**Grading proposal opposition seen**

By Kent Flitman

The Committee on Educational Policy (CEP) will "strongly support the effort of the Grading Committee to improve the clarity and quality of grading but... not support the specific proposals" at the upcoming faculty meeting.

A "lot of students are confident that these proposals will be beaten and that they don't have to involve themselves in it..."

By Professor Robert Holzter told The Tech yesterday that the grading proposal changes at MIT were a key topic of discussion at yesterday's CEP meeting.

According to student CEP member Michael Taviss '79, there was an overwhelming majority of the members in favor of a motion that the CEP "not support" the second proposal of the committee which would place grade distributions by subject on students' grade reports, and there was similar support for a motion to " oppose" the third proposal which dealt with the placement of cumulative grade distributions on the grade card.

On the issue of grade redefinition, the first proposal, the vote was more divided, but by a majority vote it was decided that the CEP would "not support" this motion either.

The CEP will recommend that the grade definitions suggested by the Grading Committee be changed.

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**Protein work wins Schimmel award**

By J. G. Harrington

Dr. Paul Schimmel, a professor of biochemistry and biophysics, received the Pfizer Award in Enzyme Chemistry at the annual meeting of the American Chemical Society on September 12 for his work in protein synthesis. The award is given for outstanding research accomplishments by a biochemist under forty years of age.

In his acceptance speech, Schimmel explained that the award was really given for two separate accomplishments, both in protein synthesis. The first area of research concerned mechanisms that enzymes use to correct mistakes in protein synthesis. Schimmel's team published the basic papers in this area, and then moved on to the second area, the problem of recognition. He explained that some proteins have the ability to distinguish between different types of nucleic acid, transfer RNA, with great accuracy. Schimmel studied how these molecules, which he referred to as "wizards" at differentiating between transfer RNAs, bind to these RNAs, and which parts of the RNAs they bind to. His research concerned mechanisms by which parts of the RNAs they bound to are sensed in order to recognize them. Schimmel started his work on this problem in 1969, and worked on it consistently ever since, along with research in other areas. He explained that he got involved in this work, Schimmel said that after completing seven months of medical school he decided that he would rather get a Ph.D. After doing some post-doctoral theoretical work in physical chemistry, he came to MIT to bring a more molecular approach to biochemistry. He described the area of protein synthesis as one with opportunities for basic research, as well as one in which he could apply a more molecular approach.

Schimmel said that he was surprised to hear he had won the award. He explained that when he received a phone call from the editor of a journal he works on, he expected it to be about work for the journal, but to his surprise it was about the award instead. Schimmel also stated that the award, which has been won by many who have worked in research, “would never have come to me without graduate students.” He explained that most of the actual work was done by graduate students.

Presently, Schimmel is engaged in gene regulation research, as well as continuing his research on enzymes. He also teaches 5.71 (7.71), a course in biophysical chemistry.

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**Department approaches related**

By Lenny Macrino

Editor's note: This is the second article in a three-part series on MIT Department Heads. In this article, the department heads discuss the special characteristics of their departments.

The big thing about our department is the emphasis on fundamentals,” said the professor of Electrical Engineering and Computer Science Gerald Wilson '61, one of many department heads who have told The Tech what they think sets their departments apart from others.

Samuel Jay Kossow, Head of the Department of Linguistics and Philosophy, called combining linguistics and philosophy a one department “a unique experiment,” and one that is working extremely well. “It’s exactly the kind of visionary move you might find at a place like MIT,” he added. “The merger is a very, very pleasant one.”

Leaders in MET aeronautics and astronautics have traditionally been leaders in the aerospace industry, noted Jack Kerrebrock, Head of the Department of Aeronautics and Astronautics.

