

# AS THE TONEWHEEL TURNS

TONEWHEEL General Hospital's  
Electronic Newsletter 0951



GREETINGS, and welcome to our newsletter. As winter descends upon the Hospital, we look back at the last year and breath a collective sigh of relief. The world did not end (that's a couple years off), most people we know are still employed, and swine flu seems to have fizzled in a manner similar to Comet Kohoutek. Regardless what happens with the great health care debate raging in Washington and around the country, we at Tonewheel General remain committed to making your health care dollars go farther.

Frequent visitors to the Hospital will have discovered a new phone number and phone system, new voices on the phones and a different name on the emails.

Amy Long and Melissa Gowin are available during business hours to answer the phones and direct your calls, or the voice of Donna Hanson will guide you through the system when they are busy or after hours.

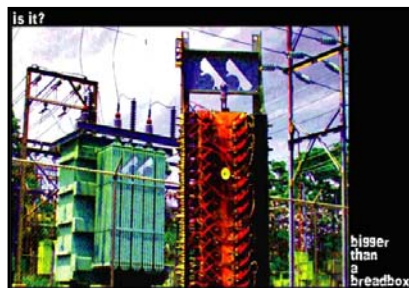
Cathy Jackson has joined the staff taking over the pharmacy, filling prescriptions and handling many of the behind the scenes activities. Cathy worked for many years at Cerner Corporation and brings a depth of health care experience to the Hospital.

The Hospital recently began air ambulance service with the addition of a Piper Malibu Mirage to our fleet of emergency vehicles. We can be at your local airport in just a few hours with a complete set of life saving tools and parts for any transplant or emergency operation.



All of us at the Hospital wish you a Merry Christmas and a Happy New Year!

## Featured Artist: Bigger Than a Breadbox



Tonewheel General Hospital is featuring the music of Bigger Than a Breadbox on our web site with a special offer for purchasing their CD *Is It?* – A free EP of songs from their soon to be released CD *Dark*. After hearing a pre-release copy of *Dark* we had to ask: what is going on here? A conversation with organist John Freund followed:

John, let's start with the organ. What is your Hammond rig and has anything special been done to it? The tones you get out of it are great.

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My gig organs are a '57 B3 with wood linebox and original caps that I had to transplant into a C cabinet, and a '61 A102 with the internals removed. I cut the poodle legs off the A102 with a, uh, circular saw; framed it up with aluminum, and built a protective cage for the preamp. On the C cabinet I cut off the bottom of the back panel, and cut out the side uprights below the generator deck to keep the footwork visible. They're both "dance 10, looks 3". I hide the pretty one, my '58 C3, in my studio.

The gig Leslies are a 122 wrapped in carpet and framed in aluminum, a 147 and a 145 both standardized to balanced front end, and there's a 122 in the studio. All of this stuff has been on recordings as each console or Leslie has different characteristics that may be better for one song than another. What goes to the gig depends on how wide the door is at the venue.



No tricks aside from line-outs in all the organs and solid state relays in all the Leslies. The only quirk I allow myself is that I mount the chorale/tremolo switch at C2. This lets me switch speeds without taking my hand off the manual – thumb, wrist and forearm get used. No 3-position switches – a second half-moon to kill the chorale. On gigs where I'm the bass player, I run the line-out into a Rolls SX21 crossover and shave off everything above about 150hz with a pretty steep slope. That goes either into a bass amp or just to the house if the stage is cozy.

**How many songs on *Dark* are yours (the bands)?**

All except the opening track. The honest truth is that I'm a songwriter/singer, and I do mean it in that order, whose instrument happens to be the Hammond Organ.

All of *Is It?* came out of my brain. The title track of *Dark* is collaboration in that I stole the riff with permission from Jay Gogan our guitarist. I mean, come on, that is a MONSTER riff. It's the Heaviest-Riff-In-The-World! And I could totally see myself Jon Lording all over it.

