



MUSIC-REACTIVE PSYCHEDELIC COLOR EFFECT
BY HERBISTRY · FOR FINAL CUT PRO & MOTION

AUDIO EFFECTOR: ACID TRIP

Your footage, tripping to your music. **Audio Effector: Acid Trip** remaps your picture through psychedelic color, then lets the song drive it: colors slam on the beat, warps bite on the bass, trails smear behind the motion. 24 looks, from full trip to vintage tape. No song? It still moves, on a beat you set.

THE SHORT VERSION

What Acid Trip does

Drop it on a clip and the footage gets repainted through a color gradient: shadows take one color, highlights take another, and everything in between travels through the ramp. That alone is a look. Then we feed it your song, and the whole thing comes alive: the palette scrubs with the song's energy, the frame punches on the beat, and a rack of deformers, crystals, warps, waves, and trails, moves with the music.

There are two ways to run it, and the manual walks both. **Classic** is the still version: a psychedelic color grade with a cycling palette and zero audio. The **full plugin** is the reactive version: song in, everything moves. One thing to know up front: Final Cut does not let an effect listen to your timeline audio, so Acid Trip reads the song from a **file you choose**. Point it at the same track you cut to and the hits land together.

Classic Acid Trip: the still version

The first switch in the inspector is **Acid Trip Classic**, and it decides which plugin you are using. So before anything else, here is what it does.

The original Acid Trip shipped thirteen years ago, and it did exactly one thing: it mapped a rainbow gradient onto your footage and cycled it at a few preset speeds. That was the entire plugin. People loved it anyway. **Classic mode is that plugin, all grown up.** Same soul, but now you choose the palette or build your own in the gradient editor, blend it against the footage with Color Mix, keep the scene's light with Preserve Luminance, paint it through shapes with Map By, and dial the rotation to any speed with **Cycle Speed**, from frozen to projector-flicker.

What Classic still is: a grade, not a music effect. **Classic has no audio reactivity at all.** No song, no beat, no reaction. If you want the picture moving to music, Classic must be **off**: that is the full Audio Effector, and it takes things to a whole other level. Everything else in this manual lives there.

Classic ON

A PSYCHEDELIC GRADE

- The **color core only**: gradient, Color Mix, Preserve Luminance, Map By shapes.
- The palette rotates on its own via **Cycle Speed**, from frozen (0) to projector-flicker fast (8).
- **No audio rows, no deformers.** The inspector hides them all.
- Consistent across a whole sequence, which is exactly what you want from a grade.

Classic OFF

THE FULL PLUGIN

- Everything Classic has, **plus the entire music engine.**
- Load a song and the color, the moves, and the deformers **react to it.**
- No song loaded? It runs on a **BPM pulse you set**, so it still moves.
- This is where 18 of the 24 built-in looks live.

WHICH ONE IS FOR YOU?

Grading a travel edit, a music-free scene, or anything that just wants a consistent psychedelic or vintage cast: Classic. The whole **Retro** preset category (VHS, Vaporwave, Synthwave, Home Movie, Mono, Tritone) runs in Classic. Cutting a music video, a recap with a track under it, or anything with a beat: Classic off, song in.

Install, add, and unlock Acid Trip

Acid Trip installs through FxFactory, the free plugin manager most Final Cut editors already have. Here is the whole path.

- 1 Install FxFactory** if it is not on your Mac yet, then install **Audio Effector: Acid Trip** from it. If Final Cut or Motion was open, quit and reopen it so it picks up the new plugin.
- 2 Add it to a clip.** Acid Trip is an **effect**: in Final Cut Pro, open the **Effects** browser, find **Herbistry ▶ Audio Effector Acid Trip**, and drag it onto your clip. There is also a **Title** version for covering many clips at once; more on that just below.
- 3 Try it free.** Every look, control, and deformer works right away, no time limit. The catch is a small Herbistry **watermark** over the picture, so the trial is perfect for auditioning but not for a clean export.
- 4 Buy it.** The **Licensing** row at the top of the inspector shows your status ("Trial") with a **Buy** button that takes you straight to the product in FxFactory. Purchase there, and the row flips to **Licensed** on its own, no relaunch, no key to paste. The watermark is gone and your exports come out clean.

