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Pocket Guide



Derrick Story



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by Derrick Story

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This book is dedicated to Dana Winslow Atchley III, who pioneered the art of digital storytelling. Dana was a visual artist who knew how to “hold his shots,” then arrange them into powerful videos that touched the hearts and minds of viewers around the world.

*He was a campfire raconteur with a minicam,
a historian with keyboard and mouse,
and a teacher who never stopped learning.
Dana Atchley died on December 13, 2000 following
complications from a bone-marrow transplant.*

Tip 5: How to cope with wind

Wind is seldom the videographer's friend, especially when trying to record clean audio outside. Even a little breeze can create “wind noise” as it blows across the microphone and ruins the synchronized audio track. See [Figure 3-5](#).



Figure 3-5. Even a little wind can interfere with capturing clean sound outdoors.

The best solution for wind is to avoid it. If that's not an option, investigate the different types of wind screens that might fit your microphone. “Foam socks” (sometimes called windsocks)

usually cost less than \$50 U.S. and protect the microphone from the elements, while still allowing recording of dialog and ambient sound. For about twice the cost of foam socks, you can get high-performance fabric mesh screens. Sometimes these are referred to as “furs.” Fabric mesh screens can deaden up to 20 db of wind noise, making them more effective than their foam counterparts.

If you find yourself in a windy situation without a windscreen, here’s a trick you can use to salvage the ambient audio. Shoot your video, then find a sheltered place nearby where you can shield the microphone from the wind. Set your camcorder to record and capture a “wind-free” ambient audio track lasting as many minutes as you need to accompany the video you just shot.

When you’re back at the computer in the editing room, you can remove the windy audio track that accompanied your video and replace it with the “wind-free” track. Remember, it’s not the sound of the wind itself you want to avoid; it’s the static-like sound of the wind hitting the microphone that’s distracting. If you find a place you can protect the mic but still capture the ambient sounds of the scene, you’re in business.