Seeburg

Jukeboxes

Company History

The original J. P. Seeburg Piano Co. was incorporated in the autumn 1907 by Justus Percival Seeburg, who arrived in Chicago in September 1886 as an immigrant Swede to live with his sister Hannah. He was born in Gothenburg on the 20th April, 1871, and his born name was Justinus Perciwall Sjöberg, son of snuff manufacturer Johan Fredrik Sjöberg (1805-1881) and Johanna Fredrika Möller (1841-1907). Justus had five siblings: Hannah Rudolphina (1863-1941), James Robert (1865-1939), Oskar Victor Fredrik (1868-1947), Hildur Gurli Fredrika (1870-1940), and Olga Emilia Charlotta (1873-1958), and several half siblings from his father's first marriage. The young Justinus P. Sjöberg studied at the Chalmers Technical School in Gothenburg just before he immigrated, and he anglicized his name to Justus Percival Seeburg when he became a naturalized citizen on the 15th October, 1892. About one year after he arrived in Chicago Justinus P. Sjöberg signed as an apprentice at the C. A. Smith & Co. piano factory, headed by Charles Alexander Smith, to increase his knowledge in the piano field. A few years later and now an American citizen Justus was employed by the Bush & Gerts Piano Co. founded by William H. Bush and John Gerts on the north-west corner of Clark Street and Chicago Avenue. It is interesting to note that his older brother James Robert also arrived in Chicago in March 1891, and both were registered as piano cabinet makers in 1896. At this time Justus P. Seeburg was employed by the Conover piano manufacturing facility owned by the Chicago Cottage Organ Co., which later became the Cable Piano Co. headed by Frank S. Shaw, and he stayed with the company as foreman for about eight years. On the 5th June, 1896, Justus P. Seeburg was married to Adolphine Bylander (1874-1950) from the village Skövde in Sweden, and their only son Noel Marshall was born on the 18th June, 1897.

During the years at the Cable Piano Co. Justus P. Seeburg worked with Fred K. Kurtz, and together they left the company and formed the Kurtz-Seeburg Action Co. in the old Union Shoe Works building at Sixth Street in Rockford, Illinois, late in the autumn 1903. The company started production in January 1904, but Justus P. Seeburg sold out his part of the company in 1905, and the name of the company was finally changed to Kurtz Action Co. in 1907.

In 1905 Byron C. Waters, Justus P. Seeburg, and Axel F. Larson, the latter also an immigrant Swede, were founders and leading executives of the new Marquette Piano Co. in Chicago, manufacturer of player piano actions. Justus P. Seeburg oversaw the production facility, and within two years the first ever and famous coin-operated Cremona 10-roll rewind piano was made. Justus P. Seeburg, while still working as superintendent at the Marquette factory, started to operate these electric coin-op pianos, and the operating business soon grew so large that he had to go into that business full time. As a consequence, the new J. P. Seeburg Piano Co. was

incorporated around the 1st October 1907 with a capital stock of $10,000, and sales offices and display rooms were established in the Republic Building in Chicago's Loop. The storage and servicing department on Clayborn Avenue in the northern part of Chicago was soon used to start production of coin-operated automatic mechanically played pianos and orchestrions, and Seeburg's endeavours together with associates in the mechanical piano field continued until the 1920s. Many of these business associates were also immigrants from Sweden, and the Seeburg piano factory was in fact a good starting point for many Swedish immigrants. Two of Seeburg's good associates, Oscar Nelson and Peter Wiggen, left the Seeburg piano factory in 1922 to form their own Nelson-Wiggen Piano Co. of Chicago making beautiful coin-op orchestrions for the growing coin-op music market, but then only a short time afterwards, in 1924, Justus P. Seeburg's old partners Axel F. Larson and Byron C. Waters, who were no longer connected to the Marquette business, wanted to establish a new company named Western Electric Piano Co. based on Larson's smaller piano factory. Justus P. Seeburg soon bought a controlling part of the new company because he wanted to stimulate the competition among his dealers, who had exclusive territories. By introducing new highly competitive coin-op instruments this could be done and the fact that Western Electric Piano Co. was controlled by J. P. Seeburg Corp. was kept secret for many years.

In the autumn 1926 the first amplified selective coin-operated phonograph, the Electraphone, was introduced by Western Electric Piano Co.. This model was in 1927 followed by the Selectraphone model housing the new 8-selection Selectra ferris wheel mechanism developed, refined and patented by Axel F. Larson and machine operator Charlie Anderson (another Swedish immigrant). The Western Electric Piano Co. also used a less complicated 12-record non-selective mechanism for the Mechanic-Dynamic model around 1927 to gain a foothold on the market for coin-operated phonographs. The Mechanic-Dynamic model contained a push, slide, and flip back mechanism developed and patented by Arthur W. Wilson in the first half of the 1920s. These models were not selective in any way, but played the records in sequence, first all the A-sides and then all B-sides.

