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A TOURISTS GUIDE



Photo: Ian Dicks

The chain of events leading up to the formation of the Eurythmics have been related many times but it is a story that is certainly worth hearing again. So for the sake of anyone unfamiliar with the origins of this innovative and exciting group, let's go back to the beginning, to a chance meeting between two creative but unhappy individuals. The date: 1976. The location: A vegetarian restaurant in Hampstead.

It was here that a young woman called Ann Lennox was working as a waitress. She had moved to London from her native Aberdeen several years earlier to enrol at the Royal Academy of Music. She had ambitions of becoming a classical flautist but soon realised that the environment of the Academy and the people within it weren't for her. She quit the Academy shortly before her finals. Not entirely sure what direction she wanted her life to take, she began a succession of hum-drum jobs, eventually drifting into the waitressing job at Pipkin's in Hampstead.

One evening a friend of Annie's brought a crazy young man round to the restaurant to meet her. His name was David A. Stewart. The first words he spoke to Annie were: *Will you marry me?* She, unsurprisingly, thought that Dave was a serious nutter but they hit it off immediately, returning to Annie's flat after work to sing and play songs to each other. Annie remembers the event as just one of those nights of pure magic. Within a week the couple were not only working together but living together too.

Dave Stewart was brought up in a rich middle class environment - his family distant relations of the Duke of Northumberland. At the age of twelve he found himself in hospital with a cartilage injury. It was there that, bored of lying in bed with nothing to do, he asked his mother to bring him a guitar and leather jacket. The jacket he hung at the foot of his bed, the guitar he began to pick at furiously driving both patients and nurses mad as he taught himself to play.

Leaving school at 16, Dave began to make a name for himself on the folk circuit, eventually forming his first band called Longdancer. The group released two LPs on Elton John's Rocket label but major success eluded them and the band split in 1974. For Dave there followed a period of serious drinking and drug-taking.

By the time that Dave met Annie he was so heavily into drugs that most of his friends were convinced his days were numbered. Dave has always credited Annie with saving his life - and, together with a friend of Dave's from Sunderland called Peet Coombes, they released their first single under the name The Catch. *Borderline* b/w *Black Blood*, was released on the 14th October 1977 and, despite being a minor hit in Holland, it sank without a trace here. The most remarkable thing about the single is the picture sleeve which shows Annie with a short blonde crop, a hair-style that would later become her world-famous trademark.

Despite the single's failure, Dave, Annie and Peet, who had been signed to Logo Records, decided to carry on working together. They recruited two new members and changed their name to the Tourists. Their first album, recorded in Cologne at Conny Plank's studio and simply entitled *The Tourists* was released in June 1979. Two minor hit singles later (*Blind Among The Flowers* and *Loneliest Man In The World*), the Tourists were poised on the brink of major success. It finally happened in October '79 with a version of an old Dusty Springfield hit *I Only Want To Be With You*. The single climbed the chart rapidly, prompting the band to make a couple of memorable appearances on *Top Of The Pops*. They were a strange-looking bunch, dressed unfashionably for the time (although with their Sgt. Pepper jackets, ruff-necked shirts, waistcoats and scarfs they actually pre-empted Adam Ant and the New Romantic movement by a good six months!). Strangest of all was the lead singer. She wore a drape coat, tight shiny trousers and, on her head, a leather flying helmet from which sprouted a long blonde plait. The single peaked at number 4 in the chart but most critics were quick to dismiss the Tourists as one-hit wonders, in actual fact the Tourists turned out to be two-hit wonders when their follow-up single *So Good To Be Back Home Again* entered the Top 10 in January 1980. But by the end of that year the band was disintegrating fast. Amongst much bitterness and ill-feeling between band members, the Tourists split up in Bangkok while half-way through a world tour to promote their latest album *Luminous Basement*.

Any Eurythmics fan who wants to find out more about the Tourists should seek out an LP entitled *Should Have Been Greatest Hits* which includes all their singles plus a few of their best album tracks. One of these is particularly interesting - *One Step Nearer The Edge*, the only Tourists composition written by Annie Lennox. The LP is an American Epic release, available on import only.

Shortly after the demise of the Tourists, Annie Lennox suffered a nervous breakdown. She says of this particular time:

"My self-esteem dropped to an all-time low. Whenever I went out I started having panic attacks, I would get palpitations and come out in cold sweats. It was horrible..."



Photo: S.I.N.

Dave helped her through this low point in her life but it was to cost them their relationship. As he says:

"We were becoming very much a deux - you know, the madness of two people who are constantly together. Our relationship was too consuming, too frightening to continue. The only way to survive was to live apart so we split up as a couple."

They decided to focus all their energies and emotions into their music, and it was through experimenting with new ideas and writing songs together that a fresh relationship was forged between the two. They became Eurythmics. Annie:

"The first step towards Eurythmics was getting away from the usual format where you have five members in a group... Dave and I never want to be in that situation again. We want to follow our own creative bent... we want control over what we produce"

The group's name was taken from a form of dance and mime called Eurythmics that Annie had been taught at school. The first "h" was duly dispensed with, and so was born one of the most misspelt band names ever. Signed to RCA Records (who had taken up the Tourists contract), Eurythmics began work on their first LP.

They went to Cologne in 1981 where they recorded their new songs at Conny Plank's studio. He had been a friend from the early Tourists days and offered his encouragement and his services as co-producer on Eurythmics' first LP. They worked with a host of renowned musicians including Jackie Liebrecht and Holger Cuzkay of the German avant-garde group Can, Clem Burke of Blondie and Robert Goel of D.A.F.

In May 1981 a single *Newer Gonna Cry Again* was released to fairly favourable reviews. However this rather moody, down-beat song only reached number 63 in the chart and Dave and Annie returned to the studio to finish their first LP. Entitled *In The Garden*, it was an unsettled and unfocused album. This was reflected in the sleeve design which shows Dave and Annie as transparent ghosts, blurred, unsmiling images. They had yet to make a bold statement with their music or their image and as such the songs are melancholic, pessimistic and tinged with cynicism. Nevertheless, the album has some marvellously poignant melo-

dies which, together with a scattering of sinister experimental effects, combined to make it an interesting if not entirely satisfactory debut.

Another single released from the album - *Belinda* - failed to dent the chart at all. Nevertheless, *In The Garden* laid the foundations for the future and Eurythmics began their first series of live dates. It was just the two of them on stage with their backing tapes. Dave on guitars and Annie on vocals and occasional flute. They were beginning to build up a following and were warmly received by audiences and music press alike. Annie wore a kinky black PVC outfit and a long black wig which, as legend would have it, was pulled off her head by an over-excited member of the audience at London's Heaven nightclub, revealing a short, blonde slicked-back hairstyle beneath.

