

"Captured" Presents Realistic Picture War Prison Camp

SHOW NEWS

"Captured", a First National production, directed by Roy Del Ruth
Melodrama and Romance

THE CAST

Allison	Leslie Howard
Digby	Douglas Fairbanks, Jr.
Erich	Paul Lukas
Monica	Margaret Lindsay
Cocky	Arthur Hohl
Commandant	Robert Barrat
Strogin	John Bleifer
Haversham	Phillip Faversham
Adjutant	Frank Reicher
Elsa	Joyce Coad
Martin	Wm. LeMaire
Guerand	J. Carroll Naish
Sergeant-major	Bert Spottle
Elsa's lover	Reginald Pasch
Orderly	Harry Cording
Major-general	Halliwell Hobbs

A vitally realistic picture of life within the grim confines of a wartime German prison camp, "Captured" presents to theatre-goers a romance-tinged triangle, vigorous to the extreme in its fidelity to real life. The mental and physical reaction of Allied prisoners to the iron discipline of their German guards, the resulting revolt, occasional comedy precipitated by a series of stark contrast and the intermingled weaving of a triangulated romance, vital in human interest; tends to produce a picture truly illustrative of the conditions of war days and of intense appeal to students of human nature, despite the war-horror element involved.

The story commences with a vivid picturization of all the grisly horrors of prison camp life through the war period, punctured with an abundance of German dialogue. Repeated injustices and cruelty to the prisoners by the heavy-handed militarists, results in a revolt, in the course of which the camp commandant is killed. Erlich takes over the command and through a series of incidents, Allison finds that they are fellow Oxfordians; through his influence, conditions are vastly improved as he goes bond for the prisoner's good behaviour. Complication arises when Digby comes into the camp, the recipient of the affections of Allison's wife, Monica, from whom Allison has heard nothing for some time. Digby is Allison's friend, but knowledge of his guilt causes him to act strangely towards puzzled friend and spurs him on in his desire to escape, despite Allison's exhortations of what an event of that kind would mean to fellow prisoners. Digby does escape however, and, following his disappearance, Elsa, a little milkmaid, is found dead. Digby is naturally suspected but remains safe in the hands of the British, until Allison endorses Erlich's request that the escaped prisoner be returned, upon discovering a letter from Monica to Digby. Upon Digby's return he is tried and condemned, but Strogin suicides and leaves a confession of his guilt in having killed Elsa.

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A big plan for a wholesale escape is now broached. Allison tricks his way into the guard tower and breath-taking action follows in a hand to hand struggle between the prisoners and guards. The escape is finally accomplished airplane, under the guidance of Digby, but Allison is left to die as the tower is bombed.
(A Warner-First National Production. Based on the novel, "Fellow Prisoners", by Sir Philip Gibbs.)
Screen Play—Edward Chodorou.
Supervised by—Hal Wallis.
Directed by—Roy Del Ruth.
Assistant—Frank Shaw.
Editor—Wm. Holmes.
Photographed by—Barney McGill.
Art. Director—Robt. Haas.
Gowns by—Orry-Kelly.

BOOKS

"THERMODYNAMICS FOR
STUDENTS OF CHEMISTRY"

by C. N. Hinshelwood, M. A.
Fellow and Tutor of Trinity College, Oxford

(Methuen and Co., London. 6s.)
For the theoretical analysis of most of the phenomena of physical chemistry one of two methods is generally followed. One may start from two or three broad principles (the three empirical laws of thermodynamics), and, regarding the problem in hand as a special case of a general proposition, arrive at results that are distinguished by their exactness and generality. On the other hand, one may

IN NEW SERIES



FRANCES LANGFORD

N. B. C. Blues Singer who was once just another college girl who sang at campus parties at a Florida school.

abandon this certain ground, and with the aid of special hypotheses attempt to connect and "explain" each process in terms of "models" or physical pictures of the inner mechanism of things. This is the so-called "kinetic method", and finds its most perfect development in the kinetic theory of gases. The contrast between the two treatments can be illustrated by a simple example.

If a mass of compressed gas be enclosed in a cylinder fitted with a piston, in general the gas can be made to expand so as to force out the piston and perform external work. It is a matter of universal observation, that when a gas so expands with the accomplishment of work the gas becomes cooler unless heat be drawn in from the surroundings. This is the "phenomenon" and for it we must find an "explanation". The student of thermodynamics proceeds as follows. The expansion of the gas produces work; by the law of the conservation of energy (or first law of thermodynamics) this work has been obtained from somewhere, either at the expense of the heat already possessed by the gas (in which case it becomes cooler) or of the heat of the surroundings.

He may then proceed to a quantitative relationship between the amount of work done and the cooling observed. The student of the kinetic theory, on the other hand, will protest that he has learned nothing about the nature of gases from this explanation and will proceed along very different lines. He first frames an hypothesis: the gas is composed of molecules moving about in a random manner, colliding with each other and the walls of the cylinder and rebounding without loss of motion. The average velocity he pictures as determining the temperature of the gas in such a way that the greater the velocity the higher is the temperature. When the gas expands, the molecules rebound from the receding surface of the piston with a diminished velocity just as a tennis ball rebounds with increased velocity from an advancing tennis racket. The gas therefore becomes cooler because of this slowing down of the molecular motion. He may also proceed (in as simple a case as this) to a numerical relationship between the work done by the piston in moving out and the slowing down of the molecules or fall in temperature of the gas.

It will be seen, therefore, that thermodynamics exhibits no curiosity; certain things are poured into its hopper and certain others emerge, and no cognizance is taken of the mechanism of the process. Thermodynamics is interested in what must happen if certain premises are granted: kinetic theory in what will happen if matter is assumed to have a certain constitution.

