

I SEE HAWKS IN L.A.



“For 17 years and eight albums, the Hawks have expressed ecological concerns, irreverent wit and oft-psychedelic perspective in unequaled and distinctly American music--sort of a rural Steely Dan. The finest country rock band on the planet.”

-- **Michael Simmons, MOJO (Top Ten Americana 2018, MOJO)**

“One of California’s unique treasures”-- **Dave Alvin**

"I See Hawks In L.A. delivers more timeless twang" -- **Randall Roberts, L.A. Times**

www.iseehawks.com **listen to albums:** <https://iseehawksinla.bandcamp.com/>

videos & live: https://www.youtube.com/channel/UCIQfQQ7_uFlaIWNyEQyQaqQ

Glide Magazine video premiere: <https://glidemagazine.com/258560/video-premiere-la-alt-country-outfit-i-see-hawks-in-l-a-share-directors-cut-of-mississippi-gas-station-blues-announce-new-lp-on-our-way/>

I SEE HAWKS IN L.A. are Southern California's leading alt country/Americana/folk rock band, with ten critically acclaimed releases and consistently Americana radio charting.. Their new release "On Our Way" has gotten the best reviews of the band's career:

“Glorious.” — Nigel Williamson, *UNCUT*

"The quartet is all breathing as one, and the clear night sky full of stars is the limit. Listen and hear not only what has come before, but what is also right around the next bend. See the Hawks." — Bill Bentley, *Americana Highways*

“A spectacular offer that occupies a timeless space where ideas and influences jostle freely, unrestrained by fashion or fortune, contributing together a potent message for the moment.”
— Seuras Og, *Folk Radio UK*

“An album to uncork and drink deep.” — Mike Davies, *FATEA*

“I See Hawks In L.A. is filled with that richness, originality & excellence.”
— John Apice, *Americana Highways*

“Country music as if it inhabits the very marrow in their bones. Gold medal worthy.”
— Roy Peak, *The Rocking Magpie*

“I See Hawks in L.A. have a done it again and delivered an album destined for best of the year lists. It’s that dream of an album...fearless, honest, reaching...gold medal worthy....buy this album!” — Jonathan Aird, *Americana UK*

Maximum Volume video premiere: <https://maximumvolumemusic.com/time-for-hawks/>



Formed in 1999 by Rob Waller and brothers Paul and Anthony Lacques during a philosophical discussion and rock throwing session on an East Mojave desert trek, **I See Hawks In L.A.** first gathered on the front porch in Echo Park, Los Angeles, drank whiskey and wrote their first batch of songs. They then sought advice from local country rock guru David Jackson (John Denver, Dillard & Clark, Emmylou Harris).

Jackson promptly joined the Hawks for their first recording, featuring legendary fiddler Brantley Kearns (Dwight Yoakam, Dave Alvin). The CD established the Hawks signature sound: dense three part harmonies, innovative telecaster and steel, and also unadorned all acoustic songs, musing on mortality, whales, and the geography of pre-apocalyptic L.A.



The Hawks' second CD "**Grapevine**," was released on the summer solstice 2004, and immediately went to #1 on the F.A.R. Chart, and hit #2 on XM Radio's Outlaw Country. With the addition of heavyweight bassist and big league vocalist Paul Marshall (Strawberry Alarm Clock) and Dwight Yoakam's drummer Shawn Nourse, the Hawks live sound started to rock.



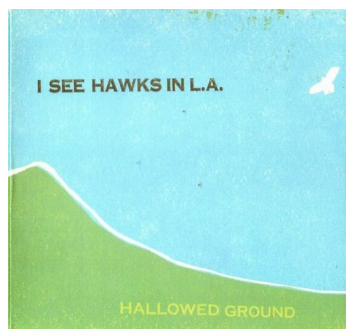
The Hawks released their third CD, "**California Country**," in June 2006, with guest spots from Chris Hillman, Rick Shea, Cody Bryant, Danny McGough, and Tommy Funderburk. Tackling subjects like despair in Disney World, blackjack in Jackpot, hippie parenting, donkeys, and Senator Byrd from West Virginia, "California Country" brought more bluegrass, Phase 90 country psychedelia, and steel driven honky tonk to the Hawks sonic empire.



That summer the Hawks hit the road with Tony Gilkyson and Kip Boardman for a 57 show tour of the US and UK: thirty states, two currencies, many varieties of local whiskey, including highland single malts and North Carolina moonshine, not a lot of sleep, and too much fun. Highlights included the Belladrum Festival, with peat fires and teepees near Inverness, Scotland; live radio in futuristic BBC studios; a Vermont barn dance; an outdoor festival near Yellowstone, and Seattle's Hempfest; and Joe's Pub in NYC.

The mid-oughts saw the Hawks embraced by many of their roots predecessors, billed across the country with Lucinda Williams, Dave Alvin, Old 97s, The Mavericks, Peter Case, Bernie Leadon, Chris Hillman and Herb Petersen, Meat Puppets, and Ray Wylie Hubbard.