GOOD TO KNOW

Acid Trip does all its work on your Mac. Your video and your song never leave your computer. Licensing is handled entirely by FxFactory, so managing your Macs, moving seats, and finding your purchase all happen in the FxFactory app.

One clip or the whole timeline

Acid Trip ships as two flavors of the same engine, and which one you grab depends

on how much of the timeline you want tripping.

The Effect

EFFECTS ► HERBISTRY

- Drops **onto a single clip**, like any other effect.
- Perfect when one shot needs the treatment and the next one doesn't.
- Each copy has its own settings, so two clips can run two different looks.

The Title

TITLES ► HERBISTRY

- Sits on its own layer **above the timeline** and trips everything under it.
- One instance covers a whole montage: stretch it over twenty cuts and every clip gets the same look.
- Same controls, same engine, applied like an adjustment layer.

RULE OF THUMB

One shot: the effect. A run of cuts that should all trip together: the Title, stretched across them. In Motion, add it as a filter on your group instead. Either way the inspector is identical, so nothing in this manual changes between the two.

Feed it your song

With Classic off, the Song row is the ignition. Give it the track once and every beat, bassline, and build in it becomes something the picture can ride.

- 1 Click "Choose Song..."** and pick the audio file. MP3, WAV, M4A, AAC, AIFF, CAF, FLAC, anything your Mac can play. Use the **same file** you cut into your timeline.
- 2 Let it analyze.** It reads the song once, right on your Mac: the loudness, the bass, mids and treble, the tempo, and where the beats actually land. Takes a moment per song, then it is cached. If the detected tempo comes in at half or double what you expect, the **Song BPM** multiplier puts it right in one click.
- 3 Line it up.** If your song starts at the head of the clip, you are already done. If not, **Sync To**, **Audio Sync**, and **Sync Frames** align the song to your edit, down to the exact frame. Cutting the clip up? Set Sync To to **Timeline** and every piece stays locked to the song with no re-syncing.
- 4 Pick what it listens to.** **React To** chooses the driver: the beat grid, the overall loudness, or just the bass, mids, or treble. Then **Reaction** and **Reaction Amount** decide what a hit actually does to the picture, and how hard.

NO SONG? IT STILL MOVES

With no song loaded, the full plugin runs on a metronome instead: set **BPM** to your track's tempo and the effect pulses along at full strength on every beat. It is the same engine, just fed by a clock instead of a waveform. **Beat Nudge** slides where the hit lands: 0 is on the beat, 0.5 is the off-beat.

How a reactive look is built

With Classic off, eight rows do almost all the work, and each one answers a different question. Learn which question belongs to which row and the inspector stops being a wall of menus.

CONTROL	ITS ONE JOB	THE QUESTION IT ANSWERS
React To	The driver	What in the song is it listening to?
Reaction	The target	When a hit lands, what does it touch?
Reaction Amount	The depth	How hard does it land?
Color Mode	The color's motion	What moves the palette around?
Animation	The frame's motion	What does the picture do on a hit?
Length	The clock	How fast is all of it?
Auto Cycle	The variety	Should the move keep changing on its own?
Map By	The canvas	What is the color painted along?

THE WHOLE CHAIN IN ONE LINE

React To is the input, Reaction is the target, Reaction Amount is the depth, Color Mode is the color's motion, Animation is the frame's motion, Length is the clock, Auto Cycle is the variety, and Map By is the canvas. Pick a gradient, walk those eight in order, and you have built a look from scratch.

The inspector, top to bottom

Everything lives in one inspector, and it keeps itself tidy: rows that don't apply to your setup hide themselves. Classic hides the whole music engine; each deformer's detail sliders appear only when its switch is on. Here is the map, in the order you'll meet it.

