

Second Life Ballet

presents

Olmannen

an original ballet

Story, Choreography, & Animations Inarra Saarinen

Music, Composed & Recorded Alazarin Mondrian

Sets and Lighting Alazarin Mondrian &

Inarra Saarinen

The Characters

Seraphette A beautiful dancer

Namon Seraphette's true love

Devangs Evil beings who live in the Overworld

Tarts Women who dance in the public alley

Forest Sprites Beings who play in the mystical garden

Theatre Design Veronica Duvall

Theatre Build Espresso Saarinen

Director Inarra Saarinen

For more information on Second Life Ballet, see the SL group 'Second Life Ballet' and the Company'sblog at http://www.slballet.blospot.com/.

Synopsis

Olmannen is the story of souls fighting for love. Centuries ago, Namon agreed to become a Devang to save his one true love, Seraphette, from evil. Namon has waited centuries for her soul to be reborn to reclaim their love. But now that she is reincarnated, Seraphette has changed. Can Namon still love the new Seraphette? Can Seraphette possibly accept the love of Namon, a creature of the Overworld?

Principals:

Seraphette: A beautiful dancer who has been recently reincarnated and now performs in public alleys. She had a lover, Namon, in the past.

Namon: Seraphette's true love; he agreed to become a Devang to save her from evil.

Corps:

Devangs, evil beings who live in the Overworld Tarts in the Public Alley Sprites in the Mystical Garden

ACT ONE (The past) The Ice Garden

Namon and Seraphette are happy and together as lovers, bound together by idealized love. However, they become threatened by evil. In order to save Seraphette from this evil, Namon battles the Devangs and agrees to join them. Seraphette eventually dies a broken-hearted, old woman.

ACT TWO (The present) The Public Alley

Seraphette, dispirited and despairing, has been reincarnated as a dancer who performs with tarts in public alleys. Namon has waited for Seraphette's soul to be reincarnated and he returns to find her again. However, Seraphette has only a vague memory of him and Namon has to fight to remind her of their love. Finally, he reveals himself to her and she falls in love with him again.

ACT THREE (The future) The Mystical Garden

Their true love allows Namon to be released from evil and Seraphette to return from her despairing life. Sprites herald their return. They reunite forever in the mystical garden and ascend into "Olmannen", happy in their realized and true love.

Second Life Ballet - The Company

Inarra Saarinen - artistic director/choreographer Alazarin Mondrian - composer

Performers

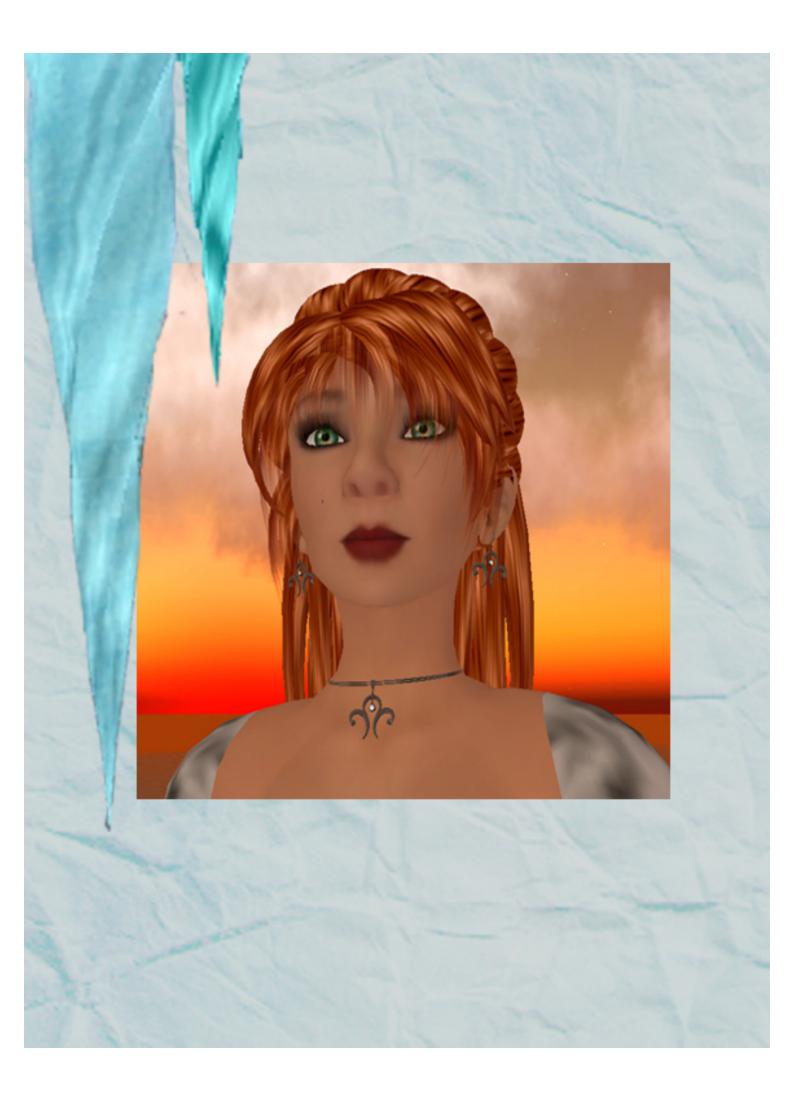
Amelie Dibou - dancer/ballet mistress
Deyna Broek - dancer
Lina Lageos - dancer
Misty Gentil - dancer/sound manager
Neena Botanical - dancer/scheduling manager
Pyper Dollinger - dancer/wardrobe mistress
Tatiana Kurri - dancer
Tik Merlin - dancer
Vivienne Darcy - dancer

Crew

Calia Cachin - Ms. Saarinen's assistant/finance Espresso Saarinen - roadie/lighting architect/builds Kaia Blachere - newsletter editor Halden Beaumont - machinimatographer Mark Cassini - roadie/sets Mariel Voyunicef - photographer Willis Rossini - sound engineer

Inarra Saarinen director-choreographer

Ms. Saarinen is the founder and artistic director of Second Life Ballet. She is also a First Life dancer and choreographer for stage, film, and video. She is interested in exploring the unique capabilities and intersection of movement in virtual and physical space and investigating and developing an aesthetic and vocabulary of virtual dance -- whether it be by tiger, dragon, bird, or human.



