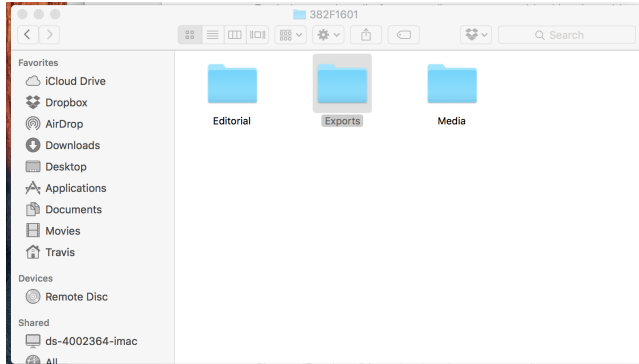


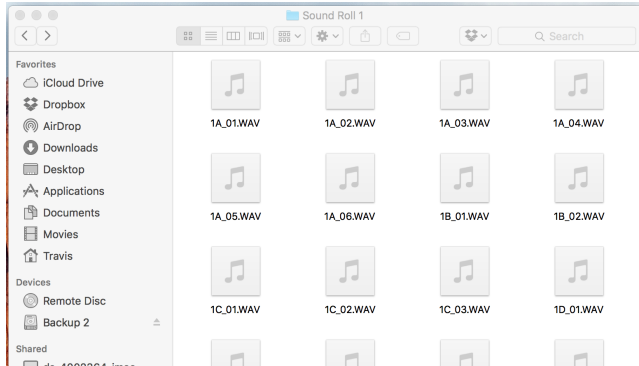
DOWNLOADING AND BACKING UP FOOTAGE

You must download the footage to your own portable drive before assembling the footage in Premiere Pro. *DO NOT import media directly from the CF card or RED Mag, or you'll lose it!* Trust me, this has happened before and it is an irreparable disaster. The CF cards and RED Mags are formatted each week, so once the footage is gone, it's gone.



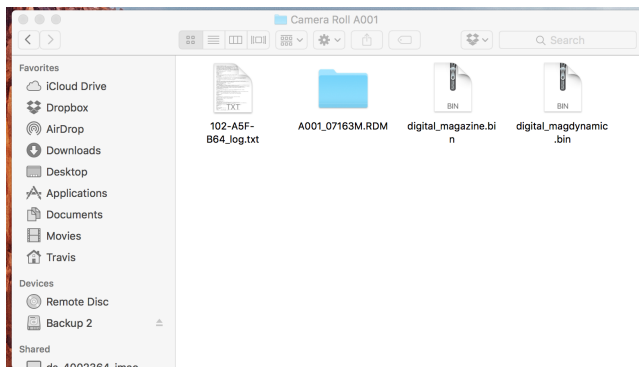
Begin by setting up your portable drive. I would recommend creating a master folder named for the production number, 382F1601, then create 3 subfolders within it: *Media, Editorial, Exports*. This is my personal setup, so if you have been taught something different that works for you, by all means follow it.

Inside the Media folder, create subfolders for each camera and sound roll: *Sound Roll 1, Camera Roll A001, Camera Roll A002*.



Find the .wav files on the CF card and drag them all into the *Sound Roll 1* folder. This should only take a minute.

Let's hope that your Sound Mixer labelled all of the scene names properly. If they did, it will save you time once we import the footage. If not, you will be cursing their name!



Open the RED Mag in the Finder. You will several files and a folder similar to the example to the left. *Drag ALL of these items into the corresponding Camera Roll folder*. Do not pull any R3D file out of its container folder! This can cause data corruption issues down the road.

Be sure to eject the cards before proceeding. This will ensure you are working from your drive and not the card.

Now would be a good time to:

BACK UP YOUR FOOTAGE! THE SCHOOL IS NOT RESPONSIBLE FOR LOST FOOTAGE!

