

Presently entertaining colossal lineups at Charlottetown Cinema One is the Hannah Weinstein production *STIR CRAZY*, headlining Gene Wilder and Richard Pryor (the movie was made prior to his accident).

Sydney Poitier directs the comedy which, after viewing, remains memorable solely for the comical sequences involving the stars.

Gene Wilder plays a naive playwright who seemingly comes out of every unlikely situation smelling like a rose; Pryor is his complete opposite. The two are apparently friends at the beginning of the movie and it is Wilder who convinces Pryor to leave the madness of New York and go to Hollywood. Due to a van breakdown along the way somewhere in the Southwest, they decide to stop and earn some money. Dressed as woodpeckers, they do a promotional song and dance routine for a bank. The costumes, however, are used in an actual bank robbery, which leads to



**GENE WILDER and RICHARD PRYOR**

Together Again in...

**STIR CRAZY**

them being framed. The robbery and assault charge earns the two a mere 125 years in Prison.

Pryor's expressive antics and Wilder's fearless innocence combine for some extremely funny jail scenes. The storyline becomes all too familiar and the movie tends to go downhill when we learn the corrupt Warden needs Wilder's bronco riding expertise to win a bet with a rival corrupt prison warden in the "annual prison rodeo".

The rodeo serves as a means for an escape attempt by Wilder, Pryor and their cell mates, aided by a 300 pound mass killer who has been mellowed by Wilder's compassion and understanding.

The ending is anticlimatic, detracting from the movie's overall appeal. The movie, for all intensive purposes, rests entirely on Wilder's and Pryor's talents and while they won't win any academy awards, they'll probably make you laugh, at least once.

# Hostage

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Leslie (Philip Yack), a British soldier captured by the I.R.A.; Teresa (Sherry Miller), a lovely young country girl who tries to help him; Bobo, Colette, and Ropeen (Cathy Campbell, Katlin Schmidt, and Ann Reynolds), ladies of the night in the broken-down lodging house which is the setting; and Rio Rita and Princess Grace (John Hencher and Robert Kickham), also ladies of the night, sort of.

This is, of course, a waste of all their time.

They could be studying Old English, or fixing dangling modifiers. Hencher, especially, will pay, He's in my class.

Sometimes these students even break into lusty song. What they don't realize is that a lot of the songs in this play could get them and this university into real trouble. For example: "The bells of hell/ Go ting-a-ling-a-ling/ For you but not for me./ Oh death where is thy/ Sting-a-ling-a-ling/ Or grave thy victory?" These irreverent words

could easily be taken as a further divisive comment on the new Business School.

Nor is it much consideration that the director, Ron Irving, guides with a mature and gifted hand, and has a string of both professional and amateur triumphs to his recent credit. He'd have to be mature and gifted to pull this one off.

I suppose it's nice to know that Ron is backed by a capable production crew headed by Ian MacDonald, the Director of Extension. But I'm on that crew, and I

know the inside story. For example, they're looking for students to paint the set one day soon. Probably beer available, lots of laughs, yukking it up. When they could be learning about the phoneme.

There's nothing more to say, really, at least not from the students' point of view. Except, oh yes, that the details are Friday and Saturday, March 13 and 14, 8:00 p.m., Confederation Centre, \$3.00 and \$5.00, if you really want to go.

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