Perfect Sound Recording

In “The Midnight Special”

The famous R. C. A. Photoscope sound motion, which is generally recognized as the most perfect method of recording motion picture dialogue and vocal effects, is the process used by Director Duke Witmer in the new Chesterfield production, “The Midnight Special,” which will be the feature attraction for the George R. Batcheller, produced.

The R. C. A. Photoscope is the product of years of research, by the combined engineering laboratories of the Radio Corporation of America, the General Electric and Manufacturing Company, and the Radio-Victor Corporation.

The fact that Chesterfield has used the Photoscope motion in recording “The Midnight Special” promises a perfect reproduction of the natural and thrilling sounds involved in the great train wreck to the picture, as well as the dialogue. The train wreck by the way, which shows a head-on collision between two speeding specials, is said to be one of the most spectacular wrecks ever attempted.

THE MEETING

STARTLING WRECK IN “MIDNIGHT SPECIAL”

One of the most spectacular railroad wrecks that this reviewer has ever thrilled to in one of the features of “The Midnight Special,” the new Chesterfield thrilling melodrama, which was shown for the first time at the Rialto Theater yesterday. “The Midnight Special” will continue at the Rialto for the next four days.

The wreck depicts two special trains, speeding at a mile-a-minute rate, meeting in a head-on collision, that turn one giant engine loose from the rails and telemark the cars of the other. How such things are possible is not shown, but the impression is given that such things do happen. The force of the collision is tremendous, and the force of the fire is frightening. The fire has not quite run its course, but it is possible that the cars may have been hit by a train. The fire is raging and the smoke is thick.

Duke Witmer, who personally directed the picture under the supervision of George R. Batcheller, described the wreck as flawless. It is a mystery who will be the good guy and which of the cars will be the bad guy. Certainly, it is a mystery to the audience, who cannot have been more impressed with the picture than the audience could have been.

Among the others who deserve special mention are Mary Cary, Philip Swallow, Junior Andrews, William O’Day, and Norman Phillips, Jr. Duke Witmer personally directed the pictures of “The Midnight Special,” which is the most popular melodrama of the season. George R. Batcheller, who directed the film, is one of the foremost director’s in the business. The pictures of “The Midnight Special” are the most popular melodrama of the season. George R. Batcheller, who directed the film, is one of the foremost director’s in the business. The pictures of “The Midnight Special” are the most popular melodrama of the season. George R. Batcheller, who directed the film, is one of the foremost director’s in the business.

GLADEN TRYON

GLADEN TRYON

LOVERS

Sure Publicity

A variety of short news items have been furnished on this production so that the audience can get the public to see the film before it opens. This is why you are secure in saying that you will never see the news reel of “The Midnight Special” before you see the film. The picture will continue at the Rialto for the next four days.

MERNAY KENNEDY

MERNAY KENNEDY

What is said to be one of the most spectacular and thrilling railroad wrecks in the history of the screen has been captured in the new Chesterfield production, “The Midnight Special,” which will be the feature attraction for the next four days.

The wreck, planned by directors as a means of escaping their own capture, brings two rival trains to a head-on collision, telegraphing the long trains which have been built. Though the actual production of the film was completed three months ago, the film was not completed until two months ago. The film was completed the day before the actual production.

“The Midnight Special” is an all-talking, melodramatic mystery story about train wrecks, and it is a mystery about the train wrecks.

The picture will continue at the Rialto for the next four days.

THE DANGER SIGNAL

A Chesterfield Production

The Chesterfield Production

A Chesterfield Production
Chesterfield’s “The Midnight Special” Is Old-Time Railroad Mystery Thriller

SYNOPSIS

JERRY BOONE is chief operator at a junction city of a transcontinental railroad. He is in love with Ellen Harboard, daughter of one of the first families of the city. Jerry’s chief rival for Ellen’s attentions is George Walton, section superintendent of the railroad. Walton, ordering Jerry to work late to clear two special trains, plans, thereby, to prevent him from attending Ellen’s birthday party.

Waiting for the trains to clear, Jerry dresses for the party, deciding it is better to get there late than not at all. The first train passes through. As word reaches him that the second special is coming through, he is held up by a man who prevents him from reaching the telegraph keys to send his signals. Jerry is unsuccessful in his efforts to overcome his assailant, and the two trains meet in a head-on collision.

