



Jim and Sherrie Krughoff

A Walk in Wurlitzer Park with Jim & Sherrie Krughoff

by David L. Junchen

Jim Krughoff is an inveterate collector. Starting with stamps as a kid, he graduated to more rarefied pursuits as he was afforded the opportunity by an expanding real estate development business. His firm builds and sells a hundred new homes each year in the western Chicago suburbs.

Jim's collecting philosophy differs from that of his fellow collectors, most of whom desire to own more and more of whatever strikes their fancies, regardless of quality or rarity. An astute businessman, Jim Krughoff acquires for his collections only those items which are particularly rare and of high quality. They are thus not only rewarding to own and to display but are excellent investments as well.

After the appeal of stamps waned, Jim set his sights on collectible automobiles, specializing in Corvettes. The prize in this group is a red 1967 L88, of which only 20 were built. This beauty is also the

lowest mileage classic Corvette known to exist: the odometer reads only twelve miles! It is in perfect original condition, just as it was when driven out of the dealer's showroom two decades ago.

Slot machines were the next devices to pique Jim's collecting interest. Since they are not particularly rare as a group, Jim chose to specialize in ones which are: pre-World War cast iron varieties. Included in Jim's collection are 15 which are the only models of their kind known to exist — the ultimate rarities!

Many slot machine collections include another variety of nickel grabber: the coin-operated piano. Wanting to diversify his slot collection, Jim obtained a couple of nickelodeons and discovered, to his delight, that not only were they charming, but that they awakened in him an inner love of music which had previously been dormant. Orchestrons and reproducing pianos followed, and Jim dis-

covered a passion he had never experienced in other areas of collecting. All these music machines required space to display properly, resulting in three separate additions to the Krughoff home.

A collection the size of Jim Krughoff's can't be hidden for long! Jim eventually made the acquaintance of other Chicago area collectors, including Jasper and Marian Sanfilippo in Barrington Hills, Illinois, who have one of the most comprehensive collections ever assembled, including a 4/28 Wurlitzer. Favorably impressed, Jim inquired whether any other such instruments existed. Another Chicago area collector, historian Tim Trager, responded by taking the Krughoffs to a Windy City Organ Club concert at the home of Paul and Jan VanDerMolen. Affectionately known as the Wheaton Fox, the VanDerMolen home houses a fine three-manual Robert-Morton and is the site of many Windy City club events.

These concerts on theatre organs by live organists were particularly appealing to Jim's vivacious wife Sherrie. Not only were her favorite Broadway musicals rendered in dramatic fashion, but she also discovered the joy of centering an evening's entertainment around the theatre organ. With Sherrie's flair for throwing parties, the theatre organ was a natural.

After deciding that they wanted a theatre organ, the next questions for the Krughoffs were "Where will we put it?" and "Where will we find one?" The question of where to put it was easily put to rest. Their home, even with three additions, was already inadequate to house the growing musical collection, so a fourth addition was planned.

As to where to find one, that was another matter. Not just any instrument would do; it would have to be of a size and quality befitting the rest of the collection. Several previously satisfied clients steered the Krughoffs to your author, who apprised them of the availability of the four-manual Wurlitzer formerly installed at Organ Stop Pizza in Phoenix. After about ten minutes of discussion, a deal was struck over a handshake and a glass of beer, Jim's favorite way of doing business. He made the decision to proceed with the project without having seen or heard the organ; he didn't get where he is today by being indecisive!

In order to plan the new installation effectively, your author traveled to Phoenix to examine the organ, which had been in storage for a year following the closing of Organ Stop Pizza. The men most responsible for the organ's design and restoration, Bill Brown, Lyn Larsen, Grahame Davis, and Walt Strony, graciously shared their recollections of construction details. Over the years this organ had been a virtual research laboratory for these guys, who tried a number of experiments in their relentless search for better results. Their input as to which of the experiments were the more successful was invaluable.

