

The Cure

Fact and Fiction: A Brief Recording History

by Holly Ian

Cure fans know there's more to the Cure than Robert Smith's distinctive black bush of hair and made-up face. Throughout the '80s their chain of hits figured increasingly prominently in both the alternative and mainstream American markets. At first—in the late '70s—they were one of the more obscure British punk-related groups. Along came the video explosion and the "second British Invasion" of America in the early '80s, and they became one of the more obscure British video groups. Then their records began selling, almost inexplicably, in the late '80s, and they became one of the more prominent "alternative" groups, as just about any rock other than AOR or heavy metal seems to be increasingly labeled.

Whether or not the Cure will go through another phase is questionable—Robert Smith keeps talking about breaking up the group and going solo—but the Cure has at long last made its impression on the international music scene. Without changing their original sound or image significantly, they've managed to develop a reputation far beyond the alternative scene.

As the Cure's popularity has increased, so has the value of their older records. Elektra has been their American record company since 1985, but collectors may be especially interested in acquiring their earlier American releases for Sire and A&M. The group also has released a great many recordings on the British label Fiction.

The history of the Cure as a recording entity began in 1976, when the British punk scene was spreading from London to the suburb of Crawley. Three teenage boys in that neighborhood—Robert Smith, Lol Tolhurst and Michael Dempsey—formed a trio. Two years later (1978) they came up with the name they'd keep. It was meant to imply they were a cure for the bleak, alienated attitude of punk, but their music had enough of that punk attitude—and still does—to fit into the genre.

In 1978 the Cure released their first British record, a very obscure version of the controversial "Killing An Arab," on the Small Wonder label. The single was picked up and reissued by Fiction in 1979, but it wasn't released in the United States. On both versions, the flip side was "10:15 Saturday Night."

Another British single for Fiction, "Grinding Halt," quickly followed. Then Fiction released the trio's first album, *Three Imaginary Boys*, in May 1979. However, this album was not released in the United States, either.

The Cure's first U.S. release came a year

later with *Boys Don't Cry* (on Fiction, distributed by PVC), which was described as a "U.S. compilation." Available on album and cassette here, it contained most (but not all) of the music from *Three Imaginary Boys* and also the Cure's first three British singles (the two mentioned above and also "Jumping Someone Else's Train").

Boys Don't Cry marked the beginning point as far as American releases of the Cure's albums were concerned. However, for several years their singles remained primarily available as British releases only. Because this article is concerned primarily with American releases, we refer those who would like more information about the Cure's British releases to book sources. Both *Ten Imaginary Years* (Zomba/Fiction) by Barbarian, Steve Sutherland and Smith himself; and *The Cure: A Visual Documentary* (Omnibus) by Goldmine contributors Dave Thompson and Jo-Ann Greene have British discographies complete through 1988.

Two more Fiction albums followed in 1980 and 1981, and both had releases considered obscure in this country. Opinion is split among "experts" as to whether *Seventeen Seconds* qualifies as an American release, and because the distributor is Polydor, it may be. However, it's not listed as an American release in the *Ten Imaginary Years* discography approved by Smith himself. (However, that discography also overlooks *Faith*, which was released by Elektra in 1981. The release of *Faith* is intriguing for another reason. Both Fiction and Elektra's marketing technique involved releasing a double cassette of *Faith* and *Carnage Visions*, a film soundtrack that remains unavailable otherwise.)

Smith's discography, on the other hand, does list an American release so obscure no other Cure discography mentions it: a 1981 repackaging of *Faith* and *Seventeen Seconds* entitled *Happily Ever After*. It was released in this country by A&M, in preparation for A&M's release one year later of *Pornography*.

Pornography came at a time of ever-increasing exposure for the Cure in America. By this time, the original trio was long gone, and although Tolhurst remained involved until 1989, the structure was much more fluid; many describe it more strongly as "unstable" or "volatile." (Meanwhile, it should be noted that in contrast to the volatility, the head of Fiction, Chris Parry, has been their only manager.) *Rolling Stone* described the group, in fact, as "Smith and whoever else was in the room with him." Smith's prominence made him a likely candidate for video stardom in the then-emerging video explosion. The era in American

