

# Around Town

## Live Music

**Brazos Landing**  
Brazos Landing is at Northgate. Everyone is admitted. Beer, wine and mixed drinks are served. For more information, call 846-3497.  
Thursday — **The Footnotes.** Heavy metal. \$4 cover.  
Friday — **The Killtones.** Rock/blues. \$3 cover.  
Saturday — **The Killtones.** Rock/blues. \$3 cover.  
**Cow Hop Annex**  
Next to the restaurant at Northgate. Those 18 and older admitted. Alcohol served to legal drinkers. Call 696-5522 for more information.  
**Emiliano's**  
In Bryan at 502 W. 25th St. Beer, wine and set-ups served. Call 775-9539 for more information.  
Friday — **Al Chavarria y Grupo Mayo.** Spanish. Cover \$3-\$5.  
**Frank's Bar and Grill**  
In College Station at 503 E. University Drive. All ages are admitted. Beer, wine and liquor are served to legal drinkers. Call 846-5888 for more information.  
Saturday — **Memorandum.**

Jazz. \$2 cover.  
**Kay's Cabaret**  
At Post Oak Mall. Those 18 and over are admitted. Beer, wine and liquor served to legal drinkers. For more information, call 696-9191.  
Thursday — **Hank Townsend.** Soft rock. No cover.  
Friday — **The Scroocs.** Grateful Dead. \$2 cover.

## Movies

All movies and showtimes are provided by the theaters and are subject to change.  
**Cinema Three**  
Located at 315 College Ave. in the Skaggs Shopping Center. Call 693-2796 for more information.  
**Kinjite.** Rated R. Showtimes are 7:20 p.m. and 9:20 p.m.  
**Working Girl.** Rated R. Showtimes are 7 p.m. and 9:05 p.m.  
**Lean On Me.** Rated PG-13. Showtimes are 7:10 p.m. and 9:10 p.m.  
**Torch Song Trilogy.** Rated PG-13. Opens Friday.  
**Post Oak Three**  
Located in the Post Oak Mall. Call

693-2796 for more information.  
**Her Alibi.** Rated PG. Showtimes are 7:10 p.m. and 9:25 p.m.  
**Bill and Ted's Excellent Adventure.** Rated PG. Showtimes are 7:20 p.m. and 9:20 p.m.  
**The 'Bubs.** Rated PG. Showtimes are 7 p.m. and 9:15 p.m.  
**Schulman Six**  
In Bryan at 2002 E. 29th Street. Call 775-2643 for more information.  
**Twins.** Rated PG. Showtimes are 7:15 and 9:45.  
**The Naked Gun.** Rated PG-13. Showtimes are 7:20 p.m. and 9:25 p.m.  
**Tequila Sunrise.** Rated R. Showtimes are 7:10 p.m. and 9:40 p.m.  
**My Stepmother is an Alien.** Rated PG-13. Showtimes are 7:05 p.m. and 9:30 p.m. Opens Friday.  
**Dirty Rotten Scoundrels.** Rated PG-13. Showtimes are 7:05 and 9:30. Ends Friday.  
**Mind Games.** Rated R. Showtimes are 7:20 p.m. and 9:55 p.m. Ends Friday.  
**Beaches.** Rated PG-13. Showtimes are 7 p.m. and 9:50 p.m.  
**Dream A Little Dream.** Rated PG. Showtimes are 7:20 p.m. and

9:55 p.m. Opens Friday.  
**Plaza Three**  
In College Station at 226 Southwest Parkway. Call 693-2457 for more information.  
**Rain Man.** Rated R. Showtimes are 7 p.m. and 9:35 p.m.  
**Three Fugitives.** Rated PG-13. Showtimes are 7:20 p.m. and 9:45 p.m.  
**Skin Deep.** Rated R. Showtimes are 7:10 p.m. and 9:50 p.m. Opens Friday.  
**Farewell to the King.** Rated PG-13. Showtimes are 7:10 p.m. and 9:40 p.m.  
**Manor East Three**  
In Bryan in the Manor East Mall. Call 823-8300 for more information.  
**Cousins.** Rated R. Showtimes are 7:15 p.m. and 9:30 p.m.  
**Dangerous Liaisons.** Rated R. Showtimes are 7:20 p.m. and 9:45 p.m.  
**Dream A Little Dream.** Rated PG. Showtimes are 7:05 p.m. and 9:40 p.m. Ends Friday.  
**Police Academy Six.** Rated PG. Showtimes are 7:05 p.m. and 9:40 p.m. Opens Friday.