Herbert Richardson '53, Head of the Department of Electrical Engineering, recalled that the Engineering Internship Program for seniors was an recommendation made by his department. The program combines

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**Dance Club runs disco classes**

By Michael Tavis

"If you're still making gestures down here, you're doing it all wrong. I'm not talking to you!" So spoke Zonker Harris, one of the Diamond City crowd, as he make his way to the famed Studio 54 in New York City to strut his stuff. Zonker is not the only one by far who has caught boogie fever. If the popularity of the movies Saturday Night Fever and Grease means anything at all, several thousand people of all ages and backgrounds have also caught boogie fever.

These thousands include more than 230 students on the MIT campus who would like to learn more about how to disco. Due to such popular interest the Ballroom (Please turn to page 5)
Mountaineering is a skill of timing as well as technique. The wrong moment, like the wrong method, marks the gap between amateur and aficionado. So the key to successful mountaineering is to choose the occasions wisely and well. When, then, is it appropriate to slowly puff the smooth, refreshing mountains of Busch Beer?

Celebrations, of course, are both expected and excellent opportunities to test your mountaineering mettle. Indeed, on major holidays it is virtually mandatory to do so. Imagine ushering in the fiscal new year or commemorating Calvin C. Coolidge’s birthday or throwing caution to the wind during Take-A-Sorghum-To-Lunch-Week without the benefit of Busch. A disturbing prospect at best.

On the other hand, not every event need be as significant as those outlined above. Small victories like exams passed, papers completed or classes attended are equally acceptable. Remember the mountaineer’s motto: matriculation is celebration. Interpersonal relationships are also meaningful times. There are few things finer than taking your companion in hand and heading for the mountains, transcending the hum and hum-drum in favor of a romantic R & R. Naturally, couples who share the pleasures of mountaineering run the risk of being labeled social climbers. But such cheap shots are to be ignored. They are the work of cynics, nay-sayers and chronic malcontents.

Similarly, the ambience of an athletic afternoon (e.g. The Big Game) is another ideal moment. Downing the mountains elevates the morale of the fan and, hence, the team. Therefore, if you care at all about the outcome, it is your duty to mountaineer.

When should one not enjoy the invigoration of the mountains? Here, you’ll be happy to learn, the list is much briefer. Mt.aineering is considered declasse with dessert, improper during judicial proceedings and just plain foolish while crop dusting around power lines. Otherwise, as the hot-heads of the sixties used to say, “Seize the time!”

Mountaineering is the science and art of drinking Busch. The term originates due to the snowy, icy peaks sported by the label outside and perpetuates due to the cold, naturally refreshing taste inside. (cf. lessons 1, 2 and 3.)

Don’t just reach for a beer. Head for the mountains.

[Advertisement for Busch beer]
MIT students are enthusiastic over disco

(Continued from page 1)

room Dance Club is sponsoring a series of disco lessons which are now being given each week in the Sala de Puerto Rico by dancing instructor Randy Deats.

Kelly Gamble '79, president of the Ballroom Dance Club organized the lessons. "I was approached by Tom Holton 'G with the idea and we decided to give it a try. We had about 280 people show up at the open class," she said. "We took an exactly even class of 40 men and 40 women. Next term Randy has said that he would be perfectly willing to teach more sections and even advanced sections." Those 80 people, who were admitted on a first come, first served basis, are split into two sections of 40. Deats, who gives instruction in ballroom, latin and disco dancing, said that "there are no formal qualifications for disco, or any other type of dance instructor. I've been teaching ballroom dancing for five years. There is a real parallel between Latin American dances and disco." He added that the class is going well, and that "people are picking it up very quickly. The students are apparently having fun while they learn. "I think it is one of the most painless ways to learn to dance," Liz Moberg '80 said. "You can pick disco up from a friend," she continued, "but you don't learn all the movements and finer nuances of dancing that way.

She thought that "the guy who is teaching us is an excellent teacher." Jill Shirley '80 agreed. "His teaching style is very amusing and he keeps the class interested up.

