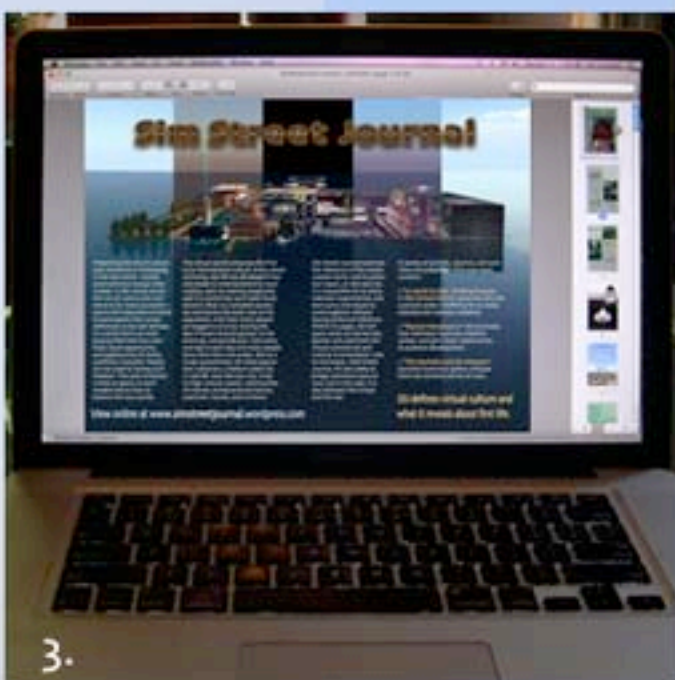
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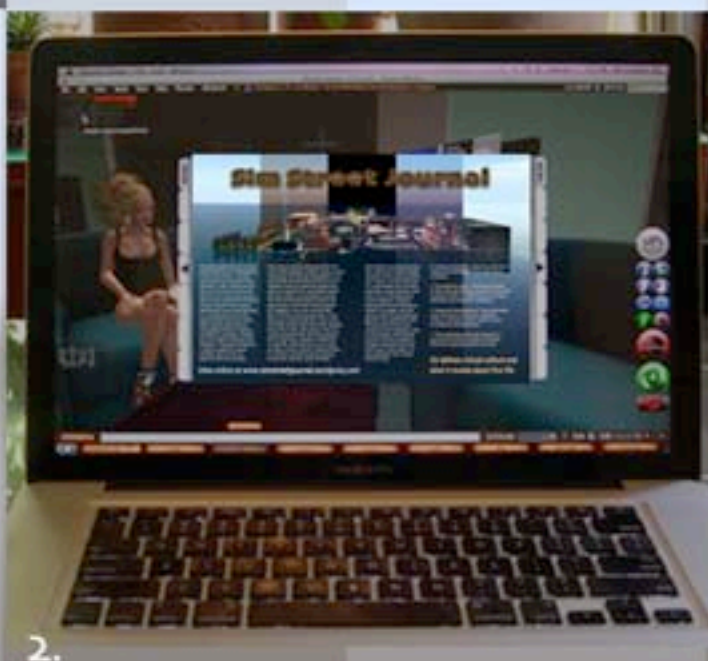


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### July 2013

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The magazine for those who seek significance, achievement, and relevance from the virtual to the real. In a world of complete freedom, limited only by time, discover the choices and the motivations that define international exchange.





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**Ramirez Torrance**



# Dancing with the Issues

by Uzo Dayafter

Only in Second Life® can one identity be two. Arkad Baxton makes products. Uzo Dayafter is a DJ. They are both businessmen and the same person. The Prim Entertainment Center is known as the work of Uzo. However, many things here are made by Arkad, who runs AP, the company that is listed on Capital Exchange.

When holding 1,000 products, like AP does, to keep making new ones is important. The business stays interesting. But equally important is to reach a bigger audience. Adding an entertainment center to his business mix helps to sell more products. It builds a supportive community. In every business, the more members, the better. With a huge following, you can sell anything. The long term purpose of both depends on growing a community. Here are some ideas for how to integrate company and community:

- **Develop an umbrella vision.** Prim is one concept that holds all of my goals together. It is basically the shell—like having an ice cream store with 31 flavors. Prim is the community builder, and becomes the shopping power. Most people specialize in a certain thing and go with it, which can be rather powerful itself. I like variation, so I can basically have an “all you can eat buffet.” At least I never get bored.






# in-world to out



• **Keep it simple.** The Prim mall is not at all close to realistic. This approach is opposite most builders. Its design is not detailed, but kept to the bone. Two main colors dominate. The place is not loaded with trillions of textures giving hell to the newly arrived person to rez. I try to do a lot with a little. So there is less lag. And it is very easy to navigate and remember. The sim has five main platforms—fully using up the region. Even the name is simple. Prim = Basic element of Second Life. This Prim is = Basic element of fun life. :)





• **Diversify.** When my wife, Peg, told me she wanted to do a club, I built Prim Dance Club on a small parcel. That soon grew into a whole multi-purpose sim! Prim is now a diversified entertainment center. In many cases, it is better to focus on just one thing at the start. But then expanding always brings in options—not to mention that it is smart to diversify in life a bit. For now the AP product line is what it is, but I have plans in progress to bring the relation between AP and Prim closer. For example, see all these trees? Someday I'll just set them on sale here, with my own benches, and the whole place becomes a buyable garden. This reaches out to more people. Not everyone likes vanilla ice cream. Some want strawberries.



The audience at the club differs on the daily theme of the music offered. This change attracts more people. By diversifying a lot, I cover the most territory.







• **Build audience.** Notify people about products and events. Right now, between AP, Prim Dance Club, and Prim Entertainment Center, we are over 1,500 members in-world. The web reach-out adds another 1,500. Growing constantly, I am confident that once we reach 10,000 people, the product profile being sent out in ads won't matter much. With a solid number of followers, there will be someone who needs exactly that offer. Having a large community with ten awesome items always beats having 1,000 items and ten subscribers. Also by giving a social context, a DJ is an entertainer. This actually builds a more direct connection with people than just selling products.

• **Make a balance.** AP uses less direct tools to reach out to its audience. When you create a product, you have to make it only once. Unlike in real life, you don't have to keep up production of the item. Once it's done, and out to the market, you can move on to the next. When I sell trees, it is removed. I do gather loyal customers—but I never see 99% of the buyers. When you work with a community, it requires constant care. For a DJ, the focus is all on the guests. I pay attention to what they like, what they want. Again why we have a different music style every day.





• **Create an atmosphere.** Prim is where people come back to feel good. It has a core group—pillars, if you will—of close trusty friends. This community gives direct contact with people, though it does demand more of my time and personality. As an entertainer, my job is to please those who come here. We become friends overtime. In that two-hour show, it doesn't matter what happened before, or what will happen after. In that time, I am a show-man. People, especially here in SL, want to have fun and get away from the real life troubles. When they enjoy themselves, of course they come back. And we celebrate each milestone with them, both on the web and in-world. I often use a shouter to build excitement.


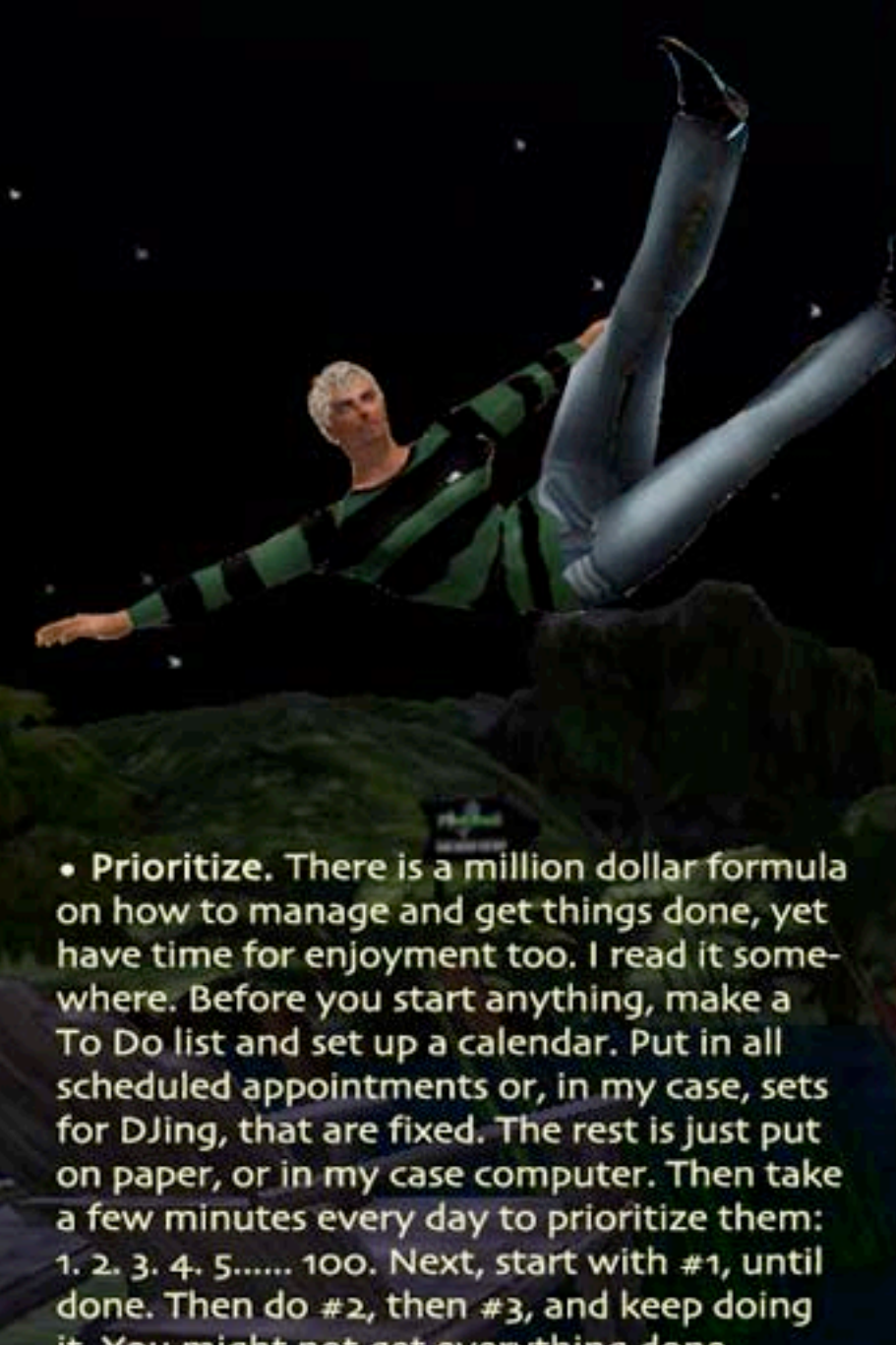






• **Set up for permanence.** Both AP and Prim Entertainment Center were created for long term stability. Regions in SL come and go. Clubs, come and go. This place, and AP, remain. And that makes them more powerful. Most people fail when they open a club, or any business, because they see success in some others that have been around for years and doing well. Then these new entrepreneurs realize that, after two months, they are not rich yet, and they quit. They underestimate the work. Even in this fast pace, development still takes time, persistence, and focus.





- **Prioritize.** There is a million dollar formula on how to manage and get things done, yet have time for enjoyment too. I read it somewhere. Before you start anything, make a To Do list and set up a calendar. Put in all scheduled appointments or, in my case, sets for DJing, that are fixed. The rest is just put on paper, or in my case computer. Then take a few minutes every day to prioritize them: 1. 2. 3. 4. 5..... 100. Next, start with #1, until done. Then do #2, then #3, and keep doing it. You might not get everything done, because of whatever reason, but you take care of the most important things. My real life background, and the last 20 years, help me know when to do what. Of course I can still mess things up entirely too. (I still pick up the whole club sometimes when I make a wrong click!) With this priority method, it is very rare that I finish everything on the same day. But then I roll over to the next day, and again start with the most important. I never get behind on the important things. The not-important things don't have due dates or dead lines, so those are fine anyway.





Living in chaos can be fun and challenging. But living in order is more peaceful.

