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Monthly Newsletter!

## Larry Jordan's Monthly Newsletter

Issue #37 — July, 2007

Welcome to the latest edition of my monthly Final Cut Studio newsletter for July, 2007.

The goal of this newsletter is to provide information helpful to the professional user of Final Cut Pro. This newsletter publishes each month. Past issues are not archived. However, key articles are posted on my website for your reference. All software references are to Final Cut Studio unless otherwise noted.

Please invite your friends to visit my website -- [www.larryjordan.biz](http://www.larryjordan.biz). We now have over 150 tutorials to help you get the most out of Final Cut!

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## Welcome

Well, it may be the dog-days of summer, but things couldn't be busier over here. This is a mini-version of my monthly newsletter because I just don't have time at the moment to write more.

BUT! There are some truly exciting announcements and a couple things where *I really need your help*. So read on!

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## "Improving the Final Cut Pro Interface" Contest

Last month, I created an FCP Interface contest and encouraged everyone to send in their suggestions on how to improve the Final Cut interface.

Well, the contest was even better than I hoped - we had over 300 suggestions!

It just so happened that on Wednesday, June 27, Apple and I were both doing presentations at the L.A. Final Cut Pro User Group meeting. They were showing off the new features in the latest Final Cut upgrade, and I was showing how to use SmoothCam.

Mike Horton gave me a couple days warning that they were coming, so I tabulated all the results, put them all together into a 13-page report, and formally presented it on behalf of everyone who contributed to **Paul Saccone** and **Brian Meaney** (both of Apple) at the meeting.

I've since learned that our suggestions have been given to the entire Final Cut Pro development team. I'm keeping my fingers crossed that we will see some of them implemented in future versions of the software.

Thanks to everyone for their thoughts and contributions. I was surprised by the consistency of requests and how few disagreements there were.

You can download the entire report (PDF 500KB) [by clicking here](#). See if any of these suggestions are on your personal wish list.

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## Problems with QuickTime 7.2

Apple has acknowledged that there are problems with QuickTime 7.2 for some users. Here's the link from [MacWorld](#).

This gives me another opportunity to urge caution when upgrading to new versions of QuickTime without also upgrading Final Cut. Final Cut is tightly coupled with QuickTime. Upgrading one

without upgrading the other has been a frequent source of problems.

My general advice is that if your system is working, don't upgrade any individual elements. That is, just because a new release of QuickTime comes out is not a good enough reason to jeopardize your editing system by upgrading.

Rather, keep everything at the same level until you are ready to move to the next version of FCP, then, upgrade your OS, QuickTime and FCP at the same time.

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## Larry's Final Cut Studio Seminars Come To California and Las Vegas

It's getting close to kick-off for our latest PowerUP seminar tour. We are traveling all over North America -- but we're only in your area once! Time is running out - register now!



Based on dozens of seminars with hundreds of editors all over the world, we've created three new events for this tour:

- Setting Up and Troubleshooting Your Hardware
- Optimizing Your Editing with Final Cut Studio
- Mastering Final Cut Studio

**Setting Up and Troubleshooting Your Hardware** is a four-hour seminar designed to configure your computer and get it running right, selecting the right video codecs and hard disks, discover the special challenges of working with HDV and get all your hardware questions answered.

**Optimizing Your Editing with Final Cut Studio 2** is a four-hour seminar designed to answer three questions: how do I get organized, how can I get work done faster, and how to I fix common problems -- like poor color -- without calling Tech Support?

**Mastering Final Cut Studio 2** is an eight-hour seminar that showcases the new features in Final Cut Pro 6, shows how to create effects in Motion 3, illustrates how to improve your audio with Soundtrack Pro 2, and covers color correction in more depth.

Register now - seats are filling quickly. **August** tour dates are:

- **Sacramento**, CA -- Aug. 10 & 11
- **Las Vegas**, NV -- Aug. 15 & 16
- **San Diego**, CA -- Aug. 23 & 24
- **San Francisco**, CA -- Aug. 29 & 30

[Click here for detailed agendas.](#)

[Click here to register, or for more details.](#)

Our initial presentation in Santa Barbara got glowing reviews. If you have questions, or to

arrange special billing, **call: (818) 879-5105.**

## Tour Sponsors

By the way, I'm delighted to announce that **SmartSound Software** and **Matrox** have joined our Tour as **Gold-level national sponsors**, while **Automatic Duck** is a **Silver-level national sponsor**.

