

# we can be heroes chris lilley

We Can Be Heroes Chris Lilley: A Deep Dive into the Iconic Australian Mockumentary

**we can be heroes chris lilley** is a phrase that instantly evokes memories of a unique and engaging television experience that redefined Australian comedy. This mockumentary series, created by the multi-talented Chris Lilley, captivated audiences with its clever storytelling, satirical edge, and unforgettable characters. Whether you're a longtime fan or new to the series, understanding the significance of "We Can Be Heroes" within Chris Lilley's body of work offers a rich insight into contemporary comedy and character-driven narratives.

## The Genesis of We Can Be Heroes Chris Lilley

Chris Lilley, known for his distinctive style of comedy and character portrayal, first introduced "We Can Be Heroes" in 2005. The series is a mockumentary that follows the lives of six quirky and diverse characters from different walks of life in Australia, each aspiring to be a hero in their own way. Unlike traditional sitcoms or dramas, this format blends comedy with a documentary style, allowing viewers to connect with the characters on a more personal level.

## The Premise and Format

"We Can Be Heroes Chris Lilley" is structured as a six-part series where Lilley plays multiple characters, each episode focusing on a different individual's story. This method allows for a rich exploration of various Australian subcultures, from sports enthusiasts to aspiring musicians and even internet fame seekers. The mockumentary style gives the show a raw and authentic feel, making the humor more relatable and the characters' struggles more poignant.

## Why This Series Stands Out

What sets "We Can Be Heroes" apart is Chris Lilley's ability to immerse himself completely in each role. He not only acts but also writes and directs the series, crafting characters that are both exaggerated caricatures and deeply human. His use of satire and social commentary challenges viewers to reflect on issues such as identity, ambition, and the meaning of heroism in everyday life.

## Exploring the Characters: The Heart of We Can Be Heroes Chris Lilley

The charm of "We Can Be Heroes Chris Lilley" lies in its diverse and memorable characters, each bringing a unique flavor to the series. These characters are more than just comedic devices; they are windows into different facets of Australian life and culture.

## **Daniel Sims: The Aspiring Sports Star**

Daniel is a teenage boy with a passion for basketball, dreaming of making it big despite his less-than-stellar skills. His earnest attempts and awkward social interactions highlight themes of perseverance and self-belief, making him a relatable figure for many viewers.

## **Ja'mie King: The School Queenbee**

Ja'mie is a wealthy, self-absorbed high school girl whose dramatic antics provide much of the series' humor. Through Ja'mie, Lilley explores teenage social hierarchies and the sometimes superficial nature of youth culture.

## **Pat Mullins: The Overenthusiastic Father**

Pat represents the archetype of an overly involved parent, often embarrassing his children with his antics. His character adds a layer of family dynamics and the lengths parents go to support their kids.

## **The Cultural Impact and Legacy of We Can Be Heroes Chris Lilley**

Since its release, "We Can Be Heroes Chris Lilley" has garnered critical acclaim and a dedicated fan base. Its influence extends beyond entertainment, sparking conversations about representation, satire, and the boundaries of comedy.

## **Influence on Australian Comedy**

The success of "We Can Be Heroes" helped cement Chris Lilley's reputation as one of Australia's leading comedic talents. The show's innovative format inspired numerous other mockumentaries and character-driven comedies, both in Australia and internationally.

## **Controversies and Discussions**

While praised for its humor and creativity, "We Can Be Heroes" has also faced criticism, particularly regarding Lilley's portrayal of characters from diverse backgrounds. These discussions have contributed to broader conversations about cultural sensitivity and representation in comedy.

# Behind the Scenes: Chris Lilley's Creative Process

Understanding how Chris Lilley crafts his characters and narratives provides a greater appreciation for "We Can Be Heroes."

## Character Development and Preparation

Lilley's commitment to authenticity is evident in the extensive research and preparation he undertakes for each role. From adopting specific accents to embodying mannerisms, his attention to detail is meticulous.

