

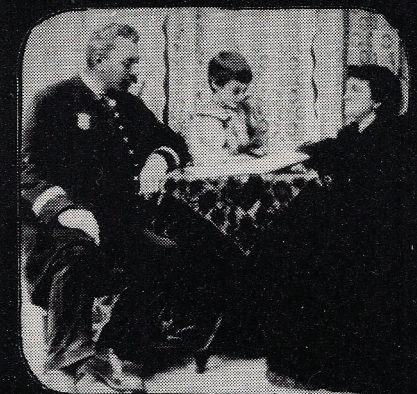
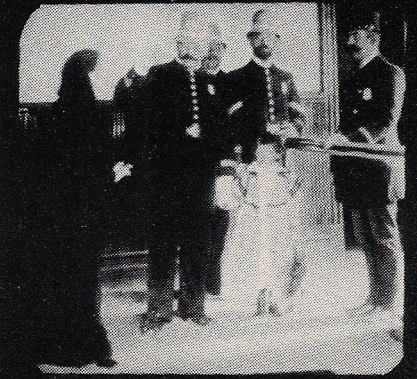
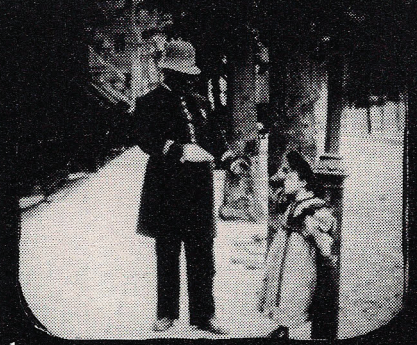
1,2,3. The first live-model illustrated song slides shown in the U.S.A. helped make THE LITTLE LOST CHILD a million seller. . . .
Words: Edward B. Marks. Music: Jos. W. Stern.
New York: Joseph W. Stern & Co., 1894.
Slidemaker: George Thomas

THE LIVE MODEL

ILLUSTRATED

SONG AMERICAN STYLE

NANCY BERGH assisted by MARGARET L. BERGH



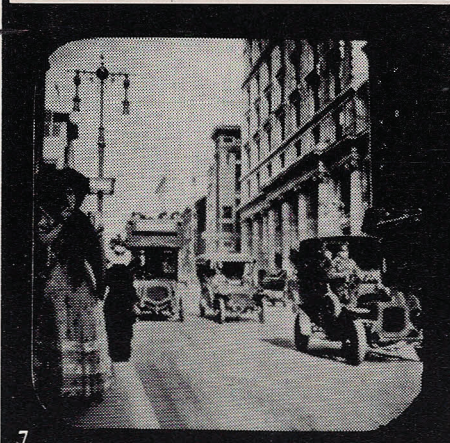
4. NOBODY'S LITTLE GIRL had a similar message.
Words: Jack Drislane. Music: Theodore Morse.
New York: F. B. Haviland, 1907.
Slidemaker: Scott & Van Altena

Nancy and Margaret Bergh are the owners of the Marnan Collection of American lantern and popular music material. This scholarly paper is an exciting foretaste of Nancy's presentation to the 1983 London Magic Lantern Convention.

I have learned so much from reading the Magic Lantern Society of Great Britain's newsletters and *The New Magic Lantern Journal*, and I appreciate all the work that has gone into producing these fine materials. In 1979 the Society sent a complimentary copy of the *Journal* to all the members of the Magic Lantern Society of the U.S. and Canada. When I read Robert McMillan's article 'James Bamforth' with information about Bamforth Life Model slides I became so excited that I mailed my membership dues the same day.

John Jones's presentation of the film 'Marion at Bamforth's' at the August 1981 Magic Lantern Convention in Rochester, New York, gave our American members another fascinating look at the English song-slide scene. I hope that British song-slide enthusiasts may also enjoy a glimpse into the American side of the business.

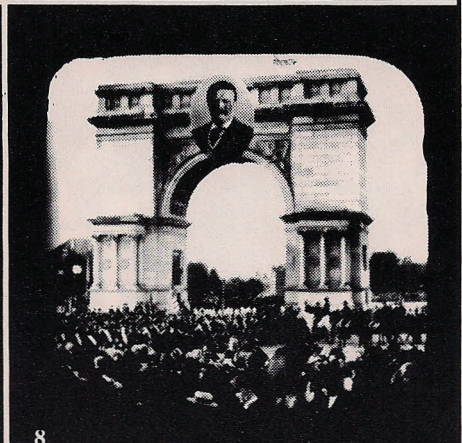
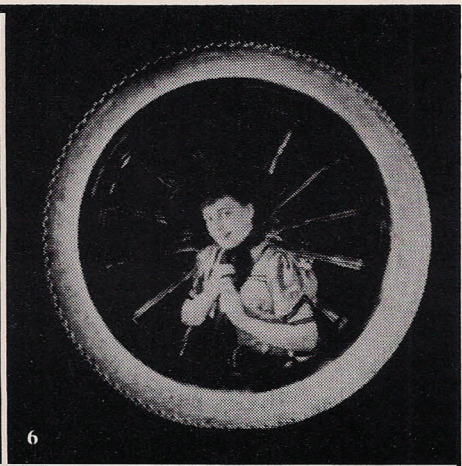
I have been studying and collecting the live-model illustrated song slides since 1975. Through this research I met John W. Ripley of Topeka, Kansas, a leading authority on the illustrated song. Mr. Ripley knew and corresponded with both Edward Van Altena (c.1874-1968) and John Duer Scott (1876-1976) as well as other people connected with the song-slide business. He has been most generous in sharing his knowledge with me.