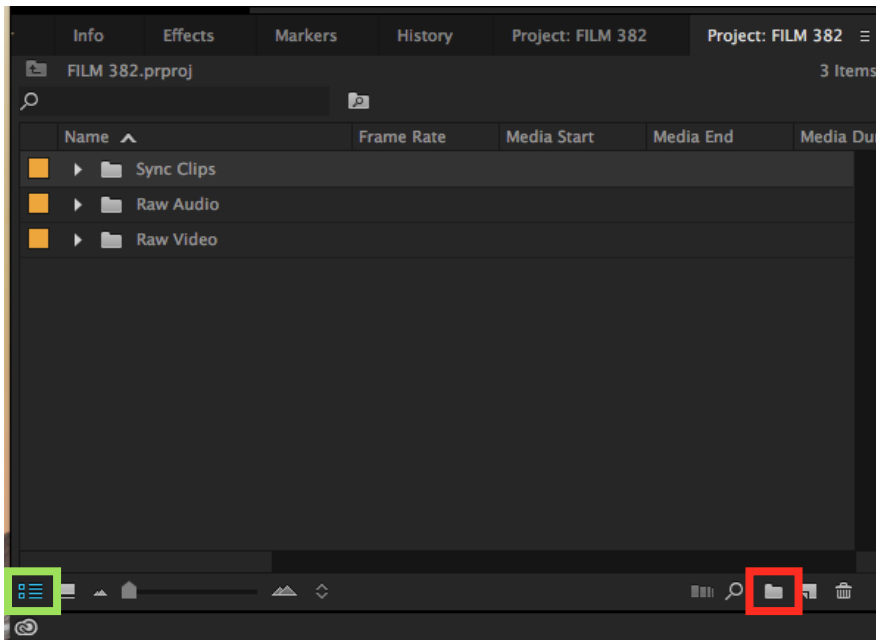
A cheap backup drive is better than no backup drive. Copy your entire 382F1601 folder to a second drive for safekeeping. Your director may wish to have a backup copy for themselves. This is perfectly acceptable.

SETTING UP PREMIERE

Create a New Project from the main menu and name it the production number, *382F1601*, for example. Be sure to change the project location to the *Editorial* folder on your portable hard drive or it will be gone when the computer restarts.

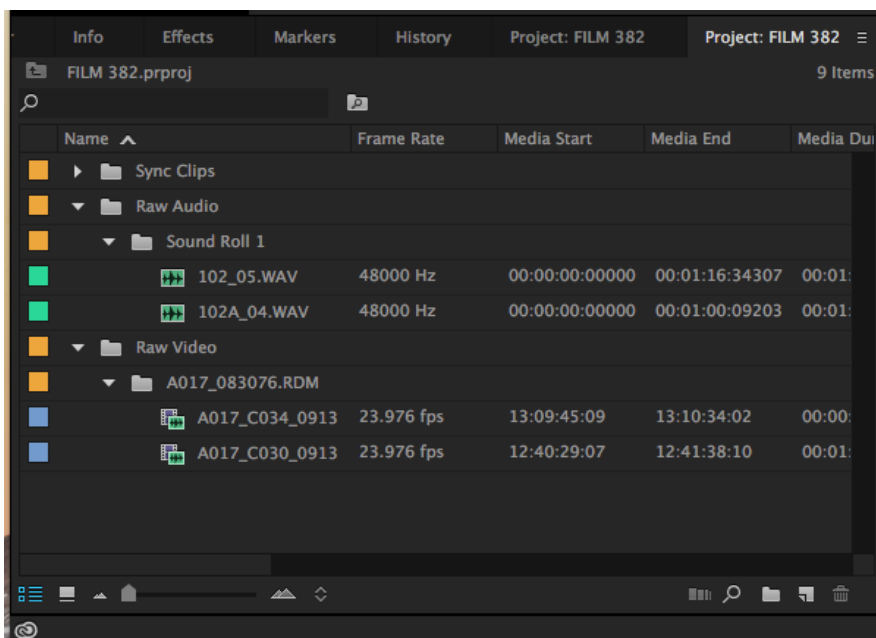
In the lower-lefthand corner of the workspace, click on the tab that says *Project: 382F1601*. We need to create folders to store raw footage and synced clips. Click on the little folder icon (in red) and create 3 folders: *Raw Audio*, *Raw Video*, *Sync Clips*. If your window only shows big icons, click on list view (in green).

To import the footage, click on the folder you want to fill and click Command+I.



For example, if you want to import your audio files, click on the *Raw Audio* folder and click Command+I. Point the Finder to the *Sound Roll* folder ON YOUR HARD DRIVE (NOT THE CF CARD) that contains your audio and click Open.