# Robotics fell short of predictions, may still become 'wave of future'

PITTSBURGH (AP) — Scientists in the 1950s proclaimed the robot the wave of the future. It would free housewives of drudgery and fill factories with a tireless steel-collar work force. But in many ways, the wave has been a washout.  
Robots can paint cars, salvage nuclear fuel and even assist in brain surgery, but they're still pretty dumb. And they are far from the science fiction promise of comic books and movies.  
"Robots now are significantly better than 30 years ago, but that doesn't necessarily mean we are anywhere close to an R2-D2 or C-3PO," says Raj Reddy, director of The Robotics Institute at Carnegie Mellon University, referring to the robot characters in the movie "Star Wars."  
Orders for American-made robots have been falling since their peak of \$501 million in 1984, according to the Robotics Industries Association.  
Experts say automating a factory is more complicated than just buying a robot and putting it on the assembly line. In addition, they say, some industrial robots are too complicated and prone to failure and, when they do work, they don't always fit in with factory operations.  
About 33,000 robots work in the United States, mostly in manufacturing, with automakers buying at least 40 percent, says robots association spokesman Jeffrey A. Burnstein.  
"It's not a revolution," Burnstein

says. "It's an evolution. Robots are another new, productive technology in the same way that computers were."  
Japan is the world's leading robot user, followed by the United States, West Germany and France.  
"Robots are still dumb," Reddy says. "They're dumb because we haven't taken the trouble to put the pieces together, not because we don't know how. That takes money and time and effort, and we don't have the money."  
But today's robots can:  
• See. They don't see like humans, but they can recognize forms and shapes and measure distances through sonar, ranging devices and lasers.  
• Hear and speak. They use computers that recognize thousands of words.  
• Smell. Their sensors can detect smoke or fumes.  
• Move. They most often roll on wheels, but some models hop on one leg and others walk with as many as eight legs, ambling like a spider on uneven terrain.  
• Touch. They can recognize texture and the force of a movement, such as pressing.  
Many robots have one or two of these abilities to some degree, but creating a competent robot that combines most or all of them has been difficult.  
In addition, scientists have found it's difficult to match human abilities

that most people take for granted, such as the dexterity of a finger or the ability to identify objects.  
"The rule of thumb is that if you think the job is easy, then it's usually difficult," says Takeo Kanade, co-director of the Carnegie Mellon institute. "The list of things that robots can do better than humans is much, much shorter than the list of things robots cannot."  
Industrial robots can perform many tedious tasks with precision, including welding, assembling, painting, packaging and loading, yet Burnstein estimates that less than 5 percent of American companies have installed even one robot.  
Japanese companies, which have installed more than twice as many robots as American companies, have been more willing to invest in robots that take years to pay for themselves, Burnstein says.  
"Robots are very expensive to make and they can do very little," says Hans Moravec, senior research scientist at Carnegie Mellon. "It's hard to find a job for them that actually pays off."  
Moravec says the industrial robot is about as smart as an insect.  
"The robots working on the assembly line today might well be compared to spiders," he says. "They do their jobs competently, but it's a narrow job."  
Industrial robots often shut down when even the slightest thing goes wrong, forcing humans to their aid,

