

London After Midnight



RON CHANEY · DIRK MANNING · JOSHUA ROSS · COLIN JOHNSON · DAVE LENTZ



London After Midnight

SCREENPLAY BY

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BASED ON A STORY BY TOD BROWNING
AND SCREENPLAY BY WALDEMAR YOUNG

ADAPTATION BY

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ILLUSTRATED BY

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COLORED BY

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LETTERED & DESIGNED BY

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EDITED BY

DRENA JO

TALENT RELATIONS MANAGEMENT BY

GEORGE VLAHAKIS



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DAVID MCLEES Chief Revenue Officer DEVIN FOETHER Logistics
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ABOUT THE MAKING OF THIS GRAPHIC NOVEL

In November of 1927, the film *The Hypnotist*, retitled *London After Midnight*, was released. Reviews were mixed, although Lon Chaney's Vampyr makeup stood out. His visage was terrifying.

That same year, sound was being introduced to film, and in October of 1927, *The Jazz Singer* premiered with synchronized music and a vocal track, beginning the rise of talking films. By 1930, the silent film era had come to an end. After *London After Midnight* ended its domestic and international run, prints were returned to MGM Studio and archived.

In 1965, a fire in MGM's Vault 7 destroyed the last known prints of the film. As a result, audiences for the past 97 years never had the chance to see the original film. What remained were two earlier drafts of the final script, legal files, the shooting schedule, production details, and photographs. A novel was also written to accompany the film. While similar to the script, the book had several differences, and the final script omitted key story elements.

After I read the script and book, studied all the available information, and examined hundreds of photos, it became clear to me that this film could be restored and reimagined as a new production. I began to blend the script and novel into a new version, added scenes cut from earlier drafts, and wrote several transition scenes to make both versions fit together while keeping every scene from the original script intact.

This revised script idea began after being asked numerous times if I had the film. There was so much interest and curiosity about this coveted film, why not just remake it? People wanted to know what the story was about. Was it a horror film? A paranormal mystery drama? Love story? Detective Thriller? While Lon Chaney's iconic makeup as the Vampyr would indicate a horror film, in reality, it was all the above, and I wanted people to be able to see that for themselves.

The plan was to shoot the film digitally in color, copy and convert all the original scenes to black and white, add the original title cards where they belonged, and use the original sheet music for a historical silent recreation. "Version 2" of the film would be the complete revised script and the full story, released as a new color-talking film with a new score.

When I did an interview about the project, fans were thrilled, but unfortunately, two naysayers brought up a potential copyright issue that supposedly was extended another twenty years. Although I had made significant changes to the script, I didn't feel comfortable moving forward with a fundraising effort to create the film without addressing these concerns. I did a copyright search and felt good about the direction, but there was some lingering doubt as it was a recreation. By 2014, after two years of attempting to remake the film, the script

landed in my filing cabinet alongside others. I wasn't sure at the time what the future held, so I moved on to the next project with the hope that someday I'd return to the *London After Midnight* project.

Years later, I partnered with a team on the East Coast to develop a musical stage play about my family, particularly Lon Chaney, titled *A Thousand Faces*. After years of development and several stage readings, we premiered at the Encore Theatre in Michigan, April 2022.

While in Michigan for rehearsals, I was contacted by George Vlahakis about licensing options. He lived nearby where I was staying, so we met in person. George was a fan of horror and Chaney, and during this meeting, we discussed several projects including the *London After Midnight* script. He showed me a graphic novel published by Source Point Press, a company he worked with. This piqued my interest and I thought this might be the opportunity to finally show fans what this lost film was about in a new format.

Shortly after returning home, George and I met with writers Dirk Manning and Josh Werner from Source Point Press via Zoom to discuss the script to see if we could perhaps convert it to a graphic novel format. I had them read it first to see if it was something they would be interested in. When I learned they read it, were excited, and indeed wanted to publish it as a graphic novel, I was ecstatic. We signed an agreement, and they then assembled a fantastic team with Dirk adapting the script, Joshua Ross illustrating it, Colin Johnson doing the coloring, Dave Lentz doing the lettering, and Drena Jo editing the final product.

