

Sim Street Journal

EXPLORES THE RELEVANCE
OF VIRTUAL TO REAL
COMMERCE AND CULTURE

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



- integrating both worlds
- magicians, music, movement
- criticism and advice

issue three

Magicians of Meaning by Eleanor Medier

The virtual world demands self definition. Like living in a crystal ball, it is a purely created world that allows residents to form it as they wish it to be. Alladan landed on the doorstep and offered not just seven wishes, but wishes granted every day! So what happens when a million people wishing to create the world as they wish come together?

The cream rises to the top. The created world ends up mirroring the real one, just without physical discomforts. Given unlimited freedom, people recreate first what they know, then what they imagine, and finally, what they dream.

The creators profiled this month each bring a magic to the stage of Second Life.[®] They come into the virtual world with talents and skills ready to be adapted. All offer magic to the community—from instantly appearing exhibits to smooth movements to original music, these contributors make this a world worth living in. They take advantage of what the virtual world offers to even integrate and enhance the real one.

in-world to out

- Leading entrepreneurs and artists discuss how they integrate the virtual world with the real—bringing out the best of what both have to offer. They reflect on priorities and how to contribute by using what SL offers greater than the real.

"The Best of Both"
PAGE 16

pioneer profile

- Machess Lemton is the quintessential entrepreneur who's skill sets match the needs of the virtual world by using both her engineering and creative sides. Her products enhance the efficiency of SL, and makes doing business a lot more fun.

"Quest to Do It Better"
PAGE 38



critic's choice: manager

• Sparkie Cyberstar helps virtual live music thrive. Behind every successful and talented musician is inspired management. Representing a handful of great performers, she is first and foremost a fan. Using her promotional skills supports careers.

"Supporting the Stage"
PAGE 46

critic's choice: musician

• TerryLynn Melody is a professional musician in real life, but finds that her virtual careers is as vital, now blending the best each offers. Performing both covers and originals, she and her manager Sparkie have grown in the metaverse.

"Only From the Heart"
PAGE 50

moody's musings

• Throughthesewalls Moody continues her exploration of music, money, and meaning. She debates the validity of real to virtual in the lessons, and applications from each. She is determined to discover an economic base.

"Closer though Farther"
PAGE 58



pioneer profile

• Galilla Sinatra, Rug Halberd, and Martin Yeats refine avatar movement. Behind the smoothest dance and performance is the science of adapting realism. This creative trio from SpotOn exemplify an innovative vision behind the scenes.

"A Moving Momentum"
PAGE 64

ask ann advice column

• Ann SLanders debuts this month with her advice column that mirrors the real. The real life Ann Landers provided guidance to three generations with wise, humorous, and sometimes sarcastic answers. This SL lady defines virtual etiquette.

"Ask Ann"
PAGE 72

the aesthete & the amateur

• Eleanor Medier and Heavy Writer continue their bantering about visual art in SL, taking on the 3d installations of Nino Vichan, Cica Ghost, and Mantis Oh, recipients of LEA grants. She tries to educate Heavy on the fine points of visual statements.

"Arguing Abstraction"
PAGE 78



Sim Street Journal

advertisers

Issue #3 2013

Through advertising, kiosk offers, popular website, and Group Lists, an advertisement in *Sim Street Journal* reaches those who make culture in SL happen. Each profile and review imparts useful ideas and techniques won from experience.

Entrepreneurs and creators, presenters and sponsors, share what it means to achieve significance in virtual worlds.

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.

W Real Estate	page 6
Capital Exchange	page 8
Arkad Products	page 9
Ramirez Torrance	page 13
DX Exchange	page 14
The Last of Humanity*	page 15
G&T Fashion	page 34
Eclectica	page 36
Digital Financial	page 37
Live Musicians & Singers Assoc.	page 44
Ocean Dreams*	page 45
Guthries Folk Music	page 56
Anneke13 Bailey Photos	page 57
Music Not Politics*	page 61
Blues Beach Club	page 62
Surfside Hideaway	page 63
Musik Circus	page 70
Trax Live Music Resource Center*	page 71
Casino Escort Club	page 76
ENT SL Talk Radio	page 77
B&B Venue and Parklands*	page 85
Backwaters AMR*	page 97
University of Western Australia*	page 108
Rose Theatre and Galleries*	page 110
Book Island*	page 112
Unforgettable Magazine*	page 114
Gallery Medier*	page 116

* ads designed by Eleanor Medier

To advertise, please contact eleanormedier@gmail.com

“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



Rent from one of the largest and most trusted realtors on SL. With over 500 private islands, WRE is not just another here-today-gone-tomorrow estate. WRE is home and safe haven of many popular business owners and role play communities.

Full region
Homestead
sims, estates,
terrain textures,
raw land, land-
scaping and terra-
forming, prefab
island houses,
beaches

Full Sims - 16.999 P/W



W.R.E. Summer Deals!

STOP PAYING MORE FOR LESS TODAY!

24/7 SUPPORT! | LOW TIER COSTS | FULL LAND OWNERSHIP

We Focus on Integrity, Longevity, Performance

**Make your Lindens
work for you.**

When you invest even a few lindens,
then reinvest, watch your account grow!
Still expanding with 50 companies and funds.
the more who trade, the stronger the market!

<http://www.slcapex.com>



**CAPITAL
EXCHANGE**

The #1 Stock Market Simulation Game In SL



Hundreds of Trees and Shrubs for Only 55L Each

In your life, be that real or Second Life, you want to surround yourself with trees and plants. But in SL, you want to have them both low on prims and yet look beautiful.

AP offers hundreds of trees and shrubs in one location, uses the best quality and detailed textures, that are only one prim each, copyable, modifiable, and they will make your land or home look truly alive.

For only 55L, you can populate your place, even make a forrest by creating copies of each tree or shrub.

Visit Arkad's Products Home & Garden and take a walk around in the greatest tree selection in Second Life.



"Trees are poems that the earth writes upon the sky."
— Kahlil Gibran

Sim Street Journal

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.

© 2013 by Eleanor Medier, *Sim Street Journal*. Articles cannot be reprinted without permission.

Receive copies of the magazine:

In-world

- kiosks in selected areas around the grid
- The Sim Street Journal Publishing office (click on tab at the left for LM)
- Marketplace

Eleanor Medier, Creator, has real world experience in every facet of publishing from writing to design to editing. With three years of experience in SL magazines, she is the editor and producer of this culture and business fusion.

Bach Mayr, an alt, serves as the business manager, handling the kiosks and online inquiries. Backed by staff who monitor all readership communications. Please send a notecard when in-world to avoid potential caps.



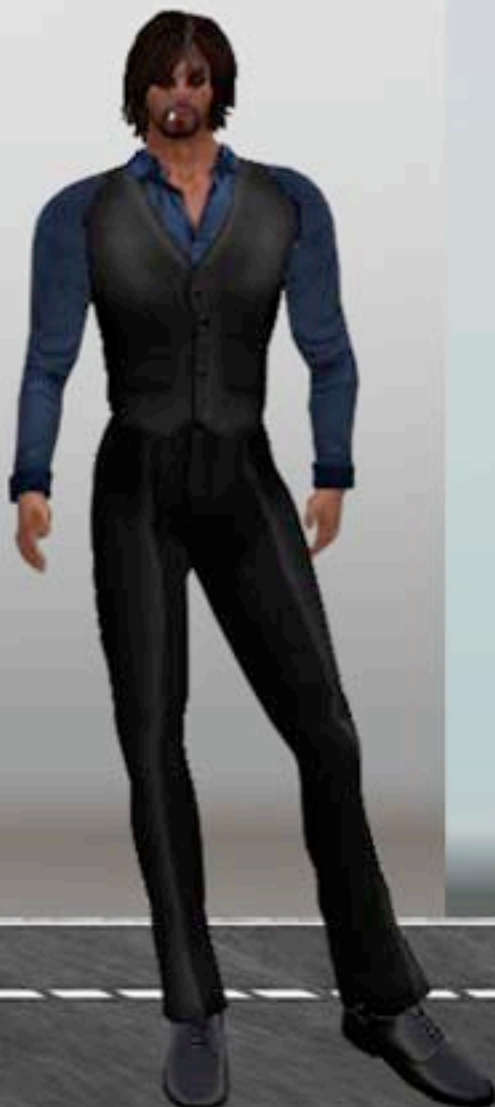
Out-world online

Issue #3, 2013: created and inspired by:

Ann SLanders may be a new avatar, but has six years of experience as a creative professional in both worlds. Having studied all kinds of behavior online, no one can give better advice. Her column on proper cyber etiquette is unique on the grid.



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!



The Sim Street Journal



To read magazine in-world:

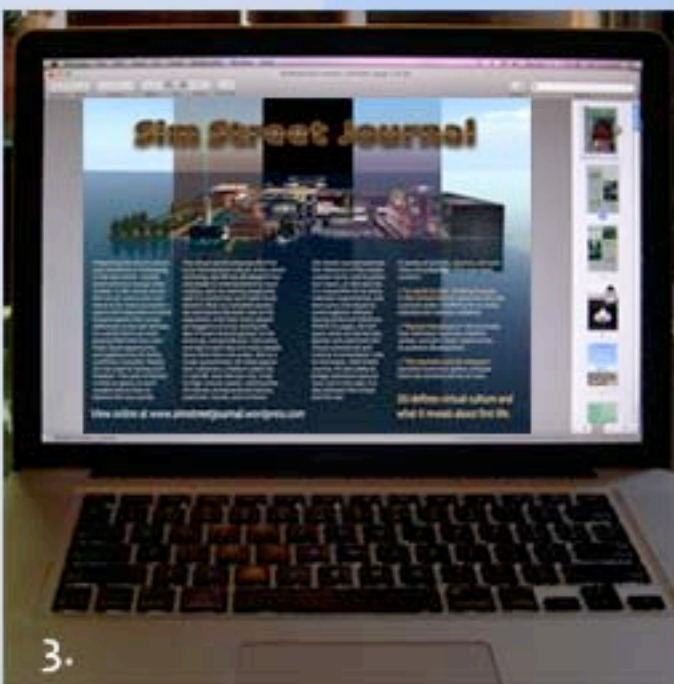
1. Rezz object (7 prims).

Menu Tab adjusts size.

Interactive tabs for Landmarks and links to augments content.

2. Wear object to view onscreen.

3. Order from Marketplace

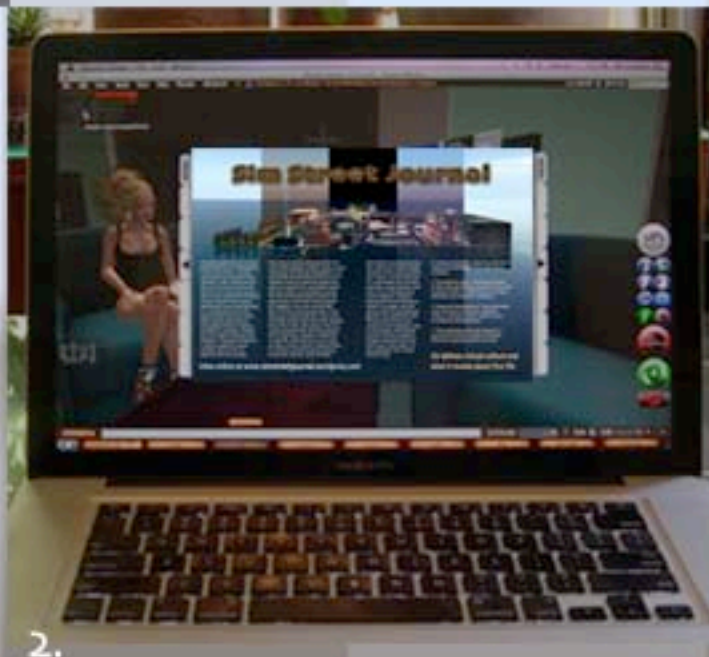


To read magazine online:

4. Visit website:
www.simstreetjournal.wordpress.com.

Please share feedback!

5. Download the PDF with all graphics.





- Logo designs
- Advertising textures
 - Personalized textures
- **Glamour and fashion photography** that represents you and what you do.

Ramirez Torrance

Buy your L\$ at DXexchange

Simple, Safe, Fair

The number one L\$ exchange



www.dxexchange.net



Simple • Safe • Fair



Invest to SURVIVE

A complete experience in the zombie apocalypse genre: scavenge, scheme, flee infection, deal, trade, capture, destroy, kill, or die, your decisions change you and the world. Challenge moral codes **The lucky, smart, strong, and rich will adapt, find the reason for all this, and be rewarded.**

The Last of HUMANITY

Launching this fall, invest to help facilitate the potential of this game for gamers. Funding will bring in extra 3d modelers, animators, and more support for members.

From \$10 to \$25,000 USD, invest to receive from among:

- Kickstarter In-Gamer Coins
- VIP status on releases
- image on Funders' Wall
- promotional items
- digital soundtrack downloads
- closed beta access, credits, forums
- clothes and weapons
- private alpha access
- bringing in your business
- influence the map and choose a city
- select a country and government
- advantages during the game

www.indiedb.com/games/last-of-humanity

in-world to out

The Best of Both: Bridges from Virtual to Real

by Eleanor Medier

Having a cyber life is an enhancement, more than just an addition, to the real one. Part of the journey is defining the balance between them. It is a learning process filled with experiments, both successful and not.

The majority of residents in virtual worlds are here for three reasons:

1. **Entertainment**—these are the vacationers. They spend money, create audiences, and propel the economy—rather like those who attend Disneyland and far outnumber those who create the environments or run the businesses. This must be about 50% of the residents.

2. **Culture**—art galleries and music clubs flourish, the social media nature allows great communities of interest, to the point of creating a subcultural renaissance that is truly international. I feel this is SL at its best. Some of the artists are vacationers and some are

workers. So giving a percentage here make up those who fit neither: 40%.

3. **Business**—another thriving subculture, it supports the others with tools, services, and products. A minority make a real living in this world, and many will be interviewed for these pages. The workers in SL are probably around 10%.

4. **Education**—though this may have the largest potential to change people's lives via the internet, it is the smallest percentage of residents. Although the population does take classes, hence the predominance of a few large in-world educators, the real world educators have not tapped this potential. Any attempts that have been made have not fit with the culture of SL residents. So the adaptation is not something anyone other than a mere handful have bridged.

What all these groups have in common is a need to balance a second life with a



first one. Those in-world for entertainment have to be sure not to become addicted to the fun and the adventure, to the detriment of their real life jobs and relationships. The psychological issues of this balance is a lesson to everyone involved in SL—the other groups as well.

There is not one way to integrate cyber and real lives. Each of the achievers interviewed on this topic has a unique and individual approach. They were all asked the same question: how do you integrate your in-world lifestyle with your real one? Independent of the sector, there are patterns to approaches.

The balance between real life and a second life is necessary for any avatar, but particularly challenging for those passionate about a purpose. Having both an avocation and a social life within SL is demanding—one can often take a second seat to the other. Most enterprises in SL, ironically, support the

environment of entertainment. So the allure of fun activities always pulls. Not doing so would be like being locked out of the candy shop; looking through the glass there are endless concerts, cool sims to explore, role play adventures,

animals to breed, boats to sail, games to play, friendships to grow. Because the resident can control more variables than in real life, it has the fantasy-side. An avatar can choose how to look or have relationships not paralleled in the real world. It can compensate for what may be missing in real life.

Because this integration is such a pervasive part of the in-world culture, different approaches are revealed. Consider the pros and cons of each in how it will create the most supportive blend. It is particularly important as a way to define creative and business parameters. Learn from the experiences of those who share their wisdom:

1. INTEGRATORS

SL can enhance a real world career, and it can become a part-time or full-time career in itself. Sometimes it is a training-ground for real life professional pursuits. The music sector is a great example of many who successfully blend online careers with real ones. By performing on cyber stages, tying into websites and YouTube presentations—their real identities are transparent. They even meet up in different cities—jamming together in both worlds. The advantages for musicians and venues in SL are extensive—from testing new material, to enjoying pure performance away from RL contracts, to finding part-time income streams. It is a particularly ideal place for new musicians to gain skills and confidence. Similarly, education, art, and even products can cross the cyber to real divide, allowing them to more than mirror each other. SL becomes the central stage for professional development, augmenting, and sometimes dominating.

“As a real world educator, I adapt that experience to serve around 2200 students. The lack of using SL as a teaching tool in real life is a failing of the education system. Most administrators do not see that a virtual world can make a difference in student knowledge, development, and retention. Key are role-play and simulation.”

—Phelan Corrimal,
Rockliffe University



"A workaholic, I mostly run my business in Skype and email, to be available for staff or valued clients. I sleep when normal people work—active when Europe has time to be on SL, here when the US wakes up until almost their midnight—the most important SL business hours. I love to work from home and not need any RL job. I am never far away from a PC or notebook, in case I have to login to deal with something urgent. Guess I'm a control freak!"

—Katya Dirval, WRE

"In real life, I'm an IT and media consultant. I mainly focus on software development, but back when I first learned about SL, it was video production. My business here, CasperTech Ltd., is a real company formed in the UK. I'm the director of that company, which encompasses both my in-world products and real world IT contracts. Currently, SL comprises about 20% of my income."

—Casper Warden,
CasperTech Ltd.



