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TOPICS OF INTEREST TO THE CHURCH OF ENGLAND

HALIFAX, April 29.—The Colonial and Continental Church society's conference which is to continue through May 5th, opened auspiciously at three o'clock yesterday afternoon in St. Paul's hall, the presence of Rev. Dyson Hague, a former rector of St. Paul's, giving deep pleasure to many. Archdeacon Armitage presided, and was very happy indeed in his introduction of Mr. Hague, first, however, explaining the work which the C. and C. S. has done through the world.

Mr. Hague's opening address was on the history of the Prayer-Book which, he said, was really the history of the Reformation. He hoped that all those present would history which was really, "God's story." Back in his own interesting way, he carried those present to a remote and dark day in England. Then, said he, God began to work in the Reformation era. A day when there was no Bible, no worship as the Anglican today understands it. The whole service, said he, was in an unknown tongue—it was Latin. It had become a service in which the popular, the democratic idea, did not exist. The people were withdrawn from the services. These things, said the speaker, must be understood in order to understand the wonder of the Prayer-Book today.

In the Reformation the spirit of God seemed to be moving on the face of the complex waters. The day preceding it was indeed a dark one. The Lord's supper idea had vanished for over a thousand years. John Wycliffe's Bible, coming in 1382, heralded the dawn.

The first of four things which marked the coming of the new day was:

The assertion of national English consciousness. Mr. Hague stated that for four centuries England had been under the thralldom of Rome. God used this national sentiment to bring about the Reformation. Mr. Hague spoke fully and forcibly under this head.

Then came, in 1453, the fall of Constantinople—the books stored there were set free, were circulated, and set going interest in the study of Greek which gave the world Erasmus.

Then there was discovery, there was the circulation of knowledge. Light broke, the people awoke. Europe awoke out of the deep sleep of the middle ages. Papal supremacy was thrown off. "No Italian shall be here," said Henry VIII.

Mr. Hague traced the history of the "Book beloved" up to the day this dawned on Cranmer.

"Why not have just one simple Prayer-Book, all in English, all for the people, all on the lines of Scripture?" The first Prayer-Book had in it much that was "ritualistic," but the work of preparation culminated in the wonderful book the church possesses today. The man who produced it were all men of conviction, with a wonderful idea of the divinity of the Saviour.

The address was concluded with a fine presentation of what the Prayer-Book cost those to whom we owe it—liberty, as we are learning today, "liberty cost blood." The book represents the climax in a long series of spiritual victories. Those the speaker enumerated in a way which deeply impressed those who listened.

There followed interesting addresses on "The Nature and Place of Faith in the Christian Life," by Rev. G. A. Andrew, of Arichat, J. M. Donovan and Rev. S. H. Prince, of Halifax, and Rev. Charles Woods, of Blandford.

PERSONALS

Miss Leila Townsend, New Annan, is spending a few weeks in Charlotte town visiting friends.

Among the inward passengers by the Minto yesterday were Mr. Fred Owen, Rev. Mr. Coffin, Rev. Mr. McNeill, Mr. T. E. McNutt, Mrs. J. R. Wood and Miss Deslairo of Malpeque.

Mrs. M. J. McDonald of Forest Hill leaves this morning for Plymouth to visit her daughter Mrs. A. M. Bennett. She was accompanied as far as Boston by her niece Miss Sophia McDonald of Strathcona.

The Vancouver Sun says Mrs. Nettie McLeod, Honolulu, is visiting Miss Ella Macdonald, Hastings park, on her way East, where she will visit in Boston, St. John and Prince Edward Island.

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TITANIC PRODUCTION AT THE PRINCE EDWARD

"How did you like The Seats of the Mighty?" a frequenter of the local theatres was asked last night after the show at the Prince Edward. "Excellent," was the reply; "one of the very best I have seen." In six long, intensely interesting reels of motion picture, this titanic photo-play represented the expenditure of a fortune in its production. The scenery was elaborate, gorgeous and comprehensive, embracing France, England and America. The rich and costly costumes of the Court of Louis XV, were shown as also the magnificence and splendour of Quebec society of the same period. The storming of Quebec was represented with startling reality, and the blowing up of the citadel was unquestionably a triumph of the moving picture art.

