

## COMMONALITIES BETWEEN US

Harry and I have some major traits in common with the 2 biggest being our artistic skills and personality. A couple other similar traits are our writing ability and music interest. I just added some new scans on the bottom of the page. According to Walter Semkiw's Principles of Reincarnation, skills, talents, personality traits, one's way of approaching life and the way others perceive you seems to remain consistent across lifetimes. The skills and talents we acquired in past lifetimes are retained within our souls, and they're expressed or suppressed based upon the lessons we are destined to learn per lifetime.

<https://reincarnationresearch.com/principles-of-reincarnation/> First, I'll focus on personality traits and approach to life by providing scans from books and magazines which show consistent proof of the sort of personality Harry had. That will be followed by evidence which supports our similar writing ability and interest in music. We're both shy, quiet, introverted, like to be alone, private, dislike divulging much about ourselves. Not very admirable qualities, I have to admit. Sure is tough to make friends! Regardless, every time I read a description of Harry's personality, I had an odd sensation they were talking about me--an intense deja vu reaction, but specifically a sick feeling in the pit of my stomach.

After 1928 and into the '30s, Harry was no longer a big star and his ego humbled considerably. He learned that with fame comes a tremendous amount of problems and expectations. I'm including a few quotes from Harry which demonstrate his new approach to life based on his negative past experiences. I share a similar approach and have a tendency to avoid the spotlight, sometimes going out of my way to do so. I believe this is a holdover from Harry's life. This is why I've never gone public about this reincarnation thing...it will attract attention, which is something I generally try to avoid doing. And I would've kept it secret if it weren't for the rather loud and persuasive "voices" coming from my spirit guides who've been urging me to make this website. When a higher power and its messengers inspire you to do something, it's usually for a greater good than we can ever fathom with our short-sighted human brains. So Ok, I'm game. In typical Langdon fashion, I'm also temporarily avoiding sharing the story about how I discovered this past life just because it's so personal, but I'll eventually get around to it. That'll be the last section I add to this website.

## EXAMPLES OF SIMILAR APPROACH TO LIFE

### Stardom Doesn't Matter Now

AS it is, I am starting back. Pictures are where I belong. I don't especially care if I'm never a star again. I pity people who grub and grab—the actors who think the world has come to an end if they're not in every close-up.

"I am much happier now—I'm down to earth, to the essential values of living. I enjoy having carpenters shake me by the hand. I get a thrill when the prop boys greet me with the old familiar 'Hello, Harry.' I didn't have that friendliness when I was a star—I haven't had it since those happy and peaceful Sennett days. Somehow, stardom isolated me, removed me from human contacts.

"In reality I don't care how small my rôles are, as long as they give me a chance. And I hope to have time for other things, for art lessons and music and books. I am not afraid of people any more—or even injustice. I've regained my old assurance, my faith in myself. If it's in the cards that some day my name will again be important—that's fine! If not—I'll be content."



Taken from 1932 Motion Picture Magazine. See downloads section for entire article

eral productions as an actor. He had a whimsical bit as a minister in *There Goes My Heart* (1938), a part that Mabel described as "an earth-bound angel," befitting Harry's gentle personality. His fleeting appearance prompted a *News-Sentinel* reviewer's amazed observation of the audience's reaction to Langdon, who had not received any prescreen billing for his part in the film: "When a shy dough-faced little bundle of frustration stepped on to the screen in those final reels, the audience burst into one round of applause. Yes, Harry was back. They hadn't forgotten him." The reviewer astutely connected Langdon's newfound popularity with the idea that he was in a better place and enjoying another kind of wealth: "He has found a wife who stayed by him, uncomplainingly through the bitter years. He has become the proud papa of a curly-headed son who thinks his dad a world beater. He has found the real way to contented living even on almost nothing a week, and has been given the chance to learn a precious lesson few of us are ever given. And he isn't going to toss it over lightly. He hopes he'll never become a big star again in pictures."

1938 News Sentinel quote (pg. 249 Oldham, King of Silent Comedy)

All this business of being a big shot—I've found it really doesn't mean much after all. It wasn't many years ago that my name was in lights emblazoned on billboards in huge letters. Certainly, it was pretty swell and all that. I can't deny that I enjoyed it. But Fate or whatever it is played tricks with me. I sat around relaxing and writing and sculpting for quite a while. That became tiresome, so I decided to go back into pictures.

