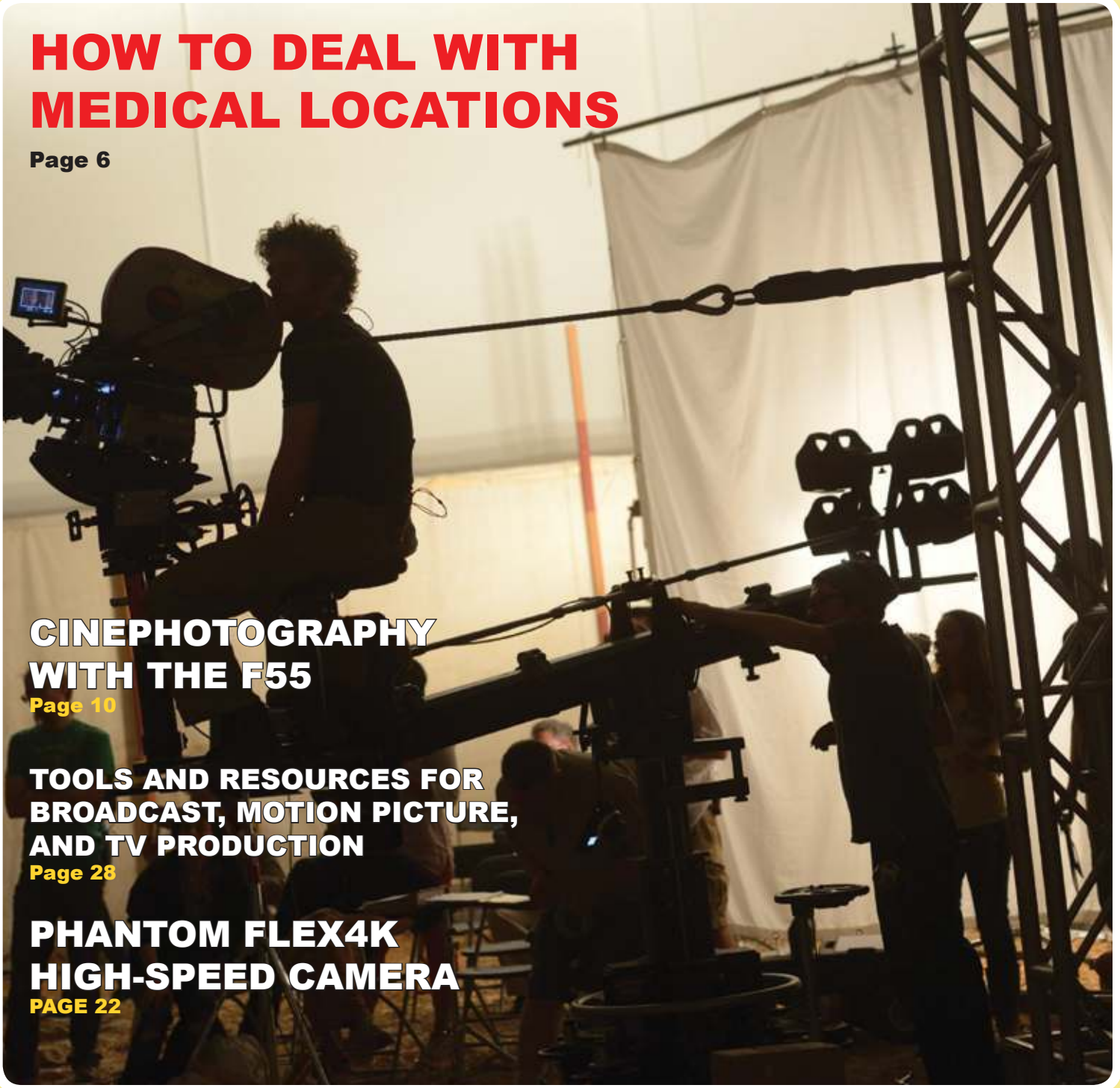
HDPROGUIDE

From the Publisher of HDProGuide.com, the Professional Production Resource

2014, Vol. 2, No. 2



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Editor's Note



This year the 2014 NAB Show was about Cameras and 4K. AJA announced a new camera, Black Magic has a new camera, JVC featured 4 new cameras in the broadcast market, RED was showing off the new Epic Dragon, and my favorite from Vision Research, the third-generation Phantom Flex4k.

