



GoodCow ([goodcow](#)) wrote,
@ [2003-10-27](#) 09:12:00



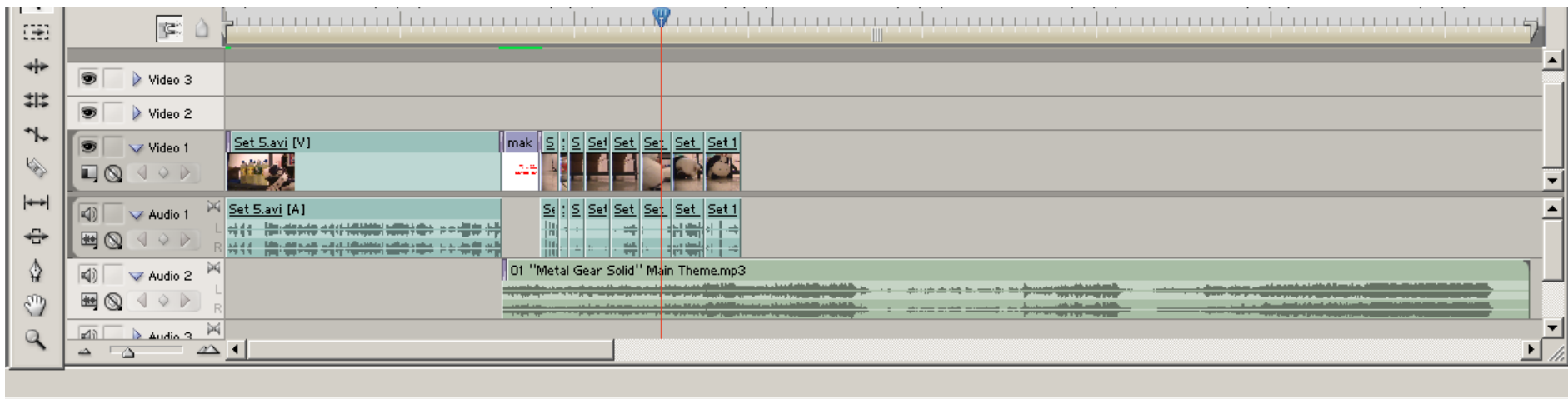
Current mood: contemplative

E1388 - Metal Cow Solid 2 editing

I was editing the Behind the Scenes featurette on Metal Cow Solid 2 last night when I stumbled upon a brief shot that I never even remembered taking, and wasn't used in the original cut. Now, because of this, and also just other issues like the sound levels in it admittedly being off, and the fact it'd be a good way to learn Premiere Pro if I edited a "serious" project in it, I'm thinking of re-editing Metal Cow Solid 2 from scratch.

The "lost shot" is below, in the upper-right hand corner: (600K)

The screenshot displays the Adobe Premiere Pro interface for a project named "Metal Cow Solid DV\Deck D Sequence\Behind the Scenes.prproj". The Project panel on the left shows a list of assets including "Set 1.avi" (a movie file) and several "Set" files (Set 1.avi through Set 5.avi). The Monitor panel is split into two preview windows. The left window shows a cow mascot in a dark hat sitting next to a row of Crystal Geyser water bottles. The right window shows a white bear mascot wearing a dark hoodie. The Timeline at the bottom indicates the current playhead position is at 00:01:20:07.



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If you're not happy with it, you should work on fixing it. Unless it's a massive undertaking, which makes the decision a bit more difficult.

WHEN ARE WE GONNA MAKE A MOVAY, PAL~!?!~!~!

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2003-10-27 09:55 (from 198.83.120.99) [\(link\)](#) [Select](#)

Well I'm generally happy with it. This "lost shot" I found will make things a bit more coherent for the viewer though, not to mention I love the way it looks.

The audio level thing can be fixed by turning the volume down once the gunfire starts...

Some people complained that there was too much gunfighting, but if I remove even more of it, the scene will be 2:30 or so. I wanted shots from the POV of inside the box, but those were too difficult to pull off, and besides, this WAS supposed to be meant as a gunfire piece. I wanted bottles exploding and glass flying, but again, that was not only too difficult, but dangerous.

So yeah, I'm generally happy with it. My current film professor who was in the first graduating class from TISCH NYU said I have a good eye for editing.

The problem is if I do little cuts now, basically I have to start from scratch in Premiere Pro, since it wouldn't work well in the old editor. It'd be good to do a "serious" project in Premiere Pro to learn it well like I need to eventually, but again, I'd be starting from scratch.

I guess I'll re-edit MCS2 from scratch to see what I come up with. Maybe it'll be a fresh take, or maybe it'll end up horrible, we'll see. Generally it'll be based on what I have now, give or take a few tweaks. The hard part is getting the audio correct though, not in terms of levels, but syncing. That was a huge pain in the ass, with about 12 audio tracks, and generally tens of sound clips on all the channels per second.

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