They're not feature length any more, but that's nothing. And they've taken away the sloppy clothes that were so much a part of my character and are dressing me up like a fashion plate. That's not so bad. I rather like it.

And last but not least, if I didn't have anything else to be ridiculously happy about it wouldn't matter at all, for I'm going to be a father pretty soon! That's enough to take care of any amount of unhappiness that might come along.

1934 LA Examiner quote (pg. 209 Oldham, King of Silent Comedy)

## SIMILIAR PERSONALITY TRAITS

43. Ibid. Bonner supports the idea of Langdon's inherent insecurity. A similar observation was echoed by Langdon's former costar Gertrude Astor in Victor Scherle and William Turner Levy, *The Films of Frank Capra* (New York: Citadel Press, 1977); she paints a bleaker picture of his personality, which seemed to be a detrimental hybrid of insecurity and arrogance. These reflections create a strikingly contradictory picture of a man smitten with all the luxuries stardom could offer yet who craved isolation from his creative team to (perhaps) understand himself better. According to Astor: "Harry Langdon was a funny little wordless man. He would never sit near anyone on the set; indeed, he would wander a block away and sit alone on a bench until Frank Capra needed him for a scene. Although a star, he acted like a non-entity." When Astor asked him why he chose to sit by himself, he reportedly answered, "Oh, I like it. I don't like people. I like to be alone and think." Astor concludes by drawing a striking contrast between the two key figures at work: "Frank Capra, so young and so serious, and Harry looking at you, blinking, those pale blue eyes, and then glancing over his shoulder to make sure you weren't following him into his private world of silence." One side of the equation

1977 Gertrude Astor quote, a year before I was born (Oldham, King of Silent Comedy pg. 316)

One possible contributing factor to Langdon's problems was the certain respect in which Langdon can be said to resemble the comic character he impersonated. Langdon seems to have been in some ways out of touch with his circumstances. He apparently had difficulty communicating with people other than a small group of family members and longtime friends. Yet, according to several articles based on interviews with Langdon, he was highly susceptible to personal criticism or criticism of his work by anyone.<sup>12</sup> Langdon is described by those who knew him well and by those who hardly knew him at all as quiet, introverted, and even antisocial. Among those who hardly knew Langdon at all were most of those who worked with him every day during the production of his films, both silent and sound. Langdon did not socialize with them off the set, and during the making of his features, he was completely preoccupied with the films' production.

Langdon's offscreen behavior might easily have led some people to identify him with the childlike character he impersonated on the screen. He is often described by columnists in newspaper stories and fan magazines of the period as "not a fluent talker" and "a tough bird to interview."

Joyce Rheuban, *The Comedian As Metteur-En-Scene* pg. 184

rammy.

Although a star and one of the biggest of his kind, Harry Langdon is not even an actor during an interview. To get him to talk the interviewer may often believe it necessary to do the acting. Then Langdon will detect it and close up like the proverbial clam. Loose limbs, plain language and plenty of cigar smoke seem to get the best replies from Langdon. Then his enthusiasm asserts itself and you see before you an entirely different face. It is the Langdon as he really is. Sheer animation because it's the job you're asking him about and not a lot of questions about himself which would cause many others to preen themselves for their best lingo. And Langdon opens up and tells you about that job. And, incidentally, when you are beginning to learn a lot about the man Langdon quite suddenly becomes aware that in talking about the job he is talking about himself. An abrupt apology for being "egotistical" is usually followed by Langdon firmly clamping his lips together. It is more smoke, looser limbs and even plainer language before you can convince him that you are not interested in him; that all you want is to know about the "job."

March 1927 *Moving Picture World*, interviewed by Tom Waller

*Flame*. Although he relished fame and fortune, he sometimes gave signals that he considered interviews an invasion of his privacy. He was labeled a "modest clown" who found answering interview questions pointless; he perked up only when discussing the technical aspects of his work. Anyone seeking the man behind the comic persona found a curious mix of personalities: an intensely private man who was reticent when answering questions, an outspoken "academic" (informally educated through experience)

Oldham, King of Silent Comedy pg. 150-151

In her isolation, Rose still pined for her stillborn son, and her remedy for grief and depression was to host extravagant parties for Hollywood's upper crust. Despite being a public figure, Langdon was an intensely private man. Partying triggered his extreme shyness and added to his resentment over having so many "strangers" in his home, including his in-laws,

