

Let's talk about **MOVING TARGETS** from Boston / USA.

After a very successful Reunion Tour in 2018 mastermind Ken Chambers (Vocals/Guitar) continues with drummer Emilien Catalano (from the Nils) and bass player Yves Thibault (both from Montreal(Canada) to play another European tour in 2019 and release a new album in 2019: „Wires“ was out on Boss Tunage Records and surprised with some brand new tunes. The tour in 2020 had to be cancelled for well known pandemic reasons but surprise, surprise: „Humbucker“ an album full of phantastic MOVING TARGET tunes was released. Especially the songwriting, Ken Chambers' unique guitar sounds and all these wonderful hooklines on „Humbucker“ proves again why the MOVING TARGETS influenced so many bands.

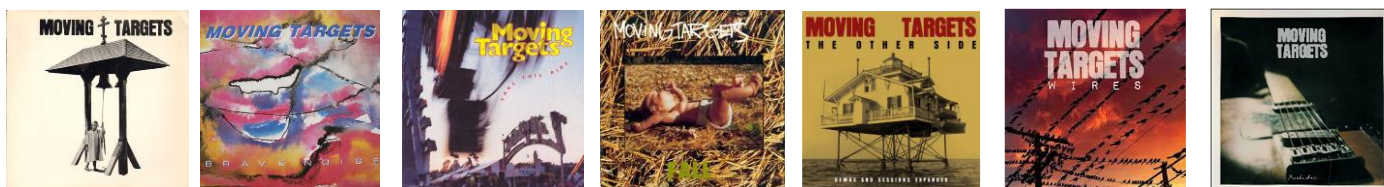
Founded in the early 80's hardcore punk scene, the Moving Targets went their own way at the day their album „burning in water“ was released in 1986. Fans of such bands like Hüsker Dü, The Lemonheads, Mission of Burma, Bullet Lavolta or Buffalo Tom love the Moving Targets.

It's the extraordinary songwriting and they way how Kenny Chambers is treating his guitar who makes this band to a kind of milestone. Open guitar chords, melodic riffs and his often touching vocals – all powered by powerful drumming and punchy basslines – all set in a warm sound atmosphere, unique and timeless.

Crunchy but melodic hardcore punk inbetween sixties-mod-rock and early power-pop punk hooklines. Definetly an own quality !

the most important albums wich sustainably influenced so many other musicians:

- # Burning in Water (1986) Taang Records
- # Brave Noise (1988) Taang Records
- # Fall (1991) Taang Records
- # Take This Ride (1993) Taang Records
- # The Other Side: Demos and Sessions Expanded - DoLP (2018) Boss Tunage Records
- # Wires – LP/CD (2019) Boss Tunage Records
- # Humbucker – LP/CD (2020) Dead Broke Rekerds (usa) Boss Tuneage 2020 (uk)



But there is more: Singles, EP's, compilations and a long, long list of songs released by Ken Chambers.

Meet the MOVING TARGETS on Facebook: www.facebook.com/burninginwater/

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MOVING TARGETS

Liner Notes Kenny Chambers Music Box Set 'Burn One Side'
by Bill Janovitz (Buffalo Tom 2018)

There are bands that matter the most as a kid growing up, stuff essential to your development as a music fan. It becomes part of your identity -- who you were when you bought that copy of Sticky Fingers, now all battered and roughed up, the zipper on the cover loose and about to fall off. Maybe you were like me, so inspired that you formed a band, or two or three, from your teens into your 20s or beyond. I formed a few before the one I am currently in, Buffalo Tom, which rolled out of a Northampton basement in 1986. You know what record came out in 1986? Burning in Water, a slab of unrelenting genius recorded by Moving Targets.

There were other records coming out around that time that were hugely important to us. Yeah, of course, Dinosaur Jr. And probably more directly influential to us were the Replacements and Hüsker Dü. And going back a bit, REM. Gun Club. Further back, Stones, Dylan, Beatles, and those icons, which should go without saying. But the band that we all loved and saw in the clubs together and thought they could play arenas and basements maybe in the same night but it didn't matter because they were everything a power trio rock band should be at the given minute/evening/week/month/semester was Moving Targets.

