

Editors' Introduction

By Tenille McDermott and Bethany Keats

Over its short lifetime, *Sūdō Journal* has been in many ways the little-journal-that-could. It has persevered through floods, pandemics, and PhD submissions, maintaining fierce independence and publishing pieces from around the globe that speak to a broad range of issues, but always casting an eye upon the world from the unique perspective of northern Queensland.

Following the retirement of journal founder, Wayne Bradshaw, from the position of editor, it is our honour and privilege to take up the mantle of co-editors for this, *Sūdō Journal's* fifth volume. The shoes we've been left to fill are intimidatingly large; over just four issues, Wayne has created an extraordinary cultural artefact, publishing work from talented writers and artists from not just northern Australia, but from around the world, providing a platform for voices that rage, sing, and command attention, and that are above all else, interesting. It is with heartfelt gratitude that we thank him: for his excellent critical eye; for his belief in the importance of the cultural and geographical fringe; and above all else, for his stubborn determination—the ultimate driving force behind *Sūdō Journal's* success. While Wayne will no longer be taking on editorial responsibilities, we are delighted that he will



continue to serve as patron of the journal.

We write this editorial, as so many of *Sūdō's* previous editorials have been written, in a time of immense upheaval. As climate change ravages the planet, the decade from 2015 to 2024 will be the hottest on record; meanwhile, generative AI guzzles water and resources, producing mediocre images and prose based on stolen work. Around the world, election after election has resulted in political upheaval. In Gaza, a genocide is

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perpetrated before our very eyes, with no end to the devastation in sight. Further horrors unfold in Ukraine and the Democratic Republic of the Congo. We await 2025 with trepidation.

Our call for submissions for Volume 5, “Eras,” asked contributors to consider how we find our place in the current maelstrom, and they rose to the occasion magnificently. We received a higher-than-ever number of submissions, and of non-fiction in particular. This is a volume filled with thought-provoking analysis and reflection on eras past and present. Moya Costello’s “Variegated, Fissiparous Animations: An Australian Writing Memoir” reflects upon an extraordinary literary life and the value of art in an age of upheaval. “Peach,” by Courtney Mason, is likewise reflective and deeply personal, exploring the inextricable nature of cultural structures and relationships, a theme also addressed in Bianca Martin’s thoughtful and illuminating piece “What Should We Do With #MeToo?” This volume is packed with insightful and moving memoir, including Mirela Cufurovic’s beautiful essay, “In(audible): A Confession,” a story of self-acceptance and healing; “My Father” by Chukwuemeka Famous, a tender and nuanced exploration of the author’s relationship with his father; and Sharon Bryan’s

delightfully witty “B is for Bee,” which brings a dose of levity to the proceedings—we promise that you’ll never look at a chicken the same way again! Meanwhile, “Jailbreaking” by Faith Palermo, “The Untimely Now” by Eduardo de la Fuente and “The Body in Time” by Todd Barty all interweave personal experience with academic explorations of, respectively, generative AI, the connection between temporalities and the materiality of place, and the role of Postdramatic Theatre in the Australian Gothic.

Much of the short fiction of “Eras” explores the metafictional and the delightfully absurd: in Kevin B.’s “The Pumpkin Man,” the narrator becomes infatuated with—you guessed it—a Pumpkin Man, while in Andrew McKenna’s “The Man in the Tan Shoes,” a series of increasingly bizarre events dog our much-put-upon protagonist Bevan. In Elif Sinem Erdem’s “Hit Immunity,” a hit pop song takes over the world (at least temporarily), and Barlow Crassmont’s “Lord of Land” features a rental apartment that seems too good to be true—for good reason. In a departure from the previous pieces, our fifth fiction piece, “Transit” by BLT, is a fragmented, evocative depiction of the lengths we will go to in order to feel.

We were treated to some exceptional poetry

submissions for this volume, and have selected five beautiful pieces that address themes of memory, place and connection: “When the Angel Put an End to Time” by Andrew Leggett; “The Vivarium” by Jeremy Gadd; “Lest They Embellish a More Voluptuous Region” by Troy Walsh; “Follow” by Nancy Anne Miller; and “Listening to *A Moon Shaped Pool*” by Anton Lushankin. We won’t spoil the reading experience by describing these wonderful poems—instead, we’ll just urge you to go and read them, immediately.

It’s been a joy and a privilege to put together this fifth volume of *Sūdō Journal*. We hope you enjoy this new era of the journal as much as the previous one.

Image: “[Red rock, Petra](#)” (CC BY-NC 2.0) by [Andrea Kirkby](#)