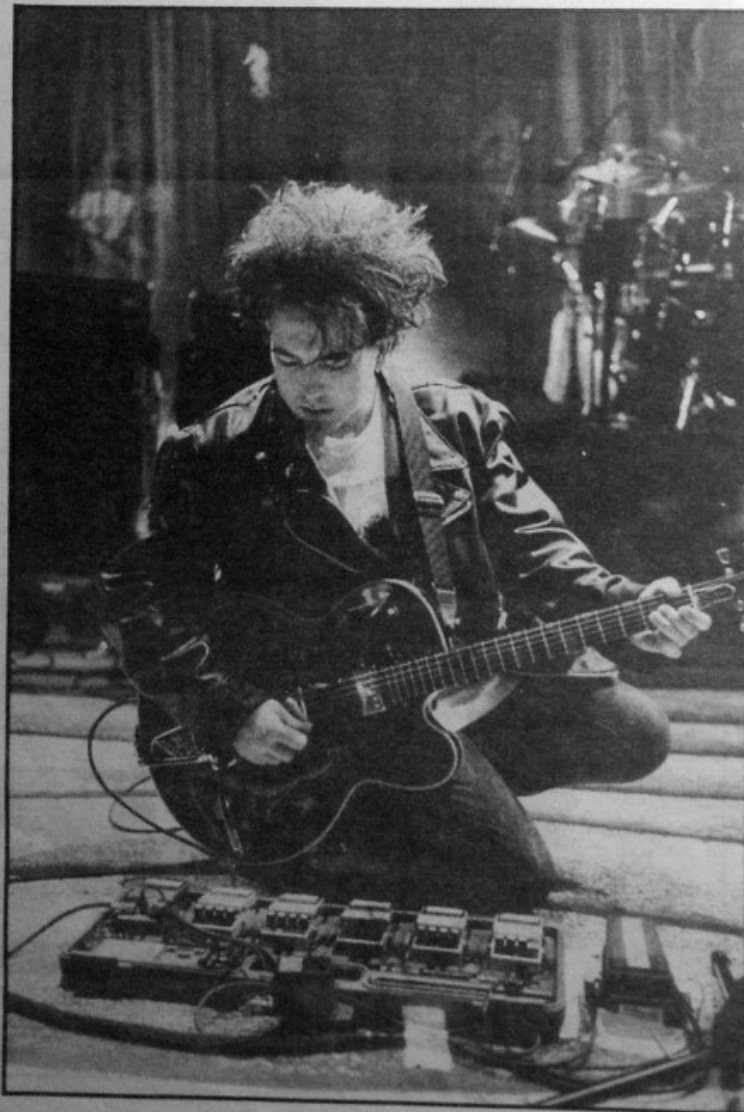
rock known as "the second British Invasion" was underway, and the Cure was part of the British tide that came sweeping in.

However, the Cure didn't sweep in as rapidly as some of their counterparts. *Pornography* is considered the group's most inaccessible (or non-commercial) record by polite critics, and just-plain their worst one by the not-so-polite. Whatever the term applied, it's obviously not describing a work with "mass appeal" written all over it. The video-program market was also of limited use as far as pushing this particular recording, with only one video, "The Hanging Garden" resulting from *Pornography*.

At this point, the Cure dwindled down to Smith and Tolhurst, while American video programming tended to focus on a completely different recording, the British single "Let's Go to Bed." Nevertheless, in this and subsequent videos such as "Close To Me," Smith's image as one of the era's gender-benders was established—the guy with the made-up face and wild black hair and Boy George-like clothes made a distinct impression.

For all intents and purposes, Smith broke up the Cure and spent time playing guitar for Siouxsie and the Banshees for about 12 months of 1983 and 1984. First he made *Blue*

Robert Smith of the Cure



Edet Roberts

Sunshine with Siouxsie's bass guitarist Steve Severin. (They called themselves the Glove.) It was released in America by Rough Trade in 1983. Two singles and a 12-inch single were released from this recording in Britain.

Smith then played guitar with Siouxsie on her live double album *Nocturne*, which was released by Polydor in this country. (It was later re-released by Geffen.) He then made *Huena* with her, which was released in America by Geffen in May 1984. Additionally, he plays guitar on four Siouxsie singles released in England, including "Dear Prudence" and "Slow Dive."