says Donald Michie, chief scientist of the Turing Institute of Glasgow, Scotland, which conducts research into artificial intelligence.  
Michie is trying to develop computers that learn from experience — a technology that could result in robots that adjust to changing circumstances and learn from mistakes.  
Moravec believes technology will enable robots to have human-like intelligence in about 50 years.  
Service robots, a new breed, are moving off the factory floor to handle work in hazardous environments, help the disabled, or just sweep floors. Underwater robots are examining lake bottoms and doing risky deep-sea work.  
Doctors at Memorial Medical Center of Long Beach, Calif., have performed more than 35 brain operations with the help of a robot arm that guides surgeons as they drill into the skull.  
Research is under way at Carnegie Mellon on a six-legged robot to explore the surface of Mars in the next decade and on a car that can drive itself. University researchers also made robots to remove radioactive waste from the crippled Three Mile Island nuclear plant near Harrisburg.  
K.G. Engelhardt, director of the university's health and human services lab, is developing a robotic work station that allows the disabled, especially those without the use of their hands, to work in an office.

## Stereoscope entertained before TVs

GROVES (AP) — Before video recorders, TVs and home movies, Americans in the 1800s invited friends to their parlors for the latest in mass-produced visuals.  
Midway through the century, Americans were introduced to the stereoscope, a French invention that allowed a viewer to see a photograph in three dimensions, as in real life.  
Cards with two seemingly identical, yet slightly different, images were viewed from a few inches behind a lens. Soon everyone was looking at realistic scenes of landscapes, presidents and even nude girls, said stereoscope collector Gordon Covington.  
"A common scene in every home back then was a basket full of viewing cards on the coffee table — that was their entertainment," Covington said.  
He has a basket like that in his living room. But in one of his back rooms, he keeps a collection of a few dozen stereoscopes and drawers of 10,000 cards to go with them.  
Covington has huge boxy stereoscopes, small folding ones and paper ones. A slot on one charges the viewer a penny to look. A book about the White Mountains in New Hampshire has lenses built into the cover.

# Art displayed from movement opposed to commercial shows

PARIS (AP) — A clanking pin ball machine, six bicycles and a projector showing white light are among 100 pieces of "anti-art" objects on display at the Georges Pompidou Center in a retrospective of Situationist art.  
It is said to be the first such exhibit of its kind.  
The exhibit, titled "On the Passage of a Few People Through a Rather Brief Moment in Time, the Situationists 1957-1972," features comic strips, cartoons, pamphlets, posters, paintings, sculpture and books documenting the growth of the International Situationist Movement.  
It was an underground, avant-garde movement of the 1960s and '70s which attempted to tear down the barriers between art and everyday life.  
Situationists worked to combat what they saw as the oppression of the individual by advertising and other elements of a capitalist society.  
"Their basic idea was that the mediated image controls us," said Elisabeth Sussman, chief curator at the Institute of Contemporary Art in Boston which co-produced the show

with the Pompidou Center.  
"Advertising is so dominant people only know what they're told to desire, there's no room for their own desires to surface."  
Among works on display are a giant collage-mural by Britain's Jamie Reid, who designed posters and record covers for the now-defunct punk rock group the Sex Pistols, and paintings by Italy's Giuseppe Penone-Gallizio wrapped around an industrial spool.  
Most notable in his absence is Guy Debord, the French filmmaker who was the movement's leading theoretician and author of the Situationist bible, "The Society of the Spectacle." The reclusive Debord has not allowed screenings of his films since 1982, but they were evoked in the show by a whirring projector showing only a beam of light.  
The exhibition would probably horrify die-hard Situationists who were opposed to both showing or selling art.  
Born in Europe as an offshoot of surrealism, the movement — gather-

ing no more than 100 members at any given time — expelled followers who became too commercial.  
"Painting is finished. It might as well be killed off," proclaimed one poster.  
This early philosophy rose to a climax during the 1968 student revolts in Paris, made its way to the University of California at Berkeley, and contributed, ultimately, to the rise of punk culture in Britain in the '70s.  
"For the International Situationist, there is no separation between art and nonart," said Peter Wollen, the show's curator.  
"Art became a total environment, not a canvas on the wall."  
Wollen said he spent three years tracking down the documents which had been scattered throughout Europe.  
"Most of the Situationists would have liked to dynamite a place like the Pompidou Center, so it's really ironic that they're being consecrated here," said Marc'Yrigoinet, a long-time aficionado of the Situationist movement.

