



Langhorne as Himself.

West, really on the spot, with an Englishman as its central figure. I admire W. S. Hart immensely, and Tom Mix, and almost all the Westerners."

It is a far cry from the eighteenth-century types Langhorne Burton portrays so skilfully to the West that is wild and woolly; but everyone to his taste, or his castle.

"Would you produce, then, as well as play?"

"Perhaps. I'm tremendously interested in production. If I did, though, I'd see there were no duels *before* dinner, and not many *after*, if I could help it! I'm fond of a peaceful life! I like costume films, though, and plays as well. I have played most of the late Lewis Waller's parts, you know, one time or another, for I've had close on twenty years of theatrical experience."

"But, please," I pleaded, "where were you born?"

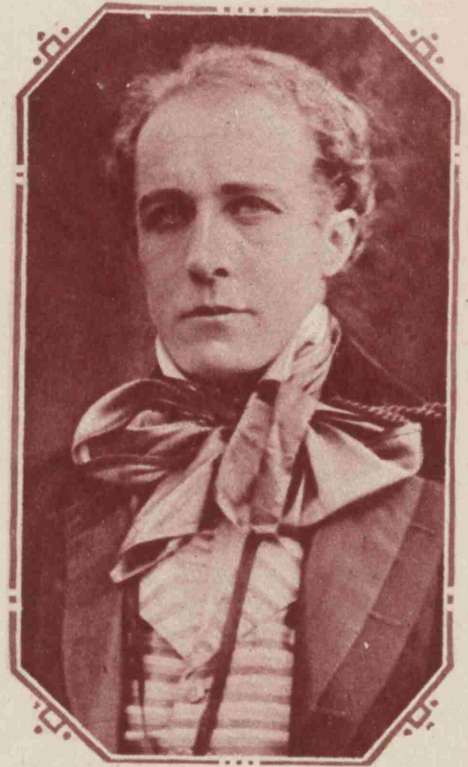
"I was educated," evaded my handsome host, "at Malvern; and I commenced my stage

career with dear old Henry Neville, to whose kindly help I ascribe any success I may have had. I toured over Canada, Australia, New Zealand, and America, as well as the English provinces before I came to London, where, amongst many delightful engagements, I count some of my happiest when I was 'hero' at Drury Lane for five seasons."

There was no film colony in Los Angeles when he visited it; there were films, but no one took them seriously, and he never thought to one day be a film star. He was Olga Nethersole's leading man then, had a different play every night, and had to practically live in the theatre. "But I admired the way the plays were put on," he admitted. "Americans are so thorough, and, whether it is plays or films, they like to have things just right. I like their solid interiors down at Famous-Laskys. There's no fear of the walls shaking when the 'heavy' walks into the set."

Langhorne Burton in many ways welcomes the American invasion; he thinks it will make the film industry wake up, just as it made the British theatre wake up when Frohman came over many years ago and produced plays this side. "I made my first appearance on the screen about six years ago," he informed me. "The film was called *The Difficult Way*; and so far as I was concerned, it lived up to its title. It took me down to Sonning-on-Thames and made me sit, painting (?)

As Barnaby in "The Amateur Gentleman."



Right: As Arthur Clennam."



With Gladys Mason in "A Man's Shadow."

a picture in broad daylight, just near a bridge. The bridge teemed (or so it seemed to me) with motorists, who were curious and got as close as possible to see what was happening; and to stare at me. I detested it. I hated appearing in daylight and in the open air in full 'make-up,' and I still dislike making exteriors for that reason."

We discussed some of his film rôles; the list of films is a lengthy one: There are *Bootle's Baby*, *Liberty Hall*, and *The Turtle Dove* (London); *Treasure of Heaven* (Davidson); *Daddy* (British Actors); *Tom Jones*, *Auld Robin Gray*, and *God and the Man* (Ideal); and *Sweet and Twenty* (Progress), to name a few of them. More recent work includes *The Amateur Gentleman* (Stoll) (one of Langhorne Burton's biggest successes), *Children of Gibeon*, *Little Dorrit*, *Two Little Wooden Shoes*, and *By Berwen Banks*. He has also made some notable stage appearances, the latest in "The Luck of the Navy," at the Queen's, two years ago, since when he has been filming. He has always been a free lance; he prefers it.

"In *A Man's Shadow*," he told me, "I break out into villainy. I have done

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