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A RESEARCH REPORT

TRANSFORMATIONAL ANALYSIS OF PASSIVE VOICE IN ENGLISH READING TEXTS

BY

DEASY YUNITA SIREGAR, M.Pd
NIP 19830610 200912 2 002

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2011

ACKNOWLEDGEMENT

Praise be to Allah, most gracious, most merciful and master of the day of judgment, Allah SWT help th writer has been bale to produce this research.

Sholawat and salam to our prophet Muhammad SAW, the savior of mankind and bearer of eternal truth.

This research is Transformational Analysis of Passive Voice in English Reading Texts. It describes about transformational of passive voice and find out how much passive voice used based on transformational grammar and also derive the kinds of passive voice found in Editorial of *Hello Magazine*. Many hands as mortal that help the writer to survive from the difficulties and constrain which found through the time of completing this research. Without any help and supports from all aspects. This research would not be finished. The writer would like to express gratitude thanks to Dr. Phil. H. Zainul Fuad, MA as the consultant who rendered one great help in writing this research.

Finally, the writer happily welcomes some constructive critics in order to make this research become perfect.

Wassalam

Writer,

Deasy Yunita Siregar, M.Pd

RECOMMENDATION

Having read this research report, I, as consultant of this research entitled Transformational Analysis of Passive Voice in English Reading Texts by Deasy Yunita Siregar, M.Pd conclude that this writing as fulfilled the technique and procedures of scientific writing in this case as a research report.

Medan, 27 Juni 2011

Consultan,

Dr. Phil. H. Zainul Fuad, MA

Nip 19670423 199403 1 004

ABSTRACT

It deals with the transformational analysis of passive voice in the news stories published in *Hello Magazine*. It is done to find out how much passive voice used based on transformational grammar and also derive the kinds of passive voice found in Editorial of *Hello Magazine*. Afterwards, it is useful for students in learning process especially in Models of Grammar Subject. The descriptive qualitative analysis technique is used to derive passive voice constructions to generate the passive voice by transformation grammar based on the representation each kinds of passive voice forms. There are seven kinds of passive voice in the news stories of the *Hello Magazine*. They are Simple Present Tense form (45%). The other percentages are Present Progressive (3 %), Present Prefect (4%), Simple Past (36 %), Past Progressive (none), Past Perfect (none), Simple Future (none), Be Going (1 %), Future Perfect (none), Present Modal (11 %), and Past Modal (none). The dominant kind of passive voice in *Hello Magazine* is Simple Present 78 (45%).

Key words: Transformational Grammar, and Passive Voice

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CHAPTER I

INTRODUCTION

A. Background of Study

The development of linguistic study has been changed significantly. Its development proves that language is scientific study. Many of the theoretical grammar are generative grammars that linguistic use to gain insights into human language. Generative grammars are accounts of structured symbolic expressions. *Noam Chomsky* suggested that grammar should describe a native speaker intuitive understanding of the language or he or she uses. He uses the terms deep structure and surface structure to describe that intuitive knowledge. According to Chomsky just such a grammar that he introduced as transformational grammar and it deals with the ways in which sentences are formed and the process that bring them back to their original forms or deep structure. Deep structure of a sentence can be the actual sentence it self. Initially Chomsky tried to explain how actual language users created and understood grammatical structures they had never encountered in previous experience. By this action of transformational rules give a derived (surface) structure. Note in this model that syntax is primary while semantics and phonology are both constructed in the syntactic core.

In relation to the previous statement, Allah SWT has determined

قل هل يستوى ا لذ ين يعلمو ن و ا لذ ين لا يعلمو ن

ا نما يتذ كر اولوا الا لبا ب

Say (O Muhammad) are there who know equal with those how do not know ! But only those with their knowledge will pay heed. (Azzumar : 9)

Also it is appropriate to prophet Muhammad SAW in his hadist :

ا طلبو ا لعلم من ا لمهد ا لي ا للهد

Get the knowledge from young age up to the old age (HR Ibnu Abdi Bar)

Transformational syntax is an important part of linguistic and goal of transformational syntax is to clarify ambiguities that can be present in grammatically correct sentences and also can write in the same meaning (a deep structure) but different surface structure, such as :

1. Lani drove the car in the mailbox

2. The car was driven into the mailbox by Lani

The above sentences are an example of passive voice by switching the position of NP`s and adding the [be] and [-en] morphemes. This preserves the meaning of the sentence as well as the same deep structure, but gives it a different deep structure.

When the passive voiced is used there are changes of syntax within the sentence or the word order is changed. The passive voice takes a phrase such as "

I drank the milk " is transforms it into a phrase such as " *the milk was drank by me* " the first sentence is the deep structure of both of the sentences or surface structures. The direct object is moved to the subject slot of the sentence . The subject moves to predicate and become the object of the preposition "by" a form of the "to be". verb appears before the main verb and the form of the main verb changes from the past tense form to the past participle form. This is the transformation required to change a sentence from its deep structure to a passive structure. When we change it back. We have the original sentence or deep structure.

Transformation happened in the sentences of " *The car was driven into the mailbox by Lani"* and *"The milk was drank by me"* because there are change of the sentences from the active form to the passive form and it looks clearly . The researcher wants to observe it in order the change of the sentences can be observed well.

During this we just know the changes of the active form to the passive form just because the patterns in the passive voice have decided and we should know it well. The power of transformational grammar and these come after it is the fact that it attempts to describe language or use, language that is used by real speakers and listeners. The changes in the passive voice sentence has invited the researcher`s interest analyzing the transformation that sentences. Therefore, the researcher decides to choose ***"Transformational Analysis of Passive Voice in English Reading Texts".***

B. Identification of the Problems

Based on the previous description, the researcher identifies the problems as the following:

1. Transformational form of passive voice in English reading text.
2. The dominant forms of Passive voice in English reading text on *Editorial of Hello Magazine*.

C. Scope and Limitation

This research scope to the analysis of passive voice based on Transformational Grammar. And the source is limited on *Editorial of Hello Magazine*. In other words, the researcher will analyze the passive voice in *Editorial of Hello Magazine* based on Transformational Grammar.

D. Formulation of the Problems

The problems of this study are formulated as the following:

1. How is passive voice generated by transformational grammar?
2. What is the dominant form of Passive Voice found in *Editorial of Hello Magazine?*

E. Objectives of the Study

The objectives of this study are :

1. to analyze passive voice found in *Editorial of Hello Magazine* based on Transformational Grammar and

2. to find out the kinds of passive voice found in *Editorial of Hello Magazine*.

F. Significance of the Study

After conducting this research, the researcher expect the findings of this research are able to

1. Give contribution to the students in English Department students,
2. Give contribution on teaching learning process especially in Models of Grammar subject.
3. Be a source of further researcher who wants to observe Transformational Grammar in different cases.

CHAPTER II

LITERATURE REVIEW

A. *Theoretical Framework*

1. Description of Generative Transformative Grammar

Transformational – generative grammar, linguistic theory associated with Noam Chomsky particularly with his syntatic structures. Generative grammar attempts to define rules that can generate the infinite number of grammatical (well-formed) sentences possible in a language. Transformational – generative grammar is a system of language analysis that recognizes relationship among the various element of sentence and among the possible sentences of language and uses processes or rules (some of which are called transformation to express these relationships). It starts not from a behaviorist analysis of minimal sound but from rationalist assumption that a deep structure underlies all languages. Transformational grammar seeks to identify rules (transformation that govern relations between arts of a sentence. Transformational and generative grammar together were the starting point for the tremendous growth in linguistic studies since the 1950s

Transformation can give the impression that theories of transformational –generative grammar are intended as a model for the processes through which the human mind constructs and understand sentences.

2. Description of Grammar

Noam Chomsky developed the idea that each sentences in language has two levels of representation a deep structure and surface structure. The deep structure was (more or less) a direct representation of the basic semantic relations underlying a sentence, and was mapped onto the surface structure (which followed the phonological form of the sentence very closely) via transformation. There is common misunderstanding that deep structure was supposed to be identical across all languages (thus creating a universal grammar) . But Chomsky did not believe that there would be considerable similarities between the deep structures of different languages and that these structures would reveal properties common to all languages which were concealed by their surface structured.

To complicate the understanding of the development of Chomsky theories the precise meanings of deep structure and surface structure have change over time by the 1970s. The two normally referred to simply as deep structure and surface structure, and deep structure bore increasingly less resemblance to deep structure of the 1960s. In particular, the idea that meaning of a sentence was determined by its deep structure was dropped when logical form took over this rule.

The meaning of the sentence is derived (mainly, if not wholly) from the deep structure by means of the rules of semantic interpretation; the phonetic realization of the sentence is derived from its surface structure by means of the rules of the phonological component. The grammar ("grammar" is now to be

understood as covering semantics and phonology, as well as syntax) is thus an integrated system of rules for relating the pronunciation of a sentence to its meaning. The syntax, and more particularly the base, is at the "heart" of the system, as it were: it is the base component (as the arrows in the diagram indicate) that generates the infinite class of structure underlying the well-formed sentences of a language. These structures are then given a semantic and phonetic "interpretation" by the other component.

The base consists of two parts: a set of categorical rules and lexicon. Taken together, they fulfill a similar function to that fulfilled by the phrase-structure rules of the earlier system. But there are many differences of detail. Among the most important is that the lexicon (which may be thought of as a dictionary of the language cast in a particular form) lists, in principle, all the vocabulary words in the language and associates with each all the syntactic, semantic, and phonological information required for the correct operation of the rules.

In the following system of rules, S stand for sentence. NP for Noun Phrase, VP for Verb Phrase, Det for Determiner, Aux for Auxiliary (Verb), N for Noun, and V for Verb stem.

(1) S → NP + VP

(2) VP → Verb + NP

(3) NP → Det + N

(4) Verb → Aux + V

(5) Det → *the,a,....*

(6) N → *man,ball,....*

(7) Aux → *will,can,...*

(8) V → *hit,see,....*

This is a simple phrase-structure grammar. It generates and thereby defines as grammatical such sentence as "*The man will hit the ball*" and is assigns to each sentence that it generates a structural description. The kind of structural description assigned by a phrase-structure grammar is, in fact, a constituent structure analysis of the sentence. In this rules, the arrow can be interpreted as an instruction to rewrite (this is to be taken as a technical term) whatever symbol appears to left of the arrow as the symbol or string of symbol that appear to the right of the arrow.

Rules (1) – (8) do not operate isolation but constitute an integrated system. The symbol S (standing mnemonically for "sentence") is designated as the initial symbol. This information is not given in the rules (1) – (8), but it can assumed either that it is given in a kind of protocol statement preceding the grammatical rules or that there is a universal convention according to which S is always the initial symbol. It is necessary to begin with a rule that has the initial symbol in the left. Thereafter any rule maybe applied in any order until no further

rule is applicable; in doing so, a derivation can be constructed of one of the sentence generated by the grammar. If the rules are applied in the following order: (1) – (8), then assuming that " *the*" is selected on both applications of (5) , "*man*" on one application of (6), and "*ball*" on the other, "*will*" on the application of (7), and "*hit*" on the application of (8), the following derivation of the sentence " the man Will hit the ball" will have been constructed:

I. S

II. NP + VP — by rule (1)

III. NP + Verb + NP — by rule (2)

IV. Det + N + Verb + NP — by rule (3)

V. Det + N + Verb + Det + N — by rule (3)

VI. Det + N + Aux + V + Det + N — by rule (4)

VII. *the* + N + Aux + V + Det + N — by rule (5)

VIII. *the* + N + Aux + V + *the* + N — by rule (5)

IX. *the* + *man* + Aux + V + *the* + N — by rule (6)

X. the + man + Aux + V + the + ball — by rule (6)

XI. the + man + will + V + the + ball — by rule (7)

XII. *the* + *man* + *will* + *hit* + *the* + *ball* — by rule (8)

Many other derivations of this sentence are possible, depending on the order in which the rules are applied. The important point is that all these different derivations are equivalent in that they can be reduced to the same tree diagram; namely, the one shown above. If this compared with the system of rules, it will be seen that each application of each rule creates or is associated with a portion (or subtree) of the tree. The tree diagram, or phrase marker, may now be considered as a structural description of the sentence *"the man hit the ball"* It is a description of the constituent structure, or phrase structure, of the sentence, and it is assigned by the rules that generate the sentence.

It is important to interpret the term generate in a static rather than a dynamic, sense. The statement that the grammar – generates a particular sentence means that the sentence is one of the totality of sentences that the grammar defines to be grammatical or well formed. All the sentences are generated, as it were, simultaneously.

It has been noted that, whereas a phrase-structure grammar is one that consist entirely of phrase-structure rules, a transformational grammar (as formalized by Chomsky) includes both phrase-structure and transformational rules (as well as morphophonemic rules). The transformational rules depend upon the prior application the phrase-structure rules and have the effect of converting, or transforming, one phrase marker into another.

Chomsky's rule for relating active and passive sentences (as given in Syntactic Structure) is very similar , at first sight. **Chomky's rule is:**

$$\boxed{\mathbf{NP_1 - Aux - V - NP_2 \rightarrow NP_2 - Aux + be + en - V - by + NP_1}}$$

This rule called the passive transformation, presupposes and depends upon the prior application of a set of phrase - structure rules. For simplicity, the passive transformation may first be considered in relation to the set of the terminal strings generated by the phrase – structure rules (1) – (8) given earlier. The string "*the + man + will+ hit + the + ball*" (with its associated phrase marker) can be treated not as an actual sentence but as the structure underlying both the active sentence " *the man will hit the ball*" and the corresponding passive " *the ball will be hit by the man* " . This passive transformation is applicable under the condition that the underlying, or " input " , string is analyzable in terms of it phrase structure as NP – Aux – V – NP (the use of subcript numerals to distinguish the two NPs in the formulation of the rule is an informal device for indicating the operation of permutation) . "*The*" + "*man*" are constituent of NP, "will" is constituent of Aux , " hit " is constituent of V, and " *the*" + "*ball*" are constituent of NP. The whole string is there for analyzable in the appropriate sense, and the passive transformation convert it into the string " *the + ball+ will + be + en + it + by + the + man* " . A subsequent transformational rule will permute " *en + hit* " to yield " *hit + en* " , and one of the morphophonemic rules will than convert " *hit + en* " (as " *ride + en* " will be converted to " *ridden* " , " *open + en* " *to* "*opened*" and so on.

Every transformational rule has the effect of converting underlying phrase marker into a derived phrase marker. The manner in which the transformational rules assign derived constituent structure to their input string is one of the major theoretical problems in the formalization of transformational

grammar. Here it can be assumed not only that " *be + en* " is attached to Aux and " *by* " to NP.

Although the example above is very simple one, an only a single transformational rule has been considerate independently of other transformational rules in the same system, the passive transformation must operate not only upon simple noun phrase like " *the man* " *or* " *the ball*" but upon noun phrases that contain adjectives (the old man) , modifying phrase (the man in the corner), relative clauses. The incorporation or embedding of the other transformational rules. It should also be clear that the phrase structure rules require extension to allow for the various form of the verb (" *is hitting* ," *"hit,"* *"was hitting,"* " *has hit* ," " has *been hitting* ," etc), and for distinction of singular and plural.

Chomsky`s system transformational grammar does not convert one sentence to another. The transformational rules operate upon the structure underlying sentences and not upon actual sentences.

3. Transformational Grammar

According to Chomsky`s opinion transformational grammar is a theory of how the components of linguistic competence work together. It is very important because:

1. It provided an explanation for linguistic universals. These universals were thought to derive from an innate mechanism that provides humans with the structures needed to acquire and use our languages.

2. It demonstrated the inadequacies of the behaviorist attempt to explain human language.

4. Transformational Grammar in Change the Phrase Structure Rule to Allow for Recursion

1. (R1) S = NP + VP
2. (R2) NP = Art + (Adj) + N + (S)
3. (R3) VP = V + NP

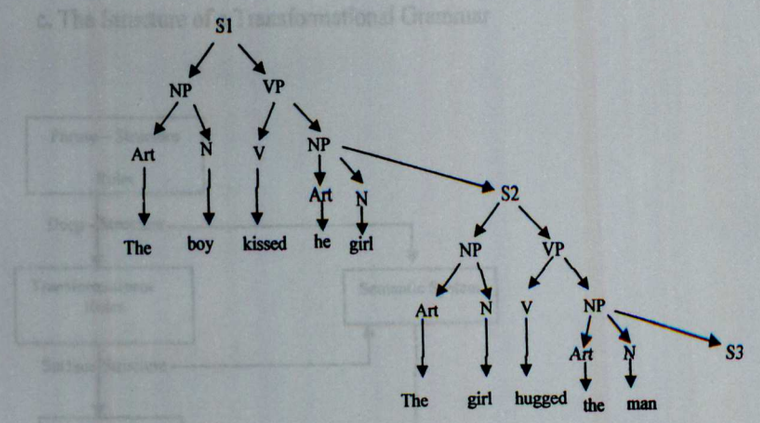


Figure 1. Transformational Grammar

a. Deep Structure is the structure of the sentence resulting from the application of the phrase structure rules. Conveys the meaning of the sentence, but may be ungrammatical (represents the meaning).

The boy kissed the girl the girl hugged the man . (but it is a grammatical sentence)

add Transformational rule (e.g ., equi NP deletion).

the girl the girl ---▸ the girl who

b. Surface Structure is the final description of the sentence after application of the transformational rules to the deep structure (what we speak and hear).

The boy kissed the girl who hugged the man .

c. The Structure of a Transformational Grammar

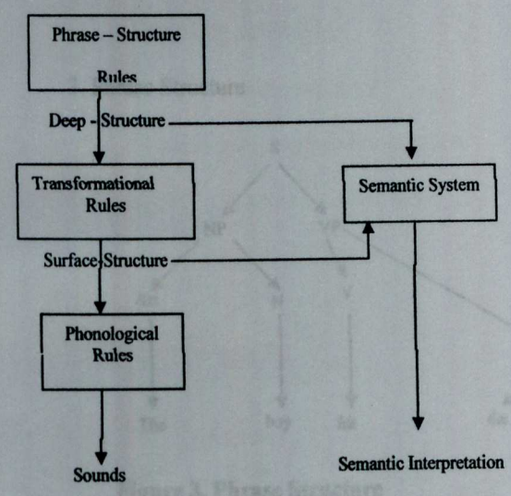


Figure 2. The Structure of a Transformational Grammar

d. Phrase Structure Grammar

1. Phrase Structure rules

1. (R1) S = NP + VP
2. (R2) NP = Art + (Adj) + N
3. (R3) VP = V + NP

2. Lexical Insertion Rules

1. Art = *the* , *a*, …
2. Adj = *happy* , *sad*, *tall*,…
3. 3. N = *boy* , *girl*, *man*, *toy*,…
4. 4. V = *kissed*, *hit*, ...