Oldham, King of Silent Comedy pg. 100

## OUR WRITING ABILITY & MUSIC INTEREST

THE LANGDONS PRESENT  
 A comedy spectacular travesty on ~~the~~ Motoring.  
 Intituled  
 "A Night On The Boulevard,"  
 Scene \_\_\_\_\_ Boulevard, New York City  
 Time \_\_\_\_\_ Midnight

Characters.  
 Katie Speedington, \_\_\_\_\_ Rose Langdon  
 Johnie Flat-tire, \_\_\_\_\_ Harry Langdon  
 Policeman \_\_\_\_\_  
 Waiter \_\_\_\_\_ Tulley Langdon  
 Chauffeur \_\_\_\_\_

Act runs from 15 to 20 minutes, written by Harry Langdon.  
 Scenery, Automobiles, and truck stuff used in the Act  
 are painted and built by The Langdons.

Curtain rises slowly with lively music, goes off stage  
 representing town clock strikes twelve. the scene is a  
 drop in three, representing a boulevard with street lamps  
 illuminated from back with electric lights, a set cafe on  
 left of stage (looking from Auditorium) with set lamp pos  
 at the corner of Cafe. A set wall is on the right with lam  
 post on top, and a horses head sticking out of wall  
 to represent a fountain. a blue light from Auditorium illoc  
 the stage as curtain rises, then Johnie and Katie enter  
 from left stage in a white touring car (prop) with ~~search~~  
 search light on front end of Auto, and four difernt kinds  
 Auto horns attached to the side of the Auto, one is a bass  
 horn another a very small horn with a very high tone,  
 and one french horn that produces four different notes  
 while pressing bulb. a tool box on the runing board,  
 two regular head lights illuminated with electric lights.  
~~search~~ a prop dog is tied behind Automobile, Katie is  
 seated in the back seat, Johnie as the Chauffeur. as car  
 enters Johnie blows the serene on front of Auto. as the  
 Auto stops all lights come up (lights were out as curtain  
 rises,) Katie looks about her laughing,  
 Katie,----- (calling) Johnie, " Johnie," (third time v  
 loud) JOHNIE,  
 Johnie,----- ( a droll eccentric comedian ) looks around  
 towards audience)----- "Katie,"  
 Katie,----- Johnie were we scorching?  
 Johnie,----- No.

and puts it in his pocket, walks around in front of car,  
 cranks with his right hand as if in a hurry to get away.  
 Gets tired of cranking with his right hand, used his left  
 with right hand on hip, cranks engine backwards, then starts  
 to orank with his foot. (Orchestra starts music playing  
 imitating hand organ, Johnnie cranks to the time of music,  
 takes his hat off as if asking for a collection.)

KATIE.

Why Johnny you told me you had a self starter.

JOHNNIE.

No, I have a combination starter. (with dial on front of  
 hood, starts turning as if trying to find combination.  
 Loses combination, studies for a minute then raises auto-  
 mobile guard up where combination is hidden and chalk marks-  
 goes back to combination but refuses to work so Johnnie  
 shakes car, jar of the car starts engine. Johnnie gets into  
 car, smiling to Katie gets prepared to start, engine back  
 fires, auto guards commence to shake. Johnnie gets out un-  
 able to underetand what it is.) (speaking to Katie) I think  
 my car has deliriums.

KATIE.

Well Johnny may be your engine's cold.

JOHNNY.

It must be, look at it shiver.

KATIE.

Oh, it's a six cyclinder, isn't it?

JOHNNIE.

Yup, six cyclinder, (cranks car, engine starts, Johnnie gets

into car, top of hood flies open, engine jumps out on stage)

KATIE.

And you told me there were six cylinders.

JOHNNIE.

They were sick but I guess they're dead now.

KATIE.

Why does it always act like this?

JOHNNIE.

No, only when I try to start it up.

KATIE.

Well, what's the matter?

JOHNNIE.

Oh, I know what's the matter all right.

KATIE.

Well what is it?

JOHNNIE.

There's something wrong with it.

KATIE.

Well I think you have a leak in the gasoline tank.

JOHNNIE.

(Looks into hood with lit match ) No there's no leak in the gas tank. (Johnny cranks car again, then runs off to one side, holding his ears expecting another explosion but the engine runs all right. Johnnie starts to get in car, Katie speaking)

KATIE.