At the same time, early in 1927, the J. P. Seeburg Co. introduced the Melatone phonograph on the market, but the model failed, all about hundred manufactured machines were recalled from the dealers. Instead, the Seeburg company could use the Selectraphone machines by Western Electric Piano Co., but with the name Autophone. This model was introduced at the Chicago Commodore Hotel 'Music Trade Convention' in June, 1928. After that the J. P. Seeburg Piano Co. company had more success with the improved 8-selection pneumatic Audiophone Senior and Audiophone Junior coin-op phonographs. The company name officially changed to J. P. Seeburg Co. around July 1928. Showing their nickelodeon ancestry the Audiophone models were equipped with electric motors that in turn operated a suction pump. The pump was used to turn the ferris-wheel type mechanism for record

selection, but the pump also supplied suction for rubber tubing that went to pneumatic operated valves that controlled the operation of several smaller pneumatics. In 1930 the J. P. Seeburg Co. (company name changed again to The J. P. Seeburg Corp. around September 1929) presented the all mechanically operated phonograph called the Audiophone E, with 8-selection two-layer mechanism developed by Arvid Dahlstrom. The first version of the Audiophone E phonograph looked very much like the Electramuse made by the Holcomb & Hoke Manufacturing Co. before 1929. All the Selectraphone, Mechanic-Dynamic, Autophone, and Audiophone coin-op phonographs were important money-makers for the Justus Percival Seeburg controlled companies until the early 1930s. The hard times following the Wallstreet Crash in 1929 forced the Seeburg company to try other products like refrigerators, coin-meters, pin-ball machines, and a variety of games like gold-diggers; - most of them in limited numbers. The Western Electric Piano Co. was liquidated in 1933, but the J. P. Seeburg Corp., now headed by the founder and his only son Noel Marshall, continued in the coin-op phonograph field in 1934 with a new modern Selectophone model housing the 10-selection mechanism developed and originally patented by Russell I. Wilcox. Russell I. Wilcox was in fact the third of the three founders of the Western Electric Piano Co. ten years before. This model was used for only one year until the new 12-selection Symphonola model was introduced in 1935. The basic 12-selection sliding-tray mechanism for the Symphonola series was developed, refined and patented by Carl Gunnar Freborg and his father, piano maker Charles August Freborg, and it was used for the next approx. ten years by The J. P. Seeburg Corp..

At this time, in 1937, Justus P. Seeburg moved to his new home, the Villa Santa Maria on Bel-Air Bay, Los Angeles, to concentrate on other investments in banking, equity, and real estate, and so he left the overall management of the family-owned corporation to his son Noel Marshall Seeburg. In the early forties Justus P. Seeburg also bought a 1,000 acre ranch in Nevada for breeding of Hereford cattle, which he called ’only a hobby’, and in 1949 he finally left the position as president of the J. P. Seeburg Corp.. His wife Adolphine (☼ 7th May 1874) died on the 19th April 1950, and he married Gurli Maria (☼ 23rd March 1915) later in the year. Then, early in 1954 Justus Percival and Gurli Maria Seeburg moved to Stockholm in Sweden, but still had contacts and activities in the States.

In 1938 the J. P. Seeburg Corp. started to insert Catalin plastics, cast resin, in the cabinet of music machines, and two important industrial designers were connected to the company working hard to create successful designs. One of them, Henry T. Roberts, also designed radios in the 1930s, and the other, Nels A. Miller, became a noted jukebox designer after World War II with the rather special Trash Can models. The official names of those models were Seeburg Symphonola P-146, P-147, and P-148. Using the word Catalin, also known then as The Gem of Modern Industry, it is

important to mention that the product name was a registered trademark of the Catalin Corp. in New York.

At The J. P. Seeburg Corp. the factory designers did not use extreme visual effects, but some rather unique automatic phonographs were manufactured in 1940. The Square Top series, namely the Seeburg Cadet, Commander, and Concert Master nicknamed Faces with matching Seeburg Top-Spot speaker unit was indeed something special, but unfortunately the phonograph series with Rainbo-Glo illumination was not design patented. It is, however, quite possible that Nels A. Miller was responsible for the basic design, just as he was responsible for the Pla-Boy stroller of 1939/40 styled in Marbl-Glo to go with the wireless portable-compact Wall-O-Matic, also named the Play-Boy remote control in 1940. The year before, in 1938/39, Henry T. Roberts designed and patented nearly all models with Marbl-Glo illumination for the company, but there are so distinct differences in details, that it seems correct to assume that Nels A. Miller designed the model line of 1940 starting out with the Pla-Boy stroller and the Wall-O-Matic remote control unit with mechanism developed by James A. Boyajian. Henry T. Roberts on the other hand design patented the following HiTone Symphonola series of 1941/42 equipped with the improved sliding-tray mechanism invented by Carl Gunnar Freborg and Charles August Freborg.