Shirley also said, "I'd like to go to a disco now that I know how to dance." Other students had similar desires, and some are planning trips to Boston's better discos in a few weeks time. The general consensus is that the classes are an excellent idea. Gamble remarked that they will almost certainly be continued in the future.
MIT's acronyms are letter perfect

By Bob Wasserman

It had been a hard night for Jim, class of '80, and it was almost 3am when he fell off to sleep. His nose was not to be rested, though. He soon began to dream...

"I’ll never get this problem done," thought Jim, "I guess I should talk to my TA and see what he can do for me." Jim walked over to the CAES building and approached the TA, who doubled an RA? "Oh, the TA asked, "Can’t solve this problem here." Jim answered mockingly.

"Yes, in EAE and CS you can’t figure this out," the TA growled. Seeing Jim shake his head negatively, the TA went on, "Well, what are you in? ME? CE? MSAE?"

"Anyway," he continued, "it’s as easy as ABC. You just use the SAS theory, i.e., where you don’t care about the order, e.g., in the HOO molecule. QED."

Jim gasped. "I can’t figure out all the acronyms. You’re giving me the runaround."

"You’ve really got a serious problem, then," said the TA. "You better go over to the DSA office."

"Well, anyway, FAP is right around the corner. For the meantime, I can’t understand all the letters."

"That doesn’t matter," cried Jim, "I just have a little question."

"Here’s the DSA now," said the woman, "I’ll see if he wants to talk with you."

Jim consequently followed her in and sat down next to the DSA.

"Jim," the woman said cautiously, "it seems as if you’ve got a little problem here."

"I think they are really good extra-curriculars, like APO, SCC, TCA, and even MITSFS."

"I think so, too," answered Jim, "I just wanted something simple."

"I can’t understand all the letters."

"You’re not at any old college, like UCLA or RPI, you know," the woman added, "I kid you not, you’re an MIT student, Jim."

"Yes, I can help you," a woman in the office asked Jim. "Oh, you’re a freshman, she observed incorrectly, "you want to go to the OPA, which used to be the PAC."

"No," answered Jim, "I just...

"You’re on the IFC, then. Aren’t you in LCA, or is it TEP, or TDC? Oh, and you haven’t sent your USAA, haven’t you?"

"That doesn’t matter," cried Jim, "I just have a little question."

"Therefore, I can’t really speak for those who live in crowded rooms. But I think I may speak for those who would have liked to come to MIT, but were not admitted."

"Many of them," the woman continued, "would have been in TEP."

"Jim, you’ll have to accept these things. You’re not at any old college."

"I can’t solve this problem here," Jim answered meekly.

"Well, anyway, TAP is right around the corner."

"I can’t solve this problem here," Jim answered meekly. "Well, anyway, IAP is right around the corner."

"For the meantime, I can’t solve this problem here," Jim answered meekly.

"Hello, Jim," the man said reassuringly, "It seems as if you’ve got a little problem here."

"I can’t solve this problem here," Jim answered meekly.

"What have you got in your major? ME? CE? MS&E?"

"No, no," answered Jim, "I just..."
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THE UA NEWS

On Thursday October 12, 1978 the General Assembly will meet in Room 400 of the Student Center at 7pm. Until 8pm, members of the Ad Hoc Committee on Advising will be present to answer your questions and help you in your advising needs. The Committee on Education Policy will be present from 8pm to discuss some of the current issues facing the student body.

The department encourages double major for those who can carry it, he said, "I don't know how other departments feel about it, but we encourage it very strongly."

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John Hancock Observatory
The Best Place to See Boston.
BY JOEL WET

The Boston Symphony Orchestra is one of the world's finest orchestras, arguably the best on this continent. In the opening concerts of its 95th season, performed last weekend at Symphony Hall, the BSO lived up to its reputation.

The program was typical of the fare offered during the symphony's 22-week winter season: one light opening piece, one post-World War II composition, and one romantic warhorse from the concert literature. In this case, the piece was J.C. Bach's Symphony in E flat for double orchestra, A Symphony of Three Orchestras by Elliott Carter, and Brahms' Piano Concerto No. 2, featuring pianist Peter Serkin.

