

MACHETE GIRL

AUSTRALIA'S FIRST CYBERPUNK MAGAZINE

IN THE YEAR 2010 - ISSUE 02
AUSTRALIAN EDITION

TRANSHUMANIST EDITION

STAR CRAFT II

THE MOST ANTICIPATED GAME IN HISTORY

THE TRANSHUMANIST MOVEMENT

BY DAVID HOLLINGWORTH

EPIC REVIEW OF TETSUO I & II

BY BRYN TILLY

ALSO

THE LATEST CYBERPUNK POLITIX & FASHION

SHALLOW NATION JUNE FEATURE PIX

MUSIC, GAME AND MOVIE REVIEWS

*CYBER FASHION SHOOT WITH MACHETE GIRL
HARLOW THEORY
OUR MACHETE QUEEN*



INPUT FROM MACHETE GIRL

Welcome back! For our transhumanist edition, some really exciting changes have occurred. We took a lot of feedback on the first edition and we really tried to listen :)

Congrats to Harlow Theroy who won our Machete Queen Competition and is becoming the cover girl for this issue.

THE TRANSHUMANIST MOVEMENT (H+)

Initially I thought the idea of H+ or the transhumanist movement was a really cool group of people trying to plug shit into their brains. As with cyberpunk, there is so much more to the story. We aim to cover a varied range of topics within this movement and to give you a broad understanding of H+

Some amazing writers have joined us for this issue so please take some time to acknowledge the credits below.

Trans-Humanly Yours//
Machete Girl

Machete Girl Crew:

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Comwedge - Noob Photographer

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Karaoke, Simon Edwards, Nick Joyce, Gertrude Simmons, Shallow Nation.

MACHETE GIRL

AMERICA'S FIRST CYBERPUNK MAGAZINE

EDITS

EVOLVE & DESTROY IDIOSYNCRATIC TECHNOLOGICAL SENTIENCE

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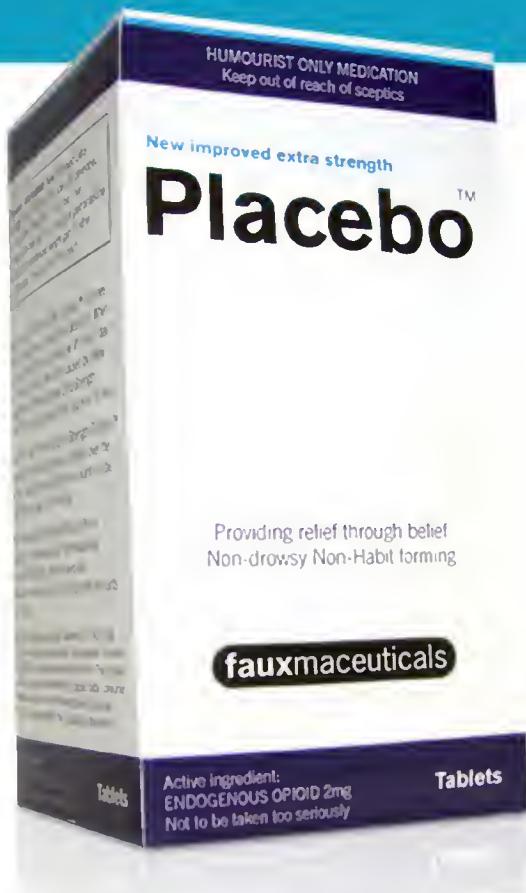
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We also wanted to give a shout out to this entrant in the competition who at the time really helped us stretch the boundary for qualification for entry. There is something horribly transhuman about this picture >_<



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TRANSHUMAN MANIFESTO

photography by Reagan Lam
story by ComWedge

Mass media and corporations are no longer scared of technology. They want to sell you the latest implants and gadgets to enhance the human experience.

T-Stark may have invented this device but he lost his patent and now the magnetic RFID chest implant can power your own hover car or even your home when you enter via the front door.

Just remember it is mandatory to keep all personal data on the device for technical support and so our Scientists and Social Engineers can update you on the latest Neuro-Linguistic Programming.

This is done for your benefit to help to create a new world of technological wonder making your life easier and helping you to understand the greater good.

MODEL: KAMI
WIG: PANZER KITTY

DATASTREAM D5



28

MODEL: KAM
WIG: PANZER KITTY

3

14

28

DATASTREAM BE



MODEL: LORNA DOONE
WIG: PANZER KITTY

16

DATASTREAM 07

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"After a hard long day
rewiring the corporate
infrastructure I need to
access my machete girl
...Harlow Theory



--RANDOM INPUT--

SYDNEY - BACKSTREETS AT NIGHT

It started out as a dark abyss- an impenetrable blackness. A horizon formed in the distance, and a soft green glow reached in from beyond the frontier. A slight shower- a glowing digital rain- fell slowly and lazily from the black sky; tiny blessings from a synthetic heaven. The shower matured into a storm. The tiny data raindrops glowed, lighting up the blackness of the net. I could see forever.

My body began to glow; the soft viridian light mixing with the glow of the rain. Bliss. I cried out of joy for the first time. My eyes turned to zeros as my tears became ones. I felt myself melting into the rain, becoming one with the flow data. Painless. I was disintegrated into the deluge of data. I became one with the currents; the flowing stream. I had united with net, diffused into the light.

Excerpt from 'City Lights' - by MRSiTAR
Photography - by ComWedge
Exclusive to Machete Girl.

Pix:

- 1 (Background). Looking Onto Neon George Street
2. Hidden Streets
3. Ass End Of World Square
4. City Hue
5. Adams Street Bridge (depicted in the movie "The Matrix")
6. Evil Stays Up Late



H+ BY DAVID HOLLINGWORTH TRANSHUMANISM

Discover the ethos of a post-cyberpunk ideology, and the big ideas it has for our future.

It's impossible to have an important cultural movement, without some kind of extension of it, or indeed another movement that opposes or even supersedes it. Musically, punk was followed by post-punk, while modernism was answered by post-modernism. The cyberpunk movement is no exception. However, it's not called post-cyberpunk.

It's Transhumanism, and it's an altogether more far reaching and encompassing ideology.

Defining Humanity+

Technically, transhumanism grew out of the same science fiction movement that spawned cyberpunk. But where cyberpunk is at its heart a nihilistic and iconoclastic culture, transhumanism (also called Humanity+ or H+ for short) looks to a brighter future where technology is not so much a tool for either oppression or rebellion, but rather an all-pervasive part of the human (or post-human) experience.

Ronald Bailey, the science editor of Reason magazine, said that it is a "movement that epitomizes the most daring, courageous, imaginative, and idealistic aspirations of humanity"

The movement's followers believe advances in science, bio-sciences, technology, and even artificial intelligence will lead humanity to a new stage in evolution – a transhumanist ideal. In the transhumanist future, we will be more than human, so different from our forebears as to require this brave new name.

However, at the same time, transhumanists also foresee that technology is not just going to be an enabler. Unchecked, technological advancement could become an existential threat or X-risk, - on a par with the great extinction events of the earth's past. In particular, transhumanists see the looming threat of hard take-off singularities that could see technologies like AI run-away to levels beyond our control, as something to be closely monitored, and avoided.

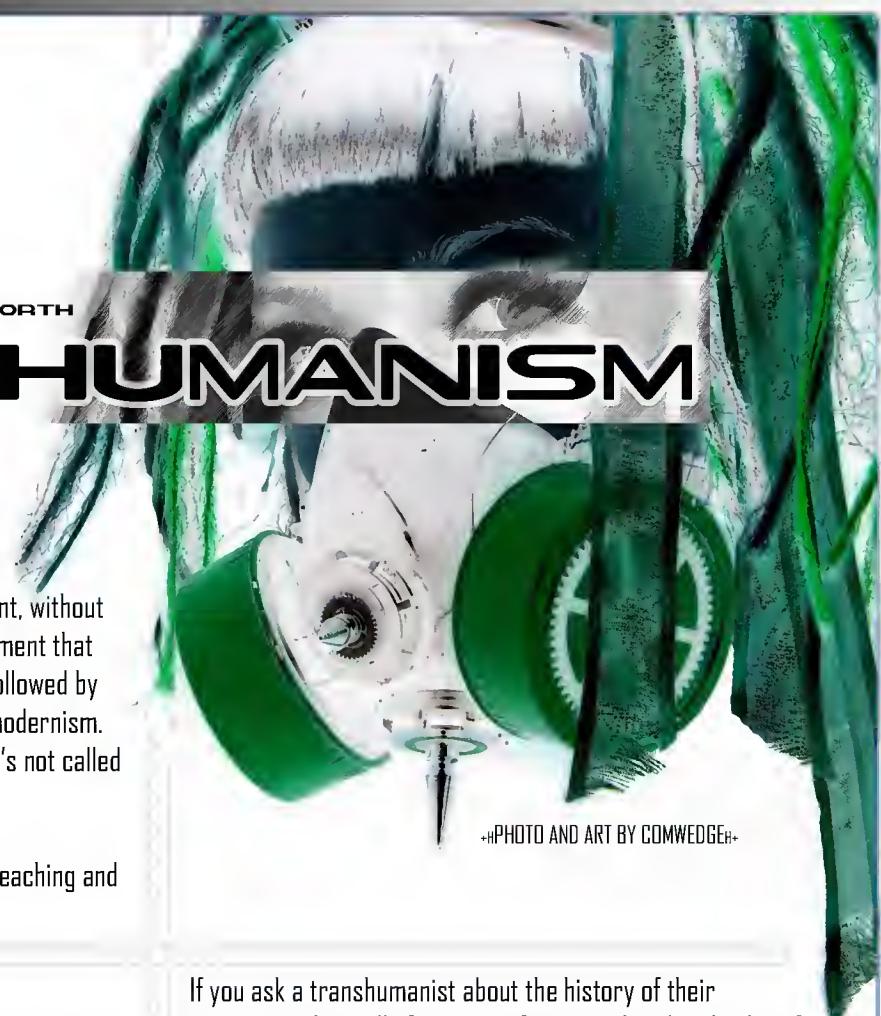


PHOTO AND ART BY COMWEDGE

If you ask a transhumanist about the history of their movement, they will often site references that date back as far as the early 20th century, or even as far back as Charles Darwin, but the movement really began in the 1980s. The Los Angeles campus of the University of California was a hotbed of self-described transhumanist activity, from student gatherings promoting the new paradigm, to experimental films and radio shows (all of which championed the movement). In the late 80s there was even a cable TV show, called TransCentury Update.

