



**MOTION PICTURE SOUND EDITORS**  
**2009 GOLDEN REEL ENTRY FORM**  
**BEST SOUND EDITING – SPECIAL VENUE**

**FILM TITLE:** \_\_\_\_\_

**SPECIAL VENUE**

**Sound Effects, Foley, Dialogue, ADR, Music**

**Entry Form**

**Requirements for submitting for nomination:**

- All submitted projects must have been originally released between January 1, 2009, and December 31, 2009.
- All forms must be completed in full.
- All forms must be either typed or printed by hand legibly.
- All submissions **may** include a separate page or pages of “additional paperwork”.
- All submission materials become property of the MPSE. DVD's, Tapes and/or Paperwork will not be returned.
- It is the responsibility of the person submitting to download and read the complete rules at [www.mpse.org](http://www.mpse.org).
- Incomplete submissions, without a description (Page 6) will not be considered for nomination.
- The person signing this form is responsible for correct spelling and credit of each crewmember.
- **Each submission must have two (2) separate NTC DVDs or VHS tapes of the complete aired program submitted for each category.**

**Supervising Sound Editor**

**NAME (Please print):** \_\_\_\_\_

**FULL ADDRESS:** \_\_\_\_\_

**CITY, STATE/COUNTRY, POSTAL CODE:** \_\_\_\_\_

**HOME PHONE:** \_\_\_\_\_ **WORK PHONE:** \_\_\_\_\_

**FAX:** \_\_\_\_\_

**E-MAIL ADDRESS:** \_\_\_\_\_

**X** \_\_\_\_\_

**Signature**

**Date**

**Screening Times:** Each submission must specify one or two sections to be viewed. Please enter in **minutes and seconds (mm:ss)** based on the first frame of program on the video. **These times will be used by the Blue Ribbon Panels to evaluate this submission.** Please feel free to include notes regarding the specific scenes.

Programs 30 min. or less:

ONE section of 15 minutes, for a total of 15 minutes

Programs 30-60 minutes:

TWO sections of 10 minutes each, for a total of 20 minutes

Programs 60 min or longer:

TWO sections of 15 minutes each, for a total of 30 minutes

**Section 1** \_\_\_ : \_\_\_ to \_\_\_ : \_\_\_ **Section 2** \_\_\_ : \_\_\_ to \_\_\_ : \_\_\_

For Jan. – Nov. releases, THIS APPLICATION IS DUE 5:00pm PST 12/04/09  
 For Dec. releases, THIS APPLICATION IS DUE 5:00pm PST 1/05/10

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## 2009 GOLDEN REEL ENTRY FORM

### BEST SOUND EDITING – SPECIAL VENUE

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**Crew**

**CREW (To Receive Golden Reels)**

*Due to the short awards schedule, we cannot guarantee that late additions or corrections will be accepted.*

**Supervising Sound Editor(s):** (w/addresses)

\_\_\_\_\_  
\_\_\_\_\_

**Sound Designer(s): (limit of 2)** (w/addresses)

\_\_\_\_\_  
\_\_\_\_\_

**Supervising Foley Editor:** (w/address)

\_\_\_\_\_

**Supervising Dialogue Editor:** (w/address)

\_\_\_\_\_

**Supervising ADR Editor:** (w/address)

\_\_\_\_\_

**Music Editor:** (w/address)

\_\_\_\_\_

**Foley Artist:** (w/address)

\_\_\_\_\_

**Foley Artist:** (w/address)

\_\_\_\_\_

**Editors:**

*Please limit the number of editors to the number of A/B Reels plus 2 (i.e. if the show was 7 A/B Reels long, then there would be a limit of 9 editors). If you feel that this limit does not allow you to fully recognize your crew, you may appeal directly to the Board of Directors.*

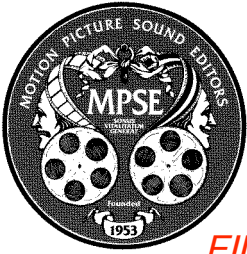
**Please indicate each editor's responsibilities: Dialogue, ADR, Foley, Sound Effects, or Sound Design.**

**Number of A/B Reels:   \_\_ + 2 =   \_\_ Number of Listed Editors**  
(w/address)

- |  |   |
|--|---|
| <p>1. _____</p> <p>3. _____</p> <p>5. _____</p> <p>7. _____</p> <p>9. _____</p> <p>11. _____</p> | <p>2. _____</p> <p>4. _____</p> <p>6. _____</p> <p>8. _____</p> <p>10. _____</p> <p>12. _____</p> |
|--|---|

