

SIM STREET JOURNAL

EXPLORES THE RELEVANCE
OF VIRTUAL TO REAL
COMMERCE AND CULTURE

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- developer • pioneer
- reflector • performer
- presenter • victim

ISSUE #8 • 2014

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Realism distinguishes between entertainment and enterprise. As the virtual society evolves towards greater realism, Second Life® maintains its pre-eminence among many sprouting worlds due to size and age. The population is stable, with the same number joining as leaving. And, other platforms such as Facebook, YouTube, and Flickr, not to mention the blogosphere, gain greater fusion. Also increasing is the relevance to the real world, positive and negative.

Through contributors, SSJ examines the issues/ perceptions that affect the use of virtual reality's advantages in the real cultural world:

- **MONEY.** Contributors make enterprises successful. But sometimes money is not the goal. Virtual enterprises can provide education, ways to organize others, and nurture friendships.

- **GAME-MENTALITY.** Less than half of SL's residents only seek entertainment. The majority have creative pursuits and purposes. Those who approach the emotional/ethical sides of relationships as games cause conflict, and the wise learn more about themselves when gaining virtual experiences.

- **EMOTIONAL QUICKSAND.** There is always reason to be cautious when dealing with human nature. Virtual relationships and pursuits can be more complex than real ones, with additional forms of communication, layers of identities, ease of disappearing, and few consequences, if any, for mischief or crime. Conflicts and confronting expectations are also new opportunities for growth.

- **ADDICTION.** Entrepreneurs can be especially distracted from real life, as creating art or products can be so absorbing. Additionally, there is the illusion of building an ideal world, so expectations are high for fantasy fulfillment.

SSJ takes a serious look at these perceptions to uncover the reality in the unreal. Each contributor this month offers insights into one or more of these themes. — **Eleanor Medier**, Publisher



Facing the Inevitable

by Eleanor Medier

Sim Street Journal pushes the potential of virtual worlds. Against both accurate and inaccurate perceptions of real life society, this tool has a long way to go for real acceptance and use. Yet it is inevitable. Any business that can go viral will.

Each issue further refines this direction. Rather than present the best offerings from the virtual world, *SSJ* seeks to tangibly define the relevance bridge. Articles are by those who understand the medium's potential most, with a spectrum of experience contained:

- Megan Prumier is a developer that connects related, though not identical, realities.
- Ellen S. Ross is a pioneer who sees an extension of her real life business as facilitated in the virtual.
- Patrick Lichty is a reflector that teaches virtual instruction in real life as he develops virtual platforms for education.
- Jordan Reyne is a performer who mirrors a real life career with a virtual, one, developing international fans.
- UWA is a presenter that gives opportunities to virtual artists who are disabled to disadvantage in real life
- Heavy Writer is an investigator who seeks the victims of virtual world crime and then will alert readers to forms of defense.

virtual visionary

• Megan Prumier is a premier builder of destruction. Her crafted structures present the haunting beauty of an apocalyptic landscape. Her bright personality is in contrast to her dark subjects, demonstrating entrepreneurial wisdom. "Ruins to a Better Life" **PAGE 24**

pioneer profile

• Ellen S. Ross mediates the most emotional difficulties. Both an attorney practicing locally, and a counselor practicing internationally, she balances her solo practice between the real and the virtual, adjusting her approach to differences and similarities. "Calming Conflict" **PAGE 30**



critic's choice

• Jordan Reyne performs original music of haunting histories. With entangled cul-tural roots from exper-imental to rock to blues to ballads to the undefined, she makes the most of integrated media. Her eclectic themes are cultivated equally between the virtual and the real.

"Virtual Vantage"

PAGE 38

moody's musings

• Tara Lopes realistically looks at the financial side of the virtual music industry. Giving perspective from the journey, she also questions the current direction. She presents the state of three viewpoints and economic concerns: musi-cians, venues, and fans.

"Expectations"

PAGE 46

in-world to out

• Patrick Lichty illuminates the future of education through virtual media. Combining in-world devel-opment with real life univer-sity instruction, his long second life has grown with, and advanced, the platform. His focus is always centered on the horizon.

"Laser Vision"

PAGE 54



the aesthete and the amateur

- The Amateur and the Expert: The fictional art critic, Eleanor Medier, gets into copyright trouble, while her connected husband, Heavy Writer, takes matter into his own hands. He explores the legal and inadvertently finds an alternative.

"The Fixer"
PAGE 60

- The University of Western Australia, leads in virtual visual art, presents the Freedom show. FreeWee Ling curated this presentation from artists disabled in real life. They express the virtual opportunities that balance their lack in real life..

"Free Expression"
PAGE 66

hot topics

- Heavy Writer wants to know about the most serious issues within SL—the ones victims may be afraid to share. With sources protected, SSJ wishes to gain an overview on the crime reality within SL, with help of readers.

"Cyber Crime Earns Guardian Dog"
PAGE 78



SIM STREET JOURNAL

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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.

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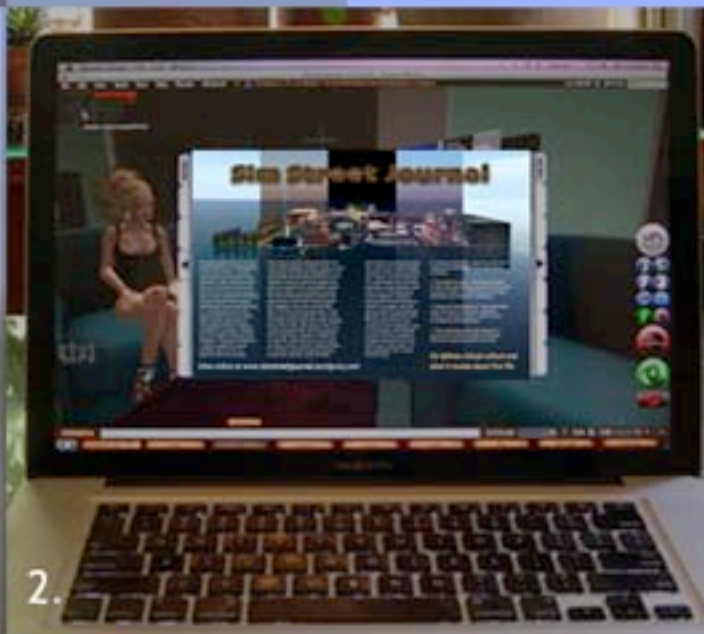
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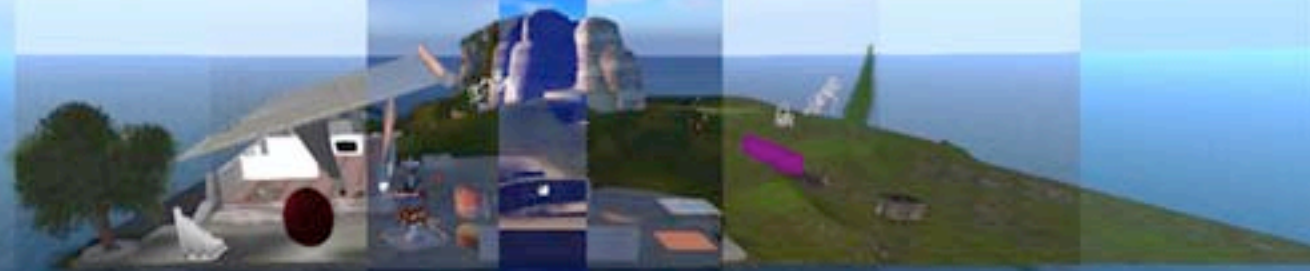
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SIM STREET JOURNAL



ONLINE this issue

- Megan Prumier brings light to the dark
- Ellen S. Ross advises on conflicts
- Aesthete & Amateur critique additional art from The UWA's Freedom Project
- Jordan Reyne shares the virtual vantage

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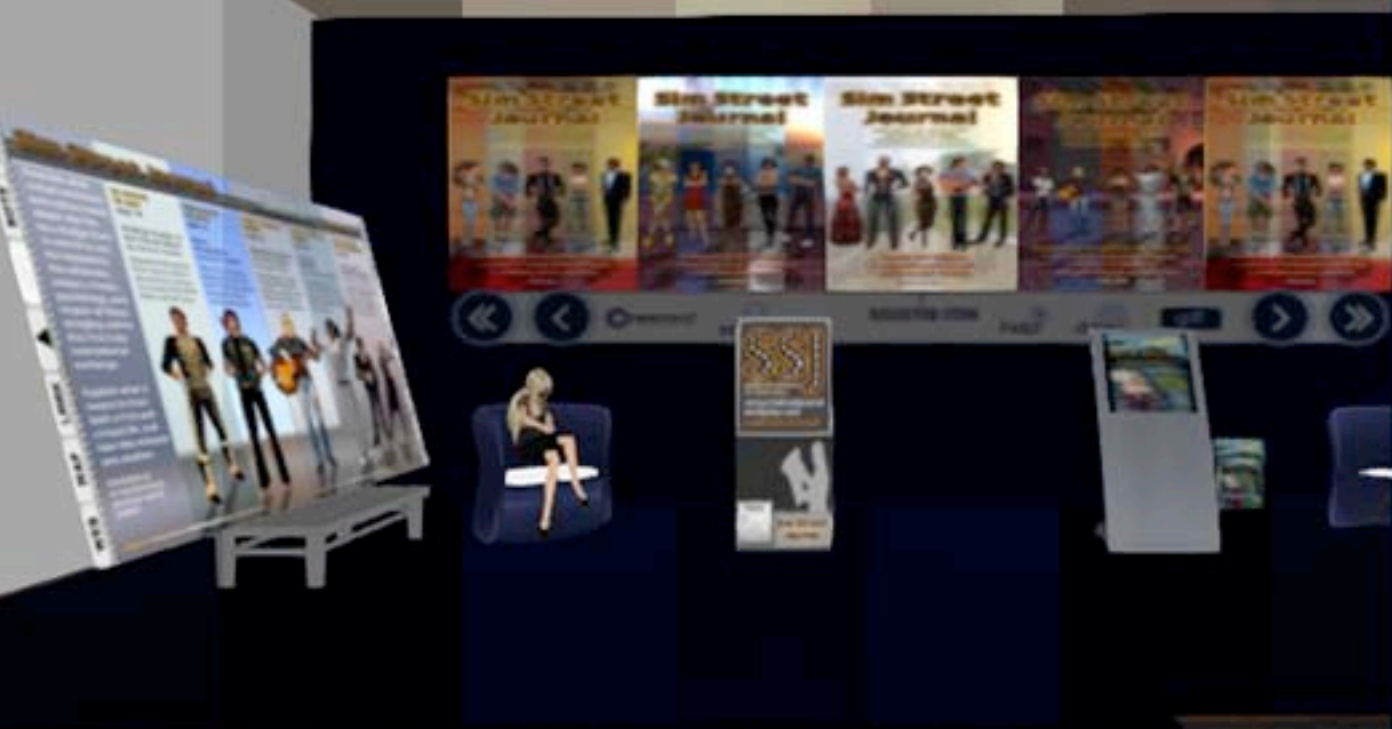
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—Bioblaze Payne, creator**



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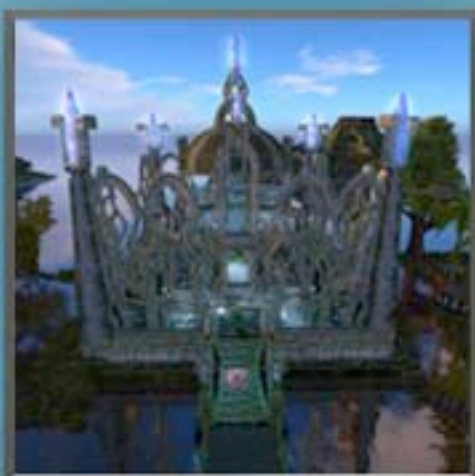
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Creations

virtual — — — — — visionary

Ruins to a Better Life

by **Megan Prumier**
entrepreneur, builder,
owner of Crimarizon

For my first year in Second Life,[®] I lived in a sandbox. I built all day, everyday, got help from a friend, and took some classes there. My dream is to build whatever I want.

