

record *Touch* [1983], and we wrote all the songs from scratch, recorded, and mixed them in three weeks with 'Here Comes the Rain Again,' and all these songs. Then we did the same thing with the next album with 'Would I Lie to You?' and 'There Must Be an Angel (Playing with My Heart)' ... and the same with the next album."

Typically writing on the spot, both rarely allowed anyone into their space while creating. "We wouldn't let anybody else in the room or near us," says Stewart. "We'd write a song very quickly, sometimes in 20 minutes, then go back in to the engineer and say, 'Alright, we want to record this now,' and he would go, 'Right, when did you write that?'"

Though often written hastily, the songs never sounded rushed or sloppy, says Stewart, but more labored over, crafted, and complex in the words, music, and arrangements. "We're both very musical, and we've had different musical backgrounds, but we had a common love of certain things," says Stewart. Writing different manifestos on a piece of white card, something Stewart continues to do to this day, each "flash card" held the key principles of a song.

"On [the track] 'Sweet Dreams,' we wrote 'soul music' and 'electronic,' and on the other side, it would say what we didn't want," adds Stewart. "If we ever found ourselves wandering on the other side, we quickly stopped."

Recorded in 1982, "Sweet Dreams" is still as "fresh" today as it ever was, says Lennox. "People seem to still be remixing it and playing it at clubs, at parties, and in stadiums to celebrate a goal," she says. "I never knew that song would be used as a tool in that regard, but music can be used in almost any practical way that we want. That's how music is used in our society, but very often it's a disposable thing. I suppose the difference before digital downloading is that people waited to get a physical copy of an album, and it almost felt like you owned a part of that creation when you received it, because it was something manifest phys-

ically. You could see the lyrics and touch it."

Music is also magic, and the alchemy of Eurythmics, which has earned the duo numerous accolades and recognition and kept them connected, comes down to one thing for Lennox. "It's the music that we've made," she says. "The music is everything. The music was always everything. That's what kept us together—making music and our fascination because it's so mysterious this whole process. Music, it comes out of the ether. It's a thought construct, and then it's thought playing with itself."

Lennox adds, "You think a thought down with an instrument, and you're hearing it back, sonically, and it's just an idea. Then you're thinking, 'What is this?' Very rarely some songs come, to me anyway, all in one piece. Others are just threads of ideas that you have to develop and progress and sit with and try to lay it like an egg."

More than 17 years before their Rock & Roll Hall of Fame induction, Stewart and Lennox released two new singles: "I've Got a Life" and "Was It Just Another Love Affair?" off their *Ultimate Collection* compilation. Both also performed on the CBS special *The Night That Changed America: A Grammy Salute to The Beatles* in 2014 and again in 2019 in New York City for Sting's benefit concert for The Rainforest Fund.

In no way is the Rock Hall an indicator of a chapter closing for Eurythmics. The future of Eurythmics is the same as its past and its present, a double-swing door that has allowed both artists to explore their outside creative interests. Though another Eurythmics album might be a "stretch," admits Lennox, it's never out of the question.

"We always said, 'Never say never,' and I thought that was a good place to land," shares Lennox. "I love the notion of just being able to dip in and out. And that was always what we did so one could pursue individual independent interests. Otherwise, it's not natural."

Lennox adds, "Obviously, some bands stay together and they love it and that's what they do, and it's very identified. Oth-

er people, I would say if you're human, you have other interests and tendencies. You grow. You change. You shift. Your values might change. Your likes and your dislikes, everything might drift apart, and I think that's healthy. That's definitely what happened with us."

By the mid-'80s, while the duo was still riding high, Stewart was already co-writing the Tom Petty and The Heartbreakers hit "Don't Come Around Here No More" (1985) and penning "Ruthless People" with Mick Jagger for the 1986 film of the same name, while continuing to write and produce for the likes of Sinéad O'Connor, Jon Bon Jovi, Bob Geldof, Bryan Ferry, Sarah McLachlan, Celine Dion, No Doubt, and more recently Joss Stone. He also continues to dip into film, stage, and television—even producing the NBC songwriting competition show *Songland*.

Lennox, meanwhile, has released eight solo albums from her 1992 debut, *Diva*—which included the hits "Why" and "Walking on Broken Glass"—through *Nostalgia* in 2014. Her current passion is centered around her work and activism on issues including women's equality, LGBTQ rights, and climate change.

"How on earth can we even talk about the future when we don't have one?" asks Lennox. "We don't have one, and that's the truth that no one's saying that needs to be said. It needs to be shouted. It fills me with outrage that no politician seems to have really put any real commitment behind this dire situation. This is a planetary situation that we're not just facing. We're already here." She adds, "I just want to be part of things that are positive. It's like the Titanic. At least we can go down trying."

At the time of this interview, Stewart was in his home studio in Nashville after a recent return from Rome, where he was working on the music and a film titled *Time as a Masterpiece*, a story following the abstract passing of time within one's life. He shot portions of the project prior to the Rock Hall induction while continuing to work on a film linked to his recent solo album *Ebony McQueen*, which documents his musical awakening from the ages of 14 to 16, between 1966 and 1968. Stewart likens that film to the 2007 Irish music drama *Once*, as it spans his soccer dreams, first loves, and familial upheavals to hearing Delta blues for the first time and his discovery of radio

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—Annie Lennox