

ADOBE

# PREMIERE PRO

A COMPLETE  
COURSE



COMPENDIUM  
OF FEATURES

## LESSONS

Master best practices  
through well-tested exercises

## REFERENCE

Easily find and explore  
key features and concepts

rocky**nook**

BEN GOLDSMITH

Visit the following websites to learn more about this book:



# 1 Make a Rough Cut

Before we get started on editing video clips, we have to understand how Premiere is laid out and how it keeps track of your footage, both within and outside of the software. Once we're oriented, we'll explore how to create a timeline, drag in only the parts of our footage that we like, and arrange clips to our liking.



## Project Organization

For a “real” editing project, the first step is to bring footage off the camera into a folder. Most cameras shoot onto a card that mounts on your hard drive like any other folder. One then copies the files from the camera card to, say, a fast external hard drive. For our purposes, we’ll emulate this idea somewhat.

### Copy the Files from CameraCard to ProjectStructure

First, make sure you’ve downloaded the Course Files (see Introduction), and place them somewhere dependable—either somewhere on your internal hard drive, or on a fast external hard drive (USB 3, USB C, or Thunderbolt connections are often indicators of good speed). Premiere will continuously be reading these files, so a slow hard drive will impede your flow.

➤ Open up the folder for Lesson 1.

You’ll see two folders: one called CameraCard and another called ProjectStructure. The CameraCard folder is meant to emulate a card from a camera being plugged into your computer. Different camera cards are organized differently, but somewhere on that card lives your footage.

ProjectStructure contains a series of folders. It’s a good idea to start with a folder structure like this that is copied every time you start a new project. That way, every project you do will have a consistent layout on your operating system.

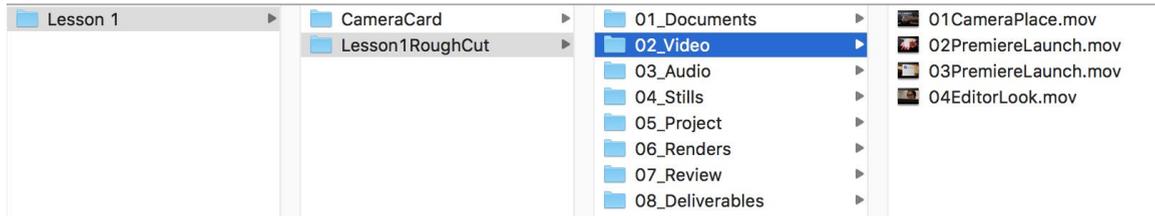
Name	
▶ 01_Documents	In my default file structure, note that I’ve numbered each folder so that they appear in Finder/Explorer in the general order in which I work. Documents can be scripts, invoices, notes, etc., which you may consider expanding into subfolders.
▶ 02_Video	Video is where you’ll place your footage from the camera, or any external video sources.
▶ 03_Audio	Audio will likely contain music, sound effects, voiceover, or audio files from an external audio recorder—and you may consider subfolders for these, as well.
▶ 04_Stills	
▶ 05_Project	The project folder is where you’ll keep your Premiere project, as well as After Effects and Audition projects, if applicable. Renders is where you may put your After Effects exports, which might not be necessary.
▶ 06_Renders	
▶ 07_Review	I recommend discrete folders for Review and Deliverables—it’s unlikely that your first draft will be your final cut. So, place your iterative exports in Review, and save your absolute last export for the Deliverables folder so you know where to find it later.
▶ 08_Deliverables	

So, let’s pretend we’re doing this for real.

➤ Change the name of ProjectStructure to Lesson1RoughCut.

- ➔ Then, just as we'd drag footage from our camera card into our folder structure, let's drag the contents of CameraCard into the 02\_Video folder.

So before we launch Premiere, our folder structure should look like this:



**What's up with not having spaces in file names?** Once in a blue moon, a problem can arise as a result of a file name having a space. It's fairly uncommon, but many editors play it safe and use underscores or TitleCaseWithoutSpaces in naming their files and folders.

## So Why Do All This?

In some video editing packages, an import is an import—you add a 5 gigabyte file to your project, and your project file increases by 5 gigabytes. This is not the case with Premiere. Instead of truly importing a file, Premiere makes a reference to where the file lives on your computer. This allows editors to keep their project files small, which is easier for sharing and backup. Because of this feature, it's crucial that your video assets live in a dependable, consistent spot in your computer, and ideally stay there for the duration of your project. For our purposes, we will not move, rename, or reorganize anything within our project folder once it's imported.

If a file is moved or renamed, you must then relink it within Premiere (see Compendium chapter 1, “Offline Media”).

## Getting Started in the Project Panel

- ➔ Open up Premiere by finding it in your Applications folder, or through the Creative Cloud app.

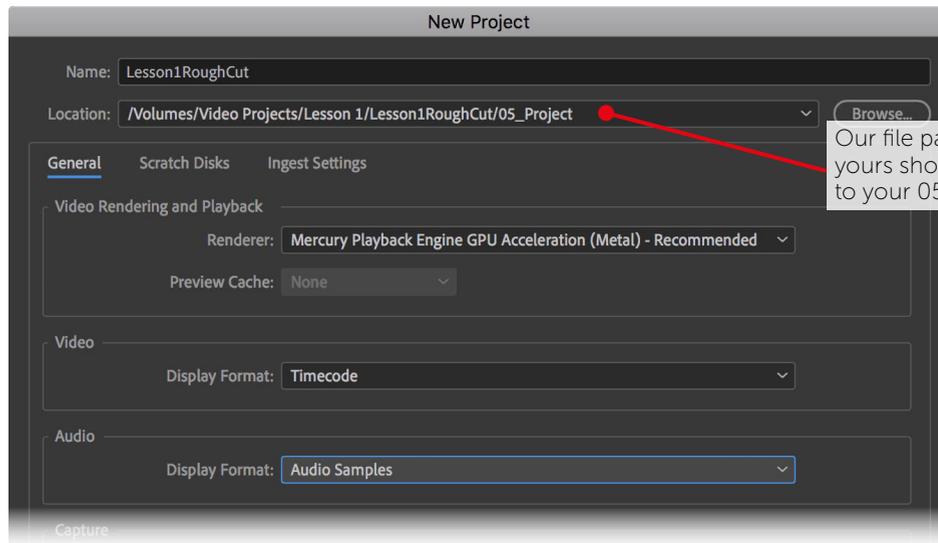
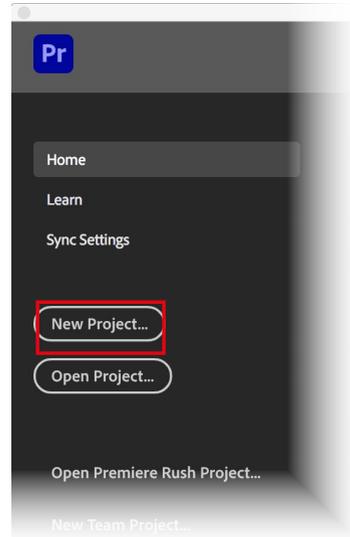
### Creating a New Project

The first thing we'll see when launching Premiere is the Home Screen.

- ➔ Select **New Project...**

A project is where we'll import and organize our assets and create our edits.

- ➔ Let's give our project a name: Lesson1RoughCut.
- ➔ And, let's save it in the 05\_Project folder within the file tree we just created. Select that folder with the **Browse...** button.

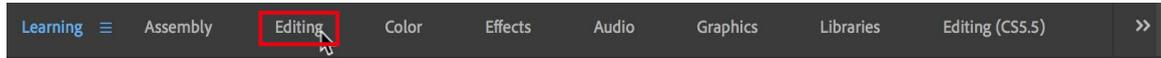


Our file paths will differ, but yours should ultimately point to your 05\_Project folder.

