Final Cut Pro

## *Trimming: The Fine Points*

Part **2**

Slipping One Clip

As you edit, you may find yourself wanting to trim a clip so that it begins earlier or later, but you don't want to change the clip's duration. You can now use the Slip tool to slip the clip. Should you use the portion of the clip where a person is walking out of a room? Or earlier, when he's walking into it? Slipping allows you to select slightly different content without changing the clip length. However, you must have additional material—handles—on either side of the clip, or you will have no additional frames to slip.

Using the Slip Tool

When you apply the Slip tool to a clip in the Timeline, think of the clip as what you see through your car windshield. The additional material to the left or right, outside your windshield view, are the handles of the adjacent clips. If an action occurs earlier or later in the clip, you can make it appear in the windshield by dragging the clip left or right using the Slip tool. You drag *right* to see earlier clip material (before the In point), or *left* to see later material (after the Out point).

NOTE ► For now, turn snapping off in the Timeline so it doesn't constrict you as you slip.

1   In the Tool palette, click the Slip tool (the fifth tool from the top), or press S.
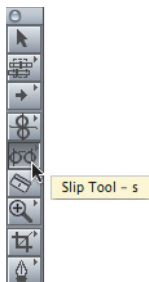
Slip tool in Tool palette   Slip tool button

When you look closely at the Slip tool, you see what appear to be two Ripple tools facing each other. The two thin vertical lines represent the clip In and Out points. You could think of the Slip tool icon as two edit points on wheels, moving the edit points in tandem, left or right.

2   In the *Promo_v1 Rough* sequence, Control-click the Timeline ruler and choose the "show walk to rail" marker, or drag the playhead to the **5-3 (F)** clip. Press \ (backslash) to play around and through this clip.

show walk to rail

The energetic music begs for motion. It might be nice to see Parker move into her position at the rail instead of cutting to a static shot.

3   Click and hold down the **5-3 (F)** clip. You may have to zoom in to or out of the clip to see the complete outline. The Slip tool, although selected in a previous step, appears only when you position it over a sequence clip.
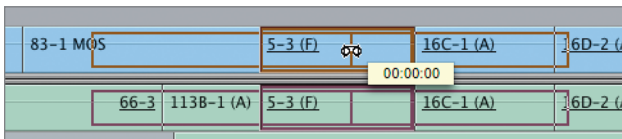
When you click the Slip tool, an outline of the entire range of the clip appears over the other sequence clips. The outline indicates the amount of media, or handles, that is available to the left and right of the current clip content that is available for you to draw from while making a slip adjustment.

Since Parker is already in position, her walk to the rail would occur earlier in the clip. If you think about the windshield metaphor, you would drag right to slip the earlier material into the windshield view.

4 Using the Slip tool, drag right as far as possible, but don't release the mouse button. Look at the Canvas two-up display.
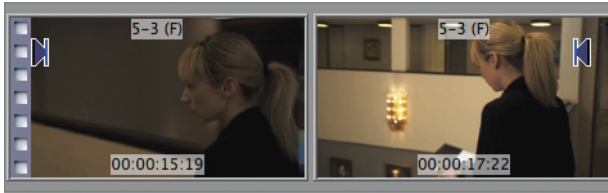
In the Canvas, the clip's new In and Out points appear along with the clip name and source timecode. The head-of-clip filmstrip overlay appears in the left frame to indicate that you are currently on the first frame of the clip. You cannot slip the clip any farther to the right. If you drag all the way to the left, you will see the end-of-clip overlay on the right frame.

In the Timeline, an information box appears showing the amount forward or backward you have slipped the clip.

5 Release the mouse button and play the new clip content. If the playhead is still over the clip, you can press \ (backslash) to preview the clip content in that area.

After slipping this clip to the very beginning, you now see Parker approach the rail, but you abruptly cut away from the notebook action. Slipping is all about refining, so let's refine the content to include the walk *and* beat after she flips open her notebook.

6 To reveal a later action, slip the clip left a few frames and focus on the right frame, or Out point, of the Canvas two-up display. After Parker's notebook drops down in the frame, release the clip, and play it.
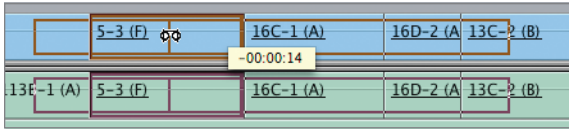
As you look at the Canvas two-up display, you can focus on either the In or Out point, or both. But however much you trim or slip an edit point in one direction, the opposite edit point is changed by the same amount in the same direction. In the Timeline, the clip is still the same length but contains different content.

