



# BROTHERS IN ARMS

**Kirin J Callinan and Daniel Stricker**

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I question whether those who worked with the great rock front men of our time, knew whether it was prophetic work or just a punt? Imagine men such as Jim Morrison, Michael Hutchence, Lou Reed, Bon Scott and Mick Jagger. These are entertainers who each carved a path and have driven our culture forward. As their hips gyrate on a sweaty club stage, men want to be them and women want to have sex with them. I am adding the name Kirin J Callinan to this collective, and only time will tell whether I am predictive in my words. Great front men are a gift from the gods. They give you that feeling of being drawn into a connection of mystery and promise, you give into your better self, and when in the presence of their performance, your feelings of pure electricity are palpable. It's infectious and slightly confusing.

Kirin J Callinan is flamboyant, charismatic, Australian, and people are talking about him. His performances are a fascinating mix of sexuality and anxiety, yet as a man he is wrapped in romanticism and courage. The power of Kirin's music is that I am completely drawn out of my world, and into his. He is an artist, whose songwriting has not yet reached its potential, but I believe that it will, given time.

After cutting his teeth in local Australian bands - including *Mercy Arms*, *Lost Valentinos* and *Jack Ladder & The Dreamlanders* – he is currently touring his first solo album, titled *Embracism*, which was released internationally in 2013 (Siberia/Terrible/XL). The work captures the dark beauty of a man who is both a complex thinker, and who also wants the same as most of us do – a nice life and someone to share it with.

Kirin's career is managed by Daniel Stricker, a fellow musician (drummer for The Midnight Juggernauts), Label owner (Siberia Records) and long-time friend. Both boys were born and raised in Sydney, Australia. I met with them, on separate occasions, at The Hoxton in London. I was curious about what their experience has been like working together, and everything to know about them was explained with this detail: They have matching tattoos that they inked into each other, with a sewing needle and a matchstick.

## KIRIN

### **How are you feeling about last night's show?**

Kirin: I had a good time. This tour has been brutal ... Last night I felt like it all came together here in London, which was great. London is not an easy place to play necessarily, but I felt like the audience was right there on our side. There is a great thing that happens sometimes, where you give, and you get even more back from the audience. Then it fuels what you give and the cycle fuels itself.

### **I thought *Victoria M* sounded great. I was listening to it yesterday, then when I saw you perform it, it's as though the song really clicks for me.**

Kirin: Live is very separate to the record. I would hope that everything makes more sense live because I'm there with you in the room. We are there together, and so the communication is more direct. So if you didn't necessarily get it upon first listen, or with the recording at all, then at a show I can communicate directly with you. I am trying to create a new world. I want to show a different perspective on a world. It's going to take a number of records to paint a really vivid picture of what I hear.

### **Has it been a difficult process moving between bands? Did you ever feel the pull toward solo work, but something was holding you back?**

K: It was a difficult process. Aside from a solo ambition, working with lots of different people can be difficult. With *Mercy Arms* – we went through a lot of trauma. But now I'm glad that all of the recordings I was doing at home haven't seen the light of day. I listen to them now and they are so naive.

### **It's easy to be self-critical. It's so personal.**

Kirin: Perhaps, but I needed something. I needed a reason to make a solo record and I needed something to say. It takes life experience. I mean, it's different for everybody. But for me I needed life experience.

### **Do you want a drink?**

Kirin: Yes I would. I'd love one. What would you like?

**What are you having?**

Kirin: I'll have a ... [pause] beer.

**Okay me too.**

Kirin: What are you thinking?

**A pale ale.**

Kirin: Two pale ales thanks (to the waiter).

... I'm so glad we're getting a drink. Anyway my point is that I needed something to say and I wanted my record to be honest, and it took some pretty intense personal experiences to do that. The challenge now is this: do I have to live through a bunch more to make the next one?

**How do you see yourself?**

Kirin: I've always been pretty theatrical in my work. I used to wear make up a lot, even in high school. I used to cross dress as a young man. As far as the persona – that's definitely changed a lot. The first solo show I ever played, I was in full drag, make up, mini skirt and heels. I used to really explore my feminine side through performance. It's funny that it's come around now to me exploring my masculinity.

**Do you have strong male figures in your life?**

Kirin: [pause] I think so. [Another pause] I have very strong female figures also.