TOP OF THE PANEL

Licensing

trial status and the Buy button

Presets

load one of 24 looks, or save your own

Acid Trip Classic

the mode switch: grade or music

Intensity

the master: how much Acid Trip, at all

SONG & TEMPO

Song

the track everything reacts to

React To

beat grid, loudness, or one band

Sync To / Audio Sync / Sync Frames

align song to edit

BPM or Song BPM

manual tempo, or fix the detected one

Beat Nudge

slide the hit off the kick

REACTION & CADENCE

Reaction + Amount

what a hit touches, and how hard

Color Mode

how music moves the palette

Animation

the move shape on each hit

Length

the clock: how long everything takes

Auto Cycle + Shuffle

rotate the move automatically

COLOR: THE CORE LOOK

Gradient + Editor

the palette, and your own stops

Map By + Shape rows

what coordinate gets painted

Color Mix

how much gradient vs footage

Preserve Luminance

keep the footage's own light

Cycle Speed

Classic only: the palette's rotation

DEFORMERS

Crystals

voronoi facets over the frame

Warp

pixels pushed around by noise

Wave

a travelling ripple through the colors

Trails

ghosts of the last frames

ADVANCED

Saturation / Chroma / Posterize

the grade extras

Smoothing

round off the hard move shapes

Min / Max Level

sensitivity window for quiet tracks, band modes only

"WHERE DID THAT ROW GO?"

Two sets of rows hide themselves, both on purpose, and both come back the moment you satisfy what they are waiting for.

The Shape rows (Shape Amount, Scale, Angle, and Center) belong to **Map By**, and the default Map By (Brightness) doesn't use them. Pick any other Map By entry and they appear. Turning **Wave** on also reveals Shape Scale and Shape Center, because Wave shares them.

Min & Max Level are the hardest pair in the plugin to find, because three things have to be true at the same time: **Advanced** is on, a **song is loaded**, and **React To** is set to a band (Loudness, Bass, Mid, or Treble) instead of Beat. Miss any one of the three and they stay hidden. The Beat part is the one that catches people, and there is a good reason for it: every beat fires at full strength, so a sensitivity window has nothing to work on and the two rows would sit there doing nothing.

The controls, and why you'd reach for each one

Grouped the way the inspector is. For every control: what it does, and the actual reason you would change it.

MODE & MASTER

Acid Trip Classic

THE MODE SWITCH

Covered in its own section up top: on is the still psychedelic grade, off is the full music plugin. The presets set it for you: every Retro look switches it on, the other eighteen switch it off.

Intensity

MASTER · KEYFRAME ME

How much Acid Trip, period. It scales every deformer's strength and it is the final wet/dry blend, so 0% is an exact bypass, untouched footage. If a look is right but there is just too much of it, pull this one slider instead of five others. And because it is keyframeable, **this is your intro and outro**: ramp it 0 to 100 over a second and the whole effect fades in with the music.

— AT 0

Your untouched footage. **An exact bypass.**

— AT 200

Everything doubled. **The deep end.**

React To

THE DRIVER

Which part of the song drives the reaction. **Beat** is the tempo grid: every hit fires at full strength, dead on the beat, which is why most of the built-in looks use it. The other four ride a live envelope, so the strength breathes with the music: **Loudness** follows the whole mix, **Bass** hits on the kicks and drops, **Mid** follows vocals and leads, **Treble** chases hats and snares. You change this to change what the picture cares about: a look that fires on Bass ignores the hi-hats completely.

— BEAT

Metronome-tight, every fire at full strength. **Pick this for punchy, predictable hits.**

— THE BANDS

Strength follows the music's actual energy. **Pick one for organic, breathing movement.**

Sync To

CUT-FRIENDLY SYNC

Clip Head, the default, starts the song at the front of the clip. **Timeline** locks the song to the project instead, so you can blade the clip into as many pieces as you like and every piece stays on the music with nothing to re-line-up. Switch to Timeline the moment you start cutting to the beat.

Audio Sync & Sync Frames

LINE IT UP

Where the song sits against your edit. **Audio Sync** is the seconds: in Timeline mode, set it to how far into the timeline the song starts. **Sync Frames** is the last little bit, in frames, at your project's frame rate. Audio Sync's steps are bigger than a frame, so when the reaction is off by one frame, Sync Frames is the control that can actually fix it.