In the meantime, record companies kept marketing the Cure. Both Fiction in England and Sire in America plugged the gap, caused by Smith's work with the Banshees, by releasing *Japanese Whispers: The Singles*, in time for the Christmas trade of 1983. The record was especially notable because it marks the introduction of several British singles to the American market, most of which remained European-only releases as singles, however. An exception was "Lovecats," released as an American prelude to the album, in seven-inch and 12-inch versions. Another was "The Walk" in a seven-inch version, and *The Walk* as a 12-inch EP.

Smith then scraped together enough of the Cure—a new and expanded version—long enough to make a studio album, *The Top*. The title track was the American single; "Caterpillar" was the British one.

In 1985 the group, as flighty with its American companies as with its line-up, left Sire for Elektra. Mega-marketing Elektra may have seemed a strange pairing for a cult group such as the Cure, but sometimes opposites do attract. The combination paid off both ways and has continued to do so for the eight years since.

The group's first Elektra work, *The Head On The Door*, was recorded by what was to become a relatively stable line-up: Smith, Tolhurst, Simon Gallup and Porl Thompson (both leftovers from earlier line-ups) and Boris Williams. The record's generally acknowledged by the rock press as the group's American breakthrough, at least as

far as studio recordings go (as opposed to greatest hits compilations). From this point on, the American singles begin to play an important and complicated role in the group's recording history. "In Between Days," released in both seven-inch and 12-inch versions, rode the college/alternative charts but never cracked the *Billboard* Hot 100. Then came the double-sided hit (for those who dared) of "Close to Me" and "Man Inside My Mouth," one something MTV could and would play, and the other an eyebrow-raiser for the alternative/underground playlists.

Then Elektra tried the "greatest hits" marketing ploy, and if most of the Cure's previous hits had been Europe-only singles, so much the better. *Standing On The Beach: The Singles* was released in a variety of forms and formats in 1986. (Fiction released the same in Europe.) The LP contained 12 tracks, the CD contained 17, and the cassette 25. A companion video compilation (*Staring At The Sea*) was also marketed. For the major part of the American audience, it was their first opportunity for exposure to such songs as "Boys Don't Cry" and "Killing An Arab."

Publicity-garnering controversy erupted as a portion of the American audience proved too unsophisticated for "Killing An Arab." The song was based on Camus' existential, philosophical novel *The Stranger*, about a senseless murder, but when given wide exposure in this country, it ran smack up against a certain mentality that thought "Killing An Arab" sounded like a good idea, and also against the sensitivity of some Arab-Americans concerned about how their ethnicity was perceived by such a mentality. As a response, the American-Arab Anti-Discrimination Committee (ADC) protested and asked that the song be deleted from all future pressings of *Standing On The Beach*. The Cure eventually reached agreement with the ADC and Elektra to place a statement on the cover of all future pressing of *Standing*. The statement reads:

"The song 'Killing An Arab' has absolutely no racist overtones whatsoever. It is a



Cure's 1980 line-up—Smith is center (with plane)

song which decries the existence of all prejudice and consequent violence. The Cure condemn its use in furthering anti-Arab feeling."

Further, Elektra asked all radio stations not to play the song, lest some "brainless and irresponsible DJs" (Smith's words) would ignore the sticker's message and use the song to fan "anti-Arab feeling."

It's of particular note that this controversy was generated entirely by the album track. "Killing An Arab" was never released as a single in this country. The solo American release from *Standing* was a seven-inch version of "Boys Don't Cry."

All in all, *Standing On The Beach* "created a bigger audience for the Cure than the band's six previous albums combined," noted *Stereo Review* in a 1987 review of the studio follow-up *Kiss Me, Kiss Me, Kiss Me*. The amount of material the group poured onto this recording necessitated a double album, a double-length cassette or a CD.

"Why Can't I Be You?" was the lead-off single. "Hot Hot Hot" followed. (Although flip sides were already becoming somewhat archaic because of the changeover from seven-inch or 12-inch singles to CD singles and cassette singles, "Why Can't I Be You?" also served as the flip side to "Hot Hot Hot.") A third American single release in both seven-inch and 12-inch versions was supplied by "Just Like Heaven." A fourth single, "Catch," was released in Britain by Fiction. Meanwhile, Fiction's British release of *Kiss Me* included a limited-edition mini-album as part of the package.

