



MOTION PICTURE SOUND EDITORS
2009 GOLDEN REEL ENTRY FORM
BEST SOUND EDITING – TV SHORT FORM DX & ADR

SHOW TITLE: _____

EPISODE TITLE: _____

TELEVISION SHORT FORM (60 minutes & under)

Dialogue & ADR

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.
- 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:
 Programs 30–60 minutes:

ONE section of 15 minutes, for a total of 15 minutes
 TWO sections of 10 minutes each, for a total of 20 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

**THIS FORM CONTAINS REQUIRED INFORMATION, WHICH MUST BE COMPLETED OR YOUR SUBMISSION
 WILL NOT BE CONSIDERED FOR NOMINATION**



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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 Dialogue Editor: (w/address)

Supervising ADR Editor: (w/address)

Editors:

Please limit the number of editors to the number of Acts plus 2 (i.e. if the show was 7 Acts 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, or ADR.

Number of Acts: ___ + 2 = ___ **Number of Listed Editors**
(w/addresses)

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

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Additional Crew

ADDITIONAL CREW

Assistant Dialogue Editor: (w/address)

Assistant ADR Editor: (w/address)

Loop Group Supervisor (w/address)

Production Sound Mixer(s): (w/addresses)

ADR Mixer(s): (w/addresses)

Dialogue Re-recording Mixer: (w/address)

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

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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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Dialogue & ADR

Dialogue & ADR

REQUIRED ADR & DIALOGUE QUESTIONS

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: ____%

Please take as much space as necessary for the following questions. Feel free to attach additional paperwork that supports your work.

6. Were there any special problems involving Production Dialogue? Explain:

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

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

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

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

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

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

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