Nels A. Miller designed the lighting inside the HiTone Symphonola models and patented the new feature, but a major problem with the Seeburg coin-op phonographs was that the customer could not really see the record changer. And one might argue that the designer(s) at Seeburg despite the high technology missed the obvious entertainment value of the visible changer. Without light animation, the Seeburg jukeboxes were just considered a kind of musical furniture. After the HiTone series the production of coin-operated phonographs was stopped due to the war, and during the early years of the 1940s the Seeburg factory added record changers and recorders for home phonographs to the product line. The factory became in fact supplier of components to many other major manufactures like Stromberg-Carlson and RCA Victor, and the factory also produced a variety of remote selector units suitable for the other major manufacturer’s coin-op phonographs. The following years the factory was converted totally to development, engineering, and production of electric equipment for the U.S. armed forces, and this brought the company no less than three Army-Navy E Awards. After the war years the new, interesting, but again with invisible changer, Trash Can models were designed by Nels A. Miller, and the story of coin-op phonographs could continue for the mighty Seeburg company.

Concerning auxiliary speakers made in the last years of the Golden Age of jukeboxes the J. P. Seeburg Corp. introduced the 8-inch RS1-8 Teardrop Speaker designed by Nels A. Miller, and the larger 12-inch RS1-12 Mirror Speaker beautifully designed by Arthur W. Brockman. Nels A. Miller as designer and the all aluminum Symphonola P-148 jukebox model led the J. P. Seeburg Corp. to the end of the

Golden Age. The golden era ended in fact with the introduction of the Seeburg model M-100-A styled by Mahlon W. Kenney with Select-O-Matic mechanism invented by Edward F. Andrews.

The new model M-100-A was introduced in December 1948 as the first jukebox with 100 selections in 78rpm, but many of the M-100-A models were soon converted to play 45rpm records in the years to come. In connection with the use of 78rpm vs. 45rpm format in jukeboxes it is rather interesting to note the following facts written by the author Morgan Wright: "...Black people preferred the 78rpm format until the late fifties even in their jukeboxes, because they were living in poverty, and when the 78rpm jukeboxes in white neighborhoods were being replaced by 45rpm jukeboxes, the operators (all of whom were white) had to use the old 78rpm jukeboxes for something. They couldn't just throw them away, so they stuck them in black neighborhoods and also hillbilly juke-joints, while the people with money used the 45rpm jukeboxes. One will notice that many R&B and C&W records were still being pressed in 78rpm until as late as 1957/58, but it's very rare to find 78rpm recordings of popular white 'pop' music later than 1952/53...". These are, whether we like it or not today, true and interesting historic comments.

The jukebox industry, however, had a big problem with the record ban of 1948. The industry did not know for sure if it was going to be a total change for 33 1/3rpm, and that no 78rpm shellac records would be pressed in the years to come. Consequently, it was considered a good idea by Seeburg to try to make mechanisms for the smaller 45rpm vinyl records developed by RCA. The general sales manager at The Seeburg Corp., Carl T. McKelvy (1894-1961), had been aware right away that the vinyl record was ideally suited for the jukebox operators because it was light, small, and unbreakable. Thus, quickly throwing its weight behind RCA's product, The Seeburg Corp. was the first to meet the challenge of a new record format due to the invention by Edward F. Andrews, and with the model M-100-B in 1950, the first exclusively 45rpm jukebox, the firm could therefore take over the leading role in the industry. At least until The Rudolph Wurlitzer Co., due to its size and long-time strength on the music market, was able again to compete for the leading role in 1954. During that year the new Wurlitzer 1700AF with horizontal carousel record changer system was released by The Rudolph Wurlitzer Co., and The Seeburg Corp. had to answer back with the first American 200 selection mechanism used in the model V-200 introduced late summer of 1955.

