MOTORBLOOM

NORTH COAST SOUND-SCAPES

CLE's Alternative & Indie Roots, '68–'83

THE XEROX ZINE EDITION

"Cleveland has always sounded louder than it looked."



Find the room.
Twenty Cleveland venues, from a folk basement to the Stadium.

Check the stub.
Every ticket rebuilt from real ads, stubs and posters.

Write in the set.
Missing setlists left open for the people who were there.

CHRIS A. PIAZZA

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SIGNALS FROM THE RUST

TURN IT UP. LISTEN TO THE REVERB.

Cleveland has always sounded louder than it looked. Drive through the city today and you'll see the familiar Rust Belt tableau: shuttered factories, empty lots where neighborhoods once thrived, the Cuyahoga River flowing quietly past remnants of the industrial empire that built this place. But if you know how to listen—really listen—you can still hear the reverb.

This is a city that turned **collapse into curriculum**. Where other industrial centers polished their decline into nostalgic narratives or buried it under urban renewal, Cleveland made noise its native language. The steel presses that once struck time like percussion. The refineries that hissed like feedback through overdriven amplifiers. The river that caught fire and flickered like distortion bleeding through the mix. Here, decay wasn't backdrop—it was instrument.

What follows is sonic archaeology, an excavation of basements and ballrooms, bankruptcy and breakthrough. Between 1952 and 1983, Cleveland built something unprecedented: a complete testing circuit for American music. Not just venues, but a system—small rooms for confrontation, mid-sized halls for experimentation, arenas for validation. Radio stations that served as amplifiers. Record stores that functioned as cultural exchanges. Audiences that graded on contact, not hype.

The city didn't just host music; it metabolized decline into aesthetic innovation. The Dead Boys weaponized hostility. Pere Ubu turned industrial noise into art damage. DEVO escaped by turning satire into spectacle. And hundreds of others—from David Bowie's American debut to Television's first gig outside New York—found in Cleveland's fractured landscape a place where the strange could be heard, where the almost-famous could matter, where collapse itself could become a signature sound.

This is the story of the **Pattern of Almost**—Cleveland's peculiar genius for generating signals that the world borrowed, reshaped, and monetized, but rarely credited back to the source. Essential, undeniable, influential, and forever just shy of full recognition. A city that proved noise wasn't decoration, but prophecy.

The documents that follow trace this transformation venue by venue, show by show. They map a musical ecosystem unlike any other: intimate enough to nurture experiment, tough enough to test endurance, and broken enough to understand that sometimes the most honest sound is the one that admits it's damaged. In Cleveland, that wasn't failure. **That was frequency.**

Listen closely. The reverb is still there, echoing through every basement where someone plugged in too loud, every stage where the future announced itself to an audience of two hundred, every night when the city proved that collapse and creation are sometimes the same signal, transmitted on different frequencies.

This is how a city tuned itself to noise—and taught the world to hear.

— CHRIS A. PIAZZA

JAZZ, BLUES & THE MOONDOG

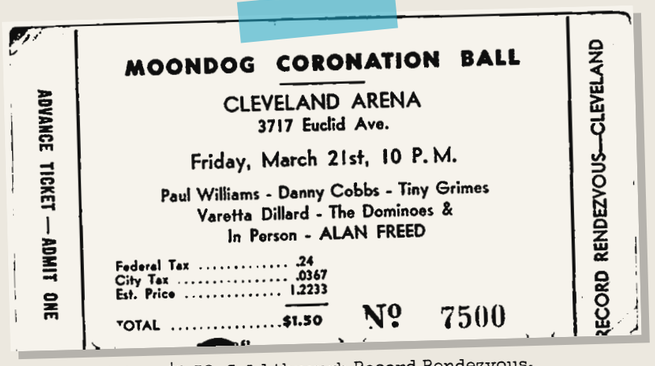




Record Rendezvous sponsored Freed's Moondog show on WJW.



The Cotton Club, E. 4th & Huron, booked Ella Fitzgerald.



Advance ticket, $1.50. Sold through Record Rendezvous.

THE DIAL

1917 Tadd Dameron born in Cleveland	**1951** Alan Freed's Moondog show starts on WJW	**3-21-52** Moondog Coronation Ball	**1954** Freed leaves for WINS, New York

THE STORY

Long before punk, Cleveland was a jazz and blues town. Late-night jam sessions ran at the Theatrical Grill on Short Vincent; the Cotton Club at East 4th and Huron booked Ella Fitzgerald; Club Isabella in University Circle held a close-knit jazz crowd. The city made players too: bebop composer Tadd Dameron and R&B singer and saxophonist Bull Moose Jackson were both Cleveland-born.

Then came the DJ who gave the new sound its name. Alan Freed's Moondog show on WJW, sponsored by Leo Mintz's Record Rendezvous, played rhythm and blues to a young audience of every color.

On Friday, March 21, 1952, Freed, Mintz and promoter Lew Platt staged the Moondog Coronation Ball at the Cleveland Arena on Euclid. Counterfeits and a misprinted batch of tickets put an estimated 20,000 people outside a hall that held about half that. The crowd broke down the doors, and the show was stopped during the first act, Paul Williams and his Hucklebuckers.

It is generally counted as the first major rock and roll concert. It lasted about one song.

20,000
people tried to get into an arena that held about half that.

FROM THE STUB

THE TICKET
Friday, March 21, 10 P.M. Paul Williams, Danny Cobbs, Tiny Grimes, Varetta Dillard and the Dominoes, plus Alan Freed in person. $1.50 with tax.

THE STOP
Fire officials shut it down after the first song.

SEE ALSO IN THIS ZINE →
La Cave, where the zine's rooms begin ..... p. 14
The Velvet Underground at La Cave, 1968 ..... p. 38
David Bowie's first U.S. concert, 1972 ..... p. 44

Facts checked Nov. 2026

SOUL, FOLK & THE AIRWAVES



Quad Hall Hotel, 7500 Euclid: Leo’s Casino was in its lounge.



The O’Jays, named for a Cleveland DJ.



La Cave’s mailer, 10615 Euclid.



The Beatles meet the press under WHK banners.

THE DIAL

1962 La Cave opens on Euclid	**1963** Leo’s Casino opens; the Mascots become the O’Jays	**9-15-64** Beatles at Public Hall	**12-9-67** Otis Redding’s last show, at Leo’s	**1969** La Cave closes

THE STORY

In 1963 Leo Frank and Jules Berger opened **Leo’s Casino** in the lounge of the old Quad Hall Hotel at 7500 Euclid, after Frank’s first club burned down. It held about 700 and became Motown’s Cleveland outpost: the Temptations, Marvin Gaye, Aretha Franklin, and Otis Redding, who played his last show there on December 9, 1967, the day before his plane went down. Dick Gregory called it “the most fully integrated nightclub in America.”

Up Euclid, **La Cave** (1962–69) was a basement folk room for Phil Ochs, Simon & Garfunkel and Janis Ian before it went electric.

WHK and WERE spun the hits; the Plain Dealer and the Cleveland Press covered the shows. In the Flats along the Cuyahoga, bars had live music most nights. And sixty miles south in Canton, five high-school friends who had been the Triumphs and the Mascots renamed themselves the O’Jays in 1963, after Cleveland DJ Eddie O’Jay.

700

seats at Leo’s Casino. Admission was two dollars.

FACT CHECK

THE O’JAYS

The book says they started in Cleveland. They formed in Canton in 1958; the name honors Cleveland DJ Eddie O’Jay.

LEO’S CASINO

Leo Frank ran it with partner Jules Berger. The crowds were mixed, but Frank said social justice wasn’t his motive.

SEE ALSO IN THIS ZINE →

La Cave · venue profile ..... p. 14

WHK Auditorium · venue profile ..... p. 26

Music Hall · venue profile ..... p. 18

Facts checked Nov. 2026

THE STOP BETWEEN



Municipal Stadium during a World Series of Rock.



Halfway between New York and Chicago.

WMMS 10TH ANNIVERSARY · LIVE ON THE AIR

BRUCE SPRINGSTEEN

WED · AUG 9 · 1978

THE AGORA · 1730 E. 24TH ST

ADMISSION

LOTTERY

2 TICKETS EACH TO 375 FANS

Ticket recreated; seats went by random draw.

THE DIAL

6-23-74 First World Series of Rock	**6-14-75** Rolling Stones draw ~82,000	**10-31-75** Frankenstein debuts at the Piccadilly	**8-9-78** Springsteen live from the Agora	**7-19-80** Last World Series of Rock

THE STORY

Cleveland sat on the road between New York, Detroit and Chicago, and touring bands stopped. The city was losing jobs and people, but the crowds were hungry and the radio was paying attention.

Belkin Productions turned Municipal Stadium into a summer festival ground: fifteen day-long World Series of Rock shows between 1974 and 1980. The Rolling Stones drew an estimated 82,000 in June 1975; Pink Floyd came in 1977; Aerosmith, Fleetwood Mac and AC/DC all played it.

On August 9, 1978, Bruce Springsteen played the Agora for WMMS’s tenth anniversary. The show went out live on WMMS and other stations across the Midwest, and it became the most famous Springsteen bootleg of all.

Underneath, something stranger was forming. In 1975 Rocket From the Tombs split: Peter Laughner and David Thomas went on to Pere Ubu, while the others became Frankenstein, who debuted at the Piccadilly Inn that Halloween and soon became the Dead Boys.

82,000

came to see the Rolling Stones at the Stadium on June 14, 1975.

FACT CHECK

WORLD SERIES OF ROCK

The book puts the Stones, Pink Floyd, Fleetwood Mac and Aerosmith all in 1974. The series began in 1974 and ran to 1980; those acts came in 1975, ’77 and ’78.

SEE ALSO IN THIS ZINE →

The Agora · venue profile ..... p. 30

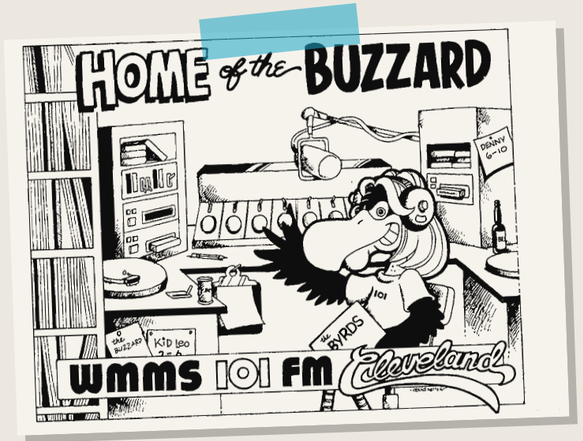
Piccadilly Inn · venue profile ..... p. 28

Extermination Night, 1974 ..... p. 52

Dead Boys at the Agora, 1977 ..... p. 72

Facts checked Nov. 2026

THE BUZZARD & THE RECORD BINS



WMMS, 100.7 FM: home of the Buzzard.



Record Revolution, Coventry Road.



Jane Scott, on the beat for nearly 40 years.

THE DIAL

1964 Jane Scott covers the Beatles, age 45	**1977** Popovich starts Cleveland International	**6-77** Peter Laughner dies at 24	**1978** The Modern Dance; Q: Are We Not Men?	**2002** Rocket From the Tombs finally on record

THE STORY

WMMS, 100.7 FM, the Buzzard, was the amplifier. Its DJs, Kid Leo above all, broke records in Cleveland before the rest of the country caught on. WIXY 1260 ruled AM, Scene covered the clubs every week, and at the Plain Dealer Jane Scott, who took the rock beat at 45 after the Beatles’ 1964 show, went to thousands of concerts.

Fans found the records at Record Revolution on Coventry, Peaches, Wax Stacks and Leo Mintz’s Record Rendezvous. Steve Popovich started Cleveland International Records and released Meat Loaf’s Bat Out of Hell in October 1977.

The underground made its own records: the Dead Boys’ Young, Loud and Snotty (1977), Pere Ubu’s The Modern Dance and DEVO’s Q: Are We Not Men? A: We Are Devo! (both 1978). Peter Laughner, who had pushed so much of it, died in June 1977, at 24. Rocket From the Tombs never released an album in the ’70s; their tapes came out in 2002.

45

Jane Scott’s age when she covered the Beatles at Public Hall and found her beat.

FACT CHECK

ROCKET FROM THE TOMBS

The book lists an album called “Rockets from the Tombs.” The 2002 collection is The Day the Earth Met the Rocket From the Tombs, on Smog Veil.

SEE ALSO IN THIS ZINE →

Television + Rocket From the Tombs, 1975 ..... p. 56

DEVO opening for Sun Ra, 1975 ..... p. 58

Pere Ubu’s first show, 1975 ..... p. 60

Facts checked Nov. 2026

LA CAVE



ADDRESS

10615 EUCLID AVE

University Circle · Cleveland

OPEN

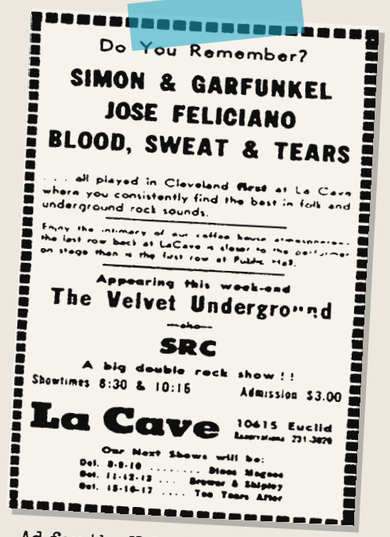
1962 – JUL ’69

Basement · tables to the stage

THE ROOM

A coffee-and-folk basement near Euclid and East 105th that billed itself as “Cleveland’s House of Folk Music.” Dim room, tables pushed right up to the stage. Phil Ochs, Janis Ian and Tim Buckley played the acoustic years; then the decade turned electric, operator Stan Kain booked rock, and the folk crowd made room for feedback.

The ads bragged that the last row here was closer to the stage than the first row at Public Hall. Rising costs closed it in July 1969, seven years in, with a reputation as the room where touring acts played Cleveland first.


Do You Remember?

SIMON & GARFUNKEL
JOSE FELICIANO
BLOOD, SWEAT & TEARS

... all played in Cleveland first at La Cave where you consistently find the best in folk and underground rock sounds.

Enjoy the intimacy of our coffee house atmosphere... the last row back at LaCave is closer to the performer on stage than is the first row at Public Hall.

Appearing this week-end
The Velvet Underground
—also—
SRC

A big double rock show!!
Showtimes 8:30 & 10:15 Admission $3.00

La Cave 10615 Euclid

Our Next Shows will be:
Oct. 8-9-10 ..... Bloos Magoos
Oct. 11-12-13 .... Brewer & Shipley
Oct. 15-16-17 ..... Ten Years After

Ad for the Velvets’ October ’68 weekend.

WHO PLAYED HERE

- Phil Ochs
- Simon & Garfunkel
- Janis Ian
- Tim Buckley
- Joni Mitchell
- Jefferson Airplane
- Jeff Beck Group
- Canned Heat
- Blood, Sweat & Tears
- Iron Butterfly
- Steve Miller Band
- **The Velvet Underground**

1ST Per the club’s own ads, Simon & Garfunkel, José Feliciano and Blood, Sweat & Tears all played Cleveland for the first time in this basement.

NIGHTS AT LA CAVE →

THE VELVET UNDERGROUND · OCT 1968 p. 38

EMERSON GYM



Pink Floyd: 360° rock

Pink Floyd, English rock group, is in concert Nov. 6 at Case Western Reserve University.

The band, besides being one of the top rockers out of Great Britain, is quote innovative. It was Pink Floyd which came up with 360-degree sound, which they usually employ at all their shows. This meant placement of speakers and sound equipment all around a concert hall, so that sound would be compatible at any angle.

Ironically, even though Pink Floyd isn't as major a name as say Grand Funk Railroad, or Blood, Sweat & Tears, they usually manage to sell out every concert. The record buyers and concertgoers know them very well.

The band is heavy on electronic equipment and electric gadgets. They're a heavy group, loud and raucous. But the music they make is extremely popular.

Pink Floyd, English rock group.

Members of the Pink Floyd are David Gilmour, lead guitar; Nicki Mason, drums and tympany; Rick Wright on organ, harpsichord, piano, cello and harmonium; and Roger Waters on bass guitar and electronic effects.

CAMPUS GIG

Campus-paper preview of the Nov. 6, 1971 Floyd show.

WHERE

CASE WESTERN RESERVE

University Circle · Cleveland

BOOKED BY

STUDENTS

Concerts on the gym floor

THE ROOM

A college gym that moonlighted as a rock room. In the early '70s, students at Case Western Reserve booked touring acts onto the floor where they played basketball: James Taylor in 1970, then Pink Floyd on November 6, 1971, the band's first show in the Cleveland area.

The student paper's reviewer called the Floyd night the best concert ever. The Kinks followed in March 1972, with Taj Mahal and Lindisfarne on the bill.

WHO PLAYED HERE

James Taylor · Laura Nyro · Lighthouse · **Pink Floyd** · Allman Brothers Band · Lynyrd Skynyrd · The Kinks · Taj Mahal · Lindisfarne · Genesis

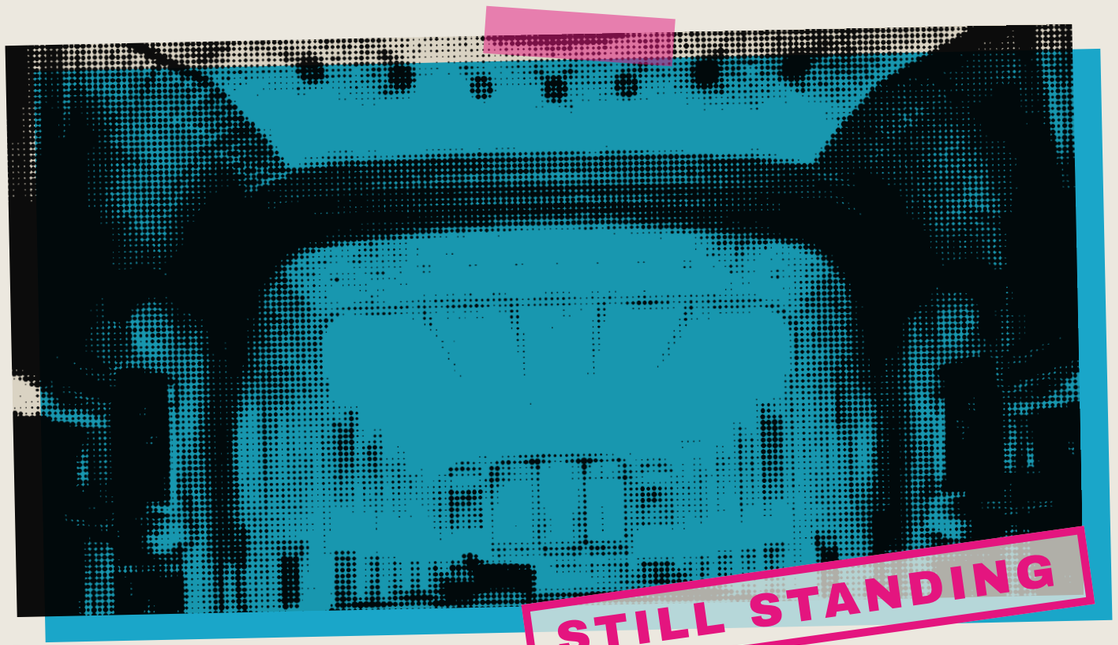
360° The clipping promised Floyd's 360-degree sound: speakers set all around the hall.

NIGHTS IN THIS BOOK →

1972 The Kinks

Facts checked Nov. 2026

MUSIC HALL



Inside Music Hall, stage end.

ADDRESS

500 LAKESIDE AVE

Inside Public Auditorium

OPENED

1929

2,800 seats at opening

THE ROOM

The smaller sibling inside Public Auditorium, added in 1929 with its stage built back-to-back against the big hall's, so a rear wall could rise and join the two rooms into one.

Django Reinhardt made his American debut here in 1946 with Duke Ellington. In the '70s it was the right size for acts on the way up: David Bowie played his first U.S. concert here on September 22, 1972. Ozzy Osbourne's live album Tribute was recorded here in 1981.

WHO PLAYED HERE

Django Reinhardt · Duke Ellington · **David Bowie** · Lou Reed · Peter Gabriel · Ramones · Elvis Costello · Ian Dury · Gary Numan · Ozzy Osbourne

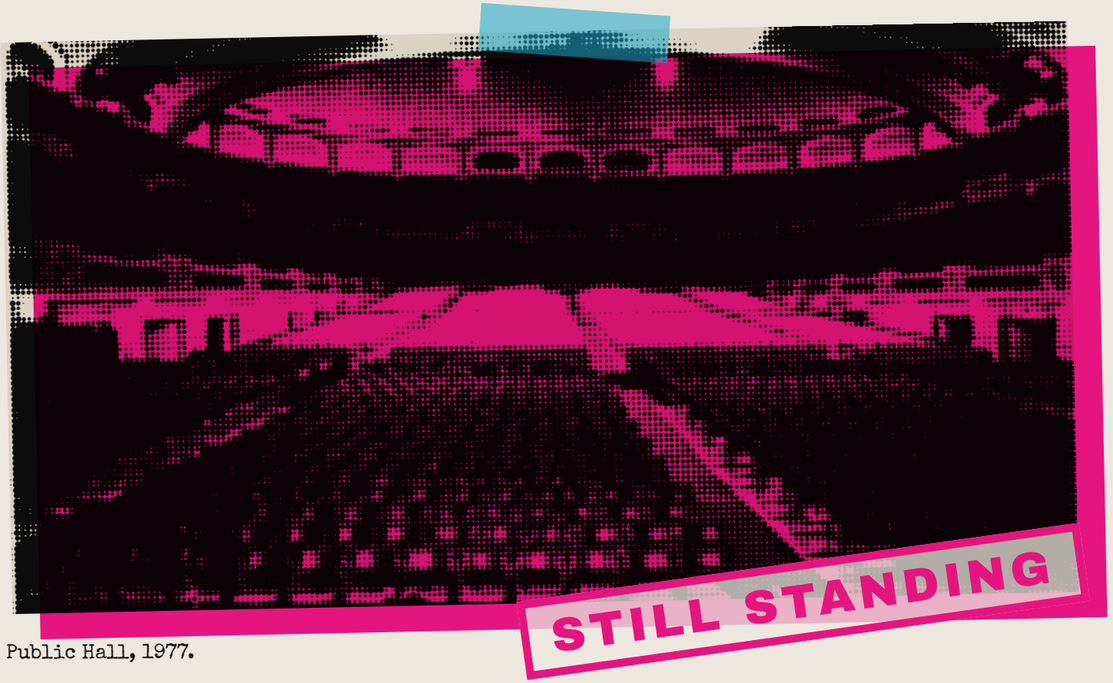
1ST David Bowie's first concert in America was on this stage.

NIGHTS IN THIS BOOK →

1972 Lou Reed
1977 Peter Gabriel
1978 Ian Dury & the Blockheads, opening for Lou Reed
1980 Gary Numan
1972 David Bowie
1977 Ramones
1978 Elvis Costello
1982 Talk Talk

Facts checked Nov. 2026

PUBLIC HALL



Public Hall, 1977.