In my first months, I was addicted to SL. It seems "normal" for new players, because it is a new world to explore.

Then I met *really* addicted people who divorced their real life partners for SL. This is crazy! When you see that you don't have time for a real life relationship or time to go out, you have a problem. For many people, it is hard to see. SL can be like a drug, and one of the guys I knew was in a specific place for the SL addicted—he was logged in twenty hours a day. When abusing SL and thinking it is almost real life, then starts the problems.

Virtual relationships can be deeper, or can be faker. Don't forget about real life in general, dear persons, because that is the real game. >_<

SL is a great thing,
but (how do you say?)
'handle with care.'

I do get close to people here, but after some sad times, I figured out that this is not always a good thing to do. Maybe I was unlucky, but I had very bad moments about SL friends—sad stories that made my real life sad too—close friends who died. I cried alone all those days thinking of them. For this, I decided to not get so close to people. It may be selfish but, I have been very bad. So SL now doesn't hurt my real life.



Respect all those you meet,
even when they make you
upset, because you never
know who is on the other
side. If all did this, it makes
a better SL, and, of course,
a better real life.

SEE MEGAN's ARTICLE "The Dark and the Light" ONLINE
page 25 • <http://www.simstreetjournal.wordpress.com> • by Megan Prumier

THE DARK AND THE LIGHT

When I moved my home to the Wastelands, this made me think to build destroyed stuff. There are too many great shops that sell wonderful things, so why not build destroyed and ruined stuff full of trash? Hahaha.

I help people, who don't know anything about building, create their own places—to set up big scenes or series easily. They can completely build a world just from my shop.

I have always liked dark things even if I can't say I feel dark.

My greatest building challenge was Deadpool, an abandoned theme park. When the guy asked me to do it, I was worried because I never built a roller coaster and a ferris wheel. Then it was a success, and the sim owner was happy. But unfortunately, the sim closed a couple of months ago.

Recently, I finished Metropolis, and I want to relax for a while because building a sim can be weary.

Though business slowly grows, I don't build only for business. I have fun and it is a great way to spend my SL. It is a nice hobby. I'm not a builder who earns a big income; for them this can be work. My goal is to build always better. >_<

**SEE MEGAN'S ARTICLE
"The Dark and the Light" ONLINE**



background by Derendra Darwin
portrait by Tim Deschanel


page 27 • <http://www.simstreetjournal.wordpress.com> • by Megan Prumier

I usually earn enough to buy many things for building, pay the rent for my home and shop. At the beginning, I paid into SL. Now it is loooooong time since I've had to do that. Yay!

The market stays about the same, but I always see more people who like this kind of stuff, especially guys that played Fallout. Though I never played, people like the post-apocalyptic thanks to Fallout.

I don't build or sell on other grids, except for a friend's OS place a

few years ago. And once, a guy started a new platform, and he needed content. But I saw these other grids, and they have very very few players. None can compare with SL, even though there is a BIG difference in price. Other grids are so cheap. In the OS grid, you can have a sim with 30k prims for 30 US dollars monthly. But these other worlds are really only fine for building because you don't sell, you don't meet people, it is all empty. When I was on for two weeks, there were only thirty avatars in all the grid. SL is the place to put my best work. >_<



If you build things with passions, people will like them. I always build like if I'm building for myself. Usually, when I build for other persons, I want to be 100% free. My experience tells me it works out better in this way.

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Calming Conflict

by **Ellen S. Ross (ellensross)**

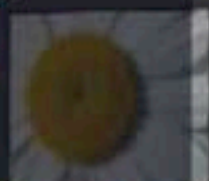
Attorney, New York State

Though my oldest Second Life® avatar goes back to late 2006, I have multiple alts. This one is new, which I created specifically to set up my virtual "shop." I also have an alt for divorce coaching, named "EllenRossDivorceCoach."

In and out of SL over the years, I was active for awhile, then real life would get busy, and I stayed out for a few months, then came back. I am always fascinated by virtual worlds and love interacting as an avatar of myself.

Until now, I have mainly used SL for personal/leisure activities. But when I completed a divorce coaching course, I realized that I can deliver coaching services in SL, as well. I previously belonged to the Second Life Bar Association under the names of several alts, over the years. I now participate under my real name. I am open and transparent for business purposes. I want my real name to open up all possible lines of communication, both for my law practice (which is limited to New York State) and for divorce coaching (which can be geographically unlimited).

The Justitia Virtual Legal Resource Village, where I have my virtual office, has been developed by attorneys to expand their practices and reach out to those who may be physically unable to visit their real-world offices. **The internet is barely beginning to catch up to what I envision as the future of communication.**



ONLINE



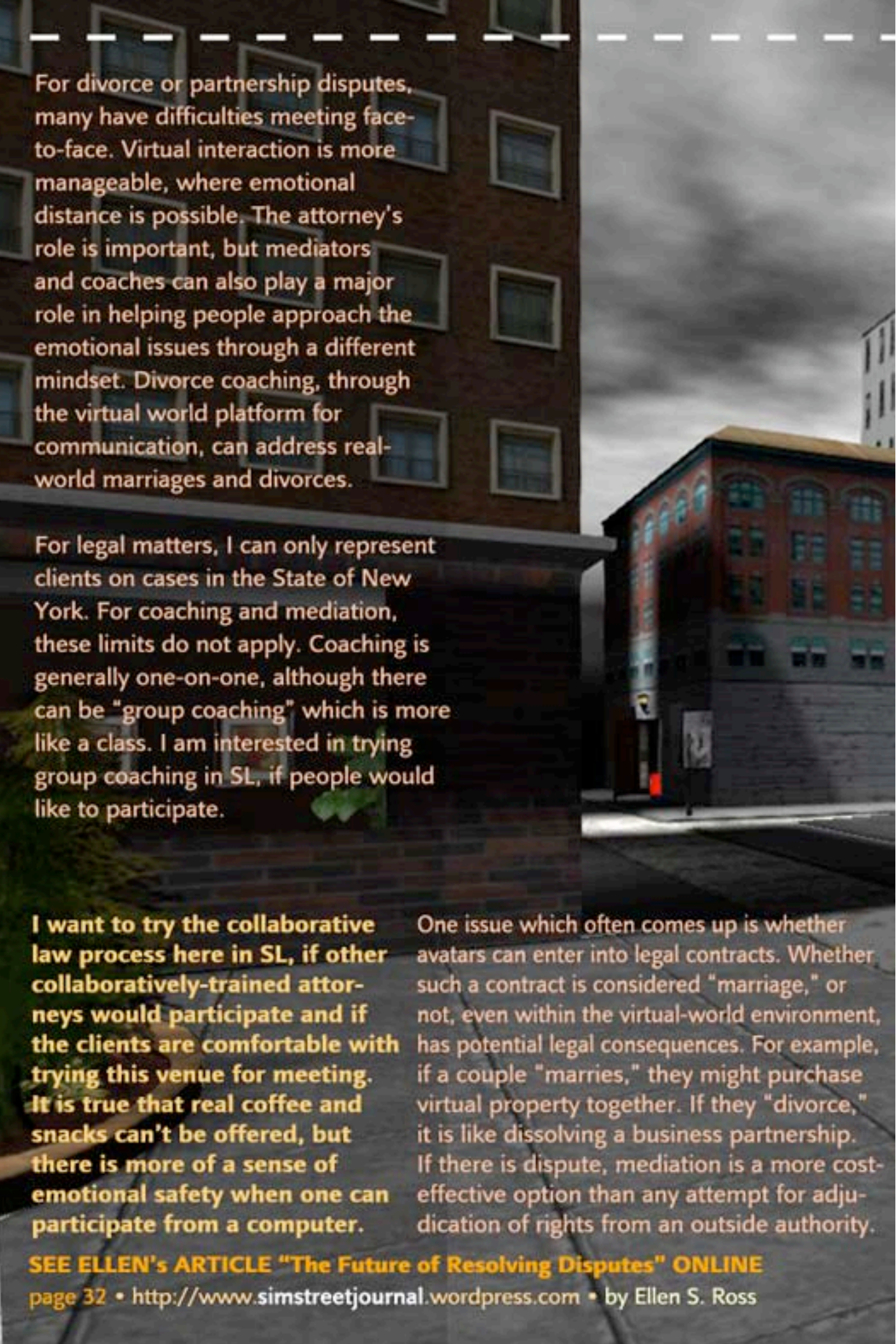
On the cutting edge for law and technology, I believe in being open and flexible to new ways of resolving disputes.

Virtual meetings have the advantages of convenience and comfort. For the sole practitioner, it provides some of the benefits missed when working alone, such as interaction with other attorneys who are not adversaries.

Practicing law in the virtual world has greater flexibility. For example, I have been trained in collaborative law, a method of resolving cases which does not require physical access to the courthouse. In collaborative law, the parties and the attorneys agree not to take the dispute to court. Everyone will try to negotiate a fair and reasonable settlement, with open disclosure (the release of all information to the other side), just as a judge orders discovery. If a settlement cannot be reached, and the parties must go to court, the attorneys will withdraw and the clients hire real life attorneys with local qualifications. So working virtually does give incentive to stay at the negotiating table and work toward a settlement.



SEE ELLEN'S ARTICLE "The Future of Resolving Disputes" ONLINE page 31 • <http://www.simstreetjournal.wordpress.com> • by Ellen S. Ross