"Having lugged equipment, set up stages, driven hundreds of miles, and played in places where you wanted to take a shower between songs, in so many ways I enjoy Second Life. Here the focus is 100% the music. We said: 'In real life, you get paid as a roadie. You play for free.' In SL you actually get paid more! And performing in SL is more personal. Anyone can talk to you and you can personally thank people. For a musician in real life and SL, as I am, there isn't a line. It's all one life. The sweet spot for the SL audience is to be exposed to original voices from all over the world." — Rock Doghouse, musician

"I come here because I love to play and to help other people. Now I have interweaving business concerns. It is hard for many professionals to succeed here. It depends on lifestyle. In real life, I live on an island and travel. I do a lot of music through the Net. In between real life projects, I record, build, play, or produce shows. It is very creative. I do many fun things here, but it stays professional. I can come in, turn on my studio, and play!"
— Bones Writer, musician and owner of Trax



"Most musicians just want to play music for ears who love it. Accomplishing that means wearing many hats: mastering delivery options and forming into a personal style career. When performers stream into all online media, the number of listeners can be a reachable count for most independent artists. The audience sizes in-world are limited, so SL is usually an add-on to real life musical careers. SL is an extension of my real life, and real life is an extension of my SL. It can be hard to distinguish the two."

— Edward Lowell, musician and Stream Team partner



"Recognized as the leader of 3D virtual projects at real world UWA, I give presentations on how perceptions in the virtual world impact on the real. Generally, I am 'allowed' to do what I want during work hours as long as I do everything with my other job, too. This became accepted as part of the things I do, but if I did not do anything all for SL, they wouldn't complain either. It is like having 1.5 jobs!"

— Jayjay Zifanwe, University of Western Australia



2. NURTURERS

Most nurturing avatars are in SL for creative goals—both their own and to inspire others. Many residents wish to learn. Yet this group wants to do more than build upon personal experiences or expand skills. They have pursuits that build upon relationships, and augment real life careers. They bring real experience into SL, using the cyber world as a mirror. For example, in the creation of this publication, several contributors have complimentary professions in real life. SL offers an extension, and a place to exercise greater ambitions, without the restraints of physical demands or resources.

"In real life I work in video and graphic arts—not related to my SL activity. However, my public relations experience totally translates. Communication tools here are cool, but still operate on the same principles. The metaverse offers a new creative balance, international scope, and opportunities. Without counting the real value of the lindens, virtual work is easier. Here, make a product only once, and then have it forever—there is no restocking, no manufacturing, no shipping. The physical side is so much better!"—Arkad Baxton

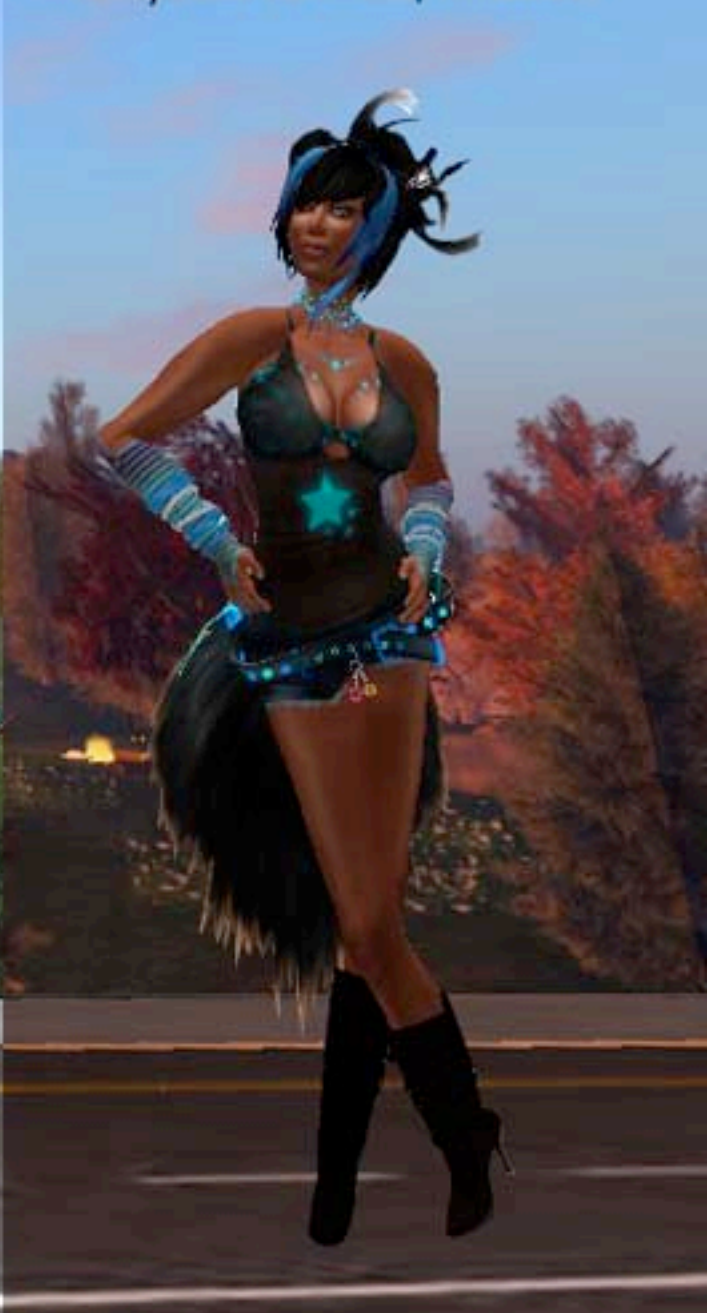


"My financial experience in real life affects my SL business—I am an economist. The charts at the MRG website reflect my interest in the general investment business. But while this may help with bookkeeping, it's pretty useless for design. Completely away from anything I do in real life, SL is for fun. If I didn't enjoy running MRG and designing/building then I'd be foolish to pursue it at all! Business in SL is every bit as tough as in real life, except less risky."

—Marishka Ixito, Marix Properties

"Today, 95% of our clients are in SL—DJs, musicians, and clubs that use our streams. When we first started in May, 2008, we worked very hard to get real world clients and were doing ok. Then when we joined SL in September, we hit the grid with the quality of streams and support for the price. Our focus is now kept in SL, and our growth is steady. We have just gone through our IPO and have listed with Capital Exchange to help us with our next growth level."

—LustyLexxi Larimore, Hostcrate



"As a self-employed programmer, my work in SL and real life blend, but the focus is very different in each. SL deals with a lot of media: sounds, animations, 3D design, writing texts and sequences, in addition to programming/scripting work. On top of that, SL is very social allowing direct contact with customers. In my real life work, I do not create media by myself: I put all together for applications. Here in SL, I have a strong team to help—a staff of six in four countries."—Jan Maroon, Bletaverse



"In real life, I am married to a full-time musician. I am the bread-winner so that my husband can pursue writing and performing music. We say, 'we do it for a living,' but we don't make a living at it.' It's a struggle for musicians to get noticed; they just want to play and have people listen. They give up their time, prepare, practice and, sit for hours to perform. They need support and a fan base. Although I am limited to what I can do for musicians in real life, in SL, I have more opportunity and resources."—Allegra Genira



3. EXPERIMENTATORS

For those who use SL to directly complement real life careers, skills are transferrable back and forth. Most professionals have had to make fork-in-the-road choices of what to pursue in real life along the way. SL offers the opportunity to explore related activities or talents that can enhance real world applications, but are riskier, or take more resources. Some residents even change real world careers because of what they learned in SL. Some even give up the real world career for the second world one, if the business can scale to the SL environment. A few even make a real living full time if they can transition the real life pursuits. The opportunity to try a road not travelled is new dimension in creative experience.

“Real life prepared me for the SL business world. I owned a printing firm, followed by web and design work. It does not matter what the business is, good business is good business. SL offers the opportunity to experience things we have dreamed of doing in real life and perhaps could never accomplish. I was never good with the stock market and I failed that course in college! So I learn by owning a publicly-traded company in SL. I do not yet get into the real stock market, but one of these days I will.”
—Stevie Cooperstone, Galaxy



"SL is an escape from my real life profession as an arts manager where it seems everyone is motivated by money, prestige, or ego. Engaging in the arts for art's sake, with the audience, and for having fun, seems gone. Many artists perform in SL anonymously, so that they do not jeopardize real life recording contracts. And I can assist an Italian pianist I met in SL, with real life contacts for his North American debut. Many opportunities come from the Music Island project."

—Kate Miranda, Music Island

"A full time Instructional Designer, I teach faculty how to present material. To introduce and demonstrate SL as a business teaching tool, I started my own virtual enterprise that fits the scope. Although I did not plan to, I've kept my business going since that presentation day in 2009. It challenges me, I like it, and it is a very good complement to the class. It is not a big money-turner, as many other businesses in-world, but The Happy Hat can hold its own! The hats themselves are another story!"

—Rehula Rah, Yavapai College




"In real life, I am a social worker who views it as a service business. SL provides a contrast to my regular activities, gives me a creative outlet, and is a learning platform. In SL I get clear insights into aspects like marketing or management or design. I can wheel and deal and take risks I would never take in real life."

—Kaddan Yue, OMG Inc.

"SL is my real life income —before I worked as a middle manager for a telcom company. My two worlds are so intermixed now, the virtual extends the real. I've learned more about me in SL during these few years, than I have in real life for the rest of my years! And, I can be me—100% me—and not have to worry about making everyone happy. I'm a much more positive person when I'm not trying to meet expectations. Me finding me has been a huge revelation!"—Jennifer Brennon, Luna Animations





"Although I am a freelance artist in both worlds, my real life job is strategic planning in a big steel company. I prefer to keep my worlds separate, even though creative work consumes almost all of the time I have to spare; I sleep only 5 hours a night! I have thought about placing my gallery on my website. But I fear being recognized, that my work will be copied, or that my real life will connect with SL. People will then know something about me, without me knowing anything about them, and can harm me."

— Ramirez Torrance, artist

4. EXTREMISTS

Anyone who has ever had intellectual property stolen is wise to be cautious in the virtual world. Unfortunately, every original creative entrepreneur has had this happen, if in business more than five years and if achieving some success. In SL, there are less consequences for stealing. Smart creators learn techniques to make work hard to copy, employ any safeguards available, and report abuse when it happens. Knowledge of copyright laws is imperative. Though SL is international, it is American-based, and therefore, American copyright laws prevail. But beyond legalities, many residents insist that keeping the worlds separate is also personally best—to keep a barrier of protection so that no one can reach them in the real world. Protecting vulnerability on any level becomes a concern. And, some residents even hide true identities behind a mask of comfort or games playing. It pays to be street-wise, even if the street is made of pixels!



"Working in SL is my real life job. My early years were academic, as I have two degrees—one in engineering and the other in management. For five years, I worked as a consultant for an engineering company. However, my real passion was always, and continues to be, for creativity and entrepreneurship. In SL, a business can start on a smaller scale, with minimum risk, and little or no initial capital. But like real life, you must develop real skills, educate yourself daily, and grow as a person."

—Amy Nevilly, Second Ads



"I'm fortunate to work from home as a technical writer, so I don't have a manager leaning over my shoulder. I work a lot with Photoshop and graphics programs, which makes a lot of builds easier. And, my wife designed the the club, making it easier to explain what I do online all day. For those outside SL, I don't even bother trying to explain what it is like here. My original SL friends know, but they now they have real life babies, and no time for anything else."

—Grizzly Mountain, Bukkake Bliss



"SL does not integrate with my real life. I'm exceedingly private and the two don't mix in social engagement. I came to SL after seeing a TV program 'Wonderland—Virtual Adultery' and thought that looked like fun! (The environment, not the adultery part. A shortened version of the program is on Youtube). I've always had an interest in graphics and that's what attracted me. I came to play. The business was an unplanned offshoot." —Sassy Romano, "Sassy's"



5. DISCOVERERS

Some residents come to SL for a totally new direction that represents the 'Road Not Travelled.' Many discover new talents, learn new skills, and try pursuits that are completely different between the two worlds. SL can provide a creative platform not possible otherwise. It is an experimental place to try ideas that may or may not be applicable outside. Here, there is not a desire to keep separate, or to find a new identity. It is simply a place to try new things that can often bleed over into reality. A few entrepreneurs even discover relevant new dimensions to their professions—that ends up changing real life as a result of second life's influence. This usually comes as a surprise, for the virtual world is still young with untapped potential. The Discoverers are blazing new paths for influential reach—adapting to the international scope.

"Surprisingly, SL business influenced my real life direction. I came in-world to build one large, temporary, project for a competition. Though it was new to me, as a professional programmer, I knew it was the right platform for my concept. I had to learn some new programs for this big project which expanded my marketable skills. Although I did not win the competition I entered, the project has become a sustainable business. Now I develop real life Android applications that I began in SL." — Kurz Socke, Mobile Grid Client



"Participation in virtual stocks is training for handling real world stocks. Though investing can be intimidating at first, investors can quickly gain confidence within the virtual world. Resources and hands-on practice help make learning fun. Many tell me how they start trading real life stocks because they feel comfortable learning here first. By trading Lindens, they see the market works, learn the difference is between Market and Limit Orders, and build their skills."

—Skip Oceanlane, Capital Exchange



"Since I was a teenager, I have made furniture in real life—detailed wood carving. However, my real life profession was graphic design. When I started in SL, it was natural for me to make furnishings. I have just about replicated everything in here that I've made in real life, but now virtual furniture design and sales has evolved into my full time business. To bridge with real life, I don't mind people knowing who I am, but I choose who and how much I tell."

—Twirlin Merlin,
TM Designs

"SL gives me is a global audience. It still amazes me that I can stream live to Australia, Europe, and all over the United States and reach a broad spectrum of people. It's wonderful to have so many devoted fans. Performing in SL has also helped me do a better job of talking in between songs—those precious moments before each song used to paralyze me. I credit SL for the breaking of a twelve year song writing drought. The songs, *The Test*, *Emotional Vampire*, *40 Years On* and *Lost in Montreal* would not exist were it not for SL."—Shannon Oherlihy



"SL is, for me, a place to do what I cannot realize in my real life. It is amazing to test something new or crazy here, get feedback, and then translate the idea into real life. The people here are real, their feelings and answers are real. By learning how to entertain in SL, I can now do it in real life."

—Chriscloud Loon,
Crossing Culture

"After college I hoped to work for a record label. Instead, I am the Executive Director of a nonprofit organization. I joined SL to learn more about how charities use virtual reality to support their programs. Then I discovered that you can dance, chat with people from around the world, while listening to great music. I combine my interest in business with being creative, while pursuing the ultimate goal of providing an environment that many will enjoy." —Caylene Linette,
Cay's Blues at Woodland Lake



C G&T
Creations



*Full bright on off options for attachments
Jewels and shoes not included.*

Lola's Tango applier for sale seperated.







ECLECTICA

"almost infinite choice"



Digital
Financial

OPEN for BUSINESS

FLOURISHING
GROWING
TRADING

GALAXY
GRID

...GXY shareholders

...AAS shareholders

Advanced
AVATAR
SOLUTIONS *

CREATE - NOW

Your Digital Financial account

Shares transfer immediately
from Capital Exchange . . .to

the true exchange

Digital Financial



Machess Lemton is on a perpetual quest—one of needing tools. The right and the best tools. Both from her own needs to build better, she also likes to take apart what is available. The goal is always to do it better. Whatever it is.

The range on which this creative engineer applies this insatiable curiosity is remarkable. Everywhere she turns, she sees another product or service idea.

She is the truest example of the entrepreneurial mind that embraces the virtual world like she was born an avatar. Perhaps each resident feels that the largest of the virtual worlds, Second Life, is aptly named. It provides the stage upon which the multitalented like Machess can wear all the hats necessary to bring an idea into fruition. —EM

A virtual world scene featuring a camera on a tripod in the foreground. The background shows a modern building with large windows and a clear sky. The scene is lit with a soft, warm light, suggesting a sunset or sunrise. The camera is positioned on a dark, flat surface, and its lens is pointed towards the building. The overall atmosphere is serene and professional.

pioneer profile

The Quest to 'Do It Better'

by Maches Lemton

Any SL'er can start a business. Of course, experience is important.

My two worlds are similar, but not the same. I have a tech background in real life—engineering—so I know computers and programming more than business. SL enhances my experiences—uses my scripting and “interpersonal” skills. My strengths help, but mostly freedom in the SL world helps build business. The possibilities are only limited by imagination!

My product ideas come mostly from my needs as a user, builder, and landlord. As a hands-on person, I enjoy the process of creation. My business is built on my own products and I am the loyal user of those products. The needs to automate and serve customers better are the driving force for improvement.

I encourage customers to talk to me and ask if they need help. To facilitate, I keep each one's purchase records and latest versions not only on the web, but on my own server. When anyone speaks to me, I know immediately what products are used. Sometimes customers make useful suggestions.