In order to give full rein to their creative processes, Dave and Annie decided to investigate the possibilities of setting up their own recording studio. Dave managed to convince the manager of his local Barclays Bank to give him a loan which he invested in equipment for an eight-track studio. The equipment was then installed in an empty room above a picture-framer's in Camden Town. In this unglamorous setting Eurythmics began creating a sophisticated new sound. Their third single was released in March 1982. Entitled *This Is The House*, the new single could not have been more different from the previous release and provided a clue to the new direction that Eurythmics' music was taking: a less cluttered, cleaner sound provided by synthesizers and drum machine, with an upbeat dance rhythm, a brassy hookline, a plethora of electronic noises and an intriguing spoken introduction in Spanish. Released on 7" and 12" formats, the 12" version is different to the one that finally appeared on the next LP and is interesting for its live B-Side. This features four tracks, including one song not released elsewhere entitled *4 In Leather*. Unfortunately, *This Is The House* proved too sophisticated for the record-buying public and once again the single sank without a trace.

Annie was devastated by the single's failure and suffered another nervous collapse. Dave, too, had fallen ill and had to have a lung operation. A fourth single *The Walk*, bombed and this only served to compound the duo's misery. At this low point in their careers, Annie contemplated quitting Eurythmics altogether, but with Dave's encouragement she carried on writing. Within a few weeks the next single had been written and recorded.

Love Is A Stranger was released in September 1982. The lyrics describe an obsessive and sinister kind of love - the music is elegant and understated. It was the perfect antidote to the trite love songs clogging up the nation's airwaves. The single was

accompanied by a stunning video (conceived and directed by the group themselves) which helped establish Eurythmics as a stylish and darkly imaginative duo. In it, Annie experiments with her sexual identity, appearing both as a shadowy male figure in mirrored shades and as a glamorous whore in furs and a wig. The video so upset the Americans that Annie was forced to produce her birth certificate (to prove that she was indeed female and not some subversive transsexual as she had been imagined) before the video was allowed to be shown on MTV. *Love Is A Stranger* reached number 54 in the UK chart and, although not a big hit, it provided much needed encouragement to both the group and the record company who sensed that Eurythmics were at last on the verge of commercial success. The video, which because of its subversive imagery had failed to make it onto TV screens in this country, nevertheless won Eurythmics their first ever award. It was voted Best Video Of The Year by *Music And Video Week*.

On the 4th of January 1983 Eurythmics' second album, *Sweet Dreams (Are Made Of This)*, was released to almost unanimous acclaim. *Melody Maker* described it as one of the most important albums of '83, an amazingly confident judgement considering that 1983 was less than a week old at the time! For the first time Annie's vocal contribution got the recognition it deserved as reviewers waxed lyrical about the emotional intensity of her performance. Lyrically, the songs deal with alienation (*This City Never Sleeps*), suicide (*Jennifer*), love gone sour (*I Could Give You A Mirror*), betrayal (*Somebody Told Me*), all themes that recur repeatedly in Eurythmics' songs. The music echoes the dark sentiments of the lyrics with haunting melodies, spiky rhythms and a sparse production that shows Annie's voice off at its best. The album is not all doom and gloom: one of the highlights is a cover of the Sam and Dave classic *Wrap It Up*, a furiously funky version featuring Green of *Scrutti Politti* on backing vocals. The album came packaged in the style of an expensive box of chocolates or perfume, no doubt to reflect the classy music within.

Shortly after the album's release, the title track was released (on 7", 12" and 7" picture disc). *Sweet Dreams* reached number 2 in the UK chart, accompanied once again by a surreal video featuring, among other things, several Friesian cows. The video, which received plenty of airtime, finally established Annie's image: with the short orange hair, the suit and the masculine poses she immediately became labelled *gender-bender* alongside other popular media figures of the time such as Boy George, Marilyn and Grace Jones. Her startling new image did not prevent Eurythmics reaching number 1 in the US single chart with *Sweet Dreams*. Meanwhile the LP was top 5 in both countries.

Dave and Annie were determined that this time no-one would be able to label them one-hit wonders. Success for Eurythmics had finally arrived and, as far as they were concerned, it was here to stay. They embarked on their first major tour in mid-February with a line-up which included Clem Burke on drums, Mickey Gallagher (ex-Ian Dury And The Blockheads) on keyboards and Eddie Reader (more recently known as the lead singer of Fairground Attraction) on backing vocals. *Love Is A Stranger* was re-released to coincide with the tour and this time reached number 6 in the UK.

There followed a not entirely successful tour of Europe which had to be cut short when Dave became ill again. When he recovered, Eurythmics appeared at *Heaven* with a new line-up to record a live video for MTV. This eventually surfaced as the *Sweet Dreams* video. It shows a band not entirely at ease with each other: several songs are rushed through and the sound is uncohesive and even occasionally off-key. It is the atmospheric tracks like *Jennifer* which come off best. The live footage is interspersed with several of the promo videos and so is worth getting for these alone.

Eurythmics went back on the road that summer to promote a brand new single. *Who's That Girl* peaked at number 3 in the UK and failed to repeat the success of *Sweet Dreams* in the States, only reaching number 21. *Who's That Girl*, an ice-cool lament of a lover's infidelity has since become a favourite at Eurythmics' gigs where, stripped of its lush production, the song has become a rousing, acoustic anthem. Just as memorable as the song itself is the accompanying video in which Annie carries the androgynous look to extremes - appearing as a man complete with sideburns, stubble and a sneer. Dave appears in the video too, escorting a host of female celebrities including Siobhan Fahey (ex-Bananarama) who would later become his wife.

The summer tour ended on a highly charged note as Eurythmics took part in an open-air festival in Dublin on the 14th of August. Appearing as warm-up act to Simple Minds, U2 and Peter Gabriel, the band were treated to a hail of abuse and assorted missiles thrown at the stage. In tears, Annie made an impassioned plea for calm:

"Remember that we're all human beings. I'm doing this because I believe in the human spirit...be kind to each other...I can't play to faces full of hatred"



Photo: S.I.N.

The band then launched into a superb performance which succeeded in winning the crowd over.

Not content with resting on their laurels after a mega-successful album and endless touring, Eurythmics returned to the studio to begin work on their third album. By now they had set up studio in an old converted church in Crouch End High Street. *Touch* took all of two-and-a-half weeks to write, record and mix, an astounding accomplishment considering the high quality of material on the LP. Dave commented on the way Eurythmics like to work in the studio:

"Spending ages recording destroys any creative spirit. What we do is create the space to be totally spontaneous - create the atmosphere, get the tape ready, then capture it. We virtually put out great demos".

This freshness of spirit is captured perfectly on the nine songs that make up *Touch*. The album literally does seem to touch you gently at the nape of the neck, sending shivers racing up and down the spine. High points of the LP include the melodrama of *Here Comes The Rain Again* with its aching refrain of 'Talk to me like lovers do', the eccentric playfulness of *Regrets*, the sexy funk of *The First Cut* and the ominous, brooding *Aqua*. The music is less synthesizer based than the previous album, relying on 'real' instruments - string section, horns, guitars and bass - for its appeal. Annie's voice takes centre stage throughout, strong and soulful as ever.

