

High stakes cinematography

Mark E. Blunck

SCENE: A cameraman in an aerial harness stands precariously on a wooden plank outside a helicopter 1500 feet above terra firma. At the chopper's side door, CIA agent Felix Leiter assists the world's greatest spy, James Bond, down a cable and above a fleeing Cessna 172 carrying a drug kingpin. At speeds of up to 80 to 90 knots, the fearless cameraman films a scene for the next Bond film, License to Kill.

Philip Pastuhov of Mill Valley has executed numerous scenes like this for Bond movies, *The Right Stuff*, *The Rescue*, and several other feature films. While his reputation is most closely associated with sophisticated and dazzling aerial maneuvers, this noted director of photography has also worked on a score of earth-bound commercials, videos, and documentary films. Throughout his career, Pastuhov has sought out challenges and diversity in the projects he's taken on, logging many miles in pursuit of unforgettable and often hard-to-get images.

In 1972, Pastuhov directed *Some of the Time*, a documentary about a young boy with cerebral palsy. The boy, with a pencil attached to his forehead, wrote the script which Phil and a partner edited before filming. This effort, shot in Regular 8 and blown up to Super 8, was aired on several midwestern PBS stations—a remarkable achievement for a first-time filmmaker.

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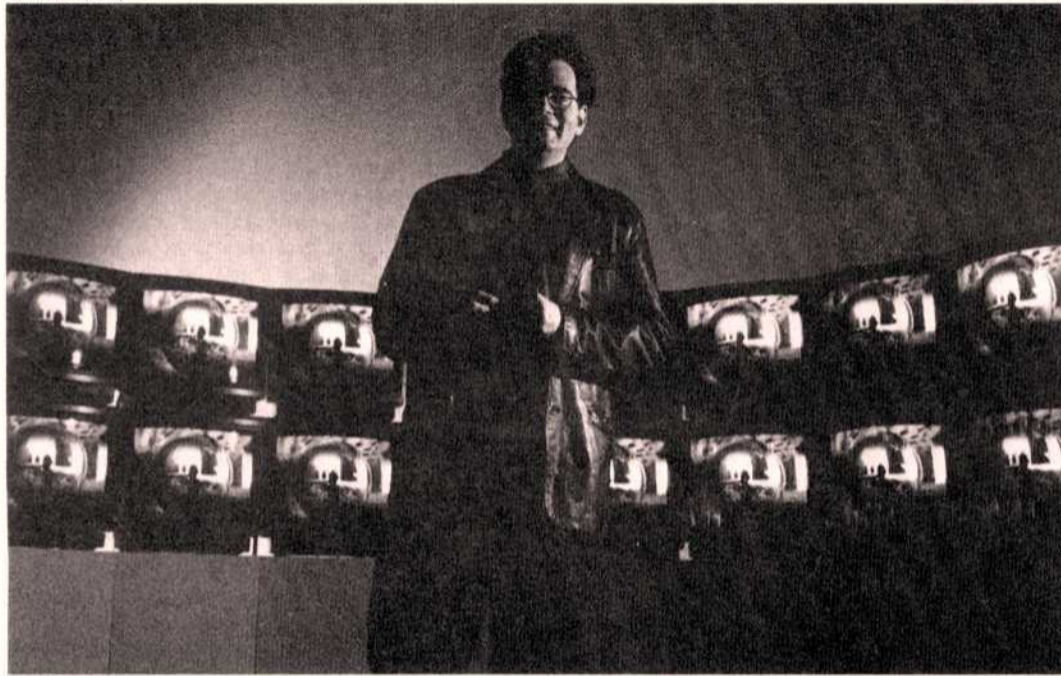


SFMMA takes video art under its wing

A profile of the museum's new Media Arts Curator, Bob Riley

by Lori Nelson

Photo: Beverly Tharp



Robert Riley, Curator of Media Arts, SFMMA, in front of *The West*, by Steina Vasulka

Bob Riley's office is behind a wooden door discretely marked "Staff" on the third floor of the Museum of Modern Art, one of those doors that museum goers might be tempted to peek into but don't. Six months into his job as the Museum's first Media Arts Curator, Riley is busy managing the two-part exhibit, "American Landscape Video," which was organized by the Carnegie Museum and brought to San Francisco by Riley as his inaugural show. Part one contained a piece by San Francisco's Doug Hall, which Riley commissioned while he was the Video Curator at The Institute of Contemporary Art (ICA) in Boston. Bay Area Video Coalition provided some of Hall's post-production assistance for that piece.

With the addition of Bob Riley, SFMMA has joined the ranks of other forward-looking institutions such as the Museum of Modern Art in New York, the Whitney, and the Museum of Contemporary Art in Los Angeles, which also have media curators. Speaking of museums and their ability to respond to change, he comments, "People have a tendency to say things like, 'Ah, the Whitney.' But any museum is defined by the people who work for it. And it's because of the dynamic of the curator and the support of the other curators that things happen. Now with the new director [John Lane], the museum is looking towards a dynamic curatorial association. There is a photography curator, an architecture and design curator, a painting and sculpture curator. We're already starting to step on each others toes programmatically... even in here," he says, gesturing towards the hallway of the cramped

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