It has been the practise of most authors to regard the two methods as fundamentally different and to preserve this dual method of treatment even to the length of writing separate treatises on for example the kinetic theory of gases or solutions and the thermodynamics of gases or solution. While this pro-

(Continued on Page Seven)

CANADIAN RADIO COMMISSION

PROGRAMME SCHEDULE — OCT. 1 TO OCT. 5.
THROUGH FREDERICTON STATION C. F. N. B.

C. F. N. B. (1030 Kc.)

(All Times given P. M.)

SUNDAY, OCTOBER 1, 1933

5.00 to 6.00—"Vesper Hour"—Choral Group with Organ (C R C) From Winnipeg.
6.30—Canadian Press News Bulletin (C R C) From Halifax.
6.35 to 7.00—Dinner Music (C R C) From Montreal.
8.00—Albert Kratz, violinist—soloist and assisting artists (C R C) From Toronto.
8.30—"Atlantic 'Nocturne'"—Organ program from Nova Scotian Hotel (C R C).
9.00—Musical Comedy "The Vagabond King"—directed by Stanley Maxted (C R C) From Toronto.
10.00—Chateau Laurier Musicale (C R C) From Ottawa.
10.30—Canadian Press News Bulletin (C R C) From Toronto.
10.35—"Forty Flying Fingers"—four-piano specialty (C R C). From Edmonton.
11.00—"The Fireside Hour"—Orchestra cond. by Cyril Hampshire; W. Knight Wilson, violinist; Helen Morton, Soprano, Wm. Morton, tenor (C R C). From Regina.

MONDAY, OCTOBER 2.

6.30—Canadian Press News Bulletin (C R C) Halifax.
6.35—Dinner Music (C R C) Toronto.
7.00—Organ Recital From Eaton Auditorium—Harvey Robb, organist (C R C) Toronto.
7.30—Chamber Music (C R C) Toronto.
8.00—"Blackfoot Trails"—Indian stories of the Northwest told by Prof. E. A. Corbett (C R C) Edmonton.
8.25—Canadian Singers (Lawrence Defoe, Harry Cole, George Brandon, and the Canadianettes (Ruby Ramsay Rouse and Celia Huston)—male quartette and two piano team (C R C) Toronto.
9.00—"Hour of Gaiety and Romance"—Direction Percy Faith. Soloists: Jean Haig, Billy Bell, Stanley Maxted, Wishart Campbell. (C R C) Toronto.
10.00—"Andre Kostelanetz Presents" (C B S-C R C) New York.
10.30—Canadian Press News Bulletin (C R C) Toronto.
10.35—Luigi Romanelli's Orchestra from King Edward Hotel (C R C) Toronto.
11.00 to 11.30—"Musical Cavalcade"—orchestra and soloists; direction Al. Preston (C R C) Edmonton.

TUESDAY, OCTOBER 3

1.30—World Series Baseball. (N B S-C R C). New York.
6.30—Canadian Press News Bulletin (C R C). Halifax.
6.35—Dinner Music (C R C). Montreal.
7.00—Rex Battle's Orchestra from Royal York Hotel (C R C). Toronto.
7.30—Maritime Presentation (C R C) Charlottetown and Saint John.
8.00—Chas. Dornberger's Orchestra from Mount Royal Hotel (C R C) Montreal.
8.30—"Romantic Pictures"—Rupert Lucas with Ernest Dainty at the Organ. (C R C). Toronto.
9.00—Imperial Grenadiers—Male quartette with solo pianist (C R C). Montreal.
9.30 to 10.00—Nino Martini, Tenor, and the Columbia Symphony Orchestra; Howard Barlow, conductor (C B S-C R C). New York.
10.30—Canadian Press News Bulletin (C R C). Toronto.
10.35—Maurice Meerte's Orchestra from Windsor Hotel. (C R C). Montreal.
11.00 to 11.30—Don Pedro and his Gypsies (C R C). Vancouver.

WEDNESDAY, OCTOBER 4

1.30—World Series Baseball (C B S-C R C). New York.
6.30—Canadian Press News Bulletin (C R C) Halifax.
6.35—Dinner Music (C R C). Ottawa.
7.00—Organ Recital from Eaton Auditorium—Harvey Robb, organist (C R C). Toronto.
7.30—Program (C R C)
8.00—"Rhapsodies in Rhythm"—Helen Worden and Dixie Stewart, two piano team (C R C). Calgary.
8.15 to 8.25—"The Gambolier" harmony duo (C R C). Calgary.
9.00 to 10.00—"One Hour with you"—Lyric trio and orchestra; direction Giuseppe Agostini (C R C). Montreal.
10.30—Canadian Press News Bulletin (C R C). Toronto.
10.35—Joe De Conroy's Orchestra from Chateau Laurier (C R C). Ottawa.
11.00 to 11.30—"Varieties"—Wm. Winterton's orchestra and soloists. Saskatoon.

NOTE:—
(C R C) Canadian Radio Commission Broadcast; (C R C-C B S) Program through co-operation with Columbia Broadcasting System, or (C R C-N B S) with National Broadcasting System.

GAIETY

Mon. and Tues., Oct. 2-3
Leslie Howard, Paul Lukas, Doug. Fairbanks, Jr., Marguerite Lindsay in
"CAPTURED"

Wed. and Thurs., Oct 4-5
Clive Brook, Geo. Raft
"THE MIDNIGHT CLUB"

CAPITOL

Mon., Tues., Wed., Oct 2-4
JACK HOLT in
"THE WOMAN I STOLE"

Thurs., Fri., Sat., Oct 5-7
Tom Mix and Tony in
"The Fourth Horseman"

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