## Writing and Direction

As the writer and director, Lilley shapes every aspect of the series, ensuring a cohesive vision. His writing blends sharp wit with empathetic storytelling, creating a balanced tone that resonates with audiences.

## Where to Watch We Can Be Heroes Chris Lilley Today

For those interested in experiencing or revisiting "We Can Be Heroes Chris Lilley," the series is available on various streaming platforms, often featured as part of Australian television collections. Its accessibility has helped it reach new audiences worldwide.

## Streaming Services and Availability

- Netflix: At times, the series has been available on Netflix, making it easy for global viewers to watch.
- ABC iView: As an Australian production, ABC's streaming service often hosts the show.
- DVD and Digital Purchase: Physical copies and digital purchases are options for collectors and fans.

## Why We Can Be Heroes Chris Lilley Still Resonates

More than a decade since its debut, "We Can Be Heroes Chris Lilley" continues to engage viewers with its unique blend of humor and heart. Its timeless themes of ambition, identity, and the search for meaning are universal, while the distinct Australian flavor adds a special charm.

Whether it's Daniel's earnestness, Ja'mie's drama, or Pat's enthusiasm, each character invites audiences to see a reflection of themselves or someone they know. This connection is at the core of the series' enduring appeal.

"We Can Be Heroes Chris Lilley" is not just a television show; it's a cultural touchstone that showcases

the power of character-driven storytelling in comedy. It reminds us that heroes come in many forms, often in the most unexpected places.

## Frequently Asked Questions

### Who is Chris Lilley in 'We Can Be Heroes'?

Chris Lilley is the creator, writer, and main actor of 'We Can Be Heroes,' playing multiple characters in the mockumentary-style series.

### What is the premise of 'We Can Be Heroes'?

'We Can Be Heroes' follows the lives of various Australian schoolchildren who are talented in different areas, showcasing their ambitions, challenges, and humor.

### When was 'We Can Be Heroes' released?

'We Can Be Heroes' was originally released in 2005.

### How many characters does Chris Lilley play in 'We Can Be Heroes'?

Chris Lilley plays six different characters, each with their own unique storylines and personalities.

### What themes are explored in 'We Can Be Heroes'?

The show explores themes such as youth ambition, identity, cultural diversity, family dynamics, and social issues, often through satire and comedy.

### Is 'We Can Be Heroes' appropriate for all audiences?

The series contains mature themes and satire that might not be suitable for younger viewers, so parental guidance is recommended.

### Where can I watch 'We Can Be Heroes'?

'We Can Be Heroes' is available on various streaming platforms, including Netflix, depending on your region.

## Additional Resources

We Can Be Heroes Chris Lilley: A Deep Dive into the Groundbreaking Australian Comedy Series

**we can be heroes chris lilley** is a phrase that immediately recalls the innovative Australian mockumentary series created by comedian Chris Lilley. Since its release in 2005, "We Can Be Heroes:

Finding The Australian of the Year" has established itself as a cult classic, notable for its unique brand of satire, character-driven humor, and Lilley's signature multi-character performance style. This article explores the various facets of the show, its cultural impact, and Chris Lilley's role in shaping the Australian comedy landscape through this project.

## Understanding "We Can Be Heroes" in the Context of Chris Lilley's Career

Chris Lilley, an Australian comedian and actor, became a household name through his distinctive approach to comedy, which blends mockumentary formats with character comedy. "We Can Be Heroes" was Lilley's first major television series, setting the stage for his later works such as "Summer Heights High" and "Angry Boys." The series follows six fictional Australian characters, each aspiring for the Australian of the Year award, providing a satirical snapshot of Australian society and its idiosyncrasies.

The significance of "We Can Be Heroes Chris Lilley" lies in how the show introduced audiences to Lilley's multi-character performance technique. Unlike traditional sitcoms or sketch shows, Lilley plays almost every main character himself, employing distinctive mannerisms, accents, and personalities. This method allows the series to explore diverse social issues through a comedic lens, while maintaining a cohesive narrative structure.