Jaws agape in front of the stage at TT the Bear's in Cambridge, it must have been what it was like watching The Who in some small club in the Sixties. Three musicians at the peak of their games. Legendarily powered by the mammoth Pat Brady on the drums (probably the greatest power drummer I have ever seen), with Kenny Chambers making his Tele rage through a Marshall combo. Clean-cut Pat Leonard holding it down in a preppy Oxford shirt with a wise-guy smirk on his face, like some post-punk Holden Caulfield. Watching the Targets at TT's in 1987 felt like being in the hub of the Hub of the Universe. Somehow, most of that sound -- the urgency of the performances and the warm and present crunch -- was captured on record by the legendary Lou Giordano. And as a kid already into Hüsker Dü and Mission of Burma, the songs grabbed me by my collar and boxed my ears when I first heard them coming over the airwaves of WMUA, spun by Jim Neil on his radio show at UMass Amherst. There was clearly a Mission of Burma influence and the Targets fit into a certain Boston continuum. But Kenny's songwriting and the band's urgent performances stood the Targets apart.

And while there was a magic in that band, and the Targets were truly special, Kenny's talent as a songwriter and performer never let up. Though we sadly don't get to see him perform much anymore, he continues to write deeply compelling songs, branching off into different styles. This collection of demos, outtakes, and live tracks offers us a bird's-eye overview of Kenny's songwriting arc, from adolescence in 1979 to 2017. You can hear the gift for melody he has. And that voice still draws you in. His guitar still chops and slashes and feeds back. Art-rock and post-punk dissonance does not so much disrupt the Sixties Mod and Psych influences as push them into starker relief.

I will continue to shout it to whoever will listen to me: a legend to us who grew up in the rock clubs of Boston in the 1980s (and this doesn't even take into account that he was a driving force in Bullet LaVolta): Kenny Chambers is one of the most underrated songwriters/rockers I know...

- Bill Janovitz (Buffalo Tom 2018)



MOVING TARGETS

Eine der angenehmsten Überraschungen aus den USA der letzten Jahre war, die Reformierung der legendären Bostoner Band Moving Targets.

Mastermind Kenny Chambers fand 2018 mit Bassist Yves Thibault und Drummer Emiliene Catalano eine auffallend talentierte Rhythmusgruppe. Nach nur drei Shows in den USA, gab es Ende 2018 eine überraschend erfolgreiche Europatour. 2019 erschien mit dem Album „Wires“ die erste Neuveröffentlichung der Band seit mehreren Jahrzehnten. Und 2020 - zu Beginn der Covid-19 Pandemie- erschien mit „Humbucker“ ein weiteres

Album, dass Fans und Kritiker, neben dem brillanten Debüt „Burning in Water“ (1986), durchaus als Meilenstein in der TARGETS Diskografie verstehen. Folglich als Beweis, dass die MOVING TARGETS, wahrlich zeitlose Songs schreiben, bei denen Ken Chambers Gitarrenspiel immer noch herausfordernd einzigartige Akzente setzt und die eisenharten Drums und Bass nahezu magisch mit den Gitarrensounds verwachsen.

Zu den Anspieltipps des Albums „Humbucker“ zählen das nach vorne treibende „The Hole“ oder „Apart“. Bei „Opposites“ wird das Tempo leicht zurückgenommen, dabei trotzdem der Energielevel gehalten, was wiederum Chambers einzigartiges Gitarrenspiel hervorheben lässt. Bei dem radiotauglichen, wunderschönen „Lost“ findet sich teilweise Akustikgitarre und bei „Harder Than The Rest“ geht es im Uptempo wie mit einem Bulldozer durch den Song.

„World Gone Mad“ und „Believer“ zeigen nochmal den klassischen Moving Targets Sound der von jeher von melodischen Juwelen geprägt war – verwurzelt irgendwo zwischen dem Mod-Rock der Sixties und klassischen Power-Pop-Punk-Melodien, aus dem ursprünglich der klassische US-Harcore-Punk Sound entsprungen ist.

Was die in Boston/USA Anfang der 80er, zu Hochzeiten der Hardcore-Punk-Szene gegründeten MOVING TARGETS auch heute noch so besonders macht, ist vor allem die Art wie Ken Chambers seine Gitarre spielt und damit unzählige Bands des großen Genre Alternativ-Guitar-Rock beeinflusst. Offene Gitarrenakkorde, melodische Riffs und teils melancholische knapp gehaltene Texte - angetrieben von energiegeladenen Drums und Bass - alles in einer warmen Klangatmosphäre, einzigartig und zeitlos bzw. heute noch genauso frisch und inspirierend wie 1986 als das bis heute gefeierte, auf Taang Records veröffentlichte Debütalbum „Burning in Water“ erschien.