If you want to import the RED files, click on the *Raw Video* folder and click Command+I. Point the Finder to the RDM folder inside the first *Camera Roll* folder and click open. Do this for each camera roll.



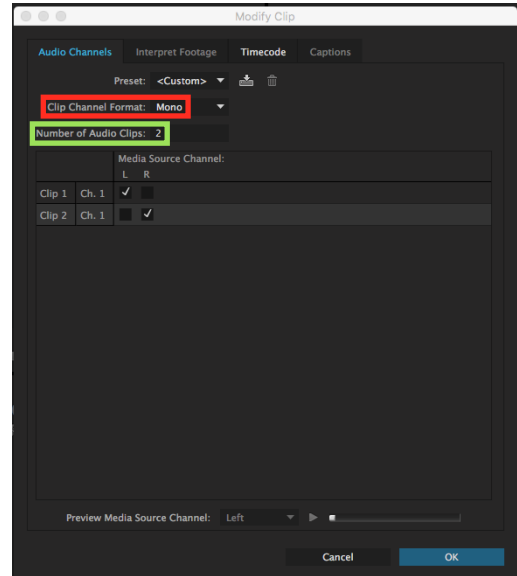
Once your footage has been imported, it should look something like the image on the left (with lots more clips, obviously).

The Sound Devices recorder we use records two mono tracks in one combined file. This is what's known as a polyfile. In order for Premiere to playback the audio properly, we need to tell it how to handle these files.

Highlight all of the audio files and right-click on them. You will see a menu option that says *Modify*. Click on it and select *Audio Channels*. A new dialogue box will appear.

Change the Number of Audio Tracks to 2 (in green). Change the Channel Format to Mono (in red). Your Source Channel, Track, and Channel in Track should look like the image.

If your sound mixer did not name the sound files properly, go ahead and change those, as well. The only way to know what the proper names should be is to listen to each clip. Like I said, you'll be cursing your Sound Mixer.

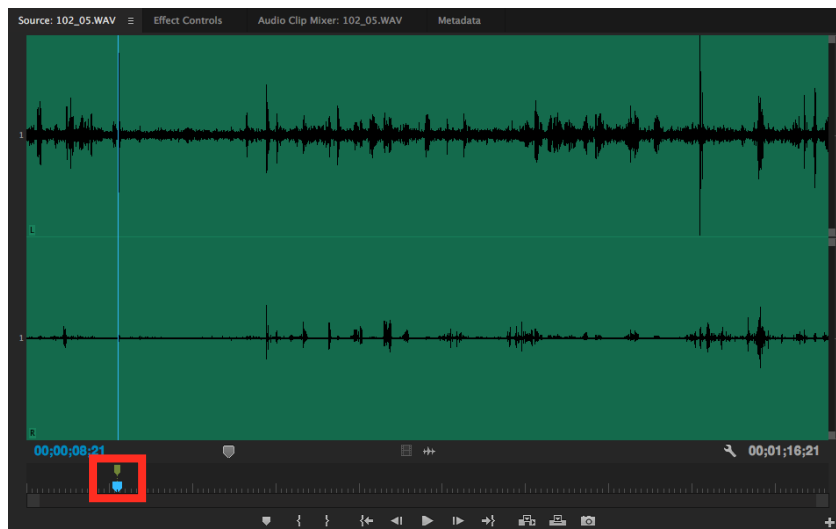


MARKING AND SYNCING CLIPS

While you are playing back your audio clips, now would be a good time to mark them for synchronization. If the audio has a good loud clap, there should be a large spike somewhere near the beginning of the track. I would start playback a few seconds before that mark to hear the 2nd AC voice slate. If the voice slate matches the file name, then you're golden. You just need to mark the frame where the clap happens.

Marking this clap needs to be very precise. I prefer to use the J, K, L keys to find the clap. If you press L once, the clip will playback. If you press it again, it will play faster. Same with J, but in reverse. K stops the playback. This is a quick and fast way to scrub through the audio.

If I need to move the playhead frame by frame, I click K+L or K+J until I find the very first frame I hear the clap. (Sometimes the clap will seem to stretch over two frames. Only worry about the first frame.) Once I have found that frame, click M to set a marker. A green little tab will appear at the playhead (in red below).