BPM

NO SONG LOADED

The metronome for running without a song. Set it to your track's real tempo and the beat grid pulses at full strength, every beat. It only shows when no song is loaded, because with a song the real tempo takes over.

Song BPM

TEMPO MULTIPLIER

With a song loaded, this popup corrects or retimes the detected tempo. **1x** (**Detected**) runs at what it found. If detection came in at half or double the real speed, which sometimes happens on drum and bass and chillhop tracks, but not always, **2x** or **½x** puts it back on the money. Or go **½x**, **⅓x**, **¼x** on purpose, because a slower pulse feels better on the shot. Every option is an exact division of the song's own tempo, so it never drifts. Pick a new song and it snaps back to 1x on its own.

Beat Nudge

BEAT PHASE

Slides where the hit lands within the beat. 0 is on the beat, 0.5 is the off-beat, 1 is a full beat late. Reach for it when the effect should punch on the snare instead of the kick. Works with a song or on the manual BPM.

Reaction

WHAT A HIT TOUCHES

React To picks the driver; Reaction picks the **destination**. Five options: **Slam** dips the color out to raw footage and springs it back, so the grade itself hits the beat. **Flash** is a brightness and saturation punch, the strobe-adjacent one. **Bite** makes the deformaters bite harder on hits, crystals sharper, warps deeper, trails longer. **Full** is all three at once. **Full (No Flash)** is Slam plus Bite with the brightness punch removed, the one to pick when flashing is off the table. You change this to change the personality of a hit: the same song reads punchy on Slam, electric on Flash, physical on Bite.

Reaction Amount

THE DEPTH · 0 = OFF

How hard every hit lands, from a nudge to a haymaker. **0 is the master off for the whole reaction system:** the movement keeps playing, but hits stop touching color, brightness, and deformaters entirely. The built-in looks live between 90 and 180.

Color Mode

HOW MUSIC MOVES THE PALETTE

The gradient has a position, and Color Mode decides how the song moves it. **Cycle** rotates it steadily, one full lap per Length, musical wallpaper. **Energy** **Scrub** scrubs it with accumulated energy: quiet verse, the colors crawl; the drop hits, they race. **Beat Step** jumps to a new spot on every beat, a hard re-deal, the VJ one. **Spectrum Paint** hands red, green, and blue to bass, mids, and treble separately, so the palette becomes a live picture of the mix. **Hold** freezes the position: the grade stays put and only your Reaction moves, which is exactly what a look like Flashback wants.

Animation

THE MOVE SHAPE

The whole-frame move that plays on each fire: **Drift**, **Pulse**, **Pump**, **Twitch**, **Stutter**, **Smear**, **Churn**, **Surge**, or **Off**. They range from soft swells (Drift, Surge) to hard gates (Stutter, Twitch). Change it to match the music's attitude: Stutter visibly hits, Surge breathes. Off is a real option, and Dream ships that way: when the flash and a boiling wave are already the motion, a move shape on top is one thing too many.

Length

ONE CLOCK FOR EVERYTHING

The plugin's musical clock, in beats: 1/4 Beat up to 4 Bars. It is **one clock shared by everything**: how long a move lasts, how often the beat grid fires, how long a full color Cycle takes, how often Beat Step re-deals, and how long a Wave takes to boil. Short Lengths punch, long Lengths wash. This is the single biggest "feel" control in the plugin, and it is the first thing to change when a look is right but the pacing is wrong. There is more on this one clock in the next section, because moving it moves everything.

— 1/4 BEAT

Rapid-fire. **Twitchy, aggressive.**

— 4 BARS

One slow phrase-long wash. **Cinematic.**

Auto Cycle & Shuffle Animations

HANDS-OFF VARIETY

Auto Cycle steps the Animation menu automatically, every 1/16, 1/4, 1/2, or full Bar, so the move keeps changing without you touching it. **Shuffle Animations** randomizes the order instead of stepping in sequence. Kaleido ships with both on, a new move every quarter bar. Use them for long background loops that shouldn't feel repetitive; skip them when a look's single move is its identity.

