



Final Cut Pro

Trimming: The Fine Points

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Part 3

Rolling Two Edit Points

NOTE ► This is the third part in a series of tutorials that build upon each other. Before beginning this part, make sure you've completed the exercises in Parts 1 and 2.

When you don't like the way one clip cuts to the next—perhaps because the action doesn't match or the edit point doesn't hit on a beat of music or the narrator's pause—you may want to consider using the Roll tool. The Roll tool will trim both sides of an edit point at the same time. It will trim the Out point of one clip by the same amount that it trims the In point of the following clip. This allows you to adjust the edit point earlier or later without changing the overall length of the sequence.

The Roll tool is the fourth tool from the top in the Tool palette, in the same position as the Ripple tool. For some projects, especially dramatic scenes and interviews, you may use the Ripple and Roll tools in tandem. You might first apply the Ripple tool to refine a single clip's edit point, and then follow up with the Roll tool to adjust the way that clip's edit point works in conjunction with the clip next to it.

- 1 In the Tool palette, click the Roll tool, or press R.

The Roll tool icon looks like two stacked Ripple tools bisected by a thin vertical line representing the edit point. The Roll tool adjusts two sides of an edit point.



Roll Tool in Tool palette

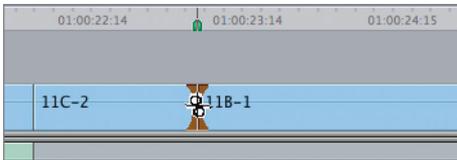


Roll Tool button

The simplest reason to roll an edit point is that you want more of one clip and less of another but don't want to change the overall length of the two clips.

- 2 In the *Promo_v1 Rough* sequence, play the **11C-2** and the **11B-1** clips around the green Roll 1 marker. Then click the edit point between these two clips.

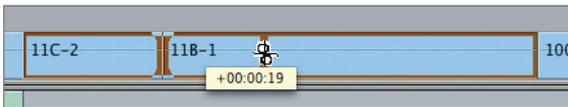
TIP In this sequence, the green roll markers are easily distinguishable from the yellow slip markers. You will learn to add markers in Lesson 6.



Both sides of the edit point are highlighted. Currently, the close-up of Alec's hands on the wires is a very short clip. Let's lengthen it by rolling the edit point into the following clip of Alec's face.

- 3 Drag the edit point to the right 19 frames and make note of the following conditions *before* you release the mouse button and then play the clips:

► In the Timeline, a brown outline surrounds both clips. This indicates that these two clips are involved in this adjustment. The outer edges of these boxes will not change; only the edit point in the middle will change.



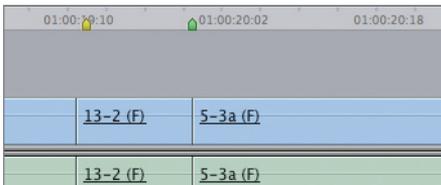
- The duration of the roll appears in the information box.
- In the Canvas two-up display, the left frame displays the outgoing clip's new Out point along with an Out point overlay in the frame's upper-right corner. The right frame displays the incoming clip's new In point, along with an In point overlay in its upper-left corner. The clip names and source timecode locations also appear in the Canvas frames.



NOTE ▶ When the Caps Lock key is engaged, the two-up display is disabled in the Canvas.

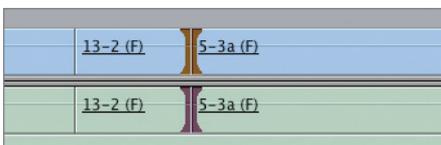
Another use for the Roll tool is to adjust edit points that have a synchronous relationship. In other words, when the last frame of one clip matches the action in the first frame of the following clip, the clips are said to be *in sync*. Using the Roll tool on this type of edit point will maintain the matching action between the two clips.

- 4 Play the **13-2 (F)** and the **5-3 (F)** clips around the green Roll 2 marker. Then press the Left Arrow and Right Arrow keys to compare the last frame of Sophie’s medium shot with the first frame of the wide shot.



If you performed the previous Take 2 exercise, these two clips will appear in sync. If you trim or adjust just the Out point of the first clip or just the In point of the second, you will throw these clips out of sync.

- 5 Click the edit point between the **13-2 (F)** and **5-3a (F)** clips. Because these clips have sound, the video and audio tracks are included in the selection.



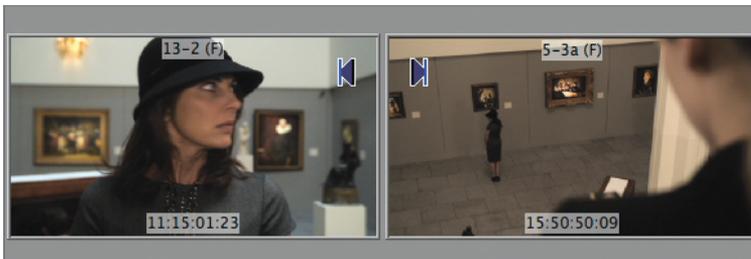
In the current clip, the wide shot begins with Sophie turned around almost entirely. To include more of her turning action in the wide shot, you have to roll back the edit point a few frames.

