

# DALHOUSIE

B I G M A N O N C A M P U S D  
 E U I N I W O D I W O E I G O  
 L A S Y I N O S Y A A R Y N P  
 O U T T E A L H O K A V B I I  
 N S A I E P L A C E A E E W R  
 E U N N U D A V O N E R G N T  
 L P O R T A G E A I E S N E W  
 Y P A E O E O M T G T I O K E  
 S O K T A D Y A M H T T L O N  
 U S I E D E S N E T E Y E R R  
 O I W E N E O A A H Z S F B O  
 L T I R O A R G L A A U I O C  
 A I U T H A E E L W G O L D I  
 E O O S E T A R A K I L L Y N  
 J N D S U R U A S E H T W O U

by Kate Lewis

- a- first thing of the day (6)
- b- he thinks he's important (14)  
bird's dilemma (11)  
human trunk (4)  
breasted (6)
- c- cute (3)
- d- poker face (7)  
building, stage, auditorium (4)
- e- we'd do more if we could (3)  
receptive organ (3)  
forever (8)
- g- teeth, charms, rings (4)  
idea (4)
- newspaper (7)  
nerve (4)
- j- green emotion (8)  
musical traveller (10)
- k- extinct bird (4)  
Egyptian eye make-up (4)  
thou shalt not (4)  
martial art (6)

- l- the pain of old age (6)  
lice infested (5)  
do-nothing (4)  
student, shark (4)  
till death do us part (8)
  - m- building, bar (7)  
Curly Larry (3)
  - n- witches need (4)  
owl (9)  
one of the forces (4)  
pushy in other's business (4)  
is --- (3)  
flood, ark (5)
  - o- tree (3)  
cereal (7)
  - p- carry (7)  
friend to adversity (10)  
person, -----, or thing (5)
  - r- student's nightmare (7)  
bellow (4)  
happy, glowing (4)
  - s- guesswork (11)  
burn (4)  
scrape stubble (5)  
expression of respect (3)
  - t- camera holder (6)  
--- for ---, Tiffany's (3,3)  
shirt and --- (3)  
foot digits (4)  
horny animal (4)  
hang a man from it (4)  
essential book for a thesis (9)
  - u- mythical horse (7)
  - w- what is played for (3)  
sorrow (3)  
intelligence? (3)  
single wife (5)  
oceans have them (4)
  - y- sweet ground fruit (3)
- Quiz Word Clue—at the end of a perfect day (3)

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by Greig Dymond

It is indeed unfortunate that the distributors of *Kill or Be Killed!* (now playing at the Cove Theatre) released the movie when they did. By being released at this time of year, the movie just missed the deadline for the 1979 Academy Awards. We will have to wait until Spring 1981 to see this movie dominate the prestigious Hollywood Awards ceremony. *Kill or Be Killed!* is the most definite Oscar bait this reviewer has witnessed on the big screen for a long time. In these days, when movies are usually produced only for the big buck, it is like a breath of fresh air to witness a cinematic effort that has moral purpose and makes you shout "Hey! I'm glad to be alive!" when you leave the theatre.

*Kill or Be Killed!* is being advertised as "the greatest martial arts movie ever made", and it certainly is this. However, as this masterpiece unfolds, it transcends the kung-fu genre, leaving countless permanent impressions on the cinematic memory of a

generation. There are no end credits in the movie, a trick Francis Ford Coppola used in the unedited Cannes premier of his masterpiece *Apocalypse Now*. Certainly, the comparison between these two movies is a valid one. Just as Captain Willard has to encounter his ultimate evil (Kurtz) in *Apocalypse Now*, Steve, the kung-fu master, has to encounter his evil in Colonel Roscoe Von Bludoff, the fanatical owner of a kung-fu ranch in a desert somewhere. The makers of *Kill or Be Killed!* borrow not only from Coppola, but from many of the greats of cinematic history and Western civilization in general.

The frenzy achieved on the screen in the final, climactic Kung-Fu battle between the Von Bludoff and Magatyi schools is not unlike the Odessa Steps sequence in Eisenstein's *Battleship Potemkin*. And is not the very fact that the Colonel feels he has to cordon himself off from the world reminiscent of Charles Foster Kane and his Xanadu? Rosebud indeed. In

the end of the movie, there is purgation and reaffirmation, not unlike the effect achieved after a good production of *Oedipus Rex*.

This is not to imply that the makers of *Kill or Be Killed!* are digressing. These influences are not nostalgic, but revivalistic. *Kill or Be Killed!* has a tremendous amount to say about the modern condition, and we (as movie-goers) should listen. That Steve and the delightful dwarf Chico have to "kill or be killed" indicates that even a knowledge of the martial arts does not exclude you from moments of angst. And is not the fact that Magatyi has to sell diamonds a comment on the once-proud Japanese civilization? Technically speaking, *Kill or Be Killed!* has it all over anything Eisenstein, Welles or Sophocles ever did. The soundtrack and cinematography are stunning, especially the movie's use of the 1960's repetitive "zoom" technique in the wolf sequence.

*Kill or Be Killed!* proves that you don't need a multi-million dollar budget or sensationalism to produce a motion picture that will be revered. People who attended the cinema in the golden age of movies complain that today there are no movies they can attend with their families. Indeed, entertaining and bringing together the family unit used to be the major function of the "picture-shows". *Kill or Be Killed!* reaffirms the purpose of the motion picture, providing a work that will leave each family member united in his or her feelings of astonishment. Somehow, you know everything's all right if a movie like *Kill or Be Killed!* can be produced.

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