



Audio Engineering Associates (AEA) has championed ribbon microphones for over twenty-five years. Owner Wes Dooley has serviced, sold, and demonstrated the virtues of ribbon mics from beyerdynamic, Coles and RCA. In 1996 he began work on the Big Ribbon™ series which now includes our classic R44C reissue, the neo-classic R84, the stereo R88, and the up-close R92. AEA also builds The Ribbon Pre™, Decca trees, MS matrixes, stereo microphone positioners, and tall mic stands and booms.

Wes' years of experience recording in Europe, Africa, New Zealand, and the United States have led to an impressive array of original products for recording. For his 1972 African recordings he created AEA's Flight Weight™ stands. For LA Philharmonic broadcast recordings he developed Active MS Stereo™ decoders. In 1980s he began importing Coles ribbons, and built the MS380TX preamp with 84 dB of gain. In the 1990s Wes designed heavy-duty tall-stands and booms, stereo microphone positioners, Decca trees and microphone arrays; and he reintroduced the 44 series ribbon mics.

Wes Dooley has co-authored three papers with colleague Ron Streicher: Basic Stereo Microphone Perspectives - a Review, M-S Stereo: A Powerful Technique for Working in Stereo, and The Bi-Directional Microphone - A Forgotten Patriarch published by the Audio Engineering Society (AES). Wes was awarded the AES Silver Medal in 2003 for his contributions to the field of audio engineering.

The Turtle Island String Quartet, winners of the 2006 Best Classical Crossover Album for Four + 4, used five AEA R84s, one R44C, and two stereo R88s with AEA TRP preamps during their most recent recording to the Sonoma 32 track DSD recorder for TELARC with Grammy award winning team Michael Bishop engineering and Thom Moore producing. Five Sennheiser MKH 800s and a Neumann 'Fritz' dummy head handled the distant miking. ATC played these masters in their October AES demo room to rave reviews

AEA makes the classic Big Ribbon™ sound accessible to a new generation of engineers such as Linda Perry and Sylvia Massy Shivy. AEA users love their mics and often write us about their experiences.

“I never dreamed I would use it (R84) as much as I do. It sounds good everywhere”.

“...my favorite mic (R84) – I've used it on vocals, harmonica, percussion and violin so far – I want another”.

“Excels on saturated guitars!!!!.” (R92)

“I am absolutely blown away by the smoothness and warmth of the R92, and how it retains high end detail without the high-mid shrillness of even the most expensive condensers.... I can scarcely recall when I have been more pleased with a gear purchase. The R92 is amazing!”

“(R88) Fantastic on brass and drum overheads. I love this mic.....I use it on every session ...”.

“I own other ribbon mics, but this one (R88) is stunning.”

Brian Ahern recorded Emmylou Harris' Connection (2006 Grammy for best country vocal performance) with just one mic. “I kept waiting for something to sound wrong but it never did ! I used different distances for different sound timbres. Other than a beat box, it's all just my AEA R44”.

