

Jerry Colker, John Kassir and Scott Bakula in 'Three Guys Naked From the Waist Down,' to play Sunday through Sept. 23 at Paul Green Theatre.

'Three Guys' explores different emotions

By JEFF GROVE
Arts Editor

The film and Broadway musical *42nd Street* portray the theatrical producer as a crusty wolf who is only out to make a buck. James Freyberg, however, is a far cry from the stereotypical flint-hearted investor in the double-breasted suit.

Freyberg is the producer of *Three Guys Naked From the Waist Down*, a musical the PlayMakers Repertory Company will present as a prelude to its regular season. The show opens Sunday and runs through Sept. 23 in the Paul Green Theatre.

In a recent interview, Freyberg wasted no time in lobbying his college-town audience. "I think students who are beginning to look about at what's happening in the future will like *Three Guys*," he said.

"It's kind of a *Saturday Night Live* thing," Freyberg said. "Not like the show, but like the people we know from it."

Three Guys Naked From the Waist Down follows the fortunes of three young, rising comedians. The musical features a book and lyrics by Jerry Colker, who has performed on Broadway in *A Chorus Line* and the revival of *West Side Story*. Michael Rupert, who created the role of Marvin in the off-Broadway hit *March of the Falsettos*, wrote the music.

Freyberg said the play examines people who have what might be called a *Big Chill* mentality. "You look around and you're not doing what you planned on doing," he explained. "You give up what you planned to do. These guys sell out to become famous."

At 45, Freyberg can look back on a string of artistic and financial successes. Among the shows he has

produced are *Baby*, *Master Harold*... and the boys, *Starting Here, Starting Now* and *A Life*.

Like those shows, which began in regional workshop productions and moved on to New York, *Three Guys* will bow in the Big Apple shortly after its run in Chapel Hill.

Freyberg said he liked working on the regional circuit. "I have a habit of doing shows in 'different' places," he said. "We did *A Life* in Alberta and *Master Harold* at Yale."

"The problem with doing a show in New York is that actors have agents and friends coming in, and there's mass confusion going on. The actors are not able to gamble then."

"An actor goes out on stage and is stripped naked. If there are people out there who are going to influence him, he suddenly loses the ability to create."

"I take shows, artists and creators to a place with a sophisticated audience where the creators have nothing to gain or lose."

Freyberg added that one reason he chose PRC as the host of his try-out was the company's history of taking gambles on new works and new production styles.

"The future of the commercial theatre is the non-profit theatre," Freyberg said. "The costs (of producing a show) are enormous, and this way we can share expenses."

"Similarly, the future of non-profit theatre is commercial theatre. This show (*Three Guys*), if successful, will financially benefit this theatre (PRC)."

Freyberg admitted that there is an element of risk involved. "The risk is that the theatre might lose

money," he said flatly. "But the risk to the audience is that it has to plunk down its \$5 or \$9."

Audiences are essential to Freyberg's style of producing.

"I'd like to think I'm not really in the entertainment business, although I know I am," Freyberg said. "We make changes (in shows) continually. Things should always change. The audience will tell us."

That all adds up to Freyberg's credo: "I'm not a money person. I'm a creative producer."

Freyberg said he tries to shepherd creative artists through their work, acting like a mirror. "There's a real thin line between idiocy and brilliance," he said. "Little, tiny things can change the whole meaning." He said his job is to point out those little things.

On the money side of the coin, Freyberg shied away. "*Baby* didn't make money," he said. "I didn't make one penny on it. But it was the most satisfying artistic experience I've ever had. You do want money, but quality doesn't put money in the front. Money is the reward, not the goal."

Freyberg declined to forecast how successful *Three Guys* will prove in Chapel Hill or New York, but he said without hesitation, "We're going for a hit."

"*Three Guys* has a very hard edge and a darkness to it, but it also has a certain lightness. *Baby* had emotions that had never been seen on a stage; *Three Guys* has emotions that are seen more often but have never been seen in a musical."

"They're all statements that arouse an audience to think."

Elections Board officials needed for 1984-85 year

All students interested in working in Student Government are encouraged to apply to the Elections Board.

Applications are available at the Executive Branch offices in Suite C at the Union through Friday, Sept. 14.

Classics find respect

By STEVE CARR
Staff Writer

A lot of care goes into the matinees at the Carolina Theatre in Durham. When the projectionist showed a film in the wrong ratio, a practice of which even revival houses are regularly guilty, manager Bill Cash said, "There were a lot of complaints — mainly from me."