ADDRESS

500 LAKESIDE AVE

Cleveland Public Auditorium

OPENED

APR 1922

10,000 seats today

THE ROOM

When it was dedicated in April 1922 it was the largest convention hall in the country, and it hosted the Republican National Conventions of 1924 and 1936. Forty years on, it became a rock room by sheer size.

On September 15, 1964, the Beatles' show here became the first Beatles concert ever stopped, the crowd pushing at police barricades. That November the Rolling Stones drew only about a thousand people. By the '70s it was where you played once you outgrew Music Hall.

WHO PLAYED HERE

The Beatles · The Rolling Stones · Elvis Presley · The Supremes · Jimi Hendrix · The Who · James Gang · Grateful Dead · David Bowie · Black Sabbath

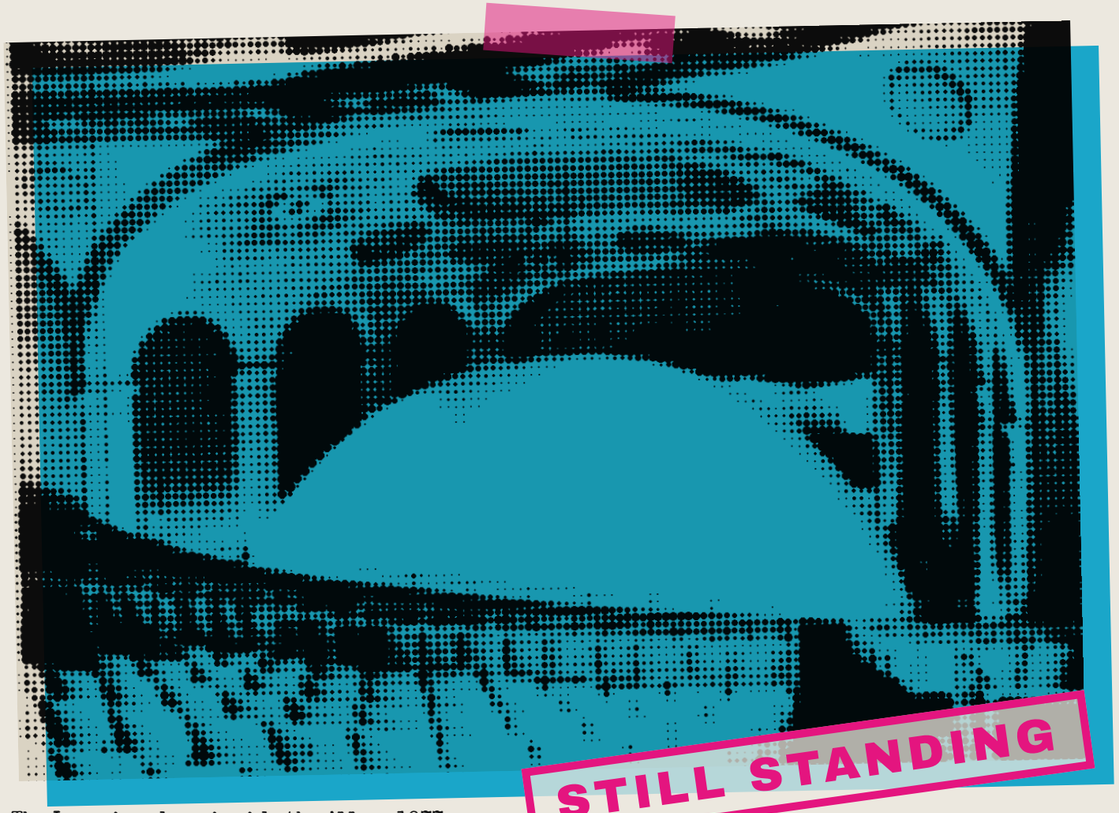
STOP The Beatles' 1964 show here was the first Beatles concert ever halted mid-set.

NIGHTS IN THIS BOOK →

1978 The Tubes

Facts checked Nov. 2026

ALLEN



The Laserium dome inside the Allen, 1977.

ADDRESS

1407 EUCLID AVE

Playhouse Square

OPENED

APR 1 1921

3,000+ seats

THE ROOM

A silent-movie palace built by Toronto theater brothers Jules and Jay Allen and designed by C. Howard Crane, with a lobby rotunda modeled on Raphael's Villa Madama. It opened on April Fools' Day 1921; Loew's took over within a year.

The screen went dark on May 7, 1968. In the mid-'70s promoters booked rock into the empty palace, and in 1977–78 it housed a Laserium. Restored in 1998, it's now home to the Cleveland Play House.

WHO PLAYED HERE

- Iggy & the Stooges
- New York Dolls
- Roxy Music
- Kraftwerk
- Laserium (1977–78)

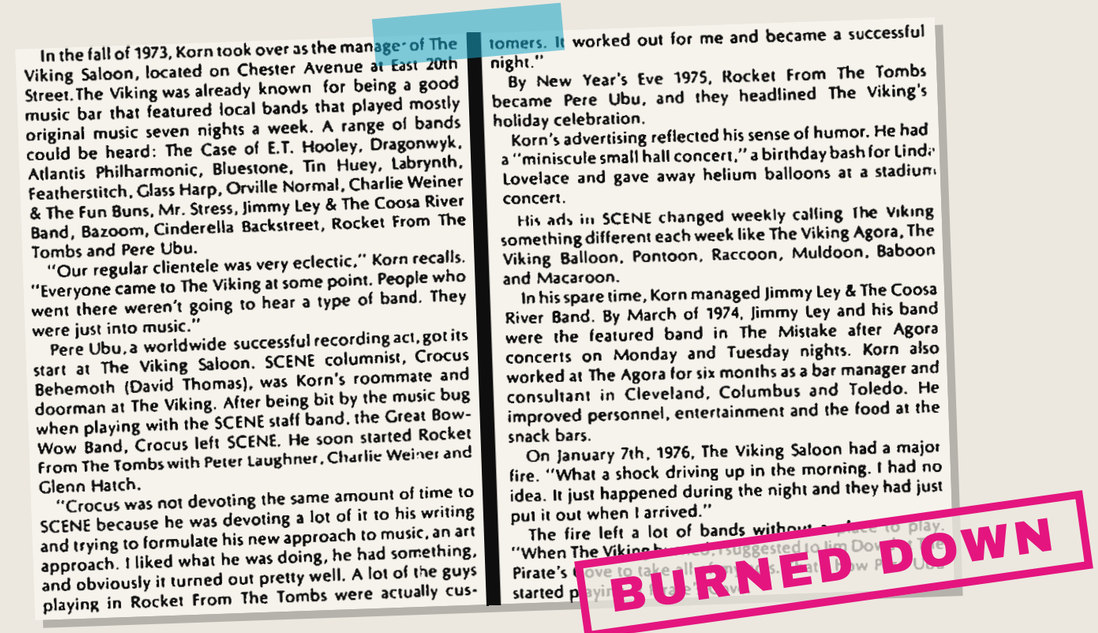
DARK Rock came to the Allen after it closed as a movie house in 1968.

NIGHTS IN THIS BOOK →

1974 Iggy & the Stooges
1974 New York Dolls
1974 Roxy Music
1975 Kraftwerk

Facts checked Nov. 2026

VIKING SALOON



In the fall of 1973, Korn took over as the manager of The Viking Saloon, located on Chester Avenue at East 20th Street. The Viking was already known for being a good music bar that featured local bands that played mostly original music seven nights a week. A range of bands could be heard: The Case of E.T. Hooley, Dragonwyk, Atlantis Philharmonic, Bluestone, Tin Huey, Labrynth, Featherstitch, Glass Harp, Orville Normal, Charlie Weiner & The Fun Buns, Mr. Stress, Jimmy Ley & The Coosa River Band, Bazoom, Cinderella Backstreet, Rocket From The Tombs and Pere Ubu.

"Our regular clientele was very eclectic," Korn recalls. "Everyone came to The Viking at some point. People who went there weren't going to hear a type of band. They were just into music."

Pere Ubu, a worldwide successful recording act, got its start at The Viking Saloon. SCENE columnist, Crocus Behemoth (David Thomas), was Korn's roommate and doorman at The Viking. After being bit by the music bug when playing with the SCENE staff band, the Great Bow-Wow Band, Crocus left SCENE. He soon started Rocket From The Tombs with Peter Laughner, Charlie Weiner and Glenn Hatch.

"Crocus was not devoting the same amount of time to SCENE because he was devoting a lot of it to his writing and trying to formulate his new approach to music, an art approach. I liked what he was doing, he had something, and obviously it turned out pretty well. A lot of the guys playing in Rocket From The Tombs were actually customers. It worked out for me and became a successful night."

By New Year's Eve 1975, Rocket From The Tombs became Pere Ubu, and they headlined The Viking's holiday celebration.

Korn's advertising reflected his sense of humor. He had a "miniscule small hall concert," a birthday bash for Linda Lovelace and gave away helium balloons at a stadium concert.

His ads in SCENE changed weekly calling The Viking something different each week like The Viking Agora, The Viking Balloon, Pontoon, Raccoon, Muldoon, Baboon and Macaroon.

In his spare time, Korn managed Jimmy Ley & The Coosa River Band. By March of 1974, Jimmy Ley and his band were the featured band in The Mistake after Agora concerts on Monday and Tuesday nights. Korn also worked at The Agora for six months as a bar manager and consultant in Cleveland, Columbus and Toledo. He improved personnel, entertainment and the food at the snack bars.

On January 7th, 1976, The Viking Saloon had a major fire. "What a shock driving up in the morning. I had no idea. It just happened during the night and they had just put it out when I arrived."

The fire left a lot of bands without a place to play. "When The Viking burned, I suggested to Jim Dowd that Pirate's Cove to take all the bands that were playing The Viking started playing Pirate's Cove."

BURNED DOWN

Scene on the Viking's run, and the fire.

ADDRESS

2005 CHESTER AVE

At East 20th · by Cleveland State

BURNED

JAN 7 1976

Fire ended it overnight

THE ROOM

A bar on Chester at East 20th, opened by Michael Frangos in a former Burger King, that booked original local bands seven nights a week. Its doorman was a Scene columnist named David Thomas, alias Crocus Behemoth, who started Rocket From the Tombs while working the door.

On December 22, 1974, the Viking held the first "Extermination Night," with Rocket, Mirrors and the electric eels. By New Year's Eve 1975 Rocket had become Pere Ubu and headlined the holiday show. A week later the Viking burned.

WHO PLAYED HERE

- Rocket From the Tombs
- Mirrors
- electric eels
- Pere Ubu
- Tin Huey
- Dragonwyck
- Glass Harp
- Cinderella Backstreet

→ When the Viking burned, its acts moved to Pirate's Cove. That's how Pere Ubu got to the Flats.

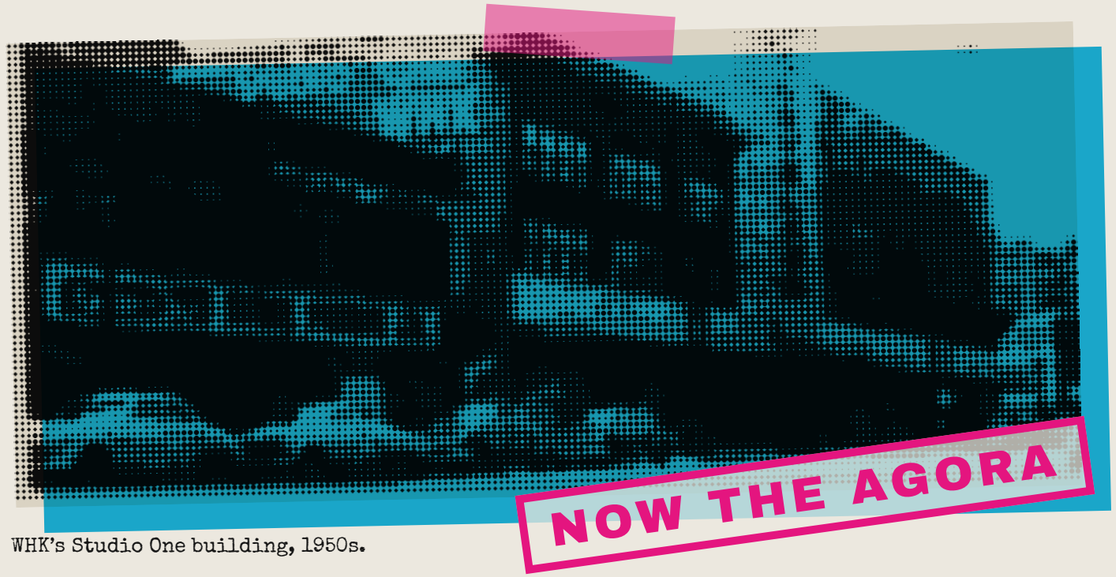
NIGHTS IN THIS BOOK →

1974 Extermination Night: Electric Eels, Mirrors & Rocket From the Tombs

1975 Pere Ubu

Facts checked Nov. 2026

WHK



WHK's Studio One building, 1950s.

ADDRESS

5000 EUCLID AVE

Midtown · near East 55th

BUILT

MAR 1913

as the Metropolitan Theatre

THE ROOM

It opened March 31, 1913, as the Metropolitan Theatre, an opera house that debuted with Aida sung in English. From 1950 to 1975 it was Studio One for radio station WHK, a broadcast auditorium for live programs.

By the late '70s it was rented out for underground showcases: the "Disasto" nights, where Pere Ubu taped part of a live album in February 1978 and a Pagans-headlined bill ended in a riot. In 1986 the Agora moved in. It's still there.

WHO PLAYED HERE

Pere Ubu · The Pagans · Chi-Pig · Styrene Money · The Lepers · Bernie & the Invisibles · DEVO

390° Two tracks on Pere Ubu's live album 390° of Simulated Stereo come from Disasto 2 here.

NIGHTS IN THIS BOOK →

1975 DEVO

Facts checked Nov. 2026

PICCADILLY



JULY 24–25 '75

Scene ad: $3 advance, $3.50 at the door.

WHERE

E. 30TH & EUCLID

The Penthouse room, upstairs

DOORS

9 PM

Thursday & Friday

THE ROOM

The Piccadilly Inn had an upstairs room called the Penthouse, and a short, outsized part in this story. Peter Laughner of Rocket From the Tombs had fallen for a New York band almost nobody outside Manhattan had seen, and he got them booked.

On July 24 and 25, 1975, Television played their first shows outside New York here, with Rocket opening. Guitarist Richard Lloyd later said that after soundcheck he wanted to be in that scary band. That Halloween, Frankenstein, soon the Dead Boys, debuted in the same room.

WHO PLAYED HERE

Television | Rocket From the Tombs | Frankenstein (→ Dead Boys)

1ST Television's first shows outside New York City.

NIGHTS IN THIS BOOK →

1975 Television

Facts checked Nov. 2026

AGORA



Since 1986: the Agora in the old WHK building.

THE '70s ROOM

1730 E. 24TH ST

By Cleveland State, 1967–84

FOUNDED

1966

by Hank LoConti

THE ROOM

Hank LoConti opened the first Agora in 1966 near Case Western Reserve, a members-only dance club pouring 3.2 beer. Within two years he moved it to East 24th Street by Cleveland State, the room that made the name.

Through the '70s it gave first Cleveland stages to touring acts like Bruce Springsteen, Kiss, Aerosmith and Bad Company, and WMMS aired shows live from it. A fire closed East 24th in 1984; in 1986 the Agora reopened in the old WHK Auditorium.

WHO PLAYED HERE

Bruce Springsteen · Kiss · Aerosmith · Bad Company · Peter Frampton · Southside Johnny · Michael Stanley Band · Eddie Money

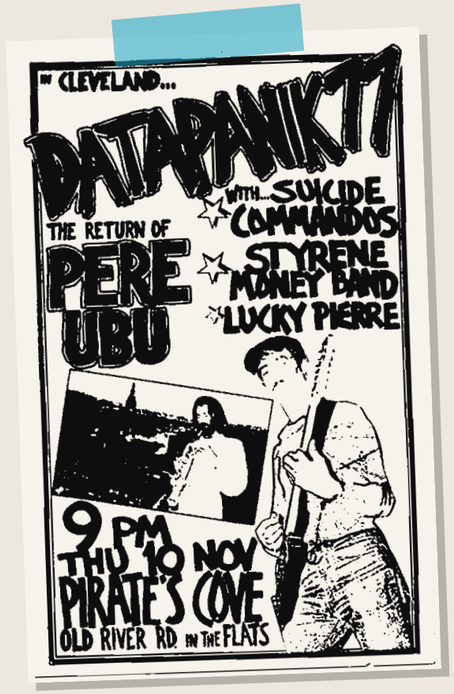
12 At its peak, LoConti ran Agoras in a dozen other cities, from Columbus to Houston.

NIGHTS IN THIS BOOK →

1976 Patti Smith
1977 Dead Boys
1978 Talking Heads
1979 Joe Jackson
1980 Madness
1980 Pretenders
1982 Billy Idol
1983 Modern English
1976 The Runaways
1978 The Stranglers
1979 The Clash
1979 The Boomtown Rats
1980 The B-52s
1981 U2
1982 R.E.M.
1977 Iggy Pop & Blondie
1978 The Cars
1979 The Jam
1979 The A's, opening for Talking Heads
1980 XTC
1982 Adam Ant
1983 Missing Persons

Facts checked Nov. 2026

PIRATE'S COVE



Flyer: Datapanik '77 at the Cove.

THE FLATS

ADDRESS

1059 OLD RIVER RD

The Flats · east bank

BECAME

PEABODY'S

DownUnder, in 1984

THE ROOM

A bar in an old warehouse on Old River Road, down in the Flats. In November 1976 owner Jim Dowd was talked into booking Pere Ubu on a Tuesday night; the Viking had burned that January and its bands needed a home.

It became the late-'70s room for Cleveland's strange new bands, alongside blues and folk regulars like Robert Lockwood Jr. and Alex Bevan. Pere Ubu taped part of a live album here in August 1977. In 1984 the space became Peabody's DownUnder.

WHO PLAYED HERE

Pere Ubu · DEVO · Dead Boys · The Pagans · Suicide Commandos · Styrene Money Band · The Numbers Band · Robert Lockwood Jr. · Alex Bevan

TUE Pere Ubu's first night here was a Tuesday in November 1976.

NIGHTS IN THIS BOOK →

1977 The Nerves
1978 The Police
1979 The Pagans
1979 The Mumps
1978 Squeeze
1979 The Styrenes
1979 The Flashcubes
1981 Duran Duran

Facts checked Nov. 2026

PALACE



STILL STANDING

A full house at the Palace.

ADDRESS

1615 EUCLID AVE

Playhouse Square

OPENED

NOV 6 1922

Keith's vaudeville flagship

THE ROOM

B. F. Keith's vaudeville flagship, designed by Rapp & Rapp, opened November 6, 1922, with Elsie Janis headlining. It slid with downtown: vaudeville gave way to movies, then Cinerama.

On July 20, 1969, the air conditioning failed during Krakatoa, East of Java and the theater closed. It partly reopened in 1973 for concerts and shows, then a full restoration reopened it on April 30, 1988, with 2,714 seats. Since 2014 it's been the Connor Palace.

WHO PLAYED HERE

Elsie Janis · **Cheap Trick** · Burt Bacharach · Dionne Warwick

7·20·69 The Palace closed the same day Neil Armstrong walked on the moon.

NIGHTS IN THIS BOOK →

1979 Cheap Trick

Facts checked Nov. 2026

PHANTASY



The pirate ship, still inside.

ADDRESS

11802 DETROIT AVE

Lakewood, just west of Cleveland

MUSIC CLUB

SINCE 1973

Named Phantasy in the ’80s

THE ROOM

It began as the Homestead, a neighborhood movie house in Lakewood. In 1965 John De Frasia bought the property and opened a restaurant, Piccadilly Square, with a pirate ship built inside after he saw Mutiny on the Bounty.

The space became a music club in 1973 and took the Phantasy name in the ’80s, leaning alternative, goth and industrial. Nine Inch Nails made its debut here. The ship stayed: one side a DJ booth, the other a stage.

WHO PLAYED HERE

Nine Inch Nails · Ramones · Iggy Pop · The Pogues · DEVO · Psychedelic Furs · Joan Jett · Michael J. Fox

NIN Nine Inch Nails played its very first show in this building.

NIGHTS IN THIS BOOK →

1979 The Only Ones

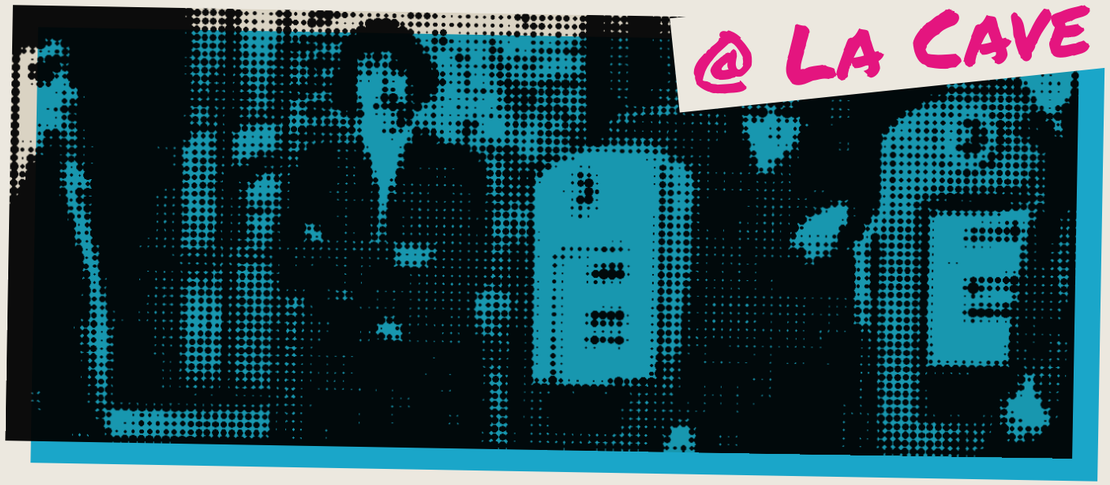
1982 Mission of Burma

Facts checked Nov. 2026

PERFORMANCE · 1968

← VENUE: LA CAVE · p. 14

THE VELVET UNDERGROUND



ADMIT ONE

LA CAVE PRESENTS

THE VELVET UNDERGROUND

WITH SRC · "A BIG DOUBLE ROCK SHOW!!"

FRI · OCT 4 · 1968 SHOWS 8:30 & 10:15

10615 EUCLID AVE · CLEVELAND · NO REFUNDS

ADMISSION

$3.00

№ 1968·10·04

Ticket recreated for this book; price, showtimes and opener are from the club's ad for the weekend.

