The Cure and Mission of Burma at The Underground, 110 Commonwealth Ave., Boston, Sunday, April 30.
The Cure are an up-and-coming British new wave band. They recently released their first American LP, "Boys Don't Cry," and completed a brief East Coast tour in Boston last weekend. I spoke with the band's lead singer and guitarist Robert Smith after the show.

Is this a really big US tour? No, it's just the East Coast. It's really a small all tour — only ten days. We did two days in New Jersey and three days in New York, then Washington and Philadelphia. By American standards, it's pretty small, but by English standards, it's a whole English tour.

What sort of clubs are you playing in? Similar to the Underground?

Well, it sort of varies. The first night we played at a place called Emerald City in New Jersey which takes 1000 or 2000 people, it looked like a dive. There were some, or eight hundred people there that night, and theもっと music, it was really good. The next night we were at Asbury Park, NJ, which was awful — Bruce Springsteen territory and all that.

It was in a redneck bar. The place in Philadelphia was called The Hot Club. When we played there, someone was dancing and jumping up and down and he went right through the floor into the basement.

Mission of Burma, the band who opened for you here, is one of the more popular Boston bands. Did you have local bands opening for you all through the tour?

Yes, but they were booked by the people who booked the clubs, not by our promoter. Mission of Burma played one of the nights at Hurrah's in New York, too. They were really the only good support band we've had. One of the bands was playing Leyton tones and things like that — we nearly died.

How are sales of the new English album? Have you heard it yet?

Well, it's only been out one day. But the single is in the top 40 now in England.

How are sales in America?

They were really the only good support bands. Did you have local bands opening for the nights at Hurrah's in New York, too.

Yes, but we wanted to keep the sound of the band for the second album.

But on the album, it's not so much used as keyboards, but as an additional instrument. On the first album, there are over-dubs with a guitar doing little melody lines and things like that. On "Someone Else's Train" and "Accuracy," there are little fills which I couldn't do on stage, and play chords as well. On the first album, where we were sacrificing songs for the sake of playing three-piece, because we thought "Oh, the Cure are three-piece." But there was little point in carrying on as a three-piece to the detriment of the songs. The keyboards on the new album aren't like Rick Wakenian keyboards — they're stuck in the background. They just add texture to the sound.

Your album is on PVC Fiction records. Will you try to sign with a major American label?

We're signed with Fiction Records for everywhere. It's not like being signed to a big record company. Chris, there, runs the record company, and manages us, and does everything. We're as much running Fiction Records from our point of view as from his. All we need in America is to distribute the record. PVC only imports to America or Canada, and manages us, and does everything. PVC is the only company that distributes our records.

Have you noticed differences between British and American audiences?

There is a difference, but it's not so hard to pin down. Tonight was quite an English audience. At Hurrah, you could tell it was a New York audience. You don't know how, but you can tell. Audiences don't worry as much. If we think we played well on stage, it doesn't matter if the audience hated it. A lot of bands, regardless of how they played, if they got the audience moving about, they're happy. It doesn't work that way.

Jon von Zellovitz

ON THE TOWN

Movies

The MIT Dramashop presents George Bernard Shaw's comedy Max and Superman — including the Don Juan in Hell scene. The play will be performed May 2, 3, 4, 9, and 10 at 8pm and May 4 at 2pm at the Hasty Pudding Theater, 12 Holyoke St., Harvard Square. Tickets are $3.50 or $3 with student or MIT ID and can be purchased at the door or by calling 253-4720.

The MIT Dance Workshop presents two performances of student works directed by Beth Soll, on April 26 and 27 at 8pm in Walker Gymnasium. The program includes pieces derived from choreographic assignments given in Ms. Soll's composition/improvisation class. Admission is free. Call 233-2908 for more information.

Chapel Concert: MIT Early Music Society, Tim Arner, director. Baroque instrument-ensemble plays Vivaldi, Corelli, Corelli, Corelli. Located in and around various buildings on the campus, May 1, MIT Chapel, noon, free.

The MIT Shakespeare Ensemble presents two screenings of recently released animated films from the People's Republic of China on April 28-30. The filmmaker will be present at a special screening at 8:30pm on April 28. Other screenings will be at 6:15pm Monday and 6, 8, & 10pm Tuesday and Wednesday. For more information, call 354-6768.

The Comedy of Errors: The MIT Shakespeare Ensemble presents two performances of student works directed by Ted Roszak's dramateneds-play—a play—of the Underground at 1100 Commonwealth Ave., Boston, Thursday through Saturday, May 1-3, 7:30pm. Tickets are $3.50 and $4.50 and can be reserved by calling 262-2470.

Lol Tolhurst of The Cure. (Photo by Barbara Pickles)

The MIT Drama workshop presents a spring production, The Comedy of Errors. It will be staged in the Sala de Puerto Rico April 24-29 at 8pm. Reservations, which will be held at the door until 7:40 each evening, may be made by calling 233-2903. Tickets are $4.50/3.50 with ID on 100/75 admission. Call 253-2908 for more information.

Their album, which was recently released by Atlantic Records from our point of view as from their. We thought it should be staged in the Sala de Puerto Rico April 24-29 at 8pm. Reservations, which will be held at the door until 7:40 each evening, may be made by calling 233-2903. Tickets are $4.50/3.50 with ID on 100/75 admission. Call 253-2908 for more information.

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