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"Splaid! Splaid! Splaid!" - the distinctive sound of numerous infected Santa Claus zombies exploding, covering Corey from Splinter Cell in raining red blood. Sounds odd, I agree, but that’s what this game is about, addressing and the exploding of zombies in showers of blood.

Officer Stevens is stuck in the middle of NYC, while hordes of zombies carrying an infectious ... infection ... cannibalistic clowns. Luckily for Stevens (you), you’re immune to the infection and your blood can kill the infected and ravaging hordes (round of applause). So take up arms, whether it be a pistol, shotgun, sub-machine gun, rocket launcher, granades or Virtual Chainaw, and take to the zombies with vengeance!

Begin by selecting Officer Stevens’ first name before sketing his/her appearance using a character set ranging from ordinary citizens and police through to the unfeasible Splinter crew and Bladestorm.

With your customized Officer Stevens, take on the streets. Missions predominantly require the death of zombies, easily rendered by blawing yellow zombies with a variety of weapon (using X) turning them red and then exploding the red zombies with your own weapon (using square). Satisfying "Splaid!" are in order and combo "Splaid!" turn even more zombies red allowing for continual slaughter. Beware! The entire game is founded entirely on this premise and the novelty begins to fade. Each mission requires all zombies executed, with other variants requiring the rescue of civilians or the protection of officers.

Though mundane in theory, the continuous repetitive practice of administering death to the undead is actually fun, for a while. Infected is short-lis 35 missions, and each mission can be completed in under a matter of minutes, with more challenging missions requiring rental. The hectic speed of missions and sheer number of zombies at times makes the game addictive and compel you to lose, with a goal system in place to help encourage you to sneak through missions and achieve better scores.

Accompanying the visceral visuals is a thrilling and evil soundtrack, featuring Splinter (whose members feature in In-game voices) and Chimeras as well as some disturbing electronic work from Pipps X and Jucile XL. The blood splatter and zing!-the features sound quite awesome, roving for a sounding soundtrack – though headphones are a must for enjoyment.

As the infrastructure multiplayer is available, which means you can play both with others in the room and online. Though, still not knowing too many people that own PS3 or having the time to catch up with them, I’m not going wild on multiplayer. However, Gamespot.com has this to say: "the multiplayer modes themselves feel pretty generic, but the consequences of winning or losing a match are pretty ambitious. Winning a match, either in ad hoc or infrastructure, will "inject" the other players’ PS3s with your avatar, which will then crop up in their single and multiplayer games."

Rinfed, bloody fun for a couple of days, completing it all too quickly.

Daniel Purvis

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First and foremost, this game is all about Sudoku. There are few games that are as well-loved or as universally appreciated as Sudoku, and the Nintendo DS version is no exception. The game mechanics are simple yet effective, and the way the grid is presented is very accessible to players of all ages and skill levels.

The DS version of Sudoku is a great example of how to make a classic game accessible to a new generation of gamers. The touchscreen interface makes it easy to select and manipulate numbers, and the ability to see the entire grid at once is a big advantage over playing on smaller screens.

The DS version also includes a variety of mini-games and puzzles that complement the main Sudoku gameplay. These include a memory game where you have to remember the location of numbers, a puzzle where you have to arrange numbers in a certain order, and a puzzle where you have to guess the missing number in a sequence.

Overall, the DS version of Sudoku is a great way to introduce the classic game to a new audience. It’s accessible, fun, and challenging, and it’s a great example of how to adapt a classic game to a new platform.

For more information on the Nintendo DS version of Sudoku, check out the official Nintendo website or your local game retailer.
TOP 10 BRIT COMS
of recent times

1. The Office
2. Little Britain
3. Marion and Geoff
4. The Mighty Boosh
5. We Are历史
6. Black Books
7. St Trinian's
8. Teachers
9. Big Train
10. Spaced

STEVE IRWIN R.I.P.

Love him or hate him, Steve Irwin was a big time TV personality. Personally, I loved him and anything to do with him. I grew up watching him and thought he was the epitome of what it meant to be “Australian”. Of course I was wrong. I decided jumping on marsupial reptiles for a living has anything to do with being Australian, but who cares god dammit! Steve was a passionate guy and even through the challenges it was hard to resist his indomitable enthusiasm and love of wildlife. He brought so much life and enthusiasm to anything he involved himself in and was generally a force for good in this world (the baby turtle incident aside). He was as bonhomie and disdain as they come and the TV landscape will be that much more dull, without him. All we can do is in the face of tragedy such as this is cry and keep Steve’s memory in comme a QuaranTINE MARRIES.

