



ICON

REBEL WITHOUT A PAUSE

Pop royal Annie Lennox gets personal and political on her latest disc

Listen to your pop icons—they're trying to tell you something. With Prince's recently released enviro-conscious *Planet Earth* album, Heart vocalist Ann Wilson's current antiwar/peace disc, *Hope & Glory*, and soulstress Jill Scott's ode to living the life organic (on her new CD, *The Real Thing*), the market is flooding with more post-Dixie Chicks socio-political pop faster than you can say "Not Ready to Make Nice." The biggest statement-maker of the troop, pop queen Annie Lennox, is doing her part, too.

The 52-year-old Eurythmics front-woman/fashion muse (she was Marc Jacobs' main inspiration for his Fall '07 menswear collection for Louis Vuitton)—whose CV includes an Oscar, a Golden Globe, four Grammys and seven Brit Awards—has just launched a poignant album, *Songs of Mass Destruction*. Taking the personal-is-politi-

cal route to songwriting (especially on songs such as "Big Sky"), *SOMD* follows Lennox's strategy to "use music to discuss important world issues."

A major issue Lennox has chosen to amplify in her disc is equality for women. Two new songs, the gospelly "Womankind" and "Sing" (where Lennox gets 23 female pop singers—including Madonna, Fergie, and Pink—to be her backup singers), were created to rival Eurythmics' classic hit "Sisters Are Doin' It for Themselves."

The latter track, which Lennox presses was a "labour of love," was made to raise awareness of the Treatment Action Campaign, an organization for the rights of people living with HIV/AIDS. Lennox explains that the song "is not a 'We Are the World,' it's an anthem—women still need to have a political voice."

Her views on the world at large ("There is no solution to terrorism through war"), the state of feminism ("We are so caught up in celebrity culture, we don't pay attention to women in unimaginable predicaments") and the overall trials of modern life ("We are all victims of information overload") are all woven throughout her gripping and often caustic lyrics. Luckily, with all of this millennial pressure, Lennox still feels she is "definitely at an artist's peak. I am seriously in my prime." Her album proves it. —*Elio Iannacci*



Sweet seams are made of this: Lennox influences Louis Vuitton

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