Alazarin Mondrian composer

Mr. Mondrian is the composer for the *Olmannen* ballet production and also does regular performances of original progressive rock music in Second Life. You can purchase his score of *Olmannen* in the theatre.



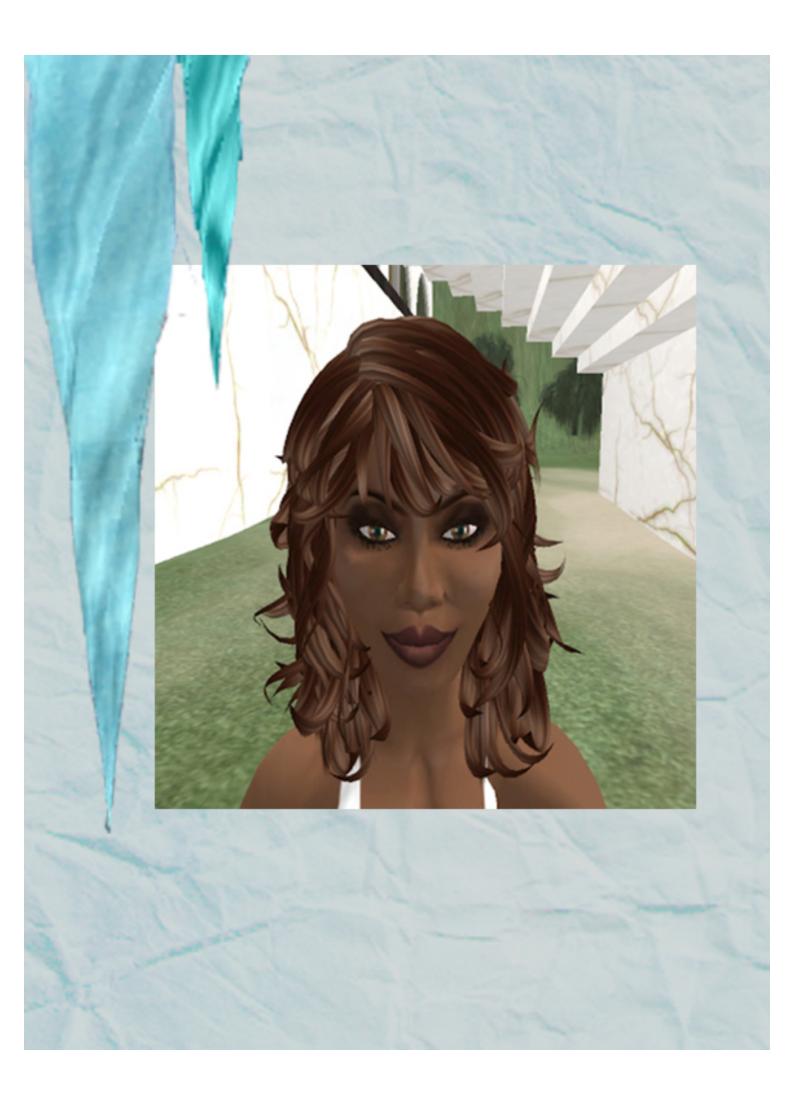
Amelie Dibou dancer, ballet mistress

Ms. Dibou has danced with the Second Life Ballet since Nov 2006 and has premiered in *Olmannen*, *Windows*, *The Nut* - playing all lead and supporting roles. She also serves as Ballet Mistress, mastering all parts and rehearsing the dancers. Founder of DiBoutanicals and DiBoutique, her botanical creations have also been featured in the Ballet sets. A Highland dancer, social dancer, and musician in First Life, Amelie loves developing these arts in Second Life.





Deyna Broek is a 31 year old Californian who is a lover of dance and music. She is from a family that is into the Arts. She is an Elementary school teacher and loves teaching and loves teaching her students to dance.



