

# The Power Is in the Trim

**TRIMMING IS AT** the heart of editing. It's in the refining of clips' In and Out points and where they meet with other clips that a group of clips on a sequence becomes a coherent edit. Although there is no right or wrong way to trim, from an aesthetic point of view, there are tools and techniques for trimming that can allow you to work quickly and efficiently while at the same time allowing you to express whatever aesthetic you want.

In previous chapters we discussed some essential editing techniques. In this chapter we'll go further and talk about more advanced ways to trim clips. We'll show you the mechanics of using Adobe Premiere Pro's versatile trim tools so that you can get the most out of your edit.



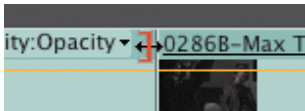


### Closer To Truth

Some screen shots and footage for this chapter are from the PBS series *Closer To Truth*; *Cosmos*, *Consciousness*, *God*. © The Kuhn Foundation. Robert Lawrence Kuhn: creator, executive producer, writer and host. Peter Getzels: producer and director. Find out more about the series by visiting [www.closertotruth.com](http://www.closertotruth.com).



**FIGURE 9.1** Positioning the pointer over an In or Out point in the Source Monitor changes the cursor to the Trim tool, which you can use to drag In and Out points to a new position.



**FIGURE 9.2** Similar to the Source Monitor, when you place the pointer over an edit in a sequence, the cursor changes to the Trim tool. Depending on what side of the edit you're over, you'll trim either the Out point of the outgoing clip or In point of the incoming clip.

## Basic Trimming

While reading this chapter, we're confident that you'll find multipurpose trim tools, like the Ripple Edit, Rolling Edit, Slip, and Slide tools, a key part of your workflow. Be sure to also make the Trim Monitor a frequent stop, because it will provide you with the most flexibility for making complex trims. All of these tools can be overkill, however, if you just need to make a simple trim (such as adjusting a clip's In or Out point) without affecting other clips or sequence length.

### Trim in Source Monitor

Perhaps the easiest way to trim a clip is by using the Source Monitor. By loading a clip into the Source Monitor from a sequence, you can easily adjust its In and Out points as well as perform other types of edits like a slip. Let's take a look at how this works.

With a clip loaded into the Source Monitor from a sequence, you can trim a clip in two basic ways:

- **Marking new In and Out points.** To trim a clip, you can simply update In or Out points on a clip by pressing I or O (or using the Mark In and Mark Out buttons at the bottom left of the Source Monitor) at a new location in a clip. After you update an In or Out point, the clip on the sequence will update. Keep in mind that if there are clips located adjacent to the clip you just trimmed, there will be gaps on one or both sides.
- **Dragging In and Out points.** If you're more of a drag-and-drop type of person, you can also drag to trim a clip. On the mini timeline in the Source Monitor, simply place your cursor over an In or Out point (or at the start or end of a clip). The cursor changes into a staple-like tool with arrows pointing to the left and right (**FIGURE 9.1**). This is either the Trim-in or Trim-out tool (depending on what point you're on), which we'll explore in the next section when trimming on a sequence. Once the tool appears, drag left or right to update the In or Out point of the clip. Just like marking a new In or Out point, the clip will update on the sequence.

### Basic Trim on a Sequence

If you've used other editorial packages, you're aware that one of the fastest ways to trim is directly on a sequence. As you play back a sequence, you'll often discover points at which a cut would benefit from a trim. Here's how it works in Adobe Premiere Pro.

1. With the Selection tool active (press V on the keyboard), place the pointer over the In or Out point of a clip on a sequence. When you do, you'll notice that the pointer changes into the Trim-in or Trim-out tool with directional arrows (**FIGURE 9.2**). Depending on which way the "staple" opens, you'll be trimming the Out point (open to the left) or In point (open to the right) of a clip.
2. Drag to trim the clip's In or Out point. As you drag, below the clip on the sequence, you'll see a timecode sticky showing you how much you've trimmed the clip (forward or backward). Likewise, as you drag, in the Program Monitor you'll see the In or Out point you've selected to trim dynamically update.

You'll also see in the Program Monitor a source timecode overlay on the clip that is useful if you need to trim to a specific timecode. Additionally, in the Program Monitor on the lower-left and right corners you'll see two timecode displays. The left one is like the sticky you see on the sequence, which indicates how much you've trimmed. The timecode on the right indicates the new duration of the clip (**FIGURE 9.3**).



**FIGURE 9.3** When you make a trim in a sequence, the Program Monitor changes to display the new In/Out point as well as timecode information about the resulting edit.

3. Release the mouse to make the edit.

Keep in mind that if you've made a trim (making a clip shorter) where two clips meet (an edit), you'll be left with a gap. Later in this chapter, in the "Rippling Edits" section, we discuss using the Ripple Edit tool to make a trim without leaving a gap.

## Trim with the Current-time Indicator (Extend Edit)

Another type of trimming operation that you'll use all the time is Extend Edit. By selecting the tracks you want to extend and then positioning the current-time indicator, you can then extend an edit point to the current-time indicator.

1. With the Selection tool, lasso or click to select the tracks you want to modify.
2. Position the current-time indicator at the point you want to extend to.
3. Choose Sequence > Extend Previous Edit to Playhead (E) or Sequence > Extend Next Edit to Playhead (Shift +E)

In the "Rolling Edits" section later in this chapter, we'll take a look at how this feature essentially allows you to roll an edit using the keyboard.



### No Extend in CS5

If you're using Premiere Pro CS5 there are no extend options in the Sequence menu. However, you can accomplish the same type of edit with snapping enabled and by using the Rolling Edit tool. That tool is discussed later in this chapter.



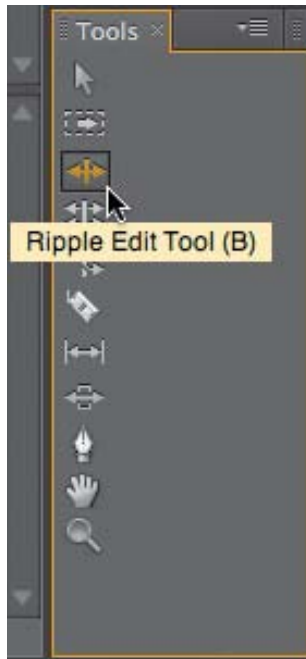
#### You Can Only Ripple So Far

When you ripple an edit, it's important to remember (as with other edits) that you can only lengthen a clip by using the Ripple Edit tool to the media's limits—you can't invent media you don't have! If a clip is still too short, explore the speed change options you learned in Chapter 7.



#### Exercises for This Chapter Use H.264 Media

The exercises in this chapter use media encoded as H.264. Depending on your system, you may need to adjust Adobe Premiere Pro's fractional resolution or render sequences to achieve optimal playback, although the footage used is likely to play on most systems.



**FIGURE 9.4** The Ripple Edit tool is in the Tools panel, but you can also activate it by pressing its keyboard shortcut (B).

## Rippling Edits

As mentioned earlier, you can trim a clip on a sequence by either its In point or its Out point. However, this can cause some problems because you can be left with a gap between clips on a sequence after the edit. It's also problematic because you cannot make a clip longer by adjusting the clip's In or Out point. It would collide with other clips around it on the sequence. Sure, there are various ways that you could fix these problems, but they would take multiple steps.

