CHAPTER 4

Organization and Basic Editing

- The Editing Workflow
- Organizing Source Clips
- Setting In Points and Out Points
- Making Subclips and Their Properties
- Alternative Methods of Organizing Material
- Workshop 4: Organize and Begin Picking Shots

The Editing Workflow

The editing workflow in Final Cut Pro is very customizable. You organize your footage in the Browser, view clips in the Viewer, and then add them to the Timeline or Canvas for inclusion in your sequence (your finished program). You can edit entirely with the mouse, or you can edit entirely with the keyboard. It's up to you, but most editors seem to use a combination of both. Experiment to find your optimal setup for any particular job.

Customizing the Interface

Final Cut Pro 4's keyboard and interface mapping opens a world of possibilities. FCP 4 allows you to map virtually every menu command, keyboard command, and button in any or all of the four major windows discussed in Chapter 3 "Understanding Final Cut Pro's Interface: An Overview," as well as in the Tool Bench window. Buttons can simply be dragged and dropped onto the button bars located at the top of the windows. You also can map any of the 600 commands to your

keyboard. Furthermore, you can save the settings of different interface layouts and even move them from editing station to editing station. It might be advantageous to have different layouts for different jobs, because one particular edit might not be the same as the next.

Mapping the Keyboard

You can activate the customizable Keyboard Layout window using the Tools menu or by pressing Opt+H. When you activate this new feature for the first time, the default keyboard layout opens. Thereafter, it opens with the custom keyboard layout you have set up.

Figure 4.1 shows the default keyboard layout. If you are familiar with FCP 3, the keyboard shortcuts are nearly the same in FCP 4, so don't worry that your old keyboard shortcuts won't work any more. Notably, though, Redo has changed. Undo is still Cmd+Z, but Redo is now Shift+Cmd+Z. Default keyboard shortcut layouts can always be recalled by clicking the Reset button, so don't be afraid to experiment.

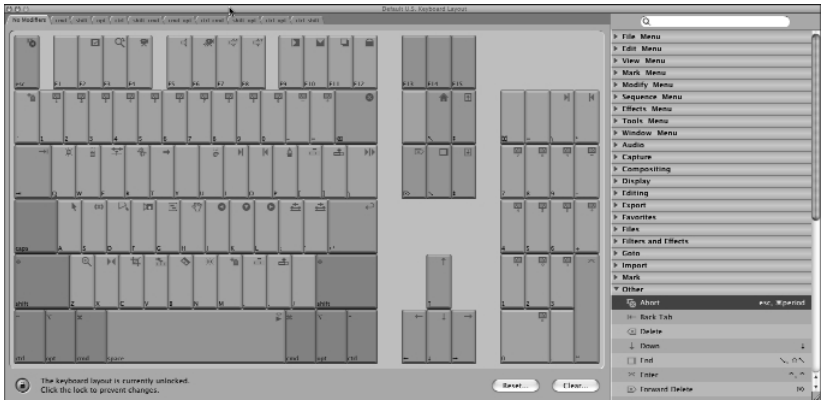

FIGURE 4.1 *The default keyboard layout window.*

Setting up a custom keyboard layout is easy. The right side of the window lists the various commands, organized by menu or category. First, unlock the keyboard by clicking the lock button in the bottom left of the window. Then drag the icon of a command from the list and drop it on the keyboard.

Because there are about 600 different icons, you can't memorize them all. If you hold the mouse over an icon that's already mapped to the keyboard, you see a ToolTip (small yellow box) that describes what the icon stands for.

Notice the search box in the top right of the window. When you type a search word, such as "audio," any command having to do with audio is listed on the right of the window. If you are unsure of which menu or category a certain command is in, the search box helps you narrow down the list. What's even more convenient is the fact that as you type the word you are searching for, the list changes accordingly. For example, to find all the audio commands, you really only need to type **au**. However, doing so lists any command that includes a word starting with "au," such as "auto" for the commands that Auto Select tracks. If you type **aud**, the "auto" commands disappear from the list. To go back to the "standard" listings, just click the X button in the search box.

Even if you don't change the default keyboard setup, you can see what keyboard commands might already be built into the default setup. This is especially useful when you repeatedly use the same command or set of commands.

You can clear the entire keyboard by clicking the Clear button in the lower right of the keyboard display. A total rewrite of the keyboard shortcuts can be especially useful for an editor who is used to different keyboard shortcuts from a different NLE application. I found myself using Avid keyboard shortcuts early on when I was learning FCP (to no avail, of course). I might have become more productive sooner if I had this ability then.

Notice the tabs above the keyboard layout. Clicking any of them opens another keyboard layout, allowing you to use modifier keys (such as Command, Shift, Option, and Ctrl) in your setup. Ten different modifier keystrokes are available for mapping. You cannot drag a shortcut from one modifier keyboard to another.

If you assign a new keystroke to a command, and it is already assigned in the current or default setup, Final Cut Pro asks you if you want to reassign the shortcut. Any assigned shortcut, whether a default one or one you've created, appears next to the command in the list on the right.

After you have remapped your keyboard, you can save the new layout for recall at any time on any edit station, including the present one. Select Tools, Keyboard Layout, Export. This layout is then saved in the User>Library>Preferences>Final Cut Pro User Data>Keyboard Layouts folder. You can recall it by selecting Tools, Keyboard Layout, Import. You can transport this file to another FCP station. I think one of the USB keychain-like memory devices might be just the ticket for this transportation.

Another feature available is to print these layouts. You can save a layout as a text file by selecting Tools, Keyboard Layout, Save grid as Text. This file can then be opened in a text editor or word processor. Because it's a tab-delimited text file, you can also open it in a spreadsheet program and print the layout for a "cheat sheet" that shows you only the commands you have remapped. Pretty cool.

Choosing the other options listed on the Keyboard Layout submenu results in different columns and formats for the text files created:

- Save Menu Commands as Text creates a text file that lists all the commands on the File, Edit, View, Mark, Modify, Sequence, Effects, Tools, and Window menus. (Choosing this option doesn't list the command groups, such as Compositing and Editing.)
- Save Command Groups as Text saves all commands on the Audio, Capture, Compositing, Display, Editing, Export, Favorites, Files, Filters and Effects, Goto, Help, Import, Mark, Other, Project, Render, Search and Replace, Settings, Timecode, Tool palette, Tools, Transport, and Windows command groups. Commands in the text file are listed by command group in the same order they are listed in the Command list area. (This option does not let you save menu sets, such as File and Edit.)
- Save All Commands as Text saves all the sets of mapped keyboard commands (command groups and menu sets), with commands listed alphabetically.
- Key Table as Grid exports as tab-separated variables for import to a spreadsheet.
- The Menu command list is simply a list of menus and the commands and keyboard equivalents that are associated with them. The command is tab-separated, so it forms its own column if it is imported to a spreadsheet (otherwise, it would print with a gap). Organization is by menu.
- Command Groups as Text is essentially the same as the menu commands but is organized by function, such as Audio and Compositing, instead of being based on a menu.
- All Commands as Text organizes the information alphabetically.

The last three commands are essentially the same—a list of commands and keyboard equivalents currently assigned, separated by a tab. All that differs is their organization—by menu, by command group (functions), or alphabetically.

