NEW LINE CINEMA, HERON COMMUNICATIONS, INC. and SMART EGG PICTURES Present ✦ A ROBERT SHAYE Production
A STEPHEN HOPKINS Film ✦ ROBERT ENGLUND in "A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD"
Starring LISA WILCOX as Alice ✦ Casting by ANNETTE BENSON, c.s.a. ✦ Visual Effects Supervisor ALAN MUNRO
Director of Photography PETER LEVY, a.c.s. ✦ Production Designer C.J. STRAWN ✦ Edited by CHUCK WEISS and BRENT SCHOENFELD
Music by JAY FERGUSON ✦ Based on Characters Created by WES CRAVEN ✦ Written by LESLIE BOHEM
Executive Producers SARA RISHER and JON TURTLE ✦ Produced by ROBERT SHAYE and RUPERT HARVEY ✦ Directed by STEPHEN HOPKINS

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

DOLBY STEREO

SOUNDTRACK AVAILABLE ON LIVE RECORDS, TAPES AND COMPACT DISCS

NEW LINE CINEMA

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—Millie Jackson

(Continued from Page 3)

come to see me because they know me. Otherwise, if someone just happened to run through, they'd be in total shock at a Millie Jackson show."

Still, the earthy Jackson has agreed to customize her material to suit the Summerfest audience. "My show will likely be slightly different since it's outdoors and a family affair," she agreed. "It will be slightly toned down.

"The motherhood in me comes out," she laughed. "It's hard to be sayin' the things I say on stage with a seven or eight-year-old lookin' down your throat." Ms. Jackson has two children, Keisha who has just released her first record on CBS, and Jerrol Levert, 12, who is in school.

But even if she doesn't exactly duplicate the x-rated material from her latest album, "S.H. Da Da," Ms. Jackson is expected to infuse her perfomance with some crowd-pleasing, audience participation routines that are not generally associated with Sunday morning church services.

"It's like, I can (tone down my act), but the people don't like me to do it," she said. "I had two clean albums in a row, and now the new album is back to the S.H. da da and I'm getting great response from the album even though it's not getting any air play.

"Yeah, there I am sitting on the toilet on the cover and it's selling like crazy," Ms. Jackson added. "The last two clean albums that I had, well the first one, "An Imitation of Love," did pretty well, but the last one I don't think people know it was out."

Ms. Jackson does not program her shows in advance other than attempting to sing for about half of the time with the remainder left to comedy raps, impromptu exchanges with the audience and other "trash."

"I just don't like programmed stuff," she explained. "It becomes so dated it just tires you out. You'll be singin' " a song and you'll say to yourself, "Am I going to the second verse or am I going to the bridge? And you'll be waitin' for the changes to come in before you know which way you're supposed to go."

Unlike many blues singers who grow up in a gospel or rhythm and blues tradition, Ms. Jackson did not sing publically until she was 19, and then only on a dare. That's also when she developed the style for which she's famous.

"From the beginning, people liked me to talk trash because I just couldn't sing," she said. "I never had vocal lessons or anything, so I did on-the-job training for the first four or five years.

"You see, I started singing on a bet. Someone dared me to go up and sing one night, so I went up and sang. Somebody heard me, liked what I did, and was stupid enough to hire me."

That may have been true then, but Ms. Jackson has developed her musical skills through the years so that many fans laud her voice. She is also an accomplished composer-lyricist, writing much of her own material.

She promised to sing two of her personal favorites, "The Tide is Turning," the title tune from a recent album, and "Sweet Music Man" in the musical portion of the program. The comic material is strictly censored.

Biographies accompanying her early record released suggested that Ms. Jackson turned to trashy lyrics as a protest against an oppressive upbringing by her grandparents. "It's not true," she says. "I only lived with my grandparents for about 13 months, so I'd hardly still be rebelling after all these years." She did allow that her grandfather, who was a preacher, would "turn in his grave" if he were ever to attend one of her shows.

Although she is only 5-feet, 6-inches tall, Millie Jackson is truly a giant in the industry, and an astute businesswoman who's forever seeking new heights.

Tickets to Summerfest '89 are $10. At Summerfest '89, you'll get a chance to judge for yourself.

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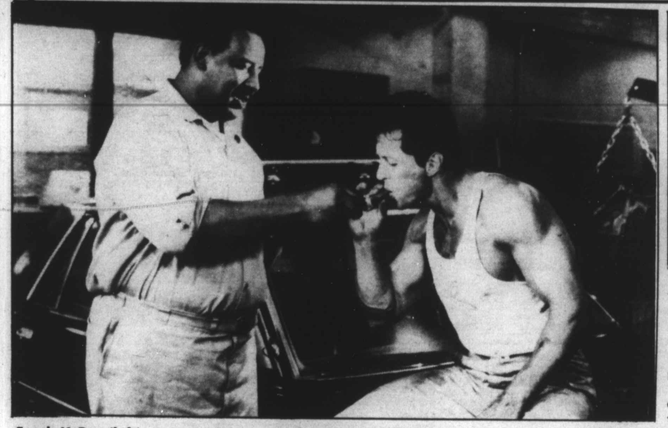

Frank McRae (left) stars as Eclipse, an influential inmate leader who becomes Frank Leone's (Sylvester Stallone) alley in "Lock Up."