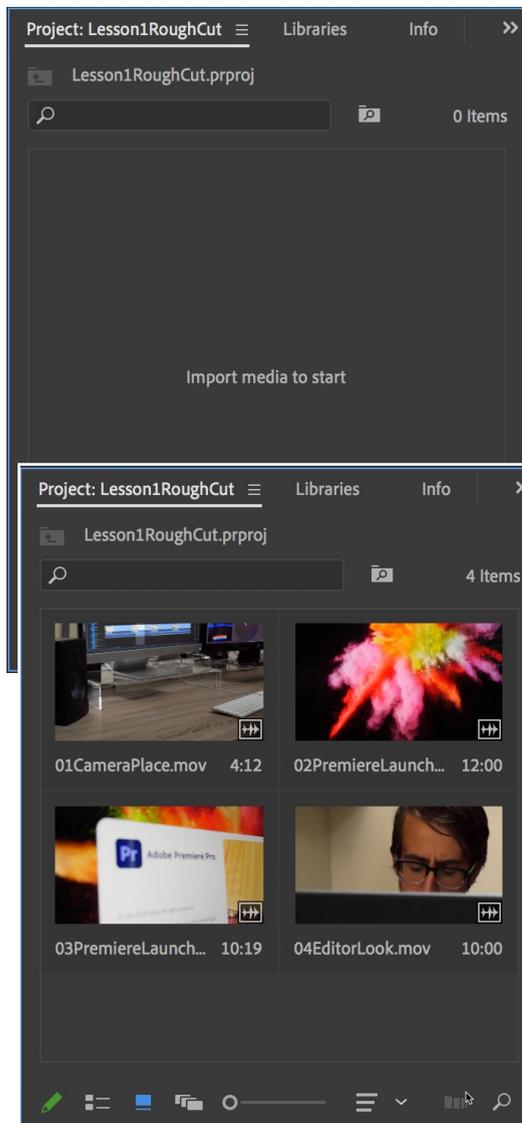
- ➔ Click **OK** to create the project file.

## Switching Workspaces

Premiere's interface is made up of a layout of panels. Because there are many panels to choose from, not all of which are helpful in every scenario, Premiere has a variety of panel layout presets, called **Workspaces**. The software defaults to the **Learn Workspace**, which displays the **Learn panel**. We don't need that, so let's switch to the **Editing Workspace** by clicking on **Editing** at the top of the screen, or selecting **Window > Workspaces > Editing**.



To learn how to customize a workspace to your liking and create your own presets, check out the “Workspaces” section in Compendium chapter 1.



## The Project Panel

Our lesson starts in the **Project panel**, which is where we'll import and organize our assets, store our **sequences**, and view lots and lots of data on our items. In the **Editing Workspace**, it sits in the bottom-left corner of the screen.

This is a little small. We can resize the panel by clicking and dragging on the panel's edges, or hovering the cursor over the panel and pressing ``` to make the panel full screen. Press ``` again to return to normal. If you mess up your **Workspace**, you can reset it to the default in **Window > Workspaces > Reset to Saved Layout**.

## Importing Footage

Let's start by adding the four shots from the 02\_Video folder into the **Project panel**. There are a number of ways to do this:

- Drag and drop from Finder/Explorer into the **Project panel**.
- Go to **File > Import**.
- Double-click on an empty area inside the **Project panel**.
- Use the **Media Browser panel**, which unlocks **ingest** options. See “Media Browser” (page 137).

Once we import the four videos, the **Project panel**

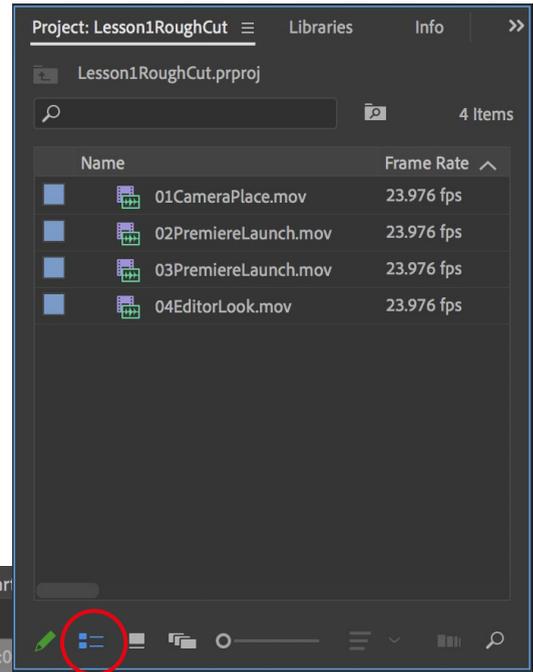
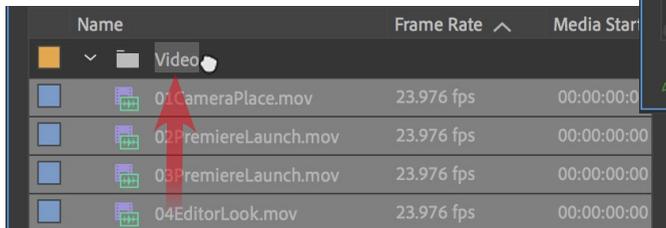
will have four nice thumbnails of four nice video clips. Change the size of the thumbnails with the size slider . Hover the cursor over the video thumbnails to get a quick preview of the video content.

## Organizing the Project Panel

While our footage is linked to its location in Finder/Explorer, we can do our own organization within Premiere and freely move things around. I find this much easier to do by leaving the **Project panel's** Thumbnail view and switching to List view.

We can create folders within the **Project panel** that help us organize our stuff. Premiere calls these folders **Bins**.

- Create a bin with **File > New > Bin**, or **⌘-B/Ctrl-B**.
- Let's name the bin "Video."
- Then, hold down **shift**, and select the first and last video clip in the **Project panel** (to select all four of them), then drag them into the "Video" bin.



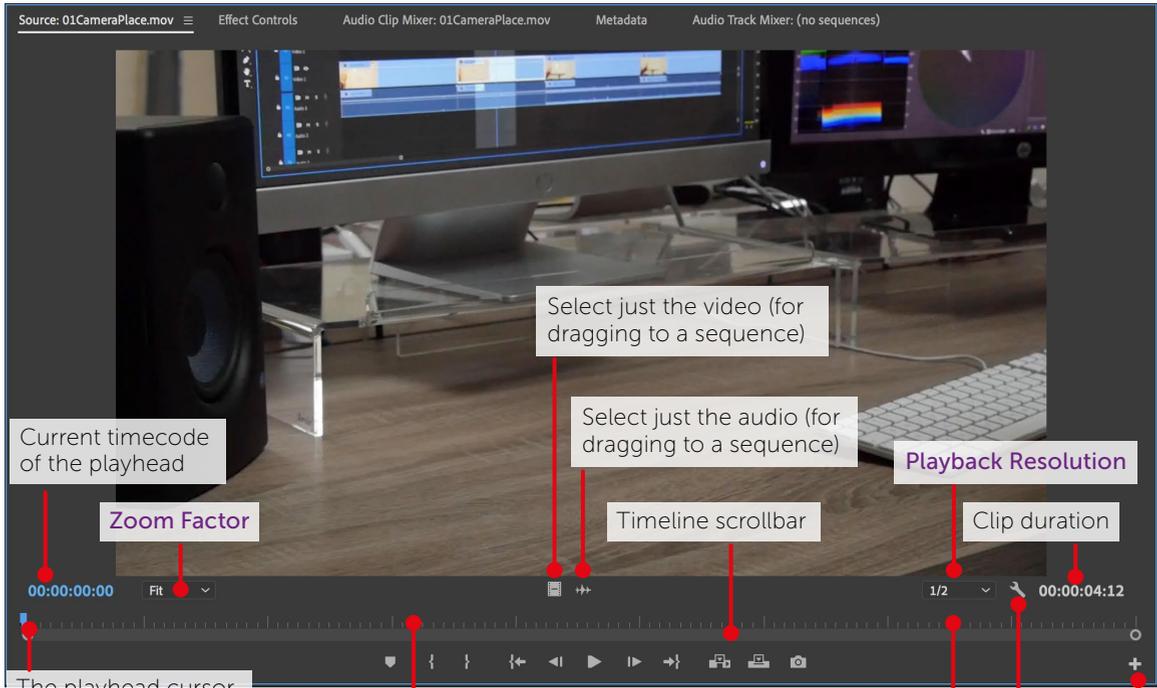
## Viewing Metadata

Metadata is information about your video files. The **Project panel** displays a lot of it—just scroll to the right within the panel to see things like clip duration, resolution, and frame rate.

