

# Guitarist pleased with Dokken overhaul

By Michael Deeds  
Senior Editor

At 25, Swedish guitarist John Norum has already rocketed to success. A former member of Europe

## concert

(the guys who sang "The Final Countdown"), he has moved on to solo work and recently became a member of Don Dokken, a band that will perform tonight at Omaha's Ranch Bowl, 1606 S. 72nd St.

Most rockers remember Don Dokken as the lead singer of Dokken, a melodic metal band that kicked out hit after hit with the help of guitar wizard George Lynch. However, Dokken and Lynch split in a bitter feud. Because of legal ramifications, Dokken was forced to change the band's name to his own. Lynch formed Lynch Mob.

Now, Norum backs up Dokken, combining vocal harmonies to front Don Dokken, which is rising with a new album, "Up from the Ashes."

Things are looking a lot better for both artists, Norum said in a phone interview that dragged him out of bed

at 2 p.m.

"It's going good," he said. "It's going slow, though. It's not like the old Dokken. It's like starting over, especially for Don."

Norum said he and Dokken both treasure the new band simply because everyone is mature. Silly arguments between Lynch and Dokken are legendary. And members of Norum's band, Europe, had their own problems.

"We were like 15 years old when we first started playing," he said. "You change a lot as a person over that much time. We just didn't know each other anymore. I was really unhappy with that band the last two years. Mainly, (I stayed) for the money."

After Norum quit Europe and agreed to cut four solo albums with CBS Records, Dokken got in touch with him in Sweden. The two got together, wrote a little, and decided things clicked.

Dokken drafted another Swede, drummer Mikkey Dee (King Diamond), German bassist Peter Baltes (Accept) and guitarist Billy White, a Texas unknown who has turned into a real fret sizzler.



Courtesy of Geffen

John Norum, Mikkey Dee, Dan Dokken, Billy White and Peter Baltes

See DOKKEN on 10

# Chucky earns a laugh in 'Child's Play 2'

By John Payne  
Senior Reporter

Straight from the boys department of Psychopaths "R" Us, Chucky's back, this time in "Child's Play 2." The demonic doll who made life hell for his little playmate, Andy (Vincent Alexander), is up to his old tricks.

"Child's Play 2" picks up pretty much where its predecessor left off, with the soul of dead serial killer Chucky still possessing a "Good Guy" doll. Of course, Chucky was burned to a crisp at the end of the first flick.

But the toy company that manufactured the doll reconstructs it in an effort to find out what sort of defect could have caused a children's toy to embark on a killing spree.

Try as he might, little Andy can't convince people that the spirit of the murderer is trapped inside the doll. They find out soon enough, though, because Chucky is on a mission. He has only a few days to locate the boy and take over his body. If he can't, he'll be trapped in the body of the doll forever. And let's face it, it's tough to be a respectable mass-murderer when

you're only 26 inches tall. Other serial killers mock you, you lose all self-esteem; it just doesn't work.

"Child's Play 2" is probably about as frightening as it could have been,

## movie

considering its premise. After all, this is a doll, for crying out loud. Even Chucky's rather evil-looking scowl loses its chilling effect when the camera pulls back to show the little guy wielding a knife or dangling from the neck

of his next victim. It's more comical than terrifying.

Then again, a sense of humor sure helped audiences get through the first "Child's Play," and it'll make this one a little more watchable too. There is something extremely funny, in a twisted kind of way, about watching a baby-faced doll spewing out vulgarities and killing helpless housewives.

But the humorous value of "Child's Play 2" is enough to make it mediocre at best. Most of the scares are pretty cheap, especially the way the filmmakers love to have Chucky spring

out from the shadows again and again.

The ending is a blatant terminator rehash, culminating in a big showdown at the "Good Guy" doll factory. The place looks like 95 percent of the villain hangouts from the old "Batman" TV series. Rest assured that signs reading "Danger: Toxic Waste!" or "Overflow Release Valve" will come into play.

Don't count on Chucky for any serious chills. But for some nice shock humor, he's not playing around.

"Child's Play 2" is playing at the Plaza 4, 201 N. 12th St.

# Lincoln's own 'Love Connection' to make its debut this weekend

By John Payne  
Senior Reporter

Chuck Woolery would be proud. "The Lincoln Love Link," Lincoln's version of TV's "Love Connection," makes its debut Saturday night at the Park Recreation Center, 2602 Park Blvd. Although this dating game won't be telecast, it will be very similar to its Hollywood counterpart. Instead, the "Love Link" will be presented to a live audience only.