From here, a number of non-profit, non-government organisations were formed to organise and further legitimise the focus of transhumanism. This also helped form some of the first hard definitions of the movement:

"Transhumanism is a class of philosophies that seek to guide us towards a posthuman condition. Transhumanism shares many elements of humanism, including a respect for reason and science, a commitment to progress, and a valuing of human (or transhuman) existence in this life. Transhumanism differs from humanism in recognizing and anticipating the radical alterations in the nature and possibilities of our lives resulting from various sciences and technologies..."

This was penned by Max More, in his work *Principles of Extropy* (<http://extropy.org/principles.htm>).

In the 90s, both the Extropy Institute and the World Transhumanist Association were formed. As more and more people were being exposed to the growing cyber-culture of the internet, so too was the transhumanist movement using this medium to gain access to a larger audience.

The Extropy Institute ceased operating in 2006, having declared its networking and brainstorming mission complete, while internal strife saw the WTA change its name to Humanity+ in 2008. It is now also the leading transhumanist body in the world, and publishes the magazine H+, edited by none other than R U Sirius, ex-editor of Mondo 2000.

It is, indeed, a very small world.



The Transhumanist Declaration

In 1998 the WTA drafted an eight point declaration. It has since been re-worked by the then current Humanity+ membership in 2002, and officially adopted in 2009. The Declaration clearly defines the goals and interests of transhumanism, and it's worth going through in some detail.

1. Humanity stands to be profoundly affected by science and technology in the future. We envision the possibility of broadening human potential by overcoming aging, cognitive shortcomings, involuntary suffering, and our confinement to planet Earth.

No one can/ could ever claim the movement is anything other than farsighted. Lengthening life-spans and making better lives for all, however, the real interesting stuff that transhumanism hopes for is far grander: we're talking of nothing short of expansion of consciousness and intelligence, while also expanding the sphere of human influence into and beyond the solar system.

2. We believe that humanity's potential is still mostly unrealized. There are possible scenarios that lead to wonderful and exceedingly worthwhile enhanced human conditions.

An interesting and rather humbling admission, that essentially adds up to: even we don't know what kind of crazy stuff science is going to unleash in the future. It's a common meme in cyberpunk literature to look to the future with fear and trepidation; a transhumanist, however, looks ahead with wide-eyed hope and wonder.

3. We recognize that humanity faces serious risks, especially from the misuse of new technologies. There are possible realistic scenarios that lead to the loss of most, or even all, of what we hold valuable. Some of these scenarios are drastic, others are subtle.

Although all progress is change, not all change is progress.

But this is not to say that transhumanists are naive. Rather, they are very aware that unchecked technological advance could see changes to our world that would make the Industrial Revolution look like a mild hiccup. And being forewarned is being forearmed.

4. Research effort needs to be invested into understanding these prospects. We need to carefully deliberate how best to reduce risks and expedite beneficial applications. We also need forums where people can constructively discuss what should be done, and a social order where responsible decisions can be implemented.

This is where we really start to get to the heart of what transhumanism is about. It's not just a bunch of futurists predicting that we're all going to live forever, but rather it's about nurturing the growth of technology to bring about that future. It is a far-reaching and ultimately benevolent movement, though some do feel that any discussion that involves the manipulation of 'social order' is a dangerous one.

If, at the core, many cyberpunk visions break down to social darwinism unchecked, than transhumanism is almost a polar opposite.

5. Reduction of existential risks, and development of means for the preservation of life and health, the alleviation of grave suffering, and the improvement of human foresight and wisdom should be pursued as urgent priorities, and heavily funded.

Existential risks.... Yeah, this one sounds kinda science fictional - the realm of cheese-tastic cinema like The Day After Tomorrow or Deep Impact. But you need to look beyond the Hollywood hype to the actual facts - all of humanity is dependant on one, fragile planet for its continued existence.

Even big brains like Stephen Hawking are aware of just how many eggs we have in one basket, and regularly talks up the importance of space exploration to solve the issue. Look beyond the rogue asteroid problem (which, actually, is quite a real problem), and you'll see things like bumble bee die-offs, ecology-shattering oil-spills, and over-farming leading to massive environmental collapse. All of this comes under the transhumanist umbrella as something we should be able to foresee, control, and eventually combat.

6. Policy making ought to be guided by responsible and inclusive moral vision, taking seriously both opportunities and risks, respecting autonomy and individual rights, and showing solidarity with and concern for the interests and dignity of all people around the globe. We must also consider our moral responsibilities towards generations that will exist in the future.

Well - that's pretty basic stuff right there. I daresay that this position could be something any right-minded person could expect - or at least want to see enacted. Regardless, the importance of

...responsible governance cannot be over-estimated when it comes to the application of such wide-reaching technologies such as smart AI, cognitive enhancement and longevity treatments.

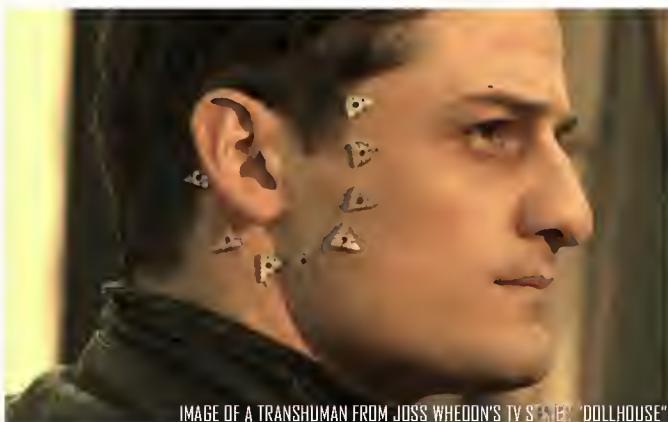


IMAGE OF A TRANSHUMAN FROM JOSS WHEDON'S TV SERIES "DOLLHOUSE"

7. We advocate the well-being of all sentience, including humans, non-human animals, and any future artificial intellects, modified life forms, or other intelligences to which technological and scientific advance may give rise.

Now we get to some of the really interesting stuff. Transhumanism is completely open to the fact that emerging technologies may not only change what it is to be human, but what it is we consider life. Personal liberty and freedom is an important tenet of the ideology - no matter what kind of person you might be.

With that broad statement, transhumanism is covering a lot of bases. From uplifted animals (imagine William Gibson's lonely cyborg dolphin Jones having a lot more rights and freedoms) to advanced AI constructs and learning systems to even alien species - all are seen as equal under the banner of transhumanism, and therefore worthy of equal rights.

8. We favour allowing individuals wide personal choice over how they enable their lives. This includes use of techniques that may be developed to assist memory, concentration, and mental energy; life extension therapies; reproductive choice technologies; cryonics procedures; and many other possible human modification and enhancement technologies.

Individual choice is another touchstone of the transhumanist movement, and combined with some of the technology that the movement envisions coming down the pike, that's a scary concept. But taken with the other articles of the declaration, it becomes obvious that the transhumanist movement is aiming for a future where every individual not only has the freedom to choose their place in society, but the education and power to do so effectively.

About the very last thing any transhumanist worth their high tech salt wants to see is any advancement or technology withheld from one sector of the populace. This is a truly egalitarian movement, one where everything is on the table for everyone, not for some techno-elite.

