



Final Cut Pro

Trimming: The Fine Points

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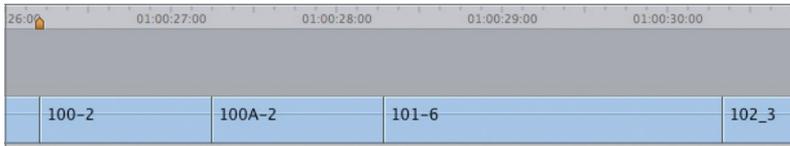
Part 5

Shuffling Clips to New Locations

NOTE ► This is the fifth part in a series of tutorials that build upon each other. Before beginning this part, make sure you’ve completed the exercises in Parts 1–4.

Sometimes, sliding a clip a little to the left or right just isn’t going to solve a problem. You may need to reposition a clip to an entirely different location in the sequence. Since no new clips are added to the sequence, and you only make a location change, the overall sequence length remains the same. Repositioning, or *shuffling*, a clip to a new location in your sequence does not require any editing tool other than the default Selection tool and a modifier key.

- 1 In the Sequences bin, open the *Promo_v3 Repo* sequence, and play from the orange “repo starts here” marker.



This sequence was duplicated from the *Promo_v2 Polished* sequence and markers were added to identify target areas. Also, because each sequence can be set to a different type of Timeline display, the thumbnail images were turned off to make it easier to view clip names.

While the current order of the clips in this part of the sequence works, you could rearrange the order to create an alternative version. For example, you could position all the clips together of the characters answering their phones.

- 2 Press A to choose the default Selection tool, and make sure snapping is on.

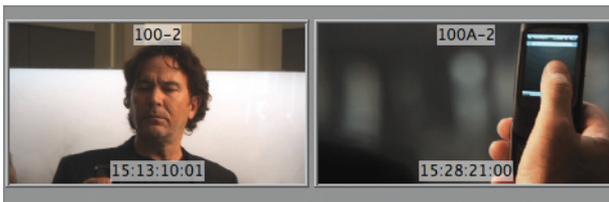
NOTE ► To reposition a clip successfully, you must use precise key combinations at specific times. Follow steps 3 through 5 carefully, and release the mouse only when instructed to do so.

- 3 Drag the **101_6** clip of Sophie left and snap its In point to the head of the **100A-2** clip, but don't release the mouse. Press and hold down the Option key.

When you press Option, the pointer changes to the Shuffle Edit pointer, a hooked downward arrow with a smaller arrow pointing to the right, indicating that you will be inserting the clip at this point and that the following clips will be rippled.



In the Canvas, look at the names of the clips in the two-up display. These are the frames that will appear on either side of this clip when you release the clip as an insert edit. Notice that the **100A-2** clip will be bumped to the right of the clip you're repositioning.



NOTE ► If black appears in one of the Canvas two-up frames as you drag a clip through the sequence, you are either at the head or tail of the sequence, or you're over a gap that will be created when you move the clip.

The next step is important for positioning this clip successfully.

- 4 First release the mouse button, and then release the Option key. Play the area to see how the new clip placement works.

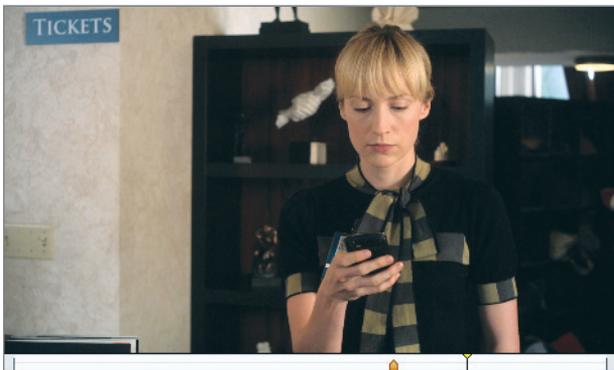


TIP When you start to implement a major change in a sequence, such as shuffling clips for an alternative look, it's always a good idea to duplicate the original sequence and work with the duplicate, as you've done here. If you decide you don't like the alternative direction, you haven't lost your original work.

Sophie's phone clip (**101-6**) now follows Nathan's phone clip. As in other insert edits, the remaining clips in the sequence are pushed forward to allow room for the repositioned clip. Let's reposition Parker's phone clip to follow Sophie's.

- 5 Drag Parker's **102-3** clip left and snap its In point to the In point of the **100A-2** clip. Hold down the Option key. Release the mouse button, and then release the Option key. Play the clips in this configuration.

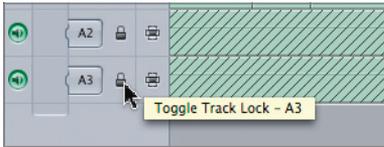
TIP Look for the snapping arrows around the edit point to ensure you are at the correct location.



There's another way to drag and reposition a clip, and that's to drag a copy of the original clip. This leaves the original in its current location but allows you to drag a copy to a different location and drop it as an overwrite or insert edit. Since you are really performing two steps in one—copying *and* pasting, it's important to think about which step you're performing and which modifier key you need.

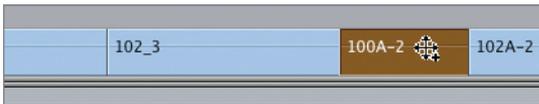
Let's say, for example, you want to copy the **100A-2** cell phone clip and use it to kick off the cell phone segment. Rather than copy and paste the clip, you can simply drag a copy and insert it at a different location. But before you insert a copied clip, let's lock the music tracks so they won't be split when you insert the clip.

- 6 In the Timeline patch panel, click the Lock Track controls for the A2 and A3 tracks.



Locking tracks protects them from being changed accidentally or, as in this case, from being split at the insert edit point.

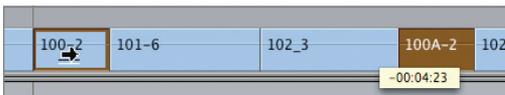
- 7 Adjust the Timeline so that you can see the target clip, **100A-2**, and the target clip location, the beginning of Nathan's **100-2** clip.
- 8 First click the **100A-2** phone clip and release the mouse button. When you see the Move tool, press the Option key. Move the pointer a little, and when you see the tiny plus sign next to the Move tool, start dragging left, but don't release the mouse button or the Option key.



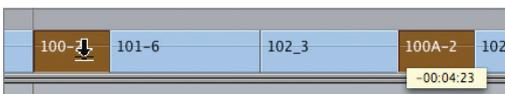
The small plus sign indicates you are now dragging a copy of this clip, not the original.

The second part of this process is determining whether you want to release this clip as an insert edit or an overwrite edit. Holding down the Option key allows you to insert the clip. Releasing the Option key creates an overwrite edit.

- 9 To continue, snap the **100A-2** clip into position at the head of the **100-2** clip. Release the Option key, and you see a downward overwrite arrow. Press the Option key again, and the forward insert arrow returns. Release the mouse button to insert this clip at this location.



Hold down the Option key to make an insert edit.



Release the Option key to make an overwrite edit.

- 10 Unlock the A2 and A3 tracks, and preview the area to see if you like where this new version is going.

▶ **Take 2**

You could order the clips in this sequence in several ways. The problem is that the director knows that too. Shuffle a few clips into different positions to see if you can find some interesting options to show the director.