THE NIGHT

Six months after an April stand with John Cale, the Velvets came back to La Cave a different band. Cale was gone; this October weekend was the first with Doug Yule on bass and organ. Two shows a night, $3 at the door, Michigan's SRC opening. The set leaned on songs nobody in the room had heard on a record yet — "What Goes On," "Pale Blue Eyes," "Jesus," "Beginning to See the Light," all bound for the third album — and closed on an eleven-minute "Sister Ray."

SETLIST

Fri · Oct 4

What Goes On	6:50
I'm Waiting for the Man	6:40
Pale Blue Eyes	8:04
Foggy Notion	11:03
Heroin	7:41
Beginning to See the Light	6:53
Jesus	5:50
Venus in Furs	4:32
Sister Ray	11:21

Order and times from the Oct. 4 audience tape.

ON STAGE

Lou Reed — guitar, vocals
Sterling Morrison — guitar
Doug Yule — bass, organ, vocals NEW
Moe Tucker — drums

NEXT AT LA CAVE

Oct 8–10 · Blues Magoos
Oct 11–13 · Brewer & Shipley
Oct 15–17 · Ten Years After

THE TAPE Recorded from the crowd by Cleveland fan Jamie Klimek, who would go on to co-found Mirrors. → **Mirrors at Extermination Night, Viking Saloon, 1974 · p. 52**

Facts checked Nov. 2026

PERFORMANCE · 1972

← VENUE: EMERSON GYM · p. 16

THE KINKS



@ EMERSON GYM

ADMIT ONE — CWRU & BELKIN PRODUCTIONS

THE KINKS

WITH TAJ MAHAL + LINDISFARNE

SAT · MAR 11 · 1972 8:30 PM

EMERSON GYMNASIUM · CASE WESTERN RESERVE

ADMISSION **$4.00** $5 AT THE DOOR

№ 1972·03·11

Ticket recreated from the campus poster and the newspaper listing.

THE NIGHT

Eight days after RCA taped two Kinks nights at Carnegie Hall for the live half of Everybody's in Show-Biz, the band played a college gym in University Circle. They were touring Muswell Hillbillies, on a bill with Taj Mahal and Lindisfarne, co-presented by Case Western Reserve and Belkin Productions: $4 in advance, $5 at the door, 8:30 start. No tape or setlist from the night has turned up.

SETLIST

Carnegie Hall · Mar. 3

SAME TOUR · NOT THIS NIGHT

1. Top of the Pops
2. Brainwashed
3. Mr. Wonderful
4. Acute Schizophrenia Paranoia Blues
5. Holiday
6. Muswell Hillbilly
7. Alcohol
8. Banana Boat Song
9. Skin and Bone
10. Baby Face
11. Lola

The live half of Everybody's in Show-Biz, taped eight days before Cleveland. No setlist from the gym survives.

ON STAGE

Ray Davies — vocals, guitar
Dave Davies — guitar, vocals
John Dalton — bass
John Gosling — keyboards
Mick Avory — drums

ON THE BILL

Taj Mahal and Lindisfarne opened. Lindisfarne had opened for the Kinks at Carnegie Hall that month too.

Facts checked Nov. 2026

← VENUE: MUSIC HALL · p. 18

LOU REED



@ MUSIC HALL

ADMIT ONE

BELKIN PRODUCTIONS & WMMS

LOU REED

+ Garland Jeffreys

FRI · DEC 22 · 1972 8:00 PM

CLEVELAND MUSIC HALL · 500 LAKESIDE AVE

ADMISSION

PRICE LOST TO HISTORY

Bowie, same hall, Sept. '72: $4.50 adv.

№ 1972·12·22

Ticket recreated from the show poster; the poster gives no price.

THE NIGHT

The Friday before Christmas, 1972, six months into touring as a solo act, Lou Reed played Music Hall with Garland Jeffreys opening. Transformer had been out about six weeks, and "Walk on the Wild Side" was on its way to becoming his only Top 20 hit. Behind him were the Tots, a young bar band from Yonkers. Belkin Productions and WMMS co-presented, the same team that had brought Bowie to this room three months earlier.

SETLIST

Hempstead, NY · Dec. 26

SAME TOUR · NOT THIS NIGHT

1. White Light/White Heat
2. Vicious
3. I'm Waiting for My Man
4. Berlin
5. Satellite of Love
6. I'm So Free
7. Walk on the Wild Side
8. Rock + Roll
9. Sweet Jane
10. Heroin

Songs on American Poet, taped four nights later with the same band. Running order varies by edition.

ON STAGE

Lou Reed — vocals, guitar
The Tots — guitars, bass, drums

OPENING

Garland Jeffreys, a New York singer-songwriter who had known Reed since their days at Syracuse University.

← VENUE: MUSIC HALL · p. 18

DAVID BOWIE



@ MUSIC HALL

ADMIT ONE

WMMS PRESENTS

DAVID BOWIE

+ THE SPIDERS FROM MARS

FRI · SEPT 22 · 1972 8:30 PM

MUSIC HALL · ALL SEATS RESERVED

ADMISSION

$4.50

$5.50 DAY OF SHOW

№ 1972·09·22

Ticket recreated from Belkin Productions' newspaper ad.

THE NIGHT

Before Bowie had played a single American date, WMMS had made Cleveland a Ziggy town: program director Billy Bass and music director Denny Sanders played Hunky Dory and Ziggy Stardust hard, and Music Hall sold out in two days. On September 22, 1972, the Spiders opened with "Hang On to Yourself" for 3,000-plus fans: Bowie's first concert in the United States, and pianist Mike Garson's first night in the band. Two months later Bowie was back for two sold-out nights at Public Hall.

SETLIST

partial

WERE YOU THERE?

1. HANG ON TO YOURSELF
2. MOONAGE DAYDREAM
3. CHANGES
4. LIFE ON MARS?
5. SUFFRAGETTE CITY
6. THE JEAN GENIE
7. _____
8. _____
9. _____
10. _____

Opener per drummer Woody Woodmansey; the rest per Scene, order unknown. Remember more? Fill it in.

ON STAGE

David Bowie — vocals, guitar
Mick Ronson — guitar
Trevor Bolder — bass
Mick Woodmansey — drums
Mike Garson — piano NEW

AFTERWARD

The after-show party was at the Hollenden Hotel.

← VENUE: THE ALLEN · p. 22

IGGY & THE STOOGES

@ THE ALLEN



ADMIT ONE

BELKIN PRODUCTIONS PRESENTS

SLADE

WITH IGGY POP

FRI · JAN 18 · 1974 7:30 PM

ALLEN THEATRE · ALL SEATS RESERVED

ADMISSION

$4.50

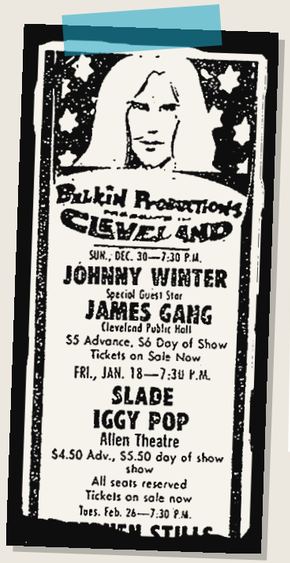
$5.50 DAY OF SHOW

№ 1974·01·18

Ticket recreated from Belkin Productions' ad. Note who's on top.

THE NIGHT

Iggy wasn't the headliner. Belkin's ad put Slade on top and "Iggy Pop" underneath: the Stooges were the support act, on a Friday night at the Allen, $4.50 in advance. It was near the end. They played Toledo with Slade the next night, and three weeks later made their last stand at Detroit's Michigan Palace. Slade's Noddy Holder later called Iggy a great guy and a total madman.



SAME AD, SAME WINTER

SUN · DEC 30 '73
Johnny Winter + James Gang, Public Hall · $5 adv.

FRI · JAN 18 '74
Slade + Iggy Pop, Allen · $4.50 adv.

TUE · FEB 26 '74
Stephen Stills (the clipping is torn below)

All from the one Belkin Productions ad.

ON STAGE

Iggy Pop — vocals
James Williamson — guitar
Ron Asheton — bass
Scott Asheton — drums
Scott Thurston — piano

THE LAST STAND

Feb. 9, 1974, Michigan Palace, Detroit: the last Stooges show until 2003, later released as Metallic K.O.

NO SETLIST SURVIVES

Facts checked Nov. 2026

← VENUE: THE ALLEN · p. 22

NEW YORK DOLLS



ADMIT ONE

WMMS 101 FM & BELKIN

NEW YORK DOLLS

SPECIAL GUESTS: KISS

FRI · JUNE 14 · 1974 7:30 PM

ALLEN THEATRE · ALL SEATS RESERVED

ADMISSION

$5.00

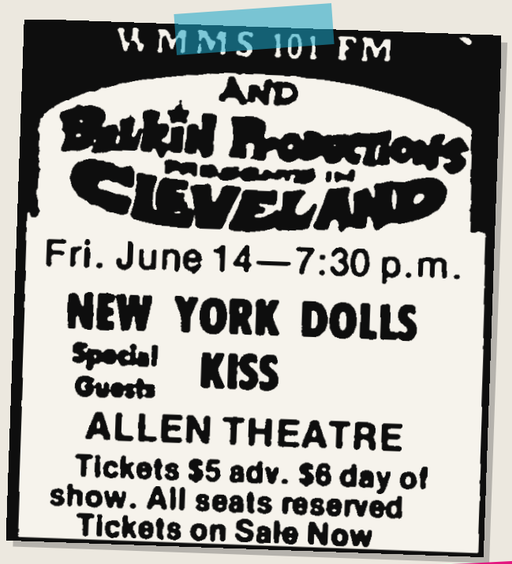
$6 DAY OF SHOW

№ 1974·06·14

Ticket recreated from the WMMS / Belkin ad.

THE NIGHT

WMMS and Belkin brought the Dolls to the Allen on a Friday in June, $5 in advance and $6 at the door, with a new band from New York in the support slot: Kiss. The Dolls' second album, Too Much Too Soon, had been out about a month, and the band was already fraying; within a year Johnny Thunders and Jerry Nolan would quit. One bill, two futures: the band that lit the fuse for punk, and the band that turned glam makeup into an arena business.



NO SETLIST SURVIVES

ON STAGE

David Johansen — vocals
Johnny Thunders — guitar
Sylvain Sylvain — guitar
Arthur Kane — bass
Jerry Nolan — drums

SPECIAL GUESTS

Kiss had released their first album that February.

PERFORMANCE · 1974

← VENUE: THE ALLEN · p. 22

ROXY MUSIC

@ THE ALLEN



ADMIT ONE

SUN. EVE. · LOGE LEFT

ROXY MUSIC

WITH MIKE QUATRO

SUN · MAY 26 · 1974 7:30 PM

ALLEN THEATRE · ROW B · SEAT 16

ADMISSION

$4.50

$5.00 DAY OF SHOW

№ 1974·05·26

Ticket recreated from a surviving stub: Loge Left, Row B, Seat 16.

THE NIGHT

Roxy Music played the Allen on a Sunday evening in May 1974, with Mike Quatro opening, on their spring American tour behind Stranded, their first album without Brian Eno. Eddie Jobson had taken Eno's place on keyboards and electric violin. Seats were $4.50 in advance and $5 on the day, and at least one stub survives. Country Life, and the tour named for it, were still months away.



NO SETLIST SURVIVES

SETLIST

WERE YOU THERE?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

ON STAGE

Bryan Ferry — vocals, keyboards
Phil Manzanera — guitar
Andy Mackay — sax, oboe
Eddie Jobson — keyboards, violin NEW
Paul Thompson — drums

STILL TO COME

Country Life came out that November; its tour opened in Cardiff in September.

Facts checked Nov. 2026

← VENUE: VIKING SALOON · p. 24

EXTERMINATION NIGHT



SPECIAL — EXTERMINATION MUSIC NIGHT

ELECTRIC EELS

ROCKET FROM THE TOMBS · MIRRORS

SUN · DEC 22 · 1974 9:30 PM

VIKING SALOON · 2005 CHESTER · 18 & OVER

ADMISSION **$1.75**

HOST: KID LEO

№ 1974·12·22

Ticket recreated from the hand-drawn flyer for the night.

THE NIGHT

A Sunday night at the Viking: 9:30 start, $1.75, 18 and over, hosted by WMMS DJ Kid Leo. The flyer said "attendance required." Three Cleveland bands no label would touch shared the bill: the electric eels, Rocket From the Tombs and Mirrors. Rocket's bassist Craig Bell sat this one out to play with Mirrors. Rocket mixed Stooges covers with their own songs, including "30 Seconds Over Tokyo" and "Ain't It Fun," later recorded by Pere Ubu and the Dead Boys. A second Extermination Night followed in January.

ROCKET'S SET

Dec. 22

1. *Raw Power**
2. *So Cold*
3. *Never Gonna Kill Myself Again*
4. *What Love Is*
5. *Rich Bitch**
6. *Ain't It Fun*
7. *Gasoline*
8. *New York Stars*
9. *30 Seconds Over Tokyo*
10. *Satisfaction**
11. *Down in Flames*
12. *Search and Destroy**

* covers (Stooges, Rolling Stones). Eels and Mirrors sets not documented.

ON STAGE

ROCKET: David Thomas, Peter Laughner, Cheetah Chrome, Johnny Blitz

MIRRORS: Jamie Klimek, Jim Crook, Craig Bell, Michael Weldon

EELS: John Morton, Dave E. McManus, Brian McMahon & co.

THE BILL

Electric eels headlined; Rocket and Mirrors opened. The eels played only a handful of shows in their whole career.

PERFORMANCE · 1975

← VENUE: THE ALLEN · p. 22

KRAFTWERK

@ THE ALLEN



ADMIT ONE

AUTOBAHN TOUR · USA 1975

KRAFTWERK

WITH GREENSLADE

WED · APR 16 · 1975 SOLD OUT

ALLEN THEATRE · 1407 EUCLID AVE

ADMISSION

PRICE LOST TO HISTORY

Same hall, May '74: Roxy Music $4.50 adv.

№ 1975·04·16

Ticket recreated; date and opener from the show poster. The price hasn't turned up.

THE NIGHT

Kraftwerk paid for their first American tour themselves, and Cleveland was one of its sold-out nights: a Wednesday at the Allen in April 1975, with Greenslade opening. Four men from Düsseldorf played synthesizers, vocoders and homemade electronic drum pads in a theater built for silent movies. Karl Bartos, less than two months into the band, played electronic percussion beside Wolfgang Flür. The set was five long pieces, ending with "Autobahn."

SETLIST

Apr. 16

1. KLINGKLANG
2. TANZMUSIK
3. RUCKZUCK
4. KOMETENMELODIE 1 / 2
5. AUTOBAHN

Per setlist.fm, from the circulating tape of the night.

ON STAGE

Ralf Hütter — electronics, vocals
Florian Schneider — electronics, flute
Wolfgang Flür — electronic percussion
Karl Bartos — electronic percussion NEW

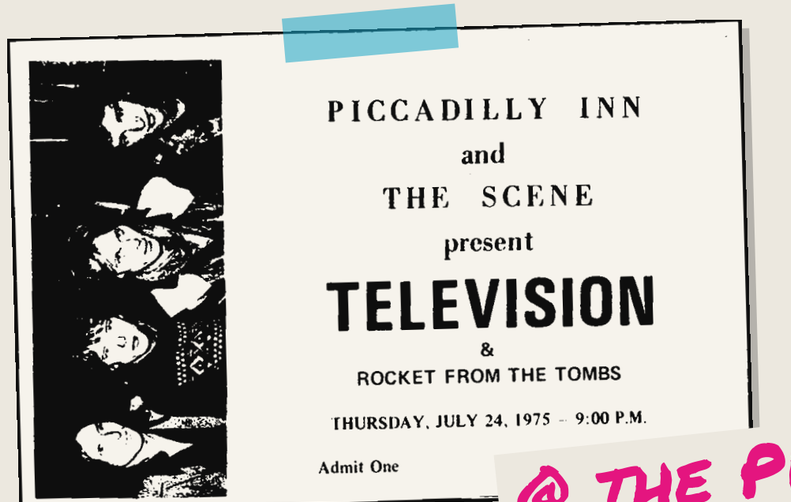
SELF-FINANCED

Their American label didn't underwrite the tour. Kraftwerk paid for it themselves.

Facts checked Nov. 2026

← VENUE: PICCADILLY INN · p. 28

TELEVISION



@ THE PICCADILLY

ADMIT ONE

PICCADILLY INN & THE SCENE

TELEVISION

+ ROCKET FROM THE TOMBS

THU · JULY 24 · 1975 9:00 PM

PICCADILLY INN · E. 30TH & EUCLID

ADMISSION

$3.00

$3.50 AT THE DOOR

№ 1975·07·24

Ticket recreated from the original stub, shown above.

THE NIGHT

Peter Laughner of Rocket From the Tombs had fallen for a New York band almost nobody outside Manhattan had seen, and he got them booked: Thursday and Friday, July 24–25, 1975, upstairs at the Piccadilly Inn, Rocket opening, $3. They were Television's first shows outside New York, four months after Richard Hell left; Fred Smith was the new bassist. Most of what became Marquee Moon was already in the set. Afterward, when Richard Lloyd briefly quit, Laughner rehearsed with the band for three days before Lloyd came back.

SETLIST

Fri. July 25

1. FIRE ENGINE*
2. HARD ON LOVE
3. POOR CIRCULATION
4. FRICTION
5. MARQUEE MOON
6. BREAKIN' IN MY HEART
7. VENUS
8. PROVE IT
9. CAREFUL
10. LITTLE JOHNNY JEWEL
11. FOXHOLE
12. KINGDOM COME

* 13th Floor Elevators cover. Second night, per setlist.fm.

ON STAGE

Tom Verlaine — vocals, guitar
Richard Lloyd — guitar
Fred Smith — bass NEW
Billy Ficca — drums

THE OPENERS

Lloyd later said that after soundcheck he wanted to join Rocket From the Tombs: "That's one scary group!"

← VENUE: WHK AUDITORIUM · p. 26

DEVO

@ WHK



INVITATION ONLY — RADIO STATION HALLOWEEN BASH

SUN RA

OPENING: A "COVER BAND" FROM AKRON

FRI · OCT 31 · 1975 **COSTUMES**

WHK AUDITORIUM · 5000 EUCLID AVE

ADMISSION

—

BY INVITATION
№ 1975·10·31

Not a real ticket: the party was invitation-only. Imagined for this book.

THE NIGHT

Billed as a cover band, DEVO landed the opening slot for Sun Ra at a radio station's invitation-only Halloween party in the old WHK building, a joke booking by their own soundman. The costumed crowd, many on nitrous oxide, expected bar-band rock. DEVO came out as four characters, Booji Boy among them, played "Jocko Homo" in public for the first time, and by band accounts kept it going for half an hour while people tried to stop them. By the time Sun Ra started, the room was nearly empty.

SETLIST

partial

WERE YOU THERE?

1. SUBHUMAN WOMAN
2. JOCKO HOMO / I NEED A CHICK
3. _____
4. _____
5. _____

Released on DEVO Live: The Mongoloid Years. Full set not documented.

> "FULL FLEDGED ALIENS WITHOUT A CLUE."
> — Gerald Casale, Mongoloid Years liner notes

ON STAGE

Mark Mothersbaugh — vocals, keyboards
Gerald Casale — bass, vocals
Bob Mothersbaugh — guitar
Jim Mothersbaugh — homemade electronic drums

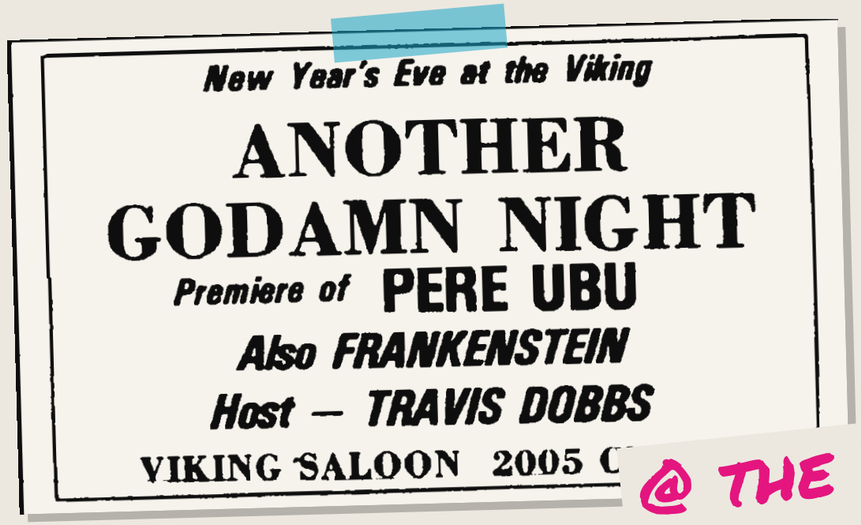
ON RECORD

Part of the set is on DEVO Live: The Mongoloid Years. A full release came later as Nitrous Nightmare Halloween Live '75.

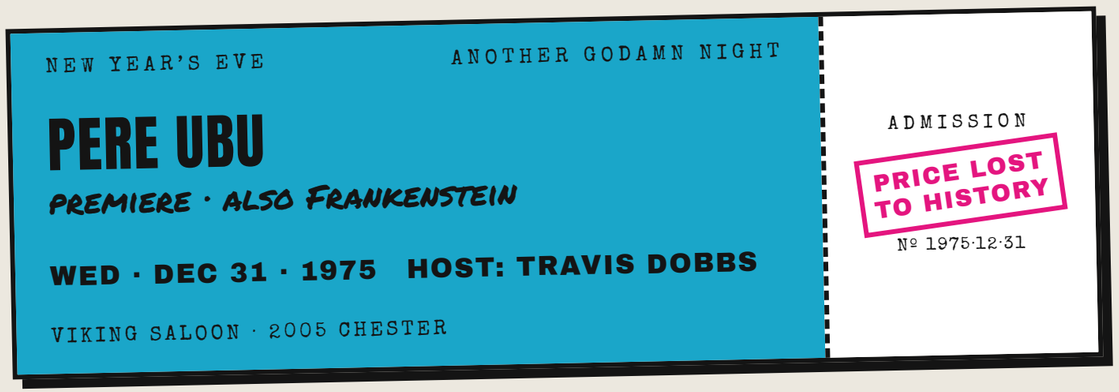
Facts checked Nov. 2026

← VENUE: VIKING SALOON · p. 24

PERE UBU



@ THE VIKING



Ticket recreated from the Viking's New Year's Eve ad.

THE NIGHT

New Year's Eve 1975 at the Viking, billed as "Another Godamn Night": the live premiere of Pere Ubu, with Frankenstein, soon to be the Dead Boys, also on the bill and Travis Dobbs hosting. Both bands came out of Rocket From the Tombs. Pere Ubu had just put out their first single, "30 Seconds Over Tokyo" backed with "Heart of Darkness," on their own label. Dave Taylor played synthesizer, filling in for Allen Ravenstine, who would soon return. A week later the Viking burned.

SETLIST

Dec. 31, 1975

WERE YOU THERE?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____

No tape or setlist from Pere Ubu's first show has turned up. If you were there, this page is yours.