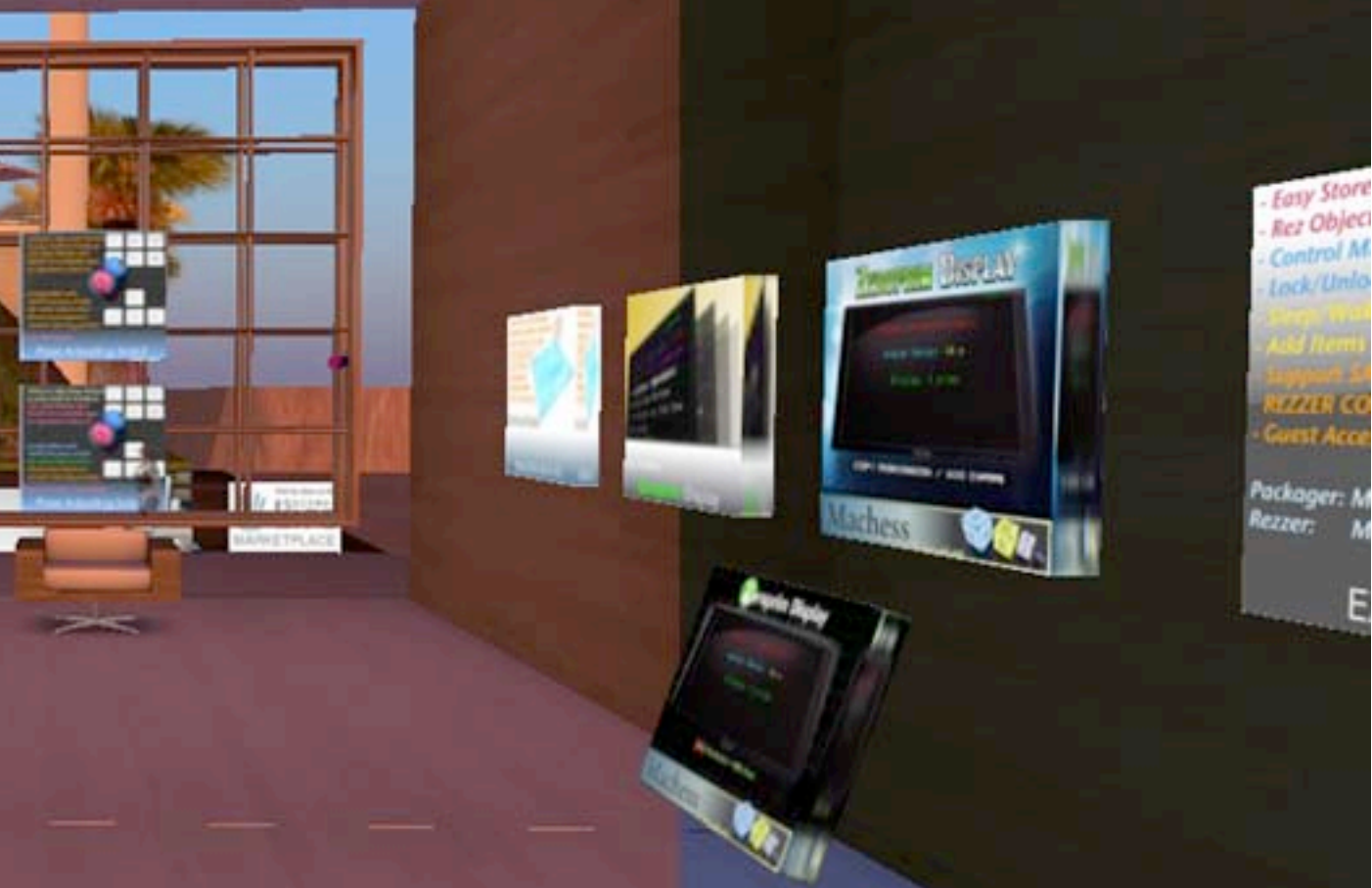
One of my greatest rewards in working hard is to see a project/product completed, used, and liked by others.

Starting out with one product and three rental skyboxes, it took about a year to see a growth in business. Then I added more products. The oldest one, "Zeroprim Rezzor," is still the top seller. Consequently, 'rezzers' are my business core. Growing strategically, I now offer a complete line of "rezzor" products that integrate with other business tools.

Now, the focus of development has shifted to "Multi-scene Rez Station"—users can switch between many different builds on a limited space without having to purchase large lands. Just by clicking a button on a menu, enjoy a different house each time! Another

application is for dancers or art directors to switch between stages or scenes in performance. It doesn't handle animations or choreography, but it allows users to locate different sets, pose balls, and backdrops. Notice [Machess clicks and her store appears complete with displays] how I can quickly change the layout and building of my store—I have versions with different setups.

Competition is probably fierce for scripters, but I value user experiences so I emphasize the ease of product use. Marketing matters, but more important is to offer teaching sessions that show customers and potential customers what they can achieve with my products. I have offered classes several times. And I use video—for that I developed



CameraWorks—to show the capabilities. Of course, I am not the first person who has that idea. There are many smart people out there but I believe I can do it better and make it easier to use.

Although I don't run a large skybox rental business, I use it to test, promote, and balance my product business. I first got into rentals after I was a tenant myself for several weeks. I began to wonder what can I do if I own a land. So I became a paid user and placed a skybox in the sky. Then I realized I need a rental box and a telepad and looked into those tools.

While I continue to improve existing products, I dedicate a block of time to develop new ones. In SL, besides learning how to make products easy

to use or finding better ways to provide for customers, I have learned the courage to innovate. All these gained traits enhance real life where we often are afraid to take risks due to fear of failure. SL is like a test market for new ideas.

I like to try to make things myself—to know how they work and see if they can work better for me. Like most engineers, I have an insatiable desire to improve. When I get something to be more useful to me, I package it, and it then becomes my product. SL is the world of creation!

Creating takes most of my time, and I enjoy the process of reaction. Customer service does not take much time., thanks to my product server and updaters objects so customers may update their own products. I try to reply to any IM within a day, making sure every question gets answered.

For scripting I work alone. For marketing, graph, I do have collaborators. But I try to do even those myself, just to learn how to do it. When collaborators have time, then I would rather have them do that. To work with a group of people requires interpersonal skills, leadership skills, trust etc.





My customers are storeowners, builders, and landlords. I don't market to them differently. Each product may appeal to a variety of users. And having a multiple income stream is one of the rewards being a creator and business owner in SL.

My biggest challenge is to market my products and expand the size of the user base—to let many people know what they can do with my product. Other goals are to be the #1 brand in the rezzer business and to create a unique brand to represent products that are user friendly and flexible. I think the potential of my business is unlimited because I have a very integrated approach.

I wish SL could be my full time job, but it can't at this point. Because I spend a lot of time creating in SL, it was hard to balance in the beginning. Right now, I manage to only create (and script) during the weekends. I schedule carefully. Also I keep track of all improvements I did—a record for everything so I can start immediately when I have to.

For those starting out in business, understand the market and attributes of your products. Compare your product to the rest of similar products on the market. Where does yours stand and as a user will you buy it just by looking at it? Step out a bit and think like a customer. Don't start big, focus on one or two things that are really good! If that works, build from there.



**LIVE
MUSIC**

**Musician's
&
Singer's
ORG.**

Keep informed of all events,
gigs, availability, and opportunities.
Musicians and venues can post notices,
fill opened time slots, and hire staff.

Network with almost 900 members
(800 in-world daily), and growing strong!

**MUSIC IS A FELLOWSHIP,
NOT A COMPETITION!**

for information,
IM Veronica Weksler



ocean
dreams

Jazz & Blues

CLUB

Jazz, Blues, Dancing,
DJs and Live Music,
events, shopping, and
beautiful romantic environs!

critic's choice



About four years ago, when playing Yoville (a FaceBook game), a friend told me about Second Life®. Once here, I never returned to Yoville, due to the amazing reality of SL. Yoville was very basic in comparison.

First, I found the club scene, became a vampire and joined a clan. For some months, I just explored and made friends. Then, I rented a condo where there was a music venue. Though it is gone now, I was hooked. I became a concert junkie in SL as I already was in RL! And because I love live music, I wanted to help share it. So, I got jobs at a few venues and learned how to run one. Then I opened The Breeze, which lasted about a year, where I hired musicians. It went well, but I got bored and so moved on to managing.

Going from hiring musicians to managing them was a logical step. To represent an artist, I have to be a fan beforehand. TerryLynn Melody has been with me for about three years, Steely deCosta for almost two, Guitar Zane a year now, and recently, was hired by Puddy Quan. There have been short rides with some musicians—but I never plan to add or detract. People come and go—real life can get demanding and pull them out of SL. Although I am asked often, I only take a new client if I have time for their needs and if I love their music. I have the perfect amount and quality of artists I work for.

Every musician has different reasons to play in SL. I get to know each best I can so I can meet those needs. My goals are to do a great job for a select

Supporting the Stage

by Sparkie Cyberstar
from discussion with
Heavy Writer



group of musicians that I really believe in. I work very hard at booking and building relationships with the venues.

I promote my artists both in SL and out. Social media works well to promote—Facebook, blogs, Google+. I also push my photos through same channels. I promote in every direction that I can. I even create my own posters. And, I push the musicians' sites. I spend 30+ hours week, maybe more as I blog my photographs now too.

Is there money to be made in this job? Some, but I spend 1/2 to 2/3 on tips! Whether I'm working or not, I tip all venues. I support them first—they are the key to live music.

Anyone wishing to manage talent in SL or real life better get ready for a lot of work, but well worth it to me. Good Managers are always needed.

For new musicians to build careers in SL, I advise them to just show their abilities and desires.

SL is very different from my real life—and it has now become my full time job. I have never thought about managing musicians or being a photographer outside of the virtual world. I do use my skills from years as a real life business manager, which I needed to leave for health reasons. Although I could not live off of what I make in SL, at least I do not use any real life money anymore. SL has given me the opportunity to have a new career. Sparkie is high maintenance—always in the best clothes, shoes, hair, and I love buying stuff for my SL home that I redo often. With a home tier and venue tier too, SL bills exist.



Pursuing photography is new for me. I love to travel around SL. I hope to attract some clients, though I have no gallery as yet. I need a creative outlet too.

Business in SL is not that different from real life. You have tasks to do, deadlines, and even politics. Just like in an office, it is easy to apply real life experience—the promotional rules are basically the same. You have to get the name out there so it is known and wanted.

My greatest rewards are to help artists achieve their goals, and have the career in SL they hope to.

The SL music industry is growing, and I'm excited to be involved. We need to instill the value of tipping to support the venues. Door fees would help venues pay for artists. But this is not going to happen. Not enough people will join to get it done. I do think the audience would pay if it is fair. But it should have been set up this way from the start.

Maybe we need a campaign to educate people on the importance of tipping. People spend money on hair, clothes, and homes, etc. Many tip the singer and not the venue. Even though venue owners do this out of love for the music, I believe they deserve audiences who support them too, not just the artists.

I am grateful to my artists for trusting my abilities, the venues who support them, and the fans for their love of music. I love SL music, don't you?



About four years ago, on a quiet afternoon, I first logged into Second Life® to play video games—or so I thought. At a welcome center, I met some gamer friends, and about three months later, we decided to go try karaoke. Not using tracks, I played some of my originals on mike. Zo Canning—a fellow musician from Miami—tipped me and told me about SL music. Good thing he hooked me up with a stream!

I've been performing my originals for almost eighteen years in real life. But in SL, I have gained new fans—if we resonate with one another—a new connection. It feeds us both.

The virtual music community is broad. Its grown so much! Its difficult anymore to know everyone. There was a time I felt I knew *all* of the musicians in SL. With so many now, its hard to keep track. It's certainly not



critic's choice

Only From the Heart

by TerryLynn Melody
from discussion with
Heavy Writer

the small town it used to be—not just in SL, the web-based musicians, and all platforms. It keeps growing. More and more musicians are venturing into live web performance, G+ Stage it, virtual worlds sound cloud. I don't even think genre and venues distinguish. I see a lot of mixed lineups of all different genres. Sometimes I will be paired up with a rock act, sometimes with country, sometimes it's all folkies. It's always been that way. I think it's a matter of how people hear you, ultimately.

Residents in SL need to learn how to communicate properly. I wish there were some handbook that people could read pre-SL. I could have used one myself. Its really easy to misinterpret communication with *no* body language or inflection. SL teaches you how to be a better communicator over time. Besides becoming more

direct, you have to be detailed so as not to be misunderstood. Text leaves a lot to the imagination. It's like instructions on a bicycle at Christmas. Anyway, I think a lot goes wrong, and I think people look at the music venue wrong. They don't understand who the owners are and what's really going on. I've been there myself. A handbook would be great, but I'm not so sure people would read it. It's really a personal growth problem.

Venue owners are music fans who want to hear who they love. They are generally supporting the hour, by financially supporting the artists they love, and hope to recoup some cost through their friends. I don't think the audience understands, and a lot of musicians either, early on, that the venue owners shell out a lot of money to support so many artists because they *love* indie music and they want to be a part of helping it

happen for artists like me. If people understood this, they would be more generous with the artists. I don't think a single venue in here ever even recoups 1/2 of what they shell out. I do my best to educate fans. Some listen, but some still don't get it. Music is perceived as free, which is why they call us starving artists.

If the fans don't tip us, we don't make money. If they don't tip the venue, we don't get gigs. SL is no different than real life in that aspect. And if we play and play and play, and no one appreciates it, eventually we hang up our ax and find something that brings back the love we give. One-way relationships are too painful over time, no matter what our passion. Burnout makes musicians come and go. Even the best disappear for a while—we all have slumps. We can pull up our boot straps, suck it up, and keep chugging! But we all have got to eat, and there are only so many hours in a day. I'll always play. I love playing. But I have bills too, so I'm going to look for people who appreciate what I do enough to help support me.

So I never put all of my eggs in one basket. I am working hard on my first CD. I have a day job in a career I love, thankfully. But I want music to be more full time—we'll see what happens when the CD drops in a few months. SL can be a good marketing tool for CD sales—one of hundreds! It's a lot of work as an indie to build a career. It takes a team, dedicated loving friends and fans, willing to help or it goes nowhere.



The background image shows a virtual world scene. In the upper portion, there is a stage area with a red awning and some structures. A red laser beam is visible. In the lower portion, a woman with long black hair and bangs, wearing a red dress with white polka dots, stands with her arms crossed, looking towards the left. The overall scene is dimly lit, suggesting an evening or night setting.

Artists are supported by fans, not by sales.

Having a great manager is essential. Sparkie was a music fan first and had a venue called the Breeze. It wasn't enough. She wanted to help more. I'm so happy about being her first artist. We grew a lot together over these three years, and still are. I think of Sparkie as a sister. Our collaboration is based first and foremost on communication, then on understanding, forgiveness, patience.

A manager has a lot to navigate. I wouldn't want to be that middle man—it's a tough job. I did it in real life for a long time out in LA as an assistant to an agent, though it's a bit different than management. It's more on the booking end ... still it's not always the best place to be. The booking end is different in real life. They have beer to sell and people had to call a cab if they wanted to leave. If people had to do that in SL, it would be a different story. Sparkie understands the in-world needs because she was a venue owner. She knows what and how to help them.

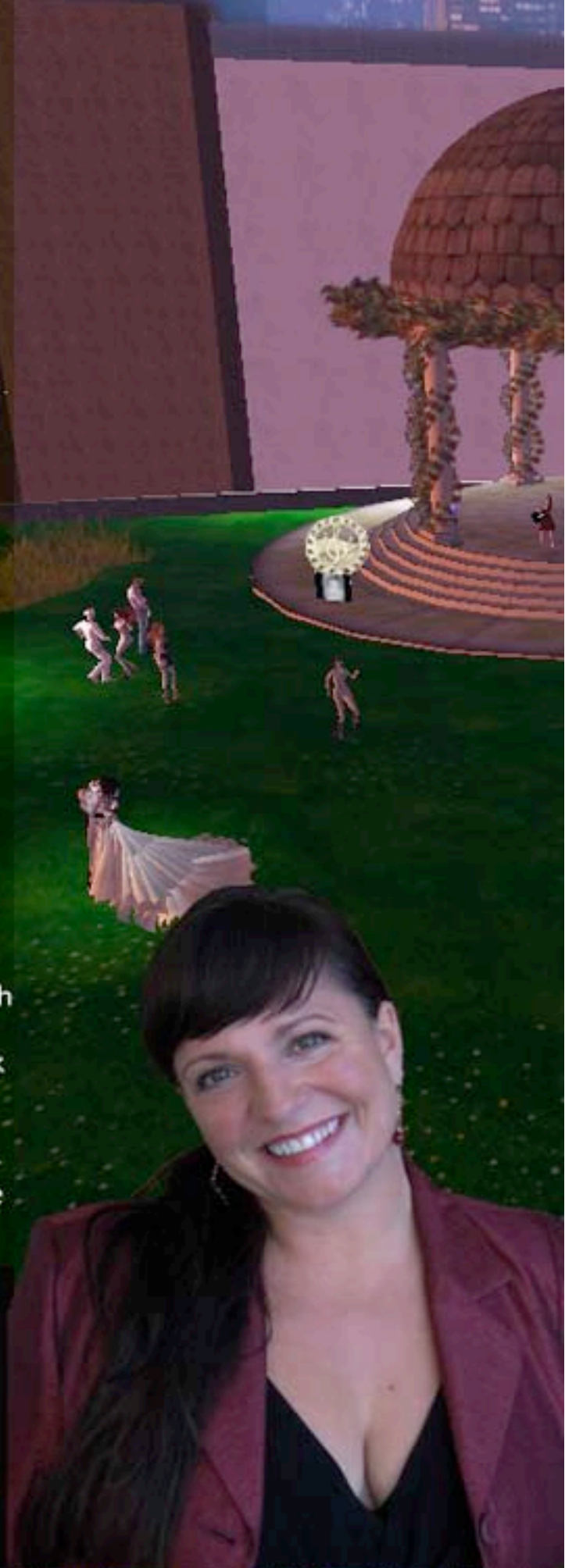
SL is pure, in some ways. It's fan support at a personal level, and can have cheap beer at home. I'll admit there have been real life gig offers where, when I consider the travel, the time, load in, load out, and what they want to pay and the fact that the gig is four hours long, it is not worth it. When you add up the time spent, and the fact that most of the people there are there to drink or eat, and they just want background music—they aren't listening—not all places anyway—it is disheartening. SL and web based performances start to

look more and more appealing to an artist. When you average it out, sometimes SL is better than real life, if you have venue owners who really love you. Still the venues do get stretched thin.

