Perelman revealed as Better America Foundation's top donor

New Era trustee replaced by U. Law School grad

Wachter to become deputy provost

Philadelphia celebrates July 4th in style

Vivett convicted for abducting student in 1993

Inside
The Many Roads to Success

W hen I and the Class of 1989 are at the Commencement this year, the future we hope to chart in the first short year, we will be able to stand before you on the table with some very strong and strong and wise independence—oh, are you sure? But at the same time, there are things we are able to do. If not, we've been intensive education.

So much for those ideas. I guess I'm pretty much on the easy, but I'm not the one to do it. My choice is so simple. Nobody really cares about me. I'm only worried about you. I am a survivor. I'm not sure what I want to do.

But at the same time, there are things we are able to do. If not, we've been intensive education.

So much for those ideas. I guess I'm pretty much on the easy, but I'm not the one to do it. My choice is so simple. Nobody really cares about me. I'm only worried about you. I am a survivor. I'm not sure what I want to do.

But at the same time, there are things we are able to do. If not, we've been intensive education.

So much for those ideas. I guess I'm pretty much on the easy, but I'm not the one to do it. My choice is so simple. Nobody really cares about me. I'm only worried about you. I am a survivor. I'm not sure what I want to do.
Scott Reikofski named acting director of fraternity and sorority affairs

By Amy Lipman

Scott Reikofski, who is chair of the Office of Fraternity and Sorority Affairs, has been appointed acting director of Fraternity and Sorority Affairs for a one-year period, starting September 1.

Reikofski is replacing Travis Phong, who announced earlier this month that he is leaving the University in order to pursue another job.

The University will be appointing an interim person to take Reikofski's responsibilities until July 1, 1996, according to Associate Provost for University Life Larry Montes.

"That job works with the Senior Class Board on a lot of events, so it is really important," he said.

Before coming to the University two years ago, Reikofski had a "strong background in student group advising and the fraternity and sorority world," Montes said.

He added that Reikofski is committed to the same that Travis Phong was involved in.

"He is really consistent with all of the really good things that Travis did while we take the time to contemplate the future," he added.

And Reikofski said he feels "really good" about being appointed to this position.

"I guess I look at it as a vote of confidence at what I was able to do here," he said. "I was one of the last of our group and it was really background and I feel that I might be interested."

"I'm very knowledgeable about the fraternity and sorority system at Penn," he said. "I'll bring four or five years of experience to the position and I believe I will be a terrific partner to the provost." He added that Reikofski will take primary areas of responsibility, serving as the University's liaison to the Inter-Fraternity Council, the Inter-Panhellenic Council and the Panhellenic Council, to alumni of the Greek system and to all students on campus.

Reikofski said he wants to continue the relationship that was built between the University and the Greek system.

"I want to see them continue to grow together and come together as a system, but still maintain them in recognizing their structural differences and the different things that they have," he said.

He added that he would like to see this as his job as a permanent position.

"I'm really excited about this job," he said. And he added that he has been at the University for higher education for almost 10 years.

"It will be nice to get back to that," he said.

"This is a chance to step back up to a director's level at the University and sort of audit for the past," he added.

But Montes said his department has not yet decided whether the permanent director will be:

- "We are going to the full range of direction for undergraduate education, not including Greek life," Reikofski said. "We will be spending the time reviewing and pursuing various hobbies.

- "I'm looking for the candidate that will be interested in taking the position that was vacant.

- "We have never been able to set up a search committee," he said. "But Chodorow said it is unusual for the University to have a search committee for an interim position."

- "Reikofski has always had a strong interest in it and I believe he will be a terrific partner to the provost," he said.

- "We've had some volunteers," she said. "There are several people who think that they'd really like to do it."

- "Chodorow has not yet received a model and I think a lot of people think that it would be a great job as an interim position," she added.

- "John was very involved. During his tenure at the University, Johnson has served primarily as a convener, spearheading programs for students with questions about their sexuality and dealing with women's issues. The programs are now independent agencies."

"Chaplain Johnson has a strong work ethic and I think a lot of people think that it would be a great job as an interim position," she added. "I'm delighted that Scott has agreed to begin working as the acting OFSA director."
U. not worried about losing tax exempt status

Senator Frank Salvatore (R-Philadelphia) sponsored an amendment that charities in Pennsylvania would be asked to pay property taxes. This brings the issue right into the legislature.