3. Phrase Structure

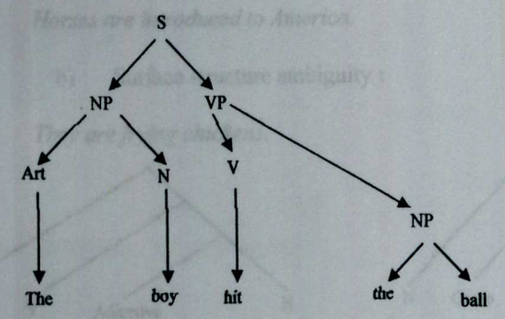


Figure 3. Phrase Structure

4. Problems with a Phrase Structure Grammar

a) Does not provide for openness

b) Cannot generate all the kinds of sentences people use (e.g. sentences with embedded clauses)

Example :

This is the house that Jack built.

This is (the dog that lives in) the house that Jack built.

c) Does not show how sentences with different structure can share a meaning.

" *The girl was kissed by the boy.* " vs. "*The boy kissed the girl.*"

5. Implications of Transformational grammar

1. Meaning and surface structure are only indirectly connected.

Example : ambiguity –

a) lexical ambiguity-

Horses are introduced to America.

b) Surface structure ambiguity :

They are frying chickens.

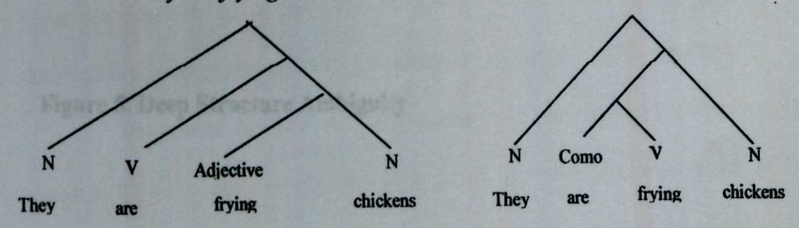
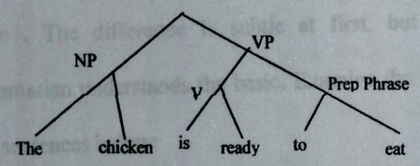


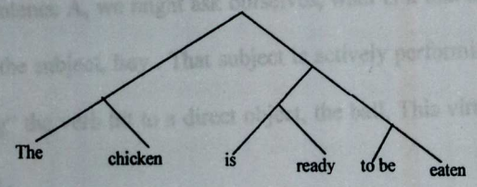
Figure 4 . Two Surface Structures and Two Deep Structures.

c) Deep structure ambiguity :

The chicken is ready to eat.



One surface structure, two deep structures.



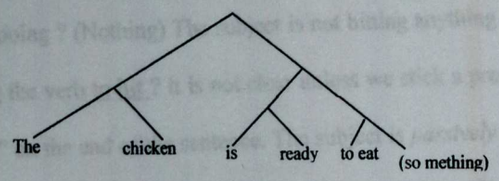


Figure 5. Deep Structure Ambiguity

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5. Description of Passive Voice

There are two " voices" in English grammar. active voice and passive voice . The difference is subtle at first, but it`s easy to master once the grammarian understands the basic. Examine the subject and the main verb of the two sentences below:

(A) *The boy hit the ball*

(B) *The ball was hit . (Or," The ball was hit by the boy").*

In sentence A, we might ask ourselves, what is it that does the hitting ? The answer is the subject, **boy** . That subject is actively performing the verb; it is actively "doing" the verb hit to a direct object, the ball. This virtuous sentence is in active voice .

In sentence B, if we ask ourselves what is the subject? (**ball**) what is the subject doing ? (Nothing) The subject is not hitting anything else. So who exactly is doing the verb to hit ? it is not clear unless we stick a prepositional phrase "by the boy" on the end of the sentence. The subject is *passively* sitting, dong nothing, while some outside agent performs the action (hitting). Since the subject of the sentence is passive grammatically, the sentence is a passive voice sentence.

Sometimes the passive voice sentence is necessary when the speaker wants to hide the agent or obscure what occur. For instance, a governor up for reelection might say, "In the last election, taxes were raised over the course of the year." The passive voice sentence hides the actor. It would be uncomfortable for him to tell potential voters, "In the last election, I raised taxes over the course of

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the year." In that last sentence, the one who did the action is painfully clear ! This type of situation is one of the few times that passive form proves useful.

Form of all passive verbs **BE + PAST PARTICIPLE.** *Be* can be in any of its forms *am, is, are, was, were, has been, will, etc.* The Past Participle follows Be, for regular verbs , the Past Participle ends in **-ed** (e.g mailed, corrected). Some Past Participle are irregular (e.g taught)

5.1 Transitive and Intransitive Verbs

In the passive, the object of an active verbs becomes the subject of the passive verb and only transitive verbs (verbs that are followed by an object) are used in the passive. It is not possible to use verb such as *agree, arrive, come, cry, exist, go, happen, live, occur, rain, rise, sleep, stay, walk* (intransitive verbs) in the passive, because in an intransitive verb cannot be used in the passive. For example :

1. Transitive

Active : Mary brought the basket

Passive : The basket was brought by Mary

2. Intransitive

Active : I slept well last night

Passive : (none)

5.2 Using the "by-Phrase"

Usually the passive is used without a " by phrase ". The passive is most frequently used when it is not known or not important to know exactly who perform an action.

Example:

Rice is grown in India

Rice is grown in India by people, by farmers, by someone. The sentence is not known or important to know exactly who grows rice in India.

5.3 Patterns of Passive:

There are some patterns in passive, they are :

1. Simple Present

   S + TO BE + PAST PARTICIPLE

   E.g : John is helped by Mary

2. Present Progressive

   S + TO BE + BEING + PAST PARTICIPLE

   E.g : John is being helped by Mary

3. Present Perfect

   S + HAS / HAVE + BEEN + PAST PARTICIPLE

   E.g : John has been helped by Mary

4. Simple Past

   S + WAS / WERE + PAST PARTICIPLE

   E.g : John was helped by Mary

5. Past Progressive

S + WAS / WERE + BEING + PAST PARTICIPLE

E.g. : John was being helped by Mary

6. Past Perfect

S + HAD + BEEN + PAST PARTICIPLE

E.g. : John had been helped by Mary

7. Simple Future

S + WILL + BE + PAST PARTICIPLE

E.g : John will be helped by Mary

8. Be Going

S + IS GOING TO BE + PAST PARTICIPLE

E.g : John is going to be helped by Mary

9. Future Perfect

S + WILL + HAVE + BEEN + PAST PARTICIPLE

E.g. : John will have been helped by Mary

Present :

MODAL + BE + PAST PARTICIPLE

They may be come to my house

Past :

MODAL + HAVE BEEN + PAST PARTICIPLE

1. The letter should have been sent last week

2. The house must have been built over 200 years ages

3. Jack ought to have been invited to the party.

5.4 Stative Passive

The passive form may be used to describe an existing situation or state " *Now the door is locked" and " Now the window is broken* " are no action is taking place. The action happened before. There is no " by phrase." The past participle function as an adjective. When the passive form express an existing state rather than an action , it is called "*stative passive.*" Often stative passive verbs are followed by a preposition other than **by** . " I don`t know where I am. I **am lost** " and "**I am done with** my work " are example of idiomatic usage of the passive form . These sentences have no equivalent active sentences.

5.5 The Passive with Get

Get may be followed by certain adjective and get also be followed by past participle . The past participle function as an adjective; it describes the subject. The passive with get is common in spoken English but is often not appropriate in formal writing " ***they are getting married next month" and " I am getting hungry, let`s eat soon*** ".

6. Passive Transformation (T-Pass)

To form the passive version of a sentence,the following operations are performed :

a. The subject noun phrase in the deep structure is replaced by the noun phrase that follows the verb .

b. The passive auxiliary (*BE* + - *en*) is added as the final constituent of the auxiliary.

c. The position vacated by the noun phrase that followed the verb in the deep structure is left em∅ty ( ) .

d. A prepositional phrase , consisting of the preposition *by* and the subject noun phrase from the deep structure , is added at the end of the verb phrase .

With this rule it shows that the derivation of the passive sentence *The treasure might have been hidden by the pirates.* This sentence has the same deep structure as the active sentence *The pirates might have hidden the treasure* . In effect we can say that the passive sentence is derived from the active sentence by the passive transformational rule .

The pirates might have hidden the treasure (Active version)

⇩ T- Pass

The treasure might have been hidden by the pirates (Passive version)

The four steps of T – Pass can be shown in detail through a tree diagram :

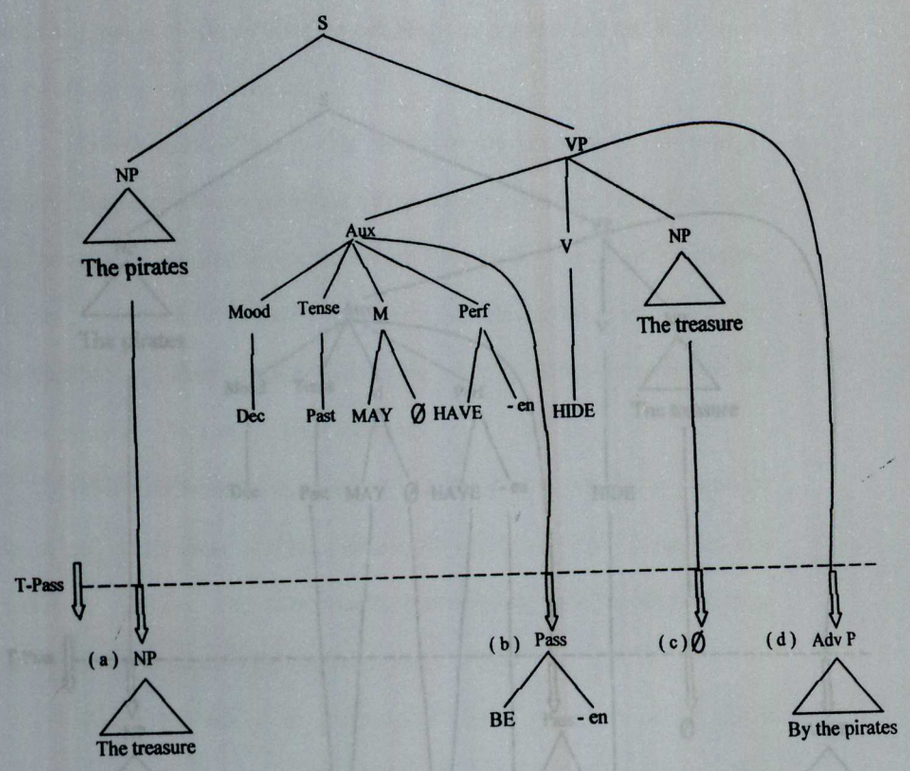

Figure 6 Passive Transformation

The operational of T – Pass is shown below the broken line . In step a the deep structure subject noun phrase the pirates is replaced by the object noun phrase *the treasure* . In step *b* the passive auxiliary is added in *c* the direct object slot becomes vacant (symØolized by) . In *d* , the original subject noun phrase *the pirates* becomes the object of a prepositional phrase , preceded by *by* . It can now T- Infl supplying the appropriate verb forms. The entire derivation of the sentence is shown under :

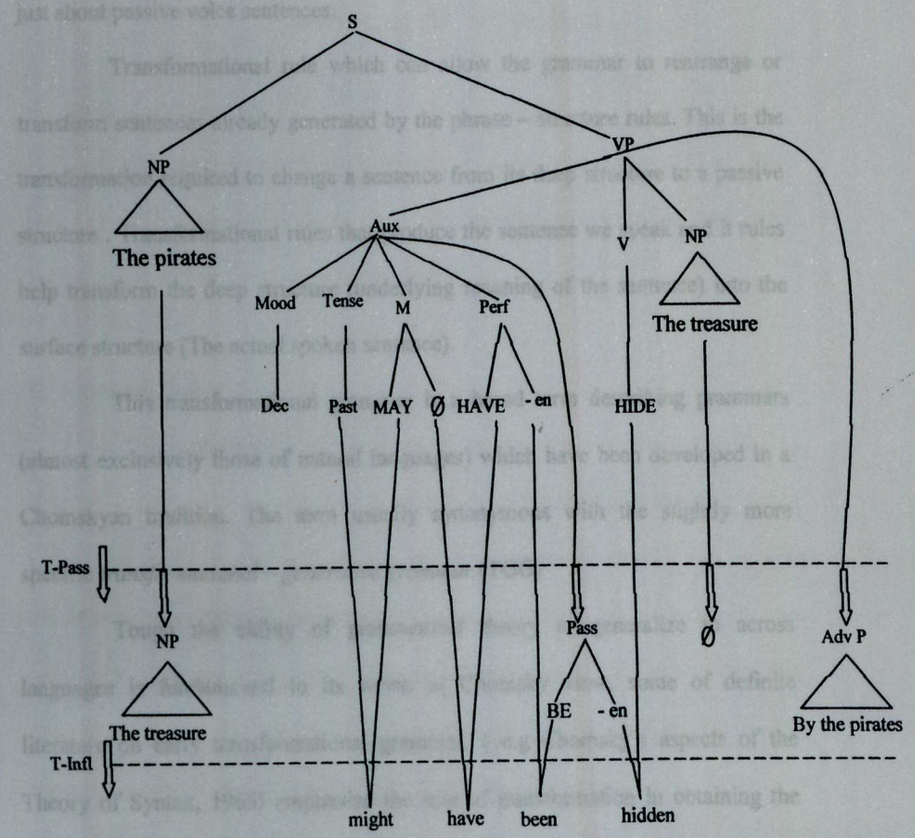

Figure 7 Passive Transformation

B. Conceptual Framework

Transformational is very important to know and understand it well, because all of the transform in the active sentence to passive sentence it must be have the differences of the words in the sentence. But we can still analyze that

change and look it clearly by using the tree diagram in a sentence and in this case just about passive voice sentences.

Transformational rule which can allow the grammar to rearrange or transform sentences already generated by the phrase – structure rules. This is the transformation required to change a sentence from its deep structure to a passive structure . Transformational rules that produce the sentence we speak and it rules help transform the deep structure (underlying meaning of the sentence) into the surface structure (The actual spoken sentence).

This transformational grammar is a broad term describing grammars (almost exclusively those of natural languages) which have been developed in a Chomskyan tradition. The term usually synonymous with the slightly more specific *transformational – generative grammar* (TGG)

Tough the ability of grammatical theory to generalize to across languages is fundamental to its worth in Chomsky view, some of definite literature on early transformational grammar. (e.g Chomsky's aspects of the Theory of Syntax, 1965) emphasize the role of transformation in obtaining the necessary level of mathematical power in the syntactic component of grammar , which , in his opinion, the stucturalist grammar popular at the time did not have. Chomsky also emphasizes the important of modern formal mathematical devices in the development of grammatical theory.

CHAPTER III

METHOD OF RESEARCH

A. *Method of Research*

It is designing this study library research will be conducted. This research will be done by collecting and studying those lecture notes, linguistics books, concerned and deal with subject matter

B. Research Design

The method used in this research is descriptive method. Qualitative research is descriptive that the data collected are in the form of words or pictures rather than numbers. And qualitative researchers are concerned with making sure the capture perspectives accurately. Qualitative researchers set up strategies and procedures to consider experiences from the informants' perspective. By this descriptive method, the types and the most frequent type of passive voice used in the news stories of *Hello Magazine* were attempted to describe.

C. Source of the Data

The data collects on April, 2011 articles of *Editorial Hello Magazine*. There are nineteen news stories in Hello Magazine on April edition. In this research, the researcher collected the data concerning with the kinds of passive voice.

D. Technique of Data Collection

The technique to collect the data, the researcher will make the classifying of the data from the news stories based on the kinds of passive voice in the *Editorial of Hello Magazine* on April edition and find out the dominant forms. There are some steps to collect the data, such as :

1. find out the news stories
2. Classifying the data from the news stories based on the kinds of passive voice.
3. Calculating the data based on the kinds of passive voice.
4. Find out the dominant forms of passive voice.
5. Make the generate of the passive voice by transformation grammar based on each kinds of passive voice forms

E. Technique of Data analysis

In this research descriptive quantitative will be applied to analyze the data and then classified them in terms type of frequency and percentage base on occurrences of the use of transformational analysis of passive voice.

The steps are :

1. Collecting the sample.
2. Highlighting the transformational sentences
3. Classifying the data into transformational in passive voice
4. Calculating the persentage

$$PQ = \frac{P}{L} \times 100\ \%$$

Where :

PQ = Wanted Persentage

P = The Number of Item

L = Total of Item

5. Determining the most frequent use of transformational.

CHAPTER IV

DATA AND DATA ANALYSIS

A. DATA

In this Chapter , the data was gathered from the news stories in Editorial of Hello Magazine . The data is collected on April , 2011 .

B. Data Analysis

After collecting the data , they were classified based on the kinds of Passive Voice.

Table 1.0 The Number of Articles

No	TITLES	Kinds of Passive Voice										
		S.Pre	P.Pro	P.Perf	S.P	Pt.Pro	Pt.Per	S.Fut	B.G	F.Per	P.M	Pt.M
1.	The Great Amazon River .			1								
2.	Mischa Barton				2							
3.	Abortion : Why it so Controversial ?	15	2	1	2						5	
4.	Andien and Her Starry Album "Gemintang"	2			5							
5.	50 Cent The Real Gangsta Rapper	1			5							
6.	The Greatest Asian Martial Arts movies	4	1	1	1						1	
7.	Durable Teen Slang	2		1							1	
8.	Iguana as a Pet ? Why Not	7			3						1	
9.	Christian Bale is Batman	1			1							
10.	Breaking Up ? Stop Crying	2			6						1	
11.	Things to do After Break Ups	1										
12.	A Simple Monk Dolai Loma	2			4							
13.	Make Your Mind Active										1	
14.	The Most Dengerous striker	1			2							
15.	The king of Mountain Sir Edmund				2							
16.	More knowledge About Hydrocepalus	5	1						1		1	
17.	The Devil`s Tear Drop By Jeffery Deaver	1			2							
18.	Walk Your Way to The Health											
19.	Jet Reborn After Get Born	2			2							
	TOTAL	46	3	4	36	-	-		1	-	11	-

Where :

S.Pre	: Simple Present
P.Pro	: Present Progressive
P.Perf	: Present Perfect
S.P	: Simple Past
Pt.Pro	: Past Progressive
Pt.Per	: Past Perfect
S.Fut	: Simple Future
B.G	: Be Going
F.Per	: Future Perfect
P.M	: Present Modal
Pt.M	: Past Modal

The table 1.0 shows that the total number of Passive in Simple Present are 46 , present Progressive are 3, Present Perfect are 4, Simple Past are 36, Past Progressive is none, Past Perfect is none, Simple Future is none, Be Going is 1, Future Perfect is none, Present Modal are 11 and Past Modal is none.