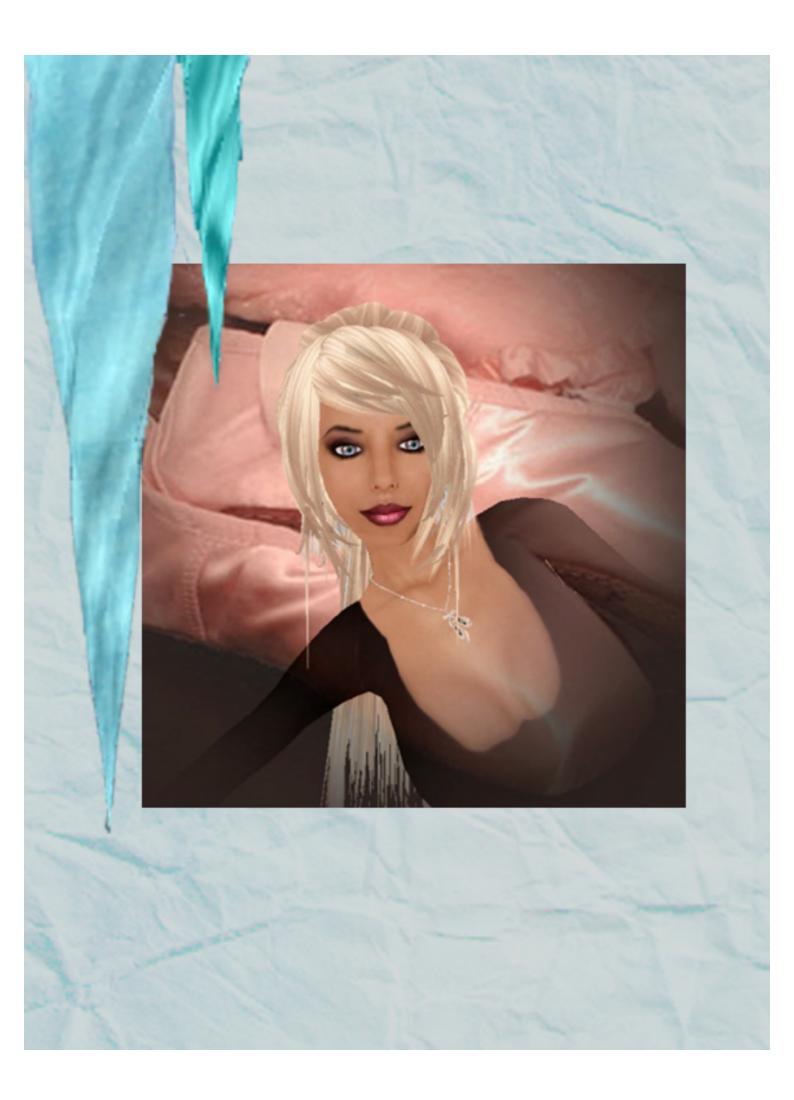


A ballroom and Latin dancer in her First Life, Ms. Lageos welcomes any opportunities in her Second Life to jump off those poseballs and REALLY dance!



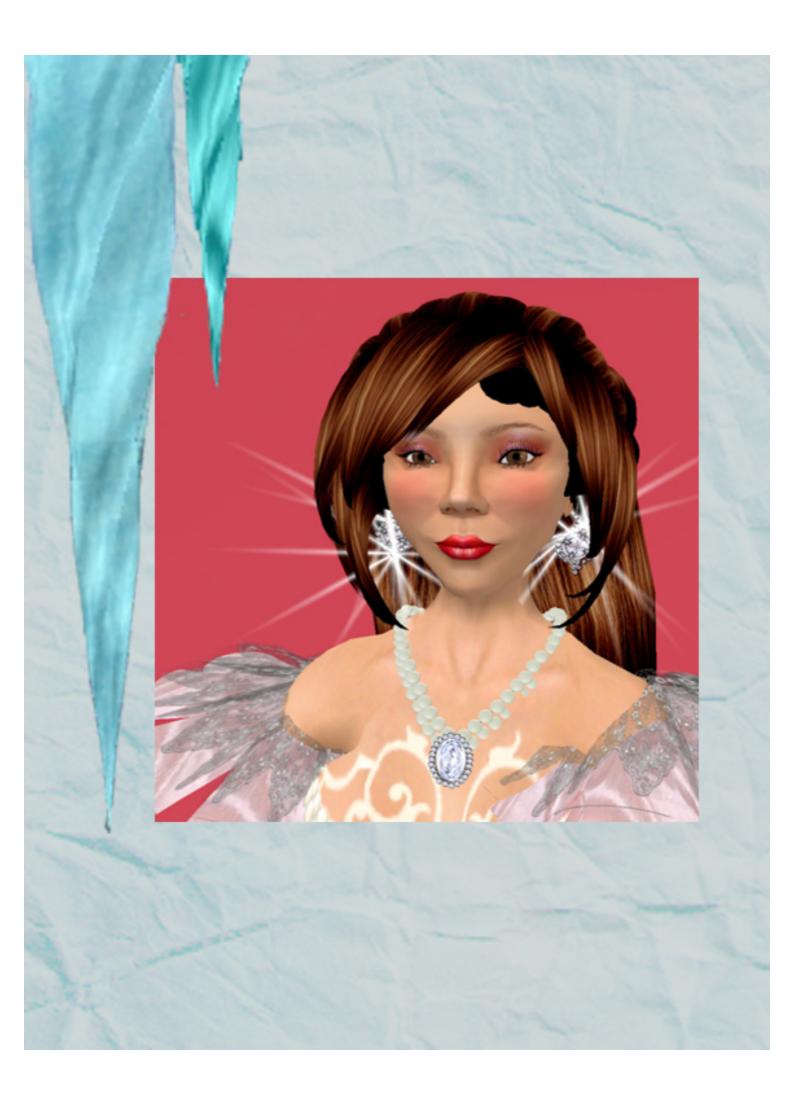
Misty Gentil dancer

Ms. Gentil is so grateful to be one of the newest members of Second Life Ballet.:-) Her childhood dream was to dance in a ballet. After several years of dance, Ms. Gentil realized she was much better as a musician than a dancer, so she followed that course instead.:-) She and partner, Tux DeCuir, can be found at about any live event in SL: music, dance, theater, etc. Ms. Gentil feels that of the greatest gifts Second life has to offer is the ability to express yourself freely, and make your dreams come true!