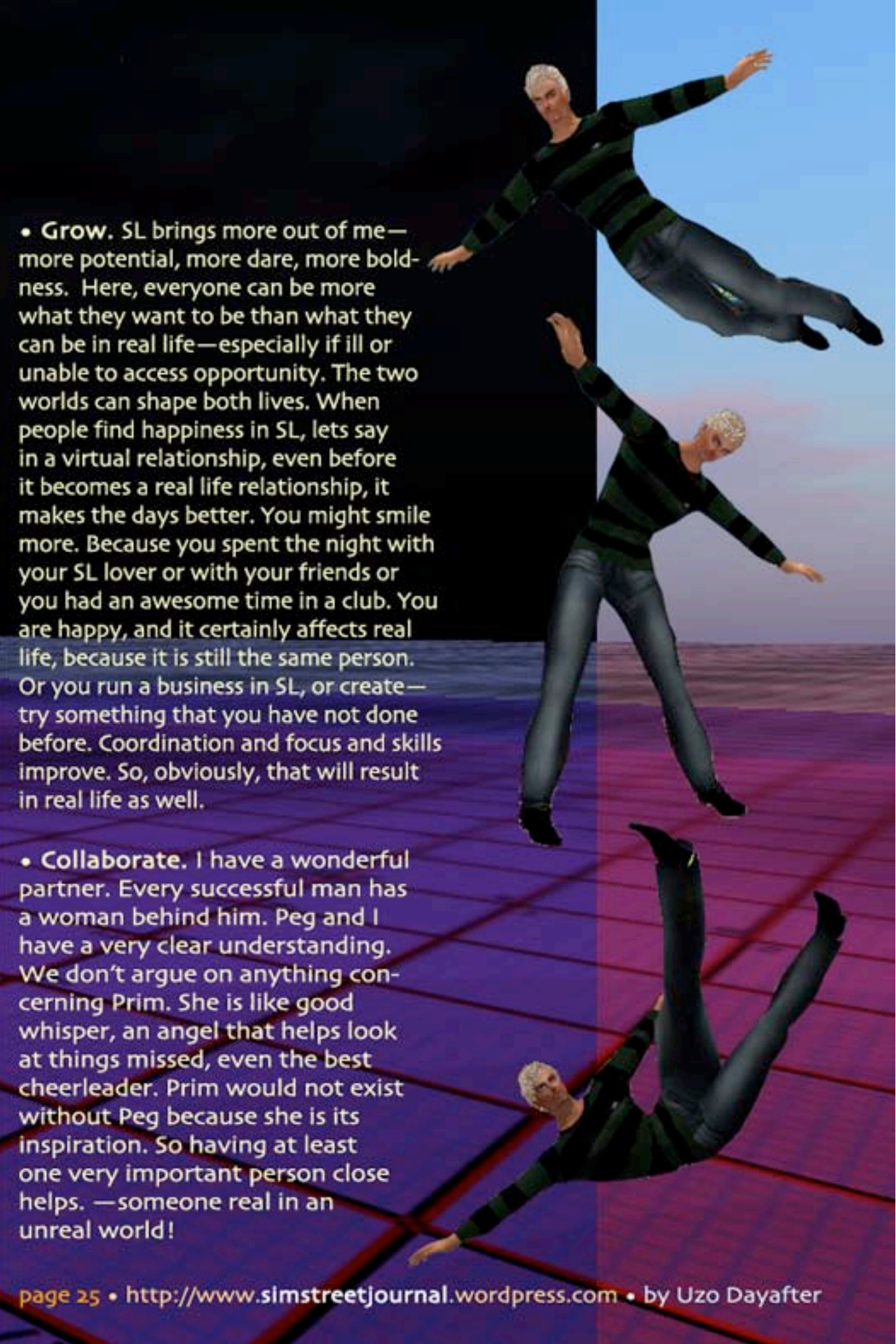
- **Persist.** Though I respond closely to what people want, I can still be surprised. I do have products that hardly sell. And I have DJ sets when only a couple people show up. You cannot please everyone. I don't put too much thought in it, because you can basically simplify the whole formula. When you want to make something succeed, start doing it, and keep doing it. If a product doesn't sell, then move on to something else. But I don't throw it out, and it won't put me down. I'm a very stubborn man.

- **Use strengths.** Mine are marketing and entertainment. I like to be on the Mic, cheer up people, or make them feel good. I don't do "dry marketing," which is keeping numbers, making stats, and drawing conclusions from them. I do the important research for what I need though, and improve. I learn something every day. Fortunately, I don't make mistakes every day—I let others do that! The best part of SL is that when people lose faith in something or confidence in real life about job, skills, or relationships, SL has a chance to bring those back—to start again. It's not a secret that 99% of SL residents are, one way or another, unhappy with real life. I can't recall anyone I know that is fully satisfied with their lives. Bottom line is loneliness. It seems that those who find completeness in real life, leave SL entirely. Think about it logically. Why would someone sit at the computer playing Barbie games with pixel people if he/she had the same with real people? Many wives in here are just very unhappy with their real life husbands.









- **Grow.** SL brings more out of me—more potential, more dare, more boldness. Here, everyone can be more what they want to be than what they can be in real life—especially if ill or unable to access opportunity. The two worlds can shape both lives. When people find happiness in SL, let's say in a virtual relationship, even before it becomes a real life relationship, it makes the days better. You might smile more. Because you spent the night with your SL lover or with your friends or you had an awesome time in a club. You are happy, and it certainly affects real life, because it is still the same person. Or you run a business in SL, or create—try something that you have not done before. Coordination and focus and skills improve. So, obviously, that will result in real life as well.

- **Collaborate.** I have a wonderful partner. Every successful man has a woman behind him. Peg and I have a very clear understanding. We don't argue on anything concerning Prim. She is like good whisper, an angel that helps look at things missed, even the best cheerleader. Prim would not exist without Peg because she is its inspiration. So having at least one very important person close helps. —someone real in an unreal world!





• **Respect emotions.** As the virtual world allows a direct personal contact, building a community can feel like family. There are no borders in friendship and love. Emotions enter and create some havoc because, with the lack of senses like touch or hearing, words are magnified as much stronger. By its original meaning, "drama" is the mode of fiction represented in performance. The term comes from Greek, meaning "action," which is derived from "to do." My definition: drama is a mess of feelings—sadness, happiness, greed, jealousy, anger, etc.—from a line of actions that create more actions, resulting in more feelings... until one player must leave the stage to set things back to normal. We all say we don't want it in our lives, but we hunger for drama and get satisfied by watching a soap opera, follow the "Hollywood Village" scandals, or we create it ourselves. Either way, if you do not have drama in your life, then you are locked away alone, or you lie. So what I do, about drama is BBR: Block, Ban, Report if it gets bad. A lot of the drama in SL involves the club business because these are social hubs. This inspires our club to not be the only attraction at Prim. We continually add more attractions, more activity, more diversity.





- **Keep a separation.** I bring real life knowledge into SL more than the other way around. A virtual world is parallel to the real one—like a clone, with some extras, and some deficits (but we look over those things—well, we try). But knowledge and skills, techniques and strategies, ways to treat people, etc., these are very much the same. Though we cannot fully separate the two, I do keep real life separated for privacy and strategy. I like that Second Life is a second life—the name is perfect. People don't even know my nationality. For the show business, mystery is an attraction and keeps people around. Mystery has power. In real life business, transparency is expected, but not given. That's how the tabloids are born. In SL, it's trickier because people are much "bolder" by hiding behind an avatar with no legal ID connected to it.









There is a lot to keep me here—both personally and in business. I was gone from SL for a year once. Real life provided me everything that I needed, wanted, and kept me busy. But there was a price I paid for that here by losing many friends. One year is a very long time in SL and a lot changes. When I came back, most of my landmarks had no destination anymore. I started new, kept contact with those I could, and here we are now—Arkad and Uzo, AP and Prim. Then Peg came to SL due to her curiosity.

I have to keep productive in networking, marketing, and creativity. How I am able to do all this? Other than the time management mentioned before, I don't sleep much. So I have more time for things than most people. But I know what is most important: having trusty, good, and important people, especially that one person behind me. But loving what I do is definitely a strong factor too. You have to love what you do to be able to do it well. I love it.





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## Blues Hues in Second Life

Commentary by  
Kalanite Bluestar



**M**usic makes the Second Life® universe turn, or, to quote good SL friends: “Music is Life.” For many, the Blues aligns to the soul. It is like their life blood, requiring an IV drip of the sounds nightly. Personally, my SL nightcap is also filled with blue liquid, dripping into my heart, and reviving my soul, before bed. SL offers many clubs with various hues of the Blues—in a variety of time-zones that spreads this transfusion for deeper resonance.



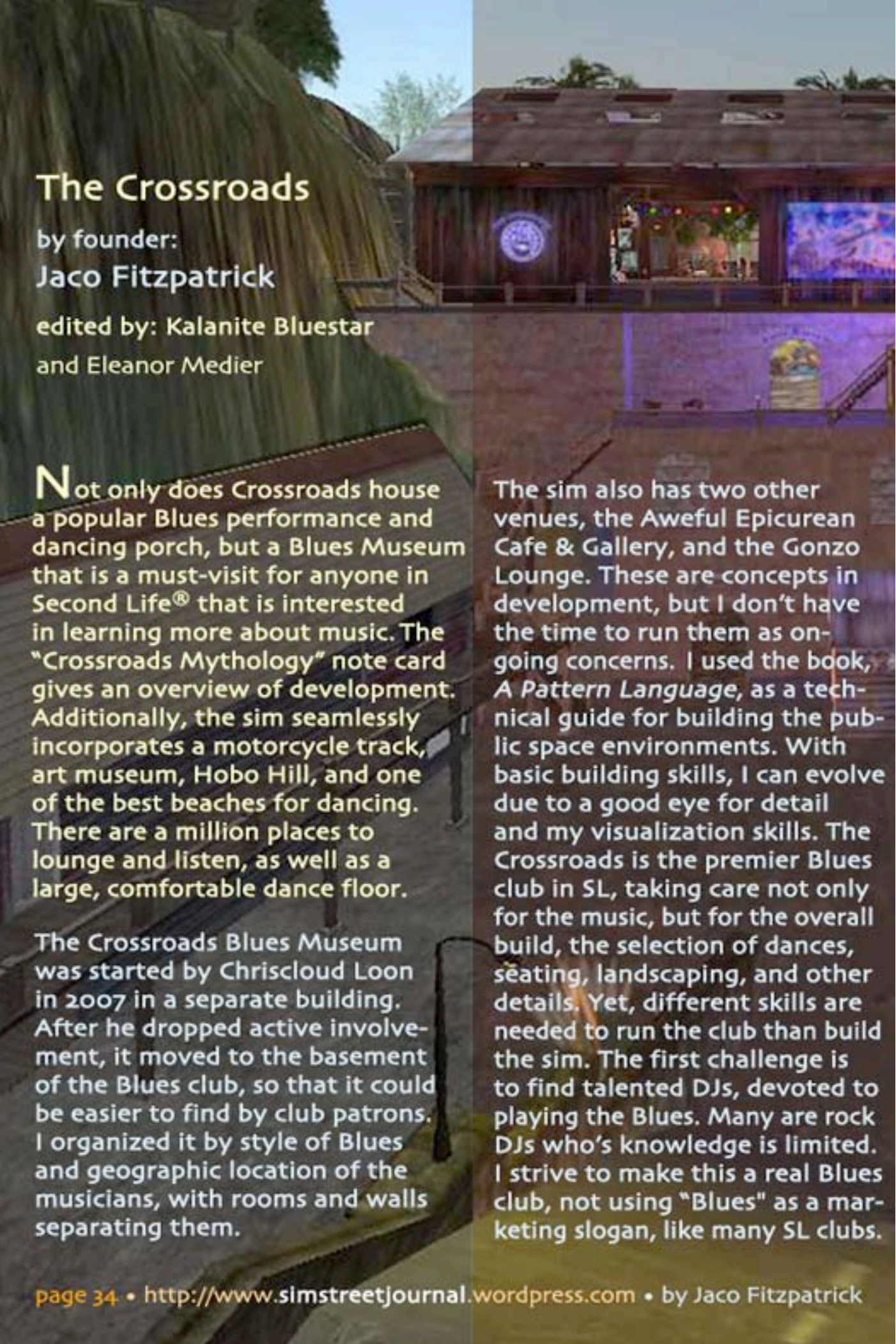
## critic's choice: venue



The disk jockeys, or DJ's, are the intravenous tubes pumping the Blues out into the SL needy. Reaching out now to every part of the globe inspires new listeners to the classics, and to what is going on today. DJ's have an incredible range of Blues classifications in their private music holdings. While hopping one night to 18 or so clubs, I was treated from 1920's early recordings, 60's classics, to current hits, from the Delta to Chicago to New York to Europe to Asia.

There are a multitude of venues dedicated to the Blues in SL. Using the viewer Search for the word "blues" produces both large commercial ones down to small, quaint, private spots, with everything in between. What is "commercial"? When done with care, visitors never feel it is a commercial music sim. If they do, they won't stay long. The crowd quickly thins out if host or hostess points out the venue, DJ, and host/hostess tipping requests more than once in fifteen minutes. Most music-lovers have been to this type of commercial sim and TP'd out fast—good blues or not.