The group saw the '80s out with another Elektra release, *Disintegration*, which rode the *Billboard* Top 200 album chart for nearly a year and went platinum. For this album the line-up changed again, with Roger O'Donnell replacing Lol Tolhurst. (The Cure was becoming known as the group that had been through 13 line-ups in 12 years, despite the fact that the group had been relatively stable for a few years and remains so to this day — as we go to press at least. However, we should note that since the recording of *Disintegration*, Perry Balmonte has replaced O'Donnell.) With the 12-inch LP becoming an increasingly rare format, *Disintegration* was released only in cassette and

CD versions. With the increasing practice of marketing singles in various formats, umpteenth single releases seemed to spill from this one album. The success of the singles kept the group's name on the charts for nearly a year.

By the end of the '80s, the commercial success of the Elektra recordings had established the Cure as one of the music business's true oddities. They were, and continue to be, known as a cult group with a millions-strong cult following, a stadium act that was and is refreshingly free of all the heavy metal-like clichés that description tends to imply. It's interesting to note that to this day, except for a few exceptional stations, AOR and CHR radio tend to shy away from Cure singles, even as those singles ride the charts.

Throughout the late '80s, Smith talked about breaking up the Cure. In 1990, however, he explained he was becoming more interested in studio work and occasional live shows than in touring, hence, his talk about a break-up. (His solo project, which he's spent half a decade talking about, also has yet to materialize.) In a 1990 *Sounds* interview, he told Ethlie Ann Vare, "I never at any point said we weren't playing live again, which people keep saying I did but which I'm quite sure I didn't. Because going away for a couple of weeks and playing five or six concerts is very different mentally to packing your bag and leaving home for three months."

In another recent interview, this time for *Melody Maker* in June 1991, Smith answered a question about the Cure being "inactive" since *Disintegration*. He replied, in a nutshell, that when they've spent the past year or two playing stadiums around the world, recorded 10 songs (only one of which, "Never Enough," has been released), and have overseen the re-mixing of a new album of Cure remixes, they can hardly be considered inactive.

The album of Cure remixes, *Mixed Up*, included the new recording, "Never Enough (Until Your Heart Stops Beating)" and remixes of several older singles. The press, hungry for an angle, publicized the release as a "new" direction, but the direction probably wasn't new to those who remember "Let's Go To Bed" and the Cure's many 12-

The Cure, 1979. L-R: Lol Tolhurst, Matthieu Hartley, Smith and Simon Gallop



inch singles. Smith explained the album's concept to *New Musical Express* with, "People kept wanting to get a hold of the old 12-inch singles and were having to pay so much money for them at record fairs." So the group decided against just re-releasing the old recordings (especially since the master tapes for "A Forest" and "The Walk" — two Europe-only singles — were lost anyway) and ordered entirely new mixes made, and in the case of the lost masters, made new recordings.

1992 brought the all-new studio album *Wish*, released in April. The two first singles included "High" and "Friday I'm In Love." In addition to the regular CD single and cassette single formats, both are also available in a "maxi-single" format. These consist of the "title" track, two bonus tracks not on the album (probably some of those 10 songs Smith mentioned above), and a remix of the

"title" track. A third single, released as a cassette in this country, is "A Letter To Elise." CDs of this single are available only as promo or import. Promo CDs are also available of the first two singles.

In late 1992, another report circulated that the Cure were breaking up. That alarm proved false and as of mid-1993, the same line-up that made *Wish* is still together. They are currently engaged in finishing up a documentary (as yet untitled) of their 1992 *Wish* tour, which will be released in theaters this fall. Elektra will release the accompanying soundtrack.

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The Cure Discography by the Archive of Contemporary Music