Mapping Buttons to the Button Bars

You can map the command icons to many places in the interface. The Browser, Viewer, Canvas, Timeline, and Tool Bench windows contain a button bar at the top right where you can add these commands. The Timeline window's button bar already contains two commands—the Snapping icon and the Linked Selection icon. Clicking them activates these commands or turns on or off a condition they invoke, such as snapping.

You can map from the Keyboard Layout window's list of mappable commands. You also can open a command by itself for the task by selecting Tools, Button List, by pressing Opt+J, or by Ctrl-clicking a button bar to open the button list. The same button list found in the Keyboard Layout window opens by itself, and the same

search box is there as well. If you drag an icon and drop it on one of the button bars in any of the four windows, it's added to the button bar. To remove it, drag it off the button bar, or Ctrl-click it and select Remove from the context menu that appears.

Figure 4.2 shows the context menu that opens when you Ctrl-click any button. This menu allows you to add a spacer between buttons (possibly to group them), colorize the button (to further delineate its category), remove it or all of the buttons in the button bar, open the Keyboard Layout window, and save or restore a button set. These files are much the same as the keyboard layout saves described a moment ago. They are kept in the User>Library>Preferences>Final Cut Pro Users Data>Button Bars folder. Button bar layouts can be moved from station to station. Freelancers will really like this new feature. Create a CD that contains all your custom settings, and load it onto another computer to feel right at home.

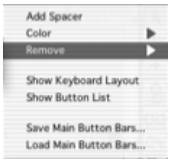

FIGURE 4.2
A button's context menu.

Using a Multibutton Mouse

There is an enormous advantage to adding a multibutton mouse to your setup. Many context menus are opened by a Ctrl-click (a right-click on a multibutton mouse), and a mouse's scroll wheel scrolls all the windows vertically in FCP 4. This enhances your workflow tremendously. Scrolling through a Browser or bin full of clips is faster this way.

Ctrl-clicking is best accomplished with a two-or-more-button mouse. I think that the single-button mouse is quaint, but hardly efficient. I heartily recommend a multifunction mouse for use with Final Cut Pro. There are context menus all over the interface you can activate by Ctrl-clicking. You can get to them much quicker than with a keyboard command and a single button mouse click, and you click just once with a multibutton mouse programmed to be a Ctrl-click. You'll be amazed how much easier it is to right-click instead of holding down the Ctrl key and clicking. Ctrl-clicking is akin to right-clicking on a Windows machine, and it's built into many Mac programs, so you'd use it for more than just Final Cut Pro. It's a necessity.

Organizing Source Clips

It's a terrible thing to continually have to interrupt your creative flow because you can't find the clip you know will work really well. The best way to make your workflow fluid is to get your source clips into a manageable order. By doing so, you also refamiliarize yourself with the source material. As you watch it, you begin to formulate a strategy for editorial. Some projects have very little source material and don't really call for a lot of organization, but projects of any length really benefit from it. Think of editors who work with thousands of source clips! The last feature-length

project I worked on had about 3,500 individual takes of about 1,000 different setups. Looking for specific takes without organization would have been a waste of time.

Take a look at Figure 4.3. It's the source footage you are about to edit. It doesn't look like too much to sort through, right? It's deceiving, though. The audio clips have some strange names, for one thing. These names are those used by the recording facility where the audio was recorded. They were not captured from tape. They were created as digital files and were sent to editorial with the names and audio formats they were recorded under. So they came to the editor with odd names created by someone else. The three large video files have pretty nondescriptive names (other than the time-code hour that is tied to them), and they contain many shots and more than one take of those setups. Sorting through nearly an hour of footage cut into only three different picture clips would be a huge waste of time.

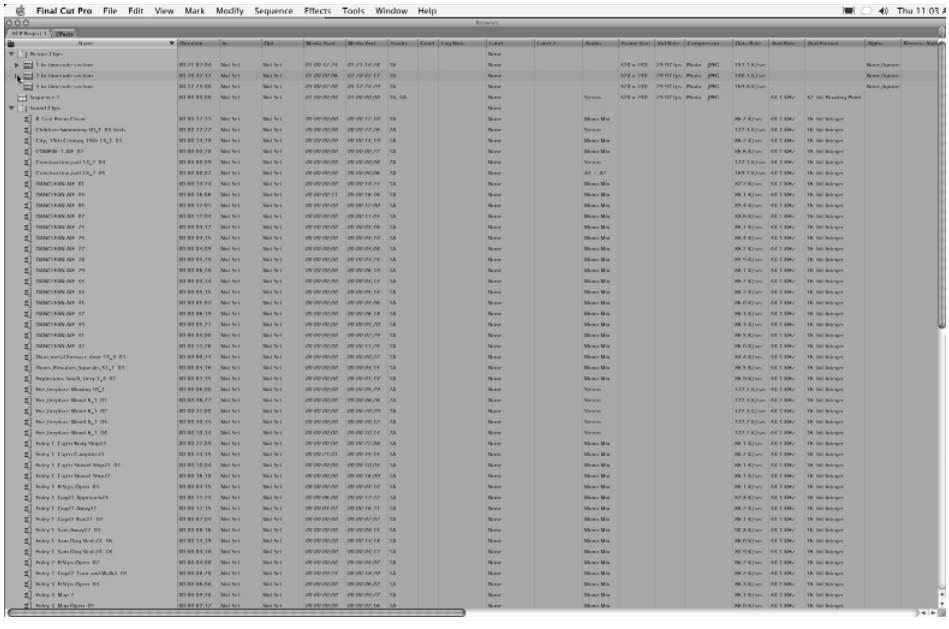

FIGURE 4.3 *The open Browser window.*

As in the case of this tutorial, if you didn't shoot the source footage, you had one look at the source material when you captured the footage or viewed the footage once for this tutorial, but I'll wager that although you noted many of the shots in your memory, you can't remember exactly which clip they are in right now. It's time to subclip them and organize them into bins that contain either the scenes they belong to or a category for the type of element they are. The same can be said for the audio files. We will begin to do this in this chapter's workshop.

Editing Aesthetics

No two films are exactly alike, but all of them have similarities. Everyone grows up watching motion pictures, and we've become accustomed to certain conventions used in the language of film. Hopefully, we get so wrapped up in watching a film that we don't notice how we are manipulated by the filmmaker. The moment an editor misuses this language, we lose interest, or, just as bad, we get confused and lose track of the story.

What are aesthetics, and how do they apply to the art of motion pictures? The dictionary defines this term as follows:

1. The branch of philosophy dealing with the study of values such as the beautiful and the sublime
2. The study of the rules and principles of art
3. A particular idea of what is beautiful or artistic
4. How something looks, especially when considered in terms of how pleasing it is

Every filmmaker strives to create art, but what is art? Back to the dictionary:

1. The creation of beautiful or thought-provoking works, such as in painting, music, or writing
2. Beautiful or thought-provoking works produced through creative activity
3. A branch or category of art, especially one of the visual arts
4. The skill and technique involved in producing visual representations
5. Creation by human endeavor rather than by nature
6. The techniques used by someone in a particular field, or the use of those techniques
7. The skill or ability to do something well
8. The ability to achieve things by deceitful or cunning methods

Enough of Webster. As a filmmaking storyteller, it's your job to use all these definitions of aesthetics. We'll use these definitions and show, at least with this particular project, how they apply. Hopefully you'll keep these tenents in mind when you edit your next project.