The LP was released on the 6th of November 1983. The sleeve

depicts Annie in her most famous pose - arms held up, fists clenched, the black leather mask, a look of defiance in the eyes, challenging you to dislike the contents. As it turned out, *Touch* was a hit with the critics. One reviewer described it as: "sexy, danceable pop music with a loose, free style that takes the listener to ethereal heights". The journalists at *Melody Maker* voted *Touch* the best album of the year.

Right By Your Side was the next single. Released on 7" and 12" (extended) formats, there was also a limited edition 7" with free cassette featuring out takes from the *Sweet Dreams* sessions. There are 5 tracks on the cassette, the most interesting being a version of Lou Reed's *Satellite Of Love* (which had appeared earlier on an NME compilation tape) and a track entitled *Invisible Hands* which had been the original title of the *Sweet Dreams* album. The single itself is a jaunty reggae-ish pop song. Annie described it as "probably one of the first genuinely happy tracks that Eurythmics had ever recorded". The sleeve confirmed that Eurythmics have a sense of humour too: Annie is pictured wearing a tacky gold suit and monstrous Gary Glitter-style platform boots. The single was a top 10 hit in November '83.

Meanwhile, Eurythmics embarked on the *Touch* Tour. The line-up this time included Vic Martin on synths, Pete Phipps on drums, Dean Garcia on bass, Dick Cuthell and Martin Dobson on horns and three girl backing singers, collectively known as the Croquettes. The band played to full houses up and down the country. The set itself was a taut, exuberant display of Eurythmics' talents, the highlight being an ethereal and moving rendition of *Jennifer* (the final encore of the evening) with Annie displaying her considerable skill on the flute. The tour ended on 2nd December at Hammersmith Odeon - the show was recorded by BBC Radio London and transmitted over the Christmas period. It

was a triumphant way to end what had been a remarkable year for Annie and Dave. However there was a worrying development during the tour. Annie's vocal chords had been giving her considerable trouble. Indeed, her vocal performance on the tour had been under par. A visit to a throat specialist in Vienna established that no permanent damage has been done but that, after the demands made on her voice over the last year, a complete rest was in order.

Not one to retire meekly under doctor's orders, Annie put her worries behind her and, vowing not to speak at all during the day, embarked on a world tour with the band in the new year. A third single was released in January 1984: *Here Comes The Rain Again* was another Top 10 hit for Eurythmics in the UK and re-established their position in the US by reaching number 4. In February, Annie was voted Best Female Artist at the British Record Industry Awards. Later in the month Annie and Dave appeared at the Grammy Awards in the States where they had been nominated for the Best New Artists of '83 award. Annie turned up dressed as the man from the *Who's That Girl?* video much to the confusion of the audience and delight of the world's press. What had been conceived as a mischievous piece of fun by Annie completely backfired when the American failed to see the joke. The reverberations of the incident were to trouble her for the rest of the US tour.

In an attempt to keep Eurythmics alive in the British public's consciousness while the band toured abroad (as if anyone had forgotten so quickly!), RCA brought out a 7 track mini album entitled *Touch Dance* in May 1984. The release is a good example of a record company acting without the knowledge or consent of a band for the purpose of making a quick buck. Packaged to look like a live album, *Touch Dance* contains remixes of four songs from *Touch*, three of which appear twice in slightly different forms. The remixes themselves were fairly average - Francois Kervorkian (responsible for many subsequent Eurythmics 12" remixes) and John 'Jellybean' Benitez remixed *The*

and *Nastassia Kinski*. In it she plays the part of a bedraggled revolutionary with a tattoo on her forehead, a role which could only be described as: *Blink-and-you'd-miss-it*. After filming, Annie returned to the studio to begin work on the next album.

Be Yourself Tonight was recorded primarily in Paris but the duo also rushed off to Detroit and Los Angeles to complete the album. Now that they were well-established pop celebrities in their



own right, Dave and Annie were in a position to enlist the help of other highly respected stars to put the finishing touches to the LP. Hence the trip to Detroit, to record Annie and Aretha Franklin duetting on *Sisters (Are Doing It For Themselves)*, then on to LA to record Stevie Wonder's harmonica for *There Must Be An Angel*. Back in Paris Elvis Costello contributed vocals to *Adrian*.

Would I Lie To You, the first single to be released from the album was a loud, brash slab of rock and roll, completely unlike anything Eurythmics had done before. Out were the sensitive synths and delicate melody, in were the thrash of guitars, squealing horns and a vocal performance executed with a swagger and strut. In too, was a rather dubious marketing ploy: both 12" and 7" were released on yellow vinyl, red vinyl and ordinary black vinyl, meaning that the die-hard collector would have to purchase the single six times to have all formats. Whether the single was deliberately aimed at the US market or not, it certainly fared better over there, reaching number 5, while failing to make the Top 20 in the UK.

The LP was released in May 1985 and this time the reviews were less than warm. If any band were ripe for knocking, it was the Eurythmics. One of the kinder critics wrote that: *The melodic moments have to be dug out from a production so dense it defies immediate impact*. True, Dave's production is a little heavy-handed in places and the album lacks the cohesion of *Sweet Dreams* or the inventiveness of *Touch*. However there are some stunning moments on the album: Annie's performance on *There Must Be An Angel*, the heavy funk of *Ball And Chain* and the gorgeous flute intro on *Conditioned Soul*. If not their best LP, *Be Yourself Tonight* proved one thing: Eurythmics are nothing if not versatile.

The album also provided them with their much longed for (and, as yet, only) UK number 1: *There Must Be An Angel (Playing With My Heart)*. Two 12" versions were available - one featured the LP version, the other a special dance mix by Jon Bavin and Dean Garcia. Both came with a previously unreleased track on the B-Side entitled *Grown-up Girls*. The accompanying video was a sumptuous affair, featuring Annie dressed in long, white robe and golden tresses, and Dave as a mystical Sun God issuing orders from a golden throne. It was Eurythmics' most lavish video and one which begged the question: *has success finally gone to their heads?*

Surprisingly, no tour accompanied the release of the album and fans had to be content with the occasional single release. *Sisters (Are Doing It For Themselves)* came out on 7" and 12" each packaged in four different sleeves depicting women in various roles (hands up who bought the single 8 times?!). Annie and Aretha's voice are well-matched and, despite the awkward lyrics and stodgy production, the single reached the Top 10 in October 1985. The song also appeared on Aretha Franklin's LP *Who's Zoomin' Who*, released in the same year.

In the second half of 1985 Annie took a break from recording and promotion. She spent this period recovering from the trauma of her divorce and giving her voice a chance to recover from the rigours of the previous two years. Dave, however, continued to work with a host of other musicians: Lone Justice, Tom Petty, Bob Dylan, Tom Robinson, Daryl Hall, Mick Jagger and Feargal Sharkey (producing Feargal's number 1 hit *A Good Heart*).