Seven-Inch Singles

label	record #	title	year
Stones (Australia)	MS-399	Boys Don't Cry/10:15 Saturday Night (picture sleeve)	?
Small Wonder (U.K.)	SMALL-11	Killing An Arab/10:15 Saturday Night	1978
Fiction (U.K.)	Fics-001	Killing An Arab/10:15 Saturday Night (Reissue of Small Wonder release)	1979
Fiction (U.K.)	Fics-002	Boys Don't Cry/Plastic Passion (picture sleeve)	1979
Fiction (U.K.)	Fics-005	Jumping Someone Else's Train/In Cold	1979
PolyGram/Polydor (France)	POL-100/205	10:15 Saturday Night/Accuracy	1980
Fiction (U.K.)	Fics-010	A Forest/Another Journey By Train (Also released as a 12-inch, Fics-10)	1980
Fiction (U.K.)	Fics-14	Charlotte Sometimes/Splintered In The Head (picture sleeve)	1981
Fiction (U.K.)	Fics-012	Primary/Descent	1981
Fiction (U.K.)	Fics-15	The Hanging Garden/100 Years And A Forest (live)/Killing An Arab (live) (Two 7-inch singles in a gatefold picture sleeve)	1981
Fiction (U.K.)	Fics-15	The Hanging Garden/Killing An Arab (live)	1981
Fiction (U.K.)	Fics-17	Let's Go To Bed/Just One Kiss	1982
Fiction (U.K.)	Fics-19	The Love Cats/Speak My Language	1983
Sire/Fiction	PROS002022	Let's Go To Bed (Double A-side promo)	1983
Fiction (U.K.)	Fics-18	The Walk/The Upstairs Room	1983
Fiction (U.K.)	Ficsp-18	The Walk/the Upstairs Room (picture disc)	1983
Sire/Fiction	29490	The Walk/the Dream	1983
Fiction (U.K.)	ficsp-19	The Love Cats/Speak My Language (picture disc)	1983
Sire/Fiction	20161	The Love Cats/Speak My Language/Mr. Pink Eyes (Also released with the same songs as a 12-inch EP.)	1984
Sire/Fiction	29376	The Love Cats/Speak My Language	1984
Fiction (U.K.)	Ficsp-20	The Caterpillar/Happy The Man (picture disc)	1984
Fiction (U.K.)	Fics-20	The Caterpillar/Happy The Man	1984
Elektra	69551	Close To Me/Sinking	1985
Elektra	69604	In Between Days/The Exploding Boy	1985
Fiction (U.K.)	fics-22	In Between Days/The Exploding Boy	1985
Fiction (U.K.)	fics-23	Close To Me (remix)/A Man Inside My Mouth	1985
Fiction (U.K.)	ficsg-23	Close To Me (remix)/A Man Inside My Mouth (Packaged in a folded poster used as a sleeve)	1985
Elektra	69537	Let's Go To Bed/Boys Don't Cry (new mix)	1986
Fiction (U.K.)	fics-24	Boys Don't Cry (new voice new mix)/Pillbox Tales	1986
Elektra	66793	Just Like Heaven (remix)/Breathe	1987
Elektra	69474	Why Can't I Be You?/Japanese Dream	1987
Fiction (U.K.)	fics-25	Why Can't I Be You?/A Japanese Dream	1987
Fiction (U.K.)	ficsg-25	Why Can't I Be You?/A Japanese Dream and Six Different Ways (live)/Push (live) (Two 7-inch singles in a double gatefold picture sleeve)	1987
Elektra	66783	Hot Hot Hot!!! (remix)/Hey You (extended remix) (Also released as cassette)	1988
Elektra	69300	Fascination Street (remix)/Babble (Also cassette release)	1989
Elektra	69280	Love Song (remix)/2 Late (Also released as cassette)	1989
Elektra	69249	Lullaby (remix)/Homesick (live) (Also released as cassette)	1989
Elektra	65967	Hot, Hot, Hot!!!/Why Can't I Be You (Part of the Elektra 'Spun Gold' series)	1990
Elektra	65936	Love Song/Fascination Street (Part of the Elektra 'Spun Gold' series)	1990
Elektra	64928	Never Enough/Harold And Joe (non LP) (Also issued on cassette)	1990
Cassingles			
Elektra	64911	Close To Me/Just Like Heaven (dizzy mix)	1990
Elektra	64974	Pictures Of You (remix)/Prayers For Rain (live)/Disintegration (live)	1990
Elektra	65932	Love Song/Just Like Heaven (Part of the Elektra 'Back Trax' series.)	1991
Elektra	64766	High (single mix)/This Twilight Garden (Release with the same number as the CD single, but with "This Twilight Garden" replacing "Open")	1992
CD Singles			
Elektra	66702	Fascination Street (remix)/Babble/Out Of Mind/Fascination Street (extended remix)	1989