The first of my "live and die" rules of editing aesthetics is that storytelling is paramount. If a writer creates the story on paper, it's the director who does the first "transfer" of the story to motion pictures. The editor does the last rewrite of the story using pictures and sound instead of verbs and nouns.

What keeps us involved in a good story? A good story keeps our attention; isn't so familiar a story that the outcome is never in doubt; keeps us entertained, possibly by telling an older story in a fresh way; and keeps our minds on the subject at hand, not

continues

boring us with unimportant details. There are lots of different views of editorial technique, and there are many different styles, but one that everyone can agree on is that a setting must be established first.

Usually, when you tell a well-constructed story, you don't start with what happened until you establish where, when, and in what climate or atmosphere it takes place. This sets a mood. It prepares the viewers for an emotional reaction you are trying to get them to feel, so that as the story is told, they identify with your characters. Hopefully your viewers will get so emotionally involved with the characters that they feel fear or joy, just as the characters do. When telling a story with pictures, this is called an *establishing shot* (or group of shots). Let your viewers know where and under what conditions the story begins. When telling stories that jump from place to place, it's often a good idea to use at least one shot that tells the viewers where you've taken them so that they are emotionally set up to participate.

Another thing to think about with a group of establishing shots is that each one should build on the next. Each shot should tell the viewers a little more about the setting of your story or scene. "The Midnight Sun" takes place in an incredibly cold place, and it involves death, struggle, and promises made and kept. It sounds sort of sad, lonely, serious, and tragic. Actually, this movie is a comedy! Like a great joke, this movie needs to be set up so that the viewer thinks we are going in one direction when in fact we end up in quite another.

An editor's job is to get the audience to *participate emotionally* with the story. That's what keeps them involved and entertained. If you present them with an edit that misuses the language of motion pictures or that makes the audience *aware* that they are being emotionally manipulated, you lose them. They get bored; they turn off the movie or go to the snack bar. In artistic and even financial terms, this loss of interest spells disaster. If the audience loses interest in your TV spot, you don't sell product. If they lose interest in your instructional video or documentary film, they don't learn, and they don't become productive with new knowledge. When they don't get involved with your story, they don't recommend your movie to another potential moviegoer.

When editing a narrative film like "The Midnight Sun," another important technique to employ is what I call "organic editing." These motivated edits feel natural to the viewer because they are much like *what the viewers would be motivated to look at if they were watching the scene in real life*. The actors usually establish a rhythm for a scene; this can be enhanced by the editor's edit decisions. As you edit a story, you'll find that the story contains a beat, just as if it were a piece of music. Actually, there is a rhythm to everything in life. We like rhythm. It reminds us of the most comforting time of our existence—the time when all we had to do all day was listen to our mother's heartbeat. Each of us has an internal clock as well. Its tempo differs from person to person. Your edit decisions sometimes reflect your personality. Some folks talk really

fast, and others don't. But when you include a beat between speeches, for example, that character's own rhythm should be reflected in the amount of time you choose to use as a beat between lines. A character's rhythm also reveals itself in the speed between different actions he or she performs.

Think of your own heartbeat and what happens to it when you're scared (or feeling any emotion, actually). A chase scene might excite you enough to make your heart start racing. Reflecting this, you might choose to show cuts of shorter and shorter duration to reflect the emotions onscreen. Put yourself in these emotional moments, and your own personality will begin to show through the edit decisions you make. When you get excited, the edits come faster, and when you relax, they slow down, but only within the context of the story at any given time. Don't show a single frame the audience doesn't need to see, and do show all the frames they must see to understand the story each shot has to tell. After it has been told, get off the shot. Don't bore the audience with redundancies or information that doesn't have much to do with the story being told. Just because it's a pretty shot doesn't mean it adds to the story.

To perform an edit that keeps the viewer involved, start by organizing what the director has shot. If you can't find a certain shot (or worse, you aren't even aware of it), you can't use it effectively when you get to where it should be in your sequence. Just breaking long clips into smaller bites also helps familiarize you with the footage, and that leads to better edit decisions. You don't want any of the footage to be "out of sight, out of mind."

Setting In Points and Out Points

You can set an In point in the Viewer, Canvas, or Timeline window by clicking the appropriate button under the Viewer (if you are setting a source clip's starting point) or the Canvas and Timeline (if you are setting where it starts in the sequence). Out points are set the same way, with the respective Mark Out buttons in the Viewer or Canvas. The keyboard shortcuts are the best way to set In and Out points in the Viewer, Canvas, or Timeline. Press I for in and O for out. The I and O keys are right above the J, K, and L keys, used to shuttle the video in all three windows. You should get into the habit of using these five keys to move, mark, and creep through the footage (L or J +K) to mark your In and Out points most of the time. If you have timecode numbers, such as those given for the Workshops in this book, you can either type them in or get used to using the J, K, and L keys to shuttle to them. Also don't forget that pressing the J or L key more than once speeds up the shuttling process (L for play and J for reverse). By pressing the left or right arrow key, you can go through your footage backward or forward a frame at a time to locate just the right frame at which to set an In or Out point.

tip

You don't have to pause to set an In or Out point. You can set it as you play the video or audio in either the Viewer or the Canvas. You can continually press I to update the Mark In point or keep pressing the O key to keep updating the Mark Out point as you watch the video. Each time you press I or O while you watch the video, the new point gets set. This is great for getting a quick update or making a change as you watch the video play. A constant updating of the In or Out points really helps move your editing along. This works well when you don't know exactly where a pan might end or a zoom or dolly might end or start. It also helps you set the pacing and timing of edits (finding the rhythm of the beats, as mentioned in the sidebar). In the case of an interview, it's great to update an Out point when the next sentence is finished. As soon as you start setting points this way, you'll see the advantages. Try it. You'll like it.

You can't set more than one In point or Out point in the Viewer unless the source material contains audio and video. If the clip contains more than one track of media, you can perform split edits. With split edits, multiple-track source clips (such as sound sync audio and video clips) are marked so that the audio and video are edited into your sequence at different times. For example, you show the video and then add the audio a bit later, or you hear the audio before the video that syncs with it.

However, there's a way to perform split edits more intuitively. First, you cut the audio track the way you want to hear it using audio/video cuts along the way (it helps to set your timing and the scene's rhythm too). After you have performed this rough cut, unlink the synchronized audio from the video clip it's associated with by pressing the unlink button in the upper-right corner of the Timeline window or by pressing Shift+L. Then perform roll edits on the video track. Roll to the left or right. The split edit then gets performed in this manner. An even faster way is to use the Roll edit tool while holding down the Option key. This temporarily unlinks the video clips from their linked audio.

Making Subclips and Their Properties

You can make subclips from any sort of clip, including other subclips. The idea is to spend no more time than necessary to locate a specific shot or moment in what could possibly be an entire tape's clip. In other words, if you find it once, finding it again is a snap.

After you open Project 1, supplied on the DVD, you see that two of the three video clips currently in the Browser window have disclosure triangles next to their names. If you click one of them, it opens to show you the markers I've placed in them. Markers in this case are used to begin the sorting of all the footage that was shot for "The Midnight Sun."