5. Edward Van Altena (left) and John D. Scott (right) produced some of the most beautiful song slides.

6,7. TAKE ME OUT FOR A JOY RIDE
Words: Ren Shields. Music: Kerry Mills
New York: F. A. Mills, 1909
Slidemaker: Scott & Van Altena
Accompanying lyric:
6: Sweet little, neat little, Gwendolyn Fields, She was just daffy 'bout automobiles
7: And ev'ry day she worked some kind of scheme To get a ride in a 'benzine machine'

8,9. WHEN TEDDY COMES MARCHING HOME
Words: Irving B. Lee. Music: W. R. Williams
Chicago, Ill.: Will Rossiter, 1910
Slidemaker: Scott & Van Altena
Scott & Van Altena dug into their stock of natural history and travel slides to illustrate this song about Teddy Roosevelt's 1909 big game expedition in Africa. If the President ever heard the awful lyric, he gleefully would have bagged the writers.
10. HE PLAYED IT ON HIS FID, FID, FIDDLE DEE DEE
Words & Music: E. Ray Goetz and I. Berlin
New York: Waterson, Berlin & Snyder, 1912

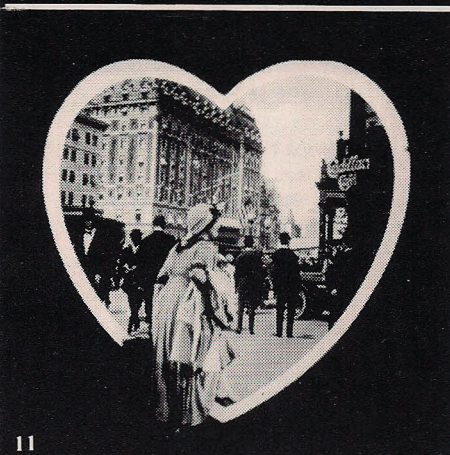
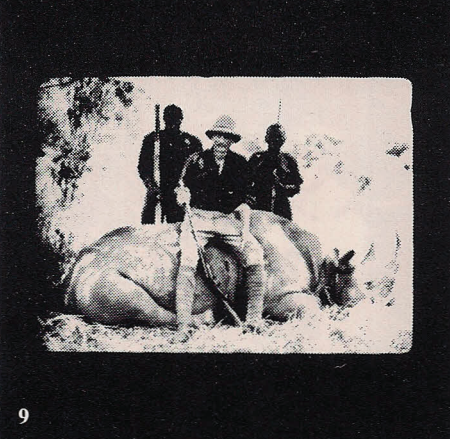


11. Turn-of-the-century song writers warned against life in the wicked city. IN THE HEART OF THE CITY THAT HAS NO HEART, a rural lass takes the fatal step. 'She's there in the city, where there's no pity'
Words: Thos S Allen Music: Joseph M. Daly
Boston: Daly, Music Publisher, Inc., 1913
Slidemaker: Scott & Van Altena
12. A scene from PENNYLAND, a 1909 'kid song' charmingly illustrated by Scott & Van Altena

The *Live Model Illustrated Song Slide* made a relatively brief appearance on the American entertainment scene, but in those twenty years — from 1894 to just before the First World War — the illustrated song was a commercial, and, in some instances, an artistic success. The 'illustrated song' was conceived as a promotional device to popularize a newly-published song and to boost popular sheet music sales. In the days before record, radio, jukebox and television promotion, the illustrated song was considered by publishers of popular music to be one of the surest ways to sell a song nationwide.

Sound effects and musical accompaniments had long been a part of magic lantern and variety shows. Harry Marion, a veteran 'illustrator' (as the singer of illustrated songs was termed), recalled, for example, that in the 1860s, during the War between the States, the popular showman Tony Pastor rounded out his performance of a topical song entitled HEROES OF THE WAR with slides. The illustrations were, for the most part, portraits of generals, but they included drawings of battle scenes which were provided by the McAllister Company of Philadelphia. After the war, Pastor reportedly dropped the slides from his act and went back to performing comedy songs.¹

Although Tony Pastor and others occasionally added slides to their musical performances, it was not until the 1890s that the idea of consistently integrating mass-produced *photographic* images with song performances became popular. An amateur photographer named George Thomas may be credited with starting the illustrated song slide craze in the United States. In the theater





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13. A loving couple 'ties the knot' in an unidentified Scott & Van Altona song slide.

14. Lillian Walker brightened both stage and screen as an actress and model. In 1909 she posed for several sets of song slides, including KEEP YOUR FOOT ON THE SOFT PEDAL.

Words: William Dillon. Music: Harry Von Tilzer
New York: Harry Von Tilzer Music Publ. Co., 1909
Slidemaker: Scott & Van Altona

15. Silent film star Anita Stewart made her first screen appearance posing for slides by Scott & Van Altona.

Slide labeled with partial title: LIVE IN DREAMLAND
Probably is I USED TO LIVE IN DREAMLAND WITH SOMEONE JUST LIKE YOU

Words & Music: Beth Slater Whitson & Jack Glogau
New York: Leo Feist, Inc., 1913.
Slidemaker: Scott & Van Altona

16. Vague, romantic songs allowed scope for the slidemaker's imagination. In LOVE ME, the answer comes as the 'lover' plucks petals from the daisy: 'Love me, why don't you love me, dearie? ... dearie, say you may love me.'