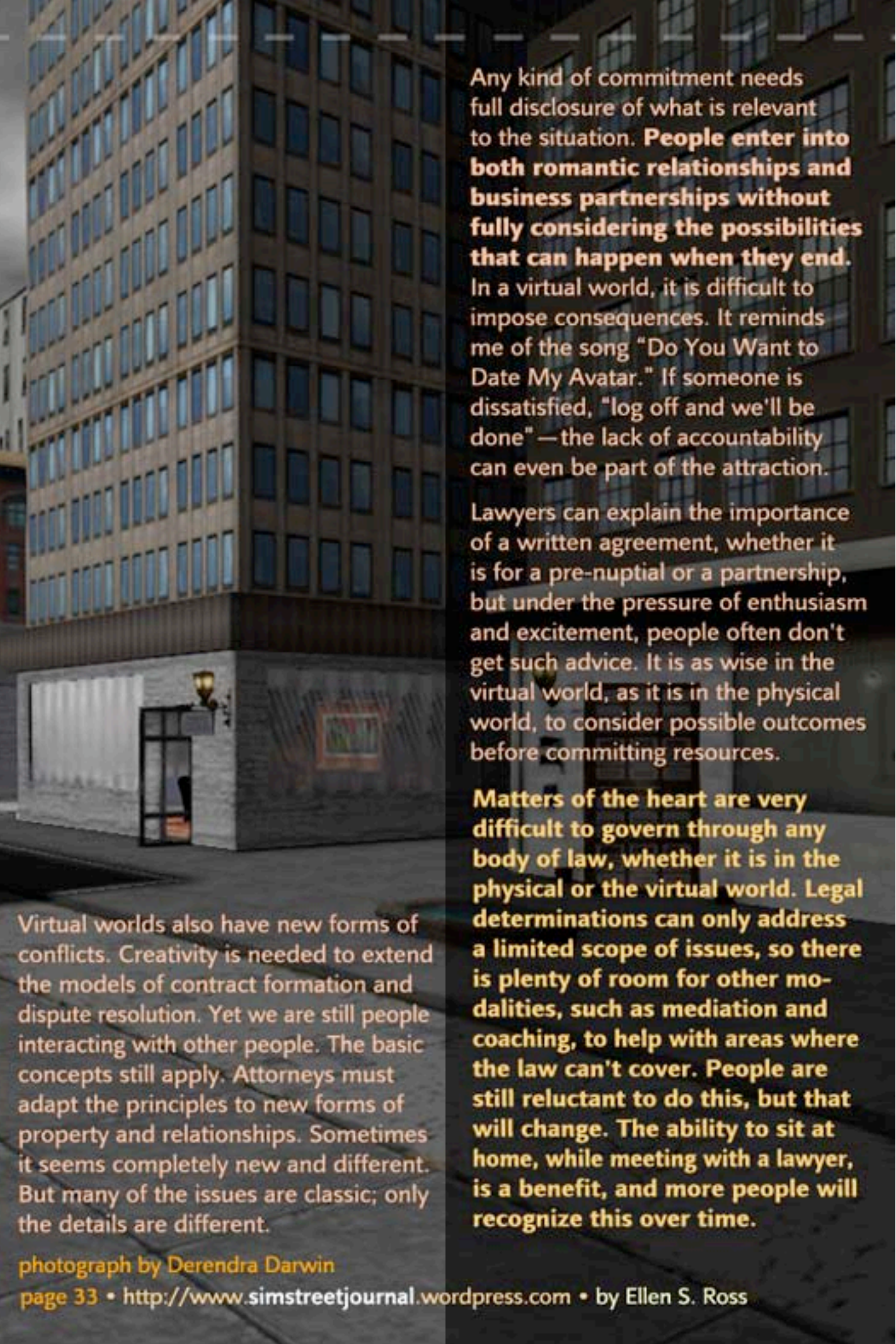
For divorce or partnership disputes, many have difficulties meeting face-to-face. Virtual interaction is more manageable, where emotional distance is possible. The attorney's role is important, but mediators and coaches can also play a major role in helping people approach the emotional issues through a different mindset. Divorce coaching, through the virtual world platform for communication, can address real-world marriages and divorces.

For legal matters, I can only represent clients on cases in the State of New York. For coaching and mediation, these limits do not apply. Coaching is generally one-on-one, although there can be "group coaching" which is more like a class. I am interested in trying group coaching in SL, if people would like to participate.

I want to try the collaborative law process here in SL, if other collaboratively-trained attorneys would participate and if the clients are comfortable with trying this venue for meeting. It is true that real coffee and snacks can't be offered, but there is more of a sense of emotional safety when one can participate from a computer.

One issue which often comes up is whether avatars can enter into legal contracts. Whether such a contract is considered "marriage," or not, even within the virtual-world environment, has potential legal consequences. For example, if a couple "marries," they might purchase virtual property together. If they "divorce," it is like dissolving a business partnership. If there is dispute, mediation is a more cost-effective option than any attempt for adjudication of rights from an outside authority.

SEE ELLEN'S ARTICLE "The Future of Resolving Disputes" ONLINE
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Any kind of commitment needs full disclosure of what is relevant to the situation. **People enter into both romantic relationships and business partnerships without fully considering the possibilities that can happen when they end.** In a virtual world, it is difficult to impose consequences. It reminds me of the song "Do You Want to Date My Avatar." If someone is dissatisfied, "log off and we'll be done" — the lack of accountability can even be part of the attraction.

Lawyers can explain the importance of a written agreement, whether it is for a pre-nuptial or a partnership, but under the pressure of enthusiasm and excitement, people often don't get such advice. It is as wise in the virtual world, as it is in the physical world, to consider possible outcomes before committing resources.

Matters of the heart are very difficult to govern through any body of law, whether it is in the physical or the virtual world. Legal determinations can only address a limited scope of issues, so there is plenty of room for other modalities, such as mediation and coaching, to help with areas where the law can't cover. People are still reluctant to do this, but that will change. The ability to sit at home, while meeting with a lawyer, is a benefit, and more people will recognize this over time.

Virtual worlds also have new forms of conflicts. Creativity is needed to extend the models of contract formation and dispute resolution. Yet we are still people interacting with other people. The basic concepts still apply. Attorneys must adapt the principles to new forms of property and relationships. Sometimes it seems completely new and different. But many of the issues are classic; only the details are different.

photograph by Derendra Darwin

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SEE ELLEN'S ARTICLE "The Future of Resolving Disputes" ONLINE
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Those with disputes are much better off devising their own methods for resolution, with help from coaches and mediators, rather than depending on judges. Alternative dispute resolution opens up many more possibilities. Coaching can help people see where they came from and how to get where they want to be.

Coaching is goal-oriented, a process intended to reach a solution. It is not therapy. Though it is about positive growth and change, it is not about diagnosis or treatment. The coach is a compassionate and active listener, helping the person to reach his or her own conclusions.

Often clients need both coaching and therapy. Similarly, they might need both coaching (one-on-one) and mediation (a neutral third-party meeting with both parties). But the same facilitator can't do both.

Coaches try not to push for a particular solution. This is one way the role differs from that of an attorney, who may advise, "XYZ is the best solution for you." The coach will turn back to the client and say, "How do you think this will work out for you?" The coach guides the process towards an end that is as comfortable and as low-pain as possible, with the understanding that the decision is up to the client.

People form very real emotional connections in the virtual world, and can be hurt just as much when those connections don't work out, as if they were face-to-face. That is also true through other online platforms. Friendship is friendship, love is love, whether in virtual space or physical space.

There is always pain when a commitment is made and broken, even when the legal system does offer a remedy.

In a virtual world, it is much easier to deceive someone, and avoid negative consequences for that deception. It does happen in the real world too, but one can "get away with" more in a virtual world, more easily. So people need to be careful in ways that may not feel natural. We all want to trust, to share, to love, and be loved, to have friends and business partners who will support us and help us to achieve our dreams. But we also need to protect ourselves by making intentions as clear as possible—whether for role-play/fun, or entering into a committed relationship.

Even if there is no formal written agreement, there needs to be discussion of accountability or real-world information about the other person. Expectations should be defined. Clear and open communication is so vital to making any relationship work, in any context.

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Virtual Vantage

by **Jordan Reyne**
musician, author,
and entrepreneur

Indie musicians are patient. We know the power of incremental successes, the value of solid building from the bottom up. Online, anyone can play at anytime. Listeners are won one-by-one. With no gatekeepers, it is a fairly level playing field.

In-world musicians are NOT in competition with one another. Who only owns one CD? Or only likes one band? The richer the scene becomes, the greater the variety and ideas for everyone. This is why I love the net.

There are new paths forward, if patient and determined. The options are all poorly paid, so we have to try ALL of them. The downside is that we work twelve to eighteen hour days just to pay rent! But doing what we love makes it worth it.

SEE JORDAN'S ARTICLE "Intimacy of Distance" ONLINE

page 38 • <http://www.simstreetjournal.wordpress.com> • by Jordan Reyne



Measuring sticks are subjective. You will go mad trying to please everyone. To stay stable, ignore criticism because being happy with what you do is about the only thing you can rely upon.

The main criticism I hear is: "you should play more happy songs. They sell more." I know those are people I cannot please. There are so many other artists that WILL be to their tastes, they should just go there instead.

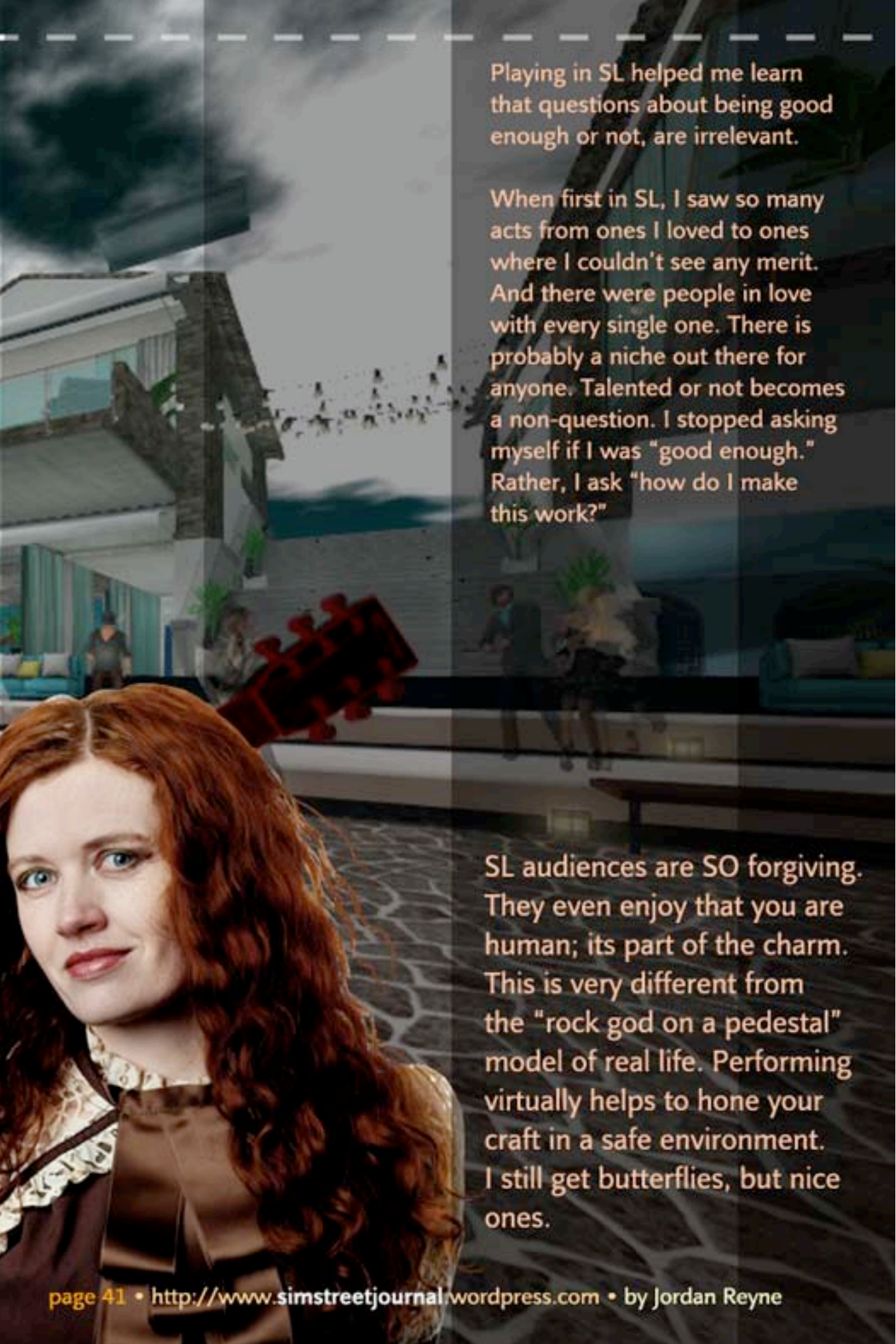
If people don't like what you do in SL, they just they slip away quietly. Its non destructive, And if they DO like it, they stay. The online music scene nurtures.

Egos don't work on the music-listening public very well. In SL, if you walk about behaving like you are better than everyone else, people just call you an asshole, and rightly so.

Hints for newcomers: **STAY** with it. The learning curve can be insanely daunting, but it is 150% worth doing. Persevere, and stay with your goal. It takes time. Lots of it. But it will become one of the most fulfilling things you do.



SEE JORDAN's ARTICLE "Intimacy of Distance" ONLINE
page 40 • <http://www.simstreetjournal.wordpress.com> • by Jordan Reyne

A woman with long, wavy red hair and blue eyes is shown in the foreground, looking slightly to the left. She is wearing a dark brown top with a white lace collar. The background is a virtual world with a modern, multi-level building, a large red guitar-like object, and other avatars in the distance. The sky is overcast with grey clouds.