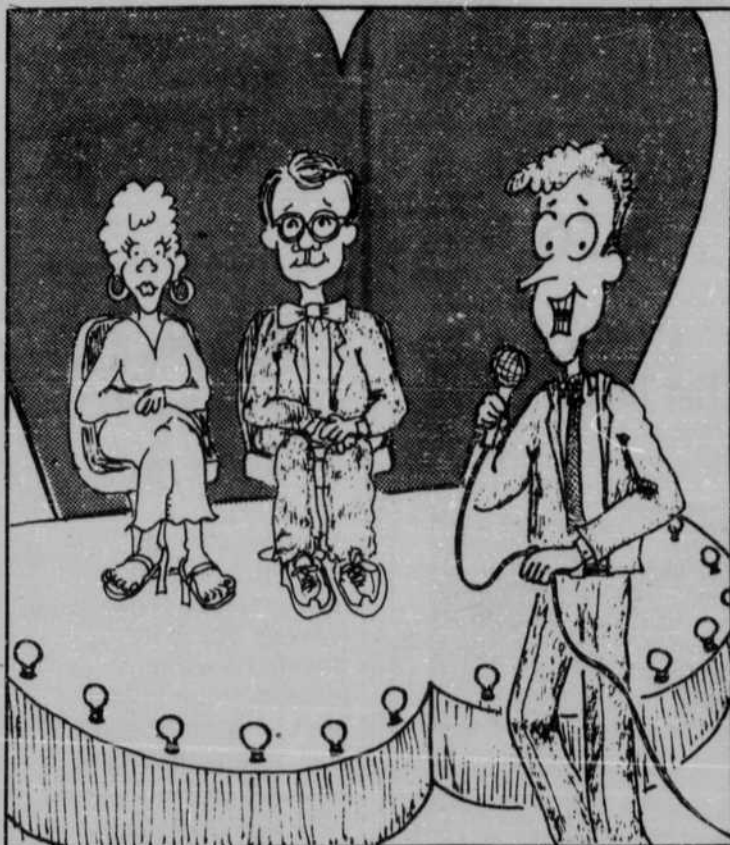
Two Lincoln men, Cam McAllister and Chris Styskal, got the idea from the TV show.

"There are 35,000 singles in Lancaster County," said McAllister. "There is a definite need for something like this, something exciting and a little different from the singles bar scene."

For \$15, contestants can either "choose or be chosen," as McAllister puts it. Those who participate are videotaped answering questions pertaining to romance. The tapes are then viewed by someone of the opposite sex, who must choose from three of these prospects.

In addition to the tapes, participants must fill out questionnaires to determine which couples would be most compatible. A date is then set up and both parties appear before an audience to talk about it. The dates for this "Love Link" show have already taken place.

Of the 10 couples who have gone out, five will be randomly chosen to talk about their dates. One couple will be featured



Lisa Pyllik/Daily Nebraskan

for sure — a 74-year-old man who recently made a "Love Link" with a 75-year-old woman.

"We believe the idea will work well," McAllister said. "At first we were worried about people not coming back for the show if their date didn't work out. That's why we offer the prizes as incentive."

Prizes include a trip for two to Las Vegas, according to McAllister, who says that it took a certain amount of research to organize the event.

"We talked with a gentleman who runs a dating service here in Lincoln," he said. "He gave us

See LOVE on 10

# Flashy Shanghai acrobats deliver lively performance

By Julie Naughton  
Senior Reporter

The Wednesday evening performance of the Shanghai Acrobats and Imperial Warriors of the Peking Opera (acrobatic/martial arts branch) was a variety show that got better with each act.

With elegant agility and powerful

## theater

grace — as well as flashy showmanship not often seen this side of Las Vegas — the company set the Lied Center for Performing Arts on fire with 13 short acts, including two excerpts from the Chinese opera "Havoc in Heaven."

The well-paced, lively performance made for an enjoyable evening which combined theater, acrobatics and dance. The troupe members, ranging in age from 15 to 30, executed moves that often made the audience gasp.

One of the most awe-inspiring acts was "Pagoda of Bowls," featuring Zhang Jia-Cheng and Ni Jing. The woman balanced five bowls on her head and proceeded to perform a variety of contortions and acrobatics that would be hard to perform, sans the porcelain bowls.

The Barrel Plunge contortionist, Yu Wen-Tong, lived up to her name, as she squeezed herself into a series of barrels that got narrower and narrower.

In a refreshing change of pace, the

man did the work in the highly amusing "Kitchen Calisthenics." Charismatic performers Pan Lian-Hua and Xing Wei-Lian never took themselves too seriously, which made them a great deal of fun to watch. While Pan was balancing eggs on a pole (and later, twirling plates) Xing stood by, goading him and laughing.

Emerald-green, royal blue and scarlet comprised the costumes of the performers in the operatic scenes. These scenes were dominated by the Imperial Warriors of the Peking Opera, and they were every inch the proud warriors as they acted and danced the opera scenes. The brilliant costumes, some in styles thousands of years old, held the audience's interest as surely as the graceful moves by the performers.

Overall, however, the opera interludes played second fiddle to the shorter, acrobatic-based acts.

The incredible grace and agility can, in part, be attributed to the specific, early training that both the Shanghai acrobats and Peking Opera acrobats receive. Members start training as early as eight. The first two years are spent in basic training, learning the rudimentary aspects of acrobatics. The next three years are spent training for a specific act.

A job in a Chinese acrobatic troupe is a lifetime one. When a member becomes too old to perform, he or she is given another job in the theater. Past performers now design costumes, train young acrobats and administer troupe affairs for their companies.