William Allen Young (left) portrays security guard Braden in the motion picturp "Lock Up" starring Sylvester Stallone.

By Frederick Douglass

"Lock Up" is yet another grim fairy tale from Sly Stallone, who has ridden to international box office success with the widespread appeal of grim fairy tales like "Cobra" and "Rocky" (parts one through ninety-nine to the ninety-ninth power sequel) wherein you always know that he's going to win but you just have to watch anyway.

Believe it or not, in this flick, Stallone is beaten to within an inch of his life, mentally assaulted and otherwise harrassed, but somehow manages to find the inner strength to overpower his oppressors.

Stallone portrays himself as a primitive superman without the cape and the alter ego of Clark Kent. He wants us to believe that he is really superman. And we do it. He is every man seeking to overcome his environment.

We always come back to watch his movies despite the fact that we know that he is going to triumph in the end, no matter how insurmountable the odds against him might be. And we love it because it gives a vicarious sense of power over the environment which we must control to survive.

In "Lock Up," he portrays a model prisoner who has only six months left under incarceration. He is in an innovative minimum security facility wherein he is allowed to visit home on various occasions and otherwise has achieved perogatives restricted to model prisoners.

Suddenly, his privileged life is disturbed when armed guards, led by Meissner, played by John Amos of "Good Times" fame, come in the middle of the night and take him away to another mysterious prison.

It is at this point, that we learn that Frank Leone (played by Stallone) has escaped from another prison wherein the warden felt humiliated about an inmate successfully fleeing a supposedly impenetrable prison.

Following transportation to another jail while being physically and psychologically attacked by his captors, Stallone comes face to face with his arch enemy — the villainous Warden Drumgoole whose character is maniacally developed by Donald Sutherland. Drumgoole has brought Leone to his prison because he wants vengeance for the prisoner's famed escape.

Utilizing virtually every means of terrorism known to modern man, he attempts to break Leone's spirit. He has him beaten. He has him cast into solitary confinement for an extended period of time. He has his best friend in prison savagely beaten. He has an exciting prisoner threaten to rape and pillage Leone's wife.

Finally, Leone gets mad and determines that he is not going to take it any longer. I think that we both know the outcome of Leone's declaration of independence. We know that heads are going to roll, that glutteus maximus will be kicked, and that blood will be splashed across the silver screen.

But I must admit that I enjoyed Stallone's "Lock-Up" because of the man's unique ability to transform a totally predictable story line into a kinetic movie vehicle that will keep you on the edge of your seats until the very end.

Interestingly, Stallone's "good over evil" movies have gotten extremely predictable, so much so that you go to the movies rooting, initially cheering for his enemies.

However, Stallone's convincing portrayal of Leone as a man wronged by the system, wins most people back to his viewpoint.

Two of the most interesting roles of this movie are the performances of Tom Sizemore as a fast talking con man, and, Sonny Landham — you saw him in "Predator" — as the pathological Chink Weber, the man who is known as "The Hammer," or the inmate who rules the prison yard, Leone's arch-enemy; and Tom Sizemore as Dallas, a fast talking, double crossing con who befriends Leone.

Now, let's get down to the nitty gritty of talking about the roles of brothers and sisters employed in this film.

Well, when it comes to women, there is nary a soul sister on screen but hopefully some sisters are involved in the technical crew backstage.

But, John Amos has a strong role as Meissner, the captain of the prison guards.

During the movie, we learn that underneath his brusque veneer is a man who feels compassion for Leone.

Amos's screen credits include portraying Kunta Kinte on "Root;" Eddie Murphy's movie "Coming to America;" Bill Cosby's "Let's Do It Again;" and television credits that include portraying the father on "Good Times;" as well as appearances on "Beauty and the Beast" and "Bonanza; The Second Generation."

Plus, there is Frank McRae, a massive man who plays Eclipse, an influential Black inmate who gives Leone a job in the automobile shop of the prison.

McRae's movie credits include "Marathon Man;" "F.I.S.T.;" "Paradise Alley;" and "Norma Rae." ¢He has also been seen on diverse television programs such as "Moonlighting;" "Hill Street Blues;" "Trapper John, M.D.," and "Magnum P.I."

Meissner (John Amos), captain of the guards, escorts Frank Leone through prison in Sylvester Stallone's "Lock Up."