The Brave New Now

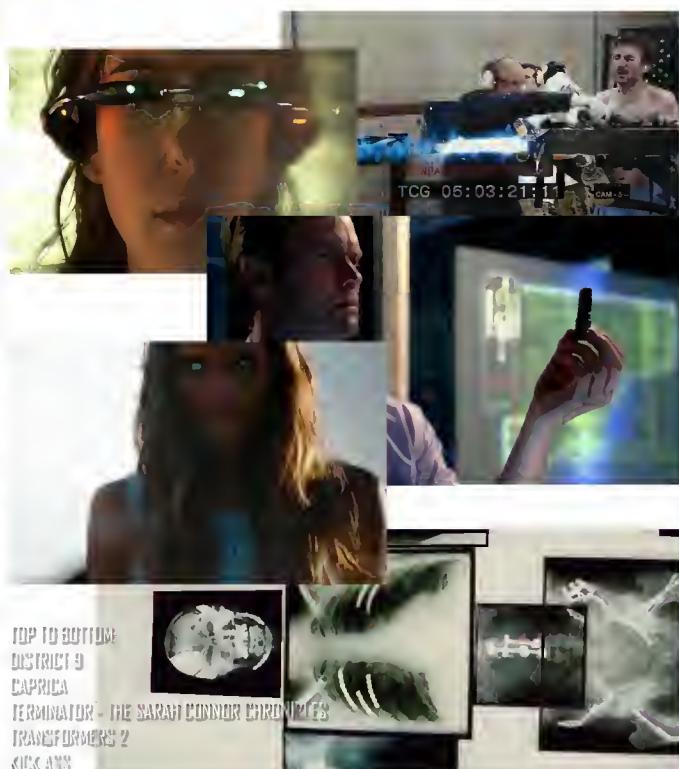
One of the great things about the transhumanist movement is its egalitarian aims to unite a technologically enabled and connected humanity. To that end, if you're at all interested in involving yourself, it's pretty easy - <http://humanityplus.org/> has a range of options for involvement, from full paid memberships that give you voting rights in how the movement is run to an active forum and much more.

If you're curious, you can go beyond the above link and have a look at some of the great modern works of science fiction depict a transhuman future. The works of Charles Stross - especially *Accelerando* - would top that list, joined by other luminaries of new SF like Alastair Reynolds and Richard Morgan. If you're a gamer, give a thought to titles like *Deus Ex: Human Revolution* (<http://www.deusex.com/>) - and if you're an old-fashioned pen and paper gamer, you really can't go past *Eclipse Phase* (<http://www.eclipsephase.com/>).

However you do it, transhumanism is worth exploring, because if these guys are right, it's not just an idea - it's the very future of humanity.



HOW TO CONTROL A H+ BY TOPHER BRINK - FROM JOSS WHEDON'S TV SERIES "DOLLHOUSE"



CYBERPOLITIX

By Comwedge

So you've learned about the transhumanist ideal >_<

At the very heart of this argument of the post-cyberpunk transhumanoscopy is that cyberpunk had its time in the 1980's and now we are in the post-cyberpunk era. However, there are those out there, myself included, who believe that cyberpunk has not evolved beyond its original program.

Cyberpunks are inherently subversives by nature: "You make it (Transhumanists) we break it (Cyberpunks)".

We are the hackers. We are on the run. We are the ones who will mug you in the streets of 2057 for your data chips. We will take down large corporations like Takahashi. We make sure that you believe we are "Zero Cool". We "Cyberpunks" are the bad guys! Make no mistake, we will come at you with our ninja shaped floppy disks and survive solely on our over caffeinated beverages. We will battle alone, or in small groups, in the deserted streams of the net and we will prosper.

The tech may be new but our methods are old.

Okay so I haven't really backed up my point yet. Why is the cyberpunk not a "post-cyberpunk" (aka a transhumanist) and why they are on the opposing side of said transhumism?

Let's look at transhumanists for a second. The transhumanist movement is mostly made up of scientists, futurists and social hackers.

Trend Micro report, that more than 40% of our youth today can be classed as social hackers. Don't you remember hating people who knew nothing about you, telling you which category you fit into?

The real social hackers are the ones who are controlling the system. The ones setting today's social standards and are gearing us towards helping them with their own monetary and political gains. Nothing new really, humans have been doing this for thousands of years. What is new is the unprecedented scale at which this is now happening.

It's now acceptable to us to have little wars, or big wars, as long as we are told we are on the side of justice. Let me spell this out for you: We were on the wrong side of the second Gulf War, there were no WMD's; there was oil. There was no foreign attack on the WTC; just domestic terror!

Media and Movies are the driving force behind what we believe in, and the media loves to push technology as a good thing for all of humanity.

Many people die of cancer each year and all too often the cause is not fully understood if at all. Yet didn't you know more radio towers make it better for you to stay in touch with your loved ones. Milk is good for you, however, the human body will not learn to properly process dairy for the next 3000 years.

Those who do not conform to these ideas, or indeed society as a whole, either become subversives or they go crazy and it's not always easy to tell which is which.

Social Hackers will fix the way you live; so that you can conform to society, so that you can become more productive, so you can buy more, eat more, watch more, and learn more? Or will you only learn what they want you to learn? People accept Wikipedia as fact, yet corporations run their own Wikipedia sites. We become dependent on web portals like Google to help us navigate to the truth, a truth that is constantly being manipulated.

Is this all getting too much?

This is where the subversive hero comes in. It's a cyberpunk's way to bring all of this down to its base reality: What purpose does the system serve? If that system is corrupt then we take action to try and bring it down by whatever means necessary.

But why be so destructive?

If the system only serves the elite few, while people are dying underground from diseases that can be cured on the 79th floor, where people, law enforcement and judges are so blind to justice that they have forgotten about simply being courteous to another human being, sharing in a wonderful and possibly unexpected experience, then I say the whole fucking thing deserves to come crashing down!

My ultimate point is, we few, we lucky few, we band of cyberpunks, are all that stand between an Orwellian future where diversity is destroyed rather than celebrated, where culture is manipulated to serve those at the top while there is little reward at the bottom.

But wait, hasn't society already gone down this path?

Please join me in a digital prayer:
Our father, who art William Gibson,
Shallow be thy Nation.
Their secret agents come,
they will be burned,
as will their connections.
Give us their pay yes all of their bread,
and provide us more noob corporations to trespass,
as we will not forgive them,
trampling our right to be curious.
Lead us not into bin directories,
and deliver us from Bill Gates. (OH GOD PLEASE)
For Linux is the tool,
with the power and the customisation,
Forever and ever
Hack the Planet

SHALLOW NATION

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MACHETE GIRL - HARLOW THEORY

Identified threat to corporate security
- no current convictions
- evades legal principles
- courier for hire
- rumoured to be fast on feet
- rumoured weapons expert



SOME LEAD A LIFE OF NO COMPROMISE,
WHO FOLLOW THEIR CONVICTION UNTIL
THE JOB IS DONE

THIS IS WHAT HARLOW THEROY
IS ALL ABOUT. DEFIANT YOUNG INSPIRATIONAL
AND DEADLY WITH THE USE OF TECHNOLOGY,
WEAPONRY AND HER MIND.

WITHOUT COURIER GIRLS OF THIS KIND ON YOUR SIDE,
YOUR LITTLE CYBER REVOLUTION DOES NOT STAND MUCH
OF A CHANCE...