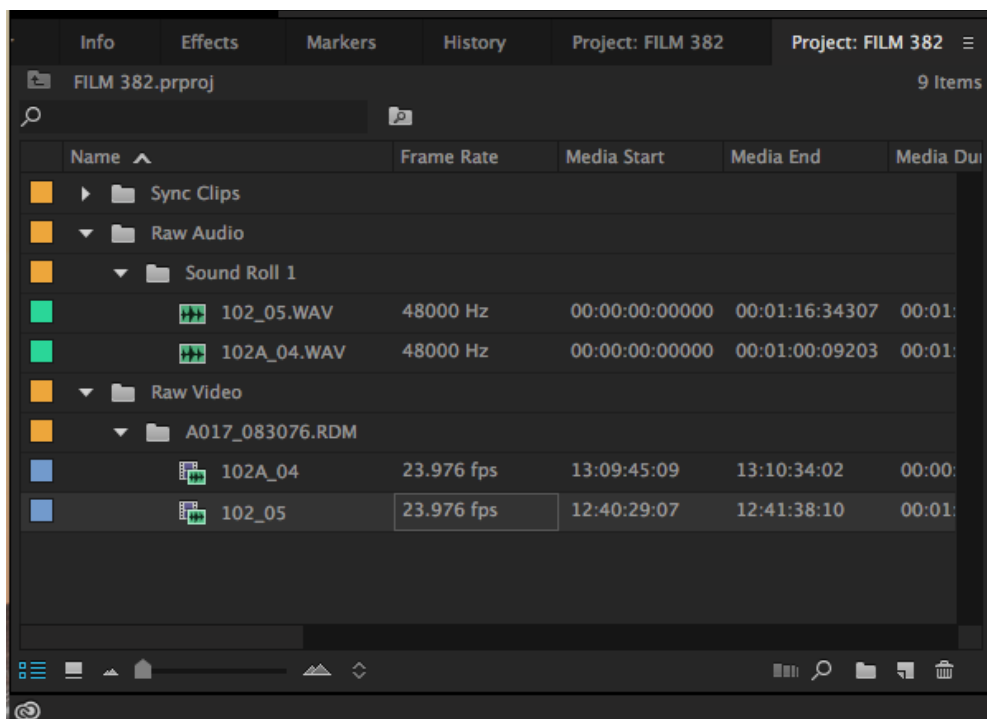


Repeat this process for the video files as well. Find the precise moment in which the chevrons (the clapper) closes. Hopefully, your 2nd AC held the slate still enough that this is not a blur. Once you have found the exact frame where the chevrons come together, click M to create a marker.



Go ahead and rename the video files to match what is on the slate. ONLY CHANGE THESE NAMES IN PREMIERE! DO NOT CHANGE THE R3D FILE NAMES IN THE FINDER!

Once you're finished you should end up with clips that look something like the window below. Notice how we now have matching sound and video scene names.



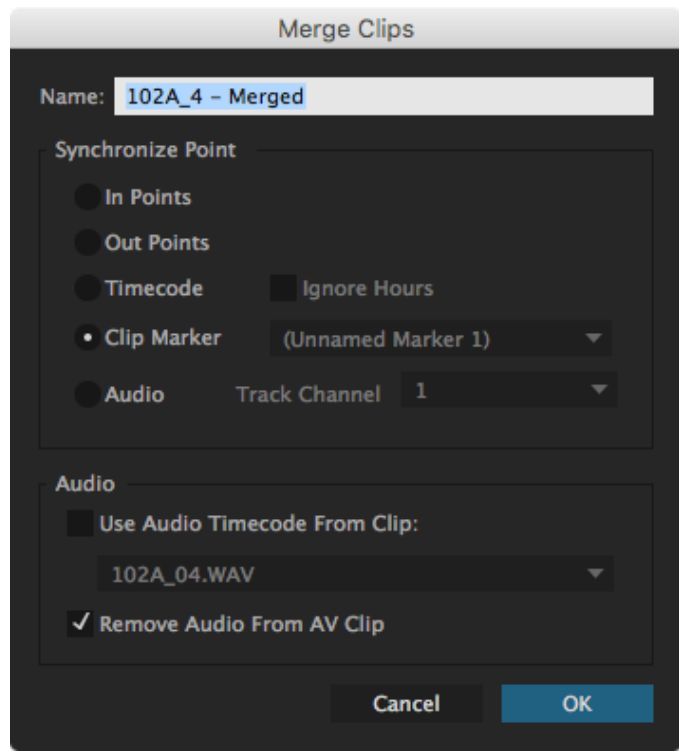
To sync the audio and video together, simply Command+Click on the two files with the same name (picture and sound), then Right+Click on one of them. Find the menu option that says *Merge*.