At the HDPROGUIDE Magazine booth during the 2014 NAB Show, we asked DP and DIT Jon Firestone of DragonFire Systems (www.dragon-fire-systems.com) what new things caught his interested at NAB. Jon teaches our RED Production Workshops in Manhattan, New York. Featured in the HDPROGUIDE Magazine Post-NAB eNewsletter, Jon Firestone writes:

"Sony Alpha7S, its small size, and incredible low light performance. This is a game changer in low light performance. Its 4k full frame sensor utilizes a lower resolution 12.2 megapixel sensor to increase its sensitivity. However, it requires an external recorder to record 4k. Panasonic GH4, a small $1600 4K camera with a $2000 add on module that gives it professional audio and video features including Timecode in, quad HD SDI outputs, and XLR inputs. Blackmagic stepped up the camera offerings with their Ursa camera line including a $6000, 12 stop, global shutter, 4k camera that shoots up to 60P with raw and ProRes recording options as well as professional audio inputs and many features they were missing on their previous cameras. AJA entered the camera market with their 4k 12 stop, global shutter Cion camera. Similar to the Blackmagic camera it has 60p and can record to ProRes. It can record raw to an external recorder up to 120fps. It's about $9000 and has great build quality and will likely appeal to the Arri Alexa crowd."

Read more 2014 NAB Show Follow Up Conversations with Industry Leaders at www.hdproguide.com.

"In two hours we'll be filming heart surgery." In this issue of HDPROGUIDE Magazine, we feature live event videographers. Bill Zarchy shares how to shoot during heart surgery in his article, "Shooting Miracles," featured in the CORPORATE, TV & BUSINESS section of the magazine on Page 6. Jeff Berlin, who I met at our booth at NAB, shares his F55 workflow and production experience in his article, "Cinephotography with the F55," featured in the STILL AND MOTION section on Page 10. "Event cinematography is not for the faint of heart." The very talented and "sparkling" Nancy Yachnes shares her insights on filming weddings in her article, "Event Cinematography," featured in the WEDDING VIDEOGRAPHY section on Page 16.

On the Cover of this issue is an AFI Conservatory production (www.afi.com/Conservatory). While preparing for the Cine Gear Expo at magazine headquarters, we take a moment to stop and talk with Phil Linson and Karin Tucker about AFI Conservatory's Editing Program for working professionals (Page 14). Five of the short films at the Film Series at Cine Gear Expo are AFI Thesis Films. The event will take place June 5th and June 6th. Exhibition and Premiere Seminars take place June 6th and June 7th. For more information, and to register to attend, visit www.cinegearexpo.com. Pick up this great edition of HDPROGUIDE Magazine at Booth #73A.

All the Best,
Jody Michelle Solis
Editor-in-Chief

www.hdproguide.com/network/JodyMichelleSolis

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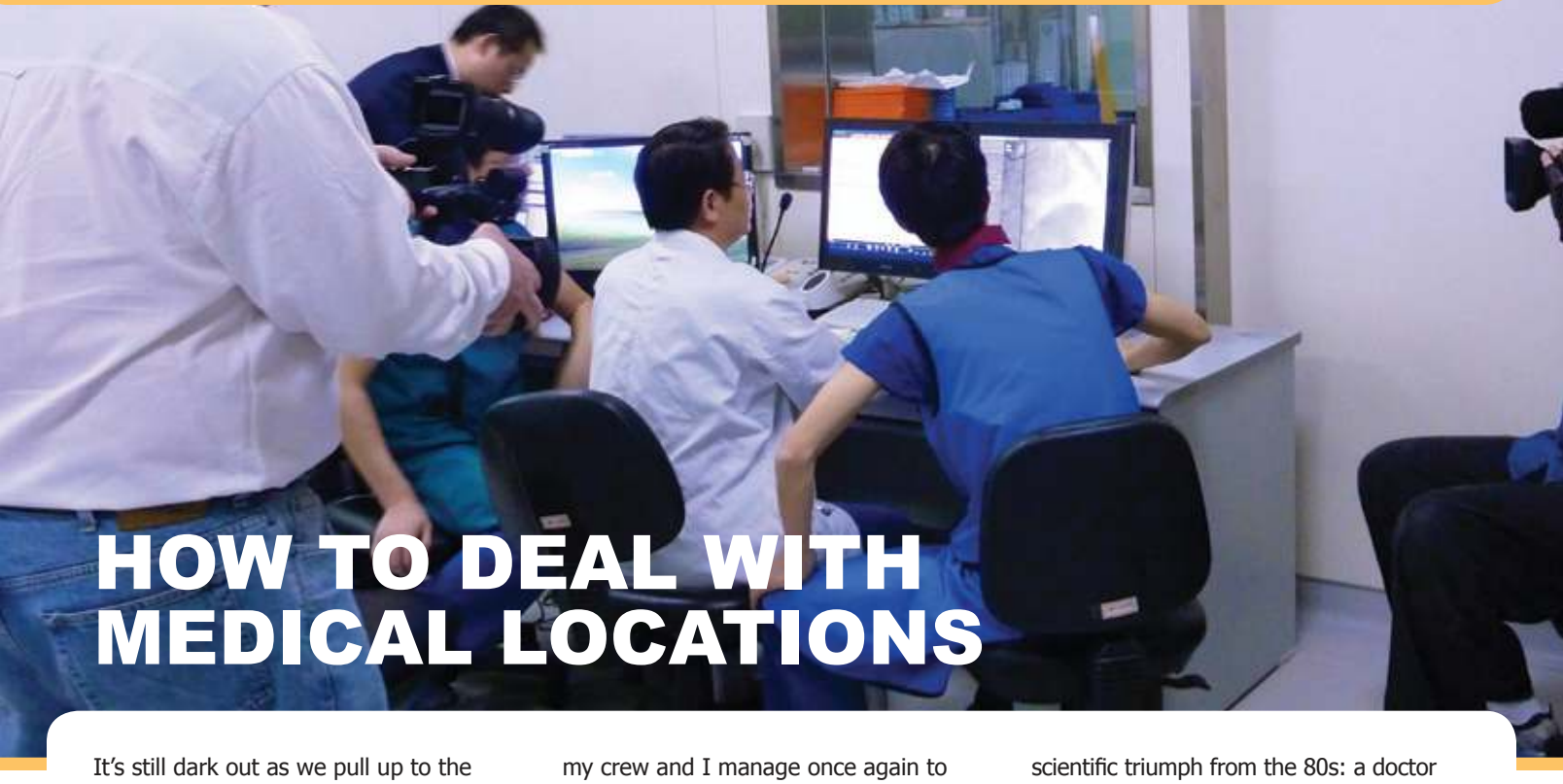
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LEGENDARY
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by Bill Zarchy