BAD MOON RISING - ALEXIS DAWN

HOOD - CRISISWEAR

INTEL MINI - CRISISWEAR



SARATOGA - SALTWATER SUNGLASSES

PLEX - CRISISWEAR

CRISISWEAR

DATASTREAM 18



HHIP HOLSTER - URBAN TOOL

DATASTREAM 19





VAMPIRE METALURGIST INDUSTRIAL GOTHIC CYBER GOGGLES - OBSCURIA

DATASTREAM 21



PHASE ONE LEGGINGS · CRISISWEAR

DATASTREAM 22



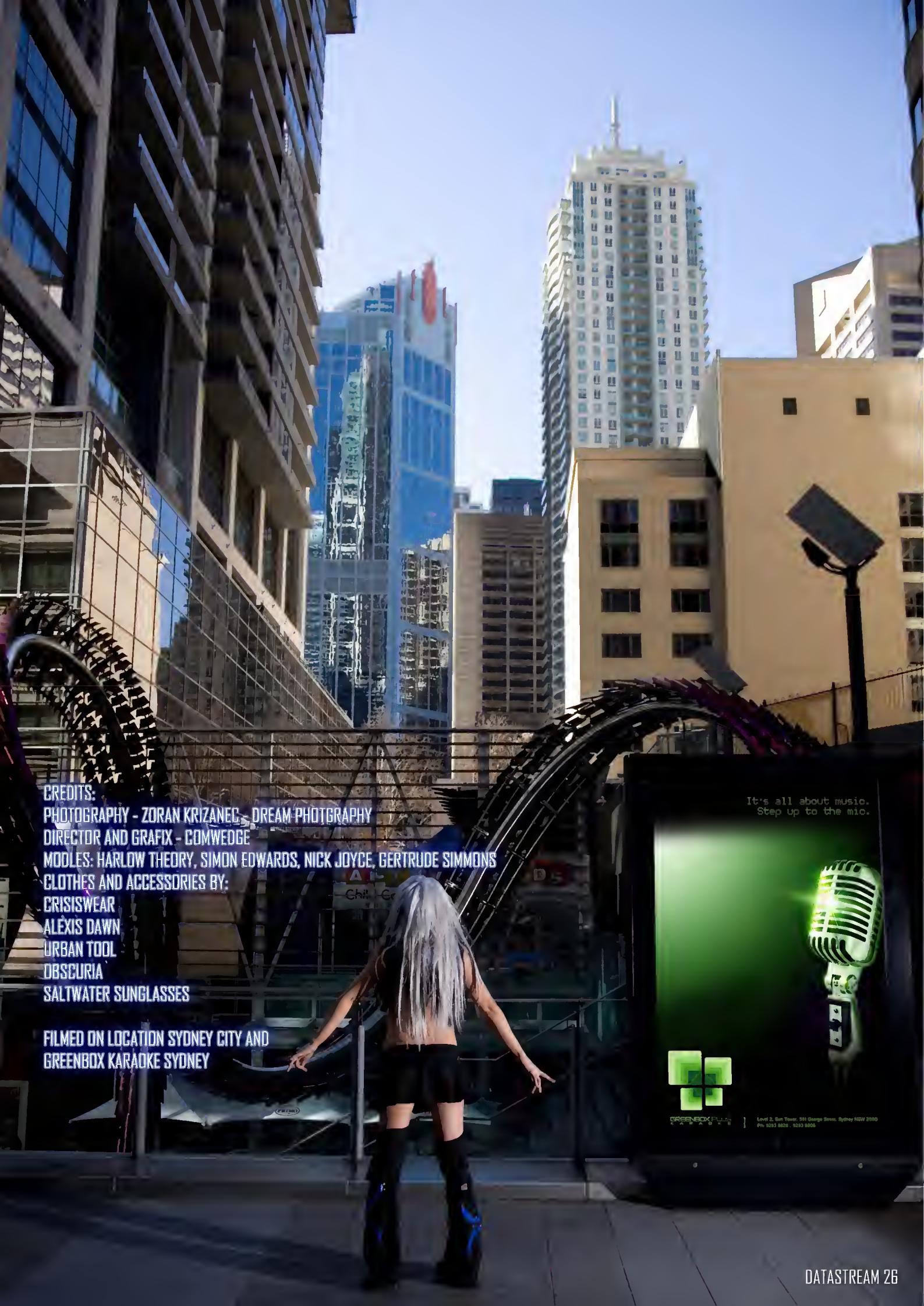
FILE CABINET TANK

EXO VEST - CRISISWEAR

DATASTREAM 23







CREDITS:

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DIRECTOR AND GRAFIX - COMWEDGE

MODELS: HARLOW THEORY, SIMON EDWARDS, NICK JOYCE, GERTRUDE SIMMONS

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ALEXIS DAWN

URBAN TOOL

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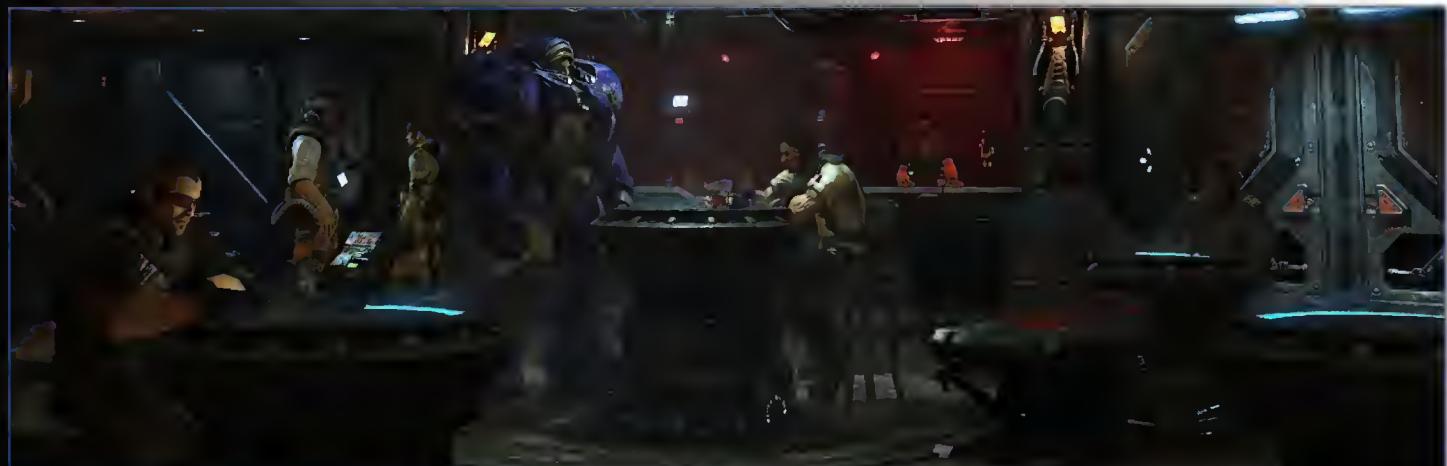
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WHY IS EVERYONE WAITING AROUND? IT'S FINALLY HERE!!!....."Yeah we've heard that before Raynor shutup and buy us a beer!"



The highly anticipated StarCraft II: Wings of Liberty. A game that has been in the planning for over eleven years considering it's concept was thought of just after the release of the expansion pack to the original StarCraft.

Now StarCraft to me means what it means to the many gamers who played the game back in it's time, it was a game that revolutionised the real time strategy genre to the way it is played today. Providing an equal battlefield where it was not a battle of super units, powers and weapons, rather a battle of skill and strategic planning. StarCraft was ahead of it's time in game play, graphics and cinematics and it provided the template to future real time strategy games. It was so good that even in this day and age, over ten years since its release many video game tournaments still use it as their RTS game of choice. After seeing the effect that StarCraft had on this world I found myself very excited to be seeing a new addition to the series come to the stores.

As a warning, from this point on, there will be quite a lot of nostalgic moments:

I took the game back home on the evening of the 27th July and began to un-wrap the protective wrapping from the game box which held the game that I had yearned for since it's development was announced in May 2007. I sat there staring at it for a moment, looking into the eyes of Jim Raynor, the main character of the game. I noticed that the cover was a fold out opening up to some Raynor's Riders propaganda. "It's good to see Blizzard still provide excellent art work" I thought to myself as I glanced at the towering picture of Raynor in his battle armour. I then proceeded to open the flaps again to unveil a foldout showcasing old and new units within the game. I looked from left to right, noticing a picture of which I would soon come to know as The Queen of Blades, a picture of Raynor and

Zeratul who is a Dark Templar and friend of Raynor as well as an advert for Blizzard's social gaming network, Battle.net. I thought to myself, "If the standard game box looks this good... I wonder what the collector's edition would look like"?

Closing the booklet, I then opened the box and peered inside. A warm feeling of nostalgia washed over me as I reminisced about opening my original StarCraft game box eleven years before, to find the game disk and a manual full with fantastic artwork inside. By the standards set by StarCraft, Blizzard Entertainment did not disappoint. Inside the box I found a game CD, a manual, a notepad and a couple World of Warcraft and StarCraft II guest pass CD Keys to give away to friends. Though you will find a larger selection of goods in the collector's edition, including an art book and a USB drive containing the original StarCraft not even mentioning the behind-the-scenes DVD, the official StarCraft II: Wings of Liberty soundtrack CD, StarCraft comic book issue #0, the A World of Warcraft mini Thor in-game pet, or the Battle.net DLC.

I slid the installer disk out of its sleeve and placed it into my computer's CD drive and started to install the game. It took some time to install, so much that it helped me remember how long it took me to install the original StarCraft back in 1998. Though the installer was not one of the average every day boring installers, it was a installer with fantastic music from the game's soundtrack and a visual narrative to fill you in on the story so far, so when you get to play the single player campaign you understand what is going on.

Now I would say I am a very loyal fan of StarCraft, I have been waiting all this time counting down to the very last second waiting for it to come out onto the shelves so I could play this highly anticipated god among games. I was so anxious to play the game that once installed I wasn't too sure I wanted to run it. It was like one of those moments where you finally get to drive that sport car you heavily idolised as a little boy, you are not too sure if you are going to enjoy it or thoroughly ruin it for yourself, killing one of your greatest heroes.

Nevertheless it was a risk I had to take...

I double clicked on the magical icon on my desktop to run the game and low and behold an update! But no! It's ok! It's thankfully a small

one! Once the game loaded up I logged into Battle.net as instructed and I saw the same menu that had greeted me during the BETA tests but this time I could finally click on the fabled 'Single Player' button. Pure bliss!

I chose to begin the campaign and was immediately greeted with one of the game's many cinematic movies, a feat that Blizzard frequently implements into many of their games. It was the godly intro movie. The movie portrayed an ex-marine we would shortly come to know as Tychus being released from prison wearing permanent armour which had the premise of a portable prison. This provided the player with a stepping stone into the game's first mission. Like many RTS games, StarCraft II presents you with a few simple missions before placing you into the deep end of the pool to play the more challenging ones. I believe that this made a challenge for blizzard as they have used the exact same ingredients that are in every single RTS game except they have used the game's diverse story line to keep the player wanting to play the game.

As you start to progress through the game's single player campaign you will get to learn how the Terran technology tree works, as well as the various new units that are available to players throughout the various campaigns. In addition to the technology tree, you get an upgrade system where you can purchase armoury upgrades for your base, infantry, vehicles, starships and eventually upgrades for the Terran Dominion based units. Along side armoury upgrades, StarCraft II introduces a system of research upgrades. This system is designed to allow the player to collect either Zerg or Protoss research items or complete bonus objectives which result in acquiring research points. These points can then be used to upgrade your various buildings and units with Zerg and Protoss based technologies to assist you when playing missions. For example, one of the earliest Zerg based technological advancements is a Shrike Turret which is a large machine gun turret mounted on top of a bunker, great for base defences against the Zerg. One of the earliest Protoss based technological advancements are Ultra-Compacitors which increase weaponry attack speed by 5% after each upgrade at the Armory and Engineering Bay.