The most frequent kinds of Passive Voice From the news stories in the *Editorial of Hello Magazine* is Simple Present. The Positions of Passive Voice From the news stories in the *Editorial of Hello Magazine* can be seen in Appendix .

The Percentages of the average kinds of Passive Voice are drawn as following .

$$PQ = \frac{P}{L} \times 100\ \%$$

Tabel 1.1. Percentage of the Everage Kinds of Passive Voice.

No	Kinds of Passive Voice	Percentage %
1	Simple Present	45.
2	Present Progressive	3
3	Present Perfect	4
4	Simple Past	36
5	Past Progressive	-
6	Past Perfect	-
7	Simple Future	-
8	Be Going	1
9	Future Perfect	-
10	Present Modal	11
11	Past Modal	-
	Total	*100 %*

The Percentage of Passive Voice in table 1.1 above shows that .

1 Simple Present is 45 %

2 Present Progressive is 3 %

3 Present Prefect is 4%

4 Simple Past is 36 %

5 Past Progressive is none

6 Past Perfect is none

7 Simple Future is none

8 Be Going is 1 %

9 Future Perfect is none

10 Present Modal is 11 %

11 Past Modal is none

It is clear that passive Voice in *Simple Present* Form is the most Frequent used in the news stories of *Hello Magazine* .

Some example of the representation data on the kinds and the positions of the Passive Voice are drawn as the Following .

A. Simple Present form are :

1. It is attached to a Powerful Vacuum.
2. It is inserted in to the womb.
3. The unborn child is sucked .
4. Placenta is attached to the lining .
5. Scraping instrument is used to scrap the unborn child.
6. Placenta are removed as very serious infection.
7. Procedures are performed under anesthetic .
8. Anesthetic is not given to the unborn child .
9. The child is expelled from the wamb
10. RU486 is used in Combination With Protag Landins .
11. it is used in the second trimester
12. They are affirmed and supported within society .
13. Local anesthetic is injected into the cervix.
14. The First trimester is called suction curettage .
15. You are taken to recovery .
16. You are given a second drug .

17. Andien is decanted to hang out with her friends .
18. The story ling is based on the origins of kungfu .
19. The best is showcased in the trials .
20. It is said that seven samurai set the standard for the modern action film
21. His journey is complicated by his unanswered .
22. His Family is threatened by syndicate .
23. It is compared to the original .
24. His fighting is bone crunching .
25. Kevin Chan is framed after testifying .
26. Thunder leg is hired to kill his father .
27. He is mistreated by his master .
28. Chain is hailed as a kungfu superstar .
29. Member of Shaolin Temple who is recruited by a shady government Organization .
30. The evil Han is equipped with his deadly metal .
31. Slang is described as the language of sub cultures or the language of the streets .
32. It is used by small group of people .
33. Slang is used in everyday informal speech amongs member of the same group .
34. The Iguana is not covered with feces .
35. Iguana are kept warm .

36. We mean find a caring, experienced yet is qualified to treat reptiles vets out there .
37. Break ups are Followed by one of the parties starting a new relationship .
38. Member of Tibetan caloinet are elected directly by the people .
39. Member of Tibetan caloinet are elected by the parliment .
40. Thierry is married to british Model and actress Nicole Merry .
41. The word Hydrocepalus is derived from Greek .
42. This is done by means of a shunt .
43. The Fontanel is leveled for depressed .
44. Hydrocepalus is compensated with the use of a shunt .
45. It is loaded with a hundred – round clip .
46. We are influenced by old bands .

B. Present Progressive form are :

1. Method of abortion is being used in Brisbone .
2. Babies are being nurtured in Prematur Ward .
3. He is being abused and humiliated by his master .

C. Present Perfect form are :

1. They have been found to reach .
2. The danger have been brought in to sharp Focus by two recent local tragedies

3. This single has been made under the directian of Agung Sentosa
4. It has been replaced by "sound" .

D. Simple Past form are

1. She was discovered as awkward .
2. Her performance was followed by pups .
3. Trials of RU 486 were completed in Sydney and Melbourne .
4. Young women was rendered into vegetative state .
5. Andini Aisyah Hariadi was born in Jakarta August 25 1985 .
6. Her debut was followed up with her sophmore album .
7. Menyambut kasihmu was produced as the result of her collaboration .
8. Most of the songs were written lyrically by Andien herself.
9. Curtis Jackson 50 cent was barn .
10. Three singles were released before the album ` proposed release
11. He was stabbed at the hit factory study .
12. He was tired to jam Master Jay`s shouting in October 2002 .
13. He was jailed on New Year`s Eve 2002.
14. Fist of fury was directed by berdon chan .
15. The cope was made of specially developed material .
16. Person was involved in your break up .
17. Your happy relationship was cut short by fate
18. The love was not turned the same way

19. He was born lhame Dhundrud .

20. His holiness was recognized at the age of two .

21. Conflict were thawarted by Beijing .

22. Tibetan National uprising was bruttaly crushed by the Chinese army .

23. He was given Political asylum .

24. Tibetan refugees were rehabilited in agricultural .

25. The creation of Tiberan educational system was established to raise refuge children .

26. Tibetan institute of performing arts was established 1959 .

27. Thierry Henry was born on August 17,1977 .

28. Keeping Thierry was a stroke a genious by Monaco .

29. Henry was transferred to Juventus .

30. Theword " Va – va – voom " was added to the oxford concise English bietionary .

31. Edmund Percival Hillary was born in Auckland .

32. He was Fascinated by the snow .

33. It was discharged after an accident .

34. They were chosen to try the ascent .

35. Norgay was given the beorge Medal .

36. Sir Edmud`s life was darkened by the loss of his wife and daughter in a plane crash in 1975 .

E.Past Progressive (none) .

F. Past Perfect (none)

G. Simple Future (none).

H. Be Going .

Passive in Be Going Form are :

1. Now is going to be judged along side a spiderman .

I. Future Perfect (none) .

J. Present Modal .

Passive in Present Modal From :

1. It may be cruched in order to be remued.
2. The child may be delvered alive .
3. It may be Poisoned before birtn .
4. RU 486 must be used under strict medical supervision .
5. Young parenting women can be strengthened in their life experience
6. Telephone can be used as means of self defence .
7. It can be considered as a sub dialect .
8. The temparature can be allowed to safely drop .
9. You can be so caught up in your own heart felt .
10. Hydrocephalus can be acquired after birth .
11. It can be caused by other disease affecting the brain .

K. Past Modal (None) .

The generate of passive voice will be made by transformational grammar using the diagram tree but not all the passive voice will be made only representation of each from it. They are :

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analyzing the data, the conclusions are drawn as following

1. There are eleven kinds of passive voice, namely Simple Present Tense, Present Progressive, Present Perfect, Simple Past, Past Progressive, Past Perfect, Simple Future, Be Going, Future Perfect, Present modal, and Past Modal
2. The dominant kinds of Passive Voice used in the news stories of the Editorial of Hello Magazine is Simple Present Tense form (45%). The other percentages are Present Progressive (3 %), Present Prefect (4%), Simple Past (36 %), Past Progressive (none), Past Perfect (none), Simple Future (none), Be Going (1 %), Future Perfect (none), Present Modal (11 %), and Past Modal (none)
3. The most frequent kinds of passive voice in the news stories is Simple Present Tense.

B. Suggestions

In relation of conclusions above, suggestions are presented below:

1. The lectures of English Department ought to teach the students about the kinds of passive voice because this study is relevant to the student who wants to improve their knowledge about passive voice.

2. The lectures of English Department are advised to use Hello Magazine as one of source in teaching transformation of passive voice because it has effective language especially in using passive voice in its news stories.
3. The lectures should explain where is the positions of passive voice should be placed in sentence and practice them to do it.

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THE GREAT AMAZON RIVER

The Amazon is the greatest river in the world by so many measures; the volume of it carries to the sea (approximately of all the freshwater discharge into the ns), the area of land that drains into it, is length and width. It is one of the st rivers in the world and, depending who you talk to, is anywhere between km/3,903mi and 6,712km/4,195mi

For the last century the length of the on and the Nile Rivers have been in a battle for title of world's longest river. exact length of the two rivers varies time and reputable sources disagree as eir actual length. The Nile River in is reported to be anywhere from at km/3,437mi to 6,690km/4,180mi long. here is no question as to which of the great rivers carry the greater volume of - the Amazon.

At its widest point the Amazon can be /6.8 mi wide during the dry season. area covered by the Amazon River and tributaries more than triples over the se of a year. In an average dry season 000 square km of land are water-cov-d, while in the wet season the flooded e of the Amazon Basin rises to 350,000 are km. When the flood plains and the zon River Basin flood during the rainy on the Amazon River can be up to m/24.8 mi wide. Where the Amazon ts at its estuary the river is over km/202 mi wide!

Because the Amazon drains the entire hern half of the South American conti-t (approx. 40% landmass), including all torrential tropical rains that deluge the forests, it carries an enormous amount ter. The mouth of the Amazon River, re it meets the sea, is so wide and deep Ocean-going ships have navigated its and traveled as far inland as two-thirds the way up the entire length of the river.

Home of Extremes

The Amazon River is not only the greatest in the world, it is home to many other "Extremes" of the natural world. Have you ever seen a catfish? They're usually found in warm, slow moving waters of lakes and streams, and some people keep them as pets in aquariums. Catfish are pretty ugly, creepy looking fish with big flat heads and "whiskers" on either side of their heads (hence the name, catfish). Most catfish that we're familiar with here in the U.S. are anywhere from eight inches long to about five feet, weighing in at up to 40 pounds. But the catfish that live in the world's greatest river have all the room in the world to grow as big as nature will allow - they have been captured weighing over 200 pounds! The largest freshwater fish in the world is found living in the waters of the Amazon River. Arapaima, also known locally as Pirarucu, Arapaima gigas are the largest, exclusively fresh water fish in the world. They have been found to reach a length of 15 ft/4m and can weigh up to 440lbs/200kg.

Birth of a River

So, how did the Amazon get to be so big? The first reason has to do with it's location - right at the equator. Around the "belt line" of the earth lies a warm, tropical zone where over 400 in/1016cm of rain fall every year. That averages out to more than an inch (3cm) of rain, everyday! A lot of water falls onto the land surrounding the river, what is called the "Amazon River drainage basin". A good way to understand what a drainage basin is to think of the whole northern half of the continent of South America as a shallow dish, or saucer. Whenever rain falls and lands anywhere in the river basin it all runs into the lowest place in the pan, which happens to be the Amazon River. The sheer volume of rain in the Amazon jungle, as well as the slope of the surrounding land, combine to create the enormous river known as the Amazon.

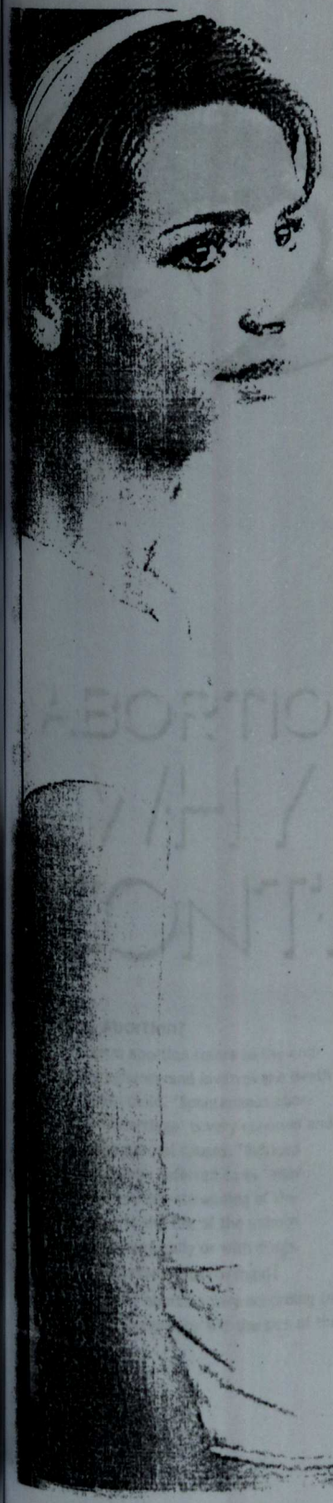
The Amazon River is the second longest river in the world, and the largest in terms of the size of its watershed, the number of tributaries, and the volume of water discharged into the sea. No bridge crosses the river along its entire length.

The Amazon and its tributaries flow through the countries of Peru, Bolivia, Venezuela, Colombia, Ecuador, and Brazil before emptying into the Atlantic Ocean 6,437 kilometers (4,000 miles) from the Amazon's headwaters high in the Andes mountains of Peru. This huge watershed includes the largest tropical rainforest in the world as well as areas of dry grassland, or savannah.

The rainforest's climate has heavy rainfalls and continuous high temperatures. These forests are so huge that scientists believe they actually help control the world's climate in important ways. Destruction of the forests as settlers clear the land for farming and companies harvest trees for lumber is believed to be contributing to the problem of global warming.

The Amazon is home to a variety of Indian cultures who have a great deal of knowledge about the rich and complex rainforest environment. As settlement brings changes to the forest, these cultural groups are also changing, and the lessons they have gained through thousands of years of living within the rainforest are in danger of being lost. Scientists are trying to learn from the Amazon's native peoples about the amazing variety of rainforest plants and animals before they become extinct. Rainforest plants and animals may hold cures to diseases and provide information and materials valuable to people around the world.

(aapl/www.extremescience.com)



Mischa Barton

[illegible] has developed an extensive filmography and theatrical resume that will surely make her one of the most sought-after young actress of her generation. She was discovered as a awkward 8-year-old at summer camp while she was performing a monologue about turtles. An agent in the audience detected gold, helped her land a role in an off-Broadway play and a career was born. And now it's taking off like mad. " If I didn't have crazy hippie parents who insisted on travelling around all the time and letting my sisters and me do whatever we wanted, I probably wouldn't be here," laughs Mischa.

Her feature film debut occurred in 1998 with the critically lauded Sundance favorite Lawn Dogs (1997) opposite Sam Rockwell. Her well-acclaimed performance was followed by Pups (1999), a modern day version of Bonnie and Clyde (1967) for filmmaker Ash (Bang). She has played key roles in the 1999 Blockbusters The Sixth Sense (she was the creepy girl under the bed) with Bruce Willis and Haley Joel Osment, and Notting Hill (1999), with Julia Roberts and Hugh Grant.

Afterwards, Barton has completed work on an additional five features. They include this past summer's Lost and Delirious (2001) opposite Piper Perabo for Lions Gate and Julie Johnson (2001) with Courtney Love and Lili Taylor; both of which premiered at Sundance. She can also be seen in Skipped Parts (2000) with Jennifer Jason Leigh and Drew Barrymore.

At age nine, Barton began her promising career in New York Theater with a lead role in Tony Kushner's Slavs! She soon segued into the lead role of Emma Hatrick in James Lapine's Twelve Dreams at the renowned Lincoln Center. Among her varied stage credits are Where The Truth Lies and One Flea Spare, both of which took place at the New York Shakespeare Festival.

No stranger to television, Barton had a short-term role playing the character of Corvina Lang in flashbacks on All My Children (1970) in 1994. She also portrayed the title role of Frankie alongside Joan Plowright in the recent Showtime feature Frankie & Hazel (2000) for producer Barbra Streisand's Barwood Films. Barton recently returned from location in Australia filming the Disney telefilm A Ring of Endless Light (2002) and segued into an eight-episode arch on ABC's Once And Again (1999). A longtime Manhattan resident, Barton enjoys family-life with her parents and two sisters.

is attached to the lining of the womb.

Another method used in the first trimester is the dilation and curettage (D&C). The cervix is dilated in the same way and a curette or scraping instrument is used to scrape the unborn child, in pieces, from the womb. As with every abortion, it is essential that all of the unborn child and the placenta are removed as very serious infection can result.

The dilation and evacuation (D&E) method is used after the 12th week as the unborn child is now much larger and his bones are harder. Small forceps are now used to dismember the body and crush the unborn child's head before removal.

The dilation and extraction (D&X or Partial-Birth) method of abortion is currently being used in Brisbane on unborn babies over 20 weeks. This method is particularly disturbing as some of these babies are of the same age being nurtured and cared for in premature wards. The cervix is now very widely dilated and

ABORTION: WHY IS IT SO CONTROVERSIAL?

What is Abortion?

The term abortion refers to the ending of a pregnancy and involves the death of an unborn child. 'Spontaneous abortion' or 'miscarriage' is very common and results from natural causes. 'Induced abortion' usually referred to as 'abortion', is the deliberate ending of the pregnancy and the life of the unborn child, either surgically or with drugs.

How is abortion performed?

Methods of abortion vary according to the stage of pregnancy and the size of the unborn child.

The most common method used in the first 12 weeks (first trimester) of pregnancy is suction aspiration (suction). In this procedure the cervix is forced open by inserting rods (dilators) of increasing size. A hollow tube with a knife-edged tip called a cannula, which is attached to a very powerful vacuum is then inserted into the womb and the unborn child is sucked, in pieces, down the tube. If the head is too large it may be crushed in order to be removed. It is also very important to remove the placenta which

the abortionist inserts forceps into the womb. Grabbing hold of one of the baby's legs, he then draws the unborn child into the birth canal until only the head is undelivered, therefore now partially born. He then stabs a sharp instrument into the base of the skull, inserts a suction apparatus and the contents of the skull are sucked out. The baby is then 'evacuated'.

All of the above procedures are performed under anaesthetic either local, local plus twilight or general anaesthetic and predominantly in private day clinics.

