

THE WEIRD TURNED PRO

Terence Trent D'Arby has just returned to the Rihga Royal Hotel in New York, located not far from Times Square, after a guest appearance on America's highest rating talk show, Late Night With David Letterman. He's back briefly on the east side to launch his fourth album, Terence Trent D'Arby's Vibrator, a masterpiece equalled only by his 1987 debut.

D'Arby was, unsurprisingly, the singer, the songwriter, and the heart behind *Introducing The Hardline According To Terence Trent D'Arby*. When he hit that first time round, he came on strong. In a whirlwind of black braids and a pout that appeared on cue, he moved with equal parts of Jackie Wilson and Michael Jackson, but devoted the biggest share to the poetry in motion style of James Brown. More importantly, he possessed a true soul voice, the type that glides effortlessly from soothing ballads — 'Let's Go Forward' and 'Sign Your Name' — to screaming declarations of love supreme — 'If You Let Me Stay' and 'Wishing Well'. D'Arby executed everything with a flamboyant sense of style. Always impeccably dressed and with style to burn, he made sure he was notable for more than an unusual name.

But, in an amazing about face, D'Arby lost the plot big time on his follow up album, 1989's *Neither Fish Nor Flesh: A Soundtrack of Love, Faith, Hope and Destruction*. A rambling, structureless, self-indulgent mess, it was universally dumped on by music writers and ignored by the record buying public. Looking back, D'Arby explains he was "going through a transformation in my inner world" during the making of the album. This will be the first of several answers during our interview that points to TTD being a sandwich short of a six-pack.

TAKE THAT



NOBODY ELSE

THE ALBUM

BACK FOR GOOD

THE UK AND OZ NO. 1 SINGLE

BMG