The Bach was written in the 1700's while J.S. Bach's eldest son was in London. This work is that of a mature J.C. Bach, contemporary with some of Mozart's earlier work. It is scored for two string orchestras, the first accompanied by oboes, horns and bassoons, the second joined by two flutes. The work, as played by the BSO, rests on the strength of the strings. The BSO has an excellent string section, and this piece served as a showcase for their ability to play with unity and clarity.

The choice of the piece itself seems inopportune: perhaps the management or conductor/music director Seiji Ozawa himself feels that he should conduct 17th and 18th century music to maintain his credentials in the musical world. However, the 60-odd string players totally overwhelmed the 2 flutes, 2 oboes and harpsichord during the tutti passages, allowing the winds to be heard distinctly only when the strings exhibited great self-restraint during a few wind solos. And there is no way that the 17 Violin I's could simultaneously execute a trill with the precision of 8 or 10 equally talented violinists.

Elliott Carter (1904-), a student of Walter Piston and Nadia Boulanger, has to rank as one of this country's best-known living composers. Best known for his String Quartet No. 1, Carter was one of six composers commissioned in 1976 by the National Endowment for the Arts to write works for the New York, Boston, Philadelphia, Cleveland, Chicago, and Los Angeles symphony orchestras. Like most early 20th-century composers, Carter makes liberal use of percussion — vibraphones, chimes, marimba, xylophone, tam-tam, and triangle are but a few of the various instruments played by the three percussionists.

The performance of such a contemporary work must be criticized side-by-side with the work itself. Beginning with the theme of the high violins, Carter shows himself a master of orchestral texture and color. However, in terms of structure and form, Carter's piece fails the audience delivering something more easily comprehended; this incompleteness during the piece was followed by polite applause. Emanuel Borok, the assistant concertmaster, was given the opportunity to display his fine talents during several solo passages written for the principal violinist of Orchestras II. And, as usual, Seiji Ozawa showed himself to be one of the most capable conductors of modern music.

In the Brahms, the string section again played with remarkable clarity for their size. Ozawa and the BSO do an excellent job with Brahms' symphonic works, and demonstrated last year with Symphony No. 3 and last weekend with Piano Concerto No. 2, that Deutche Grammophon will have them record the symphony cycle after the BSO's performance of the 4th this year.

Peter Serkin, the 31-year-old son of Audolf Serkin, has received frequent critical acclaim since his debut 10 seasons ago at the Marlborough Music Festival. His talent and sensitive performance of Brahms were excellent at times, notably at the opening of the fourth movement. However, his interpretation of the work seemed at odds with Ozawa and the orchestra during most of the work. Ozawa's firm hand and power presence necessary for the adagio to maintain equal footing with such an awesome performance.

The BSO continues its season this afternoon and tomorrow evening with the best Requier and Messiaen's Trois Petites Liturgies.

ARTS

Girl Friends: A compelling study

Girl Friends, a Warner Bros. release, starring Melanie Mayron, Anita Skinner, Eli Wallach, and Christopher Guest, produced and directed by Claudia Weill, now playing at the Sox PI Alley theater. Rated PG.

By AL SANDERS

When a young person is suddenly confronted with the situation of having to face the world alone for the first time, it is a frightening experience. Several films have explored this topic, usually involving young men fresh out of college, as in The Graduate. It was movies such as these that gave Claudia Weill the inspiration for Girl Friends. Already acclaimed as a producer of documentaries, she originally set out to film a 30-minute short subject. As she described it, the idea was to make "sort of a female equivalent to The Graduate.

However, after fourteen months of frantic shooting schedules and the continual trauma of trying to raise money, the project evolved into a full-length feature. Through even more determination, she was able to get a major distributor, Warner Brothers, to pick it up.