Pick up the engine, Johnnie. (Johnnie stoops over to pick up engine as he does, a large flame of fire shoots off from side of car, hitting Johnnie in seat of pants. Johnnie runs around

Evidence of Harry's writing ability goes back as far his days in vaudeville. In Hayde & Harter's LITTLE ELF book, on pages 603-645 are copies of the scripts Harry himself wrote, typed up and submitted to the Library of Congress for copyright protection from 1912-1923. Here are a few samples .



Harry wrote an article for Writer's Digest magazine in 1931. Ebay auction which I lost. Wish I had this article to share.



Harry in 1938, when he was working as a scriptwriter for the Hal Roach studio. He was hired by Stan Laurel to write gags for four Laurel & Hardy features (BLOCK-HEADS, FLYING DEUCES, A CHUMP AT OXFORD, SAPS AT SEA). Script on the desk is from TOPPER TAKES A TRIP. Harry also co-scripted ROAD SHOW and he received screenwriting credits on several Columbia shorts. Photo from my collection.

CM: Did he talk much about the creation of his comedy?

ML: Not too much. He wasn't the type to bring his work home with him from the studio. When he'd be making a film, by the time he got home he'd be ready for dinner and a quiet home life. He really wanted that normal, average home life. He'd relax by playing the piano. Sometimes he would sit down at the typewriter and start writing gags or thoughts. He also wrote stories, hopefully for magazines or newspapers. I still have five or six stories that he was planning to do something with. But they were never published. But he was

Quote from Mabel Langdon 1997, evidence of Harry's writing proficiency and creativity, as well as music ability. (Cult Movies Magazine #22...whole article available in Downloads page)

When he was not working on a film, Langdon drew, sculpted, or wrote treatments for scripts. Some of his stories, including "Stop that Corpse," "The Wizard of Main Street," and "Let Her Go Gallagher," were not timely or were better suited for feature-length films rather than shorts and were rejected by the studios. Despite the rebuffs, Langdon held on to his sense

11. In her interview with Thomas D. Arnold for the Nebraska Film Project, May 4, 1981, Mabel Langdon indicates that Harry had started to write his memoirs and must have written thirty or forty pages when, one night, he tore them all up. She reflected: "Some people say 'We can't understand why you don't know more about Harry.' If I had [those pages], then I would have known much more about him. But actually my life with Harry started, the way I feel about it, when we were married. That was OUR PART. His past was his past. Being married twice before, he didn't want that to enter into [our life]."

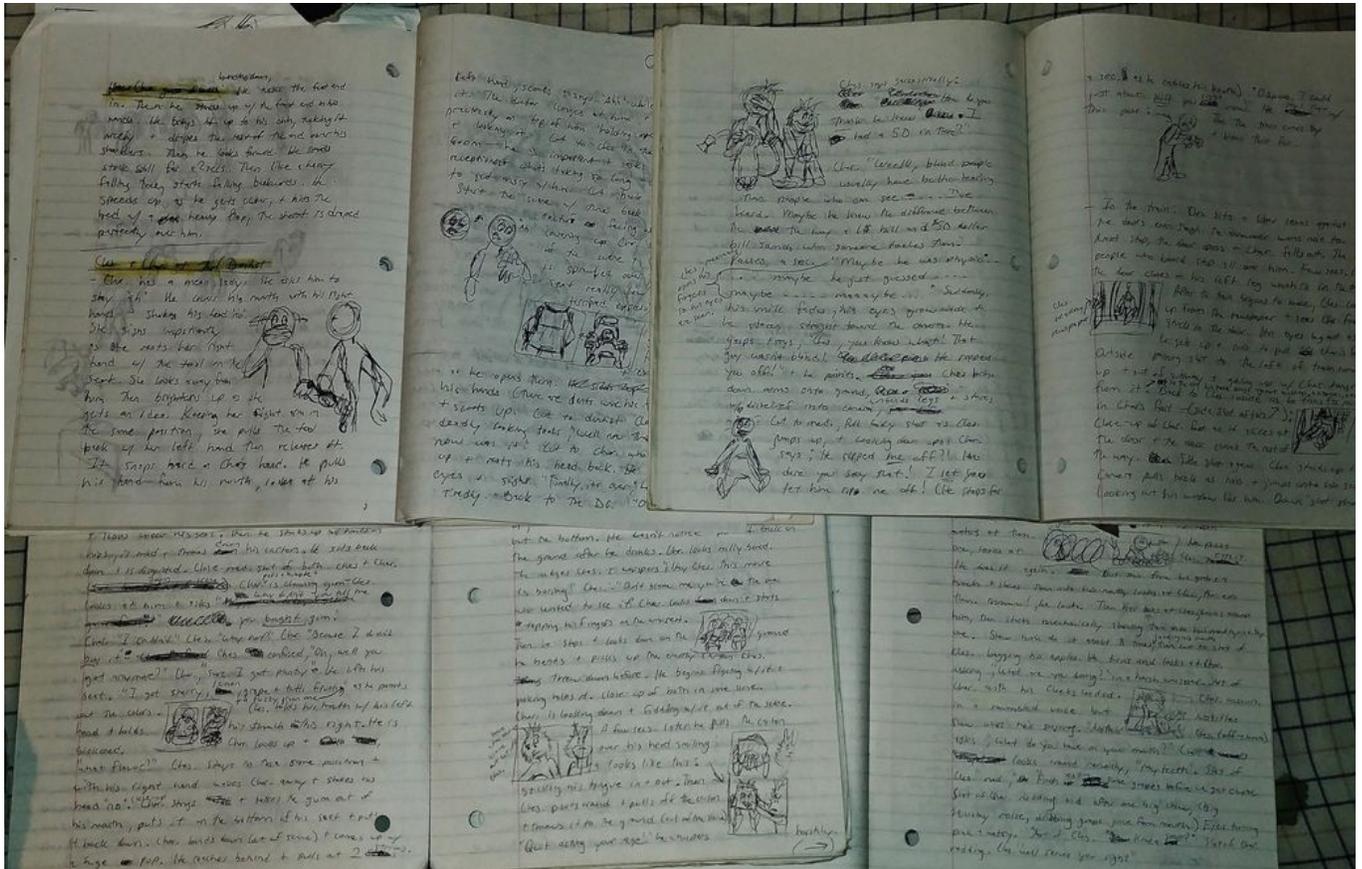
More writing evidence ...(Oldham, KING OF SILENT COMEDY pgs. 243 & 328)