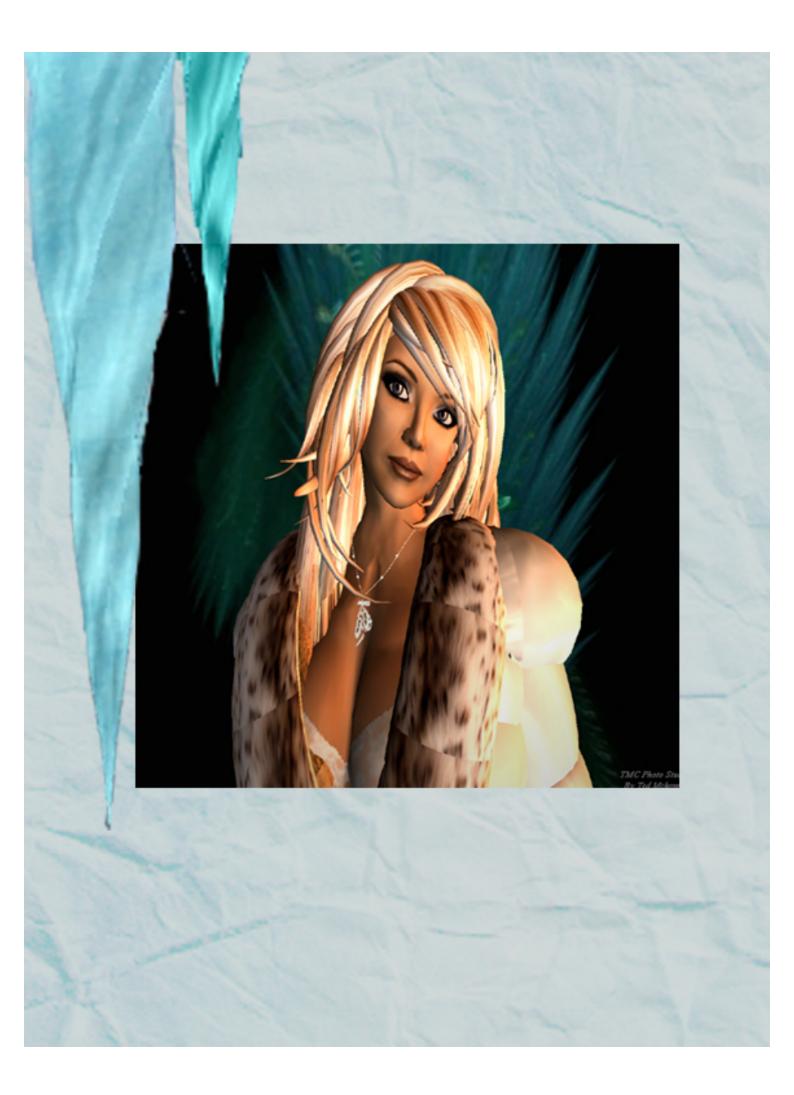


A lifelong balletomane, Ms. Botanical is a First Life musician with a degree from Berklee College of Music. She has two beautiful First Life kids. In Second Life, Ms. Botinical is a very ardent art supporter.



Pyper Dollinger dancer

Ms. Dollinger discovered her First Life love for dance 25 years ago and to be able to experience dance in Second Life is a natural extension of her passion. Classically trained in ballet, modern, lyrical and other dance genres, Ms. Dollinger brings to Second Life Ballet true love, talent, and appreciation for the art of dance.



Tatiana Kurri dancer

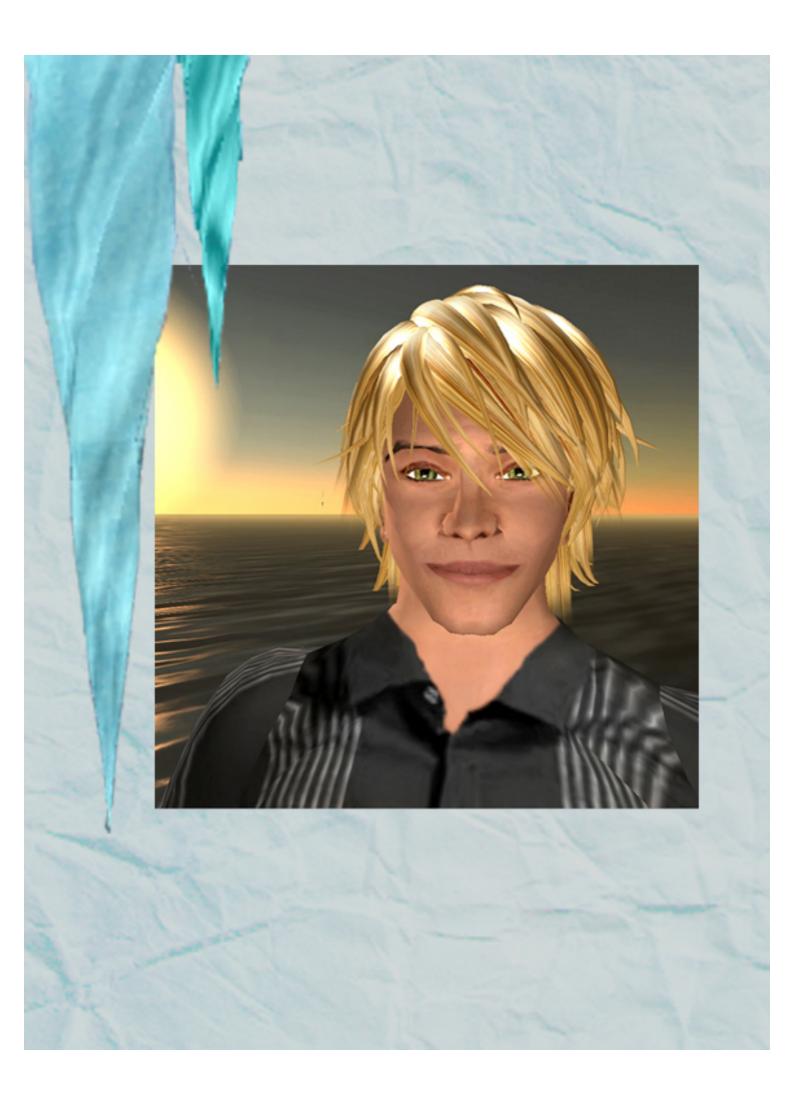
Trained as a swing dancer and bellydancer in her First Life, Ms. Kurri enjoys that these two types of dances are also in her Second Life. She also loves to start each day in Real Life and Second Life with Tai Chi.