# The Source Monitor

The **Source Monitor** is where we'll preview our footage and trim the unwanted bits of our video to prepare it for adding it into the **timeline**.

- ➔ To bring a clip into the **Source Monitor**, double-click on it in the **Project panel**. Let's start with 01CameraPlace.



The playhead cursor, marking our current time. Click and drag to scrub through your footage.

**Timeline** of our clip. At this view, the big ticks represent 30 seconds, but that scale will change as you zoom in. Click in this **timeline** to jump to a time.

**In and Out points**  
**Source Monitor settings**  
**Button Editor**

Add a **marker** at the current time, or press **M**

Take a screenshot of your current frame and export it to the desktop, or press **shift-E**



Set the **In/Out point** at the current time, or press **I and O**

Play, or press **spacebar**

Overwrite clip into timeline, or press **[square]**

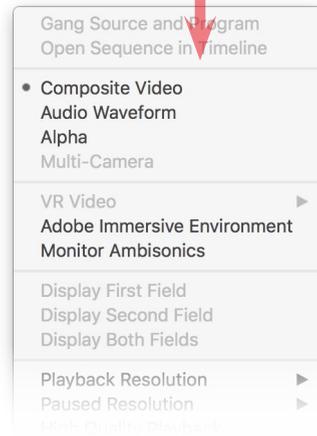
Insert clip into your timeline, or press **[,]**

Jump to your **In point**, or press **shift-I**

Jump to your **Out point**, or press **shift-O**

Step back one frame, or press **left arrow**

Step forward one frame, or press **right arrow**



## Previewing Footage

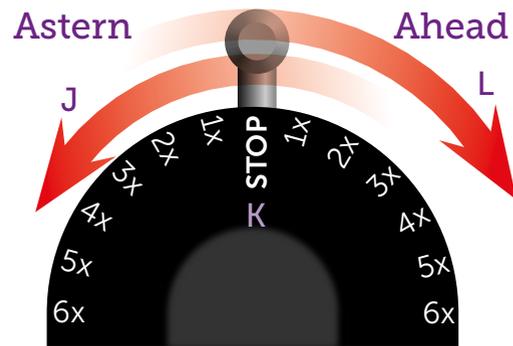
There are a number of functions that allow you to play footage from the **Source Monitor**, but under the assumption that the **Source Monitor** is active. Note the blue highlight around the **Source Monitor**—this means that it's the active panel, and our hotkeys will control this panel only. To activate a panel, simply click on it.

Press the **spacebar** to play your video. Press it again to stop. That was easy.

If you're going through hours and hours of footage, watching everything play in real time is inefficient. You can (and should) fast forward and rewind to greatly speed up your process.

I like to visualize a throttle on a ship.

Press **L** to shift your throttle forward slightly, and play your video at regular speed. Press it again to push your throttle further, playing at double speed. Pressing for a total of six times will play your video back at sextuple speed. Pressing **J** will pull back on your throttle, easing up on the speed. If you're at resting position, pressing **J** pulls the lever backwards, putting your video in reverse. The idea above is the same here—pressing **J** multiple times will have you zipping backwards. You can press **K** to stop playback. Unlike the **spacebar**, **K** does not start playback. **Shift-J** and **shift-L** play your footage either in reverse or forward, but at half speed.



Getting comfortable with **J**, **K**, and **L** is a great way to speed up your process (no pun intended). Furthermore, they're all next to each other on the keyboard, so you can relax your hand and tear through your footage.

Press the **left** and **right arrows** to step through your footage one frame at a time. Press **shift-left** and **shift-right arrows** to jump five frames at a time.

Press the **home** key to jump to the beginning of your footage, and the **end** key to go to the end. Laptop keyboards can't access these keys as easily—one of the reasons having a numpad can be helpful.

You've probably noticed the blue playhead moving around in the clip's **timeline**. This is a great way to see how far you are in your clip. You can click and drag the playhead through the **timeline**, or click directly on a spot in the **timeline** to jump to that time.



## Some Notable Features

The **Source Monitor** has quite a few options, which are detailed in chapter 2 of the Compendium. Here are some things to pay special attention to:

## Timecode

Timecode is measured in Hours : Minutes : Seconds : Frames. The timecode on the lower left of the **Source Monitor** displays the timecode of the current playhead, and the one on the right shows the duration of the clip. This clip is shot at 24 frames per second, so the frames of the timecode will go from 0 to 23, before jumping back to 0 at the next second.

## Zoom Factor

Increase the size of your video within the panel. **Fit** will fit your screen into the size of your panel. The **100%** view is a good way to see the clip at its native resolution; go above that if you wish to look at your image in more detail. Don't forget that pressing the ``` key while hovering your cursor over the **Source Monitor** will make it full screen.

## Playback Resolution

In order to make Premiere run more smoothly and use less of your computer's resources, you can (and should) lower the resolution of your video upon pressing **Play**. **Full** will play your video at highest quality, **1/2** will skip every other pixel, and so on. The lower the resolution, the less taxing it is on your machine. Different resolution options are available depending on the resolution of your media. Keep in mind that this is just for playback—exported files will be full quality.

## Timeline Scrollbar

Drag the handles on either end of the scrollbar to zoom in on the **timeline**, or press `=` to zoom in, and `-` to zoom out. You can also scroll by holding **shift** while moving your scroll wheel.

## In and Out points

Now that we know the features of the **Source Monitor**, let's start editing. I don't want to use this entire clip—there's extra time on the beginning and end of it that I don't want in my edit. We're going to designate **In** and **Out** points, which will tell Premiere that we're only interested in part of this clip.

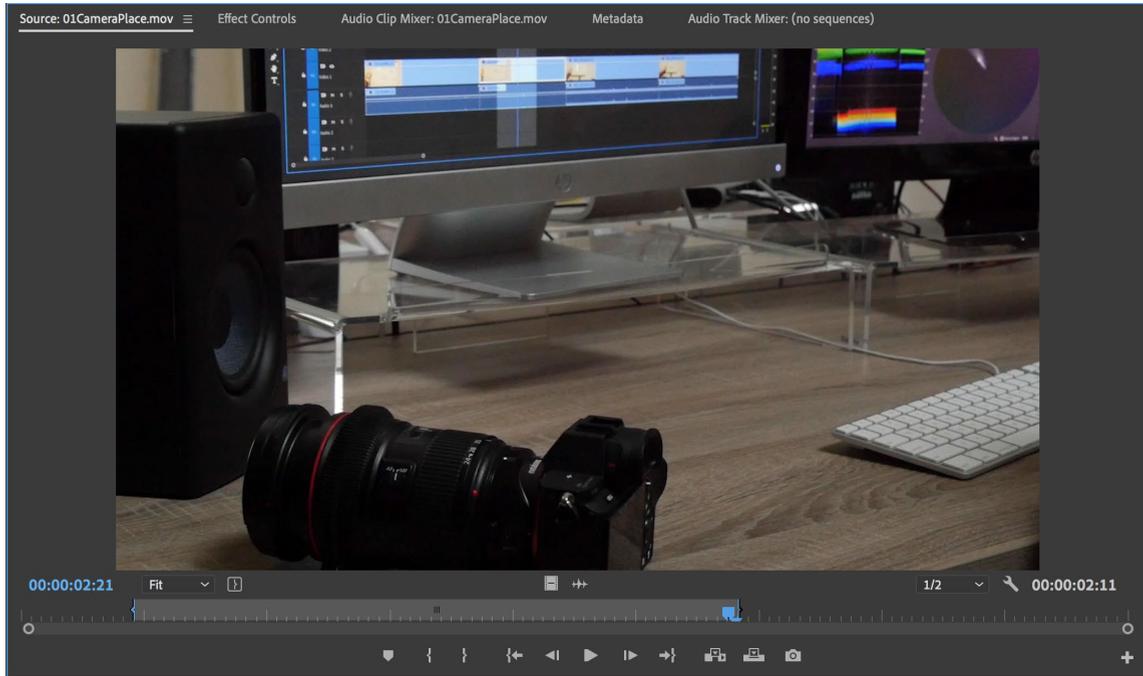
- Use the playback controls (**spacebar**, **J**, **K**, **L**, **home**, and **end**) to find the beginning of the clip you'd like to use.

There are a few frames from before the camera was set down that I'd like to chop out, so I'm going to set my playhead to 00:00:00:11.

