

Jazz show features top names

United Press International
 NEW YORK — A few months ago, Miles Davis, the reclusive jazz trumpeter, began making frequent live appearances — at the doorstep of George Wein's Manhattan townhouse.
 "Miles lives around the corner and he used to come in here to chat and spend an hour," recalled Wein, who founded the Newport Jazz Festival and remains its guiding creative force. "Miles is a tough guy but I took his toughness

and threw it right back at him. "I call it a love-hate relationship," Wein said, chuckling. "He trusts me and — within the structure of Miles Davis — I trust him. But you have to remember that Miles is a very volatile individual."
 Finally, after a few unannounced appearances by Davis at Wein's office, the producer popped a question that had been on his mind for quite some time. "I made him an offer he couldn't

refuse," Wein said.
 And that is why Davis — who shuns concerts and makes albums under isolated conditions rivaled by those required of Trappist monks — is making his first live appearance in nearly five years, as a featured artist in one of the 48 events that constitute the 1981 version of the Newport Jazz Festival.
 Only it isn't really the Newport Jazz Festival anymore.
 Wein announced in April that the festival — which was born in Newport, R.I., and migrated to New York City in 1972 — will now be called the Kool Jazz Festival-New York. The "Kool" represents the co-sponsorship of the Louisville-based cigarette company.

When the festival still had "Newport" in the title last year, though Kool already was a co-sponsor, more than a few critics grumbled about the commercialism the cigarette makers injected into the proceedings — hawking free packs of their product at concerts, placing a huge "Kool" banner behind the musicians onstage, inducing masters of ceremonies to shill for the smokes in their pre-performance patter.
 "Call it whatever you want," Wein told one critic who said he would continue to refer to Newport as Newport in his coverage of this year's 10-day event.
 "People really don't believe it," Wein said, "but without Kool as a

sponsor, there would be no jazz festival."
 He conceded that "a lot of people hate cigarettes" but said the numbers are simple: a budget of \$1.14 million and advertising costs of \$200,000. Without Kool to foot the ad bill and other costs, the festival would have to sell more than 90 percent of its tickets just to break even. With Kool's help, the break-even figure is closer to 80 percent.
 The entire gate from one of this year's concerts will go to an unusual cause — unusual for any musical event because it isn't the producer's pockets.
 Wein will stage a Carnegie Hall show June 29 called Musicians for Each Other, the proceeds of which will go into a special musicians' fund.

"Sometimes musicians don't have the few hundred dollars they need," Wein said. "It's not for the art, not for composing or whatever. It's for the personal needs of the musicians — to pay a kid's tuition, for sickness and emergencies."
 The festival, jazz music's answer to football's Super Bowl and the Wimbledon tennis tournament, annually draws the top performers in jazz. This year's version runs June 26 through July 5.
 Along the way, there are separate salutes to: drummer Art Blakey by alumni of his various "Jazz Messengers" aggregations; the late singer Dinah Washington by Lionel Hampton and Nancy Wilson; Art Tatum, the blind pianist who will be remembered by Billy Taylor, Dick Hyman and other keyboard artists, and trumpeter Roy "Little Jazz" Eldridge.

"Goin' to Chicago," scheduled for June 27 at Carnegie, is billed as a "loving portrait of Chicago's great jazz legacy," featuring Chicago-born musicians ranging from Dixieland trumpeter "Wild Bill" Davison to avant-garde saxophonist Anthony Braxton.
 Singer Mel Tormé, saxophonist Gerry Mulligan and pianist George Shearing will honor Manhattan's "Tin Pan Alley," home from the 1920s to 1940s of a crowded cluster of songwriters' offices.
 And the festival will pay tribute to women in jazz in two events — "Women who Blow Their Own Horns" and "Wild Women Don't Have the Blues." Wein said he hopes to turn the latter show into a Broadway or off-Broadway production, as he did — with little commercial success — with the "Black Broadway" show featuring Bobby Short at Newport two years ago.

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Children polled on TV, speed limits and space

United Press International
 Fourth, fifth and sixth graders' views on TV, speed limits and space exploration have been recorded in national polls by Scholastic magazines.

