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ETUNIM YREVE NROB ENO

Kcab yenom ym tnaw ! ! sdrawkcab ni da siht tup uoy ! yeH

The Cure

LCC, Auckland, Oct 2.

You've got to give the Cure their due — every time they've appeared within these shores there's been something different. The first tour they were still the bad pixies, with the wry humour of the early material beginning to melt into the dreamy, joy-of-ever-one-with-a-hire-purchase-stereo pictures of *Seventeen Seconds*. Then came the *Faith* concerts, satinihly moody to the point of drabness. Thank Christ *Pornography* didn't sell well enough to warrant a visit.

Would it come as a surprise to say the Cure began like a pretty good heavy metal band? They were LOUD and the opening songs (including a raunchy 'Play For Today') seemed to reflect a Robert Smith who wanted a psychedelic goodtime.

Smith himself, although he was clearly the focus of attention, restricted his communication to the coyest of thank you's and song titles. Half man, half cat, half milksop ... the irony of the juxtaposition of his demeanour with the sonic assault of his band can't have been all accidental.

But all the volume couldn't disguise basic weaknesses and the set began to take a dive into loud soporifera. Songs from *The Top* sometimes sounded awful and it was undeniably the older songs which pleased the crowd. Even then, gems like 'A Forest' got tossed away through clumsiness or drab playing. Of course there were also very good moments in '10.15 Saturday Night' and the third encore, 'Killing An Arab' and

its closing noise breakdown.

The problem lay also in the very nature of the music. It wasn't that it was "depressing" — Robert Smith hasn't written a straight down song yet, there's always an irony to his predicament. No indeed, it's not the desperation that becomes cloying with the Cure, it's the humour.

It must be said at this point that what the light show might have lacked on budget it more than made up for with insight and imagination. It was often enough to fill in the holes in songs — in fact it's hard to imagine the lights and music as separate entities.

And when it all was over there had been much loud cheering and a very genuine three encores.

Most of the crowd seemed highly satisfied, if not excited. If they were "all sixth formers" it was perhaps appropriate — Smith might be an English public schoolboy on acid when he's up there. And when the form master Lewis Carroll hands him his term report it might read "Smith, R; a shy but talented student who seems to have trouble applying himself in the right direction. Could definitely do better."

Russell Brown

You're A Movie

Circus Block 4

Windsor Castle, Sept 9.

Circus Block 4 are a Wellington four-piece (guitar, bass, drums and

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