

Cured The Tale Of Two Imaginary Boys

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Cured is a memoir by Lol Tolhurst, one of the founding imaginary boys, who met Robert Smith when they were six. Lol threads the genesis of The Cure through his schoolboy years with Smith, the iconic leader of the group, and the band's most successful era in the 1980s. He takes us up to the present day, a riveting 40 years since the band's ...

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Cured: The Tale of Two Imaginary Boys by Lol Tolhurst
CRITICAL ACCLAIM FOR CURED—THE TALE OF TWO IMAGINARY BOYS "What begins as a coming-of-age story – and a fascinating snapshot of late '70s small-town Britain, a world rapidly fading from view – ends up as a remarkably moving redemption narrative, one fueled by Tolhurst's considerable wit and welcome candor."

Cured - Lol Tolhurst
Cured is a unique and eye-opening account of the band's earliest years, life on tour, and Lol's own disintegration into alcoholism. Surprisingly well written and captivating, and with beautiful cover art designed by former band member Pearl Thompson, the book reads as a conversation with an old friend.

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Coming of age in Thatcher's Britain in the late 70s and early 80s was really tough, especially if you lived in Crawley. But against the grinding austerity, social unrest and suburban boredom, the spark of rebellion that was punk set alight three young men who would become one of the most revered and successful bands of their generation. The Cure. 'Cured' is a memoir by Lol Tolhurst, one of the ...

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Cured: The Tale of Two Imaginary Boys | Presto Books
Cured: The Tale of Two Imaginary Boys by Lol Tolhurst. Hand Signed by Lol Tolhurst to the Title Page Paperback Edition New & Uhread. The inside story of The Cure Coming of age in Thatcher's Britain in the late 70s and early 80s was really tough, especially if you lived in Crawley.

"On our first day of school, Robert and I stood at the designated stop at Hevers Avenue with our mothers, and that's when we met for the very first time. We were five years old." So began a lifelong friendship that fourteen years later would result in the formation of The Cure, a quintessential post-punk band whose albums—such as Three Imaginary Boys, Pornography, and Kiss Me, Kiss Me, Kiss Me—remain among the best-loved and most influential of all time. As two of the first punks in the provincial English town of Crawley, Lol Tolhurst and Robert Smith didn't have it easy. Outsiders from the start, theirs was a friendship based initially on proximity and a shared love of music, from the punk that was raging in nearby London to the groundbreaking experimentation of David Bowie's "Berlin Trilogy." First known as The Easy Cure, they began playing in pubs and soon developed their own unique style and approach to songwriting, resulting in timeless songs that sparked a deep sense of identification and empathy in listeners, songs like "Boys Don't Cry," "Just Like Heaven," and "Why Can't I Be You?," spearheading a new subculture dubbed "Goth" by the press. The music of The Cure was not only accessible but also deeply subversive, challenging conventional notions of pop music and gender roles while inspiring a generation of devoted fans and a revolution in style. Cured is not only the first insider account of the early days of the band, it is a revealing look at the artistic evolution of the enigmatic Robert Smith, the iconic lead singer, songwriter, and innovative guitarist at the heart of The Cure. A deeply rebellious, sensitive, tough, and often surprisingly "normal" young man, Smith was from the start destined for stardom, a fearless non-conformist and provocateur who soon found his own musical language through which to express his considerable and unique talent. But there was also a dark side to The Cure's intense and bewildering success. Tolhurst, on drums and keyboards, was nursing a growing alcoholism that would destroy his place in The Cure and nearly end his life. Cured tells the harrowing and unforgettable story of his crash-and-burn, recovery, and rebirth. Intensely lyrical and evocative, gripping and unforgettable, Cured is the definitive story of a singular band whose legacy endures many decades hence, told from the point of view of a participant and eyewitness who was there when it happened—and even before it all began.

As some of the first punks in the provincial English town of Crawley, Lol Tolhurst and Robert Smith didn't have it easy. They bonded over a mutual love for music and became The Easy Cure—later shortened to The Cure—, a band whose songs would inspire a deep sense of identification and empathy in listeners.

The Cure emerged in the post-punk 70s and defied all expectations to launch a marathon career marked by hit records and a string of sell-out arena shows. In 2004, after numerous personnel changes, the band delivered their Greatest Hits album in 2004.This biography traces the roots in middle-class Crawley, Sussex and tracks their gradual rise, revealing how their first major album Pornography, almost ended the band well before their multi-platinum career began. It also documents Smith's escape into the Siouxsie & The Banshees camp during the Eighties, his experimentation with every drug ('bar smok'). His reluctance to return to The Cure which would eventually lead to them becoming superstars, not only on both sides of the Atlantic but all around the globe.Jeff Apter is an Australian-based music writer, who had been reporting on popular culture for the past 15 years. He spent five years as the Music Editor at Australian Rolling Stone. This is his third book, the first two being on The Red Hot Chili Peppers (published by Omnibus Press) and Silverchair.Paperback edition.

After debuting in 1978 with a brash single pulled from the pages of Camus, the Cure, led by Robert Smith, recorded a series of brooding albums, drawing the world's attention to goth rock. But they resisted categorization, and subsequent albums attracted new fans worldwide. Then, with the grand and somber Disintegration, they achieved global domination. This essential keepsake tells the story of the Cure—from the angular riffs of "Boys Don't Cry" and "A Forest," through the perfect simplicity of "Lovesong" and "Friday I'm in Love," to headlining some of the world's biggest music festivals—in beautiful, eye-catching color.

In the first book to provide a feminist analysis of early modern madness, Carol Thomas Neely reveals the mobility and heterogeneity of discourses of "distraction," the most common term for the condition in late-sixteenth- and early seventeenth-century England. Distracted Subjects shows how changing ideas of madness that circulated through medical, dramatic, and political texts transformed and gendered subjectivities. Supernatural causation is denied, new diagnoses appear, and stage representations proliferate. Drama sometimes leads and sometimes follows other cultural discourses—or forges its own prophetic figures of distraction. The Spanish Tragedy first links madness to masculine tragic self-representation, and Hamlet invents a language to dramatize feminine somatic illness. Innovative women's melancholy is theorized in medical and witchcraft treatises and then elaborated in the extended portrait of the Jailer's Daughter's distraction in The Two Noble Kinsmen. Lovesickness, newly diagnosed in women, demands novel cures, and allows expressions of transgressive sexual desire in treatises and in plays such as As You Like It. The rituals of possession and exorcism, intensely debated off stage, are mocked and exploited on stage in reiterated comic scenes of confinement that madden men to enhance women's power. Neely's final chapter provides a startling challenge to the critically alluring analogy between Bedlam and the early modern stage by documenting that Bethlehem hospital offered care, not spectacle, whereas stage Bedlamites served metatheatrical and prophylactic, not mimetic, ends. An epilogue places this particular historical moment within the longer history of madness and shows how our own attitudes toward distraction are haunted by those earlier debates and representations.