On the 9th February 1986, Annie made an appearance at the Columbian Volcano Benefit Concert at the Royal Albert Hall. Others on the bill included the Pretenders, Dave Gilmour, Mike

Oldfield and the Communards. Dressed in a dark trouser suit with short, dark hair to match, Annie sang one song, a Stevie Wonder ballad entitled *Blame It On The Sun* to a simple piano accompaniment. It was an unforgettable moment, her poignant voice moving the crowd to standing ovation. She returned for the encore when she duetted with Chrissie Hynde on a version of *KC And The Sunshine Band's Give It Up*. The show was recorded for Channel 4 and is now available on video.

A fourth single was taken off *Be Yourself Tonight* in the New Year. *It's Alright (Baby's Coming Back)* was initially released as a plain white sleeve with Eurythmics and the song's title in gold on the cover. The single was hastily repackaged with a sleeve depicting a scene from the accompanying video. The 12" featured a version of the Francoise Hardy hit *Tous Les Garçons Et Les Filles* which had been a live favourite at the band's early gigs. At around the same time 7" demo copies of *Ball And Chain* began to surface. These were marked DJ copy and featured the stereo version of the song on one side and the mono version on the other. The song had been scheduled as the next single but was never officially released in the UK.

By the Spring of 1986 Annie and Dave were reunited at Conny Plank's studio in Cologne where they had recorded their debut LP. For the new material, Eurythmics decided to extend their line-up: in other words, to become a full seven-piece band. Members included Clem Burke, Joneice Jamieson (her powerful voice on backing vocals), Jimmy 'Z' Zavala on sax and harmonica and Pat Seymour on keyboards. This would be the band (with the inclusion of Chucho Merchan on bass) that would go on tour later in the year.

The album was completed in five weeks and released in July '86. Entitled *Revenge*, the new album confirmed that Eurythmics were moving away from the sound that had earned them their earlier success. Whereas parts of *Be Yourself Tonight* had hinted at it, *Revenge* now proclaimed loud and clear: Eurythmics are a Rock and Roll Band!!!!. Side one begins with the raunchy, aggressive rock of *Missionary Man*, and continues with three upbeat, radio-friendly songs: *Thorn In My Side*, *When Tomorrow Comes* and *The Last Time*, and ends with the sentimental ballad *The Miracle Of Love*. Side Two is less memorable (apart from the slightly risqué *Let's Go*) but it is nevertheless a highly polished and far more rounded album than the bitty *Be Yourself Tonight*. Still missing, however, is the experimental edge that had made earlier Eurythmics recordings so exciting and original. *Revenge* is, instead, a collection of enjoyable, if somewhat formulaic pop songs that work best in a live setting.

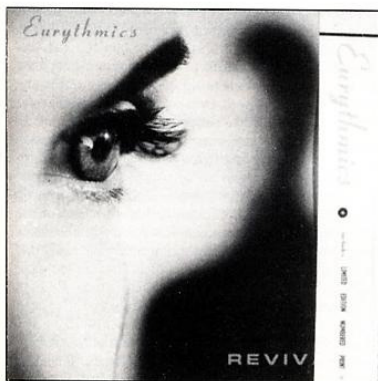
The critics were in two minds about the album. Still, most recognised that Eurythmics had come of age:

"Annie Lennox is finally shaking off her dubious influences in favour of a more thoroughly emotional delivery and the pair of them (Dave and Annie) can somehow continue to grow older and wiser while getting rougher at the same time" (Melody Maker).

Revenge has proven to be Eurythmics' most commercially successful album to date, going triple platinum in the UK and gold in the States. The album stayed in the British chart for 52 weeks. *When Tomorrow Comes* was the first single to be lifted from the album, reaching only number 30 in the UK. The follow-up, *Thorn In My Side* fared much better, peaking at number 5. An interesting promo item had begun to filter through from the States. Entitled *Rough And Tough At The Roxy*, it is a four-track sampler recorded live at the Roxy in Los Angeles featuring *Let's Go*, *When Tomorrow Comes*, *Missionary Man* and *The Last Time*. It was released on vinyl and CD, both beautifully packaged and now one of the most sought after Eurythmics collectors' items.

The *Roxy* promo confirmed that the forthcoming *Revenge* tour was going to be a highly charged rock event. The tour kicked off in the States in July and reached Britain in December 1986. The show was a meticulously rehearsed and choreographed affair: anyone seeing it more than once may have been a little disappointed that each performance was an exact replica of the original. However as a piece of entertainment the show was second to none. It began with a huge zip on the stage curtain coming down slowly to the intro of *Sex Crime*, parting finally to reveal Dave, Annie and the *Revenge* band clad entirely in black leather. The songs from the new album blended superbly with old favourites, the latter having been revamped to fit in with the new rock and roll approach. It was the tour on which Annie revealed a penchant for removing her outer garments one by one throughout the course of the evening, her red brassiere gaining a notoriety all of its own. A live video released the following year shows the band in action in Melbourne, Australia. Simply entitled *Eurythmics Live*, it is a brilliant souvenir of the *Revenge* tour.

The Miracle Of Love was the next single. Released in time for a chance at the coveted Christmas number 1 spot, the ballad, not one of Eurythmics' better moments, failed to make the Top 20.



First Cut, Cool Blue, Paint A Rumour and Regrets between them.

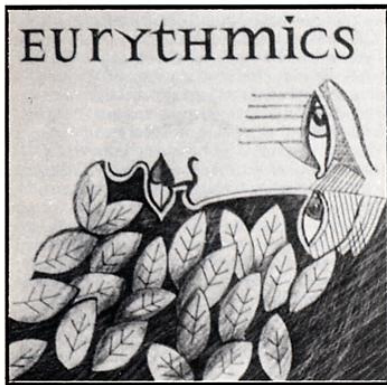
Eurythmics spent the majority of 1984 on the road, visiting most of the major cities of Europe, Australia, New Zealand, and Japan, as well as doing tours of the United States. In March, Annie found time to get married to Radha Raman, a Hari Krishna devotee (the marriage ended abruptly less than a year later). Eurythmics also found time to contribute to various other artists' projects. They guested on a single by Chris and Cosey entitled *Sweet Surprise* (RTT 148) which featured Annie's vocal (a seductive, wordless chant) and Dave's guitar. Annie sang lead vocals on a couple of songs on Robert Goel's solo album (STUMM 16), one of which, *Darling Don't Leave Me*, was released as a single. Dave, meanwhile, began working with Tom Petty (resulting in the *Southern Accents* album which he co-produced), and the Ramones.