She has a wonderful partner, Rock Flintoff, who has always supported her in everything she has done and accomplished in Second Life.



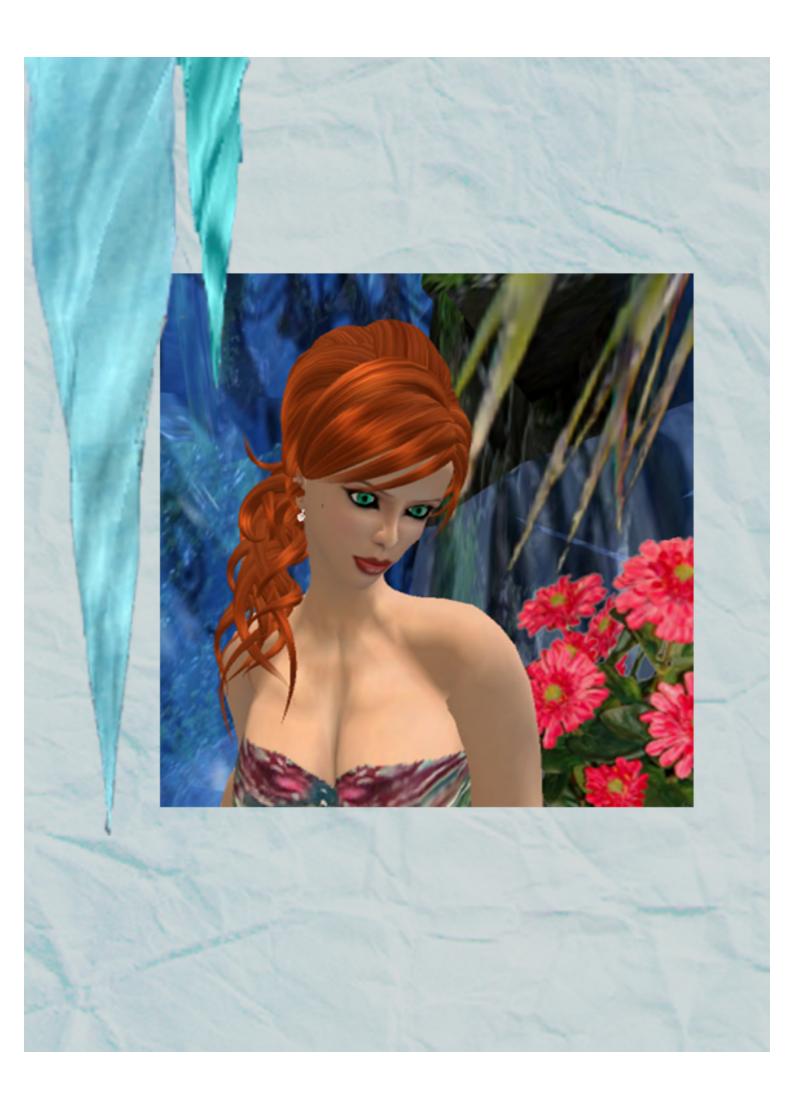
Tik Merlin dancer

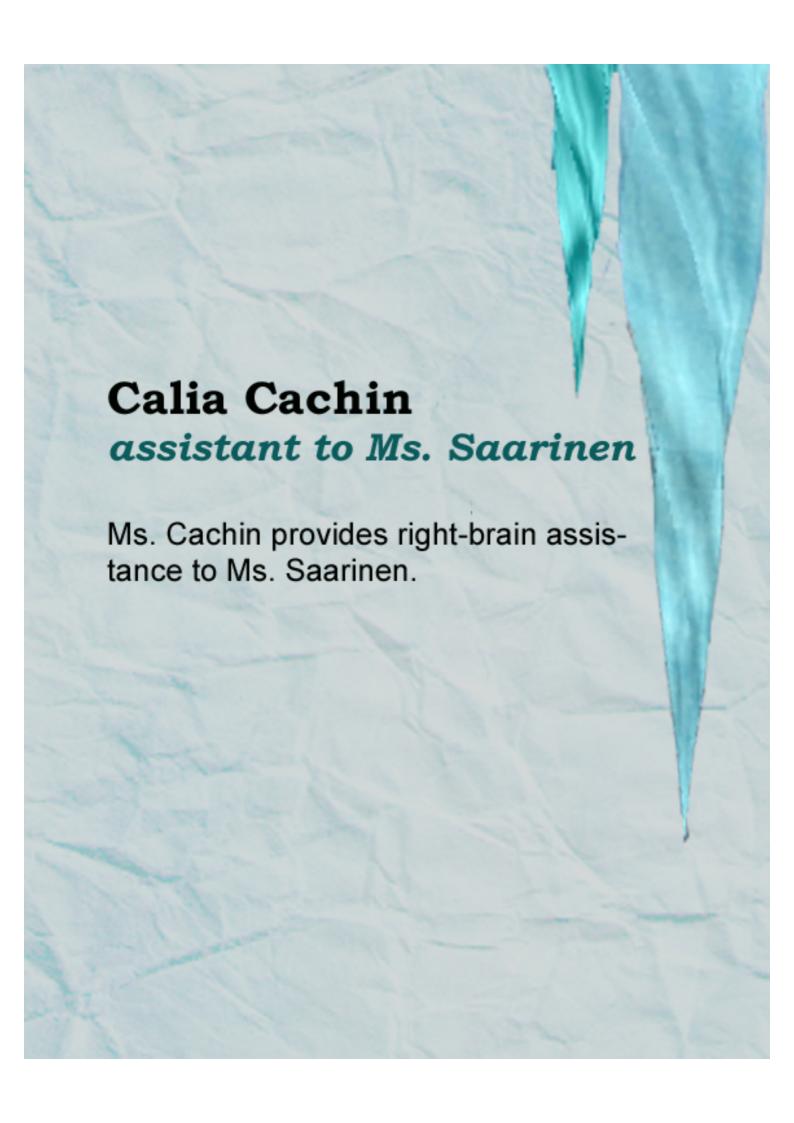
Mr. Merlin studied music for many years and he is a composer in First Life. He has always been mesmerized by the magic of movement and amazed by the weight of his feet. Now the dream comes true in Second Life and he's finally learning the art of music for the eyes.