Zu bekennenden Targets Fans gehören u.a. solche Musiker wie Dave Smalley, Foo Fighters, Descendents, Buffalo Tom, Lemonheads u.v.a. Bands der alternativen Gitarren-Rock Szene.

Fans solcher Bands wie Hüsker Dü, Mission of Burma, Buffalo Tom, The Replacements, The Lemonheads oder Bullet Lavolta lieben in der Regel auch die MOVING TARGETS. Übrigens, bei den legendären Bullet Lavolta war Kenny Chambers ebenfalls einige Jahre tätig. Die Bullet Lavolta Hymne „Dead Wrong“ findet sich oft im Zugabenteil der Konzerte, die teilweise mit einem zweiten Gitarristen gespielt werden.

Alles in Allem: Musik mit einer durchgängig eigenen Qualität und durchaus emotional berührenden Momenten.

Die wichtigsten Moving Targets Alben:

- # Burning in Water (1986) Taang Records
- # Brave Noise (1988) Taang Records
- # Fall (1991) Taang Records
- # Take This Ride (1993) Taang Records

The Other Side: Demos and Sessions, Expanded - DoLP (2018) Boss Tunage Rec.

Wires: (2019) Boss Tunage Rec.

Humbucker: (2020) Boss Tunage Rec.(EU) / Dead Broke Records (USA)

„Dead Wrong“ / Youth Of America“ Live EP: (2020) limited Vinyl only

(Phenomenal Records)

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Reviews:

MOVING TARGETS – Humbucker (Boss Tunage)

When you think of Taang! Records, you are automatically transported back to the heady days of the underground Boston music scene, with bands such as Negative FX, Gang Green and The Mighty Mighty Bosstones. But dig a little deeper and you will come across another equally important band in the Boston scene's famous history. Often overlooked, but no less important in the overall picture, Moving Targets returned after a 25-year hiatus in 2019 with a new album and a new home in Boss Tuneage Records. Keen to build on their triumphant return, they return once again with another new batch of songs in the form of Humbucker.

Moving Targets' brand of punk leans more towards alternative rock, but that was the beauty of the Boston scene. Its influence went far and wide and bands like Moving Targets could happily sit alongside the likes of Slapshot, even though musically they were miles apart. If you are not familiar with Moving Targets then one listen to first track The Hole, will tell you what this band are all about. Driving bass lines, over chirpy guitar melodies spiked with uplifting solo work are very much the bands bread and butter.

It was a surprise to find out that this was recorded entirely in lockdown -, as for the main part it is quite an uplifting affair and quite possibly the subject matter for the outright punk rock of World Gone Mad. But the juxtaposition to that positivity energy, come with tracks like Waiting For You, a testament to the song writing skills of frontman Kenny Chambers. With its Mark Lannegan-esque vocal delivery, you get the feeling that had Moving Targets emerged during the early nineties, they might have seen a lot more success.

But this is not the early nineties and success comes in various guises. Hell, the songs speak for themselves and a more perfect pairing of Moving Targets and Boss Tuneage I've yet to see as they will nestle in nicely next to the likes of Bedford Falls, but with Humbucker, Moving Targets have produced an album of flawless guitar driven power pop punk and the ideal antidote to these miserable times ...

(Chris Andrews / Massmovement)