Enter the Ripple Edit tool (cue fanfare). Its ability to trim a clip while closing gaps or pushing everything else down the sequence is a huge time-saver. Just remember that when you ripple an edit point in a sequence, you'll be changing the length of the sequence.

For example, if you rippled a clip's Out point to the left on a sequence (making that clip shorter), your entire sequence would become shorter. Likewise, if you rippled a clip's Out point to the right (making that clip longer), your entire sequence would become longer. Ripple edits are one-sided, meaning that when you ripple a clip, you don't change the corresponding In or Out point of the clip next to the one you're trimming.

Most likely you're familiar with performing ripple edits in other systems. You may find Adobe Premiere Pro's implementation a little different, so let's take a look at the way a ripple edit works.

## Using the Ripple Edit Tool

Like most nonlinear editing systems, Adobe Premiere Pro has a dedicated Ripple Edit tool (B). It allows you to ripple edits quickly and efficiently when used correctly.

1. Navigate to the Chapter Files > Chapter\_09\_Media > [Version Number] and open the project Ch09\_ripple.prproj. This is a short sequence containing a few clips you can use to practice ripple edits.
2. Play back the sequence. Notice in this interview that there are a couple of instances where the edits don't seem quite right. You can fix these issues using the Ripple Edit tool.
3. Play back the sequence again, this time paying special attention to the first edit point. You should notice that the first interview bite (the person being interviewed) seems to get cut off while he is still speaking. That is, the edit cuts to the interviewer while the person being interviewed is still talking. To fix this, you need to extend the Out point of the first clip.
4. In the Tools panel locate the Ripple Edit tool (**FIGURE 9.4**). You can also press B to activate the Ripple Edit tool.
5. Place the Ripple Edit tool over the edit point, and without clicking move the tool from side to side going from the first clip to the second clip.

Notice how the staple shape of the tool changes depending on what side of the edit you're on? With the open side of the staple facing to the left, you'll be rippling the Out point of the first clip; with the open staple facing to the right, you'll be rippling the In point of the second clip (**FIGURE 9.5**).



**FIGURE 9.5** The positioning of the Ripple Edit tool over the edit is important. Depending on which side the tool is open to, you'll be rippling either the Out point of the outgoing clip or the In point of the incoming clip.

6. In this exercise you want to extend the Out point of the first clip so that the person being interviewed can complete his thought. With the Ripple Edit tool positioned to ripple the Out point of the first clip, click and drag to the right, and keep holding the mouse button for a moment.

Notice that two things happen in the interface:

- As you drag, the outline of the clip will show you where the new Out point will be relative to the sequence. Also, slightly below the clip that you're rippling, you'll get a timecode sticky showing you how much you've trimmed the clip by.
- In the Program Monitor you should now see a two up display (**FIGURE 9.6**). The left side shows you the first clip (i.e., the edit point you're rippling), and the right side shows you the second clip in the sequence. As you ripple the first clip, notice that the left side of the two up display updates, showing you visually what your new Out point will be. You also get the benefit of viewing an overlay with source timecode of the clips. Because ripple edits are one-sided, the right side (or the second clip's In point) will not change.



**FIGURE 9.6** As you ripple a clip, the Program Monitor changes to display a two up view of the edit complete with timecode overlays showing you how much you've rippled the clip and its new duration.

#### **Toggle Between the Selection Tool and Ripple Edit Tool**

With the Selection tool active, you can quickly switch to the Ripple Edit tool by holding down the Command key (Mac) or Ctrl key (Windows), which can speed up your efficiency because you don't have to switch to the Ripple Edit tool.



#### **Linked Clips and Rippling**

You may have noticed that when you ripple a clip, any linked portion of that clip is also rippled. This is the default behavior (and that's a good thing!) of Adobe Premiere Pro and many other edit systems (it helps to keep clips in sync). Later in this chapter, in the "Making Split Edits" and "Maintaining Sync" sections, we'll discuss unlinking so you can make asymmetrical edits.



#### **Watch the Waveforms!**

As you start trimming, you might find it helpful to look at the audio waveforms of the clips you're trimming. The more you look at the waveforms, the easier it will be to quickly identify words and phrases as you trim a clip, which can be very helpful while trimming dialogue.



#### **I Can't Hear My Audio While Rippling!**

When performing a ripple edit, you can't hear the audio of the clip. This can make it difficult to be exact when trimming sound bites. To get around this problem, we're fans of using In and Out points or the current-time indicator on the sequence to first "spot" where we want the trim (the edit point) to line up. Then, with snapping on when we make the ripple edit, the new edit point will snap to that point. If snapping is off, just click the magnet icon in the upper-left corner of the Timeline panel or press S on the keyboard.

7. Drag to the right until the subject looks like he's finished his thought.

We rippled forward +00:03:00 where the subject says "... my death is just the end of the...." Let go of the mouse button to perform the edit. Back up the current-time indicator and play back the edit point. You'll now notice that the edit is much cleaner, and the subject doesn't get cut off.

8. Navigate down to the second edit point. Play through the edit a few times.

The person being interviewed kind of trips up and doesn't make a complete thought at the end of the second clip. In the previous step you rippled an Out point forward, but in this case you'll ripple it backward to cover up the misspoken thought. Using the Trim-in tool, you'd leave a gap if you adjusted the Out point of the second shot. But by using the Ripple Edit tool, you can fix this problem quickly.

9. With the Ripple Edit tool still selected, place the tool over the edit point and make sure the open side of the staple shape is facing to the left so you can adjust the Out point of the second clip.
10. Click and drag to the left until you see the person being interviewed put his arms down in the two up display of the Program Monitor. We rippled this Out point back by -00:01:03, just to the point where the person being interviewed says "...it's all there and...." Play back that part of the sequence; the edit is much cleaner.

If you play back the rest of the sequence, you'll see that there are similar problems throughout. Feel free to practice rippling on all of these different edits. Not only will you need to ripple Out points (forward and backward), but you'll also need to ripple In points of clips. For the sake of clarity, we alternated if you need to ripple an edit forward or ripple an edit backward with the exception of the last two clips, both of which you'll need to ripple Out points back to make clean edits.

### **PLAY AROUND AN EDIT**

When you're previewing an edit point, you'll want to view it numerous times. It's helpful to quickly back up the playhead before the edit and play through a second or two after the edit.

Unfortunately, Adobe Premiere Pro doesn't have a default shortcut for this. But you can easily remap the command. Here's how to do it in CS5.5.

1. Open the Keyboard Shortcuts window by choosing Premiere Pro > Keyboard Shortcuts (Edit > Keyboard Shortcuts).
2. In the Keyboard shortcuts dialog do a search for Play Around.
3. Create a custom shortcut of your choosing. We like Option+space.
4. Click OK to store your new settings.

When you use the shortcut with the current-time indicator positioned on or near an edit point, the playhead will back up a few seconds, play through the original current-time indicator position, and stop a few seconds after the original current-time indicator position. You can customize how far back and how far through the playhead will back up by adjusting Preroll and Postroll settings in the General section of Preferences.

## Rolling Edits

When you made a ripple edit in the previous section, you trimmed either the In or Out point of a clip. This didn't actually affect the In or Out points of the adjacent clip. Because a ripple is a one-sided edit, when you ripple, you change the length of a clip and the change "ripples" the length of the sequence.