COLOR: THE CORE LOOK

Gradient

THE PALETTE

The color ramp everything is painted through: **Rainbow**, **Cyanotype**, **Sepia**, **Fire**, **Neon**, **Teal & Orange**, **Vaporwave**, **Toxic**, **Infrared**, or **Custom**. This is the fastest total-look change in the plugin: same settings, different gradient, different world.

Gradient Editor + Location & Color

YOUR OWN PALETTE

The editor is the strip of stops under the Gradient row: drag a stop to move it, drag it away to delete it. The **Location** and **Color** rows belong to whichever stop is selected: Color is how you actually pick a stop's color, Location is how you type an exact position. Build something you love and it saves with your presets.

Map By

WHAT GETS PAINTED

The gradient needs a coordinate to paint along, and Map By picks it. **Brightness**, the default, uses the footage's own light: shadows get one end of the ramp, highlights the other. That is the classic look. **Hue** keys off the footage's own color instead. The other ten paint a spatial shape over the frame: **Linear**, **Radial**, **Sweep**, **Rings**, **Tiles**, **Bricks**, **Diamonds**, **Triangles**, **Random Tiles**, **Noise**. You change it when the color should stop following the picture and start being a shape of its own, rings radiating from center, a wall of tiles, organic noise pools.

With any spatial shape picked, the **Shape** rows appear: **Shape Amount** blends between painting by the footage and painting by the shape, **Shape Scale** sizes the pattern, **Shape Angle** rotates the ones with a direction, and **Shape Center** moves the ones with a middle.

Color Mix

HOW MUCH ACID

The blend between the gradient's color and your footage's color. 1.0 replaces the picture's color entirely, full acid. Around 0.5, the gradient soft-lights over the footage and the two genuinely interact, which is the zone to reach for on dark footage or any time the picture underneath should stay recognizable. 0 is the footage untouched.

— 0.5

The gradient lights the scene. **Footage stays legible.**

— 1.0

The gradient owns the color. **The full trip.**

Preserve Luminance

KEEP THE LIGHT

Reinstates the footage's own brightness structure over the mapped color, so faces, shadows, and highlights keep their light while the hues go psychedelic. On for legibility, off when the gradient should own the exposure too. Most of the gentler looks ship with it on; the loud ones (Acid Trip, Lollipop, Splatter) ship with it off, because replacing the exposure is the point there.

Cycle Speed

CLASSIC ONLY

How fast the palette rotates in Classic, from 0 (a frozen grade: Mono and Tritone) through slow drifts (VHS at 0.1, Vaporwave at 0.5) up to 8 (Home Movie's projector flicker). In the full plugin this row is gone: Color Mode drives the palette there.

Saturation, Chroma & Posterize

UNDER ADVANCED

The grade extras, tucked under the **Advanced** toggle because their defaults are exact no-ops. **Saturation** grades the whole frame after everything else, 0.7 for faded film, 1.5 for neon. **Chroma** is chromatic aberration, color fringes growing from frame center: it is what makes VHS read as VHS, and it scales with Color Mix. **Posterize** quantizes the brightness into clean tonal bands before the gradient, so each band lands on one flat color, the screen-print look.

DEFORMERS

Crystals

+ STRENGTH, SIZE, FLOW

Shatters the frame into crystal facets, a stained-glass mosaic of your own footage. **Size** is the cell size, **Flow** is how fast the cells drift and re-form, **Strength** is how hard the facets displace. Faint (Traveller runs it at 15) it is a shimmer; at full it is a wall of glass. Under a Bite reaction, hits make the facets cut deeper.

Warp

+ STRENGTH, SCALE

Pushes the pixels around with organic noise, the melting one. **Scale** sets the size of the swirls: low is a few big slow melts (Melt runs 2), high is busy jitter (Bad Trip runs 6). This is the deformer that makes footage actually liquefy, and it is the flagship Acid Trip look's engine.