- Once you're at the beginning of a section you'd like to use, press **I** or the  button to mark your **In** point.

This is where you'd like your clip to start.

- Play until the end of the clip you'd like to use, and press **O** or the  button to mark your **Out** point. I'm setting mine to 00:00:02:21.



Note that I consider setting **In** and **Out points** in the **Source Monitor** to be painting in broad strokes—I expect these to be changed later, and I don't spend significant time tweaking them to be on the perfect frame.

## Previewing In and Out Points

Press **shift-I** and **shift-O** to jump your cursor to your **In** and **Out points**. On a Mac, press **option-K** to play from your **In point** to your **Out point**. On a PC, this hotkey is **Ctrl-shift-spacebar**.

## Editing In and Out Points

While I'm happy with these **In** and **Out points**, there are some options for modifying them after they've been created. You can simply press **I** and **O** again to create new ones. You can also click and drag on the blue **In** and **Out point** handles to shift your points around. And you can slide both your **In** and **Out points** simultaneously by clicking and dragging on the center of the gray bar.

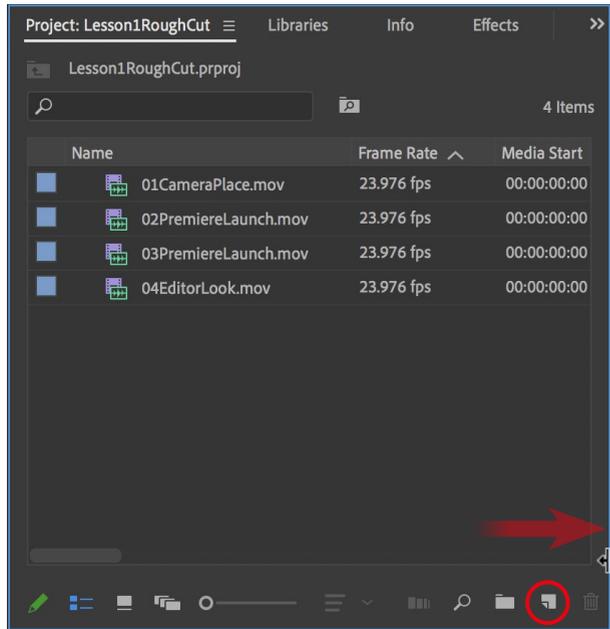


You can clear your **In point** by pressing **option-I/Alt-I**, and clear your **Out point** by pressing **option-O/Alt-O**. You can also **right-click** on the gray bar indicating your **In** and **Out points** and select **Clear In and Out**. Feel free to fiddle with your points, but let's return to the **In point** at 00:00:00:11 and **Out point** at 00:00:02:21 before proceeding.

## Creating a Sequence

All of our edits take place in a **sequence**, which is another way of saying **timeline**. The **sequence** to Premiere is the composition to After Effects, the canvas to Photoshop, and the artboard to Illustrator.

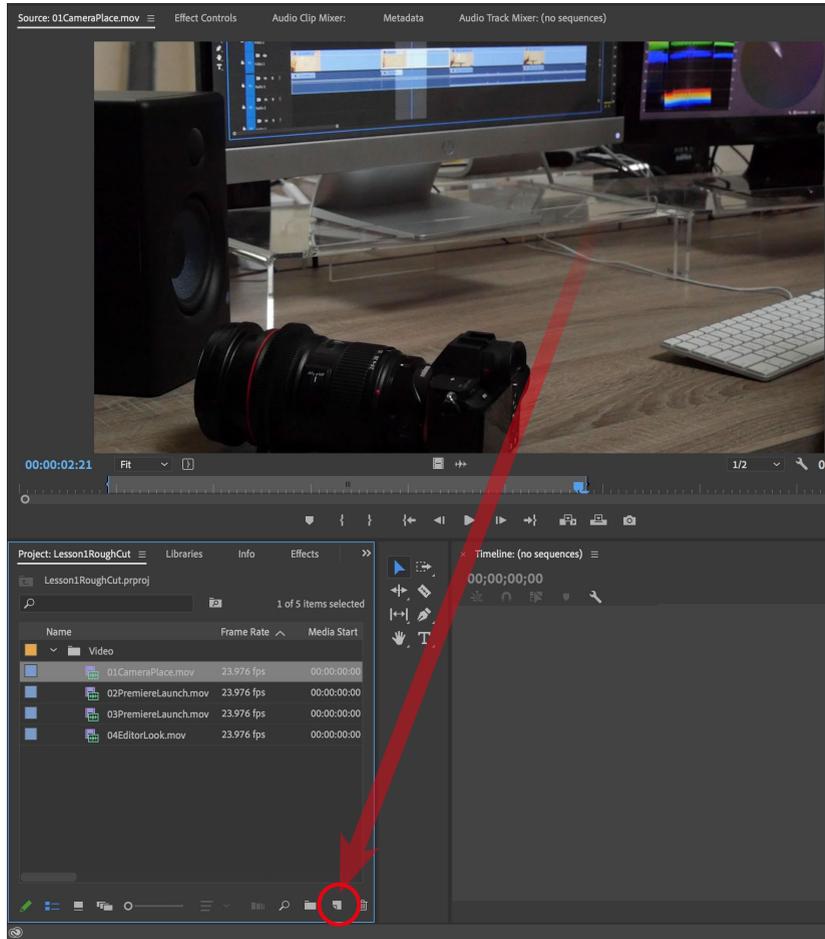
To get started, we need to reveal the **New Item** button , which may be hidden. In my case, I need to expand my **Project panel** to the right in order to reveal it.



We've also revealed a button to create a new bin.

## Creating a Sequence based off the Source Monitor

 Click and drag the image within the **Source Monitor** onto the **New Item** button.



The Interface  
& Importing

Sequences  
& Editing

Configuring &  
Syncing AV

Graphics &  
Animation

Effects, Color  
& Transitions

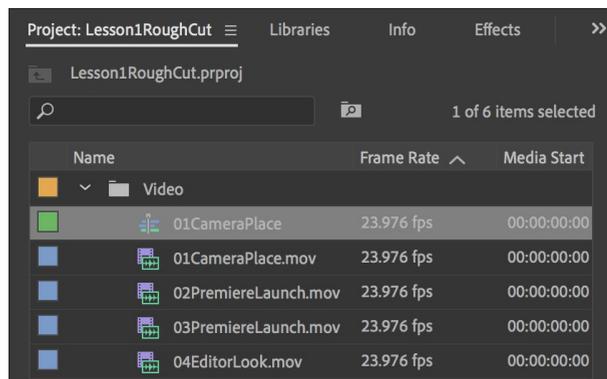
Audio Effects  
& Mastering

Exporting &  
Other Apps

Speed, Time  
& Preferences

## What Just Happened?

First off, we've created a **sequence**. It lives in the **Project panel**.



If an item in the Video bin was selected upon creation of the **sequence**, the **sequence** will be placed inside the bin. Otherwise, it'll be placed outside.

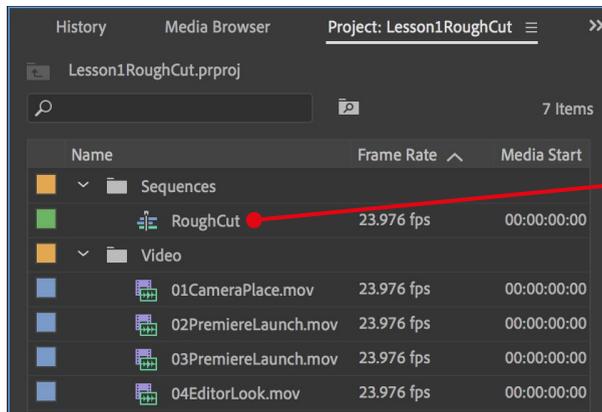
Note a couple of things: The **sequence** has the same name as the clip we've created it from. It also might be in the same bin in the **Project panel**.

## 16 Creating a Sequence Creating a Sequence based off the Source Monitor

We'll want to change both of these issues.

- ➔ Create a new bin.
- ➔ Name it "Sequences."
- ➔ Drag the 01CameraPlace **sequence** into the bin.
- ➔ Rename the **sequence** "RoughCut" by clicking on the text that reads 01CameraPlace.