Now here is evidence of my writing. I enjoyed writing stories from a young age and still have my story from 1992, which won a Young Author's award when I was 14. It features two cartoon guinea pigs who had personalities very much like Laurel & Hardy's screen personas. I had just discovered silent films on TV (a show called, "Dead Comics Society" on The Comedy Channel in 1990 - hosted by Robert Klein) and Buster Keaton became, and still is, my idol. I was inspired by the silent comedy I was watching, so I imagined my guinea pigs in all sorts of funny situations. Then I began a 6 year hobby of writing and sketching my ideas in notebooks for future use. I was doing this daily, while I was in class during my high school years and a couple years into college, so roughly 1992-1998. I have 4 notebooks, 160 pages each (640 total). I didn't see my first Laurel & Hardy film until December 1994, yet these guinea pigs I daydreamed about obsessively since 1992, and wrote gags and stories for, acted very much like them. Was I sub-consciously remembering writing for Laurel & Hardy or remembering typing up those vaudeville scripts? I don't know where the motivation to write comedy ideas came from or even what was fueling my imagination. I shot a video to show the extraordinary amount of writing I did. I didn't plan on talking so please forgive my informal manner of speech. My memory was a little foggy and I couldn't remember the year I saw my first L&H film ...it was December 1994, not 1996. Then AMC began showing ALL of L&H's sound films in early 1995. "Dead Comics Society" TV show did air THE STOLEN JOOLS in 1990 I remember, but that was the only L&H film they ever showed and their scene was less

than a minute. They also showed Harry's TRAMP, TRAMP, TRAMP and LONG PANTS but those didn't have an impact on me. You'll find out more about how I made the Harry Langdon past life connection in the MY STORY page coming soon. Have a look at the video. It's 9 minutes of me flipping through my notebooks and reminiscing, very off the cuff.

**Notebooks video URL, click the link or copy and paste in your browser :**

<https://youtu.be/1GKWV8GeS00>

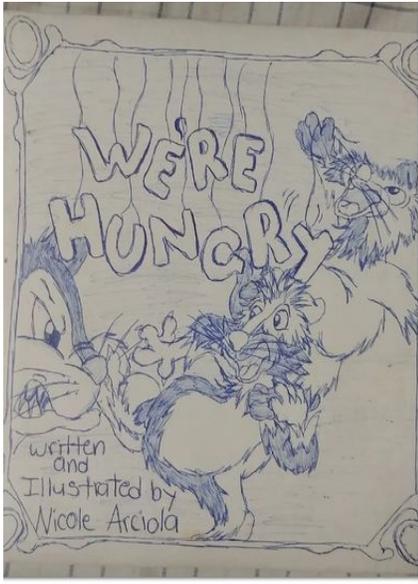


My 4 comedy notebooks 1992-98. This photo doesn't convey the 640 pages worth of writing I did. Please watch the video above. Here are a few links to some very amateurish animation I did in college in 1996. Gags were taken from these notebooks.