The party is in progress when a message arrives to inform Walton of the accident. Walton blames Jerry for the collision. Ellen is distraught because her father is a passenger on one of the trains. She and Walton go to the scene of the wreck.

Jerry’s story about the hold-up is not believed, and he is discharged. Ellen refuses to see him.

Jerry is determined to learn who is responsible for the hold-up and the wreck. Billy, Jerry’s young brother, undertakes a separate investigation on his own. Billy follows Walton, who leads him to a house well out of the city. There, Billy overhears Walton and two other men discuss a plan to hold-up an express train. Billy’s ambush is discovered, and he is held prisoner.

Jerry is looking for Billy. He learns that Billy had been seen, hitching on Walton’s car. Jerry calls at Ellen’s house and insists on seeing Walton. Walton ridicules him. A telephone call for Jerry at Ellen’s house worries Walton, who manages, somehow, to hang up the receiver before Jerry gets the call.

Jerry knows that something is wrong and goes home to await the result there. Billy, helplessly trapped, calls Jerry at home and tells him of the plan to hold-up the train. Jerry rushes to the telegraph office and before the operator can send a message, The operator, under orders from Walton, refuses.

Jerry gets in his car and tries to head off the train by a cross-country short cut. Meantime, Bill has reached the police. Ellen, seeing through Walton’s duplicity, goes to his office to accuse him. Walton forces her into his car and drives away.

The bandits, concealed in a crate in the baggage car, have released themselves. They seize a large shipment of bullion from the guards.

Jerry cuts across the tracks ahead of the car, and induces the switchman to flash a danger signal. When the train stops, the bandits dump the box off the train. They try to escape down the road, stealing a car they find parked there. The police and Billy give chase.

Jerry, dashing towards Walton’s rendezvous, sees Walton’s car with Walton and Ellen in it.

The police overtake the bandits. Desperately trying to escape, the bandits swing from the road and their car plunges over a cliff.

Jerry overtakes Walton, forcing his car to the side of the road. Jerry overcomes Walton in the fight that follows, and Ellen, misguided no longer, turns to him. She knows now that she can and will trust her future to him, but she does not yet know that Jerry will replace Walton as superintendent.

A GREAT CAST

George R. Batcheller presents

“The Midnight Special”

with

GLENN TRYON
MERRA KENNEDY
Mary Carr—Phillips Smalley
Jimmy Aubrey—Tom O’Brien

The Players Their Roles
GLENN TRYON Gerald Boone
MERRA KENNEDY Ellen Harboard
Tom O’Brien Dan Pakdon
Mary Carr Mrs. Boone
Richard Kane George Walton
Norman Phillips, Jr. Billy Boone
Jimmy Aubrey Joe
Phillips Smalley Mr. Harboard
Blackie Whiford Pete

Play by Arthur Hoedl

Directed by DUKE WORNE
Recorded by R.C.A. Photophone, Inc.

A CHESTERFIELD PRODUCTION

CATCH LINES

The titanic head-on collision of two mighty trains. The greatest train wreck ever filmed.

* * *

Dash! Danger! Love! The epic romance of rail-riding.

* * *

Mystery! Intrigue! And all the red-hot action of a real old-fashioned melodrama.

* * *

The thrill of a lifetime.

* * *

See the modern railroad bandit. He’s a greater Jesse James.

* * *

Glenn Tryon, Merna Kennedy, Mary Carr! Jimmy Aubrey, Tom O’Brien! In “The Midnight Special,” the all-star, all-talking, all-thrilling railroad melodrama.
GET BEHIND IT

Get behind "The Midnight Special," Mr. Exhibitor. Here is a picture that is made to order for a live showmanship cam-
paign, a picture that can be put over with a bang with a minimum of expense and effort. "The Midnight Special" has everything your audience wants; it is up to you to pack them in by the simple process of letting them know what you have.

Every suggestion on this page is worth your consideration. Every idea here is practical and easy to put over. Look over this page. It will mean bigger business for you.

A RAILROAD TIE-UP

Every railroad in the world is spending money to sell the idea of SAFETY to the public. Here’s your chance to cash in on the other fellow’s game. With a display in the local rail-
road depot, showing the safety devices of its lines that would absolutely preclude the possibility of such a wreck as is featured in "The Midnight Special." Or the same display in the lobby of your theater several days before your opening.