This game also introduces a system where you can hire mercenaries to assist you in the fight against your enemies. Amongst which you will find the memorable battlecruiser Jackson's Revenge, a powerful battlecruiser which in StarCraft history dates back to the earliest days of the Terran Confederacy. You are of course restricted to only one of these each mission. Coupled with new technological units, building upgrades and hireable mercenaries, StarCraft II has an assortment of new units for all three races. The Zerg have the ability to turn Zerglings into portable rolling bombs that can roll across the map in a greenish ball of explosives, destroying anything that just happens to cross their path. The Terran race introduce a couple of new units, the Reaper which has the ability to use rocket packs to jump up and down cliffs wielding dual machine pistols which allow them to deliver a deadly blow to enemy units and structures.

In addition to the Reapers is the new unit known as the Thor, a heavy armoured slow moving assault vehicle which has proven to be a valuable upgrade to the Goliath, originally used in the first game. The Thor has the ability to deal out devastating damage to enemy armour and ground units as well as having the upgraded ability to bombard enemy structures with explosive shells, the Thor is a very effective assault unit if used correctly.

The new units that the Protoss have been blessed with are very useful and impressive. Some of these units include the Warp Ray, a flying unit that generates a continuous laser that when used in groups can easily take out a Terran Battlecruiser or a opposing Protoss Carrier, however like all air units, these can be taken down easily with fire from the ground by Terran Marines. Another new unit for the Protoss is the Colossus which is a very large battle strider that fires a high powered laser with the ability to destroy all that may try to oppose them. The Colossus has the ability to walk up and down cliff faces which enable your enemies' base to be assaulted from almost any direction as well as prove a worthy force against the Terran's Siege Tank. It is clear that Blizzard have released a new game with many new and interesting units, that don't destroy the level and equal playing field that players experienced in the original game.



New units aside the Multiplayer component of the game has remained very true to its origins in the original game. After playing against other players in the BETA and in the final release it is clear that all of the strategies that were played in StarCraft work in this most recent addition to the franchise. However as always there are players out there in the ether who have developed strategies that are frowned upon by the community. One strategy that comes to mind is known as a Planetary Fortress rush; in the early stages of a game you can build a planetary fortress to destroy the opposing base, this generally results in a very quick and abrupt finish to the game. Having said that, multiplayer is not bad at all. There are no elite units; every single unit in the game can always be countered by a different opposing unit which makes for a fantastic and eventful multiplayer match were anything can happen. StarCraft II also introduces an in-game online match ladder that you can enter, play against opponents and gradually work your way up to the top of your chosen league. This alone provides players with the incentive to keep playing. However there is a downside to the ladder system. By downside I am referring to the region locking that Blizzard have implemented to copies of StarCraft II sent around the world. This means if you have a European copy, you can only play in Europe, a North American copy can only play in North America and an Oceania/Asian copy can only play in the Oceania/Asia region. However within 60 days of release of StarCraft II it is rumoured that Australian bought copies of the game will be able to play in both the

Oceania/Asia and the North American regions which in my eyes mean that Australians will get annihilated by Koreans only half the time! But remember, if you choose to preform a Zergling rush on your enemy be sure to type in chat "kekekekekekekeke" as this will give your Zerglings an attack and speed buffer...not really.



On the whole I really enjoyed StarCraft II: Wings of Liberty. For a game that sold more than 1 million copies world wide within the first twenty four hours of release and a further five hundred thousand copies on the second day it has certainly not disappointed the world's StarCraft fans. I say well done to Blizzard Entertainment for releasing what I would refer to as the game of the decade and I will certainly look forward to playing the Zerg campaign when the first expansion Heart of the Swarm is released. I personally can hardly wait.

- Tom "DeKiller" Grantham





Picture this: you are in a room, a piece of manuscript trapped under the door flaps occasionally in the soft breeze. You bend down and grasp it with your hand, pulling it away but you have not just pulled the manuscript instead you have pulled...um... I forgot what I was writing about. This probably means I have writers block. But speaking of writers block there is another writer that I am supposed to write about, that writer is Alan Wake.

By now you could have guessed what game I am writing about, unless you are too drunk to care but Alan Wake is quite simply, trippy! It is the hippy's nightmare, Alice's decent down the rabbit hole or the sunlight to a nerd. For a game that has been in production for nearly a decade the final result is quite impressive . it is hard to believe that Remedy Entertainment who produced Max Payne also made this fine piece of artwork. However I am not here to write weird analogies, I am going to write a review if I remember how to...

Alan Wake is a Psychological Thriller set in a small forest surrounded town called Bright Falls where you as the best-selling author Alan Wake are on vacation with your wife. But this is no ordinary vacation; this vacation unleashes a series of unnatural, weird and dark events starting with your wife disappearing into the darkness.

Her disappearance brings you, as Alan Wake to live the same nightmare that you have been having every night. But, there is a twist; this nightmare contains events from a thriller story that you do not even remember writing. As Alan Wake continues his journey through this strange and scary nightmare he discovers pages of the thriller that he is living, a thriller that brings Alan to the brink of his sanity and perhaps a step beyond as he fights to save his wife from the evil that lurks in the dark.

Let's get into the nitty-gritty. Alan Wake is a great game to play and one of its more beneficial aspects is a fantastic story line, a feat that is often overlooked in modern games. Yes, it does follow the save-your-girl-from-the-evil-one storyline that has been the basis of so many games over the years that it almost seems like game developers have been beating a dead horse, however Alan Wake takes this concept to a whole new level. Have you ever seen Mario trying to evade the darkness, killing disappearing monsters and going insane with a story he did not even remember writing just to save Princess Peach? I should think not. The story line does exactly what it was designed to do, keep you hooked. It is a story line that keeps you on the edge of your chair, toying with your emotions just to make you stay up to some ungodly hour in the morning resulting with your house mate or significant other presenting you with "that" look. The story line is just fantastic; there is no better way to put it.

While I say Alan Wake is fantastic, I am not saying it is perfect. By this I mean there are certain aspects of the game that are not without fault. One of the major problems with the game is the controls. The joystick controls are too sensitive, especially while you are trying to aim. Sure it is easy to aim your torch and gun at a big evil bulldozer that has nothing on its mind short of turning you into a bitumen pancake but the aiming went off on its own when stuck in a sticky situation such as fighting off a hoard of darkness controlled zombies and random flying objects. The same goes for driving cars. Alan Wake seems to have a problem that many other games in this day and age seem to have, simply put he seems to lack the ability to drive a car. This is a result of bad physics and controls. In Alan Wake, driving a car is like driving a go-cart with a large box around it with a monkey on your back...



hacking away at your spine with a pickaxe. It is just horrible...simply horrible. But I would forgive all of that if it were for just one issue. Alan Wake will only ever be available on the Xbox 360 console. It was originally intended to be released on the PC however that was cancelled because the developers thought this game is played best on a couch in front of a large TV instead of on a PC.

Those few issues aside I found that I very much enjoyed Alan Wake. While I was playing I found myself being pulled into an immense gaming experience. The layout and flow the game was exceptional, using episodes to separate stages of the game and to provide the occasional breath/stretch/drink break coupled with some pretty decent music from the games diverse soundtrack. The game play is great; its ability to randomly generate enemies to try and sodomise you from behind really does keep you on the edge of your seat. It stops the game from being just a simple walk through the daisy garden to the end; giving you a goal to accomplish around each corner.

Alan Wake also does not seem to have run into the trap that more recent games have fallen through, steering away from the sandbox genre providing a liner gaming experience... Alan Wake does not allow you to spend countless hours running around doing absolutely nothing at all. It is just like a trip to your grand parents for dinner, it is deathly boring. Some may say that Alan Wake keeps to a loose schedule, you can venture and explore but it does not ever let it get boring.

Something that I have found very impressive about Alan Wake was the graphics. One of the best examples is when the "darkness" has a lot of presence in an area, the game shows this by increasing the

strength of the wind and objects being blown about as well as darkening the night sky. This gives a fantastic message that you are really in trouble!

I found that in general Alan Wake is a fantastic game. It is full of original ideas that have in a way allowed people to experience a game that is very different from the norm. It is almost like one of those moments when one of the quiet kids at the back of the class suddenly stands up and states that he likes pants. It is a daring move and it creates a few laughs. I believe that is what Remedy Entertainment accomplished with Alan Wake; they created a very different but a playable and overly exceptional game.

- DeKiller

Story Line: 10/10

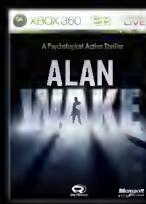
Game Play: 9/10

Graphics: 9/10

Controls: 7/10

CyberPunk rating: 7/10

Overall: 8.4/10



Tetsuo! Man-Machine - Ne Plus Ultra!



In 1989 Japanese maverick filmmaker Shinya Tsukamoto released *Tetsuo* (known more widely as *Tetsuo: Iron Man*), a film he had made almost single-handedly under the banner "Regular-Size Monsters Series". Not only did he write and direct the super-low-budget 16mm experimental genre-bender, but he also produced, edited, performed the role of art director and co-starred. He co-shot the movie with his female lead actor, Kei Fujiwara, who also provided the costume design. It was a labour of transhumanist love for transgressive cinema that had spawned a mutation of tech-noir science fiction and extreme body-horror: a nightmare manifestation of the inner cyborg. A deranged Metal Fetishist (Shinya Tsukamoto) who likes to perform auto-surgery inserting metal rods in his leg is accidentally hit by a car driven by a businessman (Tomorrow Taguchi) and his lover (Kei Fujiwara). Later the businessman discovers, much to his horror and fascination, his body is slowly turning into a scrap metal machine.