...sthetic is not given to the unborn ...

...common procedures include ...glandins. This is a drug which ...duces intense labour at any stage of ...pregnancy and the child is expelled from ...e womb. In some cases the child may ...e delivered alive, in which case it is usu...ally left to die, or it may be poisoned ...ring birth.

The 'French abortion pill' RU486 is ...ually used in combination with ...stagglandins. RU486 must be used ...der strict medical supervision and ...olves three visits to the clinic before ...e abortion is completed. However in 5% ...of all cases, surgical abortion is ...essary to complete the procedure. ...is is used to chemically induce abor... in women five to nine weeks preg... Trials of RU486 were completed in ...y and Melbourne in 1996.

...ong term effects of the drug have ...een sufficiently studied but there ...asons to believe that RU486 may ...t future pregnancies, potentially ...ing miscarriages or causing severe ...formations in later children as all ova ...esent in the woman's body when ...g the chemical drug, RU486.

Another method, which is not com...ly used as it involves the woman ...g admitted to hospital, is the saline ...d. It is used in the second trimester ...4 months). Some of the amniotic ...is removed and replaced with a high...centrated salt solution. At this ...of development the unborn child is ...ing and swallowing this fluid and ...e salt will burn and poison his ...stomach and intestines. His deli...ate is also burned. He struggles, ...rhages, goes into convulsions and ...ain a few hours. The mother then ...s labour and delivers the dead or ...baby: Sometimes the baby survives. ...hysterotomy is like a mini Cae...section however the baby is usual...ung to survive or is put aside to

...tion a safe operation?

...medical hazards of legally ...abortion are very significant. ...deaths still occur; immediate complications vary from 2.5 to 15%; Psychiatric regret in both the pregnant woman and her caring staff confronted with abortions) are a reality. Reactions will vary from woman to woman.

The psychological effects can manifest themselves through three main stages...Post Abortion Distress, Post abortion Syndrome and Post Abortion Psychosis. There are many Physical dangers relating to an abortion procedure. Some of the more serious are: uterine perforation, pelvic sepsis(infection), cervical incompetence, infertility, breast cancer and in some cases brain damage and even death.

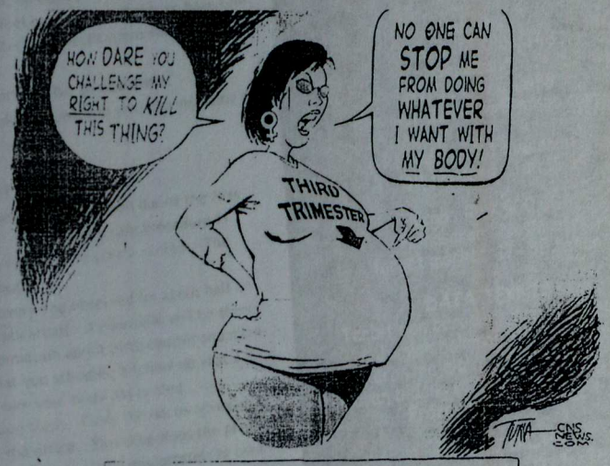
The delayed complications include haemorrhage due to retained placental fragments, infection, pulmonary embolism, continued pregnancy due to failure of the procedure, ectopic pregnancy and infertility. The long term effects have included menstrual abnormalities, cervical damage, infertility, spontaneous abortion (miscarriage) or prematurity in later pregnancies and low birth weight.

There are other contributing factors which will determine the severity of these complications. The dangers have been brought into sharp focus by two recent local tragedies. In December 1994 a young girl from Boggabilla in Northern New South Wales died after the initial stages of an abortion procedure in Brisbane. Another young woman was rendered into a vegetative state after abortion procedures in Brisbane in January,1994. The tragedies of these two cases alone confirms that abortion is not a safe procedure for a woman.

What are the options?

Women faced with an unplanned pregnancy can experience overwhelming pressures and fears. A caring supportive environment is needed where a woman can reach out for support and be heard and only then can the positive options of what is best for both mother and child be fully explored over time.

Parenting: When information on pregnancy including the development of the child in utero is truthfully discussed as well as what support (financial and social) is available, women can develop confidence to take the positive step to nuture their child. One can experience life in caring for a Life which encompasses many facets of joy, love, sacrifice and even pain at times. Despite the difficulties and pressures from society, mothering can be an enriching experience. It is a unique



LIBERAL COMPASSION at 36 weeks

...ey for each of us.

...ing parenting women can be strengthened in their life experience ...ake their rightful role as parents wh... they are supported and support... ...d within society.

...s abortion safe?

Yes, first trimester abortions are about twice as safe as having your tonsils out and 11 times safer than childbirth.

Does getting an abortion hurt?

Surgical abortion: Though a local anesthetic is injected into and around the cervix to numb the area and minimize the discomfort, most women feel some cramping during and after the surgery. Some people compare the feeling to menstrual cramps. The discomfort level varies: for some women abortion is very uncomfortable, while others feel very little.

Medical abortion: For many women, medical abortion is like an early miscarriage. You might have cramps, feel nauseous or vomit, or have temporary abdominal pain. Over the counter pain medications can help reduce these symptoms.

Will I be awake or asleep during the procedure?

Surgical abortion: You will be awake, but we will give you medicine to relax you.

Medical abortion: Awake

How do they do the procedure?

Surgical abortion: The standard method of abortion during the first trimester is called suction curettage. This is a very safe procedure in which the contents of the uterus are removed by gentle suction. The entire process takes about 5 - 10 minutes.

Afterwards you are taken to recovery and observed for about half an hour to make sure there are no complications. A counselor will be there to talk to you, provide you with information about birth control and monitor your recovery. It is important that you schedule a follow-up visit 2-3 weeks after your abortion to make sure your body has healed.

Medical abortion: There are three steps. First, the doctor gives you a drug called mifepristone to take in the office. This drug stops the pregnancy. Second, you are given a second drug, called misoprostol, to take later at home. This drug causes the uterus to expel its contents. Finally, one week later you return to Planned Parenthood for a follow-up visit to make sure the abortion is complete.

How soon might I get pregnant again after an abortion?

It is possible to get pregnant within 2 weeks after having an abortion, so it is important to use birth control when you begin to have sexual intercourse again. Our counselors will talk with you about how to prevent future unplanned pregnancies.

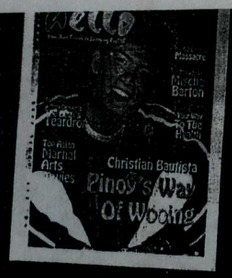
Does having an abortion affect my ability to have a child?

No. Having a safe, legal abortion should not affect your ability to have a child in the future.

Does having an abortion make it more likely to have miscarriages, birth defects, low birth weight, or premature birth in future pregnancies?

No.

http://www.strauss.za.com/phl/ww_abort_20010224.html



DATA MAJALAH

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Dalam bentuk print (kertas) atau, software (file dalam disket atau CD)

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TARIF IKLAN

	Hitam Putih	Berwarna
1 hal	Rp.3.500.000,-	Rp.5.500.000,-
1/2 hal	Rp.1.750.000,-	Rp.2.750.000,-
1/3 hal	Rp.1.500.000,-	Rp.2.500.000,-
1/4 hal	Rp.1.000.000,-	Rp.1.500.000,-
1/8 hal	Rp. 800.000,-	Rp.1.000.000,-
Cover belakang luar		Rp.7.500.000,-

Andien and Her Starry Album "Gemintang"

After a two-year hiatus, Andien is back. She comes up with this year's album titled Gemintang. The first single of the album is the medium beat titled Milikmu Selalu. The vid-clip of this single has been made under the direction of Ifang Sentausa. In the colorful clip, Andien is depicted to hang out with her friends, dancing around cheerfully. Andien or Andini Aisyah Hariadi was born in Jakarta, August 25 1985. Her parents detected her great singing talent since she was an elementary school student, bringing her up into some singing and music schools before she joined Elfa Victoria.

A winner of many singing contests and three-time winner of Asia Bagus, she used to be famous for singing jazzy songs at her teenage years; something that stunned many people. No wonder, in her early career, people saw her as a promising jazz singer. Her breakthrough as a new comer: she could perform beautifully and more mature than her real age. That is what made her very eye-catching.

Besides that, she's got a good voice. Her debut album was Bisikan Hati (2000). Recorded in Form Recording Studio, Singapore, this jazz-nuanced album was so very special since there were a number of local and international heavy-weight musicians to give contributions. Her debut was followed up with her sophomore album Kinanti (2002). Later there was a change in her career direction. She decided not to be totally in the world of jazz. Her album now sound more pop than jazz.

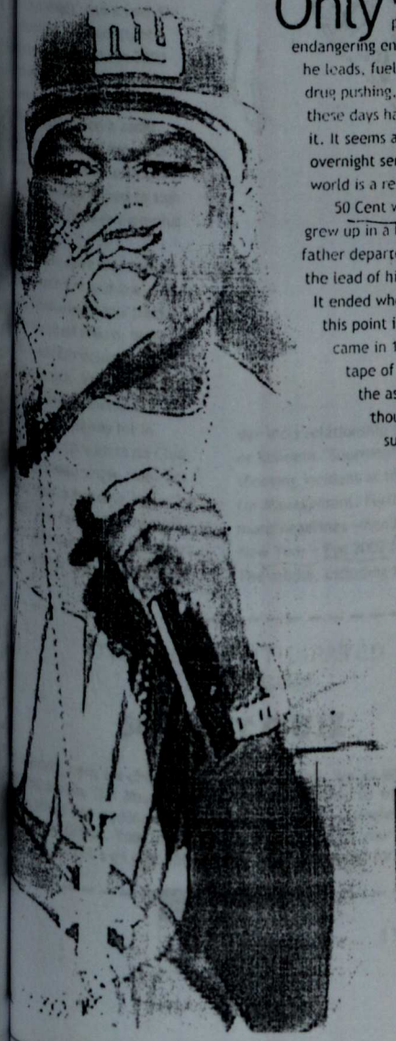
Now Andien, who has loved listening to Sarah Vaughn and Sergio Mendez since childhood, sounds and looks physically more grown-up. Also, she has changed musically. "There are too many changes in my life," says Andien, "from my voice and my (musical) taste. I changed schools, too. No longer in high school, I'm a university student now." She is majoring in communication at Universitas Indonesia. The change she has done in her album is in the one and only jazz track Menyambut Kasihmu, which was produced as the result of her collaboration with an alternative jazz band from Jakarta, Sova. In the album released to celebrate Valentime Day (last month), Andien offers ten cuts. With the help of one of Indonesian's leading musicians Tohpati in the arrangement, most of the songs were written lyrically by Andien herself. Andien admits that it's her friends and family who supported her to be self-confident and to accomplish the album, whose music is lighter, and less electronic than her previous albums. *(dwi/from many sources)*

Andien Quiz

We have ten cassettes of Andien's new album Gemintang (thanks to Warner Music Indonesia) to win. Send your entry by telling us your opinion about Andien. Don't forget to mention your name, address, age and phone number as well as attaching the original coupon below. C'mon yo, grab this great chance!

Andien
quiz Coupon
Hello 233 April 2005

50 CENT
THE REAL GANGSTA RAPPER



Only three months in the hip-hop limelight, and 50 has already been compared to West Coast hip-hop's legendary super-thug, the late Tupac Shakur. This comparison is based on similarities that include violent lyrics, bold attitudes, life-endangering encounters, and muscular, tattooed body with bullet-hole scars. The lifestyle he leads, fueled by his past track record of crime, violence, near-death experiences and drug pushing, has formed him into today's favorite gangster rapper. Anything rap-related these days has 50's face, thuggish voice, or the hook from "In Da Club" plastered all over it. It seems as if the 26-year-old rap star has miraculously emerged from the streets as an overnight sensation, but actually his rise to superstardom in the mainstream hip-hop world is a result of his popularity throughout the years as an underground rapper.

50 Cent was born Curtis Jackson. He was raised in Southside Jamaica, Queens. He grew up in a broken home. His hustler mother passed away when he was only eight. His father departed soon after, leaving his grandmother to parent him. As a teen, he followed the lead of his mother and began hustling. The crack trade proved profitable for 50 Cent. It ended when he eventually encountered the law, and began getting jailed. It's around this point in the mid-'90s that he turned toward rap and away from crime. His break came in 1996 when he met Run-DMC's Jam Master Jay or JMJ or Jay. JMJ gave him a tape of beats and asked him to rap over it. Impressed by what he heard, Jay signed the aspiring rapper to his JMJ Records label. Not much resulted from the deal, though. And then 50 Cent joined himself with Trackmasters, a commercially successful New York-based production duo (comprised of Poke and Tone) known for their work with such artists as Nas and Jay-Z. Trackmasters signed the rapper to their Columbia sublabel and began work on his debut album, titled Power of the Dollar. Three singles were released before the album's proposed release. They were Your Life's on the Line, Thug Love (featuring Destiny's Child), and How to Rob.

The latter track became a great hit, attracting a lot of attention for its baiting lyrics that detail how 50 would rob particular big-name rappers. This willingness to rap openly and boldly and the attention it attracted came back to haunt him, however. His first post-success encounter with death came shortly after the release of How to Rob. He was stabbed at the Hit Factory studio on West 54th Street in Manhattan. Shortly afterward came his most talked-about incident.

On May 24, 2000, just before Columbia was set to release Power of the Dollar, an assassin attempted to kill 50 on 161st Street in Jamaica, Queens. The assassin shot him nine times with a 9mm pistol while the rapper sat helpless in the passenger seat of a car. One shot pierced his cheek, another his hand, and the seven others his legs and thighs. Yet, he survived, barely. But, Columbia wanted nothing to do

[illegible] heard the news. They [illegible] the Dollar and left the [illegible]

[illegible] 50 Cent [illegible] underground where [illegible] the [illegible] Bartle and Jem, [illegible] with producer [illegible] and began mass pro[illegible] tracks. These mix[illegible] earned the rapper an [illegible]ation on the streets of [illegible]. Some of them featured 50 [illegible] companions rapping [illegible] boats (Raphael Saadiq's [illegible] Wu-Tang Clan's Ya'll Been [illegible] others mocked popular rap [illegible] Ja Rule, who quickly [illegible] arch-rival), and a few dis[illegible] shooting. This constant [illegible] presence throughout 2000-[illegible] industry attention as [illegible] esteem, particularly [illegible] declared on a radio [illegible] he admired 50 Cent. After [illegible] numerous other indus[illegible], all of whom hoped to sign [illegible] 50 up for a million-plus

[illegible] the successive months, 50 [illegible] with Em and Dre, [illegible] producing a few tracks [illegible] awaited album. Before [illegible] up, Em debuted 50 on [illegible] soundtrack. Via the under[illegible] previously released [illegible] became a runaway hit in [illegible], followed up with In da Club, [illegible] produced lead single from Get [illegible] two singles became extensive [illegible] hits. The former was peaking at [illegible] on Billboard's Hot 100 chart, [illegible] at number one. Interscope, [illegible] Aftermath's parent company, had [illegible] the Get Rich's release date to [illegible] as a result.

[illegible] all this, 50 made head[illegible] everywhere. Most notably, he was [illegible] Jam Master Jay's shooting in Octo[illegible] 2002, the FBI's investigation of Murder Inc's relationship to former drug dealer Kenneth "Supreme" McGriff, and the shooting incident at the offices of Violator Management. Furthermore, he made more headlines when he was jailed on New Year's Eve 2002 for gun possession. The media, including the respected The New York Times, liked his life story, particularly his storied brush with death. By the time Get Rich Or Die Tryin' finally released on February 6, 2003, he had become the most discussed figure in the music industry.

And his initial sales figures amounted to a record breaking 872,000 units in five days. Next, his debut album became the fastest-selling one and sold 1.5 million copies in its first week and a half of release. Yup, he has robbed the music industry of its spotlight with his aggressive lyrics and violent nature. He took us back to the streets with his debut album, Get Rich Or Die Tryin' and he does it again with his newest album The Massacre. 50 Cent is just about everywhere you look these days. You can find him on TV, on the radio, in magazines, in the news, and even "In Da Club." No doubt he's one of today's hottest selling hip-hop artists. *(02/AskMen.com/All Music Guide/Umusic)*

Notes:
big-name (n): famous, celebrity
initial (adj): first, early

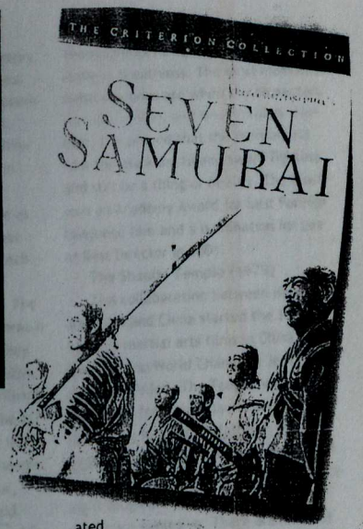
THE MOST ANTICIPATED NEW ALBUM

50 CENT QUIZ

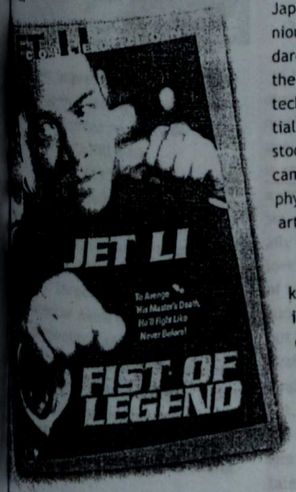
Everybody, here's a chance of lifetime for y'all. We've got 10 cassettes of 50 Cent's newest album The Massacre from Universal Music to win. Just write down your opinion about rap music and mention 50 Cent's two singles on a postcard and send it to Hello Office. Your entry is valid if you mention your name, address, age and phone number. Let's go grab this chance, bro. We'll wait for your entry. Later!

50 CENT
QUIZ COUPON
hello 233 April 2005

The Greatest Asian Martial Arts Movies



lthough western people call East's innovative way of fighting as Asian martial art, it's basically about Chinese martial arts. It's use it's the most popular among Asian martial arts, thanks to pop re (read: Chinese martial arts es). For decades, martial arts have e for great entertainment on the big en. Often, we leave the cinemas e courageous, fierce and pugnacious after seeing these kinds of movies. can't help practicing our high kicks punching the air, feeling we are as at fighting as the movie heroes. This e has grown over the years. Now e seen the rise in popularity of Asian tial arts movie adopted and e in



and by Hollywood like Charlie's Angels, Kill Bill, Elektra, The Matrix trilogy, and many others.