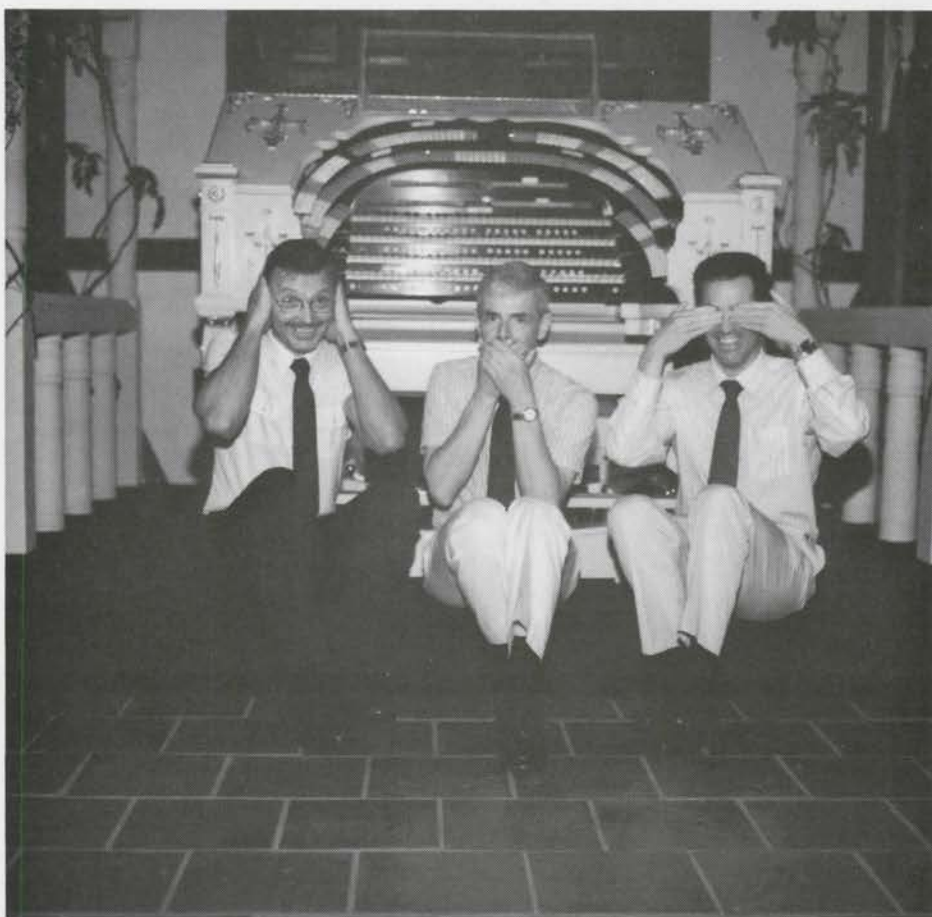
The person with the most hands-on experience with the organ was Walt Strony, who played it nightly for ten years. Walt agreed to be the project's consultant, much to the delight of your author, who had not previously had the pleasure of collaborating with him on such a comprehensive instrument. In his capacity as consultant, Walt designed a new stop specification, revised the piston layout, and pointed out tonal deficiencies to be rectified.

As the Organ Stop Pizza instrument evolved over the years, it retained its overall Wurlitzer character while taking on its own unique personality, reflecting the tastes of its designers. The guiding philosophy of your author was to retain



Jasper and Marion Sanfilippo congratulate Jim Krughoff.

Krughoff Collection



Chris Feiereisen (left), Dave Junchen and Steve Adams demonstrate their philosophy of organbuilding.

Krughoff Collection



Two old friends reunited: Walt Strony and the "Seventh Street" console.

Krughoff Collection



Walt Strony entertains Windy City club members at Wurlitzer Park.

Krughoff Collection

as much of that "Seventh Street" flavor as possible, refining the result for its new environment while rounding out some rough edges which would no doubt have been accomplished by the Phoenix crew had time and funds permitted.