## The Crossroads

by founder:  
Jaco Fitzpatrick

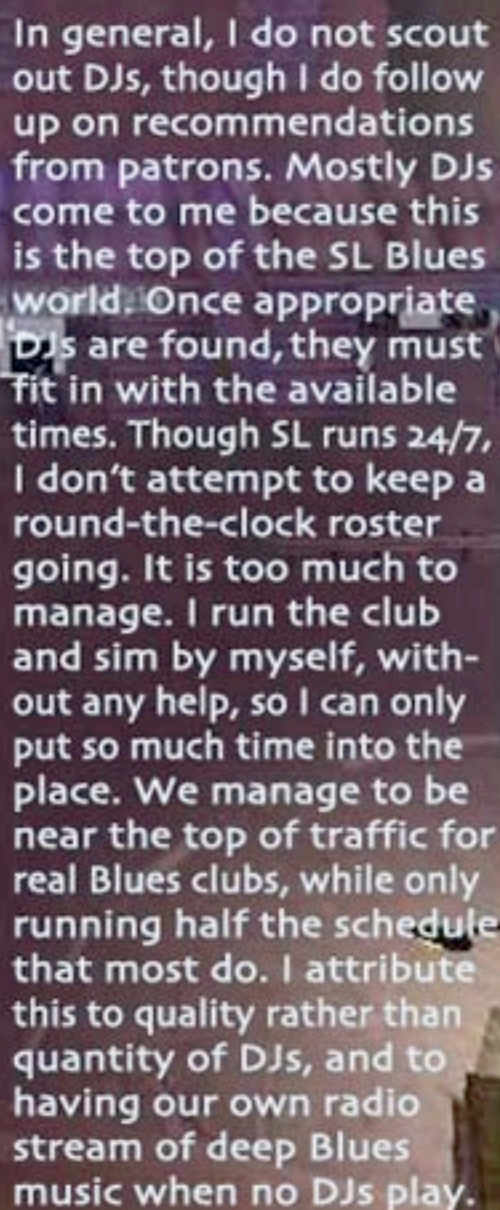
edited by: Kalanite Bluestar  
and Eleanor Medier

**N**ot only does Crossroads house a popular Blues performance and dancing porch, but a Blues Museum that is a must-visit for anyone in Second Life® that is interested in learning more about music. The "Crossroads Mythology" note card gives an overview of development. Additionally, the sim seamlessly incorporates a motorcycle track, art museum, Hobo Hill, and one of the best beaches for dancing. There are a million places to lounge and listen, as well as a large, comfortable dance floor.

The Crossroads Blues Museum was started by Chriscloud Loon in 2007 in a separate building. After he dropped active involvement, it moved to the basement of the Blues club, so that it could be easier to find by club patrons. I organized it by style of Blues and geographic location of the musicians, with rooms and walls separating them.

The sim also has two other venues, the Aweful Epicurean Cafe & Gallery, and the Gonzo Lounge. These are concepts in development, but I don't have the time to run them as on-going concerns. I used the book, *A Pattern Language*, as a technical guide for building the public space environments. With basic building skills, I can evolve due to a good eye for detail and my visualization skills. The Crossroads is the premier Blues club in SL, taking care not only for the music, but for the overall build, the selection of dances, seating, landscaping, and other details. Yet, different skills are needed to run the club than build the sim. The first challenge is to find talented DJs, devoted to playing the Blues. Many are rock DJs who's knowledge is limited. I strive to make this a real Blues club, not using "Blues" as a marketing slogan, like many SL clubs.





In general, I do not scout out DJs, though I do follow up on recommendations from patrons. Mostly DJs come to me because this is the top of the SL Blues world. Once appropriate DJs are found, they must fit in with the available times. Though SL runs 24/7, I don't attempt to keep a round-the-clock roster going. It is too much to manage. I run the club and sim by myself, without any help, so I can only put so much time into the place. We manage to be near the top of traffic for real Blues clubs, while only running half the schedule that most do. I attribute this to quality rather than quantity of DJs, and to having our own radio stream of deep Blues music when no DJs play.

This is the original and only Blues museum in SL, as far as I know. We like to say that at the Crossroads, our Blues run so deep that there are roots in the basement! Crossroads not only plays the best Blues in SL, we provide a learning experience for those who want to know the history.

My real life background is in systems analysis. My main skill here in SL is in systems design and visualization, if you think about a sim and club as a kind of system. I have always been a lover of music and made mix tapes for years, so being a DJ and club owner is an extension of that, with real time feedback on how people react.



Part of the idea of the club is to cater to all types of people who enjoy blues music and like to ride motorcycles. We have a safe, non-sexual environment where single women can feel free to just hang out without being preyed upon constantly. Couples can come enjoy a romantic evening dancing

or cuddling in one of the many semi-private areas around the sim. There are also a number of vendors for clothing, accessories, bikes and other items around the sim, but I have made an effort to keep these at a distance from the main entertainment area. Many clubs are little more than dance





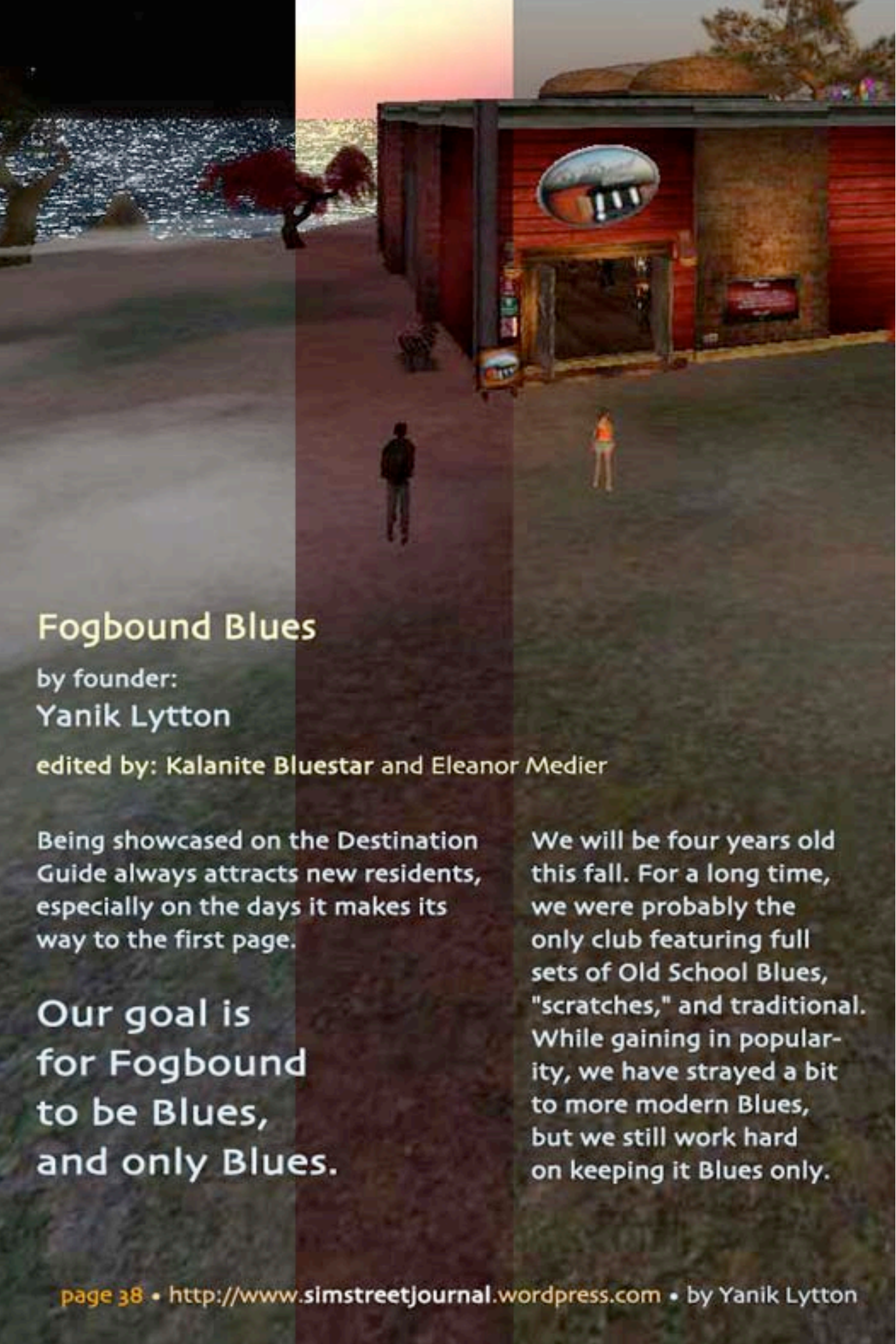
floors in the middle of a mall, but I have tried to keep the more commercial aspects out of sight from the dance areas.

Many clubs are also glossy and hyperactive with hosts constantly filling the air with gestures and false cheerfulness, and that is

completely alien to the concept here at the Crossroads. We have a run down home look with a laid back, relaxed environment, and don't even officially employ hosts. We're the mellow alternative to the many over hyped clubs, and I think this is a big part of our success.







## Fogbound Blues

by founder:  
Yanik Lytton

edited by: Kalanite Bluestar and Eleanor Medier

Being showcased on the Destination Guide always attracts new residents, especially on the days it makes its way to the first page.

Our goal is  
for Fogbound  
to be Blues,  
and only Blues.

We will be four years old this fall. For a long time, we were probably the only club featuring full sets of Old School Blues, "scratches," and traditional. While gaining in popularity, we have strayed a bit to more modern Blues, but we still work hard on keeping it Blues only.

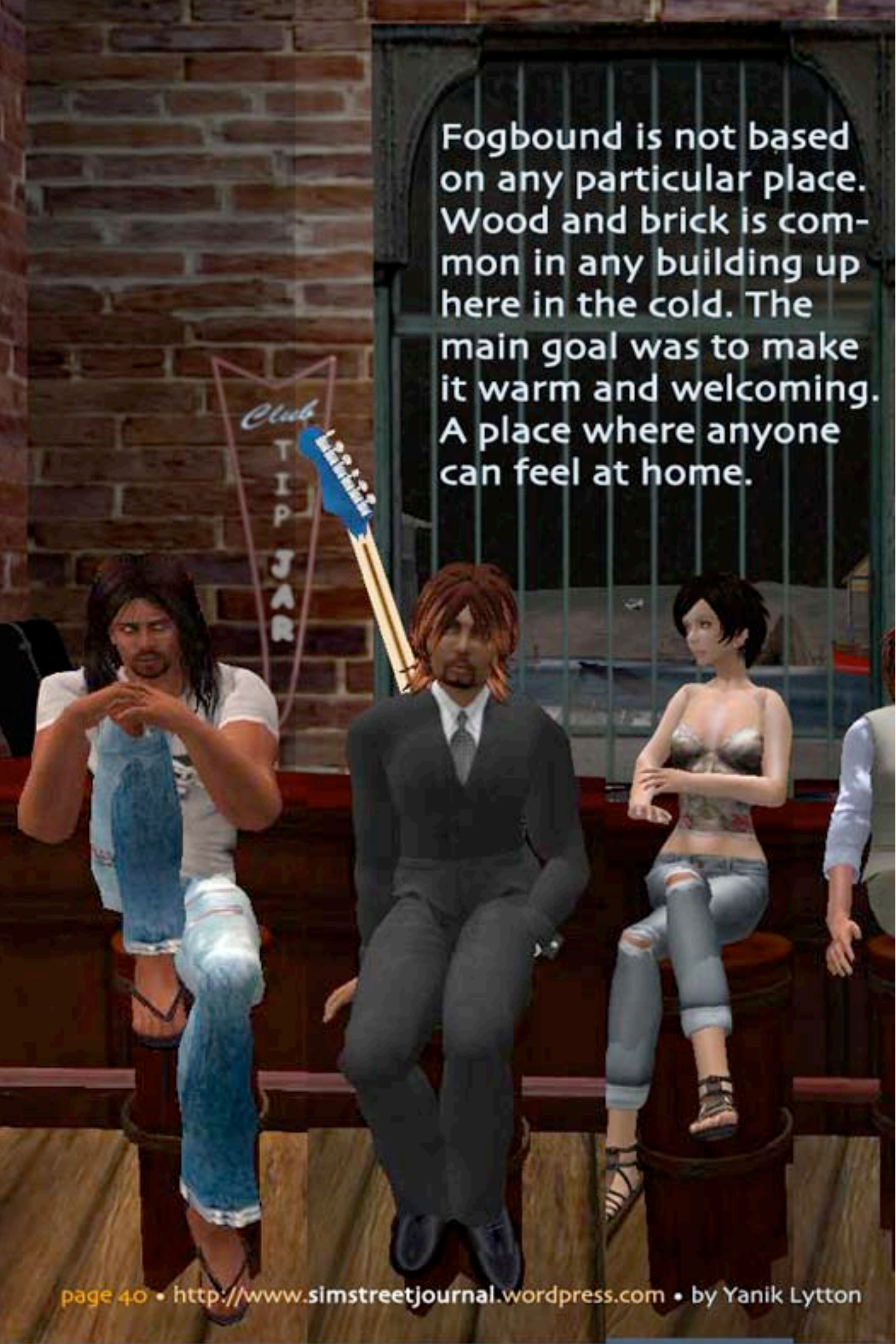




We also have a Bluegrass place over on the other side of the bay: Mer's Bluegrass and Bait. And a cosy beach that is hidden on the north shore. A campfire with lots of cuddle poses is on the west side. It is currently on my home parcel, but anyone can use it.