A roll edit is a two-sided edit, meaning that you affect both points (Out and In) on either side of the edit. Roll edits are perfect for when you're trying to match action between two angles or when you need to adjust an edit so that a cut happens at different points in time but doesn't affect the overall duration of a sequence. Roll edits can also be used to create split edits (where audio or video have different In and Out points). Let's look at using roll edits in Adobe Premiere Pro.

### Using the Rolling Edit Tool

Using the Rolling Edit tool is an easy way to perform a roll edit directly on a sequence. Let's take a look at how it works.

1. Navigate to the Chapter Files > Chapter\_09\_Media > [Version Number] and open the project Ch09\_rol.proj. This is a short sequence similar to the one from the previous exercise.

2. Play back the sequence. Notice that the timing for some of the edits seems a bit off.

In the first edit, note that the initial shot cuts to the interviewer while the person being interviewed is talking. And when it cuts, the interviewer says a few "uhhs" before actually asking his question. Let's roll this edit so you can see the person being interviewed for his entire bite and eliminate the misspoken words of the interviewer.

3. Play through the first edit again, and then position the current-time indicator on the second clip right before you hear the interviewer say, "Some people." This is one second forward of where the edit is currently.
4. Make sure that snapping is turned on. Choose Sequence > Snap, or press S to toggle snapping on and off.
5. Select the Rolling Edit tool in the Tools panel or press N (FIGURE 9.7).
6. Click and drag the first edit to the right with the Rolling Edit tool. Because snapping is enabled, the edit will automatically snap to the current-time indicator.
7. Back up the current-time indicator and play through the edit.

You should now notice that the person being interviewed is allowed to finish his thought onscreen, and you no longer hear the interviewer jumble his words at the start of the clip.



#### Ripple Each Side or Roll?

When it comes to finessing dialogue, many editors prefer to work each side of an edit independently by rippling each side (shorter or longer) to get dialogue working. Then they use a roll to finesse action between two shots. In this roll edit exercise, you could do either. But because you're working with linked audio and video, a roll will work just fine. Which method you choose in your own projects is really your preference.



**FIGURE 9.7** You can click the Rolling Edit tool in the Tools panel, or you can activate it by pressing N.



### Selecting/Deselecting Tracks Quickly

With no tracks selected, you can quickly select all tracks (either video or audio) by Shift-clicking a track: All of the other video or audio tracks will be selected. With multiple tracks selected, Shift-click to deselect them. Of course, you can select or deselect an individual track at any time by just clicking on a particular track.

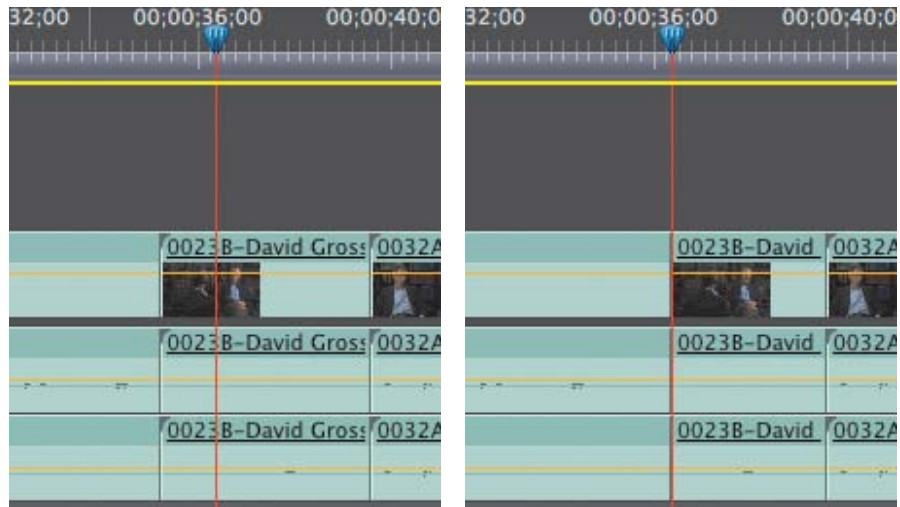
**FIGURE 9.8** By positioning the current-time indicator to the point where you want the edit to be and then extending the edit to that point, you can essentially roll the edit by using a keyboard shortcut.

## Roll an Edit Using the Keyboard

Earlier in this chapter, we discussed using the Extend Edit function. Being able to extend a single edit point to the current-time indicator is useful in situations like extending a shot at the end of an act to a certain timecode so your act meets a broadcaster's requirements (often called a clock). But you can also use this same functionality to perform a roll edit using the keyboard. Here's how it works.

1. With the same project open from the previous exercise, navigate to the edit point between the second and third clips.
2. Play through the edit a few times. As in the previous example, this edit could benefit from a roll edit because the timing between the clips is not quite right.
3. Position the current-time indicator to the point in the third clip right before you hear the person say, "I met...." Next, select the track headers for the video track and both audio tracks so they take place in the edit. Then press Shift+E or choose Sequence > Extend Previous/Next Edit to Playhead.

The edit point is rolled to the current-time indicator without having to drag the edit point with the Rolling Edit tool (**FIGURE 9.8**).



This sequence contains another edit point that could use a roll to make it smoother. Using any of the methods you've learned, roll the edit between the fourth and fifth clips to smooth the edit. We'll give you a hint: The edit will work better if you roll back to the left.

## Slipping Edits

For some editors, the concept of a slip edit can be a little confusing. Here's a simple example of what slip edits can do for you: You've marked a clip (In and Out points) and edited it into a sequence, but something is not right. Where it cuts into the action the shot feels off, and where it cuts out of the action it feels off too, but the duration or timing of the clip feels just about right.

When you perform a slip edit, you don't change the duration of a clip; rather, you simultaneously adjust the In and Out points of a clip so that the action better suits your needs. You can make slip edits in a few different ways in Adobe Premiere Pro. Let's work through a few slip edit exercises.

### Slipping an Edit in the Source Monitor

Many editors find making slip edits in the Source Monitor to be the most straightforward and the easiest way to visually perform this type of edit. The reason is that you can easily view your In and Out points and how they relate to one another.

1. Navigate to the Chapter Files > Chapter\_09\_Media > [Version Number] and open the project Ch09\_slip.prproj. This is a short sequence, which is an interstitial from the PBS show *Closer To Truth*. A few clips are included so you can practice using slip edits.
2. Play back the sequence. You can see that the edits flow OK, but on many of the shots the action seems to be wrong, showing dead space while the camera is panning or adjusting zoom.
3. Look at the first clip in the sequence.

Notice that the camera is focused on the background (bushes) for far too long before panning over to the subject. But the overall timing seems good. Let's slip this clip so you can see less of the background and more of the subject. Double-click on this clip to load it into the Source Monitor.

Note that there are In and Out points on the clip, and the clip is 6:06 in duration. Also, a gray bar is visible on the mini timeline in the Source Monitor.

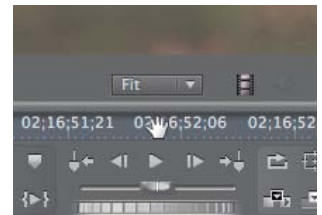
4. Place your cursor in the middle of the gray bar (where there are four vertical lines). When you do, your cursor will become a hand (**FIGURE 9.9**). Click and drag to the right.