In the menu that pops up, select Clip Marker under Synchronize Point. This will tell Premiere to line up the two markers automatically and join the clips into a new clip with the Scene Name - Merged.

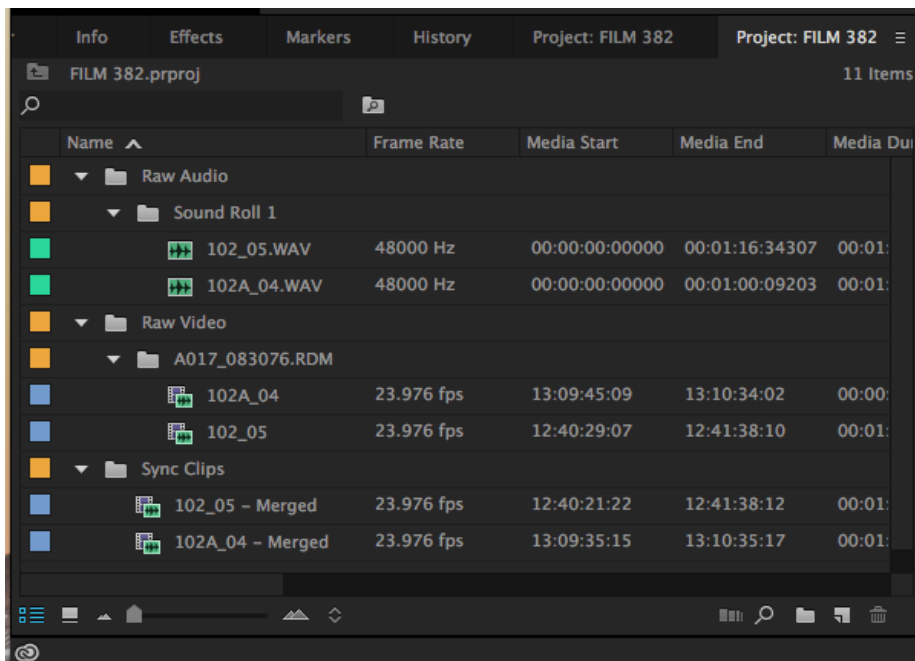
Go ahead and click on Remove Audio from AV Clip. The cameras should not be recording audio, since they do not have any microphones. If, for some reason, they did record audio tracks, it will just be tracks of silence we'll have to delete anyway. Clicking this option goes ahead and removes any audio embedded in the video.

Your clips are synced! It's that simple. I've honestly found Premiere the fastest and easiest software when it comes to syncing footage since it requires the fewest steps.

The one issue that we do need to fix is the fact that our audio extends before and after our video, but we'll fix that shortly.



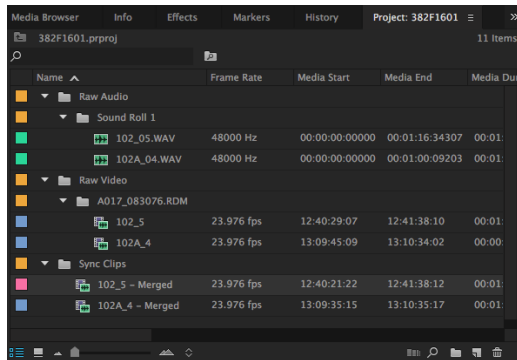
Drag all of the new merged files into the bin labelled *Sync Clips*, as seen below. We're now ready to build our assembly cut timeline.