The biggest challenges in the Krughoff installation were constraints of space, both physical and acoustical. Physically, there was no room for large pedal pipes or for an *en chamade* reed. The *en chamade* effect was secured by hooding an ordinary trumpet, which then required only 8" of wall depth. The pedal pipe space problem was obviated with electronic replacements, which have proven totally satisfactory. In particular, the electronic wood diaphone, designed by Rodgers chief engineer George Kirkwood, is almost better than a real one!

Limited cubeage in the seating area of the room presented the challenge of making a 33-rank organ listenable without being deafening. Your author reduced the amount each swell shade opened, and also mounted 8' tibia offset chests directly across the swell openings. These attenuations, together with careful voicing, did the trick nicely without sacrificing treble presence. The marimba was the most difficult of the percussions to deal with. Limited chamber space dictated an unenclosed placement, yet in an attempt to regulate it softly enough, the action became too sluggish. The solution was to enclose it in Plexiglas, allowing it to be seen while softening it substantially.

It has become *de rigeur* for new organs to receive dedication concerts. There was never a question as to who would perform the opening honors at the Krughoff's: the consultant and the organ's champion for a decade, Walt Strony. In keeping with Sherrie Krughoff's design of the music room as an outdoor-appearing setting, the dedication for "Wurlitzer Park" was scheduled on Saturday and Sunday afternoons, August 5 and 6, 1989. A catered brunch was served in a tent on the Krughoff estate, after which invited guests from across the country went indoors to sample the heavenly delights of Walt Strony and the new organ in Wurlitzer Park.

Fortunately for organ enthusiasts everywhere, Jim and Sherrie Krughoff are gracious and party-loving folks with a flair for entertaining. They often open their home to local groups and are happy to share their love of fine music. There is already discussion as to who will release the first commercial recording from Wurlitzer Park; a safe wager would be someone from the southwest! But Wurlitzer Park has room for only two more... leading one to wonder what are the next plans up the sleeve of 'Der Krug'!



Dave Junchen and Helen Barton, wife of organ-builder Dan Barton, admire Barton Tibias from the Krughoff organ.

Krughoff Collection



Dan Bellomy rehearses for a Windy City club concert.

Dave Junchen Photo



Solo chamber pipework: Kinura, Orchestral Oboe, Quintadena, Serpent, Kimball Tuba, Tibia, Vox Humana.

