

HARMONY LANE FITTING TRIBUTE TO FAMED STEPHEN FOSTER

Film Serious Study of Great Composer's Life; Picture In Good Taste

Douglass Montgomery Takes Leading Role in Production
Now at Zaring and Lends to Role Necessary
Temperament for Success.

BY JOHN W. THOMPSON

Although it isn't a massive, stupendous or colossal production, "Harmony Lane," at Zaring's theater, is a serious and fitting tribute to Stephen Collins Foster, the prolific American composer whose life was as tragic as his songs were gay.

A great deal of care has been taken with the manner in which "Harmony Lane" has been filmed. The costumes, settings, properties, all are in taste of the period in which Foster lived and worked. The picture brings to our minds most vividly why Mr. Foster's songs were so varied in moods, how beautiful his music really is, and why, therefore, Col. J. K. Lilly wanted to build Foster Hall.

Stephen Foster is played by Douglass Montgomery (you'll remember him from "Little Women") and he lends to Mr. Foster the touch of eccentricity and the love of beauty which are alive in every genius.

In "Harmony Lane" Stephen Foster and Henry Kleber, a German music teacher, plan to write a symphony from the time Stephen is a young lad, fingering out his simple melodies on the piano.

Stephen's fam'l'! thinks he is lazy, but Susan Pentz, his sweetheart, urges him to write the songs he loves. They become engaged and Stephen goes to Cincinnati to work for his older brother. There he slaves, trying to forget his music, scribbles out fragments of tunes on his ledger sheets.

Finds Joy in Daughter

While there, he receives word from Susan that she has married another. He is stunned, finally marries Jane McDowell, a little vixen who has planted the rumors which caused Susan to give up hope for Stephen. The Fosters are not happy.

They have a daughter which brings Stephen the first joy he has known in a drab life.

His association with Christy, the famous minstrel man, brings announcement from Jane that Stephen must leave her, and he is forced to go. This is really the breaking point, for from that time on he lives a failing life. His wife's demands for more and more money drive him to drink and long, strenuous hours. His tunes, however, sell often enough to give him money for the support of his child.

Through it all, Kleber and Christy, rivals of each other, cheer the youth on, but fail to raise him from the despair into which he has fallen. Two or three times Susan comes to see him. These are temporary reliefs from the dismal routine Stephen's life has become. During this period he writes "Beautiful Dreamer" inspired, of course, by Susan.

Boasts Strong Cast

The end comes on the eve of a benefit performance of Christy's minstrels for Mr. Foster. Susan goes to Stephen's cheap, untidy hotel room, finds him an alcohol wrecker, his henchman, and the ingratiating Edwards, and the loathsome child, Aggie.

WHERE, WHAT, WHEN APOLLO

The Man Who Broke the Bank at Monte Carlo—Ronald Colman, Jean Bennett, and Bruce Cabot. 12:31, 2:21, 4:33, 6:24, 8:15 and 10:06.

CIRCLE

"Sylvia Scarlet" with Katherine Hepburn and Brian Aherne at 11:18, 3:26, 5:35, 7:30, 9:45 and 10:06.

LEOW'S

"Riffraff" with Jean Harlow and Spencer Tracy at 11:18, 3:30, 5:45, 8, and 10:07.

LYRIC

"Show Them No Mercy" with Rochelle Hudson, Edward Norris, Cesar Romero, and Bruce Cabot at 11:02, 1:45, 3:56, 6:33 and 9:18. Also "Slingaree" featuring Irene Dunne, Edward G. Robinson, and Spencer Tracy at 11:39, 2:45, 4:53, 7:30 and 10:07.

OHIO

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