The businessman then battles with a visceral intrusion in his mind; that of the metal fetishist, who is controlling him, turning him into a crazed automaton (he had neglected to help the accident victim, instead making out with his lover, and so the fetishist is now committing psychic-cyber-revenge) They battle it out both internally and externally, fighting for control, as a new evolutionary being: something indeed post-human.

Iron Man is cinema nightmare incarnate. It is often compared to David Lynch's *Eraserhead* (1976), although, in many respects this does it a disservice. Yes, both films are in monochrome, yes both films have a non-linear narrative, and are experimental in their use of editing, visual design and thematic content. And yes, both films are deeply unsettling viewing experiences. But whereas David Lynch's descent lies more within the abstract expressionist parameters of copulation and regression, Shinya Tsukamoto's sidles up against the same kind of fetishistic destruction and progression of the flesh ascension favored by Canadian filmmaker and screenwriter David Cronenberg.

At roughly an hour long (calling it a featurette would be a more accurate description), the film moves in a swift, frighteningly jarring and fragmented fashion, with the effect hammering you like a bad acid trip. There are brief moments of stillness, but within these moments, a dangerous tension lies alive like a severed electrical cord still plugged into a socket. Beware the rogue electro power, it seethes and spurts jagged bursts of white light, *Iron Man* is a meltdown of the psyche and the libido, as it courses through the viewer.

Possessed by schizophrenia, by a reckless command of a primarily visual narrative, *Iron Man* seethes. There is very little dialogue, but dialogue is superfluous in this realm. Communication is made without the traditional format of conversation. The discourse displayed within this oily dream fabric is the harsh sound of metal on metal, of steam hissing, or the squelch of flesh being penetrated. "Moshi moshi? ... Moshi moshi?" asks the bewildered man into his telephone; "Together, we can turn this fucking world to rust!" taunts the Metal Fetishist. There are no social niceties left, only confrontation, destruction, and unnatural re-birth.

Tsukamoto's vision of Hell is something entirely unique, although its elements have a certain familiarity. There is the raw transhuman factor present; writhing, squealing, probing and shunting. The film has a cyberpunk quality of exposed circuitry, sparks fizzing, smooth surfaces and jagged edges. The filmic experience is raw and butchered, uncompromising and confronting; especially in the graphic leg-cutting and disturbing drill-sex scenes. Tsukamoto is not afraid to spill oil on the viewer, stain their sensibilities, and provoke outrage. Yet there is a ferocious intelligence pulsating within *Tetsuo*; twisted, yes, dangerous, certainly, but potent and utterly compelling.

Tsukamoto's primal and carnal schematics implicitly and explicitly illustrate humankind's technological dash to the future that has resulted - perhaps by default, perhaps by design - in an acute fear of technology. It's the bitterest of ironies. The encroaching tech-revolt is destroying our humanity. This intense race is represented in the film both metaphorically and literally; as a man with augmented rocket-feet careering along the glassed walls of an office block.

Tetsuo: Iron Man is the apocalypse imploded. It is Now. It is Here. But it is Nowhere.

Three years later Shinya Tsukamoto made *Tetsuo II: Body Hammer*, released in 1992. This time he was able to pull out the big guns; with a much larger budget he was able to photograph the 80-minute feature in dark rich 35mm colour, and stage an elaborate production

design with more impressive special effects, while still utilising many of the stop-motion techniques he had mastered on the first film). Once again Tsukamoto commanded the main creative and technical capacities, and played the pivotal role of The Guy (think: Metal Fetishist re-born).

Body Hammer is both barrels blazing; a re-fit/re-boot/re-envisioning of the first film. Drenched in muted tenebrous colour it's a cyber-surrealist oneirdynia that threatens to consume everything in its path, like Killdozer from an alternate reality. Shinya Tsukamoto's visionary lunacy has possessed him and his cybernetic transmogrification is like an extension of his fevered dreams.

Taniguchi Tanoo (Tomorowo Taguchi, reprising roughly the same role as he did in Iron Man) is a mild-mannered uber-urbanite with wife Kana (Nobu Kanaoka, the spectacled woman from Iron Man), and young son Minoru (Keinosuke Tomioka). The "salaryman" has a family, it's a classic nuclear urban fold, but his cosmopolitan world is torn asunder when his son is kidnapped by a band of menacing darkly-clad neo-skinheads. Taniguchi is terrorized and injected by the men, but Minoru is left unhurt and rescued.

Later Minoru is kidnapped again from the family home, but this time the consequences are tragic. Taniguchi vows revenge, whilst his wife is inconsolable. Determined to deal directly with this ruthless gang Taniguchi's assertiveness becomes distorted. But fate twists the metal pipe and Taniguchi himself is kidnapped by the same mysterious men in black. He is drugged and taken underground into a covert industrial lair where he comes face to face with his nemesis ... Yatsu aka The Guy, a figure with a new order of family values, which Taniguchi can only view as a moral and ethical tunnel-vision of the future of humankind.

Taniguchi is bolted to a customized chair and a helmet with metal goggles is attached to his head. Yatsu's personal Mad Scientist supervises experimental procedures on poor Taniguchi resulting in the film's severe and outlandish body mutations that have since become part of cult cyberpunk cinema iconography. This is live action anime for intellectuals, existentialists, futurists and fetishists. Most likely a fusion of all sensibilities!

Under the control of criminal mastermind Yatsu (director Tsukamoto), aided by his right-hand iron fist (Hideaki Tezuka) and dozens of similarly pumped-up crimson-skinheads, Taniguchi is subjected to outlandish reconstructive surgery. But a key revelation bursts forth via a disturbing flashback to Taniguchi's youth: where he was witness to the tragedy of a sexually dysfunctional relationship between his mother and father - and Taniguchi's cyborg extremus atrox potential has only been sparked, not created by the



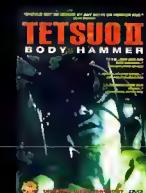
machinations of Yatsu and his scientist consultant.

The experiments that Taniguchi has been subjected to via Yatsu's bizarre and nightmarish devices slowly transgress him, transforming him into an androgynous man-machine; a vessel of pure wrath, metallic prostheses emerging directly from his afflicted flesh. He is pushed beyond humanity and has now mutated into a massive weapon - a formidable cyber-cannon. In a dueling bid of power Yatsu - at will - does the same to match him. Game on!

The climax of Body Hammer sports the two machine-men as giant war machines, avant-garde tanks of destruction from a techno-nightmare, battling for supremacy. I am reminded of the brilliant "animated" short film *A Bitter Message of Hopeless Grief* made by Survival Research Laboratories featuring two robotic machines pitched against each other in a subterranean cavern, periodically re-fueling themselves from a well of oil, before they lock steel jaws again and grind in combat.

Body Hammer is so brazenly original, perversely atmospheric and disturbingly moody one can't help but be impressed by the director's auteur take on the contemporary world surrounding him. There is revulsion and confusion, but beneath the surface reactions there is a subconscious acceptance. Both Iron Man and Body Hammer are kinetic statements of intent as bold and brilliant as each other, but not for the squeamish or those who prefer their narrative to be handed to them on a plot-straight plate.

If Iron Man is a fetish exploration of sexual rage, then Body Hammer is an industrial mutation of desire and love. Fear and anger transmogrify into a metal manifestation of inner torment. The harsh reality of technology is rendered almost abstract, while man and



woman strive for tranquility amidst thrashing, seething subterranean chaos, a metal muscle underground. Rage is the force that creates a human killing machine; it is primal, yet it can be controlled – channeled even. But where is the origin of the rage?

The effects of psychological trauma in Taniguchi's formative years (the flashback sequence), which combine the adult realm of sexual intimacy meshed with the violence of machines controlled by humans (guns). The title may be called Body Hammer, but a more apt title would be Body Cannon, which brings me back to the comparison to Cronenberg, the other director primarily concerned with body-horror.

Cronenberg's phantasmagorical masterpiece *Videodrome*, or his adaptation of J. G. Ballard's dystopian intercourse *Crash*, could be viewed as an optional companion piece to *Body Hammer*. They both have predilections toward the mindbodymetalfleshfusion aesthetic. *Videodrome*'s Max Renner signs off, his literal handgun to his temple, "Long live the New Flesh!", and progressive nihilism has been wholly embraced.

Body Hammer is a tour-de-force of live action Manga, topped by the date-stamp 80's piston-flavoured reverberations, while the percussive soundscape of *Iron Man* chatters insistently with a more industrial ambience. While the furious camerawork and stop-motion animation of both films is astounding, in a calibrated juxtaposition *Iron Man* is a monochromatic Dante's Inferno, the claustrophobia palpable, the clustering minimalism, while *Body Hammer* is strangely lush, with cold metallic blues amidst a deep molten orange palette.

Tetsuo: Iron Man and *Tetsuo II: Body Hammer* demand to be watched as a double-whammy; a surreal two-part cyberpunk clusterfuck that re-enforces, reiterates, and remixes a perverse transhuman perspective of a society wracked by stress and pressured by over-stimulation.