Fogbound is not based on any particular place. Wood and brick is common in any building up here in the cold. The main goal was to make it warm and welcoming. A place where anyone can feel at home.



I grew up in an artistic and musical family, but where making a good living was important. My work is extremely technical and complex, so SL is the perfect place to let go and be creative. Not like I consider myself an artist—not at all. But i like pretending to be one ;)

What holds our team together is that everyone is helpful, knowledgeable, and loves the Blues!





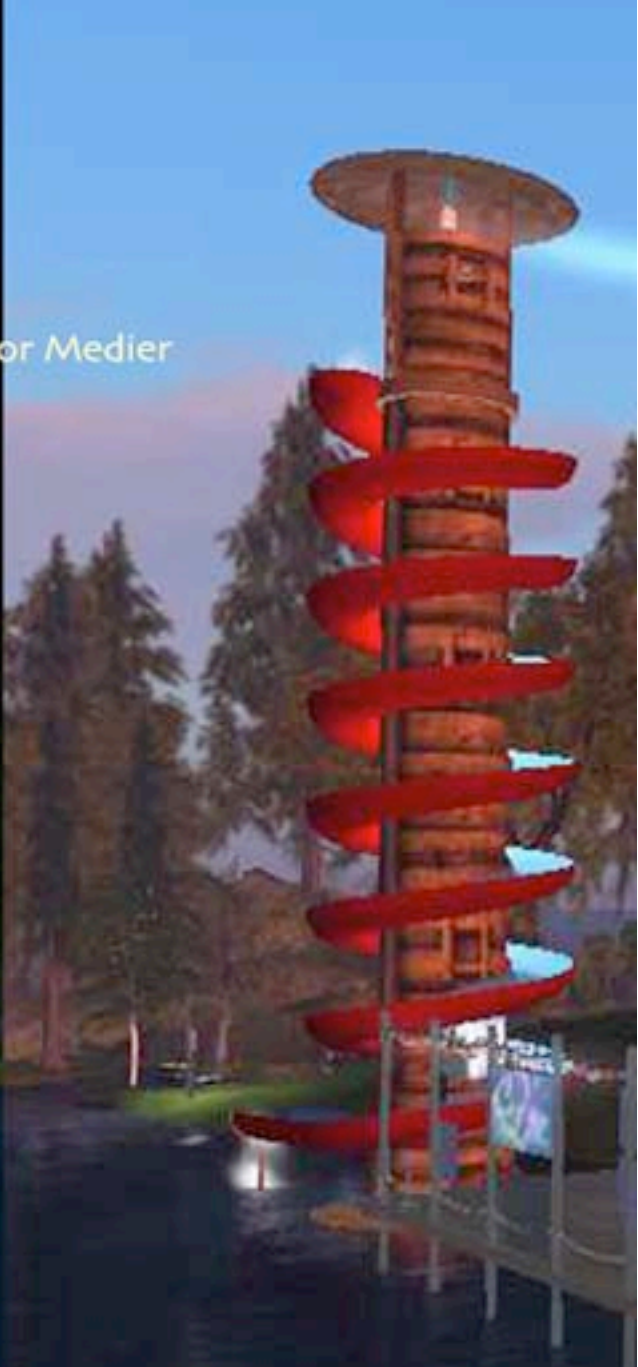
# Cay's Blues at Woodland Lake

by founder: Caylene Linette

edited by: Kalanite Bluestar and Eleanor Medier

As the Executive Director of a real life nonprofit organization, I was aware of the resources available through Nonprofit Commons in SL. I joined to learn more about how charities use virtual reality to support their programs. NPC is so inspiring, I attended their regular meetings. Then I went to one of their weekly socials and discovered that you can dance in SL! One day, while exploring this fascinating world, I luckily wandered into a Blues club. The guests and staff were friendly and the host added me to her dance hud. I could dance, chat with nice people from around the world, while listening to great music. I was hooked!

This was back in 2010. After a few months I hosted for that same club and offered my dance hud to the guests. Being a hostess helped me overcome shyness—it's easier to talk to people when you have a "role" to fill and know what you're expected to do. Getting to know the club guests was a real pleasure and I fell in love with the Blues. The work also supported my love of pretty "things" in SL. One shift led to others there and at various Blues clubs. At one point, I hosted seven shifts a week.



The business side of SL has always interested me, and I chatted with club owners and managers to learn more about what goes on "behind the curtain." One conversation resulted in an owner asking me to take over his club's daily operations as general manager. I took the position, actually





thinking that I would cut back my work load! I honestly thought that being a club manager would simplify my SL. Prior to actually having the position, I really did not appreciate the time and dedication required to manage a successful club and sim. So, for two years, I was their general manager, learned, and eventually became managing partner.





Anyone who spends time in clubs can make mental notes about their likes, or dislikes, about the staff, atmosphere, or theme. I gave a great deal of thought to what I would do if I had a club. In December 2012, the opportunity came to open my own. It was time to put the "what ifs" into action. Aspects critical to the success of a club include a genuine welcome, wonderful music, and a beautiful location. With the help of many friends, and the best club staff in SL, I am proud to say that we deliver on all three very day.

Being a club and sim owner fits my "skill set" because I'm organized and obsessive about details. There are schedules to keep, update and fill. Promos are posted daily on SL Events, Facebook, and in the club groups. While I don't have to cut the grass, there are still tasks to take care of the sim. As with any business, there are staffing requirements for hiring, training, and dealing with shifts. There is accounting, bills to be paid. Rental homes and shops have to be maintained. When the work of owning a sim and club are given dedicated attention, the guests should be unaware of the work that goes on behind scenes to ensure that their time is nothing but a pleasure.





A most compelling aspect of being in SL is exploring creative potential. It shows how many ways there are to be expressive. I grew up in a family of "do-it-yourselfers." I can sew, paint, embroider, hang wallpaper, and lay tile. After attending classes at a local community college, I tried my hand at landscape design. In SL, once I got over my fear of ruining a sim, I discovered that terra forming is relaxing. And it is pure pleasure that I can plant a garden without straining my back.



In college I studied marketing, and had hoped to pursue a career with a record label. My real life career took a vastly different direction, but in SL, I can combine my interest in business with being creative, while pursuing the ultimate goal of creating an environment that many will enjoy. Decorating a rental home allows me to be someone's virtual interior decorator.



Cay's offers a wide variety of Blues and Blues-related genres, such as Soul, Classic Rock, Swing/Boogie Blues, R&B. There is too much great music to overly limit a DJ's choices. Each develops a show around one or more of these Blues base genres. It's about being entertaining and engaging the guests, not music education or restricting a guest's request choices.





I am more of a worker bee than a social butterfly. I like to create and run a business. I tend to be quiet and am a bit shy with new people. However, after I get to know you I might talk your ear off!

The mix of fun, beautiful surroundings, along with porch dancing is unique. Moving the shows and having special events on different areas of the Woodland Lake sim keep things interesting for guests. The week long Blues Fiesta and





Cinco de Mayo parties were held in a cantina I built in the park. To kick off the summer season, we moved to the pier. A good friend added the water slide and paddle boats. One of our hosts designed T-shirts we give to guests for "surviving"

the wild ride off the slide. With everyone contributing, we are having too much fun to go back inside until after Labor Day, except for special events. And there is always the option for picnics in the park.



## Bagdad Café on Route 66

by founder: Van Hoffnung

edited by: Kalanite Bluestar and Eleanor Medier

Being British, most of the American culture that I know was supplied by Hollywood and my imagination. I had a stereotypical image of a lonely road side diner. I also had dreams of maybe, one day, taking the ultimate road trip 'Route 66.' In 2009, I went to California for an extended seven-week vacation. Returning to Los Angeles from Las Vegas, we drove south to hook up with '66 so I could at least do a part of that iconic trip.

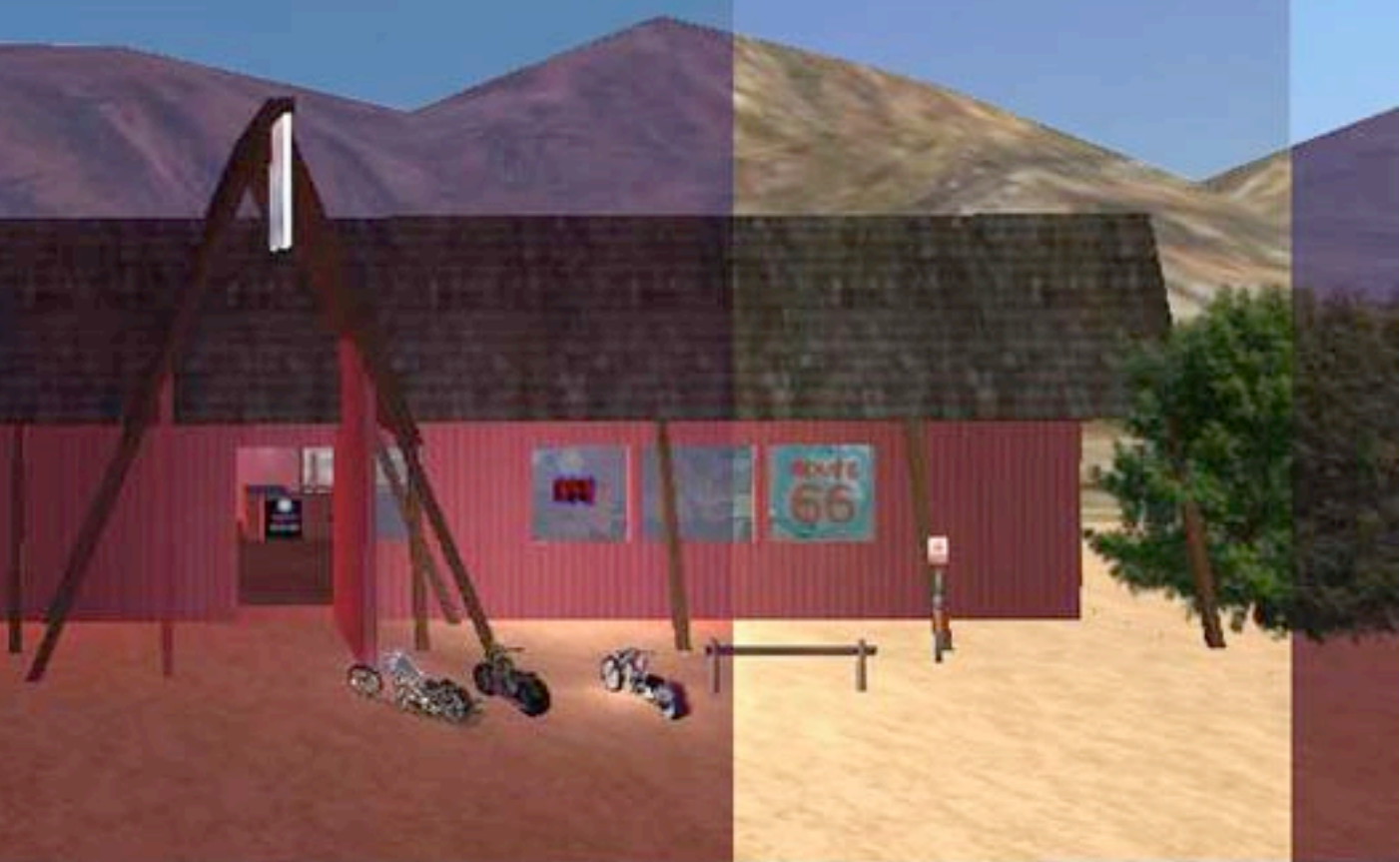
Timing, hunger and sheer good luck—there was The Bagdad Café! It was every bit as good as my imagination, no, better. I instantly fell in love with the place. We stopped in for lunch and fell deeper and deeper in love with the place. While waiting for our food, a bus load of French tourists showed up. They spent fifteen minutes clearing the shop shelves of all T-shirts and baseball caps.