I am not performing as much as I used to. I used to do at least ten shows a week. Now I mostly just do one show a day because there are so many artists now. And like I said, venue owners are real music lovers, and many of them want to support everyone. I've kind of chosen not to perform any more than I currently do. And my crowds are better for it. I like the energy of a packed house. Who doesn't? So playing a little less for me has meant bigger audiences than playing three or four a day. As much as people love you, who wants to listen to someone all day long seven days a week?

The CD should open a *lot* of doors for me. It's all originals. I have enough originals for four CD's! It was hard to choose what went first, but I think I picked the right songs. It's eclectic but has a sound that is uniquely me. Being my own producer was like getting to know myself for the first time in a whole new way!

To balance creatively is simple. Don't push yourself. It's that easy—live, love, enjoy, create, express with joy.





Music and poetry have always been about discovering who I am for me, and who you are, how we fit together, and how to make it a better place for both of us. If I express my feelings openly and honestly, then I give you the right and the courage to do the same. Then we *really* communicate.

I write about what I know—my fear, my confusion, my sadness, my hope, my life, what I see. I don't overtly try to inspire, but you know, I find when I am open, and people respond—I feel loved. That honesty comes out in my writing and my performing.

I've learned some things about myself through my friends/fans. I'm not so sure artist always get that close to people in real life situations, or maybe it's just me. Some people are a bit more guarded. But I've learned that I'm worth it. This is my life; I deserve to invest in myself; I deserve to be proud of my accomplishments; I deserve to be kind to myself; I'm a good person. I love people and I give all that I've got. I can't ask more of myself than that.

A musician starting out needs first to be kind, know who you are. Be true to yourself, but always remember: you do not know what the other person in SL is suffering or struggling with. You don't really know who they are. Don't give away more than you feel comfortable losing. Don't expect anything in return. Most of all just be happy, share your gift, be grateful for what is returned to you, with much love and **MORE MUSIC!**

GUTHRIE'S

TRADITIONAL FOLK



**LIVE
ENTERTAINMENT!**

Guthrie's is 100% Live Music

7 Days a Week

No Backing Tracks

No Karaoke

All Live All the Time

*Home to the Best and Most Talented Artists
in Second Life*

Would you like a beautifully edited picture?

You can have this done for the very special price of L\$ 110 at the Photos and Gestures Shop.



If you need more information or if you would like to make an appointment, please contact Anneke13 Bailey

moody's musings

Closer though Farther

by Throughthesewalls
Moody (Tara)



So I had the opportunity to catch a live band recently after a baseball game. It was a tribute band and they were really good. I am sure they got paid well, given that it was a sporting event, and they played after it in the clubhouse of the arena. A lot of people were there too, who did their best interpretation of dancing. The generational styles were interesting to see side by side, as both young and old were there. Being old and sober, I sat in my seat, and watched as the mostly drunk attendees partied.

The band got there before the gates opened for the game. They set up by a window in the clubhouse, as I watched from the outside. My whole reason for going to the game was to see the band afterward. My son was with me (he's 18). His whole purpose for going was to see the game. It was a good game. And a theme night . . . Jimmy Buffett. I was pleased to see some fans in Hawaiian shirts—meant they were going to see the band too.

The clubhouse sold out for the game, as usual, but at the end of the 7th inning, it was opened up to everyone.



Of course my son and I got a table right in front of the stage. After the game ended, more fans made their way to the clubhouse, filing in six deep. The bar opened. It was standing room only (I was glad I had a seat).

The band did their tuning and started to perform. They wore Hawaiian shirts and their stage was all decked out in beach style. They were older; my guess in their 50's and 60's. They've probably played together a long time – they were quite good. Their sound system however left much to be desired. Entirely too much treble on the lead vocals; too much gain all around. But it was tolerable because they were so good.

The fans drank more and soon it turned into a huge party. People were spilling drinks and passing out. I got to thinking about the live music scene years ago. It was different. People drank and partied and spilled drinks and passed out. But people paid attention to the band. The band got tips. The band got requests. That didn't happen here.

I kept thinking I should pass around a glass for tips for the band. I should

encourage people to make requests. The band should have a set list on the tables. There should be a mailing list going around. They should have merchandise for sale. But none of that happened. It was no different really than being in a bar listening to a radio station. Even DJs get requests and tips don't they?

So I came home and check the web for a website. They have one. They didn't promote it during their concert. The site is plain for the most part which is good so it can be viewed on any mobile device. I went to their show dates and it's not a calendar it's just little paragraphs. The dates aren't bold so they aren't easily noticeable. For the show I went to it says what it is and where and then says more info to come . . . I would think they would have put that info in before I got home from the show. They've been together since 2004 and their website has just over 72,000 views. The set list is in no particular order (alphabetical would be good since it's all or mostly all Buffett stuff). And they have a link to their Myspace page. No ReverbNation, no Facebook, no Twitter.



When you perform in real life and you want to expand and grow your fan base there are so many things you need to do. First I would make sure there is a mailing (email) list going around and promote it, tell the audience it's going around and encourage them to sign up. Put out an obvious tip jar with some singles already in it. Set out copies of your set list and ask for requests. Make sure you have a website and promote it so people can find you.

I think virtual performing offers more opportunity for promotion and more opportunity for intimacy with fans. Maybe real life performances in smaller settings offer the same opportunity but I am not convinced of that since many of the shows I have seen lack self promotion.

What does performing live, whether virtual or real life, get you? You won't get a record deal (and if you do there's a good chance you will end up owing money rather than making it). You won't get licensing opportunities. So what do you get? Tough question. Music is an art and art is to be shared so if you go into a music career with

the expectation of sharing your art you won't be let down. It is when the expectations become money, fame, recognition that the career choice becomes frustrating and many musicians give up. From my experience and what I research there is no longer the opportunity to become rich and famous with music. There are always people willing and wanting to listen to new music. But most of those people don't recognize a financial value to that music.

Music sales are way down because it's become too easy to get it off the internet for free. My son recently showed me a free program that enables you to download any song from Youtube and change it to a MP3 format which you can burn on a CD or flash driver or download to your portable player. So now I am on the search for how to make money with music. For years I have lost money consistently with music. I am sure there is a way to make money with it and I intend to find it.

Stay tuned for what I research and how it looks!

Live music is spontaneous, unpredictable, fresh. It wraps its arms around the audience and embraces them—uniting them as a whole. Music is best as a shared experience, a sense of ownership of the day or night. It lives, it breathes.

This is what you will experience from all of our musicians' performances.

**MUSIC
NOT
POLITICS**

**for information, contact
Throughthesewalls Moody**



Blues Beach Club invites you to lose yourself in the best Blues and Rock.

Overlooking cool blue water and warm sandy beaches, our premier DJs offer a variety of songs for all to dance.

The Club also provides a venue for special occasions. Rezz day parties, anniversary parties, wedding receptions.

With music playing 24/7, you'll be sure to find a good reason to come to Blues Beach!!

LIVE MUSIC
ART
NATURE
HANGOUT
SURF
PARTY

Check out the
recent schedule by
clicking the web
tab to the right



A Moving Momentum: Spot On Choreography Tools

Galilla Sinatra, Rug Halberd, and Martin Yeats

In the never-ending quest for realism, movement is half of an avatar's visual. First comes choices in shape and style. Then come the selections in how to move. AO's are as expressive as skins. Avatars require crafting and this inspires the evolution of naturalism.

Beyond the choice of shape and style, that movement is not simple:

- First is the choice of the AO that governs walk, run, stand, and sit positions. Otherwise the newbie awkwardness is embarrassing.
- Secondly, pose balls are used for special movements such as dancing or modeling. By clicking on one and agreeing to the animation, the avatar begins to follow a new movement sequence until stopped.
- Next, quality furniture has animations within, requiring menus. Most are menu-driven, and vary widely.
- Special animations can be added to inventory such as dance or performance that can be clicked to activate.
- Finally come the HUDs, also worn that can give the most options as well as other connective features.

What connects all these? Often there are gaps of movement, awkwardness that can be embarrassing. No one wants to be in a club and suddenly be sitting on a chandelier when trying to coolly choose a dance animation. Having to put up with clumsiness almost seems a fact of virtual life!



At the cutting edge of technology, one group of entrepreneurs has innovated a positioning system that smoothly moves an avatar, along with objects linked to it. This dynamic tool allows users to exploit greater expression from other SL mechanisms including, but not limited, to animations. With greater naturalism of movement, emphasis can be placed where the user wishes, not towards the distractions of battling a clumsy systems. This has many applications:

- designers can move displays in a pre-defined route through their store demonstrating their products in one fluid motion
- performers and machima producers can choreograph complex shows to run smoothly
- models and fashion designers can set up runway shows to flow seamlessly allowing attention to be on fashion.
- developers can direct visitors through an educational or historical replication SIM. Even event planners could take advantage of this tool.
- customizable so anyone can create their own sequences of movements, beginning with dance.

Virtual opportunities are limited only by the ingenuity of residents. The desire to make avatars 'life-like' will always be a challenge met by the abilities of those who inhabit them. The Spot On Choreography System is one smooth step closer to experiencing a better Second Life®.



Galilla Sinatra, Rug Halberd, and Martin Yeats make up this talented group who pools their desire, ingenuity, and technical talents. Lovers of dance and music in SL, Rug and Gali are part of Dance Queens, a group that shares skills, experience, and fun in all aspects of dance and performance, from lessons through complex collaborations. (www.sldancequeens.blogspot.com) While the HUDS animate avatars with dances, there isn't anything transitioning the dances or moving the avatars from point A to point B (or any other point). After complaining to Martin Yeats, who writes code for a living, the new trio came up with their unique approach.

While it took a year to turn their idea into the product that was launched this past December, the most difficult aspect was convincing Martin to turn the idea into reality. Martin laments, "I wasn't initially into it. I write software every day at work, it's my first life and I wanted SL to be the anti-thesis of that." He knew that he was pivotal to cracking the nut on how to turn Gali and Rug's ideas into reality. Once Martin sunk his teeth into the project, he welcomed the challenge, and took it on so passionately that in only a month, he turned out the first product rendition. The trio admits that once the challenge of working out the idea was out of the way, the bundling of the product and getting it out wasn't tremendously difficult.

<http://www.spotonslgroup.com/> and <http://www.spotonsl.com/>



Gali and Rug found their real life occupations and experience in marketing, customer service, and training have prepared them well for the launch and continued marketing of Spot. Gali, a computer tech by day, trains teachers on how to make class websites and use software programs. Her patience and training experience lend itself well to dispelling the fear that Spot On is complicated and unwieldy like similar products on the market.

"Many well-planned wedding ceremonies have been muddled with the bridal party stopping, jumping, or worse yet, SITTING as they try to get down the aisle! Spot also gives real dynamics to a stage show. Instead of a poseball in one place, it's a poseball anywhere—far more realistic."
—Rug Halberd

choreography and performances by Diddy Byun.

Gina Gracemount, a popular performer in SL, wishes to polish her shows to the maximum. The more she can control the sequence, movements, and timing, the more she can focus on interacting with the audience and overseeing that all is proceeding properly. Gali recalls, "the performance consisted of twelve songs with twelve different routes and we never got off the spot. Even Gina was choreographed." Gina comments, "We put together an hour-long Burlesque show It worked well in a club with 50 plus people present." [This is the true test of any system, as audience sizes are still limited in the virtual world.]



Galilla: "The world is smaller than we think! In SL, I have learned how to better communicate through the written word. Rug and I mainly do support, so we deal with people from all over. Martin, you get to enjoy on a more personal level."

Martin: "I'm a software developer in real life. I've always worked for others and never marketed my own products. In SL, I face customers directly. So it is a different set of challenges. And it's fun to see people enjoy what we've made."

Galilla: "SL has a sense of community that sometimes is lacking in real life. It also unites people internationally. Further, it is a great outlet for creating. I was surprised and delighted at how creative I can actually be. I never thought of myself as creative before."



Rug: "I spend more time in SL than not. However, I see it as just an extension of 'the net' in some ways, like IRC with fancy grfx."

Martin: "How we collaborate and overlap our talents comes from being friends long before we decided to make a product.... and Gali and Rug really had a clear vision of what the SL dance community needed. They were so excited about it, that it got me excited. Then we started scheming. I think it took me a bit to understand they why... once I saw it, it made perfect sense."

Galilla: "Our goal as a team is to take over the world, simply put."

Rug: "But we do have plans to make australia a penal colony again."



Galilla: "And don't forget bombing them! Part of why we get along so well is that we have fun. You see us dressed normally but tomorrow we could be giants, or mermaids, or androids."

Martin: "We're not all work and no play."

Rug: "A collaboration offshoot is to share a lot of our creativity/learning/skills between us, like Gal and I are responsible for the building here on the sim. Lots we've built in mesh from scratch, each of us passing on skills and tips while we've learned tools such as Blender and Sketchup, etc. And I pick up and extend my scripting understanding from Martin."

Galilla: "I avoid scripting like the plague!"

Martin: "Customers say 'We want X!'... so I think 'Ok, I can do X.' But Gal and Rug are able to say 'They SAY they want X... but what they really want is Z—something else entirely!'

Someone with passion really knows what the customers needs."

Galilla: "Spot is something me and rug have wanted for years to enhance dancing. When we come up with an idea, we discuss it and beat Martin down until he sees how it'll be useful."

Martin: "I enjoy learning SL's ins and outs. I'll be honest, dancing wasn't my thing. But when I teamed up with these two, their passion was infectious."

Build what you love, not just something to make money. If Gali and Rug weren't so involved in this community, I don't think we'd have been nearly so successful. We didn't really build a product to sell... we built the product they wish they had... and it turned out everyone else wanted it too."

CATSCIRCLUB



MUSIKCIRCUS



TRAX

LIVE MUSIC RESOURCE CENTER

Live music, listening booths, agents,
booking calendars, venues,
information, events, streaming

from the desk of
Ann Slanders



So great at giving advice, the real life Ann Landers created a profession doing so! As a pioneer of human emotions, she gave sound and life-changing advice to the love-weary, confused, grieving, and anyone needing perspective in her famous *Chicago Sun Times* column that ran for 45 years. She reached millions with her clear, witty, and often sarcastic responses. *SSJ* recreates this legend in *Second Life*, a society often rife with drama, questionable ethics, and lovers who struggle for identity. Let help you with your dearest difficulties. All queries will be kept anonymous to protect the identities of the guilty. If you wish for her expert advice, please drop a notecard to Ann Slanders.



ASK ANN

Don't struggle alone- Ms Ann Slanders will help settle all virtual queries.

Dear Ann,

I have a personal worry that I can't seem to forget. Last week, I logged in at a different time, and found my neighbor in my house, having sex in my bed. I can't bring myself to use it anymore, because all I can picture is her and the ugly noobie man she was with and it's totally ruined the mood.

How do I clear the image from my brain? And how can I face my neighbor again?

Yours faithfully,
Need Brainbleach

Dear Brainbleach,

I'm sorry to say that what's in your brain is in there, you'll just have to learn to laugh and chalk it up to "ohh that funny SL". Amusing stories are the fabric of society, so use this one to dine out on. Often.

Remember that she hasn't *really* soiled the sheets, as that's impossible. But a person's home *is* their castle, whether built of stone or pixels. To prevent a repeat performance you may wish to install a security orb, and make sure the bed is set to owner or group use only. There is never any complete privacy in a virtual world, but this may help you to recoup some sense of 'home'.


And next time you catch them, make it a social occasion; teleport your friends in, put on some nibbles and wine, and get pictures.

All the best,

Ann

Ms. SLanders will answer all inquiries if placed properly addressed in a notecard and personally Instant Messaged to her in-world. Queries will be kept confidential, changing names to protect the guilty and support those wronged by inappropriate behavior and etiquette.





ASK ANN

Don't struggle alone- Ms Ann Slanders will help settle all virtual queries.

Dear Ann,

Too many coincidences have convinced me that my boyfriend is reading my IMs [plus maybe reading my e-mails, listening in on my phone calls, and maybe even bugging my phone]. He has slipped too many times things he can't know otherwise. What to do? Should I try to catch him? Or should I ignore it?? Or should I plant misinformation???

Sincerely,

Overheard and Worried

Dear Overheard,

This has sadly been a common problem for many young ladies who enjoy the society of gentlemen friends on the internet. You wish to enjoy the feeling of safety that healthy boundaries and a level of privacy gives, but many young gentlemen are prone to certain fears. They begin to worry that your charms may not be all that they hope. They may talk amongst themselves, and strange myths about the nature of womanhood online are spread. The more insecure amongst them wish to allay these fears by trespassing across the virtual/real divide in an attempt to ensure that you are who you say you are.

It sounds as though you have met one of the more insecure and suspicious ones. Perhaps a bit of a "creepy stalker" if I may dip into the vernacular.

I think it best that you reconsider this relationship, as I fear that no happiness can come of it for you.

Ask him on a special "date" on Skype, and have a beefy male friend, preferably in a wig, to stand in as you. This should help him to quickly reconsider his interest in you, and may stop him bothering any other young ladies online for some time to come.

All the best,

Ann

**The club is open
every days at 1 pm sl time**



Southern Smooth

Tuesdays
2-4pm slt

on ent radio

BRAD AND HEATHER SHOW
TUNE IN SUNDAYS AT
11AM SLT



INDIE
NATION
LIVE

Totally Twisted
Tuesdays 8-10am SLT ENT-SL Radio

Spicy's Gumbo Show

ENT-SL Radio

Cajun
Swamp Pop
Gumbo

Ask A Submissive Talk Show

Tune in Thursdays
8AM - 9AM SLT

<http://srv4.karadio.biz/20474>

ENT SL TALK RADIO
The Resident's Radio

ENT SL TALK RADIO
RESIDENT'S RADIO STATION

the aesthete & the amateur



Sometimes good taste and money go together. Since gaining a reputation as an art critic, I enjoy my new budget for acquiring classic works. Eager to fill the walls in my home with favorite masterpieces, I also need some controversy—a personal quest. To convince Heavy, my verbose and visually naive husband, of the virtues in abstract art, will help him comprehend more contemporary pieces. If I can show him that Josef Albers is the height of sophistication and sensitivity, I will succeed.