**What do you think has lead you to explore more of your masculinity? It's a very masculine show.**

Kirin: Becoming single. Having been in two long-term relationships with women. I guess I had a safety net to explore my feminine side. Maybe not a safety net; it was just really fun. Then I evaluated my fundamental belief system and I became single. That being said, I think I was already starting to explore it before that point. [Pauses] ... Okay to be honest with you – as a younger more naive artist, exploring my feminine side seemed more crazy and shocking.

... And then you learn that actually that's been done a lot before - Men exploring their feminine side. [The waiter and beer arrive] Cheers.

**Cheers – welcome to London.**

Kirin: [pause] Right – so this is the truth of it all really. As a young man, it felt like something worth exploring was the extremity of femininity. But then as I grew up I realised it's something that's been pretty well documented. But – men exploring their own masculinity? Especially in music, there's something to explore there. I was an athlete growing up. I played a lot of sport and I was very good at it. For a while I considered doing that as a profession.

**What sport?**

Kirin: Soccer. It feels natural now that I am able to incorporate these things and it seems more interesting to me. What it means to be a man and looking at brutality in the masculine form, mannerisms and delivery. It feels like there is a world there that is a bit unknown.

**Do you feel very comfortable in your own skin?**

Kirin: [pause]

**When I think back on the show last night, you seemed increasingly comfortable as your clothes slowly came off.**

Kirin: Well they don't always come off.

**It's interesting to me, that you are so physical and naked on the stage. To me there is a sexual thing about it, but it also requires an inner confidence. A sense of centeredness. What's it like for you? The music is quite manic and anxious at times.**

Kirin: I think there are both. As a person, I'm probably quite anxious and scattered. Perhaps I take for granted an underlying centeredness. I tend to be quite self-deprecating, but I must be comfortable somewhere to be doing this. I certainly don't have a problem with my body, or with it in the company of others. [Pause] Maybe I'm a little bi-polar? There are both. There are definitely both.

**How did you meet Dan? Through *The Valentinos*?**

Kirin: Well no. He was at the very first *Mercy Arms* show, at Club 77 on a Wednesday night. I was a kid. He was working for Rough Cut Publishing. He invited me in for a meeting with him and his boss – Keith Welsh. So I did that.

*Mercy Arms* had started. Dan joined *The Valentinos* and they were looking for another guitarist. They had gone through a lot of guitarists and they invited me to join the band, so I did. *The Valentinos* went

from strength to strength. Kim Moyes (whom I produced my record with) produced their first EP as well, which was the first that I'd ever made in a studio. It felt like we were making 'Dark Side Of The Moon'. That set us up on a path. Then *Mercy Arms* blew up in a really big way. We signed a (close to) one-million-dollar record deal with Capital Records in the States, and then it all went to shit. We were promised the world.

**What happened?**

Kirin: They merged and people lost their jobs. Everyone in PR, art and radio - they all lost their jobs and so that was it. We were able to negotiate our way out of the contract, and we never made the record that we wanted to make. That was a blessing when that ended, because I joined Jack Ladder – who is one of my absolute best friends ... He is such a brilliant songwriter. There have been other improvised things – *Fashion Launches Rocket Launches*. Jono Ma was a core member of that with Daniel as well, together with Julian who was the drummer in *Mercy Arms*. It's strange for me that it's been the solo record that has been the thing to propel me overseas. I have been on the island for a long time.

**Tell me about your friendship with Dan.**

Kirin: It's a long one. It's not without its stress. There's a lot in there. We have known each other as friends, collaborators, business partners - and I'm the Godfather to his son. He runs *Siberia Records* and I've toured with his band a number of times.

**What do you think is his most defining character trait?**

K: Ambition. He has great ambition for his label, for myself, for himself as an artist and as a businessman. He's always had that. He's such a hard worker. Perhaps he has the same kind of polar thing that I do? He's calm and centered, yet he's constantly working out of some anxious drive. He wants things to happen. He is quietly a very talented guy.

**Tell me about a story that you both share?**

Kirin: We have matching tattoos. I tattooed him and he tattooed me.

**What did you tattoo?**

Kirin: My leg, and in his ribs. It was 11:11am in the morning and we went down to the water. He stabbed me in my leg and I stabbed him in his ribs, and then we finished the tattoos right there on the rocks. It's a mirror image - eleven eleven. It's rough. It was a very significant time.