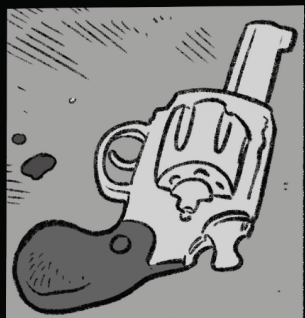
I couldn't be more pleased to see this story come back to life with such a talented team, and I hope you enjoy reading the restoration as much as we enjoyed creating it!

Most sincerely,
Ron Chaney
December 31, 2024

Chapter One

Balfour House

1922



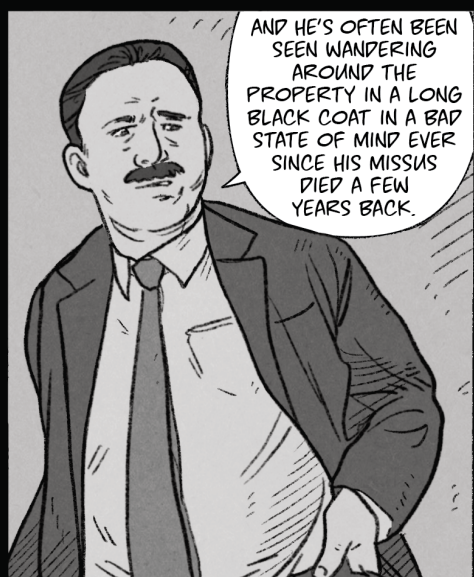




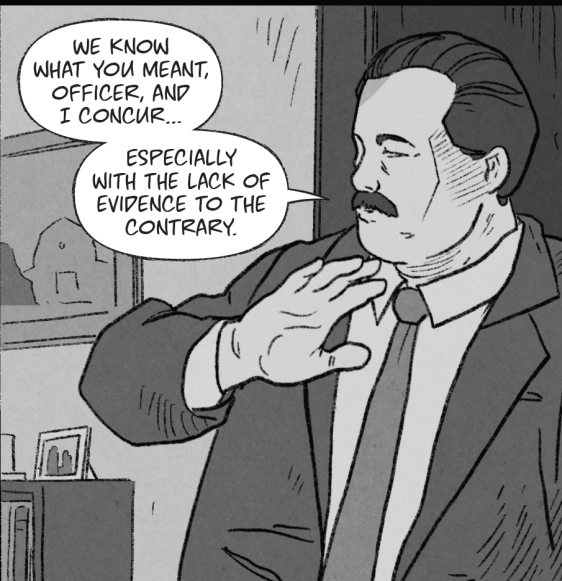
SUICIDE, BROWNING?

I DON'T SEE IT ANY OTHER WAY, RASK.

NO SIGN OF FOUL PLAY...



AND HE'S OFTEN BEEN SEEN WANDERING AROUND THE PROPERTY IN A LONG BLACK COAT IN A BAD STATE OF MIND EVER SINCE HIS MISSUS DIED A FEW YEARS BACK.

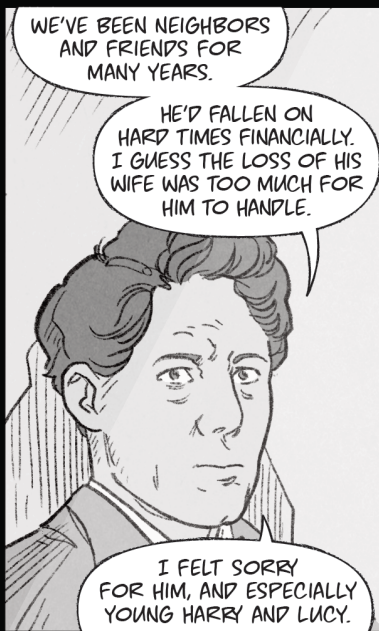


Police Interrogation Room





SIR JAMES HAMLIN, HOW LONG HAVE YOU KNOWN ROGER BALFOUR?