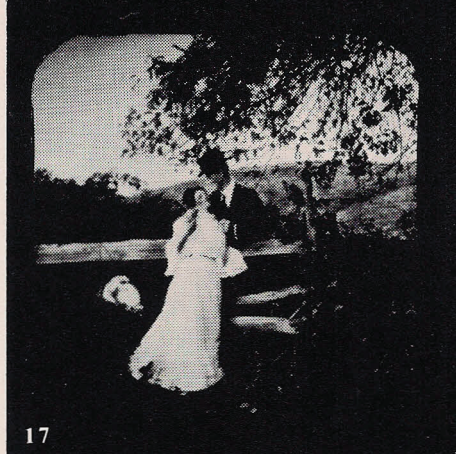
where he worked as an electrician, Thomas saw a series of slides of hand-drawn illustrations used to accompany a temperance song, WHERE IS MY WAND'RING BOY TONIGHT, in the production of the play 'The Old Homestead'. Only a few slides were projected during the performance, perhaps because (it has been suggested) for the family trade it was not suitable to follow the wand'ring boy's ramblings too closely! Thomas felt that photographs of live models posed in a series of situations which would illustrate the entire lyric of a song would be much more appealing to the audience.

Thomas took his idea to Joseph W. Stern and Edward B. Marks, a young song-writing-and-publishing team who had just come out with a new tearful ballad which they were 'plugging' (i.e. promoting). The song was based on a newspaper story they had read and was titled THE LITTLE LOST CHILD, OR THE PASSING POLICEMAN (1894). It told the tale of a policeman who finds a little girl lost in the streets of the big city. He takes her to the police station, where he discovers that she is his own daughter, Nellie, whom he had not seen since she was a baby and had been carried away by his wife following a marital squabble. In the second verse, the child's distraught mother arrives at the station looking for Nellie, and a happy reunion concludes the story.

Stern and Marks commissioned George Thomas to carry out his idea and make the slides. Thomas cast his actress-wife Luella Thomas to play the mother and a friend's five-year-old daughter, Gertrude Meyers, to pose as the lost child. The part of the father was played by a policeman named John Ryan, while some of his

Words: Edward Madden. Music: Albert Gumble
New York & Detroit: Jerome H. Remick & Co., 1911
Slidemaker: Scott & Van Altona

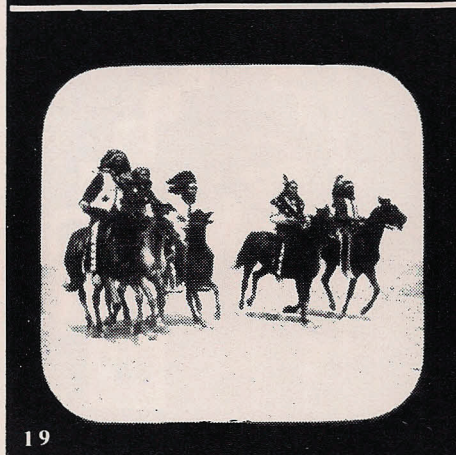
17. The first song illustrated by Scott & Van Altona - WE'LL BE TOGETHER WHEN THE CLOUDS ROLL BY
Words: Alfred Bryan. Music: Kerry Mills
New York: F. A. Mills, 1904
Slidemaker: Scott & Van Altona



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CHORUS

In the days of Forty-nine, boys,
When there were no soldiers near.
We would fight to save our homes, boys,
And our wives and sweethearts dear.
As the shots they whistled around us,
We feared one yell all time,
Oh! that Indian cry, whenever nigh,
Some one must die, in the days of '39.

Copyright, 1907, by Charles K. Harris, New York.
Illustrations by Scott & Van Altona, 59 Pearl St., New York.

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fellow officers at a Brooklyn precinct station posed as 'extras' in scenes shot at the station.

When the slides were ready, Marks persuaded the manager of the well-known Primrose & West Minstrel Company to try out the illustrated song act during an intermission of their show. The initial performance was a fiasco; unfortunately, Thomas, the lantern operator, inverted one of the slides and — much to the audience's amusement — the policeman hero appeared on the large screen standing upon his head. On the second try, nothing marred the sentimental story song and the novelty act 'clicked'. The singer, Allen May adopted the song slides for his act, and the company carried the novelty across the United States along the well-established minstrel circuit. THE LITTLE LOST CHILD became a definite hit for the young firm of Stern & Marks, selling over two million copies.

As soon as the new method of song-plugging was seen to have caught the public's fancy, most of the major music publishers jumped on the slide 'bandwagon'. And just as with many forms of popular culture, song-slide successes inspired imitations. One of the most obvious 'spin offs' (and, incidentally, a testament to the durability of THE LITTLE LOST CHILD) was the 1907 song about the postman who found an 'orphaned' child along his route. Although she proclaimed herself to be 'NOBODY'S LITTLE GIRL', in the end she turned out to be none other than (you guessed it!) the postman's own little daughter.