If you double-click one of these clip markers, the footage marked between the position of the marker and the next marker opens in the Viewer window. You can actually edit from this portion of the *master clip* (the original captured video clip that the marked footage is a part of). But you'd still have to sort through a lot of names and open and close the master clips to locate the footage. It's still not as efficient as it could be. The markers are still really a part of a master clip organizationally. Also, in most cases, not all of the clips for a specific scene are together. So to work on a given scene, you still have to sort through a lot of clips to find the appropriate one.

You can turn these markers into a *subclip* and drag and drop this subclip into bins you've created to further organize the footage. The clip named "3 hr timecode section" contains no markers, so it doesn't have a disclosure triangle next to its name. You'll create subclips and markers in this chapter's Workshop and finish the job.

To mark a subclip without using markers, set an In point where you want the subclip to begin, and set an Out point where you want it to end. Then select Modify, Make Subclip, or press Cmd+U. *The subclip is created in the same bin that the master clip it was created from resides in*. If you make a mistake with a subclip, simply highlight its icon in the Browser and press the Delete key to start over, or drag it to the bin it should be in. Again, you are making reference or *pointer* files; you aren't deleting any media.

A problem can arise later if you don't plan ahead as you make edits. The same problem arises if you make edits using marked clips. Final Cut Pro assumes that there is no media on either side of the start point or end point you used when you created a subclip. It's treated as its own capture (media file) from tape and not as part of the "real" media file it was taken from, which might indeed have frames before and after it. If you can't lengthen or create a transitional effect such as a dissolve between two shots because you used this subclip in your sequence, highlight it in the sequence and choose Modify, Remove Subclip Limits. This releases Final Cut Pro to use the frames before or after those contained in the subclip.

tip

Limiting media file access might seem awkward, but it has a definite benefit. If you make subclips a bit on the "fat" side, meaning that you subclip *all the possibly usable footage* even if you think or know you won't use it, removing subclip limits then usually becomes a nonissue, *because you wouldn't want to use media past what you've marked*. The benefit is that this method of "fat" subclipping also lets you know later you can't use the media before or after the subclip because it would cause a camera's cut (the take before or after the current subclip) to show up in the middle of a transitional effect—something you want to avoid.

In other words, when you edit from a subclip to your sequence, you run the risk of not being able to apply a transitional effect (such as a dissolve between two shots) where you want to if you created a subclip with *only* the footage you think you want to use in your sequence. In most cases, don't use subclipping to set your *actual* edit points; go "fat" and subclip the entire bit of footage that relates to a particular shot or take. If you are subclipping from a slate, which is an ideal way to shoot in preparation for logging, start with the slate and end when the camera cuts or even at the beginning of the next slate, not before and not after. You'll never want to show a slate in a scene, so subclipping from slate to slate will never set up a situation where you need to remove subclip limits.

Alternative Methods of Organizing Material

There are alternative ways to break down material for quicker access. For example, you can place it in the Viewer, set In and Out points, and drag it from the Viewer to the Browser. The benefit is that you don't have to worry about removing subclip limits if you edit from these "subclips." They allow you to access certain shots quicker than just searching long clips, and you can rename them as well. But they are not true subclips; they are copies of your master clip with In and Out points. The use of the scrubber bar becomes more problematic, because it is tougher to scroll within objects created this way, especially if it's a short subclip contained in a very long source clip. If you use the method described in the Tip, you gain the ability to scrub more efficiently, and you won't be bothered with removing subclip limits.

There is another negative thing about organizing using any other method. Methods other than creating true subclips leave items with the wrong icons—master clip icons. You never want confusion about this. If clips have similar names, they could be confused with master clips.

When you make subclips from subclips, you retain the ability to see a proper icon. Removing subclip limits also allows this new subclip to access all the media associated with the original medium of the capture it's contained in, not just the media from its original subclip.

Workshop 4: Organize and Begin Picking Shots

Final Cut Pro contains a set of tools that help you get organized and break down your source material to group related clips. Sorting the material saves you a lot of time during the edit and reacquaints you with the material. The Browser is where source material is organized.

1. Open Project 1. You will preserve this original project file and create another one for your own use. That way, you can always start over if you need to without reloading everything from the DVD. Select File, Save Project As. Type **FCP Project 1 *"your name"*** in the Save As: field. It's OK to put this file in the same folder as the original, or you can put it in a new folder, as shown in Figure 4.4. Keep this file on your startup disk, not your media disk (if you have one).

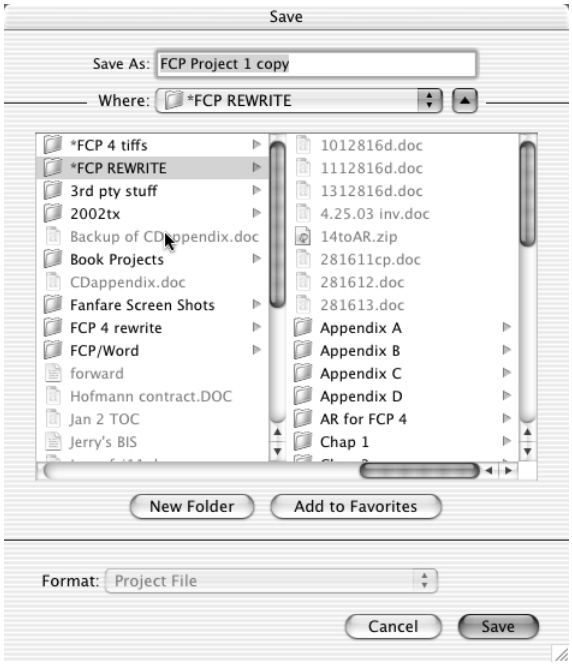

FIGURE 4.4 *The Save dialog box.*

2. Click the triangle next to the Picture Clips bin in the Browser. It opens, and its contents are revealed, as shown in Figure 4.5. Double-click the Picture Clips bin's folder to open it in its own window, as shown in Figure 4.6. This also closes the bin in the project window. Arrange this new window to the side of the Browser window if it's not already there so that you can see its tab and the other tabs in the Browser at the same time and so that clicking either does not hide the other. Drag the tab near the top of the Picture Clips bin to the area where the FCP Project 1 and Effects tabs are. The bin's tab should now be part of a set of three tabs contained in the Browser, as shown in Figure 4.7. Clicking a tab is a quick way to get to a particular bin. If you Option-click a bin, it opens as a tab in the Browser.

   If you have 30 or 40 bins, this might save you a lot of time searching for the one or two bins you are currently using. Leave it open for now, but to close the tab in the Browser, Ctrl-click the tab and choose Close Tab. You can also put bins inside bins. Let's say you have a set of bins broken into scenes. Within these scenes are clips of an on-camera host and shots to illustrate the points the speaker is talking

about (these shots are often called b-roll). You could keep the host in the scene bin in another bin created inside the scene bin and the b-roll shots in another. The more organized you are, the easier and quicker it is to make edit decisions. Also, you're less likely to miss a really wonderful edit because you forgot about that special element or couldn't find it.

