Few plays made from novels do as much justice to the novel as does *The Only Way* to Dickens' *Tale of Two Cities*. There are some characters — such as Mr. Lorry — who find no reason for being in the play except that their names were familiar in the book; but Dickens' story is dramatic enough — not to say sensational — to lend itself easily to dramatization, and the playwright has kept close to his text, preserving, often, even the very words of the book. How far the inconceivable scenes of the French Revolution may be made real on the stage, is perhaps doubtful; but, for the temporary illusion of a play, the scenes as given by Mr. Harvey's company are amazingly satisfactory. Probably they would seem still better done if their essential artificiality and sensational melodramatic quality were not made prominent by Mr. Harvey's simple, powerful and very real presentation of the character of Sidney Carton. Frequently through the piece his acting convinced one of the absolute human truth of the part, and then some bit of staginess would spoil most of the effect. Nothing can be more annoying than the frequent use of short strains from the orchestra to heighten the emotional effect,—as if playwright and actor must in humiliation admit themselves unable by legitimate means to produce the desired effect, and consequently dependent on the fiddles to bring the required tears. The finest moments in the play, for example, are those of Carton's conversation with Mr. Lorry before the fire, just as he has determined to sacrifice his life for Lucy Manette. It is a tremendous revelation of human emotion,—the triumph of the play,—and followed, unhappily, by a bit of melodramatic business with Mimi and a spectacular farewell to the sleeping heroine. Fortunately the spectacular scenes — with the exception of the final tableau — were few. Carton has no lachrymose adieux with Lucy or Manette or Darnay; he has no distinguishing elegances of manner or costume; indeed, as in the book,—he is kept, with the most delicate skill, a somewhat secondary character, until, at the close, we learn the extent of his devotion and his sacrifice, when we see him transfigured by his simple courage in prison and on the scaffold.

*Theatregoer.*

Attention is called to the accounts of the Alumni Association Meeting and Dinner, and of the subscriptions to the Walker Memorial Fund.

'84. A. Lawrence Rotch, II., founder and director of Blue Hill Observatory, has had conferred upon him by the German Emperor the Royal Order of the Crown of Prussia, third class, in recognition of his participation in the international work of exploring the atmosphere.

'02. Clarence M. Allen, II., is Professor of Physics and Mechanical Engineering at St. Francis Xavier College.

'02. Henry M. Allison Ames, II., is in the engineering department of the American Machine Company, Pawtucket, R. I.

'02. W. M. Bassett, I., is a draughtsman for the Empire Bridge Company, Elmira, N. Y.

'02. E. M. W. Best, V., is a chemist in the research laboratories of the General Electric Company, Schenectady, N. Y.

'02. Arthur R. G. Booth, V., is assistant chemist for the Massachusetts State Board of Health.

'02. F. Bradley, II., is with the Midvale Steel Company, Germantown, Pa.

'02. Charles H. Burr, III., is with the Standard Steel Works, Burnham, Pa.

'02. John R. Marvin, II., is with the B. F. Sturtevant Company, Jamaica Plain, Mass.

A FRESHMAN.—"Haven't you any M. I. T. calendars with '1906' on them?"