Wave

+ SHAPE, AMOUNT, SPEED, DISTORT

A travelling ripple that moves color through the gradient, and optionally bends the picture. Five shapes: **Rings** radiate from center, **Linear** sweeps across, **Swirl** spirals, **Breathe** swells the whole frame, and **Liquid** boils in place, an evolving simmer that never travels anywhere, just churns. **Amount** is the color push, **Distort** adds picture-bending on top (Liquid has none, so the row hides there). One Wave cycle takes one Length, so the boil is on the clock too.

Trails

+ STRENGTH, LENGTH

Ghosts of the previous frames smeared behind the motion, the memory deformer. **Strength** is how present the ghosts are, **Length** is how far apart they sample. Faint (Golden Hour at 25) it is an afterglow; strong with a long tail (Time Trails at 70) motion drags a full comet tail. Under Bite, hits stretch the trails longer.

ADVANCED

Smoothing

ROUND THE EDGES

Blends whatever Animation you picked toward a soft swell. The hard shapes (Twitch, Stutter, Churn) keep their timing but lose their edges. Use it when a move's rhythm is right but its attack is too aggressive for the footage.

Min & Max Level

SENSITIVITY WINDOW

Remaps the band strength window, and it is the rescue for quiet or over-compressed tracks. Raising **Min Level** lifts quiet passages so they still drive the effect, which Reaction Amount cannot do: scaling everything leaves a quiet track proportionally quiet. **Three things must be true before these two appear:** Advanced on, a song loaded, and React To on a band rather than Beat. Beat fires are always full strength, so a sensitivity window would have nothing to work on there.

How the controls play together

Most of dialing Acid Trip is not finding the right row, it is knowing which OTHER row your change just touched. These are the interactions that matter.

Length is one clock, and everything reads it

THE BIG ONE

Change Length and you have changed five things at once: how long each move plays, how often the beat grid fires, how long a full color Cycle lap takes, how often Beat Step re-deals the palette, and how long Wave takes to complete a cycle (including Liquid's boil). That is by design, everything stays musically locked to everything else. But it means Length is never a small tweak: going from Beat to 2 Bars turns a punchy look into a wash across the board, not just the movement.

Bite needs something to bite

READ BEFORE USING BITE

Bite makes the deformer hit harder, so if **nothing is running for it to push**, Bite does nothing at all: reaction set, amount up, no result. Give it a live carrier first: any deformer switched on (Crystals, Warp, Wave, Trails), or a Map By other than Brightness, where hits push the Shape Amount blend. Every built-in look that uses Bite or Full already carries one, so if you start from a preset you are covered. Build from scratch and this is the checklist item.

Preserve Luminance on dark footage

THE DARK-FOOTAGE DIAL

Preserve Luminance multiplies the color by the scene's own light, which is the honest behavior: where the scene is black, the color goes dark too. On dark footage that can crush a bright look to nothing. The fix is not to fight the toggle: turn it off and pull **Color Mix** down to **0.5 to 0.7** instead. That is the zone where the gradient lights the scene rather than replacing it, and it is exactly how Smashed keeps a tile wall alive over dark footage.

Shape Scale & Center are shared

MAP BY ↔ WAVE

Map By's shapes and Wave read the **same** Shape Scale and Shape Center. Resize the tiles and you have also changed the Wave's frequency; recenter the rings and the Wave moves with them. Usually that is a feature, the two stay in registration. Just know that when the Wave suddenly looks different, the Shape row you touched for Map By is probably why.

Shape Amount blends color, not geometry

PARTIAL = INTERACTION

At 1.0 the gradient is painted fully by the shape; at 0, fully by the footage. In between, the two **colors** blend, so at 0.5 the bricks or rings genuinely mix with the picture instead of floating on top of it. The built-in looks lean on this hard: most spatial looks sit at 0.4 to 0.8, not 1.0, because the interaction is the point.

Melt pairs well with Song BPM ½x

A GOOD COMBO

Melt is the slow one, a 4-Bar smear where everything drips. Dropping **Song BPM** to ½x halves the whole clock underneath it, and the melt gets even syrupier while staying perfectly locked to the track. Worth trying on any of the long-Length looks when the song is fast.