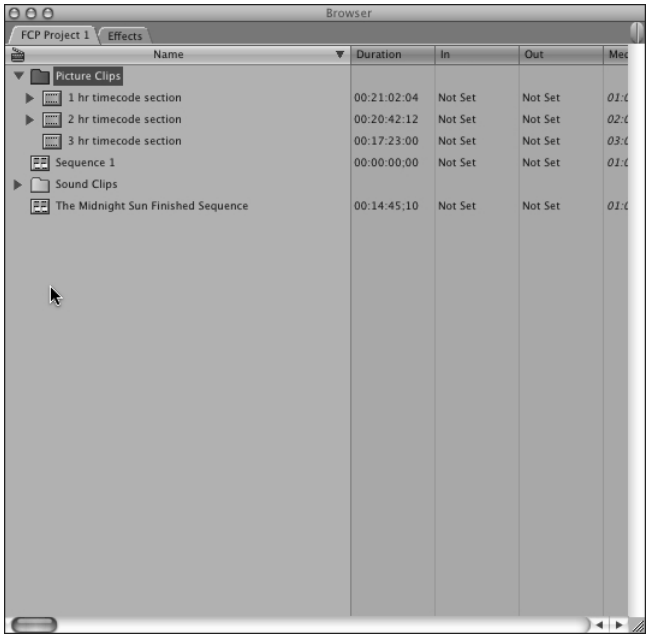

FIGURE 4.5 *Opening a bin with the disclosure triangle.*

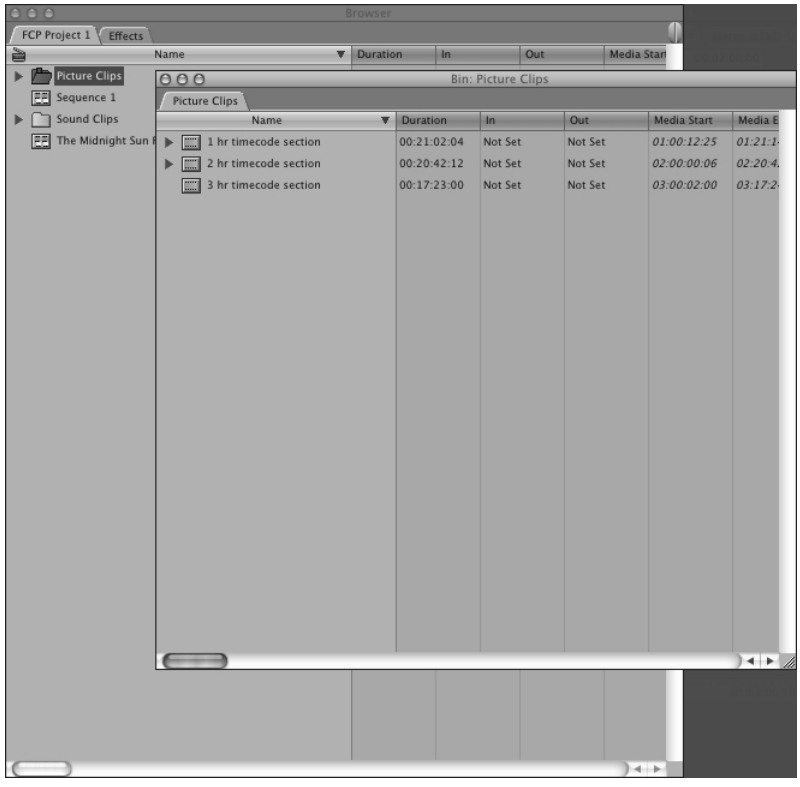

FIGURE 4.6 *The open bin window.*

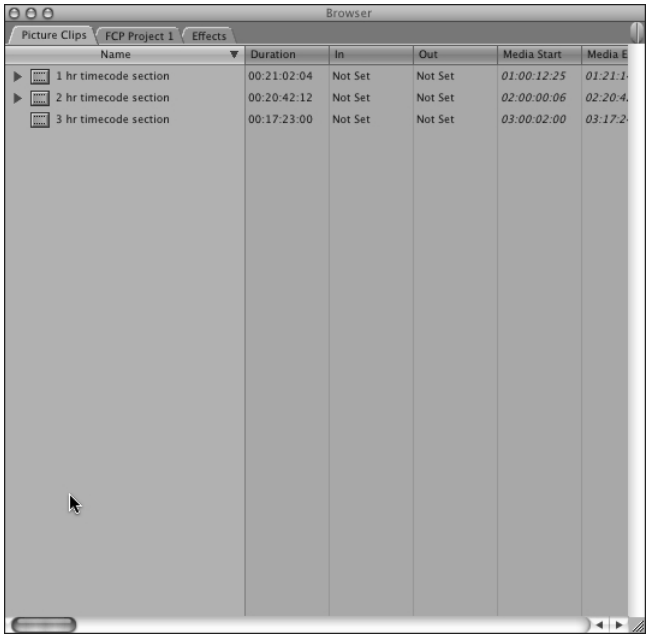

FIGURE 4.7 *The quick access tab.*

3. Click the FCP Project 1 tab. Create a new bin in it by selecting File, New, Bin or by pressing Cmd+B. Notice that the bin's name is highlighted and ready to change, as shown in Figure 4.8. You don't need to delete the old name; just start typing. Type **Scene 1** and Press Enter. You'll look for opening or "establishing" shots to set the movie's mood.

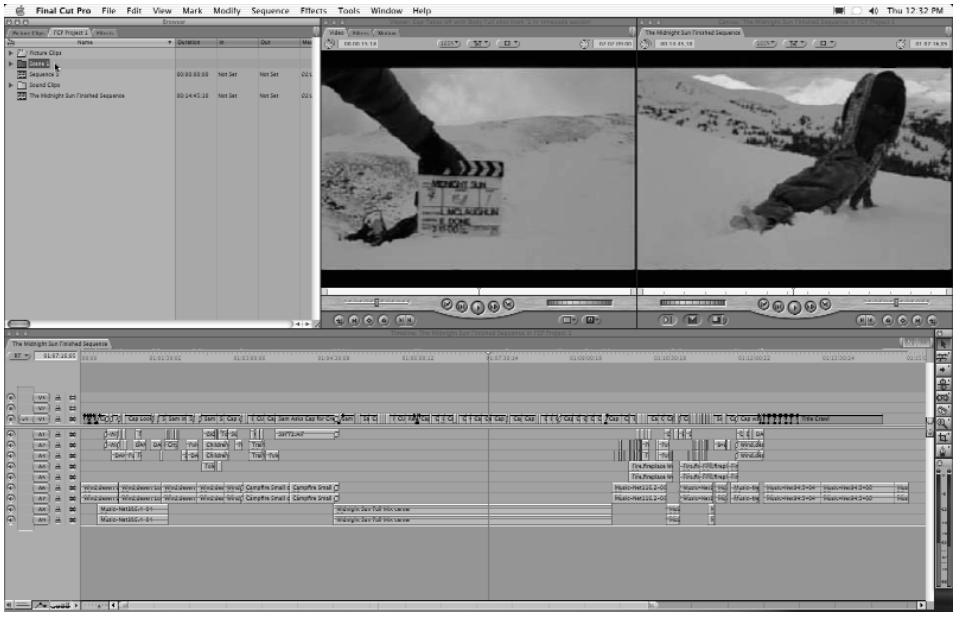

FIGURE 4.8 *Renaming bins.*

4. Open the Picture Clips bin and click the disclosure triangle next to "2 hr timecode section." You see the markers I've placed there for you. Highlight the marker named Abandoned Rags and press Cmd+U. A new subclip with the same name is created in the Picture Clips bin. It might be out of view, so scroll down to find this new subclip.
5. Drag the tab in the Browser of the Picture Clips bin to the side so that it opens in a second window and reveals the rest of the Browser's contents in the first window. Then drag this new subclip, named "Abandoned Rags from '2 hr timecode section' Subclip," to the Scene 1 bin in the first window. Clicking the disclosure triangle next to the Scene 1 bin reveals that the subclip is now there, as shown in Figure 4.9. Notice its serrated clip icon.