If you haven't discovered the power **SmartSound** can give to your productions, you need to check them out. I've been using them since 1997 and I couldn't be happier. They have the most flexible music library I've ever worked with. Their new Mood Mapping technology even allows editors to control the actual instrument mix -- without requiring any knowledge about music. [Click here to learn more.](#)

**Matrox** has a new product, the MXO, that solves a key problem: how do we monitor HD video? I reviewed it last month (click here to read the review) and was so impressed I invited them on our Tour. [Click here to learn more.](#)

**Automatic Duck** makes the software that makes moving projects between Avid, Final Cut, After Effects, ProTools and other applications possible. If you are working in a mixed-application environment, Automatic Duck needs to be in your toolkit. Here in LA, Automatic Duck is darn near indispensable. [Click here to learn more.](#)

[Peachpit Press](#) and [Graeme Nattress](#) have also joined us as sponsors and I'll talk about them next month.

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## Larry Needs Your Help

I need readers who are willing to share their stories for three projects:

1. I need editors that I can audio interview for Edit Well who are willing to share stories of how they are using Final Cut Studio (any version) with the Edit Well audience. We've already interviewed over 24 editors around the world and our list needs replenishing. Edit Well covers two editors each month.
2. I need writers willing to contribute articles to Edit Well. Edit Well now reaches a world-wide audience. If you have a story you think is worth sharing with the world, I'd like to know about it.
3. A big-name publishing company has asked me to write a book on how to use high-definition video in Final Cut Studio. What I'd like to include are short profiles on how editors around the world are using high-def in their projects. What works and what doesn't.

If you are interested in helping, please click one of the links below:

- 1) If you are willing to participate in an audio interview describing how you are using Final Cut Studio, [click here.](#)

2) If you are interested in writing articles for Edit Well providing tutorials or personal techniques that can be used by other editors, [click here](#). You need to be fluent in English and able to write an article at a professional level. Don't send the story, just let me know you're interested. We'll send you all the details by return mail.

3) If you are able to provide real-world experiences on using high-def video in Final Cut, [click here](#). Do NOT send your stories. This is only an expression of your interest. We will contact you later for the interview/profile.

I'm always grateful for your feedback and I'm looking forward to talking with you further about this in the future.

Again, don't send any materials now - we will contact you after you contact us.

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## Comments on the Matrox MXO Review

After reading my review of the Matrox MXO, **Stephen Gagné**, of Ashland, Oregon, wrote:

I have two questions about things you raised in your Matrox review that I think will also interest other readers of your newsletter. Incidentally, I checked unsuccessfully on Matrox's forum for answers first, and also noticed that a phone call is verboten unless one is already a registered customer:

1) You quoted Wayne saying, "The MXO supports all QuickTime-based applications that support the V-out component, i.e. After Effects, Soundtrack Pro and Motion." What about Shake? It's not listed in the "Not supported" list either...

2) Your review very helpfully reports an impressive list of "gotchas" regarding the install and calibration process. Great help for someone who's mirroring your process to not feel like they're going crazy.

Question is -- have you had any response from Wayne or others at Matrox regarding these issues -- which if any are they planning to address in the foreseeable? I'm sure this would be of great interest to your readers, and also a service to Matrox, assuming they're working on at least some of them!

*Larry replies:* Stephen, I sent your questions to the product manager for the MXO, **Wayne Andrews**, who replied:

Larry, the unit you received was from our "review" stock, so it surprised me to learn a "read me" was not included in the box, which we do have with all official shipping units. When you received the unit, the 2.0 drivers were not shipping yet. All our current shipping units now include the 2.0 drivers in the box, with the manual on the CD, and a printed release notes. The installation manual outlines the installation procedure, and has diagrams on the connections, and also has a procedure for calibration your DVI monitor.

Shake is not an application that supports the V-out component of QuickTime, so it will work only in presentation mode.

Any app that the user can define a video output, is a supported app in MXO mastering mode.

Larry replies: Thanks, Wayne and Stephen, I appreciate all your comments.

By the way, I've found Matrox to be very responsive when I pointed out things they need to improve - such as posting manuals to their website without requiring registration. My hope is that this responsiveness to users will continue.

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## This Month in Edit Well

Sigh...

The June issue of [Edit Well](#) got waylaid.