A much-deserved holiday in the Bahamas in September turned into yet another recording session when Annie and Dave were approached by Virgin Films to record a sound-track for the film of George Orwell's 1984. They rose to the challenge and turned in an album of superbly atmospheric music which complemented the darkly pessimistic mood of the film perfectly. However, unknown to Annie and Dave, another composer had been commissioned by the film's director Michael Radford to supply the sound-track. When *Virgin* insisted that Eurythmics' music be used instead, Radford publicly attacked the group and their music at a film awards ceremony, accusing them of interfering grossly with his work. It was a deeply hurtful and humiliating affair for Eurythmics who were forced to issue a statement which rejected Radford's claims and set the record straight. A single *Sex Crime* was taken off the album and, despite its decidedly unseasonal title, it was a Top 5 hit over Christmas. A follow-up single released in the New Year failed to make the Top 40: *Julia* was Eurythmics' first flop single since the original release of *Love Is A Stranger*.

In early 1985 Annie took a short break from recording to work on the film *Revolution* starring Al Pacino, Donald Sutherland

1987 started quietly for Eurythmics. The tour at an end, Dave and Annie took time off from the band and from each other. Dave was busily involved in setting up his own record label, *Anxious Music*, while Annie worked with Robert Altman on a short film version of Harold Pinter's play *The Room*. It's hard to tell whether the acting from all involved is meant to be awkward and unconvincing or whether it simply is plain awful. *The Room* is available on video and recommended to only the most loyal Annie fans. Unlikely as she is to win an award for her acting ability, Annie, together with Dave, picked up one of the most prestigious music business awards in April '87: The Ivor Novello Award for Best Songwriters Of The Year.

A fourth single was released from *Revenge: Missionary Man* (7" and 12" remix). Despite being a hit in the States, the single continued the trend that Eurythmics releases were taking in the UK - it flopped miserably. Eurythmics were beginning to lose their



grip on the singles market. As the charts and radio stations were becoming increasingly dominated by soul, funk, disco and teeny-bop fodder, it was becoming more difficult for intelligent, well-crafted songs to make any impression on the Top 40.

In August '87, Annie attended a press conference to publicise a documentary film about the last few dates of Eurythmics' World Tour. The film, entitled *Brand New Day* was shot entirely in Japan. Perhaps because of an extremely negative reaction from the press (*Melody Maker* described it as a pretentious Dave Stewart home movie) or even Eurythmics' own mixed feelings about the project, the film never went on general release and is unlikely to appear on video either.

On the 1st of August that year Dave finally married Siobhan Fahey. Annie meanwhile was suffering the hurt of another failed relationship. She was to draw on this painful experience for Eurythmics' next album - *Savage*. Anyone expecting the follow up to be *Revenge Part II* was to be sorely disappointed. However for those who longed for Eurythmics to return to the experimental pop of earlier releases, *Savage* was sheer delight.

Beethoven (I Love To Listen To) was a brave choice of single to come off the as yet unreleased new LP. It was Eurythmics at their most experimental, *avant-garde* almost. The song combines a hypnotic synthesized rhythm with a mostly spoken lyric describing a paranoid, obsessive state of mind. The single received very mixed reviews: *Melody Maker* described it as a pile of shit while the *NME* made it their single of the week. Eurythmics have always been better at cold, glacial synths and warm humans singing than they have at being a rock band, and thus they are being better this time round. *Assure-fire number one for its cheek...* Despite this encouraging prediction, *Beethoven* peaked in the UK at number 25. It was the first Eurythmics single to be officially released on CD single.

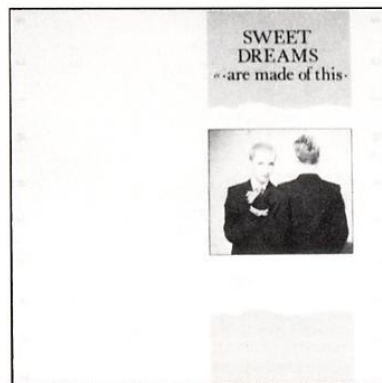
Savage was released on the 18th November 1987. Recorded at Chateau Dangu in Normandy, the album was very much the product of two individuals. Gone completely is the glossy, rock and roll band sound. Instead Dave and Annie play all instruments themselves (mainly synthesizers, drum machine and guitars) and the sound is refreshingly under-produced. *Savage* is a bitter-sweet collection of songs - bitter, cynical lyrics coupled with sweet, simple melodies. Highlights of the LP include the exquisite *You Have Placed A Chill In My Heart*, *I Need You* with its raw acoustic guitar and brutal lyric and the world-weary title track *Everyting Is Fiction*, *All Cynic To The Bone*. Sounds writer Tony Mitchell described *Savage* as "Blending delicate, textual layering, expected and unexpected gutsiness, soft femininity, hardline sexual politics and upfront sexiness, it is a more mature and complete collection of song spinning than we've accustomed to finding on any single album these days". Although many felt that *Savage* was Eurythmics' best album since *Touch*, the new LP was unable to repeat the commercial success of *Revenge*.

Shame was the next single off the album. It did not even make

the Top 40. *RCA*, obviously thrown into a panic by the repeated failure of Eurythmics' to have a hit single, decided to give the follow-up a big promotional push. *I Need A Man* was released on five different formats: 7", 7" numbered, gatefold sleeve with a live version of *I Need A Man*, 10" featuring live versions of *There Must Be An Angel* and *Missionary Man*, 12" (dance mix) and CD single in a metal tin. Eurythmics appeared on *Friday Night Live* to promote the single but, despite the efforts of both band and record company, *I Need A Man* was only a minor hit, reaching number 26 in the UK and number 46 in the US.

June 1988 was a busy month for the Eurythmics. Earlier it had been announced that they would be taking part in the Nelson Mandela concert on June 11th alongside Simple Minds, Dire Straits, George Michael and dozens of other artists. A few days before the event, Eurythmics played a one-off gig at the Town and Country Club in North London. It was a refreshing change to see the band in such an intimate setting after the vast, impersonal stadiums of the *Revenge* tour. Using the same line-up, Eurythmics played an exhilarating set of greatest hits and songs from *Savage*. They encoored with an acapella version of *Brand New Day* and Stevie Wonder's *Happy Birthday*, for which Londonbeat, a band on Dave's *Anxious* record label, joined them on stage. It had been released for the Mandela Day concert at which Eurythmics gave the performance of their careers. On stage for only half an hour, both suffering from 'flu and Annie four months pregnant, they took to the stage mid-afternoon and gave the first set of the day to really shake up the audience. Annie had never looked happier as she whipped up the crowd with an energetic performance which included *I Need A Man*, *There Must Be An Angel*, *When Tomorrow Comes* and *Sweet Dreams*. She dedicated *You Have Placed A Chill In My Heart* to Nelson Mandela and was later condemned by a right-wing Scottish MP for her forthright remarks condemning South Africa's barbaric regime.

A week later Eurythmics were back in London to promote their new video. The songs from *Savage* had been visually interpreted by a young film director from Camden called Sophie Muller and released as *Savage - The Video Album*. In it, Annie explores the two extremes of her personality by appearing as a frumpy, frustrated housewife who transforms (during the *Beethoven* video) into a sleazy vamp in platinum blonde wig and false eyelashes. These



two characters reappear throughout: the vamp struts through *I Need A Man* in a drunken parody of Mick Jagger, while the housewife performs a hilarious homage to *The Sound Of Music* in *Do You Want To Break Up?*. *Savage* is an inventive and entertaining collection of videos that demands repeated viewing. June also saw the release of the fourth single to be released from *Savage*: *You Have Placed A Chill In My Heart*. Released on 7", 12" (Dance Mix and acoustic version) and CD single in matt black metal tin (featuring live versions of *Here Comes The Rain Again*), the single reached number 16 in the UK chart but could only manage a miserable 64 in the States.