Showing a film in the wrong ratio means seeing noses carrying on a conversation at the top of the screen. It means distorting a director's carefully plotted *mise-en-scene* so that a strategically located object is totally obliterated from the screen.

The classic matinees are shown in the correct 1:1.33 height-to-width ratio in which audiences saw them for the first time. For the most part, the prints the theater uses are in very good condition.

The new series represents popular Hollywood culture at its best, from a time when, Cash said, "the diversity was enormous. These films have all the glimmer and glitter of Hollywood, yet they also have themes."

A scintillating adaptation of Phillip Barry's play *The Philadelphia Story* begins its one-week run tomorrow. George Cukor directed this comeback vehicle for Katherine Hepburn. Cary Grant and a young James Stewart also shine.

The backstage musical *The Bandwagon* begins Sept. 15. Director Vincente Minelli's meticulous eye for detail was never more fully realized than in this film.

Top Hat has the distinction of being not only one of the best American musicals, but also one of the best Fred Astaire-Ginger Rogers films. The sparkling duo, the dance scenes, and the Irving Berlin scores have made this film something of an institution. *Top Hat* opens Sept. 22.

A sparkling duo of a different sort, Spencer Tracy and Katherine Hepburn, star in *Pat and Mike*, which opens Sept. 29. George Cukor directed this story of a top-flight athlete and her trainer

husband. If there is anyone in American film history who epitomized the Hollywood blend of style and content, Frank Capra stands out for his seamless plot construction and optimistic but savvy ideology. *It Happened One Night*, beginning Oct. 6, made Academy Award history when it swept the Oscars in 1934.

Another great American director, Howard Hawks, will be showcased starting Oct. 13 in what many consider his most identifiable film, *Only Angels Have Wings*. The director's patented blend of action and excitement is fully realized in this story of pilots and their loves.

Preston Sturges is one of American director whose reputation only now is beginning to swell. Despite a string of brilliant comedy classics during the '40s, he faded from the public eye by the 1950s. *Unfaithfully Yours*, opening Oct. 20, attests to his genius, and the story of a jealous orchestra conductor proved so hilarious that Dudley Moore tried his hand at a remake last year.

Howard Hawks also directed the western *Red River*, which opens Oct. 27. John Wayne and Montgomery Clift star in this exemplary rendering of the genre.

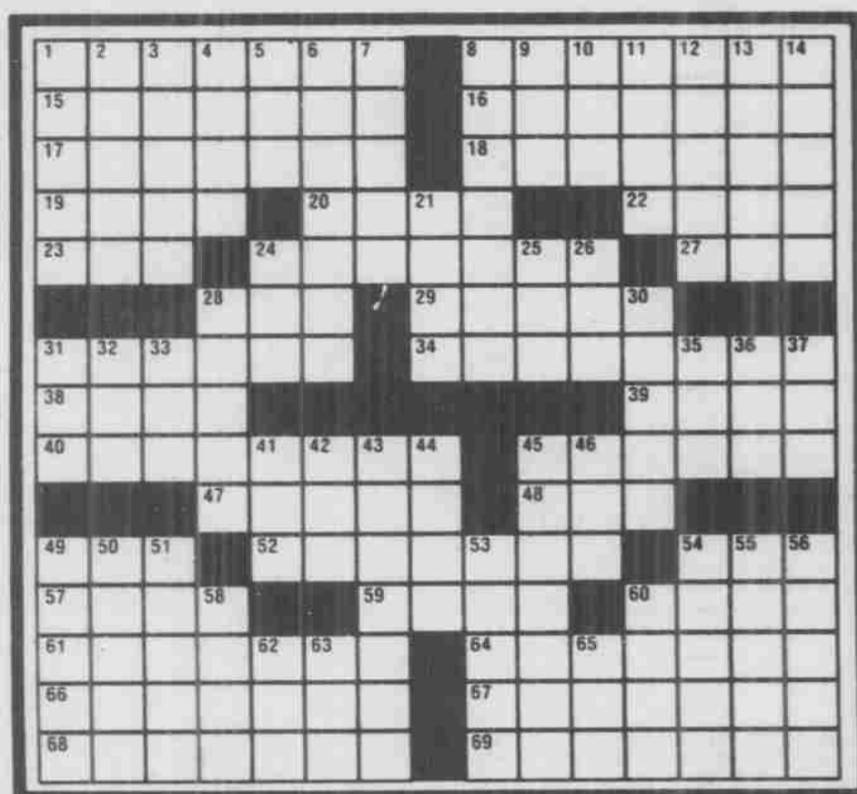
On Nov. 3 the mood shifts from horse operas to swashbucklers with Errol Flynn as *Captain Blood*. This story of a doctor who becomes a pirate was Flynn's first major role.