Yet, people won't forget that the source is in Asia. That explains why some Asian martial arts movies have been blockbusters even in the US and other Western countries. In addition, a number of Asian martial arts actors, who are really Asian, have successfully infiltrated Hollywood. Names like Bruce Lee, Jacky Chan, Jet Li, and many others are not strange in the US and internationally. These Asian movies mentioned below were chosen because their fast-paced martial arts action, the quality of their storylines and their entertainment value. Not all of them are Chinese; there is a Japanese one. Made in Asia with ingenious action sequences, they set the standard for future martial arts films. Despite the recent advances in special effects technology as shown in Hollywood's martial arts movies, these films have still stood the test of time, due to the great camera work and well-planned choreography. Here are the greatest Asian martial arts films. Applaud:

Snake In The Eagle's Shadow (1978)

With a new fusion of comedy and kung fu, it's the most engaging of Jackie Chan's early films. Directed by legendary choreographer Woo-ping Yuen, Jackie Chan started his long career with this 98-minute movie. In it, he plays an orphan who is an errand boy working in a small kung-fu school. He is constantly being abused and humiliated by his masters. Later, he meets an old beggar who turns out to be the last master of the "snake fist" fighting style. He teaches Chan "Snake Fist Kung Fu," at which he does extremely well. However, the deadly Eagle Claw Society has forbidden this lethal form of martial arts, and its members try to stop Jackie from performing it. Becoming the old man's student, Chan finds himself in battle with the master of the "eagle's claw" style, who has vowed to destroy the snake fist clan. This is one of the films that put Jackie Chan on the map. It also set the standard for a new style of martial arts films that combined awesomely choreographed kung fu fight scenes with slapstick humor. Chan shows his early talent. In the rice bowl scene, he demonstrates incredible balance and mobility; the skill he is famous for now. It's full of hilarious moments, excellent fighting scenes, and Jackie Chan's irresistible charm. Yes, this old school Jackie Chan is one of the finest Kung Fu movies ever made.

Shaolin Master Killer (1978)

The storyline is loosely based on the origins of kung fu, a fighting style originally known only to a select group of monks. Eventually, one monk breaks with tradition and shares it with the outside world. Gordon Liu stars as San Te, a

man who joins a temple after the
of his family and learns kung fu
period of 10 years in order to exact
. Although it contains the
"learn to fight for revenge" sce
s many other martial arts movies,
plenty of impressive fast-kicking
the best of which is showcased in
uals and the training. Gordon Liu
and shows off his skill, especially
he has to face the double blades of
. This fight is short, yet memo-

showing impressive staff fighting.
has been a strong influence
the genre (most recently on
Tarantino's Kill Bill).

Seven Samurai (1954)

Unanimously hailed as one of the
masterpieces in the history of
picture, Seven Samurai has
countless films modeled after its
premise. Directed by legendary
director Akira Kurosawa, Seven
is a spectacular epic that lasts an
three hours and 27 minutes
). This Akira Kurosawa's clas-
action drama has never been sur-
in terms of sheer power of emo-
energy, and dynamic charac-
ter development. Set in the 16th century, this film tells the story of a defenseless village that seeks the help of seven unemployed "samurai" (a peerless samurai), including a boastful swordsman (Toshiro Mifune) who is actually a farmer's son desperately seeking glory and acceptance. Offering mere handfuls of rice as payment, the desperate villagers want the samurais to protect them and teach them how to fight against repeated attacks by a band of raiding thieves. The samurai get acquainted with but remain distant from the villagers. Why? They know that their assignment may prove to be fatal. Seven Samurai is a brilliant cinematographic achievement. The life and traditions of the samurai are intricately explored. Kurosawa fills the epic saga with action, suspense, humor, romance, and heartbreak. It is said that Seven Samurai set the standard for the modern action film. This great movie climaxes in a giant battle when 40 bandits attack the village. It's one of the most breathtaking sequences ever filmed. It's poetry in hyperactive motion and one of Kurosawa's crowning cinematic achievements. Witness the pride of the Samurai Code tested in a rain-soaked and mud-caked battle that glows with energy and tragedy. No other film so flawlessly weaves philosophy and entertainment, delicate human emotions and relentless action.

Crouching Tiger, Hidden Dragon (2000)

This director Ang Lee's movie is one of the most famous Asian martial arts movies in the Western world. When a magical jade sword is stolen, a warrior goes on a quest to get it back. His journey is complicated by his unanswered love for a woman and the appearance of an assassin. The identity of the assassin is gradually unveiled as another poignant tale of love begins to grow against the backdrop of western China's landscape. This movie succeeded in lifting the martial arts epic out of B-grade obscurity. Ang Lee made it available to mainstream audiences by employing an all-star cast like Chow Yun-Fat, Michelle Yeoh and Zhang Ziyi. Even, the choreographer (Woo-ping Yuen) was one of the best. This movie is a mystical tale of romance, magic and adventure. The magnificent fight sequences would leave us breathless. The most memorable fighting scenes are when the characters run up walls and float through treetops. Lee proved that the martial arts film can use kung fu and sword fighting and still be a thing of beauty. The movie won an Academy Award for Best Foreign Language film and a nomination for Lee as Best Director in 2001.

The Shaolin Temple (1979)

This collaboration between Hong Kong and mainland China started the 1980s boom of martial arts films in China and gave Wu Shu World Champion Jet Li the start he needed. The Tang Emperor's son seeks help from the Shaolin Monks to learn kung fu after his father is murdered. When his training is complete, he seeks revenge. Jet Li is young and his acting is rough around the edges, but his moves are explosive. There are no stunt doubles, no cables, no cranes, no special effects, and no fake moves. Yup, everything is real. This movie proves why Li was a champion. Li showcases his talent, especially during his solo demonstration with a broad sword, a lance and a three-sectional staff. This is classic kung fu movie with less talking, but more fighting.

Return of the Dragon (1972)

This film showcases Bruce Lee's many talents. He stars, wrote, directed and choreographed in this movie. Lee's character, Tang, journeys to Rome to help his family, which is threatened by a syndicate that wants its property. Tang faces assassin after assassin until the final showdown at the Colosseum. Bruce Lee excels in all the aspects of the making of this film. With some great fight scenes, it builds up to a climax when Tang faces the American fighter Colt (Chuck Norris) at the Roman Colosseum. For many, it is a dream come true to watch Lee apply his Jeet Kune Do skills against Norris. The fighting is fluid and striking, yet brutal, and is set against the backdrop symbolic of two gladiators fighting for their pride. This is a classic martial arts fight.

Fist of Legend (1994)

This remake of the Bruce Lee classic, Fist of Fury, was directed by Gordon Chan and choreographed by Woo-ping Yuen. Jet Li stars as a young Chinese student in the

70s. He returns from Japan to investi-
the murder of his former master. At
same time, he has to face the
anese invasion of China. Jet Li shows
he became the martial arts superstar
s today. Although it is often compared
the original, this film can stand on its
n due to his energetic kung fu style.
atch the opening scene in which Jet Li
es on a bunch of rabble-rousers. His
ting is literally bone crunching. Then
atch Li's grace and speed as he faces a
anese martial arts master in a blind-
d. Anything you want from a martial
ts film is here. Fighting, revenge, aerial
e stunts, Jet Li, Woo-ping Yuen. This
ssic remake has it all. Enough said.

Police Story (1985)

This film is 100% Jackie Chan. He
ected, starred in and choreographed it.
t is? Hong Kong cop Kevin Chan is
med after testifying against a notori-
s criminal. His only option is to go on

the run from the law to clear his name,
catch the bad guys and keep his girl-
friend. In this movie, Jackie Chan shows
that he is a great martial artist. Also, he
s a marvelous stuntman. He puts his own
fe on the line in death-defying
equences and stunts to enhance the
action in the film. Watch him drive a
motorcycle through several hanging
sheets and hang onto a moving bus with
only an umbrella. Chan also showed his
ingenuity in choreographing some compli-
cated kung fu fight scenes using objects
around him. Can you imagine that even a
telephone can be used as a means of self-
defense. With some great fighting and
trademark Jackie Chan humor, this movie
is one of the most entertaining in the
genre.

Drunken Master (1978)

Though it wasn't Jackie Chan's first
film, Drunken Master is the film that
cemented his stardom. This is the film
that showed the world Jackie Chan's best
potential. Directed by Woo-ping Yuen, it
shows Chan's early talents and humor.
Wong Fei-hong is a disobedient student
who cannot grasp kung fu. Therefore, his
father decides to teach him discipline by
sending him to his mean-spirited uncle
named So Hi, who teaches him unique
Drunken Fist Kung Fu. Jackie can't stand
So Hi's rigorous exercises. Rebellious
Wong runs away only to be brutally humil-
iated at the hands of a hired killer named
Thunderleg. Punished, Jackie becomes So
Hi's devoted student. He soon discovers
he will need everything he's learned
when Thunderleg is hired to kill his
father. Full of kung fu acrobatics and
mixture of action and comedy, this was
Jackie Chan's first hit. This movie show-
cases why he became a superstar in
China. It's a proof that Chan is a great
martial artist and actor. Chan is so very
good at injecting comedy into the story.
The way he is mistreated by his master,
for instance, is funny in itself. Chan
shows extreme flexibility with all the
twists and turns he employs in the final
fight scene between Wong and the assas-
sin. Because of this movie, Chan is hailed
as a kung fu superstar. In spite of the fact
that this movie is now about 25 years old,
to many fans, it is one of favorite Jackie
Chan movies.

Enter the Dragon (1973)

Directed by Robert Clouse, this was
Bruce Lee's introduction to Western cine-
ma audiences. However, it turned out to
be his last film due to his early death.
Lee stars as a member of a Shaolin Tem-
ple who is recruited by a shady govern-
ment organization. He must participate i
a martial arts tournament hosted by a bil
lionaire on a reclusive island. However,
he soon discovers that he may be able to
avenge his sister's death. This film made
Bruce Lee a cult icon hailed as the best
martial arts star ever. His Jeet Kune Do
moves are awe-inspiring. The speed at
which he kicks is often too fast for the
camera. The tournament showcases some
awesome martial arts styles and climaxes
with a huge free-for-all. But the highlight
is Lee's final battle in the hall of mirrors.
Cleverly shot amongst hundreds of mir-
rors, Lee must fight to the death with the
evil Han, who is equipped with his deadly
metal.

The Chinese Connection (1972)

Enter the Dragon may be the most
well known Bruce Lee film, but Wei Lo's
The Chinese Connection proves that Lee
deserves his title of martial arts legend.
Set in the early 1900s when Japan and
China were feuding, Lee's character Chen
returns to China to find that his master
has been murdered. Bruce Lee's charac-
ter arrives at his master's funeral in such
a crazed state he's only prevented from
digging the man up by being whacked
over the head with a shovel. Next he
starts a fight with a rival school, which
has the political clout needed to close his
master's school down. Later, he discovers
the people who killed his master and he
murders them. Thus, it eliminates any
chance of getting his school out of trou-
ble. Lee's association with his master's
school is so disastrous that, by the end of
the film, the school is wrecked and many
of his classmates are dead. Because of
this 110-minute movie, Bruce Lee is rated
as the best martial arts superstar of all
time. It's Bruce Lee at his best. Apart
from his dynamic self-choreographed
fights, Lee demonstrates his acting tal-
ent, showing incredible intensity and
emotion in avenging the death of his mas-
ter. However, the violent and realistic
fighting is what everyone remembers. It
has some of the most violent and intense
action of all of Lee's movies. Lee exhibits
the super-intensity in the fight
scenes. *(dwi/askmen.com and other sources)*

Durable Teen Slang

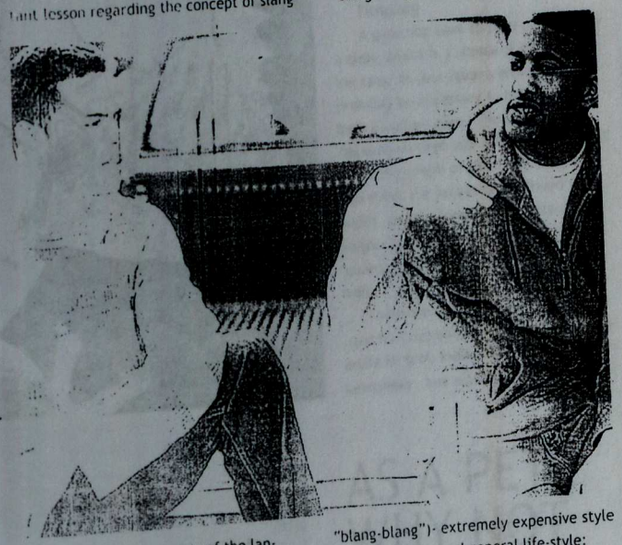
is sometimes described as 'the language of sub-cultures' or 'the language of streets'. It is a term for words or expressions used by small groups of people. It tends to be vivid and colorful. And holds a delicate position between the formal and the vulgar. Slang is used in everyday informal speech amongst members of the same group. It can often act as a code, which excludes outsiders. Linguistically, it can be usefully considered a sub-dialect. It is hardly used at all in writing, except for stylistic effect. Or it's used in writing among the members of the same group.

Cockney rhyming slang has stayed up now probably because of its creative and poetic element. Also, because of its formulaic nature, Cockney slang can continue to be generated according to the formula, suiting a variety of linguistic purposes. Cockney rhyming slang is well known throughout the English speaking population. It is a very stylized form of slang. Here are examples of Cockney slang: Make us a cup of Rosie (Rosie Lee = tea); Time to go up the apples to bed (apples and pears = stairs); How do you like my new whistle? (Whistle and flute = suit); Let's have a butcher's (Butcher's hook = look).

It's a fact: today's slang can be tomorrow's Standard English.

Some forms of slang change very rapidly, for various reasons. Teenage slang changes rapidly because all people are teenagers for a short period of time. In the early 1990s, for example, the term used to express enthusiastic approval was 'cool.' Now this is considered out-of-date and has been replaced by 'sound,' and so on. One important function of teenage slang is to create an identity, which is distinct from the general adult world. Teenagers for this reason don't generally approve of parents or teachers using their slang terms. New terms are generated every couple of years.

It is interesting that the main slang terms are adjectives for extreme approval or extreme disapproval. The most important lesson regarding the concept of slang



is that like all other parts of the language, it is in process. Sometimes, slang dates very quickly, like fashion in clothes. Yesterday's slang can become today's cliché. On the other hand, today's slang, such as "like" or "cool", can make it into dictionary as standard English. The slang word "cool" has been around for a very long time, at least since the 1930s. There's never really been a time when "cool" has been out of fashion. Up to now, this word is still used along with recent slang words to praise something, like "phat," "def," "dope," and so on. Here are some of the most-used teen slang words, which is still used up to now:

187 - murder.

211 (two-eleven)- 1. robbery. 2. carjacking.

411 - information: "I need the 411."

5 - 0 (pronounced "five oh")- a policeman: "Watch out! 5-0!"

a'ight (pronounced "ite") - All right

aw naw - an expression used to express disagreement or disbelief: "Your man was with Jen last night." "Aw naw!"

ax - ask: "Let me ax you somtin!"

baby daddy - a boyfriend, ex-boyfriend, father: "When my baby daddy get back, he'll bust you in your grill!"

bacon - the police: "You smell bacon? Oh snap! Here comes 5.0."

badunkadunk - a large rear end.

bling-bling (sometimes pronounced "blang-blang")- extremely expensive style of clothes, cars and general life-style: "Did you see Donald Trump's house in The Aprentice. I've never seen so much bling bling!"

blingin - shining because you are wearing so much jewelry: "Check you out David, you blingin tonight."

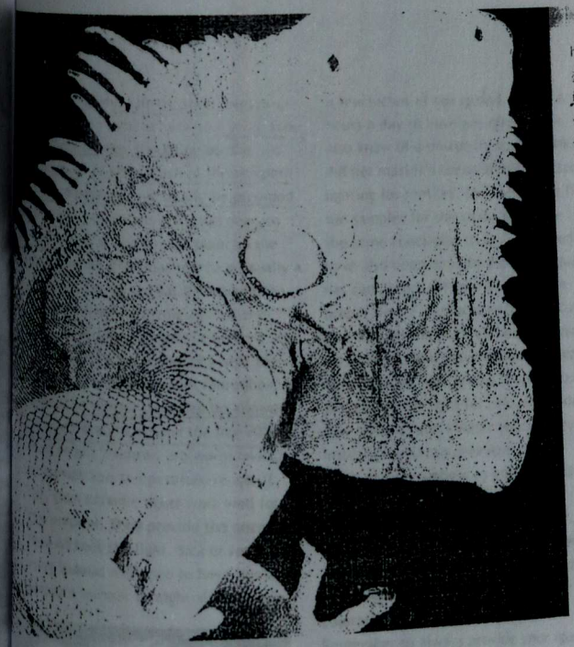
bust yo grill! - hit them in the mouth or beat them up.

busta - someone considered a lowlife or weak: "Get out of my grill. You a busta!"

cheddar - money: "He got phat cheddar."

Hokay, dude, whadaya think about those words? Have you used them in your daily conversation with close friends? Have you got enough courage to speak these words in English class? We challenge you! On the next issue, we'll talk about this same topic with additional list of teen slang words. Later, bro!

(jokodmukti@yahoo.com/Knowsley LEA, TheSource4YM.com)



AS A PET? WHY NOT

You might not get surprised if you see a cute young girl walking with an iguana on her shoulder in a department store. You don't have to ask yourself why she feels at ease with that reptile. Iguana is not a crocodile. It is not a snake either.

The first thing to keep in mind is that green iguanas, if taken care of properly, will grow rather large. Many people buy a baby iguana on impulse, and then when it starts to grow larger than they were prepared to handle, they don't want it anymore. In our experience, these iguanas usually end up for sale in the papers, or pawned off onto local herp societies, who already have their hands full trying to find suitable homes for some of the lesser known, harder-to-care for reptiles. Remember that iguanas do not only grow as large as their tank. When they get older, they will usually either need a large, custom-built cage, their own "iguana" room, or, if you choose, free roam of the house with a well-heated basking spot.