HOW TO DEAL WITH MEDICAL LOCATIONS

It's still dark out as we pull up to the hospital on a frosty Chicago morning at six. One of the nurses greets us quietly, and we roll our cameras, monitors, lighting, and audio equipment through the bowels of the hospital to the corridor with the operating rooms. In two hours we'll be filming heart surgery.

We spend the time gowning up and cleaning our gear, chatting with the staff, and going over, for the umpteenth time, where to position ourselves, when to put on our x-ray protection, how often the lights will go off and on during the procedure, how long we'll be shooting continuously. Once the nurses and techs have prepped the room and the patient, the doctors arrive and things get going quickly and calmly.

The main doctor, whom we will interview later in the day, makes a small incision in the patient's upper thigh, inserts a catheter in the leg artery, and pushes it up through the chest into the heart. This patient, who is awake the whole time, receives a wire mesh stent to keep open a collapsing or occluded artery near his heart. The whole thing takes less than an hour, with little or no pain. Miraculous.

Despite a recurring nightmare that I will asphyxiate a patient by standing on his oxygen line during an operation, my crew and I manage once again to comport ourselves well. The procedure is a success. The patient, remarkably, will be up and walking about later the same day, with relief from the chest pain and fatigue which brought him in.
Things certainly have changed.

When I was a young pup starting out, I worked as a camera assistant for a local San Francisco crew shooting brain and open-heart surgery. The blood and the sounds and smells of a power saw cutting through cranial and breast bone repulsed me like a scary horror movie, about as bad as it gets.

Since that grisly beginning, I've worked in many different medical settings—on psychiatric training films for pharmaceutical companies, marketing films for medical imaging and equipment companies, TV series on medical ethics, and broadcasts to teach doctors new methods. Shooting medical films can be immensely rewarding—promoting products that have profound effects on people's lives, more so than when our mission is selling paint, cosmetics, or the latest Silicon Valley widgets.

Much of my work in recent years has centered on minimally invasive procedures, starting with coronary angioplasty, a scientific triumph from the 80s: a doctor inserts a catheter through a small cut in an artery in the thigh, carrying any of several instruments through the arteries in the chest and into the heart … and sometimes into the brain. Small incisions, greatly reduced trauma to the body, often no general anesthesia. The vast majority of cases have successful outcomes.

Besides the stent insertion, I've filmed medical teams performing these miracles in the U.S., Europe, Asia, and South America:

- **Inserting and inflating a small (and expensive!) medical balloon to open up occluded cardiac arteries**
- **Scraping plaque out of the arteries around the heart with an abrasive tool the docs all call the "roto rooter"**
- **Filling a brain aneurysm with platinum**
- **Using coronary ablation, a carefully pinpointed electrical shock, to zap an atrial fibrulation patient's irregular heartbeat back into rhythm**
- **Using cryoablation to freeze abdominal tumors**
- **Probing various parts of the heart and other organs with the aid of rotatable, three-dimensional, color imaging**