Your end result should look like this:



Ensure that it's the **sequence** and not the footage that's been renamed and moved. Sequences are denoted with this symbol:



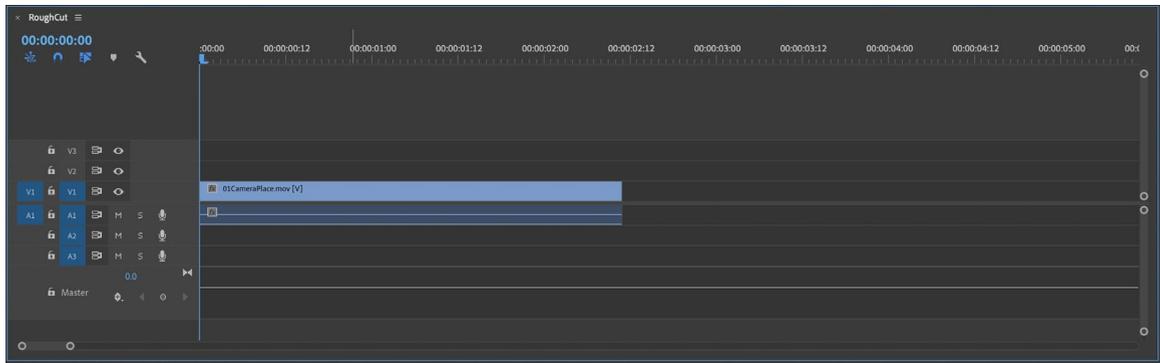
Let's also scroll to the right within the **Project panel** until we see two important columns: **Frame Rate** and **Video Info**. **Frame rate** shows how many still images, or frames, make up each second of our video. **Video Info** shows the width and height of our footage and sequence, in pixels. 1920 x 1080 is the standard for HD.

The **sequence** we've just created will perfectly match our clip in these regards. **Sequences** can be any dimensions and a multitude of frame rates, but by creating one with the drag-and-drop method we just used, we automatically configure our **sequence** to match our footage.

Now, onto the exciting stuff: we now have a clip in a **timeline**!

## The Timeline

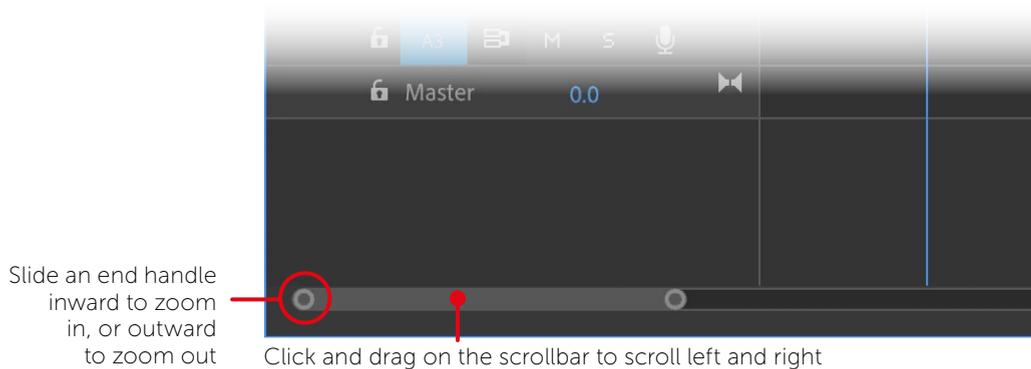
The **timeline** is a visual representation of our **sequence**, and it's where we will compose our edits. Let's look at some features of the **timeline** and how we can comfortably use and navigate through it. In the following pages, I may change some viewing preferences using the options below, so our screens may begin to differ.



## Navigating the Timeline

Many of the **timeline** controls are very similar to the **Source Monitor** controls. For instance, we can zoom out with **-** and in with **=**. We can hold down **shift** and scroll with our mouse to move left and right within the **timeline**.

The scrollbar at the bottom of the **timeline** is another great navigation tool.



Press **\** to frame all your clips in a single view. Press **\** again to undo.

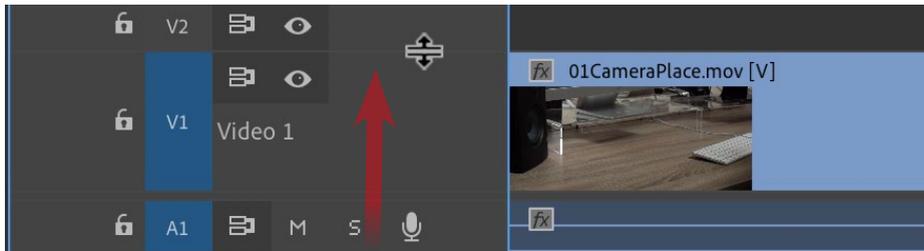
Just as with the **Source Monitor**, the **spacebar** will toggle play and pause, and our **JKL** shuttle controls work as well. The **home** key takes you to the beginning of your timeline, and **end** takes you to the end. The **left** and **right arrow** keys advance by a single frame, and **shift-left** and **shift-right arrow** keys advance five frames.

If you hold down **shift** while dragging your timeline cursor, you'll snap to an edit.

## Changing Your Clip Size

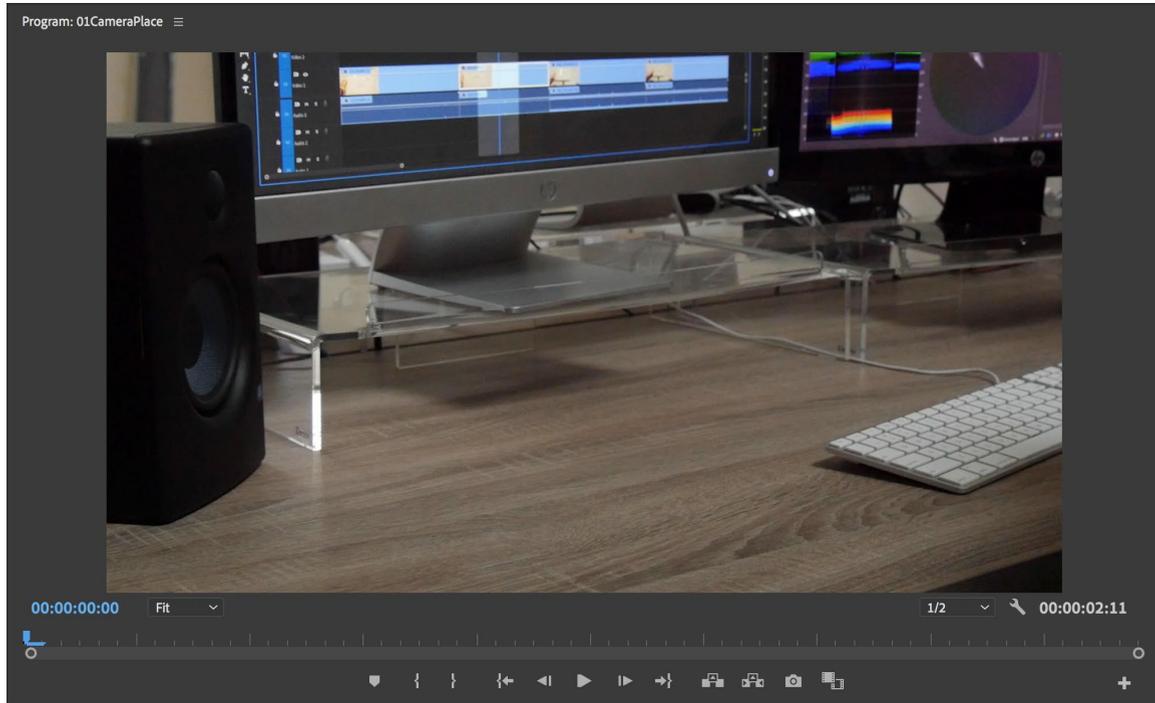
Enlarging your clips allows you to see thumbnail previews of your shots, making them easier to identify. There are two ways to do this:

- To enlarge your video clips, press **⌘-=** / **Ctrl-=**. To shrink them, press **⌘--** / **Ctrl--**.
- To enlarge your audio clips, press **option-=** / **Alt-=**. To shrink them, press **option--** / **Alt--**.
- For both video and audio, you can click and drag your tracks on the left side of the **Timeline panel** to resize.