**When you write a tune, do you start with lyrics or music? Take us through the creative process using one of your songs on *Dark*.**

How much time do we have? Every song has a story! I used to write a lot by noodling on an instrument - guitar, piano or organ: *2low2funk* started with the organ riff, and I wrote *My Greatest Miss* on an M3 the day after 3 of my friends helped me shove up it two flights of stairs into my apartment in Jersey City. A lot of the *Is It?* songs (*It, Time*

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*Inside the Mine, DropxDrop*) actually germinated on acoustic guitar – much more stair friendly. Only thing is, when the lyrics come second I free associate and then go back and figure out what the hell the song is about.

For the last several years I've been doing most of the writing in my head. I bump into something in the course of my day that gives me a title or a couple of lines that'll start rolling around until it takes shape. THEN I have to run to an instrument to tie it down before it falls off the back of the truck.



Sometimes it's a lot of work, sometimes it's a gift. We were talking about the song *Dark* before. That one was a gift and I don't just mean the riff. I take my daily constitutional at about midnight or so after the family and everyone else in town are in bed. I had Jay's riff rolling around in my head, and I stepped out onto my porch wearing my "uniform", a black pullover hoodie, black jeans and a knit cap, turned the porch light off and hit the sidewalk. The first 3 cars that went past me had a headlight out. The fourth was a police car and I was sure they were going to stop because, what the hell, it was one AM and I was dressed like a burglar. Ta-da: one verse written in 30 seconds. *Dark, Learn to Love, Seconds, Little Girl* and *Nightlight* were all written while prowling around my town after midnight.

The lyrics usually suggest a rhythm. Then fleshing out the melody happens. Or not. *Dark* appropriately ended up being just The Croak. *Little Girl* almost ended up being a croaker too - there's still a trace of Zappa on the album version.

***Live to Tell* absolutely ROCKS! What did you have to go through to use it on the album?**

Thanks! It's pretty simple actually. It's just publishing rights. There's no mechanicals involved because we're not using the recording. For publishing permission just go online to Harry Fox, the administrator (ASCAP/BMI) or straight to the publisher and buy a number of licenses corresponding to what you think you'll sell for fixed reproduction and downloads. Can you tell that I consulted my lawyer?

**Why did you pick *Live to Tell* for a track?**

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(chuckle) Well...firstly, there's the practical reason many unknown bands cover songs – as an attention getter. We played it in live shows and it went over well – partially due to the whole “WTF factor” – “Are they doing a Madonna song?!”

But we recorded it because we needed another lively tune and honestly, I didn't feel like writing one. The last few years were rough on all of us individually, and as a band, consequently. There's a reason why the record is called, “Dark”. With *Live to Tell* I liked



the music and lyrical theme...but I felt the lyrics fell a little short and suffered worse because the Madonna version was missing the urgency – desperation, almost – carried in the lyrics. I realized that Zep's “Achilles Last Stand” has a kindred lyrical urgency, so we mashed the gallop on the Madonna song to great effect. Andy (Sanesi, the drummer) has us cornering on two wheels, Jay's solo is killer (kept from the tracking session!),

and I had a good turn myself on the outro. And yes, I do the Off-Run-Start trick. We squashed and EQ'd it to bring out that horribly wonderful “EHHHHHNNNNNTTTTTT” that happens when you hit the start switch while the pre-amp is on.

Ultimately, we were going through a lot of crap, and there was doubt that we'd be able to finish the record at all. I realized that the “secret” we needed to live to tell was the record itself! So it made the cut.

**Is it my imagination or is the guitar more prominent on *Dark*? I feel like it really adds a lot to the album in a way I don't notice on *Is It*.**

That's interesting – I thought it would be the other way around. With a couple of exceptions, the tunes on this album seemed to ask for less metallic guitar sounds. The first album averaged a little more to the heavy side, which usually means: more guitar. Although as I think about it, it may be that we were more judicious in the sounds we chose all around on *Dark*. Practically all the organ tracks on the first record have the top of the Leslie spread left/right and we even Jimmy Paged the organ and layered tracks to create a wall of Leslies. This time we went for less saturated guitar sounds on the rockers and chose a specific position in the mix for the Leslie and drier production in general. Andy, in particular, is a proponent of efficiency. *Is It* was more



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about dimension whereas *Dark* is about space and clarity. Maybe it's that you can hear EVERYTHING better on this one!

Lots of new instruments on *Dark*: violin, cello, toy piano.