Fritz Lang first presented the creation of the robot to an international cinema audience with *Maria*, his humanoid robot-clone in the groundbreaking and extraordinary transhuman-socialist epic *Metropolis* released in 1927. The silent German Expressionist *Metropolis* was decades ahead of its time (fifty years later George Lucas based his *Star Wars* C-3PO droid on the design of Lang's robot). But in the past forty years there have been numerous important cinema interpretations of the cyborg, the android, the robot, the man-machine; that fusion of cybernetics, bio-mechanics and artificial intelligence; automatons that can be controlled and yet are prone to chaos.

From *Westworld* (1973) to *Saturn 3* (1980) to *Blade Runner* (1982) to *The Terminator* (1984) to *RoboCop* (1987) to *Akira* (1988) to *Hardware* (1990) to *Ghost in the Shell* (1995) to *The Matrix* (1999) to *Artificial Intelligence: AI* (2001) to *WALL-E* (2008) to the Marvel Comics superhero *Iron Man* (2009) ... yet nothing can prepare you for the cyber-wild realm of the *Tetsuo* films.

Now the industrial revolution has returned in the guise of the telecommunications revolution and all hell has broken loose. Conjure the amalgam of visceralist David Cronenberg, surrealist David Lynch, and stop-motion puppeteer Jan Svankmajer, all of them colluding at a wrecker's yard, where they indulge in a sado-masochistic homoerotic threesome, giving birth to a bastard love-child of destruction. That will give you an idea of the metamorphosis that is the *Tetsuo* concept.

This year Shinya Tsukamoto released a third film, *Tetsuo: The Bullet Man*. Co-written with Hisakatsu Kuroki, the film is a co-production with American financing, but a Japanese crew and mostly Japanese cast, including Tsukamoto returning once more in the role of The Guy. Ostensibly an English-language re-boot of *Body Hammer*, but filmed in a similar lo-fi fashion to *Iron Man*, it has failed to ignite much critical excitement, and while Nine Inch Nails delivered a suitably cacophonic industrial theme track, *The Bullet Man* does not possess anywhere near the same full-metal jacket calibre of its two predecessors. Ironically more a regression than progression ...

The first two *Tetsuo* films are metaphorical horrors borne of a dark bio-mechanical science and yielding a metallic taste to be acquired by only the most steely horror-noir fetishists. However they are essential cinema for *Machete Girl* readers. I am machine, hear me roar!

Unhinge your mind, abandon the old flesh, and let yourself be consumed by the cold gun-metal existence of *Tetsuo*.

Bruno Dante is a cinephile who basks in the dark sunshine of cult cinema. You can visit him at his website *Cult Projections* <http://cultprojections.com>

He also indulges in the high art and deep trash of nightmare movies at *Horrorphile – Pleasure of Nightmares* <http://www.horrorphile.net> which he hosts under the name "Bryn"

Tetsuo: Iron Man & *Tetsuo II: Body Hammer* are available on a single DVD disc through *Siren Visual* <http://www.sirenenvisual.com.au/Product/I31.php>

SHALLOW NATION MAY 2010

We decided to make Shallow Nation our resident club since we found a lot of like minded folk there. Aka people who need to breath through gas maks and others who chew on puppies...



Follow me and the girl dies



In the dark recesses of shallow nation



Crossroads



I Hax your Bluetooth

SHALLOW NATION

NIGHTCLUB
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DEEP UNDERGROUND OXFORD STREET **SHALLOW**
NATION IS HARD AT WORK TURNING ORDINARY
CITIZENS INTO EXTRAORDINARY CYBERFIENDS



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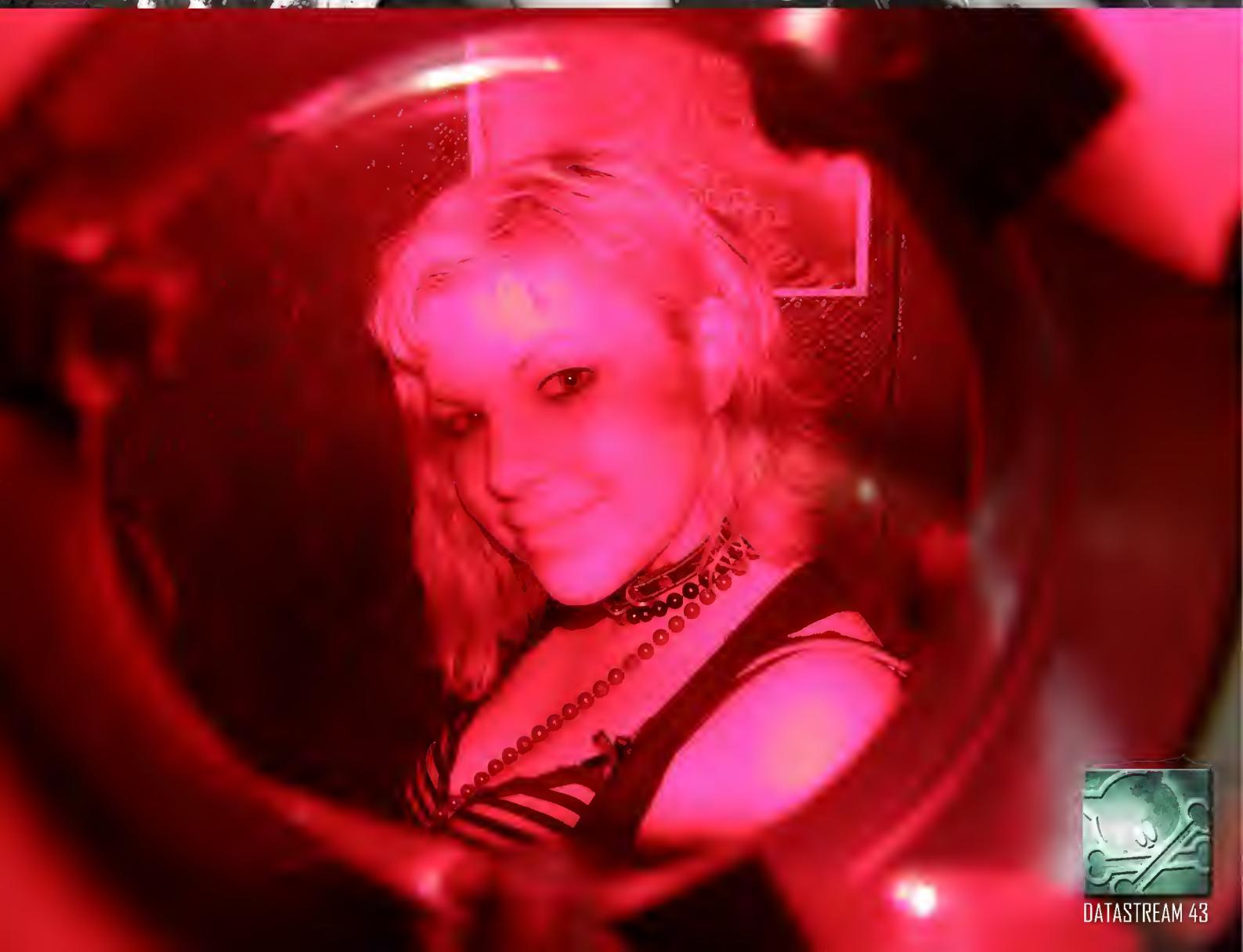
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DATASTREAM 43



Look I was paid to you gotta believe me...



MOVIE | MUSIC REVIEWS

INCEPTION REVIEW BY YASMIN VOUGHT

"Is all that we see or seem but a dream within a dream?"

- Edgar Allan Poe

I never fall asleep in the cinema. In fact, I usually make a point of being as alert as possible, so as to not miss out on one aspect of the action (or more notably, I tend to snore quite loudly). However, Inception had quite the lulling effect on me. As soon as the premise had been established and the characters began to chatter away about building dream worlds, I was out cold. I awoke about an hour into the film to Edith Piaf's Non Regrette Rien and Marion Cotillard's face on the screen.

Impossible! Had I sleepwalked into a screening of "La Vie En Rose"? I shrugged it off and attempted to view the rest of the film, but I was lost, utterly and completely baffled by what was going on in front of me. Who was chasing whom? Why did the costumes keep changing? But most importantly, what the hell was going on? Was I in fact dreaming?

I attempted to view the film again, this time with a few friends alongside to poke me when I began to drift off. I have to admit that the second screening was quite enlightening and I was no longer as perplexed by the "La Vie En Rose" confusions as I was in the previous screening. This time I knew what I was in for and settled in for the usual Christopher Nolan psychological thrill ride. Being a fan of Nolan's previous films, particularly Memento and The Dark Knight was admittedly going to set my expectations at quite a vast height. Nonetheless, being a lover of genre spanning films involving dream sequences and alternative views of reality, I attempted to go into the cinema with fresh eyes.

So did it deliver? Well, anyone who bore witness to Richard Linklater's aesthetically haphazard and marvellously bizarre film "Waking Life" will know how a perfect dream sequence is supposed to look. It sure as hell requires a bunch more artistic rebellion than Inception's overtly rationalised dream worlds delivered. Forgive me if I'm wrong, but if you could create your ultimate dream world, would it be full of dilapidated town houses and grey skyscrapers? Yeah, that's what I thought. But it wasn't only the architecture that I had issues with, it was also the frustrating lack of character development and the fact that it slanted much too far towards action and thriller scenarios than it did toward mystery, noir and science fiction. It's not that I prefer the latter genres; on the contrary, I rather enjoy them. It's just that science fiction would have been a more appropriate fit for such a fictionalised plot heavy premise.

