

**Sony XDCAM  
Million Dollar Money Drop**

## **NEW FOX SERIES “MILLION DOLLAR MONEY DROP” CASHES IN WITH FILE-BASED SONY XDCAM AND AVID PRODUCTION WORKFLOW**

*New Show Shot with 17 Sony HD Cameras; Post Workflow  
Combines Benefits of XDCAM HD Decks and Avid Technology*

**PARK RIDGE, N.J., Dec. 20, 2010** – The new Fox series “Million Dollar Money Drop” gives contestants a chance to win \$1 million. The show’s production team has also hit the jackpot, using a unique production workflow combining Avid and Sony technology.

The new game show, which premiered Dec. 20, features contestants working together to answer a series of multiple choice questions in order to keep the bundle of cash given to them at the start of each episode. The production requirements are nearly as challenging. The show is shot with 17 Sony HDC-1500 HD studio cameras, with line cuts recorded onto 18 Sony XDCAM PDW-F1600 decks at Culver Studios in Los Angeles.

According to Bill DeRonde, the Emmy-award winning editor and co-owner of Chainsaw, the high-end Hollywood post-house that is editing the show, multicam game shows are a particular challenge for post production. Hundreds of hours of footage are shot for each episode and, although a line-cut is produced in-studio, the director has to be given the opportunity to change shots in post.

“There were huge amounts of material coming in quickly that had to be multicam/synced in standard-def for an efficient workflow,” he said. “The post teams were literally working 24/7 to ingest the footage in real time, when we realized there was a much faster and far more efficient post workflow solution available.”

Chainsaw worked with FotoKem to devise a six-deck ingest station built around six Avid Media Composer Version 5 systems targeting a workspace on one of Chainsaw's Unity shared storage systems. The production also relied on Avid Media Access (AMA) architecture and directly linked to the low res proxy video and audio using Sony's File Access Mode (FAM).

Clips are transcoded to 20:1 SD resolution in a 30i project. This process is much faster than a real-time ingest technique, and also conserved server space to make the media files lightweight enough to be super-responsive when an editor needs to drag 17 optional cameras locked to the master line cut along the timeline. The moment the show is locked, the audio is sent for sweetening and the final video sequence is decomposed and batch-captured to Avid's DNxHD 220 codec.

"This is the first time this workflow - using AMA/Media Composer /FAM proxy video and full-res audio from dual-layer discs - will be seen on prime-time television," DeRonde said. "We were worried that we'd have to delay edit sessions waiting on ingest because traditional real-time digitizing had a hard time physically getting that much material into the computer on time. But Media Composer allowed us to fully leverage Sony XDCAM's file-based workflow and make a nearly impossible timeline completely manageable."

"The production for this show is a perfect example of the flexibility of Sony XDCAM and Avid solutions, and how they can be combined to deliver the right workflow for a specific application," said Kaori Uno, senior manager, XDCAM product and marketing, at Sony Electronics. "Avid and Sony have been working closely on improved workflow solutions, and AMA is ideal for many users. You get full metadata support, as well as proxy w/high res audio – exactly what our production customers have been waiting and asking for."