What works can be simpler? Even though these images were not created in Second Life, I can buy them and live with them here, which I can't in real life. This is a virtual world advantage. I can have any art that I want. So, shaking up Heavy is too fun to resist.

Waiting for when he is not around, I hurry, wallet in hand, to the leading blue-chip 20th Century gallery (I best not name them because I get amazing deals they don't want you to get).



Arguing Abstraction

by Eleanor
Medier,

edited by
Heavy Writer

Admittedly,
the 1950's decade is one
of my favorites. Everything seemed
defined then—sorry Impressionists.

Ah hah! I find exactly what I seek:
the series "Homage to a Square" by
Josef Albers. He did a lot of these —
in every conceivable color—so those
with preferences are sure to find a
configuration to fit any decor. Such
fundamental expressions, they seem
a base for any visual education—
in-world or out!

Though I am unbiased, I still have my
favorite palette—especially for home—
the cool tones. Selecting four from
Albers' series that embrace blues and
greens so great to live with, I also grab
a few of Albers' early ink drawings.
They show the base from which he kept
simplifying—as if searching but not
yet finding. Once he formed squares-
within-squares, he met his stride. Most
of these compositions have four
nested squares, with a sense of gravity.

Gravity isn't
helping me too much
though. The crate of paintings
won't fit into my mercedes. Finally
tying the trunk hood over the box
using the shoulder strap from my
brief case (I cross my fingers that it
holds), I avoid the expressways and
arrive home without incident. It is
going to be hard to sneak these into
the house. But I just can't wait to
see Heavy's expression when our
living room sprouts squares! This
will be worth the effort!

Heavy's mustang is still gone. This
must be a good fishing day, so he will
be in a good mood. I back my car into
the garage where I can negotiate
these acquisitions inside more easily.

This needs a dramatic presentation—
the art is dynamic!! I can debate
whether these paintings are better



individually, or as a group. But first, I move the furniture and get them up on the walls. Now I wait for Heavy to come home. The sun is just starting to set, so it should be any minute.

The door opens, and I exclaim: "Heavy dear!!! You had a good day?" I hand him a glass of my best wine. He will need it.

He takes the glass, but his eyes are glued to the paintings. As if sleep-walking, he slowly approaches them, and says nothing. This is not the reaction I expect! So I open: "Dear, if we are going to review gallery shows together, we must discuss abstraction. So, this is a good place to start."

He looks at me, confused: "These tiles would look better in the kitchen, dear." For a moment, I don't

know what to say! "Dear, these are paintings by Josef Albers from 1956."

Heavy: "This is a joke, right? These are just squares, dear. There is nothing here to see."

Me: "This is minimal art—it explores the essence of form and color. It is precisely simple so we can experience the active color interactions. You don't care for abstract art because you don't know how to see it."

Heavy: "Abstraction is just fog, lights, shadow, shapes—it hides from making a real statement. Defining forms can tell more—can express entire ideas. Now seriously, we can't have these in the living room. Where are the Hopper paintings you got last week?"



Heavy is a master at changing subjects. I must keep to the quest: "As critics, if we only talk about work that we like, what is the point? We learn as much from what we don't understand as what we do. Albers was a genius of simplicity."

Heavy: "Sweetheart, are you certain he was not drunk or crazy?"

Me: "Most artists are crazy—that comes with the territory. Obviously, he can still be controversial for you to react this way. These paintings express the essence of color—the feelings they convey, and the atmosphere they form. Albers was such a purist that if he could have used color without form, he would have. Can't you look past the squares?"

Heavy: "Come on. If I make 1,000 squares and use different colors, I will make a couple of good ones by accident. Even a seven-year-old kid can."

Me: "Sure, you can draw a square, or even two. But do you know what to do with them? What colors would you choose? Without understanding color, you can't know which work, and which don't. Does a seven-year-old kid understand simultaneous contrast?"

Heavy: "Whatever that means. Is it like using the same color in different tones?"

Me: "No. It is how the colors react visually to one another. The most simple example is if you place a black square and a white square—each the same size—on a grey background. The white square will look larger than the black one. It an optical illusion—a tension—a visual movement."

Heavy: "It makes your head spin! These are fancy words, sweetheart. You can have color contrast in a genuine work of art. You don't need squares to explain physical phenomenon."

Me: "You do if you want to express it in its purest form."

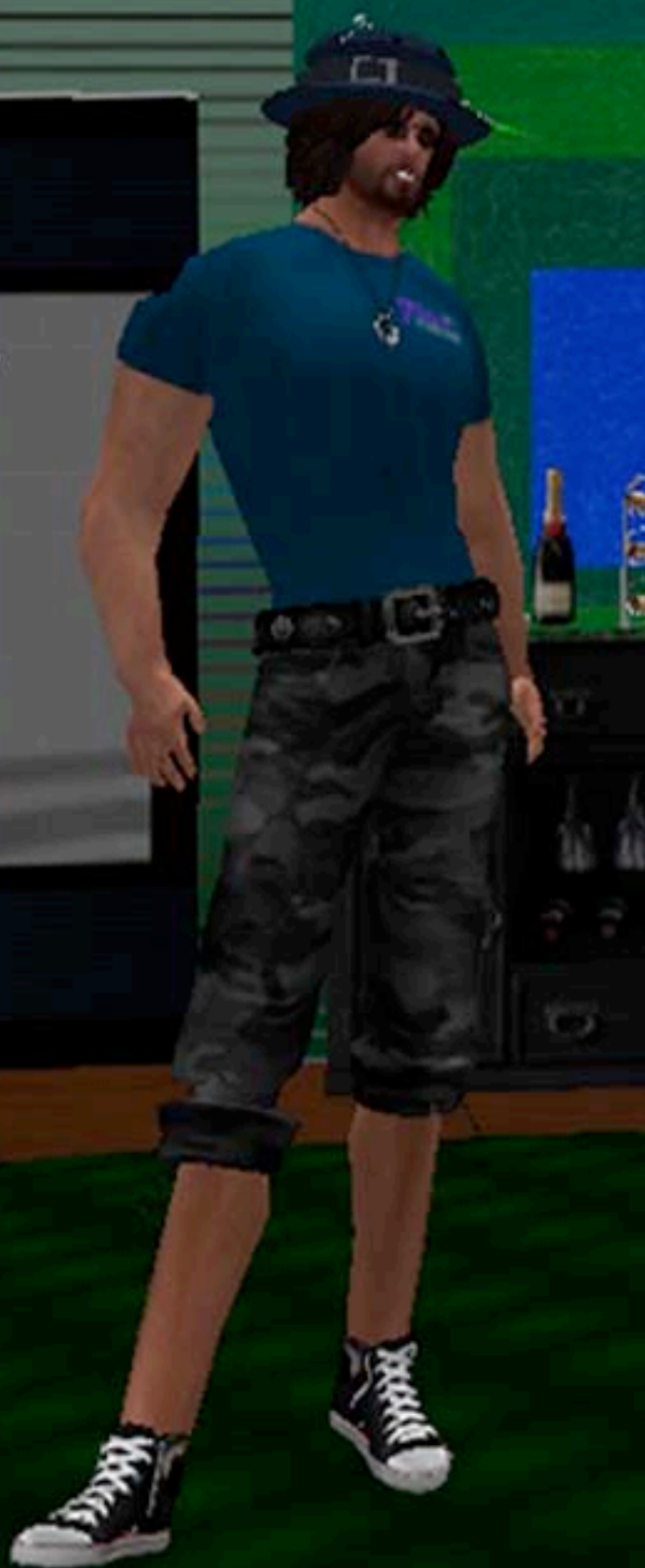
Heavy: "Draw a square to explain that—but it won't be art, it will be a teaching board. I bet Albers gave free drinks to art critics and they made him an artist. It is like Angelina Jolie painting. Then a notorious art critic will write about the vibrance the atmosphere, the ambiance, the logic of colors, and other shit like that in the work of this new great talent. And that's it. The rest is management and promotion. It gets better if another notorious critic will say the work of this painter is shit, because then they can all claim his art has a controversial originality. Albers probably laughed at the stupid critics."

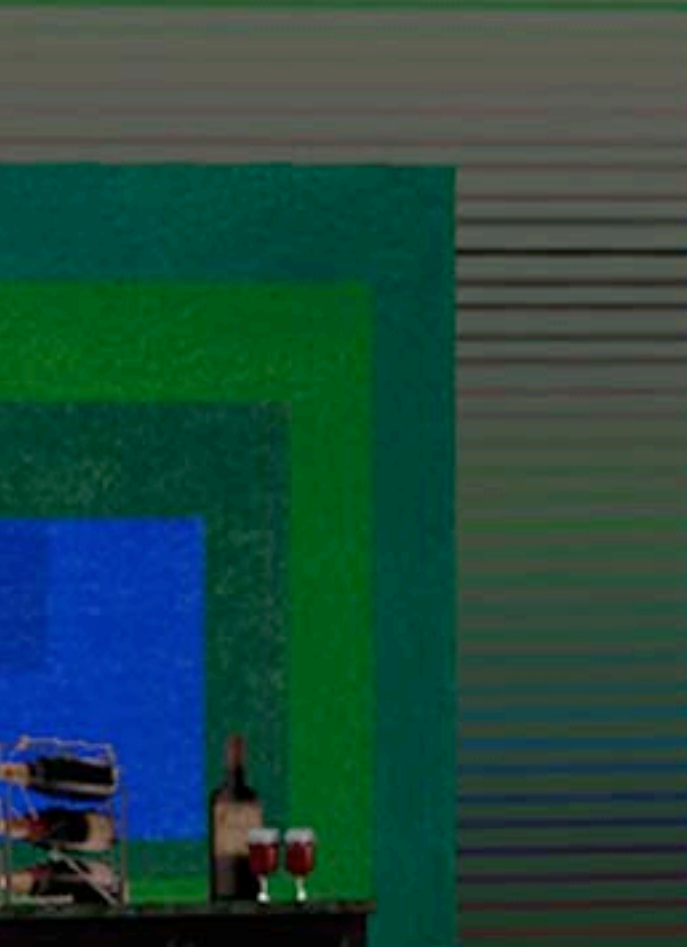
Me: "Actually, Albers taught at the Bauhaus—a school of modern art in Germany before World War II, and then it moved to Chicago—and made me want to be an artist. He did a lot with a little. Albers worked with the Bauhaus concept 'less is more'."

Heavy: "That can work in architecture. I just don't buy that a square is art."

Me: "Albers changed the way people viewed color and composition."

Heavy: "That's just a story to cover him. Minimalism is art for snobs. I'm a fair critic. I see a square and nobody can convince me it is a circle."






People who draw a point on a blank page and call it art—that I don't want to see. You know well if we will have a napkin with, let's say, a Matisse signature on it, we can sell that for big money—even if he just drew a few lines because he was bored while in a french restaurant."

Me: "Albers knew what he was doing. Look at these earlier ink drawings."

Heavy: "As long there are no squares, I might like them."

Me: "No squares—nice rectangles, cool rectangles, fun rectangles!"

Heavy: "Haaaa—so he evolved from more than four angles? Yeah, very interesting. Isn't art supposed to be for people to understand? I thought we agreed art should communicate."



Me: "We do agree on that. I think Albers communicates. Art is partially to make you question, to make you think about something in a new way."

Heavy: "What questions might you ask when you stare at squares?"

Me: "They are very meditative. And he is still gets reactions—positive and negative—you won't forget these."

Heavy: "I want symbols and meaning."

Me: "Something simple can symbolize something complex. Consider music with and without lyrics. I think abstract art is like music without words. I can feel just the image itself. Every one will see something different. Abstraction allows for more interpretations."

Heavy: "That is a waste of time. You can come up with all kinds of stories."



Me: "I don't have to see real shapes, or a literal story. I think there is a place for something just visual."

Heavy: "Yes—if you design wallpaper. It doesn't have to tell a story—it just has to be relaxing for the eyes and create nice environment. From art exposed in a gallery or museum, I request more than just being nice for the eyes. What's wrong with art being visual *and* telling a story? Put a good story behind a painting, and it will sell."

Me: "Not all expressions can be made in a story form. I can say the squares are inspired by technology or whatever, but it is color that has personality. Albers adds dimension, interest, and brightness to a room."

Heavy: "An art critic said Albers is revolutionary—and this is how you get to be a master. Sell simple squares for big dollars."

Me: "It is a good strategy to be controversial if you want to be famous."

Heavy: "OK, I got the point. You can take these paintings back to where you got them. No one can convince me that what I don't like is beautiful. How can a smart person like you, who loves art like you do, believe Albers is revolutionary? Art critics and historians cover for each other!"

Me: "Look, we spend more time talking about Albers, whom you hate, than about artists that you love! I think you love to hate him!"

I sigh and gaze at the paintings with longing. They are so sublime, so elegant. They pull at my heart strings in their honest frankness—they try to be nothing but what they are. Feelings on canvas. Thoughts without words. Dimensional, ethereal, emotional. I just wish Heavy could see that. Well, let's see if it helps with my next assignment.

A virtual landscape featuring a waterfall cascading down a rocky cliff. In the foreground, a wooden plank deck leads towards the waterfall. A large, glowing green oval logo with the text "B & B's" in white cursive script is centered in the upper portion of the image. The background shows a bright sky and lush greenery.

B & B's

An Exquisite Collaboration of Nature and Music

Among this virtual paradise, LIVE music is promoted with some of the best musicians in SL.

This venue is welcome to all.

Open 24hrs with a music stream for you relax to, explore, hang out with friends, or rest a weary soul,

B&B's is your place and home.

An established venue since '10.

Nino Vichan: 'When the Mind's Eye Listens'

Eleanor: "This piece has seven sections. Do you see me standing on a sphere? This is the transport. See if you can follow me."

Heavy: "I see just blue water and strong lights. I feel like Captain Piccard. Where is my starship Enterprise?"

Eleanor: "This is sculpture, dear—abstract, even celestial."

Heavy: "Each of these levels might have different speeds, textures, or colors, but the idea is the same—variation of same the theme."

Eleanor: "Each section has feelings, atmospheres. Some are open, flatter, softer, cloudier, energetic. The point is vision—moods and ways of seeing. Why do you think it is a group of levels? Why not just one?"

Heavy: "One is enough. The different feelings are just inside you. You can have the same experience watching the sky."

Eleanor: "Is that not like saying—why have different planets?? Isn't one planet enough?? Why have different solar systems?? Isn't one enough??"

Heavy: "A center you can call whatever you want. Add a spinning perimeter. The guy is skilled with textures and scripts, but it is like saying 'good day' with different accents—it is still 'Good Day.' What do you see in that nebula?"

Eleanor: "I see an eye."



the aesthete & the amateur

by Eleanor Medier,
edited by Heavy Writer

Review of three recipients of The Linden Endowment for the Arts development grants for immersive installations.

by an unlikely fictitious couple—a professional art critic and her wise fool truck-driver husband.

Heavy: "You see an eye because it is called 'Green Eye.' What if it were called 'A STAR IS BORN'? You would see a star. You can call it 100 names. Even 'Genesis.'"

Eleanor: "This looks like a star forming."

Heavy: "Why don't you admit I'm right for once?"

I smile sweetly: "What are you right about dear??"

Heavy: "I'm right that all setups like this look like a star forming! Planets, stars, fusion, energy—all common themes in SL art."

Eleanor: "Then question. Does this piece do it better? Does it need all seven levels as one sculpture for dramatic effect? The theme is vision—and yet outer space—the macro and the micro? Universal?"

Heavy: "I must admit that I'm old fashioned. I prefer art on a wall, or if is 3d, I prefer a sculpture."

Eleanor: "This *is* sculpture, dear."

Eleanor: "The level called 'Salmon Eye' is pretty. It is huge and cloud like, even smokey."

Heavy: "If that's the eye where is the fish? This salmon is probably bigger than Moby Dick. Too bad you didn't let me bring my rods."

Eleanor: "You would go fishing??"

Heavy: "Any fish, no matter how big, can be caught."

Eleanor: "With the right bait."

Heavy: "Probably this fish died anyway because of bad water. Salmon need crystal clear water."

Eleanor: "This next one is 'Blue Eye'— a very cold feeling. Important to these works is movement—they are always changing. This one seems contained, like the randomness has a logic, or rules. It feels safe, predictable. The star we are standing on is repeated on the other side. It has a symmetry."

Heavy: "This is more balanced than the others—like an old star. Blue tells that it got cold. These levels are like Albers paintings—one square after another. Even if in different colors, they are still squares."

Eleanor: "Why do you think a smart guy like Albers would keep painting squares??"



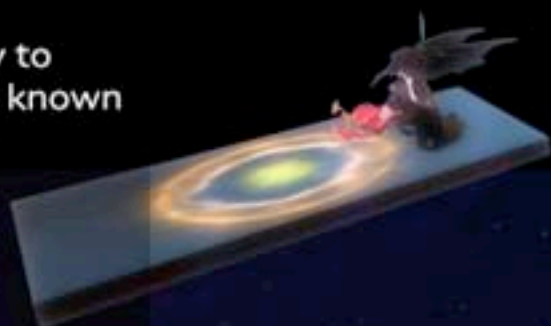
Heavy: "Because there is always a snob to pay big for them once you make yourself a name."