**You've got another one there on your leg.**

Kirin: I'm covered in them.

**How many?**

Kirin: About 16.

**Do you have a home tattoo kit?**

Kirin: It's just a needle.

**Seriously?**

Kirin: Yes.

**Talk me through it.**

Kirin: You get a sewing needle and a matchstick, or any implement. A matchstick works best, but I've used teaspoons and pencils. Tie the needle onto the matchstick or other implement, protruding a few millimeters off the end. Tie it with thread and dip it in the ink and stab away. It's as simple as that.

Oh hang on someone's calling me. Sorry – Hello Daniel? Yep. I'm with Michelle now. Yep. What is the fee? . What are the extra costs of having the band? ... [A full conversation follows with Daniel Stricker – his manager.] Can we ask if we can go on the bus as well? Yep. I understand. Okay. Either way the gear has to get to New York. Perhaps I can do the Southern shows solo and the guys can do the Northern shows? Could they meet us in Chicago? Worst-case scenario. Yes.

[He ends his phone call.]

**Is everything ok?**

Kirin: Yep. We are doing this tour with Cut Copy in the States, and we are trying to work out budgets and it's going to be very expensive to take the boys (*Ed note: 'The Boys' are his two brothers who are in his band*) on the road. We are just trying to make it work somehow. I really want them to come.

... What were we talking about before?

**You and Dan.**

Kirin: We've just known each other for a long time. This partnership on such an intense level is really new, with the record only having come out a couple of months ago. I've made a lot of records before, but this is my first solo album. It's strange ... The fact that we are here and doing this - Dan and I - I think it's the biggest story that I can give you. It's the fact that we got here. No hype. For a long time no one would touch me with a ten-foot pole as far as my solo work goes.

**Do you think the work was too polarising?**

Kirin: Perhaps. I don't know. It's like you said - I would play a show for people and it would really affect them, but people didn't know how they would package that or sell it. I never had one offer other than Dan wanting to put my music out on *Siberia*. No one would touch me. Other people I had worked with wouldn't give my solo stuff any support.

**Were there points where you just wanted to give up?**

Kirin: Of course. Yes. Then, yesterday and this morning. I make no money and I've been homeless for a year and a half. Just floating around and couch surfing; being on tour or sleeping in the van. [Pause] The temptation is there and I'm not an idiot. I could get a job and work nine to five, or I could be a waiter or a barman. I could earn stable money; find a home and a nice girl. I've been homeless since I became single. I was living in the Blue Mountains, and that kind of coincided with my music starting to take off. We broke up and I made a record. Well first I went to Japan for a month, again with Dan. It was a 2-for-1 deal.

**What do you think is an important lesson that you've learned from Dan?**

Kirin: [Smiles] That's funny. [Pause] To think things through and to visualise the bigger picture.

**How involved are both you and Dan in steering the creative process of your work?**

Kirin: We make it up as we go along. We are the process.

**What drives you?**

Kirin: I'm not sure what drives me anymore. Honestly - It's the idea of having a home and someone to share it with. I'm not financially driven, but I want to be financially independent. To be financially stable enough to create the work I want to create. I would happily just create records. I would love to be writing songs, but at the moment I'm just touring this record, which is not really part of the plan of having a home, but I want to give this record the best shot it has. I'm a purist as well. I just love music. I get excited like a little girl in hearing new things that I love. I write sad songs because I want people to feel as sad as I do in that moment. Or then I write fun songs because I want people to have as much fun as I am when I'm writing them.

**What do you consider a lovely life?**

Kirin: I would love a home, a girl to share it with and to be able to feed us. To cook for us. [Pause] That's it.

**That's a very masculine idea.**

Kirin: To be able to travel the world would be a luxury. To do what I love and to keep making music, but that's a luxury as well. This is the dilemma that I've had. Doing what I do, I lose a lot of money. Anything that I make goes straight back into the business. I honestly don't know how I'm still doing it. It just seems to keep ticking over. But - to have a home and someone to share it with is all I want.

**Do you crave tangible things?**

Kirin: Yes. Everywhere I am, I look around and think: *Could I live here? Would I live here? If I did live here what would I do with the place?*

Even someone's house that I envy, I will look around and think, *what would I do with this?* Since I was a teenager I've pretty much been in a relationship. It took for those separations to happen for me to be a solo musician. It's an entirely different thing from being in a band.