Playing in SL helped me learn that questions about being good enough or not, are irrelevant.

When first in SL, I saw so many acts from ones I loved to ones where I couldn't see any merit. And there were people in love with every single one. There is probably a niche out there for anyone. Talented or not becomes a non-question. I stopped asking myself if I was "good enough." Rather, I ask "how do I make this work?"

SL audiences are SO forgiving. They even enjoy that you are human; its part of the charm. This is very different from the "rock god on a pedestal" model of real life. Performing virtually helps to hone your craft in a safe environment. I still get butterflies, but nice ones.

My passion is creating in general. I write all of my own compositions, lyrics, samples, even the other instruments. My muse kinda just happens. I start writing with a concept in mind to hang things on, so that I am not confronted with that "blank sheet of paper" feeling. So I end up with a lot of albums that have a theme or follow a story.

Sadly I don't have time to spend in SL purely for recreation. I did at first, but things took off in real life. Now, juggling the online with offline concerts and tours is tricky. That said, I am doing what I love. Time is my biggest challenge. Even just fixing my subscriber list seems to be a full time occupation! If I didn't have my manager Sparkie, I'd be lost!



SEE JORDAN's ARTICLE "Intimacy of Distance" ONLINE

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There are a few really BAD video makers who turn up to gigs, record, then post to *Youtube*, without asking, I get really frustrated because I like to play new stuff in SL first, but it means it isn't released yet. Release timing is everything in real life. The songs themselves aren't in danger because I send melodies and lyrics to a lawyer friend before I play them, but its very disrespectful. I had to ban one from my shows because he films everything so badly, and with terrible sound. He responded by sending greifers to all my shows. Not very nice. But most in the SL community are really respectful. Its just one or two who spoil it for everyone.


The piracy threat should not stop musicians from playing. Piracy is fine, in fact, I applaud it. Recorded music is a lot different from live music. My stuff is pirated in Russia, Asia and South America. Fans in those places would never have heard it otherwise. Enough people who start off by pirating stuff, then buy music to support the artist, so it works out well. And people know that live performances are valuable.

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Expectations

by Tara T. Lopes
(Throughthesewalls Moody)
President and CEO
MUSIC NOT POLITICS, Inc.



Webster's definition of expectation:

noun \ek-spek-tā-shn, ik-\
: a belief that something will happen or is likely to happen
: a feeling or belief about how successful, good, etc., someone or something will be.

This is a simple definition for a complex scenario. These days, we all hear words about the decline of music in both real life and in Second Life®. Does this mean it really *is* the DECLINE or does it mean we need to change our expectations of music and the community? Let's explore the viewpoints.



Musicians

In years past, the expectation was to develop a good sound, get signed, make money, tour the world, make more money, sell songs, make money from that, then license songs, and make more money. It seemed there was money around every corner. Having lived in the music scene back then, I can tell you this was very true; there was money, and lots of it.

But the music scene was different then. Musicians got on stage and rocked out the way they wished: there were no rules. If a band felt like doing a twenty-minute jam in the middle of a song they did. If they felt like doing five encores, they did. If they wanted to jump out into the audience, they did. Then, record labels wanted more

control (probably so they could make more money). So bands were no longer allowed to play whatever or however they wanted. Every song, note, chord, crowd interaction, all had to be approved first by the label.

As much as I would LOVE to blame the decline in music on technology, the ball started rolling when labels took decision making away from the performers. Bands started to revolt against the labels and even against themselves. The late 80's and 90's saw the breakup of many long standing bands with the start up of solo careers. Later, technology came along strong. But turmoil had set in and, unfortunately, these EXPECTATIONS did not change when they should have.



Venue Owners

Real life and SL have significant differences, but both have changed over the years. A real life venue makes money from the sale of drinks and food, plus perhaps a cover or door charge. They paid a performer for the show, and still came out ahead. Bands might get reduced prices for drinks and food (or sometimes get free), which cut into venue profits, but not enough to create a reduced fee. Bands brought a following, so the venue could expect a good crowd, and new people to experience the club. It was a win-win for the venue and the band.

In the SL early days, venues had casinos or gaming that would bring in money. If players liked the venue, they would make generous tips. To own a full sim cost about \$300 US dollars a month, which did not include the cost of entertainment. If they had game revenue, they could easily recoup. And, they were attracting new people into their club through the fans attracted to the various performances.

Then flooded in an over saturation of performers in both worlds. Karaoke (or track performers) emerged in large numbers. Venues, in both realms, dis-



covered it was cheaper and easier to have this type of entertainment, rather than live bands. Karaoke also provided a more interactive experience, as many people, and their friends, would show up to take a chance at singing their favorite songs. Occasionally, audiences would be blown away by an incredible voice. Or they might be stunned, and amused, at a tone deaf drunkard suffering illusions of sounding fantastic. In real life, people came out in droves for karaoke events.

SL is similar, but there is one singer for a set's duration. A track performer can offer a more full and complete

band sound compared to an acoustic performer. A track performer uses familiar songs with many more to choose from. In most cases, the learning process for a track show is far less demanding than the learning process for a live show. Many (not all) track performers will accept less money than many (not all) musicians, which includes doing tips-only shows. It is a win-win for the venue because it costs less and brings in people, if the track performer is good (though even some who are not so great can still get a decent crowd, probably because the selection of music is current, massive, and has a full band sound).



Music Fans

When the real life economy was better, bars were the place to be. Fans drank and drooled over band members (who played for four hours) in the hopes of getting a shout out from the performers with a request in exchange. Then the fans tipped the bands.

SL was similar except the buying of drinks was replaced

by playing games, or other things, to support the venue. Shout outs and requests became easier to accommodate because of a smaller and more contained crowd, who did not always tip in response. It became an EXPECTATION of the fan, the performer, and even the venue, to recognize those in the room by name, and to play their requests.



Realistic Expectations

What should the musician expect now? The venue isn't making money, so how are they to pay for performances? The fans struggle with the economic decline, so how are they supposed to tip? The musicians are also struggling with the economic decline, so how can they play for free?

The music community needs to come together and figure out what can be done. Everyone needs help with bills, to feel valued, and to provide a positive experience.

Nothing is going to change until the **EXPECTATIONS** change. There are several ways to bring more money into the community, but requires egos to drop and everyone to work together. Let's hear some **NEW** ideas—not the usual 'charge the fans' stuff.

Music should be paid for, but as the first priority is the wrong **EXPECTATION**. Music should be shared. So the question really is: what role does each participant wish to play in sharing it?

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Challenging the Obstacles

by Patrick Lichty (man.michinaga)
University of Wisconsin, Milwaukee

To keep everything up to date across all platforms is hard, especially with fourteen alts. I am involved in Second Life,[®] McMaster, OSGrid, Cloud Party, Online Traveler, WoW, and DC Online Universe. But I mainly only use SL and MacGrid. [Many developing platforms are] unremarkable, and so much like SL, with only part of its usability, I might as well stay in SL.

I have had various phases in my years in-world. When I built the Bitfactory or Columbia SL, I was in-world thirty-plus hours a week. Now, I teach more classes in real life, but my supervisor understands and supports my research.

I only do a little at a time, I'm not in here more than two or three hours a week, unless I teach or perform. I am no longer a "community" person; I use SL as a tool/space.

At the moment, my work is tied to innovation. As I hit fifty years old in real life, I see myself being able to do what I want to do, while doing this. I can teach here, and develop applications based on my work. No problem.

For me, SL is a tool to make machinima, experiment with 3D, and educate. And make images.



Advice to Artists

In-world artists, who wish to learn, must practice, most of all. You are an artist no different than a painter—a real life artist using the virtual world as a platform. Learn your craft, your history, and understand that you are judged on the same criteria as any other artist.

The best classes, for artists in any world, are drawing and sculpture. Drawing is the core to representing through a human eye. Translate that on-line.

Don't expect to make money in a virtual world—don't let that drive you. Putting money first will make you more likely to fail. Passion unlocks the door. Follow your passion, make it so undeniably good, and find a hole where people have a need. THEN you can leverage.

SEE PATRICK'S ARTICLE "Challenging the Obstacles" ONLINE

page 55 • <http://www.simstreetjournal.wordpress.com> • by Patrick Lichty

Real Connections

Regardless of whether pixels or flesh, people still commune and connect in a virtual world. Emotions here are as real as real life — or else griefers would be powerless, and there would not be love sims!

There are some lonely, desperate, even OCD people here too. So, be careful, but don't assume someone is a sociopath in the beginning.

Relationships *can* be real, and good. For example, there is someone whom I like to spend time with, although we're six hours apart. It is a matter of intent, volition, and affinity. If there's really something there, it's worth grabbing. Make the connection. Get on voice, video chat, try to meet, if. Then, if it takes off, go for it. Life is too short not to. I met my ex-wife at a Star Trek Fan Club, so ...



**SEE PATRICK'S ARTICLE
"Challenging the Obstacles" ONLINE**

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The logo for 'Homes at Woodland Lake' features the word 'Homes' in a large, white, serif font. Below it, 'at Woodland Lake' is written in a smaller, white, cursive font. The background is a vibrant, abstract design with purple and blue light trails and a stylized green and blue landscape.

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The Fixer

by Heavy Writer

Fictitious on-going series of gallery reviews by a credentialed art critic, Eleanor Medier, and her less-than-professional (and proud of it) husband, Heavy Writer.

After an afternoon of drinking beer in an Irish pub, celebrating St. Patrick's Day with some friends, I went home a little dizzy and in a romantic mood. I even asked the cab driver to stop at a florist, and I bought some roses for Ele, knowing they will make her melt in my arms. I couldn't stop myself from smiling at that thought.

When arriving at home, I gave the cab driver a nice tip. Once inside I skipped up the front steps and into the living room. I shouted: "Honey I'm home!"

No answer! The house was silent except for some sniffing sounds from upstairs. I found Ele in the bedroom crying hard, and, alarmed, I thought someone in the family had died. "Darling—what happened? Why are you crying?"

She was so choked up that she couldn't answer my question. But she did hug me, and cried even harder when I handed her the roses. It took a few minutes to calm her down, promising her that whatever it is, we will fix it. She handed me a summons to appear in court—the charge copyright infringement!

Ele worked for months to put together a "road book" featuring art galleries and artists from the Chicago area, and she finally got it published recently.

She reviewed most important sites and works, she took photographs with artworks from all over the place. Now one of those sissies artists was suing her for copyright infringement because she published pictures of his work without permission.

Ele sobbed, "My career is ruined...do you know what a trial like this means? It can take years till this is sorted, and in all that time, I'll be seen as stealing somebody else's work! The entire art community will gossip about and I will be a black sheep everywhere... All this mess now when my career is taking off... and all I wish to do is bring recognition to those who deserve it!!!"



Keep in mind that Ele is not someone to get upset over trivial differences. I could see that this shook the very foundation of her professional pride. But it seemed clear to me what needed to be done. "Come on calm down sweetheart ! I'll see a lawyer tomorrow. Take a shower while I'll make you some herb tea and go get some rest."

Once I put her in bed I went into her office and found the document question on her desk. I read the review on that artist, and, I was not surprised that he sued her. She wrote a scathing review, declaring that he lacks vision, lacks a color sense, is devoid of originality, etc. I don't much understand abstract art, so I couldn't determine if she is right or not. First fixing myself a double scotch on rocks, I opened the computer, searched for copyright law, and looked to find if she a mistake, or not. I spent hours reading mumbo jumbo legalese language, but I found out couple things that could be in Ele's favor. It seems that the fair use clause about compilations means this is not considered copyright infringement.

