

**I**n 1980, Dave Stewart and Annie Lennox arrived in America for the first time with their pop-rock band The Tourists and were immediately consumed by the enormity of the country.

“We were driving into New York and were like, ‘Whoa,’” remembers Stewart. “We put on the TV, and it was a commercial with a car salesman who was talking really fast. We had never seen commercials like that in Britain. It’s all BBC with no commercials, but there it was, just bam, bam, bam.”

When The Tourists split in 1980, so did Stewart and Lennox, who were a couple for five years prior, but the two continued experimenting with a new sound and formed Eurythmics—a name Lennox pinched from the late 19th century learning exercise Dalcroze Eurhythmics, which involved varied dance movements linked to specific musical rhythms. They released their debut, *In the Garden*, in 1981.

Recording across Europe and out of Stewart’s Crouch End studio The Church—which was built in an actual house of worship and attracted the likes of Bob Dylan, Robert Plant, Tom Petty, Patti Smith, Elvis Costello, Madonna, and others wanting to test the acoustics in the North London cove—by 1983, Eurythmics were also spending more time in the U.S. following the explosion of their second album *Sweet Dreams (Are Made of This)* and the instantaneous fame following their video for the title track. The video premiered during the zenith of music television and was montaged by an androgynous, scarlet-headed Lennox, cows, and other surreal imagery.

“I got to love America and I got to understand why everything was so epic,” says Stewart. “In Britain, you would go to a club and it’s just the band playing with maybe one backlight or something. When you got to America, it was all rock shows, and if you look back through all sorts of industries, whether cars or food, everything [in the U.S.] was massive. You get a sandwich at a deli, and it was a meal for seven people.”

He adds, “The freeways are so long and go for thousands of miles, whereas in Britain, you can get from London to Scotland in five hours, but five hours driving east from Los Angeles you’re still on the same road. We started to understand the gravitas and the epicness of being in the middle of America

where there were 2,500 miles on either side of you.”

That all-too-familiar feeling of something bigger than themselves returned to Stewart and Lennox when Eurythmics were inducted into the Rock & Roll Hall of Fame on November 5. “Being English, Annie and I didn’t really understand how, in America, it’s perceived as this epic thing,” says Stewart of their oblivion of the induction. Several months earlier, he and Lennox were inducted into the Songwriters Hall of Fame. In 2005, the duo also entered the UK Music Hall of Fame. “We knew it was a big thing, but the closer we got to it, we kept being informed that it’s ‘the thing,’” adds Stewart. “You can’t win three of them like an Academy Award or a Grammy. We realized as we were tumbling towards it that, ‘Oh, it’s getting serious now.’”

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The scope of the band’s legacy also came into focus for the two around their Rock & Roll Hall of Fame induction, and though words like “legendary” or “legacy” are just labels to Lennox, she welcomes the recognition in regards to the music she and Stewart made as Eurythmics. “I take awards lightly because I know how much blood, sweat, and tears go into being an artist,” says Lennox. “But that is the name of the game. All artists, singers, and songwriters are communicators. That’s what we do. We’re communicating to people at a heart level, an emotional level, an intellectual level, a poetic level. We’re trying to say the thing that you can’t put into words, but you’ve put some words there, and there’s music, and there it is.”

More than 47 years since they first met, their connection remains palpable, and one always rooted in mutual regard. After releasing eight albums together—their most recent being *Peace* in 1999—Stewart says that one thing he and Lennox never did was argue.

“Funny enough, Annie and I have never really had an argument,” shares Stewart. “I think we found each other when she was 21, and I was 24, and we’ve never really had a ‘row,’ when you’re shouting at each other. It always boils down to this one word: respect.”

It didn’t hurt that in the studio, they both always agreed on the direction of Eurythmics songs. “That’s why we made records in a ridiculously short time,” Stewart says. “We were on tour after *Sweet Dreams* for ages, then we went in the studio to make the next