

## August 2022 issue highlights



Clockwise from top left:  
Mark Kenny,  
Paul Strangio,  
Hugh White,  
Sarah Gory, and  
Peter Rose

- ◆ **Mark Kenny on the early days of the Albanese government.** Journalist–academic Mark Kenny tallies the prospects of change under the Albanese government as it shifts gears from campaigning to governance. Despite Labor’s cautious rhetoric at the ballot box, Kenny observes that ‘Albanese’s first month was equally active and even more “international” than that of his reformist forebear, Gough Whitlam.
- ◆ **Paul Strangio on election time in Victoria.** Few leaders have split opinion as intensely as the premier of Victoria, Daniel Andrews. But as Victorians head to the polls in November, will Andrews’ embrace of ‘big government’ secure his party a third time? Paul Strangio surveys the challenges ahead for the ‘poster boy of progressive politics’ in Australia.
- ◆ **Hugh White on Australia’s policy gyrations on China.** Hugh White reviews James Curran’s new book charting the vicissitudes of Australia’s diplomatic relations with the People’s Republic of China. At stake in Curran’s account, as White observes, is a question not only of competence, but also of the nation’s capacity for strategic self-sufficiency.
- ◆ **Sarah Gory’s Calibre essay ‘Ghosts, Ghosts Everywhere’.** Runner-up in this year’s Calibre Prize, Sarah Gory’s essay confronts spectres of the past in order to pose questions about living ethically in the present and the responsibilities we bear towards the future. Drawing on her grandfather’s experience of the Holocaust, Gory plots the process by which one generation’s trauma becomes another’s imaginative investment.
- ◆ **Peter Rose on a tawdry production of Verdi’s *Il Trovatore*.** ABR Editor, Peter Rose, reviews Opera Australia’s new production Verdi’s romantic melodrama set against the backdrop of a fifteenth-century Spanish civil war. Rose worries that Davide Livermore’s relentless and garish production might lead a newcomer to dismiss Verdi’s great opera – and opera as an art form indeed – as crass and irreverent.

### Further information:

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