After the bus pulled out, taking it's excited tourists and the contents of the shop with it, the café owner, Andrea Pruet, came and apologized for the hold up in our food. She then explained how the café was formerly the Sidewinder, and the name was changed to Bagdad Café for a movie. That low budget film has developed a cult following in parts of Europe, and she has tourist buses regularly. (The movie and the café can both be searched on Google.)

I had my laptop with me, and by the following morning, I had built a replica here in SL. After I built it, I opened it as a club to provide live music. I love building in SL, but not running a club. It soon closed. However, I never demolished it, as I love the place so much and always hoped that one day I'd find someone who'd manage it and reopen it.





There are no plans to enlarge. I would lose the ambiance of a small place. This is more important than having crowds of people. And, to enlarge would mean it is no longer a replica of what is—a classic real life build.

During the time that the Bagdad was closed, my love of the Blues led me to DJ'ing, which led me to find Laya Sugarplum, another Blues lover who was running a club. Her club had to close too, and I was lucky enough to get Laya to run the Bagdad Café. We talked long about the vision we both shared—to keep it small and intimate, the kind of place you want to just hang out in, hoping friends might drop by, much like your local bar or pub.

Being Blues lovers, it was easy to make it primarily a Blues club. So from Monday to Thursday it's a Blues club. Friday and the weekend, it is open genre. Some people are very picky about what they call Blues, and will have heated debates about electric or acoustic, Chicago or Delta, whether this person is or is not a Blues artist. My favorite Blues is without drums, but that's just a personal; I really love *all* Blues.







**BAGDAD**  
**CAFE**  
OPEN 7 DAYS 7 AM 7 PM

In real life, I have been forced into early retirement due to ill health. Like so many, I have a great many friends in SL, and find it a great place for music—a life long love. My real life budget allows me to have a small chunk of SL, Bagdad Café being part of it. This gives Laya and I a freedom that other club owners don't always have because we don't have to focus our energies on chasing tier fees. Instead, this allows us to open our doors to novice acts and new DJ's, providing them a place where they can comfortably hone their skills, work up from a smaller audience, as well as allow us to develop and build friendships among ourselves. Its a great place to be, not chasing the dollar. I would class Laya and I as business partners—she does all the work, I just play the Blues.

The Café and the Sim are two very different places. The sim is going through an overhaul, so come back in a few months. There may be a new sim to look at!



# Moody's Musings

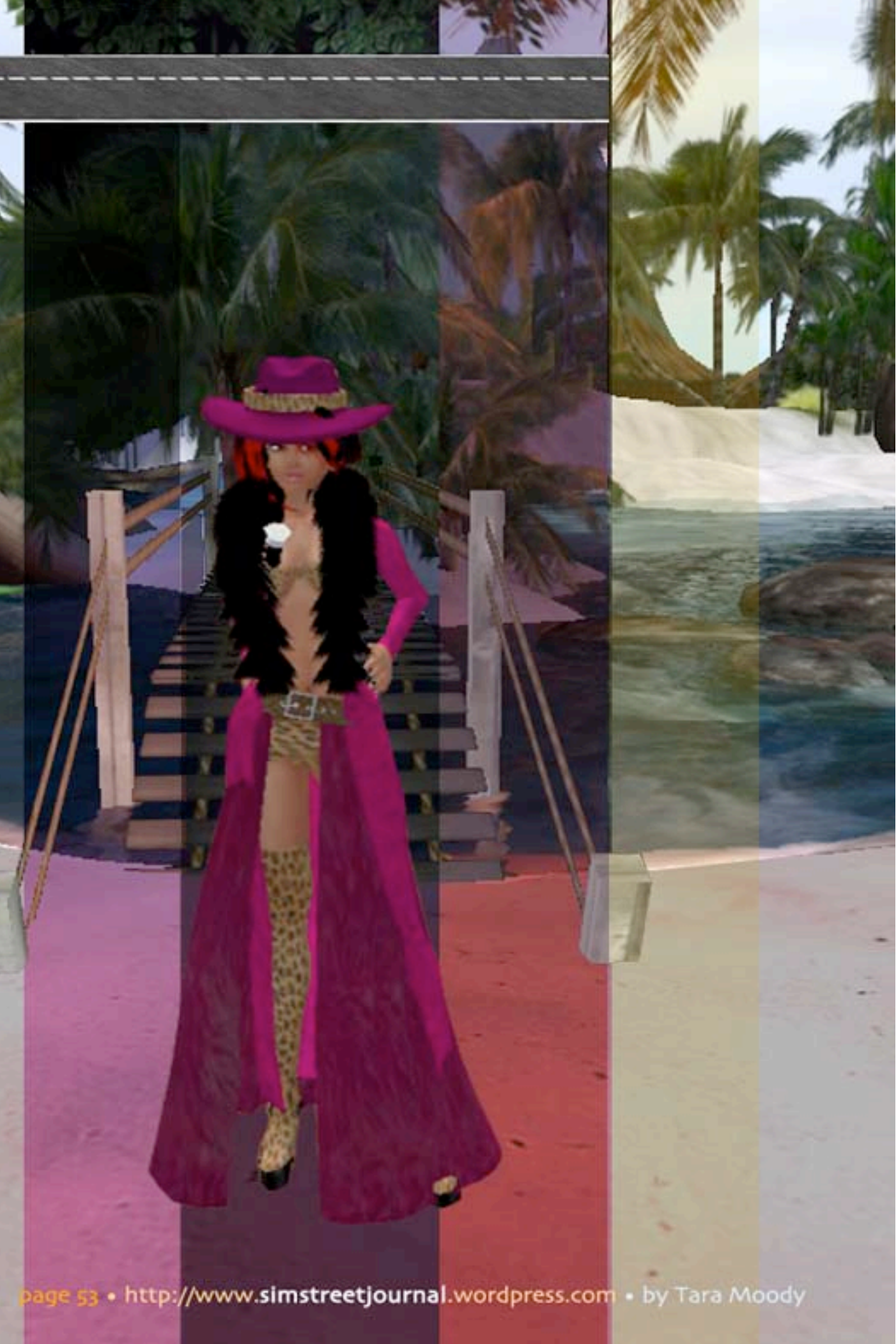
by Throughthesewalls Moody (Tara)

Economic friction in the arts is nothing new. It goes back to the first caveman who wanted to be paid for chiseling. Yet, if people were only motivated by money, there would be no arts. Tools, yes. Arts, no. The majority of artists do not make very much money. Those who do may criticize, but don't understand this mix. On the one hand, money is reinforcing and approving. On the other, it can be blinding, especially for creativity. Ideas involve risk in any art form. Music in Second Life® really exemplifies the best and the worst of the commerce/creativity mix. No one understands this delicate interplay between musicians and livelihood, the blend of real and virtual lives, better than Tara.—EM

Over the past several weeks, I have seen many posts on Facebook about the music community in SL. Some have absolutely enraged me, some made me laugh, and some made me think. I work in virtual music, as well as real life music, so my experience and writings come from both sides. As such, I like to talk about money. Sore spot for most, but someone needs to speak the facts, unemotionally.

With real life, a cover band with a following, and a good gimmick, can surely get gigs that pay, and pay well—especially in the summer. Will the band make tips? Not Likely. Original artists have open mics and sidewalk shows, and maybe the occasional coffee house gig. Will a solo artist make tips? Not Likely. In either case, will musicians develop an international following? Absolutely Not! They may pull from a zip code or two, at best.









Musicians represented by Tara Moody: Eric Steffensen, Matthew Perrault,

With SL, a cover artist with a following can get surely get gigs that pay, and some that pay well, any time of year. Will that artist make tips? Very Likely. An original artist has open mics and some paying gigs around the grid. Will those pay well? Not Likely. Will the original unknown artist get tips? Very Likely. In either case will the musicians develop an international following? Absolutely! That being said, the comparison being made, is it enough to sustain a musician?

The answers to this question are mixed, depending on who you ask. So, choosing the positives points of virtual performing, musicians do build an international fan base. Those with a good head for business can get quite far. Using the numbers and the following from virtual worlds, they can carry over to real life through Youtube, FaceBook, Reverb Nation pages, etc. and this can also go a long way. Eventually, a partnership with Youtube can get monetized. Reverb Nation is an industry standard in ranking musicians, so a following can be developed there.

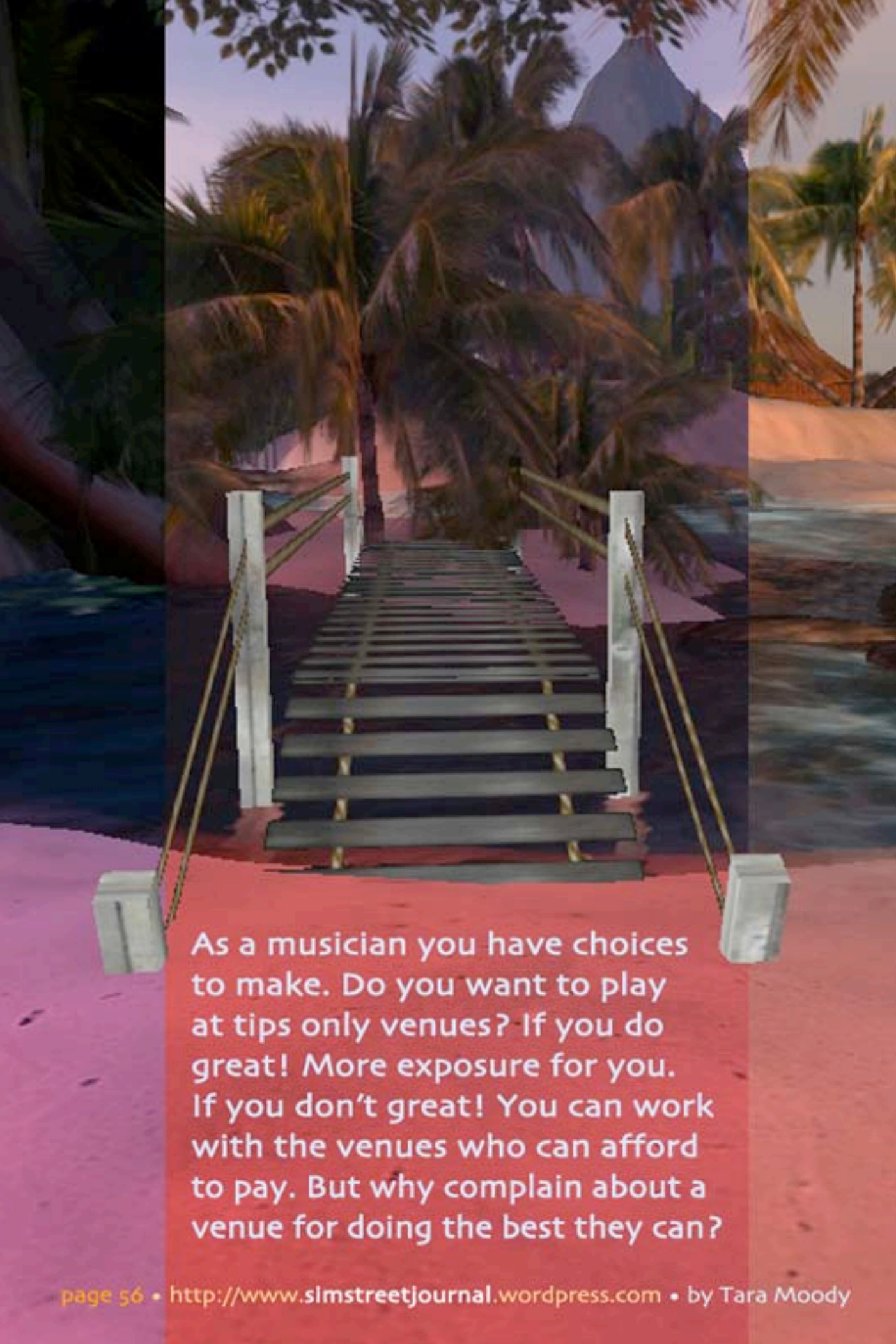




Quinton Whitman, and Geos Copperfield.