**Imagine that you have this life. You are at home, cooking a feast, you look over at the woman you love. What music are you listening to?**

Kirin: Techno. It's nice to have a beat going. House music. House music at home.

**What era of house?**

Kirin: Lots of classic house.

**Frankie Knuckles.**

Kirin: That works. I like all sorts of music. I like Leonard Cohen.

**I saw him live. He's amazing.**

K: Absolutely. I could tell you what we've been listening a lot to in the car? China Crisis. Prefab Sprout. Omar Souleyman. Have you heard of him?

**No.**

He's the most prolific artist of all time. He's released over 500 albums. He's Middle Eastern.

**I want to write this down. Do you have a pen?**

Kirin: We should write it in lipstick.

**When someone says "the most prolific artist of all time", you write that name down.**

Kirin: Do you mind if I go to the bathroom quickly? I want to brush my teeth.

**Ok.**

[He arrives back]

**I think we had a good chat today. I'm going to head off now.**

Where are you off to?

**I need to go over to Clerkenwell.**

Kirin: Yeah we need to go too. I think the parking meter has run out of money.

## DANIEL

Dan: Did you enjoy the show?

**I thought it was really good. I first saw Kirin play at *The Metro*, at your show, and I've told so many people about him since then.**

Dan: It's crazy. I find that, with people responding to Kirin, it's so polarising, but for the people that get it, it's like a love affair. He provokes such a strong reaction. You either love him to death and you're like "oh my God I've never seen anything like this, there's no-one doing this". I feel like every time he plays a show there's probably 50% of people there that are like "oh my God", and that spreads to another 50%. It's a pyramid scheme.

**Does he switch it up, with various states of undress?**

Dan: It's always different but he has a tendency to get his clothes off – not so much as last night though.

**Where do you think that comes from?**

Dan: He used to do it in *Mercy Arms*. He's just a showman, like I said it's like a dying breed. Most people who would see another artist do it would say - "oh bloody hell, he's taking his clothes off!" I think with Kirin it works. It's just who he is. What you see is him putting everything out there. The most endearing thing about Kirin that I love so much, and what you see people respond to, is that he's just putting everything on the line. I know it's exhausting for him and he'll probably tell you that himself. Maybe that's it – it's him bearing everything. I don't know how he does it. Maybe it's cathartic.

**How did you first meet?**

Dan: I was working for Keith Welsh and I was at Club 77 on a Wednesday night.

**I remember when we worked together at Chugg Entertainment. You had short hair and wore skinny jeans.**

Dan: [laughs] The short hair! At that stage I had just left Chuggs and started working for Keith Welsh and John Woodruff, and I was trying to find people to sign to the publishing company. I was just there one night after band practice, and just by chance it was the first ever *Mercy Arms* gig. I saw them playing and was like 'wow you guys are great, do you want to come in for a meeting?' They ended up coming in to talk to Keith – but it never happened because their manager just went for the big deal.

They were a seriously hyped band, they got the big Capitol Records deal from the States and it was promising, but then EMI had problems and they ended up getting dropped. At that same time I changed over to playing with *The Valentinos*, and one of the guitarists who was playing with us – he ended up taking too much acid at one gig and he just walked off stage mid-set. As a band, we had just started playing, we were nobodies and we were like ‘we can’t be like this’ - so we got Kirin in. He recorded our first EP with us and then he was in the band for about a year and then he left and I got my friend Jono Ma in the band. Kirin went off and did *Mercy Arms*. Now Jono is doing really well with *Jagwar Ma*. We were just a tight group of people who met at gigs.

**When did you leave to do *Midnight Juggernauts*?**

Dan: Jono joined the band and I started drumming with the *Juggernauts* every time they came to Sydney, just for fun, and then I left *The Valentinos* at the end of 2006. Kirin left *The Valentinos* at the beginning of 2006. Then we went on tour with the *Juggernauts* until the end of 2008. When I got back I started talking to Kirin about his music. I was like ‘hey, we’ve been friends for ages, do you want me to help?’ I wanted to start putting more out on the label, because we never used it for anything apart from licensing. It took a good while to get it together, but we did our first 7-inch with Kirin; we actually did two 7-inches on the same day. Jonti and Kirin. It was November 2010. We were just friends pressing 300 7-inch, and then it started growing.

