

Illusionist appears in Rudder tonight

By WILLIAM HARRISON
Staff Writer of THE BATTALION

If you think seeing is believing, Dan Korem would like to show you a few things.

Korem, an illusionist, will present "Fraud and the Supernatural" Thursday at 7 p.m. in Rudder Auditorium.

Korem said he seeks to make people aware how vulnerable they are to deception by performing illusions similar to those used by so-called psychics, faith healers and spiritualists.

"Are the psychological ideas that I use as a magician, are they the same ideas that we find in life when we are deceived in everyday situations?" Korem said. "The answer is yes."

Korem performs tricks involving subliminal messages, sleight of hand and mind reading, using members of the audience to prove his point about the power of the mind's manipulations.

The performance, which is sponsored by Campus Crusade for Christ, will also show the possibilities of fraud in the Biblical accounts of Jesus Christ's resurrection.

Korem said he asserts that the resurrection stands up historically, and that the miracles listed in the Bible are corroborated and supported by Roman accounts.

He said that belief in the resurrection can be founded in the facts yet destroyed by misconceptions surrounding the Bible's passages.

Korem said, "I do not believe you can force someone to believe — you have to come at it from intellectual honesty."

Ken Cochrum, director for Campus Crusade for Christ, insists that the Christian issues addressed within the program are not a "bait and switch deal," or religious recruiting device.

Cochrum says Korem works on



Illusionist Dan Korem performs at Texas A&M Thursday night.

the "illusion of invulnerability" principle which states that people who don't believe they can be deceived are the easiest to deceive.

"Anyone from an atheist to an agnostic can enjoy the presentation," said Cochrum, who has seen Korem twice.

Besides performing at colleges and universities, Korem speaks to corporate and professional audiences on subjects from the power of politics and deception, cult recruitment and gangs.

He said he has fond memories of speaking at A&M several years ago.

"A&M's campus is one of my favorites," he said. "I have recommended the university to students many times."

Korem began work as a magician but has authored professional books on illusion and trickery and in 1981 began a career as an investigative journalist pursuing fraudulent claims of psychic ability.

His 1983 documentary, "Psychic Confession," exposed James Hydrick, a cult leader touted as "the world's leading psychic," and featured Hydrick's own admission of fraud.

Country Music Association honors top stars in industry

THE ASSOCIATED PRESS

NASHVILLE, Tenn. — Vince Gill and Garth Brooks won major awards Wednesday night at the 26th annual Country Music Association Awards Show.

Gill, who decided to pursue a singing career instead of playing pro golf, was voted top male vocalist for the second straight year.

"Now I know how Michael Jordan feels to repeat," Gill said, referring to the Chicago Bulls' basketball star who led his team to two straight NBA titles.

Brooks' 9 million selling "Ropin' the Wind," which has been No. 1 on both the pop and country charts, won best album.

Gill and Brooks also were finalists for other top awards to be presented at the Grand Ole Opry House. The two-hour ceremony was broadcast live on CBS.

The new duo Brooks & Dunn were voted duo of the year and fiddler Mark O'Connor won best

musician.

Alan Jackson's "Midnight in Montgomery" was chosen No. 1 music video over Billy Ray Cyrus' "Achy Breaky Heart" and three others.

Finalists for entertainer of the year — the top award — were Brooks, Gill, Jackson, Reba McEntire and Travis Tritt.

Nominated as female vocalist of the year were McEntire, 1991 winner Tanya Tucker, Mary-Chapin Carpenter, Wynonna Judd and newcomer Trisha Yearwood.

It was Judd's first nomination as a solo performer.

George Jones capped off a 40-year career when he was chosen for the Country Music Hall of Fame.

McEntire and Gill were co-hosts of the show — traditionally one of the most-watched awards programs on TV.

Winners were chosen by the 6,000 members of the CMA, mostly singers, musicians, songwriters and others who make their living in country music.

New Garth Brooks album chases, but just can't catch past efforts

By LESA ANN KING

Special to THE BATTALION

Garth Brooks
"The Chase"
Liberty Records

Garth Brooks' latest release, "The Chase," has all the vocal strength and variety of his earlier albums. However, the overall song quality does not measure up to that of his multi-platinum sensations "Ropin' The Wind" and "No Fences."

Brooks develops the "Chase" theme throughout the album, with each song following its own chase — the chase of dreams, the chase of loves taken for granted, and the chase of future loves.

The variety of influences on Brooks' music

can be heard throughout the collection, ranging from the George Strait twang in "Mr. Right" to the Billy Joel sound of "Dixie Chicken."

"The Chase" features a new song by Tony Arata, who wrote "The Dance," one of Brooks' first hits. "The Dance" was listed as the number three country song of all time by a survey of country music critics and fans in the October issue of "Country America" magazine.

Arata's song, "Face to Face," contains a deep, thought-provoking message about facing one's fears.

Brooks' remake of Patsy Cline's "Walking After Midnight" carries the traditional country sound that first made Brooks popular. Nevertheless, his version lacks the depth and sincerity that makes Cline's version a timeless classic.

Another remake, "Night Rider's Lament," maintains Brooks' tradition of having a song about a cowboy on each album. The song

flows well until Brooks attempts to yodel — definitely not one of his greater talents.

To the certain disappointment of many Aggies, "Dixie Chicken" is not about the bar on Northgate but is instead a remake of a 1973 bluesy bar song about a young man trapped in the spell of a southern belle.

Brooks gives one of his best vocal performances in "Somewhere Other Than the Night," a moving ballad of a husband who realizes he has been taking his wife for granted.

The only song of its kind on the album, "We Shall Be Free" sends a powerful message. However, its chorus loses strength after being repeated over and over.

The album's biggest weakness is that it offers no songs that jump out and grab the listener. The songs are good, but not as good as Brooks' previous number ones such as "The Dance" or "Friends in Low Places."



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