MOVIES

'Time Code' a challenge for the eyes

Time Code isn't one of the worst movies of the year so far. It's four of the worst movies of

It's four of the worst movies of the years of far.
You'll hear that it's a break-through and is greatly innovative (and it is), but you'll also be intimidated by the warning that if you don't like it, you don't get it. But most people stop calling each other chicken around the

Code is an ambitious ion than its plot. Shown as a continuous four-way split screen, Time Code goes against the tra-ditional filmmaking grain in

numerous ways. Director Mike Figgis (Leaving Las Vegas), bringing his musical background to bear, literally arranged the basic screenpley on music paper as a string quartet, with bar lines indicating minutes. There was no script as such.

His 93-minute concertina was then shot in real time with four hand-held digital video camoras rolling simultaneously in different (and sometimes identical) locations. Movies have played out in real time before (Alfred Hitchcock's Rope), but could never be shot in one unbroken and unedited take because of the limitations of 10-minute film limitations of 10-minute film magazines.

Over two-dozen actors were

given story outlines and rehearsed hitting exact marks at exact times. Much of the reak necording to press releases, was improvised. Figgis, as one of the four camerapersons, could control only his own setup once they were shooting.

They shot the film 15 times – a total of 60 individual versions and used the final day's work, complete with four fortuitous earthquake aftershocks that

earthquake aftershocks that occurred while the cameras

Only the sound levels were only the sound levels were manipulated to nudge your attention to a specific quadrant. The viewer, in effect, becomes the film's editor, selecting which corner of the screen to concen-

trate on at the moment.

So why he down on such an apparently important work? For one thing, the story stinks. Something about a small Hollywood movie company auditioning for a new project. Salma thyok (Dogmo) is a bisoxual actress who does a Monica Lewinsky on Alex the producer to get hired. Meanwhile, her jealous losbian lover, Jeanne Trjelehorn (Mickey Blue Eyes), who is also Alex's mistress, is outside in a lime listening to the wirein a limo listening to the wire-less microphone she planted on

Saffron Burrows (Deep Blue Sea). Alex's wife, is somewhere Sea), Alex's wife, is somewhere across town crying to her thera-pist. And while this is going on, a performance artist is pitching an idea to the rest of the company's staff: a film shot in real time with digital cameras. They laugh her out of the office.

quarter time: rows stars in "Time Code."

As a result of this boorish plot, the four-way split is pretty much one part storyline and three parts tedious filler. Look in the lower left, there's a close-up of a clock. And up there on the right, there's Jeanne Tripplehorn chewing gum, snorting coke or playing with a cigarette lighter for minutes on end. And down there in the lower right, a security guard stands around, maybe there in the lower right, a securi-ty guard stands around, maybe

waiting for the next aftershock, which is the most action in the

film anyway.

Time Code has its place as a Time Code has its place as a film school project or a demo tape for Sony's digital video cameras. It is a technical achievement in that the idea proved functional.

When they find a story that's even one-fourth watchable, they may have something.

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MUSIC

Travis lands headlining U.S. tour

BY STEPHANIE ANGELYN CASOLA STAPF WRITER

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For a band that's got two Brit
Awards under its bolt but had
been relatively unknown in that
States, Travis couldn't have
asked for better luck than sangging the opening slot for Onsis'
recent trek through the country.
One listen to the band deemed
Britain's favorite makes it easy
to see what all the buzz is about.
From humble beginnings in
1996, singer-songwriter Fran
Healy, guitarist Andy Dunlop
hassist Dougie Payne and drummer Neil Primrose have rised
from the ables of art school and

mer Noil Primrose have risen from the ashes of art school and various bartending and she store clerk jobs. With the long-awaited American release of their sophomore album on Epic Records, The Man Who, Travis is finally getting the attention they have so long deserved.

"It's been brilliant," said guitarist Andy Dunlop, in a tele-

phone interview from Atlanta May 5. Nabbing the opening slot of Onsis' tour was surely an important career move for important career move for Travis, whose British success has only begun to trickle into U.S. territory. "We knew it was important," he said of the expo-

important, no said of the expo-sure.

But Detroit got a taste of Travis two years before the recent, sold-out Oasis show. On tour with Chapel Hill's prized trio Ben Polds Five, Travis per-formed at The Shelter, below St. Androws Hall. "I remember the loud metal show (upstairs)," said Duplon in an accord as high as

loud metal show (upstairs)," said Dunlop in an accent as thick as fog on a dreary Glasgow day. But Travis is moving up, literally, up the charts and up the stairs to St. Andrews main stage.

The Man Who has garnered enough attention to cause quite a stir on either side of the Atlantic. The title of the album was taken from Oliver Sack's was taken from Oliver Sack's book The Man Who Mistook His

Wife for a Hat. Dunlop considers it to be quite an ambiguous title, allowing listeners to come to their own conclusions about its meaning.

But the title also offers an answer to all the journalists who considered the band's first album, Good Freling, too much a mix of emotions, "The press kept apying we were a schizophrenic band," explained Dunlop.

While he maintains that the album was meant to be true-to-life rather than a reflection of psychosis, The Man Who offers a much more even flew, both musically and stylistically. But Dunlop said that it was "purely by accident."

Fran Healy writes the band's

acciont.

Fran Healy writes the band's songs on his guitar in his room, then brings them to the attention of his bandmates. "At any stage you can sort of ruin it as a band," said Dunlop. "So many bands over-play." Travis' motto would be something like, "Keep

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