SLB Productions presents

Les Fleurs Rose

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Les SLB Dancers
Alina Mikadze
Amelie Dibou
Deyna Broek
Jie Loon
Lina Lageos
Misty Gentil
Neena Botanical
Pyper Dollinger
Tatiana Kurri
Tik Merlin
Vivienne Darcy

Le Program

Magic Act   Monsieur Tik Merlin

Feathers   Les SLB Dancers   Ooo la la!

A Night in Algiers   Lehua Lamington
                         Actress, Writer, Storyteller

Can Can   Watch for that magician...

Le Theatre
Le Moulin Rouge, of course!

SLB Productions - The Company

Inarra Saarinen - artistic director/choreographer

Performers

Alina Mikadze - senior dancer/stage manager
Amelie Dibou - senior dancer/ballet mistress
Deyna Broek - dancer
Lina Lageos - senior dancer
Jie Loon - dancer
Lehua Lamington - storyteller
Misty Gentil - dancer/sound manager
Neena Botanical - senior dancer/scheduling manager
Pyper Dollinger - dancer/wardrobe mistress
Tatiana Kurri - dancer
Tik Merlin - dancer
Vivienne Darcy - dancer

Crew

Boaz Sands - spot operator/press relations
Calia Cachin - Ms. Saarinen's assistant/finance
Cyanide Seelowe - resident artist
Espresso Saarinen - roadie/lighting architect/builds
Kaia Blachere - newsletter editor
Halden Beaumont - videographer
Mark Cassini - roadie/sets
Mariel Voyunicef - photographer
Nicole Myhre - web witch
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.

Alina Mikadze
senior dancer

Ms. Mikadze has been dancing with Second Life Ballet since its inception. A chef in her first life, she spends her Second Life free time quietly enjoying her gardens.

Amelie Dibou

senior dancer,
ballet mistress

Ms. Dibou has danced with the SL 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
dancer

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.

Jie Loon

dancer

In First Life, Ms. Loon is an enthusiastic ballroom dancer in classics and is fond of sport gymnastics. Her first interests are theatre and dancing. In Second Life she joined a girls' dancing group, does bellydancing, and is exploring possible animations as mermaid and female-elve-warrior with swords. Now Ms. Loon is studying in Second Life Ballet the possibilities of ballet animations in connection with artistic surroundings on stage. She has started 'la performance' which will be a platform for artistic people to perform their skills on stage.

Lehua Lamington
storyteller

Ms. Lamington, from Hawai`i, is a writer and storyteller. She has presented live voice story shows (legends and her own writing) for over two and a half years in Second Life.

Lina Lageos
senior dancer

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 the 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!

Neena Botanical

senior dancer,
scheduling manager

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 the Second Life Ballet true love, talent, and appreciation for the art of dance.

Tatiana Kurri
dancer

Trained as a swing dancer and belly-dancer 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.

Vivienne Darcy
dancer

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!

Boaz Sands

spot operator, press relations

Boaz Sands is a dancer, choreographer, director and actress in RL. Having danced since the age of three, her passion for dance continues in both RL and SL. Her second passion is theatre. She is thrilled to have the opportunity to dance with Second Life ballet and to work with such talented people. As a choreographer, she is captivated by the work of Inarra and the wonderful vision she has fulfilled in creating Second Life Ballet.
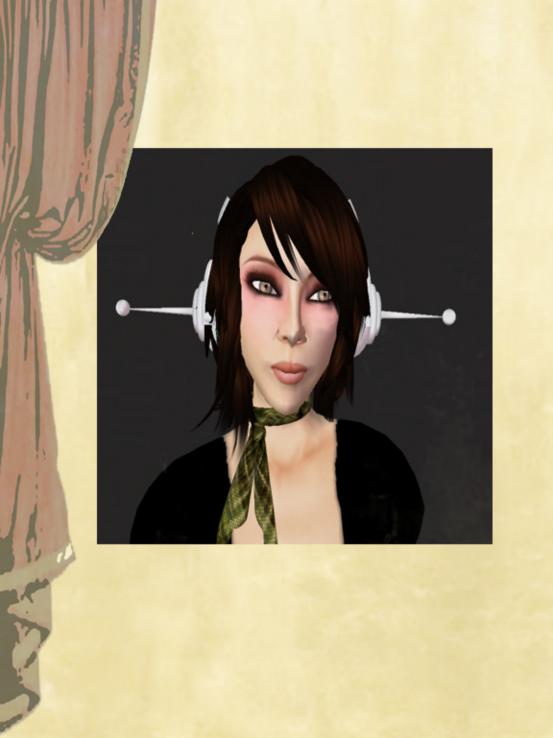
Calia Cachin
assistant to Ms. Saarinen

Ms. Cachin provides right-brain assistance to Ms. Saarinen.

Cyanide Seelowe
resident artist

Ms. Seelowe dedicates her Second Life to promoting the vast artistic community therein. She loves working under pressure, and has found that working with Second Life Ballet has been challenging and extremely fulfilling.

Espresso Saarinen
builds, lighting architect, general roadie

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
videographer

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.

Kaia Blachere
newsletter editor

Ms. Blachere lives in Flotsam Beach, where she owns a small café. In First Life she is an editor.

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.

Nicole Myhre

web mistress

Ms. Myhre manages Second Life Ballet's website http://slballet.org/. In the Arabian Nights club, she started as a dancer and is now managing the dancers.

Willis Rossini
sound engineer

Mr. Rossini joined the SL Ballet in Spring 2007 playing sound for *Olmannen*, *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
Inarra Saarinen

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!

Thanks to our sponsors:

Moulin Rouge for hosting performances,

Costumes from Eros Designs Island, Eros Cove (113, 133, 25),

Costumes from Desires Mall, Reasonable Desires (137, 184, 27),

Cyanide Seelowe, resident artist, for poster design and the SLB logo,

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

Mo Hax for Autograph Pads and scripting,

The music is available at Amazon.com,

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

And to our audience.