# Rose breeding means big business; rights to names expensive

LONDON (AP) — Christian Dior, Anna Pavlova and the Empress Josephine found immortality in the rose garden, but the honor requires luck — and lots of money.  
For centuries, rose breeders have named new varieties in honor of the heroic, the beautiful and the famous. But they won't guarantee the flower will catch the public's fancy.  
It costs up to \$62,000 to buy the right to name a rose, says Terry Kenwright, vice president of the British Association of Rose Breeders.  
He said it can take as long as 15 years to develop a new blossom.

"Breeders are businessmen," he said. "They want some reward for their effort."  
Britain's 17 professional breeders introduce only 35 new varieties each year on average, and only a fraction of those are available for private naming.  
There's a Chrysler Imperial rose and a Times rose. The Everest Double Fragrance is named after a storm window factory.  
One of the oldest and most famous cultivated roses is the fragile pink flower the French call Cuisse de Nymphé — Nymph's Thigh. The British, who have grown it for 500

years, prefer to call it Great Maiden's Blush.  
A blossom named after a factory might smell as sweet, but could it so perfectly evoke the silken cheek of youth?  
In the depths of winter, a rose catalog with its mysterious and seductive names offers a promise of spring. There is Eglantine, Celestial, Rose d'Amour, Black Prince and the splendid crimson Cardinal de Richelieu.  
But the honors go mostly to the ladies: Penelope, ballet dancer Anna Pavlova, dozens of duchesses and Ma Perkins.

# Ancient Egyptian statues of pharaoh, goddesses found carefully buried

LUXOR, Egypt (AP) — The discovery of five ancient statues, which had been buried for thousands of years, has transformed a tranquil courtyard of Luxor Temple into an archaeologist's dream.  
"We want to discover who buried the statues, why and when," Mohamed Saghir, the Luxor area's director of antiquities, said as diggers' picks and shovels turn the silty earth in search of more statues.  
Since the Jan. 22 discovery of the well-preserved statues, experts have debated whether more lie near them.  
The find is located beside towering columns on the north side of the courtyard of Pharaoh Amenophis III, who ruled Egypt in 1391-1353 B.C.  
The courtyard, just over 57 yards long by 50½ yards wide, is considered the glory of Luxor Temple, a fabled remnant altered and reworked by many of ancient Egypt's best-known rulers.  
On a recent Sunday, four of the recently uncovered statues sat in their burial pit, covered in padded vinyl and tied so only their toes peeked out.  
Workers dug around them as small boys carted basketfuls of dirt to mounds near an outer temple wall on which a statue of Ramses II, standing tall in a chariot, smites the ill-fated enemies of Egypt.  
They've found no additional large statues, but Saghir said the dig had turned up a small bronze of the god Osiris, lord of the underworld. They have also found part of a stela or commemorative plaque, copper tools and other small artifacts.  
Some light has been shed on mysteries of the discovery, which is just one of a number of group burial sites created by ancient Egyptians.  
"We know this burial was not accidental," Saghir said. "These statues were placed lovingly in the earth, their sides turned toward the west."  
"Not only did the ancients protect the statues by putting a base over them, but they took the care to seal the pit with a layer of gypsum and limestone chips."  
"They wanted to save them for eternity."  
Two of the statues were of the general, and later pharaoh, Haremhab, kneeling with offerings before the seated creator god Atum.  
A third is of the goddess Hathor,