The illustrated song or 'song-play', as it was also called, went through two distinct stages. It was first introduced in the minstrel shows and

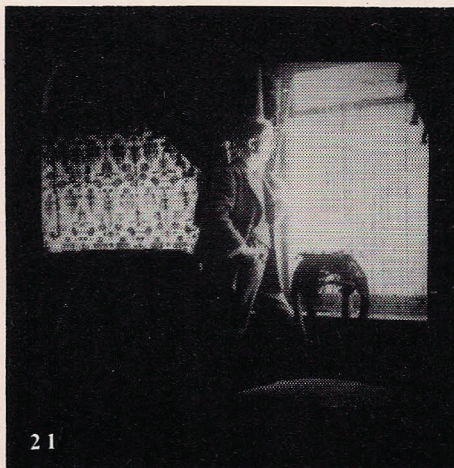
vaudeville theaters of the 1890s and later found even greater success in the nickelodeons. In vaudeville, the illustrated songs usually were performed by established stars. Publishers and their pluggers would 'loan' sets of slides to big-name singers, and, if the songs were successful, the loans 'paid off' in increased sheet music sales. For a song pluggger, placing a song (with or without slides) with a popular minstrel or vaudeville company, which annually travelled cross-country, practically ensured successful nationwide music sales.

The illustrated songs of the 1890s were often of the tearjerker variety, and that ballad form called for long, mournful stories to be unfolded in the course of two or three verses. A set of slides made to accompany such a song usually was composed of from fourteen to eighteen slides, including a title slide showing the sheet music cover and a slide spelling out the words of the chorus. Typical of the tearjerkers was THE LETTER EDGED IN BLACK (1897). Written by a then-unknown songwriter, Hattie Nevada (and published in Kansas City, Missouri, by her husband Frank Woodbury), the song told a simple tale — in three verses and refrains — of a young man receiving from home news of his mother's death. In the letter, his father begs for a reconciliation of the quarrel that had split the family and writes,

Oh, your mother's words (the last she ever uttered)
Were, 'Tell my boy I want him to come back!'
My eyes are blurred, my poor old heart is breaking,
While I'm writing you this
LETTER EDGED IN BLACK.

18. DOWN ON JASPER'S FARM.

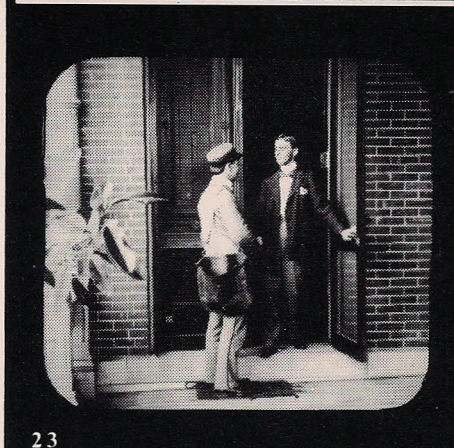
Getting 'Bossie' to pose for this slide was no great trick, since the row of children were posed in the studio and mounted on the cow through the slide-maker's mastery of composite-negative photography. Words: Ed. Moran. Music: Jimmie V. Monaco. New York: Broadway Music Corp., 1913. Slidemakers: Scott & Van Altona



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19, 20 (and **29** on page 6). Most of the slides incorporated into the set for Joseph E. Howard's 1907 song IN THE DAYS OF '49 were originally taken by John D. Scott when he accompanied Dr. Joseph K. Dixon on the second L. R. Wanamaker Indian expedition as one of several photographers.

21 to 28. The set of eight slides which accompanied LETTER EDGED IN BLACK. Words & Music: Hattie Nevada. Kansas City, Missouri: Frank Woodbury, 1897.

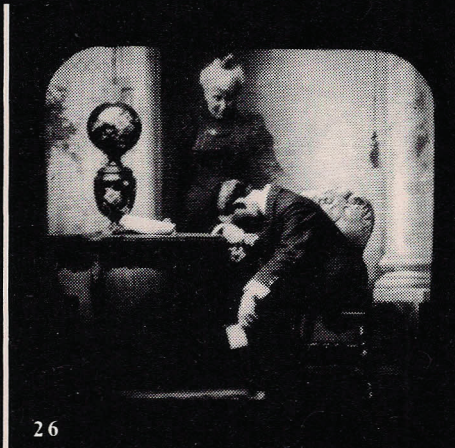
30. Silent-film star Alice Joyce began her career as a model. She posed frequently for artist Harrison Fisher's magazine covers and was a favourite model for Scott & Van Altona. She is seen posing here in GOODBYE GIRLIE AND REMEMBER ME. Words: Irving Berlin. Music: George W. Meyers. New York: Ted Snyder Co., 1909. Slidemaker: Scott & Van Altona

Tunesmiths over the next decade gradually turned away from the tearjerker style of writing, yet the illustrated song survived this change by shifting into a new setting: the nickelodeon. With the advent of the five-cent movie houses, the illustrated song became a truly national phenomenon. Nickelodeons were not big operations; rather, they were small movie houses set up in empty stores, halls, or in the rear of a penny arcade, perhaps — any place large enough to hold up to 199 chairs. (If the proprietor wanted a larger house, he would have to buy an expensive theatrical license, which cost about \$500 in some cities). Since most nickelodeons were equipped with but one motion picture protector, the audiences might endure tedious waits while the operator rewound the film and changed the reels. To fill this gap, the owners gladly seized upon the idea of the illustrated song as inexpensive 'filler' entertainment. Contrasted with the black-and-white films, the beautifully hand-tinted slides proved to be a great audience attraction. The singers, or 'illustrators', were usually semi-professionals chosen from among the local talent. Some well-known singers who began their careers as obscure song illustrators include George Jessel, Fannie Brice, Al Jolson, and John Charles Thomas.