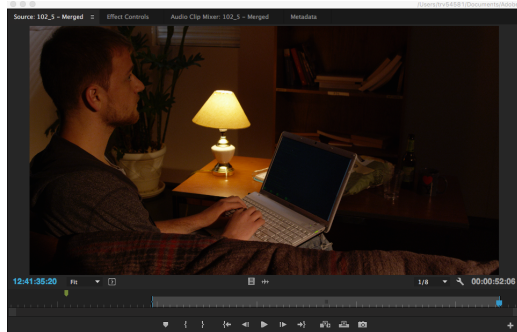
CIRCLE TAKES / TRIMMING HEADS & TAILS

Being a good editor means being efficient. And being efficient means being organized. One way to organize your clips is to put them in scene order and to label the director's favorites, aka "circle takes."

Once you have arranged the clips in order by scene and take number, we need to identify the takes the Script Supervisor circled in their Facing Pages paperwork. There should be 1, 2 tops, takes circled for each setup. This indicates the director's favorite takes at the time of shooting.



If you right-click on one of those clips, you'll see an option for Label towards the bottom of the menu. Premiere uses "Mango" for folders, "Iris" for video clips, and "Caribbean" for audio clips. Choose a color that is not one of those, like "Rose," for the circle takes. This will let you know at a glance what the director's favorite takes were without referring back to the paperwork.

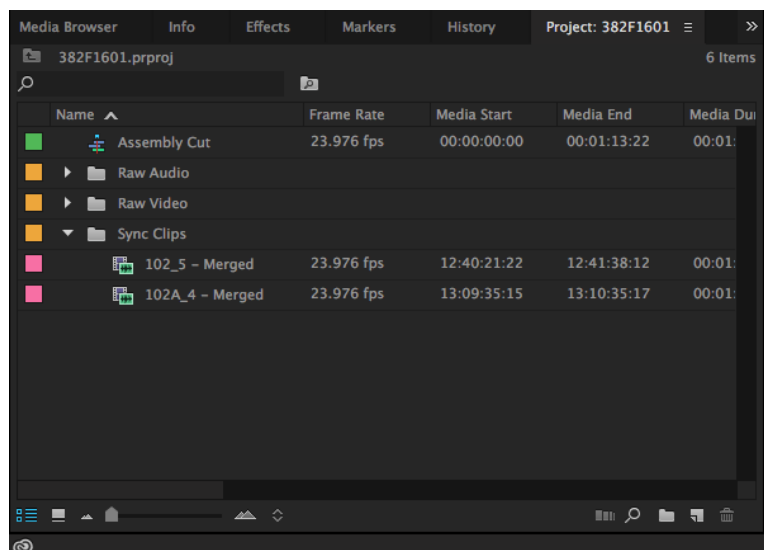


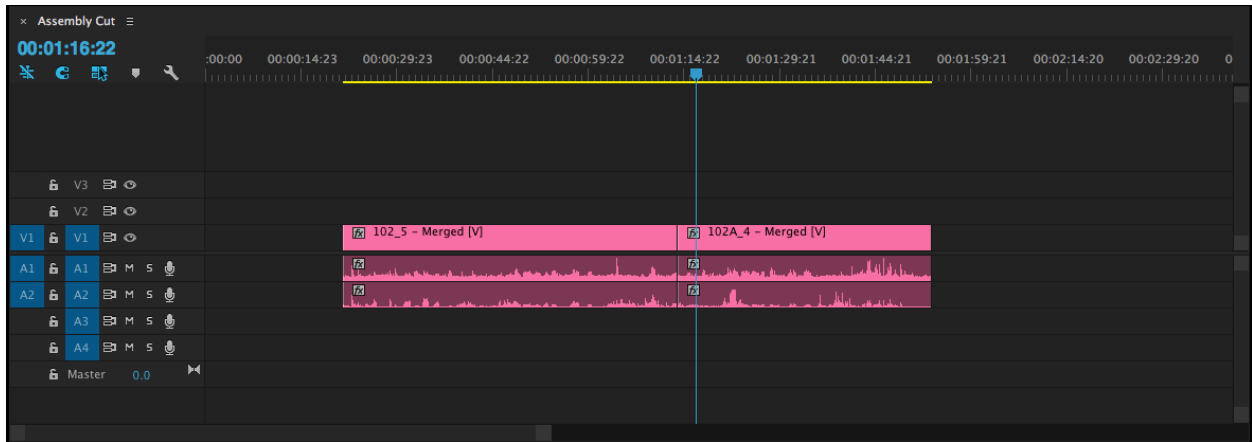
Once you've changed the label, go ahead and double-click on the clip to open it in the Source Browser. From here, you want to mark an In Point "I" right after the director calls action and an Out Point "O" right before they call cut. (Traditional dailies include the slate, but since we're doing an assembly we want to cut all the fat off the clips.)