On television, a poll by Scholastic News Citizen, got these results:
 — Average hours spent watching TV per week, 22.
 — Favorite shows, Comedy and cartoons.
 — Favorite commercials: "Mountain Dew," "Coca-Cola." —Least favorite commercials: "Charmin toilet tissue," "Tidy Bowl."
 Eighty-three percent of 30,000 fourth graders in schools across the country said they favor maintaining a 55-mph speed limit, as opposed to 70-mph.
 A breakdown by regions of a "Scholastic News Explorer" poll on this subject shows:
 West — 3,919 for 55; 913 for 70.
 Midwest — 9,130 for 55; 1,892 for 70.
 South — 3,294 for 55; 738 for 70.
 East — 24,395 for 55; 1,388 for 70.
 Some reasons given for the 55 mph choice:
 — "It will save gas and lives of humans and animals," David Mentz, Bainbridge, N.Y.
 — "I hate the word death and there's too much of it going around from accidents in cars," Amy Judd, Lynchburg, Va.
 — "If we go 70 mph often it would waste gas. And when we grow up we won't have any gas left," Amy Kick, Cottonwood, Calif.

Among reasons for the 70mph choice:
 — "If you have an emergency you would be able to get there faster," Darret McCray, Simpson, La.
 — "I want 70 mph on the straightways and mph or lower in the mountains and in the and towns," Jayne Wilson, Paradise Valley, and
 — "Because if you go 70 you could get where you were going faster," William Thomas, Hammond, Ind.
 Fifth and sixth graders participating in Scholastic Newstime's poll favor spending money on space exploration.
 Out of 8,000 responses, 4,500 answered 3,500 "no" — a ratio of 4 to 3.
 Some reasons from those favoring spending on space forays:
 — "If we have food problems, we could eat food in space. And if the earth is overpopulated we could go to space," Ray Johnson, Salisbury, Mo.
 — "Because we might find a new source of energy," Julie Tiord, Owensboro, Ky.
 Among reasons from those opposed:
 — "Because poor people should come in death overrules curiosity," Laura Kerr, Housatonic, Pa.
 — "I think we should solve our own problems first. It's almost a race with the Russians to see who can win," Mary Jones, N. Little Rock, Ark.
 — "Because people are more important than Dillinger, Maple Grove, Minn."

Women invade world of male-dominated politics

United Press International
 WASHINGTON — The word "politician" may still evoke the cartoon stereotype of a jowly, cigar-smoking man barking into a telephone in a cluttered backroom office. But like many such images in a changing society, it has been overrun by reality.
 "Politician" today also means Ann Lewis, Nancy Sinnott and Daryl Glenney, none of whom will be found puffing a cheap stogie or chewing out ward heelers. More likely, these women will be scanning the computer readout of an attitudinal survey, ordering up a hundred or so telephones for a voter blitz or advising a candidate for Congress how to clean up his act.
 They are three of the best and the brightest among a growing number of women who have broken into the traditionally male-dominated field of professional politics.

Miss Sinnott is executive director of the Republican National Campaign Committee, an organization that works with both GOP incumbent challengers for Democratic in the battle for the House two years. She moved up the job after two years as the committee's political director.
 Ms. Glenney is a free lance political consultant — a "hire-and-reject" parlance of the trade. She is blue jays president of Campaign Women by bipartisan consortium of national polls who help combat his war-torn associations and unions to Contemplating their staffs and members in a wry of campaign techniques.
 There are many more women in professional politics, including a number who are associated with the guerilla now who the — Susan Bryant, political director of the Senate Republican Campaign Committee, Nancy Blumberg, a Minnesota state senator who helped elect the first GOP woman in the century in Texas, Louisiana, Jill Buckley, whose 1980 congressional campaign was among the few Democratic to win the day in a general election, and Linda DiVall, a top Republican researcher and pollster, and Fahey, whose issues and since the work helped elect two GOP senators and two House members in 1980.
 In January she was elected to a group and perhaps the can best say she has political blood.
 "I never wanted to do anything else," she said in an interview started giving out pamphlets Adlai Stevenson (in 1952) was in high school in Burlington, N.J.
 She went to Boston in 1968 worked for Hubert Humphrey, president and Kevin White, mayor, later joining White's staff here and the Frank, ran for the Massachusetts legislature and she helped.

They are not, of course, the first women in the small world of campaign management and political organization.
 Women have been key figures in campaigns for some years. In 1972, Jean Westwood took over the javel of the Democratic National Committee, the first woman

to preside over a major U.S. political party. Two years later, the Republicans caught up, electing Mary Louise Smith chairman of the GOP National Committee, a post she held for three years.
 Both of these women were fully qualified to head national political parties, moving up after many years of experience in both state and national campaigns and intraparty organizational work.
 But because neither had made a living at politics, both probably were regarded more as hardworking, talented amateurs than as professionals. Three top pros: Lewis, Sinnott and Glenney are anything but amateurs. They are very different people and sometimes competitors, but the attitudes and knowledge they hold in common make clear that they also are colleagues in a very specialized line of work.
 Ms. Lewis is political director of the Democratic National Committee, in charge of both of the party's campaign work and its internal political process, such as national convention delegate selection. She is the first to handle both of these areas for the national committee.

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