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**Additional Crew**

**ADDITIONAL CREW**

*(To receive acknowledgment in banquet souvenir program)*

**Assistant Sound Editor(s):** *(w/addresses)*

\_\_\_\_\_  
\_\_\_\_\_

**Composer(s):** *(w/addresses)*

\_\_\_\_\_  
\_\_\_\_\_

**Mixers:** *(Prod. Sound/ADR/Foley/Music w/addresses)*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Re-recording Mixers:** *(FX/ADR/Music w/addresses)*

\_\_\_\_\_  
\_\_\_\_\_

**Field Recordist(s):** *(w/addresses)*

\_\_\_\_\_  
\_\_\_\_\_

**Other Crew:** *(w/addresses, please justify inclusion)*

\_\_\_\_\_  
\_\_\_\_\_

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### **SPECIAL VENUE**

**Sound Effects, Foley, Dialogue, ADR, Music**

**Production Information**

Producer(s): \_\_\_\_\_

Director(s): \_\_\_\_\_

Production Co.: \_\_\_\_\_

Address: \_\_\_\_\_

City, State/Country, Postal Code: \_\_\_\_\_

Distribution Co.: \_\_\_\_\_

Address: \_\_\_\_\_

City, State/Country, Postal Code: \_\_\_\_\_

US Release Date: \_\_\_\_\_

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**ADR & Dialogue**

**REQUIRED ADR & DIALOGUE QUESTIONS**

**IF PROJECT WAS MOSTLY LIVE ACTION:**

1. Approx. # of Principal ADR Lines: \_\_\_\_\_
2. Approx. # of Group ADR Lines: \_\_\_\_\_
3. Approx. # of Voice Over Lines: \_\_\_\_\_
4. Approx. % of Project that was looped: \_\_\_\_%
5. Approx. % of recorded ADR that was used in the final mix: \_\_\_\_%
6. Were there any special problems involving Production Dialogue? Explain:

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7. Were there any special problems involving ADR? Explain:

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8. Were there any special problems involving the integration of ADR and Production Dialogue? Explain:

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**IF PROJECT WAS MOSTLY ANIMATED:**

1. Approx. % of Principal Dialogue recorded:
  - PRIOR to animation production (i.e. traditional animation): \_\_\_\_%
  - DURING animation production (i.e. motion capture or rotoscope): \_\_\_\_%
  - AFTER animation production (i.e. looping or revoicing): \_\_\_\_%
2. Were there any special problems involving the Dialogue? Explain:

**CONTINUE WITH REMAINING QUESTIONS WHETHER ANIMATED OR LIVE ACTION:**

1. Were any actors completely looped or re-voiced? Explain:

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2. Were there any specific problems involving a foreign language for principals or groups? Explain:

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3. Are there any scenes that particular attention should be paid to and why? Explain:

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4. Please supply any additional information to be considered in evaluating the difficulty of this job:

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**Music**

**REQUIRED MUSIC EDITING QUESTIONS:**

1. Was there editing of temp music?  YES  NO
  - A. Who were the temp music editors? \_\_\_\_\_
  - B. How many temp dubs were there? \_\_\_\_\_
  - C. What were the approximate dates of the temp dubs? \_\_\_\_\_
2. What were the approximate dates of scoring sessions? \_\_\_\_\_
3. At what point was picture locked? \_\_\_\_\_
4. Were there significant changes to the picture after the scoring session?  YES  NO
5. What were the approximate dates of the final dub? \_\_\_\_\_
6. Was there musical material from sources other than the main composer?  YES  NO
  - A. About what percentage of the music was scored specifically for this film? \_\_\_\_\_%
  - B. About what percentage of the music came from already existing sources? \_\_\_\_\_%
  - C. About what percentage of the music came from on-camera sources or on-camera pre-records? \_\_\_\_\_%

**Music Editors:**

*Please feel free to add additional comments regarding extenuating circumstances for your project. Use additional pages if necessary. Feel free to attach any additional paperwork that will support your entry (such as a copy of the Spotting Notes, Performance Rights Cue Sheets, Post-Production Schedule, Session Screenshots, or any other material you deem appropriate.*

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