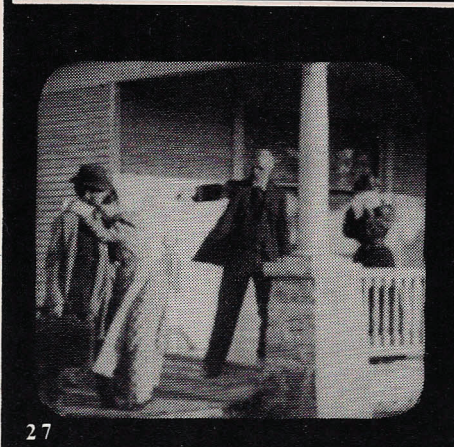
Distribution of the slides also changed character with the shift from vaudeville to the nickelodeon. The vaudeville and minstrel show stars usually received slides *gratis* or, if certain performers were considered really important to a sheet music sales scheme, they were sometimes *paid* by the publisher to use the slides in their act. As the illustrated song's popularity soared in



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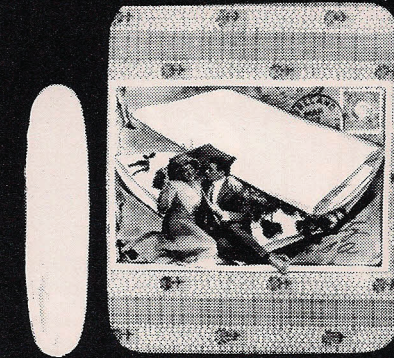
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31. WHY DOESN'T SANTA CLAUS GO NEXT DOOR? the little rich girl asks her mamma, in this 1908 tearjerker-with-a-moral.
 Words: Junie McCree. Music: Albert Von Tilzer
 New York: The York Music Co., 1908
 Slidemaker: DeWitt C. Wheeler

32. In 1911 the Levi Company, Inc., of New York, introduced a new bit of business: The Spot Light Slide. An elongated hole in the mat to the left of the picture allowed a beam of light from the magic lantern to 'spotlight' the singer at the same time as the song



32

slide was projected upon the screen.

Song title: MY KILLARNEY ROSE

33. The other fellow's name was 'mud' — to judge from this slide from YOU STOLE MY GAL

Slidemaker: DeWitt C. Wheeler
34. Alice Joyce modeled for Scott & Van Altena in slides for the 1911 song THERE'LL COME A TIME
 Words & Music: Shelton Brooks
 New York: Rossiter, 1911
 Slidemaker: Scott & Van Altena

35. I WONDER WHERE MY GIRL IS TONIGHT (1912)
 Slidemaker: Scott & Van Altena

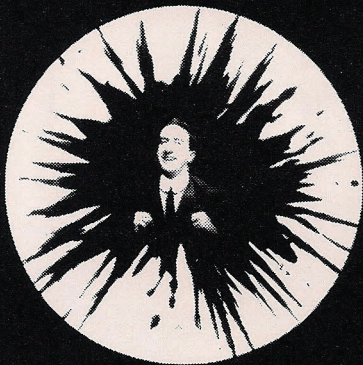
response to simultaneous demand from thousands of local exhibitors, the music publishers had to find new ways to distribute the slides to this new mass market. The major publishing houses discontinued handling the distribution end of the business, to rent out song slides as well. Such film exchanges usually dealt directly with the slidemakers; it was not unusual for some slide exchanges to leave standing orders for sets of all songs illustrated. The film and slide exchanges also had to deal with the problems of lantern slide breakage, and one slidemaker reported that 'the replacement of broken slides was quite a little extra business for us.'²

To the music publisher, the most important in the song-slide set was perhaps the chorus slide. Whether or not the audience was aware of it, at the moment that slide appeared on the screen, an extra degree of salesmanship infused the song illustrator's performance: he or she became a song leader, persuading the audience 'ALL JOIN IN' for the second chorus of the song — and for as many repeat choruses as possible. There would then be — as the theory went — a rush to the nearest music counter to purchase copies of the publisher's latest song sheet.

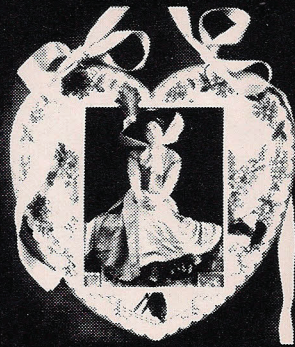
The live-model illustrated song slides became so popular that many slidemaking concerns — large and small — competed for the music publishers' business. According to an article in the trade magazine *The Moving Picture World*, it was Henry B. Ingram who established the first song slide shop in New York City.³ In 1899 Ingram sold out to DeWitt C. Wheeler, whose business quickly became one of the largest in

36. Charles K. Harris (seated third from right) liked to pose in slides made for his songs. BETTER THAN GOLD (1895) was shot in the interior of a Pullman parlor smoking car.
 Words & Music: Charles K. Harris
 Milwaukee, Wisconsin: Chas. K. Harris, 1895
 No slidemaker i.d.

37. Comical 'Kid songs' were in vogue around 1910; the point of this one was THEY ALWAYS PICK ON ME.
 Words: Stanley Murphy. Music: Harvey Von Tilzer
 New York: Harry Von Tilzer, 1911
 Slidemaker: Scott & Van Altena



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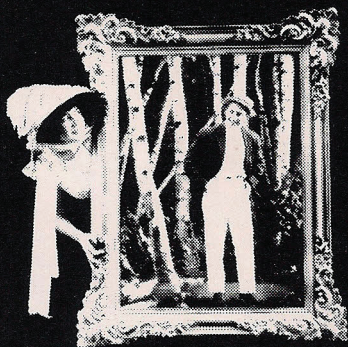
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the field. Wheeler's studio turned out several hundred sets of song slides a week when illustrated songs were at the height of their popularity. His sales territory covered the United States, Canada, and Great Britain. Other respected firms were the Chicago Transparency Company, the Elite Lantern Slide Company, Alfred Simpson (who had been the lanternist half of the renowned illustrator team of Maxwell & Simpson) and the Van Allin Company — to mention just a few.