ABOUT FLASHING: A PHOTSENSITIVITY NOTE

Some looks flash, that is the genre. None of the 24 built-in looks flashes more than about twice per second at a typical tempo, which stays under the commonly cited photosensitivity risk zone (more than 3 significant flashes per second). But the controls will happily go there: a Flash reaction with a short Length on a fast song can flash hard and fast. If your audience includes photosensitive viewers, keep Flash reactions on Beat length or longer, or use **Full (No Flash)**, which keeps the color slam and the deformer bite and drops the brightness punch entirely.

The 24 looks

The **Presets** menu at the top of the inspector carries 24 built-in looks in four categories, plus **Default**, the fresh-insert state and your reset button. Applying a look sets the whole engine at once, and switches off whatever you had running, so every look lands exactly as designed. The one thing a look never touches is your song and its sync: the look changes, the music stays.

TRIP · THE NAMESAKE

Six audio-driven looks that commit to the bit. This is the full psychedelic experience, melting, breathing, re-dealing on the beat.

Acid Trip

Full (No Flash) · Pump · Beat ·
Spectrum Paint · Warp · Rainbow

The flagship. The rainbow wash melts under a heavy warp, the mix itself paints the colors, and every beat pumps. Where we'd start.

Come Up

Slam · Surge · 2 Bars · Radial ·
indigo→cyan→gold

The rush arriving. A rising glow emanates from center and washes in on the hits, over a slow two-bar swell.

Shrooms

Bite on Bass · Pump · Bar · Crystals
+ Rings · moss→gold→violet

Breathing, organic, geometric. Crystal facets pump with the bass and the palette re-deals once per bar.

Melt

Bite · Smear · 4 Bars · heavy Warp ·
magenta→chartreuse→cyan

Everything drips. Big slow warps over a four-bar smear. The slow one, and it loves Song BPM $\frac{1}{2} \times$.

Kaleido

Full · Twitch · Beat · Crystals +
Wave · Auto Cycle + Shuffle

The kaleidoscope. Facets re-deal on the beat, a ripple rides the surface, and the move itself changes every quarter bar.

Bad Trip

Bite on Treble · Twitch · Beat ·
Warp + Noise · black→acid→magenta

Paranoid and wrong on purpose. Treble-triggered twitches, churning noise, heavy color fringing. The opposite of restraint.

MEMORY · DREAMS AND FLASHBACKS

Six gentler audio-driven looks. Soft palettes, preserved light, and Trails doing what Trails does: holding onto what just happened.

Dream

Flash · no move · 2 Bars · Liquid
wave + Trails · pastels

Pastel haze with an underwater shimmer. No move shape at all: the soft flash and the boiling wave are the motion.

Flashback

Flash · Pulse · Bar · Hold · sepia

A warm sepia grade that stays put, then flashes on the hits. An intrusive memory landing on the beat.

Time Trails

Bite · Smear · 4 Bars · Trails 70 ·
indigo→lavender

The Trails showcase. Motion drags long ghosts behind it, and every hit stretches them longer.

Déjà Vu

Bite · Stutter · 2 Beats · Beat Step
+ Trails · muted mauve

The same moment re-dealing itself. The palette jumps every two beats while light trails smear what just happened into what happens again.

Memory Leak

Flash on Loudness · Surge · 4 Bars · faint Crystals · moonlit blues

The aware dream. Moonlit blues, a slow surge, faint crystal geometry surfacing, a soft flash when the mix swells.

Golden Hour

Slam · Pulse · Bar · Radial + faint Trails · amber→rose-gold

Nostalgia washing in on the hits. A warm radial glow, faces kept legible, a soft afterglow behind any motion.

RETRO · THE CLASSIC-MODE GRADES

Six song-less looks, all running in Classic. These are grades: their job is consistency across a sequence, not reaction. Not all of them hold still, though. Motion here is per-look taste, from Mono's dead-still grade to Home Movie's projector flicker, and the cycle plays to their benefit.

VHS

Classic · Chroma 0.85 · Mix 0.6 · slow crawl

Tape cast with literal color bleed. The chroma fringing is the look, and the palette crawls tape-slow underneath.

Vaporwave

Classic · pink→violet→cyan · slow drift

The pink-to-cyan wash, saturated, luma preserved, drifting slowly. You know exactly the aesthetic.

