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5 NIGHTS OUT A curated calendar of the route not to be missed	THURSDAY Theater, Streetseller, Surf Cine Oculus Contemporary at MOCA, 102 S. Central Ave. Free with BEVP, 6:30 p.m.	FRIDAY Vince Parks Tour Levin Pavilion at MacArthur Park Free, 7 p.m.	SATURDAY Tycho, Todd Foote Grove Theater 2700 N. Vermont \$20-40-60 7:30 p.m.	SUNDAY The Roots 102 Sunset Blvd. \$8, 9 p.m.
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'BOUNDLESS FEARLESS LOVE'

Opening up to whatever may come this way

On new tune, Dead Rock West celebrates freewheeling spirit with X, John Doe.

By RANDALL ROBERTS

It isn't necessary to know whatever real-life details inspired "Boundless Fearless Love," the first track on the forthcoming album from L.A. rock duo Dead Rock West.

What matters is the spirit of urgency and openness to embracing whatever lies ahead. The jangly, heart-dropping tune sung by Chloë Wasserman and Frank Lee Drennon was produced by L.A. punk icon X.

Set to a propulsive track that's part R.E.M., part Tom Petty and part Neil Young, "Boundless Fearless Love" extols the virtues of anticipating rather than fearing the unexpected. "Hear it, call it in the distance / I'll take it on like a boxing champ / Though I don't think I have no secrets / I still believe, the love stands a chance."

Wasserman and Drennon wrote the song with Drennon's former bandmate, Craig Howard, and Wasserman says it's about meeting

"It's 'Every Time,'" a canny nod to the Everly Brothers that references right harmonies to bring a male-female perspective to the all-guy band of rock.

This time, the focus is as much on Dead Rock West's songwriting as it is on singing, something that drew Drennon to the duo.

"Chloë and Frank are great songwriters and the way they include that with their singing is a unique talent that they have," said Doe, who had invited Dead Rock West to open X's most recent tour. "They understand, as they're writing the song, that it'll be a duet. That's something I've obviously got experience with and really appeals to me."

Drennon notes that the song "started" with two chords and a riff, on the second floor of a small apartment in Glendale right near the U.S. with the constant noise of automobiles. The duo then fell in love and decided to write a song together. "I had a melody, and I made me want to get out there, into the city, L.A. town, small town, anywhere. And I said, 'I want to write a song we would sing that had a lot more joy in it than other music that I've heard.'"

Their backing band includes X drummer D.J. Bonnick, keyboardist Phil

"I'M HERE to do something that hasn't been done before," says Long Beach rapper Vince Staples.

Rapper? it for the

By RANDALL ROBERTS

First, regarding the title of Long Beach rapper Vince Staples' new record, "Big Fish Theory." The moniker does not refer to any particular doctrine or a childhood full of repetitions.

"It comes from something that I experienced as a child, which became several realizations as I got older," Staples said last week, on the eve of the June 29 release.

That's all Staples, 33, wants to say about it—except that for him the title doesn't have anything to do with the idiom about being a big fish in a small pond. "It represents whatever the listener hears," he explained, "because my art is open for interpretation, and it's up to people to figure out what they want from it."

Issued 8 months after his acclaimed "Prima Donna EP" and two years after his major-label debut, "Shameless '88," Staples' new work finds him focusing on faster tracks that draw on a range of beat-based subgenres.

Notably, much of it was recorded at famed EastWest Studios on Sunset and mixed by longtime Madonna, Björk, Coldplay and Massive Attack producer-collaborator Mark "Spike" Stent. Ironically, it seems to blossom as a result.

The album comes from a self-described former street hustler who "shouldn't be dead but... [he] has been chased out. But it didn't happen—now I have to get it creating," as Staples raps on the song "Big Fish."

Across the album, the artist displays the kind of graphic displays of wealth that have tended to signal rap success: "All I do is damn thing money, but we laughing to the bank," he raps on "S.M.U." "Never have it in a check, rather blow my bank."

On "Pussy People," he raps the value in favor of vulnerability by confessing to having "a couple problems my own own hand" because he's too strong for himself.

Album closer "Hell Came Down" depicts Staples as a kind of invincible everyman with "30 hours in the street," describing himself in haunting terms as "the blood on the lower lip in the nose on the lips" where "I'm from we don't go to school where I'm from we don't run—we just roll with the ball."

Staples, who grew up one of five in Long Beach's working-class Ramona Park neighborhood, first stepped into the spotlight through an affiliation with members of the Odd Future rap collective. At 20 he appeared on East Coast rapper Lil Uzi Vert's

hit mixtape, and three years later returned to Earth's first studio album, "Dota."

As a solo artist, Staples earned early kudos through "Holez World," a collaboration with rapper-producer Mac Miller (as Larry Fisherman).

Staples' studio-album aversion to rap tropes has come to define his aesthetic, as has his willingness to experiment. That's the result, he says, of being "so used to please people, because I'm here to do something that hasn't been done before and I feel like it's a path to do that, creatively."

He clarified: "Not commercially, but creatively. For the art itself."

He collaborates with producers including British experimental pop producer Flume, the L.A.-based Nigerian American sibling team Christian Rich and, most extensively, L.A. best producer—and current "Vibe" underdog—Zack de la Rocha, who both were music-loving teenagers and became hit producers.

"It's interesting, because we're a studio age—there is maybe three years older than me—but we grew up in very different parts of the California experience," he said, who went to Santa Monica college prep school Crossroads, said. "But we really connected on a lot of different levels."

When he was debating whether to go to Yale or pursue production as a career, he said, that he decided to go to Santa Monica. "I knew I never got the opportunity to go to college. He was excited about the potential of me going to school."

LOOK FOR Dead Rock West—Chloë Wasserman and Frank Lee Drennon—at MacArthur on Aug. 21

RADIO

L.A. music icon heads to Sirius

Rock fans who have missed Rodney Dangerfield since his departure from KROQ-FM (80.7) won't have to wait much longer for his return to radio.

The L.A. music stalwart will return to the digital airwaves with a new weekly show for Sirius XM, hosted on Little Steven's Underground Garage channel (courtesy of El Street Band guitarist and Bruce Springsteen's ex-wife Steven Van Zandt). The program premieres July 31 at 8 p.m.

Dangerfield, aged 68 years behind the mike with his "Rodney on the HOJ" show, where he introduced listeners to the Clash, the Sex Pistols and other classic acts.

"I'm so honored to be on the same Sirius XM channel as Little Steven," he said in a statement from Bethel Shale. "He has also championed some of the greatest music of our time, both past and present. With both of us now at the same channel we're gonna keep great music alive."

"Rodney was one of my first calls when I started the channel," Van Zandt said in the same statement. "We are honored to have him. This is where he belongs."

Dangerfield said in his bio he would be hosting KROQ and that the move had caught him off guard.

—ADRIAN BROWN

FREE SHOW

Live from the stage from **BINGO PLAYER** re-released L.A. Islanders to the Clash and Sex Pistols.