Some of the most beautiful song slides were produced by the New York City firm of Scott & Van Altena. John D. Scott and Edward Van Altena formed their partnership in 1904. Before that, each had done slide work for Professor Albert S. Bickmore, naturalist and innovative head of the Department of Public Instruction at the American Museum of Natural History in New York City. Scott, an expert colourist, had learned that the composer and music publishers F.A. (Kerry) Mills was looking for a new song-slide maker. As Scott recalled in later years,

...I met Van (Van Altena) at Professor Bickmore's house and in our walk after leaving the professor's house I told Van about Mills and asked him if he would like to try the song illustrating business with me. Van assented and so that was the initial start of S & VA.⁴

Kerry Mills gave them the song WE'LL BE TOGETHER WHEN THE CLOUDS ROLL BY (1904) to illustrate. Scott prevailed upon some friends — a brother and sister — to pose as the sweethearts; Van Altena was the photographer and Scott the colourist. When the song slides



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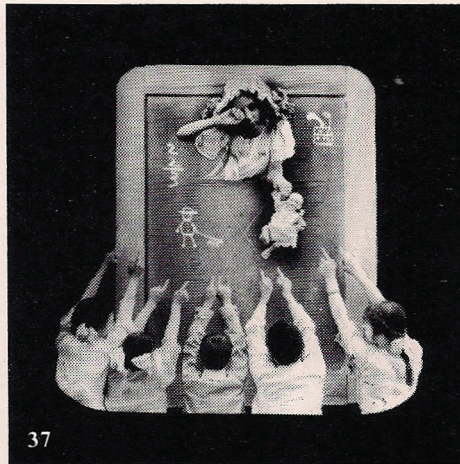
were first exhibited at a Sunday matinee, they were well received. In fact, the very next day, according to Van Altena, the new entrepreneurs received a telephone call from the leader of the competition, DeWitt C. Wheeler:

*...he (Wheeler) had seen our song set and praised it highly. He invited us to dinner and proposed a partnership. Of course we could not see this. He kept in touch for some time afterward regarding this matter.*⁵

Such an offer was certainly gratifying, and the story demonstrates how quickly the firm of Scott and Van Altena gained the reputation of being one of the very best slidemakers in the business.

Scott and Van Altena at first worked out of their homes; but as the volume of their business mounted, they acquired a studio at 59 Pearl Street in New York City. Soon afterward they developed a method for producing striking and beautiful composite-negative 'effect slides'. Models were posed in the studio before a plain velvet backdrop; but, in the finished products, they appeared to nestle midst gigantic flowers or perch daringly on aeroplane wings; bedsteads floated through billowing clouds; and a 'lover' (as S&VA termed the male models) held his girl in the palm of his hand. The 'trick' photography — including lovely floral and other imaginative frame effects — was first devised by Scott and Van Altena in order to avoid using painted backdrops when the wintry weather prevented outdoor photo sessions. But John Scott recalled that this was just the beginning:

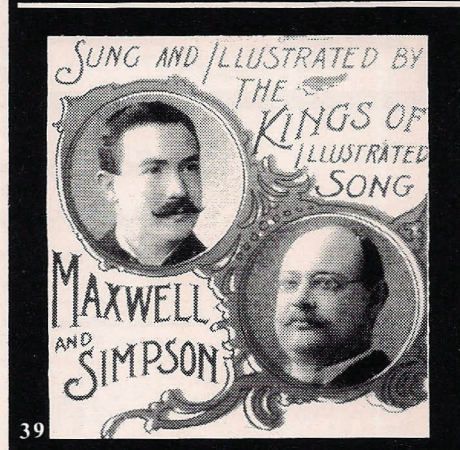
We even used this device in the summer time as it was easier, cheaper, and had



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38. Beautiful girls, flowers, and moonlight were standard romantic components in song slides. Scott & Van Altena produced this lovely composite. Partial title on slide: IF I FORGET, date unknown

39. Song illustrator credits sometimes appeared on the cover of the sheet-music. Maxwell & Simpson's illustrating act was considered to be the best in the business. Simpson, the projectionist, eventually left the act to produce song slides. Joe Maxwell (left), A. L. Simpson (right)

40. This descriptive chorus slide was produced by A. L. Simpson in 1907 for the song I'M TRYING THE LEAVES SO THEY WON'T COME DOWN. Words: E. S. S. Huntington. Music: J. Fred Helf New York: Helf & Hager Co., 1907 Slidemaker: A. L. Simpson

41. 'DON'T TAKE ME HOME' was the lament of 'poor married man,' Augustus J. McCann. Words: Vincent Bryan. Music: Harry Von Tilzer New York: Harry Von Tilzer Music Pub. Co., 1908 Slidemaker: Scott & Van Altena

43. A RING ON THE FINGER IS WORTH TWO ON THE PHONE Words: Jack Mahoney. Music: Geo. W. Meyer New York: F. B. Haviland Publishing Co., 1911 Slidemaker: Scott & Van Altena

44. This Charles K. Harris song sheet cover — in full colour — gives credit (at lower left) to the photographers Scott & Van Altena. CLIMB A TREE WITH ME Words & Music: Charles K. Harris New York: Chas. K. Harris, 1912

