

white lung

with its latest record out this month, the band's lead singer, mish barber way, gets candid about the uninhibited voices that inspired her own. photographed by lindsey byrnes.

There's a moment on the song "Sister" when Mish Barber Way, leading lady of Vancouver punk trio White Lung, snarls, "We will submerge you into garbage/ I swear I'll miss all of you." The track is far from being about the singer's own sibling; rather, it's told from the perspective of Karla Homolka, who helped her husband murder and rape three girls—including her own teenage sister.

Off-stage, Barber Way doubles as a journalist, investigating stories on everything from sexual politics to homicide. Given the lack of drama in her life while writing the band's fourth record, *Paradise*, due out May 6, she decided to explore the psyches of societal outcasts. "Two songs are written from the perspective of female serial killers, because I was doing a study about it," she explains. Overall, the album is a lean, 29-minute ride that's rich in new age guitar tricks. "What's the modern punk instrument now? Computers," says Barber Way. "There's not one synth on *Paradise*. I also wanted to prove that I can actually sing and not just holler. Often on punk records, vocals are an afterthought."

Given her fascination with certain news stories ("two of my favorite reports last year were about women who've had sex with animals," she says matter-of-factly), Barber Way is no stickler for self-censorship when it comes to her inspirational heroes. "I hate political correctness. It's fucking stupid. The Internet has provided this constant mirror," she says. Her muses include Camille Paglia, Jim Goad, and Joan Rivers—all renowned for being fearless beyond reproach. She once interviewed the latter: "[Rivers] was a goddamn fucking genius," says Barber-Way. "She talked to me about how no one will hold the door for you. She had a real cutthroat attitude." Here, the singer and journalist gives us a rundown of other outspoken figures who inspired her own voice. EVE BARLOW

DINAH WASHINGTON

"Dinah Washington was a female jazz vocalist best known as 'Queen of the Blues.' My grandfather showed me her album *Back to the Blues* when I was a teenager, and I fell in love with her music, her voice, her whole life. No one sings with the same power. She did not give a shit what people thought of her. She had so many men mooch off



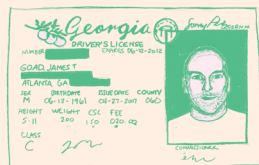
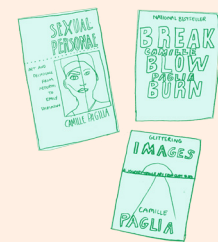
of her success—she had, like, nine husbands. A notorious diva and hard worker. She was a big lady with a pocket full of pills and even more secrets. Amazing style in every aspect of her being. She always wore fur and crazy wigs. I just love everything about her, but especially her music."

CAMILLE PAGLIA

"Paglia is one of the most brilliant, dissonant feminists and cultural critics still writing today. I am very inspired by her discipline, intelligence, and attention to religion, history, and art. She is my favorite feminist author."

JIM GOAD

"In the '90s, he and his then-wife Debbie Goad published a zine called *Answer Me!* that was like the *Hustler* of lifestyle magazines, only because of how many politically correct people it pissed off. The Goads once said they targeted against the reader; they hated everyone. Besides all of that, the writing was so good. Jim's a megalomaniac with mild Asperger's, so he has scanned and uploaded every old article, no longer available, onto his website. The essay he wrote about the woman who sent him to jail is my favorite. Also, the one about his mute brother who was murdered in Paris. *The Redneck Manifesto*, *The Headache Factory*, all of his books—I love them all. He's the least boring, and most prolific and original writer. He never folded to anyone's pressure or influence. Normally, an ego his size would turn me off, but Goad is intelligent enough to be that hotheaded. Facts, not feelings."



illustrated by liz riccardi.



MARTHA STEWART

"It's hard for me not to admire someone who built one of the most impressive lifestyle empires in the world. I grew up reading *Martha Stewart Living*. My mother loves Martha and I do, too, by proxy—my mother bought me her cookbooks and wine glasses. I respect Martha's no-nonsense attitude. The woman modeled for everything from cigarette companies to Chanel to put herself through university. Have you ever seen photos of her as a young woman? She was gorgeous. Yeah, it's rumored that she's hard to please, but you don't get ahead being a doormat."

LARRY FLYNT

"I've admired Mr. Flynt for years. I finally got to meet the guy this year and I was too chickenshit to snag a business card from the solid-gold holder on his desk. Can you believe that? They were too perfect! But seriously, the former *Hustler* editor Bruce David once said that Flynt wanted to 'make America a better place by using the First Amendment and his right to free speech to champion people—[particularly] the working class. And he wanted to do this without embracing the political left or right.' That there is why I love and respect Mr. Flynt."

STEVIE NICKS

"Listening to Fleetwood Mac taught me how to really sing, not scream—I learned that from Kat Bjelland—but just sing with that same power. Stevie Nicks showed me how to be earnest and not hide behind cynicism."

JOAN RIVERS

"Can you tell I like people who refuse to pander to the politically correct? Rivers was the most powerful person in comedy. No one compares. She was so ambitious and worked her ass off. I got to interview her a few years before she died. I was nervous. I never get nervous interviewing people, but Rivers's approach to her career and celebrity is so inspiring. A true professional. No one was as self-disciplined and committed as she was. I could go on about Joan for days."

JENNIFER HERREMA

"I've now met a lot of people I admired when I was younger. I always thought [Royal Trux's Jennifer] Herrema was so original with her singing and her style. She remains one of the coolest, kindest people I have ever befriended. The more I get to know her, the more I respect her. There's no one like her. She is a true freak."

RICHARD HELL

"If I could die and come back as a man, I would want to be Richard Hell."

LEMMY

"Scratch that. I would come back as Lemmy."