Eleanor: "So if he is the first guy to paint squares, and he gets to be known for those squares, he can sell?"

Heavy: "I hope he had fun watching the self-congratulating pay for the privilege!"

Eleanor: "The first guy here to do planetary things to fly around in—that is who deserves notoriety??"

Heavy: "This idea probably didn't happen in SL. There is Hollywood and Disneyland."



Eleanor: "Dear, you can't do this in Disneyland—too dangerous. You can't have people floating around on balls."

Heavy: "How about the last concert we went to with all those laser beams?"

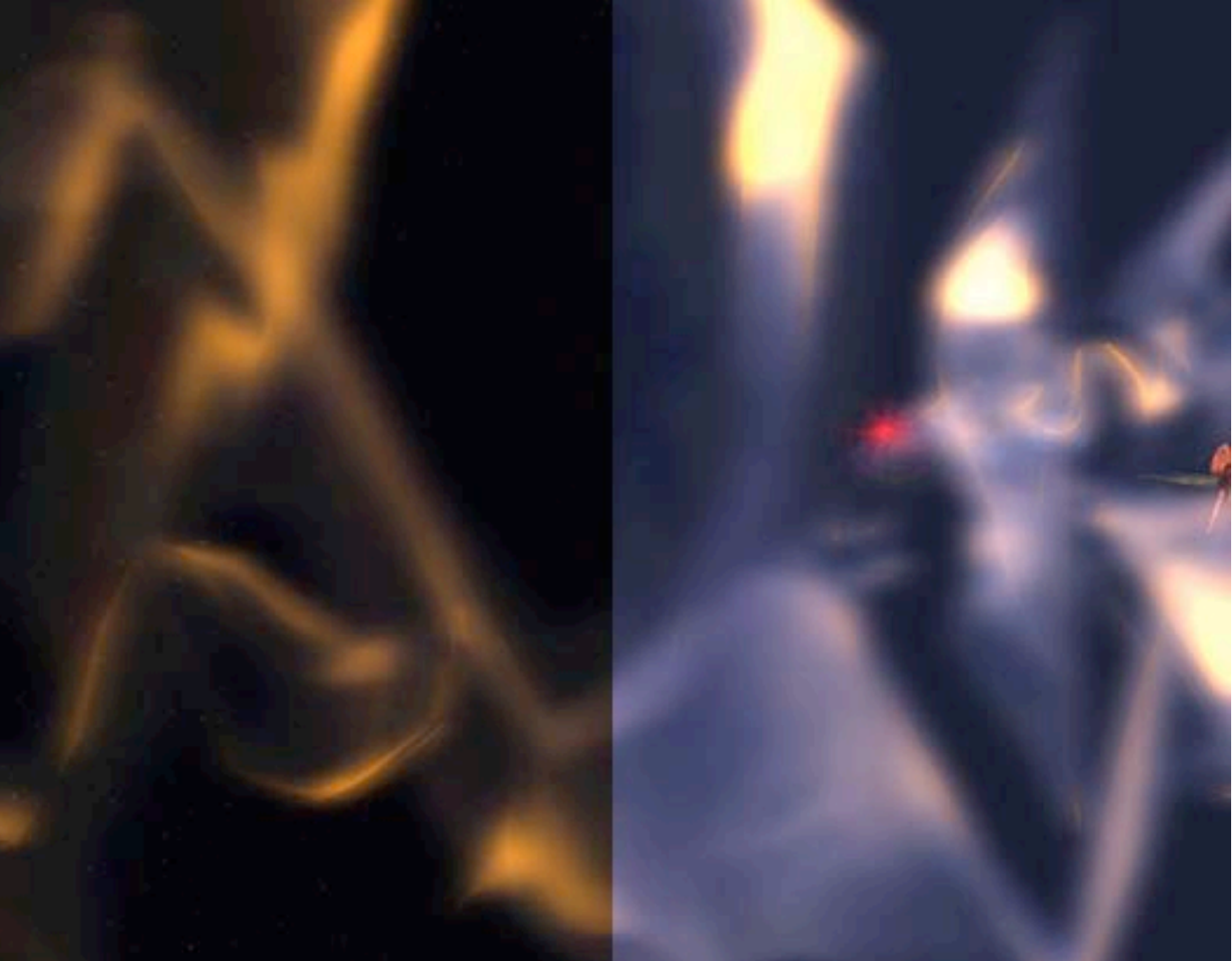
Eleanor: "Light shows?? No. This is like being inside of it. We don't need to consider details here, like gravity."

Heavy: "It depends on the setup, dear. We had to teleport here. Isn't that like sitting in a chair?"

Eleanor: "Yes but we can move around, see different angles, fly through it. But you can say this is just an illusion, because I am really looking on a flat computer screen. I can't *really* fly through this. Yet, it is interactive."

Heavy: "Can you stick your head inside your screen? lol"

Eleanor: "You and I can experience this together."



Heavy: "By chance, you can sometimes find art in SL, which is not that easy."

Eleanor: "Great art is not easy to find anywhere."

Heavy: "It is easy to find on Google if you know what to look for."

Eleanor: "'Orange Eye'. This one is scarier—turbulent—flames all over."

Heavy: "This is where Heavy will end up after being cursed by the artists he doesn't like: Hell :)"

Eleanor: "It has no shape—no logic the way the others did."

Heavy: "I can use a cold beer now. This makes me thirsty."

Nino Vichan: 'When the Mind's Eye Listens'

Eleanor: "This TP ball too is calm—the others had more movement. The whole point is an experience."

Heavy: "This experience I can have doing drugs and listening to Pink Floyd. Sit on that board and you'll take a trip to the core too—takes one minute. Like we've been abducted by aliens. Hahaha! Take some sun screen—don't get burned!"

Eleanor: "It is hot!!"

Heavy: "Call this one 'Chernobyl on a Good Day'—before the reactor melts down—before the Russians have finished their vodka."

Eleanor: "It does have a very strong energy—several sources of energy."



Heavy: "Call this one 'Chernobyl on a Good Day'—before the reactor melts down—before the Russians have finished their vodka."

Eleanor: "It does have a very strong energy—several sources of energy. This last one is 'Reflection.'"

Heavy: "It is calm—like counting the seconds. I like the symbols, which the other ones didn't have."

Eleanor: "This is more like a laser show. It is fun to walk around, to get lost in the colors."

Heavy: "It is like watching an impressionist work of art with a magnifying glass—you'll see the trails of the brush instead seeing the painting."

Eleanor: "What about being inside the impressionist painting?"

Heavy: "Looks better from outside. Cool would be if those columns had more meaning—like naked ladies or Atlas supporting the world. lol"

Eleanor: "You mean more concrete? Recognizable? Is this not visually beautiful?"

Heavy: "It needs something to tell a different story. Could have been women or could have been giants."

Eleanor: "Oh—back to that idea—does art have to tell a story??"

Heavy: "Art needs to make you think. This one made me think."

Cica Ghost: 'Rust'

For a guy struggling to understand abstraction, I didn't want to push Heavy too hard all at once. He even deserves a reward for patience, so the next assignment should satisfy his thirst for literal stories. Continuing to show him SL's strength in immersive sculptural environments, I next take Heavy to see 'Rust.'

Heavy: "Here is a lot of stuff and movement. For a nature lover, this is a dark place to be. Does this fit the trend called 'Steampunk?' What does that mean? These weird machines are not very advanced."

Eleanor: "It harkens back to 1890's technology—deliberately mechanical—

gears, steam power, things bolted together, and rusty. This piece is even called 'Rust.' Question: is this place greater than the sum of its parts?"

Heavy: "Each part is imaginative and adds to the entire setup. The builds are skillful and detailed. But I won't notice if tomorrow, one piece will be missing. Yet, the entire setup tells a story that almost each piece can tell. But the whole thing gives a greater impact."

Eleanor: "It has a spooky quality."

Heavy: "Overwhelming, even. This must be where the crazy Einstein, that built all these machines, keeps his spare parts."

Eleanor: "This has the quality of being created with 'found objects'—like



Louise Nevelson, he creates images out of items that were part of something else before—like gears turned into flowers."

Heavy: "The elephants—don't look alive. I bet they have wheels inside, not flesh and blood. All living creatures have been destroyed by pollution and bad environmental management. And those left tried to recreate what they lost forever, but they just made Frankensteins—poor replicas."

Eleanor: "So who built it?"

Heavy: "These machines were supposed to make a better living for humans, but instead made it worst. I miss the green forest and the smell of flowers."

Eleanor: "Nothing is alive. Even the flowers are mechanized. There are

empty chairs around. Having no color makes this place feel sad, lonely, empty."

Heavy: "The machines took over and they are like perpetual motion. They can't be stopped now."

Eleanor: "The past takes over the future."

Heavy: "Every living thing, if any left, will be extinct. There's a spider chained to a cart he was supposed to pull. The huge eggs chained in cages show that they are not sure what might pop out from them. Someone tried to save this world, but all went so wrong. There is no hope left. They need a miracle. With all their technological skills, they can't recreate anything that nature once created. Still with sound effects on you can hear some crickets."



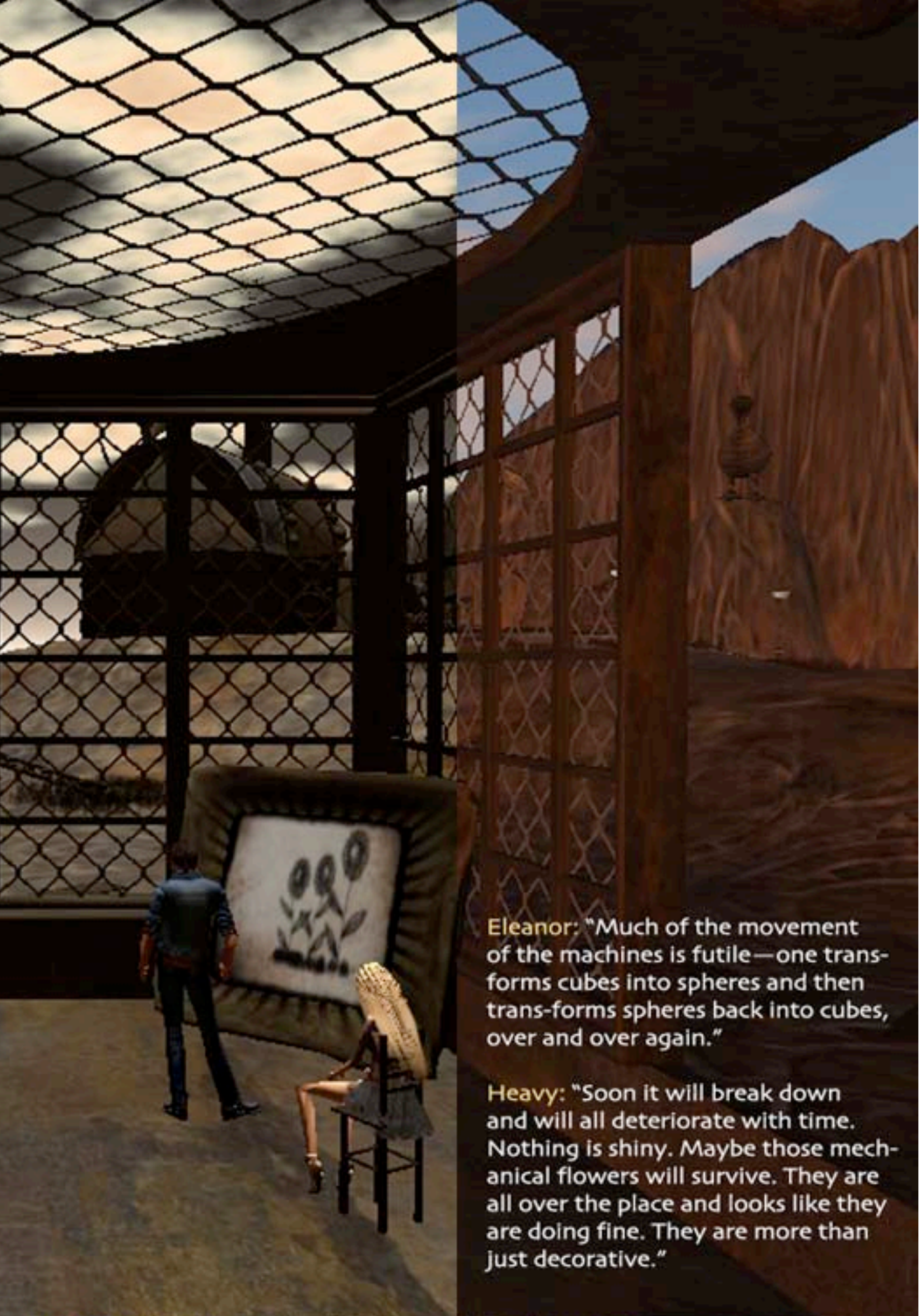


Heavy: "It looks like someone may still live here and went out to do maintenance. The house is rusty metal and cold like a jail cell. This here might be a security device—a big eye and guns."

Eleanor: "This house? Weird—a TV with no signal, like after humans are extinct. Everything inside has a human scale; everything outside is too large."

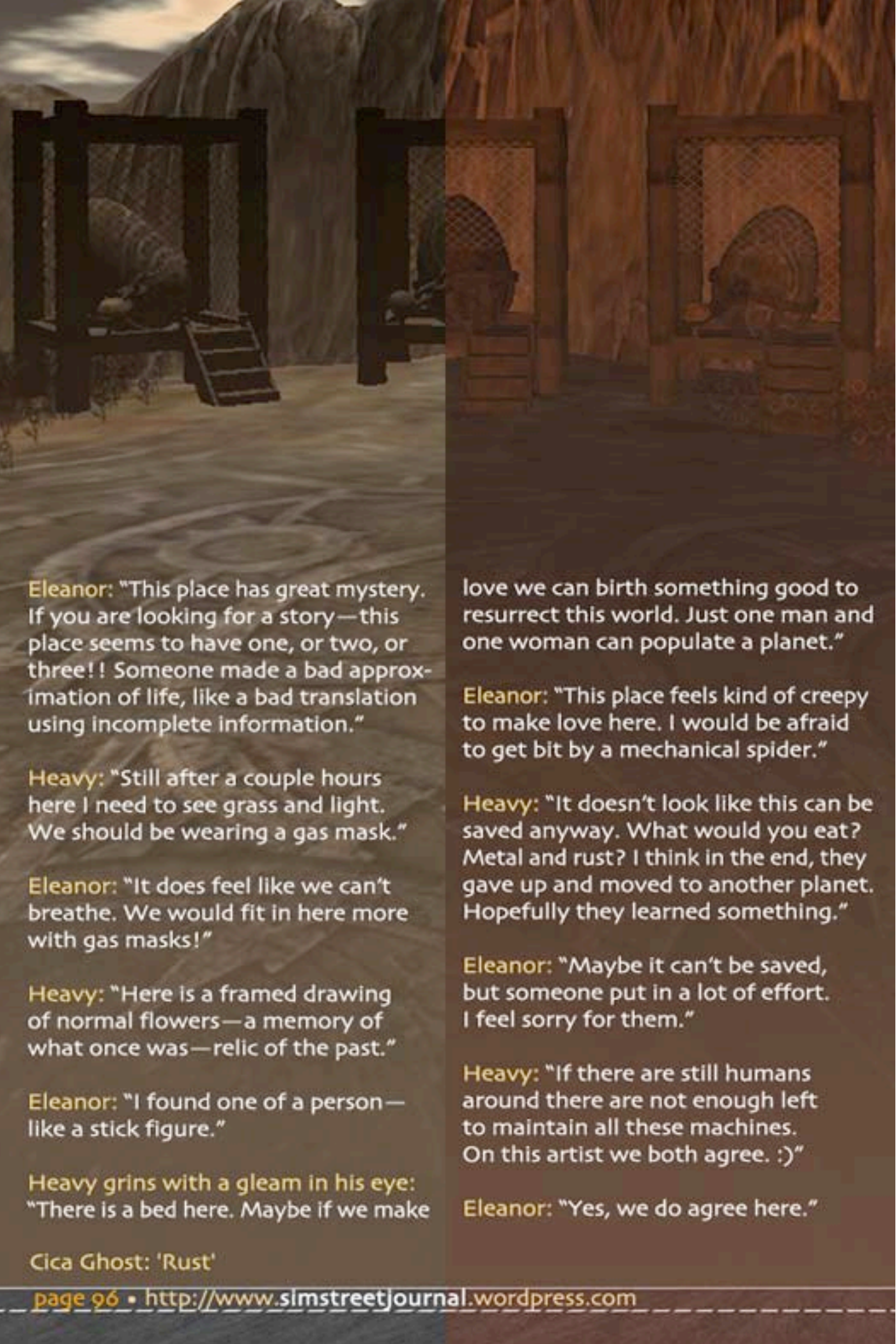
Heavy: "Oh look—I have found art! Framed drawings of living things—they don't even remember these."

Cica Ghost: "Rust"



Eleanor: "Much of the movement of the machines is futile—one transforms cubes into spheres and then transforms spheres back into cubes, over and over again."

Heavy: "Soon it will break down and will all deteriorate with time. Nothing is shiny. Maybe those mechanical flowers will survive. They are all over the place and looks like they are doing fine. They are more than just decorative."



Eleanor: "This place has great mystery. If you are looking for a story—this place seems to have one, or two, or three!! Someone made a bad approximation of life, like a bad translation using incomplete information."

Heavy: "Still after a couple hours here I need to see grass and light. We should be wearing a gas mask."