*the added advantage that you could make fantastic pictures, such as a group of children seated on the back of a cow that they had never even seen.*⁶

As a result of the care and effort expended to produce creatively composed pictures, skillfully photographed and tinted, Scott & Van Altena's work garnered praise not only from their competitors, but from magazine reviewers and the audiences as well. Some slidemakers seemed more casual about their approach. In a 1902 magazine article entitled 'How Songs are Illustrated', an anonymous author 'exposed' the tricks of the trade. Popular songs, according to this author, fall into several categories: descriptive, sentimental, and war. To illustrate, for example, war songs which harked back to the Civil War, the writer employed the following rough-and-ready technique:

I just call out my own army. I have eighteen men who are good soldiers... The Union Army numbers seventeen. The other man is a Confederate officer. I don't have to have a Confederate army. They are always over the hill...

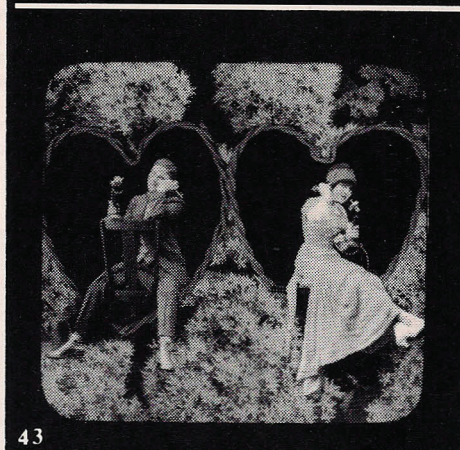
Other types of songs might also be subject to similar slapdash treatment:

Most of the pictures for the sentimental songs are taken in houses. Few persons are necessary. You must have a weary-hearted mother. My wife usually acts that part. Then an innocent child... (and) the sweetheart and her lover are not hard to fill...

Trouble begins when I get a descriptive song to illustrate. With reckless disregard



41



43

BELL MAIN 272 A. HENSLY, Prop. KINLOCH CENTRAL 7105-L

St. Louis Calcium Light Co.

Our Illustrated Song Slide Service for Moving Picture Shows is the Largest Song Slide Rental Exchange in the United States.

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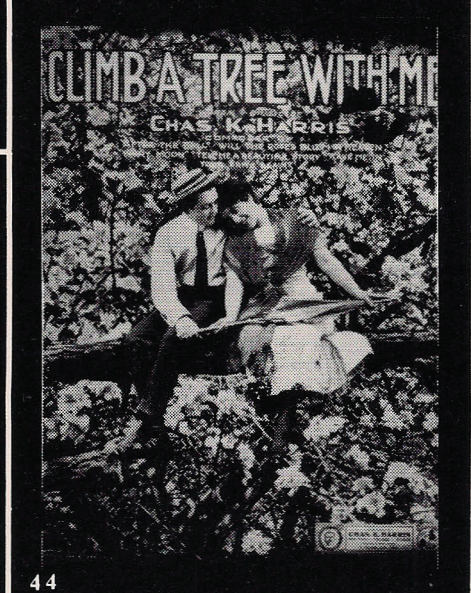
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618 ELM STREET ST. LOUIS, MO.

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for me the songwriter puts in any sort of flowers he may fancy...Trees, too, are thrown in with abandon...I can handle all these, but it certainly requires a lot of headwork.⁷

As the first decade of the twentieth century closed, the rather longer 'sentimental' songs were on the way out, replaced by sprightly numbers which often reflected the new dance crazes of the day (such as the Grizzly Bear, the Kangaroo Hop, and the Turkey Trot) and songs which featured exciting new technologies — telephones, aeroplanes, subways, and automobiles. Tempos of songs picked up, too, and it became increasingly difficult for the lantern slides — or, rather, the lanternists — to keep pace with a different slide for every line of lyric. The development of longer and better motion pictures and, indeed, the building of large 'picture palaces' with more than one projector in the booth eliminated the very niche which the illustrated song had filled. By the beginning of the First World War, the live-model illustrated song had about run its course; and slide exchanges, nickelodeon managers, and the slidemakers themselves tossed the out-of-fashion song slides into the trash bin.

Today, the live-model illustrated song slides — especially in unbroken sets — are a bit hard for the collector to come by. The song-slide images do, however, surface in other media. Some publishers were fond of reproducing slide illustrations on sheet music covers. Composer and publisher Charles K. Harris — perhaps best known for his classic song AFTER THE BALL — was especially fond of this technique. (Harris

45. Many slides were reproduced on the cover of WHICH WAY DID MY MAMMA GO. Words & Music: Harry J. Lincoln. Williamsport, Pennsylvania: Vandersloot Music Pub. Co., 1908

46. The Silvers were a prominent illustrator team. According to the sheet music, they introduced this song 'With Beautiful Stereopticon (sic) Views.' WHILE THE CITY SLEEPS. Words & Music: Edgar Selden. New York: Hamilton S. Gordon, 1895

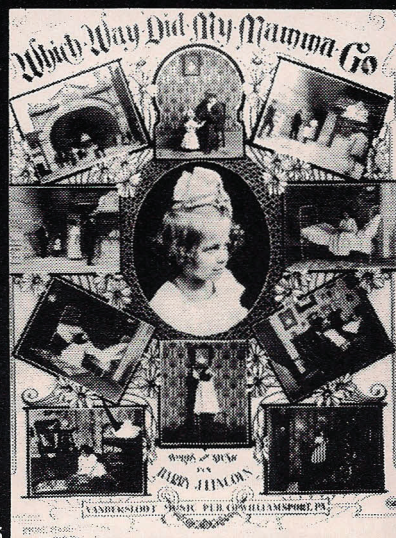
was one of the most frequent employers of song-slide makers. He even modelled for several of his own slides, but — ever conscious of his lack of inches — he was usually posed sitting down!) Occasionally the sheet music provides bonus information, such as a photographer credit or pictures of and credits to teams of song illustrators such as Maxwell & Simpson, Jacklin & Ingram, Bennett & Rich, Meyer Cohen, The Silvers, etc.

