

## THE CURE

**T**he Cure's first A&M release combines their last two English albums, *Seventeen Seconds* and *Faith*, in one package (their first American release, *Boys Don't Cry*, consisted of tracks from their first English album, *Three Imaginary Boys*, plus their subsequent singles). The Cure—Robert Smith, guitar and vocals; Simon Gallup, bass; and Laurence Tolhurst, drums—played all the instruments on *Faith* and Matthieu Hartley did the keyboard work on *Seventeen Seconds*.

Smith and Tolhurst began playing together five years ago, as teenagers in their hometown of Crawley, Sussex. They still live there, maintaining a certain distance from the in-bred trendiness of London's pop scene. Smith describes Crawley as "a cultural desert. You go back there for two weeks and suffer so badly that you are forced to go out and do something new."

Doing something new has been the byword of their career to date, and from the beginning their idiosyncratic innovations have set them apart. Nonetheless, they have won a large and enthusiastic following in the U.K. and the continent with a succession of singles, albums and tours. Some of the dates on their recent European tour were played in circus tents. 2000 people a night packed in under canvas to watch a show opened by an animated slide and film presentation, "Carnage Visors" (for which the Cure wrote and recorded the soundtrack). Not quite a normal concert . . .

The same is true for the two albums of their A&M debut. The song titles alone hint at something out of the ordinary: "The Holy Hour," "Secrets," "Other Voices" and "The Funeral Party." The Cure are minimalists who have stripped the language of rock to bare essentials. Their concern is texture and atmosphere, and their unusual sound will at times isolate a single note, phrase or chord and give it a presence that insists on careful listening. Smith's guitar can haunt with savage precision, while the Tolhurst/Gallup rhythm tracks provide jolting support.

The Cure's music cannot be classed as rock and roll in the accepted sense. "Life doesn't fit into the rock and roll myth," Tolhurst says. "If we seem introverted it's only because we try to give everything we have, and that necessitates introspection." Listen and you'll understand—it's worth the effort to take the Cure.

### THE CURE—DISCOGRAPHY

#### Albums

<i>Three Imaginary Boys</i>	1979
<i>Seventeen Seconds</i>	1980
<i>Boys Don't Cry</i>	1980
<i>Faith</i>	1981
<i>Happily Ever After</i>	1981

#### Singles

"Killing An Arab"/"10:15 Saturday Night"	1979
"Boys Don't Cry"/"Plastic Passion"	1979
"Jumping Someone Else's Train"/"I'm Cold"	1979
"A Forest"/"Another Journey By Train"	1980
"Primary"/"Descent"	1981