June marked the start of our second year in publishing and, to celebrate, we decided to give the issue a redesign. It was a good idea, but bad timing.

By the time we got everyone that needed to approve it to actually approve it, three weeks had slipped by. Then, with the issue complete and ready to go, our distribution center hit a technical glitch.

The June issue has been complete and ready for the last week -- my hope is that by the time you read this, it will be out. It is a KILLER issue!

- **Alexis Van Hurkman** writes a "must-read" article on what you need to know to run Color. I, personally, found this a huge eye-opener.
- Then, he follows it with a simple Color workflow that anyone familiar with using the Color Corrector 3-way filter can follow. He'll follow these two articles up next month with an article on using curves in Color.
- **Tom Meegan**, an effects wizard with Final Cut, shows us techniques that he uses on network telecasts of the NFL, MLB, NBA, NHL, and virtually every other professional sport. I always thought Final Cut's effects were a little long in the tooth, but Tom showed me tricks I never knew existed.
- **Stephen Kanter** provides an overview of the new Soundtrack Pro 2 interface, which kicks off a three-part series from him on this new application.
- Finally, I add my two cents with an article on the secrets of using SmoothCam.

If you haven't subscribed to Edit Well yet, this is the perfect issue to start. You'll learn stuff in here you won't find anywhere else.

[Click here to read the Table of Contents.](#)

[Click here to subscribe: www.peachpit.com/editwell](http://www.peachpit.com/editwell)

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## New Products in Our Store

Thinking of new software and training, we are expanding our store to provide more quality Final Cut Studio training products.

Frankly, while I'd love to only carry my titles, I can't update my entire library in an instant. This means you need to wait on my schedule. This delay isn't fair to you.

So, I've contacted the top training companies across the country for permission to carry their products. Our goal is to give you immediate access to outstanding training. And when you buy them from our store, this benefits all of us.

I'm delighted to announce that we are now carrying several Final Cut Studio training DVDs from **DV Creators**. Josh Mellicker and his crew have published great training products for years. I've worked with Josh for the last four years, teaching many of their Santa Monica training courses. I know him and I know their company, which is why I'm pleased to offer their products in our store.

Take a look at the new titles and see if one of them can meet your needs. [Click here to view our store.](#)

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## Reader Mail

Well, as usual, there's no shortage of reader mail this month -- I have over 40 readers that have written in with questions. Let's tackle some of these and save the rest for next month.

## Editing in Hawaii

**Marty Pickett** writes in with three questions:

Aloha Larry!

Thanks for the monthly newsletters and tips. I do have three questions about FCP and DVD Studio Pro for the newsletter.

1. In DVD-Studio Pro that comes with Final Cut Studio HD package: I am doing wedding videos and use several menu pages. You navigate to any of the pages, click on a button to play a Selected Scene, the video plays - I would like it to go back to the menu/page you were on when you click stop or menu while the video is playing. Right now mine always goes back to the Main Menu. I've tried selecting

the current page on the Menu pane but that doesn't work.

Do you know of any way to make it go back to the page/menu you were on instead of the Main Menu?

*Larry replies:* Yes, but you need to use scripts. When a button is clicked, you set a GPRM indicating which menu the button was on. Then, when the video is done, it uses a script to reference the value in that GPRM so it knows what menu to return to.

**UPDATE** - July 20, 2007

**Al Williamson** writes in to remind me of something I forgot:

Your reply mentioned she would need to use scripts-- however, you can do this easily in DVDSP without scripts. If you click on the track and look in the Track Inspector, there is a pull-down menu for Remote Control. For Menu, choose the appropriate pull-down and navigate your way to the menu of your choice-- it doesn't have to be the Main Menu. Extra Bonus: You can even pin-point the menu with Chapter markers: when you click on the actual little purple Chapter Marker, the Marker Inspector will pop up and down towards the bottom, there is a pull-down menu for Remote Control. Using it, you can navigate your way to the menu that corresponds to the chapter marker of your choice.

I recently did a project using this technique and when the user pressed the remote menu button, it would jump to the menu>chapter that was designated. And I could do this for each chapter marker-- when the track played and moved past a chapter marker and the remote's menu button was pressed, it would always jump to the menu point I designated, regardless of where I was in the track. IOW, it would "know" when it was in the domain area of the chapter marker. When it passed the next marker, it was now within it's domain and would correspond accordingly.