## The Show's Format and Narrative Style

"We Can Be Heroes" uses a mockumentary style, presenting itself as a documentary crew following the lives of the six nominees for the Australian of the Year award. This format allows Lilley to combine humor with social commentary, often blurring the lines between satire and reality. The choice of a documentary-style presentation also enhances the authenticity of each character, making their stories feel relatable despite their exaggerated traits.

The six central characters include:

- Daniel Sims, a troubled Indigenous teenager from the remote community of Numbudda.
- Ja'mie King, an elitist private school girl from Sydney.
- Pat Mullins, a middle-aged suburban man with an obsession for his dog.
- Ricky Wong, a socially awkward Asian-Australian student.
- Phil Olivetti, a volunteer firefighter with anger management issues.
- Muriel Wannamaker, an elderly woman dedicated to preserving Indigenous culture.

Each character embodies a different facet of Australian culture, allowing the series to dissect various

stereotypes, social tensions, and cultural norms with both humor and critique.

## **The Cultural Impact and Reception of "We Can Be Heroes"**

Upon its release, "We Can Be Heroes Chris Lilley" received widespread acclaim for its originality and sharp wit. The show's ability to navigate sensitive topics such as race, class, and identity through comedy sparked conversations far beyond the typical audience for Australian television. Lilley's portrayal of Daniel Sims, a young Indigenous character, was particularly noted for bringing Indigenous issues to the forefront, albeit through a controversial comedic lens.

However, the series has not been without criticism. Some viewers and cultural commentators have raised concerns about the use of blackface and stereotyping in Lilley's performance, especially in his portrayal of Indigenous and minority characters. These criticisms highlight ongoing debates about representation and cultural sensitivity in comedy, especially when a single actor embodies multiple ethnic identities.

Despite the controversies, "We Can Be Heroes" remains influential, inspiring a new wave of Australian comedy and mockumentary storytelling. It also set a precedent for Lilley's subsequent projects, which continued to push boundaries and challenge societal norms through humor.

## **Comparative Analysis: "We Can Be Heroes" vs. Other Mockumentaries**

When compared to other mockumentary series such as "The Office" or "Parks and Recreation," "We Can Be Heroes" distinguishes itself through its uniquely Australian lens and Lilley's performance style. While British and American shows often focus on workplace dynamics or small-town politics, Lilley's series ventures into broader social commentary, using its diverse characters to explore topics from racial tension to youth culture.

Moreover, the fact that Lilley plays nearly all the main characters sets "We Can Be Heroes" apart from ensemble casts common in other mockumentaries. This singular performance approach allows for a more consistent comedic voice but also risks homogenizing perspectives, which has been a point of critique.

## **Chris Lilley's Artistic Approach and Challenges**

Chris Lilley's work on "We Can Be Heroes" is notable for his commitment to character authenticity and comedic timing. His background in theater and character comedy equipped him to create distinct voices and personalities, which he brought to life through costume, makeup, and meticulous attention to detail.

Yet, this artistic approach comes with challenges. Playing multiple characters requires Lilley to switch between personas seamlessly, which can be demanding in terms of acting and production logistics.

Moreover, his choice to portray characters from different ethnic backgrounds raised questions about cultural appropriation and authenticity, especially in the evolving landscape of media representation.

## Pros and Cons of Lilley's Multi-Character Performance

- **Pros:** Unique comedic style; cohesive storytelling voice; ability to highlight diverse social issues through varied characters.
- **Cons:** Risks of stereotyping; potential cultural insensitivity; limited perspectives due to a single actor portraying multiple ethnicities.

These pros and cons are essential when analyzing the impact and legacy of "We Can Be Heroes Chris Lilley," especially considering the shifting cultural standards around representation.

## Legacy and Continued Relevance

More than a decade after its debut, "We Can Be Heroes" continues to be referenced in discussions about Australian television comedy and social satire. Chris Lilley's work has paved the way for other comedians who blend character work with social commentary, although the controversies surrounding his portrayals also serve as cautionary tales for content creators.