ON STAGE

David Thomas — vocals
Peter Laughner — guitar
Tom Herman — guitar
Tim Wright — bass
Dave Taylor — synthesizer
Scott Krauss — drums

ONE WEEK LATER

Jan. 7, 1976: the Viking Saloon burned. Its bands moved down to Pirate's Cove in the Flats.

← VENUE: AGORA · p. 30

PATTI SMITH


Patti Smith:

'I could feel Cleveland before I even got here'

Patti puts her punch into "My Generation" Tuesday (... song was recorded Monday.

@ THE AGORA

ADMIT ONE — WMMS NIGHTS OUT AT THE AGORA

PATTI SMITH

SPECIAL GUEST TOM RAPP

MON · JAN 26 · 1976 & TUES JAN 27

THE AGORA · EAST 24TH ST

ADMISSION

$3.50

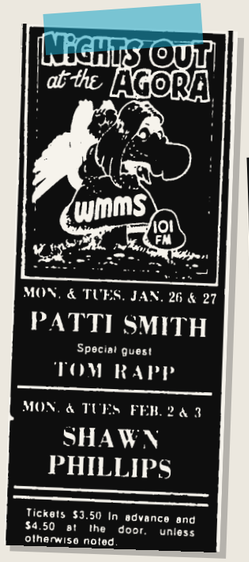
$4.50 AT THE DOOR

№ 1976·01·26

Ticket recreated from WMMS's "Nights Out at the Agora" ad.

THE NIGHT

WMMS's "Nights Out at the Agora" brought the Patti Smith Group in for two nights, Monday and Tuesday, January 26–27, 1976, about two months after Horses came out, with Tom Rapp billed as special guest. Tickets were $3.50 in advance, $4.50 at the door. John Cale, who had produced Horses and was on the road with them that month, came out on bass for the encore, The Who's "My Generation." Monday's version, rough edges and all, became the B-side of the "Gloria" single.



"I COULD FEEL CLEVELAND BEFORE I EVEN GOT HERE."

— Patti Smith, in the local paper's review headline

ON STAGE

Patti Smith — vocals
Lenny Kaye — guitar
Ivan Kral — bass, guitar
Richard Sohl — piano
Jay Dee Daugherty — drums
John Cale — bass, encore
GUEST

ON RECORD

"My Generation," Agora, Jan. 26, 1976: the B-side of "Gloria," and a bonus track on the 1996 Horses reissue.

ONLY THE ENCORE SURVIVES

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

THE RUNAWAYS



ADMIT ONE

WMMS LIVE FROM THE AGORA

THE RUNAWAYS

CHERIE · JOAN · LITA · JACKIE · SANDY

MON · JULY 19 · 1976 **ON THE AIR**

THE AGORA · EAST 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Jan. '76: Patti Smith $3.50 adv.

№ 1976·07·19

Ticket recreated; the price hasn't turned up.

THE NIGHT

The Runaways' debut album had been out since March when they played the Agora on Monday, July 19, 1976, and WMMS broadcast the set. Cherie Currie was 16; Joan Jett and Lita Ford were 17. The bassist was Jackie Fox: founding member Micki Steele had left before the album was made. They ran 13 songs, from "California Paradise" and "Cherry Bomb" to a closing "Dead End Justice," with a Troggs cover in the middle. The broadcast tape has since been released several times.

SETLIST

July 19

1. California Paradise
2. Cherry Bomb
3. Take It or Leave It
4. Secrets
5. You Drive Me Wild
6. C'mon
7. Blackmail
8. Wild Thing*
9. Don't Abuse Me
10. It's Alright
11. Is It Day or Night
12. Johnny Guitar
13. Dead End Justice

* Troggs cover. From the WMMS broadcast tape.

ON STAGE

Cherie Currie — vocals
Joan Jett — rhythm guitar, vocals
Lita Ford — lead guitar
Jackie Fox — bass
Sandy West — drums

ON THE AIR

Like many Agora shows, this one was taped for WMMS. That's why its setlist survives when so many don't.

Facts checked Nov. 2026

PERFORMANCE · 1977

← VENUE: MUSIC HALL · p. 18

PETER GABRIEL



@ MUSIC HALL

ADMIT ONE — MUSIC HALL

PETER GABRIEL

WITH TELEVISION

TUE · MAR 15 · 1977 — FIRST SOLO TOUR

CLEVELAND MUSIC HALL · 500 LAKESIDE

ADMISSION — PRICE LOST TO HISTORY — № 1977·03·15

Ticket recreated; Television's opening slot is from their 1977 tour records.

THE NIGHT

Peter Gabriel's sixth concert as a solo artist, ten days into his first tour after leaving Genesis. No costumes this time; the songs and the lights carried it. His band included Tony Levin, Larry Fast and Steve Hunter, plus Robert Fripp under the name "Dusty Rhodes." Television, a month after Marquee Moon came out, opened. Gabriel played most of his new album, two covers, and one reworked Genesis song for the encore. The show was taped and broadcast on Cleveland radio.

SETLIST

Mar. 15

1. Here Comes the Flood
2. On the Air
3. Moribund the Burgermeister
4. Waiting for the Big One
5. A Song Without Words
6. Excuse Me
7. Solsbury Hill
8. Ain't That Peculiar*
9. Why Don't We
10. Humdrum
11. Slowburn
12. All Day and All of the Night*
13. Here Comes the Flood
14. Modern Love
15. Down the Dolce Vita
16. Back in N.Y.C.

* covers (Marvin Gaye, Kinks). "Flood" twice: solo piano, then band. Encore from Genesis. From the broadcast tape.

ON STAGE

Peter Gabriel — vocals, piano, flute
Steve Hunter — guitar
"Dusty Rhodes" (Robert Fripp) — guitar
Tony Levin — bass
Larry Fast — synthesizers
Phil Aaberg — keyboards
Jimmy Maelen — percussion
Allan Schwartzberg — drums

ONE NIGHT ONLY

"Why Don't We" was dropped before the tour reached the UK and was never recorded.

PERFORMANCE · 1977

← VENUE: AGORA · p. 30

IGGY POP + BLONDIE



ADMIT ONE

THE AGORA · THREE NIGHTS

IGGY POP

WITH BLONDIE · BOWIE ON KEYS

MON · MAR 21 · 1977 + MAR 22 & 23

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Oct. '77: $4.50 adv.

№ 1977·03·21

Ticket recreated; the price hasn't turned up.

THE NIGHT

Iggy Pop's first solo tour stopped at the Agora for three nights starting Monday, March 21, 1977, with Blondie opening. The keyboard player was David Bowie, who had produced Iggy's new album, The Idiot; Tony and Hunt Sales played bass and drums, Ricky Gardiner guitar. The set mixed Idiot songs with Stooges material, and the shows were taped: "T.V. Eye," "Funtime" and "Dirt" on the 1978 live album TV Eye come from these nights. Lust for Life was still six months away.

THE TOUR SET

opening songs

1. Raw Power
2. TV Eye
3. Dirt
4. 1969
5. Turn Blue
6. Funtime
7. Gimme Danger
8. No Fun
9. Sister Midnight

First nine songs of the Idiot Tour set, per Bowie tour archives. The rest of the night's order isn't documented here.

ON STAGE

Iggy Pop — vocals
David Bowie — keyboards, vocals
Ricky Gardiner — guitar
Tony Sales — bass
Hunt Sales — drums

OPENING EACH NIGHT

Blondie, a year before their first hit. A local review said they kicked off with "Palisades Park" and "Little Girl Lies."

Facts checked Nov. 2026

PERFORMANCE · 1977

← VENUE: PIRATE'S COVE · p. 32

THE NERVES

@ THE COVE



ADMIT ONE

PIRATE'S COVE · THE FLATS

THE NERVES

THE "MAGIC BLISTERING TOUR"

THU · MAY 26 · 1977 TWO NIGHTS

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1977·05·26

Ticket recreated; the price hasn't turned up.

THE NIGHT

A San Francisco trio in matching three-piece suits, with no lead guitarist, on their only tour, paid for partly with an $800 advance from Bomp! Records. In Cleveland they stayed with Pere Ubu's David Thomas and played two nights at the Cove, one with Pere Ubu and one with DEVO. The May 26 set was taped; Jack Lee found the reel decades later in an unmarked box, and it came out in 2009. It closed with Lee's "Hanging on the Telephone," a year before Blondie covered it.

SETLIST

partial

WERE YOU THERE?

1. *Walking Out on Love*
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. *Hanging on the Telephone*

Two songs named in reviews of the 2009 live LP; "Telephone" closed the set. Know the rest? Fill it in.

ON STAGE

Jack Lee — guitar, vocals
Peter Case — bass, vocals
Paul Collins — drums, vocals

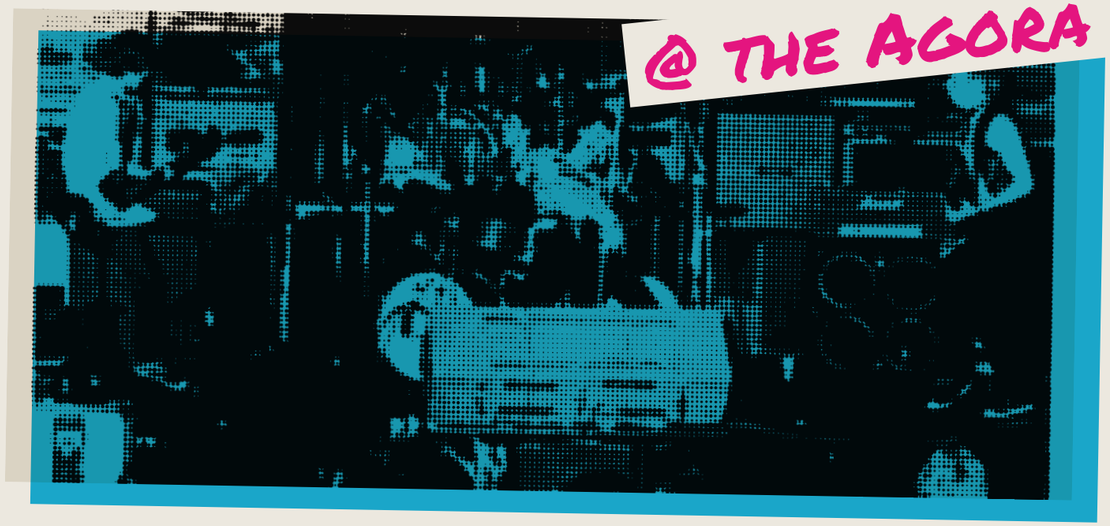
WHAT CAME NEXT

Paul Collins formed the Beat. Peter Case started the Plimsouls. Blondie took "Hanging on the Telephone" into the charts.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

DEAD BOYS



★ ALL STAR PUNK NITE ★

THE AGORA

DEAD BOYS

DEVO · RUBBER CITY REBELS

MON · OCT 17 · 1977 18 & OVER

THE AGORA · 1730 E. 24TH ST

ADMISSION

$4.50

$5.50 AT THE DOOR

№ 1977·10·17

Ticket recreated from the Agora's October 1977 calendar ad.

THE NIGHT

The Dead Boys left Cleveland for New York in 1976, out of the wreckage of Rocket From the Tombs. They came back with a Sire record deal and Young, Loud and Snotty, out that very month. The Agora billed it as an "All Star Punk Nite" on Monday, October 17, 1977: the Dead Boys with DEVO and Akron's Rubber City Rebels, a band Stiv Bators had named. Tickets were $4.50 in advance, $5.50 at the door. Within days the tour moved on to Houston, then England.



ALSO AT THE AGORA, OCT. '77

MON 10
Dwight Twilley Band & Clockwork

SUN 23
Rick Nelson & the Stone Canyon Band

MON 24
Tom Waits & Karla Bonoff

TUE 25
Coryell/Mouzon Band with Miroslav Vitouš

MON 31
The Babys & Piper

From the same calendar ad.

ON STAGE

Stiv Bators — vocals
Cheetah Chrome — lead guitar
Jimmy Zero — rhythm guitar
Jeff Magnum — bass
Johnny Blitz — drums

THE NAME

"Dead Boys" came from a line in Rocket From the Tombs' song "Down in Flames."

NO SETLIST SURVIVES

Facts checked Nov. 2026

← VENUE: MUSIC HALL · p. 18

RAMONES



@ MUSIC HALL

ADMIT ONE — CLEVELAND MUSIC HALL

RAMONES

JOEY · JOHNNY · DEE DEE · TOMMY

WED · OCT 19 · 1977 — 500 LAKESIDE

MUSIC HALL · PUBLIC AUDITORIUM

ADMISSION

PRICE LOST TO HISTORY

№ 1977·10·19

Ticket recreated; the price and opening act haven't turned up.

THE NIGHT

The Ramones came to Music Hall on a Wednesday in October 1977, two days after the Dead Boys' Agora homecoming and about two weeks before Rocket to Russia came out. "Sheena Is a Punk Rocker" was already out as a single. Tommy Ramone was still on drums; he'd step back the next year to produce. No setlist or recording from the night has turned up. Ten weeks later in London they taped It's Alive, the closest record of what this tour sounded like.

SETLIST

London · Dec. 31

SAME TOUR · NOT THIS NIGHT

1. Rockaway Beach
2. Teenage Lobotomy
3. Blitzkrieg Bop
4. I Wanna Be Well
5. Glad to See You Go
6. Gimme Gimme Shock Treatment
7. You're Gonna Kill That Girl
8. I Don't Care
9. Sheena Is a Punk Rocker
10. Havana Affair
11. Commando
12. Here Today, Gone Tomorrow
13. Surfin' Bird
14. Cretin Hop
15. Listen to My Heart
16. California Sun
17. I Don't Wanna Walk Around with You
18. Pinhead
19. Do You Wanna Dance?
20. Chainsaw
21. Today Your Love, Tomorrow the World
22. Now I Wanna Be a Good Boy
23. Judy Is a Punk
24. Suzy Is a Headbanger
25. Let's Dance
26. Oh Oh I Love Her So
27. Now I Wanna Sniff Some Glue
28. We're a Happy Family

The It's Alive show, ten weeks after Cleveland: 28 songs in about 54 minutes.

ON STAGE

Joey Ramone — vocals
Johnny Ramone — guitar
Dee Dee Ramone — bass, vocals
Tommy Ramone — drums

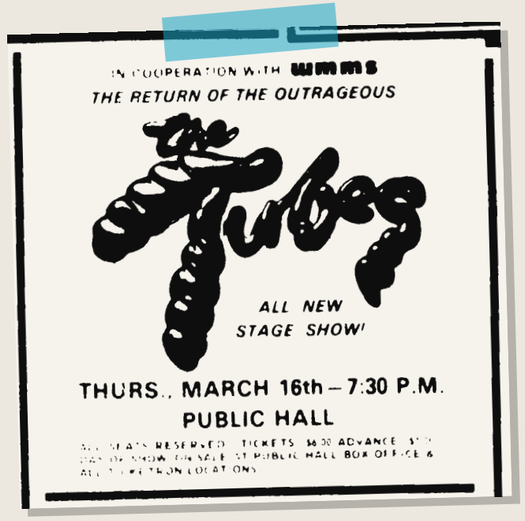
TWO DAYS EARLIER

Their Sire labelmates the Dead Boys played their Agora homecoming on Oct. 17.

PERFORMANCE · 1978

← VENUE: PUBLIC HALL · p. 20

THE TUBES



@ PUBLIC HALL

ADMIT ONE

IN COOPERATION WITH WMMS

THE TUBES

"ALL NEW STAGE SHOW"

THU · MAR 16 · 1978 7:30 PM

PUBLIC HALL · ALL SEATS RESERVED

ADMISSION

$6.00

$7 DAY OF SHOW

№ 1978·03·16

Ticket recreated from the WMMS ad.

THE NIGHT

WMMS co-presented "the return of the outrageous Tubes" to Public Hall on Thursday, March 16, 1978, promising an all-new stage show: $6 in advance, $7 the day of. The San Francisco band worked as much like a theater company as a rock group, with singers, dancers and props around Fee Waybill's stage characters, and a 10,000-seat hall suited it. A year later, a young Squeeze would be opening for them around Ohio.

SETLIST

Mar. 16, 1978

WERE YOU THERE?

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.

No tape or setlist from this night has turned up. If you were there, this page is yours.

ON STAGE

Fee Waybill — vocals
Bill Spooner — guitar, vocals
Roger Steen — guitar
Vince Welnick — keyboards
Michael Cotten — synthesizer
Rick Anderson — bass
Prairie Prince — drums
Re Styles — vocals, dance

IN CHARACTER

Waybill's best-known alter ego was Quay Lewd, the towering platform-booted rocker of "White Punks on Dope."

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

THE STRANGLERS



Imaged by Heritage Auctions, HA.com

@ THE AGORA

ADMIT ONE

THE AGORA · 18 & OVER

THE STRANGLERS

WITH PERE UBU · TUFF DARTS

MON · APR 3 · 1978 1730 E. 24TH ST

THE AGORA · CLEVELAND

ADMISSION

$4.50

$5.50 AT THE DOOR

№ 1978·04·03

Ticket recreated from the Agora's April 1978 calendar ad.

THE NIGHT

On their 1978 American tour, the Stranglers headlined the Agora on Monday, April 3, 1978, with Pere Ubu and New York's Tuff Darts on the bill: $4.50 in advance, $5.50 at the door. Black and White was about a month from release, and the set leaned on the first two albums, with a few new songs slipped in. Someone in the room taped it; the recording later surfaced on a bootleg.

SETLIST

Apr. 3

1. Threatened
2. Straighten Out
3. Burning Up Time
4. London Lady
5. Down in the Sewer
6. 5 Minutes
7. Toiler on the Sea
8. (Get a) Grip (On Yourself)
9. Dagenham Dave
10. Bring On the Nubiles
11. Dead Ringer
12. Hanging Around
13. Nice 'n' Sleazy
14. No More Heroes
15. Tank

From an audience tape later bootlegged as Forgotten Heroes.

ON STAGE

Hugh Cornwell — guitar, vocals

Jean-Jacques Burnel — bass, vocals

Dave Greenfield — keyboards

Jet Black — drums

SAME MONTH AT THE AGORA

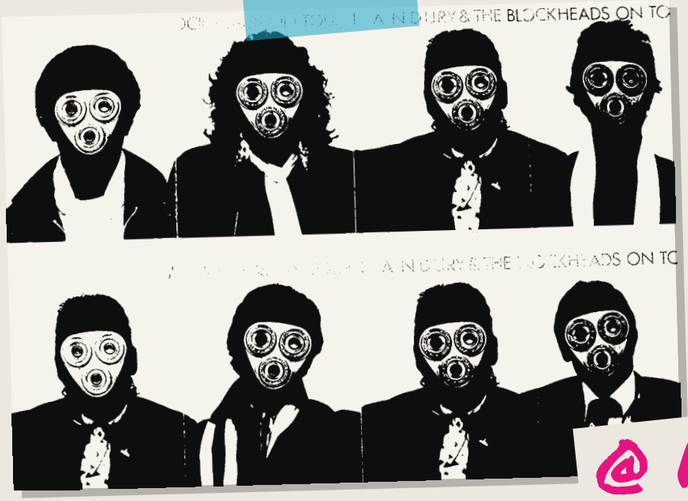
Wet Willie with NRBQ, Andrew Gold with Katy Moffatt, and Patti Smith, per the same ad.

Facts checked Nov. 2026

PERFORMANCE · 1978

← VENUE: MUSIC HALL · p. 18

IAN DURY & THE BLOCKHEADS



@ MUSIC HALL

ADMIT ONE

MUSIC HALL

LOU REED

WITH IAN DURY + THE BLOCKHEADS

WED · APR 26 · 1978 STREET HASSLE TOUR

CLEVELAND MUSIC HALL · 500 LAKESIDE

ADMISSION

PRICE LOST TO HISTORY

№ 1978·04·26

Ticket recreated; note who's on top. The price hasn't turned up.

THE NIGHT

Ian Dury and the Blockheads spent their first American tour opening for Lou Reed, and it reached Music Hall on Wednesday, April 26, 1978. At home Dury was a Stiff Records star, with "What a Waste" headed for the Top 10; here he was a stranger with a cane, a souvenir of childhood polio. A Buffalo review that week called him a new sensation on the upswing. Reed was touring Street Hassle with horns and backing singers, and closed with Velvets songs.

LOU'S SET

Apr. 26

THE HEADLINER · SAME NIGHT

1. Gimmie Some Good Times
2. Satellite of Love
3. Leave Me Alone
4. I Wanna Be Black
5. Walk on the Wild Side
6. Coney Island Baby
7. Street Hassle
8. Rock + Roll
9. Heroin

Reed's set per setlist.fm and an audience tape. Dury's own set isn't documented.

ON STAGE

Ian Dury — vocals
Davey Payne — saxophone
John Turnbull — guitar
Mickey Gallagher — keyboards
Norman Watt-Roy — bass
Charley Charles — drums

BACK AT MUSIC HALL

Lou Reed's second Music Hall night in this book. His first was Dec. 22, 1972.

← VENUE: MUSIC HALL · p. 18

ELVIS COSTELLO

@ MUSIC HALL



ADMIT ONE — MUSIC HALL

ELVIS COSTELLO

NICK LOWE & ROCKPILE · MINK DEVILLE

TUE · MAY 2 · 1978 & THE ATTRACTIONS

CLEVELAND MUSIC HALL · 500 LAKESIDE

ADMISSION

PRICE LOST TO HISTORY

№ 1978·05·02

Ticket recreated; the price hasn't turned up.

THE NIGHT

Weeks after This Year's Model came out, Elvis Costello and the Attractions brought a three-act bill to Music Hall on Tuesday, May 2, 1978: Nick Lowe with Rockpile, then Mink DeVille, then Costello. He'd been on WMMS that day. The set opened with "Goon Squad," a song that wouldn't be on a record until Armed Forces the following January, and leaned on the new album. Lowe's set included "So It Goes" and "I Love the Sound of Breaking Glass."

SETLIST

partial

WERE YOU THERE?

1. Goon Squad
2. (The Angels Wanna Wear My) Red Shoes
3. This Year's Girl
4. No Action
5. Less Than Zero
6. Lip Service
7. Moods for Moderns
8. Blame It on Cain
9. Stranger in the House
10. The Beat
11. _____
12. Mystery Dance

Per the Elvis Costello Wiki, which lists the first ten and the closer. Know what fills the gap? Write it in.

ON STAGE

Elvis Costello — vocals, guitar
Steve Nieve — keyboards
Bruce Thomas — bass
Pete Thomas — drums

HE CAME BACK

Jan. 18, 1981: Costello returned to Music Hall on the "English Mugs Tour," with Squeeze opening.

Facts checked Nov. 2026

← VENUE: PIRATE'S COVE · p. 32

U.K. SQUEEZE



@ THE COVE

ADMIT ONE

PIRATE'S COVE · THE FLATS

U.K. SQUEEZE

FIRST AMERICAN TOUR

MON · JUNE 5 · 1978 MONDAY NIGHT

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1978·06·05

Ticket recreated from a Recordland ad; the price hasn't turned up.