Selection

When selecting an iguana for a potential pet, it's a good idea to pick the one that seems to be alert, yet reasonably calm when you stick your hand in the tank! This iguana should have clear and bright eyes, be free from sores, abrasions, or other questionable marks, and appear to be in generally good health(not skin and bones). It's probably also a good idea to make sure the iguana is not covered with feces, or that the enclosure it's living in is not completely dirty and disgusting. Excessively dirty living conditions are a great place for bacteria to multiply and disease to spread.

Housing

A good size tank to start out with for a baby iguana is a standard 30 to 50 gallon tank. As your iguana grows, it will probably be necessary to build or have built a custom cage. The standard for deciding on cage size is one and one half times the length of the lizard in length, two thirds the length of the lizard in width, and the length of the lizard in height. We have found higher is better. Iguanas love to climb and love to be up high.

There are several things that can be used for cage bottom cover. Orchid bark, artificial turf, Inddor/outdoor carpeting, newspaper, and alfalfa pellets are all useful for this. Bark or wood chips can tend to attract mites and other insects, so keep this in mind. Cedar chips can be toxic, so avoid using these.

Branches set up for climbing are a necessity. Iguanas are arboreal (tree-dwelling) lizards. The branches should be chosen according to the size of your lizard, and easy for your them to climb and lay on. We do not recommend hot rocks. They are not a natural way for the iguana to absorb heat and they can cause serious burns. Hot rocks should never be used as a replacement for adequate lighting.

Heating

It is important that iguanas are kept

warm enough to digest their food properly, and to fight off diseases. Some type of thermometer should be used in the enclosure to keep track of the temperature. A basking spot should be provided that reaches between 95-100 degrees fahrenheit at the closest point to the heat source. The heat source is usually a spotlight set up so that the iguana cannot burn itself by laying against the bulb. Heat tape, undertank heaters, etc. can be used to heat the air inside the tank to around 85 degrees fahrenheit. At night, the temperature can be allowed to safely drop to around the low 70's. Most people's houses are warm enough to provide this temperature range. If not, then ceramic lights work well for this purpose. They provide the necessary heat without the light. Sick or recupereting iguanas will need to have the temperature warmer at night also. Remem-

ber to follow directions on all heating equipment and light fixtures to avoid a fire hazard.

Lighting

It has long been thought that full-spectrum bulbs are necessary for iguanas to produce Vitamin D3 which helps iguanas absorb calcium. Recently, studies have been done that prove that this type of lighting DOES NOT work to duplicate natural sunlight. In fact, in a study done by Dr. Fredric L. Frye, it was determined that you would need 6 to 8 of these lights(commonly called Vitalites) within a few inches of the iguana, 12 to 14 hours a day to have any effect at all. We also know of a university student who did her master's thesis on full-spectrum lighting for reptiles. She used living tissue samples for the study and came to the same conclusion as Dr. Frye. Studies have also been done to show that iguanas can absorb Vitamin D3 through a proper diet. Full spectrum lighting can give off light that LOOKS similar to natural sunlight, so it may be psychologically beneficial for your iguana, but if you are just buying the light for calcium absorption reasons, don't waste your money. Instead, if you can provide them as much natural sunlight as possible, along with a good diet, this would be a far better thing to do as well as cheaper. There is no replacement for the benefits that your iguana can receive from natural sunlight. It does wonders for their coloration and their overall "pep". Remember to always provide your iguana with some shade to get out of the sun if they wish, and to never bring them outdoors in a glass aquarium as the heat inside the tank will quickly rise to lethal levels.

Feeding

What you feed your iguana will be directly related to their overall health and well-being. Green Iguanas are herbivores, that is, they are plant eaters. Animal proteins, such as dog food, cat food, and various "people food" treats should be avoided completely if possible. Iguanas do tend to like junk food, like pizza, but it is not good for them, and feeding them alot of food like this can lead to kidney failure at a young age. If you do feed your iguana "treats", we'd recommend keeping it at a once per month MAXIMUM to be on the safe side. Kale, bok choy, broccoli, cauliflower, brussel sprouts, and other cabbage-related vegetables should be fed only in small amounts. These vegetables can cause thyroid problems if they are fed to your lizard frequently. Spinach should not be fed at all to an iguana, because it binds calcium.

Iguanas require a diet that is high in calcium, low in phosporous, and contains Vitamin D3. Greens should be the staple of the diet. By greens we mean, Collard greens, Mustard greens, Dandelion greens(you can pick these right out of your yard as long as they are not treated with pesticides and washed before feeding), Turnip greens, etc. Mixed vegetables, squash, zucchini, yams, raspberries & blackberries(high in calcium), bananas, and other fruits and vegetables or commercial iguana food can also be added, but the large majority of the diet should be greens. If your iguana is getting a proper diet than no extra vitamins really need to be added to the food.

Water & Humidity

We have also recently found out that while it is a good idea to provide a bowl of water in your iguanas tank for humidity and soaking purposes, that if your iguana is drinking out of the bowl on a regular basis, chances are that the humidity in the tank is too low. Iguanas get most of their moisture from the air, so regular misting, or even better, a humidifier in the tank will help keep the humidity to a proper level. While in their enclosures, try to keep the humidity level between 95 and 100 percent. There are temperature gauges out there that also record humidity. It would be a good idea to invest in this type of gauge.

Taming

When you first bring your iguana home, allow it a week or so to become accustomed to its surroundings(acclimated). Then you can start getting it used to being handled and picked up. Start slowly, by first picking your iguana up, and holding it for brief periods every day. Pretty soon, it will become much calmer. We have found that talking softly to your lizard with a soothing, gentle tone while stroking their neck and sides helps to calm them also. How tame your iguana will become depends on how

ch time you are willing to spend taming Some iguanas will remain wary and gressive all their lives. That is why you ally need to take care in selecting a rea bly calm lizard to begin with.

It may be useful to get your iguana ed to being on some sort of leash or har ess. This is especially helpful to be able take your iguana outdoors to be in nat ral sunlight. Many pet stores now sell nesses specifically for iguanas. Get one at is sturdy, yet not harsh to the iguanas in. Start out by putting the harness on our iguana indoors without the leash for ief periods at a time to get them used it. You can then start attaching the ash and attempting to walk ound(indoors) with them. They will obably completely freak out at first, especially when they reach the end of the ash, but this is normal. Be prepared and y to avoid entangling your lizard in the ash when this happens. After some time of working with them indoors, if they seem to be much calmer when on the leash, you can then bring them outdoors. They may freak out again once outdoors (all those sights, smells, and sounds!) so make sure your harness and leash is strong and properly attached. Most iguanas will get used to being on a leash after a while, some may never get used to the idea. We haven't seen an iguana yet that will walk on the leash (like a dog), but at least if they are on the leash, they can't escape and get into serious trouble!

Claw Trimming

It's a good idea to regularly trim your lizard's claws, especially during the taming process. We have plenty of scratches and scars on our hands and arms to prove how important it really is. Unless you enjoy razor sharp needles ripping your flesh, you should learn this technique right away. To do a good job, it usually takes two people. One person should hold the lizard with both hands, one around the neck and area in front, and the other around the area in front of the hind legs. The other person, using a reptile claw clipper (found in most pet stores now) then clips off the sharp pointed end on the claw. Sometimes you may end up cutting through the blood vessel. If this happens, wipe the claw with rubbing alcohol and dip in corn starch to stop the bleeding.

You should also always be mindful of your iguana's tail. Don't ever pick up an iguana by its tail. They break easily, and although they will regrow in time, they will never be quite as beautiful.

Health

Iguanas are pretty hardy and not really prone to getting diseases if taken care of properly and fed the proper diet. You should visually check your lizard frequently for signs of illness. Anything out of the norm should be monitored closely. There are several diseases and disorders that they can get, which we won't be going into on this page. One thing we can tell you is that kidney failure is a very quick killer. If your iguana is showing signs of weakness, inactivity, excessive drinking out of a bowl, blank staring, and diarrhea, get them to a qualified vet immediately. If the vet says that they can not see your iguana right away, then they may not recognize the signs of kidney failure. You may have to try elsewhere. We have been informed through an e-mail about the dangers of egg-binding in female iguanas. This person's lizard ended up having to get a hysterectomy to save her life. Keep in mind that female iguanas can become egg bound even if the eggs are not fertilized. Talk to a vet or a knowledgeable breeder for more information. There are several books on the market that go into this and other health issues in great detail.

One important thing that we can tell you is to find a good veterinarian. By this, we mean find a caring, experienced vet who is qualified to treat reptiles. This is possibly the most important thing that you can do for your iguana. A veterinarian who knows nothing or very little about reptiles that is treating a sick iguana means possible misdiagnosis of the problem and a probable death sentence for the iguana. It would be a good idea to find a vet before purchasing your iguana. Unfortunately, even with the increase in iguanas and reptiles in general as pets, there aren't a lot of qualified reptile vets out there, so you will have to do some shopping around.*(agp)*

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ctually done everything that I can
st I learned to do in rehearsals.
...Buster, the stuntman actually
d us to this really great fighting
d Keysi, which has a very unique
, it's a very brutal fighting style
s really well with the batsuit, and
ly with the ears and everything,
way it goes. And it's very savage,
e, and I had to learn that. We
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a couple of times where I did manage
uce them to let me jump off a
hey didn't let me jump that high,
ps something. We were in Chicago
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ally let me jump off one roof just onto
ext, one down, but y'know it kinda
like I'm doing a real high dive" he

also due for an reworking with the new
was the 'batsuit' itself. We spent some
e Costume FX shop and got to see
ly what is involved when an actor
the cape and cowl. Costume designer
Murch has worked on all previous bat-
s and as we meet him he jokes that
challenge this time was to meet
stopher Nolan's vision of how he could
ate the series, principally to clear
yone's memory of the last one we
e".

Whilst it seemed Adam West simply put
ome tights and wore a cape and mask,
s costume is complicated to say the
t. Everything in this costume has a rea-
n for being there, and there is a tangible
anation for every piece of equipment
m the utility belt to the winged gloves.

Christopher Nolan told designers that he wanted a matte suit this time. As Murch explains "I didn't know what he was talking about. But it makes sense to me now. [if you're] going out at night to fight crime, you don't want to wear something shiny with a big yellow blob on it. So this guy is a human stealth machine." The cape itself was made of specially developed material, which is a combination of fabric and is essentially 'stealth material'. Over 900 square metres of fabric was 'electro statically flocked' taking advantage of a Ministry of Defense-approved process used when minimum night vision detection is required." Basically as Murch explains, "they put this on things when to stop vision machines seeing them when it's dark". The cape now, really moves like it does in the comics, and has really become a character itself in this film.

How did Bale feel about the arduous task of getting in and out of costume? Day Murch says "I have enormous respect for Christian, he's a nice guy, he's a fine actor and he takes on the challenges we've given him in an exciting way and he doesn't make it a problem". Bale says "I'm not going to bitch about the suit. There's a quote from me that some of the people have on the back of their t-shirts that says 'It's hot, dark and sweaty and it give's me a headache', which is absolutely true, but there's nothing more annoying than hearing actors bitch about their work and stuff like that." Bale sums it up for all of us when he says, "Y'know, I'm playing Batman for gods sake. That's pretty fantastic. I'm not gonna complain about getting a little bit sweaty in the suit." The costume department has apparently made quite a few amendments to the suit over the course of the film series to make it more comfortable. "I like to think during the course of making the movie we've improved the suit we offered him to start with, given him something you know, decent to wear" says Murch "We've reduced the weight of the suit by a quarter of the very first suit we ever made," (mostly down to the lighter cape). The suit even has 'plumbing' which means that cold water can be pumped into it, which helps keep the actor inside cool with a minimum amount of fuss.

"Mr. Nolan had [some] major requirements with regards to the suit, one of them was the cape situation. And the other one was the dear old 'Bat turn'. This refers to the lack of movement usually allowed in the neck of the batsuit, causing the actor to turn his head from the shoulders up. "Now some of you love that, but you have to admit it's someone coming to terms with what is in fact a malfunction of costume practice." So thanks to innovations in costume design, our 2005 caped crusader will be much more flexible and move more freely. Murch continues: "They were adamant that this was an action movie and it's story based and we had to give the director what he wanted and I think it's very important to give the actor a vocabulary he can work with. An awfully long time has past since the last Batman movie alone. Technology, working practice, the materials available to us have changed, the things that guys like to see when they go to the cinema they've changed. Whatever your particular allegiance is to whichever Batman you particularly like, you have to admit that any Batman that comes along now is going to be judged alongside a 'Spider-man' who's leaps ahead of things we could do a short while ago."

Describing his initial feeling when he donned the costume for the very first time, Bale says "It was great, it was a great feeling. We'd done a couple of camera tests beforehand, but it wasn't the whole way. It was kinda just 'Stand there. Turn around' and everything, and inevitably after 6-

BREAKING UP? STOP CRYING!

Me often than not, breaking up is as hard on the person ending the relationship as it is on the person being broken up with - don't assume just because a person is breaking up with you means that they no longer care about you, caring about you and wanting a relationship with you are not one and the same.

Nobody likes to hurt another person, especially somebody they have been close to, and it is often very easy to guilt trip somebody into staying with you when they are trying to end things. Resist this urge! When you use guilt as a way to stop a break up you not only cheat yourself out of having a good and true relationship, you foster resentment in the other person which could lead to greater pain and heart ache in the future.

Being broken up with does not mean that there is something wrong with you; it just means that there is something that is not working in the relationship. Try not to take the rejection too personally. Remember that lots of great people have had failed relationships - the fact that the relationships failed says nothing about their value as a person. The fact that your relationship failed likewise says nothing about you as a person.

It is all right to cry, get mad and feel hurt when you are dumped. These are normal natural feelings. Just be sure that you let your feelings out in a safe place among friends or family. Do not make your ex the target of your feelings, even if they have done something to deserve your outrage. The sooner you let go of the other person, the sooner the healing can begin.

Breaking up is never easy. You will have good days and you will have bad days. Take it one day at a time and don't beat yourself up if you have an overly emotional day - you're only human after all.

Break ups are often followed by one of the parties starting a new relationship and when this happens it can bring up all sorts of old feelings. If you thought you were over someone who broke up with you and find yourself upset at the news that s/he has moved on, rest assured you are normal. Let yourself be upset, it is part of the healing process.

Acting out in anger is never good for anybody. After being broken up with don't spread mean or spiteful rumors. Don't betray former confidences by telling old secrets to others. If another person was involved in your break up resist the urge to slam them behind their back. Acting vicious only makes you look bad and any satisfaction you may feel will be short lived. In the end this sort of behaviour will only make you feel worse.

A big part of the pain of breaking up comes from a feeling of embarrassment. We often fear how the situation will look to outsiders. Refuse to be embarrassed, even if you did

g outlandish to cause your break
ng go of the embarrassment will
move on to the healing.

dy ever deserves to be hurt. Your
not deserve to be hurt because
hurting. Your ex's new love inter-
e even exists) does not deserve
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g up hurts, but it doesn't have to
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gs may seem bleak now but you
know what the future may hold for
d your ex. You may get back
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s better to let go of a faltering
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between the two of you. If you
out to the bitter end and leave
no choice but to hate you to get
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. Bowing out graciously leaves room
ture relationship with your ex.
f it is just as good friends.

ere is a good question, like. My
end dumped me out of the blue for
ferent reason. One day we were
, getting along, and in love, the
ey he was gone. What happened????
his is not an easy question to
er. In fact any question about WHY
her person does something is impossi-
o answer in a generic applies-to-
one kind of way. In reality the rea-
why people do the things they do are
n complex and multi-faceted. This
oes the reasons why people end rela-
ships. You say you were happy one
and broken up the next; let's exam-
that statement. Perhaps you were the
y one who was happy, if this is the
e then I'd guess that a big part of why
gs ended has to do with your inability
see the other person's feelings/needs.
ok back, were there any signs that
r steady was less than joyful in your
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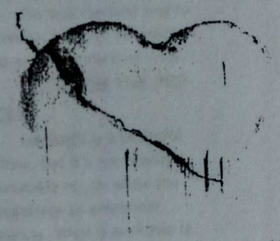
Be honest. Think back. Were there
es that you either chose to ignore or
't only see in hindsight? Not to be too
mean, but if the relationship ended because the main focus of everything was you and your happiness you will want to know this so that you can avoid repeating the mistake. Hey, if your insensitivity was at play in this break up then identifying it and making a vow to change could get you back together. So really think back and decide was your relationship all about YOU rather than US? No? OK, then there are some other common reasons why an otherwise good thing suddenly ends. Pay attention, the list is short:



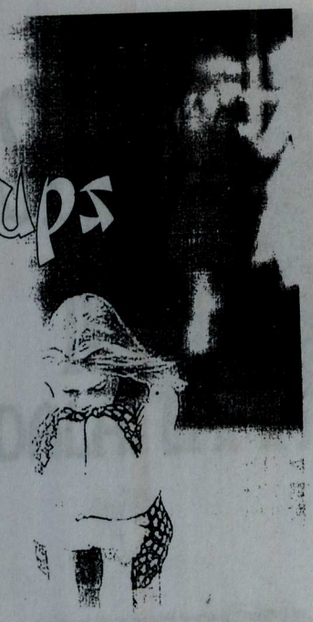
The other person gets scared. Unable to deal with the depth of their feelings. people who get scared often bolt from a good thing rather than wait around for it to turn sour. These people have either never been in love or have been in love and been badly hurt. Either way when a person bolts in fear they are like a wild animal; running on adrenaline, rushing as far away as possible in search of safety, and totally focused on the goal of not getting hurt. How do you fix it? Don't give chase because this will only fuel the fight or flight instinct that has taken control. Instead be patient, urge them to the safety of you by acting reassuring at all times, by never smothering them, but by also making it clear that you aren't going to leave them no matter what. If they broke things off because they were scared you will quickly know because your reassurances and non-threatening demeanor will bring them back to you. If they still resist despite all your kind gestures than this is not why they broke up with you and you need to let go.

The other person is dealing with his or her own personal crisis/issues that have little or nothing to do with you. If this is the case you will likely hear something along the lines of "let's stay friends" or "It's not you, it's me." Yes, these are standard cowards lines out of a relationship so identifying them properly can be tricky at first but it quickly becomes clear that these sentiments were sincere and therefore likely to be true as time passes. How? If your ex really does try to stay friends or if s/he continues to confide in you chances are good that the real reason behind the break up has more to do with bad timing than lack of chemistry between the two of you. If this is the case the only thing you can do is relax and wait it out. Here is a time when the old cliché "if you love something set it free, if it comes back to you it's yours forever if it doesn't it never was" has a ring of truth. If your happy relationship was cut short by fate all you can do is hope that fate will again intervene and that when it does the outcome will be more favorable. Nothing is ever over, and time really does heal all love-wounds. So take a deep breath, close your eyes and let go, oh yeah, and remember the future can bring anything!