On October 24th, a duet featuring Annie Lennox and Al Green was released. Entitled *Put A Little Love In Your Heart*, the song was taken from the sound-track to the film *Scrooged* starring Bill Murray. An unremarkable effort from a remarkable pairing of talents, the single struggled in the bottom end of the charts for weeks before giving up the ghost.

Earlier in the year, Annie had married Uri Fruchtmann, a German documentary film maker. The couple were expecting the birth of their first child in December. Sadly, however, their baby son was delivered still-born, an event made all the more poignant by the fact that, only a few months earlier Dave had become a father for the first time.

Despite the fact that Eurythmics had not had a big hit single or album in 1988, Annie Lennox was voted Best Female Singer of that year at the now infamous BPI Awards in February 1989. The award was as much a tribute to her bravery in the face of personal losses as it was to her musical achievements. Putting the tragedy of

her baby's death behind her, Annie became involved with the work of Greenpeace, culminating in a visit to Russia to promote the Greenpeace double album (which includes *When Tomorrow Comes* as well as tracks by Simple Minds, U2, Peter Gabriel, Sting, The Pretenders and others). Annie was appointed official spokesperson on the visit and was watched on television by millions of Soviet citizens as she warned of the effects of pollution on the earth's environment.

By the spring of 1989 Annie and Dave were back in the studio again to record songs for their latest album. A new single, released on the 14th of August, announced the return of an upbeat and optimistic-sounding Eurythmics: *Revelation* was a bold statement of intent - there would be no sinking down into depths of depression that had occurred around the time of *Savage*. Reminiscent of *Sisters Are Doing It For Themselves*, *Revelation* tries a little too hard to be jolly and ends up feeling rather like a forced smile: not spontaneous enough to be convincing. The single certainly failed to convince chart-wise.

The release of the new album *We Too Are One* dispelled any fears that the single may have aroused about the quality of the new material: *Revelation* was, without doubt, the most unappealing track on an otherwise excellent album. Produced jointly by Dave and Jimmy Iovine, *We Too Are One* returns to the same ground as *Revenge* only without the overt Americanisms of the latter. Strong tunes (notably *Don't Ask Me Why*, *Sylvia* and *When The Day Goes Down*) show off the ever-improving Lennox voice. *NME* described *We Too Are One* as a very good pop record, not their best by a long mark. The album does not contain the emotional complexity and originality of *Savage* but it did recapture an audience which had been confused and alienated by their more recent releases. For the first time in a long while Eurythmics enjoyed major chart success: a new entry at Number 1 in the UK album chart.

Eurythmics began the British leg of the *Revelation* tour in the second week of September. This time the band included Charlie Wilson of the Gap Band on backing vocals and Olle Romo replacing Clem Burke on drums. Joniece Jamison, Pat Seymour and Chucho Merchan from the *Revenge* tour completed the line-up. The shows were as unexpected as they were entertaining. Opening with the title track of the new album, the band arrived on stage in Cinderella-style rags, Annie in a particularly gruesome ragged evening dress and DMs. Blistering versions of *Ball And Chain* and *I Need A Man* followed (*Ball And Chain* performed live for the very first time). Annie's voice, both confidently powerful and delicately tender (and often within the same song), interwoven with Dave's casual flashes of brilliance on the guitar, provided the acoustic section of the show and the highlight of the evening. They performed sparkling new renditions of *You Have Placed A Chill In My Heart*, *Here Comes The Rain Again* and *Would I Lie To You?* It was a triumphant return to the stage for Eurythmics. New songs such as *King And Queen Of America* and *Angel* were warmly received and classics like *Love Is A Stranger* (which had not been played live since the *Touch* tour) were performed to ecstatic audiences every night. The show finished with *The Day Goes Down*, a touching ballad of reassurance in the face of rejection and pain, and one which ended the evening on a somewhat melancholic note as audiences were left wondering whether or not Eurythmics would ever perform live again after this tour.

Earlier in 1989 it was revealed that, following the new album and tour, Dave and Annie would no longer be working together, at least not for the foreseeable future. There has been no irreconcilable rift between the two, nor any problem of musical differences, but each has their own projects to pursue. Dave is putting together a solo album and is working on the production of an off-beat TV chat show in the States. Annie, meanwhile, is planning a complete break from touring and recording and is hoping to start a family with her husband. In her words:

"I want to have some kind of private life but that doesn't mean Eurythmics are going to stop - it just means that we have a little break for a while".

This little break marks the end of an incredible ten years in the lives of Dave Stewart and Annie Lennox: a period in which the two have experienced success together (as part of the Tourists) followed by a period of failure and despair as their band and personal relationship crumbled. Then, with their personal problems behind them, they reached new heights of success and creative achievement as Eurythmics, one of the great pop bands of the '80s. Whether their unique relationship is strong enough to carry Eurythmics into the '90s with similar success remains to be seen. What is certain, however, is that, whether as a duo or individually, both Dave and Annie are still bursting with enough creative energy to keep audiences entertained for many years to come.

By Maria Arthur

Eurythmics

Discography

A Discography is a complete list of all the known releases by a group or artist. *Spiral Scratch* discographies are divided into the various formats the material is released on. They include limited editions releases as well as everyday Records and CD's. We try to make these listings as accurate as possible but welcome any corrections or additions

THE CATCH

7" SINGLES

Borderline/Black Blood	Logo	GO 103	10/77	£30
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THE TOURISTS

7" SINGLES

Wind Among The Flowers/He Who Laughs Last	Logo	GO 350	05/79	£2-3
Blowing Among The Flowers/He Who Laughs Last	Logo	GO(D) 350	05/79	£3-5
Limited Edition Double Pack With The Golden Lamp b/w Wrecked				
The Loneliest Man In The World/Don't Get Left Behind	Logo	GO 360	07/79	£2-3
The Loneliest Man In The World/Don't Get Left Behind	Logo	GO(P) 360	07/79	£4-5
Picture Disc				
Only Want To Be With You/Summers Night	Logo	GO 370	10/79	£2-3
So Good To Be Back Home Again/Circular Fever	Logo	TOUR 1	01/80	£2-3
Don't Say I Told You So/Strange Sky	RCA	TOUR 2	09/80	£2-3

ALBUMS

THE TOURISTS	Logo	1018		£5-6
REALITY EFFECT	Logo	1019	10/79	£5-6
LUMINOUS BASEMENT	RCA	LP 5001	10/80	£5-6
Initial Quantity Included Free 7" Single On Yellow Vinyl - From The Middle Room b/w Into The Future				£7-8