Synthwave

Classic · Diamonds mosaic · sunset ramp · cycling

The 80s outrun sunset, broken across a diamond mosaic, cycling at full speed. The most animated of the grades.

Home Movie

Classic · brown→amber→cream · cycle 8

Faded home-movie warmth with a fast projector-style flicker in the palette. Gate weave energy, no gate required.

Mono

Classic · steel blue, dark→light · still

One hue family from dark to light. A clean monotone grade that holds perfectly still.

Tritone

Classic · navy / red / cream · still

The vintage poster treatment: navy shadows, bold red mids, cream highlights. The propaganda-poster palette, holding still.

MUSIC · THE MUSIC-VIDEO FACE

Six audio-driven looks built to sit under a track and perform. Louder reactions, harder gates, and the two Spectrum Paint looks live here.

Lollipop

Flash 180 · Surge · Beat · Rings · Mix 0.75

The beat-locked candy pop. Soft color rings own the frame, and a bright flash surges up and rolls off on every single beat.

Splatter

Flash 170 · Stutter · Beat · Trails · black/white/red

Hard flashes splatting across the frame, each one smearing into the next like thrown paint. The loud one.

Indecent

Full · Churn · 2 Bars · Spectrum Paint · Hue + Liquid

The visualizer. Bass, mids, and treble each get a color channel while a liquid simmer churns the field. The mix, painted.

Traveller

Full · Twitch · 2 Beats · Noise map · Breathe + Trails

The journeying rainbow. Color pools ride an organic noise field, faint facets and trails texture it, and the whole thing breathes.

Smashed

Bite · Surge · 2 Beats · Random Tiles · Spectrum Paint · Mix 0.5

A tile wall smashed halfway into the footage, each channel painted by its own band, swelling every two beats.

Spaced

Flash on Bass · Stutter · Beat · pink/blue/green neon

Neon signage on the bass. The sign switches color every beat and glows on the kicks.

MAKE IT YOURS

Saving your own looks

Built something you love? Save it and reuse it anywhere.

- 1 Dial in the look until it is right.
- 2 Open the **Presets** menu at the top of the inspector and choose **Save Current Settings....**
- 3 Give it a name. It shows up under **My Presets**, below the factory categories, and you can **Rename...** or **Delete** it from there.

WHAT A SAVED PRESET KEEPS

The whole look, every creative control at once, but **not your song or its sync**, so one preset works across every project and every track. Your saved looks live on your Mac, not inside a single project, so they follow you everywhere you edit.

Quick reference

The sliders at a glance, from one end to the other.

CONTROL	LOW END	HIGH END
Intensity	0: exact bypass, untouched footage	200: everything doubled
Reaction Amount	0: reaction system off	200: haymaker hits
Length	1/4 Beat: rapid-fire	4 Bars: one long wash
Color Mix	0: footage untouched	1: gradient owns the color
Shape Amount	0: painted by the footage	1: painted by the shape
Cycle Speed	0: frozen grade	8: projector flicker
Saturation	0: black and white	3: neon overload
Chroma	0: clean edges	1: heavy color fringing
Posterize	0: smooth ramps	8: hard flat bands
Crystal Size	1: fine glass dust	100: huge facets
Warp Scale	0.1: one giant slow melt	20: busy jitter
Trail Length	0: tight ghosts	1: a long comet tail
Beat Nudge	0: on the beat	1: a full beat late (0.5 = off-beat)
BPM	30: slow march	300: hyperspeed
Smoothing	0: moves keep their edges	1: everything swells softly

BEFORE YOU INSTALL

System requirements

Acid Trip is a Mac video plugin. Here is what you need.

OPERATING SYSTEM

macOS 13.5 or later

Ventura and up.

WORKS IN

**Final Cut Pro 10.8.1 / Motion 5.8
or later**

As an effect, plus a Title for whole-timeline use.

MAC TYPE

Apple Silicon Mac

Runs natively on M1, M2, M3, and later.

INSTALLING

Via FxFactory

Free trial with watermark; unlock in FxFactory.
