

THE

PETE MOSS

TRIBUTE CONCERT

JULY 11 & 12, 1997





THE MAKING OF A MUSIC MAN/BEATLES FAN

BY BARBARA MURTHA



A long time ago in a galaxy far away, a small baby boy named Pete—not yet a Moss Man—was

encased in a body cast from armpit to toes after falling down the cellar stairs. His distraught Mom needed to keep her happy baby happy during his confinement, so she played music to him on a small record player to while away a long, hot summer of imprisonment. He sang and cooed and gurgled to Mrs. Moss's taste in popular culture.

Even after he came out of his plaster cocoon, Pete

continued to be entranced by Mrs.

Mom's record player and the

LP's she got from her

record club. As his

motor skills grew

he was allowed to

put the records on the

1963

magic machine that gave him so much pleasure. He would ask Mrs. Moss, "This says?" while pointing to the album cover. And Mrs. Moss would read as he pointed to each word. "Rubber Soul," Mrs. Moss said.

After his first day in kindergarten Mrs. Moss got a call from

Miss Kenny, Pete's first teacher. "Please tell us why you taught Peter to read," she scolded. "I what?" Who knew that this eager music lover and

Beatles fan would teach himself to read at fourth grade level just so he could read the album covers of his mother's favorite pop stars. •

Barbara Murtha
Mama Moss



Graduation 1981



Kim, Moss, Mom, Kevin, Ray & Ghani 1988

PROLOGUE

SEPT. 1977

It's oral book report time in tenth grade english. I had selected "Phantom of the Paradise," a novelization of the campy Brian de Palma rock musical (I did read it, honest!) Sweating profusely, I stammer my way to a B minus. Shuffling back to my desk, all the way in the back (the tall ghetto), I hear a voice call out, "Hey, can I borrow that book when you're done?"

That, my friends, was when I first heard the voice of Moss.



EPILOGUE

MAY 1997

I had booked studio time for a sunday afternoon rehearsal.

Pete and I had spent the previous summer in a band called "Cigar," my first foray into the realm of fronting a band, doing all my own material. Of course I called Moss. We had been friends now for nearly twenty years, through bands such as Stormbringer, Chaos, F, Cult Heroes, Spanish Dogs, Stan Still Dance Band, The Movement, and those are just the ones I can remember playing in with him. I had been in New York for the last eight years, yet our friendship was strong. Pete was a brother to me.

The two of us had started recording the Cigar material in December 1996, filling the first reel of tape with six songs. So we spent first of our three hours rehearsing for some upcoming sessions at The Legendary L7 Studios. By the end of the first hour we stopped rehearsing, and just started playing. Same as it ever was. It was Fun. It was Family.

I have spent more that half my life in the presence of this true gentleman and friend. I miss him now. I will always miss him.



THE BALLAD OF RUFFNER & MOSS

(as remembered for Randy
Ruffner by the man himself,
Pete Moss.)

SUMMER 1983

Songwriters Michael Kennedy and Randy Ruffner form a duo and record a 4-song E.P. entitled "Meet The Spanish Dogs." (sounds promising.)

OCTOBER 1983

First live performance by The Spanish Dogs. The band now features Michael Chatham on bass (and looming presence).

JANUARY 1982

After being joined by drummer Pete Moss a month earlier, The Dogs record "Hire Every Hitman." The song is featured on the Open Records LP "The Land That Time Forgot."

FEBRUARY 1982

Ruby Cadillac joins the boys and the classic Dogs line-up is complete. The band gigs religiously the rest of the year and releases the EP "Don't Sweat the Petty Things..." and the Spanish Dogs Christmas Cassette (containing the best Christmas song you're likely to ever hear).

APRIL 1983

The Spanish Dogs enter the MTV age, shooting a video for the LP track "Kingston" (bringing a whole new dimension to the word cheese).

MAY 1983

Randy Quitting? Moss moving to L.A.? A fragmented Spanish Dogs nonetheless release the LP "Mongol Le Oa" which features all five Dogs plus the talents of John Aiello on sax, Safari Jaco on keyboards and Tracey Ahearn and Cyndi Steele on vocals.

OCTOBER 1983

The Spanish Dogs implode after a fiery show in Ft. Lauderdale. A show in Miami is cancelled after the impudent Moss says "Hell, No!" (that figures)

1984

Kennedy retreats to his 4-track home studio, working with close friends, musical associates and outside influences. Ruffner, Chatham



and Moss are frequently at hand. In December, the You're a Ween label releases "Life and Death of a Porno Star" by Kennedy.

1985

The Phoenix Arises! After working together in various combinations, Kennedy, Ruffner and Moss compile the best of their 4-track work and release the cassette album "Strange Bedfellows." In December, the cassette EP "Yule of It!" is released. (another christmas tape? These guys are in a rut!)

1986-1988

Lots more 4-track recording, but Kennedy broods in the darkness of home, waiting to take another shot at the world. He also develops his alter ego "Mr. Lampshade" ("Let's talk about the backyard").

AUGUST 1989

Kennedy returns to the studio armed to the gunnaws with choice songs from the 85-88 period. He christens his new project RoosterHead. Structured as a recording concern, the project unites Kennedy (songwriter/lead vocalist) with Moss (principal instrumentalist) and Bob Wlos (producer/engineer/pedal steel guitarist).

AUGUST 1990

RoosterHead releases its first cassette album, "A Legendary Cock," as recording sessions for the next album have already begun. (some of south florida's best music is being brewed in

the cauldron of L7 studios)

OCTOBER 1991

The second RoosterHead album, "An American Cock in Paris" is released. In a move reminiscent of Pinnocchio, RoosterHead becomes a real live band! Recruited for this purpose are Mike Vullo (drums) and Dave Cook (bass).

JUNE 1992

Much like the Monkees, RoosterHead slowly starts to disintegrate. Half of a recorded third album is scrapped as all five bandmates want (and get) their own way on the scatter-shot third release, the "Barnyard Delights" CD. In July, guitarist Pete Moss leaves the band citing the extreme negative pressure of a group with "five guys who never talk to each other and never smile."

Moss is replaced by guitarist John Tillman and the band soldiers on recording an album that was never completed. The tracks are released as the cassette EP "Tasting Your Molester." RoosterHead (the band) comes to a crashing end with a disastrous show at Stephen Talkhouse.

FALL 1994

Kennedy rallies Wlos and Moss (back again?) along with a host of musical luminaries to produce the final RoosterHead CD, "Traditional Cock." RoosterHead completists can listen for the unlisted tracks—a remix of "Dear Mr. Offen" from the first album, the previously unreleased "You're Not Mine" and a live rehearsal cut of the circa 1992 RoosterHead tearing up Moss "Motorcycle Lover."



Dear Pete, Thanks for giving me some of the best years of my life.



Randy Ruffner, Zak, Diane Ward, Michael Chatham, Michael Kennedy, Pete Moss, Flash and Lou Lowy.



Pete Moss and Michael Kennedy



Psychic Fair: Ed Stokes, Bill Henry, Michael Chatham and Pete Moss



Boise & Moss



Peter (Pete Moss) Murtha



Ted Göttried's We're not psychedelic

Stan Still Dance Band

Boise & Moss

Gay cowboys in bondage

the essentials

Roosterhead

Violent Love & the Dead

Larry Joe Miller & the

Whores

Rockabilly Rockets

cult heroes

Cigar

The Bobs

The Resistance

cowhead

Chaos

Cherry Bomb

Moss

Charlie Pickett &

F

the Eggs

The Movement

Spanish Dogs

Shadow Cabinet

DT Martyrs

River of Souls

LOVE,

Pete Moss