



Ten years ago, Keith and Virginia contacted me about their bold new venture—a national arts magazine. Did I know of anyone who would like to be involved? A small group of us responded to the call, including Annemarie Jonson, Alessio Cavallaro, Catharine Lumby, Jacqueline Millner and the late Colin Hood. In those heady days, I doubt if any of us could foresee *RealTime* continuing for 10 years. I'd seen many less ambitious magazines fold inside 2 years, victims of capricious funding, wily advertisers and the sheer effort required to publish over a prolonged period. It is an enormous tribute to Keith, Virginia and their editorial team that *RealTime* has not only survived but flourished. While maintaining its high standard of critical writing, it has also developed into an essential resource—for information and promotion—for all media arts organisations.

*RealTime* has now surpassed the mighty Troy, which lasted 10 years before succumbing to the Greeks. *RealTime* shows no sign of yielding, only strengthening: congratulations on this already legendary achievement and best wishes for an even grander future.

**John Potts**

Head of the Media Department, Macquarie University

*RealTime* has come to be the lifesaver of Australian experimental art. At a time when progressive governments rolled over, and our critical 'voices' were needed more than ever, Virginia and Keith started to edit the journal that would perhaps be bigger than the both of them. Their efforts and their style have documented and saved from obscurity a generation of Australia's best.

**Ruark Lewis**

*RealTime* is an invaluable source of critical comment and analysis across all the arts, but especially on work at the cutting edge. In the area of film *RealTime* provides a forum for voices not otherwise heard. Thank you *RealTime* for your decade of coverage of work that really matters.

**Tom Zubrycki**, Filmmaker

Congratulations to all at *RealTime* for such a fine quality presentation of what this culture has been up to for 10 years. Must be some kind of record! Best wishes and may it all continue.

**Lyndal Jones**



Tracks Inc congratulates *RealTime* on a decade of excellence. As a company that works in remote and isolated areas of this vast country, we applaud your high level of critical debate and thank you for keeping us in touch and a part of the country's cultural profile.

**David McMicken**

I have enormous respect for the commitment *RealTime* has shown over the past 10 years to presenting incisive coverage of innovative Australian performance.

**Wendy Blacklock AM**, Performing Lines



# 1995

Labor government's arts-unfriendly **Creative Nation** debated throughout 1995; **RT5: Millennial Predelictions: predictive essays on art and media:** *Perhaps there's an important role ahead for performance and performance art in maintaining a cultural space that is not-the-olympics, providing some detours around 2000, working to redeem the future from the tyranny of the futuristic.* Jane Goodall, RT 5. John Conomos vs Creative Nation's CD-ROM hype; Gay Hawkins: "a striking absence [in Creative Nation] is the discourse on access and equity that dominated many areas of cultural policy in the 1980s." **Melbourne dance scene** (Utans, Parker, Lasica, Patrick, Warby); **Jane Goodall** on Gravity Feed, Anna Sabiel, Nigel Kellaway, Open City, Stelarc; **Anne Marsh** on Barbara Campbell, Linda Sproul, Simone O'Brien, Rea, Jill Orr; **Jonathan Mills** co-directs the Brisbane Biennial of Music; new **Museum of Sydney**; cLUB bENT; Chrissie Parrott; **Nikki Heywood**; **Crying in Public Places**; Janine Peacock on working in European physical theatre; **Canberra Youth Theatre**; **Ningali Lawford**; **Bruce Keller** in Vietnam; **Vitalstatistix**; Tony Buck; **Sally Sussman's Orientalia**; **David Pledger's Taking Tiger Mountain by Strategy**; composer **Ion Pearce**; New Media Narrativity and Interactivity Conference; composer **David Chesworth**; furniture removal as performance (Bernard Cohen); the importance of drag; Adrian Martin on **Arf Arf**; Noel King on how to read **Sharon Stone**; **Leisa Shelton** curates *Next Steps* performance program; **Sue Healey**; Lisa O'Neill; **Post Arrivalists**; designer Mary Moore; **Splinters 10th Birthday**; Wesley Enoch on Queensland youth arts; **Pamela Payne** on youth theatre in Sydney; **Tracks Dance Collective** (NT); Kooemba Jdarra's **7 Stages of Grieving**; **Bindjareb Pinjarra** (Perth); **Martine Corompt**; Spring Music Festival; **Linda Dement**; Theatre of the Deaf; **Entr'acte's Eclipse**; **campaign (Artists for a Democratic Australia Council: ADAC)** to maintain artist peer assessment as central to the Australia Council's funding decision-making. **Marshall Maguire**; Sidetrack's Contemporary Performance Week 6; **Rosemary Laing**; watching *Melrose Place* communally; **Sound in Space** (MCA, Sydney); WA independent dance: Setefano Tele, William Handley; **Kathy Acker** and **Ellen Zweig** in *Eye-phonics*, Metro Arts, Brisbane; Next Wave's **Zane Trow**; filmmaker Paul Winkler; **Clan Analogue**; Jim Denley; Barbara Campbell; Emil Goh, Julaine Stephenson; Chris Ryan directs **PACT Youth Theatre's The Oedipus Project**; **BIG NEW SITES**, films commissioned by Performance Space; **IRAA Theatre**; Terrapin Theatre; **Curtis Weiss** and Mad Love; **Splinters' Patrick Troy** and **David Branson**; Lucy Guerin; Artrage; **The Crab Room** (Brisbane independent dance); **Adelaide visual arts**: Popperwell, Hewson/Walker, Platten and Valamanesh; **skadada**; UK multimedia artist Graham Harwood; **Robert Lepage's Elsinore**; **Tasdance**; ACME; composer **Rae Marcellino**.

Photos:

Top: Nikki Heywood, *Creatures Ourselves*, Heidrun Lohr  
Centre: Rock'n'Roll Circus, *The Dark*, Ponch Hawkes  
Bottom Left: Moira Finucane, cLUB bENT, Heidrun Lohr  
Bottom Right: Stelarc, Heidrun Lohr