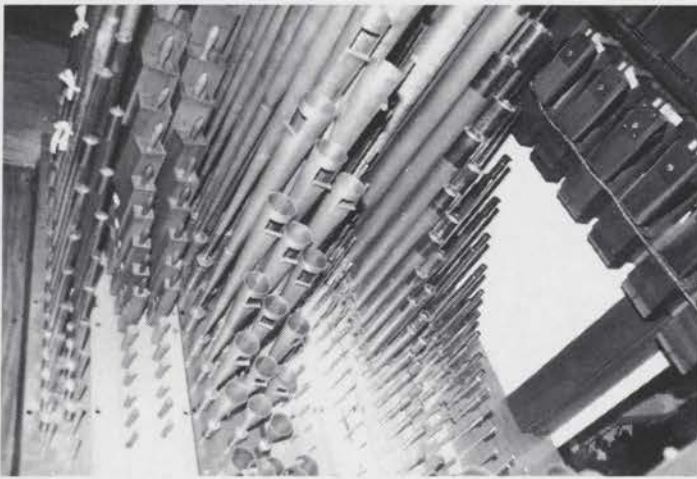
Dave Junchen Photo

Main Chamber

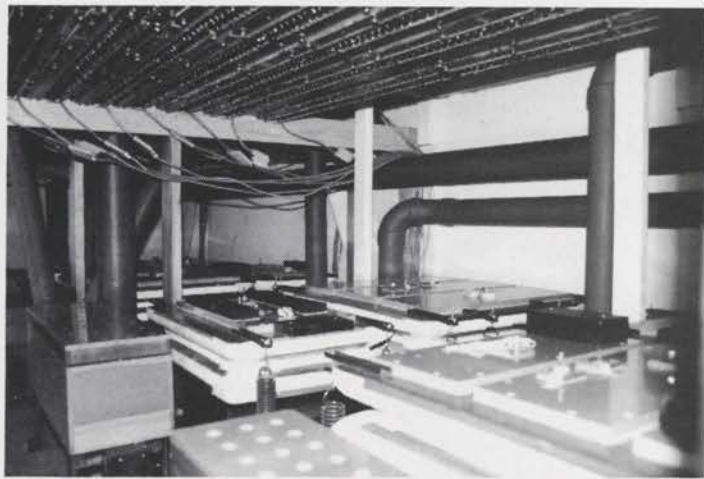
Rank	Pipes	Wind	Source
8' Vox Humana	61	6"	Wurlitzer
8' Oboe Horn	54	10"	Wurlitzer
8' Gamba	85	10"	4/32 Wurlitzer opus 534, Metropolitan (Paramount) Theatre, Los Angeles, CA, 1922; pipes 74-85 by Organ Supply Industries, 1989.
8' Gamba Celeste	73	10"	4/32 Wurlitzer opus 534, Metropolitan (Paramount) Theatre, Los Angeles, CA, 1922.
8' Cor Anglais	61	10"	Kimball; pipes 52-61 by Austin, 1906.
16' Bourdon	12	10"	Wurlitzer
8' Concert Flute	85	10"	3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921.
4' Flute Celeste	61	10"	Wurlitzer
16' Diaphonic Horn	12	120v	Peterson Electro/Musical Products, 1984.
8' Horn Diapason	12	10"	Dennison, from 4/15 Marr & Colton, Lyric Theatre, Indianapolis, IN, 1927.
4' Horn Diapason	73	10"	Jerome B. Meyer & Sons, 1989.
16' Clarinet	12	120v	George Kirkwood, 1989.
8' Clarinet	61	10"	Marr & Colton
8' Viol d'Orchestre	85	10"	Wurlitzer
8' Viole Celeste	73	10"	Wurlitzer
8' Open Diapason	73	10"	Wurlitzer
16' Tuba Horn	73	15"	3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921. Revoiced by Adolf Zajic, Trivo Co., Inc.
8' Tibia Clausa	85	10"	2/6 Barton opus 267, LaSalle Theatre, LaSalle, IL, 1928; pipes 74-85 by Austin Organs, Inc.
8' Krumet	61	10"	3/10 Wurlitzer opus 1897, Aragon Ballroom, Chicago, IL, 1937.

Solo Chamber

Rank	Pipes	Wind	Source
8' Kinura	61	10"	Wurlitzer
8' Orchestral Oboe	61	10"	3/15 Wurlitzer opus 1726, Denver (Fox) Theatre Denver, CO, 1927; revoiced by Joe Clipp, Trivo Co., Inc.
8' Brass Trumpet	61	10"	Trivo Co., Inc.; pipes 62-73 by Organ Supply Industries, 1989.
8' Quintadena	61	10"	3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921.
8' Serpent	61	13"	Austin Organs, Inc.
8' Tuba Sonora	61	15"	Kimball, Elks Temple, Oklahoma City, OK
16' Tibia Clausa	97	12"	Dennison, from 3/12 Barton, Paramount Theatre, Hammond, IN.
8' Vox Humana	61	8"	2/7 Wurlitzer, Fox Theatre, Tucson, AZ, 1930
10 3/4' Quint	12	10"	Wurlitzer
8' Musette	61	10"	Trivo Co., Inc., 1982.
8' Saxophone	61	10"	3/19 Wurlitzer opus 2129, Paramount Theatre, Stapleton, NY, 1930.
8' Violin	85	10"	2/7 Wurlitzer, Fox Theatre, Tucson, AZ, 1930.
4' Violin Celeste	61	10"	2/7 Wurlitzer, Fox Theatre, Tucson, AZ, 1930; replacement trebles by Austin Organs, Inc. and Organ Supply Industries.
16' Solo String	24	120v	George Kirkwood, 1989.
4' Solo String	61	15"	Wurlitzer; pipes 50-61 by Organ Supply Industries, 1989.
16' Diaphone	24	120v	George Kirkwood, 1989.
4' Diaphonic Diapason	16	15"	3/15 Wurlitzer opus 1726, Denver (Fox) Theatre, Denver, CO, 1927; pipes 48-61 by Austin Organs, Inc.
4' Blockflote	61	5"	Jerome B. Meyer & Sons, Inc., 1988.
4' Blockflote Celeste	61	5"	Jerome B. Meyer & Sons, Inc., 1988
Chrysoglott	49	18"	Wurlitzer
Glockenspiel	37	18"	Wurlitzer
Xylophone	37	18"	Wurlitzer
Tambourine		18"	Wurlitzer