- 6 With the edit point selected, press the < (left angle bracket) key a few times, and play the edit point again.



In the Canvas, every time you adjust the edit point, you see an update of the first frame of the second clip, which is where the playhead is relocated. You have to press the Left Arrow key to see the new Out point of the first clip, or click the edit point using the Roll tool to see the two-up display in the Canvas. Because each roll adjustment trims both edit points together by the same amount, the clips remain in sync.

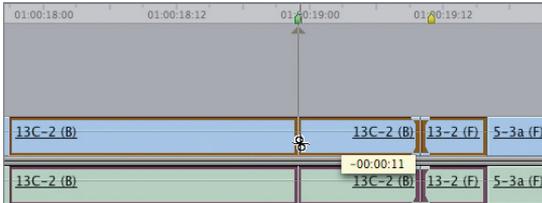
TIP To make the two-up display larger, press Option-U to use the saved large Canvas display; or manually resize the Canvas window.



In addition to maintaining synced relationships, rolling edit points is very helpful when you want an edit point to hit in a particular place in the sequence, such as on a music beat or at a narrator's cue.

TIP To snap to a marker in the following step, turn on snapping.

- 7 Find the green Roll 3 marker over the **13C_2 (B)** clip. Play that clip and the **13_2 (F)** clip that follows it. Drag the edit point between the two clips to the strong beat of music at the Roll 3 marker, and look for the snapping arrows around the marker before you release the edit point. Play the new edit point.



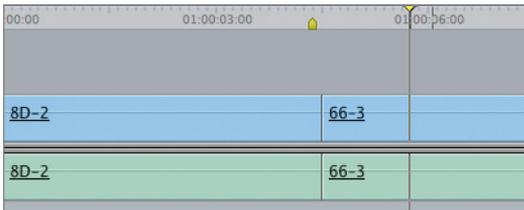
When you snap an edit point to a marker, brown snapping arrows appear beneath the marker in the Timeline ruler as they would if you snapped to the playhead.

NOTE ▶ Since rolling changes the length of each clip, you may need to go back and slip the content of the clips after you've rolled the edit point to its target location.

One technique that is used frequently in editing dramatic or interview footage is to roll just the video edit point between two clips. Offsetting the video edit from the audio edit helps to mimic the natural flow of dialogue and also lets you continue a character's action from one shot to the next, or to lead with it.

TIP ▶ Imagine observing a conversation between two people. First you listen to one person speak, and only after you hear the other person speak do you turn your head to look at him. This approach can be used anywhere two dialogue clips appear in the sequence.

- 8 Play the first two clips in the sequence, **8D-2** and **66-3**. Position the playhead in the second clip just after Alec says, "Eliot, what does."

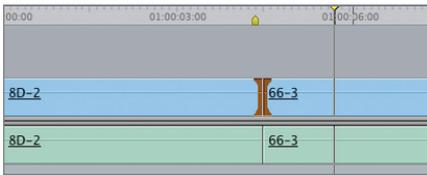


In the first clip, Nate begins to raise his arm to drink from his glass. Rolling the edit point later will allow him to complete this action.

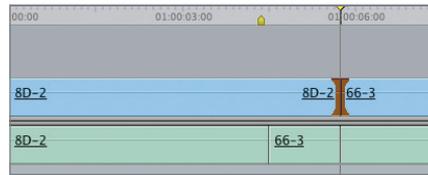
You can press a keyboard shortcut, the E key, to apply the next rolling adjustment. You used this shortcut in the previous lesson to extend an edit point. Rather than extend a single edit point, in this case you extend both sides of the edit point in tandem, exactly as if you used the Roll tool to roll it.

- 9 To select just the video edit point, hold down Option (to override linked selection) and click the edit point. Then press E to extend the edit point to the playhead location.

TIP ▶ You can extend an edit point after selecting it using either the Roll tool or the default Selection tool.



Video edit point selected



Video edit point extended to playhead

Since the playhead was parked where you wanted the new edit point to be, pressing E extends, or rolls, the selected edit point to that location.

TIP ▶ As with the Slip and Ripple tools, you can also enter a number to roll a specific amount of time.

- 10 Play the area again. If necessary, finesse the edit point by Option-clicking it and pressing the < or > (left or right angle bracket) key. Then press Command-S to save your work.

MORE INFO ▶ You can double-click an edit point to open the Trim Edit window. This window displays the two clips involved at the edit point. In this window, you can apply both the Ripple and Roll tools. To read more about the Trim Edit window, see the Final Cut Pro User Manual.

▶ Take 2

There's a screening of the current *Promo* rough cut in 10 minutes and you'd like to fine-tune the sequence as much as possible. As you're learning, when you finesse one edit point, it can affect the clips around it, requiring additional adjustments with a different trimming tool. So now that you're on a *roll*, take a moment to go through the current sequence to see if any clips *slipped* through the cracks that might need your attention.