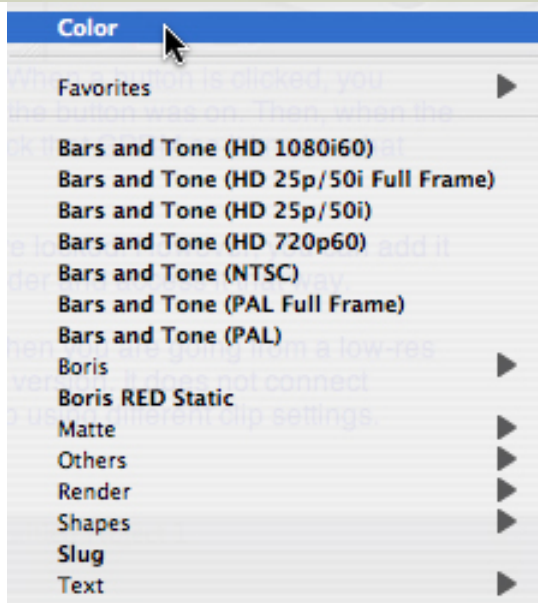
*Larry replies:* Thanks, Al, for reminding me of this. Your system is much easier.

### **Marty's Second Question**

2. FCP-5: I made a "white" slug just like the black one that is located in the drop-down button on the viewer. I would like to add it just below the "black slug" selection in that drop down button. Is this possible?

*Larry replies:* Not below. the black slug. However, once you create the color clip you like, make sure the Viewer is active and select **Effects > Make Favorite Effect**. This saves your color in the Favorites menu AND puts it at the top of the Generators menu.





**UPDATE** - July 20, 2007

**Tom Wolsky** provided the following:

he white slug will only appear in the Generators as long as the application's open. If you quit and re-launch the white slug is gone from the Generators. It does appear oddly enough in FCP in Favorites below the Motion Templates in the Effects menu.

### **Marty's Third Question**

3. FCP-5: I can't figure out how to make a single clip out of two or more clips on the timeline. If I select two clips what next? I don't understand the "make independent clip" option.

*Larry replies:* You can't join two dissimilar clips. Apple's manual states: "Independent clips never share properties with other clips, no matter how many times you copy them. They are always located in sequences. Master clips share properties with affiliate clips, and are always located in the Browser."

So, you would make a clip independent if you wanted to make a change to the clip, for example audio sync, that was unique to that clip and not automatically linked back to every other occurrence of that clip.

**UPDATE** - July 20, 2007

**Tom Wolsky** offers another way to accomplish this:

You can sort of make a single clip out of multiple clips by selecting them and pressing **Opt-C (Sequence > Nest Items)** to nest them.

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## A New Way to Capture Video

**Tracey Reusch**, Technical Sales and Support for Adrienne Electronics Corp, sent me the following:

I just got your newsletter and thought that you might find this short article interesting. Let me know what you think. HUGE production savings (possible) in time and equipment with maximum quality! MAC and FCP have never looked so good on the production set.

[http://www.adrielec.com/final\\_cut\\_pro\\_guide.htm](http://www.adrielec.com/final_cut_pro_guide.htm)

*Larry replies:* Tracy, thanks for sending this. I have not heard of this before and am happy to share the announcement with readers.

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## "Selection Contains No Media" Error Message

**Chris Roberts**, Apple Trainer in the UK, writes:

Are you aware of the "Selection contains no media" error that can be encountered when exporting a sequence from FCP 5.1.4 to Compressor 2.3? This is a problem if you select a sequence from an open tab in the browser and choose File > Export, or even if you select the timeline and try and export the sequence from there if you have tabs open in the Browser. If you select the sequence from the main project tab using the disclosure arrows for bins, or directly in the timeline without the tab open, there doesn't seem to be a problem. Neither does this seem to be a problem in FCP6 and Compressor 3. I had a client who flagged this up for me (though I had seen it myself) and there seems very little info on the Internet about it. Interesting huh?

*Larry replies:* Chris, I had not heard this. Thanks for sending it in.

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## More About Handles

**Jeff Coleman**, of Countdown Video Productions, writes:

Larry, last month, in the "A Matter of Handles" article in your newsletter, **Brian Pshyk**, from Calgary, wrote:

Every so often when I try to apply a cross dissolve between 2 clips

(one a video clip and the other is a motion created piece) the transition defaults to a 1 frame transition and I cannot increase its length. The effect stays on the timeline as 1 frame in duration. Is this a known bug?..."

