

1996

OnScreen film & new media supplement initiated. **Progressive Dinner** Conference, Performance Space; Matthew Ngui on **Theatreworks** (Singapore); Wesley Enoch on the **First National Indigenous Playwrights Conference**; **Radio Eye** launched on Radio National; death imagery in fashion magazines; **De Quincey/Lynch Compression 100**; **Deborah Pollard** in Indonesia; **Frank Productions**, Brisbane; Deckchair Theatre, Perth; **Gravity Feed**; **Obituary**, **Teiji Furuhashi** (Dumb Type); writer-director **Jenny Kemp**; photographer **C Moore Hardy**; interviews with **Philip Glass**, **Kronos Quartet**; the politics of **Kusturica's Underground**; **Livid Festival** (Brisbane); **Dancers are space eaters**, PICA; **Alice Cummins**; **Mike Leggett** curates the seminal **Burning the Interface** CD-ROM exhibition; **Lesley Stern's** book *The Scorsese Connection*; **Stelarc**; **Peter Mudie** on the state of avant garde cinema; **Peter Greenaway** interview; **Splinters**; **Vulcana Women's Circus**; writer-performer **Margaret Trail**; **Intermedia's** *Matinaze*; **Laleen Jayamanne's** book *Kiss Me Deadly*; **One Extra Dance**; **George Popperwell**; Language of Interactivity Conference; **WOW**, Women on Women Film Festival; **Nikki Heywood's** *Burn Sonata*; **Company Skylark**; **Lyndal Jones' Spitfire 1,2,3**; **Arena Theatre Co**; **Monica Wulff**; Brisbane's **Cherry Herring** dance space; **Lisa O'Neill**, **John Utans**, **Brian Lucas**, **Jean Tally**, **Shaaron Boughen**; new media artists **Leon Crmielewski & Josephine Starrs**, **John Tonkin**, **Patricia Piccinini**, *The Mutant Genome Project*; **Jude Walton**; **Sete Tele** on teaching dance in the Pilbara; **Green Mill** dance event; **Francesca da Rimini**; **Zen Zen Zo**; *Putting on an Act*, Performance Space's **Open Week 96**; NORPA and regional arts; *Mixed Metaphor*, Dancehouse; **Word/Voice/Sound** Conference; *Wijay Na?* conference, Darwin; **Shaun Kirby** at CACSA; **CAST**, Tasmania. *[The Coalition] government is preparing to avenge itself on the culture that kept it out of office...once again, ever again and again, Australian artists have to defend themselves and our culture against the knife, to fight for the achievements of the last 20 years to be honoured and new work sustained and escalated...one budget, one night of a thousand cuts, the wounding of a nation. Don't let it happen. RT14 (AUG-SEPT).* **Kooemba Jdarra**, **Company in Space**; Brisbane Festival's **VOLT** performance program; **Tropic Line Theatre**, Townsville; **The Blue Room**, Perth; **Wal Saunders** on ethnography and Indigenous representation in film; **Kathryn Millard's Parklands** with **Cate Blanchett**; **Jon McCormack** curates *SIN's elastic light*; Sydney performance (**Denis Beaubois**, **Deborah Leiser**, **Meme Thorne**, **Theatre Kantanka**, **Victoria Spence**, **DDT**, **Joel Markham**, **Ros Crisp**, **RIK Rue**, **Julian Knowles**, **Shane Fahey**, **John Jacobs**, **Ian Andrews**); **Neil Roberts** on *NGA's Islands: Contemporary Installations from Australia, Asia Europe and America*; **Deborah Hay** interview; **Asia-Pacific Triennial**; **Kate Champion**, **Dean Walsh**, **Jeff Stein**, **Rebecca Hilton**, **Sue Healey**, **Phillip Adams**; filmmakers **Monica Pellizzari** and **Darlene Johnson**; 7th Pacific Arts Festival (Samoa); National Festival of Australian Theatre (Canberra); Canberra's Festival of Contemporary Arts; **Margie Medlin** in Kuala Lumpur; **Molissa Fenley** interview, NY; **Sugarman Performance Project** (Alice Springs); percussionist **Vanessa Tomlinson**



RealTime is refreshing, sustaining, agitating, cleansing, clarifying. It's indispensable like fresh, running water. Think how good it is to have it available each time it's needed. And what a calamity it would be to be without it.

Ross Gibson

Congratulations for providing an inspiring, rigorous and very essential, ingredient for a healthy arts discourse!

Jenny Kemp

Dear *RealTime*... you began humbly enough... but the vision and energy were there from the start.... and have and do remain.... you are unique.... remarkable it is that so many thousands of artists and companies have received your attention.... but your real achievement is that in covering such a multitude you have reflected a true community of Australian artists.... indeed in yoking us together you have yourself generated a communality, a sense of culture... something about which we may otherwise have been entirely unaware.... eternally grateful.

Richard Murphet

RealTime, it's all there is. Nothing comes close to it, the only national publication that takes Australian culture seriously. We all need to thank 'em for all the hard work, all the long hours and all the exceptional words. Never leave us please, we need you desperately. And, most importantly, congratulations on the anniversary!

Zane Trow

RealTime offers a profound and unique view of Australian contemporary performance, dance, film and new media art, nurturing the work of emerging artists and spreading the word. There is no alternative publication to *RealTime*. Congratulations on your 10th birthday.

Dr. Roland M. Goll, Director, Goethe-Institut, Sydney

There's never time to read everything in *RealTime*, even all the articles you really want to. The *OnScreen*, digital arts and visual arts sections I scour and there are always things I'm glad to know about. It's good to have it around.

Stephen Jones

Critical appraisal in *RealTime* means your event has been subject to some of the highest quality analyses in this country. Always thoughtful, sometimes provocative, but always to be respected.

Gayle Lake, Festival Director Sydney Film Festival

Photos:
Top: Jon McCormack, *Turbulence* (detail) 1995.
Second: Tony Osborne, Benjamin Grieve, Dean Walsh, Claire Hague, *Burn Sonata*, dir Nikki Heywood, Heidrun Lohr
Third: Jenny Kemp's *The Black Sequin Dress*, Jeff Busby
Third: Bottom: Gravity Feed, *Inhabitation*, Heidrun Lohr