



**MOTION PICTURE SOUND EDITORS**  
**2011 GOLDEN REEL ENTRY FORM**  
**BEST SOUND EDITING –**  
**Computer Interactive Ent. (GAMING)**

**PROJECT TITLE:** \_\_\_\_\_

**Computer Interactive Entertainment: (Gaming)**

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

**Entry Form**

**Requirements for submitting for a nomination:**

- All submitted projects must have been originally released between January 1, 2011, and December 31, 2011.
- 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 NTSC DVDs 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.

No more than two selections of cinematics may be submitted totaling no more than 10 minutes in length. Specify number of segments/scenes, length of each and total amount of minutes in submission. Minimum length is 5 minutes.

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

For Jan. – Nov. releases, THIS APPLICATION IS DUE 5:00pm PST 12/02/11  
 For Dec. releases, THIS APPLICATION IS DUE 5:00pm PST 1/04/12

**THIS FORM CONTAINS REQUIRED INFORMATION, WHICH MUST BE COMPLETED OR YOUR SUBMISSION  
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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)

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

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

\_\_\_\_\_

**Foley Artist(s):** (w/addresses)

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

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

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

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

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

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

\_\_\_\_\_

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

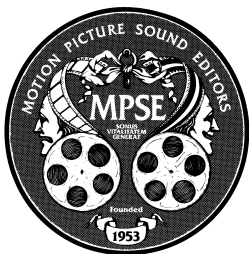
\_\_\_\_\_

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

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

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**Additional Crew**

**ADDITIONAL CREW**

*(To receive acknowledgment in banquet souvenir program)*

**----- Limit is 10 Total -----**

**If the supervisor would like to recognize additional crew over the 10 person limit, please inform the MPSE by attaching a written request to this submission form.**

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

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

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

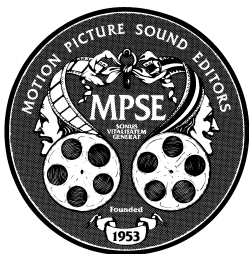
**Re-recording Mixers:** *(FX/ADR/Music w/addresses)*

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

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

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**Production Information**

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

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

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

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

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

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

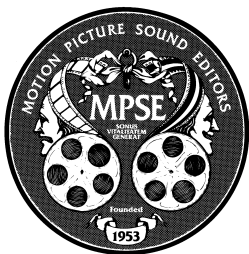
Address: \_\_\_\_\_

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:

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

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

**IF PROJECT WAS MOSTLY ANIMATED:**

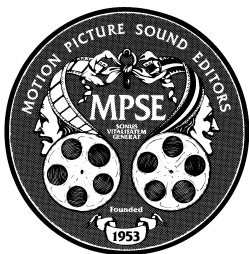
1. Approx. % of Principal Dialogue recorded:
  - PRIOR to animation production (i.e. traditional animation): \_\_\_\_\_%
  - DURING animation production (i.e. motion capture or rotoscope): \_\_\_\_\_%
  - AFTER animation production (i.e. looping or revoicing): \_\_\_\_\_%
2. Were there any special problems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

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

1. Were any actors completely looped or re-voiced? Explain:
2. Were there any specific problems involving a foreign language for principals or groups? Explain:
3. Are there any scenes that particular attention should be paid to and why? Explain:
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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