7   Play the **83-1 MOS** clip at the "use static image" marker.
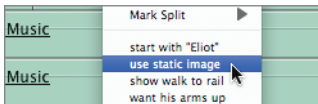
Because this is a short clip, keeping the shot on just one computer article would allow the viewer to read the title.

NOTE ▶ *MOS is a film term that means the take was recorded without sound.*

8   Slip the clip to the far left and check the Canvas two-up display. If the same article appears in both the In and Out displays, release the clip and play it.
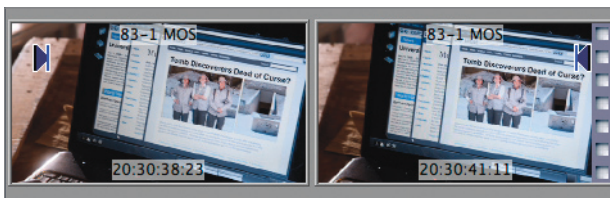
TIP ▶   To increase your precision when slipping or trimming a clip, hold down the Command key as you drag. This also applies to adjusting audio level overlays in the Timeline audio tracks.

Slipping in the Viewer and by the Numbers

There are other ways to slip a clip. For example, you can enter the number of frames, or even the number of seconds, you want to slip, just as you did when using the Ripple or Move tool in previous lessons. In order to use numbers or other shortcuts to slip a clip, the clip must first be selected in the Timeline. Also, once a clip is in the sequence, you can double-click it and make slip adjustments in the Viewer. The Slip tool also provides a handy way to see a "blueprint" of your sequence clips.

1 In the Timeline, play the **13A-1 MOS** clip at the "try to slip me" marker. Then click it to see the brown outline of its media length. Try to slip this clip left or right, then release the clip.

> **TIP** When you want to adjust a particular clip or area in the sequence, it's always a good idea to zoom in to that area.


When you select a clip using the Slip tool, you see what handles you have, and in which direction, so you know what kind of slip adjustment, if any, you can make— little or big, earlier or later, or none. If you see no handles on either side of a clip, you know you can't slip this clip because the entire clip content is used in the sequence.
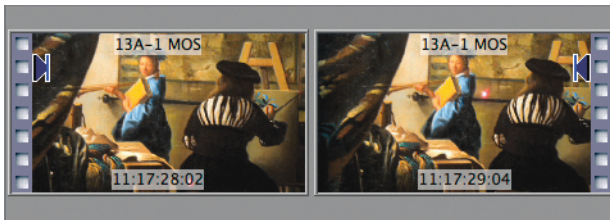
In the Canvas window, a filmstrip overlay appears on both frames of the two-up display to indicate that no additional media handles are available to slip this clip at its current length.

2 At the "arms up" marker in the sequence, play the **16C-1 (A)** clip. Then click the clip with the Slip tool to see the range of the clip's available media.
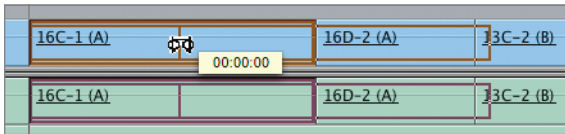

Since this is a promo full of action shots, you might want to see Alec doing something. From the brown outline, you can see that any action you choose will appear later in the clip.

3 Drag the **16C-1 (A)** clip to the left as far as possible and release the clip. Press \ (backslash) to play the clip in that area.

Another way to slip a clip is to open it in the Viewer. This option uses the Viewer to display the In point, and the Canvas to display the Out point. You may want to make those windows the same size before opening a clip.

4 If necessary, press Control-U to choose the default standard window layout. Double-click the **16D-2 (A)** clip at the "use the 'Shhhh!'" marker.
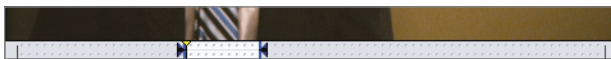
From the edit points in the scrubber bar, you can see this clip has long media handles. Two rows of sprocket holes appear in the scrubber bar to indicate that this clip is already in the sequence.

5   Play past the current Out point to see what other material is available in the **16D-2 (A)** clip. Stop the playhead after Eliot says, "Shhhh!"

Sometimes clips have more than one action you can use in the sequence. Playing outside the edit points in the Viewer is a good way to review your other options.

6   In the Viewer's scrubber bar, move your Slip tool over the In or Out point. Drag right and watch the new Out point in the Canvas window. When Eliot starts to bring his finger down from his mouth, release the mouse button.