## The Program Monitor

By now, you've probably noticed that the **Program Monitor**, in the top-right area of the interface, displays your **timeline**. Otherwise, it functions almost identically to the **Source Monitor**. Its playhead is linked to the one in the **timeline**—controlling one controls the other. With the **Program Monitor** active, the same playback controls used in the **timeline** work here.



## Calibrating Playback

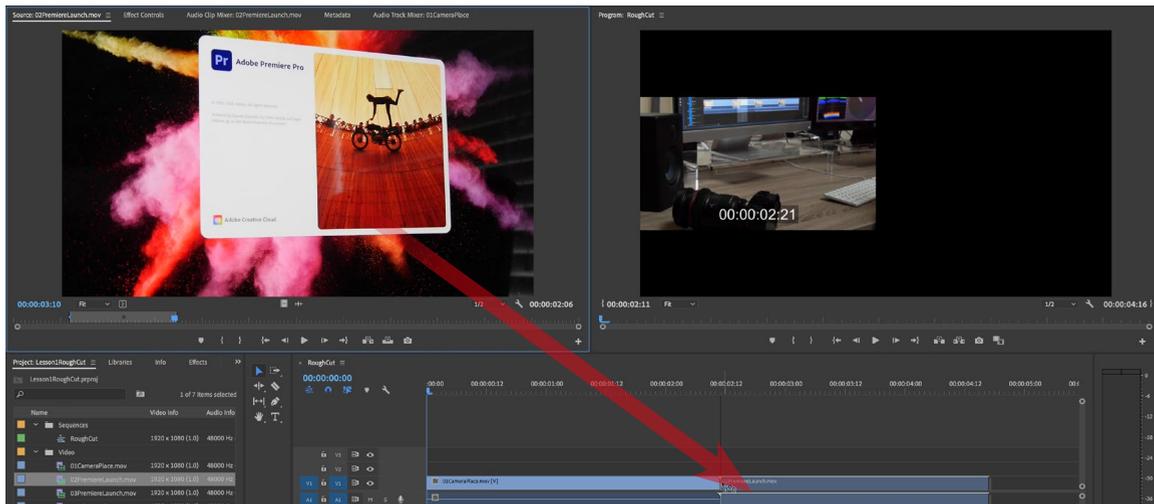
Remember **Playback Resolution** in the **Source Monitor**? Adjusting that is far more beneficial in the **Program Monitor**, especially when you start adding more and more to your **timeline**. If playback isn't smooth, bring your **Playback Resolution** down to **1/4**. If that's still not cutting it, consider making proxies, as described in chapter 1 of the Compendium (and consider upgrading your hardware!).

## Adding More Clips to the Timeline

Selecting **In** and **Out** points and adding clips to the **timeline** is the bread and butter of creating a rough cut. Let's go over a handful of ways to add clips to a preexisting **timeline**.

### Drag and Drop

- ➔ Double-click on 02PremiereLaunch.mov from the **Project** panel to open it in the **Source Monitor**.
- ➔ Let's set an **In** point at 0:00:01:05 and an **Out** point at 00:00:03:10.
- ➔ Just like we dragged the image from the **Source Monitor** onto the **New Item** button, let's now drag the image into the **timeline**, just after our first clip.



There's a fair amount to unpack in this figure, which was captured mid-drag, pre-drop. For one, my goal was to place my second clip just after my first. I can tell the two are adjoining because of the triangles that appear on the clip just before I release my mouse.

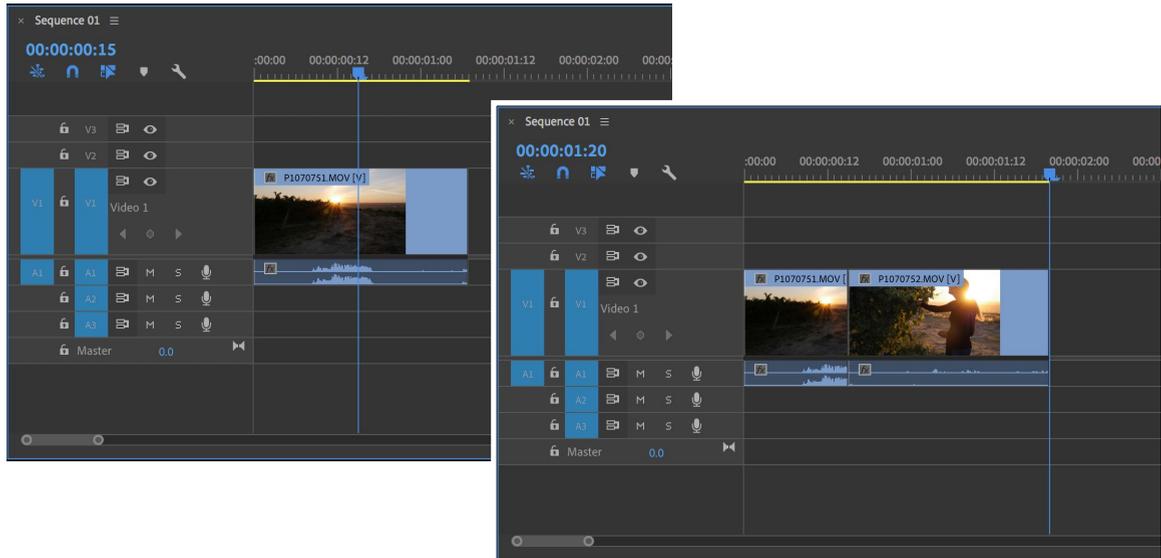
Also, note the **Program Monitor** displaying the last frame of the first clip.

**Did you goof?** This may be a good time to introduce you to my dear friend, Undo. Call upon her lifesaving abilities with **⌘-Z/Ctrl-Z**—unless you're like *BoJack Horseman's* Kelsey Jannings, who once said, "I don't make mistakes, BoJack. I do the crossword in Sharpie and I never learned the command for undo."



## The Overwrite Function

Our plan was to place our second clip after our first, but we didn't have to do that. Had we placed clip 2 atop clip 1, we would have called upon Premiere's **Overwrite** function, which truncates clip 1. Consider this example from the Compendium, in which the second clip overwrites the first:



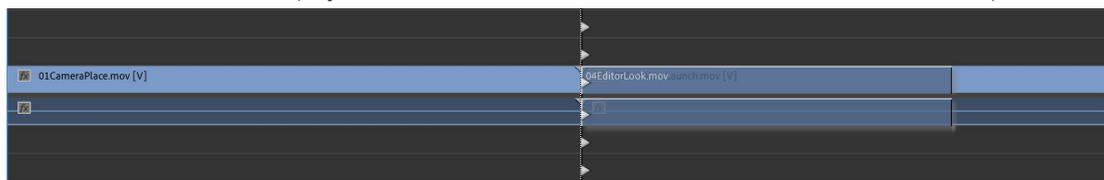
The takeaway is this: When we drag and drop from the **Source Monitor**, we're calling upon the **Overwrite** function, which can truncate other clips.

## The Insert Function

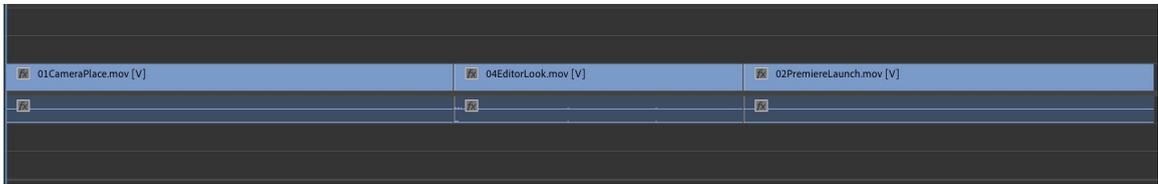
What if I wanted to squeeze a clip between two clips, without any truncating? I could call upon the **Insert** function, which is basically the way my dog makes room for herself on my couch: by pushing away my wife to make room.

- ➔ First, let's set **In** and **Out** points on 04EditorLook.mov. Bring it into the **Source Monitor** with a double-click, and set your **In** to 00:00:08:00 and **Out** to 00:00:09:13.
- ➔ Then, drag the image from the **Source Monitor** to the intersection of the two clips in the **timeline**, this time while holding down **⌘/Ctrl**.