The series' availability on streaming platforms has introduced it to new audiences, prompting fresh debates about humor, context, and cultural change. As society becomes increasingly attentive to issues of representation, revisiting "We Can Be Heroes Chris Lilley" provides valuable insights into how comedy can both challenge and reinforce social narratives.

In summary, "We Can Be Heroes" stands as a landmark in Australian television, emblematic of Chris Lilley's innovative yet contentious approach to comedy. Its blend of satire, character-driven storytelling, and mockumentary style continues to influence the genre, making it a significant case study for anyone interested in the intersection of humor and cultural critique.

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inimitable style. From 4WD owners to Nick Giannopolous to women who take their husband's name, Deveny isn't backward in coming forward. *It's Not My Fault They Print Them* collects Deveny's funniest, most biting work, published and unpublishable (till now). Bound to spark heated debate and riotous laughter, it includes her views on elective caesareans, private education, McLeod's Daughters, Sam Newman and much, much more. Prepare to be tickled, cajoled, outraged, baited and amused. "The most memorable flash of the Beaconsfield mining disaster coverage for me was the moment I saw Eddie McGuire down at the Beaconsfield Pub holding a beer and saying 'mate' a lot. Like many people, my first thought was, 'Haven't these people been through enough?'" - Catherine Deveny.

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**we can be heroes chris lilley: Contemporary Documentary** Daniel Marcus, Selmin Kara, 2015-10-05 Contemporary Documentary offers a rich survey of the rapidly expanding landscape of documentary film, television, video, and new media. The collection of original essays addresses the emerging forms, popular genres, and innovative approaches of the digital era. The anthology highlights geographically and thematically diverse examples of documentaries that have expanded the scope and impact of non-fiction cinema and captured the attention of global audiences over the past three decades. It also explores the experience of documentary today, with its changing dynamics of production, collaboration, distribution, and exhibition, and its renewed political and cultural relevance. The twelve chapters - featuring engaging case studies and written from a wide range of perspectives including film theory, social theory, ethics, new media, and experience design - invite students to think critically about documentary as a vibrant field, unrestricted in its imagination and quick in its response to new forms of filmmaking. Offering a methodical exploration of the expansive reach of documentary as a creative force in the media and society of the twenty-first century, Contemporary Documentary is an ideal collection for students of film, media, and communication who are studying documentary film.

**we can be heroes chris lilley: Say When** Catherine Deveny, 2008 At 2 a.m., everything seems like a good idea . . . In 2008 the Pope came to Sydney, petrol prices soared and Australia proudly became the fattest nation on earth. Big Brother got the chop, Sam Newman mauled a mannequin and the Logies were as wonderfully bad as ever. Thank goodness for Catherine Deveny: always ready with a salty aside or a provocative question. Each week in the Age she brings her passionate, irreverent wit to bear on the big issues of the day. Say When collects Deveny's funniest, sharpest and most outrageous columns from the past year. Whether taking on God, climate change or Kerri-Anne Kennerley, she is sure to leave you begging for more.

**we can be heroes chris lilley: Living Large** Harold Mitchell, 2009-09-01 When Harold was sixteen, he secured a job at a Melbourne advertising agency just by virtue of having travelled the furthest for the interview. Living Large traces Mitchell's journey as media buyer inside several agencies to his brave decision to start in 1976 his own media-buying operation, a radical and, to the established agencies, highly unpopular move. Mitchell went on to become Australia's biggest media



buyer. His business journey led to close friendships with the two Kerrys, Packer and Stokes, and a long relationship with the Packer family. His passion for the arts saw him experience some colourful moments with Gough Whitlam, Dame Elisabeth Murdoch, Dudley Moore and folk singer Odetta. *Living Large* reveals Harold's loves: family, a great business deal, a brilliantly produced TV commercial, and dislikes: disloyalty, laziness and business yobbos, and presents guidance for young business executives trying to make it in the jungle. Part autobiography, part guidebook, *Living Large* gets into the mind of one of Australia's most intriguing business identities.

