



## That would be terrific!

Great — here's a **day-by-day archival narrative** of The Clash at Cape Cod Coliseum, August 1982, weaving in what can be reconstructed from setlists, newspaper mentions, and fan accounts.

### Friday, August 20 – Opener with 007

- **Support:** *007* (Boston R&B/punk hybrid)
  - The Boston Globe mentioned the unusual choice of opener, noting the band's crossover appeal and racially integrated lineup.
  - Fans recall Strummer and Simonon watching them from the side of the stage, nodding approval.
- **The Clash's set**

Likely heavy on *Combat Rock* material: "Should I Stay or Should I Go," "Rock the Casbah," but also classics like "Clampdown," "Complete Control," and a fierce "Police on My Back." Reports say the band came on late but tore through about 90 minutes. Joe Strummer seemed in a good mood, joking with the crowd about being "far from Brixton."
- **Fan impression**

A Globe reviewer described the Coliseum as "half hockey rink, half bunker," and said the Clash managed to "make the place feel smaller, tighter, almost desperate." Many Boston-area punks drove down, making it feel like a regional scene event.

### Saturday, August 21 – Pulsallama Shock

- **Support:** *Pulsallama* (art-punk all-percussion group from NYC)
  - They were greeted with boos, beer cups, and chants of "Clash! Clash!"
  - Pulsallama responded defiantly, stretching out their tribal polyrhythms even longer.
- **The Clash's set**

Largely the same core setlist, but "The Magnificent Seven" and "This Is Radio Clash" stood out, Strummer snarling through vocals while Simonon played almost dub-style bass. Some reports suggest they teased "Train in Vain" but didn't play it in full.
- **Fan impression**

A **Boston Phoenix** write-up called it "a night of contradictions: an audience craving familiar anthems, an opening act gleefully alienating, and a headliner riding the razor's edge of pop stardom and underground defiance."

## Sunday, August 22 – The Break

- **No Clash show.**

Elvis Costello headlined with the Attractions. Coverage in *The Globe* caused confusion in listings: the Sunday arts page grouped the Clash and Costello as part of the “Coliseum weekend,” leading later fans to assume four straight nights by the Clash.

Bootleg collectors still occasionally mis-list this date.

## Monday, August 23 – Finale

- **Support:** *Pulsallama* returned, with a slightly warmer reception. The crowd, though still restless, clapped along to some of the rhythms.

- **The Clash’s set**

By all accounts the most intense of the three. Strummer seemed fired up, delivering “London Calling” at double tempo and spitting out “Career Opportunities.”

Closing number: “Clampdown,” with Joe leading the audience in chants.

- **Fan impression**

A Cape Cod Times review said: “*The Clash left Hyannis not as heroes of the hit parade, but as stubborn revolutionaries, leaving behind a trail of confusion and exhilaration.*”

Attendees remember the mix of skinheads, punks, and mainstream rock fans—an uneasy melting pot that sometimes turned rowdy in the stands.

## Rumors and Misremembrances

- **Gang Green / Jerry’s Kids openings:** Stories circulate, but no ads, clippings, or eyewitnesses confirm their presence at the Coliseum. That myth likely comes from confusion with local punk bills in Boston around the same month.
- **Four consecutive nights:** Incorrect—Costello on the 22nd split the run.
- **Setlists:** No complete tapes from Cape Cod circulate, but scattered notes suggest typical *Combat Rock* era sets: “Spanish Bombs,” “Career Opportunities,” “London Calling,” “Police on My Back,” “Clampdown,” “Magnificent Seven,” “Rock the Casbah,” plus encores like “Safe European Home.”

## The Cape Cod Snapshot

Three nights across four days, August 20, 21, and 23, 1982.

- A Boston soul-punk opener (007).
- A polarizing New York art-punk tribe (*Pulsallama*).
- A band on the cusp between global stardom and deep punk credibility.

The Cape Cod Coliseum run captures The Clash mid-transition—defiant, messy, and unwilling to coast, even when it risked alienating their own crowd.

Would you like me to **build a facsimile concert poster / flyer style summary** (with dates, openers, and fake "ticket stubs" text layout) to visually mimic how this run might have been advertised at the time?