The clip has been replaced in the Source Monitor with a four up view:

- The top-left image shows you the clip before the one you're slipping. In this case it's just black because you're slipping the first clip in the sequence.
- Below that is the In point of the clip you're slipping.
- The upper-right image shows you the clip after the clip you're slipping.
- Below that is the Out point of the clip you're slipping.

The In and Out points also have an overlay of source timecode (**FIGURE 9.10**). Drag until you've made 02:16:45:10 the new In point and 02:16:51:15 the new Out point.

5. Release the mouse to make the edit.



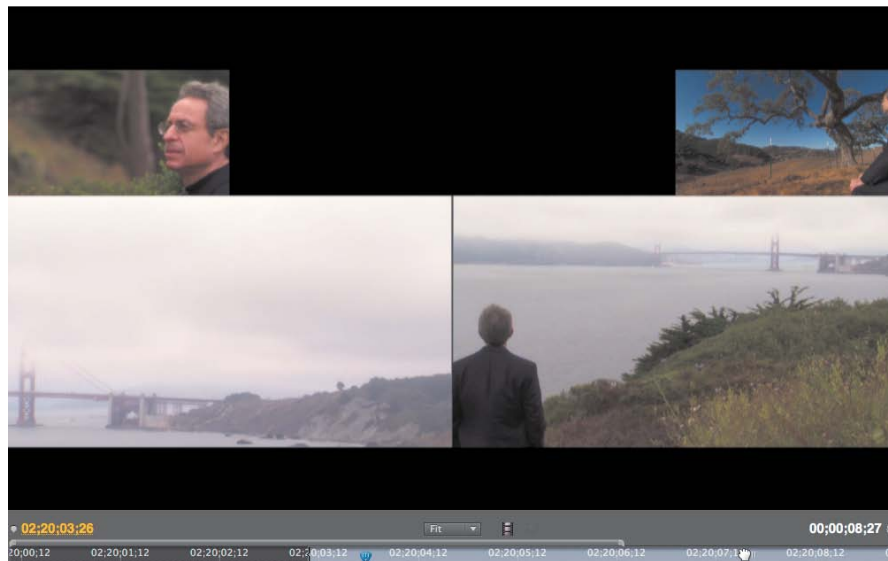
**FIGURE 9.9** With the cursor positioned in the mini timeline in the Source Monitor, you can click and drag (in either direction) to quickly slip a clip.

**FIGURE 9.10** The four up view displayed when slipping a clip is a great way to visualize the edit. Note that this screen shot is from the second shot in the sequence. The first clip, because there is no prior clip, will show black in the previous clip part of the four up view.



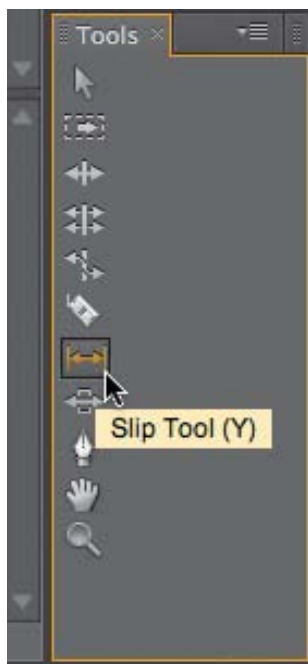
#### Linked Audio Slips Too!

When you slip a clip with linked audio, that linked audio will slip as well. Keep in mind that if you've unlinked a clip and slip either the video or audio, you can potentially unsync a clip.



After making the edit, notice that the clip duration is exactly the same.

Also, the sequence duration hasn't changed at all, and the clips surrounding the clip you just slipped are unaffected. Play back the first clip to check your work. All of the dead space has been removed, and you can now see more of the subject.



**FIGURE 9.11** You can find the Slip tool in the Tools panel, or press the keyboard shortcut Y to activate it.

## Using the Slip Tool

Although slipping in the Source Monitor is easy to do, the fact is that it requires the extra step of double-clicking a clip to load it into the Source Monitor. As an editor, you know that even small extra steps can burn valuable time in a project. Therefore, you might find it faster to slip a clip within a sequence.

1. With the same project open from the previous exercise, navigate down to the second clip.

This clip has a similar problem as the one you fixed in the previous exercise—the shot is uninteresting (and has some wild camera work) at the top, plus you don't see very much of the subject. The clip would probably work better if you slipped the clip so that the action happened a bit differently.

2. In the Tools panel select the Slip tool or press Y (**FIGURE 9.11**).
3. With the Slip tool active, place it over the second clip and click and drag to the left.

In the Program Monitor you now have a four up view similar to what you worked with in the previous exercise.

4. Slip the clip about -8:12 so that the new In point is right before the subject comes in frame. Release the mouse to make the edit.

## Slipping Using Keyboard Shortcuts

Now that you have the hang of slipping in Adobe Premiere Pro, you can go to the next level. Using keyboard shortcuts can make you a faster editor. In fact, you can slip a clip directly from the keyboard. To perform a slip edit on a sequence, use the following technique.

1. With the project file from the previous exercise still open, navigate to the third clip in the sequence.

This is a nice shot, but unlike the two clips you fixed earlier, this clip could benefit from having a bit *more* of a camera pan. So you'll slip it by using keyboard shortcuts.

2. Press Option+Command+Left/right arrow (Alt+Ctrl+Left/right arrow) to slip the clip backward or forward by a single frame at a time. If you want to slip five frames at a time, just add the Shift key to the shortcut. For this clip, we slipped it forward (right arrow) 2:15.

Additional clips are provided in this sequence so you can practice slipping using any of the methods from the previous sections.

## Sliding Edits

A specialty type of trim operation is the slide edit. Although you'll certainly use the Slide Edit tool from time to time, most likely you'll use ripple and roll or even a basic trim more often. With that said, let's look at an example of when a slide edit is perfect.

Let's say you have three shots of a basketball dunk contest. The first shot shows a player dribbling the ball and approaching the basket, the middle shot shows the actual dunk, and the third shot shows the player celebrating and the crowd going crazy. The sequence of shots is working OK, but the timing feels off. You'd like to see more celebration after the shot and less of the lead in to the actual dunk. The middle shot of the actual dunk is perfect as is.

You could use other trim tools to make this happen, but you can make this trim all in one step using the Slide tool. The Slide tool works by leaving the duration of the clip you're sliding the same while adjusting the Out point of the clip to the left and the In point of the clip to the right. When you slide, it's also important to remember that the duration of your sequence doesn't change.

## Using the Slide Tool

Let's perform a simple slide edit. The use of this tool makes it easy to work because the sequence will update as you drag.

1. Navigate to the Chapter Files > Chapter\_09\_Media > [Version Number] and open the project Ch09\_slide.prproj.
2. Play back the sequence.

Although the sequence is working OK, you can make it a bit better by using a slide edit. The middle clip is working, but the first clip seems a little short and the third clip seems a little long.

3. In the Tools panel select the Slide tool or press U (FIGURE 9.12).



### Slip in Larger Chunks

If pressing the keyboard shortcut a thousand times to make a slip doesn't sound appealing to you, you can adjust how big your Large Trim Offset is by opening Preferences and then choosing the Trim category. The Large Trim Offset parameter is at the top.



