

THE DRESDEN DOLLS LIVE IN NEW YORK

On-Site Production Guide

With a relaxed taping policy announced for the Dresden Dolls reunion tour, we are looking for video content ranging from bog standard point-and-shoot footage to gorgeous pro HD footage, and audio recordings to edit from multiple sources into some of the best sounding fan recorded audio releases and multi-cam edits.

THIS ONE IS ON US has already helped to release several releases for Nine Inch Nails, including *The Downward Spiral: Live* and *Another Version of the Truth* (a full-length live video, entirely shot, recorded and edited by fans), and we want to do the same for the Dresden Dolls, particularly given the extraordinary spectacle Brian & Amanda have hinted at for their Halloween show.

In order to ensure the best quality material for the fan-made release, we've created this guide for anyone interested in helping out – whether or not they are attending the show in question.

CAMERA SETTINGS

- If your camera can shoot both 4:3 and 16:9, make sure you **set it to 16:9**. Same goes for HD/SD, try to **at least shoot in 720p**. If you can and have a big enough memory card, shoot in 1080. Of course, the higher the resolution, the better
- If you can shoot in **progressive scan mode**, please do so. This gives better results when filming strobelights than interlaced mode.

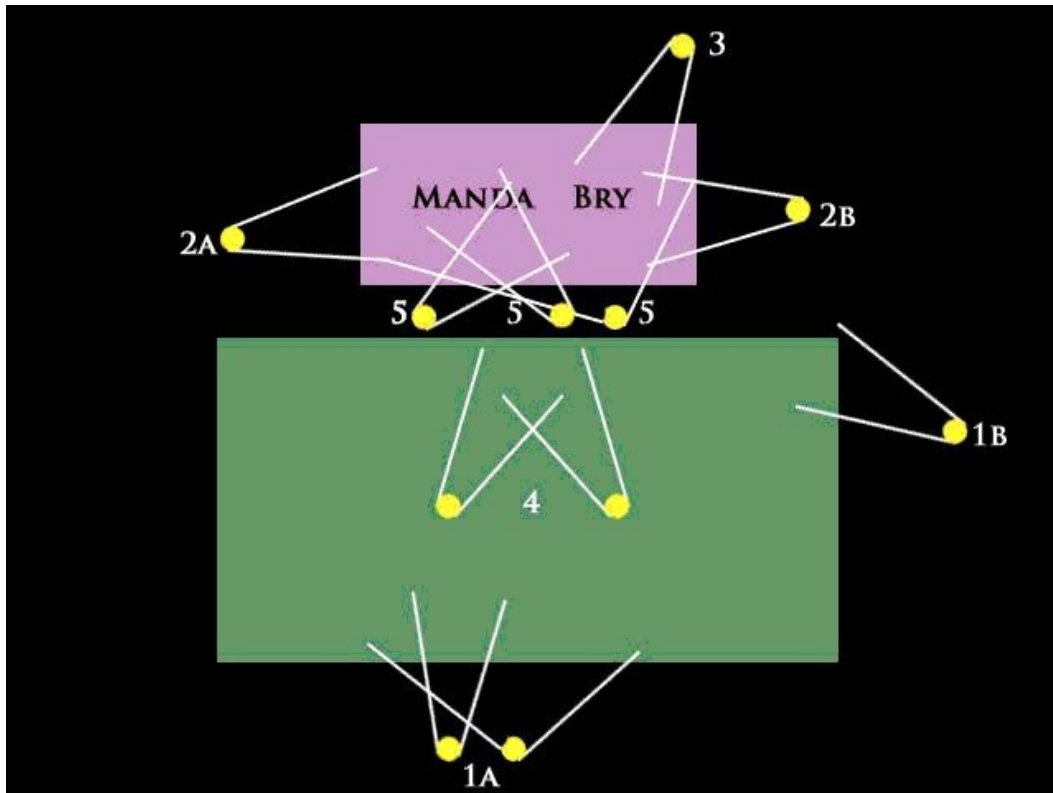
VIDEO TAPING

A great recording will make for an even better edit. Even organic live shows like the Dresden Dolls' tend to feature back-lighting and dimmed ambient lighting which may cause problems for many aspects of taping.