<http://massmovement.co.uk/moving-targets-humbucker/>

MOVING TARGETS – Humbucker

Nur ein Jahr nach dem 2019er Comeback-Album „Wires“ legten Ken Chambers und seine Neuauflage der MOVING TARGETS im Herbst 2020 mit „Humbucker“ nach, aufgenommen in den frühen Corona-Tagen im Frühjahr 2020 – Kenny erwischte eines der letzten Flugzeuge nach Kanada vor dem ersten Lockdown, um ins Studio gehen zu können. Normalerweise wäre er längst schon wieder auf Tour gewesen, seit dem Neustart der Band hat er einen enormen Nachholbedarf in Sachen Bühnenpräsenz, und seine Spielfreude beweist, dass er diese Musik atmet, lebt. Was für ein Druck, was für ein Lärm, was für ein Sturm! In der Studioversion ist das natürlich etwas weniger vehement, da ist auch Raum für ruhige, balladeske Nummern wie das wunderschöne „Lost“, wird nicht gleich jeder Regler auf zehn gedreht. Verblüffend, wie Chambers auch mehr als 25 Jahre nach der ersten „heißen Phase“ seiner Band die Klangfarbe – stimmlich wie auf der Gitarre – bewahrt hat und auch in Sachen Songwriting kein Stück nachgelassen hat. Yves Thibault am Bass und Emilien Catalano an den Drums ergänzen ihn da hervorragend, und wer immer nie genug bekommen kann von diesem HÜSKER DÜ-Sound der Achtziger, muss auch „Humbucker“ wieder lieben. Der Plattentitel? Nur Nicht-Gitarristen muss man das erklären: Das ist der Teil der E-Gitarre, der die Saitenschwingungen aufnimmt.
by Ox-Fanzine / Ausgabe #154 Februar/März 2021 und Joachim Hiller

Dead Broke & Boss Tuneage (UK) are overjoyed to announce MOVING TARGETS' new studio album "HUMBUCKER"... Yes another new album!

Following on from last year's "Wires" LP, their first studio album in over 25 years, which saw the band undertake a second triumphant European tour, "HUMBUCKER" is the latest installment in the reborn band that even a global pandemic couldn't stop (Kenny got on a plane to Canada just hours before lockdown so this album could be recorded!), MOVING TARGETS in the 21st century is a powerhouse, coupling the next-level songwriting craft

of Kenny Chambers with the cast-iron rhythm section of Yves and Emilien, "HUMBUCKER" is everything you would want and expect from a MOVING TARGETS record, and more.

The album will be released September 25th + is a co-release with Boss Tuneage in UK. We highly recommend due to the new postal rates that people in EUROPE buy direct from Boss Tuneage.

*Vinyl version with CD in PVC wallet included, so you get the best of both worlds. Available on Dead Broke Records exclusive SILVER color vinyl! Strictly limited to 200 copies worldwide.

released September 25, 2020

Dead Broke Records/Boss Tuneage 2020.

MOVING TARGETS – Humbucker

Een gebrek aan doorzettingsvermogen kun je Kenny Chambers, zanger, gitarist en liedjesschrijver, niet ontzeggen. Met zijn band Moving Targets is hij inmiddels aan een derde leven begonnen. De Amerikaanse postpunk band was actief van 1981 tot 1994, de periode waarin de band debuteerde met het door Lou Giordano geproduceerde Burning Water (1986) en als gevolg daarvan de meeste successen behaalde. In 2006 volgde een kortstondige wederopstanding en werd het stil.

Twaalf jaar later recruteerde Chambers, schijnbaar uit het niets, de Canadese jongelingen Emilien Catalano (drums) en Yves Thibault (bas), simpelweg omdat hij zin had om weer eens een Moving Targets album uit te brengen. Dat gebeurde dan ook met het prima ontvangen Wires in september 2019. En Chambers heeft de smaak blijkbaar te pakken, want nog geen jaar later ligt opvolger Humbucker alweer in de schappen.

Over toewijding gesproken: Navraag leert dat Chambers vorig jaar, kort voor vertrek naar Canada waar de plaat opgenomen zou worden, hoorde dat de grens als gevolg van het oprukkende corona virus gesloten zou worden. Als een bezetene begaf hij zich richting vliegveld om net op tijd onder de dalende slagboom door te duiken, met het risico voor langere tijd in Canada te moeten blijven. Mooi verhaal natuurlijk, maar levert dat ook een goede plaat op?

Welnu, opener Hole gaat van start op de manier die je van een Moving Targets album verwacht. Een lekker, enigszins rommelig gespeeld typisch Amerikaans indie gitaarliedje met punkinvloeden, stevig geworteld in het eind van de jaren tachtig, begin jaren negentig, toen bands als Dinosaur Jr., Sebadoh ('Opposites'), Husker Du, het Britse The Edsel Auctioneer, maar ook onze eigen The Nozems hun hoogtijdagen vierden. En zo gaat dat eigenlijk veertien nummers lang door. Niets nieuws onder de zon dus.