Music publishers and slidemakers also cashed in on the postcard craze at the turn-of-the-century years. Series of colour postcards were issued, usually with the photographs captioned by one or two lines of lyric from the song. Of course, Bamforth song cards were very popular in the United States, but they were given some healthy competition by DeWitt C. Wheeler, Scott & Van Altona, A.L. Simpson, and others.

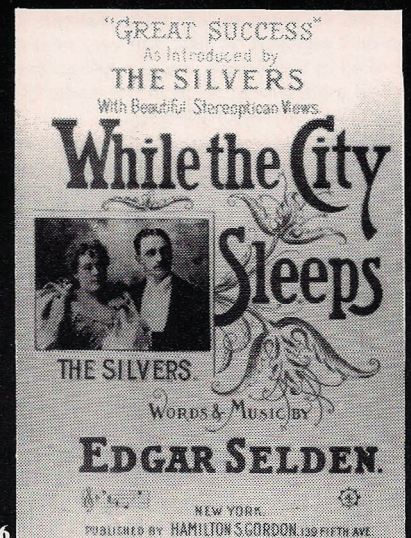
Nowadays the illustrated song may be observed in the light of historical inquiry. Even as far back as 1917, Charles K. Harris remarked the passing of the live-model illustrated song slide:

The country is moving picture mad, just the same as it was mad over the illustrated song slides, which has (sic) gone the way all other novelties of that kind go when newer inventions take their place.⁸

The live-model illustrated song slides available today provide insights into the early days of mass-merchandising techniques in the music industry and a look at one particular aspect of the lantern slide trade. These special slides also may offer charming glimpses of turn-of-the-century America.



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LIST OF
Scott & Van Altona's
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A Good Old Dollar Bill..... F. B. Haviland
A Little Ray of Sunshine Follows Each Dark Cloud..... F. B. Haviland
After 'While..... C. K. Harris
A Bushel o' Kisses..... Helf & Hager
Alice (Still I Love Thee.)..... Geo. H. Diamond
Belle of the Ball..... C. K. Harris

Beside the Old Oak Gate..... Barren & Thompson
By the Old Oaken Bucket, Louise..... J. W. Stern
By the Light of the Same Old Moon..... Great Eastern Music Pub. Co.
Beautiful Eyes..... Ted Snyder
Blue Feather..... Theo. Morse Co.
Cheer Up, Mary..... J. H. Remick
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Come and Tease the Moon With Me..... Modern Music Co.
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METHOD OF MAKING COMBINATION NEGATIVES

In preparing our original negatives for song slide purposes we soon found that it was quite necessary to find a method of making these independent of weather and light conditions, as by far most settings were out door scenery.

Here is the method in detail that we worked. (As far as I know original); First we secured a large number and variety of negatives of choice scenery and other subjects suitable for backgrounds. From these we made glass transparencies (positives) of fine tonal quality as stock subjects.

After writing out a scenario that the lyrics of the song suggested we selected background transparencies to fit the poses we decided to make.

The models were posed before a black velvet background in the studio, as it was necessary to have perfectly clear glass all around the model negatives. The images on the model negatives, which were always made on glass, were then coloured with a fine brush with a special kind of yellow dye.

In the dark room an enlarging and reducing outfit was used to print in the selected transparency backgrounds.

The yellowed model negatives were placed in front of the ground glass focusing screen in an easel. The background transparencies were placed before the photo sources of light which was a Cooper-Hewett as this light is quite blind to yellow, and so helped to stop the light from going through the yellowed images. The background image was then carefully focused on the ground glass, and adjusted to fit the model images in the most suitable place in the scenery.

A sensitive glass plate was then placed in the easel with the yellowed model negative in front face to face and exposed. With the yellow washed off and some local reductions on the background negatives, the two negatives were then bound together.

When these operations were carried out with skill, the results were most satisfactory. In fact, in some respects superior to posed pictures made in natural settings.

Edward Van Altona

FOOTNOTES

1 Harry Marion, 'Illustrated Songs', *The Moving Picture World*, March 1927, p.331.
2 Edward Van Altona to John W. Ripley, 28 January 1958, Marnan Collection.
3 'The Tremendous Demand for Song Slides', *The Moving Picture World*, Vol. I: no. 30, p.467.
4 John D. Scott to John W. Ripley, 8 February 1961, Marnan Collection.
5 Edward Van Altona to John W. Ripley, 15 April 1958, Marnan Collection.

6 John D. Scott, 'My Story of Scott and Van Altona', 20 August 1964, Long Island Historical Society, New York.
7 'How Songs Are Illustrated', *The J. W. Pepper Piano Music Magazine*, July 1902, p.91.
8 Charles K. Harris, 'Song Slide the Little Father of Photodrama', *The Moving Picture World*, March 1917, p.1521.