> **TIP** ▶ If you want to snap an In or Out point to the playhead location, make sure snapping is turned on. You can press N as you drag the clip to toggle snapping on or off.
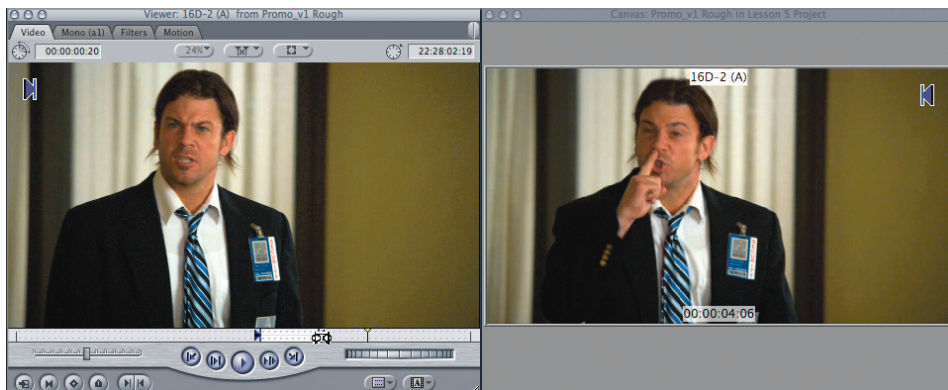
As you drag, both edit points in the scrubber bar move simultaneously. The first frame of the new clip content appears in the Viewer, and the last frame appears in the Canvas. As you slip a sequence clip in the Viewer, you are making that change to the clip in the Timeline.

> **TIP** ▶ After marking In and Out points in any clip in the Viewer, you can slip those edit points using the default Selection tool by Shift-dragging the In or Out point left or right.

7   In the Viewer, press the Play In to Out button, or press Shift-\ (backslash), to see the new **16D-2 (A)** clip material. Slip the In and Out points again until you see Eliot's finger come down.

In the refining process, it typically takes more than one adjustment to get a polished result. After selecting an entirely new action, you may want to finesse the adjustment by a specific amount or by just a few frames. You can slip a clip a few frames using the same adjusting keys—< and > (angle brackets) or [and] (brackets)—as you did when adjusting move and trim amounts.

TIP ▶ Having two sets of adjusting keys on the keyboard can be useful. Sometimes your hand is close to the I and O keys, and reaching to the [and] keys is convenient. Other times you may find that using JKL and the < and > keys is more convenient.

To nudge or slip this clip by a few frames, you first have to select the clip. Although you can double-click a clip to open it in the Viewer, you can't click a clip to select it without holding down a modifier key.

8   To select the **16D-2 (A)** clip, hold down Shift. When the pointer changes to the default Selection tool, select the clip, then release the Shift key to revert to the Slip tool.
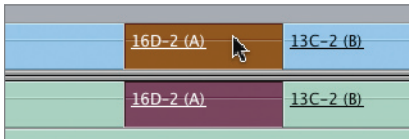

9   Position the playhead on the last frame of this clip to see the updated frame in the Canvas. Press > (right angle bracket) to slip the clip one frame earlier. Press < (left angle bracket) to slip one frame later. Fine-tune your adjustment so that Eliot completes his Shhhh! action. Then deselect the clip in the Timeline.

TIP ▶ A good way to think about the use of the < and > keys is to remember the windshield of a car and how you would drag this clip to fine-tune it. If you would drag right, use the > key. If you would drag left, use the < key.

Sometimes you need to slip a clip by a full second or more to get closer to the action or dialogue you want to use. Then, once you're in the ballpark, you can finesse the selection by slipping one frame at a time.

10 Play the **66-3** clip at the "start with 'Eliot'" marker. To start this clip where Alec says, "Eliot," Shift-click the clip, type *–1.* (minus one period), and press Return.
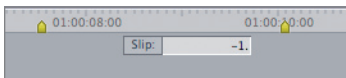
NOTE ▸ When you slip a clip by entering a number, the direction may seem reversed when you use plus or minus. Adding a minus sign to a number is the same as dragging the clip left with the Slip tool, and therefore choosing later clip content. A plus sign is the equivalent of dragging the clip to the right, or slipping earlier content into the clip.

11 Play the clip, and if it needs additional adjusting, press the < or > (left or right angle bracket) key to slip one frame forward or backward, respectively. You can press Shift-< or Shift-> to move five frames at a time. Press Command-S to save the project.

TIP ▸ Pressing Shift-< or Shift-> slips the multi-frame trim amount. The default is five frames, but you can change the default number of frames in the Editing tab of User Preferences (Option-Q).

▶ **Take 2**

You've just screened the entire sequence using the Digital Cinema Desktop Preview – Main option in the View menu. The slip adjustments are really helping to finesse the promo. However, you see that two clips that are supposed to match action, but may not match as closely as they could. Play the **13-2 (F)** clip at the yellow "match head turn" marker and the wide-shot clip that follows. Slip the action in the medium shot so that the last frame matches the first frame of the wide shot.