In the early years of the 1950s about 400,000 jukeboxes were operated in America, and The Seeburg Corp. produced some nice machines with pilastre and visible mechanisms, and none of them in fact had the previously used Symphonola-prefix. The first was model M-100-C of 1952, known today from the M.A.S.H. series on television, and after that the somewhat similar HF-100-G and W-100 models of 1953. Then in 1954 a new design was tried out. The models HF-100-R Bandshell and HF-100-J had a boomerang-shaped top section and became very popular in cafés and

diners. But the competition mainly from The Rudolph Wurlitzer Co. was tough, and in 1955 the Seeburg company introduced the first American 200-selection jukebox, the model V-200 / VL-200 with Dual Music System, the model is often today nicknamed the Towel Rail. At this point in the mid 1950s the Seeburg company was hit by litigation under the Sherman Anti-Trust Act and found guilty of operating a closed network of operators and distributors, which was judged to impose unreasonable restraint on other tradesmen. Anyway, none of the jukebox cabinets made by Seeburg in the first half of the 1950s were ever design patented, but it is obvious that they represented a new line after the Symphonola models designed by Nels A. Miller. The next industrial designer to become a well-known jukebox trend-setter for Seeburg was Carl W. Sundberg. It is quite clear that the KD-200 and the L-series of 1957/58 came from his drawing-board, but his first patented design was filed in November, 1958. The cabinet for the model 222 / 220 was the first of a series of very nice patented Sundberg jukebox designs.

The founder of the Seeburg company, Justinus Percival Sjöberg (☼ 20th April 1871) died 87 years of age in Stockholm on the 21st October 1958, and was according to the official archives cremated, and it is stated in the 'Report of the Death of an American Citizen' of the 29th May, 1959, that he was buried at the Örgryte Cemetery in Gothenburg. However, his ashes may have been sent to the States for burial, if his wife officially asked the County Board (Länsstyrelsen) for permission, but such record has not yet been found or mentioned in the last will and testament. His mother Johanna (1841-1907) was interred at Mount Olive Cemetery in Chicago. Justus P. Seeburg was survived by his wife Gurli Maria (1915-2005) in Stockholm, his only son Noel Marshall, and his two grandsons Justus Percival II and Noel Marshall Jr. in direct family line. Two years before, in 1956, Noel Marshall and his two sons sold the activities of the Seeburg company known by then as the N. Marshall Seeburg & Sons, to the investor Delbert W. Coleman and the newly formed Fort Pitt Industries. In 1958 the new investor group started an acquisition program to be able to provide operators with a complete game line as well as complete lines in music and vending. In the autumn of 1964, the financial group behind the Seeburg Corp. took over Williams Electronic Games Inc. from other industry investors, the Commonwealth United Corp. and the XCor International Inc. represented and owned by Sam Stern and Bernard Weinberg. When the Seeburg Corp. acquired United Music Corp. in Chicago a few months later it seemed the corporation had reached its goal.

The following jukebox models were design-patented by Carl W. Sundberg in the very early 1960s: Q100 and Q160 plus the remote-control unit 3W100 Wall-O-Matic. Sales president James Cameron Gordon and Theodore A. Dobson, however, filed the patented design for the DS100 and DS160 in 1962. Mahlon W. Kenney, who was the principal engineer for decades, and Carl W. Sundberg designed the next remote-control unit, the Consolette SCH-1 in 1963, and together Carl W. Sundberg and Theodore A. Dobson design patented the full size LPC-1 and LPC-1R phonograph

cabinets in 1963. The following model, the LPC-480, was designed by William C. Prutting in 1964, and that model is today considered among the best sound reproducing jukes of the 1960s. William G. Broman and Theodore A. Dobson were responsible for the design of the PFEAIU Electra and APFEAI Fleetwood in 1965/66, and after that Carl W. Sundberg designed both the SS-160 Stereo Showcase in 1967 and the S-100 Phono-Jet in 1967. It is interesting to note that the Phono-Jet model came out as a mirror image of the patented design. After the Seeburg model line of 1967 Raoul E. Rodriguez and Carl W. Sundberg designed the LS1 Spectra in 1968, and Carl W. Sundberg alone designed the following two models, the LS2 Gem in 1969 and the LS3 Apollo in 1970.

In the 1970s and 1980s, the last two decades of the 45rpm jukebox history, the Seeburg Corp. continued to design patent most of the jukebox cabinets. In 1970 the Golden Jet was designed by William G. Broman alone. In 1971, however, Carl W. Sundberg assigned the design patent for the Seeburg Apollo Consolette, a wall mounted selector unit, to another production company, the Walter E. Heller & Co. in Chicago. There might have been an ownership connection between Seeburg and the Heller company, but it is not known for sure by the author. The USC1 Musical Bandshell of 1971 was designed by Robert A. O'Neil alone, and the following Marauder SX-100 of 1972, the FC1 Regency of 1973, and the SB100 Magna Star of 1975/76, were all design patented by Robert A. O'Neil in collaboration with Michael C. Wilson. Some of the other trendy cabinet designs of the 1970s and the 1980s were unfortunately not design patented by the Seeburg Corp.. For example, the SPS Olympian of 1972, the SPS2 Matador and the FC1 Regency of 1973, the STD Vogue II of 1974 and the STD2 Entertainer of 1975, the Sunstar of 1976, the SMC1 Disco of 1978, and the SMC3 Prelude of 1984, and finally the compact-disc play SCD-1 Crusader of 1986/87.