Superhero & Egg: [https://youtu.be/hb4OK8QU\\_qo](https://youtu.be/hb4OK8QU_qo)

Genie Lamp: <https://youtu.be/cQJG4upNPS8>

My final film was over-exposed. You can see my drawings better in these Genie Lamp tests: <https://youtu.be/wvkCWu4vxQk> It took 8 hours to shoot 3 minutes worth of my drawings!



"We're Hungry!"

here. We're stuck. The only way we'll be able to get something to eat is to get out of our cages and open the refrigerator ourselves, which is impossible.

"Impossible?" All of a sudden Chester stopped his frantic yelling, his eyes and mouth were wide open. Nothing is impossible to a guinea pig who is hungry, especially Chester.

"Who says it's impossible!," Chester said raising a fist into the air.

"What are you talking about?"

"All right here's the plan, Charlie. Since YOU could jump out of your cage and I can't, YOU find a way to get me out. After YOU get me out, we'll break into the kitchen refrigerator and YOU can fix us up something to eat."

Charlie sat in his cage, dumbfoundedly

"We're Hungry!"

scratching his head. "How come I have to do everything?" he asked.

Chester just stared at him. "If you want to live until tomorrow you will!" He showed Charlie his fists.

"Okay! Okay! I'll do it! I'll do it!"

Charlie immediately scampered over to the end of his cage. He ran as fast as he could towards the opposite end of his cage and sprang into the air. Charlie barely reached the top edge of the cage; he was hanging on with his two front paws.

"I made it!" he triumphantly yelled.

Chester answered with a sarcastic "Whoooopeeee!"

Charlie climbed over the edge and hopped off onto the table.

"Uh, oh," Charlie said looking down.

I wrote this in 1992 when I was 14, 3 years before I'd ever seen a Laurel & Hardy film. Chester was the bigger, bossy guinea pig and Charlie was the smaller, dumb one. Notice I describe him as, "dumbfoundedly scratching his head", which is a typical Stan Laurel mannerism. "Uh, oh" is a phrase often uttered by Harry in his movies and he types it in his Vaudeville scripts from the 19-teens, as well.



Here is a still shot from BLOCK-HEADS (1938), one of the films Harry worked on with Laurel & Hardy. This drawing from my book reminded me of this scene. I imagine Harry was around

witnessing this scene being filmed. Remember, I wrote my book 3 years before I'd ever seen a L&H film.

### MY MUSIC INTEREST

Usually when he first got up in the morning he would wear a robe. He was usually up very early doing his sketching or drawing and . . . he was quite a musician and would be playing the piano in the middle of the night and just had to keep his mind going. We

Quote from his son, Harry Jr. up above. Harry was a prolific musician and could play many instruments including the banjo and piano. (Oldham, KING OF SILENT COMEDY pg. 248). I have never tried to learn to play any musical instruments though the idea is appealing to me. I do seem to have retained a voracious appetite for ragtime-era music. No other type of music stirs my soul and makes me instantly happy as much as ragtime music and popular songs from the early 1900's

Long story about how I was introduced to ragtime and pop music from Harry's lifetime, early 1900's. It was all a series of happy accidents. At 16 in 1994, I bought my first ragtime CD and was hooked. I DO NOT like modern music. I fell in love with the music from Harry's lifetime before I even knew who Harry Langdon was. My favorite time period, specifically, is the late 1890's to 1918. I've been buying actual 78rpm records from this time period for 15 years. Seeing is believing. Just go to my Sound Cloud channel to see and hear a portion of my record collection. Slowly adding a few at a time. I own roughly 1500 records from 1899 to the early 1930's.

<https://soundcloud.com/nicole-arciola-674069422>



Harry Langdon spends considerable of his "off-screen" time in composing music. His song "Lulu" is now making quite a hit and he is working on a new number called "Calling all Cars" (1932 or 33)

Harry wrote a few songs that were published, "Lulu" and "Calling All Cars". This picture was from an Ebay auction I didn't win, hence the watermark.