

# College students find love, lust in dormitory room

Unlikely friends explore sexuality, friendship, life in close quarters



"Threesome"



A story about love, lust, and life in college, "Threesome" is definitely going to appeal to the college crowd.

Director and writer Andrew Fleming is a virtual newcomer to the big-screen, yet he has managed to catch the charisma and chemistry that many veteran directors are missing (or never found at all).

Fleming also has some familiar faces on the screen to help him along with his film. Lara Flynn Boyle ("Twin Peaks"), Stephen Baldwin ("8 Seconds"), and Josh Charles ("Dead Poets Society") all come together as the trio of the title.

The dorm assignments have been made, and shy Eddy (Charles) has been paired up with party-dude Stuart (Baldwin), and the two mix like gasoline and water.

Eventually, one figures out life with the other, and they become friends. However, when their new roommate Alex (Boyle) arrives, things really go topsy-turvy.

Alex is short for 'Alexis,' but since she signed up with the name 'Alex,' she is set up in the male section of a coed dorm.



Courtesy of TriStar Pictures Inc.

From left, Eddy (Josh Charles), Alex (Lara Flynn Boyle) and Stuart (Stephen Baldwin) make an eclectic trio in "Threesome," the latest comedy from TriStar.

She tries to get transferred out, but in typical university fashion, the administration gives her the runaround because she has no proof that she's a female.

Of course, the three eventually become more than just friends.

Stuart lusts after Alex, who is trying to get Eddy into bed.

Meanwhile, Eddy is just beginning to come to terms with his own sexual-

ity and gets a kickstart when he gets the hots for Stuart.

The performances from Baldwin, Boyle and Charles are all top-notch; it's the chemistry between the three that really makes the film as good as it is.

A great deal of topics and situations that show up are ones that most college students will recognize right off, from the ill-mannered university administration to the dorm (whoops,

"residence hall") lobby lizards. And the film has hoots from start to finish.

The soundtrack is excellent as well, featuring talent such as Tears For Fears, New Order and Bryan Ferry.

Unfortunately for Fleming, "Threesome" starts out with a bang, but ends on a whimper.

The moviegoer is thrown onto this roller coaster ride of laughter and emotion for close to 90 minutes and is just left hanging at the end wishing for something more.

With topic matter ranging from premarital sex to bisexuality and ménage à trois, "Threesome" will most likely be cannon fodder for the Moral Majority and Rush Limbaugh fans and is DEFINITELY not one to bring the kids to see.

Even with the weak ending, "Threesome" is definitely worth a look.

Check it out.

— Gerry Beltz

## The Millions release album with harder edge than first

The Millions have recently released their second album, "Raquel."

The new album was recorded for Germany's Dream Circle label and is being distributed by Polygram in Europe.

The Lincoln natives said they were still shopping the album around to American labels to find a distributor. Local fans won't have to wait because the band has personally taken on the responsibility of getting the album into local stores.

The band's bassist Marty Amsler said, "We just ordered copies ourselves from the company, and we'll stock stores in Lincoln and Omaha."

Guitarist Harry Dingman III said the price would not reflect the fact that the album is, technically, an import.

"The album will be sold at domestic price," Dingman said, "You'll be able to get it cheaper here than in Germany."

"Raquel" features eleven songs and differs, in many ways, from the band's 1991 release, "M is for Millions." For starters, the band recorded "Raquel" in Lincoln and produced it themselves.

"We made it the way we wanted to," Amsler said.

The album also has a slightly harder edge than the first album. The mixing and post-production work of Lee Popa may be partially responsible for this new sound.

Popa has worked with bands such as Ministry and Living Colour in the past. The Millions said they enjoyed Popa's work in the studio.

"He would listen to a song and try to capture how it was written," Amsler said.

The songs themselves have a darker feel. Dingman said this reflected, in part, the struggles the Millions had faced since their last release.

The Millions next step will be to follow the

release with as many live dates as possible.

The touring started last month when they appeared at the massive South By Southwest music festival in Austin, Texas.

Dingman said, "We were a little worried about our show. It was at a popular club, but it was pretty empty when we arrived."

The band's fears, however, were unjustified. The club quickly filled before their set began.

"I was setting up my gear," Dingman said, "and when I turned around, the audience was crowded up by the stage; the place was suddenly full."

The Millions hope to continue filling clubs as they play shows around the Midwest throughout April. Three shows are currently scheduled for Lincoln. The Millions will play at Duffy's Tavern on April 23 and 24.

The band will play two shows on April 24. The first show will be an all-ages show.

Negotiation is also taking place for a possible European tour for the band. They are hoping to land an opening spot on Sheryl Crow's seventeen country tour in May.

"Hopefully, that will work out, but we've learned to just wait and see," guitarist Benjamin Kushner said.

Like many local bands, The Millions are used to waiting. Over the past six years, they have slowly harvested a fan base in the Midwest. They have continued touring and recording despite physical and financial obstacles.

In the end, "Raquel" is more than a collection of songs; it is a symbol of one band's persistence in the face of difficulties.

— Malcom Miles

## MUSIC REVIEW



"The Division Bell"  
Pink Floyd  
Columbia Records

Their surrealistic hypnotic pulse rings through three decades of legendary psychedelic mastermind. And after a "momentary lapse" of seven years since their last studio album, soothsayers Pink Floyd release another legendary album, "The Division Bell."

Instead of the cynical isolationism on previous albums, "The Division Bell" peals with the sounds of a more confident Pink Floyd willing to take down the walls that separated their personal emotions from their music.

Its openness and sincerity puts Pink Floyd in a position to stop throwing out the questions and start answering them. Although "The Division Bell" has a distinctly new sound, it rings true with Pink Floyd's signature subliminal psychedelic ramblings of "Dark Side," "Wish You Were Here."

Fans, from early Floyd with Syd Barrett to "The Wall" Floyd with Roger Waters to the new Floyd with David Gilmour, all will find "their" Floyd on "The Division Bell." For those who thought the band lacked the "bite" it had with

Waters, watch out because Gilmour (and Wright's) voices are equally caustic and intense.

"The Division Bell" is the most personable album Pink Floyd has ever released. It resonates with true emotion. This may be a result of improved relations among the band members after ending the ugly battles with Waters over who really is Pink Floyd.

Keyboardist Wright rejoins the band as a full-time member and vocalist on "Wearing the Inside Out," something he hasn't done since "Dark Side." His translucent, hallowed voice paired with Gilmour's soaring guitar and Mason's throbbing backbeat makes this song a hallucinatory masterpiece.

"The Division Bell" is the first time we hear of the childhood emotions and frustrations of Gilmour, unlike Water's historical chronology in "The Wall." On "High Hopes" it seems as if Gilmour has seen the dark side of the moon and realized it wasn't such a nice place to be. With airy piano chinks and the throbbing of "the" division bell, rung in London to separate the yes and no votes of parliament, it's a passionate song of sadness and longing for "the good old Cambridge days."

On "What Do You Want From Me" Gilmour takes a vicious shot on all those people in the media, audience and industry who doubted he could rebuild this legendary band. It's a harsh song full of explosive guitars and throbbing drums releasing years of pent up frustration.

Like any great Floyd album, there must be a sampling of instrumental "tripping" music, complete with bizarre sound effects and narcotic subliminal messages.

Pink Floyd latest, and possibly last, release is an epic album that won't let Waters stop kicking himself in the shins. And, even though far removed from the static world of rock and roll, a lone Syd Barrett would be proud.

— Paula Lavigne