



Yamaha's O1V Digital Mixer: Running Rings for Rosie

If you think that running the sound system for a rock concert looks intense, consider the sort of stress some TV mixers face. Mike Ferrara, the P.A.

engineer for *The Rosie O'Donnell Show*, must simultaneously mix the house band, the voices of Rosie and her guests and musical acts ranging from rock groups to Broadway choruses. And it gets worse: Ferrara and his colleagues start work at 6:00 A.M., racing to prepare for a 10:00 A.M. broadcast.

"I suppose it is a lot of mixing," says Ferrara, who had racked up a decade of experience at *Saturday Night Live* before taking the Rosie gig. "That's why I was so happy when we added



a pair of Yamaha O1V boards to our system."

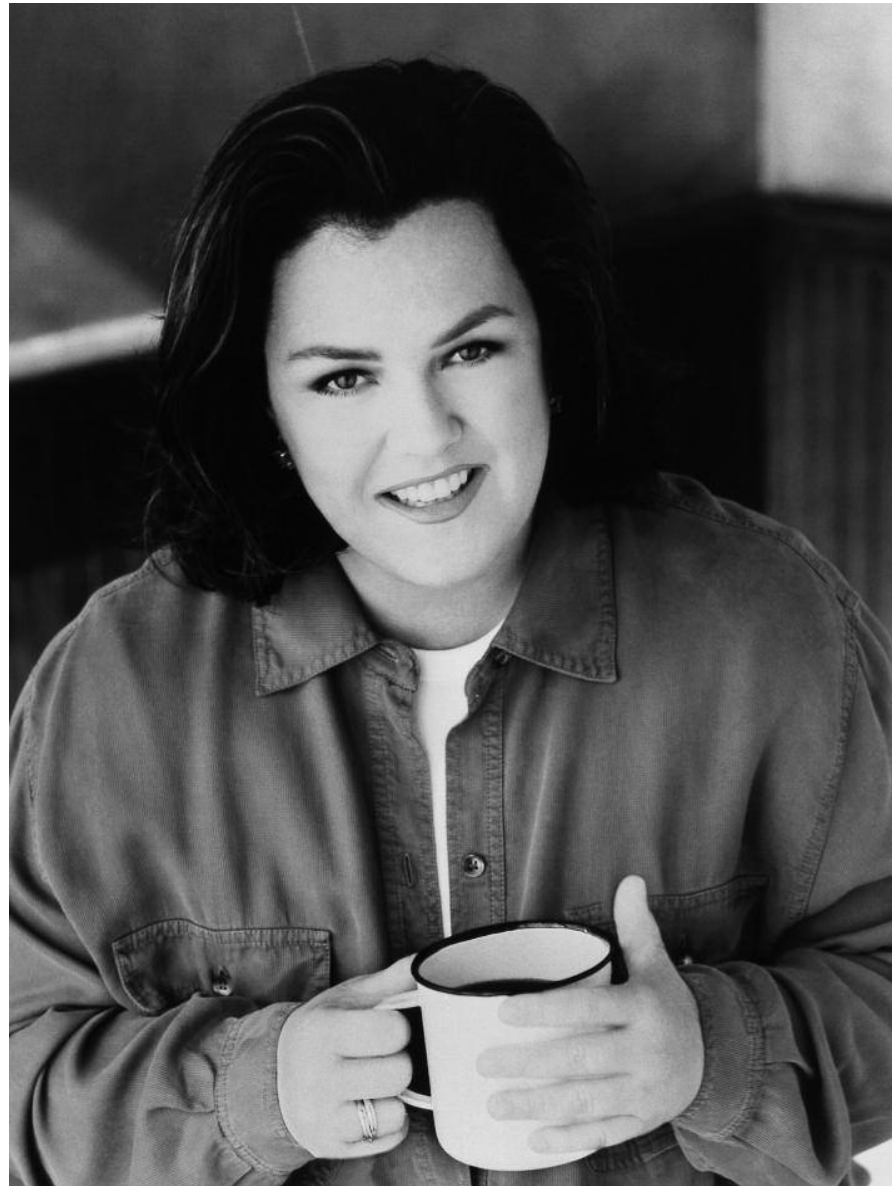
Ferrara reserves one O1V for mixing the house band.