This has always been a bugaboo for me. It's rarely a matter of handles in my experience.

I find that if you lay a 30 frame center-on-edit dissolve at the transition of a clip that has its first frame at the transition, then FCP will make that a 1 frame dissolve. Okay, fair enough. Try to change that dissolve to longer than 1 frame it won't (and shouldn't) let you. So try to change that dissolve to a start-on-edit dissolve (and it should) and it won't let you (the BUG) even though there are 30 frames at the tail of the outgoing clip and 30 frames at the head of the incoming clip.

The simplest workaround is to drag a start-on-edit dissolve onto the transition.

But if you've placed that center-on-edit dissolve on the transition and want to fix it (rather than admitting a mistake in front of that new client you just landed), then try this:

- After placing the dissolve, roll the transition (v r . .) 2 frames down the timeline
- Then change the dissolve type to start-on-edit
- Change the duration to xx frames (whatever you'd like and know you have handles for), and then roll the transition (v r , ,) back up the timeline 2 frames

You'll have the dissolve you want. If I didn't have handles, I wouldn't be able to do this. It's been that way for me since FCP 3.

*Larry replies:* Jeff, thanks for writing!

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## Discussion on Color Problems

**John Gallagher**, newly of Scotland, writes:

I spotted you were talking about Color in the newsletter and you've got an article in Edit Well. I spotted this article on some of the bugs and problems with Color (which some seem to think are fairly serious if using it for intensive HD work) courtesy of Mike Curtis of HD for Indies.

<http://www.reduser.net/forum/showthread.php?t=2825>

*Larry replies:* John, I don't normally post discussion threads from other boards, but this seemed valuable, so I'll make an exception.

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## ProRes 422

**Chuck Green**, of Ashland, Massachusetts, writes:

I've just begun reading your new newsletter, but am bringing you a question that arose earlier this week.

In a recent newsletter, you carried a discussion about converting HDV material to DVCPProHD after ingest and working with it in FCP in that codec. Now that FCP 6 allows mixing of codecs, and I have both DVCPPro HD and HDV material to mix, but am looking to avoid the issues of compressing the highly compressed HDV again, four questions arise.

1. Would it be advisable to work with both the HDV and DVCPProHD material by converting it all to the new ProRes codec, avoiding another compressing process?
2. If so, how would the conversion be done?
3. Would all of the material be converted before cutting and before transitions are applied?
4. How does output from FCP go after the ProRes material editing is complete?

*Larry replies:* Chuck, these are all good questions. Here's my take on this so far.

- If you are editing HDV and you are principally using cuts and dissolves, keep everything native HDV.
- If you are editing XDCAM HD (which is a variant of HDV) and you are principally using cuts and dissolved, keep everything native XDCAM HD.
- If you are integrating HDV, or XDCAM HD into sequences containing other HD material, convert the HDV and XDCAM into that other format before editing.
- If you are using heavy compositing, keying, color correction or other effects work, convert HDV and XDCAM into ProRes before starting your edit.
- At a minimum, render all HDV and XDCAM sequences using ProRes -- **Sequence > Settings > Render Control** -- which will speed your renders 30 - 50%.
- There is no benefit to converting DVCPRO HD into ProRes.

You convert video into ProRes either during capture using your capture card (such as the AJA IO HD) or after capture using **File > Batch Export**.

By default, Final Cut will output your sequence based upon your sequence settings.

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## More ProRes 422 Questions

**Tom Burden** writes:

I was reading in your newsletter about ProRes 422. Am I correct in thinking that

ProRes 422 is 10-bit color in Sd as well as HD?

Has FCP changed the rendering in FCP 6?

I always thought that the plug ins and effects always rendered in 8 bit color on a FCP timeline. Chuck Spaulding pointed out that ProRes 422 doesn't support an alpha channel and that limited its usability. But if FCP is now supporting 10-bit renders with ProRes 422, it is a definite improvement.

Please set me straight with FCP and the color space it is rendering at.