In 1977 the Seeburg company itself was renamed XCor International, but it was also still known as the Seeburg Industries. It seems that the Seeburg company was sold again only two years later due to financial difficulties among the investors to become the Seeburg Division of Stern Electronics Inc.. Most of the inventory was moved from the factory building at Dayton Street into Stern's plant. Stern was at the time doing business in the old Chicago Coin plant on Diversey Avenue. The new Seeburg Division, nicknamed Sternburg, started up in an empty three-story factory building on the opposite side of the parking lot from Stern's single-story building. Both buildings were old, probably dated from the early 1930s. The SMC-2 Phoenix was the first jukebox the new division produced.

The Seeburg Division of the Stern Electronics Inc. was purchased in March 1984 by the new Seeburg Phonograph Corp. formed by a group of industry investors including Noel Marshall Seeburg Jr., the 3rd generation of the founding family. His father Noel Marshall died on the 29th January 1972. The firm Williams Electronic Games Inc. was at that time extricated. The ex-Seeburg salesmanager and co-founder Edgar C.

Blankenbeckler became the manager of the new Seeburg Phonograph Corp., and the SMC-3 Prelude model was the first jukebox the company group produced in 1984. In the mid 1980s about 250,000 jukeboxes were operated in America, and the first years went well for the investor group, and the company introduced the first SCD-1 Crusader jukebox housing a Sony-built changer to hold 60 CDs in 1986. Also a nostalgic jukebox version, the SCCD-1 Classic, shaped like the famous Wurlitzer 1015 was manufactured. However, competition was hard, and the group finally decided to sell out for good to new financial investors, including a former Seeburg distributor in Mexico, who officially used the name Seeburg International. The production facilities were then moved into a sheet-metal factory in the south of Chicago under the name Seeburg Manufacturing & Supply Co., also known as Jukebox USA Inc., and later also as Seeburg Satellite Broadcasting Corp.. During the period 1990-1995 the Skyline, Blast Effect, Neon, Micro-Music, and Gold CD-jukeboxes were built in limited quantity. A new series of Odyssey, Oasis, and Millennium CD-jukeboxes was planned for the period 1996-2000, but it seems they never really were produced in Chicago. Late 1995 or early 1996 the production facilities were closed and emptied by the investors, and the history of SEEBURG had finally come to an end; - but indeed a sad one.

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Gert Almind, 12-2010
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Justus Percival Seeburg, 1871-1958

Noel Marshall Seeburg, 1897-1972

Jukeboxes, 78rpm Era

Year	Model	Records	Selections	Speed
1927	Melatone	8	8	78
1928	Autophone	8	8	78
1928-1930	Audiophone Senior	8	8	78
1929-1930	Audiophone Junior	8	8	78
1930	Audiophone E	8	8	78
1931	Audiophone F	8	8	78
1934-1935	Selectophone	10	10	78
1934-1935	Selectophone DeLuxe	10	10	78
1935-1936	Symphonola A	12	12	78
1936	Symphonola B	12	12	78
1936	Symphonola C	12	12	78
1936	Symphonola D	12	12	78
1936	Symphonola F	12	12	78
1937	Symphonola BX	12	12	78
1937	Symphonola H	12	12	78
1937	Symphonola J	12	12	78
1937	Symphonola XF	12	12	78
1937	Melody King K	15	15	78
1937	Melody King Q	15	15	78
1937	Rex	20	20	78
1937	Royale	20	20	78
1938	Concert Grand	20	20	78
1938	Crown	20	20	78
1938	Gem	20	20	78
1938	Regal	20	20	78
1939	Casino	20	20	78
1939	Classic	20	20	78
1939	Mayfair	20	20	78
1939	Plaza	20	20	78
1939	Vogue	20	20	78
1940	Cadet	20	20	78
1940	Colonel	20	20	78
1940	Commander	20	20	78
1940	Concert Master	20	20	78
1940	Envoy	20	20	78
1940	Major	20	20	78

1941	Symphonola 7800 Standard	20	20	78
1941	Symphonola 8800 Super	20	20	78
1941	Symphonola 9800 DeLuxe	20	20	78
1942	Symphonola 8200 HiTone	20	20	78
1942	Symphonola 9200 HiTone	20	20	78
1946	Symphonola P-146	20	20	78
1947	Symphonola P-147	20	20	78
1948	Symphonola P-148	20	20	78
1948-1950	M-100-A	50	100	78

