



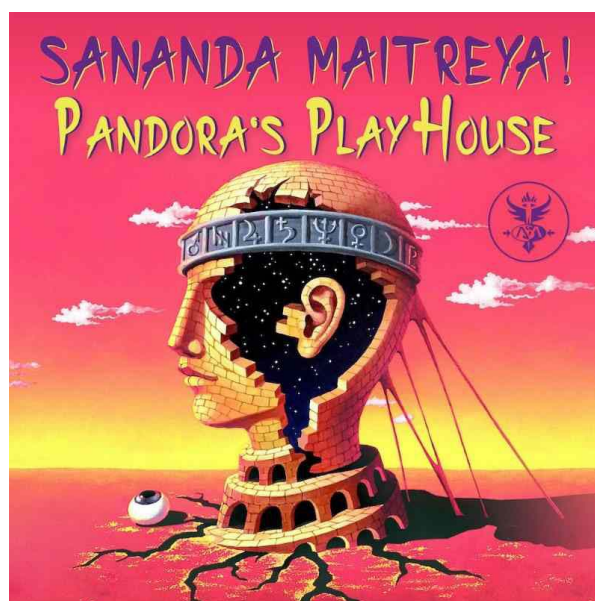
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WALES WHAT'S ON GUIDE

THIS WEEK'S NEW ALBUMS REVIEWED | FEATURE



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If you've ever wondered what happened to Terence Trent D'Arby since his breakthrough 1987 hits, then this 28-song double album may not have the answers you're looking for. Unless the answer is everything or maybe nothing. Following an epiphany and a name change to Sananda Maitreya [pictured, top – photo credit Manuel Scrima for Treehouse Publishing], his albums have become increasingly long and sprawling. There's no denying that the artist formerly seen as fashionable still has the pipes – vocally, there's nothing he can't do. But *Pandora's Playhouse* is self-indulgent in the extreme.

Amongst all the disparate ideas, true standouts are *Don't Break My Balls* and *One Horse Town*. Hearing those lyrics sung in Maitreya's rich, melodious tone is as surprising as the very existence of this baffling album. ■

words JOHN-PAUL DAVIES

If the charge usually levelled at good double albums is that there's a great single album fighting to get out, the same could be said of the better songs on this one. *Glasshouse* and *Cool Breeze* stand out for their, mainly acoustic, clarity. But too many songs suffer from genre-hopping, confusing philosophies and busy backings. *Mr Skeleton* and *The Kings Of Avalon* are full of promise, but there simply isn't enough focus to bring the best out.