

1998

Mary Travers: "We are heading for fewer [theatre] companies, no better funded." Indigenous arts feature (RT25); Australian Artists Against Racism (AAAR!); Djon Mundine on tradition and influence in Indigenous art; Meryl Tankard's forced exit from ADT; Australia Council 30th birthday; Zane Trow arrives at Performance Space; pre-election Liberal Party handbills declare "A vote for Labor can give you...an extra \$61million for elite art funding..." What did artists do to deserve such elevation in Liberal Party demonology?; GST impact fears; LOUD Festival; Joey Ruigrok Van der Werven; John Romeril's *Love Suicides* Playbox; Women's Circus' *Pope Joan*, director Sarah Cathcart; Urban Theatre Projects; John Baxter, writing filmmaker biographies; Mark Amerika; Women on the Verge of New Technology; CODE RED; Francesco Conz, Fluxus and the Intermedia avant-garde at QAG; Sean Kelly, new CAST director (TAS); 9 Point Impro @ The Canberra Choreographic Centre (Stewart, Obarzanek, Benjamin, Walong); Dance Exchange. 1998 Adelaide Festival (Lepage, Ballet C de la B, Needcompany, Heiner Goebbels); ART(iculations); cLUB bENT; Nao Bustamente & Holly Hughes at Mardi Gras; Sally Sussman on Chinese theme parks. WriteSites (Hypertext Fiction column edited by Kirsten Krauth). ANAT's 10th Birthday; Peta Tait and Keith Gallasch on Australian physical theatre; Marina Abramovic, Salamanca Theatre Company's *The Ecstasy of Communication*, directors Deborah Pollard, Alicia Talbot; Wendy Houston; Omeo Dance Project; Craig Walsh; Shelley Lasica; Chunky Move; Robyn Backen; 10 Years of The Listening Room; Iain Mott *Sound Mapping* in Hobart; PK Khut; Michelle Mahrer's *Urban Clan* on the Page brothers; Trotman & Morrish. Launch of Australia Council's New Media Arts Board ends period of uncertainty. Archie Weller on *Shifting Sands* Indigenous film program; Richard Flannagan; *State of the Heart* (Norie Neumark); *fresh*, electronic media (PICA); NSW FTO Young Filmmakers Festival; Rachael Swain on *Sight Specific* performance, Netherlands; Live Art at London's ICA; High Beam Festival, Adelaide; Rock n Roll Circus; Melbourne Workers Theatre, *Who's Afraid of the Working Class*; Deborah Leiser, Regina Heilmann, *Room with no Air*; Richard Vella's *Bodysongs*; Sidetrack's *Marrickville Eyes: Five Rooms* installation; Dendy Awards, Kriv Stenders' *Two/Out*; Ed Scheer on violence in Rowan Woods' *The Boys* and Bill Henson's photography; Justine Cooper's *Rapt*; Janet Merewether's *Cheap Blonde*; MAAP98, new media festival in Brisbane; Ana Kokkinos' *Head On*; David Branson; Kosky's *Mourning Becomes Electra*; Allen Sekula at *Photography, the Indexical and the Digital*; 24th International Radio Feature Conference in Warsaw; RealTime@MAP Dance Conference, Melbourne; *Which Way is Up?* (Arts & Disability in Brisbane); Dean Kiley's guide to hyperfiction; new films by Gillian Leahy and Belinda Mason; AFC's *stuff-art* (art on the net); Tissue Culture & Art Project; Lydia Lunch; Blast Theory, Improbable Theatre, Station House Opera (UK); Indigenous art in Port Adelaide; Vitalstatistix; It's Queer Up North (UK); skadada; Vikki Riley on the near extinction of the Riot Grrrl; Darren Tofts' *Memory Trade: A Prehistory of*



Cyberculture; Experimenta curated by Keely Macarow; Bruce Keller on Vietnamese-Australian performance; ARX in Singapore; Gravity Feed and Horst Kiechle; Frumpus; Michael Kantor's *Caucasian Chalk Circle* and Kosky's *Lear*; Sophie Hansen, UK dance institutions; Lucy Guerin's *Heavy* and *Robbery Waitress Under Bail*; id339 (Sue Peacock, Bill Handley, Paul Gazolla); The opera project, *The Terror of Tosca*; Kaye Mortley's *sound world*; Amanda Stewart's *I*; preview of Richard James Allen and Karen Pearlman's *Performing the Unnameable* (Currency Press/RealTime), a unique anthology of Australian performance texts.



RealTime has an uncanny ability to sniff out the emergent, then stick around for the whole story. *RealTime* interrogates and interprets the field from a nuanced, sophisticated position—without the PhD.

Justine Cooper

Let's cut straight to the chase. I love *RealTime*. Since I moved to Perth in the year of *RT*'s birth, it has been a life-line, connecting not just me and PICA, but the broader arts community in Perth, to a bigger world of art, artists and artworkers, issues and ideas. It has contributed enormously to a sense of community that extends beyond narrow art forms or even state and city boundaries. Influential, intelligent, witty and perspicacious, and where would it be without the awesome energy, intelligence and commitment of its managing editors, Keith Gallasch and Virginia Baxter—living legends. Happy Birthday *RealTime*! May the next 10 years be even better!

Sarah Miller

Once upon a time, in a land not far, yet miles away, a concoction of minds, of enquiring folk, created *RealTime* for all wanderers, deviants and tricksters to meet. It became, over the years, with care and thought, a heady mix of dreams, chemistries, impossible deeds. Intrepid adventurers us all, with a burning desire to share and muse, so news soon spread beyond this land to the folk of far away who had no such space for thought and play. Happy Birthday *RealTime*, how lucky your readers are and all hungry minds do hold your breath for 10 more years of improbable tales of daring acts from far and wide.

Helen Cole, Producer, Arnolfini, Bristol UK

Congratulations *RealTime*...you are the same age as the Netscape Browser which radically changed the face of the internet from a bland text-based environment—just as *RealTime* has changed the face of arts journalism to a colour saturated, all inclusive multilayered experience!!

Melinda Rackham

Congratulations to the *RealTime* team. After 10 years it's hard to imagine where else one would find in a single journal such comprehensive coverage and intelligent analysis of contemporary artforms and events. Essential reading if you want to be up to the minute with the most interesting new work or events happening anywhere in Australia.

Adelaide Film Festival

Photos:
Top: Michelle Ferguson, Salamanca Theatre Company, *The Ecstasy of Communication*, Craig Blowfield
Second: Campfire Group, *Fish & Chips* (detail) 1997: *Pauline's Menu of Truth*, Michael Bianchino
Third: Terry Woo, Urban Theatre Projects, *Trackwork*, Heidrun Löhr
Bottom: Iain Mott, Marc Raszewski and Jim Sosnin, *Sound Mapping*, Tasmanian Museum & Art Gallery, Simon Cuthbert