### Slipping More Confidently

As you slip with the keyboard shortcuts, neither the Program Monitor nor Source Monitor will display a multiple view display. Therefore, you might find it difficult to slip in this fashion. However, you can always open the clip into the Source Monitor by double-clicking. Then, as you use the keyboard shortcuts, you should see the In and Out points of the clip moving in tandem. Opening a clip into the Source Monitor also has the added benefit of allowing you to see the handles you have on a clip.



**FIGURE 9.12** You can find the Slide tool in the Tools panel, or press U to activate it.

4. Place the Slide tool over the middle clip, and then click and drag to the right.

As you drag, you'll notice below the clip that there is a timecode sticky showing you how far you're sliding the middle clip. Additionally, the Program Monitor changes to a four up display. The clip you're sliding is on top (its In and Out points shown), below on the left (with source timecode overlays) is the Out point of the first clip, and on the right you see the In point of the third clip (**FIGURE 9.13**).

**FIGURE 9.13** When you slide a clip, the Program Monitor will show a four up display, making it easy to see where in the preceding and following clips new edit points will be positioned.



5. Slide the middle clip by +2:00 to the right to make the first clip longer and the third clip a little shorter. This should help the sequence flow a bit better.
6. Play back the sequence to see the results.

## Sliding Using Keyboard Shortcuts

Like slipping edits, you can improve your speed by sliding using keyboard shortcuts. The same issues of visualizing a slide hold true, but by looping playback (by pressing the Loop button in the Program Monitor) you can quickly judge the effectiveness of the slide.



### Adjust the Large Trim Offset

You can adjust your Large Trim Offset parameter to slide more than five frames at a time. Just choose the Trim category in the Preferences dialog.

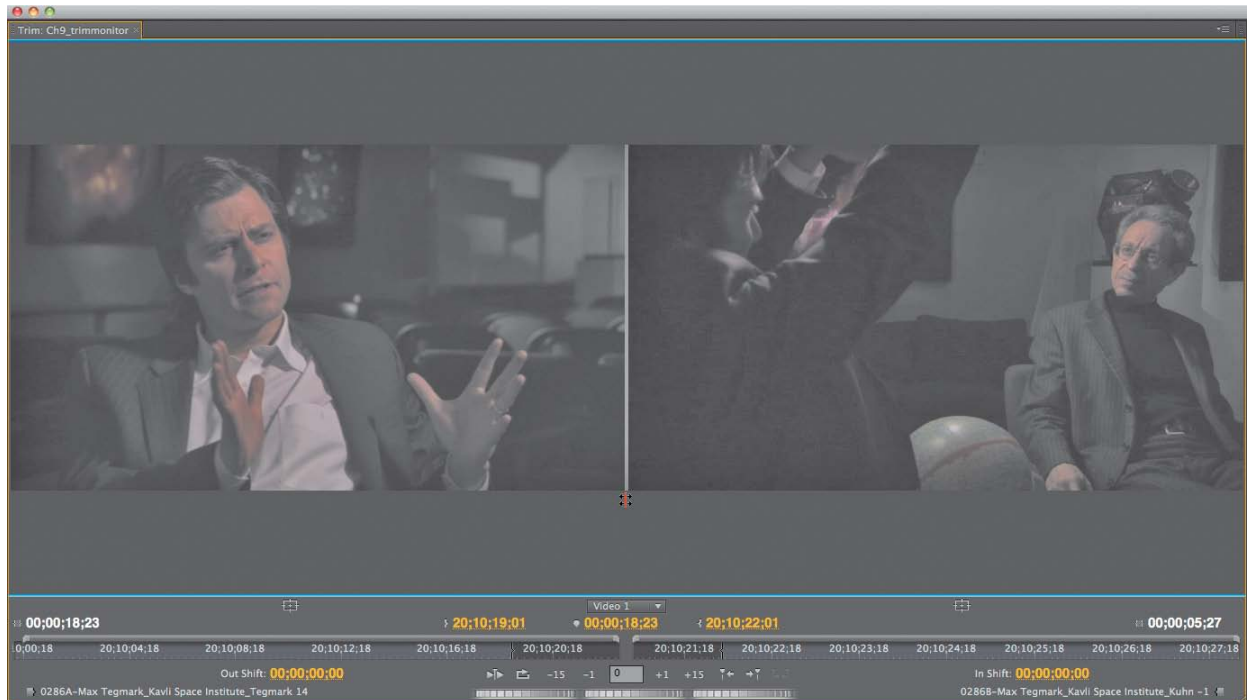
1. With the previous exercise file open, choose File > Revert.
2. Select the second clip with the Selection tool to slide it again.  
  
This time you'll use keyboard shortcuts to do it quickly.
3. Press Option+left/right arrow (Alt+left/right arrow) to slide the clip backward or forward by a single frame at a time. If you want to slide five frames at a time, just add the Shift key to the shortcut.

Keep in mind that neither the Program Monitor nor the Source Monitor will display a multiple view like the one you saw when you used the Slide tool. However, you'll be able to see the two edit points on either side of the clip you're sliding move.

## Using the Trim Monitor

The Selection, Ripple Edit, Slip, and Slide tools are very useful and can make quick work of trimming clips, but sometimes you'll need to make more than one type of trim to make an edit work. At times that may mean rippling one side of an edit and then rolling the edit point; other times it may mean rolling an edit and then fine-tuning dialogue with a ripple.

Regardless of what you need to do, many editors have come to rely on a “super” tool that lets you perform various trims in one spot rather than having to switch between various tools. In Adobe Premiere Pro, this tool is called the Trim Monitor (**FIGURE 9.14**).



Before you actually start using the Trim Monitor, let's first call it up.

1. Place the current-time indicator on or near an edit point.
2. Choose Sequence > Trim Edit or press T.

Keep in mind that if the current-time indicator is placed in the middle of a clip and you choose Sequence > Trim Edit or press T, the current-time indicator will snap to the nearest edit and the Trim Monitor will then open.

**FIGURE 9.14** The Trim Monitor looks confusing, but it's actually a straightforward tool that allows you to quickly make ripple and roll edits as well as preview edit point changes you've made.

## Overview of the Trim Monitor

When you first open the Trim Monitor, you might be a little confused at what you're looking at, so we'll break it down for you here.

### Clip information

It's pretty obvious that the clip on the left side is the outgoing clip, and the clip on the right is the incoming clip. Below each clip is a mini timeline where you can see the current In and Out points, its duration, and the source timecode of either the Out point (left) or In point (right) of the clip. Underneath the mini timeline for each side is the Out/In Shift timecode display, which will update as you make an edit.



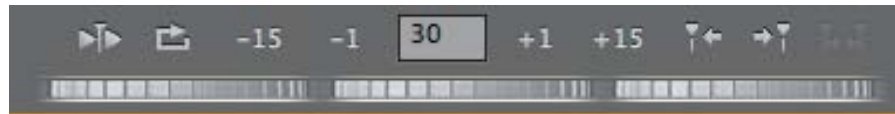
**FIGURE 9.15** The menu in the middle of the Trim Monitor lets you choose what tracks at the existing current-time indicator position you want to trim.

### Track selection and edit point timecode

In the middle portion of the Trim Monitor, you can choose what you want to display in the Trim Monitor by using the Track menu (**FIGURE 9.15**). Any video tracks or audio tracks that you have on a sequence can be selected here. Below this menu, you can see the sequence timecode of where the edit happens on the sequence.