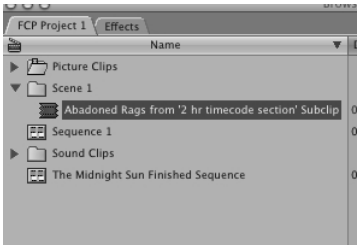

FIGURE 4.9 *The Scene 1 bin containing a new subclip.*

6. Let's do another subclip from marker creation. Open the "1 hr timecode section" disclosure triangle by clicking it, and reveal the markers contained in it. Locate the marker named "Cap up mtn side dusk," which starts at 1:13:03:22, and press Cmd+U. Then drag this new subclip to the Scene 1 bin.

note

The source footage from the film transfer used throughout this book is nondrop frame timecode. Also note that none of the film transfers have any audio tracks. Sync sound can't be recorded to the film. For what little sync sound is used in the film, you'll have audio files that were created from the Nagra that recorded the sound.

7. Drag the "Cap up mtn side dusk" marker from the Scene 1 bin to the Viewer, or simply double-click it. Either way, it opens there. The reason to use this copy is that you will create subclips from it. They will appear in the Scene 1 bin as you make them, not in the Picture Clips bin, where I find it convenient to store all master clips. Subclips are created in the same bin in which the clips or subclips they are created from reside. You are primarily looking for establishing shots for the opening of the movie.
8. Click the Play button in the Viewer. You see a few false starts, and then two takes of Cap pulling Sam's body up a hill, followed by some scenic long shots of snow-covered mountains. The most vivid color in these shots is the sky behind the mountains in Cap's takes, but unfortunately there is not much footage in this shot without Cap walking through it. These were the only long shots taken for an establishing shot for the story, so you'll use a frame of Cap's background without Cap in it and freeze it.

   I rather like the balance of the frame at 01:14:04;04. Click the time-code display in the upper right of the Viewer, type **1140404** in the time-code display box, and press Enter. The Viewer displays that frame. There's no need to type the colons, the semicolons, or the first 0. Final Cut Pro adds 0s to the beginning of any

time-code numbers so that they contain a total of eight numbers, which all time-code numbers contain. If you typed **1000**, the Viewer would display code at 00:00:10;00 (as long as that time-code number is in the clip you are navigating with).

9. Select Modify, Make Freeze Frame or press Shift+N. A freeze frame with this background is created, with a default duration of 10 seconds from its In point to its Out point. This duration is as it was set in the General tab of the User Preferences window. This freeze's full duration is 2 minutes. Open the Scene 1 bin by double-clicking it. Click and drag the clip from the center of the Viewer back to the Scene 1 bin. (Drag it to the Name column.) As you drag, you see a ghosted version of the clip drag with the mouse. When you let go, a graphic clip is saved in your bin that is this freeze frame, as shown in Figure 4.10. Notice that the frame's timecode number becomes part of its name, and it has a new icon, indicating that it is a graphic file, as shown in Figure 4.11.

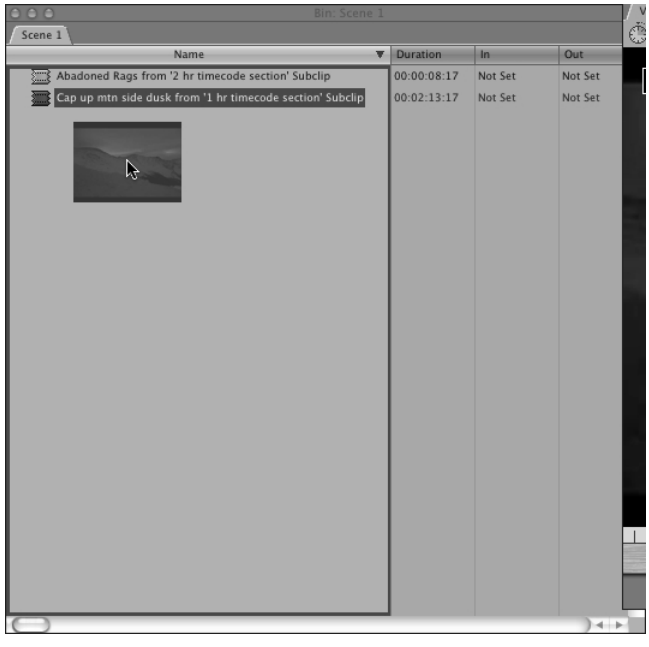

FIGURE 4.10 *Dragging a clip from the Viewer.*

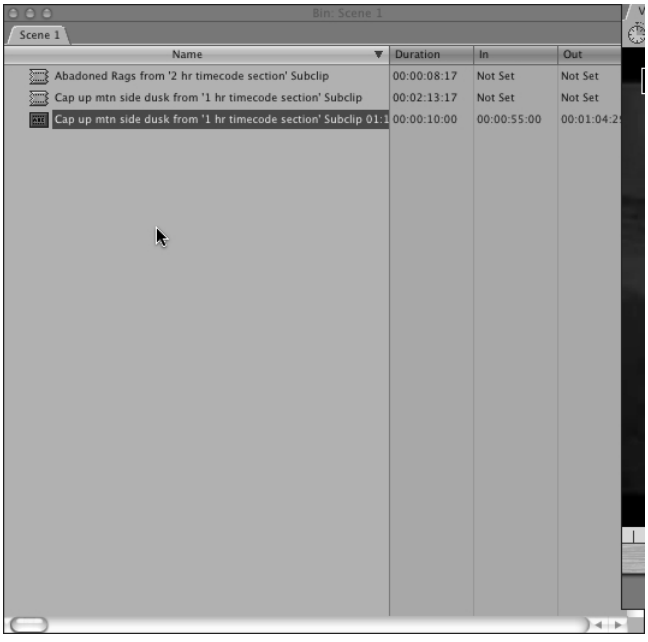

FIGURE 4.11 *A freeze frame clip after being dragged from the Viewer.*

10. Click the recent clips list in the lower-right corner of the Viewer, and select "Cap up mtn side dusk from '1 hr timecode section' Subclip," as shown in Figure 4.12. It reappears in the Viewer. Scroll through it to 1:14:33;14 and mark an In point. Either click the Mark In button or press I. Then click the Play button or press L until the end of this particular shot. Set an Out point there. This time, instead of dragging, choose Modify, Make Subclip or press Cmd+U. A subclip appears in the Scene 1 bin, ready to rename. Type **Pan of Mountains**. Double-click this new subclip's icon. The subclip opens in the Viewer. You'll find that it contains only the footage you selected.