Eleanor: "It does feel like we can't breathe. We would fit in here more with gas masks!"

Heavy: "Here is a framed drawing of normal flowers—a memory of what once was—relic of the past."

Eleanor: "I found one of a person—like a stick figure."

Heavy grins with a gleam in his eye:
"There is a bed here. Maybe if we make

love we can birth something good to resurrect this world. Just one man and one woman can populate a planet."

Eleanor: "This place feels kind of creepy to make love here. I would be afraid to get bit by a mechanical spider."

Heavy: "It doesn't look like this can be saved anyway. What would you eat? Metal and rust? I think in the end, they gave up and moved to another planet. Hopefully they learned something."

Eleanor: "Maybe it can't be saved, but someone put in a lot of effort. I feel sorry for them."

Heavy: "If there are still humans around there are not enough left to maintain all these machines. On this artist we both agree. :)"

Eleanor: "Yes, we do agree here."

Cica Ghost: 'Rust'



BACKWATERS

ATLANTIS MUSCAL RETREAT

LOCAL CHAT ON! HAVE FUN WITH US!

They don't tell you not to talk in a club in RL

We don't either!! Our DJ's enjoy it!

JOIN US ON THE BAYOU FOR A BLEND OF
MUSIC, ROMANCE, BEAUTY, AND FUN!

Mantis Oh: 'Ascension'

Eleanor: "Compare this with the dead place we just saw. Maybe this is where those people started over!"

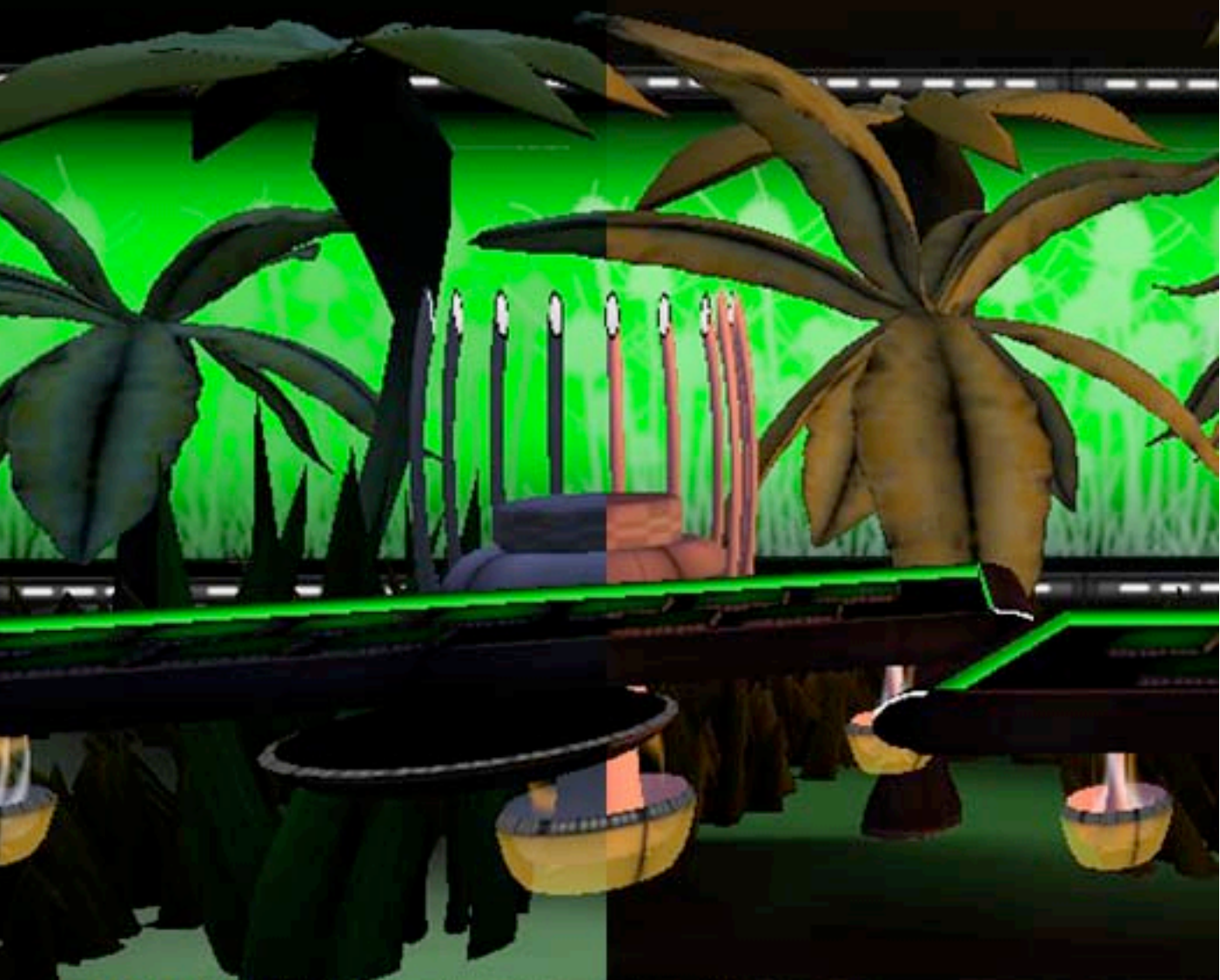
Heavy: "A good setup for Star Wars."

Eleanor: "At first, this looks like a game or a puzzle. There are recognizable shapes. Here is a molecular structure on Level 2. The levels don't feel random and the titles matter. For example, this one is 'LOVE.'"

Heavy grins: "Where there is a garden, there is germination of seeds. Seeds are made of love."

Eleanor: "Why those keyboards? You sit there like you are in command. Is love controlling things?"

Heavy: "In this futuristic setup maybe. They use genetics for selection and will create the perfect creatures."



Robots control the conditions. But then they lose the diversity that exists in nature. At some point, this place will be like making love with your relatives that will make room for deformed genetic accidents or maybe will end up with sterility."

Eleanor: "Why is that? This place looks like it is flourishing. Look at these huge plants everywhere!"

Heavy: "This is a garden with only a few types of plants, repeated all over. And those things flying—I don't think they make love."

Eleanor: "They don't look too friendly—there are these weird waves underneath, like energy pulsating. This is visually appealing. Well done and makes us ask these questions about potential and relationships."



Eleanor: "The Communication Level has a lot of components, from this data stream to these blue waves of energy. It first seems chaotic. But watch it for a while and it makes sense. I didn't need the title to figure it out either. The action here is like the heart of the internet—where all the data and media come together. These balls are satellites."

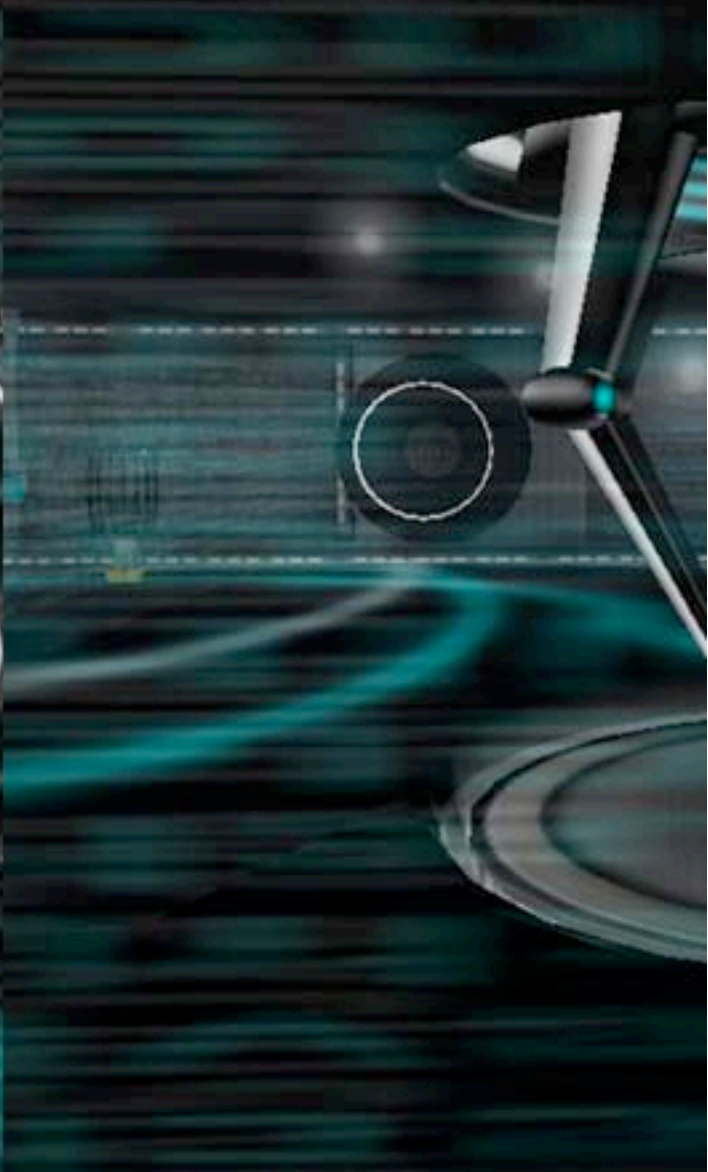
Heavy: "This can be how they do a CT scan in the future! Read the notes that are on the walls. After reading a couple, it seems the future art will be standardized according to math formulas."

Eleanor: "This level stands alone and doesn't need the others. Perhaps each is an independent statement."

Heavy: "They are basic rules for the creation of art."

Eleanor: "'Roots,' 'Creation,' 'Force,' 'Love,' 'Communication'—what connects? Use resources—find strength and share it. You need depth of caring and belief to do anything meaningful. So this sculpture so far is about finding your voice and this level is about using it. Let's see what the next two levels do."

Heavy: "This is like being part of a generation growing in a petri dish and observed by machines. Tech achievements are supposed to be beneficial for humans, but are they?"



Eleanor: "Who knows where your messages go these days?? Those balls bounce off the data streams dear—they hit them like walls. There are all these collisions, but that doesn't feel so dangerous—more like spreading data—dandelion seeds in the wind. There is even a logic to these movements, though they at first feel random."

Heavy: "It doesn't look dangerous but is. This is a controlled place. You are scanned every second and watched closely. Do something wrong and you'll get electroshocks. All is programmed to reduce mankind to uniformity."

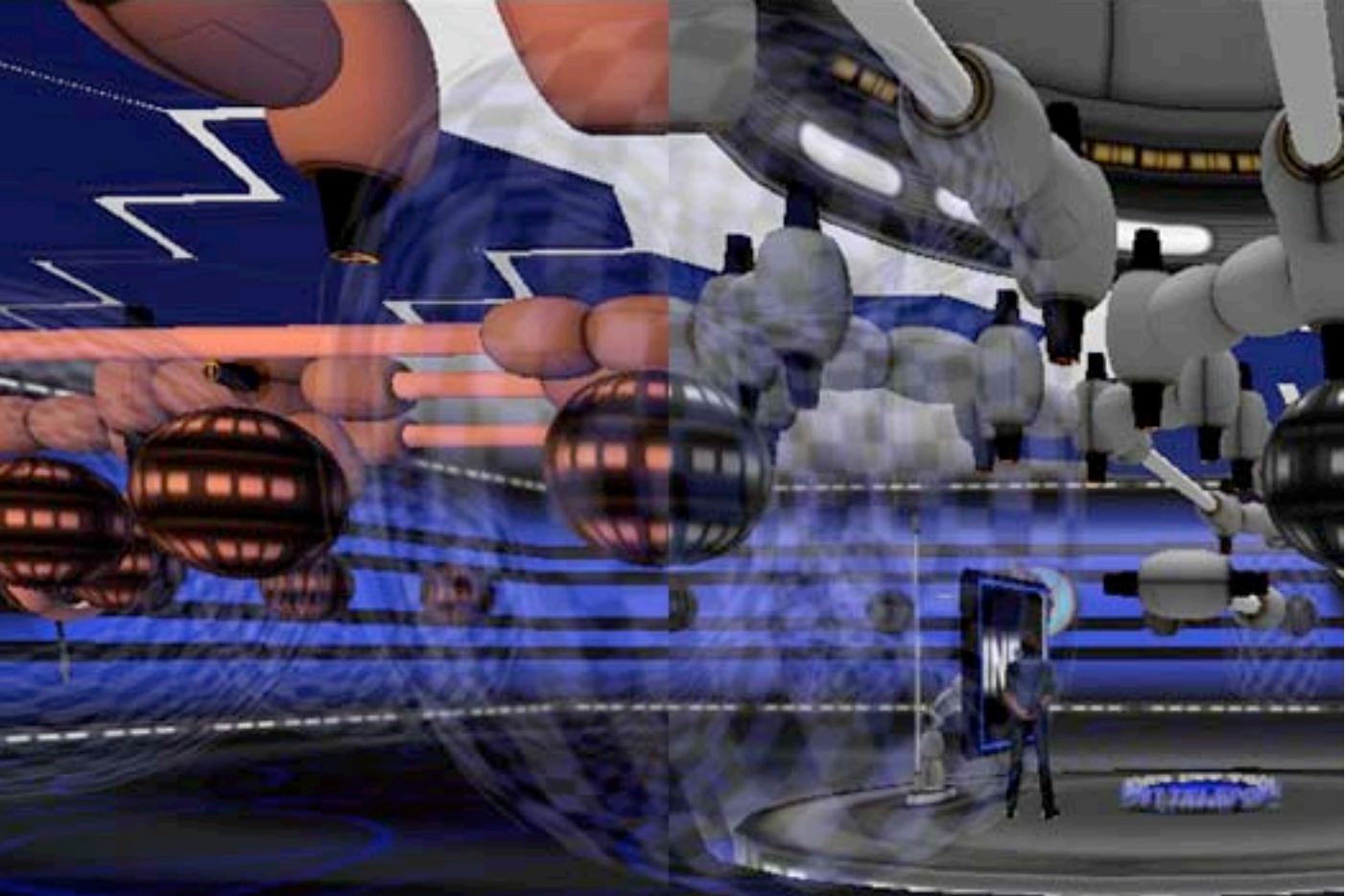
Eleanor: "To uniformity, or to not mattering anymore? This place goes on without people. It has its own perpetual momentum."

Heavy: "People will be dressed the same, meals will be made out of pills. They will consume certain amount of calories, drink certain amounts of water, etc. This is worse than communism. It is a totalitarian society. They are control freaks. All of this is designed to follow certain rules they developed."

Eleanor: "You mean everything regimented? It seems to have a vitality—one dependent on a permanent structure."



Mantis Oh: 'Ascension'



Heavy: "They are at their peak of development. Fact is, at some point, humans will go down and machines will run everything."

Eleanor: "Unless it blows up first. I sense at the steampunk place, things did not work well. Here, they seem to work too well!"

Heavy: "The machines will have no purpose since they don't serve humans."

Eleanor: "Or maybe we are like Gulliver's Travels, where we are tiny inside a bigger world."

Heavy: "Once humans are gone, bugs and errors in programming will start cascading mistakes."

Eleanor: "This place hasn't made mistakes yet, it feels like it is working as designed. Even those explosions are controlled."

Heavy: "In the end everything will get rusty like we have seen happening before centuries ago in that steampunk setup."

Eleanor: "The big INFO signs are obtrusive. Maybe when you click on them and get the instructions, they can go away. Each level needs time to discover all the interactive objects."

Heavy: "Instructions are given in local when you touch the info sign."

Eleanor: "Level 7: 'SPIRIT' hides the sign inside the central phantom shape!"



Eleanor: "Level 6: 'PSY' integrates the sound more than in the Nino Vichan sculpture we saw. This one has aspects of the other two we visited—like they are combined. Maybe this is a good trio then."

Heavy: "Music here is just few notes played all over again in a so-called electronic symphony based on scientific formulas of frequencies. You can't really call this music. But it seems additive by touching the balls, and the orange one resets them."

Eleanor: "I can make my own combinations? I don't understand this structure above us. It is a blend of abstract, symbolic, and fantasy."

Mantis Oh: 'Ascension'

Heavy: "Those can be maintenance robots, or just shuttles ready to defend the mothership in case of attack, who knows? This tech is too advanced for us."