Elektra	66687	Love Song (remix)/Love Song (extended remix)/2 Late/Fear Of Ghosts	1989
Elektra	66664	Lullaby (remix)/Lullaby (extended remix)/Untitled (live)/Homesick (live)	1989
Elektra	66639	Pictures Of You (remix)/Last Dance (live)/Fascination Street (live)/Prayers For Rain (live) (Title track is remix of EP version plus four live versions of <i>Disintegration</i> tracks recorded July '89 at Wembley Stadium.)	1990
Elektra	66604	Never Enough (big mix)/Harold and Joe/Let's Go To Bed (milk mix)/Never Enough	1990
Elektra	66582	Close To Me (closest mix)/Just Like Heaven (dizzy mix)/Primary (red mix)	1990
Dutch East India Trading	DEI 8341	The Cure — The Peel Sessions (recorded 12/4/78 for broadcast on the BBC. Cuts are "Killing An Arab," "10:15 Saturday Night," "Fire In Cairo" and "Boys Don't Cry." First 1,500 CDs had glow-in-the-dark lettering on the label. A subsequent limited edition of 1000 were pressed on fluorescent plastic. Also released as a cassette)	1991
Elektra	PRCD-8547-2	High (single mix)	1992
Elektra	64766	High (single mix)/Open (Released with the same number as a cassette, but with "This Twilight Garden" replacing "Open")	1992
Elektra	66437	High (single mix)/Twilight Garden/Play/High (higher mix)	1992
12-inch EPs			
Fiction (U.K.)	Fics-012	Primary (extended version)/Descent	1981
Fiction (U.K.)	Fics-14	Charlotte Sometimes/Splintered In The Head/Faith (live)	1981
Fiction (U.K.)	Fics-17	Let's Go To Bed (the Club Mix)/Let's Go To Bed (the Radio Mix)/Just One Kiss	1982
Sire/Fiction	29689	Let's Go To Bed/Just One Kiss/Let's Go To Bed (Originally dist. in US through Important)	1983
Sire/Fiction	23928	The Walk	1983
Fiction (U.K.)	Fics-18	The Walk/The Upstairs Room/The Dream/Lament	1983
Sire/Fiction	29376	The Love Cats (extended version)/Speak My Language/Mr. Pink Eyes ("Speak My Language" mastered at wrong speed)	1983
Fiction (U.K.)	fics-19	The Love Cats (extended version)/Speak My Language/Mr. Pink Eyes	1983
Fiction (U.K.)	Fics-20	The Caterpillar/Happy The Man/Throw Your Foot	1984
Elektra	69604	In Between Days (extended version)/The Exploding Boy/Stop Dead	1985
Elektra	66856	Quadpus (Two B-sides plus two tracks from <i>The Head On The Door</i> LP)	1985
Fiction (U.K.)	fics-22	In Between Days/The Exploding Boy/A Few Hours After This	1985

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Courtesy Glenn A. Baker Archives

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Fiction (U.K.)	fixx-23	Close To Me (extended remix)/A Man Inside My Mouth/ Stop Dead	1985
Fiction (U.K.)	fixx-24	Boys Don't Cry (new voice new mix)/Pillbox Tales/ Do The Hansa	1986
Elektra	66793	Just Like Heaven/Breathe/A Chain Of Flowers	1987
Elektra	66810	Why Can't I Be You? (Extended Remix)/A Japanese Dream (Non-LP Extended Remix)	1987
Fiction (U.K.)	fixx-25	Why Can't I Be You? (remix)/A Japanese Dream (remix)	1987
Elektra	66783	Hot Hot Hot!!! (extended remix)/Hey You (remix)	1988
Strange Fruit (U.K.)		The Peel Sessions EP (Taken from 1978 BBC broadcast)	1988
Elektra	66704	Fascination Street (extended remix)/Babble/Out Of Mind	1989
Elektra	69280	Love Song (extended remix)/2 Late/Fear Of Ghosts	1989
Elektra	69249	Lullaby (extended remix)/Untitled/Homesick (live)	1989
Elektra	66639	Pictures of You (extended remix)/Last Dance (live)/ Fascination Street (live)	1990
Elektra	66604	Never Enough (big mix)/Harold and Joe/Let's Go To Bed (milk mix)	1990
Elektra	66595	Close To Me (closer mix)/Just Like Heaven (dizzy mix)/Close To Me (closet mix) (Issued as both a 12-inch EP & maxi-CS)	1990
Albums			
Fiction (U.K.)	Fix-1	Three Imaginary Boys (No song titles, just drawings, rereleased later as <i>Boys Don't Cry</i> , with some different tracks. CS# Fixe-1)	1979
PVC	7916	Boys Don't Cry (U.S. version is re-sequenced w/substitutions different from original Fiction release)	1980
Fiction (U.K.)	Spelp-26	Boys Don't Cry (Issued as Spemc 26 on CS and as #815 01112 as a CD in the U.K.)	1980
Fiction (U.K.)	Fix-4	Seventeen Seconds (Issued as Fixe-4 on CS in the U.K. as #827 687-2)	1980
PVC	2383 605	Faith	1981
Fiction (U.K.)	Fix-6	Faith (Issued as a CD in the U.K. as #827 687-2)	1981
A&M	SP 06020	Happyly Ever After (Two-LP set. American release/repackaging of both <i>Faith</i> and <i>Seventeen Seconds</i> LPs, re-released briefly on CD. CS# = CS 06020)	1981
A&M/Fiction	SP 04902	Pornography (Briefly reissued on CD. CS# = CS 04902)	1982
Fiction (U.K.)	Fix-7	Pornography (CS #Fixdc-7, CD #827 688-2.)	1982
Fiction (U.K.)	Fixm-8	Japanese Whispers (Compilation of 45 rpm singles, CS # Fixmc-7, CD #817 470-2)	1983