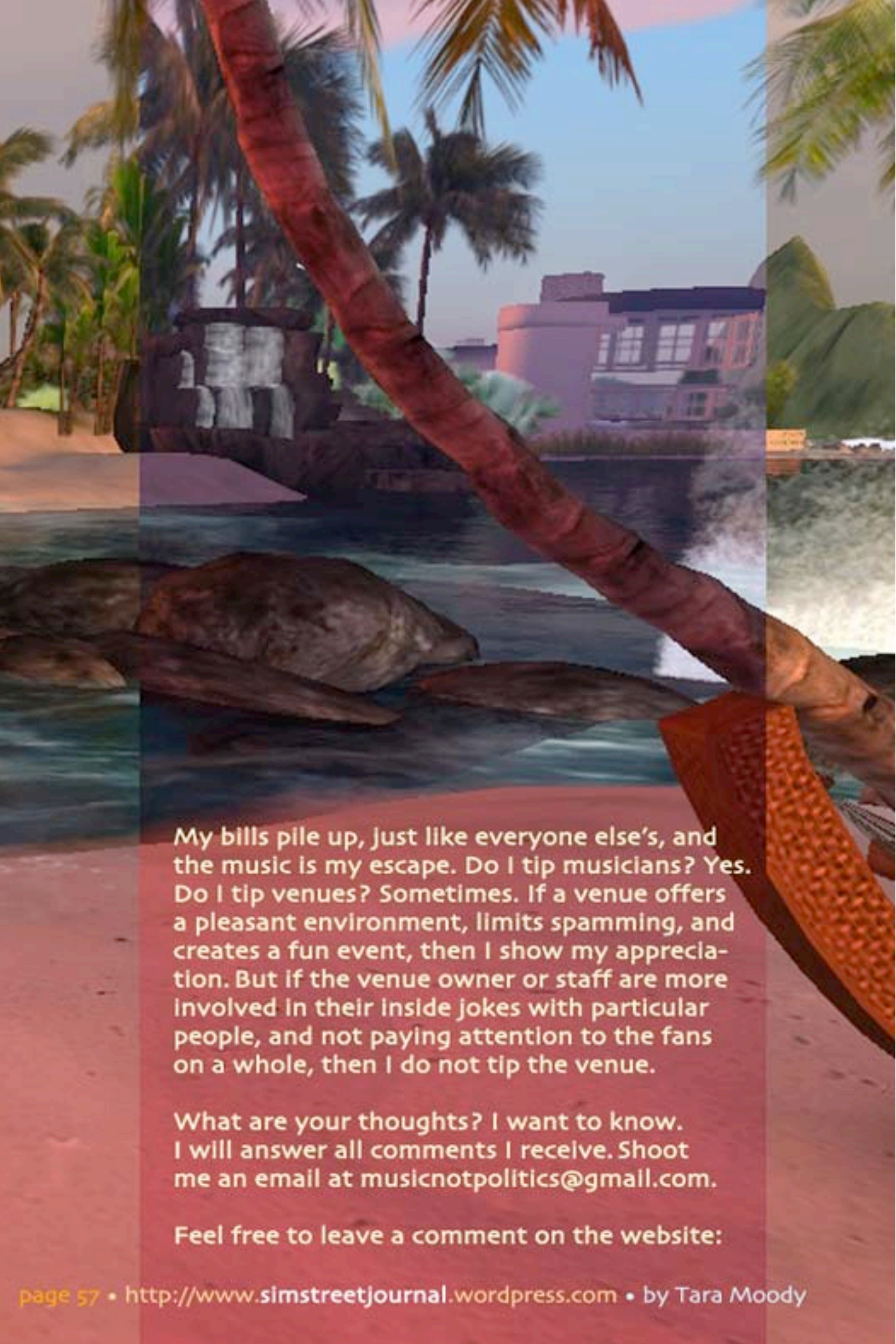
With venues in SL, some pay musicians, some don't. All of them exist to share music with friends and family, reaching out to strangers. Venue owners open up their land (which they pay for) so anyone who wants to attend a live concert can. The venue owners support musicians as best they can. Because not all can afford to pay a musician, it's a musician's choice to play at that venue or not. Some musicians feel that everyone should pay for a show. So the venues that offer opportunity, but not compensation, are the right venues for those seeking direct reimbursement. Unfortunately, many musicians who apply a real-world economic viewpoint to SL will bash the venues that can't afford to pay. Rather, these less financially-based venues are trying to help get the world of live music out, trying to help musicians in the only ways they can.





As a musician you have choices to make. Do you want to play at tips only venues? If you do great! More exposure for you. If you don't great! You can work with the venues who can afford to pay. But why complain about a venue for doing the best they can?



A tropical beach scene with palm trees, a building, and a waterfall. The scene is split into two vertical panels. The left panel shows a sandy beach with large, dark rocks in the foreground and a waterfall cascading into the ocean. The right panel shows a large, multi-story building with many windows, possibly a hotel or resort, situated on a hillside overlooking the ocean. A large palm tree trunk leans across the center of the image from the top left towards the bottom right. The sky is a clear, light blue.

My bills pile up, just like everyone else's, and the music is my escape. Do I tip musicians? Yes. Do I tip venues? Sometimes. If a venue offers a pleasant environment, limits spamming, and creates a fun event, then I show my appreciation. But if the venue owner or staff are more involved in their inside jokes with particular people, and not paying attention to the fans on a whole, then I do not tip the venue.

What are your thoughts? I want to know. I will answer all comments I receive. Shoot me an email at [musicnotpolitics@gmail.com](mailto:musicnotpolitics@gmail.com).

Feel free to leave a comment on the website:



*Southern Smooth*

*Tuesdays*  
2-4pm slt

on ent radio

BRAD AND HEATHER SHOW  
TUNE IN SUNDAYS AT  
11AM SLT



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NATION  
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Totally Twisted

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Spicy's Gumbo Show

ENT-SL Radio

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Throughthesewalls Moody**



# Witness to the Virtual County Fair

by Kalanite Bluestar

"Happy SL10B" (Happy Second Life® 10th Birthday) to all in SL and Linden Labs! The "Looking Forward, Looking Back" theme of the event, least I forget, "all starts with a cube." This theme seems sometimes intentional and sometimes not. First, the overall event was split into a giant grid of mainly

(Please see the map at <http://slcommunitycelebration.com/slurfs/>.)





# relevance review

sim cubes. This was a bit disappointing, as residents are capable of extraordinary building techniques. However, the work was done by hundreds of volunteers, a monumental task of organization. Rules must be put in place to keep order—in true grid fashion.



The past two anniversaries I attended were also like a virtual county fairs. This special 10th year was marked by 22 sims of fairgrounds to explore, all named expressively: Impressive, Spellbound, Beguile, Wondrous, Astonish, Astound, Enchant, Fascinate, Pizzazz, Dazzle, Stupendous, Captivate, Stunning, Incredible, Mesmerize, Exhilarate, Magnificent, Awesome, and not to forget Bear Island, and the Corn Field. These names do capture what can be found when exploring *any* of the SL10B sims. Therefore, the names seem nondescript, and did not help in navigating around, though poetic and convey wonderment.







So the celebration was overwhelming for most. But once oriented, adventuring and celebrating with fellow SL residents was enhanced by the obligatory gorgeous celebration cake stage (good enough to eat—mmm wants some), Pod/Rail Tours, several huge outside event/live dance stages (each expertly built and sculpted), one DJ event stage inside a nuke power plant—a reminder of what powers the SL experience for many.

The wonderful work that SL residents painstakingly built to share at SL10B [was truly a montage of spectacularness—so much that it would take a week to see all the exhibits. With wonderful music to enjoy, places to explore and learn about, groups from all over the globe to discuss their volunteer work, and of course the freebies to pick up, it was indeed a condensed version representing SL.





The effort, the talent, and the time that went into this impressive County Fair cannot be underestimated. Residents are totally grateful for the months put into the SL10B celebration. I wish everyone in SL the happiest 10th Anniversary and wish decades to come for all.





# Is the Future in the Past?

by Eleanor Medier





If anyone can throw a virtual party, it should be the Lindens. Creators of an entire cyber culture, the somewhat celestial creatures called "The Lindens" are those that, hopefully, help land owners in trouble, support the growth of SL awareness, remain apolitical (while profitable), and are the puppet masters. They provide the stage upon which all other semi-mortal avatars reside. Through the behest of the Lindens, all is virtually possible.

Naturally observers are going to pay attention to the 10th Anniversary celebration. It is a big deal! What has formed in these years is no short of miraculous! After all, this magazine that bridges what is relevant between the two worlds, would not even exist. Having provided the technology to grow the first truly international culture is evolutionary in the human experience.

What kind of celebration could be appropriate for such a milestone? The promotion for it started months ago. The teasers, the notices, the blogs set up, the development in progress. Hundreds, maybe thousands, of creative people contributing—no small task to put together!





Rather than be a description of features or profiles of the organizers, what matters is the overall statement of the event. The theme is to look both backwards and forwards. Yet no one really looks forward. Maybe around the virtual watercooler, individuals hypothesize and predict. Yet taking a step back, the major directions are not explored. If looking back helps to show future direction, then several paths are obvious, though unstated.

In flying over the show, dipping down from time to time to sample from the various ubiquitously titled sims, an overview is not too distracted by specific favorite finds (which are gone anyway by this printing). Taking that step back to see how the event answers the questions of the growth barriers was not prevalent. The overall impression was a show & tell, to express where SL is today.





Where is SL heading?  
What issues are hurdles in the path?

First is lag. Everyone complains about it. This event provided plenty of it. Even visiting at low-traffic times was a challenge in getting around. Flying seemed to be the best option. Therefore, seeing the attractions from the air became a design consideration.

Next comes the learning curve barrier. The trend is to make better browsers designed to be easier and easier to learn for newcomers. Yet, every avatar does have a growth cycle, not because of technology, but in adapting to the culture. Helping this orientation is not about technology, but about psychology.







Then there is the quest towards realism. From the outside, this world seems to be populated by cartoons. Avatar sophistication drives technical developments. Witness the challenge of natural moves—walking, dancing, or other activities.

Audience size is a great limitation for the potential use of virtual worlds. This is particularly obvious in the music business. Many venue get around it by straddling property lines—placing the stage and its details in one sim and the audience in another. Even then, 70+ avatars can crash the sim.

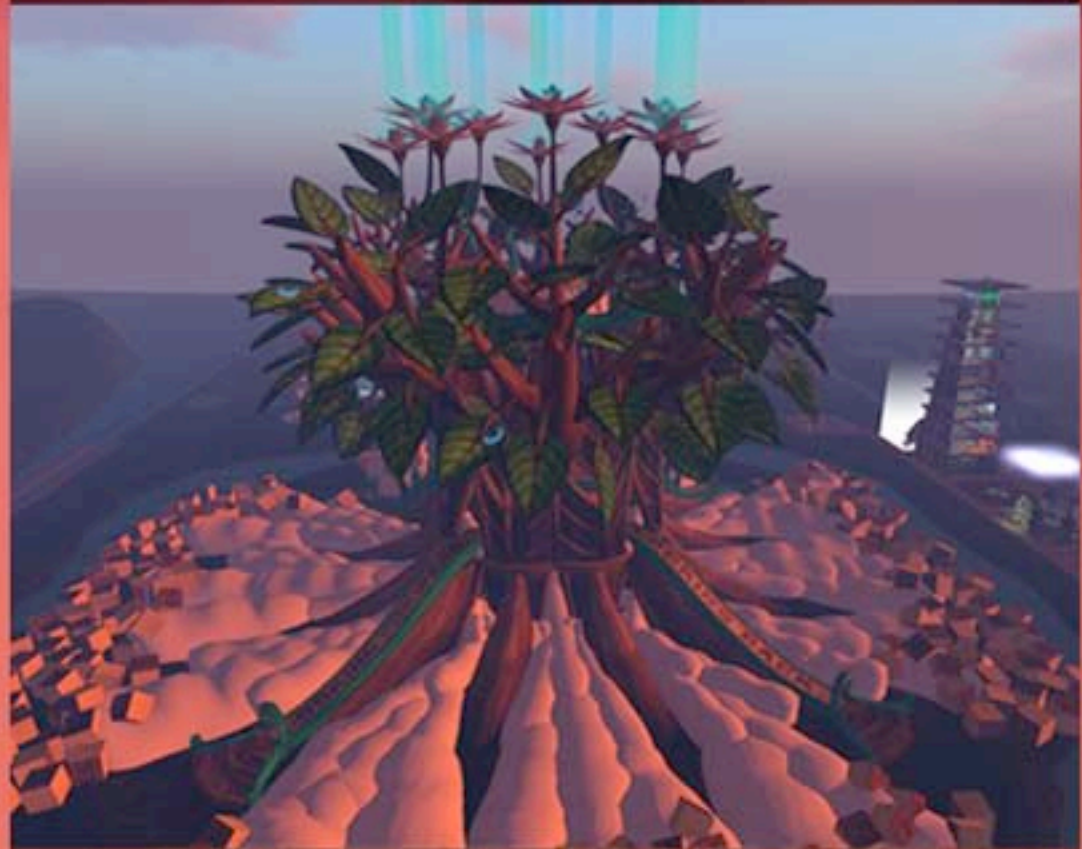






Finally, there are issues of cyber crime. No one likes to discuss the dark sides of SL, but to ignore them is naive. The virtual world is like a big city. There are new dangers when not knowing who is really on the other end of the keyboard. The financial scandals, the relationship dramas, invasion of privacy, theft of intellectual property, and Wild West kind of atmosphere can be damaging to the unwary. Any analysis of SL's future must examine the areas of protections. This show seemed more about creative capabilities than real issues.