THE NIGHT

Billed in America as U.K. Squeeze because of a name conflict, the band were on their first U.S. tour, days after playing New York with Blondie. Their debut album, produced mostly by ex-Velvet John Cale, was in the shops, and the Recordland chain ran an ad: see U.K. Squeeze at the Pirate's Cove on Monday, June 5, and take $2 off the album. Chris Difford and Glenn Tilbrook were still a year away from "Cool for Cats."

SETLIST

June 5, 1978

WERE YOU THERE?

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.

No tape or setlist from this night has turned up. If you were there, this page is yours.

ON STAGE

Glenn Tilbrook — vocals, guitar
Chris Difford — guitar, vocals
Jools Holland — keyboards
Harry Kakoulli — bass
Gilson Lavis — drums

THE SAMPLER

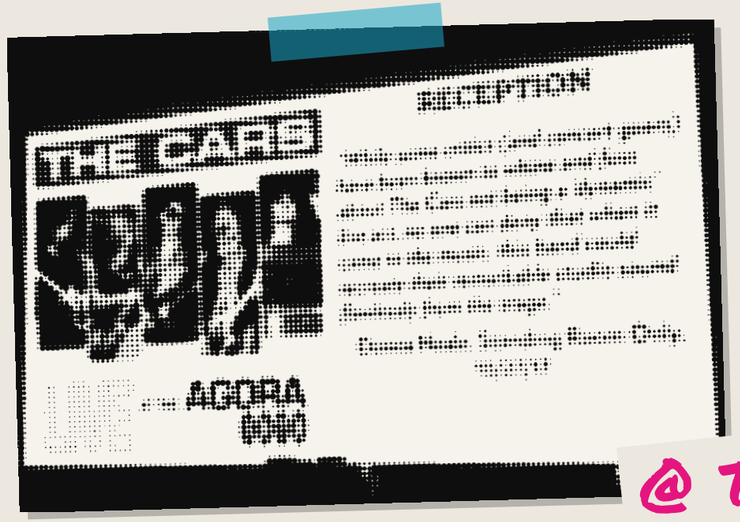
A&M's 1978 sampler No Wave introduced many Americans to Squeeze, the Police and Joe Jackson. All three play this book.

Facts checked Nov. 2026

PERFORMANCE · 1978

← VENUE: AGORA · p. 30

THE CARS



@ THE AGORA

ADMIT ONE

WMMS LIVE FROM THE AGORA

THE CARS

FIRST CLEVELAND SHOW

TUE · JULY 18 · 1978 ON THE AIR

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Apr. '78: $4.50 adv.

№ 1978·07·18

Ticket recreated; the price hasn't turned up.

THE NIGHT

Six weeks after their debut album came out, the Cars played their first Cleveland-area show at the Agora on Tuesday, July 18, 1978, and WMMS broadcast it. They played most of the record plus songs nobody had heard yet, including "Night Spots," which would turn up on Candy-O the next year, and closed with Eddie Cochran's "Somethin' Else." The broadcast tape circulated as a bootleg for decades before its official release.

SETLIST

July 18

1. Good Times Roll
2. Bye Bye Love
3. Night Spots
4. I'm in Touch with Your World
5. My Best Friend's Girl
6. Moving in Stereo
7. All Mixed Up
8. Take What You Want
9. Don't Cha Stop
10. You're All I've Got Tonight
11. Just What I Needed
12. Hotel Queenie
13. Somethin' Else*

* Eddie Cochran cover. From the WMMS broadcast tape.

ON STAGE

Ric Ocasek — vocals, guitar
Benjamin Orr — bass, vocals
Elliot Easton — lead guitar
Greg Hawkes — keyboards
David Robinson — drums

ON RECORD

The WMMS tape came out on Record Store Day 2017 as Live at the Agora, 1978.

Facts checked Nov. 2026

PERFORMANCE · 1978

← VENUE: PIRATE'S COVE · p. 32

THE POLICE

@ THE COVE



MODERN MUSIC NITE — PIRATE'S COVE

THE POLICE

WITH RAVEN SLAUGHTER

MON · NOV 6 · 1978 FROM LONDON

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1978·11·06

Ticket recreated from the Cove's weekly ad; the price hasn't turned up.

THE NIGHT

Less than three weeks into their first American tour, the Police played the Cove's Monday "Modern Music Nite" on November 6, 1978, with Raven Slaughter opening. They had flown over on budget tickets carrying their instruments as luggage and were driving themselves club to club in a Ford Econoline. "Roxanne" had only just come out as a U.S. single; their album wouldn't be released here until January. The next night in Dayton, Sting joked that his bass had no frets because they couldn't afford them yet.

SETLIST

partial

SAME TOUR · NEXT NIGHT

WERE YOU THERE?

1. ROXANNE
2. FALL OUT
3. BE MY GIRL – SALLY
4. _____
5. _____
6. _____
7. _____
8. _____

Songs named in a review of the next night in Dayton. The Cleveland set isn't documented.

ON STAGE

Sting — bass, vocals
Andy Summers — guitar
Stewart Copeland — drums

SAME WEEK AT THE COVE

Babe, Flatbush, Wild Horses, Willio & Phillio, Kashmir and Ida Red, per the club's ad.

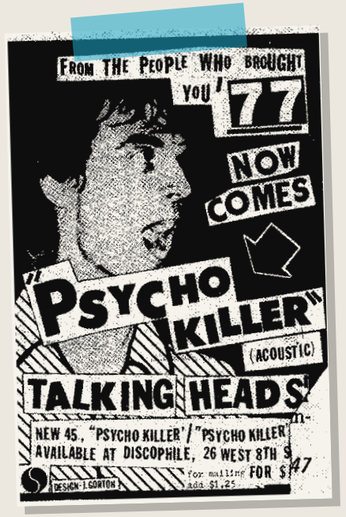
Facts checked Nov. 2026

PERFORMANCE · 1978

← VENUE: AGORA · p. 30

TALKING HEADS

@ THE AGORA



ADMIT ONE

THE AGORA

TALKING HEADS

More Songs tour

MON · DEC 18 · 1978 TAPED FOR RADIO

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Apr. '78: $4.50 adv.

№ 1978·12·18

Ticket recreated; the price hasn't turned up. The ad shown is from 1977.

THE NIGHT

Five months after More Songs About Buildings and Food, Talking Heads closed out 1978 at the Agora on Monday, December 18. Their Al Green cover, "Take Me to the River," was on its way to becoming their first hit. The show was taped and pressed as a promo LP for radio in 1979, then shelved; the full set wasn't released until the album's 2025 reissue. It opened with "The Big Country" and ended with "Take Me to the River."

SETLIST

Dec. 18

1. The Big Country
2. Warning Sign
3. The Good Thing
4. Artists Only
5. The Girls Want to Be with the Girls
6. Electricity (Drugs)
7. New Feeling
8. Found a Job
9. Thank You for Sending Me an Angel
10. Psycho Killer
11. Take Me to the River*

* Al Green cover. From the radio tape, released in full in 2025.

ON STAGE

David Byrne — vocals, guitar
Jerry Harrison — keyboards, guitar
Tina Weymouth — bass
Chris Frantz — drums

ON RECORD

Pressed in 1979 as a radio-only promo LP, Live on Tour, and never sold until the 2025 reissue.

Facts checked Nov. 2026

PERFORMANCE · 1979

← VENUE: AGORA · p. 30

JOE JACKSON

@ THE AGORA



ADMIT ONE

THE AGORA · 18 & OVER

JOE JACKSON

LOOK SHARP! TOUR

TUE · APR 17 · 1979 FIRST U.S. TOUR

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Apr. '78: $4.50 adv.

№ 1979·04·17

Ticket recreated; the price hasn't turned up.

THE NIGHT

Days into his first American tour, Joe Jackson played the Agora on Tuesday, April 17, 1979, one night after the Jam stood on the same stage. Look Sharp! had come out in January, and "Is She Really Going Out with Him?" was starting to get played on the radio. With Graham Maby's bass out front, the four-piece played two songs nobody had heard yet: "It's Different for Girls" and "I'm the Man," which became the title track of his next album that fall.

SETLIST

Apr. 17

1. Baby Stick Around
2. Fools in Love
3. It's Different for Girls†
4. Is She Really Going Out with Him?
5. Happy Loving Couples
6. I'm the Man†
7. Throw It Away
8. Got the Time
9. Life Is Just a Bowl of Cherries*
10. Ain't That a Shame*

† Not yet released. * Covers. Per the Joe Jackson Archive, which warns its tour lists may be incomplete.

ON STAGE

Joe Jackson — vocals, piano
Graham Maby — bass, vocals
Gary Sanford — guitar
Dave Houghton — drums

BACK IN OCTOBER

Jackson returned Oct. 16, 1979, on the I'm the Man tour, per the Joe Jackson Archive.

Facts checked Nov. 2026

PERFORMANCE · 1979

← VENUE: AGORA · p. 30

THE A'S



ADMIT ONE

THE AGORA · 18 & OVER

TALKING HEADS

WITH THE A'S

TUE · OCT 30 · 1979 FEAR OF MUSIC TOUR

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Apr. '78: $4.50 adv.

№ 1979·10·30

Ticket recreated; note who's on top. The price hasn't turned up.

THE NIGHT

The A's got their Agora night as the opening act for Talking Heads on Tuesday, October 30, 1979, on the Fear of Music tour. The Philadelphia five-piece had put out their self-titled Arista debut that year, produced by Rick Chertoff, with Rocco Notte's organ all over the single "After Last Night." Trouser Press compared the record to the Boomtown Rats' second album. The A's set from that night isn't documented, but the headliners' is.

HEADS' SET

Oct. 30

THE HEADLINER · SAME NIGHT

1. Artists Only
2. Stay Hungry
3. Cities
4. Paper
5. Mind
6. Heaven
7. Electric Guitar
8. Air
9. Warning Sign
10. Love → Building on Fire
11. Found a Job
12. Memories Can't Wait
13. Psycho Killer
14. Life During Wartime
15. Take Me to the River*

* Al Green cover. Talking Heads' set per setlist.fm. The A's own set isn't documented.

ON STAGE

Richard Bush — vocals
Rick DiFonzo — guitar
Rocco Notte — keyboards
Terry Bortman — bass
Michael Snyder — drums

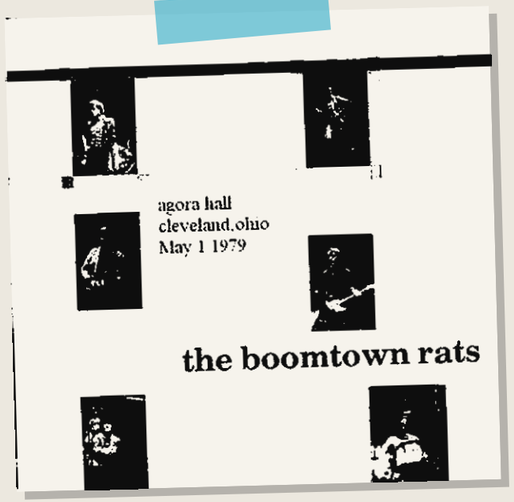
LATER

The title track of their 1981 album, "A Woman's Got the Power," reached No. 18 on Billboard's rock chart.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

THE BOOMTOWN RATS



@ THE AGORA

ADMIT ONE

THE AGORA · 18 & OVER

THE BOOMTOWN RATS

A Tonic for the Troops tour

TUE · MAY 1 · 1979 FIRST U.S. TOUR

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Apr. '78: $4.50 adv.

№ 1979·05·01

Ticket recreated; date from the bootleg sleeve. The price hasn't turned up.

THE NIGHT

A bootleg sleeve dates the Boomtown Rats' Agora show to Tuesday, May 1, 1979, on their first American tour, behind A Tonic for the Troops. (The Fine Art of Surfacing, which the book ties to this show, didn't come out until that fall.) "Rat Trap" had topped the British charts the previous November; here they were still winning over club crowds. They were already playing "I Don't Like Mondays," written after a January school shooting in San Diego and not released until July.

SETLIST

same tour

SAME TOUR · NOT THIS NIGHT

1. Blind Date
2. (I Never Loved) Eva Braun
3. Neon Heart
4. Me and Howard Hughes
5. Like Clockwork
6. Rat Trap / Kicks / Joey
7. Living on an Island
8. (She's Gonna) Do You In
9. She's So Modern
10. Lookin' After No. 1
11. Mary of the 4th Form
12. Do the Rat
13. I Don't Like Mondays
14. Never Bite the Hand That Feeds

From the Fox Theatre, San Diego, Feb. 27, 1979, per a Rats fan archive. The Cleveland set isn't documented.

ON STAGE

Bob Geldof — vocals
Garry Roberts — guitar
Gerry Cott — guitar
Johnnie Fingers — keyboards
Pete Briquette — bass
Simon Crowe — drums

THE SURFACING TOUR

That one came to town the next spring: Music Hall, Mar. 26, 1980.

← VENUE: AGORA · p. 30

THE CLASH

@ THE AGORA



BENEFIT

THE AGORA · 18 & OVER

THE CLASH

Bo Diddley · Alex Bevan

TUE · FEB 13 · 1979 PEARL HARBOUR '79

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Apr. '78: $4.50 adv.

№ 1979·02·13

Ticket recreated; the price hasn't turned up.

THE NIGHT

The Clash called their first American tour Pearl Harbour '79, and it reached the Agora on Tuesday, February 13, 1979, with Bo Diddley and Cleveland singer Alex Bevan opening. The night was a benefit for Larry McIntyre, a Vietnam veteran who had lost both legs. Joe Strummer had a toothache bad enough that a dentist told him to cancel, and he played anyway. When security started hitting kids at the front, the band stopped it and pulled fans onto the stage. WMMS taped the set but never aired it; the tape got out anyway.

SETLIST

Feb. 13

1. I'm So Bored with the USA
2. Drug-Stabbing Time
3. Jail Guitar Doors
4. Tommy Gun
5. City of the Dead
6. Hate + War
7. (White Man) in Hammersmith Palais
8. Safe European Home
9. Stay Free
10. English Civil War
11. Guns on the Roof
12. Police + Thieves
13. Capital Radio
14. Janie Jones
15. Garageland
16. Julie's Been Working for the Drug Squad
17. London's Burning
18. White Riot
19. Complete Control
20. What's My Name

From the radio tape, per Black Market Clash. The last five songs appear only on the full FM copy.

ON STAGE

Joe Strummer — vocals, guitar
Mick Jones — guitar, vocals
Paul Simonon — bass
Topper Headon — drums

THE SHOW THAT WASN'T

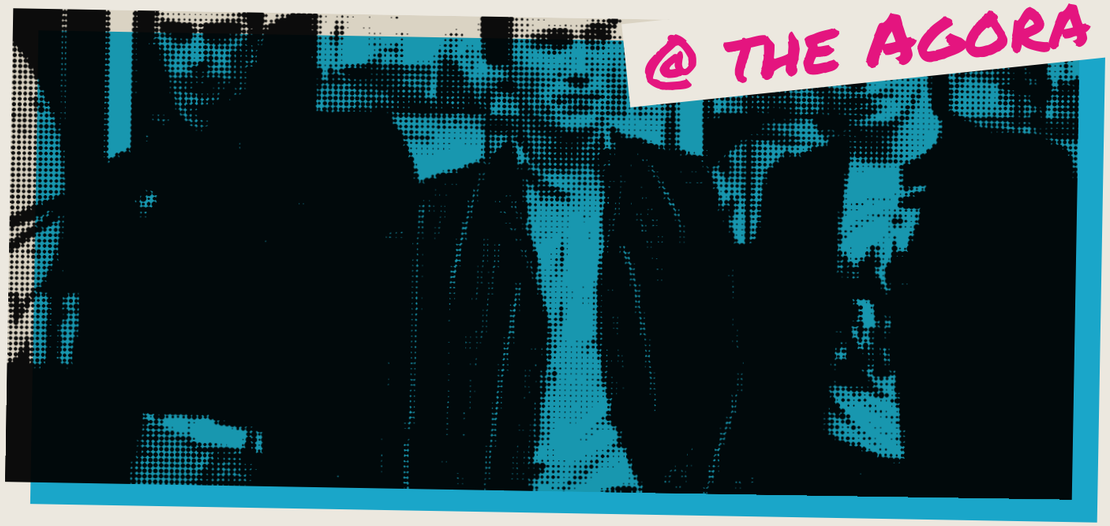
The fall '79 tour listed a Sept. 18 Cleveland date, but no ad, ticket or review has ever surfaced.

Facts checked Nov. 2026

PERFORMANCE · 1979

← VENUE: AGORA · p. 30

THE JAM



@ THE AGORA

ADMIT ONE

THE AGORA · 18 & OVER

THE JAM

WITH DWIGHT TWILLEY BAND

MON · APR 16 · 1979 THIRD U.S. TOUR

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Apr. '78: $4.50 adv.

№ 1979·04·16

Ticket recreated; the price hasn't turned up.

THE NIGHT

On their third American tour, the Jam played the Agora on Monday, April 16, 1979, with the Dwight Twilley Band opening. Twilley knew the room: a 1976 Agora set of his, taped for WMMS, finally came out in 2009. All Mod Cons was the record of the moment, and the American shows mixed it with older songs and the new single "Strange Town." Both songs the book names, "Down in the Tube Station at Midnight" and "'A' Bomb in Wardour Street," were in the set that week. The next night, Joe Jackson played the same stage.

SETLIST

same tour

SAME TOUR · FIVE NIGHTS LATER

1. All Mod Cons / To Be Someone
2. In the Street Today
3. Billy Hunt
4. It's Too Bad
5. Mr. Clean
6. The Butterfly Collector
7. Away from the Numbers
8. Strange Town
9. The Modern World
10. Down in the Tube Station at Midnight
11. News of the World
12. Here Comes the Weekend
13. 'A' Bomb in Wardour Street
14. The Place I Love
15. Standards

From UCLA's Royce Hall, Apr. 21, 1979, per thejam.org.uk. The Cleveland set isn't documented.

ON STAGE

Paul Weller — vocals, guitar
Bruce Foxton — bass, vocals
Rick Buckler — drums

THE LONG WAIT

Per Scene, Weller's next Cleveland show came decades later, at the House of Blues.

Facts checked Nov. 2026

← VENUE: PHANTASY · p. 36

THE ONLY ONES



ADMIT ONE

PHANTASY NITE CLUB

THE ONLY ONES

FIRST U.S. TOUR

THU · SEP 27 · 1979 LAKEWOOD, OHIO

PHANTASY · 11802 DETROIT AVE

ADMISSION

PRICE LOST TO HISTORY

№ 1979·09·27

Ticket recreated; the price hasn't turned up.

THE NIGHT

The Only Ones' first American tour stopped at the Phantasy in Lakewood on Thursday, September 27, 1979. Epic had just issued Special View, an American compilation drawn from their two British albums. The next night in Detroit, Creem reported, hardly anyone came. Peter Perrett's songs, "Another Girl, Another Planet" above all, found their audience later; the band split in 1981. This is one of the earliest rock shows on record at the Phantasy.

SETLIST

same tour

SAME TOUR · FOUR NIGHTS LATER

1. The Beast
2. City of Fun
3. Inbetweens
4. Programme
5. The Immortal Story
6. As My Wife Says
7. The Big Sleep
8. Miles from Nowhere
9. Lovers of Today
10. Another Girl, Another Planet
11. Peter and the Pets
12. No Solution
13. Language Problem
14. Me and My Shadow
15. Watch You Drown
16. Creature of Doom
17. No Peace for the Wicked
18. Oh Lucinda

From Jay's Longhorn, Minneapolis, Oct. 1, 1979, per setlist.fm. The Lakewood set isn't documented.

ON STAGE

Peter Perrett — vocals, guitar
John Perry — guitar
Alan Mair — bass
Mike Kellie — drums

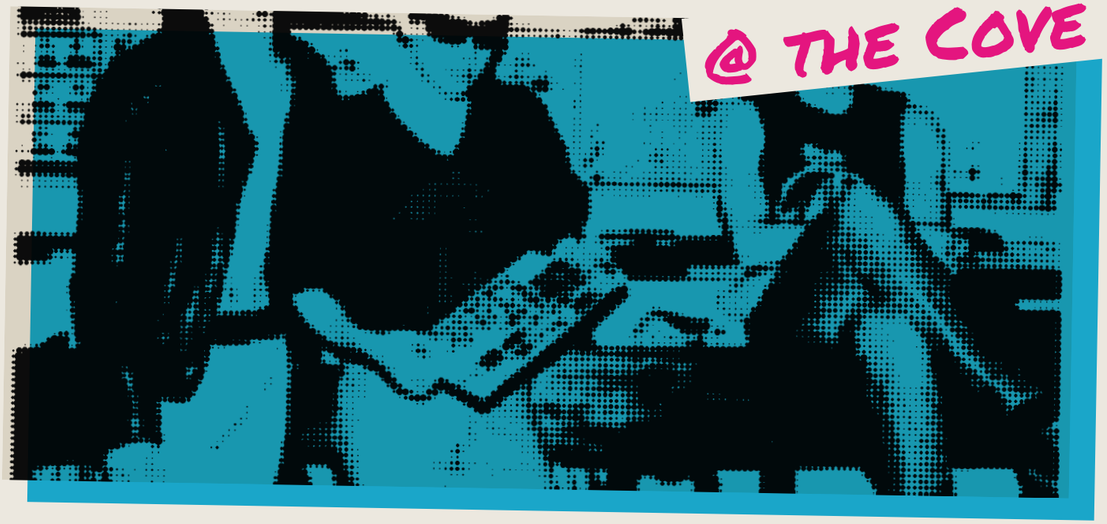
BEFORE THE PUNKS

Mike Kellie had drummed for Spooky Tooth in the late '60s.

Facts checked Nov. 2026

← VENUE: PIRATE'S COVE · p. 32

THE PAGANS



ADMIT ONE

PIRATE'S COVE · THE FLATS

THE PAGANS

TAPED LIVE THAT NIGHT

MON · SEP 24 · 1979 THE FLATS

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1979·09·24

Ticket recreated; the price hasn't turned up.

THE NIGHT

Paul Marotta of the Styrenes ran the tape at the Pirate's Cove on Monday, September 24, 1979, and caught the Pagans two months before they broke up. He got fourteen songs, including the singles "Dead End America," "Street Where Nobody Lives" and "Not Now No Way," a cover of "Secret Agent Man," and a version of the Styrenes' own "Jaguar Ride." Mike Hudson later said the Cove was about the only club that would book them, since nobody else wanted to go down to the Flats. The tape came out on vinyl in 2015.

SETLIST

Sept. 24

1. Real World
2. Dead End America
3. Jaguar Ride*
4. Final Solution*
5. Heart of Stone*
6. Yeah Yeah
7. Eyes of Satan
8. Dream Lover
9. Street Where Nobody Lives
10. Little Black Egg*
11. Not Now No Way
12. Give Up
13. Don't Leave Me Alone
14. Secret Agent Man*

* Covers. From Marotta's tape, issued by Thermionic in 2015 as Pirate's Cove 9/24/79.

