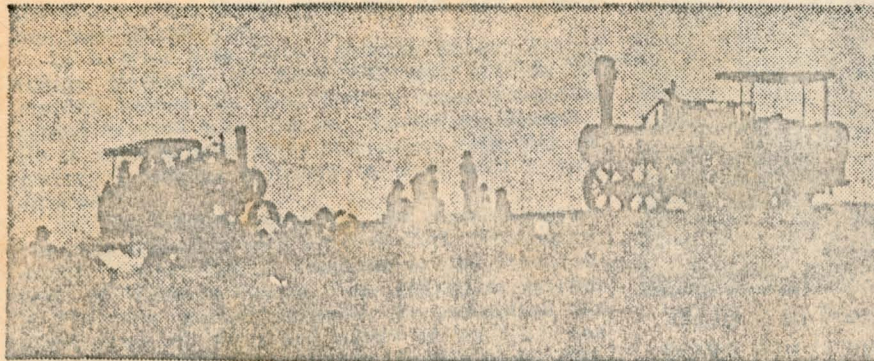


THE CHIEF



He's a cinematographer.
Don't you dare call him
a cameraman!

By KATHLEEN CARROLL

Movie Critic of The News

AN ORNATE VICTORIAN mansion crowns a distant hill, looking impossibly out of place in the middle of the Texas Panhandle. Mist-covered wheat glimmers bright gold in the early morning sunshine. An invasion force of tractors grinds through the fields, momentarily defiling the natural beauty of this wondrous stretch of land. A frilly white parasol lies on the ground, a forlorn and foreboding sight.

"Days of Heaven" is a cornucopia stuffed with

nificant that long after one has forgotten director Terrence Malick's banal script and the stilted performances, these and other images remain fixed in the mind.

Watching the movie, one has the desire to freeze each frame so as to have time to linger over and truly appreciate the breathtaking panoramas. Perhaps, it is, as one wag put it, a pity that "Days of Heaven" can't be placed on a coffee table.

Still, it is not the only recent movie where the total "look" seems more important than plot substance. In "Comes a Horseman," Colorado's Wet Mountain valley becomes almost a full-fledged character. It is photographed with such reverence and such loving care. The skies are gray and the land itself is that emerald green color that is usually seen only in Ire-

land. The very sight of oil profiteers blasting away at its serene surface is enough to make one wince in pain.

Ingmar Bergman's "Autumn Sonata" is if anything made more memorable because of the tightly framed, incredibly penetrating closeups of a pinched-faced Liv Ullmann and the lined, but still radiantly lovely face of Ingrid Bergman. The visual atmosphere is purposely gloomy and stark so nothing detracts from the highly emotional showdown between these two superb actresses.

If the movies of the last three months indicate anything at all (aside from the paucity of good scripts), it is that the cinematographer is playing an increasingly important role in the collaborative pro-

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