The other person just doesn't feel for you the way you thought s/he did. OK, insensitivity/selfishness aside it is possible that you can be so caught up in your own heartfelt joy at being in love that you fail to see your feelings are not returned. It happens and it doesn't make you a bad or naïve person. You fell in love, the love was not returned the same way, things ended. No big deal. Life goes on, you live and learn, from the lost comes the found, yada yada yada. Basically this is just one of those cruel ironies of life and it happens to everyone. Suck it up and let things go. It is the only way.

The other person is a jerk and you were too love-struck to see it. This is the reason for your break up if ANY or all of the following are a factor: cheating, abuse, pressure to do something you don't want to do (like sex or drugs), or cruelty. If any of these things factored in to your break up in any way there are two things you must realize and accept - you are better off without this loser in your life and you weren't really happy anyway no matter how much you think you were.(03)

Things to do after the breakups



EP HOPE ALIVE

n after a very hard breakup, it's
d that – beyond whatever feelings
ur you may feel on the surface –
main aware that somewhere, deep
there IS a kernel of hope. If you
nd it, keep looking.

ticularly for older singles or anyone
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N'T HIDE

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back into the swing of things. So I

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response.

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unter-productive answer to dis-
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our misery and, often, turns a
tback into a devastation zone
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future relationships.

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the fine line between feeling your
and giving in to the inertia that
our bed, the TV, excessive eating
er quasi-depressive activities seem
e seductive than is productive.

PROACTIVE

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long and set a deadline. Give your-
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After that, pledge to begin moving
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y you're allowed to wallow
h, say, 7 and 7:30 each night. If
yourself thinking about HIM (or HER) at 9:13 a.m., tell yourself you'll think about that during the allotted time.

Perhaps the best way to combat the urge to wallow is to give your intellect a say.

FOCUS ON THE PROCESS

Hindsight is a beautiful thing, but it's not readily available to you while you negotiate an emotional morass. What is available to you, though, is hindsight from the past.

How many times in the past did you waste several weeks moping only to run into the object of your thwarted affection and wonder, "Oy! What was I thinking?!" Or, once through a difficult period in your life, how many times have you realized that you learned something important from the ordeal?

Focus on the knowledge that, given time, you'll be able to look back on your experience and take important lessons from it.

This may not seem like a helpful thing to hear when you're still smarting, but you have to intellectually acknowledge that you will take something positive out of the pain you're feeling now, even if just now you haven't the foggiest notion of what it is.

ACT THE PART

You have to trust that, in time, it will become clear. Until then, pretend.

You'll be amazed at how much acting like you feel a certain way helps you actually feel that way. Acting like you feel a certain way actually helps you feel that way.

With a breakup, tell yourself that you know it's for the best. That you know something good will come out of it. That it's better it happened now rather than later down the road when you would have had more invested or, worse yet, if you had gotten married and ended up in a lawyer's office.

Keep telling yourself until you listen.

LEARN WHAT YOU CAN AND MOVE ON

As things start to become more clear – and you see what was wrong with the relationship and what you should have done differently - identify areas you can work on. Consider enlisting the help of someone you trust (a rabbi, or a really smart friend) to break down the problems. Identify those you can do something about and those over which you have no control. Work on the first set.

Determine what qualities this man or woman had that you want in future suitors, and what traits he or she exhibited that you don't.

(pambudi/www.teenadvice.about.com)

A SIMPLE MONK

DALAI LAMA

Holiness the 14th the Dalai S Lama Tenzin Gyatso, is the head of state and spiritual the Tibetan people. He was mo Dhondrub on 6 July 1935, in a lage called Taktser in northeast- t. Born to a peasant family, His was recognized at the age of ccordance with Tibetan tradi- the reincarnation of his predeces- 13th Dalai Lama, and thus an ion Avalokitesvara, the Buddha of ion.

Dalai Lamas are the manifesta- the Bodhisattva (Buddha) of Com- who chose to reincarnate to e people. Lhamo Dhondrub was, Lama, renamed Jetsun Jamphel g Lobsang Yeshe Tenzin Gyatso - d, Gentle Glory, Compassionate, r of the Faith, Ocean of Wisdom. s normally refer to His Holiness as rbu, the Wishfulfilling Gem or undun - The Presence.

enthronement ceremony took February 22, 1940 in Lhasa, the d Tibet.

egan his education at the age of ompleted the Geshe Lharampa Doctorate of Buddhist Philosophy) was 25 in 1959. At 24, he took the preliminary examinations at each of the three monastic universities: Drepung, Sera and Ganden. The final examination was conducted in the Jokhang, Lhasa during the annual Monlam Festival of Prayer, held in the first month of every year Tibetan calendar.

On November 17, 1950, His Holiness was called upon to assume full political power (head of the State and Government) after some 80,000 Peoples Liberation Army soldiers invaded Tibet. In 1954, he went to Beijing to talk peace with Mao Tse-tung and other Chinese leaders, including Chou En-lai and Deng Xiaoping. In 1956, while visiting India to attend the 2500th Buddha Jayanti Anniversary, he had a series of meetings with Prime Minister Nehru and Premier Chou about deteriorating conditions in Tibet.

His efforts to bring about a peaceful solution to Sino-Tibetan conflict were thwarted by Beijing's ruthless policy in Eastern Tibet, which ignited a popular uprising and resistance. This resistance movement spread to other parts of the country. On 10 March 1959 the capital of Tibet, Lhasa, exploded with the largest demonstration in Tibetan history, calling on China to leave Tibet and reaffirming Tibet's independence. The Tibetan National Uprising was brutally crushed by the Chinese army. His Holiness escaped to India where he was given political asylum. Some 80,000 Tibetan refugees followed His Holiness into exile. Today, there are more than 120,000 Tibetan in exile. Since 1960, he has resided in Dharamsala, India, known as "Little Lhasa," the seat of the Tibetan Government-in-exile.

In the early years of exile, His Holiness appealed to the United Nations on the question of Tibet, resulting in three resolutions adopted by the General Assembly in 1959, 1961, and 1965, calling on China to respect the human rights of Tibetans and their desire for self-determination. With the newly constituted Tibetan Government-in-exile, His Holiness saw that his immediate and urgent task was to save the both the Tibetan exiles and their culture alike. Tibetan refugees were rehabilitated in agricultural settlements. Economic development was promoted and the creation of a Tibetan educational system was established to raise refugee children with full knowledge of their language, history, religion and culture. The Tibetan Institute of Performing Arts was established in 1959, while the Central Institute of Higher Tibetan Studies became a university for Tibetans in

...er 200 monasteries have been ...ed to preserve the vast corpus ...n Buddhist teachings, the ...of the Tibetan way of life. ...1, His Holiness promulgated a ...tic constitution, based on Bud...ciples and the Universal Decla...of Human Rights, as a model for a ...ee Tibet. Today, members of the ...parliament are elected directly ...people. The members of the ...Cabinet are elected by the parlia...making the Cabinet answerable to ...iament. His Holiness has continu...emphasized the need to further ...tise the Tibetan administration ...publicly declared that once Tibet ...her independence he will not hold ...al office.

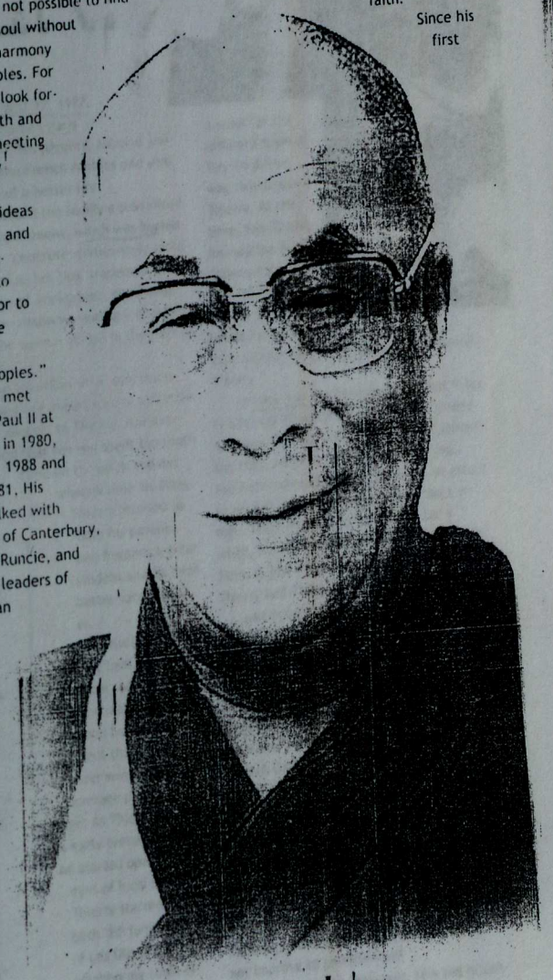
...Washington, D.C., at the Congres...Human Rights Caucus in 1987, he ...ed a Five-Point Peace Plan as a ...ep toward resolving the future sta...Tibet. This plan calls for the desig...of Tibet as a zone of peace, an end ...massive transfer of ethnic Chinese ...bet, restoration of fundamental ...rights and democratic freedoms, ...e abandonment of China's use of ...ur nuclear weapons production and ...mping of nuclear waste, as well as ...d "earnest negotiations" on the ...e of Tibet.

...Strasbourg, France, on 15 June ...he elaborated the Five-Point Peace ...and proposed the creation of a self...ning democratic Tibet, "in associa...with the People's Republic of China." ...n 2 September 1991, the Tibetan ...rnment-in-exile declared the Stras...g Proposal invalid because of the ...d and negative attitude of the pre...Chinese leadership towards the ideas ...essed in the proposal.

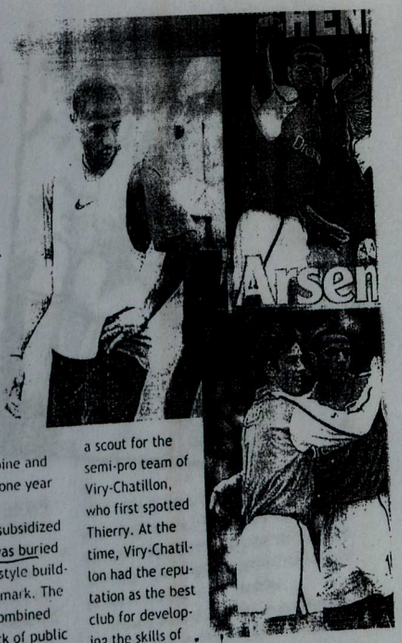
...On 9 October 1991, during an address ...ale University in the United States, ...Holiness said that he wanted to visit ...t to personally assess the political sit...on. He said, "I am extremely anxious ..., in this explosive situation, violence ...break out. I want to do what I can to ...ent this.... My visit would be a new ...rtunity to promote understanding ...create a basis for a negotiated solu...n."

...Since 1967, His Holiness initiated a series of journeys which have taken him to some 46 nations. In autumn of 1991, he visited the Baltic States at the invitation of Lithuanian President Vytautas Landsbergis of Lithuania and became the first foreign leader to address the Lithuanian Parliament. His Holiness met with the late Pope Paul VI at the Vatican in 1973. At a press conference in Rome in 1980, he outlined his hopes for the meeting with John Paul II: "We live in a period of great crisis, a period of troubling world developments. It is not possible to find peace in the soul without security and harmony between peoples. For this reason, I look forward with faith and hope to my meeting with the Holy Father; to an exchange of ideas and feelings, and to his suggestions, so as to open the door to a progressive pacification between peoples." His Holiness met Pope John Paul II at the Vatican in 1980, 1982, 1986, 1988 and 1990. In 1981, His Holiness talked with Archbishop of Canterbury, Dr. Robert Runcie, and with other leaders of the Anglican Church in London. He also met with leaders of the Roman Catholic and Jewish communities and spoke at an interfaith service held in his honor by the World Congress of Faiths: "I always believe that it is much better to have a variety of religions, a variety of philosophies, rather than one single religion or philosophy. This is necessary because of the different mental dispositions of each human being. Each religion has certain unique ideas or techniques, and learning about them can only enrich one's own faith."

Since his first



THE MOST ANGEROUS STRIKER



erry Henry may not be a house-
me in North America, but everywhere
the planet he's known as the most
offensive player in the world's most
game. The French soccer star began
Paris ghetto, earned national fame
ocious teen, rocketed to promi-
n the sport's ultimate international
hen led his pro team to the first
ed season in more than a century.
is that most deadly of strikers, com-
matched speed with tremendous
d
ivity and he's still adding dimen-
his game. This is his

erry

was born on August 17, 1977, in the small suburban Paris town of Les Ulis. His parents, Antoine and Marylese, left the French Antilles one year prior in search of a better life.

The state issued the family a subsidized two-bedroom apartment, which was buried amidst the tall, concrete, sixties-style buildings that served as Les Ulis' trademark. The high percentage of immigrants, combined with the narrow roadways and lack of public parks, made the town a ghetto in the eyes of many Parisians.

Despite the less-than ideal conditions, Antoine stressed the importance of athletics, specifically soccer, to Thierry. Marylese worried that her son spent too much time on the pitch and not enough time studying. Thierry listened to both his parents, and became a great student and an even better soccer player.

Antoine continually took Thierry to local soccer camps and matches, and it soon became evident that the youngster was an above-average player for his age. As Thierry reached his early teenage years, he started opening the eyes of local scouts. Thierry starred for both the junior team of Les Ulis and the neighboring town of Palaiseau.

It was Thierry Pret, a scout for the semi-pro team of Viry-Chatillon, who first spotted Thierry. At the time, Viry-Chatillon had the reputation as the best club for developing the skills of young Parisians. Pret approached Antoine about 13-year-old Thierry.

Antoine was easily persuaded, and Thierry began playing for Viry-Chatillon's Under-15 team. Shortly after the youngster joined the club, Antoine and Marylese split up. Marylese moved to nearby Orsay in an effort to get her son into Alexander Fleming College. Thierry attended the school for a while, but his focus remained on the soccer field. In just 26 games for Viry-Chatillon, Thierry had 77 goals.

Just before his 14th birthday, Thierry was one of the 25 boys selected for the French Football Federation's Clairefontaine Academy, located about 30 miles west of Paris. Like every teen who receives this prestigious honor, he lived at the school and concentrated almost exclusively on soccer. William Gallas, Louis Saha and Nicolas Anelka were among Thierry's classmates at Clairefontaine.

Two years into his stint at Clairefontaine, Thierry was viewed by his coaches as a project player-still too raw to be considered a future star. They liked his speed and his intelligence, but worried that his ball-handling, passing and scoring ability would not improve to an elite level.

Arsene Wenger, however, saw the poten-

HE KING OF OUNTAIN

R EDMUND HILLARY

nd Percival Hillary was ckland in 1919. His father Per- a strict disciplinarian who had nded in the face at Gallipoli and ced as "rigidly principled" by Percival quit his job as editor of u District News after disagree- he board of directors. He then is hobby full-time, working as a r.

oung Edmund went to Auckland School. It took over two hours to get there from Tuakau, so he time by reading. He was and smaller than most of his d not socially adept, as he says: shy boy with a deep sense of y that I still have." (This shyness ay with him, in 1953, when he to ask his future wife Louise to m, he was so shy that his future in-law asked her on his behalf.) risingly, for someone who would come known as New Zealand's mous adventurer, he also felt at sport, awkward and uncoordi- he took refuge in reading and d of a life filled with adventure. was phase when I was the fastest e west," Hillary recalled in an , "then another when I explored rctic. I would walk for hours with drifting to all these things."

ing the Heights

he was sixteen, during a unt Ruapehu, that his aineering began. He was now which, as a born r, he had never seen discovering that, atural athlete, his was physically strong and any of the friends he went tramping with.

By World War II, Hillary, who had followed in his father's footsteps as a bee-keeper, was seriously involved in climbing. He served in the New Zealand Air Force for two years as a navigator, but was discharged after an accident. By this stage a dream had also been born, as Grayland relates:

"Some day I'm going to climb Ever-est', he had told a friend just before the war. He meant it though no one believed it then. After his discharge from the Air Force he joined the Auckland section of the New Zealand Alpine Club, taking part in the first ascent of the southern ridge of Mount Cook and several other high climbs in the Southern Alps."

After the war, Hillary spent as much time preparing for Everest as he could. He climbed the Southern Alps in summer and winter, to practice both rock climb-ing and ice pick work, and also took up wrestling. In 1951 Hillary made his first trip to the Himalayas and the following year joined a British Everest Committee training team.

"We didn't know if it was humanly possible to reach the top of Mt. Everest. And even using oxygen as we were, if we did get to the top, we weren't at all sure whether we wouldn't drop dead or some-thing of that nature."

Everest is a very big mountain to ignore, 29,028 feet high to be exact. Known and revered as Chomolungma to its people. A mountain - unreachable, fearless, deadly, intangible - that had defeated 15 previous expeditions. On its slopes many of the worlds strongest climbers had perished. The North Pole had been reached in 1909; the South Pole in 1911. But Everest (often described as the Third Pole), had defied all man's attempts - up until Hillary and Tenzing, reaching the summit had come to seem beyond mere mortals.

Hillary joined a British expedition to climb Everest in 1953, led by British mountaineer John Hunt and 400 others. It was in May, and the expedition was trying to stay ahead of the monsoon snows. Dif-ferent climbers in the expedition would be chosen to make the assault on Everest. After an earlier pair had to retire 300 feet short of the summit, Hillary and a Nepalese Sherpa, Tenzing Norgay, recog-nised as the strongest and fittest in the team, were chosen to try the ascent.

After an uncomfortable night, they left the last camp at South Col in the freezing chill dawn of May 29th 1953. Five hours later, at 11:30am, Hillary, who was leading the climb at this point, stepped onto the summit.

"...I then realised that the ridge ahead, instead of still monotonously ris-ing, now dropped sharply away, and far below I could see the North Col and the Rongbuk Glacier. I looked upwards to see a narow snow ridge running up to a snowy summit. A few more whacks of the ice-axe in the firm snow, and we stood on the top."