I went to sleep around 3 am, feeling more optimistic, but my head was spinning from whisky and all that legalese. I was determined to find the best lawyer to handle this matter.

In the morning at breakfast, I was met with a long face that obviously lacked sleep. I assured Ele again that things were under control. But inside, I was not as convinced. So I left her at home, and, armed with book and summons, I went to consult with a lawyer from the Bar Association Directory.

Soon I met him in his fancy office downtown. I presented him the evidence and explained the situation, then sat back. His assistant went to make copies of relevant documents. While we waited, he offered me coffee and an expensive french cognac He took time to read the review in question and study the published book.

His assistant came back with a file while I poured myself another cognac. My new friend looked at the summons for two minutes, and launched into his mumbo jumbo — is this a profession that does not include English? Patiently, I worked on his cognac and deciphered his evaluation: he assured me the law was on our side and there was no way we can lose in court. But he also confirmed that this might take couple years, so Ele had a reason to cry.

He charged me 1k for the hour, and declared that he will take care of the matter for another 20k. I gulped the last drops from his bottle of cognac and payed the 1k, thinking that this



was the most expensive cognac I ever tasted. I felt a strong desire to punch him in the chin, but instead, I shook his hand, smiled, aware that we didn't need another law suit at the moment. I told him I'll think about it, and left.

Once back in the street, with a lighter wallet, and the offending documents under my arm, I searched for a cab to my garage where I expected a delivery.

I couldn't find a cab, but on the next corner, I saw another law firm. It seemed smart to get a second opinion.

It was the same outcome. Only this time, I was served bourbon, and

discovered that bourbon is more expensive than french cognac because I got lighter from a fee of 1.5k.

With my spirit down and alcohol level up, I finally found a cab. On the way to my garage, I realized that for the next couple years, both me and Ele would have to work hard to cover attorneys' fees, while struggling to pay bills. Life is such bitch sometimes...

Once at the garage, I found that the delivery wasn't made yet. I felt the need for another bourbon, but instead, I popped open a beer, realizing that I might not afford bourbon soon...



I looked in the file of documents to determine what guy was ruining my life. Finding his address, I figured he won't mind spending law taxes and attorneys' fees because, judging from his location, he certainly can afford to pay for as many law suits he wants. I searched for him on Google, and, like I was expecting, he is one of those sissy artists that thinks of himself as the center of universe. I printed out one of his pictures to use for a darts target.

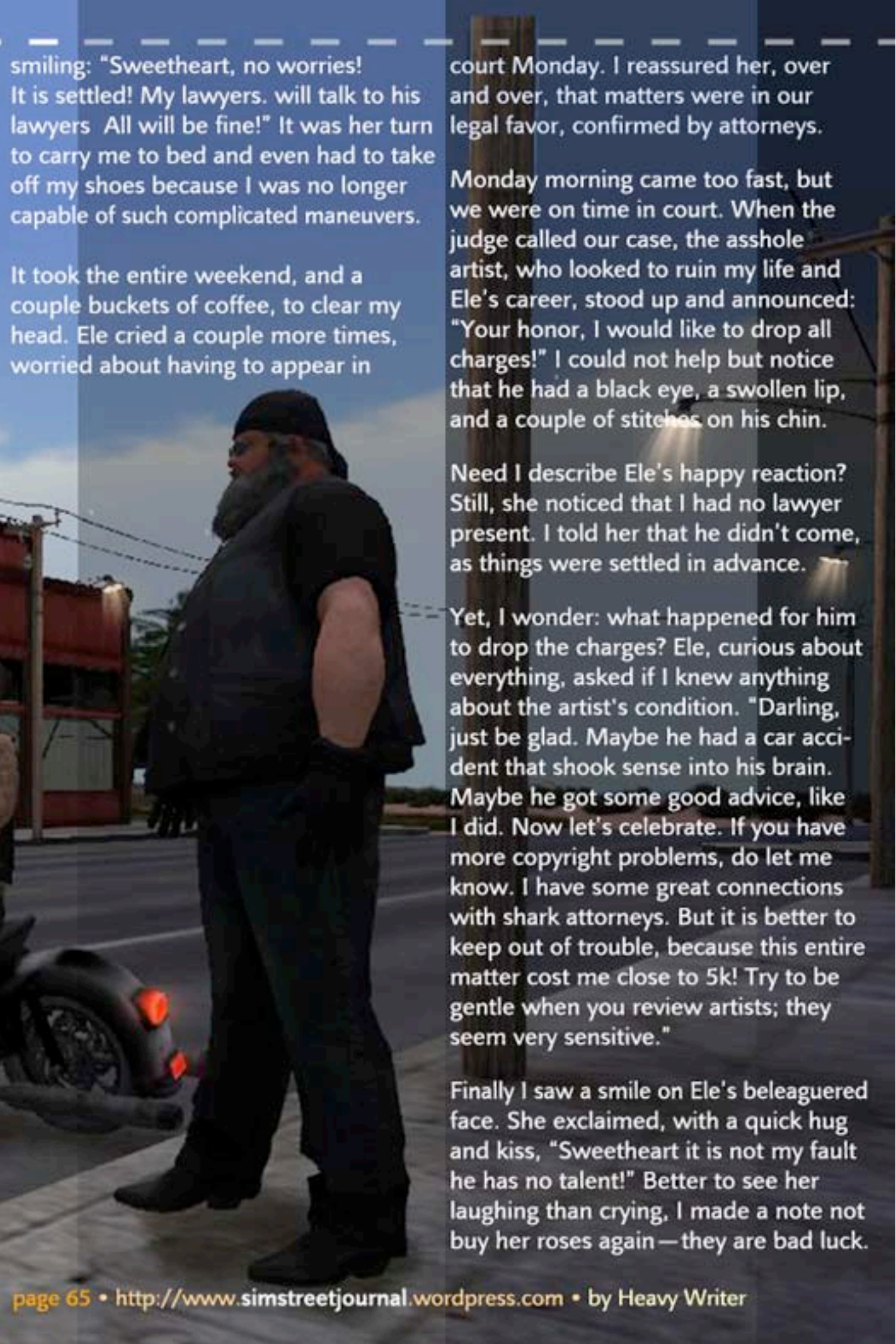
When the parts I expected finally arrived, I left instructions for my mechanics, and called my working day over, with the goal to get stoned somewhere. I don't know if was my guardian angel or the devil leading me, but I ended up in a bikers' joint, where I met some rough guys my uncle used to hang out with. I remember how Uncle Wally, now unfortunately having passed on and left me his garage, did make good money fixing this gang's bikes. So this rough bunch were glad to hear that I have reopened the garage. We became fast friends, happy to say.

The beverage preferences of my new best friends had us toasting with shots of tequila. Stories about my late favorite uncle portrayed him as not only the best mechanic in the state of Illinois, but also the most reliable drinking buddy they ever had. So I had to share the grief in my life with such great company. They could sympathize with how good women can earn bad reputations ...and I was surprised

when they offered to help. I didn't ask how, but I did encourage them to empty the bar shelves of their favorite booze at my expense. We drank until late, and at the end, they asked for the artist's address. and and the last thousand dollars I had in my wallet.

Back at home, Eleanor gave me a dirty look when she had to pay the cab fare because I was out of cash. But I said,





smiling: "Sweetheart, no worries! It is settled! My lawyers will talk to his lawyers. All will be fine!" It was her turn to carry me to bed and even had to take off my shoes because I was no longer capable of such complicated maneuvers.

It took the entire weekend, and a couple buckets of coffee, to clear my head. Ele cried a couple more times, worried about having to appear in

court Monday. I reassured her, over and over, that matters were in our legal favor, confirmed by attorneys.

Monday morning came too fast, but we were on time in court. When the judge called our case, the asshole artist, who looked to ruin my life and Ele's career, stood up and announced: "Your honor, I would like to drop all charges!" I could not help but notice that he had a black eye, a swollen lip, and a couple of stitches on his chin.

Need I describe Ele's happy reaction? Still, she noticed that I had no lawyer present. I told her that he didn't come, as things were settled in advance.

Yet, I wonder: what happened for him to drop the charges? Ele, curious about everything, asked if I knew anything about the artist's condition. "Darling, just be glad. Maybe he had a car accident that shook sense into his brain. Maybe he got some good advice, like I did. Now let's celebrate. If you have more copyright problems, do let me know. I have some great connections with shark attorneys. But it is better to keep out of trouble, because this entire matter cost me close to 5k! Try to be gentle when you review artists; they seem very sensitive."

Finally I saw a smile on Ele's beleaguered face. She exclaimed, with a quick hug and kiss, "Sweetheart it is not my fault he has no talent!" Better to see her laughing than crying, I made a note not buy her roses again — they are bad luck.

Tuesday morning, Ele was her old self, all enthusiasm and sparkle. She had been waiting for the Freedom show to open at the University of Western Australia as part of their 3D Art Challenges series. I am intrigued to see how disabled artists view the world and discover, through their eyes, how new technological tools give them opportunity.

Off we went to explore the submissions where the entries are somewhat crowded together, as Ele told me that UWA received more than expected.

Heavy: "I must admit I'm pleasantly surprised with this exhibit—the artists really got the theme serious, they understood the theme."


Eleanor: "I know many disabled people in SL that are smart and talented. I know there is a high percentage of disabled here."

Heavy: "Though they might be all focused on same idea, at first glance, it seems there are so many different interpretations!"

Eleanor: "It is expected that they will find real life more constricting. Virtual reality opens new choices. You can duplicate or mirror reality if you want—it is an idealization though."

Heavy: "You need fantasy to be in SL; you need an open mind."

Eleanor had arranged to meet with the curator, FreeWee Ling, who was more than happy to dance while she discussed her impressions of the show. The first exhibit of its kind, The Freedom Project exhibits works by artists disabled in real life.



The Freedom Project

sponsored by
The University of Western Australia
The Virtual Ability Centre
for ME/CFS
Other Invisible Illnesses

"There are a lot more people in SL with disabilities and chronic illnesses than most people might imagine. It seems a natural place to come and feel empowered. Several of the artists in this show are brilliant established artists we have known for a long time from previous shows, but I had no idea about their personal lives. And I had no idea what to expect. I was surprised to learn about some. And I am delighted that they are willing to share themselves. In many cases the act of putting their work in a public show was very difficult for them. I admire the courage of all our artists. The show is an unequivocal success on all levels. Including purely as an art exhibit."

— the aesthete & the amateur —

PART 2 of 3 (see part 3 online)

“Lifeline”

by Traskin Snakeankle

Heavy: “This one really works with the theme and shows how relevant is SL for people who are sick or disabled in real life. See, on the main screen is a person in bed, in the middle of a ocean storm.”

Eleanor: “It is threatening, even with red lightning!”

Heavy: “But in the top left corner are snapshots from SL. So it is as if this person is caught in a real life bed, but SL is where she can ride horses, dance, and have all kind of adventures.”

Eleanor: “So it is a juxtaposition, a contrast. Do you think the big screen represents reality?”

Heavy: “Yes—the real life hard struggle she has with her condition. All that disappears in SL. In SL, she can be herself with no strings attached to a bed.”

Eleanor: “Yet it is not executed in a realistic style. The water is purple—the bed is pasted in there and animated. The virtual images look more realistic. Oh my, there is rain too. Poor person!!!!”

Heavy: “Rain, cloudy sky, big waves, and red lightnings, while in SL, she even looks like she found romance.”

Eleanor: “So SL is like a salvation? You have to cam in close.”