Stephen Golding, vice president for finance at the University, said he had been reasoning on the merits of the amendment.

"There are still a few issues that need to be hammered out before an agreement is made."

Adams appointed trustee

New ERA from page 1

"And they are also looking at this whole money issue in a way to figure out what the different funds represent." Along with his background, figures, Carroll also submitted a set of rules requiring organizations that made money from New Era to return some to the city to help the businesses struggling with the high costs. But he said that once the new money was returned, the city would not need to worry about losing tax exempt status.

"But I think we're in a situation where we're going to have to work on this issue," Carroll said. "It's not a major issue, but we need to work on it." The city's asking the University to pay about 30 percent of the city's request for tax exempt status.

The Philadelphia Inquirer's John Bennett said the government was not worried about losing tax exempt status. The city's asking the University to pay about 30 percent of the city's request for tax exempt status.

But John Bennett said the government was not worried about losing tax exempt status. The city's asking the University to pay about 30 percent of the city's request for tax exempt status.

As a professor of philosophy, she taught several famous then-students including, Reverend Martin Luther King Jr. and just earlier this year, the University honored her with an honorary doctorate. Also, she was awarded the Ford Foundation's American Heritage Duffet in 1993 for her teaching in the history of philosophy. In 1994, she was made an emeritus professor of philosophy.

She is the state's first African American woman to receive a Ph.D. in philosophy.

And the city estimates that the new revenue could be slightly ambivalent as to which way they will be revealed.

Professor emeritus passed away earlier this week

University professor emeritus Eileen Flaherty passed away Monday at the Hospital of the University of Pennsylvania. As a professor of philosophy, she taught several courses in the philosophy of science, ethics, and social and political philosophy.

Her obituary notes that she was a talented author and teacher, and that she was a tireless advocate for the advancement of American philosophy. She was also president of the American Philosophical Association and a member of the American Philosophical Society.

Eileen Flaherty was born in Philadelphia in 1925 and graduated from the University of Pennsylvania in 1946. She received her M.A. and Ph.D. in philosophy from Harvard University in 1949 and 1950, respectively. She taught at the University of Pennsylvania from 1950 to 1968, and then at the University of Toronto from 1968 to 1980.

In 1987 Flaherty was named a fellow of the American Academy of Arts and Sciences, and in 1994 she was named a fellow of the Royal Society of Canada. She was also a member of the American Philosophical Society and the American Academy of Arts and Sciences.

Flaherty is survived by her husband, John Edgar Wideman, and their three children, Helen, Jonathan, and John. She is predeceased by her son, John Edgar Wideman Jr., who passed away in 2013.

Flaherty's funeral will be held at 10 a.m. on Friday, July 10, in the chapel of the University of Pennsylvania. Interment will be at Saint James Cemetery, Philadelphia.

The family requests that in lieu of flowers, contributions be made to the Eileen Flaherty Scholarship Fund, which was established at the University of Pennsylvania in 1994.

IN BRIEF

-Qoute of the Week

Judges Adams in a man of sterling character.

-University Spokesperson Barbara Hershey on President Michael Young's recent appointment to the University of Pennsylvania's Board of Trustees.

"As a professor of philosophy, she taught several courses in the philosophy of science, ethics, and social and political philosophy."

Better America Foundation served under tent-top Sliding fee scale.

"And the city estimates that the new revenue could be slightly ambivalent as to which way they will be revealed."

With the city of Philadelphia, just earlier this year, the University honored her with an honorary doctorate. Also, she was awarded the Ford Foundation's American Heritage Duffet in 1993 for her teaching in the history of philosophy.

The office will be closed on Fridays for the Summer.
CONVEYS ALL THE FEAR AND PARANOID OF A TEENAGE ATTITUDE OR "SOFA (OF MY LETHARGY)" OR "CAUGHT TAKING YOU BACK THERE."

"CONVEYS ALL THE FEAR AND PARANOID OF A TEENAGE ATTITUDE OR "SOFA (OF MY LETHARGY)" OR "CAUGHT TAKING YOU BACK THERE."

Pochocotonas: Disney's Last Stand

Disney takes liberties with an American tale • by Benjamin Xavier Kim

HOW THE MIGHTY HAVE FALLEN, ALONG WITH SOMETHING ELSE: THE MUSIC MANIFESTATION OF THE PAST, BUT NOT THE PRESENT.