### Trimming and playback controls

In the middle of the Trim Monitor at the bottom you'll find several navigation and trimming controls (**FIGURE 9.16**). Also included is the ability to preview and loop the edit point. Depending on the type of edit you're doing, you can click the +/- 1 or +/- 5 buttons to ripple or roll one or five frames forward or backward. If you want to use a custom value, you can enter that value in frames in the middle input box.



**FIGURE 9.16** The trim buttons and jog wheels in the middle of the Trim Monitor allow you to trim numerically or drag (using the jog wheels) trim an edit point.

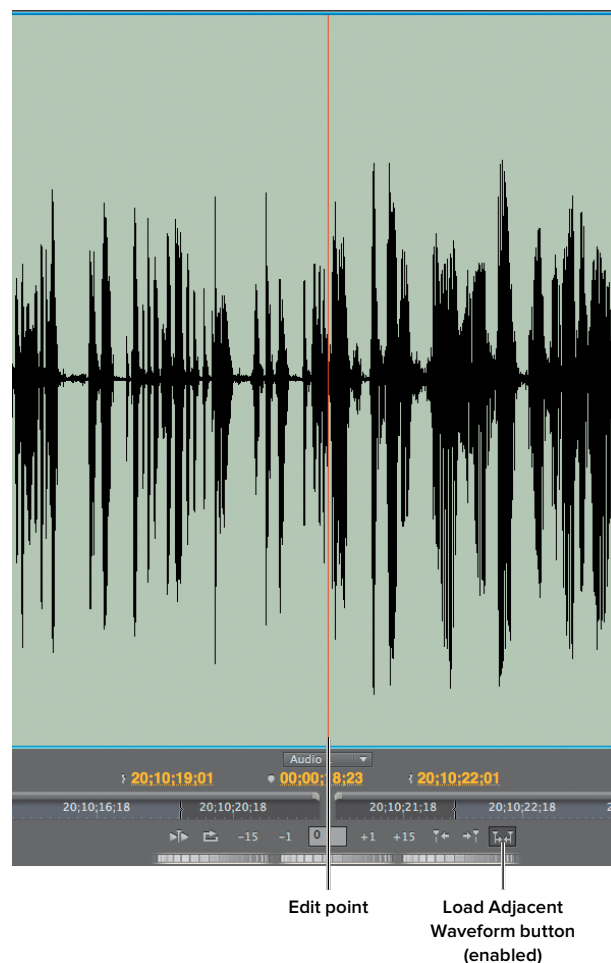
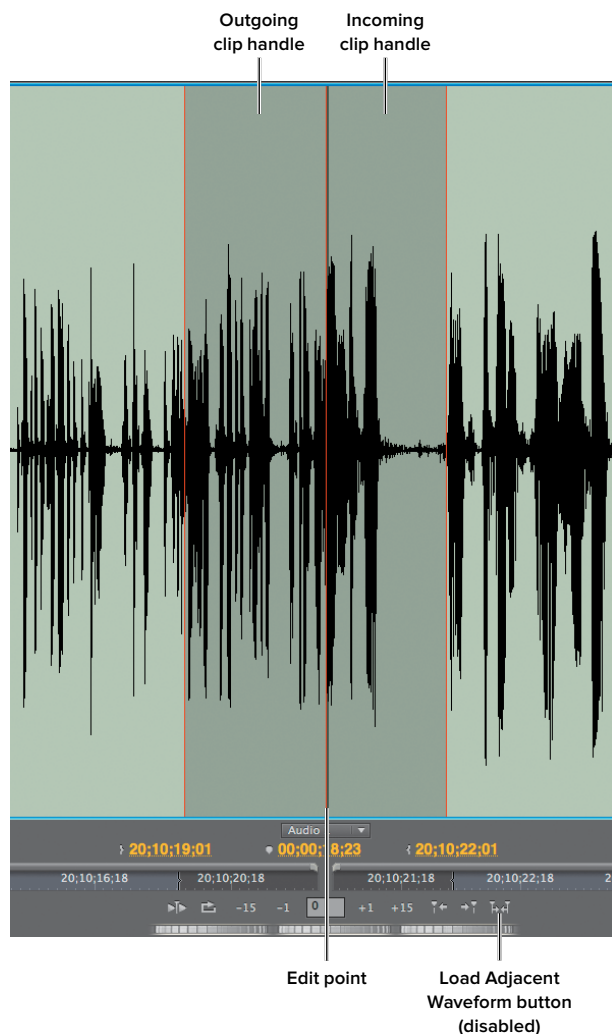
You can also use the Previous and Next Edit point buttons to load other edits into the Trim Monitor. In addition, you can load adjacent waveforms by clicking the Load Adjacent Waveform button (**FIGURE 9.17**). This feature is a huge help when you're struggling to figure out where an audio hit is between two clips or stitching together dialogue. To utilize the Load Adjacent Waveform button, you must first choose an audio track in the Track Selection menu. By default (with the button off), Adobe Premiere Pro will show the audio waveforms with their handles. With the button on, you won't see any handles in the audio but rather just where the In and Out point of the audio meets at the edit point. We'll discuss the use of the Load Adjacent Audio Waveform button in movies about the Trim Monitor for this chapter (on the disc).

Using the jog wheels, you can jog either the Out point (left) or In point (right), allowing you to essentially ripple the edit. By using the middle jog wheel, you can roll the edit. When you press the spacebar, the Trim Monitor will preview the edit using the Preroll and Postroll amounts, which you can configure in the General section of the Preferences dialog.



#### Controlling Multiple Frame Trim

In the Trim Monitor the Multiple Frame Trim buttons default to +/- 5 frames. If you choose Premiere Pro > Preferences > Trim on the Mac or Edit > Preferences > Trim on Windows, you can enter a custom value for these buttons.



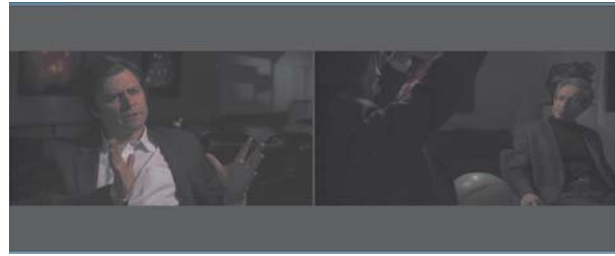
## Clip selection

Above and below each clip is a thin bar. When both sides are blue (active), trims that you do will affect both sides, essentially performing a roll edit. By clicking on one side or the other, only that side becomes active, and the bars for the other side turn gray, which allows you to perform a ripple edit on the selected side. To get back to a roll edit, simply click the thin gray divider between the two clips (FIGURE 9.18). If you're more of a keyboard person, another way to select focus in the Trim Monitor between either side of the edit or both sides is by using these shortcuts: Option+1 (Alt+1) for outgoing and incoming, Option+2 (Alt+2) for outgoing, and Option+3 (Alt+3) for incoming.

**FIGURE 9.17** The Load Adjacent Waveform button is available when you have an audio track loaded into the Trim Monitor. With the button disabled, you'll see waveforms from the loaded clips with handles (left). With the button enabled, you'll see waveforms without handles (right), which makes it much easier to hear the exact cut.



**FIGURE 9.18** The positioning of the blue line over the clips in the Trim Monitor determines if you'll be performing a ripple edit (when positioned over one side or the other) or a roll edit (when positioned over both sides).