NOW HEAR THIS

jessy lanza

oh no hyperdub

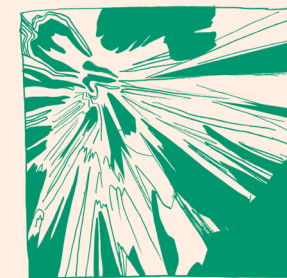
Canadian producer-singer Jessy Lanza excels at fusing pop and electronica in a way that hits listeners on a guttural level. With *Oh No*—the follow-up to 2013's *Pull My Hair Back*, recorded with Junior Boys' Jeremy Greenspan in Ontario—she incorporates her signature sound with a heavy R&B influence, laced with femininity and minimalist mixing. Set for a May 13 release, the project is an electro-pop beauty that uses clear synth sounds and percussion juxtaposed with lyrics about romantic longing. Lanza's stellar production is evident from the first few synth notes of "New Ogi" to the well-crafted crescendos and dance beats of the title track, and on her first single, "It Means I Love You," her childlike vocals are on full display, bringing to mind Aqua's Lene Nyström. "Never Enough" is perhaps the standout (and definitely the most fun) track on the record, alluding to the '80s with catchy hooks and hints of new wave. Throughout the album, Lanza works against the cookie-cutter reputation of the contemporary pop scene, much like Grimes, an artist whom she is often compared to. The result shows her affinity for nostalgia and a desire to push the genre in more creative directions—ones that we're more than happy to hear. LAURA SCIARPELLETTI



jmsn

it is white room records

Picking up after 2014's *JMSN* ("Blue Album"), *It Is* showcases 13 tracks displaying the Detroit crooner's growth both as an artist and as a man. The singer teased the record by reaching out to fans via text message to preview some of the new songs, and releasing the sweet, syrupy "Cruel Intentions" as the lead single. The project brings a fresh sense of the funky, neo-soul sound of the early aughts back to today's music landscape. A particular high point is its impressive instrumentation—a clear step above the "Blue Album". From tracks such as "Good Ol' Case of the Blues" and "Funk Outta Here" touching on the idea of eliminating users and abusers to "Power" addressing the impact of love of self and your fellow (wo)man, *It Is* essentially is "The Millennial Man's Book of Emotions." The second half of the album flows with one jam after another, and "Most Of All" climaxes as the "it" song of the project. Out on May 6, *It Is* may soon be held in the highest regard, but for now, it definitely marks JMSN as a necessary force in today's R&B/soul. CORY TOWNES



culture club

NOW HEAR THIS



anohni

hopelessness secretly canadian/rough trade

Anohni's *Hopelessness* is, simply, 11 lightning tracks of flawless electronic music. Co-produced by giants Hudson Mohawke and Oneohtrix Point Never, the record is the transgender icon's first post-transition project. She shows that she's just as brilliant at weaving politics and queer identity into experimental dance music as she was with leading Antony and the Johnsons' chamber-pop sound. She doesn't mince words when naming songs, with titles like "Violent Men," "Obama," and the album's stellar opening track, "Drone Bomb Me"—the haunting video for which stars a fierce and tear-drenched Naomi Campbell. "4 Degrees," the album's first drop, nods to an eye-peeling study that warns that Earth's temperature will rise four degrees Celsius by the end of the century if greenhouse gas emissions continue at their current pace. With irreparable climate change and the senselessness of current political affairs, we may indeed be hopeless, but Anohni proves that turning oneself over to harsh realities is an art form in itself. **SOPHIE SAINT THOMAS**



modern baseball

holy ghost run for cover records

When I first heard Modern Baseball in 2014, they transported me back to the late-'90s hell when all things indie ruled the mainstream, when naked, humiliating honesty and ringing guitars held the value that the apathetic beat does today. The Philly band's music—particularly "Your Graduation" off their second album, *You're Gonna Miss It All*—revived an awkward moment in my life that I wasn't sure I wanted to relive, but felt nostalgic for anyway. I was once again the 17-year-old away from home for the first time, lying on my college dorm bed, missing high school, and needing the unfiltered malaise of the wallflower shouting about unrequited love. That love has hit the road on this month's *Holy Ghost*, a record about the foibles of drinking too much on tour, being homesick, and broken trust. Co-leadmen Jake Ewald and Brendan Lukens pass the mic back and forth as they sing love letters home from exotic places like Nebraska and Austin, Texas: "Here I am in the Valero bathroom/ Who's paid to keep these things cliché/ Bury me in New York State/ It's the only place where I feel dead," yelps Ewald in the cleverly sung-shouted "Mass" (short for Massachusetts). Without wasting a breath—the album clocks in at under 28 minutes—*Holy Ghost* provides fans with more emo-pop relatability, this time from a gear-packed van on tour. And while there's nothing as immediately hook-laden as "Your Graduation," the outsider lens is still there, and it's boiled into the succinctly sweet songs like gallons of sap into quarts of maple syrup. **MAXWELL WILLIAMS**



yuna

chapters verve records

It's been roughly three years since Yuna's single "Lullabies" made waves on the web, but her voice has a way of staying with you forever—it remains in the back of your head, like a friendly ghost that visits from time to time, when you need it most. With *Chapters*, out on May 20, the Malaysian singer-songwriter has created a record packed with R&B tunes that carry messages straight from the heart. She eases in with "Mannequin," then takes things deeper with slow-burning love songs like "Lanes" and "Crush" (the latter of which features Usher, arguably the king of the serenade). From there, the tide shifts completely to express colder feelings of uncertainty and hesitation, as heard in "Too Close," "Unrequited Love," and "Best of Me." Overall, the album is an ode to the power of love—the love we have for one another and, most importantly, ourselves. Each of the 10 tracks reflects different stages of personal growth. Like the seasons, we are constantly changing, and Yuna is clearly aware of that fact. **SYDNEY GORE**