Do this for each of your circle takes.

BUILDING THE ASSEMBLY TIMELINE

The easiest way to create a new timeline is to grab the first clip we want on the timeline and drag into the space where the timeline will appear. This will automatically create a timeline with the correct video dimensions and audio settings. The new timeline will be created in whatever folder you drag the clip from (i.e. Sync Clips, but you can drag it outside the folder and rename it "Assembly Cut.")





Arrange the footage in a logical story order, which usually means starting with a master (or wide) shot then going to the coverage. Most likely this will be the order in which it was shot (at least it should be), but, of course, this is not always the case. Use your best judgement to put the setups in the order that the director will get the best impression of their footage.

DO NOT DO ANY CUTTING AT THIS POINT! THE DIRECTOR NEEDS TO SEE HIS/HER SETUPS IN THEIR ENTIRETY. THERE WILL BE TIME TO CUT UP THE TAKES AND REARRANGE THINGS LATER!

The Assembly Cut needs to have a 15 minute maximum runtime. If the runtime is over 15 minutes (which is unlikely) eliminate any duplicate takes. If the director had 2 takes circled, pick which one you think is best.

ADDING A TITLE CARD

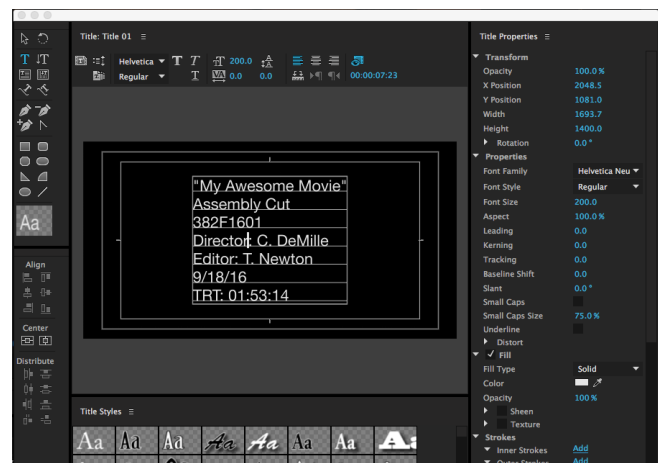
Once you have put together your assembly cut, add a title card at the beginning so we know what we're about to watch.

In the Menu Bar (the bar across the top of the screen) click Title>New Title>Default Still. You can call it *Assembly Cut*.

Make sure your title contains the following information:

“Project Title”
 Assembly Cut
 Production Number
 Director: Director’s Name
 Editor: Editor’s Name
 Date
 TRT: Total Run Time

Make it a readable font, like Helvetica, and make sure it’s big enough to read without squinting.



That title card will appear in your Project Bin. Just drag and drop it onto the beginning of your timeline. You will probably need to drag the rest of your clips over so there are no breaks in playback.

EXPORTING THE TIMELINE

To export your timeline as a playable file, make sure your timeline (“Assembly Cut”) is highlighted in the project bin and click Command+M.

Under *Format*, choose H.264. Under *Preset*, choose either *FILM 382 In-Class Review (Flat)* or *(Scope)* based on the intended aspect ratio of the film. If you don’t know which one you should be choosing, most likely it should be *Flat*. (NOTE: If you’re working on your own computer, download one of the presets from Blackboard and input it from here. This will make sure your exports match everyone else’s.)

Click on *Output Name* to rename the exported file. I would suggest *382F1601 Assembly Cut*, or whatever your production number is and save it to the Desktop, temporarily. Once it is finished exporting, you can move it to your external drive. (NOTE: Even though you cannot permanently save anything to the iMacs in the lab, I would suggest exporting your file to the Desktop and then dragging it onto the external drive. It is much slower to export your timeline to the same drive where the media is stored.)

You’re done! Congratulations! Make sure your file is on the classroom computer by the time class starts. Use the Cut Notes handout on Blackboard to prepare notes for in-class viewing.