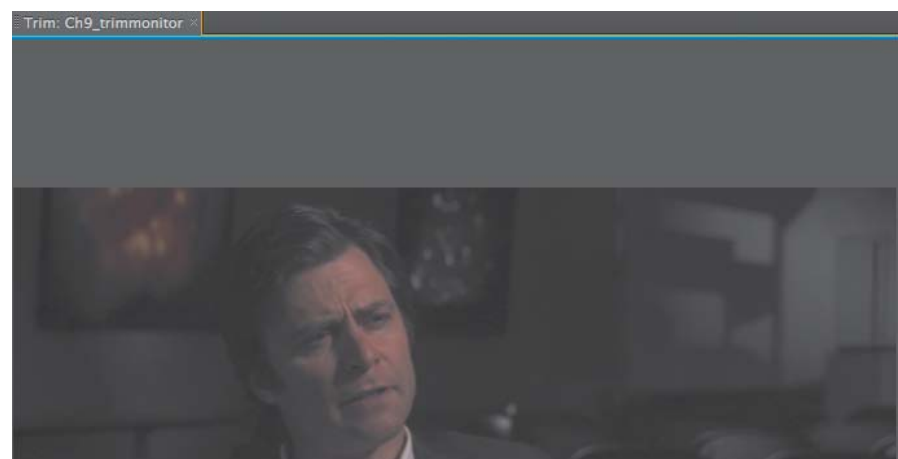


**FIGURE 9.19** The blue line over the left clip shows that you'll be performing a ripple edit. You can ripple this side of the edit in a number of different ways.

## Performing Ripple Edits in the Trim Monitor

Performing ripple edits in the Trim Monitor is a quick way to perform ripple edits. You can also see both clips on either side of the edit, allowing you to quickly see the exact In and Out points of each clip.

1. Navigate to the Chapter Files > Chapter\_09\_Media > [Version Number] and open the project Ch09\_trimedit.prproj.  
  
This sequence has clips from previous exercises that you rippled and rolled. It's not meant to be a cohesive sequence but rather to show you the mechanics of the Trim Monitor.
2. Look at the first edit point. As you did earlier in the chapter when you rippled this edit using the Ripple Edit tool, you need to fix this edit point. But this time you'll use the Trim Monitor.
3. Position the current-time indicator over the first edit, and then press T to launch the Trim Monitor.
4. When the Trim Monitor opens, click on the clip on the left side of the Trim Monitor. Notice that the blue line above and below either side is now only on the left side of the first clip. This indicates that you'll be performing a ripple edit (**FIGURE 9.19**).



5. To perform a ripple edit, you have a few choices:
  - You can place the cursor over the Out or In point in each clip's mini timeline below the clip. The cursor will change to the Ripple Edit tool. For this exercise, position the cursor on the Out point of the first clip and drag forward about three seconds.
  - You can position the cursor over the actual image of the clip (either side); the cursor will change to the Ripple Edit tool. You can then drag to perform the ripple. To make the edit in this exercise, position the cursor over the clip on the left side to ripple the clip's Out point. For this clip, drag forward about three seconds.
  - You can use the trim buttons (either the multiframe buttons or single frame buttons). In this case you'd use the positive (+) multiframe or single frame buttons. You can also use the input box between the trim buttons and type a custom value for the trim. For this exercise, type a positive number: about +3:00.
  - You can place the cursor over the Outgoing Out point or Incoming In point timecode and click and drag to ripple that point. In this example, use the Outgoing Out point timecode, again going forward about three seconds.
  - You can use the Jog Out/In point jog wheels to ripple either the Out point (left wheel) or In point (right wheel). For this exercise, use the Jog Out point wheel (left wheel), jogging forward about three seconds
6. Using the method of your choice, ripple the first clip forward so the person being interviewed doesn't get cut off. We rippled forward +00:03:00. That's the point where the subject says "...my death is just the end of the...." Notice after you make the change that the edit point in the sequence has also been updated.
7. In the Trim Monitor press the spacebar to preview the edit. If you're not satisfied with the results, ripple the clip again until the edit feels correct to you.



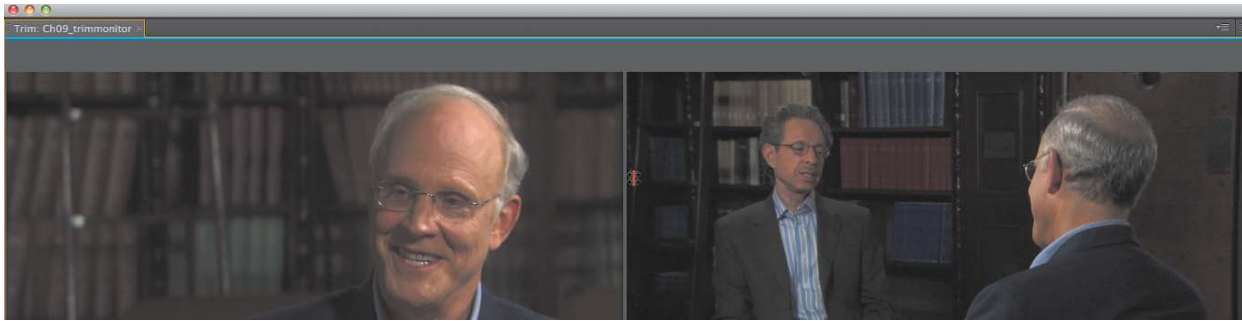
#### **Ripple and Roll Options in the Trim Monitor**

Check out this video to learn more about using the various options to ripple and Roll clips in the Trim Monitor.

## **Performing Roll Edits in the Trim Monitor**

As you saw in the previous exercise, making ripple edits in the Trim Monitor is pretty straightforward. In a similar fashion you can also quickly make roll edits in the Trim Monitor. Let's see how this works.

1. With the same project open from the previous exercise, navigate to the third edit point in the sequence (between the third and fourth clips).
2. Play through this edit a few times. As in the section "Rolling Edits" earlier in this chapter, this edit could benefit from a roll edit. The cut to the interviewer happens while the person being interviewed is still delivering his thought. Also, there are some misspoken words at the top of the angle with the interviewer.
3. Position the current-time indicator over the edit, and then press T to launch the Trim Monitor.
4. When the Trim Monitor opens, make sure that the blue line is above and below each clip. If the blue line is still on one side (from the previous exercise), click the thin gray line between the two clips. With the blue line above and below both sides, you'll know you're performing a roll edit (**FIGURE 9.20**).



**FIGURE 9.20** With the blue line over both clips, you'll be performing a roll edit. There are a number of different ways to perform the roll edit.



#### Trimming to Beats and Words

Check out this video to learn how to use markers to mark beats and words, and how to align edits to those markers. We also show you how to use speech analysis to find dialogue quickly so you can trim to specific words and phrases.



#### Split Edits in the Source Monitor

If you have a good idea for creating a split edit before editing a clip into a sequence, you can also create split edits in the Source Monitor by right-clicking on the mini timeline and choosing Mark Split. Then select whether you want to mark video/audio in or out.

You want to roll this edit further in time so that the person being interviewed can finish his thought, and there aren't any misspoken words at the start of the incoming clip.