If SL does not reach beyond the level of the elite, i.e. solve the barriers, the growth will be slow. Eventually, the virtual world will be the browser for future web interactions—it is a technology that brings the others together. The distances, differences, relationships, influences, and psychology will all continue on, slowly affecting each generation more deeply. Finally, it may be that an entire room wall becomes the computer screen—a window to another place. Avatars become like holograms, with adventures that feel seamless, the division between a real life and a second life closing more and more. In the quest to bridge distances the concerns of privacy and transparency echo differences.

SL has basically accomplished an accessible world—for those able to learn it. So maybe it is fitting that the celebration exhibit did not answer the second half of the theme—where is SL going? Maybe that is the job of all the critics now commenting now that it is over.



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**T**hinking about the day to come, I wake up at 4 am on Monday with a smile on my face! Monday 4 am doesn't sound too appealing to many people, but I'm not one of those people. You've got to wake up early if you plan to catch the biggest fish in the local pond and this is a plan I have put on hold for a long time. So this particular Monday, I am about to it put in practice.

I slide out of bed like a shadow, not to disturb my better half. I admit that I had another smile looking at her sleeping innocently and guessing her shapes under the silk sheet—I must also admit that I had not so innocent thoughts—but I have different plans for today, like I said. So I take a shower, and happy as a kid, I boogie like John Lee Hooker at Russian Hall, then had couple of ham sandwiches, made some coffee, and went on the balcony to put my lines, lures, and rods in order.

Planning well, I have all set up for a big catch. Playing with my toys, I didn't realize it got to be 6 am! No worries—Ele never wakes up before 9 am. But the fish won't wait all day, so I went again in the kitchen and made a dozen ham sandwiches to take. Looking in the fridge, I see that I'm low on beer (the curse of my life), so I seek a \$50 dollar bill from the underwear drawer where Ele keeps household money safe from my thirst. I'm lucky once again because she has just \$100 bills, so I grab more than I need for my day!

I was just about to leave the house with all my gear, heading to the garage, when the door bell rings. But I don't get to open the door, when Ele suddenly jumps down the stairs, happy as an Easter bunny. She opens the door and a delivery boy hands her a big package, which she happily accepts. Yet, she notices my attire: "Heavy, what are you doing?" So in that moment, I knew my day will be ruined.



"Darling, I was just moving these rods to the garage to clear out some storage space for you. What's in the package?" I try to direct her attention away from my person.

"Oh you'll love this dear come, come and see!" She makes me drop my rods in the middle of the room, pushes me in the bath-



# the aesthete & the amateur

by Heavy Writer,  
edited by Eleanor Medier

room, hands me the package, shuts the door, and asks me, excited like a girl in a shoe store: "Put this on. I want to see if fits."

Two minutes later, dressed like an undertaker, I open the bathroom door, and she looks at me with a critical eye. "It fits you well, but you don't know how to tie your bow—let me do it for you!"

I try to be polite, but I have to say: "Dear, I can't breath in this—that's why I married you in Vegas—so I wouldn't have to wear a tux."

"I don't want to hear comments. I payed three thousand dollars for this. You will wear it, no matter what."

"What?? Three large? Are you crazy? I can buy so much beer with those greenies...Why would you buy me a tux when you know I will hate it?"

"Heavy, you did it yourself! You said you can be an art critic and that it comes natural to you. So you need to dress like one... Get ready, because we are going to a gallery opening."

Review of the  
Rose Theatre and  
Galleries exhibits  
(May and June)  
by an unlikely fictitious  
couple—a professional  
art critic and her wise  
fool truck-driver husband.

One hour later I drive towards New York, downhearted and dry on beer. After a long quiet journey, we descend in front of The Rose Theatre and Galleries. The minute we enter the gallery, I notice few ladies watching me with interest. So I have to smile at them and am about to go and say hi, when Ele grabs my arm, saying "We are here to work—come!"

I let her lead but couldn't stop myself from turning back and smiling once again at those ladies, which made Ele squeeze my arm harder and walk faster. That made me feel better about my new outfit—she payed big!

The gallery itself has a fancy set up like being in a museum—really formal. But with all that luxury, I couldn't find the bar with free martinis—the first thing to look for when visiting a gallery! Lubrication for the eyes!

This place is a series of galleries—like eight shows in one. Mostly 2D, a lot of it just hangs on the wall. But pushing Ele's buttons is worth it.





"Enlightenment" by Kylie Angel Sabra





Kylie  
Angel  
Sabra

Me: "Do you call SL snapshots art? This blue one is the best in this room, do you agree?"

Eleanor: "No but it is the most imaginative."

Me: "I like the colors, dimension. It vibrates, has energy, and is dynamic. It has more than one face in that bubble—like a time traveler."

Eleanor: "It is called *Enlightenment*. So it expresses mental expansion—seeing things from more than one point of view—a burst of emotion. It is like a splash—a cubistic ripple. It incorporates the dramatic composition of symmetry, while it disrupts that very balance with subtle change. To have movement and be so balanced is not easy. The mystery of the shifting faces is quite haunting."





Me: "Oh—I bet you like the dock path? But that's not art to me—just a snapshot. I can make ten of those a day."

Eleanor: "You don't think photography is art? A compelling image is a compelling image, no matter what medium it is done in. Here, I like this composition and the mystery of direction. It has a strong composition and drama"

Me: "You got me wrong! Photography can be art., but it is first an accident—just take thousands of photos and a few might be considered art. These accidents are independent of what the artist might have been looking to feature. The real art is in sorting happy accidents out of a bunch of crap—so I don't think much of photo artists, but there are exceptions.

Might this be a chiaroscuro rendering with mythological references?"

Eleanor, stares at me with disbelief: "Where did you learn the term 'chiaroscuro'?"

I puff myself up with pride: "I found it in an art magazine on the coffee table."

Eleanor: "Well dear. That term really has nothing to do with this painting. It describes the technique of using light and darks to create a very realistic effect. This piece is hardly realistic."

Me: "No? This is the kind of image that comes to you when lost in the fog—like a celestial voice telling you how to get home."

Eleanor: "It may seem spiritual in how the faces float, and even suggest change or movement. The interpretations are many: ghosts, gods, aliens, a planet forming, an explosion, the big bang? Even Narcissist looking at his reflection in a pond. Perhaps it is an expression of the expanding universe. Mystery makes it discussable. Is not mystery also the strength of this photograph?"



## Bear Silvershade

*Eleanor:* "Here are compositions that prove my point that photographs are art as well as painting, drawing, sculpture, etc. These are created with character settings. It can be hard to find originality with photographs, however. This is why I generally don't like them. Nor do I like the ambiguity of a painting to look like a photograph or a photograph to look like a painting. I see no point in that."

*Me:* "Me neither. These all look lonely to me—being stuck in circumstances you can't control. Maybe I want out of there—I wonder how I got in there in the first place."



"Rain" by Bear Silvershade

*Eleanor:* "Wait— I LOVE good photos in publishing!! But as a visual art form, most lack a distinction of the artist's voice and personality. Yet, these are very expressive and finely crafted. They use the virtual environment to enhance the setting."

*Me:* "This Deviant Art does often look all the same. Maybe it is the moodiness and the lack of color that make them stand out."

*Eleanor:* "Deviant?"

*Me:* "I saw the term on Google. It said people do weird things in Photoshop and call it Deviant Art. You haven't heard the term?"

*Eleanor, looks shocked that I have:* "Oh—yes I know the term. These are more imaginative than most of that work. So many manipulated images look like one artist could have done them all."

*Me:* "I like guy in the rain. You can actually feel the rain there. Just a lonely guy downhearted because his girl left him. It is the story behind it that is interesting. How did he end up in the rain? Is he Jesus walking on the water? Is there light on the horizon, or are there storm clouds coming? These images depend on the mystery—making stories and identifying with the situations. When have I felt like this?"





"Blade Runner City II" by Bear Silvershade





*Eleanor:* "He does represent human angst—this title is *Bladerunner*, so you think of the movie. But would you if you did not read the title? Does good art allow more stories?"

*Me:* "I haven't seen that movie. I prefer to come with my own story. He is any guy who got drunk the night before and doesn't know

where he is—he might be in jail with those stripes? This looks like a jail cell, or a ruined house. Because he is just a profile, any guy who parites too much can be in his shoes."

*Eleanor:* "It has the vagueness of isolation—I like these a lot."

*Me:* "lol I hate when we agree."





## Sina Souza

*Me:* "It is nice to see a drawing. Basic technique I can understand. You don't need all that fancy computer stuff to make a strong impact."

*Eleanor:* "There must be an integrity of medium. Is it enough to just upload a drawing? Must there not be something else that happens when making it virtual? And some decisions are not good ones—this yellow border color is distracting."

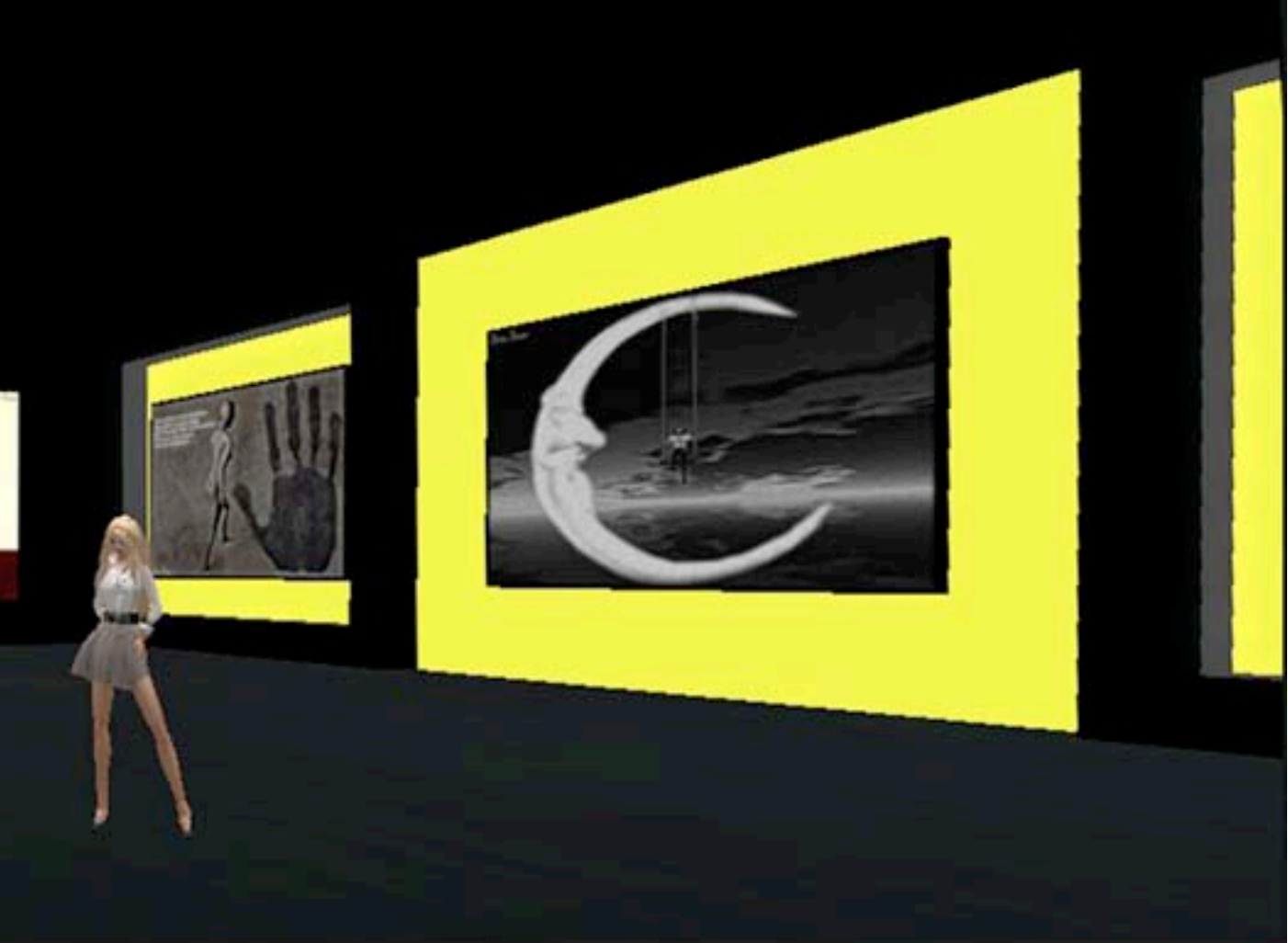
*Me:* "The lady in the hall is struggling—the floor behind her looks like it deteriorates. She knows where she is going. Sad—it looks like she will never reach that door."