The last song of the album, "Time To Go," certainly does not sound like a grand finale. It's too ambiguous, too open-ended, to actually bring closure. It's as if you're taking a deep breath in preparation for the next step, whether it be a new beginning or a new ending.

The Verve proves that the Liverpudlian essence is not displayed to the Oasis degree, but rather a temporarily amusing soon-to-be forgotten sound. "Time To Go" is the final song of the album, and it's a reminder that not all songs need to be grandiose in order to be effective. The Verve's music is about the small moments, the quiet conversations, and the simple pleasures of life.

On their new release A Northern Soul, The Verve proves their position as one of the leading bands of the 90s. They have delivered their first luke-warm album, and it's a disappointment. However, the album is not without its merits. The Verve's music is about the small moments, the quiet conversations, and the simple pleasures of life.

Disney is unabashedly and refreshingly transparent. Kudos to Disney for not using an American tale to create an American fantasy. They have taken a concept and given it an international spin. They have made a classic story into something new and exciting for a new generation.

THE VERVE

A Northern Soul (Virgin)

ROCK & ROLL HAS BEEN AROUND FOR SEVERAL DECADES, BUT IT'S NOT DEAD YET. THIS ALBUM FROM THE VERVE IS A REFRESHING TAKE ON THINGS, AND IT'S A GREAT EXAMPLE OF WHAT THE VERVE DO BEST.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

Kudos to Disney for not using an American tale to create an American fantasy. They have taken a concept and given it an international spin. They have made a classic story into something new and exciting for a new generation.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

TOO BAD IT'S NOT BETTER. THE VERVE HAD THE POTENTIAL TO BE GREAT, BUT THEY FAILED TO DELIVER.

The album itself is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.

"A Northern Soul" is a compilation of some of the best of their previous work, and it's a testament to their talent and dedication. The album is a collection of powerful and moving songs, and it's a reminder that music can still be a powerful force for change.
Odessa, You're the Bessa!

by Andy Deemer

I've always wanted what the first number in to see Arthur Miller's Death of a Salesman must have experienced. Apparently they were so well-shoot that they couldn't leave the theater after it had ended. I, for one, am glad they didn't, and then began to talk amongst themselves. After talking to John (Owen), I finally realized how they must have felt.

In this powerful magnific opus, Tim Roth as Arthur Miller's, a cold, bloodshot man for the organizations, and Robin Williams' regular execution takes all. From New York, but ever into London — even into the Russian emigrant community.

When the film opens, however, Hoffman has declined Hoffman's offer to an important hit in the box, which is the very heart of Sasha's. At first he physically avoids his former connections, but then refuses and finds himself in his former brother, played with surprising energy by Edward Fox. "Gangsta" — he reveals the turmoil he left behind, and is forced to face both his family and his past.

Little Odessa is a great film. While dealing with incredibly depressing subject matter — an abnormally di- vided family, a mother ridden with cancer, an unfulfilled and broken relationship — Hoffman manages to bring an energy that is absolutely inexpressible. Instead, it speaks.

The characters have depth and are not so fascinating, that you are, in contrary, enchanted with the film. Hoffman's power also emerges from every single aspect of production design, from the subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.

When she meets the most popular girl in school, though, things quickly become much worse. That is when she is introduced to her overly butch gay aunt Rebecca, with whom she lives. Rebecca (played fabulously rendered by Nicole Parker) is a family constitut- e member of the decrepit and entirely real sets. The subtle yet expressive costumes to the décors and entirely real sets. Impressive direction and acting by James Gray are back to the haunting work of French auteur Claude Chabrol, yet much more individual style. Shot on a grand Rembrandt with pristine widescreen ratios by cinematogra- pher Tom Richmond, and subtlety claustrophobic interiors shot with hand-held camera, the lead- ership of Tim Roth, whose performances are so fascinating, that you will actually depress. Instead, it stuns.
TAYLOR from BACK PAGE

Poster boy. A great smile, an athletic build, a silky voice. If he enters the university's gymnasium, the crowd always quiets down to whispers. His coach, his trainer, his manager, all look upon him as something more than a great athlete. They know he has the makings of a great actor, a great movie star.

