



and the sounds of The Beatles, The Who, The Kinks, and Small Faces. Working with producer David Parfitt, who produced the 1998 romantic comedy *Shakespeare in Love* and the Oscar-winning 2020 drama *The Father*, starring Anthony Hopkins, Stewart hopes to be the first to film in his hometown of Sunderland in Northern England.

"Sunderland is a coal mining and a ship-building town, but they are now building film studios along the river, so I hope to be the first movie using them, and in my hometown," says Stewart. "It is a total full circle."

When it comes to these arts, there is no end in sight for Stewart. "The word 'retire' is a funny word," he says. "I didn't think I had a job anyway, so how could I retire? I'm just pleased that music chose me."

Nowadays, when he and Lennox catch up with one another, the initial subject always veers back to their trove of memories together. "Every time we ever FaceTime or talk to each other, it starts off being about whatever the subject is and usually goes immediately back to, 'Remember that Greek restaurant we went to in 1978?' Or, 'Remember when Charlie Wilson played keyboards for us on our tour in 1988?'" says

Stewart.

Remembering Eurythmics' solid live performances, Stewart recently posted a vintage photograph on Instagram from the duo's *Revenge* tour, supporting their fifth album of the same name in 1986, which stirs another memory.

"We had a great girl dancer from Columbia, and in the front of the stage, instead of a curtain, there was this black PVC, like jeans with a zipper," remembers Stewart. "It was sort of like [The Rolling Stones'] 'Sticky Fingers' on the whole stage. So this girl pretended she was in the audience and she would climb over the security and get up on the stage and climb up the metal nuggets of the zipper because they were quite big, and the audience was like, 'What the hell?' They loved it."

Hanging from the ring on the zipper, the audience cheered her on to pull it down. "She would swing on it, and it would pull down, and we were behind," says Stewart. "We had little mini trampolines, so when it pulled apart we were in midair and we would land and there was voices on either side from our song 'Sex Crime' and the audience was going bananas. It was a total rock 'n' roll show."

He adds, "That's why I think being inducted in the Rock & Roll Hall of Fame, for me, was great because instead of some thinking, 'Oh, that's the "Sweet Dreams" synthesizer duo,' it's like, 'No, we were a fucking full-on assault of the senses.'"

For Stewart, the recent Rock Hall induction may just be the beginning of something new for Eurythmics. Performance-wise, Stewart says they get offered to do something often, and he is open to playing shows with Lennox again. "It could be opening up another thing," says Stewart. "Obviously, we were smashing," he adds of their Rock Hall performance of "Sweet Dreams," "Would I Lie to You?" and "Missionary Man."

As for the future of the Eurythmics, it's the same as it always was: Never say never.

"I always see music as a ship you launch out into the sea," says Lennox. "You never know where the destination is. You'll never know. You don't know who the passengers are, and you're hoping that ship is gonna sail. It applies to everything that we're doing in life."

She laughs, "And it applies to everybody, not just famous, legendary songwriters like me." ★