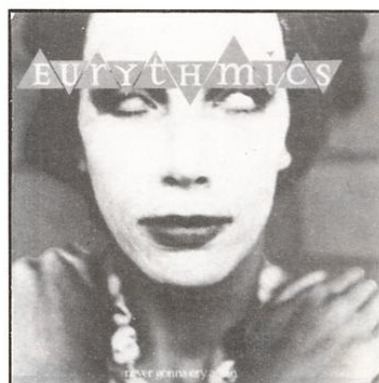
THE EURYTHMICS

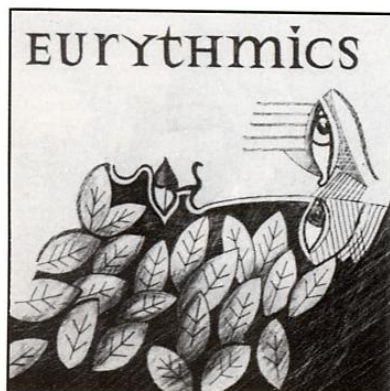
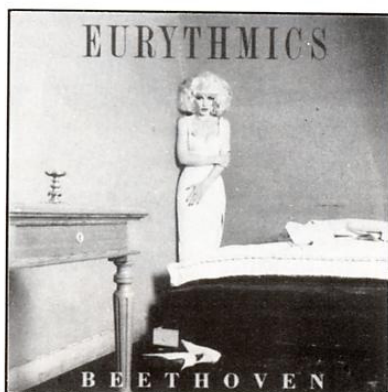
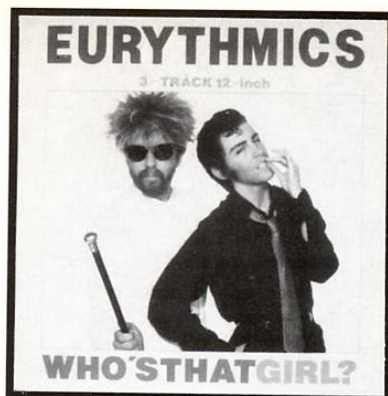
7" SINGLES

Never Gonna Cry Again/Le Sinistre	RCA	68	05/81	£10-12
Belinda/Heartbeat, Heartbeat	RCA	115	08/81	£10-12
This Is The House/Home Is Where The Heart Is	RCA	199	03/82	£10-12
The Walk/Step On The Beast/The Walk Part 2	RCA	230	06/82	£2-3
Love Is A Stranger/Monkey Monkey	RCA	DA 1	09/82	£2-3
Love Is A Stranger/Monkey Monkey	RCA	DA(P) 1	09/82	£6
Picture Disc				
Sweet Dreams/I Could Give You(A Mirror)	RCA	DA 2	01/83	£2-3
Sweet Dreams/I Could Give You(A Mirror)	RCA	DA(P)2	01/83	£10
Picture Disc				
Love Is A Stranger/Monkey Monkey	RCA	DA 1	04/83	£2-3
Re-Issue				
Who's That Girl?/You Take Some Lentils,				
And You Take Some Rice	RCA	DA 3	06/83	£2-3
Right By Your Side/Right By Your Side(Party Mix)	RCA	DA 4		£2-3
Initial Quantities Included free 4 track cassette - "Step On The Beast", "Invisible Hands", "Angel Dub", Satellite Of Love"				
Here Comes The Rain Again/Paint A Rumour	RCA	DA 5	01/84	£2-3
Here Comes The Rain Again/Paint A Rumour	RCA	DAP 5	01/84	£5-6
Picture Disc				
Sex Crime (1984)/I Did It Just The Same	Virgin	VS 728	10/84	£2-3
Julia/Ministry Of Love	Virgin	VS 734	01/85	£2-3
Julia/Ministry Of Love	Virgin	VS 734	01/85	£4-5
Picture Disc In Pop Up Sleeve				
Would I Lie To You?/Here Comes That Sinking Feeling	RCA	PB 40101	03/85	£2-3
Available In Yellow + Red Vinyl				
There Must Be An Angel (Playing With My Heart)				
Grown Up Girls	RCA	PB 40248	05/85	£2-3
Sisters Are Doin' It For Themselves				
I Love You Like A Ball & Chain	RCA	PB 40339	10/85	£2-3
Four Different Sleeves				
It's Alright(Baby's Coming Back)/Conditioned Soul	RCA	PB 40375	01/86	£2-3
Two Different Sleeves				
When Tomorrow Comes/Take Your Pain Away	RCA	DA 7	06/86	£2-3
Thorn In My Side/In This Thorn	RCA	DA 8	09/86	£2-3
The Miracle Of Love/When Tomorrow Comes (Live)	RCA	DA 9	12/86	£2-3
The Miracle Of Love/When Tomorrow Comes (Live)	RCA	DA 9P	12/86	£4-5
Picture Disc				
Missionary Man/The Last Time (Live)	RCA	DA 10	03/87	£2-3
Beethoven (I Love To Listen To)/Heaven	RCA	DA 11	10/87	£2-3
Shame/I've Got A Lover (Back In Japan)	RCA	DA 14	01/88	£2-3
I Need A Man/I Need You	RCA	DA 15	04/88	£2-3
I Need A Man (Live Version)/I Need A Man + I Need You	RCA	DA 15R	04/88	£3-4
Limited Edition Numbered Gatefold Sleeve				
You Have Placed A Chill In My Heart				
You Have Placed A Chill In My Heart (Acoustic)	RCA	DA 16	06/88	£2-3
Revival/Precious	RCA	DA 17	08/89	£2-3
Don't Ask Me Why	RCA	DA 18		£2-3
King And Queen Of America	RCA	DA 24		£2-3

12" SINGLES

Never Gonna Cry Again/Le Sinistre	RCA	RCAT 68	05/81	£10-15
Belinda/Heartbeat, Heartbeat	RCA	RCAT 115	08/81	£15-20
This Is The House/Your Time Will Come (Live)/Never Gonna Cry Again/ 4/4 In Leather (Live)				
Take Me To Your Heart (Live)	RCA	RCAT 199	03/82	£15-20
The Walk/Invisible Hands/Dr Trash/The Walk	RCA	RCAT 240	06/82	£3-4