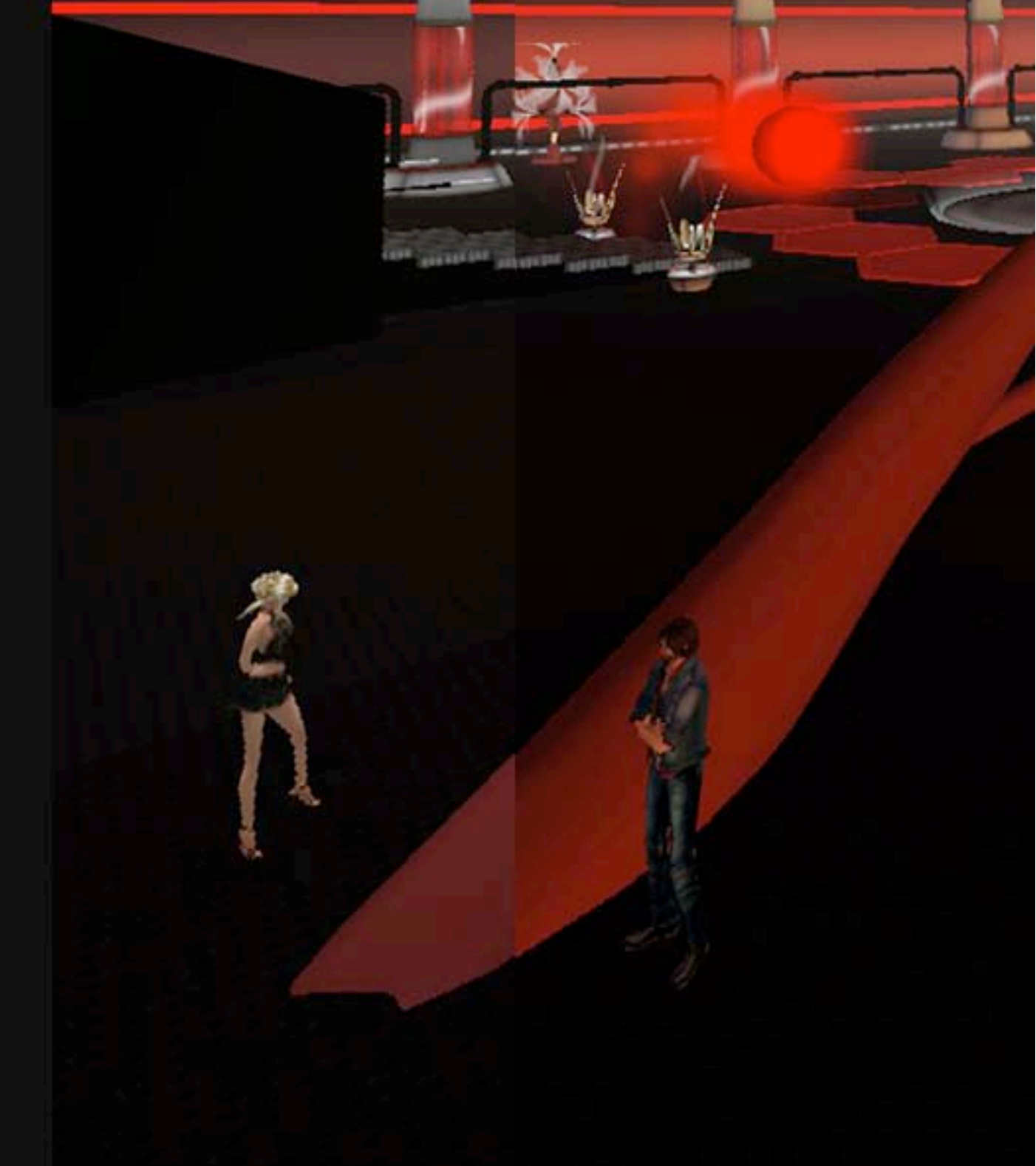
Eleanor: "We are a bit lost here. There is a mechanized voice now and then, too."

Heavy: "The voice says 'I come in peace.'"

Eleanor: "Who comes in peace?"

Heavy: "The work is impressive, detailed, and well defined. It is a show off of building skills. If we go back to Level 1, we find the mystery of the levels."

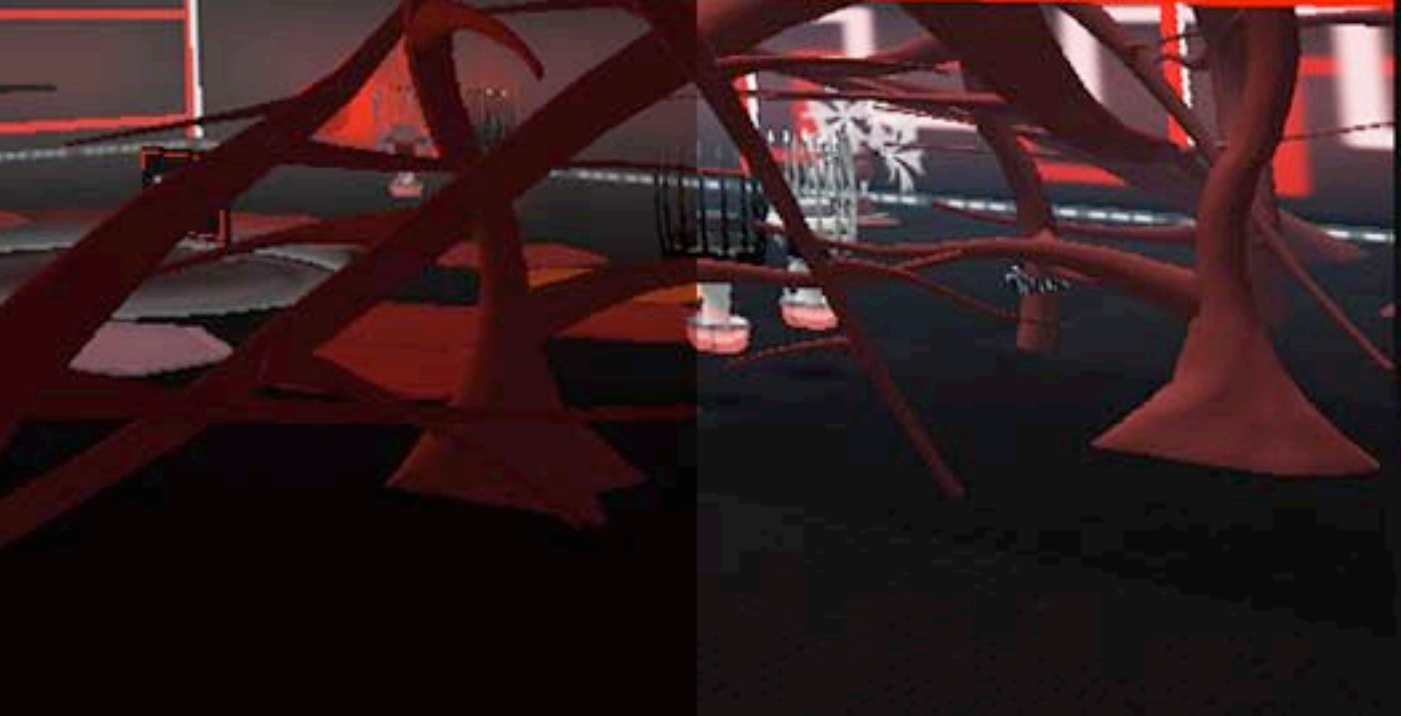
Eleanor: "I see a repetition of forms like characters—these probes flying around randomly, the balls orbiting, the sounds coordinating."



Heavy: "It is all about Yoga shaqras, or whatever they are called. When you open all seven shakras, you ascend. This is not art—it is yoga!"

Eleanor: "How functional. I liked it better visually—not knowing this yoga stuff."

Heavy: "I have a friend who was frenzied on yoga, until he ended up with ulcer. He told me when you open all those shakras, you don't need food or water or anything. You are fed by universal energy—such bullshit for naive people!"



Eleanor: "That sounds foolish to me. We are organic creatures. Facts are facts."

Heavy: "I told him that. He didn't listen and ended up on a surgery table. He is done with all the yoga stuff now."

Eleanor: "It is crazy to be so out of balance while trying to get in balance!!! Well, this artist has set up a visual/symbolic language—the repetition of features between the levels."

Heavy: "In India there are gurus that claim they can be in several places at the same time. When they open all the shakras, they become a super-human—they say entity. Yoga is not bad. It is a way to improve yourself—but not to make you superhuman."

Eleanor: "I puzzled at the relationship between the levels, but I was starting to get it without that yoga logic. I think this work is very successful—because it is stronger even than the theme intended."

Heavy: "It is, part of universe. Once you get to level 7, time and space mean nothing. Be in a thousand places at the same time. Reach such level of sensitivity and knowledge where all secrets are revealed, all questions have answers. I'm not expert, but it is what I figured from what that friend told me."

Eleanor: "Everything here seems to work right. There are reoccurring forms that have a continuity."

Heavy: "Ultimately control light and colors and sounds. Become one with everything"

Eleanor: "So it is all about control?? Isn't it really about the loss of control? To get so controlled you give it up?"

Heavy: "They say a beam of light can travel forever. Is time important to a beam of light? Still a black hole can absorb light, too. So, even at that level there is still life and death, matter and antimatter, yin and yang."

Mantis Oh: 'Ascension'



Eleanor: "Even if the law of physics don't hold up, yin and yang can still apply. Compare this with the tarot pieces we saw last month. Those didn't hold up without their theme—this one is stronger than its theme."

Heavy: "Level 6 was my favorite. It has the cool to interact with. And I just like the blue—it matches my jeans."

Eleanor: "Level 5 Communication is my favorite. Overall, I would leave the yoga influence to subtlety. A theme should not be a crutch."

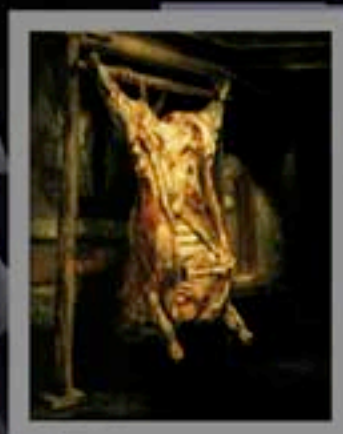
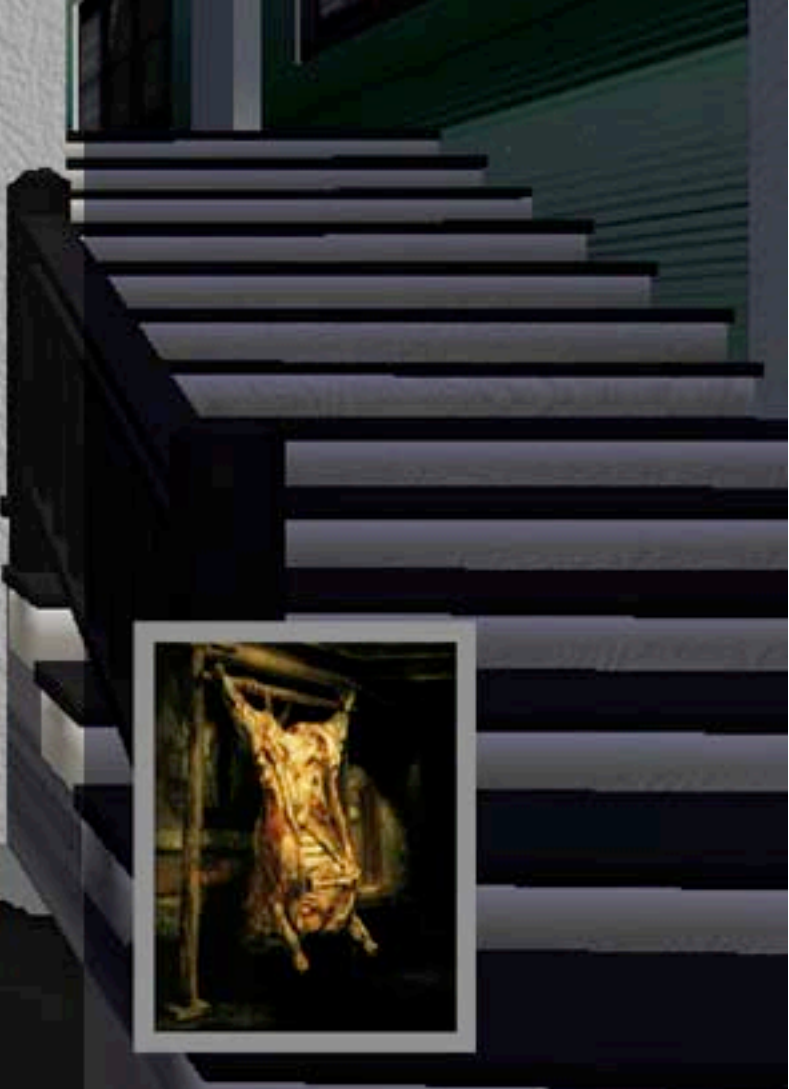
We arrive home. I am exhausted, but Heavy is on a roll: "Good art everybody appreciates—expert or not."

I can't let a comment like that go: "Does that mean art is democratic?? That you can take 100 people, and the majority will be right on what is great art??"

Heavy: "I didn't say that. Don't twist my words. Do you think there is anyone who will not like a painting by Cezanne, for example? If there is someone who doesn't like Cezanne, there's no hope for that person. lol"

I grab my words back to untwist them: "There are a lot of people who do not like Cezanne. People who love realism only or who think he was sloppy."

Heavy: "Probably Albers didn't. lol"



Eleanor: "Albers loved Cezanne—he called him the 'father of modern art.' He wasn't the first to call Cezanne that."

Heavy: "Forget Cezanne. How about a statue by Michaelangelo?"

Eleanor: "Everyone loves that."

Heavy: "We agree. Also there is art you may not really like but can still appreciate."

I smile at this ray of hope: "Most people can't look past what they do not personally like. Usually only a professional can."

Heavy: "I recall a Rembrandt painting of a butchered cow—just dead meat. There is nothing to like in that image."

Eleanor: "You don't think dead meat can be art?"

Heavy: "But you can appreciate how it is ugly but sublime. I don't like the Dutch School much."

Eleanor: "I love Northern Renaissance! They captured a sense of every day, inventing the technique of chiaroscuro."

Heavy: "Yes, but there is a dark side. It gives me angst."

Eleanor: "There is a contrast—a scene that seems normal, but is also very dramatic at the same time. It is successful if it makes us see in a new way, like Albers does."

“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



ROSE THEATRE AND GALLERIES

The Rose brings together many art forms all under one roof. Experience free art in an environment that inspires and stirs the soul. Theatre, Opera, Ballroom, Music, Performance, Art Gallery. A true celebration of the arts.



PHOTOGRAPHS BY NETERA LANDAR AND ELEANOR MEDIER

BOOK ISLAND

“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

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.





Successful writers get themselves out there by hosting events and by reading at open mics.



Marketing is essential for success. It is not enough to just create. Each creator must also get that work seen or read.

“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.





Unforgettable



- Isablan Neva Builds Out of Love
- **Dexter Ihnen is Funkalicious**
- Morgue McMillian-Shoreland Expands Virtual Roots
- **Sweethearts' Shannon and Blake Endear and Endure**
- Kage Stratten Wraps Form in Emotion

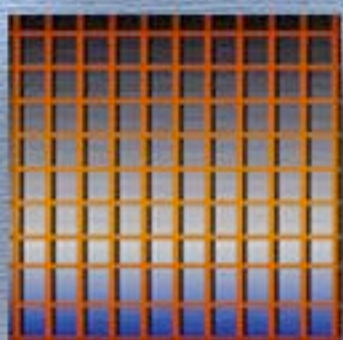
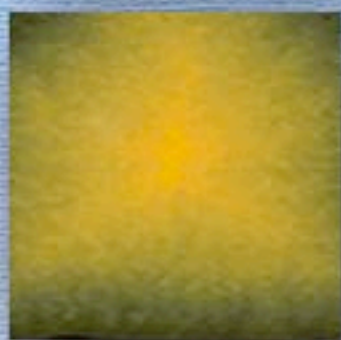
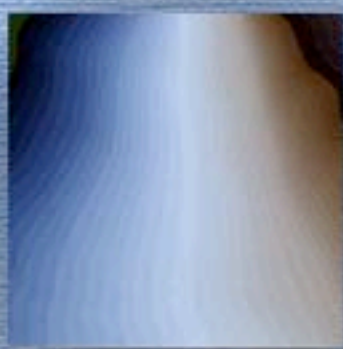
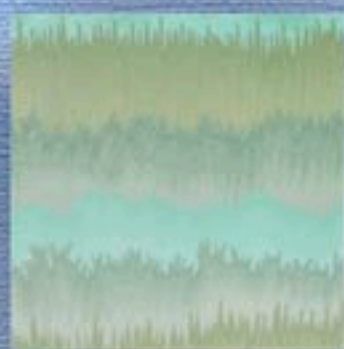
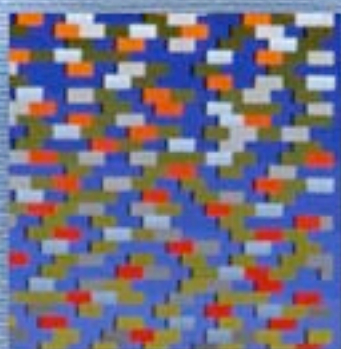
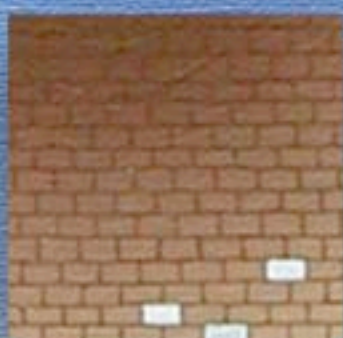
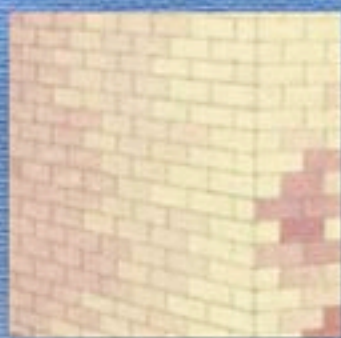


#Five

Isablan Neva

psychological scenery

Paintings by Eleanor Medier

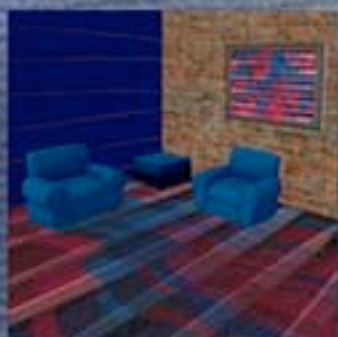


GALLERY
MEDIER

Rotating exhibit of paintings and textures that transform interior landscapes by Eleanor Medier.

integrated experience

Textures for environments and art by Eleanor Medier



Click side tabs for LM & notecard.
Available in-world and on Marketplace.
<http://www.eleanormedier.wordpress.com>