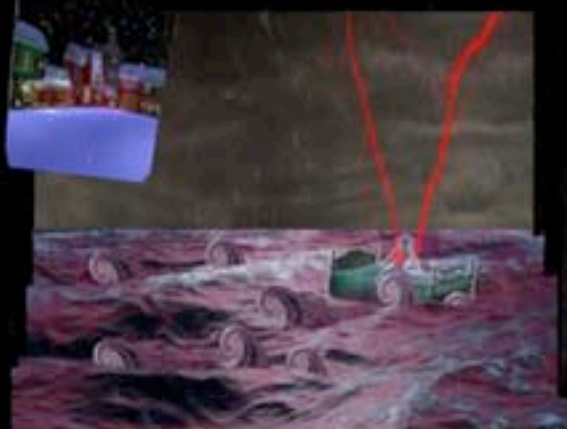
Heavy: “Yes that’s the weak part of composition, but I figured out the message right away.”

Eleanor: “I find most intriguing how reality is represented. SL looks like SL, but the choice to portray the artist’s real condition looks less real than SL. It is more emotional. It does feel dangerous and turbulent more in this kind of style. The animation really adds here, more than if these were just two still images.”

Heavy: “Reality is not very promising for sick or disabled people, sadly. While in SL, those people are just as normal as anyone else.”

Eleanor: “There is a more even playing field virtually.”

Heavy: “She looks very happy in SL. This well represents both the theme and using the virtual platform.”



Lifeline

*Please touch here
to begin playback*



“Passage”

by Ama Avro

Eleanor: “This reminds me a bit of Salvador Dali. Yet the mix here of 2D and 3D offers many levels of interpretation.”

Heavy: “The two doors, and the whole in the wall, connect the two separate environments. The borders are broken; access is easy. The two environments melt into one another.”

Eleanor: “A door opening represents change; most of this is flat. Only the chair and the butterfly and the globe have dimension.”

Heavy: “That chair has feet—two legs in the real and two legs in the virtual. The legs in the real side look like the person is sitting while in the virtual side, the person is standing. The real and virtual invade each other.”

Eleanor: “The chair represents that there is support in other people to help handle the two sides. You sit there and you are not alone. Often ill people feel very alone. What about this wall as a facade? Where is the freedom here?”

Heavy: “Freedom is the doors and the hole in the center. The freedom



is in the colorful side, of course. But some color is invading the other side too—the virtual influences the real. The freedom is in making both worlds easy accessible. Isn't freedom the right to choose?”

Eleanor: “The essence of freedom is the right to choose, yes. So in real life, they did not choose their situation.”

Heavy: “Freedom is also accepting your condition. Once you do that, you are free.”

Eleanor: “Accepting that you are limited??”

Heavy: “The chair as the central piece is the riddle. See the two legs in real life are relaxed and even sexy. That tells me the person accepted his condition in both worlds.”



Eleanor: "Sexy???"

Heavy: "Are you looking at what I'm looking? It is not the pose sick people usually have. Is it not the pose of someone who accepted his condition?"

Eleanor: "Oh ok— so that is part of the escape?"

Heavy: "I don't see this like a chair. It looks like a chair, but I see two identities in the two stances in two different environments."

Eleanor: "There are keys on the back."

Heavy: "Yes, but keys are not needed now. The hole in the center provides access without keys. That tells me there are steps you need to learn to gain the freedom."

Eleanor: "A process?"

Heavy: "Yes, to survive can be the first key. Then explore is the second key, and finally accept the current situation is the third."

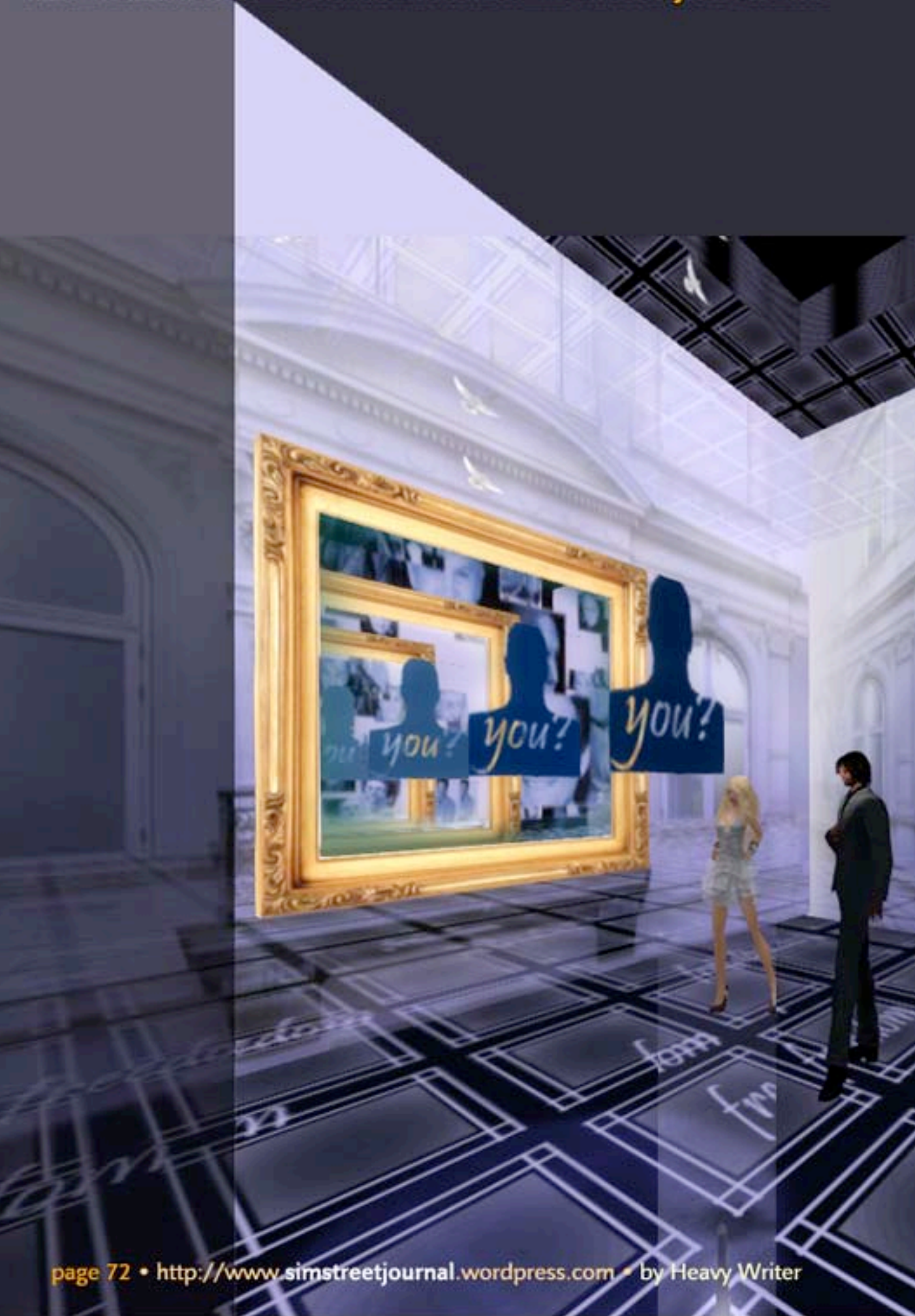
Eleanor: "It says some transitions must be unlocked, some broken through. And the pictures/books on the floor? Do they represent choices?? Possibilities?? and have characters in them, whereas this scene has no one but us."

Heavy: "There are drawings on the floor on both sides. This might be ultimate the message? Creativity is freedom?"

Eleanor: "I do believe creativity is a product of freedom. The pictures on the floor seem like fantasies. They have people and characters in them too."

Heavy: "There is more color in the virtual than in the real side, but the real side got some colors too. And the real side has the keys too. Important clues. The virtual is colorful and tempting, but you got to find the keys in real life. She looks free to me in both worlds."

Heavy takes copies of all the keys and puts them in his pocket.



“Freedom” by Parkart Collaboration



Eleanor: “This is a collaboration I guess. Look inside and below dear. Are we to go down there?? Ooops—I fell in.”

Heavy: “There are many mirrors there.”

Eleanor: “Like a house of mirrors!”


Heavy: “The fact you fell inside gives you a different perspective?”

Eleanor: “Yes, being in this, it is very dimensional in here, and like a bunch of dioramas. I can walk around the various portions and examine the elements than construct them. This side with You has all kinds of photos like in layers. There is a lot to see in here. It has a lot to do with perception.”

Heavy: “There is a video too. I have seen it on Drax Files. It is about a daughter and mother. The mother is diagnosed with parkinson, which they say is needs dopamine for the brain. The old lady has virtual activities and her body produces more dopamine. Anyway, her condition improved in real life since she joined SL.”

Eleanor: “I like seeing this without knowing the video actually.”

Heavy: “You don’t need the video because I told you what’s in it. If I would have said, ‘Ohh what interesting video they have here,’ and not tell you the story, you would be frustrated.”



Eleanor: "No I don't need the video to get something out of this piece dear. I can even like the piece and not like the video too, or vice versa. They are two different works."

Heavy: "Probably not in the opinion of the people who created this."

Eleanor: "It is poignant—a fantasy world—a sensitive and emotional, journey. It may need a simple message due to its visual complexity. It is like over-analyzing—taking it apart and looking at every aspect."

Heavy: "Overdone?"

Eleanor: "It does have four defined segments that relate. Each has images like mirrors facing each other. The part with the two figures reaching towards one another, where one is in color and one black and white, is powerful. Wander between the layers to experience the scale changes—a totally immersed message."

Heavy: "The two stronger segments would have been enough."

Eleanor: "The ambiguity of this architecture is the experience. The virtual world is a created world, and this is yet another fantasy within. Falling down into this, makes me feel like Alice in Wonderland. It does question identity. This really uses SL well too."

Heavy: "This one has a big visual impact but no riddle. I love riddles."

Eleanor: "Well, I am sure we can find another riddle."

