

Brazilian NYU student one of first to experience Photographers Guild mentors program

Giselle Chamma, a senior at the **New York University** film school, was one of the first students to participate in a mentorship program established by the International Photographers Guild for winners of Eastman scholarships. She spent two weeks in Hollywood this fall observing guild president George Spiro Dible shooting TV's *Room for Two*.

"It was very important for me," she said. "George Dible was very helpful, and I learned about the procedures of working in television, particularly in situation comedies. It's very different from what I have worked on previously." Working with four cameras and shooting for a small screen, she added, was a marked contrast with her experience shooting for independent feature productions.


Chamma also toured Unitel, a post-production house in Los Angeles, and visited the American Society of Cinematographers where she met ASC members William Fraker, Victor Kemper, Stephen Goldblatt and Allen Daviau.

A native of Brazil, Chamma will complete her studies at NYU this May. Kodak honored her in late 1991 by naming her one of the first Eastman Scholarship winners. The scholarship, awarded through the KODAK Worldwide Student Program, provides a



George Spiro Dible, president of the International Photographers Guild, talks with NYU student Giselle Chamma.

\$5000 scholarship toward tuition and fees.

Chamma worked as a professional photographer in Brazil for 10 years before entering NYU. She hopes to begin her career in cinematography working on features alongside the young directors she has met at NYU. But most of all, she wants to work as a cinematographer. "Whatever the opportunity is, I'll do it. I want to work — that's the bottom line. If you work, you improve. You continue to learn." 


USC students re-create '40s, win Student Academy Award

It wasn't easy creating the look of 1940s Southern California in the '90s, but two USC film students were able to do just that. *Eagle Against the Sun*, directed by Steve Foonberg and lensed by Glen Narimatsu, tells the story of a Japanese-American high school girl at the time of the Pearl Harbor attack. The film won a Student Academy Award in the short drama category.

Much of the project was shot on location at the Palos Verdes peninsula, near Los Angeles. "At one point, there were many Japanese farming the land there," explains Narimatsu. "We actually found one of only two or three farms still existing, overlooking the ocean. The big problem was trying

to point the camera where there weren't tract houses or other modern things."

Narimatsu used four 16 mm stocks: Eastman EXR 50D film 7245 for daylight exteriors, EXR 500T film 7296 for night exteriors, Eastman color high speed daylight negative film 7297 for daylight interiors, and EXR 100T film 7248 for night exteriors and soundstage work. Recalling one exterior shot of a flower garden, he says, "That was heavily color saturated. It was a field filled with five different types of flowers. I intentionally overexposed the 45 stock, and the colors turned out great."

Another shot, also achieved using EXR film 7245, featured the setting sun over the Pacific. "We had a fairly wide silhouette shot of two main characters against the sunset. We really lucked out — it turned out much better than we expected," he said. 

Wexler to receive ASC lifetime achievement award

Haskell Wexler, ASC, will receive the Lifetime Achievement Award from the American Society of Cinematographers in February.


He won Oscars for his work on *Who's Afraid of Virginia Woolf?* and *Bound for Glory*, and earned Oscar nominations for *One Flew Over the Cuckoo's Nest*, *Matewan* and *Blaze*. He has some 35 feature credits and at least an equal number of documentaries.

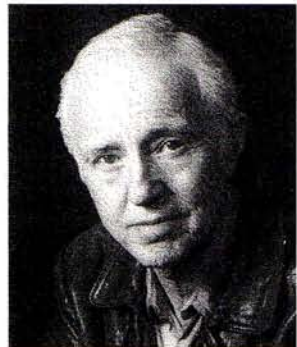
Beginning in 1947, Wexler worked his way up through the crew system as an assistant cameraman and operator. He has poignant memories of shooting second unit footage for James Wong Howe, ASC, during the filming of *Picnic*. That included a scene he shot from a helicopter, seated

in an open doorway on a 2 x 4 plank held in place by C-clamps. His heart was pounding a few days later as he watched dailies with Howe. Quietly, Howe murmured, "Very good. Very good."

"To this day, when I make a difficult shot, I can hear Jimmy saying, 'Very good. Very good,'" Wexler says.

After shooting a series of low-budget independent features, he gained a foothold in the Hollywood International Photographers Guild by taking what seemed like a giant step backward — working as an assistant cameraman on the *Ozzie and Harriet* show. In 1966, he was preparing to shoot *A Fine Madness* when studio mogul Jack Warner told him to shoot *Virginia Woolf* instead.

Wexler complied reluctantly. But he won his first Oscar for *Virginia Woolf*. He also earned attention for innovative use of single source soft bounce light. 



Haskell Wexler, ASC