Over de vraag of dat erg is wil ik, het liefst onder het genot van een biertje, graag eens een boompje opzetten met eenieder die daar behoefte aan heeft, maar feit is dat de liefhebbers van het genre, de band Moving Targets, of hun wat mij betreft beste album Fall (1991) aardig wat geluksmomentjes zullen beleven bij het beluisteren van Humbucker. Een lekkere trip 'down memory lane'.

(Wim du Mortier)

<https://muziscene.nl/2020/09/24/moving-targets-humbucker/>

MOVING TARGETS – humberker

Wenn es aus Gründen schon keine Hüsker Dü-Reunion mehr geben wird, und auch die Lemonheads nicht mehr das sind was sie mal waren, so ist doch die Wiederauferstehung der Moving Targets aus Boston/Massachusetts ein wirksames Trostpflaster. Kaum eine Band spielte noch in dieser Liga des melancholischen, rauhen Post-Hardcore-meets-early-Indierock. Ken Chambers ist und bleibt einer der charismatischsten Frontmänner seiner

Gilde, und sein Gitarren- und Gesangspart mit seiner klaren, weichen Stimme sind unverwechselbar, und haben zahllose Nachahmer inspiriert. Auf "Humbucker" führt die Band nun den Stiefel weiter, den sie letztes Jahr mit "Wires" wiederbelebte. Chambers und seine kanadische Backing Band nahmen die 15 neuen Songs im Lockdown auf, so hat die Pandemie auch ihren guten Seiten, denn diese Songs atmen noch ein wenig mehr den authentischen Vibe, den die Band so einzigartig macht. Für neue wie alte Fans erschließt sich hier einmal mehr die Zeitlosigkeit dieses Sounds, den nur wenige auf diesem konstanten Niveau produziert haben, und in dem Fall viel zu wenig gewürdigt wurden * Boss Tuneage.

(Flight 13)

Monday, 7 December 2020

Album Review: Humbucker by Moving Targets (by Chris Bishton)

Moving Targets are a band I've loved for decades. Alt-punks from Boston, Massachusetts they formed in the early 80s, split in the mid 90s, only to reform again thanks to the force behind the band – lead guitarist, vocalist and all round powerhouse, Kenny Chambers. Apparently he wasn't finished as he set about recruiting new members Emilen Catalan and Yves Thibault, resulting in a comeback album and European tour last year.

Humbucker is their sixth album and the second in the last two years. Great news for us that they didn't come back for one last hurrah, rather Chambers seems reinvigorated, although apparently it nearly didn't happen as he needed a nailing biting dash to the airport to get on one of the last planes out of the US to Canada before the COVID lockdown in order to record the album.

I love the fact that he made that flight. Wires, their album from last year, was one of my favourites and it marked a glorious return after 25 years. Truly brilliant to hear a band that I have such a soft spot for put out such a great record after such a long time away. A second album in quick succession was always going to be a bonus and Humbucker provides that great alt-punk sound from a band that's been reborn.

The first track is The Hole. It's got a typical Targets vibe to it. A bit of Hüsker Dü, meets Pegboy, meets Dinosaur Jr. Is that indie, alt-punk or simply punk? I dunno, but it's a great song and possibly my favourite on the album.

Opposite is beautiful. It's mid-tempo, but with peaks and troughs of alluring guitar and lead vocals from Chambers and delicate ahhh-ahhh backing harmonies. Lost incorporates an acoustic guitar at the start of the track and has me kind of hypnotised once the electric guitar kicks in. I love it.

Feed is heavier. Big, strong guitars that almost have a grungy feel about them, before Harder Than The Rest follows which picks up the pace. Chambers' guitar dominates for over a minute before his vocals kick in. It's another contender for my favourite on the album.

World Gone Mad comes half way through the album. This song, along with Make It Right, are familiar as they were released on a split with The Swipes earlier this year. They're good songs but I do now find myself wondering why they've been included on this album when they were also on another release just a few months ago. But, I quickly admonish myself – you can't have too much of a good thing right?

Waiting For You is also on both these releases although on the split it's an acoustic track whereas on Humbucker is gets the full electric treatment. It's unusual for bands to "reimagine" tracks this way round. Usually it's the electric tracks that get the acoustic makeover, but this way round leaves me loving the new supercharged electric version.