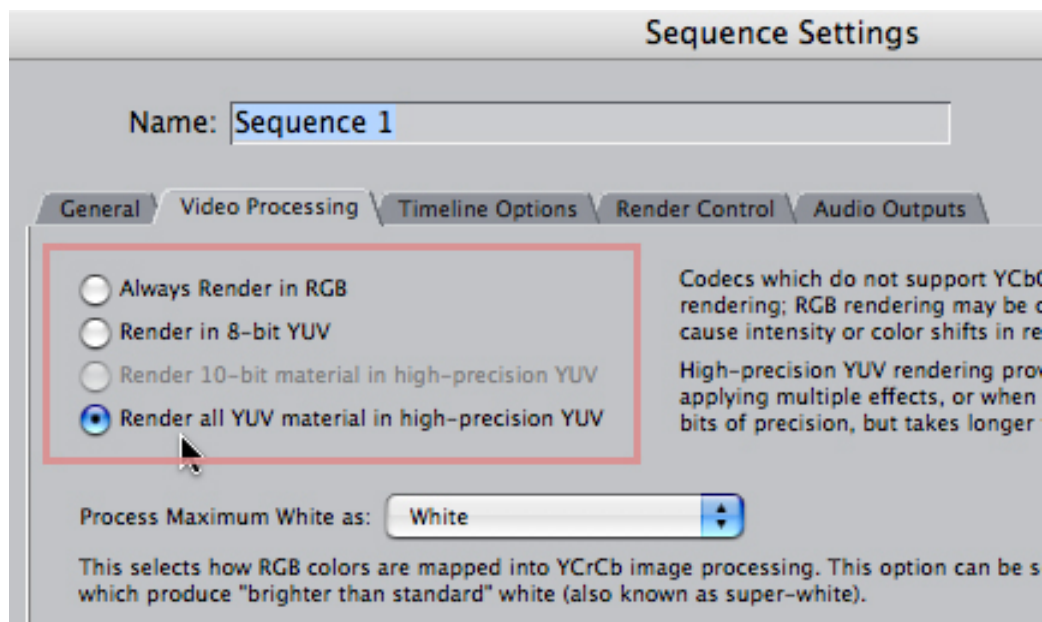
*Larry replies:* Tom, there are lots of questions here.

First, ProRes 422 works in the same color space as your video: Y'CrCb (what Apple calls YUV).

Second, ProRes is both 8- and 10-bit. When you are capturing or exporting, you can select the bit-depth you want to use.

(By the way, bit depth is not color space. Bit-depth determines how many different shades of a color, or luminance level, can be represented. 8-bit video displays colors and luma levels in a range of 256 steps. 10-bit video displays colors and luma levels in a range of 1024 steps. Thus, 10-bit video will more accurately display the colors and gray scale in your image -- all other things being equal.)

Originally, FXScript filters and transitions were 8-bit; that changed a while ago. All FXPlug filters are 32-bit. FCP will render your sequences based upon the settings you use in **Sequence > Settings > Video processing**.



You can only render 8-bit sequences in either 8-bit or high-precision. You can render 10-bit video sequences in 8-bit, 10-bit, or high-precision. High-precision is better for most compositing, but takes longer to calculate.

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## Final Thoughts on ProRes

**Chris Cummings** writes:

Thanks for your terrific newsletter as always - in particular, the comments on the new ProRes codec. As you may have seen, Creative Cow had a fantastic summary of the codec thus far, and while I'm thrilled to have it, some of the glow has faded the more I read into the details.

Creative Cow's recent newsletter had a fantastic article on the Sheer Video codec, which sounds like what ProRes should have been. I know how busy you are, so I'm not sure if you had a chance to see it...as it's a free newsletter, I extracted it and attached it for you. I wrote Apple to lobby for native support, and hope others will as well (perhaps Apple should have just bought Sheer Video like they did with Color - ??)

*Larry replies:* Chris, thanks for mentioning this. I don't have permission to post the Cow's newsletter, but here's a link to the Cow, herself.

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## Video Tape Recycling

**Rich "Save the VHS, Save the World" Gehron**, writes:

A great resource for finding a company near you that recycles videotape and other electronic media is the EPA. Here is a link to a page on their website:

<http://www.epa.gov/epaoswer/non-hw/recycle/jtr/jtrnet/videotps.htm>

ACT (Alternate Community Training) also has a recycling program here:

<http://www.actrecycling.org/donations/tapes.asp>

For disposing of unwanted computer media, contact Greendisk ([www.greendisk.com](http://www.greendisk.com)) You can even BUY media from them that's made from recycled material. That should be enough to satisfy the inner tree hugger in all of us.

*Larry replies:* Thanks, Rich.