ON STAGE

Mike Hudson — vocals
Mike Metoff — guitar
Tim Allee — bass
Brian Hudson — drums

WHO'S WHO

The book's "Tommy Gunn" is Mike Metoff's nickname. David Thomas sang for Pere Ubu and was never a Pagan.

← VENUE: PIRATE'S COVE · p. 32

THE FLASHCUBES

@ THE COVE



ADMIT ONE

PIRATE'S COVE · THE FLATS

THE FLASHCUBES

FROM SYRACUSE, N.Y.

1979 · DATE UNKNOWN THE FLATS

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1979-??-??

Ticket recreated; the date and price haven't turned up.

THE NIGHT

Syracuse's Flashcubes, a power-pop band raised on the Raspberries, drove west to play the Pirate's Cove in 1979; the exact date hasn't turned up. Drummer Tommy Allen later told Goldmine, "We loved playing there at The Pirate's Cove in the flats in 1979." They had two singles on their own label, "Christi Girl" and "Wait Till Next Week," and no record deal. By the end of that summer, Paul Armstrong was gone. Decades later, Allen produced Pop Art Live, the Raspberries' reunion album.

SONGBOOK

1979

1979 REPERTOIRE · NOT IN ORDER

1. Christi Girl
2. Wait Till Next Week
3. Got No Mind
4. Taking Inventory
5. Sold Your Heart
6. She's Leaving
7. Gone Too Far
8. No Promise
9. You for Me
10. Suellen
11. Beverly
12. Girl from Germany
13. You're Not the Police
14. Angry Young Man

Originals from a May 26, 1979 tape in Syracuse, not in running order. The Cleveland set isn't documented.

ON STAGE

Paul Armstrong — guitar, vocals
Arty Lenin — guitar, vocals
Gary Frenay — bass, vocals
Tommy Allen — drums

CLEVELAND TIES

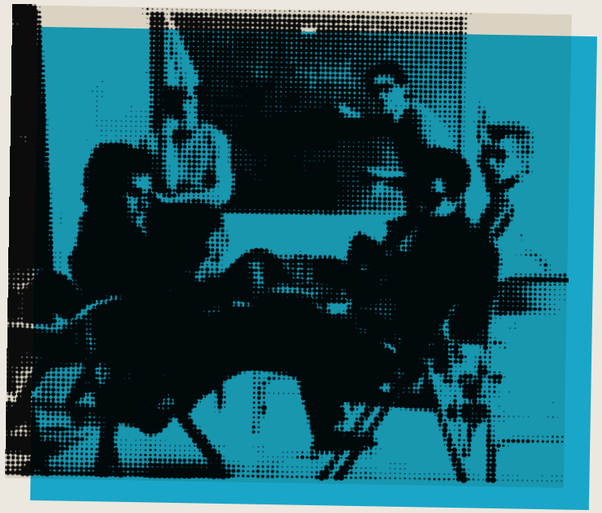
Years later, the band cut a record of pop rarities with Randy Klawon of Cleveland's the Choir.

PERFORMANCE · 1979

← VENUE: PIRATE'S COVE · p. 32

THE MUMPS

@ THE COVE



ADMIT ONE

PIRATE'S COVE · THE FLATS

THE MUMPS

FROM NEW YORK

1979 · DATE UNKNOWN THE FLATS

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1979·??·??

Ticket recreated; the date and price haven't turned up.

THE NIGHT

The Mumps were regulars at CBGB and Max's Kansas City, fronted by Lance Loud, the son who came out on PBS's An American Family in 1973, with Kristian Hoffman writing the songs. The book places them at the Pirate's Cove in 1979, which would have been near the end. They broke up that year with just two singles out, partly because labels were wary of a band led by two openly gay men. We couldn't find a date for the Cleveland show.

SETLIST

date unknown

LIVE STAPLES · NOT THIS NIGHT

WERE YOU THERE?

1. Crocodile Tears
2. I Like to Be Clean
3. We're Americans
4. I Believe in Anyone But You
5. Strange Seed
6. Brain Massage
7. Scream and Scream Again
8. _____
9. _____
10. _____
11. _____

Songs from their singles and live shows, per Kristian Hoffman. No Cleveland setlist survives.

ON STAGE

Lance Loud — vocals
Kristian Hoffman — keyboards
Rob DuPrey — guitar
Kevin Kiely — bass
Paul Rutner — drums

THE LOST ALBUM

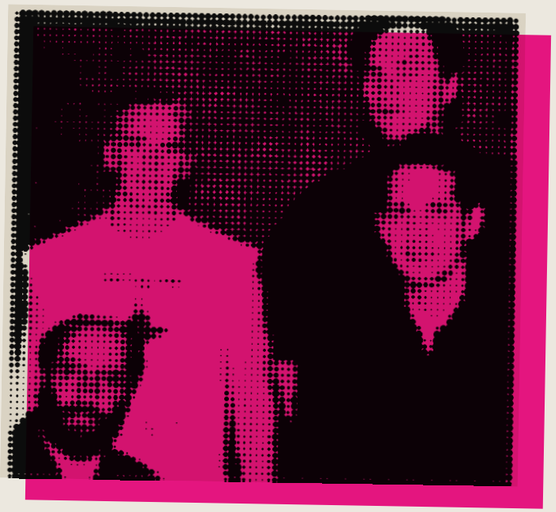
Omnivore finally released their recordings in 2021 as Rock & Roll This, Rock & Roll That.

Facts checked Nov. 2026

PERFORMANCE · 1979

THE STYRENES

@ THE COVE



ADMIT ONE — PIRATE'S COVE · THE FLATS

THE STYRENES

WITH THE STYRENE DANCERS

SUN · JUNE 10 · 1979 TAPED LIVE

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1979·06·10

Ticket recreated; date from the It's Artastic credits. The price hasn't turned up.

THE NIGHT

The Styrenes were Paul Marotta's band, with Jamie Klimek of the Mirrors beside him, and by 1979 they were as much a revue as a group. A video from the Cove that summer shows a six-piece with alto sax and two drummers, plus three dancers. The compilation It's Artastic includes songs taped there on June 10, 1979. Anton Fier and Mike Antle, whom the book lists, played on earlier records; Fier had left for Pere Ubu. Soon after, the original band split, and Marotta and Klimek moved to New York.

SETLIST

summer '79

WERE YOU THERE?

1. Drano in Your Veins
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

A summer '79 video from the Cove shows "Drano in Your Veins" and two more. Know the rest? Write it in.

ON STAGE

Paul Marotta — piano, vocals
Jamie Klimek — guitar, vocals
Dave Franduto — guitar
Pete Haskin — alto sax
Tom Amato — drums
Dave Klamut — drums

THE DANCERS

Colleen Clark, with Jill Marotta and Joyce Faust: the Styrene Dancers.

← VENUE: PALACE THEATRE · p. 34

CHEAP TRICK



@ THE PALACE

BELKIN PRODUCTIONS — IN COOPERATION WITH M105

CHEAP TRICK

SPECIAL GUEST TKO

MON · APR 23 · 1979 7:30 PM

PALACE THEATRE · ALL SEATS RESERVED

ADMISSION

$6.50

$7.50 DAY OF SHOW

№ 1979·04·23

Ticket recreated from the Belkin ad.

THE NIGHT

Cheap Trick at Budokan came out in America that February and became the band's breakthrough, with the live "I Want You to Want Me" on its way to the Top 10. Belkin booked them into the Palace on Monday, April 23, 1979, with Seattle's TKO opening and M105 co-presenting: $6.50 in advance, $7.50 the day of. Dream Police, which the book ties to this show, wasn't released until that September. The ad also settles a question: the Palace was hosting rock shows in 1979.

SETLIST

Apr. 23, 1979

WERE YOU THERE?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

No tape or setlist from this night has turned up. If you were there, this page is yours.

ON STAGE

Robin Zander — vocals, guitar
Rick Nielsen — guitar
Tom Petersson — bass
Bun E. Carlos — drums

SAME AD, SAME WEEK

Firefall at the Palace Apr. 19; the Tubes with April Wine at the Coliseum Theatre Apr. 21.

Facts checked Nov. 2026

THE ’80s · A NEW CIRCUIT

1980–1989

CASSETTES & COLLEGE RADIO



Records, cassettes, video: the ’80s shelf.



Scene listed every gig.



WRUW 91.1, Case Western Reserve.



St. Valentine Records, a Cleveland label.

THE DIAL

1981 MTV goes on the air	**1982** Phantasy Theater opens under the Nite Club	**10-84** Fire closes the Agora on E. 24th	**1984** Peabody’s DownUnder opens	**1989** Scat Records starts in Cleveland

THE STORY

By the early ’80s the touring bands were new wave and post-punk, from Britain and both coasts, and Cleveland’s rooms shifted to fit them. The Agora kept booking until a fire closed East 24th Street in October 1984. In 1982 Jim O’Brian opened the Phantasy Theater in the old Homestead movie house under the Phantasy Nite Club in Lakewood. In 1984 Peabody’s DownUnder took over the old Pirate’s Cove room in the Flats.

Factory and mill jobs kept disappearing, and the local music got harder. Hardcore bands like the Dark and the Offbeats played halls and basements, sold cassettes at shows and opened for touring punks such as the Dead Kennedys.

College radio became the new amplifier: WRUW at Case Western Reserve and WCSB at Cleveland State played what commercial radio wouldn’t, and Scene printed the listings. MTV arrived in 1981, NBC’s Friday Night Videos in 1983, MTV’s 120 Minutes in 1986. Local labels pressed the records: St. Valentine in the mid-’80s and, in January 1989, Scat Records, started by Robert Griffin of Prisonshake.

91.1

WRUW on the FM dial. Cleveland State’s WCSB was at 89.3.

FACT CHECK

PAT CATAN

The book has him organizing shows at the Phantasy. We found no link; the club was run by the DeFrasia family, and Jim O’Brian opened the theater.

CLEVELAND MUSIC GROUP

The book calls it an ’80s collective. The CMG we found was a nonprofit active around 1990–92.

SCAT RECORDS

Founded in January 1989, so it belongs to the decade’s last year.

SEE ALSO IN THIS ZINE →

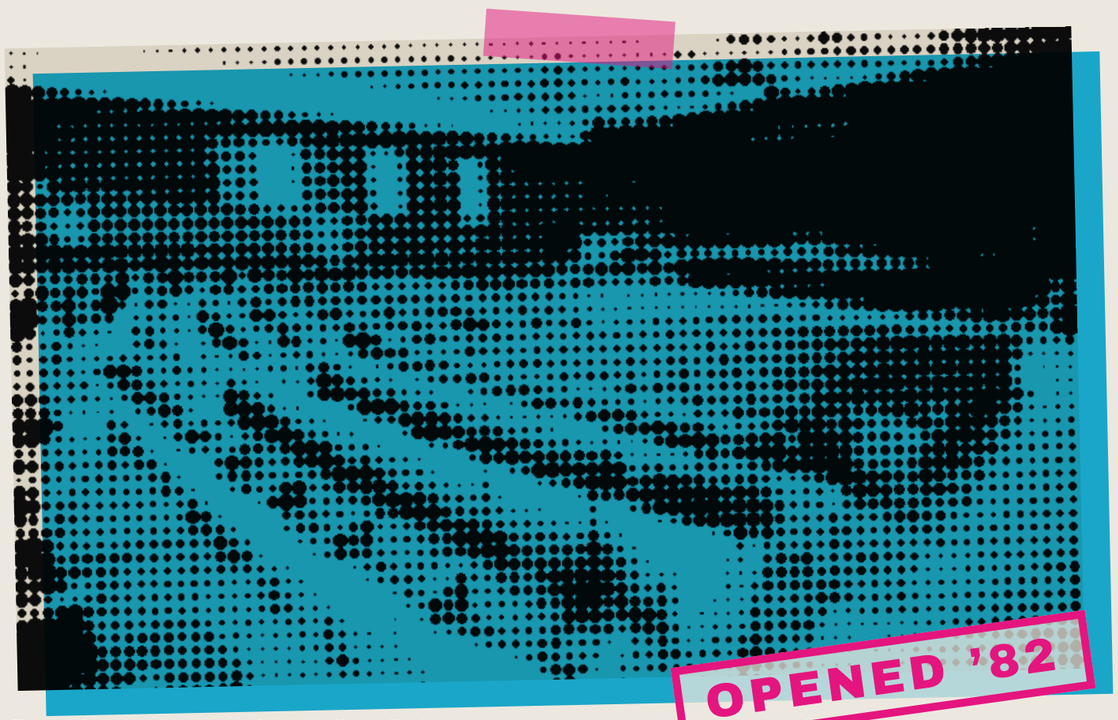
Phantasy Theatre · venue profile ..... p. 116

Peabody’s DownUnder · venue profile ..... p. 126

Dead Kennedys at the Engineers Building, 1983 ..... p. 166

Facts checked Nov. 2026

PHANTASY THEATRE



The old movie house under the Nite Club.

ADDRESS

11802 DETROIT AVE

Lakewood · below the Nite Club

THEATER SINCE

1982

In a 1910s movie house

THE ROOM

The Homestead was Lakewood's neighborhood movie house from the late 1910s. John De Frasia bought the property in 1965 and built a restaurant there that became the Phantasy Nite Club. In 1982 Jim O'Brian reopened the old theater beneath the club as the Phantasy Theater, and the Psychedelic Furs played its first night.

Through the '80s the two rooms worked as a pair: local and underground bands in the club, touring acts in the theater. Michele De Frasia later ran the whole complex. In 1987, Michael J. Fox and Joan Jett played here the day before their film Light of Day premiered.

WHO PLAYED HERE

- **Psychedelic Furs**
- Iggy Pop
- Dead Boys
- Oingo Boingo
- The Alarm
- Peter Murphy
- Los Lobos
- 'Til Tuesday
- King Diamond
- Anthrax

1ST The Psychedelic Furs played the theater's opening night in 1982, per the club's own history.

NIGHTS IN THIS BOOK →

1982 The Psychedelic Furs
1983 Simple Minds

Facts checked Nov. 2026

BLOSSOM



The lawn, with the pavilion beyond.

ADDRESS

STEELS CORNERS RD

1145 W. · Cuyahoga Falls

PAVILION

5,700 SEATS

Plus a lawn for about 14,000

THE ROOM

Built as the Cleveland Orchestra's summer home, Blossom opened on July 19, 1968, with George Szell conducting. Peter van Dijk designed the slate-and-steel pavilion, set into a hillside with a lawn behind it. It's named for the families of Dudley S. Blossom Sr. and Jr., longtime orchestra patrons.

Pop arrived within a week, when Judy Collins and Arlo Guthrie played on July 23, 1968. Rock followed the next summer with Blood, Sweat & Tears and Janis Joplin. In August 1982 the Michael Stanley Band sold out four nights and drew 74,404 people, a record for the place.

WHO PLAYED HERE

Judy Collins · Arlo Guthrie · Blood, Sweat & Tears · Janis Joplin · Vanilla Fudge · James Taylor · Meat Loaf · **Michael Stanley Band** · Grateful Dead

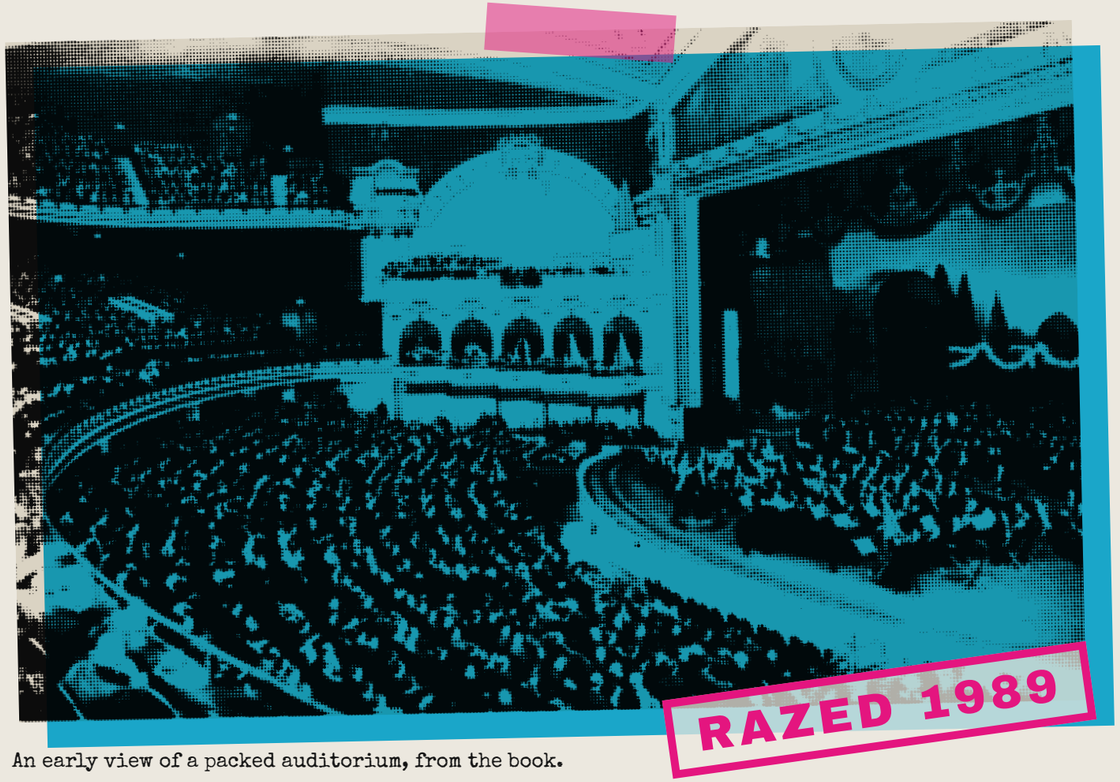
74,404 Michael Stanley Band fans over four sold-out nights in August 1982, a Blossom record.

NIGHTS IN THIS BOOK →

1982 A Flock of Seagulls

Facts checked Nov. 2026

ENGINEERS BUILDING



An early view of a packed auditorium, from the book.

WHERE

ONTARIO & ST. CLAIR

1365 Ontario St · downtown

BUILT

1910

By a railroad union

THE ROOM

The Brotherhood of Locomotive Engineers dedicated its 14-story headquarters on May 14, 1910, at the southeast corner of Ontario and St. Clair. It was the first major office building in the country built and owned by a labor union. Its ground floor held a 1,250-seat auditorium with an entrance on St. Clair.

By the early '80s the auditorium was a hall for rent, big enough for punk's touring headliners. One local band remembered about 1,200 people turning out to see the Dead Kennedys there. A city landmark since 1977, the building was torn down in 1989 to make way for the Marriott at Key Center.

WHO PLAYED HERE

- Dead Kennedys
- Union conventions
- Cleveland College classes, 1947–49

1ST The first major office building in the U.S. built and owned by a labor union.

NIGHTS IN THIS BOOK →

1983 Dead Kennedys

Facts checked Nov. 2026

VARIETY



The auditorium after decades dark.

ADDRESS

11815 LORAIN AVE

Jefferson neighborhood · W. 117th

OPENED

1927

On Thanksgiving Day

THE ROOM

A Spanish Gothic movie palace of about 1,900 seats, designed by Nicola Petti, the Variety opened on Thanksgiving Day 1927. Russell Koz bought it in 1976 and ran it as a second-run movie house, until a concert there drew a big enough crowd that he turned it into a rock hall.

In the mid-'80s it booked metal and punk: Metallica, Slayer, the Dead Kennedys and R.E.M. On December 2, 1984, Motörhead played so loud that plaster came down from the ceiling. After neighbors complained, a judge closed it to concerts in 1986. A restoration is now under way.

WHO PLAYED HERE

- Motörhead
- Metallica
- Slayer
- Dead Kennedys
- R.E.M.
- INXS
- Stevie Ray Vaughan
- Mercyful Fate
- Wendy O. Williams

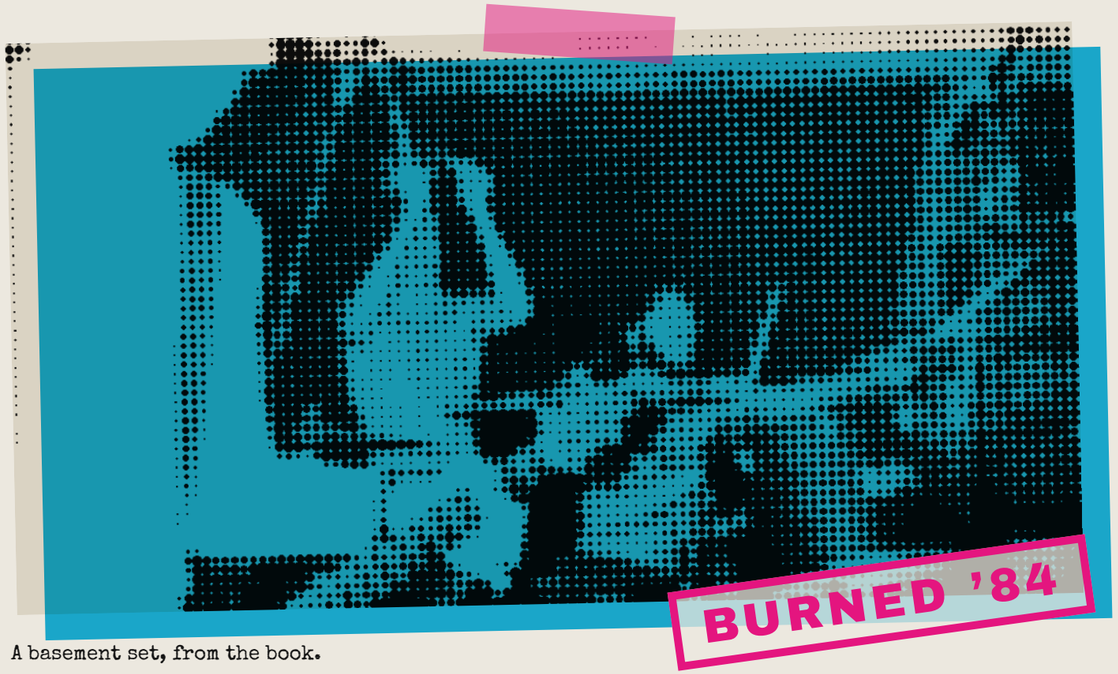
130 dB The volume claimed for Motörhead's 1984 show, the night the ceiling cracked.

NIGHTS IN THIS BOOK →

None in this book: its rock years came after 1983.

Facts checked Nov. 2026

POP SHOP



A basement set, from the book.

WHERE

1730 E. 24TH ST

Under the Agora · by CSU

ONCE CALLED

THE MISTAKE

Same basement, new name

THE ROOM

The Agora had a second room downstairs. It started out as the Mistake and was later renamed the Pop Shop: a small stage that booked everything from folk to metal while the touring acts played the ballroom upstairs.

By the early '80s it was a home for local punk and metal. Bands played benefits there for the zine CLE, and in its last months it booked Samhain, Italy's Raw Power, Shok Paris and Destructor. The last shows on record ran into October 1984, the month a fire hit the building.