*Eleanor:* "It is called *One Step Closer*. The artist uses that strong perspective in a similar way to the first painting we discussed. Strong, simple, and pulls in the viewer through its drama."

*Me:* "I only look at titles when I'm not inspired by the subject :). This drawing makes me think of you—moving ahead but so slow."

*Eleanor, ignores my personal criticism:* "This has a very sad feeling—somber, stark, even lonely."





"One Step Closer" by Sina Souza





*Me:* "Mid way there is a black shadow—that might not be anything good, so the hardest part is about to come. She is just at beginning and already looks exhausted. She can't turn back."

*Eleanor:* "Did her steps cause the floor to deteriorate? That is mysterious, with more challenges ahead before getting to her goal. I feel sorry for her."

*Me:* "Her steps mark her journey, but also can be like burning the bridges behind her, or leaving the past. This can be interpreted in so many ways."

*Eleanor:* "It pulls you in, and demonstrates how a lot can be done with a little. So many artists will overwork an idea—this one does have simplicity, and thus a purity of form."

*Me:* "Now how can someone who did such a simple, but such a telling piece, do these others?. What's this? A crematory oven?"

*Eleanor:* "This next piece doesn't look like the same person did it. Well at least we have seen one piece worth it to look at for 10 minutes. I am happy if I see one piece that moves me in a show."



# Bump Squeegee

*Eleanor:* "These very graphic prints are based on tarot cards. Nice—not too deep, but well done. The subject is easy."

*Me:* "Do you know tarot symbols?"

*Eleanor:* "They are similar to a card deck, but they tell fortunes—what influences or impacts your situation, and who may factor into events."

*Me:* "The symbols are fairly obvious—a Lion as Strength, for example. Big surprise."

*Eleanor:* "Lots of artist have illustrated the tarot deck. You may wonder why cards are made big and placed on the wall. Is it art?"

Or cards? Or both? They are stronger as a series than individually. The use of black is consistent, even though there is a lot visually going on with the components."

*Me:* "Maybe the way they are put on the walls tell a story?"

*Eleanor:* "The Temptress is next to the Lovers...."

*Me:* "You need a gypsy to decipher this! I like 'The Devil.'"

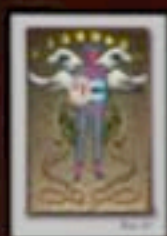
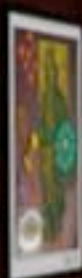
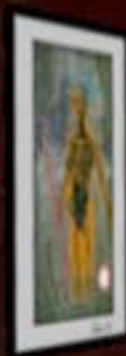
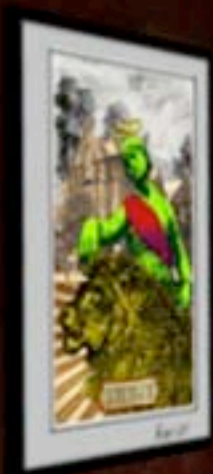
*Eleanor:* "Each one tells a story, don't you think?"

*Me:* "Only if you believe in fortune tellers. I don't :)"

*Eleanor:* "Perhaps you must to appreciate them truly."







"Tarot Series: The Devil" by Bump Squeegee





**Me:** "Many of these characters play music—like Bluesmen, so is fine with me. It is midnight and Robert Johnson meets the devil at the crossroads. The Bluesman sells his soul to the devil to play that guitar—Blues is corrupted by the devil. Even the Judge in Justice has a banjo. There is so much corruption that this judge will do better playing the banjo than judging. He looks more like the jester for the king."

**Eleanor:** "He doesn't look too serious. The style is symbolic—collaging clip art. I like that each piece is different but the whole looks good together. They look a little creepy. Here is a question: if you don't know about tarot cards, can you appreciate this art?"

**Me:** "Well, the compositions are nice, but don't have much mystery. And these lovers looks more like

Adams family than lovers. It is surreal, but it a borrowed story."

**Eleanor:** "That may be a good reason to present them then. If a lot of viewers do not know about the Tarot, this can be an introduction. How the system weaves characters and circumstances is intriguing. Much like astrology, it is general enough to see what you want in it. And therein lies its dangers: to interpret situations through a lens. Like a self-fulfilling prophesy, if you expect something specific to happen, you may actually set it up. So I find that creepy. This artist has captured that aspect. However, he can push expression much farther than by hooking onto this convention—he can express original symbols."

**Me:** "I would like to hire this guy to come paint flames and lightning bolts on my mustang."





"Paris-Londres-Marseille" by Darcy Mokeev





## Darcy Mokeev

*Eleanor:* "There are intriguing pieces here— good and bad. It is mixed. The orange ones are trite. The blue ones are the best in this collection. Inconsistency is really common in SL. The middle one of this capital building is weak— though I like the drama of the large sky. It feels unfinished."

*Me:* "That one makes me think of the Disneyland logo at the beginning of a movie."

*Eleanor:* "But this one seems like something is going to happen. The warm/cool color treatment ties the composition together, giving an interplay between the foreground still life and the landscape out the window."

*Me:* "It takes skill to make transition without harming the eyes."

*Eleanor:* "The left-most one looks like science fiction. There is some bigger, mysterious, more powerful structure, controlling the city."

*Me:* "People living in boxes one on top of another and so on? We think the city as the high tech of civilization but it is truly just a deck of stacked cards?"

*Eleanor:* "There is strength to that structure. Cards are fragile."

*Me:* "The lower side looks like something erodes the town— it floats on water, going to the drain. Auto destruction. They build bigger and bigger till all sinks."

*Eleanor:* "It has a scary mechanized quality. There is that lightning bolt too, stormy sky. Like destruction from many directions."





"La Piste du Temps" by Darcy Mokeev





**Me:** "The sides make me think of a gutter or a sewer—dark."

**Eleanor:** "And it is unlimited in length. It has a harsh quality, unsettling."

**Me:** "I would not want this in our living room—that sewer might smell bad—ll the trash of the city mixed in the water."

**Eleanor:** "This other one smells good—perfume bottles on the table, a candle, and open window. And it has a landscape—painting within a painting."

**Me:** "The image has too many details, even the label on the bottles you can read."

**Eleanor:** "The blue bottles tie into the blue in the landscape. The

objects group together. It feels organized. And you aren't sure whether it is an artist's table, a dressing table, a mantle, or a shelf. Discussable art has ambiguity."

**Me:** "The buildings have as many details as the objects in front. The perspective is created by the size of objects not by details they have."

**Eleanor:** "In reality the buildings in the far distance will lose detail. Here the detail ties the two levels together in colors, sizes, and rendering. The candle position is also a dominant focal point. It reflects the shapes of the orange buildings."





"Fragile" by Darcy Mokeev

**Me:** "The buildings seem to be landmarks that fit the title."

**Eleanor:** "Everything in this painting works. It makes you ask questions and to want to know more."

**Me:** "Know more? There is nothing else more! Title says all. What do you think about this one with the wreck of a boat?"

**Eleanor:** "It looks unfinished."

**Me:** "It seems like no-subject painting. Could have put at least some birds flying there or a tree."

**Eleanor:** "Yes, something, even in the background, happening—a more powerful point. Perhaps the cloud forms an ominous tornado to threaten the fragile boat."

Now this one with the red door, doesn't fit in the rest of the show too well."

**Me:** "Maybe the guy has been thrown out of a brothel. Probably he didn't have money to pay and they kept his clothes. The left side is a bad neighborhood."

**Eleanor:** "The composition is unsettling, though symmetrical. It has a neoclassic side on the right and the left side is more cubist."

**Me:** "He looks eager to go back inside, but they will not let him. Probably he is a respectable man. If he will get caught in this position, he will be ruined :) Haaa—it is called 'Fragile.' Now *that's* a good title."





Well, I guess we are done here Ele. What about some lunch at Colosimo's and a bottle of wine? Then you can drive home, and I will just enjoy myself after being such a good sport!" Not waiting for her answer, I walked to the exit, sensing her following behind.

She doesn't know it yet, but next weekend I'll take her camping. She owes it to me now. But really, why all this fuss? All this dressing up and parading around for art? Why go to galleries when you can find everything on Google?

OK—I enjoyed seeing the crazy artists and collectors being nice to each other. And, don't tell Ele, but I agree that it is amazing what people will think up next. Now, with this new tux, she has no reason to leave me at home—and I saw many ladies there who are easy on the eyes.

The rest of the day was nice. Ele bought the lunch, of course, and I had a juicy rare steak, so big that it stuck out beyond the plate borders. I love to see the look on her face when I enjoy every bite—she pretends she doesn't notice. Ele doesn't eat meat, so she has her usual salad. But we each have to have a plate of Mama's pasta—life is too short to resist! And because it is the middle of the day, Ele is more into coffee than wine. She just has to watch me enjoy it this time!

Tommorrow I'll definitely go fishing!



“Our challenge is to go beyond the virtual world as a 3D toy, into something with a solid foundation. Machinima breaks the real life/SL barrier, because it reaches a broad audience without their need to log in. We give people an idea of the vibrancy and potential of creative applications in this new society. They must want to come into virtual worlds to learn and confront the learning curve.”

—Jayjay Zifanwe, University of Western Australia

## UNIVERSITY OF WESTERN AUSTRALIA

UWA's virtual campus is one of the most active and comprehensive in Second Life®. Leading in academia, sciences, and the arts, they are famous for their 3D Art Challenges, attracting the best and most talented virtual artists.







PHOTOGRAPHS BY NETERA LANDAR AND ELEANOR MEDIER



“When new in the virtual world, you soon become aware that people make and sell items, they roleplay, and others use it as a 3D chat room. You have to ask yourself: ‘What should I do in this place?’ I build a psychology of spaces. To use them means being community-based.”

—Kaya Angel



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“This vision is consistent. We earn a reputation grid-wide for strength in balancing community and good business. We have set realistic expectations, built a reliable team, and have a revenue model that can cover costs. Our audience grows to attract those within SL committed to supporting cultural expertise.”

—Selina Greene



# BOOK ISLAND

SL's premier community dedicated to book publishing for writers, poets, editors, literary agents, bloggers, publishers, and anyone connected with books—including readers!

We have 60 shops in the publishing village with a variety of SL and RL businesses and regular events. Come visit us to enjoy books, publishing, discussion, and a great community. Newcomer friendly.







“I enjoy discussing the creative process. I also love when authors read to audiences. And, going to many concerts, I hear new talent all the time and want to share their music with others who might not have heard them. People are riveted learning about the artists’ real lives—how they began, what inspires them, and how they are growing in the virtual world.”

—Netera Landar,  
Editor-in-Chief and Publisher

**Dedicated to the “unforgettable” people who bring a little joy into our lives through art, writing, and entertainment—the best and brightest from the virtual worlds are featured.**





A woman with long, wavy red hair is sitting on a patterned sofa in a library. She is wearing a black, long-sleeved, off-the-shoulder top and a black, patterned skirt. The background shows bookshelves filled with books. The overall lighting is dim, with some highlights on the woman's hair and the bookshelves.

# Unforgettable

- Architect of the Middle Ages  
Cierra Anatine
- Irresistible  
Beth Odets
- Sizzler  
Cassandra Curtis
- Ten Tools for Visual Perception





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# Sim Street Journal

Examine what virtual commerce and culture reveal about real life. As a bridge from in-world to out, *SSJ* represents the achievers, sectors, trends, psychology, and impact of those mingling within this first truly international exchange.

Explore what it means to have both a first and virtual life, and how they enhance one another.

Available at in-world office (see Picks of Eleanor Medier) and online:

page 104 • <http://www.simstreetjournal.wordpress.com>

## in-world to out

Finding Purpose in the Virtual World  
by Eleanor Medier

Experienced avatars from many sectors discuss how careers in a second life affect their real life ones.



## relevance review

Music Renaissance  
by Eleanor Medier

The music industry displays one of the most fluid interplays between various worlds and views.





**critic's choice:  
artist**

**Blindboink Parham  
Preserves Legends  
by Heavy Writer**

Combining a career of performing and teaching works well when including SL as a way to expand.



**critic's choice:  
venue**

**Crossing  
Culture  
by Kalanite Bluestar**

A collaboration of many creatives, this venue offers an array of arts activities and community.



**the aesthete  
& the amateur**

**University of  
Western Australia  
by Medier & Writer**

Review by fictitious critics—one educated and the other not—a contrast of viewpoints.