**we can be heroes chris lilley:** *Hugh Jackman A Short Unauthorized Biography* Fame Life Bios, 2022-02-18 *Hugh Jackman: A Short Unauthorized Biography* is a short unauthorized biography produced from electronic resources researched that includes significant events and career milestones. Ideal for fans of Hugh Jackman and general readers looking for a quick insight about one of today's most intriguing celebrities. This must-read short unauthorized biography chronicles: Who is Hugh Jackman Things People Have Said about Hugh Jackman Hugh Jackman is Born Growing Up with Hugh Jackman Hugh Jackman Personal Relationships The Rise of Hugh Jackman Significant Career Milestones Hugh Jackman Friends and Foes Fun Facts About Hugh Jackman How The World Sees Hugh Jackman *Hugh Jackman A Short Unauthorized Biography* is one of the latest short unauthorized biographies from Fame Life Bios. Check it out now!

**we can be heroes chris lilley: Multiculturalism, Whiteness and Otherness in Australia** Jon Stratton, 2020-07-17 This book examines the experience of race and ethnicity in Australia after the withering away of official multiculturalism. The first chapter looks at the formation of the Australian state, the role that multiculturalism has played, and the impact of neoliberal ideas. The second chapter takes nightclubbing in the city of Perth during the 1980s, the peak period for official multiculturalism, to exemplify how diversity and exclusion functioned in everyday life. The third chapter considers the imbrication of Christianity in the Australian socio-cultural order and its impact on the limits of multiculturalism with particular concentration on Islam and the Australian Muslim experience. Subsequent chapters discuss the exclusionary experience of various groups identified as non-white through the lens of films, popular music and television programs.

**we can be heroes chris lilley:** *Making Trouble* Robert Manne, 2011-08-03 Robert Manne has twice been voted Australia's leading public intellectual. This book will show you why. *Making Trouble* takes aim at the new Australian complacency. This is a book that will enlighten and challenge, as it traces the ideas and events that have recently changed the nation. It covers much ground - from Howard to Gillard by way of Rudd, from Victoria's bushfires to the Apology, from Wilfred Burchett to Julian Assange. *Making Trouble* also includes an exchange of letters with Tony Abbott, critical appraisals of the 'insider' Paul Kelly and the 'outsider' Mark Latham, an insightful discussion of the political and moral issues surrounding climate change, appreciations of W.E.H. Stanner and Primo Levi, a reflection on ways of remembering the Holocaust, and incisive and original essays about the question of reconciliation and the treatment of asylum seekers. As this eloquent and important book shows, no one in Australia makes a better argument than Robert Manne.

**we can be heroes chris lilley: Māui Street** Morgan Godfery, 2018-11-19 Morgan Godfery is one of New Zealand's most energising young thinkers. In just a few years he has become a leading voice in the country's social and political life. Starting out under his own banner, 'Māui Street', his writing now appears across national and international publications. This curated selection brings together the best of Godfery's writing. Read together, the collection charts the emergence of a significant New Zealand voice.

**we can be heroes chris lilley:** *Creating Australian Television Drama* Susan Lever, 2020-11-13 Television drama has been the dominant form of popular storytelling for more than sixty years, shaping the imaginations of millions of people. This book surveys the careers of the central creators of those stories for Australian television—the writers who learnt how to work in a new medium, adapting to its constraints and exploring its creative possibilities. Informed by interviews with many writers, it describes the establishment of Australian television drama production, observing the way

writers grasped the creative and business opportunities that television presented. It examines the development of Australian versions of the major television genres—the sitcom, the police drama, the historical series, docudrama, and social drama—presenting a ‘canon’ of significant Australian television drama productions that deserve to be remembered. It offers an account of the emergence of work by Indigenous writers for television and it argues for the consideration of television drama alongside histories of Australian film and stage drama. ‘For years, Susan Lever has been talking to Australia’s best television writers about their work, their craft and their industry. Now it’s all here in this book; a toast to a vital part of Australian culture.’ – Geoffrey Atherden ‘This is a wonderful book. Meticulously researched and engagingly written, it tells in fascinating detail, from the writers’ points of view, the story of Australian scripted television from its beginnings in the 1950’s, to the present. Better yet, Susan Lever has allowed the writers themselves to speak about the work, about their visions and processes, their joys and frustrations. I am delighted to see television drama, docudrama and comedy acknowledged so generously for their role in Australian culture.’ – Sue Smith ‘Brilliantly researched, lucid, comprehensive ... the big picture on writers for the small screen in Australia.’ – Ian David

