



Director Steve Feke talks with actress Georgia Engel about a scene.

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The two quickly leap from their pint-sized directors' chairs to run around a nearby clump of bushes.

Gennie's exuberance is testing her mother's patience. Sally James, who was calmly working on a crossword puzzle, is now trying to coax

her daughter back to her chair in time for the next scene.

Robert Pine leans over and guides her with the words "Listen to your mother, Gennie," and she reluctantly sits in her chair.

It's 9:15 a.m. and time for the first scene.

A frenzied production assistant rushes to the cleared area where the parents of the child actors are quietly watching the production activity and pulls Gennie and Joshua to the set.

A contagion of yells fill the air as five production assistants yell "Picture Up!" and prepare the cast for filming.

The crew has hired five Dallas police officers to contain the gawking neighbors who are now inching their way closer to the movie set.

The officers block all neighborhood traffic so the only noise that can be heard is the locust's buzzing overhead.

In this scene, Gennie runs into the arms of "Papa" as he pulls a 1952 Plymouth into the driveway. It sounds simple, but it takes the crew a total of 75 minutes to perfect this scene.

First, Gennie's hat flies off her head as she runs toward Papa.

Then, the camera angle is not quite right and director Steve Feke will not be satisfied until another scene is shot.

Next, an airplane flies overhead and the production crew stops everything until it is out of earshot.

The cast and crew cope with the

95-degree heat and the many interruptions as they manage to stay ahead of schedule.

To add to the confusion, a security alarm system goes off across the street and the production assistants run to quiet the noise.

Feke immediately moves his crew to another set to begin filming a scene without sound until the problem has been solved.

The children, restless from filming a softball scene six times, retreat to the shade. They've put in a good eight hours of work and are ready to call it a day.

They end the afternoon's filming by pulling their directors' chairs together and reciting tongue twisters.

Martin Jurow says he is pleased with the chemistry between the cast and the crew of "Papa Was a Preacher."

"This is a charming, loveable film with a great deal of humor that will prove, as 'Terms of Endearment' did, that we can find an audience beyond the 12 to 17-year-old age bracket," Jurow says.

He says he's anxious to see the G-rated family film does not die.

"A film does not need to have violence and crude language to be successful," he says.

'Til Tuesday: Mann controls band

By MARY CAMPBELL
Associated Press

When 'Til Tuesday was being formed, vocalist and bassist Aimee Mann says she wanted to make it clear she wanted to be the leader.

Mann, 23, says she wanted that point to be okay with each member — "speak now or forever hold your peace."

"We discussed how we would split publishing and what we wanted to do strategy wise," she says.

"I recently came across a typed list of strategy policies we'd made up," she says. "Robert (guitarist Robert Holmes) and I would sit around for hours, planning. We knew we wanted to make a tape. We'd borrow money from so and so and get such and such a studio and get this person to produce it."

"Til Tuesday may have needed lists of strategies for success, but now the band is too busy to make them. A recent tour with Tom Petty immediately followed one with Hall and Oates.

The band's first album, on Epic Records, "Voices Carry," was No. 14 on the best-selling charts of July 7. The single, "Voices Carry," was No. 10 on the same date. Both are climbing. The single's video is getting heavy airplay on MTV.

The "Voices Carry" video's last scene is of an audience, supposedly at Carnegie Hall.

"A radio station in Boston, WBCN, put out this call that we needed a bunch of people," Mann says. "It was in an out-of-the-way place, Dorchester, on a rainy night. It required older people and evening dress. We made it look like there was a lot more people than there was."

The next video, for "Looking over my Shoulder," was shot after the Tom Petty tour in a convent in New York City.

"In the video," Mann says, "it (the convent) will be a mansion."

Three of the four members of 'Til Tuesday went to the Berklee School of Music in Boston, although they didn't know each other there. Mann, whose family includes a brother, half brother, half sister

"and a bunch of step brothers and sisters," went to Berklee from Richmond, Va.

She says of her time at the music school, "I wasn't really interested in jazz. I went to Berklee because all the other music schools were classically based and I thought I could learn some basic stuff about music. It didn't have auditions. I couldn't play anything. I had a boyfriend who was an electric bass player. I fooled around with his bass. I just thought I might have an aptitude for it.

"Berklee was good. It got me out of Richmond. It taught me a lot about music, gave me the basis so

"'Voices Carry' was about a guy I was going out with who had another girlfriend at the same time," — Aimee Mann, vocalist and bassist for 'Til Tuesday

I could set off on my own and write songs and play in a band."

She and a fellow student, a guitarist who also liked new wave and punk, formed the Young Snakes, a band that stayed together two years.

"Then it started to feel the music we were doing was too inaccessible for my taste," Mann says. "I didn't feel like I was writing about anything I cared about. I wanted to write love songs. That wasn't considered cool by the underground."

"I wrote a couple of things with Al Jorgenson of the Ministry. I learned a lot from him about getting chord changes, melody and beat down quickly. We had been hatching out every little detail. It was nerve wracking. In the end it didn't seem to get us better songs.

"So I started writing songs and putting word around to friends that I was looking for musicians

to play on a tape with me. I would make a tape and get a record deal."

Mann explains how 'Til Tuesday got together. "I met Robert Holmes. We wanted to write together, we were getting along so well. Michael (drummer Michael Hausman) was interested in what we were doing. We talked him into quitting the band he was in. He was living with me at the time. We broke up about a year ago. He's still in the band."

"We tried to think of keyboard players we knew around town. I called up Joey Pesce, who joined

They had day jobs, Hausman in a clothing store, Pesce in a bank, Holmes in apartment painting and Mann in a record store. They played nights, whenever they could. They gave Ian Taylor, who produced the Ministry album, an eight-track tape of four songs. Taylor produced a demonstration record which recently hired managers took to record labels.

"We were making this demo at the same time we were participating in a battle of bands held in Boston, which we won," Mann says. "There were 24 bands competing. They offered \$2,000, a free video, a small amount of equipment, studio time and an interview on MTV which was a big thrill."

"We got the offer from Epic about a month afterwards. It took six months to negotiate, two months to find a producer, two months to record the album, two months to get it out and two months to get to the top 10. It was the first album I've ever recorded — first everything."

Mann writes the lyrics for their songs. "'Voices Carry' was about a guy I was going out with who had another girlfriend at the same time," Mann says. "It's a situation I often find myself in. He can't make up his mind if he wants to break up with her or not. I was getting sick keeping everything quiet."

Next, 'Til Tuesday will tour for seven weeks in Rick Springfield, make a video for a third single and headline a tour and start a second album.

The name 'Til Tuesday isn't significant, Mann says. The group just wanted a phrase with a meaning of the week in it.