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Next having a year and infuriating me, the phrase "to lay political" unless I'm taking the piss, I was a little disturbed when this little puppy was shunted across my aisles for review. I was pleasure-

surprised (I appled my chardonnay on the couch) that not only did I become engaged with this film but got so into it that I tell the roomie to make the rose of the reddest flower of our phone and go about the same and making names amount.

To strip it back to its bare basics, the story is one of old, good boy or heart is damaged at an early age and matured. His emotions is bad boy behavior, only to be confronted with his own heart's eye to one with between two new bodies, and old. In this case, the good boy is his best (Mark Webber) who follows in his best friend's footsteps to become a genre writer from Brook-
llyn, and he's hanging with his crew Big S (Gana Grills) and his younger brother Luke Gay (Yorker). They discuss the themes of NYC, drag, showing what they do basic, this trying to make them-

The violence of the story is too much for me, and the plot is too convoluted to be interesting. The film is a disappointment to the fans of the past, and it's a joke. I don't know if I would recommend it to my friends or not, but I don't think I would. The film is a disappointment to the fans of the past, and it's a joke. I don't know if I would recommend it to my friends or not, but I don't think I would.
Union Family Race Day
A union of family, food & wine
Victoria Park Racecourse
Monday 2 October 2006

It’s the holiday Monday of the October long weekend, and it’s the perfect opportunity to combine a celebration of food & wine with the excitement of racing. The delightful parkland setting of Victoria Park Racecourse always attracts big crowds and this day will be no exception. Trackside will be full of people enjoying the ‘al fresco’ style atmosphere, with live music, a great programme of racing and a magnificent selection of food and wine. There will also be loads of “FREE” things for the kids to do! So come along, and enjoy the holiday Monday trackside.

General Admission
Adults: $10
Union Members: FREE
Under 18: FREE

Marquee Packages
from $45 per person

Enquiries and Bookings:
racingsa.com.au

trackside
racingsa.com.au
The SALA Moving Image Project is an annual exhibition of new works by South Australian visual artists who work with the Moving Image. VALIDATE!, is one the many dynamic projects that made up Moving Image this year, encouraging young artists to consider the private thoughts of those who catch public transport. Designed to bring digital art into the urban environment, eight artists tackled this subject with highly commendable results.

Bethany Ashley's work, En Route to... employs photographic stills to illustrate the journey of a girl on a tram, exploring the possible stories behind the 'anonymous faces' that surround her whilst traveling. An accomplished photographer, Bethany received two SALA Festival awards, for VALIDATE! and exhibited work at Higher Ground.

Luko Trimbath animates with highly original characters and comical touches, evident in his work, Animated Sonata for Railway Station Waiting Area. Screened at the Adelaide Railway Station, the work is a parallel of the exhibition space. Train commuters are invited to view 2D characters as they too, arrive and depart from the station. Along with an exhibition at Cibo, Rundle Street, the talented Luko won The Splitrock Award for first time SALA Festival entrants.

Michael Yuen took an interactive approach to the project, inviting the passenger to communicate and reveal their secrets through a digital 'Table'. Along with the other artists, Michael paired up with a mentor, (furniture designer Jason Jurecky) to help turn ideas into reality.

A partnership between Cardew Youth Arts and the Department for Transport, Energy and Infrastructure, VALIDATE!, was aimed at challenging perceptions of public transport. Each artist made a positive impact, creating works that reveal the fascinating, comical and diverse stories of the Adelaide commuter.

Check out cardew.com.au for information on all the Digital Sites artists as well as other exciting projects.

Katie Shriner
The Ethics of What We Eat
Peter Singer and Jim Mason, 2004

Eating. Like everything we do that affects others, is a political act. Each time we use McDonald's, for instance, we provide implicit support to that organization's corporate structure, to its activities in its low staff, to its enormously unhealthy menu format: it sells us an allegedly low dollar price to consumers, many of whom are children or parents of young people, influenced by its stylish advertising.

Singer and Mason don't spend a lot of time on fast-food chain 'fast-food', perhaps because their book is about the forum "fast food". When two statues, Helen Scales and Chris Morris, successfully sued a number of claims they made about the corporation, they were asked about this. The author's are more concerned with investigating the hidden histories of the foods we buy from supermarkets, butchers and fish shops when we think we're buying healthy and better alternatives to fast food. They engage us in a fast-food-popular pop.

The book's emphasis is on food production in the United States (Ponsonby and Australian farm workers) and the United Kingdom. The meat crisis of the 1930s was horrific, and the industry does everything in its power to prevent its consumers from knowing anything about it. What's described in this book is enough to potentially put more readers off eating any meat. Poultry or fish products in that country. Cattle and pigs suffer major depression from being kept in total physical confinement without the ability to even turn around on concrete floors for their entire lives. Chickens, stuffed in battery cages to burning point, have the most sensitive parts of their bodies - chest, legs - sharp, with anesthetics, in pure searing, preventing them picking any chills to attach.

Beyond both obvious examples of problematic production practices, Singer and Mason ask some difficult questions. If we had to hunt and kill our own meat, would we do so? Many consumers of fast-food would not. Indeed, the separation between the production and consumption phases serves not only the meat industry but also the meat-eaters themselves.

That question is far less difficult, ethically speaking, than the question of whether humans have the right to kill animals for their own purposes at all. Apart from the deistic Christian justification (that humans, created in the Christian God's image are separate from and above all other things, and actually have the responsibility to exploit other species) the most common argument advanced for the continued consumption of meat by humans is that humans possess a special and unique quality which gives them the right to treat non-human beings differently than we would each other. As the authors point out, however, this argument is really a justification based on a projection of the self-similarly. Humans define the boundaries of humanity to justify their treatment of non-humans. Even if some reasonable and universal definition between humans and non-human animals were agreed upon (and such delineation is all but impossible), there is still no obvious reason to cease suffering to other living creatures. Recall, for example, that the same reasoning was used by justificatives to justify such practices as slavery, colonialism and ethnic genocide.

The book concludes Singer's quest to make ethics "practical". He and Mason have collaborated previously on the 1985 publication in Defense of Animals (re-published in an updated edition last year). The Ethics of What We Eat is part of a little finer than his most recent book, The Previsio of Good and Evil: The Ethics of George W. Bush (co-authored with Jim Scales, and published in Australia in 2004), but is no less explosive or thought-provoking. In terms of conceptual evolution, it is less relevant to Australian readers due to America's though, that its division of ethics is universal and important.
Modesty Blaise

PETER O’DONNELL
JIM HOLDAWAY

On Dil 7.4.6

Stephen Millhaussen

On Dil 7.4.6