My real issue with Inception was not that it was a terrible film, or that it was poorly made. My main issue was, that it set itself up to be a half decent philosophical story that just didn't quite deliver. No, it's not



because the pseudo-intellectual plot was beyond me, nor was it my resistance to the gratuitous action sequences. In actual fact, the action sequences were quite gripping. I particularly liked those involving Joseph Gordon Levitt and Cillian Murphy, who in my opinion gave the redeeming performances in the film. I am torn on this film. Part of me wants to praise Nolan for making us actually use our brains throughout an action film, and the other side of me curses him for falling for the old Hollywood car crash action scenes and the over reliance on star power (I'm looking at you DiCaprio).

If there was a glimmer of hope for me with Inception, it would have to be Hans Zimmer's impressive work with the score and soundtrack. Not only does its mixed bag of noir and romance-esque texture help to support and add to the overall feeling of the film, but it stands alone as an exceptionally emotive score. I felt transported at times by the music to a place that the images just couldn't take me to, a place that would have been all the more appealing to me had it been matched with more unique imagery.

My advice would be to take a friend to this film (to keep you awake) and perhaps a massive cup of coffee. If this is too difficult for you (or you don't ingest caffeinated substances), then might I recommend you stay at home and watch Linklater's thought provoking "Waking Life", Jean-Luc Godard's classic science fiction film noir, "Alphaville" or even old the faithful Matrix Trilogy for your philosophical film fix. If that fails, there's always "Memento" or "The Science of Sleep" to bide you by until the next pseudo-philosophical blockbuster is produced.

MOVIE | MUSIC REVIEWS

BY COMWEDGE



"Pom Pom's music is a tribute to artists like Joan Jet, Bjork and Chrissy Amphlett, having bought this style of music into the new age of technology and hyperintensity"

- Machete Girl

With her new EP launched Pom Pom is clearly an artist who cannot be stopped. Her music is a sweet bitter backwash of sound, on one hand a woman clearly free of her past and ready to implode on the music scene with her unique vocals and yet a subtle poet paying homage to those who have come before with tunes like "your little flower".

My personal favourite though is track 4 "Tuesday" where effects on the voice and hard rock mixed with dub-step make me leak battery fluid...



When the world feels pretty and nice all i want to do it fuck it up!

- Machete Girl.

A good way to sum up Shiver is as a hard working industrialist. Someone who does their job but when is told to stfu explodes back with intense, but bouncy, industrial sound.

"The End" is bound to become a cult fan track as well as many others on the Hold My Hand album are destined to be.

If I was to compare this music to say VNV Nation I would say that Shiver is the darker more industrial group (I know all you little cyber goths with be happy with that idea >_<).

SHIVER
HOLD MY HAND



MOVIE | MUSIC REVIEWS

BY COMWEDGE

DOMINO - SHADOWS AND DUST

Have you ever stood and stared at it, marveled at its beauty, its genius? Billions of people just living out their lives, oblivious...



DOMINO
SHADOWS AND DUST

I'm of course referring to the land of Kalimdor in the game World of Warcraft, cause that's where I think I'm walking through when listening to this album.

It's got everything from Epic guitars, vocals and drums and to be honest not the kind of music I listen to often unless someone is doing a parody on eve-online radio >_<

Having said that there is no denying Domino is an amazing group and if you are looking for more music to boost your journey in your favourite MMO then tracks this down :)

DANNY ROSS - TO COLD FOR THE CRICKETS

Speaking of epic music. The emotional voice and incredible guitar talent of Danny Ross is enough to make the hardest cyberfiend melt.

This guy is an incredible musician especially in live performance.

The album is a second best to that but holds its own with some of the most amazing tracks I've heard in my life. I wouldn't be surprised if some Japanese Anime series uses his music at some point for their main theme.

In person Danny is also quite humble which is always a bonus. The themes in his lyrics are epic and the music follows effortlessly to support the words. It's a talent to truly be in awe of...

Danny Ross

To cold for the crickets



TRANSHUMAN MOVIE - TEKNOLUST

Tilda Swinton clones three versions of herself designed to live out all of her fantasies that she herself cannot live. Using spermatozoa to survive Red, Blue and Green are tied to their existence and their house learning all about the world from the internet and relying on Red to go out and have sex with men to harvest their life blood.

However things start to go awry when several men turn up to their doctors with a strange virus that has the symptom of digital numbers growing out of their foreheads.

Red gets desperate as one of her sisters is dying and needs more sperm and starts taking risky action without the direction of her creator. Released in 2002, also starring Jeremy Davies and James Urbaniak. Shortly after Tilda's film "The Beach" with Leo DeCaprio hit the DVD stores.

MACHETE GIRL

AUSTRALIA'S FIRST CYBERPUNK MAGAZINE

STEAMPUNK

GET YOUR BOILERS READY FOR THE NEXT IMPLANT

CY-NET PATROL

You want more from my brain? This late in the eZine?
Okay here you go with some of the coolest websites i found recently

<http://www.crisiswear.com/>

Apart from the fact that they have an awesome website, they also have some very awesome clothes and accessories.

CRISISWEAR™

I would normally just put this site on for the amazing tunes as well and forget that I had it up thinking that I had bought some new awesome industrial cd >_<

This is a "good fun" site for programers to peer at but the best thing here is definately the clothes...



<http://www.zombietools.net/>
ZOMBIE TOOLS

ACCESSORIES FOR THE APOCALYPSE

I confess I've been listening to this guys music for some time and have not yet done a review. This French artists music is part of the inspiration for the orginal story for Machete Girl and there are few people, say other than Endorphin, that I am able to listen to at anytime of the day.

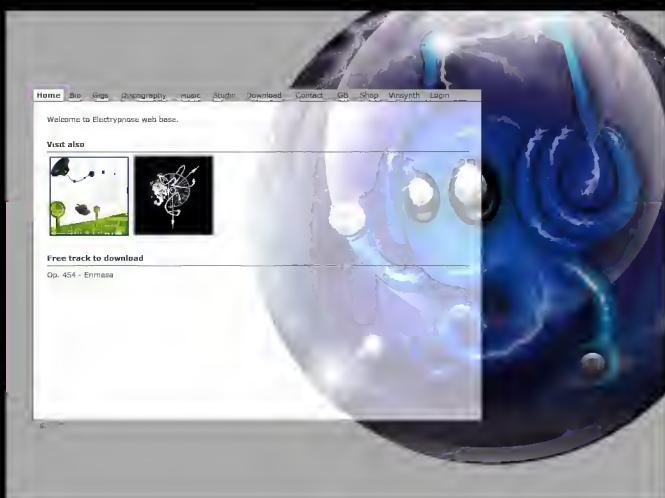
The website has heaps of the artist's music on it so go there and find out for yourself!

<http://zombietools.net/>
ZOMBIE TOOLS

I stumbled across this site when i was looking for an alternative to using light sabres to kill peeps and noobs with.

I literally found myself staring at "The Reaper" for hours just licking my lips saying to myself over and over: "I wants one".

When there was no more drool to be given I went out to a club but couldn't get my mind off the idea of "What if the Zombpocalypse happened tomorrow and I didn't have one of those"



<http://www.atomicmpc.com.au/>
ATOMIC PC MAGAZINE

Not trying to be too biased here but I'm fking in love with this mag and its website. No no Machete Girl silly...well yes Machete Girl but Atomic PC Magazine This mag is for the leet hardware and software hacker. Very reliable information always and a fucking amazing website.

Not to mention their editor is an awesome awesome dude...



If you have any sites you want to suggest please contact us from our feedback section of the site and you may win prizes if your suggested site is in the next issue.



A movie poster for the film "Salt". The poster features a close-up of Angelina Jolie's face, looking intensely at the viewer. She has long, dark hair and is wearing a dark, possibly leather, jacket. The background is a blurred, warm-toned landscape, suggesting a desert or coastal environment. The title "SALT" is prominently displayed in large, stylized letters across the center of the poster. "ANGELINA JOLIE" is written in red above "SALT". Below the title, there is a large amount of small, white, semi-transparent text that appears to be credits or production details, including "COLUMBIA PICTURES" and "SONY". At the bottom, the text "COMING SOON" is visible, followed by "Salt-Movi". The overall composition is dramatic and mysterious.

WHO IS SALT?

ANGELINA JOLIE

SALT

PRODUCED BY GUY PELLEGRINO
DIRECTED BY PHILLIP NOYCE
SCREENPLAY BY KURT WIMMER
CINEMATOGRAPHY BY MARK VASERBUDIN
EDITORIAL STYLING BY RYAN KAVANAGH
PRODUCTION DESIGN BY SARAH EDWARDS
PRODUCTION DESIGNER STUART BAIRD, ACE.
COSTUME DESIGNER JOHN GEMMELL
PROPS DESIGNER MARK VASERBUDIN
CATERING DESIGNER KURT WIMMER
PROPS DESIGNER PHILLIP NOYCE
CATERING DESIGNER

COLUMBIA PICTURES SONY

COMING SOON

Salt-Movi