WE'VE BEEN NEIGHBORS AND FRIENDS FOR MANY YEARS.

HE'D FALLEN ON HARD TIMES FINANCIALLY. I GUESS THE LOSS OF HIS WIFE WAS TOO MUCH FOR HIM TO HANDLE.

I FELT SORRY FOR HIM, AND ESPECIALLY YOUNG HARRY AND LUCY.



DID YOU SEE OR NOTICE ANYTHING DIFFERENT OR UNUSUAL ABOUT MR. BALFOUR'S DEemeanOR THAT NIGHT?



WHEN I FIRST ARRIVED, I DIDN'T NOTICE ANYTHING UNUSUAL ABOUT HIS BEHAVIOR.

HOWEVER, A SHORT TIME LATER HE BECAME UPSET.



WHAT WAS THE NATURE OF YOUR BUSINESS?

ROGER AND I WERE MEETING TO DISCUSS SOME BUSINESS MATTERS ABOUT HIS ESTATE.



HE WAS SEEKING MY ADVICE AND DIDN'T LIKE MY RESPONSE WHEN I SUGGESTED THAT HE SELL THE BALFOUR ESTATE.



NOW, WHY IN THE WORLD WOULD YOU SUGGEST THAT?

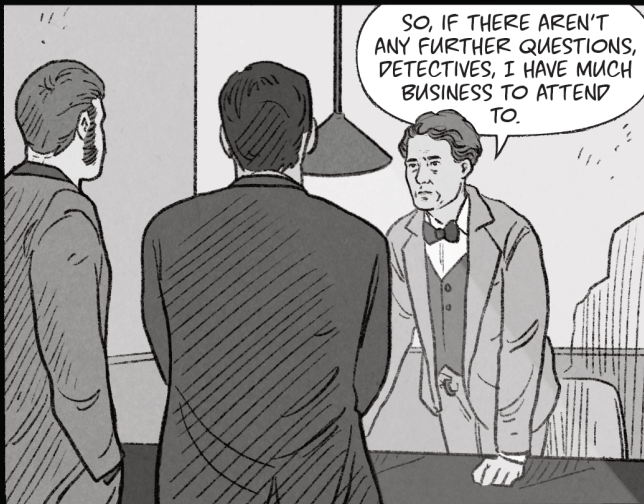
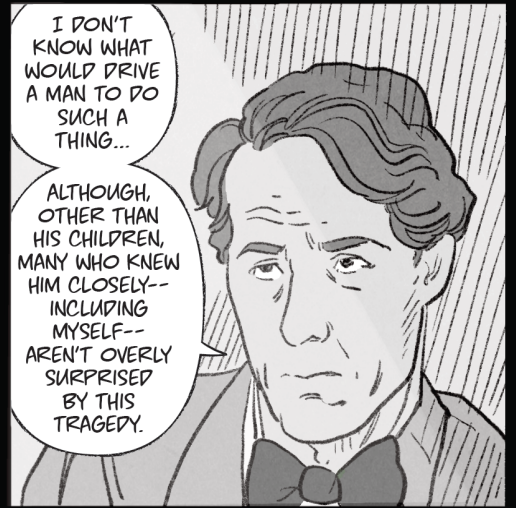


BECAUSE...



ROGER BALFOUR WAS NEGLECTING HIS CHILDREN AND THE BALFOUR HOUSE WAS FALLING FURTHER INTO DISREPAIR.





PROMISE
ME THAT -
WHEN THE TIME
COMES - YOU
WILL RESCUE
ME FROM ALL
OF THIS.

Find the full graphic novel in stores in January, 2026!



SOURCE POINT PRESS

www.SourcePointPress.com

However, I
may have finally found
a way to free myself from
this bondage.

My mother
died when I was
a baby twenty
years ago.

He has
life for me.