WHO PLAYED HERE

Samhain · Raw Power · Shok Paris · Destructor · CLE magazine benefits

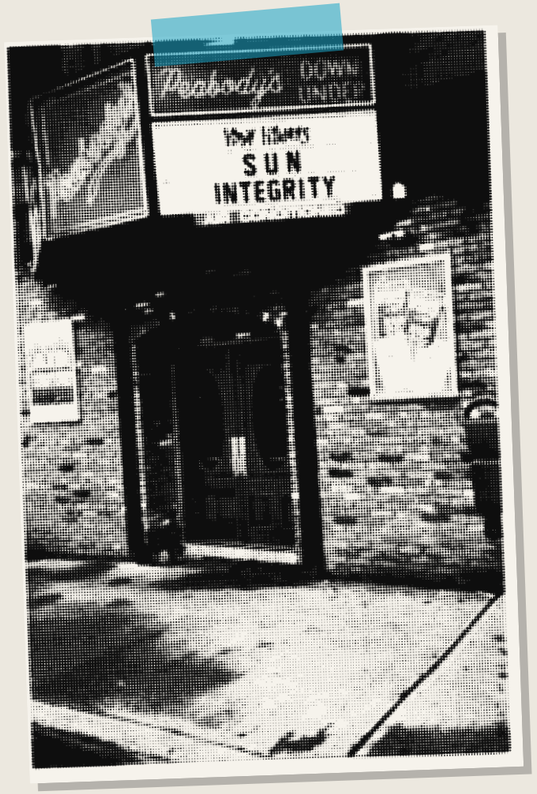
OCT '84 The last Pop Shop shows on record, the same month fire hit the Agora.

NIGHTS IN THIS BOOK →

None in this book; for the upstairs room, see the Agora, p. 30.

Facts checked Nov. 2026

PEABODY'S



The DownUnder door. Photo courtesy Larry Collins.

FROM '84

WHERE

1059 OLD RIVER RD

The Flats · the old Pirate's Cove

IN THE FLATS

1984–2001

Then uphill near CSU

THE ROOM

In 1984, Peabody's DownUnder took over the old Pirate's Cove room on Old River Road, the same Flats club where the Pagans and the Police had played. Larry Collins booked shows there for several years in the '80s. (A separate Peabody's Cafe in Cleveland Heights had opened in 1977 as a jazz and blues room, and ran until 1996.)

Through the '80s and '90s the DownUnder booked hardcore, metal and college rock. As the Flats faded, the club moved uphill to East 21st Street near Cleveland State. It closed there on October 29, 2013, with a death-metal bill headlined by Dying Fetus.

WHO PLAYED HERE

Red Hot Chili Peppers · Pearl Jam · Jane's Addiction · Dead Milkmen · Monster Magnet · Tori Amos · KMFDM · Babes in Toyland · **Dying Fetus**

2013

Last night: Oct. 29, after nearly three decades under the Peabody's name.

NIGHTS IN THIS BOOK →

None in this book; it opened in 1984. For the room's earlier life, see Pirate's Cove, p. 32.

Facts checked Nov. 2026

NAUTICA



On the river's west bank, under the bridges.

ADDRESS

2014 SYCAMORE ST

West bank of the Flats

CAPACITY

5,000

4,100 permanent seats

THE ROOM

An open-air amphitheater on the west bank of the Flats, it opened in 1987 as Nautica Stage, part of the Nautica entertainment complex. It came out of the push to turn a riverfront of salt mines and empty warehouses into a nightlife district; the 1985 Riverfest had shown what the area could draw.

A canopy went up in a 2002 renovation, and the name kept changing: Scene Pavilion, The Plain Dealer Pavilion, Nautica Pavilion, and since 2011 Jacobs Pavilion. Scene called it the city's most scenic venue, with the downtown skyline across the water.

WHO PLAYED HERE

Phish · Green Day · The B-52's · David Byrne · Bleachers · Death Cab for Cutie

1987 The year it opened, four years after this book's story ends.

NIGHTS IN THIS BOOK →

None in this book; it opened in 1987.

Facts checked Nov. 2026

THE LIFT



Aquilon's columned room, from the book.

WHERE

1575 MERWIN AVE

The Flats · under the Detroit-Superior Bridge

HOST CLUB

AQUILON

Opened 1987

THE ROOM

The Lift wasn't a building of its own. It was a weekly underground night at Aquilon, a dance club that opened in 1987 at 1575 Merwin Avenue in the Flats, right under the Detroit-Superior Bridge. Aquilon, French for the north wind, drew the city's dressed-up crowd and had the strictest dress code in town.

The Lift ran on off nights, first Wednesdays and later Sundays, and pushed house, techno and acid house. When New Order played Cleveland in July 1989, the after-party was at the Lift. The space later became the Smart Bar and then the Whiskey.

WHO PLAYED HERE

Frankie Knuckles · David Morales · Keoki · New Order (after-party) · Rob Sherwood

1987 Aquilon opens. The Lift becomes its underground weeknight.

NIGHTS IN THIS BOOK →

None in this book; it came after 1983.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

MADNESS



ADMIT ONE

THE AGORA · 18 & OVER

MADNESS

One Step Beyond... tour

TUE · MAR 4 · 1980 2ND U.S. TOUR

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Jan. '80: $4.50 adv.

№ 1980·03·04

Ticket recreated from the tour itinerary; the price hasn't turned up.

THE NIGHT

Madness had already crossed the Atlantic once, for club dates in late 1979. Their second North American run brought them to the Agora on Tuesday, March 4, 1980, between Chicago and a long jump west to Portland. One Step Beyond... was the record, and the band was still a seven-man gang of North London kids playing ska as fast as they could. Before that tour ended, they also turned up on American Bandstand.

SETLIST

Mar. 4, 1980

Were you there?

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.

No tape or setlist from this night has turned up. The route that week: Detroit Mar. 1, Chicago Mar. 3, Cleveland Mar. 4, then Portland.

ON STAGE

Suggs — vocals
Chas Smash — vocals, dancing
Mike Barson — keyboards
Chris Foreman — guitar
Lee Thompson — saxophone
Mark Bedford — bass
Dan Woodgate — drums

NOT THE FIRST

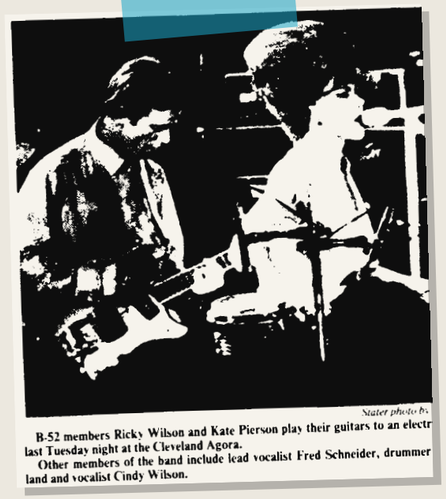
Their first U.S. visit came in Nov. 1979, including the Whisky in L.A. with the Go-Go's.

Facts checked Nov. 2026

PERFORMANCE · 1980

← VENUE: AGORA · p. 30

THE B-52'S



Slater photo by

B-52 members Ricky Wilson and Kate Pierson play their guitars to an electr
last Tuesday night at the Cleveland Agora.
Other members of the band include lead vocalist Fred Schneider, drummer
land and vocalist Cindy Wilson.

@ THE AGORA

TICKETRON

THE AGORA · 18 & OVER

THE B-52'S

WILD PLANET TOUR

TUE · SEP 23 · 1980 9:00 PM

THE AGORA · 1730 E. 24TH ST

ADMISSION

$7.50

GENERAL ADMISSION

№ 1980·09·23

Ticket recreated from a surviving stub.

THE NIGHT

Wild Planet had been out less than a month when the B-52's played the Agora on Tuesday, September 23, 1980: $7.50, general admission, doors at nine, 18 and over. Several of its songs had been in their live set since 1978, and the album was on its way to No. 18 on the Billboard chart. A local paper ran a photo of Ricky Wilson and Kate Pierson from "last Tuesday night at the Cleveland Agora."

SETLIST

same tour

SAME TOUR · NOT THIS NIGHT

1. Lava
2. Give Me Back My Man
3. 6060-842
4. Devil In My Car
5. 52 Girls
6. Quiche Lorraine
7. Dirty Back Road
8. Private Idaho
9. Strobe Light
10. Runnin' Around
11. Rock Lobster
12. Dance This Mess Around
13. Planet Claire
14. Party Out Of Bounds
15. Downtown*
16. 53 Miles West Of Venus

* Petula Clark cover. From Paris, Dec. 9, 1980, per a tape listing. The Cleveland set isn't documented.

ON STAGE

Fred Schneider — vocals
Kate Pierson — vocals, keyboards
Cindy Wilson — vocals
Ricky Wilson — guitar
Keith Strickland — drums

WHAT IT COST

The stub reads $7.50, matching the book: a rare price that checks out.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

XTC



ADMIT ONE

THE AGORA · 18 & OVER

THE POLICE

SPECIAL GUEST XTC

MON · JAN 21 · 1980 **"THE RETURN OF"**

THE AGORA · 1730 E. 24TH ST

ADMISSION

$4.50

$5.50 DAY OF SHOW

№ 1980·01·21

Ticket recreated from the Agora ad; note who's on top.

THE NIGHT

The Agora billed Monday, January 21, 1980, as the return of the Police, with XTC as special guest: $4.50 in advance, $5.50 the day of the show. XTC were touring Drums and Wires with "Making Plans for Nigel" as their calling card, and on this run reviewers kept saying the openers stole the night. A review of the next show, in Ann Arbor, called XTC the hit of the concert. A photo in the Rock Hall archive shows Sting backstage at the Agora that night.

XTC'S SET

same tour

SAME TOUR · NEXT NIGHT

1. Real by Reel
2. When You're Near Me I Have Difficulty
3. Life Begins at the Hop
4. The Rhythm
5. Meccanik Dancing (Oh We Go!)
6. Roads Girdle the Globe
7. Ten Feet Tall
8. Helicopter
9. This Is Pop
10. Battery Brides (Andy Paints Brian)
11. Instant Tunes
12. Crowded Room
13. Complicated Game
14. Making Plans for Nigel
15. Outside World
16. Dance Band
17. Statue of Liberty

XTC's set the next night in Ann Arbor, as given by a Buffalo news archive. The Cleveland set isn't documented.

ON STAGE

Andy Partridge — vocals, guitar
Colin Moulding — bass, vocals
Dave Gregory — guitar, keyboards
Terry Chambers — drums

THE POLICE, AGAIN

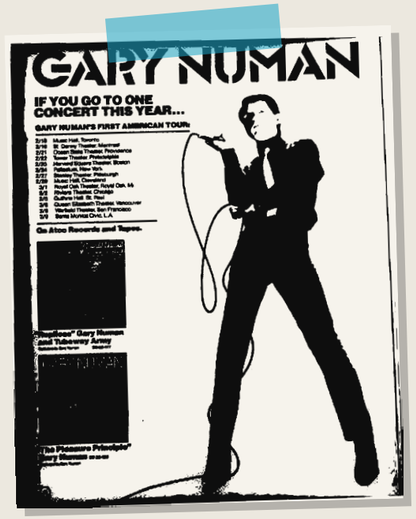
Their last Cleveland stop was the Pirate's Cove in Nov. 1978. See p. 88.

Facts checked Nov. 2026

PERFORMANCE · 1980

← VENUE: MUSIC HALL · p. 18

GARY NUMAN



@ MUSIC HALL

WMMS & BELKIN PRODUCTIONS — MUSIC HALL

GARY NUMAN

WITH NASH THE SLASH

FRI · FEB 29 · 1980 8:00 PM

CLEVELAND MUSIC HALL · 500 LAKESIDE

ADMISSION

$5.50

NO REFUND OR EXCHANGE

№ 1980·02·29

Ticket recreated from a surviving stub.

THE NIGHT

The Touring Principle, Gary Numan's first American tour, reached Music Hall on leap day, Friday, February 29, 1980, presented by WMMS and Belkin: $5.50 a seat. Toronto's Nash the Slash, a violinist in surgical bandages, opened. "Cars" was climbing the American charts, and Numan's six-piece band, with two keyboard players, staged the show as a cold white light-box. He also played three new songs that wouldn't be released until that August and September, around Telekon.

SETLIST

Feb. 29

1. Airlane
2. Me! I Disconnect From You
3. Praying to the Aliens
4. M.E.
5. Films
6. We Are So Fragile
7. Are "Friends" Electric?
8. Remind Me to Smile†
9. Conversation
10. Metal
11. Replicas
12. Remember I Was Vapour†
13. Trois Gymnopédies*
14. Cars
15. I Die: You Die†
16. Down in the Park
17. Bombers
18. Tracks

† Not yet released. * Erik Satie. Per the Numan discography's confirmed list for this night.

ON STAGE

Gary Numan — vocals, guitar, Polymoog
Paul Gardiner — bass
Cedric Sharpley — drums
Chris Payne — keyboards
Denis Haines — keyboards
Russell Bell — guitar, keyboards

TELEKON

The album came out Sept. 5, 1980, not in May as the book says.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

PRETENDERS



ADMIT ONE

THE AGORA · 18 & OVER

PRETENDERS

FIRST U.S. TOUR

MON · MAR 17 · 1980 **HYNDE COMES HOME**

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Jan. '80: $4.50 adv.

№ 1980·03·17

Ticket recreated; date per the book, which fits the tour route. The price hasn't turned up.

THE NIGHT

The Pretenders' debut album came out in January 1980, and two months later Akron's own Chrissie Hynde was back in Ohio fronting a British band. The book dates their Agora show Monday, March 17, which fits the first American tour: Rochester on the 15th, Port Chester, New York, on the 21st. The sets on that run mixed the album with "Porcelain," a song they hadn't recorded yet. They came back to Cleveland that September.

SETLIST

same tour

SAME TOUR · NOT THIS NIGHT

1. The Wait
2. Precious
3. Talk of the Town
4. Cuban Slide
5. Private Life
6. Space Invader
7. Brass in Pocket
8. Stop Your Sobbing
9. The Phone Call
10. I Go to Sleep
11. Kid
12. Porcelain
13. Tattooed Love Boys
14. Up the Neck
15. Mystery Achievement

From Port Chester, N.Y., Mar. 21, 1980, per a Pretenders fan archive.

"One of the best concerts I have ever seen."
— WMMS program director John Gorman

ON STAGE

Chrissie Hynde — vocals, guitar
James Honeyman-Scott — guitar
Pete Farndon — bass
Martin Chambers — drums

BACK IN SEPTEMBER

The Pretenders returned to Cleveland on Sept. 7, 1980.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

U2



@ THE AGORA

NIGHTS OUT AT THE AGORA — WMMS

U2

SPECIAL GUESTS THE PRODUCERS

TUE · DEC 8 · 1981 OCTOBER TOUR

THE AGORA · 1730 E. 24TH ST

ADMISSION
$5.00
TICKETRON · AGORA BOX
№ 1981·12·08

Ticket recreated from the Agora poster.

THE NIGHT

"Modern music from Ireland," the Agora's poster said: U2 with the Producers on Tuesday, December 8, 1981, for $5. October had been out two months. The band played the room twice that day, a free afternoon show and then the evening set, which Case Western's college station WRUW broadcast. They opened with "Gloria," worked snippets of "Send In the Clowns" into "The Electric Co." and closed the encore with "The Ocean."

SETLIST

Dec. 8

1. Gloria
2. Another Time, Another Place
3. I Threw a Brick Through a Window
4. A Day Without Me
5. An Cat Dubh
6. Into the Heart
7. With a Shout
8. Rejoice
9. The Electric Co.
10. I Fall Down
11. October
12. Stories for Boys
13. I Will Follow
14. Twilight
15. Out of Control
16. Fire
17. 11 O'Clock Tick Tock
18. The Ocean

Evening show, per U2tours; broadcast on WRUW.

ON STAGE

Bono — vocals
The Edge — guitar, piano
Adam Clayton — bass
Larry Mullen Jr. — drums

FIRST VISIT

U2's Cleveland debut came eight months earlier: Apr. 20, 1981, also at the Agora.

PERFORMANCE · 1981

← VENUE: PIRATE'S COVE · p. 32

DURAN DURAN



@ THE COVE

ADMIT ONE — PIRATE'S COVE · THE FLATS

DURAN DURAN

FIRST U.S. CLUB TOUR

THU · OCT 8 · 1981 THE FLATS

PIRATE'S COVE · 1059 OLD RIVER RD

ADMISSION

PRICE LOST TO HISTORY

№ 1981-10-08

Ticket recreated from a Recordland ad; the price hasn't turned up.

THE NIGHT

Duran Duran's first American trip was a club tour that began September 16, 1981, on Long Island. On Thursday, October 8, it reached the Pirate's Cove, and the Recordland chain ran an ad offering $2 off their debut album to anyone who went. America hadn't caught on yet; their U.S. breakthrough was more than a year away. Thirty years later, back in Cleveland, Simon Le Bon remembered the Cove for one thing in particular.

SETLIST

same tour

SAME TOUR · NOT THIS NIGHT

1. Friends of Mine
2. Girls on Film
3. Anyone Out There
4. Late Bar
5. Fame*
6. Night Boat
7. Planet Earth
8. My Own Way
9. Sound of Thunder
10. Careless Memories

* David Bowie cover. From the Bayou, Washington, D.C., Sept. 22, 1981, broadcast on WHFS.

> "There was a pole right in the middle of the stage."
> — Simon Le Bon, 2011, to the Plain Dealer

ON STAGE

Simon Le Bon — vocals
Nick Rhodes — keyboards
John Taylor — bass
Andy Taylor — guitar
Roger Taylor — drums

ON THE AD

Recordland pitched them as "the new romantics" and offered $2 off the LP.

Facts checked Nov. 2026

PERFORMANCE · 1982

← VENUE: AGORA · p. 30

ADAM ANT

@ THE AGORA



ADMIT ONE

THE AGORA · 18 & OVER

ADAM ANT

WITH SINGLE BULLET THEORY

TUE · NOV 23 · 1982 **FRIEND OR FOE TOUR**

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Aug. '82: $5 adv.

№ 1982-11-23

Ticket recreated from a review of the night; the price hasn't turned up.

THE NIGHT

A local review called it a long-overdue first Cleveland visit: Adam Ant at the Agora on Tuesday, November 23, 1982, the night after Royal Oak, with Single Bullet Theory opening. Friend or Foe was his first solo album, and "Goody Two Shoes" was on its way into the American Top 20. A local review noted two drummers, a three-piece horn section, a cover of the Doors' "Hello, I Love You" and a cameo by Marco Pirroni on "Man Called Marco."

SETLIST

partial

NAMED IN THE REVIEW · NOT IN ORDER

WERE YOU THERE?

1. *Goody Two Shoes*
2. *Antmusic*
3. *Man Called Marco*
4. *Hello, I Love You**
5. *Los Rancheros*
6. _____
7. _____
8. _____
9. _____
10. _____

* The Doors. Songs mentioned in a local review of the night. Know the rest? Write it in.

ON STAGE

Adam Ant — vocals
Marco Pirroni — guitar
Tony Hughes — trumpet
Stewart van Blandamer — saxophone
Steve Farr — saxophone
plus bass and two drummers

THE CLUB RUN

His first solo U.S. tour: 26 club dates from New York on Nov. 8 to Hollywood on Dec. 16.

Facts checked Nov. 2026

PERFORMANCE · 1982

← VENUE: AGORA · p. 30

BILLY IDOL



@ THE AGORA

WMMS NIGHTS OUT AT THE AGORA

THE AGORA · 18 & OVER

BILLY IDOL

WITH BOY WONDER

TUE · AUG 24 · 1982 **FIRST SOLO TOUR**

THE AGORA · 1730 E. 24TH ST

ADMISSION

$5.00

$6 AT THE DOOR

№ 1982·08·24

Ticket recreated from the WMMS Agora ad.

THE NIGHT

Billy Idol's debut solo album came out in July 1982, a year after he'd left London and Generation X for New York and teamed up with guitarist Steve Stevens. On Tuesday, August 24, he played the Agora on his first solo tour, with Boy Wonder opening: $5 in advance, $6 at the door. A color slide in the Rock Hall's archive shows him onstage that night in a red leather vest and motorcycle gloves. "Hot in the City" was the single; "White Wedding" came next.

SETLIST

Aug. 24, 1982

WERE YOU THERE?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

No tape or setlist from this night has turned up. If you were there, this page is yours.

ON STAGE

Billy Idol — vocals
Steve Stevens — guitar
Phil Feit — bass
Gregg Gerson — drums
Judi Dozier — keyboards

SAME WEEK, SAME AD

Marshall Crenshaw with the Action and the Sneex, Wed. Aug. 18, $5.

PERFORMANCE · 1982

R.E.M.

← VENUE: AGORA · p. 30



@ THE AGORA

ADMIT ONE — THE AGORA · 18 & OVER

STEVE FORBERT

WITH R.E.M.

WED · SEP 29 · 1982 **CHRONIC TOWN TOUR**

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, Aug. '82: $5 adv.

№ 1982·09·29

Ticket recreated; note who's on top. The price hasn't turned up.

THE NIGHT

Five weeks after their first EP, Chronic Town, came out, R.E.M. opened for singer-songwriter Steve Forbert at the Agora on Wednesday, September 29, 1982, partway through a long van tour that had taken them from Los Angeles through Minneapolis and Chicago. A local reviewer timed their set at about thirty minutes, too short in his view, and singled out the new EP songs "Wolves, Lower" and "Gardening at Night." Murmur was still six months off.

SETLIST

partial

NAMED IN THE REVIEW · NOT IN ORDER

WERE YOU THERE?

1. *Wolves, Lower*
2. *Gardening at Night*
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

The two songs a local review named from the 30-minute set. Know the rest? Write it in.

"EARMARK THEM FOR BIGGER AND BETTER THINGS."
— Local review of the night

ON STAGE

Michael Stipe — vocals
Peter Buck — guitar
Mike Mills — bass, vocals
Bill Berry — drums, vocals

THE HEADLINER

Steve Forbert, best known for 1979's "Romeo's Tune," topped the bill.

← VENUE: BLOSSOM · p. 118

A FLOCK OF SEAGULLS



@ BLOSSOM

BLOSSOM MUSIC CENTER VACATION TOUR OF AMERICA

THE GO-GO'S

SPECIAL GUEST A FLOCK OF SEAGULLS

FRI · SEP 3 · 1982 8:00 PM

BLOSSOM · CUYAHOGA FALLS

ADMISSION

$11

PAVILION · LAWN $8

№ 1982·09·03

Ticket recreated from the Blossom poster; note who's on top.

THE NIGHT

The Go-Go's brought their Vacation tour to Blossom on Friday, September 3, 1982, and the special guest was A Flock of Seagulls: $11 for the pavilion, $8 for the lawn. The Liverpool band's "I Ran (So Far Away)" was climbing the American charts that summer, helped along by its video on MTV, and Mike Score's swept-up hair was already famous. Nine months later they were back at Blossom as headliners.