The story was one which lent itself to elaboration, and it was developed in a pleasing manner, all the acting being perfect. The characters were splendidly portrayed, and Robert Moray, the hero, was admirable. His role was that of a man, in every sense of the word, and he played his part as only an actor of his ability could. The heroine's part was well filled by a dainty actress of captivating ways. The story, which gives one only a slight idea of its true splendour, is as follows:—Robert Moray, a young Englishman to whom have been entrusted certain letters of Madame du Barry, mistress of Louis XV, goes to join Major Washington's expedition against the French. Moray is captured by the French, and is taken to Quebec by orders of Doltaire, in supreme command over "New France," who had previously been dispatched by La Pompadour, rival of du Barry in the affections of the King, in an effort to secure the du Barry letters. Moray and Doltaire fall in love with the beautiful Alixe Duvarney, who pledges her faith to Moray, even though he is falsely accused of Doltaire, of being a spy. Doltaire, baffled, plans to discredit Moray in the eyes of Alixe, and contrives that he fights a duel with Alixe's brother, Juste. Juste is badly wounded, and Moray, on the orders of Doltaire, is thrown into prison. Doltaire, still repubed by Alixe, who remains faithful to Moray, and unsuccessful in his effort to steal the du Barry letters, causes Moray to be tried as a spy. Moray is sentenced to be shot. The morning of the execution arrives, but Alixe pretends to accept the suit of Doltaire, and he orders a stay of execution. Moray escapes with the aid of Alixe. Moray succeeds in joining the English force under General Wolfe, who is moving toward Quebec, and is able to point out to the General a sure means of access to the impregnable city.

The city is stormed and captured, and Doltaire, trapped in company with the wicked Intendant, Bigot, meets his death in the destruction of the latter's palace. Wolfe is victorious, and Captain Moray and Alixe are happily reunited.

The Prince Edward has had many great photo-plays but this one out-classes anything heretofore shown. It is play that everyone can enjoy and when it is presented at the three shows to-day there will likely be again bumper houses. The rest of the programme was splendid.



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STUPENDOUS PICTURE AT THE PEOPLE'S

An abnormally long moving picture play, of the very best kind, can hold the interested attention of the spectators throughout its production; and in order to do this there must be considerably more than mere scenery, however beautiful. There must be an everyday air about it, and the actors must be true to life. "The Port of Missing Men," a play written by an author whose name is a sufficient guarantee of excellence, was shown at the People's Theatre last night, and in all its five stupendous reels there was not a single scene that could be regarded as superfluous or that the spectators would have wished omitted. The play introduces an actor new to the moving picture world, Mr Arnold Daly, one of the foremost stars of the modern stage, famed as an exponent of the "intellectual" drama, and the popular hero of Bernard Shaw's "Man of Destiny." The story is one of conspiracy from beginning to end, a play of the Court of Estruria, a mythical empire of Europe, striving to have her son Francis recognised as heir to the throne. Archduke Karl repudiates Francis, his spurious son, and with the leave of his uncle the Emperor takes up his residence in America to avoid scandal. The son of Von Stroebel, the Prime Minister, accompanies the real heir to the throne, and they both live in America. The Prime Minister's son assumes the name John Armitage, and leaves his uncle the Emperor to claim the succession to the throne. He proves of inestimable value in defeating the conspirators, who attempted the murder of the heir at his home in America. In the meantime Armitage becomes acquainted with Shirley Clahorn, the spurious daughter of an American judge, and a pretty love affair is developed, resulting in the marriage of the two.

At no time does this tense drama of love and conspiracy lose its firm grasp on the interest of the beholder. From the moment John Armitage, who is no other than Frederick Augustus Von Stroebel, son of the Prime Minister of his native Empire, comes to America with Frederick, the heir to the throne, he is kept busy falling in love and felling the machinations of the spurious claimant of the crown. John Armitage diverts toward himself the murderous aims of the conspirators, while meantime he secures the rightful heir, until the time when he can present his claims to the throne. During the course of the action, John Armitage risks love, fair name, liberty and life itself. But his labours are not in vain, and in the end he sets Frederick, the son of the Archduke, upon the throne, becoming once more an American gentleman of private life, and triumphantly claiming his American sweetheart, whom he prefers to the foreign titles which are offered him.

The acting in this play was magnificent and the innumerable beautiful scenes depicted added a great deal to the interest of the picture. The management of the People's deserve every encomium for having secured such a feature as this, and all who did not see it, last night should avail themselves

HOTEL ARRIVALS REVERE.

F. Hawes, Halifax; R. Parks, New Glasgow; M. Hennessey, N. Boulter, Victoria; J. D. Kennedy, Kensington; E. Brown, York; J. Mullins, Hampton; S. Pineau, North Ruston; R. F. Nicholson, Hunter River; G. C. Holland, Victoria; A. J. McNevin, Bonshaw; A. McDonald, St. Peter's; John Tweedy, Earnsccliffe; Geo. R. Keefe, Summerside; G. Kelley, Boston.

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