

Jean Goudier's SHOWMAX® CINEMA Sound Design and Editing Auditorium

Jean Goudier's room
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Jean GOUDIER Academy Award winner for « Le Hussard sur le Toit »



Jean Goudier's Testimony Sound Director Using SHOWMAX CINEMA in France



Jean Goudier - Sound Director

INTERVIEWER : Hello Jean Goudier and thank you for this interview regarding Showmax. Before we start, could you remind us about what your job is, and how you position yourself in your profession ?

Jean Goudier :

I am a sound director and designer, working with such people like Roman Polanski on «Oliver Twist», Oliver Stone on «Alexandre», Patrice Leconte on most of his movies, Jean Paul Rappeneau on «Cyrano de Bergerac» and many other French Directors.

INTERVIEWER : How did you discover Showmax ?

J.G. :

A couple of years ago, I was working on Dogora with Patrice Leconte, for which I had to travel to Cambodia, taping high quality sound in double MS stereo four tracks.

This had to be done with the greatest care, since the whole movie is a musical without

dialog. The challenge was to blend sounds within a rather gripping opera piece. This implied a great precision in the recording of the sounds as well as the editing and design.

I therefore prepared a rough cut, before moving to the Club-De-l'Etoile-Theater equipped with the Showmax System, and was absolutely amazed by the quality and precision of all I had added to the music, recorded in 5.1. It was extremely rich and dynamic.

The relation between dynamics was magnified and extremely correct, so much so that the speakers seemed to have disappeared and the sound felt like it was coming out of the screen itself, as a integral part of the project, not as a separate entity such as sound on one side and the image on the other.

This was a true revelation, not mystical but professional. I equipped my studio with the Showmax system, as soon as I could and my work has benefited greatly since then. I can work left, centre, right in a very precise way.

It is very important to have efficient equipment to work with that you can trust.

All the work that you do gets faithfully translated at the end.

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INTERVIEWER : And since then, what are the benefits you enjoyed the most with Showmax ?

J.G. :

I have since worked on many movies and I continue to have total faith in the work tool that is Showmax. I know for sure I get all my work back on the final project.

All the fine tuning and tweaking, previously unthinkable to me, I now do without hesitation, because I know that the balance is correct and that the highs and mediums are correct and the spatialization is perfectly exact. No more bad surprises, only the guarantee that all works fine.

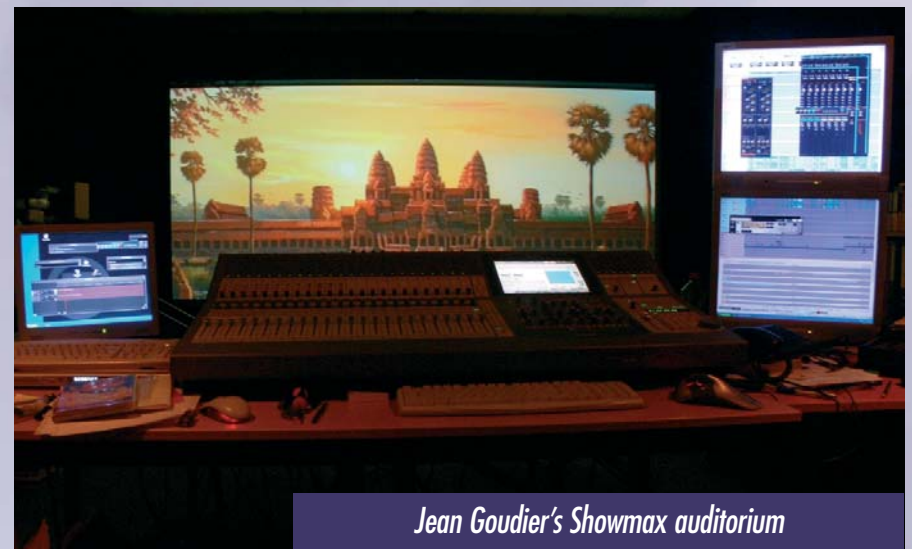
What I do in the editing room matches the director's vision, he can now come and listen the rough cuts before the mixing and get to hear exactly what will be heard in the final mix.

INTERVIEWER : You were saying also that it was easier on the ear ?

Indeed it is less tiring to the ear to listen to a Showmax version, probably because the balance is more correct and one doesn't have to create the lows, usually the case with more traditional system.

I have to say that the precision of spatialization of Showmax system is absolutely divine. One doesn't feel like he is working in a lab and the precision of the bass, mediums and highs is simply marvellous.

This is an irreplaceable tool for me and I couldn't work with any other system. Showmax is the most reliable and user friendly tool I've ever had.



Jean Goudier's Showmax auditorium

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INTERVIEWER : Jean in a general way, what can Showmax bring to the movie industry ?

J.G. :

With the arrival of digital technology, we need to find a way to deliver much more than with conventional projection.

The Showmax system is great, since it allows for a better experience in the projection room, compared to a standard one with perforated screen and all the implied aberrations between the screen and the speakers.

Showmax is the ideal way to magnify sound faithfully. When I go to a theatre not equipped with Showmax, there is always a loss of quality from what I had in the studio - that is not normal, it should actually be the other way round, it should be better. Even though, I can still enjoy all my work and it is coherent, a significant loss of quality is obvious.

Ideally all theatres should be equipped with the Showmax system, so as to enjoy the fullest the dynamic, the sound spatialization, and coherence and the sound image that I enjoy in my studio. It would be a dream for Showmax to inhabit any theatre.

SHOWMAX
CINEMA

in France



Part of Jean Goudier's
filmography