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Metronome (Denmark)	821 136 1	The Top	1984	Fucktoni	?	Cure (LP) (Live bootleg w/poster sleeve)	1981
Sire/Fiction	25076	Japanese Whispers (Compilation of 45 rpm singles. Also issued on CS #4-25076)	1984	Centrifugal Radio (U.K.)	Fic-101	In-cure-able (LP) (U.S. bootleg of London performance 5/81)	1981
Sire/Fiction	25086	The Top (Also released as a CS #425080)	1984			Dead Cat Collection (LP) (Half of this recording made at London's Marquee Club, 1979)	1981
Fiction (U.K.)	Ficc-9	The Top (CS # Ficc-9, CD #821-136-2)	1984	Miscellaneous			
Fiction (U.K.)	Fish-10	Concert—The Cure Live (Released on DC as #823 682-2)	1984	Cult Hero (7-inch single)			
Elektra	60435	The Head On The Door (Issued as a CS #4-60435 and a CD as 2-60435)	1985	Fiction (U.K.)	Fics-006	I'm A Cult Hero/Dig You (pre-Cure, picture sleeve)	1979
Fiction (U.K.)	Fish-11	The Head On The Door (Issued as a CS as #Fish-11 and a CD as 827 231-2)	1985	The Glove (LP)			
Fiction (U.K.)	Fis-5	Boys Don't Cry	1986	Wonderland/Polydor	?	Blue Sunshine (Robert Smith and Siouxsie and the Banshees' bassist Steve Severin)	1983
Elektra	60477	Standing On A Beach: The Singles (Cassette version includes extra 12 B-sides, CS as #4-60477, CD as 2-604477)	1986	Siouxsie And The Banshees (LP/CD)			
Fiction (U.K.)	Fish-12	Standing On A Beach: The Singles	1986	Geffen/Wonderland/	24030	Hyaena (Robert Smith on guitar)	1984
Elektra	60737	Kiss Me Kiss Me Kiss Me (Double LP, issued as a single extended play CS as #Fish-13 and a CD as 832 130-2)	1987	Polydor		Nocturne (Two-LP live set w/ Robert Smith on guitar)	1984
Fiction (U.K.)	Fish-13	Kiss Me Kiss Me Kiss Me (Double LP, issued as a single extended play CS as #Fish-13 and a CD as 832 130-2) issue, CD version does not include "Object World War"; "So What" from <i>Three Imaginary Boys</i> is substituted instead)	1987	Geffen/Wonderland/	24052		
Elektra	60783	Faith	1988	Polydor			
Elektra	60784	Seventeen Seconds	1988	Fools Dance (EP)			
Elektra	60785-2	Pornography (Reissue of A&M release)	1988	Lambs To The Slaughter	?	Fools Dance (Five-song EPs, band led by Cure bassist Simon Gallup)	1985
Elektra	60786	Boys Don't Cry (Tracks in different running order than PVC)	1988	Cure (10-inch EP)			
Elektra	60855	Disintegration (CD and cassette versions include two extra tracks, "Untitled" and "Last Dance")	1989	Fiction (U.K.)	ficc-23	Half An Octopus: Close To Me (remix)/A Man Inside My Mouth/New Day/Stop Dead	1988
Fiction/Elektra	60978	Mixed Up (Vinyl version of remix collection contains bonus track "Why Can't I Be You," limited edition gatefold sleeve)	1990	Cure			
Fiction (U.K.)	fish-17	Entreat (Eight live <i>Disintegration</i> tracks from same show as <i>Pictures Of You</i> EP, recorded live at Wembley Stadium, July '89. This may be a boot since <i>not</i> in the Fiction catalog and this is a number usually reserved for LPs. Sleeve says, "Artist royalties donated to charity.")	1990	Elektra	64002	Just Like Heaven (video)/Catch/Hot Hot Hot!!!/Why Can't I Be You (12" remix) (Combination of audio and video tracks on the CDV disc format)	1987