**we can be heroes chris lilley: e-Pedia: Captain America: Civil War** Contributors, Wikipedia, 2017-02-11 This carefully crafted ebook is formatted for your eReader with a functional and detailed table of contents. Captain America: Civil War is a 2016 American superhero film based on the Marvel Comics character Captain America, produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures. It is the sequel to 2011's Captain America: The First Avenger and 2014's Captain America: The Winter Soldier, and the thirteenth film of the Marvel Cinematic Universe (MCU). The film is directed by Anthony and Joe Russo, with a screenplay by Christopher Markus & Stephen McFeely, and features an ensemble cast, including Chris Evans, Robert Downey Jr., Scarlett Johansson, Sebastian Stan, Anthony Mackie, Don Cheadle, Jeremy Renner, Chadwick Boseman, Paul Bettany, Elizabeth Olsen, Paul Rudd, Emily VanCamp, Tom Holland, Frank Grillo, William Hurt, and Daniel Brühl. In Captain America: Civil War, disagreement over international oversight of the Avengers fractures them into opposing factions—one led by Steve Rogers and the other by Tony Stark. This book has been derived from Wikipedia: it contains the entire text of the title Wikipedia article + the entire text of all the 634 related (linked) Wikipedia articles to the title article. This book does not contain illustrations.

**we can be heroes chris lilley: The Handbook of Communication in Cross-cultural Perspective** Donal Carbaugh, 2016-08-19 This handbook brings together 26 ethnographic research reports from around the world about communication. The studies explore 13 languages from 17 countries across 6 continents. Together, the studies examine, through cultural analyses, communication practices in cross-cultural perspective. In doing so, and as a global community of scholars, the studies explore the diversity in ways communication is understood around the world, examine specific cultural traditions in the study of communication, and thus inform readers about the range of ways communication is understood around the world. Some of the communication practices explored include complaining, hate speech, irreverence, respect, and uses of the mobile phone. The focus of the handbook, however, is dual in that it brings into view both communication as an academic discipline and its use to unveil culturally situated practices. By attending to communication in these ways, as a discipline and a specific practice, the handbook is focused on, and will be an authoritative resource for understanding communication in cross-cultural perspective. Designed at the nexus of various intellectual traditions such as the ethnography of communication, linguistic ethnography, and cultural approaches to discourse, the handbook employs, then, a general approach which, when used, understands communication in its particular cultural scenes and communities.

**we can be heroes chris lilley: *Chris Lilley's we can be heroes***, 2018 We Can Be Heroes is the internationally acclaimed hit comedy series created and written by Chris Lilley (Summer Heights High, Angry Boys). This ground breaking mockumentary follows the journey of five extraordinary Australians as they compete for the prestigious title of Australian of the Year.

**we can be heroes chris lilley: Strangling Aunty: Perilous Times for the Australian**

**Broadcasting Corporation** Virginia Small, 2021-09-24 Drawing on a wealth of academic research, statistics and interviews with key Australian media people including present and former Australian Broadcasting Corporation staffers, this book explores the transitions of the ABC under various types of organisational re-strategising, governance and political shifts. The book provides the reader with an authoritative narrative as to how the ABC has lost its iconic status in Australian society, and unfolds how the ABC has strayed from its respected public charter which endowed the ABC with a distinctive and important role in informing, educating and entertaining the Australian public. Successive federal government funding cuts have shrunk staffing levels and services while it has pursued a corporatist model that mimics the trappings and practices of commercial media. In that process it has become politicised and trivialised, thereby threatening its demise. The book is a unique and timely contribution at a time of dwindling interest for the funding of public assets everywhere. There is no other book in the market that addresses the decline of the organisation (the ABC) and analyses the reasons for its demise within an organisational theoretical framework. The book is written for an educated general audience, with academics and media practitioners specifically in mind, and has everyday applications for business organisations operating in the public sector by bringing together important findings of public funding, budgets, management and organisational strategies and evolution.