Remote Selector Units, 78rpm Era

Year	Model	Selections
1939-1940	PB-1Z Playboy	20
1939-1940	PB-2Z Playboy	20
1939-1940	WS-1Z Wallbox 20	20
1940	MS-1Z Melody Parade	5
1940	WS-5Z Wallbox	24
1940-1941	S-16-1Z Multi-Wire Select-O-Matic	16
1940-1941	S-20-1Z Multi-Wire Select-O-Matic	20
1940-1941	S-24-1Z Multi-Wire Select-O-Matic	24
1940-1941	WS-2Z Wireless Wall-O-Matic	20
1940-1941	WB-1Z Wireless Bar-O-Matic (multi-coin)	20
1940-1941	WB-5Z Wireless Bar-O-Matic	20
1940-1942	DS-20-1Z Select-O-Matic DeLuxe	20
1940-1942	DS-20-10Z Select-O-Matic DeLuxe (multi-coin)	20
1940-1942	DS-24-5Z Three-Wire Wall-O-Matic	24
1940-1942	WS-10Z Wireless Wall-O-Matic (multi-coin)	20
1942	WC-1Z Duo Remote Console	20
1942	WC-1ZA Duo Remote Console	20
1942	DSC-1Z DeLuxe Console	20
1946-1948	3W2-L56 Three-Wire Wall-O-Matic	20
1946-1948	3W5-L56 Three-Wire Wall-O-Matic (multi-coin)	20
1946-1948	3W7-L56 Three-Wire Wall-O-Matic (multi-coin)	20
1946-1948	DS2-1Z Wall-O-Matic	20
1946-1948	DSB-1Z Three-Wire Bar-O-Matic	20
1946-1948	W1-L56 Wireless Wall-O-Matic	20
1946-1948	W4-L56 Wireless Wall-O-Matic (multi-coin)	20
1948	W5-L56 Three-Wire Wall-O-Matic	20
1946-1948	W6-L56 Wireless Wall-O-Matic (multi-coin)	20
1946-1948	W7-L56 Three-Wire Wall-O-Matic	20
1949-1958	3W-1 Wall-O-Matic (multi-coin)	100

Auxiliary Speakers, 78rpm Era

Year	Model
1939	Marbl-Glo
1939	Speak-Organ SO-1X
1939	Speak-Organ SO-5X
1939	Speak-Organ SO-16X
1939	Symphonola WSR-1Z
1939-1940	Speak-Organ SO-1Z
1940	Top-Spot
1946-1948	Teardrop RS1-8, 8-inch
1946-1948	Teardrop RS1-12, 12-inch, Mirror
1946-1948	Teardrop RS2-8, 8-inch with volume control
1946-1948	Teardrop RS2-12, 12-inch with volume control
1946-1948	RS4-8 Recessed Wall-Speaker, 8-inch
1946-1948	RS4-12 Recessed Wall-Speaker, 12-inch
1946-1948	RS5-12 Recessed Ceiling-Speaker, 12-inch
1946-1948	RS8-8 Recessed Ceiling-Speaker, 8-inch
1949-1950	CVS3-8 Recessed Speaker, 8-inch
1949-1950	CVS3-12 Recessed Speaker, 12-inch
1949-1950	Teardrop CVWS1-8, 8-inch, constant-volt
1949-1950	Teardrop CVWS1-12, 12-inch, constant-volt, with company logo
1949-1950	Teardrop CVWS2-8, 8-inch, constant-volt
1949-1950	Teardrop CVWS2-12, 12-inch, constant-volt, with company logo

Jukeboxes, 45rpm Era

Year	Model	Records	Selections	Speed(s)
1950-1951	M-100-B	50	100	45
1950-1951	M-100-BL	50	100	45
1952	M-100-C	50	100	45
1953	100-W	50	100	45
1953	HF-100-G	50	100	45
1954	HF-100-R Bandshell	50	100	45
1955-1956	100-J	50	100	45
1956-1957	100-JL	50	100	45
1955-1956	V-200	100	200	45
1956-1957	VL-200	100	200	45
1957	L-100	50	100	45
1957	L-101	50	100	45
1957	KD-200	100	200	45
1957	KS-200	100	200	45
1958	161	80	160	45
1958	201	100	200	45
1958-1959	220	50	100	45
1958-1959	222	80	160	45
1960	AQ-100	50	100	45
1960	AQ-160	80	160	45
1961	AY-100	50	100	45/33
1961	AY-160	80	160	45/33
1962	DS-100	50	100	45/33
1962	DS-160	80	160	45/33
1963-1964	LPC-1	80	160	45/33
1964-1965	LPC-480	80	160	45/33
1965-1966	APFEAI Fleetwood	80	160	45/33
1965-1966	PFEAIU Electra	80	160	45/33
1965-1966	U-100 Mustang	80	160	45/33
1966-1967	SS-160 Stereo Showcase	80	160	45/33
1967-1968	S-100 Phono Jet	50	100	45
1967-1968	LS1-160 Spectra	80	160	45/33
1968-1969	LS2-160 Gem	80	160	45/33
1969-1970	LS3-160 Apollo	80	160	45/33
1969-1970	SE-100 Golden Jet	50	100	45
1970-1971	USC-1 Musical Bandshell	80	160	45/33

