

# going 'Wild'

flatmates were into the demos I was making and one of them said, "I want you to be in her shoes one of these days." The next thing we know is that I'm going for an audition with Vince Clarke.

**U.:** *It's been said that you're displeased with the way in which Sire Records has handled your remixes in the past.*

**AB:** Well, they don't seem to be very imaginative. They kind of have their stable of remixers that they've used for the past five years, and they always go to the same people.

**U.:** *Have the relations with Sire gotten any better with "Wild"?*

**AB:** There are still a few things that need ironing out. They focused this time on "Blue Savannah" and promoting it. They purposely didn't promote "Drama," and now "Blue Savannah" isn't doing as well as they expected it would do. It seems as though everything is so formula and worked out beforehand, but I don't think you can do that really.

**U.:** *During the video for "A Little Respect," Vince spray paints over a Depeche Mode logo. Is there a rivalry between the two groups that we don't know about?*

**AB:** (reluctantly) There is. I mean, there's bound to be, isn't there? Being the two money spinners on Mute (both bands are on the U.K. label), there's bound to be competition. But we're kind of opposite and I'm sure Depeche Mode thinks our music is far too commercial and all that. They're trying to be serious synth-rock artists. I've been to see them live, and I do look forward to hearing new things when they come out. I like Martin (Gore) and I like Andy (Fletcher), although I've only met them a few times. But when they're together as a group, they really seem to live out that rock legend thing. I could imagine them smashing up a hotel room or something like that (laughs).

**U.:** *That's something you guys would never do?*

**AB:** Well, not unless . . . I mean, I'd do that only if I lost my temper and I felt I had to do that, you know. I wouldn't do that just for show.

## SOUNDBITES

### Lou Reed and John Cale *Songs for Drella*

Andy Warhol surrounded himself with artists he molded and influenced — musicians like the defunct Velvet Underground. The two core members of the Velvets, Lou Reed and John Cale, came together last year for the first time in 20 years to collaborate on a tribute to their late mentor. *Songs For Drella* covers Warhol's career from its beginning ("Smalltown") to his death ("Hello, It's Me"). Cale and Reed step back to reveal their own thoughts of Warhol, sometimes their friend and sometimes their enemy. Velvet influence is heard throughout the work with Cale's viola and classically influenced piano set-up in conjunction with Reed's rock-and-rolling guitar. And their use of Warhol's nickname "Drella" — a cross between Dracula and Cinderella — exemplifies the diversity of the album, not to mention the duo's genuine conviction behind this record:

Everyone who knew Warhol was aware of how much he hated the nickname. ■ Kimber VanRy, *The Spectrum*, State U. of New York, Buffalo

### Prince *Graffiti Bridge*

*Graffiti Bridge* is the sequel to *Purple Rain*. The unique aspect of this new masterpiece is that it has songs showcasing artists other than Prince, such as Mavis Staples, The Time, George Clinton, and the Quincy Jones Discovery and Tevin Campbell. But all the songs — of course — are either written, produced or instrumentally performed by Prince. What makes *Bridge* work is that it shows off Prince's acclaimed funk sound. From the bluesy "The Question of You" to the old-style funkadelic of "We Can Funk" and "Love Machine," Prince mixes masses, tones and styles perfectly. ■ Tim Little, *The Daily Tar Heel*, U. of North Carolina, Chapel Hill

## Star

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Raised in the farming state's town of Fremont, there were no actors in her family. Her father was a meat inspector. Her mother was a nurse. She became interested in acting in high school as a way to escape boredom.

"You got involved in every possible extracurricular activity you possibly could," she remembered. Her decision to go into acting shocked her family, because, as she said, "Nobody from my hometown does that sort of thing."

"They either go into farming or something 'normal' — teaching or nursing. Nobody goes into flaky things like acting."

But whether Helgenberger is "normal" or not, her family and the town of Fremont are anything but skeptical of her now.

"My mother is practically president of my fan club,"

she said with a wide smile. Helgenberger attended Northwestern U. and won several acting roles, culminating in a performance of "The Taming of the Shrew."

Little did she know that a casting person was seated in the audience and that she would be noticed. Nor did she know that she would soon find herself playing the part of Siobhan Ryan for three and a half years on "Ryan's Hope."

About soap operas, she said, "They are very grueling."

"It's a new script everyday. The hours aren't as bad as they are with 'China Beach,' where we film mostly at night. But I have to be honest. At least to me, (working on a daytime soap opera) is not gratifying at all."

"It's probably one of the most boring things you can get involved with," she said.

But the days of soaps are a quickly fading memory for this small-town girl turned star whose career looks to be anything but boring.

■ Rob Owen, *The Daily Orange*, Syracuse U.

Was it live?

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