Yeah. Jay thought guitar on *My Greatest Miss* was unnecessary - mind you, that's the GUITARIST talking - and we were looking for something to flesh out *Breathing*. My cousin Stefan is a cellist and was in town to perform at Carnegie with **Alarm Will Sound** and brought his wife Julia, a violinist. So I wrote a couple of charts and we recorded them at my home studio. I am THRILLED with how they sounded together, especially on

*Breathing*. Julia gets this woody fiddle tone and the way she plays some of those lines just hurts you. *Little Girl* = toy piano - I had one laying around and it just made sense. *2low2funk* also features my acoustic piano and faux Theramin!

Your approach to performing the organ parts is very tonal and dynamic. Dropping drawbars out and swelling back up prior to a chorus is very nice. You're a busy guy - playing bass, chords, singing, working the drawbars. On the CD it flows very well. Is it like that live?

Is that a twinkle in your eye I see there? YEAH! In fact, on live shows I juggle flaming chainsaws too! (laughs) There's a lot of choreography involved - hit the Bb preset, hit the chorus on the upper, turn on the perc and pull out the top 4 drawbars on the B group to be ready for the bridge...that kind of stuff. Oh yeah - and sing! Singing has been the hardest. It's the one thing that didn't come naturally to me and the distractions in the cockpit of a Hammond just complicated it. I'd often forget to breath, which is not only bad for your singing, but can leave you ungrounded, ruin the groove and cause you to rush - a real problem when you are three-fifths of the band. I'm a harsh, harsh, critic of myself - some of the early Bbox shows were, uh, rough. No lie, getting comfortable took a LOT of work.



Little Girl reminds me of The Police/Sting with respect to the style of vocal. Do resemblances to other artists happen on purpose or is the listener imposing their own categorization on the music?

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I can't speak for everyone, but in my case I'm going with the latter. You're not the first person who has mentioned Sting after hearing me sing, but that's an accident, I promise you. I've been told that my voice has a kind of pureness about it. Frankly, that was always disappointing as I wanted to sound like Ian Gillan or Chris Cornell. Good luck, pal. My tastes have always been all over the place and I never really studied one artist or instrumentalist in depth. So it's always entertaining to me to see what people hear leaking out. It's like Nilsson's Rock Man says in *The Point*: "You see what you want to see and you hear what you want to hear. You dig?"



You can hear some Bbox tunes at <http://www.myspace.com/evenbiggerthanabreadbox>, and actually see a short performance at <http://www.youtube.com/watch?v=hyGrXjki-qQ>.

## Vendor Pricing Remains Stable

Frequently we have used this space to announce manufacturer price increases and other bad news. The last several months has seen mostly stable vendor pricing, with some items even declining in price. Tonewheel General Hospital passes all these reductions on to our customers. While a few extra dollars here and there might not seem like a big deal, we believe you notice the changes and appreciate them.

Hammond Suzuki has extended their Pro Line rebates to the end of December. Rebates from \$10 to \$200 are available on various instruments and their accessories. Visit their website ([www.hammondorganco.com](http://www.hammondorganco.com)) for details. As in the past, you can download Tonewheel General Hospital's price sheet to obtain our actual prices for Hammond Suzuki Pro Line instruments at [www.tonewheelgeneral.com/pdf/twg\\_hspl0509.pdf](http://www.tonewheelgeneral.com/pdf/twg_hspl0509.pdf).

The exception to stable pricing has been the Amphenol line of sockets and plugs. Previously manufactured by Wire Pro, Inc., this product line was sold to Cooper Interconnect who mercilessly raised prices and even discontinued some items. Thanks to our large inventory we have been able to hold off a commensurate price increase on these most critical Hammond and Leslie parts. Sadly, it's nearly time to get out the big checkbook. We recommend you anticipate any need and place an order soon.

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## The Australian Pink Floyd!



Tonewheel General Hospital was called to repair a Leslie used by the Australian Pink Floyd. A phone consultation with the stage techs a few days prior sorted out most of the problems and enabled the band to make it Kansas City for the final tweaking. These guys are definite must see for Floyd fans. The performance and stage show is based on the 1994 Pink Floyd tour, including the circular video screen and adaptations of the Floyd's screen movies. It's great fun and as close as you can get to the real thing. The band is currently on break but will start again in England during April and May. Keyboardist Rob Stringer assures me they'll do another US tour. Visit their web site at [www.aussiefloyd.com](http://www.aussiefloyd.com).