With these inauspicious beginnings, Girl Friends must have something going for it to achieve major release status. It does, namely a very creative filmmaker in Ms. Weill and some memorable performances by some less than well-known actors.

Despite the dominance of women in the film, on both sides of the camera, the film should not be thought of strictly as a "woman's film". This was not the producer's intent. Girl Friends portrays women that both sexes can relate to. The story revolves around Susan Weinblatt (Melanie Mayron), a struggling photographer who is forced to live alone for the first time in her life when her roommate, Anne (Anita Skinner) decides to get married. Although outwardly happy for Anne, Susan somewhat selfishly feels betrayed by her.

Such feelings place a strain on their relationship, creating a deeper and deeper rift between them. Susan comes to admire, city. Susan similarly envies Susan's newfound independence. Through a climactic confrontation these inner thoughts come out into the open.

Only then are Susan and Anne able to become true friends, ever more so than at the film's beginning.

Accompanying Susan's growth in maturity is a growth in personal confidence achieved via an equably rocky road. This road takes her from photographing her mistresses and weddings up to her first distant interview with a photographer who is forced to live alone.

Along the way, Susan gets involved with several interesting characters. Among them are Eli Wallach as a fatherly rabbi who, according to Guest, "proves to be anything but a bedrock of emotional security, Amy Wright, portraying a spin-out hitchhiker who becomes Susan's temporary roommate, and Christopher Guest as a boyfriend of Susan's whose sense of humor helps make up for his self-centered tendencies.

Girl Friends gets off to a rather disjointed start. We see bits and pieces of Susan and Anne's life together that create a mood more than a tale. Story. Once the film settles down, it acquires a continuity that is remarkable considering how often filming was forced to stop due to lack of money. If one must look for faults, any flaws in the movie would probably be found to stem more from its low budget, than from any poor judgment on the filmmaker's part. However, the lack of money was not always a disadvantage. Often Weill was forced to reach way down into her bag of creative tricks coming up with scenes having much more impact than more straightforward (and more expensive) ones we have had.

Elements such as Melanie Mayron's compelling performance in a demanding role and the emotional, cross-knit screenplots more than make up for the lack of visual extravaganzas that movie goers have become so used to these days. With the countless number of multi-million dollar turkeys of the past few years, it is refreshing to find a low-budget gem.
The Boys (from Brazil) are back in town

The Boys From Brazil, a Twentieth Century Fox release, starring Gregory Peck, Laurence Olivier, James Mason, and Lilli Palmer; directed by Franklin J. Schaffner—now playing at the Sack P. Alley theatre; rated R.

By David Sole

"A mystery melodrama with science fiction thrown in," is how director Franklin J. Schaffner describes his latest film, The Boys From Brazil. More than that, it is an archetypal suspense film. In what may be his best work to date, Schaffner has created a masterpiece that allows the audience to mesh with the characters at an intimate level.

The film is set in the present; a young investigator, Barry Kohler (Steven Guttenberg), discovers that there is an uncharacteristically large gathering of Nazis in Paraguay. The group is led by Aushwilz's "angel of death"—Josef Mengele. Mengele is portrayed by Gregory Peck as the epitome of evil, a foil for Sir Laurence Olivier's Ezra Lieberman. Kohler learns that the group, a part of an international Nazi organization, plans to kill 94 men around the world during the next 27 years, civil servants who are in their middle 60's but who have an apparent common denominator.

After learning of the plan, Kohler contacts Lieberman, a famous Vienna Nazi hunter patterned after real-life counterpart Simon Wiesenthal. Lieberman is old; in his late 60's he is no longer as active as he once was, although his mind is as sharp as ever. Skeptical at first, he is convinced when Kohler is cut off, killed by the Nazis who discovered his spying. Thus the film is launched. Lieberman has only the slightest of clues and the smallest amount of money, yet he sets out, across several continents, to resolve the mystery posed by the shreds of evidence he has collected. Why do the Nazis want to kill 94 civil servants? This is the puzzle Lieberman must solve during the film's fast-paced two hours.