5. To perform a roll, you have a few choices:
  - You can position the cursor between the actual images of the clips; the cursor will become the Rolling Edit tool. You can then drag to perform the roll. In this exercise you click and drag to the right about one second.
  - You can use the trim buttons (either the multiframe buttons or single frame buttons). In this case you'd use the positive (+) multiframe or single frame buttons. You can also use the input box between the trim buttons and type a custom value for the trim. For this exercise, type a positive number—a value of about one second.
  - You can place the cursor over the Edit Point Position timecode (the middle timecode value) and click and drag to roll the edit point. In this example you'd drag to the right about one second.
  - You can use the Jog Roll In and Out points jog wheel (the center wheel) to roll the edit. For this exercise, jog to the right about one second.
6. Using the method of your choice, roll the edit so that the edit happens right before you hear the interviewer say, "Some people." This is one second forward of where the edit is currently. Notice that after you make the change, the edit point in the sequence has also been updated.
7. In the Trim Monitor press the spacebar to preview the edit. If you're not satisfied with the results, roll the edit again until the edit feels correct to you.

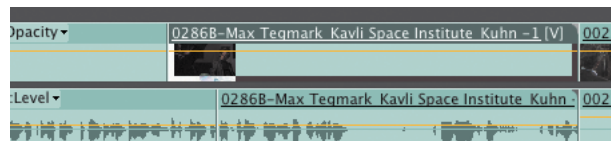
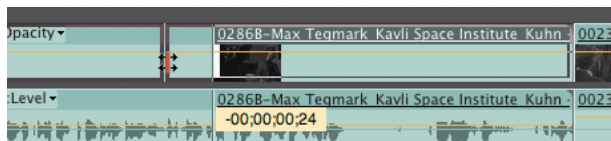
## Making Split Edits

So far all of the trims you've made have been symmetrical, meaning that if a clip had linked audio and you rolled it forward ten frames, the audio would also roll forward ten frames. However, as any experienced editor knows, this type of edit often seems a little jarring. For example, in a dramatic scene between two actors, you may want to continue to hear one actor from one take but cut to the other actor before hearing that actor's audio clip. This type of edit is known as a split edit or L-cut.

The quickest and easiest way to create a split edit is in a sequence. Normally, if you use trim tools, such as the Ripple Edit or Rolling Edit tools on a linked clip, both the video and the audio will be trimmed together. Although this default behavior is often useful, you'll sometimes want to create a split edit; doing so is easy.

1. Select either the Ripple Edit or Rolling Edit tools.
2. Place the trim tool over the edit you're trying to manipulate.
3. Before clicking and dragging, hold down the Option (Alt) key, and then click and drag.

By holding down the Option (Alt) key while trimming, you'll temporarily unlink audio from video, allowing you to quickly create a split edit or L-cut between adjacent clips (FIGURE 9.21).



4. After making a split edit on a sequence, simply deselect any clips. This way further trims will affect both audio and video.

## Maintaining Sync

If you're anything like us, you might be a little obsessed about sync. Nothing is more embarrassing than watching a project with a client and realizing that footage on a sequence is out of sync. However, there are times when you might purposely need to make footage out of sync for stylistic reasons (such as lifting room tone from a clip) or to fix issues often associated with productions that use dual-system recording.

In this section we'll discuss ways to maintain sync.

## Linking and Unlinking Audio and Video

When you ingest a clip that has video and audio, Adobe Premiere Pro automatically links the audio and video. Generally, this is a good thing, but sometimes you'll want to unlink video from audio. Also, there are times when you'll want to link two clips that weren't ingested together. Let's look at how this works in Adobe Premiere Pro:

- **Unlinking clips.** To unlink video from audio, select the clip and either choose Clip > Unlink or right-click on the clip and choose Unlink.
- **Linking clips.** To link clips, reverse the procedure for unlinking clips. That is, choose Clip > Link or right-click on the clip and choose Link.
- **Linking disparate clips.** If you want to link clips that weren't ingested together, you can. For example, if you spent time lining up a sound effect with a clip, you can then link them so when or if you move the new pair around the sequence the clips will stay together. To do this, select the first clip and then Shift-click the other clip(s) you want to link. Then choose Clip > Link or right-click on one of the clips and choose Link.

### Making Splits Using Locked Tracks

Another method you can use to make a split edit is to lock either video or audio tracks. When tracks are locked, you can trim an unlocked track and create a split edit. Just be aware that depending on the type of trim that you perform, you might push audio and video out of sync with each other.

**FIGURE 9.21** By temporarily unlinking audio from video in a linked clip, you can use Adobe Premiere Pro's various trim tools like Ripple Edit and Rolling Edit to create split edits.

### Merge Clips

A great new feature in Adobe Premiere Pro CS 5.5 is the Merge Clips command. The command, which is great for dual-system projects (recording sound and video separately), allows you to merge audio and video together that weren't captured or imported together. You can merge them by using In and Out points, timecode, and even clip markers. After you choose your preferred method, you can create a new clip (and name the new clip) so that in the rest of the project the once disparate clips will be together. We'll cover this feature more in Appendix B, "DSLR Workflow Guide."

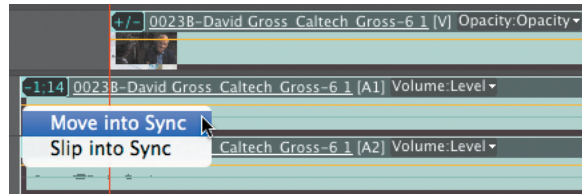
- **Unlinking disparate clips.** To unlink multiple clips, reverse the procedure for linking them together. Either choose Clip > Unlink or right-click on part of the linked clip and choose Unlink.

## Moving and Slipping Clips into Sync

If part of a clip (either audio or video) has gone out of sync, one option you have to make the clip in sync again is to move the offending out-of-sync portion back in sync.

When a clip goes out of sync, a sync flag appears on the upper-left corner of the clip. If you right-click on this flag, you'll be presented with two options—Move into Sync and Slip into Sync—to get the clip back into sync (**FIGURE 9.22**).

**FIGURE 9.22** When a clip is out of sync with linked audio or video, a flag appears on the clip indicating how far the clip is out of sync. Right-clicking on the flag will bring up the two options to get the clip back into sync.



### Alternate L-cut

Purposely moving video or audio clips out of sync and then slipping them back into sync is one way (although not recommended) to create a split edit or L-cut in a sequence.



### Out of Sync? Work with Video

If you notice on a sequence that footage is out of sync, even though Adobe Premiere Pro is telling you that footage is in sync, a good strategy is to get your audio edits correct and then slip or otherwise trim video to match. If you start moving or slipping out-of-sync audio and video, you can quickly go crazy!

## Move clips into sync

If you choose the option Move into Sync, Adobe Premiere Pro moves the out-of-sync portion back into sync with the other part of the clip. This means that clips are physically repositioned in the Timeline.

## Slip clips into sync

If you choose the option Slip into Sync, Adobe Premiere Pro slips the out-of-sync portion back into sync. Slipping the clip won't move the out-of-sync portion. It will remain on the same part of the sequence as it was when it was out of sync. Instead, Adobe Premiere Pro will slip the part of the clip you selected to slip (as long as there is adequate media) back into sync.

## Next Steps

Now that you've refined an edit, the next step is to finish an edit. In the following chapters we'll discuss color correction and grading, audio mixing and repair, quality control, and finally publishing.