patron of beauty and womanhood, and the fourth is a minor goddess, Yunet.  
The most important statue is a quartzite depiction of Amenophis III standing on a sledge to demonstrate his divinity, Saghir said.  
Tomb paintings and small wooden statues exist showing the king in such a pose, but the stone statue standing more than eight feet tall is the only one depicting such a pose.  
The statues may have been put in hiding for safekeeping during the Assyrian invasion, Saghir said.  
The Assyrians were a west Asian empire that conquered Egypt in 671 B.C., and for years its soldiers ransacked and plundered the country.  
However, Egypt suffered ups and downs as early as 100 years after Amenophis built Luxor Temple, when the pharaohs began to decline after the 66-year reign of Ramses II. Some believe that this decline may account for the statues' burial.  
In Cairo, Rainer Stadelmann, director of the German Archaeological Institute and one of the profession's most respected scholars, said he believes the order in which the statues were buried gives history a hint.  
"The best choice" for the time of burial would have been during the reign of Ramses II, who expanded and redesigned Luxor Temple, he said.  
"Perhaps they bothered Ramses in some way or interfered with his processions."  
Stadelmann reasons that the statues were grouped as they are for a reason.  
"To me they represent the west, the setting sun," Stadelmann said.  
"If this is true, then we can expect in the opposite courtyard to find another grouping, this time representing the east, the rising sun."  
He characterized his ideas as fantasies because the discovery is so new, but said he expects that the statues lined the sides of the festival courtyard in ancient times to produce a processional journey for the sun god.  
"We have these processions painted on walls, but in this case it could have been done with statues," he said.  
To the ancients it wouldn't have mattered if the pharaoh were dead or if the statues later were buried...  
"The journey would continue."

# Bargain hunters discover secondhand treasures

Changing Times  
What's one of the last, best and cheapest treasure hunts? Yard-saling.  
Some Saturday morning, stuff your wallet with \$30 in small bills, hop into your car and try it. Many people habitually do it for fun, but it's also a great way to economize on clothing, furniture, toys, tools, kitchen supplies and just about anything else.  
If you don't mind sifting through other people's used merchandise, you can bag some fabulous buys.  
Following are some tips from Changing Times magazine on the types of secondhand outlets and what to expect from each.  
• Yard sales. These occur in residential neighborhoods. Although many are advertised in newspapers, a lot of good ones are not. Because people hold these sales to get rid of things they no longer want, many items are drastically underpriced.  
• Rummage sales. In most cases they're conducted by a school, church, hospital or charity with donated goods. They, too, are likely to have a vast assortment of stuff on display and scads of eye-popping bargains.  
• Thrift stores. At the lower-priced end of the thrift-store spectrum are nonprofit stores run by such organizations as the Salvation Army and Goodwill Industries. They offer bargains galore, especially on clothing and furniture. But real steals are not quite as prevalent at these stores as they are at yard and rummage sales because store managers are savvy about pricing.  
• Consignment stores. They are,

in effect, high-class thrift stores. An individual brings an item to the shop, and the merchant agrees to put it up for sale at a given price.  
If the piece is sold, proceeds are split between merchant and consignor. If the item fails to sell within a certain period, the merchant will reduce the price or return the item.  
• Flea markets. Also called swap meets in certain regions, these weekend sales are held in every part of the country, typically outdoors. Great deals tend to be less common at flea markets than at yard sales.  
• Estate sales. There are two differences between yard sales and estate sales, the first being volume of merchandise. Estate sales typically are held to liquidate a home's entire contents instead of miscellaneous castoffs. So you'll find dining sets, half-empty paint buckets and everything betwixt.  
The other difference is the party running the affair. At garage sales, that's usually the home's occupant. At estate sales, professional liquidators price the items and preside over the sale, taking a percentage of the receipts. So you can get decent bargains at an estate sale but not many unbelievable steals, except on the final day when prices are slashed.  
Here are several more parcels of wisdom on second-hand shopping:  
Be organized, early and quick. The best stuff is usually gone within an hour or two at a yard sale. So start looking Wednesday for newspaper ads for sales on the following weekend. Check smaller papers, because there is seldom duplication between their classifieds and the dailies. Look for fliers posted around your neighborhood.

His neatly organized cards show images of pre-war manufacturing, rural life, disasters and even comedy scenes. Time-delayed photographs of the moon and planets look ready to orbit off the card.  
"You can name a subject, and they've made a picture of it," he said.  
Early cards were made of tin, glass or cardboard-like paper. Later, the black-and-white images were hand-tinted. One of Covington's tissue paper cards, called Satan's Courtroom, shows colored skeletons and demons. Tiny holes in the demons' eyes make them appear to glow.

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