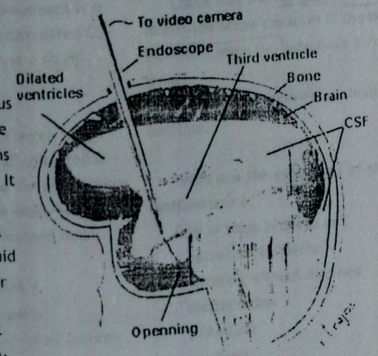
Then Tenzing stepped up and Hillary took a photograph of him. Hillary and

EPALUS

word hydrocephalus is derived from the Greek-hydro means ephalus means head. It cal condition that there is an abnormal of cerebrospinal fluid the ventricles and/or space of the brain. of intracranial pres- s either be the result duction of CSF (a con- as choroid plexus an obstruction of the flow of ure of the structures of the bsorb the fluid. Although e public awareness about lus, according to recent statis- e U.S. Centers for Disease Prevention, hydrocephalus roximately 1 out of every ren born each year. Hydro- an also be acquired after birth ety of causes.

is it?

ly within the brain there are ies named ventricles, where a wn as Cerebrospinal Fluid (CSF) d. The purpose of this is to pro- rain and spinal cord, acting as a orber. It also carries away dis- terials. The CSF circulates from icles towards a space that exists the brain and the membranes



(meninges) that surround it, from where it is "eliminated", into the blood stream.

When for any reason the volume of CSF increases within the head and the brain, the size of the ventricles increases and this is known as Hydrocephalus. This translates into an increase of head pressure, and therefore there is suffering of the brain.

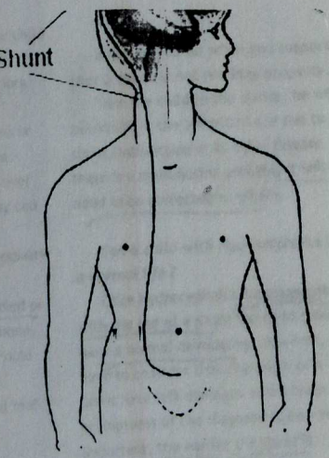
How frequent is Hydrocephalus?

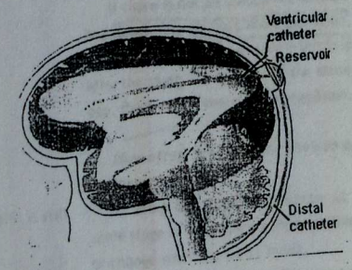
It is found in 1 to 3 of every 1000 born children.

When does Hydrocephalus appear ?

1- When there is over production of CSF.
2- When there is a blocking in the paths of the CSF circulation.
3- When not all the CSF produced is "eliminated".

What can cause Hydrocephalus ?





Congenital defects in the developing of the CSF circulation pathways is the most frequent cause.

It can also be caused by other diseases affecting the brain, like meningitis, hemorrhage or tumors that block the CSF circulation.

How is Hydrocephalus detected in a child ?

In children under 1 year of age the head can have an accelerated and disproportionate growth and the fontanel could bulge. This is why in a routine medical check the doctor has to measure the head and be certain that the size and growth rhythm are adequate. In older children the symptoms could be headache, vomit, double vision, walking problems or tired

at does the doctor do when he sus-
hat a child has Hydrocephalus ?
is has to be corroborated with
tests as the Ultrasound or Com-
ted Axial Tomography (CT scanner).
diagnosis is confirmed, he will try
ermine the cause.

w is Hydrocephalus treated ?
e objective of the treatment is to
sh the volume of accumulated CSF
is is done by means of a shunt.

hat is a shunt ?
s a drainage system which will
port the excess of CSF collected in
end to other parts of the body where
be reabsorbed. The most frequent
s are the abdomen and the heart.

ow does a shunt work ?
ach shunt has three parts:
ventricular catheter: a small flexible
ube which goes in the brain, in one
f the cavities where the CSF is being
obtained.
Reservoir : a small pump which regu-
ates the amount of fluid that goes
out. Through this the doctor can also
check the working state of the shunt,
as well as take CSF samples, when
necessary, with a needle.
Distal catheter: another flexible tube
that will take the fluid to the place
where it is going to be absorbed. It is
usually left with sufficient length,
thinking in the child's growth..
The shunts regulates the draining
ssure. There are different levels of
ssure, as high, medium and low. There
also some differences in the design
the means is always the same.

How do you take care of a child
th a shunt ?
Do not manipulate the shunt unless
indicated by the doctor.
Do not leave a small child lying on the
side of the shunt, as the pressure
could weaken the skin. Once the child
turns on his own he will move the
head freely to where he feels more
comfortable.
Frequently check for any redness or
secretion on the skin over the shunt.
Check the integrity of the skin over
the shunt, wounds or scratches may con-
duct to infection.
Be punctual with the normal pediatric
checks.
Check that the fontanel is leveled or
depressed below the level of the bone.
However, when the baby cries it could
bulge.
Observe for symptoms of shunt mal-
function.

What are the symptoms of shunt
malfunction ?
One or some of these are:
- persistent headache
- vomiting without diarrhea
- double vision
- irritability
- tiredness
- fits
- bulging of the fontanel, if this is still open.

Can shunt malfunction be prevented
or detected beforehand ?
No. Unfortunately, it can happen at
any moment, or never.

What causes a shunt malfunction ?
Remember that a shunt is a "foreign
body" within the patient and the tubing is
made from synthetic materials; there-
fore, malfunction could be due to one of
the following:
- it's blocked with byproducts of the CSF
- some of its components get discon-nected
- it breaks (usually the distal end)
- any of the catheters come out of their place
- the shunt drains less fluid than it is supposed to
- it gets infected

What do you do when you suspect
that a shunt is not working properly ?
Take the child to the doctor, he will
determine if the symptoms are due to
shunt malfunction or to other disease. If
there is a malfunction probably it will
need to be corrected surgically.

Can a child with Hydrocephalus lead
a normal life ?
Once Hydrocephalus is compensated
with the use of a shunt the child could
have a normal developing. However, you
have to consider that the origin of it
could have left damages in the brain. The
promptness of the diagnosis is also very
important, the earlier the shunt is
placed, the better the prognosis.
If there is not an associated disease
and depending on the child's condition,
he could go to school, practice sports or
arts, the same as any child of the same
age, there is no reason for segregation.

How often does a shunt have to be
replaced ?
In about 6 of every 10 children, at
some stage in their lives a shunt revision
or change will have to be made.
As long as a shunt is working properly
it is not necessary to change it. Some-
times the distal catheter breaks with the
child's growth and if the shunt is being
needed malfunction symptoms will
appear. Other times, infection could
account for a shunt replacement.

Can a child stop needing a shunt ?
Sometimes it happens, the CSF block-
ing disappears. However this could be
overlooked and there is no problem for
the child and it is not necessary to oper-
ate on him only to remove the shunt. As
far as there are no complications the
shunt can stay in its place forever and
produce no harm. *(gung)*

http://www.trejos.com/Trejos/Hydro-
cephalus.stm

THE DEVIL'S TEARDROP

BY JEFFERY DEAVER

The Digger's in town.

The Digger looks like you, the Digger looks like me. He walks down the wintry streets the way anybody would, shoulders drawn together against the damp December air.

He's not tall and not short, he's not heavy and not thin.

His fingers in dark gloves might be pudgy but they might not. His feet seem large but maybe that's just the size of his shoes.

If you glanced at his eyes you wouldn't notice the shape or the color but only that they don't seem quite human, and if the Digger glanced at you while you were looking at him, his eyes might be the very last thing you ever saw.

He wears a long, black coat, or a dark blue one, and not a soul on the street notices him pass by though there are many witnesses here — the streets of Washington, D.C., are crowded because it's morning rush hour.

The Digger's in town and it's New Year's Eve.

Carrying a Fresh Fields shopping bag, the Digger dodges around couples and singles and families and keeps on walking. Ahead, he sees the Metro station. He was told to be there at exactly 9 A.M. and he will be. The Digger is never late.

The bag in his maybe-pudgy hand is heavy. It weighs eleven pounds though by the time the Digger returns to his motel room it will weigh considerably less.

A man bumps into him and smiles and says, "Sorry," but the Digger doesn't glance at him. The Digger never looks at anybody and doesn't want anybody to look at him.

"Don't let anybody..." Click. "let anybody see your face. Look away. Remember?"

I remember.

Click.

Look at the lights, he thinks, look at the...click...at the New Year's Eve decorations. Fat babies in banners, Old Man Time.

Funny decorations. Funny lights.

Funny how nice they are.

This is Dupont Circle, home of money, home of art, home of the young and the chic. The Digger knows this but he knows it only because the man who tells him things told him about Dupont Circle.

He arrives at the mouth of the subway tunnel. The morning is overcast and, being winter, there is a dimness over the city.

The Digger thinks of his wife on days like this. Pamela didn't like the dark and the cold so she...click...she...What did she do? That's right. She planted red flowers and yellow flowers.

He looks at the subway and he thinks of a picture he saw once. He and Pamela were at a museum. They saw an old drawing on the wall.

And Pamela said, "Scary. Let's go."

It was a picture of the entrance to hell.

The Metro tunnel disappears sixty feet underground, passengers rising, passengers descending. It looks just like that drawing.

The entrance to hell.

Here are young women with hair cut short and

[illegible] Here are young men with their [illegible] bags and cell phones.

And here is the Digger with his shopping bag [illegible] he's fat, maybe he's thin. Looking [illegible] looking like me. Nobody ever notices the Digger and that's one of the reasons he's so very good at what he does.

"You're the best," said the man who tells him things last year. "You're the...click, click...the best."

At 8:59 the Digger walks to the top of the down escalator, which is filled with people disappearing into the pit.

He reaches into the bag and curls his finger around the comfy grip of the gun, which may be an Uzi or a Mac-10 or an Intertech but definitely weighs eleven pounds and is loaded with a hundred-round clip of .22 long-rifle bullets.

The Digger's hungry for soup but he ignores the sensation.

Because he's the...click...the best.

He looks toward but not at the crowd, waiting their turn to step onto the down escalator, which will take them to hell. He doesn't look at the couples or the men with telephones or women with hair from Supercuts, which is where Pamela went. He doesn't look at the families. He clutches the shopping bag to his chest, the way anybody would if it were full of holiday treats. One hand on the grip of whatever kind of gun it is, his other hand curled – outside the bag – around what somebody might think is a loaf of Fresh Fields bread that would go very nicely with soup but is in fact a heavy sound suppressor, packed with mineral cotton and rubber baffles.

His watch beeps.

Nine A.M.

He pulls the trigger.

There is a hissing sound as the stream of bullets begins working its way down the passengers on the escalator and they pitch forward under the fire. The hush hush hush of the gun is suddenly obscured by the screams.

"Oh God look out Jesus Jesus what's happening I'm hurt I'm falling." And things like that.

Hush hush hush.

And all the terrible clangs of the misses – the bullets striking the metal and the tile. That sound is very loud. The sounds of the hits are much softer.

Everyone looks around, not knowing what's going on.

The Digger looks around too. Everyone frowns. He frowns.

Nobody thinks that they are being shot. They believe that someone has fallen and started a chain reaction of people tumbling down the escalator. Clangs and snaps as phones and briefcases and sports bags fall from the hands of the victims.

The hundred rounds are gone in seconds.

No one notices the Digger as he looks around, like everyone else.

Frowning.

"Call an ambulance the police the police my God this girl needs help she needs help somebody he's dead oh Jesus my Lord her leg look at her leg my baby my baby..."

The Digger lowers the shopping bag, which has one small hole in the bottom where the bullets left. The bag holds all the hot, brass shells.

"Shut it off shut off the escalator A Jesus look somebody stop it stop the escalator they're being crushed..."

Things like that.

The Digger looks. Because everybody's looking.

But it's hard to see into hell. Below is just a mass of bodies piling up, growing higher, writhing...Some are alive, some dead, some struggling to get out from underneath the crush that's piling up at the base of the escalator.

The Digger is easing backward into the crowd. And then he's gone.

He's very good at disappearing. "When you leave you should act like a chameleon," said the man who tells him things. "Do you know what that is?"

"A lizard."

"Right."

"That changes color. I saw it on TV."

The Digger is moving along the sidewalks, filled with people. Running this way and that way. Funny.

Funny...

Nobody notices the Digger.

Who looks like you and looks like me and looks like the woodwork. Whose face is white as a morning sky. Or dark as the entrance to hell.

As he walks – slowly, slowly – he thinks about his motel. Where he'll reload his gun and repack his

Jeffery Deaver is the author of twenty-one suspense novels, including the New York Times bestsellers The Vanished Man, The Stone Monkey, The Blue Nowhere, The Empty Chair, The Devil's Teardrop, and The Coffin Dancer, as well as The Bone Collector and Speaking in Tongues and Garden of Beasts (2004). As William Jefferies, he is the author of Shallow Graves, Bloody River Blues, and Hell's Kitchen. He is a five-time Edgar Award nominee, an Anthony Award nominee, and a three-time recipient of the Ellery Queen Reader's Award for Best Short Story of the Year. Deaver was born in Chicago, attended the University of Missouri, and received a law degree from Fordham University in New York.

Jet After Get Born

The boys of Melbourne rock combo extraordinaire Jet have hard-earned reputa-gion for being dirty "Neanderthal rock-ers." What people don't know is that they are loads of fun, passionate about what they are doing in music, and spitting four-letter words all the time. Under Warner Music, now they release their new album Get Born Repackaged. Taken from Launch, here is an interview with Jet's Cester brothers, Nic (older/guitar) and Chris (younger/drums). Find out that they also have their softer, decidedly non-Neanderthal side. Read on:

Most people think of Jet as a loud, fast rock band, is it true?

NIC: Well, it's something that's always been part of our band; half the songs on our album are ballads, just nobody talks about those ones. It was never a conscious decision or anything to have half ballads, it's just what we've always been. We've always had a few dimensions.

CHRIS: Continuing on the second record, there's definitely going to be some slower tunes. We have to always have that kind of thing on the record to keep us happy, otherwise we're just doing what everyone else wants us to do which is be a hard-partying, crazy rock 'n' roll band!

NIC: Neanderthal rockers.

CHRIS: Right. Like, "Ugh! When was the last time they showered?"

We're coming out of an era where the rock bands have been so damn serious. Do you think it's time for bands that are more fun?

CHRIS: Yeah, but we were depressed too. We're probably more depressed than a lot of these bands. But we choose to find of focus on the positive side of things.

NIC: What we do is a reaction to all that.

CHRIS: If you want a serious, depressing band, there's plenty of them still hanging around.

Did you make an effort to use vintage equipment when you were recording your album?

NIC: It wasn't an "effort." Nothing we did was an effort. That's the crux of the whole thing. We weren't trying to do anything. We just did what came naturally. And if that meant using vintage guitars, then that's how we did it. But we didn't go, "We want this record to sound really old, so we're going to go and buy this old equipment."

CHRIS: But I think a lot of it lies in the truth that old is better, you know? They don't make guitars like they used to. They don't make them by hand anymore. I mean, it's not all about "vintage rock," it's just the simple fact that they used to make guitars by hand and they used to put a lot of care and love into it, because there was a lot of guitar-based music around. So they were all being very competitive, and trying to out-guitar each other. So you had all these really good guitars back then. It's the same with drum kits. They just come off an assembly line now, so I'd rather have something that's 40 years older.

NIC: It's not that we particularly want to be "retro."

CHRIS: It's just that the sounds are so much nicer. I could do an experiment and set up five snare drums...

NIC: Sounds like a pretty boring experiment.

CHRIS: Yes, it would be boring. But anyway, four of them would be old and one of them would be new, and you'd hear the new one like that, because they just sound like sh-t. So it pretty much comes down to just what you like to hear back through the speakers. And for us, it's quality. So there you go.

Some critics say you do sound retro, or that you sound like some other bands. How would you respond to that?

CHRIS: Well, like Nic just said, we're not trying to sound retro.

NIC: Not trying to be into old stuff because we think old stuff is "cool" or anything. I mean, it just actually sounds f-king good.

CHRIS: It is true that we're fairly heavily influenced by old bands.

NIC: And it's no secret. We don't try and disguise anything that we do. We in

ometimes went out of our way to more directly at some influences, urpose. I don't know why. Maybe just f--king stupid! [laughs]

HRIS: We were just young. A lot of ecord was recorded when I was 17 Nic was 19. So it's, like, five years It's really naive. And that's some- that's made it really successful: aive and carefree it is, that we did- ally care about trying to hide our ces. What's the f--king point, you We're making a rock 'n' roll d! Why does rock 'n' roll have to f-- "evolve" every record? Like, nobody to Nelly, "Oh, Nelly, your record ds like Puff Daddy!" Like, they all f- sound the same, but nobody ever anything like that. Rock 'n' roll has volve every five minutes, but rap is wed to repeat itself again and again l again, and again and again and in. And all we're doing is making it eresting for people again.

NIC: In the history of pop music, I lly don't think 20 years is going to mean jack sh-t, you know. In a hundred years' time, 20 years apart from us and the f--king Who, or whoever, won't mean a lot.

CHRIS: Yeah. Like, this kind of music is just not finished yet. Simply, it's just not finished.

NIC: So to answer your question, to the people that say that [we sound too retro], I would say, "Get f--ked." [laughs]

So who are some of your influences?

NIC: Well, the biggest one is the Beatles, from more of a sense of pop sensibilities and song structure, and layering the songs...

CHRIS: Yeah. The Beatles never wrote a song without a melody.

NIC: And that's the one thing that you pay the most attention to, is melody. And so, it's the Beatles by a f--king mile. But then there's bits here and there: the Who, the Stones, AC/DC, T. Rex, the Kinks, the Faces, You Am I...

CHRIS: I'll also say, probably at the time of the recording, a little bit seeped in maybe from the producer as well, and stuff that he turned us onto, like Cheap Trick and the Creation, stuff like that. There's so many. You could just go on and on forever. But pretty much, you can hear the most obvious ones on the record.

A lot of times you've been considered as a "garage rock" bands. Opinion?

CHRIS: Well, I never met a garage rock band that sold 2 million albums!

LAUNCH: So you don't agree with that?

CHRIS: No. What the f--k is a garage rock band, anyway?

NIC: Why does it have to be categorized? If you like it, great. If you don't, well, f--king listen to whatever you do like. Why does everyone have to analyze everything, tear it apart and put it in a box?

CHRIS: I think the garage rock thing was just more, like, the [British music magazine] NME looking for a name. They came up

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