I call this the spiky wall of death, which means an **Insert** function is about to be performed.



Upon release, we should observe that 04EditorLook has pushed aside 02PremiereLaunch, and successfully inserted itself between the two clips. All clips have retained their original length.



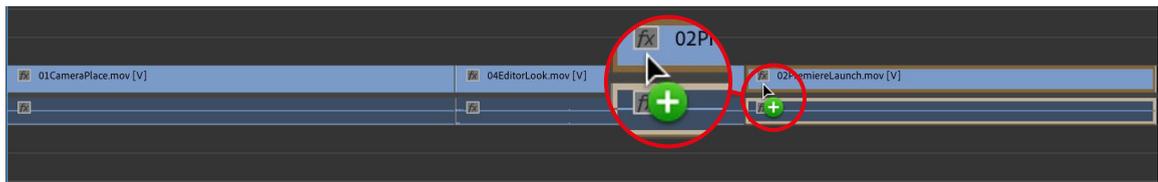
### The Replace Function

Let's say I like the timing and placement of 02PremiereLaunch, but I wish it were showing 03PremiereLaunch instead. Instead of starting from scratch, I can call upon the **Replace** function.

- ➔ Fire up 03PremiereLaunch in the **Source Monitor** and set an **In point** at 00:00:00:20.

We actually don't need an **Out point**, as the clip's duration will be derived from the shot we're replacing.

- ➔ Drag 03PremiereLaunch from the **Source Monitor** over 02PremiereLaunch in the **timeline**, this time holding **opt/Alt**.

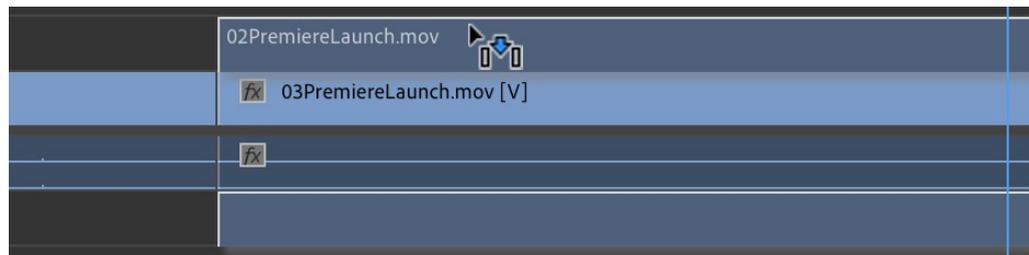


We're now seeing 03PremiereLaunch where 02PremiereLaunch once was, with an **In point** chosen by us and a duration chosen by the length of the previous clip.

### The Overlay Function

I can't decide if I prefer 02PremiereLaunch or 03PremiereLaunch, so I'm going to keep them both in the **timeline** so I can easily toggle between the two.

- ➔ Open 02PremiereLaunch in the **Source Monitor**, and drag it to the layer above 03PremiereLaunch.

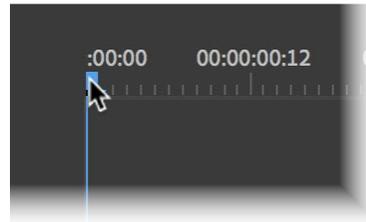


We've just added 02PremiereLaunch to **V2**, which is a video layer above our main video layer, **V1**. In this instance, because 02PremiereLaunch fills the screen, we'll see that instead of 03PremiereLaunch.

## Preview the Timeline

If the playhead isn't already at the beginning of your timeline, move it there by clicking on the time ruler, or press **home**.

Then, press the **spacebar** to watch your edit. The **Program Monitor** displays whichever clip the playhead is on. You may observe that these clips have quiet audio, although there's nothing special happening.



Click (and drag) in the time ruler to move the playhead

## Toggle Track Output

Let's turn off **V2**, which contains **02PremiereLaunch**, so we can see the layer below it, which contains **03PremiereLaunch**.

➡ Click the eyeball next to **V2** to turn the layer off.

Play your edit again, and notice we're not seeing the content within **V2**. This is a more elegant solution than deleting the clip—which, by the way, we'd accomplish by selecting it and pressing **delete/Backspace**.



➡ Turn the track back on by clicking the eyeball again.

## Disable Clip

As you add more clips to your layers, toggling the track output of an entire layer might not be what you want. Instead, you can also disable an individual clip, which prevents you from seeing it.

➡ Either right-click **02PremiereLaunch** and deselect **Enable**, or select the clip and press **⌘-shift-E/Ctrl-Shift-E**.



Disabled clips are darker

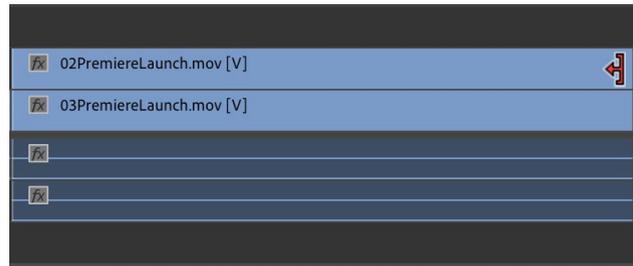
We've achieved a similar effect to toggling track output, but with a little more precision. Re-enable the clip by right-clicking **02PremiereLaunch** and selecting **Enable**, or selecting the clip and pressing **⌘-shift-E/Ctrl-Shift-E** once again.

## Basic Trimming and Rearranging

Premiere defaults to the **Selection tool**, which can do quite a bit. It's our go-to for selecting clips, making basic trims, and moving clips around. It should already be selected, unless you've accidentally hit a keystroke. Note the selection of the **Selection tool**  in the **Toolbar**, or activate it with the hotkey **V**.

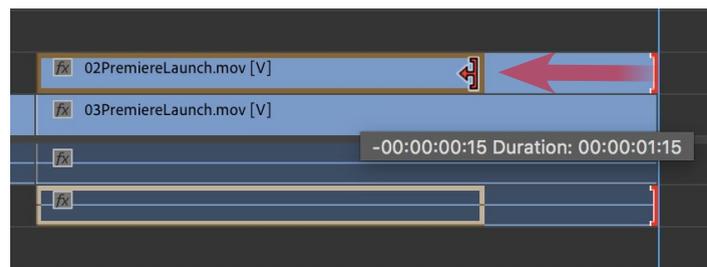
### Trimming a Clip

- Hover your cursor over the end of 02PremiereLaunch so it automatically changes into a red arrow.



- Let's drag this to the left to shorten 02PremiereLaunch.

Note the UI that pops up as you're doing this. The first number tells you how much you're adjusting the clip length, and the second tells you the new duration. Let's make this clip shorter by `-00:00:00:15`, so its new duration is `00:00:01:15`.



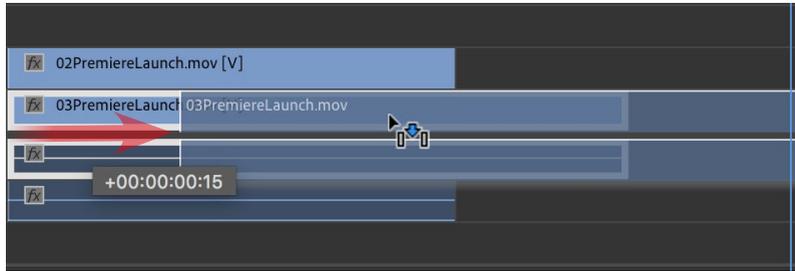
Playing it back, note that we'll see 02PremiereLaunch, which then switches to 03PremiereLaunch. However, the latter is a little short. Let's slide that so it comes in later.

### Moving a Clip

- Simply select 03PremiereLaunch and slide it to the right.

You'll see a similar UI popup as before, telling you the amount the clip is being moved.

➡ Let's move it to the right 15 frames.