In March '08 the Hawks cut their 4th CD “Hallowed Ground,” with Celtic influences and stellar guest spots from fiddlers Gabe Witcher and Dave Markowitz, pedal steeler Dave Zirbel, and accordionist Richie Lawrence. Released to rave reviews, “Hallowed Ground” hit #1 on **Freeform American Roots** and hitting #4 on the **Euro Americana Chart**.



Spring 2010 brought the release of “**Shoulda Been Gold**” on American Beat records, an ironically titled best of compilation, with early unreleased recordings and five new songs.



“**New Kind Of Lonely**” (2012) The personal and somber (except for the comedic moments, of course) themes, all acoustic, and a big reception at FAR West Folk and the Folk Alliance national conference in Memphis expanded the Hawks audience to the folk world. Psychedelic honky tonk or old timey acoustic? The Hawks choose both, and both have chosen the Hawks.

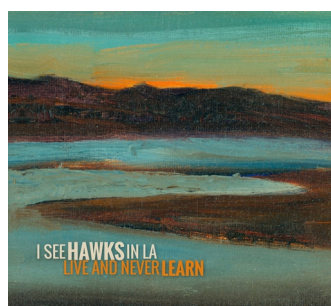


2013 release "**Mystery Drug**" was a return to the surreal and fearless wordplay of early Hawks

-- a reconvening of the instrumental tribe, introducing new drummer and songwriter Victoria Jacobs, with musings on Starbucks baristas as surrogate friends, Irish ancestors trekking across Texas, Comanche ghosts watching aquifers wither, and existence as a moral construct.



The Hawks' 2018 release **"Live And Never Learn,"** garnered rave reviews from around the globe, **Top Ten Euro Americana chart listing, MOJO Magazine's Top Ten Americana Releases 2018), and debuted at #1 on the Freeform American Roots chart.** A triumphant UK tour, with shows from London to Nottingham to Isle of Skye, followed.

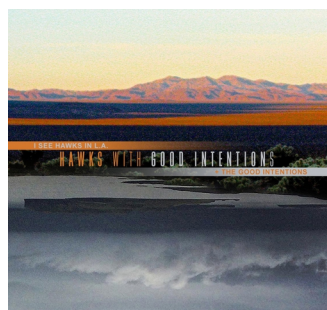


September 2019 brought forth CD #9: **"Hawks With Good Intentions,"** an intriguing acoustic collaboration with top UK folk group **The Good Intentions**, trading songwriting and lead vocals with the Liverpudlians. It's a true hybrid of British and American folk sensibilities, phrasing, and melodies.

"Lovely stuff." -- Nigel Williamson, *Uncut*

"It's an almost perfect California record." -- Ron Jacobs, *Counterpunch*

"It simply radiates good vibes as these trans-Atlantic cousins find common cause."
-- Paul Kerr, *Americana UK*



Pandemic 2020 brought tour cancellations and serious isolation, but the Hawks became studio rats, recording (in home studios) an acoustic/electric single **"Radio Keeps Me On The Ground,"** released in May, a collaboration with fellow L.A. folk rockers **Great Willow:**

<https://www.youtube.com/watch?v=J9k6quVglrM>

*"I See Hawks In L.A. and Great Willow are two contemporary classic bands who dwell in Southern California earthquake country and thus have experience with tectonic shifts. Their new collaborative single "Radio Keeps Me On The Ground" is soothing nerve tonic for those unsettled by the viral plague currently re-writing human reality. With an irresistible melody and close harmonies, the song is a powerful dose of communal hippie optimism that couldn't be more welcome during one f**k of a hellish bummer." -- Michael Simmons, MOJO, LA Weekly*

"Fabulous original song" -- Nic Harcourt, 88.5 Americana radio

"Terrific song from L.A. Americana legends" -- Mark Whitfield, Americana UK

The crash course in recording while never being in the same room enabled the Hawks to tackle a brand new album. Rob Waller and Paul Lacques met on facetime every Friday and wrote an album's worth of material in two months, with songwriting contributions from drummer Victoria Jacobs and Rich Dembowski from Old Californio. Recording was time consuming, to say the least, but **"On Our Way"** might be the Hawks's best and most experimental recording yet, with shimmering contributions from many of L.A.'s best roots and avant garde musicians.



I See Hawks In L.A. are headliners at McCabes, Old Town School of Folk Music Chicago, Slims (RIP), Joe's Pub NYC, Grand Performances (L.A.), Albino Skunkfest and other top national venues.

Festival appearances: Stagecoach, Strawberry Festival (CA), Down On The Farm (Halden, Norway), Maverick Fest (UK), Solas Fest (UK), Belladrum Tartan Heart (UK), Hempfest (Seattle), French Broad River Fest (NC), Earagail Arts Festival (Northern Ireland), Westport Bluegrass Festival (Ireland), Celtic Fusion Fest & Earagail Arts Festival (Ireland), Carter Ranch Fest (CA), Frogtown Artwalk (CA), Humboldt Summer Music And Arts Festival (CA), Cadenberge Festival (Germany), Silverlake Street Scene (CA), Santa Monica Music Festival (CA), Los Feliz Street Scene (CA)

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