Schaffner maintains the high level of excitement throughout the film without resorting to graphic violence, thereby setting up the final encounter as especially vivid. It is a film that takes itself very seriously; humor will not be found in The Boys From Brazil. Any laughter by the audience is nervous laughter resulting from the steadily increasing tension in the characters, the fears of Lieberman, Mengele, and Siebert (James Mason), another prominent Nazi.

The highlight of the film is the characterizations given by some of the best actors in the industry. Gregory Peck portrays a character that is the antithesis of the usual Peck role. In every speech, in every action he radiates evil. Olivier's Lieberman is a more complex character. A Jew in his late 60's who has been hunting Nazis since World War II with varying success, he is now in a state of decline, barely able to afford to live. His quest for Mengele is a final effort, a part of a desire to exit in a grand finale. His character is moderated with a pragmatic view of the world, exhibiting a mixture of wise old man and noted criminologist. The supporting roles are smoothly acted by a strong cast. James Mason and Lilli Palmer (Ezra Lieberman) create roles lying between the extremes of Lieberman and Mengele.

The film also marks the cooperation of two men with very successful backgrounds, Schaffner and novelists Ira Levin, Levin, author of The Stepford Wives and Rosemary's Baby, both adapted to success films, has had this best selling novel adapted to the screen in a version that considers one of the truest adaptations of his work. Schaffner, who won an academy award for Patton, has also directed Islands in the Stream, Planet of the Apes, Papillon, Nicholas and Alexandra, and several other movies. As co-producer, one of the best directors in the field, The Boys From Brazil may earn Schaffner another Oscar.

In combining two controversial topics, Levin and Schaffner have undertaken and met the challenge of not letting the controversial nature of the topics overwhelm the plot. Closing occupies a central position in the film which raises serious questions about the morality of the process. Nazism is depicted as something that has not gone away, a problem that still presents itself and will continue to do so unless society is careful.

Overall, it is a technically excellent picture. Every aspect of film making is executed with a grace and precision that makes The Boys From Brazil an exceptional work of art. The same abilities that Schaffner used to make Patton such a strong, effective film are brought to bear on an even sharper focus in this film. Each member of the cast and crew contributes a special talent that combines to make this not only a near perfect production but a film that is sure to be prominent at Oscar time next summer.

Melanie Mayron and Christopher Guest find love and togetherness as they both search for happiness in "Girl Friends."
**W. rugby begins with roar**

An 8-8 tie in the third match of the season against Brown has brought the Women's Rugby Club's record to 2-0-1. The MIT rugby team has already brought home a shut-out in the season opener and an upset victory against an experienced Boston club, showing they possess the tools to be one of the strongest teams in New England.

Scrum-half Barbara Kasing quickly converted a penalty play from three yards out into Tech's first score on the game against Brown. MIT maintained their lead throughout the first half, but an inspired Brown came back early in the second half to tie the game at 4-4.

Kasting put Tech once more in the lead when she grabbed the ball from a five-yard scrum and dashed across the goal line before Brown could set up an adequate defense. MIT held their 8-4 lead until the closing minutes of the second half, when another spirited Brown effort forced the game into overtime.

The game at 4-all when inside-forward Nancy Breen '80 crashed across the goal line. MIT's conversion attempt was good, and Tech's defensive play kept Beantown at bay for the rest of the game.

Women interested in playing rugby at MIT are invited to join the team at any practice, Mon., Wed., or Fri., from 5 until 7pm at Briggs Field.

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** Sporting notices**

Varsity Ice Hockey will have a pre-season organizational meeting at 7:30pm on the fourth floor of the student center. Graduates and undergraduates eligible. Ice practice starts Oct. 16. Message may be left in the Athletic Headquarters for Tom Stagliano or Wayne Pecknold at x-4499.

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