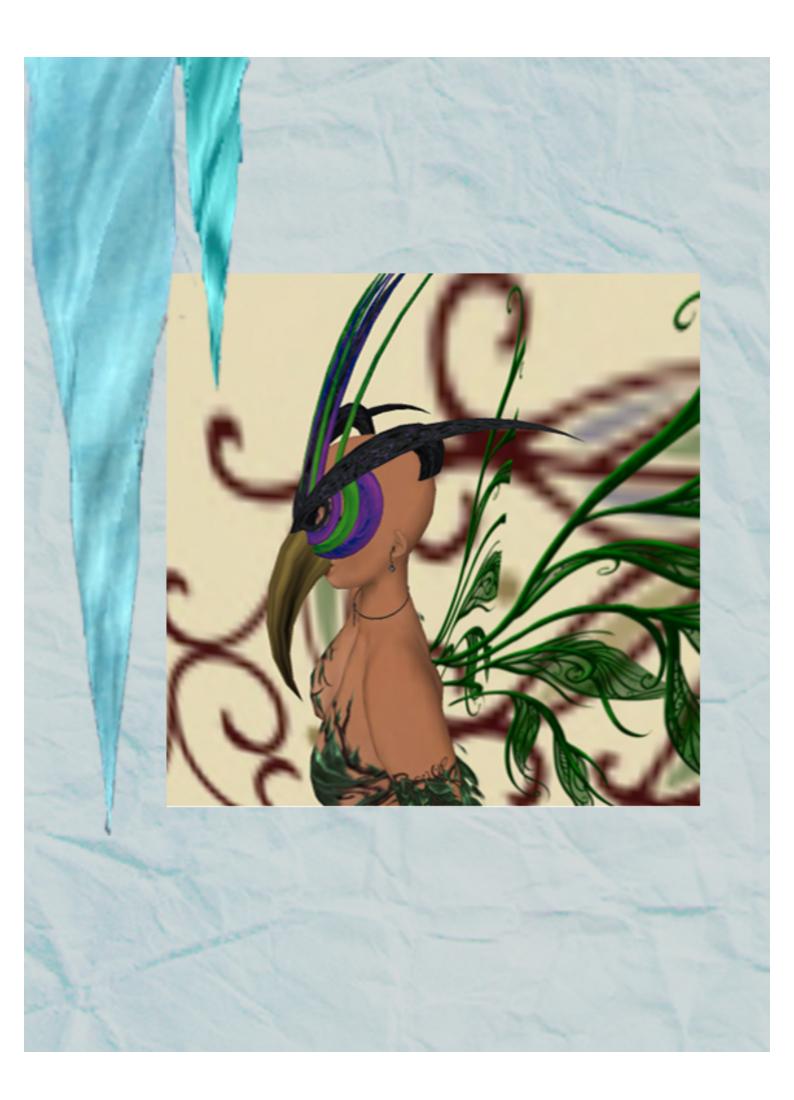


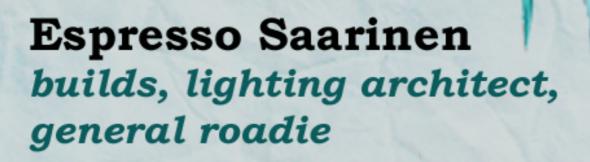


Ms. Darcy is dancing for joy at the opportunity to don her toe shoes for Second Life Ballet! Vivi is from Colorado and when not skiing loves to dance!