				Robert Smith (LP)			
				Baktabak (U.K.)	BAK 6006	Between The Forest & The Sea—The Robert Smith Interviews, Vol. 1 (No music, just an interview w/Robert Smith)	1989
				The Glove (LP)			
				Rough Trade	ROUGH US	Blue Sunshine (US reissue of Robert Smith and Siouxsie and the Banshees' bassist Steve Severin. Blue vinyl, CD version has three bonus B-side tracks: "Like An Animal (club? what club mix)," "Mouth To Mouth," "The Tightrope")	1990
CDs (Selected)							
Fiction (U.K.)	829 239-2	Starting At The Sea: The Singles (Alternate name for the <i>Standing On A Beach: The Singles LP</i> . Exactly the same?)	1986				
Elektra	60477	Starting At The Sea: The Singles (Adds four tracks to the LP compilation <i>Standing On A Beach</i>)	1986				
Elektra	66633	Integration (Limited-edition boxed set of four CD EPs, <i>Pictures Of You</i> , <i>Lullaby</i> , <i>Fascination Street</i> , <i>Lovesong</i> , from <i>Disintegration LP</i> , plus poster)	1990				
Elektra	61309	Wish	1992				
Cassettes (Selected)							
Elektra	60783	Faith & Carnage Visors	1981				
Fiction (U.K.)	Ficc-6	Faith & Carnage Visors (Nine Cure cuts on side one, other is soundtrack to film that opened Cure shows in '81)	1981				
Fiction (U.K.)	Fisdc-10	Concert—The Cure Live/Curiosity—Cure Anomalies 1977-1984 (Cassette version of Live LP b/w outtakes and oddities)	1984				
Fiction (U.K.)	Fisdc-12	Standing On A Beach—All The Hits/Unavailable B-sides	1986				
Various Artists Collections							
Polydor	POLXC-1	20 Of Another Kind Vol. 2 (LP) (Cure track, "Boys Don't Cry")	1979				
RSO	RS-2-4203	Times Square—Soundtrack (LP) (The Cure contribute "Grinding Halt" to soundtrack)	1980				
Stiff	USE-3	The Last Compilation Album (LP) ("Jumping Someone Else's Train" on this Stiff U.S. compilation)	1980				
A&M	SP 3926	Lost Angels—Soundtrack (LP) (Cure track is "Fascination Street")	1989				
Elektra	PR 2213-2	Play This! The Best New Music On Elektra (CD) (Includes "Hot Hot Hot!!!" Remix and "Catch" by the Cure)	1989				
Elektra	60940-2	Rubayat (CD) (The Cure perform the Doors' "Hello I Love You" as well as "Hello I Love You (Slight Return)")	1990				
Strang Fruit/DEI	DEI8601-2	John Peel Sampler (CD) ("Killing An Arab" appears on sampler)	1991				
Bootlegs							
Fiction (Germany)	881-448 1ME	Excerpt—The Cure Live (EP) (Featuring two cuts, "A Forest" b/w "Primary." Bootleg or real?)	?				
no company listed	no number	Girls Don't Cry (LP) (Double LP in one sleeve recorded on tour in Berlin, Amsterdam and the U.K.)	?				
Funeral Tango (Germany)	395 431 AS	Visions Of Domino (LP) (Taken from the band's mixing board at various concerts)					
Big Tit	5519	Love On Prospect Hill (LP) (subtitled "Melbourne Ave., Aug., 26, 80")	1980				