



# AES

# SWISS SECTION NEWSLETTER

133<sup>rd</sup> Issue

## *The AES presents a Special Event!*

*A combined meeting of the Diploma Ceremony for  
the graduates of the 2013 "Sound Technician" exams and  
"An Evening with Wes Maebe"*

Thursday, the 6<sup>th</sup> of March 2014, 16h30  
At Paul Klee Zentrum, Monument in Fruchtländ 3, 3006 Bern

**SPEAKER:** Wes Maebe

**LANGUAGE:** English

### **Programme:**

- welcome addresses by Terry Nelson (AES Swiss Section Chairman) and Wes Maebe (guest speaker)
- distribution of Federal Diplomas for Sound Technician to the graduates by the Education Committee (Chair: Patrick Roe)
- apéro offered by the Swiss AES and Education Committee
- presentation by Wes Maebe: "Multi-Discipline Talents in Modern Audio Production"
- optional dinner: *Fr.78.- (drinks NOT included)*

NOTE: participants must sign up for the dinner beforehand and not on the day, due to logistics. Prepayment is recommended and payment slips may be obtained upon request by e-mailing [lauragoeldlin@2mc.ch](mailto:lauragoeldlin@2mc.ch)

The closing date for dinner inscription is **February 28**. Please do not forget to indicate if you prefer a vegetarian menu.

Please subscribe as usual at the web address: [www.swissaes.org](http://www.swissaes.org) (under programme)

### **Summary:**

As most Swiss AES members will be aware, the Education Committee (a sub-section of the AES Committee) organises and conducts the Federal Exam for the "Sound Technician" Diploma every two years.

This provides people wishing to work within the field of professional audio with a nationally-recognised certificate to present to potential employers.

It is worth noting that the Swiss AES is the only section in the world that provides this opportunity and we are often the subject of envy from other sections! One is almost tempted to say 'Hop Schwiz!' in the 4 languages...

The Diploma Ceremony is an important event as it provides the opportunity for new entrants into the world of audio to meet their peers. Your attendance is thus particularly important. Thank you.

### **Guest Speaker:**

Wes Maebe ([www.wesonator.co.uk](http://www.wesonator.co.uk)) can be considered as a modern-day 'Renaissance Man' by being a master of his various professions rather than being a 'Jack-of-all-Trades'. His attributes range from recording engineer, mix engineer, live sound engineer and mastering engineer. He is also a board member of the UK organisation, APRS (Association of Professional Recording Services).

With the barriers between the various aspects of audio engineering becoming more and more vague, Wes will share the importance of being proficient in multiple disciplines rather than just being 'good enough'.

### **Bio:**

Born and raised in Belgium, Wes moved to London to study audio technology in 1998, returning to live here in 2003. Initially dividing his time between being a visiting lecturer in Audio Technology at City of Westminster College and building a client base for freelance recording, mixing, mastering and live work, Wes moved to full-time engineering in 2006.

Wes has made live recordings of The Kooks, the Buzzcocks and Cat Stevens, amongst others - including distinguished classical pianist Alfred Brendel. He's worked in some of the loveliest studios in London, including Mickie Most's RAK, Trevor Horn's Sarm West and Mark Knopfler's private paradise, British Grove. In these studios he has recorded and mixed for artists like Alexandra Burke, Elliott Randall, Melanie C, Beverly Knight, Ellie Goulding, One Republic, Praying Mantis and New Model Army. And has had the pleasure of working with many a great producers like Garth Richardson, Elliott Randall, Dave Allen, Paul O'Duffy and Rick Nowels.

Wes has become known for productions which are polished yet edgy, glossy but with a real bite to them. It's been described as a combination of old school Brit and US smooth production values.

Wes has mastered more than 100 albums in the last couple of years for everyone from Sex Pistol Glen Matlock to folk heroes Fairport Convention, punk icons Stiff Little Fingers and post-punk icons New Model Army.

Wes has worked as a front of house engineer in over 300 venues and festivals all over Europe, and has toured with artists as varied as Sting, Chaka Khan, Hugh Cornwell, Paul Rodgers, Robert Plant, heavy metal rockers Exit 10 and classic blues/rock singer Deborah Bonham, sister of the late-lamented John. He's played John Bonham's gong too!

REPORT ON PREVIOUS MEETING

*Theatre Sound*

*6<sup>th</sup> of December 2013, Flash Sound, Yverdon-les-Bains*

**SPEAKERS:** Richard Ferriday, Cadac Consoles  
Dominique Brulhart, Merging Technologies

**REPORTER:** Terry Nelson

The meeting was held in the depot of the production company, Flash Sound Sàrl, in Yverdon-les-Bains and thanks are in order for the sponsorship of the premises.

The subject was Theatre Sound and Show Control and this was the first time that the Swiss AES has dedicated a meeting to this important sector.

Richard Ferriday of Cadac Consoles in England outlined the requirements for theatre consoles in the digital age and underlined the importance of quick and easy access to controls by the operator. Theatre consoles are live sound tools in every sense of the word and, as well as providing a wide range of facilities, must offer a user interface that meets instant intervention by the operator.

Dominique Brulhart of Merging Technologies demonstrated how the program "Ovation" (based on Pyramix) meets the multiple requirements of show control in theatre applications, as well as for theme parks, fixed installations and special events. Show Control covers areas such as sound, the playback of cues and centralised control of lighting cues and special events such as pyrotechnics or machinery.

The meeting drew a very respectable turnout and theatre sound is obviously a subject that we will be revisiting in the future.

The evening ended with a dinner on the premises (courtesy of the SEMO next door), thus providing a convivial setting for the attendees.