## ASK DOCTOR DRAWBAR



**Q:** Our church has an X77 organ and X77 speaker cabinet. We have obtained a separate Leslie 122 cabinet and connection cable. Is it possible to connect the Leslie 122 to the X77?

**A:** Leslie made no console connection kit for this application. The X-77 organ requires a four channel amplification system, which is why a special Leslie was constructed for it. The 122 Leslie is a single channel unit, so in order to use it you would first need an interface that combines the four organ channels into one. This is not a commercially available product and would have to be custom built.

**Q:** Is the Hammond M-3 compatible with a Leslie 147?

**A:** Sure. For this application you could use the modern day 6147 console kit or the legacy 26-1 kit. Just about any Leslie can be fitted to the M-series organs; Hammond console kits are also available for most 9 and 11 pin models as well as the 122 family.

**Q:** Please clarify whether a Leslie 710 under 1 channel operation via the Trek LCO-1A nullifies/mutes the 6 X 9 rotonsonic speaker as well as both upper-lateral speakers and thus the aforesaid speakers end up useless for reverb reproduction purposes nor available for the 1 channel operation mode.

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A: That is not exactly correct. The LCO-1A takes the full range organ signal and splits it into two frequency bands: low and high.

The low frequencies (150 Hz and below) are routed to the stationary channel amplifier. There is a passive crossover (post amplifier) that further splits this frequency band between the 15" speaker and the two 6 x 9 speakers. I do not know the crossover frequency here, but one might suspect that very little signal is sent to the 6 x 9 speakers.

The high frequencies (above 150 Hz) are routed to the rotary channel amplifier. Once again, a passive crossover splits this set of frequencies between the 6 x 9 rotonic drum and the compression driver. I suspect the crossover frequency here is 800 Hz. If so, the rotonic drum receives the tones from 150 to 800 Hz, while the driver receives tones above 800 Hz.

In practice, the 710 with an LCO-1A, when attached to a B-3/C-3 or earlier organ, produces a very nice sound. It's quite a bit louder than the standard Leslie 122, but when pushed into distortion the tone is not as pleasing.

**Q: I just acquired an E100 model. When the motor gets to operating speed it makes a horrible screeching noise. Organ plays perfectly but wow that noise is awful. Should I allow some more time for the oil to make its way to where it needs to be?**

A: Generally the noise you are describing is one or more generator bearings protesting the lack of oil. It can take several weeks for oil to work its way into dry bearings via the wicking system. You can also manually oil the affected bearing (s), though some disassembly of the organ is required to do this.

**Q: Where can I get an owner's manual for my Hammond S-6 chord organ?**

A: Owner and service manuals for all the Hammond organs produced from 1935 to 1985 can be obtained from Organ Service Company ([www.organservicecompany.com](http://www.organservicecompany.com)). They also have Leslie manuals available.

**Q: I have a Hammond C-2 and want to add percussion to it. I have an AO-29 amp from an M-3. I have access to the bar for the percussion switches and matching transformers. My problem is my schematic reading skills are somewhat lacking as is my experience with Hammonds. I have the service manuals for both the M-3 and the C-2. Is this (in your opinion) a viable good alternative to finding a AO-28 amp?**

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**A:** This is way too complicated. I'd just install a Trek TP-2B and spend all the time saved playing the thing.

**Q:** Is there a way to replace the field coil speaker in my Hammond M-3 with a more modern speaker? I can't find any information anywhere about this.

**A.** Yes. Hammond issued Technical Service Bulletin #27 on this subject. The solution involves adding a high wattage resistor across the wires for the field coil.

Technical Service Bulletin #8 addresses this issue for the early Hammond Tone Cabinets that used field coil speakers. Drop us a note and we will email these TSB's to you.

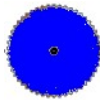
**Q:** I have a Hammond L122 spinet. How exactly can I connect a 9 pin Leslie 760 rather than the usual 6 pin 145/7)?

**A:** Sure. You would use a 9770 console kit for this application.

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