**PLEASE SEE MORE REVIEWS
FROM THE FREEDOM PROJECT
ONLINE**

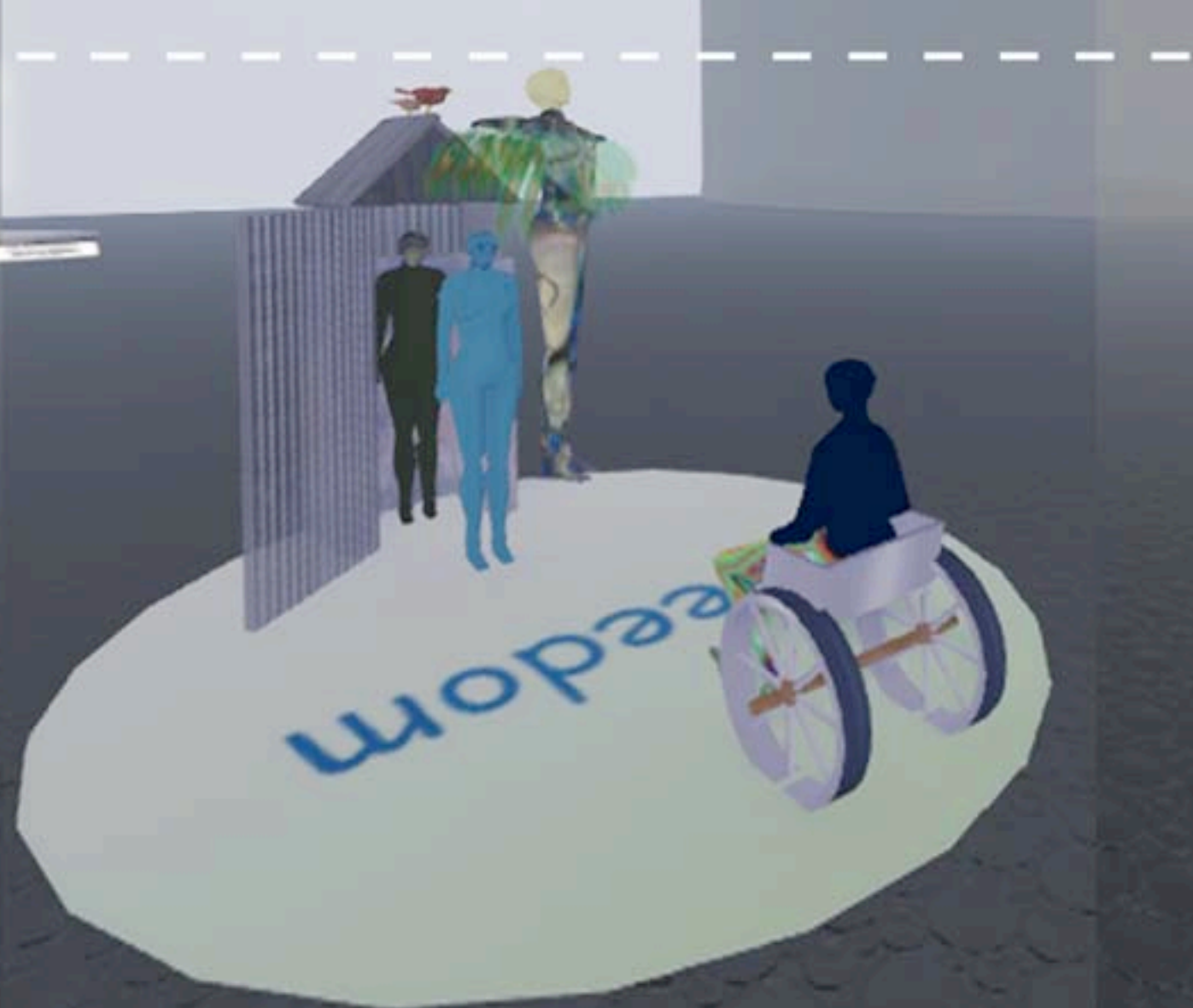
"Freedom Flight" by Talia Sungson

Eleanor: "Perhaps this is the most literal interpretation? To focus close is rewarding, yet the piece feels too small. The figures would be more dramatic if they were avatar-sized—scale matters. And it is a freedom artists have in the virtual world."

Heavy: "There are some birds on top of that cage. I would put chickens there, and the message would be: stop being a chicken and become free, which is a state of mind, not a physical condition."

Eleanor: "Only our thoughts are free."

Heavy: "As a teenager under a communist regime, I always felt free."



Eleanor: "Some people are more free than others."

Heavy: "There is always something we don't like and we can't change."

Eleanor: "If you have health and money, you have freedoms the ill or imprisoned don't have."

Heavy: "It isn't that easy, dear—though easier. People with money have a lot of strings attached. They run enterprises. They are even slaves of their own businesses! They don't have as much freedom as we imagine they do."

Eleanor: "They may not have much time freedom, I agree. These figures seem in different states of freedom. The wings on the one figure signifies most free; the wheel chair, least free. The building they walk out of says that everyone has confinements."

Heavy: "I don't agree. Someone in a wheel-chair can be as free as anybody else. After all, there are olympics for paralytics."

Eleanor: "They can't run up a flight of stairs though. And this conveys the isolation of the person in the wheelchair."

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apocalypse
building, decor, and more.



abandoned buildings, graveyards, docks,
village houses, furniture, cabinets, urban refuse



SL Photo Contest

Upload any photo you made anywhere
in Second Life!

Most voted photos win 5000L*

*1st prize 3000 2nd prize 1250L 3rd prize 750L

ENTER YOUR MOST COMPELLING
AND EXPRESSIVE IMAGES

EARN RECOGNITION
AND LINDENS

SHOW AND
TELL

VOTE

<https://apps.facebook.com/sl-photo-contest/>

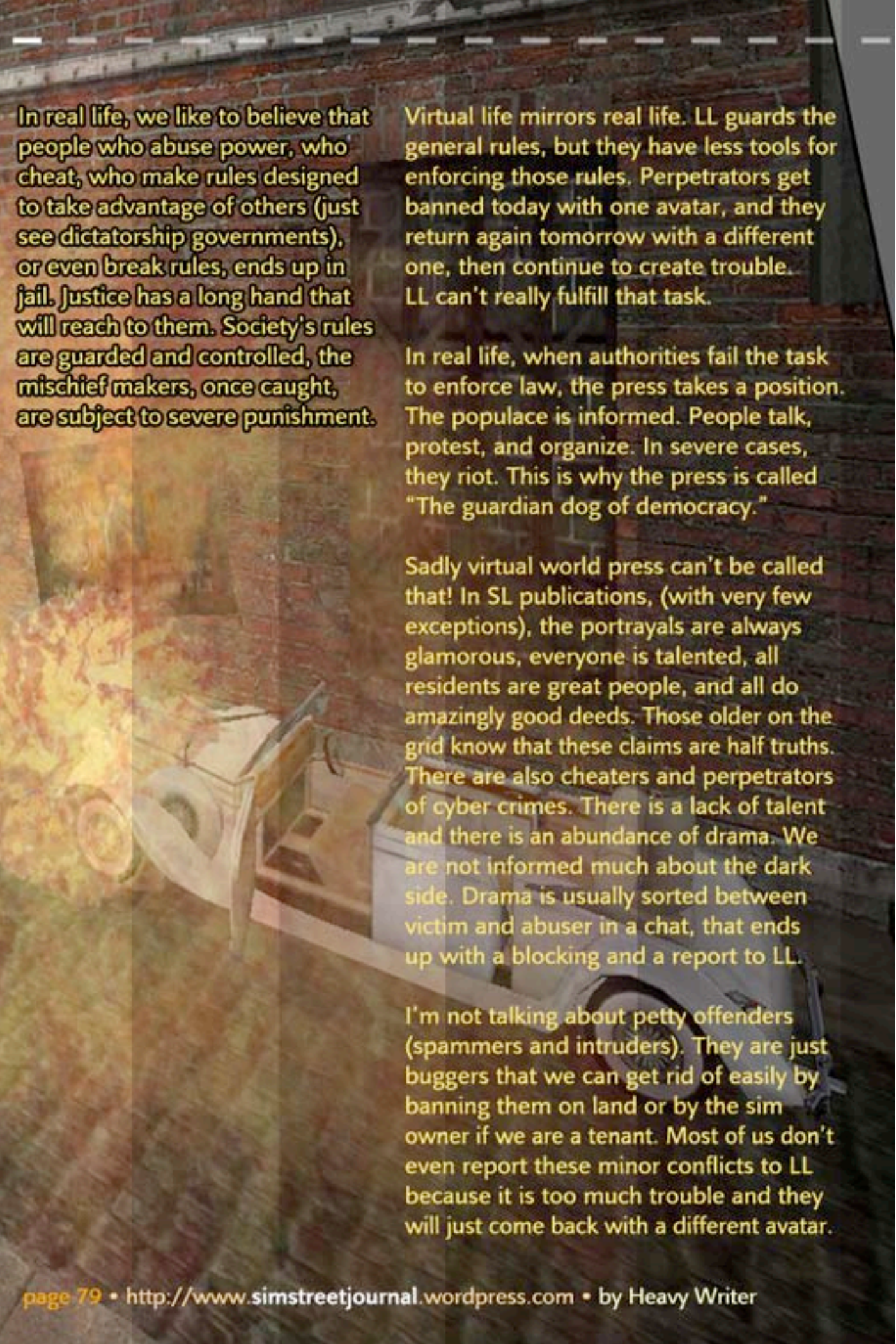
Cyber Crime Earns a Guardian Dog

CALL FOR EXPERIENCES FROM READERS

by **Heavy Writer**
Sim Street Journal

In my long virtual life, I've seen a lot of good things happen and a lot of bad things too. I have seen smiles and tears; I have seen kind people and mean people. We may like to believe that a virtual world is ideal and can make us invulnerable, that we can do whatever we like, that freedom has no limits. But it isn't that way!

First, in Second Life®, we must play by the rules Linden Lab designed. Second, we get to follow rules other residents design. If we rent land, we must follow a covenant. If we go to a club, we have to follow that club's rules. If we join a role play community, it comes with another set of rules, and so on! We are not always happy with rules, but rules are necessary in a civilized society.

A virtual world scene featuring a brick wall background. In the foreground, there is a white toilet, a white bathtub, and a white car. The scene is dimly lit, with a yellowish glow emanating from the left side, possibly from a window or a light source. The overall atmosphere is somewhat surreal and artificial.

In real life, we like to believe that people who abuse power, who cheat, who make rules designed to take advantage of others (just see dictatorship governments), or even break rules, ends up in jail. Justice has a long hand that will reach to them. Society's rules are guarded and controlled, the mischief makers, once caught, are subject to severe punishment.

Virtual life mirrors real life. LL guards the general rules, but they have less tools for enforcing those rules. Perpetrators get banned today with one avatar, and they return again tomorrow with a different one, then continue to create trouble. LL can't really fulfill that task.

In real life, when authorities fail the task to enforce law, the press takes a position. The populace is informed. People talk, protest, and organize. In severe cases, they riot. This is why the press is called "The guardian dog of democracy."

Sadly virtual world press can't be called that! In SL publications, (with very few exceptions), the portrayals are always glamorous, everyone is talented, all residents are great people, and all do amazingly good deeds. Those older on the grid know that these claims are half truths. There are also cheaters and perpetrators of cyber crimes. There is a lack of talent and there is an abundance of drama. We are not informed much about the dark side. Drama is usually sorted between victim and abuser in a chat, that ends up with a blocking and a report to LL.

I'm not talking about petty offenders (spammers and intruders). They are just buggers that we can get rid of easily by banning them on land or by the sim owner if we are a tenant. Most of us don't even report these minor conflicts to LL because it is too much trouble and they will just come back with a different avatar.

There are bigger crimes in SL that many know little about. First, a big scandal burst in 2006 when a new software nicknamed 'CopyBot' created concerns for content creators. Then there were the days when SL allowed gambling, resulting in money laundering crimes. Scott Michels reported in 2008 for ABC News: "Kimberley Jerningan, 33, was arrested for allegedly attempting to abduct her virtual ex-boyfriend, whom she'd originally met in the online game of Second Life." The real crime list from the virtual world continues with a 2011 *FBI Annual Report On Gangs Activity* where SL is mentioned as a platform that can provide an environment for criminal gangs to spread propaganda, recruit and train new members. The FBI takes this seriously, and they even have recruited agents in SL. Just in, December, we find out that NSA conducts operations in SL.

This is just the tip of the iceberg. There are many more criminal activities reported by less reliable sources on blogs and forums. Anyway, this short filmstrip reveals that both in the virtual world, and on the general web, cyber crime is increasing. Real life authorities are getting worried and are getting involved more and more. **Yet, while they deal with major crimes, the residents are the cannon meat for extortion, harassment, scamming, stalking, and so on.**

Sim Street Journal invites the victims of criminal virtual world activities to drop a notecard at the SSJ office mailbox in lnuu 82,36,1650. or e-mail to simstreetjournal@gmail.com. Your experience, which can remain confidential, will help us learn together how to protect ourselves.



We wish to conduct an investigation into cyber crime defense, but we need the help of readers because we are short in both time and man power for such a challenge. Yet, through each experience collected, each lesson learned, through awareness shared, we can make the virtual world a safer place!