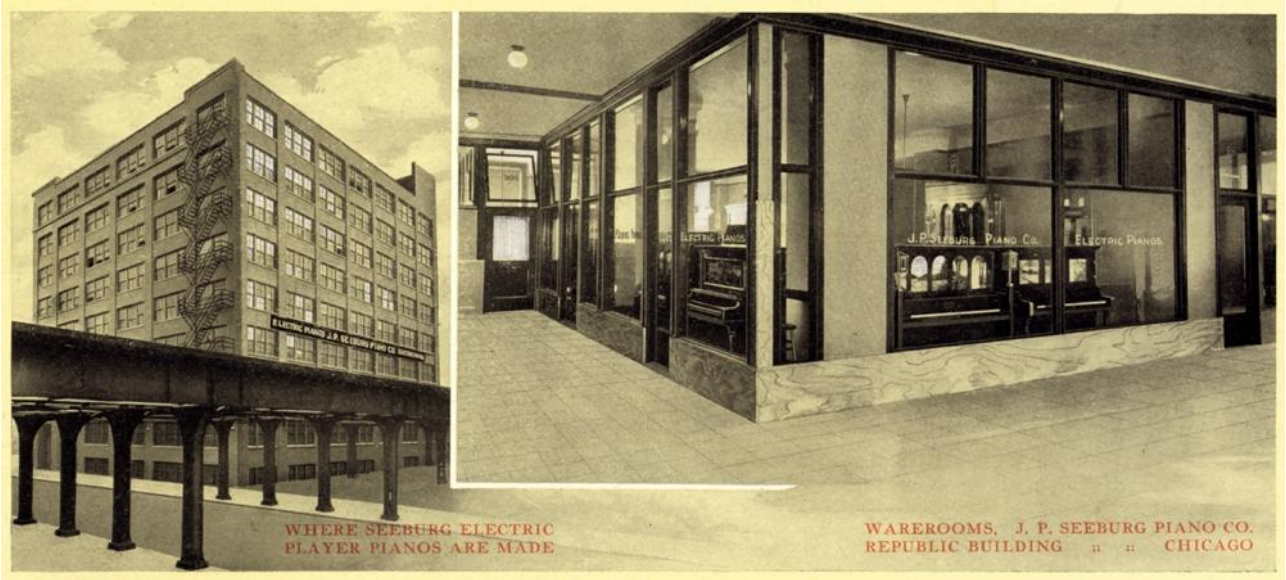
1971-1972	USC-2 Firestar Bandshell	80	160	45/33
1972-1973	SPS-160 Olympian	80	160	45/33
1972-1973	SPS-2 Matador	80	160	45/33
1972-1973	SX-100 Marauder	50	100	45
1973-1974	FC-1 Regency	80	160	45/33
1973-1974	SL-100 Carnival	50	100	45
1974-1975	SQS-160 Vogue Quadrophonic	80	160	45/33
1974-1975	STD-160 Vogue	80	160	45/33
1975-1976	SB-100 Magna Star	50	100	45
1975-1976	SQS-2 Entertainer Quadrophonic	80	160	45/33
1975-1976	STD-2 Entertainer	80	160	45/33
1976-1977	100-77D Topaz	50	100	45
1976-1977	STD-3 Sunstar	80	160	45/33
1976-1978	FC-2 Hutch	80	160	45/33
1977-1978	STD-4 Mardi Gras	80	160	45/33
1977-1979	100-78D Celestia	50	100	45
1978-1979	SMC-1 Disco 160	80	160	45
1979-1981	100-79M Da Vinci	50	100	45
1979-1980	SMC-2 Phoenix	80	160	45
1984-1986	SMC-3 Prelude	80	160	45