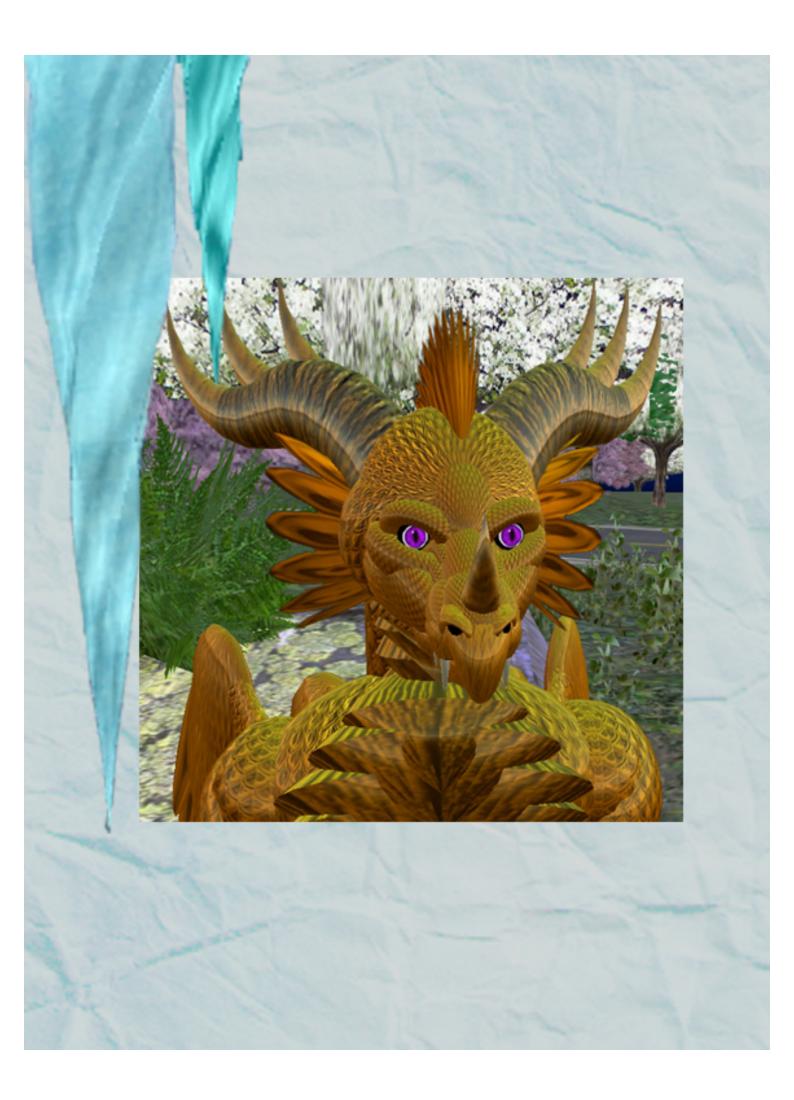








Mr. Saarinen is an over-attenuated computer scientist in First Life, which has given him a small leg up in the various tasks of building, scripting, and general technical work to assist the Ballet.

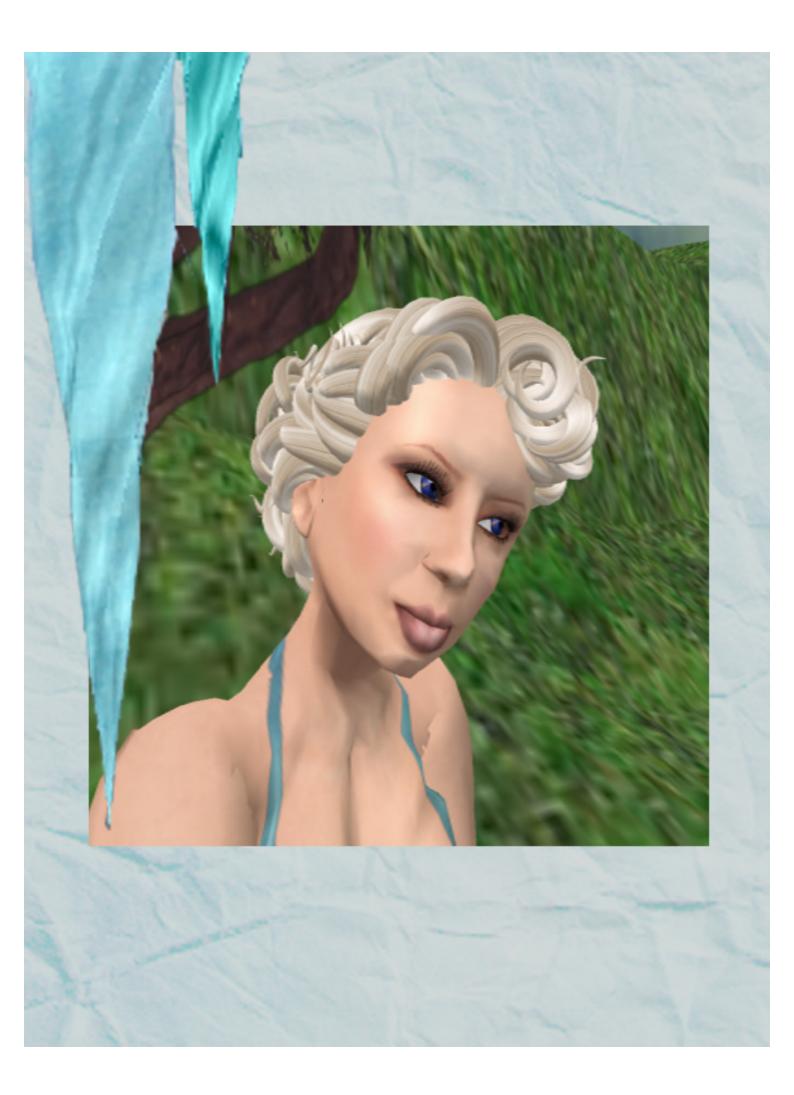


Halden Beaumont machinimatographer

Mr. Beaumont is a young multimedia creative producer and documentary director. In Second Life he has been directing and producing machinima, including a series for national Portuguese television. Two of his recent works have been distinguished by DivX. Second Life machinima productions and projects such as Second Life Ballet brought new challenging and rewarding ways for him to express himself through video.