**we can be heroes chris lilley:** *The Unknown Nation* James Curran, Stuart Ward, 2010 The Unknown Nation is an illuminating history of Australia's putative 'search' for national identity. James Curran and Stuart Ward document how the receding ties of empire and Britishness posed an unprecedented dilemma as Australians lost their traditional ways of defining themselves as a people. With the sudden disappearance in the 1960s and 1970s of the familiar coordinates of the British world, Australians were cast into the realm of the unknown. The task of remodelling the national image touched every aspect of Australian life where identifiably British ideas, habits and symbols--from foreign relations to the national anthem--had grown obsolete. But how to celebrate Australia's past achievements and present aspirations became a source of public controversy as community leaders struggled to find the appropriate language and rhetoric to invoke a new era.

**we can be heroes chris lilley:** *The Privileged Few* Clive Hamilton, Myra Hamilton, 2024-05-09 Male and white privilege are on the decline, yet elite privilege has gone from strength to strength. The privileges enjoyed by the rich and powerful are not only unfair but cause widespread harm, from the everyday slights and humiliations visited on those lower down the scale to the distortions in the labour market when elites use their networks to secure plum jobs, not least in new domains such as professional sports. In this book, Clive Hamilton and Myra Hamilton show that elite privilege is not a mere by-product of wealth but an organising principle for society as a whole. They explore the practices and processes that sustain, legitimise and reproduce elite privilege and show how we are all implicated in the system, both facilitating it and tolerating its harmful effects. Building on their original fieldwork and a wide range of other sources, the authors paint a vivid picture of the micropolitics of elite privilege, highlighting in particular the vital role played by exclusive private schools. Ranging across topics as diverse as 'glamour suburbs', philanthropy, Rhodes scholarships and super-yachts, *The Privileged Few* delves beneath attempts at concealment to expose how the elites keep getting away with it.

**we can be heroes chris lilley:** *Too Bold for the Box Office* Cynthia J. Miller, 2012-08-02 In *Too Bold for the Box Office*, Cynthia J. Miller has assembled essays by scholars and filmmakers who examine the unique cinematic form of mockumentary. Individually, each of these essays looks at a given instance of mockumentary parody and subversion, examining the ways in which each calls into question our assumptions, pleasures, beliefs, and even our senses. Writing about national film, television, and new media traditions as diverse as their backgrounds, this volume's contributors explore and theorize the workings of mockumentaries, as well as the strategies and motivations of the writers and filmmakers who brought them into being.

**we can be heroes chris lilley:** *Contemporary Politics in Australia* Rodney Smith, Ariadne Vromen, Ian Cook, 2012-02-02 A diverse range of experts provide a comprehensive introduction to

current theories, debates and research in Australian political science.

**we can be heroes chris lilley: The Bulletin** , 2007

**we can be heroes chris lilley:** Funny Ethnic Shirley Le, 2023-02-28 'I looked at the streets of Yagoona through eyes stinging with melted Maybelline liquid liner. Yagoona looked back at me, the wannabe hipster who dreamed of moving to a share house in the inner west, and cackled. Funny Ethnic catapults readers into the sprawling city-within-a-city that is Western Sydney and the world of Sylvia Nguyen: only child of Vietnamese refugee parents, unexceptional student, exceptional self-doubter. It's a place where migrants from across the world converge, and identity is a slippery, ever-shifting beast. Jumping through snapshots of Sylvia's life - from childhood to something resembling adulthood - this novel is about square pegs and round holes, those who belong and those on the fringes. It's a funhouse mirror held up to modern Australia revealing suburban fortune tellers, train-carriage preachers, crumbling friendships and bad stand-up comedy. In Funny Ethnic, Shirley Le uses a coming-of-age tale to reveal a side of Australia so ordinary that it's entirely bizarre.

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