A NOVELTY HERALD

Print a novelty herald in the form of a time-table, show-
ing the schedule of the trains (trolleys or buses) that provide transportation to your theatre. No doubt, you can get back the complete cost of this by a tie-up with one or more of the shops in your immediate vicinity who could also benefit by the advertising. The railroad (or bus) company will handle the distribution.

"THE MIDNIGHT SPECIAL"

Every restaurant, lunch-room, and confection-shop near your location is looking for after-theatre business. Suggest to each of these that he offers a really special "Midnight Special" for the after-theatre crowd during your show. Why not try to work up a large cooperative newspaper advertisement on the stunt? It’s a bit out of the usual run to enlist competitors in one stunt, but it is not by any means impossible. In fact, if one goes in, it is not likely that any of the others would want to stay out.

And, of course, this tie-up means windows.

TIE-UP YOUR JEWELER

Breathes there a jeweler anywhere who doesn’t brag about the railroad precision of his watches! Of course not! And, so, the jewelers are all set to shoot it all over again—to the tune, of course, of "The Midnight Special"—with the usual window display for you.

HERALDS!

Heralds on "The Midnight Special" may be secured from The Filmack Company, 720 South Wabash Avenue, Chicago, Illinois.

Heralds mean extra exploitation for your picture. They help fill empty seats. Enlarge the Box Office Gross by using them.

SHORTS

Character role in "The Midnight Spe-
cial," the new Chesterfield’s cultivat-
ing railroad melodrama at the

THEATRE. Mrs. Carr, who is the moth-
er of six children, made her screen-

debüt with the old Lubin company

more than eighteen years ago, so

long ago, in fact, that she has for-
gotten the name of her first picture.

Among her later screen productions

were: "Ladies in Love," another Che-
sterfield picture, "Second Wife," and

"Hot Covering"

... ... ... ... ... ... ... ... ... 

England, which went to Charlie

Chaplin, Lenox Lewis, and many

others of the screen’s leading com-
dramas, is the birthplace, too, of Jon-

nos Aynsley, one of the prominent

players in Chesterfield’s "The Mid-
night Special" at the

THEATRE. Jimmy made his stage debut in England at the age of six, playing a part with thirty-three sides of dia-

logue. At that time, he was the young-
est child in the world playing a talk-
ing part, and his activities were ex-

pecially supervised by the author-

ities. A special permit was granted to his parents to permit him to work but they were obliged to see that he was in bed every afternoon for a three-hour sleep and to have him out of the theatre by eleven o'clock each

night.

... ... ... ... ... ... ... ... ... 

At the age of twelve, Norman

Phillips, Jr., is a veritable veteran of the

stage and screen. He was five when he made his stage debut ap-

pearing Star in George White’s "Kaleido-

sis" and other Broadway stage

productions. "Kaleidoscope", the screen produc-

tion of "The Million Dollar
cash box hit on the "Twilight" of the

Theatre. At the moment, Norman’s

one ambition in life is to go to Yale.

... ... ... ... ... ... ... ... ... 

Richard Kaeze, one of the leading

players in Chesterfield’s "The Mid-
night Special," which will be seen

next at the

THEATRE, has said that this picture reminds him of old times. Three years ago, he was the victim of a hold-up, while working as a telephone operator for a railroad. A similar incident is one of the big shocks of this picture.

AUTOMOBILES

Take a good look at the stills. See that Buick? You’re right. The Buick dealer would like to see it, too. For his wind-

ow. And how many other makes of cars do you recognize in those stills? Right, again! And every one, Mr. Exhibitor, means a window.

A card somewhat like the above will fit in beautifully for this Buick window. And there are stills galore in the set for the tie-up.

Perhaps, you can get your Buick dealer to put a car on the street, bearing some such copy as the following on a banner:

This is the new Buick that beats the railroad express in the
tolling race. In "The Midnight Special!" at the Imperial Theatre. When better cars are made, Buick will make them.

When better pictures are made, the Imperial will show them.