Mark Cassini master of ceremonies & set HUD architect

Mr. Cassini is the Master of Ceremonies for Second Life Ballet. Note the initials (MC). He enjoys finding new and different avatars in Second Life; the snow leopard is still his favorite. He has a sensitive and artistic bent, enjoys making new friends, and making himself generally useful. When given a chance, Mark enjoys exploring scripting and building in Second Life.



Willis Rossini sound engineer

Mr. Rossini joined Second Life Ballet in Spring 2007 playing sound for *Ol-mannen*, *Windows*, and *The Nut*. He is also the chief sound engineer, editing and signal processing the music to fit the ballet, producing sound effects, and improving the quality of the sound as it plays through shoutcast.



The Making of a Ballet in Virtual Space

Creating Second Life Ballet's original ballets is truly an amazing experience. They take several months from concept to completion. Besides the normal artistic challenges there are also technical and logistic challenges.

I created Second Life Ballet with a crazy idea, some fabulously talented and committed people, and a ton of perseverance.

STORY

Artistically, the stories are written and become more clarified over time and rehearsals. Part of the beauty of writing the story specifically for Second Life Ballet is that I am able to utilize the unique aspects of Second Life to bring the story to life. For example, In Olmanen, I saw dragon-like creatures appearing in the air, a couple in love spiraling down and up, sprites flying, and a beautiful woman transforming instantly into an old woman while the man transformed into one of the evil beings. In Windows, I saw silhouetted women dancing in the air, teenagers doing slow aerial flips, and a dream sequence where a man transforms to his younger self and the lovers spiral up together.

PEOPLE

I find some wonderful collaborators in places all around the world, and we work live, something that would be very difficult in First Life. Our composer for our first ballet lives in London, our architect is in Australia, and our dancers and crew are from Austria, Denmark, East Coast of the U.S., England, Hawai'i, mid-West U.S., Netherlands, Portugal, and the West Coast of the U.S.

It was a challenge to find a costume designer, lighting designer, set designer, videographer, and stage manage at first. The dancers are also cross-trained in some crew positions. We also originally had a challenge keeping dancers because of First Life changes and commitments. Now, however, the understanding of the commitment is a part of the audition process. These dancers put in very significant

dedication and work to Second Life Ballet and are a large part of why the ballet works. The entire cast and crew are volunteers that are interested in pursuing artistic movement and dance in Second Life.

ANIMATIONS

Technically, I used Avimator, Qavimator, Poser and others to create the animations. I began with some ballet animations and created quite a number over the course of the choreography. All in all, I now have approximately 250 original animations. The main difference between dance animations at clubs in Second Life and these ballet animations is that 100% of the ballet animations do not loop and run under the precise control (SL willing) of the dancer. The animations are put into gestures, which I make akin to musical phrases in ballet. This way the choreographer and dancers and composer are able to work in a normal First Life style. The gestures also allow very precise timing between animations (in tenth of seconds but, alas, not counting lag) and compound animations. That is, in a gesture if you do not add a "wait" step the two animations happen at the same time. The dancers map the gestures to function keys or use chat "/gesture_name" to activate the phrase. It is up to the dancers to rehearse and time the execution of each gesture in order.

During these times, I have tried working with both off-the-shelf and custom HUDs, but neither of them gave me all of the functionality that I needed. There were added lags in a HUD, for example, even though having buttons might have been convenient for the dancers.

REHEARSALS

Once the story begins to fall in place, I am able to animate most of my visions. What a wonderful release to be able to choreograph with dancers who have grand jete's that are full splits in the air, perfect "turn-out", and timely forever turns! This allows me to really produce many of the effects I want. Of course, these are real dancers, so there are always the "I thought said you wanted me to come downstage?" kind ofdiscussions. The dancers are not scripted!

Rehearsals take place in almost exactly the same way a First Life rehearsal does -- except for the "I need you to hover up a bit" kind of directions.

STAGE

Our home theatre in Quat is where we first debuted. The theatre originally held 20, then 30, then 40 avatars, and then we could no longer hold our audience. So we investigated and researched plans for a more efficient, reduced lag, larger theatre. Eventually, we built a similar theatre to our home theatre hosted by IBM in the IBM sims. This theatre stretches across two sims -- the audience of 80 is in one and the stage and dancers are in another. Besides reducing lag, and allowing for a larger audience, security is enabled by simply putting different access restrictions on the stage sim.

COSTUMES

Because of the lack of a costume designer, we spend a significant amount of time finding and assembling off-the-rack costumes and AVs that fulfill the artistic vision, and then spend some time negotiating to make them "transfer ok". In this way, costumes can go out to the dancers and then are transferred back into Second Life Ballet wardrobe department. Our Wardrobe Department is an automated system that allows the dancers to "check out" costumes while letting everyone know who has what. Designers who contribute costumes are acknowledged in the playbill.

WHAT NEXT?

In closing, this is an exhilarating experience with an absolutely wonderful committed artistic team. We are learning an amazing amount of what Second Life can and cannot do, and what virtual and physical dance is and how it interconnects. We look forward to more exploration in the future.

If you have the chance to sit it out or dance, dance!

Special thanks to:

IBM for hosting our performances,

Costumes from

Andromeda Raine of Coconut Ice for Seraphette's, Tarts', and Sprites' costumes

Malluch Cleaver of Mutation Industries for the Devang's costumes

Espresso Saarinen for builds, servers, playbill, and general geeking,

Mo Hax for Autograph Pads and scripting,

Veronica Duvall, for designing and building our home theatre in Quat,

And to our audience.