Closing out the schedule is Orson Welles' *Citizen Kane*, which begins Nov. 10. Although kept from the public eye by publisher William Randolph Hearst, on whom the main character is based, this film is now a staple in film criticism classes. When first released in 1941, *Kane* seemed audaciously theatrical, but today it is seen as the father of modern film language.

All films in the series run Saturday through Friday, and all shows are at 3 p.m. Call 688-1939 for more information.

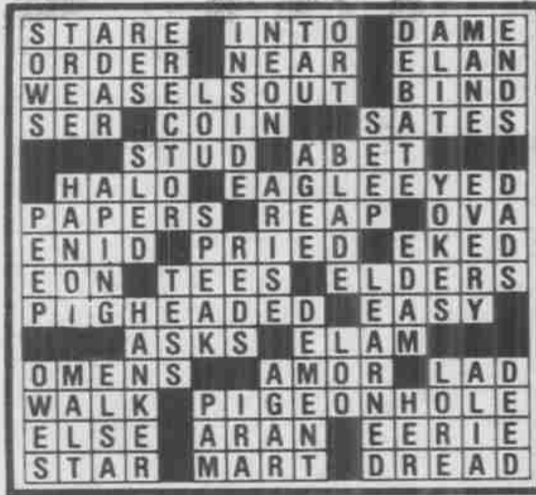
THE Daily Crossword By Frank R. Jackson

- ACROSS
- Protects
 - Girl's best friend, maybe
 - Famous box owner
 - Ruler
 - Against the law
 - Shiny ornament
 - Sharp
 - Imitative sound in falling
 - Computer fodder
 - Time zone abbr.
 - The Fox
 - Mr. Rorem
 - Evergreen
 - Nest
 - Hope's forte
 - Malicious burner
 - Single part
 - Above
 - Savior
 - Peculiar
 - Hackneyed
 - Builder's site
 - Clerical vestment
 - Shielded from harm
 - Lubricant
 - "September"
 - Certain metalware
 - Years: Lat.
 - Respire
 - Typical
 - Shoemaker's need
 - Specify by name
 - Eternal
 - Declares



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Yesterday's Puzzle Solved:



- DOWN
- Extra large nail
 - Draws
 - Narrow waterway
 - Paradise
 - Ship's progress record
 - Decorative hangings
 - Quip
 - Abandon hope
 - Malignant spirit
 - Brazilian timber tree
 - Repair
 - Instrument
 - Actor Nick
 - Extreme fear
 - Friend of Siam's king
 - Relieve
 - Sts.
 - Performing pair
 - Gala occasions
 - Derisive sound
 - Mongrel dog
 - Single denoting the center
 - "— got a secret!"
 - Ply needle and thread
 - Attempt
 - Common abbr.
 - Deface
 - Beetles
 - Make over
 - Jacket features
 - Food fish
 - Walk easily
 - Sophia of the screen
 - Wheat or rye
 - Andes beast
 - Walking —
 - Metal mass
 - Legal encumbrances
 - Of a country: abbr.
 - Comedian
 - Article
 - "For — a jolly..."
 - Printer's measures



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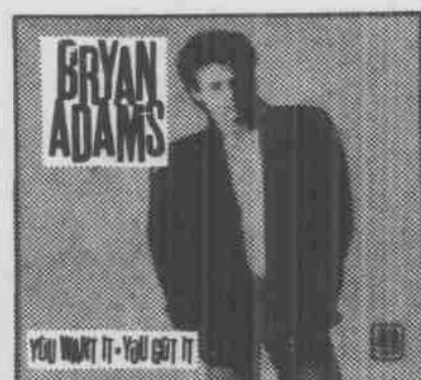
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Campus Calendar

Friday

7 p.m. The Navigators will hold a large group Christian Fellowship with singing and refreshments in 205 Union.

7 p.m. Carolina Union Film Committee will show *The Big Chill* in Midnite Carolina Union Auditorium.

Saturday

9:30 p.m. The Anglican Student Fellowship will have a Saturday Breakfast in Chapel of the Cross Church.

Items of Interest

The LSAT is September 29. Late registration must be postmarked by September 6, today. Extra fees are required, registration material and information available at Nash Hall, 962-2191.

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