**Tell me more about why you started the label?**

Dan: We started the label to put out our own music originally, because we’d been given all these offers from major labels, but it just didn’t feel right and thought we could probably do it ourselves. It was the MySpace days and people contacted bands that way. We were like ‘fuck it, let’s just do it ourselves’. I had learned so much from Keith and Chuggs; we had a good team of people with our manager and Inertia, and we just made it work.

This is Kirin’s first album, but he’s a pretty prolific artist. We released two 7-inches through *Siberia*. The first one we did on our own, the second one was with *Terrible Records*. Then we partnered up with *XL Records*. In terms of other musical output, Kirin released a CDR album in 2008 called “*Am I a Woman Yet?*” and it has an earlier version of *Victoria M*.

**That was the main song that sent everyone crazy last night.**

Dan: Yeah, it’s a big song, a straight up pop song. He directed the video himself. He went all out on that one. It’s a real DIY. Last night we were doing the press list, and I was speaking to our press officer and I said - ‘do you still need those names?’ He said - I only need these, because the others bought tickets. It’s an amazing thing to work with an artist and the press is buying tickets. Once you get a fan of Kirin’s they are in. It’s a slow build, but every show is more and more supported.

**So long as people keep talking. There are so many campaigns running the cycle; a lot of artists have become so conservative in what they put out. It’s boring.**

Dan: Exactly. They’re scared. You know what - Kirin is polarising. You either love him to death or you hate him to death. I think it’s more exciting to provoke a strong reaction than it is to please everyone. And I think he’d agree with me probably there and that’s the way he is.

**I relate to that feeling of all or nothing. It holds the power to make a difference.**

Dan: That’s what’s so rare. Also you can see how tiring it is. He’s feeling it now at the moment, like he’s pretty spent but he’s doing a good job.

**How would you describe your friendship with Kirin?**

Dan: This is the thing. I feel like we’re family now. It’s a love-hate thing. Like - we love each other and he’s the Godfather to my child, but at the same time things can get quite emotional and it gets heated. We have that relationship where it’s okay for things to boil up to the surface. It’s definitely changed our relationship. We deal with each other every day and sometimes it’s big things.

It’s his whole life, so it’s a lot of responsibility. I go to bed at night sometimes thinking ‘holy shit, I feel like I’d work around the clock if I could.’ I wouldn’t sleep, because not only is he my friend, but also it’s his whole life and I really want to make sure that it works. So I think you beat yourself up about it a bit – as you would know.

**You need to be all in as a manager. Do you think all your different areas of experience have come together at the right point with this project?**

Dan: It does with some things definitely. With some things it just comes down to relationships – plain and simple. It definitely helps from a label point of view, because we can work out the creative

decisions together. It's not like working with an A&R guy that's got no idea where you're coming from. We trust each other in that regard, but at the end of the day this is Kirin's baby.

#### **How do you make decisions together?**

Dan: If it's a creative decision the buck falls to Kirin. We workshop stuff, but Kirin's got a lot of good ideas. You know he used to always do his own press releases He's a witty writer.

#### **Do you think a lot of his perspective is informed by his experience with previous bands?**

Dan: He's gone through some pretty tough times. I've seen him go through the wash. It's a very sensitive thing now. He had that big shot with *Mercy Arms*, and the label fell apart. Now - this is like a big opportunity, so I want to make sure that we maximise it and don't make too many mistakes. One of my responsibilities is to make sure that we do it right. I've seen bad things happen to him. I've seen it happen to so many people, even with the *Juggernauts*. Our first record was licensed with EMI, and things just fell apart at the end. We were lucky because it only dissipated at the very end of our first album cycle. You know, it's just like one day you're working with someone, the next day that whole team is not there - it's not nice.

#### **What did you learn from him during those times?**

Dan: We didn't work together at that time. As a friend though - to do things organically, and not just to get into bed with people that are the biggest and the best. To make sure that you get a solid and grounded team together. I think when we started working together; we decided not to approach the labels, but to build it organically, by touring and doing it ourselves. That's the attitude we had and we still have.