Main chamber: Krumet, Tibia, Tuba, Flute, VDO, Open Diapason, Viol Celeste, Clarinet.
Dave Junchen Photo



Chest bottom boards are on ribbon connectors for ease of maintenance.
Dave Junchen Photo

Unenclosed

Rank	Pipes	Wind	Source
8' Vox Dei	61	10"	Austin Organs, Inc.
16' Piano	80		Steinway, 1930.
Marimba	49	15"	Wurlitzer
Vibraphone	49	12"	Wurlitzer
Sleigh Bells	25	13"	Wurlitzer
Xylophone	37	12"	Robert-Morton
Chimes	25	8"	Wurlitzer
Trap Assembly		13"	Wurlitzer
Sizzle Cymbal		13"	Arndt Organ Supply Co.
Duck		13"	Michael Zembsch, 1989.
Wind Chimes			Glen Vandiver, 1989.
New Traps		13"	David Krall, 1988-9.

► Hooded Trumpet at the rear of the Krughoff music room.

► Toy counter and antique popcorn machine at the right of the console. The 1930 Steinway with remote console roll changer also plays from the organ.

General

Blower	22"	15-Horsepower Orgoblo
Small swell shades	12"	Wurlitzer
Large swell shades	12"	3/14 Wurlitzer opus 2088, First Baptist Church, Phoenix, AZ, 1929.
Console		4/32 Wurlitzer opus 402, Missouri Theatre, St. Louis, Missouri, 1927.
Equalizers		Wurlitzer and David Krall
Reservoirs		Wurlitzer
Tremulants		8 Wurlitzer, 4 Wicks
Rectifiers		Astron, 1988.
Relay		Z-Tronics
Trap relay		Grahame Davis
Combination action		Trousdale Organ Company, 1989.
Digital reperformance system		Trousdale Organ Company, 1989.
Chests		3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921; 3/10 Wurlitzer opus 1474, Granada Theatre, South Bend, IN, 1926; plus other Wurlitzers.
Tibia treble chests		Kimball
Solo tibia offset chests		3/12 Barton, Paramount Theatre, Hammond, IN.
Hooded trumpet chests		Organ Supply Industries, 1989.

Significant Participants

William P. Brown Corporation restored the organ in its Organ Stop Pizza location. Steve Adams, Dan Horenberger and Chris Feiereisen did on-site restoration and installation.

David Krall restored percussions and swell actions.

Ken Crome supplied new console stop rails.

Dave Junchen engineered the installation and performed the tonal finishing.

Walter Strony was consultant to the project and played the dedication recital August 5, 1989.

Jim and Sherrie Krughoff's enthusiasm supported the project.



Percussions to the left of the console include the Plexiglas-encased marimba, vibraphone, bass drum and crash cymbal.
Jim Koller Photo