Throughout the album there are massive guitars, but it's not agitated, distraught or out of control. Having listened to Humbucker all the way through many times now, I'll say that I don't rank it as high as Wires. But then again, I never expected to. Wires really was spectacular. But the thing for me is Humbucker is still a great

album that, critically, doesn't leave me thinking a band can't sustain quality after what must have been a huge effort to start making and releasing records again.

There are a lot of songs on this new one. Fifteen to be precise, which I also think makes it a little too long. Twelve is the optimum number for me, but this is nit-picking. I'll take this as a sign that their creative juices are flowing and they've got more to come.

I should have seen the band when they played London last year, but in the end I couldn't make it because the gig turned out to be a matinee. As I'm writing this, I'm kinda aware that pre-COVID I would have been planning to go to The Fest about now where they would have been one of my must see bands. I was so looking forward to both of these until the universe conspired against me, so now I'm spinning the latest album and looking forward to next year when it has to be third time lucky.

by Chris Bishton. / colinspunkrockworld.blogspot.com

Moving Targets formed in the summer of 1982 when Pat Leonard and Kenny Chambers placed an ad in the Ipswich Chronicle looking for a drummer to "try something new". When Pat Brady came downstairs on the morning of June 20th, he found a bowl of oatmeal and the classified ad with the "Musicians Wanted" section circled in black magic marker (thanks Mrs.Brady!).

Pat and Kenny had just come through a difficult period in their lives. After Pat had joined Kenny's very first band, Iron Cross (1979 -1980), there was a tragic house fire that claimed the lives of Mark and John Norris, who played drums and bass respectively in the group. The January 11th fire also took the lives of their beloved father. Pat convinced Kenny that he would learn to play bass guitar, and the two of them enlisted another Ipswich native, Pete Gordon, on the drums. The three of them honed their chops on originals and covers for the next year and a half. They had a local hit called "Light Up A Spliff" and a dozen other tunes ("Get It Together", a song that found a home with Bullet LaVolta as a re-titled "Dead Wrong" 7 years later). Iron Cross had their first performance at a their friend Joe's house (who's folks were away for the weekend) for a party following a big win for the Ipswich Tigers football team. The boys set up in the dining room and while the band played, the jocks were on the second floor, destroying everything in sight. Unable to hear the ruckus, the knuckleheads unleashed 20,000 dollars worth of destruction. Undaunted, the Cross continued on with dozens of gigs in homes all across the North Shore. Realizing the band was formidable, but unable to go in the direction that Kenny's were heading, the band called it quits. Wanting to play high energy punk inspired by bands like the Clash, Sex Pistols, Dead Boys, Black Flag and others, they searched for a drummer who was cut from the same cloth. The ad they placed in the local paper brought them their first meeting with the mighty Pat Brady. On June 22nd they lugged their gear to the Topsfield family room of the Brady residence and started the journey.

The Targets began a strict regime of playing five to six nights a week. It was also the time the band discovered the Bad Brains R.O.I.R cassette, which became a huge influence on the group, along with Boston's Mission Of Burma, who were about to release their first full length album that Fall. They built up an impressive set of cover songs in the next few weeks (G.G. Allin, Agent Orange, Clash, Pistols, T.S.O.L., Hendrix, Zeppelin, Outlets, Freeze, Native Tongue, Jim Carroll Band, Mott The Hoople and the Stooges. they later memorized the entirety of the Bad Brains R.O.I.R. release, minus the reggae songs!) They played their first gig at an Ipswich keg party in July on the weekend of the 21st (coinciding with Kenny and Pat Brady's birthdays, 7/21 and 7/22). They continued to show up at house parties for the next 2 months (occasionally uninvited) to share the love. By this time they started to sprinkle some originals into the mix.

In mid-September, their heroes the Bad Brains played a show at the Living Room in Providence, RI. The Targets drove to the show in Kenny's 1967 Dodge Dart with a demo cassette of 3 originals and a joint formed with a rolling paper taken from the Grammy winning Cheech and Chong album "Big Bamboo". Hoping to impress the Rastas, the Targets toked The legendary punk band up in their dressing room and gave the cassette to Anthony, their manager. He gave them his business card and the Targets proceeded to have their minds blown by the explosive set they witnessed that night.