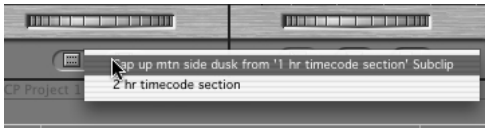

FIGURE 4.12 *The Recent Clips shortcut menu.*

11. Take a look at the Pan of Mountains subclip. Reload the "Cap up mtn side dusk" subclip into the Viewer, but do it this time by highlighting the Scene 1 bin and using the up or down arrow keys to navigate to it. Highlight "Cap up mtn side

dusk from '1 hr timecode section' Subclip" and press Enter. The subclip reopens in the Viewer. There is a way to keep your hands on the keyboard instead of going back and forth between it and the mouse. If you type Cmd+4 to activate the Browser, you can navigate to any item in the Browser by using the four arrow keys to do so. The up and down keys do what you'd expect, and the right and left arrow keys will open an item with a disclosure triangle to navigate down or up through its contents. You may find you can navigate very fast this way. Where the position indicator (or playhead) is sitting is where you'll mark an In or an Out point if you press I or O. The Viewer must be the active window if you press L for play (or the spacebar, which also toggles play on and off), K for stop, or J to play backward. Holding down the K key and then holding down either the L key or J key plays a clip slowly. The right and left arrow keys advance or step forward and backward through a clip one frame at a time for precise movements. Using the mouse for this works too, but in the long haul it takes more time to get to exactly where you want to go.

12. Try the different methods of marking and creating subclips and navigating in the Viewer to find the In and Out points. I think you'll find that you will become more efficient using the keyboard commands to mark In, mark Out, and create the subclip. You can also drag the position indicator to scroll through the clip. Normally, you would subclip the two takes of Cap's walk up the hill, but later we'll edit the section that contains this shot as a pre-edited scene. When you get done trying things on your own, delete any subclips you've created so that your Scene 1 bin contains only the same clips as Figure 4.13. Just highlight any subclip and press the delete key to delete it.

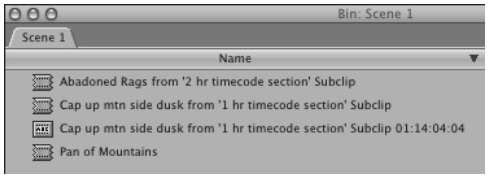

FIGURE 4.13 *The first four items.*

13. Create three more subclips of the shots that follow the last subclip the same way as earlier and name them Mountains 1, 2, and 3. When you are done, you should have a bin that contains the same six clips shown in Figure 4.14. When you are finished, delete the "Cap up mtn side dusk" subclip from the Scene 1 bin. (Be sure *not* to delete the freeze frame.) Don't worry; you still can access it from the Picture Clips bin. (There will be less to sort through later in the Scene 1 bin.)

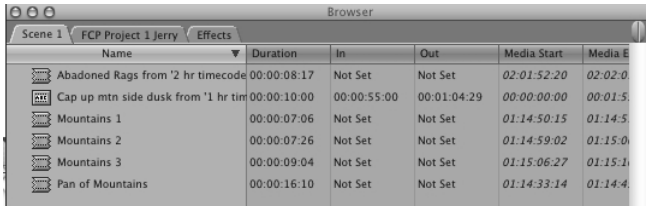

FIGURE 4.14 *The first six items.*

Work with the Button List, Button Bar, and Keyboard Layout

1. Press Opt+J to open the button list, or navigate to the Tools menu and select it from there. Then open the Modify menu's disclosure triangle by clicking it.
2. At the top of the list is the Make Subclip icon. Drag it to the button bar in the Browser, as shown in Figure 4.15.

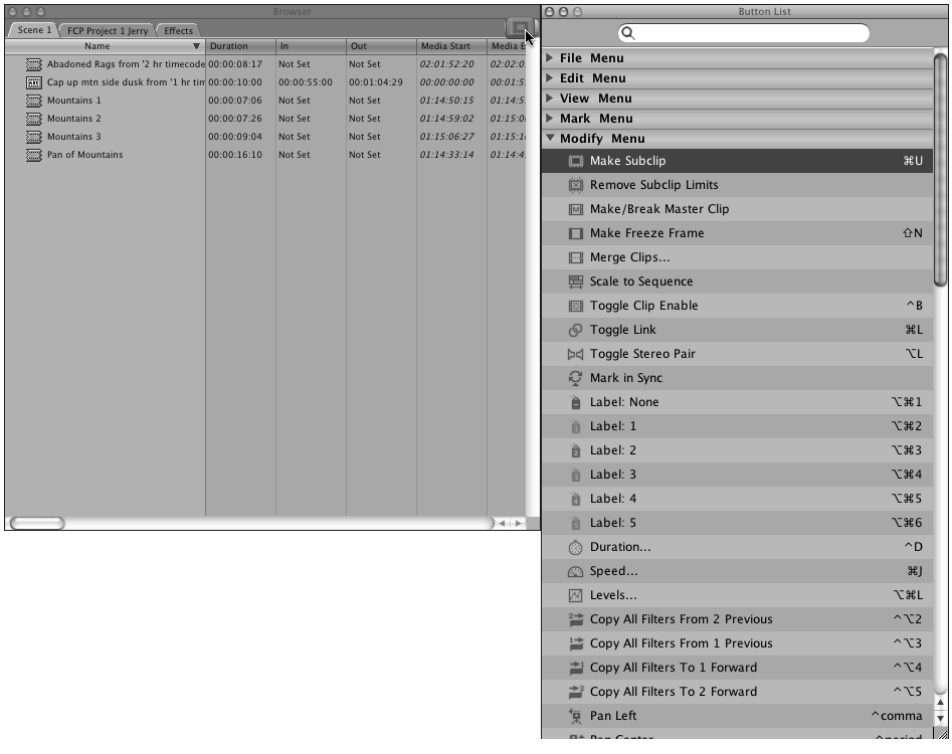

FIGURE 4.15 *Dragging a button from the button list to the Browser's button bar.*

3. Ctrl-click the newly placed button, and change its color.
4. While you're here, take a close look at the button list. This is the same list that opens with the Keyboard Layout window. Note the organization of this enormous list of buttons. The menus across the top of Final Cut Pro 4's interface are repeated here, as are the commands on the pull-down menus.
5. Open the keyboard layout by pressing Opt+H or by navigating to it using the Tools menu. The button list closes, and the default keyboard layout opens. Click the cmd tab to reveal the default keyboard layout when the Command key is used. Note that Cmd+U is the default setting for the Modify, Make Subclip command.
6. Click the lock button in the lower left of the Keyboard Layout window to unlock it. Take some time to drag buttons from the list on the right and drop them on the keyboard so that you get a feel for how this works. When you are done, click the Reset button in the keyboard layout to reset the layout to the default settings for now. As soon as you get a handle on tasks you often perform (especially those with no default keyboard equivalent), you'll know when it's time to either learn a default keyboard shortcut or map a button to the keyboard or a button bar to ease your workflow. It will be when you navigate to a menu item repeatedly. When you are done experimenting and you've reset the keyboard layout to its default, close the Keyboard Layout window by clicking the close button in the top-right corner.