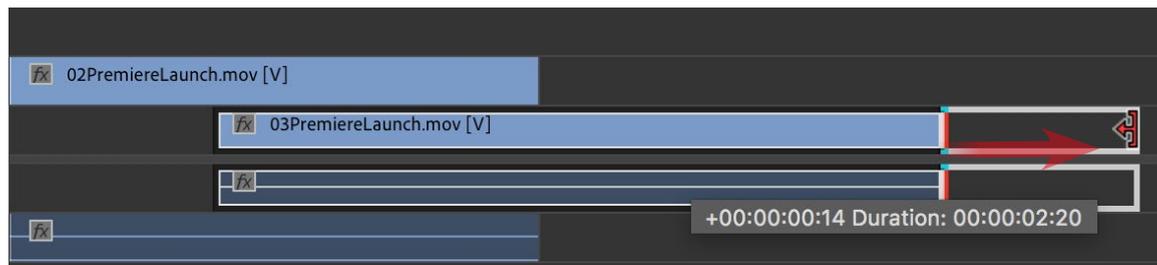


Looking good, but I'd like 03PremiereLaunch to run a hair longer. Let's extend it.

## Extending a Clip

Nearly identical to trimming, extend a clip by grabbing its end and moving it to the right.

➡ Let's extend 03PremiereLaunch by 14 frames.



**Note:** You can't extend a clip into another clip, at least not with this tool. For example, I can't make 01CameraPlace longer without first moving aside 04EditorLook. We'll get to a solution for this in the next chapter.

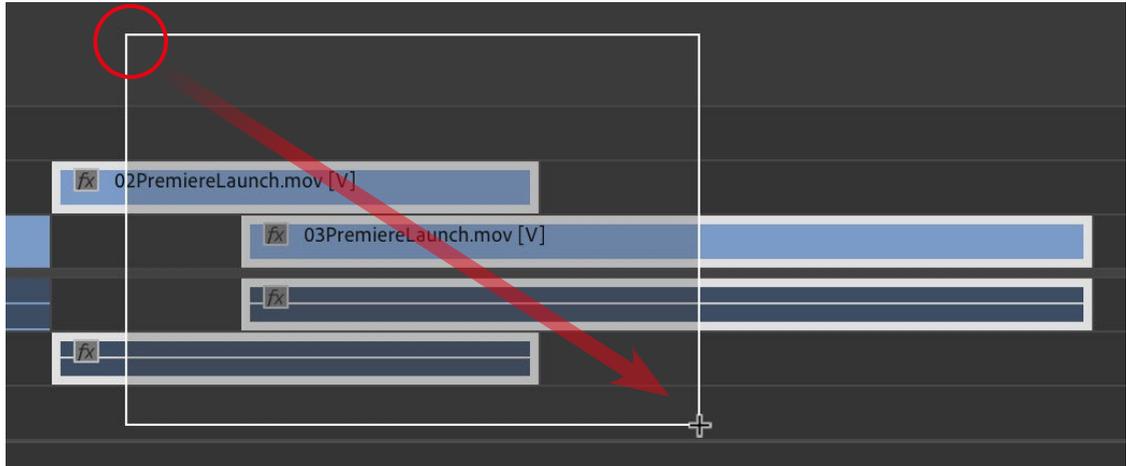
## Selecting Multiple Clips

I've decided I want to see the two PremiereLaunch shots between the other two clips. How do we do that? Well, we could certainly move 04EditorLook after the PremiereLaunches, but that will leave us with a big hole in the **timeline**. Yes, we can then click, drag, close it, yada yada, but let's look at a more elegant solution.

➡ First, we'll need to select both PremiereLaunch clips.

You can probably guess that holding down **shift** while clicking both will do the trick, and you're right. Or, you can click in an empty area in the **timeline** and draw a box around both clips, much like you can do on your desktop to select multiple folders.

Start in a spot without any clips...



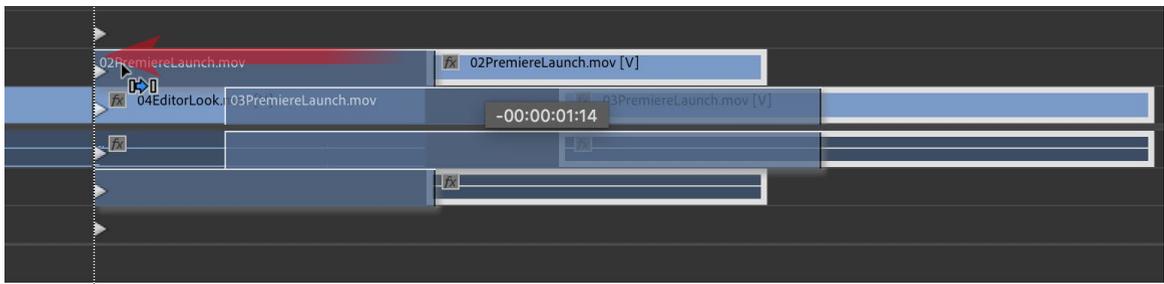
...and drag down until you select what you need.

## Move with Insert

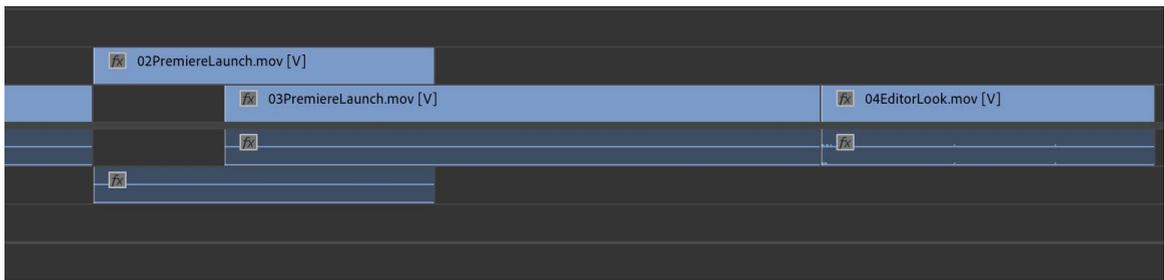
We're going to move these clips before 04EditorLook while performing the **Insert** function. Think of the analogy of my dog pushing aside my wife—we're going to push aside 04EditorLook to make room for these clips.

- We will achieve this in the same way we performed the **Insert** function last time—by holding down **⌘/Ctrl** while we move.

Holding down **⌘/Ctrl** brings back our spiky wall of death, letting us insert clips before other clips as we drag them around.



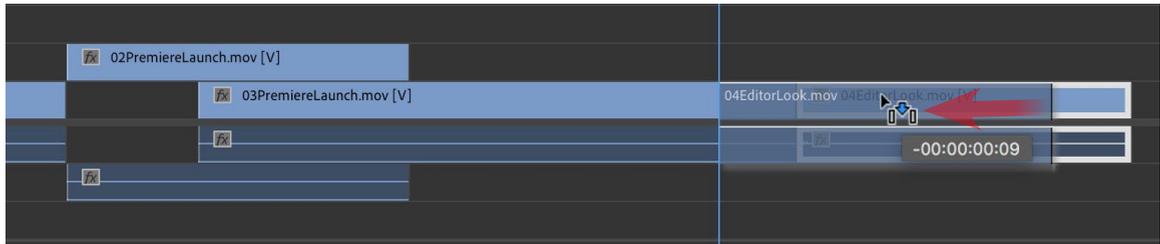
And voila, we've placed our two clips before 04EditorLook.



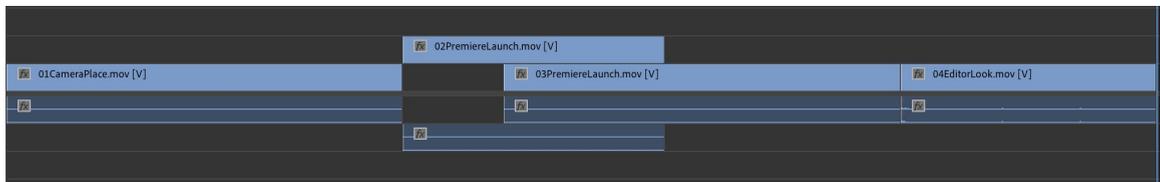
## Move with Overwrite

Moving with **Overwrite** is the default function. So, if I'm feeling 03PremiereLaunch goes on a little too long and I want to cut to 04EditorLook sooner, I can simply drag said clip to the left—no hotkeys. It'll perform an overwrite.

➡ Let's drag 04EditorLook 9 frames earlier.



Your end result should look like this:



Don't stress too much if your **timeline** doesn't align perfectly with mine. What's important is that you understand these main concepts before moving on.