Their enthusiasm began to wane when Anthony didn't return their calls for the next two months, but in early December, Kenny came home from work to find a note next to the kitchen sink. Anthony had called back but had lost the demo cassette. With the return call Kenny arranged to race to Topsfield and have the Band audition over the phone for an opening slot with The Bad Brains and Dischord recording artists Scream, scheduled for Christmas eve at legendary punk club C.B.G.B.s. They rented a U-Haul and drove to NYC with their friends George Norris (brother of the late Mark and John from Iron Cross) and pal Kevin Cordima. They were given a case of beer and \$100. An unnamed member of the entourage got a little sloppy and puked in the Bad Brains dressing room while the band were writing their set-list. The guys made it home the next day in time to open their Christmas presents.

The Targets, with their first club gig behind them and a 30 minute set of original songs, left behind the North Shore party circuit and concentrated on getting their foot in the door of the Boston music scene. The Husker Du mini-album "Everything Falls Apart" released in February of 1983 became a notable influence on the band's guitar attack. A chance meeting between Kenny and Dan Ireton (vocalist with Boston's Dredd Foole and the Din) at Rocket Records in Saugus, MA resulted in both Chambers invitation to join the Din on second guitar (The band was basically members of Mission Of Burma with Ireton as frontman) and Moving Targets being asked to open the Din's upcoming show at the Channel rock club in April. The band impressed a small but hip audience at their debut Boston gig, and soon were invited to share the stage with other emerging local bands like Sorry, Busted Statues, Christmas and the Proletariat as well as national hardcore bands like the Necros, Negative Approach, Toxic Reasons, and performed at venues like The Club in Cambridge (booked by the notorious and beloved Billy Ruane), Chet's Last Call, The Rat and Jumping Jack Flash. In the summer of 1983 after crashing at the family home of Gerard Cosloy after playing a gig in Western Mass, they were asked to be part the Forthcoming Conflict compilation "Bands That Could Be God" by their cordial host. Within a month they were in Boston's Radiobeat studios with renowned producer Lou Giordano. They cut 8 tracks, recording live, capturing the groups speed-core fury with subtle hints of melodic spree. 3 of those tracks "Changing Your Mind", "Waiting For The End" and "Selfish" ended up on the record when it was released over a year later. By this time, the Targets experienced the first of numerous break-ups, with Chambers forming the band, Smash Pattern with future Target's member Chuck Freeman on drums and his childhood friend Scott "Howie" Towne on bass. When the Targets songs from the conflict compilation received scattered praise from various fanzines, including indie bible Forced Exposure, the guys decided to regroup, leaving the Chuck and Scott in the dust.

Hijacking a few of the songs developed during the Smash Pattern phase (Faith, Let Me Know Why, Shape Of Somethings) Moving Targets, after a number of reunion shows, realized they had an albums worth of material. With the help of close friend Kim Brooks (who loaned the guys \$1500)the band entered White Dog studios in Newton, Ma. in the Fall of 1985 with Giordano once again at the helm. They came away with 15 songs, twelve of which were included on their debut l.p. "Burning In Water" (lifted from the title of a book by Charles Bukowski) with 2 bonus tracks included on the cassette which was released on TAANG! records. By the time of the Spring 86' release date, Pat Leonard had been unexpectedly ousted from the group on the eve of the band's debut release, replaced by Chuck Freeman who switched to bass to keep the band going.

Emily Kaplan (manager for Boston band, Salem 66) booked a month long U.S. tour for the Targets

Starting in April. Aside from their van needing \$1500 in repairs one day into the trip, the shows were fun. The band returned home and decided to take a break. There were three shows with a scab version of the Targets that Kenny put together with Jeff Weigan (Volcano Suns) on bass and Todd Phillips (Bullet LaVolta) on drums. Chuck, Pat and Kenny floated in and out of each others orbit for the next year (with a short-lived 4 piece version featuring Pat Leonard on bass and Chuck on guitar) until Kenny joined punk/metal hybrid Bullet LaVolta as a replacement for guitar god Corey Loog Brennen. In the late winter of 1988, TAANG! records had the band book time at Fort Apache studios with Giordano and Carl Plaster overseeing the recording 26 songs (everything the band had written post-Burning In Water). The result would be Moving Targets 2nd (Brave Noise 1989) and 3rd (Fall 1991) albums. Four of the tracks on Fall would feature original bass player Pat Leonard, filling in when Chuck didn't think the songs were up to snuff.

But this is not the end of the story...