SETLIST

Sept. 3, 1982

WERE YOU THERE?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

No tape or setlist from this night has turned up. The book's nine-song list couldn't be confirmed. If you were there, this page is yours.

ON STAGE

Mike Score — vocals, keyboards
Paul Reynolds — guitar
Frank Maudsley — bass
Ali Score — drums

BACK AS HEADLINERS

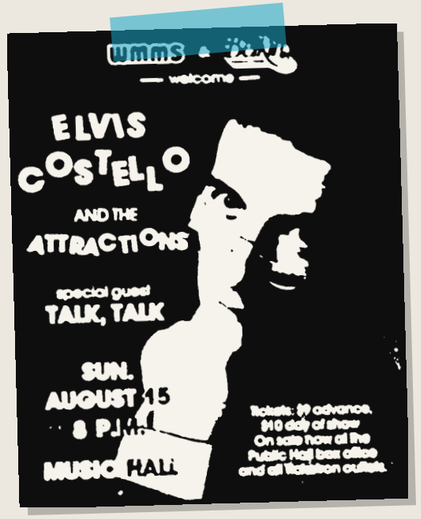
June 4, 1983, at Blossom, with the Fixx opening. All tickets $7.

Facts checked Nov. 2026

PERFORMANCE · 1982

← VENUE: MUSIC HALL · p. 18

TALK TALK



@ MUSIC HALL

WMMS & BELKIN WELCOME

MUSIC HALL

ELVIS COSTELLO

+ THE ATTRACTIONS · SPECIAL GUEST TALK TALK

SUN · AUG 15 · 1982 8:00 PM

CLEVELAND MUSIC HALL · 500 LAKESIDE

ADMISSION

$9.00

$10 DAY OF SHOW

№ 1982·08·15

Ticket recreated from the WMMS/Belkin ad; note who's on top.

THE NIGHT

A month after their debut album, The Party's Over, Talk Talk spent the summer of 1982 opening for Elvis Costello and the Attractions on the Imperial Bedroom tour. It reached Music Hall on Sunday, August 15: $9 in advance, $10 the day of. It wasn't their first American show; they'd played a Minneapolis stadium bill with Costello and Blondie the week before. Mark Hollis was still four years from The Colour of Spring.

SETLIST

Aug. 15, 1982

WERE YOU THERE?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

No setlist for the opening set has turned up. A Pittsburgh fan two nights later remembered it lasting about half an hour.

ON STAGE

Mark Hollis — vocals
Simon Brenner — keyboards
Paul Webb — bass
Lee Harris — drums

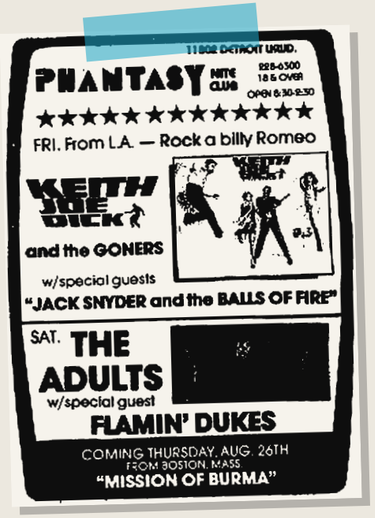
ONCE MORE

They opened for Costello in America again in August 1983.

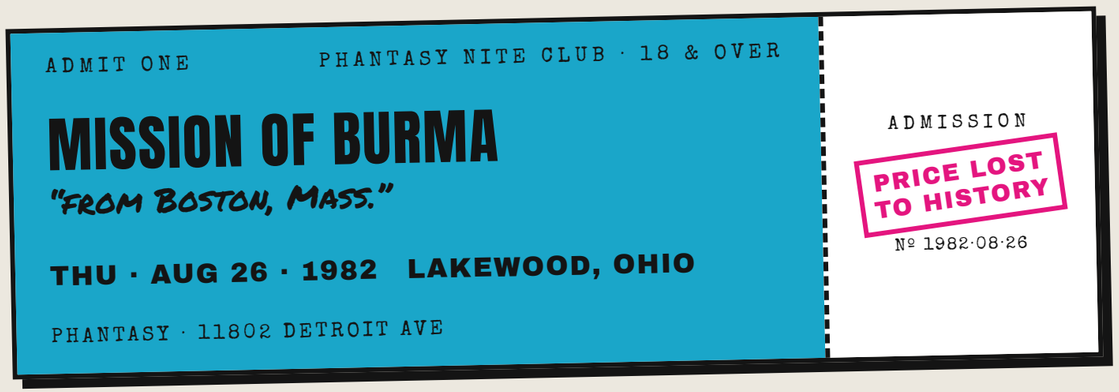
Facts checked Nov. 2026

← VENUE: PHANTASY · p. 36

MISSION OF BURMA



@ THE PHANTASY



Ticket recreated from the Phantasy ad; the price hasn't turned up.

THE NIGHT

The Phantasy's weekly ad billed them as coming "from Boston, Mass." for Thursday, August 26, 1982. Mission of Burma had the EP Signals, Calls, and Marches out; their only album of the era, Vs., wasn't released until October 11, so this was the songs before the record. They were famously loud, with Martin Swope working tape loops from the soundboard, and within a year Roger Miller's tinnitus had ended the band.

SETLIST

Aug. 26, 1982

WERE YOU THERE?

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.

No tape or setlist from this night has turned up. If you were there, this page is yours.

ON STAGE

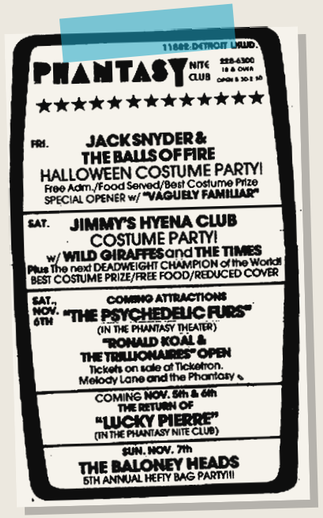
Roger Miller — guitar, vocals
Clint Conley — bass, vocals
Peter Prescott — drums, vocals
Martin Swope — tapes

NOT THAT DECEMBER

The book has them at Peabody's DownUnder on Dec. 2, but that club didn't open until 1984.

← VENUE: PHANTASY THEATRE · p. 116

PSYCHEDELIC FURS



@ THE PHANTASY

ADMIT ONE — IN THE PHANTASY THEATER

THE PSYCHEDELIC FURS

Ronald Koal + The Trillionaires

SAT · NOV 6 · 1982 FOREVER NOW TOUR

PHANTASY · 11802 DETROIT AVE

ADMISSION

PRICE LOST TO HISTORY

№ 1982·11·06

Ticket recreated from the Phantasy ad; the price hasn't turned up.

THE NIGHT

Per the club's own history, the Psychedelic Furs played the first night of the new Phantasy Theater: Saturday, November 6, 1982, with Cleveland's Ronald Koal & the Trillionaires opening. A local review counted a standing-room-only crowd for the Furs' third Cleveland visit in as many tours. Only three founding members were left, and Richard Butler had a bad cold, but they played all but two songs from Forever Now, and Butler sang some songs from out in the crowd and one from atop a column of loudspeakers.

SETLIST

partial

NAMED IN THE REVIEW · NOT IN ORDER

WERE YOU THERE?

1. Forever Now
2. Danger
3. Goodbye
4. No Easy Street
5. Pretty in Pink
6. Love My Way
7. Sleep Comes Down
8. India (encore)
9. _____
10. _____
11. _____
12. _____

Songs a local review named. Know the rest? Write it in.

ON STAGE

Richard Butler — vocals
John Ashton — guitar
Tim Butler — bass
Phil Calvert — drums

OPENING NIGHT

The theater sat under the Nite Club, in Lakewood's old Homestead movie house.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

MISSING PERSONS



ADMIT ONE

THE AGORA · 18 & OVER

MISSING PERSONS

OPENING ACT UNKNOWN

MON · FEB 7 · 1983

SPRING SESSION M TOUR

THE AGORA · 1730 E. 24TH ST

ADMISSION

PRICE LOST TO HISTORY

Same club, May '83: $5.50

№ 1983·02·07

Ticket recreated; the price and the opener haven't turned up.

THE NIGHT

Missing Persons played the Agora on Monday, February 7, 1983, on the winter tour for Spring Session M, their first album for Capitol. They'd played outside Buffalo the night before and had Pittsburgh two nights later. "Walking in L.A." was just out as the fourth single, the album was climbing toward No. 17, and MTV had made Dale Bozzio's look famous. Terry Bozzio, Warren Cuccurullo and Patrick O'Hearn had all come out of Frank Zappa's band.

SETLIST

same tour

SAME TOUR · THREE NIGHTS LATER

1. Mental Hopscotch
2. Noticeable One
3. Words
4. Tears
5. Right Now
6. Rock and Roll Suspension
7. It Ain't None of Your Business
8. Bad Streets
9. U.S. Drag
10. Windows
11. Here and Now
12. Walking in L.A.
13. No Way Out
14. Destination Unknown
15. Action Reaction (encore)

From Park West, Chicago, Feb. 10, 1983, per setlist.fm. A West Hartford set two weeks earlier opened the same way. The Agora set isn't documented.

ON STAGE

Dale Bozzio — vocals
Terry Bozzio — drums
Warren Cuccurullo — guitar
Patrick O'Hearn — bass
Chuck Wild — keyboards

THAT WEEK

Buffalo Feb. 6 · Cleveland Feb. 7 · Pittsburgh Feb. 9 · Chicago Feb. 10.

Facts checked Nov. 2026

← VENUE: AGORA · p. 30

MODERN ENGLISH



THE AGORA AND WMMS WELCOME

19 OR OVER · I.D. REQ

MODERN ENGLISH

After the Snow tour

SAT · MAY 7 · 1983 9:00 PM

THE AGORA · 1730 E. 24TH ST

ADMISSION

$5.50

NO REFUNDS / EXCHANGES

№ 1983·05·07

Ticket recreated from a surviving stub.

THE NIGHT

A stub from the night reads "The Agora and WMMS welcome Modern English," Saturday, May 7, 1983: $5.50, 19 and over, 9 PM. Sire had put After the Snow out in America, and "I Melt With You," also on that spring's Valley Girl soundtrack, was all over college radio and MTV. The Colchester band came in from Chicago and went on to Detroit, and by the end of the month they were opening for Roxy Music on its final tour.

SETLIST

same room

AT THE AGORA · LOGGED FOR JUNE 8

WERE YOU THERE?

1. Spinning Me Round
2. After the Snow
3. Blue Waves
4. Carry Me Down
5. Ricochet Days
6. Tables Turning
7. Life in the Gladhouse
8. I Melt With You
9. _____
10. _____

setlist.fm logs this eight-song Agora set for Wed., June 8, 1983. "Spinning Me Round" and "Ricochet Days" were new; they turned up on the next album. A return visit, or the same night misdated? Write in what you know.

ON STAGE

Robbie Grey — vocals
Gary McDowell — guitar
Mick Conroy — bass
Richard Brown — drums
Stephen Walker — keyboards

TWO AGORA DATES?

The stub says May 7. setlist.fm puts them in New York that night and back at the Agora on June 8.

PERFORMANCE · 1983

← VENUE: PHANTASY THEATRE · p. 116

SIMPLE MINDS

SIMPLE MINDS,
RADIO FREE AMERICA,
SINGLE STRINGS
Phantasy Theatre
May 5

Simple Minds' first area appearance brought with it a sense of renewed energy and enthusiasm to a style of music that combined the more basic older rock songs of previous releases with more emotional and varying styles of their most recent material. Taking the stage to a tape of "Some-

@ THE PHANTASY

ADMIT ONE

IN THE PHANTASY THEATER

SIMPLE MINDS

RADIO FREE AMERICA · SINGLE STRINGS

THU · MAY 5 · 1983 NEW GOLD TOUR

PHANTASY · 11802 DETROIT AVE

ADMISSION

PRICE LOST TO HISTORY

№ 1983·05·05

Ticket recreated from a local review; the price hasn't turned up.

THE NIGHT

A local review called it Simple Minds' first visit to the area: Thursday, May 5, 1983, at the Phantasy Theatre in Lakewood, with Radio Free America and Single Strings on the bill. New Gold Dream was a hit in Britain but still a college-radio record here. The band walked on to a tape of "Somebody Up There Likes You," and the reviewer thought older songs like "Celebrate" and "The American" beat their records. The next night was Chicago.

SETLIST

same tour

SAME TOUR · NEXT NIGHT

1. Somebody Up There Likes You (tape)
2. King Is White and in the Crowd
3. I Travel
4. Glittering Prize
5. Celebrate
6. The American
7. Colours Fly and Catherine Wheel
8. Hunter and the Hunted
9. Promised You a Miracle
10. Someone Somewhere in Summertime
11. Big Sleep
12. New Gold Dream (81–82–83–84)
13. Love Song (encore)

From the Metro, Chicago, May 6, 1983, per setlist.fm; the encore is from the Lakewood review. Every song the review names is here.

> "Jim Kerr's vocals were right on target."
> — Local review of the night

ON STAGE

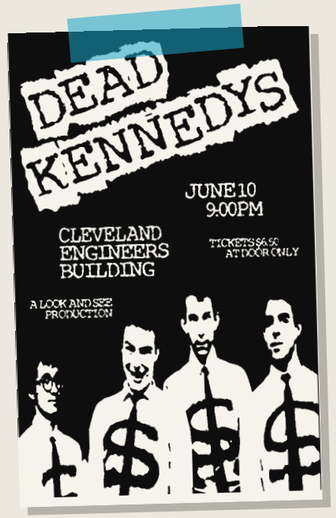
Jim Kerr — vocals
Charlie Burchill — guitar
Mick MacNeil — keyboards
Derek Forbes — bass
Mel Gaynor — drums

ONE MORE LISTING

setlist.fm files May 5 under the Agora; the review and its headline say Phantasy Theatre.

← VENUE: ENGINEERS BUILDING · p. 120

DEAD KENNEDYS



@ ENGINEERS HALL

A LOOK AND SEE PRODUCTION — ENGINEERS AUD.

DEAD KENNEDYS

WITH THE OFFBEATS

FRI · JUNE 10 · 1983 9:00 PM

ENGINEERS BLDG · ONTARIO & ST. CLAIR

ADMISSION
$6.50
AT DOOR ONLY
№ 1983·06·10

Ticket recreated from the poster and a surviving stub.

THE NIGHT

The poster gives no year, but a surviving stub says Friday, June 10, which fits 1983. It was a $6.50, door-only show in the old auditorium of the Brotherhood of Locomotive Engineers, between Montreal and Chicago on the Plastic Surgery Disasters tour. Cleveland's Offbeats opened at Jello Biafra's request, and their band history counts about 1,200 people. One fan remembered a hall with no windows and no air conditioning.

SETLIST

same tour

SAME TOUR · THREE NIGHTS EARLIER

1. The Man With the Dogs
2. Insight
3. When Ya Get Drafted
4. Religious Vomit
5. Life Sentence
6. Moral Majority
7. Let's Lynch the Landlord
8. Forest Fire
9. Police Truck
10. Bleed for Me
11. Holiday in Cambodia
12. Too Drunk to F***
13. Rawhide*
14. Hyperactive Child
15. Chemical Warfare
16. Dog Bite
17. We've Got a Bigger Problem Now
18. Moon Over Marin

* Frankie Laine's TV theme. From Le Spectrum, Montreal, June 7, 1983, per setlist.fm. The Cleveland set isn't documented.

> "The Dead Kennedys blew into town during a heat wave."
> — A fan's memory, reprinted in the book

ON STAGE

Jello Biafra — vocals
East Bay Ray — guitar
Klaus Flouride — bass
D.H. Peligro — drums

NOT TED

The book names Ted on drums, but he left in 1981. D.H. Peligro had the job by '83.

PERFORMANCE · 1983

OUTDOORS · HANNA FOUNTAINS, THE MALL

ROCK AGAINST WAR



@ HANNA FOUNTAINS

RAW, INC. PRESENTS

CONCERT & RALLY

ROCK AGAINST WAR

MDC · THE DICKS · CRUCIFUCKS · ZERO DEFEX + MORE

FRI · MAY 6 · 1983 NOON TILL 8 PM

HANNA FOUNTAINS · DOWNTOWN

ADMISSION

PRICE LOST TO HISTORY

An outdoor rally; the book calls it free.

№ 1983·05·06

Ticket recreated from the Rock Against War flyer; there may never have been a ticket.

THE NIGHT

Rock Against War was Cleveland's stop on the national Rock Against Reagan tour. A local flyer billed it as a concert and rally at Hanna Fountains on Friday, May 6, 1983, from noon till 8 PM, promising beer, music and speakers under a "Duck the Draft" cartoon. The touring bands, MDC and the Dicks, both from Austin, shared the bill with Lansing's Crucifucks, Kent's Zero Defex, Suspect Device, Spirit I and the Anti-Christ Folk Band.

THE ROUTE

spring '83

SELECTED STOPS · FROM THE POSTER

1. APR 22 · MADISON, WIS.
2. APR 27 · CARBONDALE, ILL.
3. APR 29 · CHICAGO
4. APR 30 · COLUMBUS + AKRON
5. MAY 1 · DETROIT
6. MAY 3 · KENT
7. MAY 6 · CLEVELAND
8. MAY 8 · NEW YORK
9. MAY 15 · BOSTON
10. MAY 27 · PITTSBURGH
11. JUNE 11 · BURLINGTON, VT.
12. JUNE 24 · RALEIGH, N.C.
13. JULY 3–4 · WASHINGTON, D.C.

Read from the handwritten MDC/Dicks poster, so a date or two may be off. No setlists from the Cleveland afternoon have turned up.

ON STAGE

MDC — Austin, Tex.
The Dicks — Austin, Tex.
Crucifucks — Lansing, Mich.
Zero Defex — Kent, Ohio
Suspect Device
Spirit I
Anti-Christ Folk Band

NOT CRUCIFIX

The flyer says Crucifucks, Doc Corbin Dart's band. Dehumanization was by Crucifix, from Berkeley.

Facts checked Nov. 2026

THE FREQUENCY REMAINS

By 1983, the experiment was complete. Cleveland had built and tested a machine for transforming urban decline into cultural signal—not once, but repeatedly, systematically, almost obsessively. The Viking Saloon had taught bands to weaponize chaos. The Agora had proven sweat could be broadcast. Pirate's Cove had shown that proximity bred intensity. The Allen Theatre had demonstrated that beauty and brutality could coexist in the same room.

And then the frequency began to fade.

Not because the music stopped—Cleveland never stopped making noise. But because the conditions that created this particular ecosystem were themselves unsustainable. The very collapse that fed the scene eventually consumed its infrastructure. Venues closed, musicians scattered, the industry's attention drifted toward more stable markets. The Pattern of Almost, it turned out, was also a pattern of entropy.

But what Cleveland proved in those three transformative decades cannot be undone. The city demonstrated that marginality could be advantage, that the almost-famous could matter more than the fully recognized, that a place written off by the mainstream could serve as its unconscious laboratory. Every basement show documented in these pages, every near-miss catalogued here, every moment of "too strange for radio" preserved in this archive adds up to something larger: proof that culture doesn't require permission.

The bands that broke orbit—DEVO's satirical escape, the Dead Boys' brief burn across New York's sky, Bowie's American debut launching from Cleveland soil—carried the city's frequency with them. But the bands that never left, the venues that closed, the scenes that stayed underground, they matter just as much. They were the root system that made the visible growth possible.

Cleveland's gift to American music wasn't any single artist or genre. It was the demonstration that a city could serve as incubator for the unmarketable, proving ground for the unready, home for the almost. It showed that collapse and creation were not opposites but collaborators, that the sound of falling apart could become indistinguishable from the sound of breakthrough.

The venues profiled in these pages—from La Cave's folk basement to the Phantasy's new wave theater, from Public Hall's arena spectacle to the Pop Shop's punk confrontations— formed a complete circuit for testing sound. Each room served its function: spaces for intimacy, spaces for scale, spaces for experiment, spaces for validation. Together, they created something unprecedented: a city-sized studio where American music could rehearse its future.

Today, those rooms are mostly memories. The buildings that remain house different businesses, different dreams. The Cuyahoga no longer catches fire. The steel mills have gone quiet. The noise that once defined this place has shifted frequency, scattered to other cities, other basements, other almost-famous bands finding their voices in the margins.

But listen closely on the right nights, in the right venues, and you can still hear it: that particular Cleveland frequency where collapse and breakthrough converge. Where the almost-famous know they matter. Where noise becomes prophecy. Where a city that the world forgot taught the world how to hear.

The reverb never really ends. It just finds new rooms to fill, new frequencies to explore, new ways to prove that the most honest sound is often the one that admits it's damaged. Cleveland didn't just survive its decline—it turned decay into its instrument, played it loud enough for the world to hear, and taught a generation of musicians that sometimes the best signal comes from the broken places.

In the end, that may be Cleveland's most lasting contribution: the knowledge that you don't need to be famous to be essential, don't need to be successful to be significant, don't need to be perfect to be heard. You just need to be loud enough, strange enough, and honest enough to matter.

The frequency remains, waiting to be tuned in by anyone willing to listen for the signals the mainstream missed. In Cleveland, the almost-famous learned they were already enough. The lesson echoes still.

CREDITS

THANK YOU, CLEVELAND

WHERE THE PICTURES CAME FROM

Cleveland Public Library
Digital Gallery photographs

The Plain Dealer · cleveland.com
including photos by John Petkovic and the Janet Macoska collection

Cleveland Historical · CSU Library Special Collections
Cleveland Press collection

Cleveland Scene
archive photos and pages

Concert Archives
fan-uploaded ads, stubs and photos

Discogs, eBay and auction listings
sleeves, stubs and posters

Fan pages, blogs and band accounts
Facebook, Instagram, X, Pinterest, Tumblr, Reddit

Artist and scene archives
clepunk.com, Craig W. Bell, Ubu Projex, punk77, Janette Beckman, Iconic Images

Midwest map
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FACTS CHECKED AGAINST

- setlist.fm
- Encyclopedia of Cleveland History (Case Western Reserve)
- Cleveland Historical
- Rock & Roll Hall of Fame Library & Archives
- Cleveland Scene · The Plain Dealer
- Concert Archives
- clepunk.com
- Wikipedia and band, label and fan archives
- Ads, stubs, flyers and reviews from the author's collection

HOW TO READ THE STUBS

Ticket recreated from…
Every ticket is rebuilt from a real ad, stub, poster or review, and the caption says which.

PRICE LOST TO HISTORY
No source gave the price. Know it? Write it on the stub.

SAME TOUR · NOT THIS NIGHT
The Cleveland set wasn't documented, so a set from the same tour stands in.

Blank setlist lines
Nobody wrote it down. If you were there, this page is yours.



MOTORBLOOM

North Coast Soundscapes

CLE's Alternative & Indie Roots

THE XEROX ZINE EDITION

CHRIS A. PIAZZA

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