

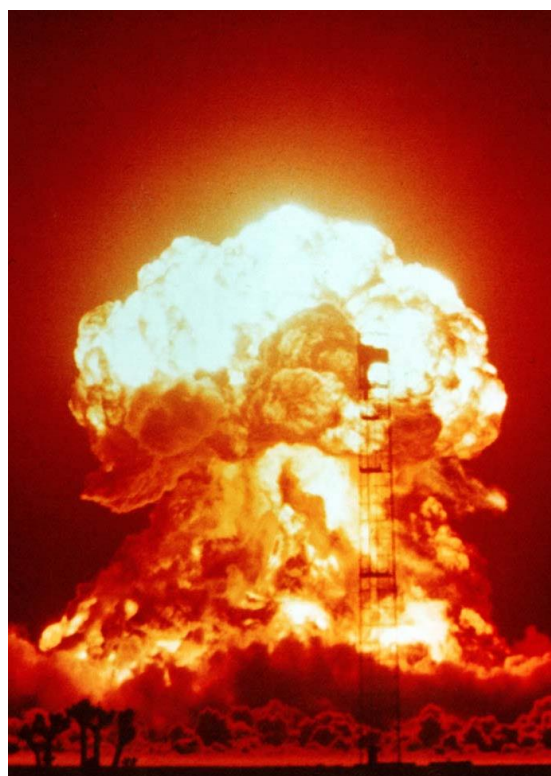
Editor's Introduction

By Wayne Bradshaw

For the fourth time, we find ourselves at the beginning of another volume of *Sūdō Journal*. There was never a plan for anything after volume three—from here we all find ourselves in strange new territory.

When this journal was first conceived in 2019, three volumes were decided upon as something of a trajectory for the life of the publication—and the PhD candidatures of its editors. Calling the first volume “Blood, Sweat and Tears” was a real no-brainer, given the name of the journal means “I sweat.” The second volume was more cynically named on the basis that sex sells, but in the context of floods, fires and a global pandemic the name “Hot Under the Collar” took on new layers of meaning. There was always an plan to end the journal's current run with a volume called “Burning Bridges,” a theme to burn the whole enterprise down. Yet here we are—volume four.

When we decided to continue on with further volumes it was primarily because we had the welcome assistance of a significantly larger editorial team and some chance at generational change. With some prospect at a longer life than originally foreseen, it seemed fitting to call this new volume “Touch Wood” as we collectively hope for the best. This is a volume underpinned by our hopefulness—our desire for better times



ahead.

Nevertheless, this will be the last volume of *Sūdō Journal* with me in the role of editor. For the life of the journal I have served as founding editor, financial patron, harasser of sub-editors, and arm-twister of friends and colleagues to become contributors. In the time since we started this publication I have completed my PhD and moved on to other projects. If *Sūdō Journal* has any hope of meaningfully reflecting the intellectual life of northern Queensland, it must

find new voices to speak with and new eyes with which to survey the cultural landscape. Now is the best time to make just such a transition, and I know I am leaving the future of the journal in good hands with a team of friends and colleagues that includes Rebekah Lisciandro, Tianna Killoran, Nicole Crowe, James Milton, Tenille McDermott and Angela Hughes. I will continue to serve as the journal's patron, so I suppose that from here I will simply be putting my money where my mouth was.

For several reasons, we will take a brief hiatus in 2023 before returning with volume five in January 2024. January was always intended to be the month when each volume of *Sūdō Journal* is published, a fine time for people beholden to the schedule of the PhD candidate. COVID-19 first ruined that schedule when our 2021 volume was pushed back to June. This year, and despite our best efforts, we have struggled to meet August as a publication date. Please do not think that we will be resting on our laurels, however, as we will be spending this hiatus solidifying the foundations of our audacious little publication. There are DOIs to be minted, volumes to be deposited with the National Library, and far grander plans in the works.

In the intervening months, we leave you with a selection of curiosities curated for your reading pleasure. Stories of hope sprung from ashes and fingers crossed for better tomorrows.

On behalf of our small band of editorial volunteers we hope you enjoy this fourth volume of *Sūdō Journal*. It has been a privilege putting it together.

Image: [“XX-34 BADGER” atmospheric nuclear test](#) (CC BY 2.0) by [The Official CTBTO Photostream](#)