Discover Marker Shortcuts and Begin Working with Markers

1. Navigate to the Picture Clips bin and double-click the "1 hr timecode section" master clip to load it into the Viewer.
2. Press the Home key to bring the playhead to the first frame of the clip in the Viewer.
3. Press Shift+M to jump to the first marker. Pressing Shift+M repeatedly moves the playhead from marker to marker. Try this.
4. Press Opt+M to move the next marker earlier in the clip. Obviously, you could just edit from here, but your clip names in the Timeline would all be named the same as this master clip. This would be very inefficient later. Therefore, you'll continue to create subclips from these markers.
5. Open the "3 hr timecode section" master clip in the Viewer by double-clicking it. You'll create your own set of markers for this clip. To create one, you need to move the playhead to the starting frame of the marker by pressing M twice. A dialog box opens, allowing you to name the marker. (This name will also be used in the subclip you'll create from the markers.)

6. Navigate to 03:00:02:00, press M twice, name the subclip "Sam Asks Cap for Cremation tk 1 Pan," and press Enter. You see a marker in the scrubber bar and a disclosure triangle next to the master clip in the Picture Clips bin. Click the disclosure triangle next to the master clip's name to reveal the list of markers. You can change a marker's name if you need to by clicking it.
7. Next, using the following log, create a marker at each time-code number in the list, and name them accordingly. Don't deviate, because the way this works as you edit these clips depends on the exact positions of the subclips you'll end up creating.

Sam Asks Cap for Cremation tk 2 Pan	03:01:21;10
CU Sam looking at picture	03:02:38;15
CU over shoulder of Picture	03:03:00;14
Unusable footage	03:03:27;21
Wide angle Cap lights match in snow	03:03:35;28
CU Cap lights match in snow tk 1	03:04:34;28
CU Cap lights match in snow tk 2	03:04:44;26
Reverse Cap lights match in snow tk 1	03:05:09;25
Reverse Cap lights match in snow tk 2	03:05:29;22
Dog footage	03:06:07;04
Med shot Cap reverse on sled	03:10:58;14
CU Dog	03:11:33;03
Cap pulls body over ridge of snow	03:11:53;29
Dogs under trees resting	03:12:34;17
Cap looks at smoke tk 1	03:13:29;20
CU Lake Labarge Sign	03:13:45;27
Smoke coming from behind hill	03:13:56;26
Smoke bkg 1	03:14:12;06
Cap walks away LS	03:14:27;09

When you are done, opening the "3 hr timecode section" clip in the Picture Clips bin looks like Figure 4.16.

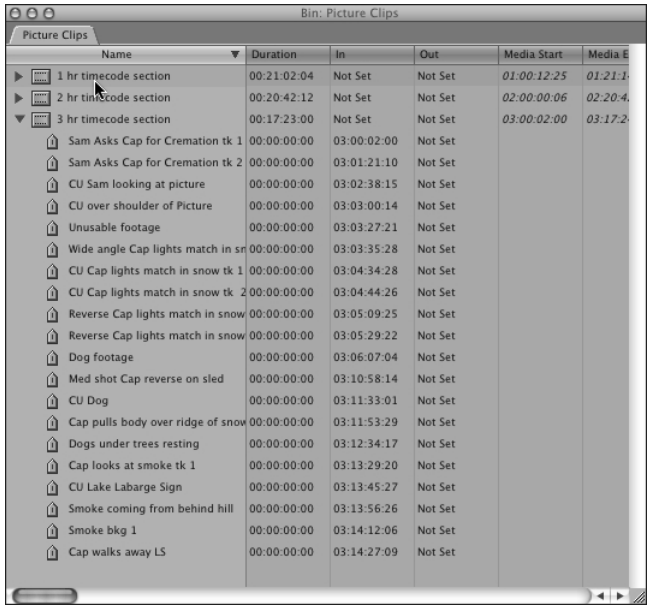

FIGURE 4.16 *The Picture Clips bin after you place the markers for "3 hr timecode section."*

8. Navigate to the Picture Clips bin. Open the marker named Lone Cross contained in the "1 hr timecode section" master clip in the Viewer by highlighting it and pressing Enter. Play the clip. Because it contains only this one shot, activate the Browser, make sure the Lone Cross marker is highlighted, and click the newly placed Subclip button in the Browser's button bar. Drag the new subclip to the Scene 1 bin.

   As explained in Chapter 3, these are reference files. They can also be thought of as aliases to a media file and, in this case, a portion of the actual media file. You didn't copy the media file; you created another pointer clip to it. Also keep in mind that each copy of a new clip is an independent reference to the media file it points to. If you change a clip, such as by setting an In point or Out point, any other clip that references this same media will not reflect the change you made in the first clip. Also be warned that if you delete the media associated with one of these matching clips, you delete the media to all these subclips and the master clip they were subclipped from.

9. Navigate back to the Picture Clips bin, and load the Dog footage marker in the "3 hr timecode section" clip into the Viewer. Create a subclip of the shot, and drag it into the Scene 1 bin.

10. Locate the Map Footage marker in the "2 hr timecode section" clip in the Picture Clips bin. Open this marker in the Viewer, and play it. This marker contains several shots, so we'll break it down. Create a subclip of the Map Footage marker, and drag it to the Scene 1 bin.
11. Double-click the new Map Footage subclip to open it in the Viewer.
12. Create subclips of the four shots contained in this subclip. Set an In point at 02:08:43;08, and mark an Out point at 02:08:59;04. Highlight the subclip in the Browser, and press Cmd+U or click the Viewer's button bar's Make Subclip button. The new subclip appears in the Scene 1 bin. Name this subclip "Reverse Cap and Sam look over the hill LS" (LS stands for long shot). The second subclip runs from 02:09:00;07 to 02:09:10;14. Name the second subclip "Cap walks through snow CU" (CU stands for close-up). The third subclip runs from 02:09:11;11 to 02:09:38:24. Name it "Cap and Sam look over the hill FS" (FS stands for full shot). The last subclip runs from 02:09:38;27 to the end of the shot at 02:09:55;23. Name this last clip "Cap looks at map CU." Delete the "Map Footage" subclip in the Scene 1 bin. It's been broken down further anyway, so you don't need it any longer.
13. Double-check your work. Your Scene 1 bin should contain the same clips as shown in Figure 4.17. Save the project by pressing Cmd+S. You can't save too often. I'll prompt you once in a while, but it's wise to save often and back up your project file to a medium not on your computer, such as a CD or Zip disc, at least at the end of each editing session.

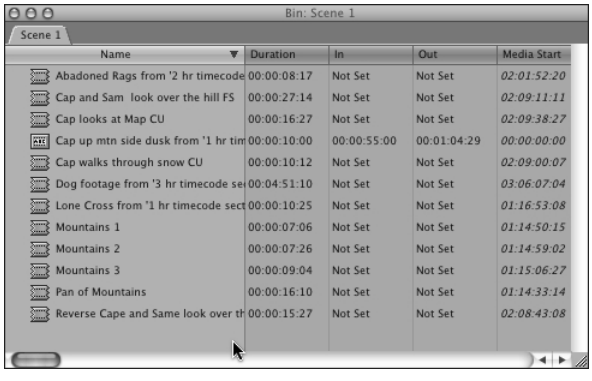

FIGURE 4.17 *The first 12 items.*