Remote Selector Units, 45rpm Era

Year	Model	Selections
1949-1958	3W-1 Wall-O-Matic (multi-coin)	100
1955-1956	V-3WA Wall-O-Matic 200	200
1955-1956	V-3WA-D Three-Wire Wall-O-Matic	200
1955-1956	V-3WA-N Three-Wire Wall-O-Matic	200
1955-1958	3W-1D Wall-O-Matic	100
1957-1959	D-3WA Three-Wire Wall-O-Matic	200
1957-1959	HD-3WA Three-Wire Wall-O-Matic	200
1957-1959	S-3WA Three-Wire Wall-O-Matic	200
1958-1961	D-3WU Three-Wire Wall-O-Matic	200
1958-1961	HD-3WU Three-Wire Wall-O-Matic	200
1958-1961	S-3WU Three-Wire Wall-O-Matic	160
1958-1962	D-3W160 Three-Wire Wall-O-Matic	160
1958-1962	S-3W160 Three-Wire Wall-O-Matic	160
1960-1962	3W-160 Wall-O-Matic	160
1960-1967	3W-100 Wall-O-Matic	100
1962-1965	SC-1 Stereo Consolette	160
1962-1965	SC-11 Stereo Consolette	160
1962-1965	SC-14 Stereo Consolette	160
1962-1965	SC-2 Stereo Consolette	160
1962-1965	SC-3 Stereo Consolette	160
1966-1968	SCH-1 Stereo Consolette	160
1966-1968	SCH-3 Stereo Consolette (Antique)	160
1966-1968	SCH-34 Stereo Consolette (Antique)	160
1969-1972	DEC-1 Digital Consolette (Chrome)	160
1969-1972	DEC-2 Digital Consolette (Copper)	160
1973-1981	DEC-3 Digital Consolette (Chrome)	160
1973-1981	DEC-4 Digital Consolette (Copper)	160

Auxiliary Speakers, 45rpm Era

Year	Model
1949-1954	CVS1-8, Teardrop, 8-inch, constant-volt
1949-1954	CVS2-8, Teardrop, 8-inch, constant-volt
1951-1953	CVS4-8, Teardrop, 8-inch, constant-volt
1951-1953	CVS5-12, Square Wall Speaker, 12-inch, constant-volt
1951-1953	CVS6-8, Recessed Speaker, 8-inch, constant-volt
1951-1953	CVS7-12, Recessed Speaker, 12-inch, constant-volt
1954	HFAS3-8, Corner Speaker, 8-inch, Hi-Fi
1954	HFCV1-8, Corner Speaker, 8-inch, Hi-Fi
1954-1955	HFAS2-12, Recessed Speaker, 12-inch, Hi-Fi
1954-1958	HFCV1-12, Recessed Speaker, 12-inch, Hi-Fi
1954-1958	HFCV2-8, Wall Speaker, 8-inch, Hi-Fi
1954-1958	HFCV3-8, Corner Speaker, 8-inch, Hi-Fi
1958-1961	TC1-8C1, Corner Speaker, Stereo Twin Channel 1
1958-1961	TC1-8C2, Corner Speaker, Stereo Twin Channel 2
1958-1961	TR1-8C1, Recessed Speaker, Stereo Twin Channel 1
1958-1961	TR1-8C2, Recessed Speaker, Stereo Twin Channel 2
1958-1961	TW1-8C1, Wall Speaker, Stereo Twin Channel 1
1958-1961	TW1-8C2, Wall Speaker, Stereo Twin Channel 2
1960-1961	EBTC1-12, Extended Bass Stereo Twin Channel 1 Speaker
1960-1961	ETTC2-12, Extended Bass Stereo Twin Channel 2 Speaker
1961-1963	EBCS-1, Extended Bass Consolette Speaker
1961-1963	TR1-8, Recessed Stereo Twin Speaker
1961-1963	EBWC1-12, Extended Bass Wall/Corner Speaker
1961-1968	TC1-8, Stereo Twin Corner Speaker
1961-1968	TW1-8, Stereo Twin Wall Speaker
1965-1968	Rhythm Twin 15-inch Horn Floor Speaker
1965-1968	Rhythm Twin 15-inch Horn Wall Speaker
1969-1974	TC1, Compact Corner Speaker
1969-1974	TW1, Compact Wall Speaker
1969-1974	UCS1, Universal Column Speaker
1971-1973	FRCS, Full Range 50W Speaker
1973-1975	FR-50, Full Range 50W Speaker
1974-1975	FR-16K, Full Range Wall Speaker
1974-1975	LS-50, Full Range 50W Quadrophonic Speaker
1976-1978	FC-50, Full Range 50W Speaker Furniture
1976-1979	QS-50, Illuminated 50W Wall Speaker



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Justus P. Seeburg
(Drawing by Einar Nerman, 1954)