

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



Moving Targets mastermind Ken Chambers (Vocals/Guitar) will tour Europe in Oct/Nov 2018 with drummer Emilien Catalano ( from Nils ) and bass player Yves Thibault ( from Out Of Order).

They are ready to give you what you were missing for so many years and it seems Boss Tunage (UK) will release a double-LP full with the hot stuff you've always wanted on vinyl.

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 Lavalta 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 drums and punchy basslines – all set in a warm sound atmosphere, unique and timeless. Crunchy hardcore punk inbetween sixties-mod-rock and early power-pop punk hooklines. Definetly an own quality !

Most important Moving Target releases on TAANG RECORDS:

# Burning in Water (1986)

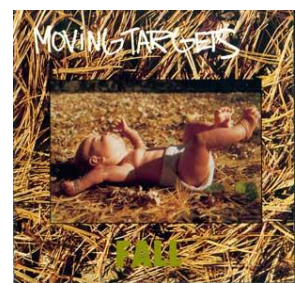
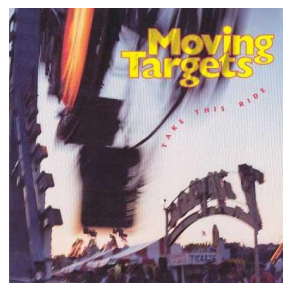
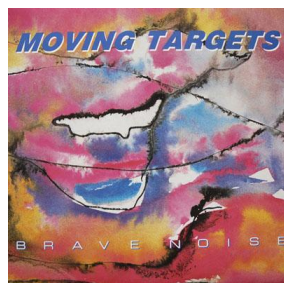
# Brave Noise (1988)

# Fall (1991)

# Take This Ride (1993)

But there is more:

Singles,EP's, compilations and a long, long list of songs / released by Ken Chambers.



For the upcoming European tour in oct-nov 2018 the UK based label BOSS TUNAGE will release a double LP full of essential Moving Targets classics.

Meet the MOVING TARGETS on Facebook: [www.facebook.com/burninginwater/](http://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** 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 dinning 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 ledgendary 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...**