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## For Those Who Can't Get Enough Geek

**Andreas Kiel**, of [Spherico](#), writes:

Larry, I got this original question came from LAFCPUG, where someone asked how to upload a compressed file from Compressor to multiple servers.

I was about how to upload a file automatically after Compressor has finished converting a file. After the problem had been solved using Transmit there were some questions left open like: how to upload to multiple servers. Below my answer which might be interesting for others as well.

*Larry replies:* [Click here to read Andreas' entire post](#) -- including the necessary script to get it all to work.

The code is free, though Andreas requests a donation to a children's charity if you find this helpful.

Andreas, thanks for sending this!

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## A Caution About Motion

**Richard Randolph** writes:

What do you think of the new Retiming Behaviors in Motion. It is smooth but has the same problem as we had before. Have you used it?

For me, the problem with retiming is that the clip that you are changing the speed of does not become dynamic and change it's length to correctly represent the duration of the new timed clip. This is the way it was before this update and unfortunately it seems that it is the same now.

*Larry replies:* Richard, I had not noticed this. Thanks for letting me know.

**UPDATE** - July 20, 2007

**Tom Wolsky** added the following:

He's not quite right, the clip does change duration dynamically. It does get longer, quite a bit longer if it's slowed down a lot. What does not change dynamically is the project length. You have to manually lengthen the project duration to accommodate the new duration of the clip. Nor does the project length automatically ripple the sequence it was sent from inside FCP. You have to ripple the sequence to conform to the new project length for the dynamically adjusted clip in Motion.

*Larry replies:* Thanks, Tom, for this additional clarification.

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## More Tips

**Donato Rondinelli**, of South Florida, writes:

I read you June 07 newsletter & was inspired by John Gallagher tips. After I picked my jaw off the floor I too got shortcut-itis. This may be common knowledge but here's what I discovered.

We all know that while holding down the option key you can move audio independently from the video. So what else can you do with option & audio tracks?

Here are a few ways to get rid of the second audio track on a string of interview bites (if the second audio track is camera the mic):

- **option + drag** a box around multiple clips then backspace to delete unwanted audio, or,
- **option + T** to select the whole track of ambient locked audio and delete, or, drum roll please...!
- **option + T**, then right click on a clip (while highlighted) & uncheck clip enable. Your whole track of camera mic a audio is disabled & the other track with a lav or boom is still enabled & locked to the video. If you need to hear the camera mic for a clip just re-enable!

**Bonus kicker:** If you do it this way all you interview bites stay panned center!!! I use to unlink the 2 tracks of audio to the video clip & delete the clips but that instantly pans your audio R/L & you then have to adjust the pan...what a pain.

Am I the only one excited here???? :o)

## One More Thing

OK, last tip, I'm getting sleepy...

VERY important tip. I've been editing over the years & on two occasions my system drive has failed. Both times I lost my project files. Never again! EVERY night I back up my project files this way.

When I first save a FCP project I put it inside a folder with the same name. I have 2 shortcuts on my desktop. One to my project folder & one to my back up drive. Before I shut down each night, I open the project folder shortcut, place a letter after the name on the folder (My Project File a.fcp) & then drag it over the backup drive shortcut. Simple! takes a few seconds. Next night I'll change the letter on the folder from a to b (My Project File b.fcp) & drag it over the backup drive icon.

This does 4 things:

1. backs up the project file.
2. develops a way to go back multiple days ago & open a timeline especially when it a 15-20 day edit session. (I've needed this on occasion!)
3. keeps the hard drive clean. If you don't place the FCP project in a folder with



the same name & you rename the FCP project with something like version 2, you'll end up with a new set of capture scratch, render, audio render file folders.

4. Keeps other project files organized...Like the After Effects projects that support the FCP project.

That's it. Nighty night!

Thanks for everything! (including Edit Well and the Lynda tutorials)

*Larry replies:* Donato, thanks for all the tips. I'm a huge fan of the option key, and glad to read that someone else has also discovered it.

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Well, I need to wrap up this July issue. I only got to a portion of the reader mail, but if I don't get this out now, it won't publish until August.

## Wrap-up

Well, that's it for another issue. Please take a few minutes and:

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Your support for our seminars and products keeps our website, and this newsletter, free.

Thanks for all your comments and questions. I love hearing from you because when you share your ideas and suggestions, we all learn.

Until next month, take care, and edit well.

**Larry**

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