W h e n

THE PRODUCER

of

"THE MIDNIGHT SPECIAL"

WANTED AN AUTOMOBILE

OF SENSATIONAL SPEED

COUPLED WITH SAFETY

HE NATURALLY CHOSE A

CHRYSLER

See the New Chrysler in a Daring, Dashing Race in

"THE MIDNIGHT SPECIAL"

at

THE IMPERIAL THEATRE

ACCESSORIES

FOR YOUR SCREEN—
Two beautifully colored slides
Talking or silent trailer

FOR YOUR LOBBY—
Set of eight 11 x 14’s
Set of two 22 x 28’s
8 x 10 black and white stills

FOR YOUR BILLING—
One unusual 6-Sheet
One compelling 3-Sheet
Two arresting 1-Sheets

FOR GENERAL EXPLOITATION—
Heralds

FOR YOUR NEWSPAPERS—
Scene and ad cuts and mats
Reviews (page 2)
Advances (page 2)
Shorts (pages 2 and 7)
Features (page 2)

A Chesterfield Production
George R. Batcheller presents

"The MIDNIGHT SPECIAL"

GEORGE R. BATCHELLER presents
GLENN TRYON
MENA KENNEDY
MARY CARR
PHILLIPS SMALLEY
JIMMY AUBREY
TOM O'BRIEN

ADVERTISE

The advertising cut on this page and the next will bring business to your box office. These advertisements were prepared for you by trained advertising experts who know their business. All of these cuts are so designed that they can be embodied in layouts for larger space or be cut apart for smaller space. Look these cuts over carefully. You will find exactly what you need here.

Your local newspapers will cooperate with you. If you advertise, you will get a real break with the publicity material on the other pages of this book.

DIRECTED BY
DUKE WORNE

2 Col. Ad Cut or Mat No. 1

AFTER THE HOLD-UP

2 Col. Scene Cut or Mat No. 11

TRAILERS BUILD BUSINESS

In addition to the regular, silent trailers released on all Chesterfield productions, elaborate talking trailers are available for all Chesterfield talking pictures.

Ask the booker at any exchange about these trailers or communicate directly with National Screen Service, Inc., through whom all trailers on Chesterfield releases are issued. Both silent and talking trailers are available on "The Midnight Special."

National Screen Service, Inc.
236 West 46th Street, New York
810 S. Wabash Avenue
Chicago, Ill.
1922 S. Vermont Avenue
Los Angeles, Cal.

YOUR NEWSPAPER CAMPAIGN

There are many mediums, other than your local newspapers, which are helpful in drawing patronage to your theatre. These are considered in detail on the fourth page of the press sheet. They are important and should not be overlooked. But the newspapers are most important. Plan your newspaper campaign first.

Pages 2 and 7 contain reviews and advance stories, newy shorts, and feature material. This copy is written especially for you, Mr. Exhibitor, by trained newspaper men and publicity experts, who know the kind of material that editors will use.

Every story and every advertisement have been carefully prepared with a view to accomplishing some definite purpose in your campaign. Knowing your patrons, you will be able to determine which are best suited to your requirements.

1 Col. Ad Cut or Mat No. 3

THE FIGHT

2 Col. Scene Cut or Mat No. 12

A Chesterfield Production
George R. Batcheller presents

GLENN TRYON
and
Merna Kennedy
in
MIDNIGHT SPECIAL

with
Marry Carr
Phillips Smalley
Jimmy Aubrey
Tom O'Brien
Directed by
Duke Worne

SLIDES

Two Attractive Slides
In keeping with the high standard of "The Midnight Special," these slides form a strong advance sales item for the picture.

Order direct from
CHESTERFIELD
MOTION PICTURE CO.
1540 Broadway
New York City

A Chesterfield Production
George R. Batcheller presents

"The MIDNIGHT SPECIAL"

FOLLOWING "THE MIDNIGHT SPECIAL"

Five Other Outstanding Pictures For 1931

THE INSIDE STORY
A thrilling melodrama of the press. Mystery, action, and the most startling climax you have ever seen.

THE LADY FROM NOWHERE

GRIEF STREET
An epic story of Broadway. The pathos and drama that lurk in the shadows of the Gay White Way.

INTO THE FLAMES
The romance of the fire-fighter. Sizzling with action. The thrill picture of the year.

TIA JUANA
The mad glamour of racing horses. The mad life of Mexico's mad playground, Tia Juana.

CHESTERFIELD MOTION PICTURE CORPORATION

GEORGE E. BATCHELLER, Pres.

1540 BROADWAY, NEW YORK CITY

LOBBY Display

A Chesterfield Production