"It's great having the ability to recall mix setups," he says. "I just call up

whatever scene I need. Say the saxophonist is going to play flute on one song: With the touch of one button, I can bring the sax mic down and the flute mic up. And I love having compression and gating on every channel, plus built-in reverb."

A second O1V provides the drum and bass mixes for musical guests. "Before we had that extra mixer," recalls Ferrara, "we only had 20 channels available for the guest bands. But acts like Britney Spears, Mariah Carey and N'Sync need 40 or 50 channels, easy. Also, it's great to be able to call up basic drum settings instantly. Naturally, I tweak them as we go, but this way we can get up and running really fast. The O1Vs have made my life so much simpler."

So what's the most technically terrifying day Ferrara has ever faced? "There have been so many, I can't single out just one!" he laughs. "Rosie has pushed the audio envelope for live television so much farther than anyone before her. Some old-timers might not like being pushed so hard, but I think it's amazing!"



The O1V has a total of 24 inputs, 16 analog and 8 additional that can be analog or digital. Interface cards allow the O1V to "speak" any digital format, providing flexibility and easy integration. Total recall of parameters, and there are hundreds of them, is a single keystroke away. With 4-band fully parametric EQ on input AND output, dynamics processors and 2 internal multi-effect processors, the O1V has a whole rack of outboard gear built in! It represents an unprecedented amount of mixing power in a small, affordable package. Once you use the O1V, there's no going back!

ORGY: New Lows in Synth Guitar

The terms "guitar synth" and "heavy rock" seldom appear together. In fact, it's even unusual to see the words "guitar" and "synth" back to back these days.

Yet Orgy, one of today's heaviest new bands, makes extensive use of guitar synth. "I have at least one of every type ever made," claims the group's Amir Derakh. "I also have a lot of solid bodies with built-in synth pickups."

Much of Derakh's success in bringing crunch credibility to synth guitar has to do with the sly way he trades tones with co-guitarist Ryan Shuck, a non-synth 7-string player. On *Candyass*, Orgy's debut disc, it's often impossible to tell whether you're hearing guitar, guitar synth, keyboards, or samples. "That's the idea," says Derakh. "We like to keep people guessing. Sometimes I use straight guitar tones on my guitar synths, and sometimes Ryan plays through so many pedals that his guitar sounds like a synthesizer."

One of Derakh's main instruments on the band's upcoming second album is a hot rodded AES800 from Yamaha's YGD custom shop. "The regular models have two mini-humbucker pickups that sound sort of like hopped-up P-90s," explains Amir. "But on mine, the neck pickup has been replaced by a Yamaha synth pickup."

It's also built to a longer-than-normal scale because Derakh tunes down to Bb Eb Ab Db F Bb. Both Shuck and bassist Paige Haley, who plays a 5-string, tune down a half-step below normal, so all three players can descend a full tritone below standard tuning. Few bands can rival Orgy's near-subsonic rumble.

"When you tune that way, you obviously introduce a lot of new low frequencies," notes Derakh. "I find you actually have to compensate a bit and use a tone that isn't too bassy. The Yamaha is great for that. It's got a really cool, thick tone with plenty of low end, yet the mids still poke out. It's a very full-range effect. I use it a lot on the new album."

What should Orgy fans expect from the as-yet-untitled disc? "It's a little bit harder, and the trippy guitar parts have

definitely gone to another level," says Derakh. "There's more experimental stuff, yet there's still that commercial, melodic sense. It's not some huge departure from *Candyass*—it just sounds like we've figured things out a little better. If people liked our first record, they'll definitely like this one."



AES800B

The unique AES800B features a Bigsby tremolo and retails for \$999

AES800 Custom - Conceived at YGD (Custom Shop in North Hollywood) with Amir Derakh of Orgy, the AES800 Custom is basically an AES800 with a 24-fret (Drop 6) neck, LSR tuners, DiMarzio DLX Plus rear humbucker and custom (bar code) fingerboard inlays. We also added the Yamaha G1D synth pick up and remoted the function controls inside the circuit cavity. Check out Amir's passion for unpredictability and unique sonic textures on the new Orgy CD (available in August) and the unmistakable heavy sounds of the AES800.

AMIR DERAKH