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The Cure @ Air Canada Centre, May 15

BY KIM BOSCH May 19, 2008 10:05

The fans came in every size and shape — from fishnet-wearing teens hearing [The Cure](#) live for the first time, to balding men sporting “Picture Tour ’81” t-shirts — and none were disappointed. Yes, front man Robert Smith barely mumbled three words to fans throughout the almost three hour set, but what do you expect from the man who's the human embodiment of a ghost town, [with his white face and tumbleweed hair?](#) And sure things started out a little scraggly with some less-than-new-sounding “new” songs and equally lesser known b-sides, but oh, how quickly things changed when the band played [“Fascination Street”](#), inducing some violent head-banging by one wild eyed gentleman and hoarse screams from a female fan saying she would like to have Smith’s baby.

From that point on it was all good, as The Cure blazed through some of their biggest hits, with “Lovesong”, [“Friday I’m in Love”](#) and “Just Like Heaven” bringing even the most sour-pussed goths to their feet. Even after the bands first exit, they returned not once but thrice to ramble off [“Jumping Someone Else’s Train”](#), “In Between Days”, “Boys Don’t Cry”, and in true encore fashion, played their most popular songs “Lovecats” and [“Close to Me”](#) (newly popularized by the Son of Rambow soundtrack). Even though the later evoked an impressive clap-orgy from the crowd, these last two hits sounded messy, the guitars overcompensating for the absence of ousted keyboardist Roger O’Donnell, whose single note plinking was sorely missed.

Despite that — and the fact that the crowd’s camera phones and guitarist Pori Thompson’s shiny pants made more of an impression than the stage lighting did — The Cure still managed to

impress the crowd with an seemingly endless string of solid tunes, mesmerizing thousands into jaunty '80s dancing that likely hasn't been exhibited in public for some time. Now if I could only get this eye make-up off...

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1 Yonge Street, 2nd Floor, Toronto Ontario, M5E 1E6*