- If you can, before taping a show, **start a discussion or join an existing one on the forums** to plan with other tapers what everyone is going to shoot according to their seat location and hardware capabilities.
- **Look on YouTube** for footage from past shows to see what should be covered. On their own, the footage may not be exciting, but it all comes together in the editing suite.
- **Gauge your use** depending on where you are located in the venue. If you are far away from the stage, shoot wide shots! Filming a wide shot might not be as exciting for tapers but it is very much needed once in post-production.



- **Don't overdo the zooming.** It is best to keep your camera steady, and on one subject. Here are our rough sketches of where cameras should be placed to get a good range of angles – anything more than this would be a great bonus.



- Try to find something you can lay your arms on while shooting to **increase stability** (barrier, wall, table, etc). Check to see if you are allowed to bring in a tripod to help this (we are looking into this on our end too).
- Always go for **manual focus**. Autofocus functions on cameras tend to really go crazy whenever light changes abruptly. Always be in control of your focus so that you never get a blurry image at a crucial moment. Before the show starts, zoom in on Amanda or Brian's vocal microphones : focus on it and lock. Also, voluntarily pulling the focus during a shot can create interesting moment for more experienced tapers.
- **IF you are confident enough** to gage the lighting yourself, **use manual exposure** to avoid getting images too dark or too bright. However, don't continuously try to adjust it as you will end up with light intensity switching during a song, which is unusable most of the time. Find a comfort zone quickly and then stick to it : post-production will take care of the rest.
- Do a **white balance**. Most digital cameras nowadays offer that possibility. If you put it on automatic colour balance, you might end up with footage changing colour tones within a shot. A few minutes before the show, find a clean, clear white spot you can zoom in completely to fill in the entire screen. A good idea would be to bring a standard paper sheet. Hit the white balance button and let your camera adjust the levels. Once it's locked in, zoom back out and that way you'll be sure colours will be constant throughout the taping.

- **Plan to have enough memory/tape** to record at least for 100 minutes and try not to cut at all. Every time you cut, the editor has to go back and re-synch the shot, so it's a relief for an editor to just have to synch the cameras at one point and let it roll. If you get tired and really need to cut, try to wait until the end of a song.
- Once you know what you are going to shoot, find a comfortable zoom zone, make sure you can be as steady as possible and **shoot away** ! Try to provide lengthy steady shots. Make sure you stay put for a minute or two before zooming in some more or back out so the editors don't have to work around those constant zooms.
- Enjoy the show, but **try not scream directly into your camera's microphone**. The cleaner your audio, the easier it is for us to sync. Screaming or singing along too close to the mic tends to distort the audio cause many problems in post-production
- If it is possible, we'll ask you to pre-convert your footage to a specific codec so that all the footage received is ready for editing. Don't worry if you don't know how, but it'll help us a lot if you can.
- Don't stop at the performance – what about interviewing other fans in line?

PHOTOGRAPHY

Still camera footage is just as vital as video footage – follow the guidelines as above, and upload your images to flickr using the tag **DDNYC** if you don't mind us using your images for posters, slideshows, and artwork. Of course this extends to creative graphic/motion design too!

NOT ATTENDING THE HALLOWEEN SHOW?

Most DD fans won't be attending the show in NYC, but that doesn't mean we can't get involved. If you're attending any of the other shows on this tour **TAPE THEM**. Who knows what else will happen on the rest of the tour – special guests? memorable anecdotes? This is all good material for easter eggs and bonus features.

AFTER THE TOUR

The DVD production process doesn't end once the show has. Not only will we need video and audio editors, but an entire creative team to make a fully-functioning, professional DVD including:

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| • web designers | • t-shirt designers |
| • colour correctors | • quality checkers |
| • graphic designers | • interviewers |
| • visual artists | • street teamers |

....and anything else you can think of or would like to contribute!