Mathilde Vhargon

Xirana Oxímoxi



Active Art

Eleanor Medier

Geejann Blackadder

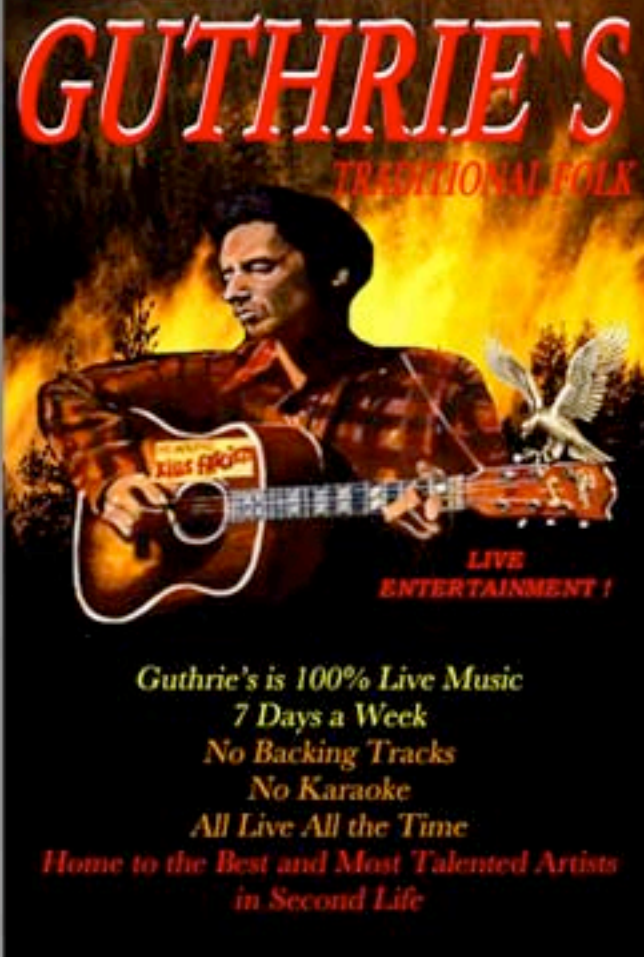


Gallery

THANK YOU READERS

FROM THESE MUSIC VENUES

As fellow supporters of live music in Second Life®, these venues collaborate with *Sim Street Journal*. Receive the magazine as music for the eyes as you enjoy the music for the ears! Each issue contains articles for listeners, performers, and promoters.



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*

owner: Dottie Iceberg

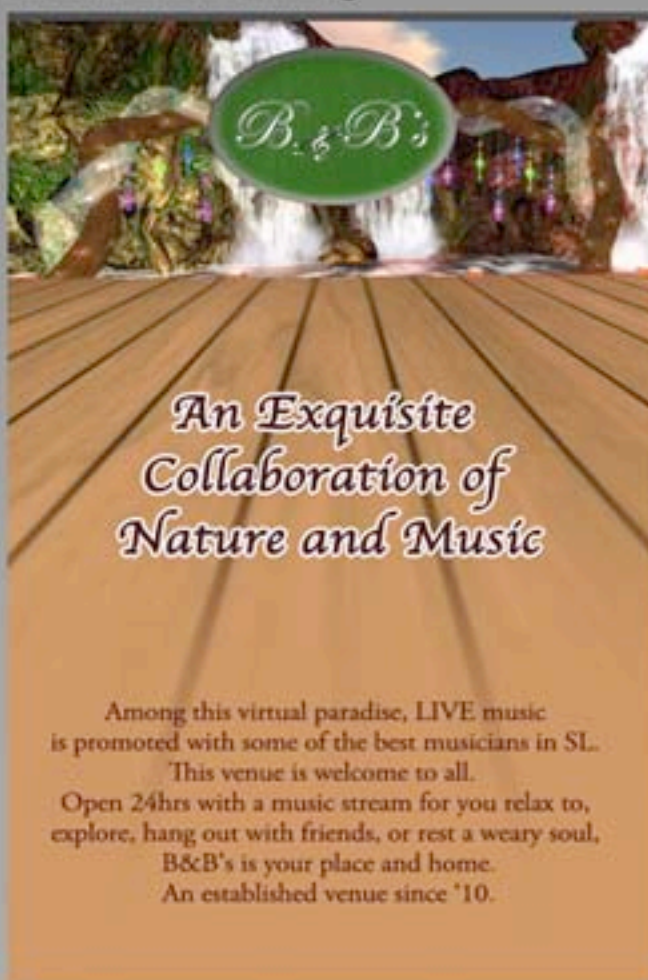


CATSClub

MUSIKCIRCUS

MUSIKCIRCUS

owner: Cat Boucher



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.

owner: Bundy Xue

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!

owner: Joi Shepherd

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



NEW:
Aquarium
Dance Club



Ballroom • Haunted Playground • Bumper Cars • 7 Seas Fishing
• Tiki Lounge • Szombi Estate • Romantic Treehouse • Romantic Lake

owner: Spiker Upshaw

LIVE MUSIC
ART
NATURE
HANGOUT
SURF
PARTY

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



owner: Desirae Beaumont

COME AND BE CAPTIVATED
by the beautiful lakeside surroundings,
genuine warm welcome and the
BEST MUSIC on the grid at CAY'S AT
WOODLAND LAKE! At Cay's you will
hear a wide variety of BLUES, SOUL,
SWING, AND CLASSIC ROCK played for
you by some of the best DJs in SL.
Become a "Cay's Captive" and we
promise you won't be disappointed!



Blues, Classic Rock
and Soul on the
Party Pier
Monday - Saturday

Lakeside Sunday
Mornings
Blues and Gospel

Blue Moon
Sunday Nights
Romance at Cay's

owner: Cayleen Linette

THANK YOU READERS

FROM THESE MUSIC VENUES

As fellow supporters of live music in Second Life®, these venues collaborate with *Sim Street Journal*. Receive the magazine as music for the eyes as you enjoy the music for the ears! Each issue contains articles for listeners, performers, and promoters.



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!!



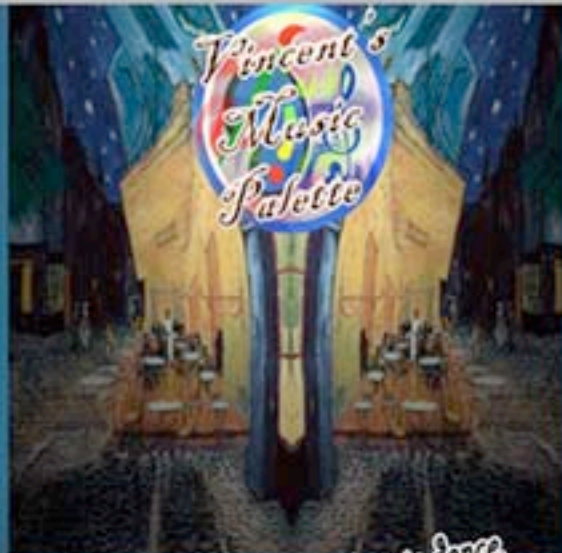
owner: Kran Trueblood

Friday Night at The Pocket



Friday Night
Live Music
in Second Life
since 2007

owner: OhMy Kidd



*Vincent's is a great place to dance,
or hang out and just listen to
Blues and Jazz. DJs, live music,
special events and as much
cool music as you can handle!
All are welcome.*

owner: Impress Allen



*You got the blues?
We do too!
FogBound Blues*

owner: Yanik Lytton



THE PARTY NEVER STOPS @ MUDDY'S
WHERE EVERYBODY KNOWS YOUR NAME

24/7 PG open air music cafe
features the best in Blues, Jazz, Rock-n-Roll,
Classic Rock, Top 40, Alternative,
Classic Country, Live Music, Live Dj's

<https://www.facebook.com/pages/Muddys-Music-Cafe>

owner: Bridget Hammill



TRAX

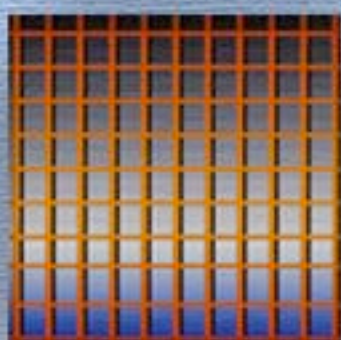
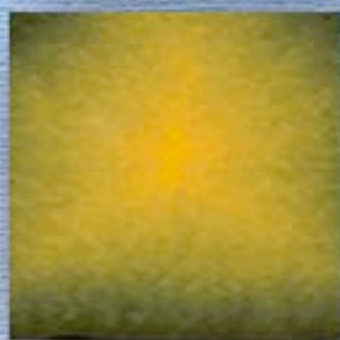
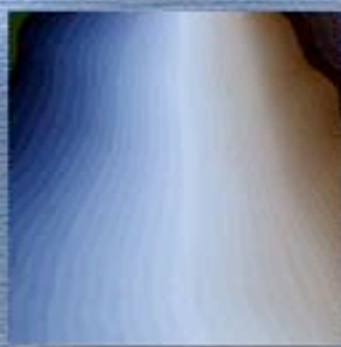
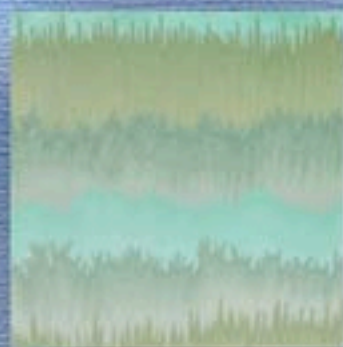
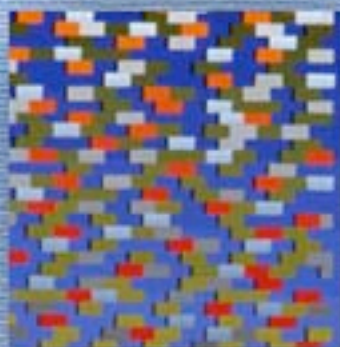
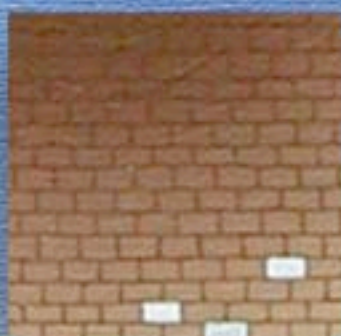
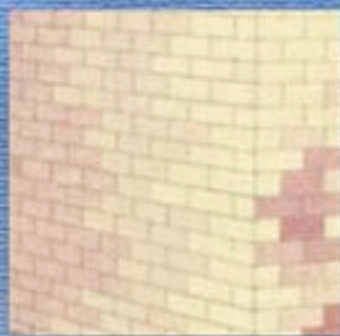
LIVE MUSIC RESOURCE CENTER

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

owner: Bones Writer

psychological scenery

Paintings by Eleanor Medier

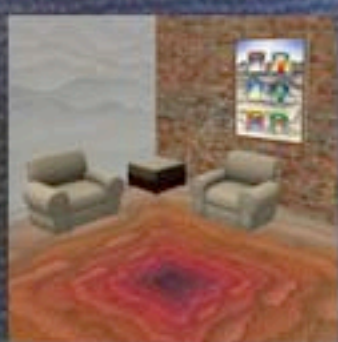
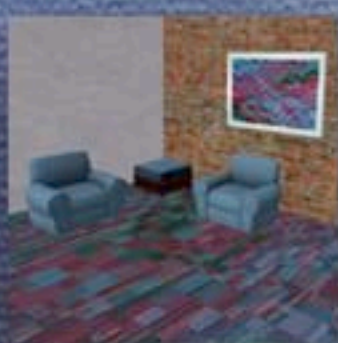


GALLERY
MEDIER

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>

collaborator

“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

collaborator

“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.





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Blindboink Parham
musician



Issues #2 & 5
Yanik Lytton
Fogbound Blues



Issue #3
Machess Lemton
entrepreneur



Issue #4
Russell Eponym
musician



Issue #5
FreeWee Ling
UWA curator

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FreeWee Ling
UWA curator



Issue #6
Tara
Lopes



Issue #7
Paris
Obscur



Issue #8
Megan
Prumier



Issue #9
Lorraine
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