Love Is A Stranger/Lets Just Close Our Eyes	RCA	DAT 1	09/82
Sweet Dreams (Are Made Of This)/I Could Give You A Mirror	RCA	DAT 2	01/83
/Babys Gone Blue	RCA	DAT 1	04/83
Love Is A Stranger/Let's Just Close Our Eyes	RCA	DAT 1	04/83
/Monkey Monkey	RCA	DAT 1	04/83
Re-Issue			
Who's That Girl/You Take Some Lentils/ABC (Freeform)	RCA	DAT 3	06/83
Right By Your Side/Right By Your Side (Special Mix)	RCA	DAT 4	
/Plus Something Else	RCA	DAT 4	
Here Comes The Rain Again/This City Never Sleeps (Live)	RCA	DAT 5	01/84
/Paint A Rumour	RCA	DAT 5	01/84
Sex Crime 1984 (Extended Mix)/Sex Crime 1984 (Single Mix)	Virgin	VS 728-12	10/84
/I Did It Just The Same	Virgin	VS 728-12	10/84
Sex Crime 1984/Sex Crime 1984/I Did It Just The Same	Virgin	VS 728-12	10/84
Picture Disc			
Julia (Extended Mix)/Ministry Of Love (Extended)	Virgin	VS 734-12	01/85
Would I Lie To You? (Remix)/Would I Lie To You? (Extended)	RCA	PT40102	03/85
/Here Comes That Sinking Feeling	RCA	PT40248	05/85
There Must Be An Angel (Playing With My Heart)	RCA	PT40248	05/85
/Grown Up Guys	RCA	PT40248	05/85
There Must Be An Angel (Playing With My Heart)(Special Dance Mix)	RCA	PT40248	05/85
/Grown Up Girls	RCA	PT40248	05/85
Sisters Are Doin' It For Themselves/Sisters Are Doin' It For Themselves (ET Mix)	RCA	PT 40340	10/85
/Ball And Chain	RCA	PT 40340	10/85
4 Different Sleeves			
It's Alright (Baby's Coming Back)/Conditioned Soul	RCA	PT 40376	01/86
/Tous Le Garçons Et Les Filles	RCA	PT 40376	01/86
2 Different Sleeves			
When Tomorrow Comes (Extended Version)/Take The Pain Away	RCA	DAT 7	06/86
/When Tomorrow Comes(Orchestral Version)	RCA	DAT 7	06/86
Thorn In My Side (Extended)/Thorn In My Side (Album Version)	RCA	DAT 8	09/86
/In This Town	RCA	DAT 8	09/86
The Miracle Of Love/When Tomorrow Comes (Live)	RCA	DAT 9	12/86
/Who's That Girl (Live)	RCA	DAT 10	03/87
Missionary Man/The Last Time (Live)	RCA	DAT 11	10/87
Beethoven (I Love To Listen To)(Dance Mix)	RCA	DAT 11	10/87
/Heaven/Beethoven (Extended Version)	RCA	DAT 14	01/88
Shame (Dance Mix)/I've Got A Lover(Back In Japan)	RCA	DAT 14	01/88
/Shame (Album Version)	RCA	DAT 14	01/88
Limited Free Numbered Print			
I Need A Man (Macho Mix)/I Need A Man (Album Mix)	RCA	DAT 15	04/88
/I Need You	RCA	DAT 15	04/88
You Have Placed A Chill In My Heart (Dance Mix)/Do You Want To Break Up (Dance Mix)	RCA	DAT 16	06/88
/Chill (Acoustic) (Live)	RCA	DAT 16	06/88
Revival (Dance Mix)/Revival (7" Version)/Precious	RCA	DAT 17	08/89
Revival (Dance Mix)/Revival (Dance Mix)/Precious	RCA	DAT 18	
Gatefold Sleeve + Ltd Edition Numbered Print			
Don't Ask Me Why/Sylvia/Rich Girl	RCA	DAT 19	
Don't Ask Me Why/Sylvia/Rich Girl	RCA	DAT 19	
Picture Disc			
Don't Ask Me Why/Rich Girl/When The Day Goes Down (Acoustic)	RCA	DAT 20	
/Don't Ask Me Why (Acoustic)	RCA	DAT 20	
King & Queen Of America/See No Evil/There Must Be An Angel (Live)	RCA	DAT 24	
/Ball & Chain (Live)	RCA	DAT 24	

10" SINGLE

I Need A Man/I Need You/There Must Be An Angel (Live)	RCA	DA 15X	£3-
/Missionary Man (Live)	RCA	DA 15X	£3-

CD SINGLES

Sweet Dreams (Are Made Of This)/I Could Give You (A Mirror)	RCA	PD 42651	£3-
/Here Comes The Rain Again/Paint A Rumour	RCA	PD 42651	£3-
Sexcrime 1984 (Extended Version)/Julia	Virgin	CDT 22	£3-
/I Did It Just The Same	Virgin	CDT 22	£3-
Beethoven (I Love To Listen To)	RCA	DA 11CD	£3-
/Heaven/Beethoven (Dance Mix)	RCA	DA 11CD	£3-
Shame(Dance Mix)/I've Got A Lover (Back In Japan)	RCA	DA 14CD	£3-
/There Must Be Angel (Live)	RCA	DA 14CD	£3-
I Need A Man/Missionary Man (Live)	RCA	DA 15CD	£3-
/I Need You/I Need A Man (Macho Mix)	RCA	DA 15CD	£3-
Picture CD in Metal Can, Numbered			
You Have Placed A Chill In My Heart/Do You Want To Break Up?	RCA	DA 16CD	£3-
/Here Comes The Rain Again (Live)	RCA	DA 16CD	£3-
/Chill (Acoustic)(Live)	RCA	DA 16CD	£3-
Picture CD In Black Tin Numbered			
Revival/Precious/Revival(E.T. Mix)	RCA	DACD 17	£3-
Don't Ask Me Why/Sylvia/Rich Girl	RCA	DACD 19	£3-
Don't Ask Me Why/Rich Girl/When The Day Goes Down (Acoustic)	RCA	DACD 20	£4-
/Don't Ask Me Why (Acoustic)	RCA	DACD 20	£4-
Limited Edition Numbered Cardboard Box + Free Poster			
King & Queen Of America/There Must Be An Angel (Live)	RCA	DACD 23	£4-
/Ball & Chain (Live)/See No Evil	RCA	DACD 23	£4-
Ltd Edition, Numbered Pine Box			

ALBUMS

IN THE GARDEN	RCA	RCALP 5061	10/81	£5-6
SWEET DREAMS (ARE MADE OF THIS)	RCA	RCALP 6063	01/83	£5-6
SWEET DREAMS(ARE MADE OF THIS)	RCA	RCALP 6063	01/83	£15-20
Picture Disc				
TOUCH	RCA	PL 70109		£5-6
TOUCH	RCA	PL 70109		£10
Picture Disc				
TOUCH DANCE	RCA	PG 70354	07/84	£5-6
1984	RCA	V 1984	11/84	£5-6
BE YOURSELF TONIGHT	RCA	PL 70711	05/85	£5-6
REVENGE	RCA	PL 71050	07/86	£5-6
SAVAGE	RCA	PL 71555	11/87	£5-6
Initial Quantities Included Free Poster				
WE TOO ARE ONE	RCA	PL 74251	09/89	£5-6
A VERY SPECIAL CHRISTMAS				£5-6
A Charity Compilation Where The Eurythmics Performed Winter Wonderland				£5-6
GREENPEACE-RAINBOW WARRIORS				£5-6
A Charity Compilation Which Included A Single Version of When Tomorrow Comes				£5-6