I remember when we played in *The Valentinos* and one night we were in Brisbane, in the valley. We had no money and nowhere to stay. We were walking around the valley with our amps, and we were just so tired. We ended up carrying an amp onto a rooftop! We somehow found a staircase and slept on the rooftop. We had to get back to the airport, because I think we had an 8am flight. We slept on the roof, just me and Kirin, waiting for our taxi, before the sun came up.

#### **What do you talk about in those moments?**

Dan: We don't! We just sleep, or try to. We went to Japan together last year. It was a bunch of us that went over. It was like a tour. This is before any real record. We had the 7-inch, that was it, and we were like '*let's just go to Japan!*' We went and just made up shows while we were there. We made a band up called *The Tri Force*. The two other guys - Louis and Shags - they slept in sex hotels, and me and Kirin slept on people's couches. They are some of the best memories.

#### **How did the licensing deals with Terrible and XL come to be?**

Dan: Like everything else that we've done with Kirin, it's just been super organic. It's not like we decided to get a lawyer and shop it around. I've been in those situations before and it all feels a bit strange. At the time we were in Australia and I'd just done a tour with Sébastien Tellier (playing drums) and John Kirby, who is a synth player. We became pretty close friends. He was coming back to Australia to tour with *CANT*, which is Chris Taylor's solo project. He hit me up and said '*I'm looking for a studio, I remember you talking about one up in the Blue Mountains where we could just go for a couple of days and record?*' I suggested they take our place. We had this property where we had set the full studio up, and there were 5 of us sharing the rent. They took it for a week and Kirin was part of that. They met Kirin and he played some of his music. One day we were recording a session for his song *Chardonnay Shaun*, and Chris Taylor came down for the session. He just fell in love with it and he was like '*Kirin - I want to release your music.*' I was in New York a few months later and I met Ethan, the other half of *Terrible Records*, and then we decided to do the 7-inch. That was around the time when I'd approached my friend Kris Moyes about doing a clip, I said - '*we got no money*' but he was like - '*let's do something great*', and they came up with the idea, which you've seen I'm sure.

#### **Way II War.**

Dan: *Way II War*, which won the Triple J Award. We released it and then he did CMJ. He'd been recording his album and then we got Kim Moyes - Kris' brother - to come up and engineer a couple of tracks. We sent the finished album to Chris Taylor, who was going to mix the record in upstate New York. He said '*you know what Kirin, I don't think this is finished, I think you should keep working on it.*' We decided in that moment, that night, to just re-do the entire record. Which is a big call. We decided to start completely all over again. Kim signed on as co-producer and we started again and just kept sending demos to Ethan and Chris.

I remember one night; I was at Bar Reggio in Darlinghurst. I got a message from Ethan saying ‘*can you talk, urgently?*’ Turns out XL Records wanted to license the album. We were going to do the UK together with just us and Ethan. Hire a Publicist and make it work. He was like - *how do you feel about this?* Straight away I said - yes! It was never a shopping process. Every party just came together organically. It always comes back to people hearing, seeing him and gravitating towards him.

**It's all about that show.**

Dan: The contract was on the table before they even saw him play. Ben Beardsworth saw him and pushed things along in a big way. Even last night the whole label was there. It's amazing to get that much support.

**What's your vision for Kirin?**

Dan: It's not just about music with Kirin, it's about Kirin. His personality. The music is just one small part of it. I feel like he could do anything. He could be on Kerry- Anne (Ed. Note: [www.kerriane.com.au](http://www.kerriane.com.au)), which was one of my goals for this record. We haven't quite got there yet but we're working on it. He could make a film, do the soundtrack and star in it. He's that kind of an artist. The vision is to work in every medium, and some mediums we don't even know about yet. To be the King of the Internet! The vision is to harness those opportunities. We look at the meaning of the physical world, and also embrace the digital world in every way.

**What would you like to see happen in the next year with the campaign?**

Dan: I'd like to see his touring base grow, which he's doing right now. I'd like to see him work on more film soundtracks and record his next album. He should be the face of Louis Vuitton! We just shot with Hedi Slimane for VMan. He just did an acting part in a short film that won best short at the Melbourne Film Festival. I would like to see us always broadening our horizons.

**What drives you?**

Dan: Just the love, really. I believe in this so much. Plus there's a whole new crop of artists coming from Australia that I think are really exciting, and I just want people to hear them – that's it. It's not about money. Kirin is someone who people will remember and that's it. That is what I believe.

**TM**