

# Double Naught Spy Car

is a mysterious band.

They do guitar instrumentals, but don't think of Link Wray, The Ventures, or Modeski, Martin, and Wood. That doesn't begin to cover it.

Let's work backwards to figure them out. Their latest project, **“Panorama City,”** released April 2015, was actually recorded in 2002, with a grant from the American Composer's Forum, who thought Double Naught Spy Car was an avant garde post classical ensemble. They weren't wholly incorrect. “Panorama City” is improvised from first note to last with playwright-musician Stew, and difficult to describe. Let's just say it's pop. Decide for yourself.

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“Western Violence,” their 2014 CD, is a more typical Spy Car release, a sardonic mashup of retro twang, spaghetti western, Monkish jazz, Tiki lounge exotica, prog rock, and funk. Electric guitar, steel guitar, bass, and drums, and imagination. No vocals.

[Listen to Western Violence](#)



[www.doublenaughtspycar.com](http://www.doublenaughtspycar.com)

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*“Double Naught Spy Car rocks, socks, rolls, and sizzles. This is a swinging, raunchy, bluesy, throaty, growling band.*

*Double Naught Spy Car rules. Woof.”*

*– James Ellroy, crime novelist*

Yes, *that* James Ellroy. Double Naught Spy Car was his backup band. They've also backed up Stan Ridgway, Moris Tepper, Stew, Bo Diddley, and countless Los Angeles bands and recording projects. A Wrecking Crew for the 21<sup>st</sup> century, if you will.

If you're from L.A.'s Echo Park/Silverlake musical scene spawned at Spaceland in the 1990s, you know Double Naught Spy Car -- a legacy of sweat drenched epic shows with every band that counted, from House of Blues to Knitting Factory residencies to Al's Bar to Largo. They started amidst punk rock and stumbled into the legit modern classical world with the American Composer's Forum.

They've play surf music festivals, new music festivals, shared stages with Pere Ubu, Banyan, David Lindley, and Jonathan Richman, collaborated with ex-Zappa and Beefheart alumni. If it's fringe or bold, with a palm tree in the background, Double Naught Spy Car has been there.

*"Double Naught's jazz-noir artrock certainly contains enough harmonic in-jokes and snippets of old TV themes and 'cheesy listening' references to keep any guitar nerd chuckling for hours.*

*But that hardly diminishes the seriousness of Lacques and co-guitarist Marcus Watkins' inventive, richly seasoned playing and the coolness of their compositions—which evoke the angular licks and interplay of bands like Television, Zappa, Captain Beefheart, and King Crimson alongside nods to Ennio Morricone and Dick Dale. The two well-traveled guitarists have done stints with 311, the Dust Brothers, Bo Diddley and many more. These Spy Cars get around."*

**-- James Rotondi, Premier Guitar**



*"DNSC combines dead-on noir flavor with a modern perspective that's both brutal and poetic. Many nouveau-instrumental combos excel at retro vibe, but few mix the past and present so convincingly."*

**– Joe Gore, Guitar Player Magazine**

Drummer/percussionist **Joe Berardi** co-founded The Fibonaccis and Non Credo, has recorded/toured with Stan Ridgway, Robert Fripp, Rufus Wainwright, Donovan, Lydia Lunch,

Nels Cline, James Black and The Whites, Frank Black, and Kid Congo Powers.

Bassist **Marc Doten** has recorded with or produced Shelby Lynne, Josie Cotton, Taj Mahal, Dave Alvin, John Doe, Poncho Sanchez, Marcy Levy, David Hidalgo, and forged the sound of Tony winning play Passing Strange, with Stew and Heidi Rodewald.

Guitarist/steel guitarist **Paul Lacques** launched alt country I See Hawks In L.A., world beat band The Bonedaddys, polkameisters Rotondi, kids music band Earthworm Ensemble, and has recorded or written with Bo Diddley, Polka Freakout (Grammy nominated), Peter Case, Davy Allan, Tony Gilkyson, Stew, and Eddy Mitchell.

Guitarist **Marcus Watkins** has recorded/toured with Nina Hagen, 311, The Dust Brothers, Johnny Halliday, Stew, Moris Tepper, Flea, the Blue Hawaiians, Josie Cotton, Florent Pagny, and Geza X.



*“You guys blew my mind.  
It's so great to see somebody do something original.”  
-- Paul Williams (the Paul Williams)*

“Western Violence” represents a steady music evolution that began with first CD “Comb In Blue Water,” released in 1997, a reverb and twang drenched retro-with-dissonance effort. Glowing reviews followed, and tracks appeared on many TV and film soundtracks.

[Listen to Comb In Blue Water](#)

*“The cream of the crop” – Natalie Nichols, Los Angeles Times*

“Danger High,” recorded by Steven Rhodes in 2001, stretched the genre boundaries of Double Naught Spy Car, with songs influenced by collaborations with Middle Eastern/gypsy

musicians from the Aman Folk Ensemble. Again, tracks from the album landed in many TV and film soundtracks, including “Fools Gold,” an indie feature starring Camryn Mannheim, and an episode score and an appearance on two History Channel documentaries.

“Western Violence” goes a bit further with tweaked processed sounds and elements of hard rock and metal. Like all Spy Car recordings, this is recorded in real time, live with no click and minimal overdubs. Mixed by long time collaborator Paul Dugre (Los Lobos, Weezer, The Weirdos, X, Bad Religion), this is Double Naught Spy Car's most muscular, and, dare we say, pop venture yet.



*“Western Violence, their third release, is another collection of off-the-wall eclecticism by four musicians who, extraordinary individually, are phenomenal together.”*

**– R2 Magazine**

Coming in 2016: A guest musician album with Nels Cline, Mike Watt, Joe Gore, Elvis Kuehn (Fidlar), Ben Vaughn, and many more.

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