But Taylor also has a side he doesn't want the world to see. He is a member of the backroom crowd, the group of intellectuals who are interested in the stars of tomorrow. They are the ones who write the scripts for the movies, the ones who direct the films, the ones who produce the shows. They are the ones who know what makes a good picture. They are the ones who can tell if a movie is going to work or not.

And Taylor is one of them. He knows how to get what he wants. He knows how to make things happen. He knows how to make people do what he wants. He knows how to make people love him.

He is a master of manipulation. He is a master of control.

TAYLOR from BACK PAGE

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.

He is a master of manipulation. He is a master of control.
CHESTNUT HALL
3900 CHESTNUT STREET

Chestnut Hall currently has a limited number of apartments available for start dates in June and July 1995.

- Efficient: $685.00
- Studio: $690.00
- One Bedroom: $700.00

Rental rates include all utilities, heat and AIR CONDITIONING.

- 24 Hour Lobby Desk
- Laundry, security system available.

For Information, call 386-3350.
FOR RENT

HOMES FOR RENT • Apartments

732-2500

FRANCE STREET • spacious

4 bedrooms, 2 full, 1 half

$800.00

43rd & Spruce

90's per month electric

Avail. Ask for details.

DOWNTOWN FULLY FURNISHED

1 bedroom, 1 bath

$350.00

WANAMAKER HOUSE: ONE

block away from Center City

W/D, 2nd floor, sunny

2 bath. Excellent area

CALL 727-1647

WANAMAKER HOUSE: ONE

block away from Center City

W/D, 2nd floor, sunny

2 bath. Excellent area

CALL 727-1647

FOR SALE

HELP WANTED

A DAILY SKILL of the day is

"Teaching Money" Call us now

at 1-800-327-6777

ALASKA SUMMER Employment

Immediate need for 25-35

per month. Room & Board

WANTED EXCEPTIONAL

nurse, computer experience

willing to work evenings. No

CALL 727-7628

PETIT, quiet secure building, laundry,

in-work, new gorgeous kitchen,

2-story, 1-bedroom, southern exposure,

WOOD FLOOR. original wood-

WANAMAKER HOUSE, ONE

Sunny, modern, W/D. Near col-

No

bath. Excellent area Bus at

(610)284-5332.

45TH & PINE

45TH & PINE

42ND & WALNUT

•

Spruce

...$655

Hamilton)

$29

Studios avail now

JHXX

CALL FOR MANY MORE LISTINGS

O’DONNELL REAL ESTATE INC.

222-2600

EMERSON APARTMENTS

4209 Chestnut Avenue
4655 Chestnut Avenue

SPECIAL RATES FOR STUDENTS

Efficiencies from $200 - $300

One Bedrooms from $390 - $420

All utilities included except electricity.

On-site management

and maintenance.

Call 387-8890

IN observesance of The Fourth of July,

The Daily Pennsylvania Offices

will be closed

Tuesday, July 4, 1995.

The advertising deadline

for the July 6th

Summer Pennsylvania

will be Monday, July 3rd

at 3:00 PM.
Macik is named a pre-season All-American

Two-time All-Ivy selection tabbed first-team by College and Pro Football Newsweekly

By Anil Balakrishna

Miles Macik was named a pre-season All-American by the Pro Football Newsweekly. Macik was also named a pre-season All-American by the Associated Press. The Associated Press team was selected by College and Pro Football Newsweekly. Macik was also named a pre-season All-American by the Associated Press.

Macik is the second Associated Press All-American to be named a pre-season All-American by College and Pro Football Newsweekly. The Associated Press team was selected by College and Pro Football Newsweekly. Macik was also named a pre-season All-American by the Associated Press.

Macik is one of the most amazing rookies in the history of the Ancient Eight. He was named to the College and Pro Football Newsweekly's Pre-Season All-American Football Team.

Macik's remarkable performance during the 1994 season earned him a spot on the College and Pro Football Newsweekly's Pre-Season All-American Football Team. His impressive abilities on the field have made him a key player for the football team.

In 1994, Macik set a new record for the football team, breaking the previous record held by his older siblings. His dedication and hard work have earned him the respect of his teammates and coaches.

Macik has been a standout performer for the football team for two years. He has earned the admiration of his teammates and coaches for his consistent performance on the field.

In conclusion, Miles Macik is a pre-season All-American who has proven his worth on the football field. His dedication and hard work have earned him a spot on the College and Pro Football Newsweekly's Pre-Season All-American Football Team.