"First it was the box, now Steve, while bang of the Asian scene, brings a tear to my eye. Lucky we're not yet Mutilated! But if we were, just one bite by the sting-ray, oh by the sting-ray."

- Herland Campbell
**MOST UNDERATED EVER**

**STELLA STREET**

The brainchild of British comedy and character actor John Sessions and Phil Cornwell, Stella Street has aired as of mid-1984 temporarily over the last ten years. Why it hasn't been repeated since is a mystery. The premise of this fantastically low budget show was a selection of the world's famous people had shown as if a little street in Surrey were. This is a place where Mick Jagger and Keith Richards drive the corner shop they own and run together and where Michael Caine gives the viewer a tour of the area to come in the next few years. Some of the impersonations are brilliant - Caine, Bowie and Jack Nicholson in particular are fantastic. The show is centered on the 40th mundane goings on in Stella St. often with some random drama throw in by the early Rickman and bimbo attempting to build the street house which David Bowie lights off with his Ziggy Stardust deontology. Obviously this is gold. Personal highlights are the time Bowie decided to become a survival artist, or when Mick Jagger became a police officer ("I am police, well all rightish") - urge you to hunt this down and watch. [HoY]
The Visionaries

Australian Chamber Orchestra
Adalaidı, Town Hall
August 9

The most recent achievement of the Australian Chamber Orchestra's 25th year was the orchestra's first tour with Toshiyuki Okura as artistic director, carrying out a week of performances in Kurri Kurri, Armidale, Tamworth, Grafton, and Bathurst (the last of which overlaps with the orchestra's annual tour to Sydney). The tour was a resounding success, with the ACO's performances praised for their technical virtuosity and emotional depth. The orchestra's repertoire included works by Richard Strauss, including the

Ignition 6

Australian Dance Theatre
ADT Studio
August 16-19

Now in its sixth year, the Australian Dance Theatre's Ignition series gives young dancers and choreographers an annual opportunity to have their work performed. The theme for this year's collection of short pieces was 'the world's smallest stage', meaning that the artists had only one metre by two metre space in which to choreograph their works. Each of the nine works had a unique approach to dealing with this challenge, and the choreographers were all supported by impressively skilled casters.

Arguably the most effective of the sketches were those that involved an element of humour. Alexy by Xiao Xian Yang was a cleverly conceived exploration of the emotions that people feel when they are in traffic. Sam Haver's The Game is Not Over compared football with ballet to convey a strong message about homophobia.

The most colourful piece, Daniel James's This World's Smallest Stage-AVANTGARD, portrayed the world of high fashion being shown in turmoil by an H. G. Wells-style alien invasion. The costumes probably overshadow the choreography, unlike in Lisakinson's The Panda Dance, where movement was to the fore, with mime being added to the dance elements to create a relatively long narrative.

The story, a couple with some serious relationship problems, had the audience in stitches until its final message was revealed. The soundtrack, edited by Toshiyuki Okura, combined operas with well-known pop songs, and pushed the narrative along nicely.

Some of the other works were a little pretentious and may have benefited from a second viewing. Overall, the standard of work was very high and quite accessible, and the ACO is to be commended for its support of talented young artists in such a practical and meaningful way.

Benedict Cavan

Mintzer

Running Concert Series
Elder Conservatorium of Music Elder Hall
August 12

Anyone who's played in a Big Band at some point knows that couples of decades ago were the exception. With theExcept the music of Bob Mintzer. What a coup it was then for the Elder Conservatorium to host Mintzer, in part of a week-long residency. And what a treat it was for the audience who filled Elder Hall at the end of the week for quality music-making.

The first half of the concert featured the Elder Conservatorium’s Symphony and Studio Orchestras. The former ensemble opened with Getz-Walsh’s Golden Dunes, a piece that highlighted the studio orchestra’s ability to perform the large number of parts that Mintzer’s compositions require. The studio orchestra formed a large section, and broadcast from Mintzer’s music as strings and vocal parts took the honours.

The program was inevitably long-winded, the second half saw the inclusion of some of the best of Mintzer’s discography, including So Funk and Heart of the Matter. The band was particularly on the button despite the significant changes in personnel that have occurred this year. In particular, there was some presence to the trumpet solo, though it was Mintzer’s Lamont’s movements that best reflected the technical depth and musical expressivity that is evident in the band’s performances. Notwithstanding the occasional shortcomings that are inevitable in a 15-piece ensemble, Mintzer’s compositions were expertly performed, and the audience was left satisfied with the evening’s proceedings.

Credits: Photos by David Cow for his images, making this residency possible and hopes that we will host another next year.